

Washington State Library
Name of Property

Thurston County, WA
County and State

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Washington State Library
other names/site number Joel M. Pritchard Building

2. Location

street and number 415 15th Avenue Southeast not for publication
city or town Olympia vicinity
state Washington code WA county Thurston code 067 zip code 98501

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

local

Applicable National Register Criteria

A C

Signature of certifying official/Title _____ Date _____

WASHINGTON SHPO
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official _____ Date _____

Title State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain:)

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- private
- public/local
- public/state
- public/ federal

Category of Property

(Check only **one** box.)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	district
0	0	site
0	0	structure
1	0	object
2	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

GOVERNMENT/government office

Current Functions

(Enter categories from instructions.)

GOVERNMENT/government office

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/New Formalism

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: STONE/Sandstone (Wilkeson)

roof: ASPHALT

other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Washington State Library building stands immediately south of the Legislative Building (1928), and is centered between and south of the Public Lands-Social Security (1937, Cherberg) and the Transportation (1940, O'Brien) buildings. Designed by northwest architect Paul Thiry and constructed in 1958, the Modern-style building consists of a two-storied structure set in front of a seven-storied block of stacks. The Pritchard Building was designed by Thiry to complete the 1912 Wilder and White Capitol group and integrate with Wilder and White's Neoclassical style used for the Capitol group. The Washington State Library was the last building to be constructed on the core Capitol campus grounds.

The building is located adjacent to the 1979 Washington State Capitol Campus historic district in Washington state's capital city, Olympia, in Thurston County. The building and associated designed landscape are in good condition and retain a high degree of integrity in design, location, feeling, setting, workmanship, materials, and association. Alterations have primarily affected the windows and temporary interior partitions to accommodate changes in functions and programming.

Narrative Description

The Washington State Library, located between 15th and 16th Avenues Southwest, completes the south end of the original Wilder and White Capitol group master plan (1912). Situated immediately south of the Legislative Building, framed between the Public Lands-Social Security and Transportation buildings, this contiguous location to the Capitol group once afforded visual affirmation of the supportive services rendered by the Washington State Library to the prominent functions housed in the Legislative Building.¹

The building presents a strong assertion of Modernist architectural character engaging Pacific Northwest centric themes of integrating Japanese architectural influences and utilizing expansive window openings to connecting indoor and outdoor spaces. The elegant simplicity of the building's reduction of classical forms from the Legislative, Public Lands-Social Security and Transportation buildings and its siting to complete the south end of the Capitol group provide an unparalleled design solution. In addition, Paul Thiry integrated the works of several prominent Pacific Northwest artists and landscape designer into the exterior, interior, and landscape design for the building to provide a complete architectural composition and cooperation amongst allied arts. Although such a complete architectural and art composition was intended by Wilder and White with the other Capitol group buildings, it was never achieved, making the Washington State Library all the more remarkable for this accomplishment.

Character defining spaces and features:

- Massing, consisting of low front volume and tall rear stack
- Wilkeson sandstone cladding
- Rhythm of window openings along the front volume
- Artwork commissioned as part of the original building construction
- Northwest room in the basement
- Waffle slab stack design

The elevated building site slopes gradually downward from the southeast to the north. This allows the building both a prominent position (matching the scale of adjacent buildings) despite its small stature, as well as situating it as the focal point for the graduated ascent from the Legislative building to the base of the Washington State Library across the flat terrace occupied by the Public Lands-Social Security and Transportation buildings. The west and southwest sides of the site drop off sharply into the Deschutes Estuary, affording a view out over Capitol Lake and the Black Hills.

The building features plantings along the front north facade and northeast corner in two large planters elevated above the terrazzo walkway on either side of the portico, and a third elevated planter off the building's northeast corner. East of the building stand a loose grouping of deciduous trees and shrubs, as well as conifers retained along the outer edge of the parking area. Along the site's steep west slope extend a staggered series of deciduous trees planted in a diagonal line to stabilize the slope. The sundial plaza is aligned symmetrically with the front entry to the Washington State Library. A cantilevered fountain feeds into a formal pool along the front facade. Overall the landscaping serves to both soften and call attention to spatial and landscape/building transitions.

¹ The following physical information was informed by the 2002 historic structures report prepared by Artifacts Consulting, Inc.

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Exterior

The Washington State Library's design conveys its shared purpose and belonging within the Capitol group through the building's overall scale, form, deferential orientation to the Legislative Building, and the use of Wilkeson sandstone as an exterior cladding material. The overall form of the building is a "T" (200 by 100 feet) in response to the site conditions and the two original operational needs, archival and people. Archival needs necessitated an enclosed block form, and people needs required a flexible, open plan.

Combining these two elements, Thiry designed a low, open volume, two storied structure with one floor below grade, having a horizontally extended principle north facade, which forms the top of the "T." The seven-storied block of stacks rises from behind the low open frontal volume. The total combined floor space of the two volumes is 61,000 square feet.

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. These design elements contribute 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. Less obvious design aspects, such as the elevation (height) of the Washington State Library's portico floor matching that of the Rotunda floor, interrelate the two buildings.

This unity of form and function in turn serves to reclaim the essential meaning of the State Library's role within the State Government. The foundation consists of reinforced concrete footings with a reinforced concrete slab on grade for the basement floor. According to the original drawings, the substructure features a repetitive skeletal construction in which the walls are tied to the floors above and below with lap joints. The top floor walls of the stack area use a dovetail anchor slot to tie into the reinforced concrete roof slab.

Exterior walls feature 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 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 windows, and recessed panels below the windows, evoke the classical idiom of adjacent Capitol buildings without directly using their detailing. Textures employed on the exterior walls are plain, comprised of the grainy texture of the Wilkeson sandstone contrasting with the glass surfaces of the broad windows. Patterns are subtle within the ashlar coursing of the stone veneer. Their variations, combined with the alignment and proportions of the building's elementary shapes, emphasize the proportional relationships of the building's massing.

Thiry used larger panels along the base from grade up to the first story, with the joints centered below the portico columns and every other window column. Elevated planters project from this base to serve as a pedestal for the portico. The alignment of joints and column centers provide an implied visual sense of the building's structure, which ties the facade's elements together.

Slender ten inch wide columns clad in Wilkeson sandstone support the thin flat roof of the reading and administrative volume, providing an open first story volume punctuated by broad window bays. The same ashlar coursing is employed on the stacks and penthouse; however, the use of slightly smaller panels lessens the visual prominence of the stacks' massive enclosed volume. Wide panels across the north face of the penthouse spread its mass horizontally.

The massive window openings, repeating in rhythmic procession on ten foot centers across the north facade's first story (twenty bays), continued along the east and west ends. The windows provide functional transparency. At the time of construction this represented a significant development in library design meant to encourage library use. The large window openings also provide a panoramic view out over the Deschutes Estuary, the sundial plaza, and across to the Legislative, Public Lands-Social Security and Transportation buildings. The sensitivity for and inclusion of views is an important regional variant within Modernism in the Pacific Northwest. Originally the openings featured a single large pane over two smaller operable sash for ventilation. Currently the window openings feature a 6-pane system.

The roof and drainage system consist of a thin roof over the front portion of the building, sloped slightly towards drains along the roof's perimeter while maintaining a flat profile. The slope stops approximately four feet back from the outer edge of the roof. The flat roofline is characteristic of other existing Capitol buildings. The roof over the low main portion and the portico overhangs four feet on all sides.

Over the stacks, the roof is 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 is used on the penthouse. The roofline of the penthouse is slightly above the roofline of the Public Lands-Social Security and Transportation buildings.

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The front north entry is a formal composition of stairs, elevated planters, fountain and pool, portico, and vestibule that balances the informal open volume to harmonize the original library function with the existing Capitol buildings. Two broad quarter-turn terrazzo stairs with Wilkeson sandstone clad cheek walls, ascend from grade at either end of the portico. A stone railing identical to the railing across the portico encloses the landing on the west stair.

Elevated planters reside between the monumental stairs. Recessed between the planters is a bronze sculpture by Everett DuPen on a slab cantilevered over an illuminated polished terrazzo lined pool set on a base of fine-grained terrazzo. Water historically poured over the slab into the pool below. The curved lines of the sculpture, as well as light reflected from the pool onto the slab's tapered underside, accented the straight, primarily horizontal and vertical lines of the portico and entire building. The patina of the bronze blends with the warm tones in the Wilkeson sandstone. "Library" is carved into the front west panel on the planter.

A second stair leads up from a landing that projects 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 leads to the service parking lot.

The elevated portico features a terrazzo floor with a colonnade of Wilkeson sandstone clad columns spaced on 20 foot centers. This spacing allows two columns within the portico to align with the outer edge of the stack, maintaining a visible structure and providing continuity between the stacks and the low, broad front portion. A rectilinear Wilkeson sandstone railing extends between the columns. The open nature of the portico further reinforces the transparency and connection of the building's interior with its surroundings. Set within the portico is the public entry vestibule, comprised of two sets of double doors with aluminum frames that open outwards, leading into the first floor.

The walls of the vestibule are composed of three Wilkeson sandstone slabs, one on either side and a third across the top, all pinned together with metal dowels. The entire unit, offset by one and a half bays to the west of the central north-south axis that aligns the centers of the Legislative Building and the Washington State Library, also projects onto the portico in order to maximize interior space. By shifting the small entry 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.

A small enclosed service courtyard off the southeast corner of the library provided a receiving area for deliveries. A reinforced concrete wall clad with Wilkeson sandstone defined the south and east sides of this courtyard with a decorative aluminum gate closing off the sidewalk access to staff only on the east side.

Service entries are 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 Capitol group buildings and visual and compositional unity is appropriate for a monumental government building. An added universal access ramp cuts through the far east end of the planters with a reversible wood ramp and glass hand railing set on the stairs leading up to the front portico to provide universal access with the least possible impact to the building's character-defining features.

Interior Spaces

According to former State Librarian Maryan Reynolds, the reason for the State Library Commission's (SLC) interest in Paul Thiry was the functional efficiency of the "basic plan" he developed and his interest in working on libraries and with their staffs.² According to Paul Thiry, Jr., his father regarded the design of the building not as a "futuristic program but one that looked to the future as regarded at that time." Throughout the process, Thiry and 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 choices.³

Thiry also met frequently with the Library staff, who prepared and adjusted mock-ups of the floors. Thiry described his conception of the open, flexible plan 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.⁴

Consequently, the interior of the building consists of two distinct sections according to the building's original State Library 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 consists of a main floor and basement; each was double the height of

² Taped interview with Reynolds, September 23, 1988.

³ Conversation with Paul Thiry Jr., July 2002.

⁴ Taped interview with Thiry, December 1, 1989: 18-19.

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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 State Library's collection. The building was designed for approximately twelve people.⁵

The first floor design utilizes a flexible, open plan, readily accessible from the exterior, with reinforced concrete beams spanning north-south. Functionally, the first floor is also split between public use on the west side and staff use on the east side, with the entry area providing a linking space between these two uses. Placing the entry off center removed the main desk from the direct path of the public entering the building. Consequently, the pathway between the entry and the stacks functions as a division between the public and staff space.

Spaces on the first floor originally consisted of administrative spaces (currently office spaces), the reading room (currently a cafeteria), and utilitarian service spaces. The entry is the central circulation point for these spaces, access to the basement stairway, and the main elevator core for the upper stack levels. Dominating the entry and public space is a mosaic by artist James FitzGerald. The mosaic is mounted on a wall above the basement stairwell.

Contemporary furnishings replace the original comfortable davenports, the chairs by supplied by Del-Teet Furniture Co. and designed by Herman Miller, and the low aluminum-frame reading tables with mosaic tops by James FitzGerald. The original color scheme of salmon color, yellows and creams for the upholstered davenports and chairs complemented the subtle tones of FitzGerald's mosaic.⁶ Many of these furnishings remain with the State Library at their current location in Tumwater.

The east office spaces consists of work and administrative spaces grouped in the 40 by 80 foot east portion of the first floor. A corridor leads from the entry area down the middle of the east portion to a small vestibule at the east end and the former State Librarian's office and the conference room. A painting by artist Mark Tobey hangs in its original location at the east end of the corridor, and the view down the corridor from the main desk provides a telescoping effect intended by Mark Tobey. Partitions along the north and east walls of the office area maintain alignment with the window mullions. The partitions are only partial height, with the upper portion of the walls open to the ceiling.

The partitions around the former State Librarian's office and associated conference room remain and were different from the other partitions. These original partitions extend full height to the ceiling and feature solid expanses of glass in their upper portions. These, and the partitions around the toilet between the State Librarian's office and the conference room are the only partitions extending to the ceiling. The Tobey painting hangs from these partitions.

The first floor remains largely open and visible from the first floor mezzanine, a configuration originally intended to enable maximum operational flexibility with a minimum of staff to monitor activities. Lighting is evenly spaced across the entire ceiling length in two rows. Each original light consists of a rectangular waffle designed unit with eight panels and a piano type hinge on one side and fastening tabs on the opposite side. Lighting was designed to provide 50 candles at reading level.

Basement spaces provide office and utilitarian service functions. Designed originally for library operations, the basement consists of an east-west corridor with main volumes at either end and on the corridor's south side. Secondary spaces are to the north and below the portico. Functionally, the basement's primary volumes are 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 is provided through the stairway leading down from the first floor entry area, as well as via the central stair and elevator core. Remaining public spaces, in addition to the corridor, consist of the Washington Room (west end). The corridor originally featured large illuminated color transparencies of Washington's resources and industries mounted in wood display cases along the south wall. Only the display cases remain. Secondary spaces off the corridor's north side consist of public and staff toilets, staff lounge with kitchenette and original cabinets, a public phone inset into the wall, a storage room, as well as work and mechanical equipment rooms (mostly below the portico).

The Washington Room, located at the west end of the corridor below the first floor reading room, consists of a single open volume accessed from two doors on the east wall opening from the corridor and map room. Above the wood shelving with glass doors along the room's perimeter is Kenneth Callahan's mural, furred out to be flush with the outer face of the shelving.

The shelving originally displayed books from the State Library's collection of Pacific Northwest materials, including volumes purchased in 1853-1855 by Territorial Governor Isaac Stevens. Rare documents were kept within a security area in the stacks. The room also originally featured a moveable table, exhibit case, standing shelves, files and a card catalog. The room, originally staffed by a specialist in Northwest History, functioned as a repository for materials pertaining to the Pacific Northwest. According to

⁵ Ibid.

⁶ Taped interview with Reynolds, September 23, 1988: 34.

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Reynolds, more attention was given to the Washington Room's design and furnishings than any other space.⁷ The mural and shelving remain; however, all books and displays have been removed.

The seven-storied stacks were intended specifically for the storage of the State Library's collection. As such, the stacks were designed to have open interiors, free of large beams. 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.

Functionally, the stacks are staff space, open on the north, with access from the exterior on the east wall. The waffle floors consist of three inch slabs with ten inch deep beams, which reduce the ceiling height to 7 feet 6 inches without lights. In plan view, each floor is essentially identical, consisting of a stair, dumb waiter and elevator core in the center of the north portion. Today the stacks function as storage space. They included the dumbwaiter in order to minimize people having to move between floors.⁸

In anticipation of future expansion, Thiry designed concrete block knockout walls on the south end of the stacks. Located along the midpoint of the stack's south wall, these walls were placed on each floor, stacked by floor in a vertical line. Lighting for the stacks consists of long narrow strip type lights the width of the beams. These run lengthwise every second beam along a north-south axis to either side of and to the south of the core.

Waffle Slab

The use of reinforced concrete waffle slabs in the stacks section represents a key innovation employed in the construction of the Washington State Library. A variation of the solid slab, the waffle slab is a two-way floor system, best imagined as a web of crossing joists set at small spacings relative to span (a dimensional ratio of length to width less than two feet). 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 building. 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.⁹ Omitting these voids around the column-slab joint provides additional strength (resist moments and shears) to those areas. This is evident in the building 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 feet 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.¹⁰

Waffle slab construction, relatively new to the Pacific Northwest in the late 1950s, functioned well for the building's original library 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 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.

At first, design methods factored beams in as non-deflecting. Consequently, the beams were designed for the reaction between the slab and 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 14 years.¹¹

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.

Artwork

The major contemporary artworks commissioned for 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 building, all of the site-specific works inside the building were

⁷ Taped interview with Reynolds, September 23, 1988: 34.

⁸ Ibid.

⁹ Conversation with Paul Thiry Jr., June 2002.

¹⁰ R. Park and W. L. Gamble, *Reinforced Concrete Slabs* (New York: John Wiley & Sons, 1980), 2.

¹¹ Park and Gamble, 7-8.

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emblematic of midcentury regional modern aesthetics and were executed by major figures in the American art world working at the peaks of their careers.

This extensive inclusion of artwork was possible largely due to the economical design of the building. Construction bids came in under budget, so Thiry and Reynolds prompted inclusion of artwork as embellishment. The Capitol Committee approved embellishments for up to 2-1/2 percent of the total construction costs and gave Paul Thiry and Maryan Reynolds full authority to choose the artists and the type of art.

Thiry selected artists 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."¹² Maryan Reynolds and Bert Cole (also the State Land Commissioner) discussed the transparency project (for the basement corridor) with Jim Hughes (Public Information Officer) who suggested Bob and Ira Spring.

Ronald Todd, who was the Reference Librarian for the University of Washington, prepared a detailed outline of significant events in Washington's history. Todd shared his outline with Reynolds and Thiry; Reynolds in turn sent it to two of the artists (Callahan, Elliott), to inform their work. Images and themes were included with the outline of events. Reynolds and Thiry also met with Callahan and Elliott. Artwork commissioned for the building included: (*exterior*) bronze sundial, bronze sculpture; (*first floor*) marble wall mosaic, untitled mural on canvas, marble side and coffee tables; (*basement*) Washington Room murals, color transparencies.

Bronze Sundial (Contributing Object)

Installed prior to the 1959 building dedication, the sundial is centered between the identical Cherberg and O'Brien buildings on an 18 foot base of bronze-divided, unpolished terrazzo (matching steps of Washington State Library) bordered by a circular walk. The sundial serves as a principal vantage point for viewing the Washington State Library. Four Wilkeson sandstone piers carry the slab of Wilkeson sandstone on which the plane-type, hand-hammered sundial rests. The face features bas-relief Roman numerals and Zodiac signs around scenes from Washington's history. The gnomon consists of pounded bronze rods. The letter "N" indicates true North.

John W. Elliott was commissioned to provide, according to the original building specifications, a 6 foot diameter sundial, made from two pieces of 19 gauge copper (mitered and reinforced on the back with braces and lugs) with a gnomon made of quarter inch sheet copper, extending from the sundial's outer edge to a point about two-thirds of the way to the center, having decorative bas-relief or repoussé designs on the face, for installation within the circular court directly north of the Washington State Library.

During the design process, Elliott conferred with Thiry and drew from the outline of state history prepared by Ronald Todd. Maryan Reynolds sent the outline to Elliott along with a list of symbol ideas in a 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, grist mills. 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 go with the images on the sundial. However, it took them some time to come up with 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."¹³

Historical scenes on the face of the dial:

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

¹² Taped interview with Reynolds, September 23, 1988: 34.

¹³ Taped interview with Reynolds, September 23, 1988: 36.

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Bronze Fountain

Everett G. DuPen's bronze fountain, installed in 1958 in time for the 1959 building dedication, is composed of four seagulls soaring over waves, flanked by two leaping salmon, with water jets in the foreground and below the salmon. The fountain is mounted on a basin cantilevered from the front facade. A sheet of water falls from the basin into a green terrazzo pool below. The central, grouping of seagulls measures 12 feet from wing tip to wing tip. Three water jets along the front deliver water to the fore of the central group, with two additional water jets deliver water over the seagulls.

According to Mildred K. Sherwood, Art Librarian, 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. Sherwood also indicated the sharpening of leading edges of the forms to "catch the light, airiness and movement increased by the linear effect of the highlights on the wings, while the coving under the wings is designed to catch the reflections of light thrown by the water in an enclosure of space." The design of the fountain welcomes viewing from many angles.¹⁴

Marble Wall Mosaic

Designed by James FitzGerald, the 20 foot by 16 foot mosaic is comprised of a series of reinforced panels with marble tesserae (tiles or individual pieces) set in a mix of ground marble, cement and latex, with each finished panel edged with brass bar stock. The reinforced panels backing the tesserae consist of galvanized wire lath stapled to plywood. The marble tesserae are placed and angled to reflect light. The 3/16 inch brass edging on each panel controls variations in thermal expansion. Over twenty different varieties of marble are 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."¹⁵

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 the 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."¹⁶

Untitled Mural on Canvas

Mark Tobey was commissioned to do a painting to be hung in a prominent location in the Washington State Library. According to the building specifications, the painting was to be 7 feet, 10 inches by 9 feet on canvas or other appropriate base for installation on the wall at the east end of the first floor corridor. An article in the *Seattle Times* in 1959 described it as follows: "Its precise figures represent a marked departure in the artist's style but the colors—subdued blues and browns, off-white and spots of brilliant blue—Tobey trade marks."¹⁷

In 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...¹⁸

The process of getting Tobey to complete the painting encountered some obstacles. According to Paul Thiry, Tobey visited Thiry's office where he was shown the location selected for his painting and what size the painting would be. They then set the price and

¹⁴ *Building Dedication*, 1959.

¹⁵ *Ibid.*

¹⁶ Letter from James Fitzgerald to Maryan Reynolds, July 1961, Washington State Archives, State Library Archive.

¹⁷ "Mural for Library," *Seattle Times*, March 1, 1959: 23.

¹⁸ Letter from Tobey to Reynolds, January 15, 1959, Washington State Archives, State Library Archive.

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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 the aforementioned letter to Maryan Reynolds, 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 en route for the painting’s installation.¹⁹

The painting arrived at the Washington State Library on March 1, 1959. Seattle artists Paul Horiuchi and George Tsutakawa installed the painting. According to Thiry, the painting was not what he had expected, nor similar to what Tobey had done before or since.²⁰ 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.

Washington Room Murals

Kenneth Callahan was commissioned to prepare a three foot, eight inch high by 170 foot long mural specifically for the Washington Room. He was to mount the mural on furring strips on the wall above the bookcases. Initially he declined the commission, citing the amount of work involved and that he wanted what he worked on to be meaningful to him.²¹ After coming around, Callahan worked with Thiry and others to come up with the final mural product.

Before beginning on the design, Callahan worked with Ronald Todd, who was the Reference Librarian at the University of Washington. As aforementioned, Todd prepared a detailed outline of significant events in Washington’s history. Callahan read this material and sensitively incorporated it into his design. 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. These he submitted to Paul Thiry for critique. The only element Thiry asked Callahan not to keep was a totem pole, which, according to Maryan Reynolds, he claimed “destroys the whole composition,” to 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.²²

By November 21, 1958 they were complete. Callahan arranged with Maryan Reynolds to install them on the December 13 and 14, 1958, which he personally supervised. Maryan Reynolds, in a September 23, 1988 taped interview related how during the installation process—which she attended—Callahan had picked up on her concern about how he had chosen to represent Washington’s history and the way this would be received by “history buffs” (her words). Because Callahan said to her “don’t worry, Maryan, I know what we have to have here; it will be okay.”²³

Ronald Todd, Reference Librarian, University of Washington provided for the 1959 building dedication a detailed narrative of the mural’s contents, excerpts of which follow below. In there, Todd described how the murals’ contents draw 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 the Washington Room murals, there is a greater balance between humanity and the natural environment than in his earlier works. The mountains, Pacific Northwest scenery, and earthen colors form a constant background tying together the four mural sections. Callahan’s “semi-abstract technique” and use of light and shadow provide an “overall spaciousness and depth” to the murals. White, spread throughout, facilitates a high degree of transparency. Objects not only stand out and merge with the background, but the viewer is able to look through them, “in one unbroken line,” at a succession of other objects.²⁴

There are four murals:

- Primitive Life (facing the entry to the room)
- Historical Period (to the right—north—of the entry to the room)
- Rise of Industry (above the entry to the room)
- 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 depict the wilderness prior to the arrival of Europeans.²⁵

¹⁹ Taped interview with Thiry, December 1, 1989: 16.

²⁰ Taped interview with Thiry, December 1, 1989: 16.

²¹ *Northwest Oral History Project*, interview with Callahan, and taped interview with Thiry, December 1, 1989.

²² Taped interview with Reynolds, September 23, 1988.

²³ Taped interview with Reynolds, September 23, 1988: 35.

²⁴ *Building Dedication*, 1959: 7.

²⁵ *Building Dedication*, 1959: 8.

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Historical Period

This panel depicts, in symbolic representation, a series of events that are significant in Washington state's history. The panel reads from left to right, in chronological order of events, with a central focal point. Beginning at the far left, are depicted the members of the Lewis and Clark Expedition in the mouth of the Columbia River at the Pacific Ocean amidst scenery suggestive of Washington's marshy coastal areas. Moving to the right, adjacent the Beaver (steamer who's arrival at the mouth of the Columbia River in 1836 signified the beginning of coastal shipping in the Northwest), the outpost of the Northwest Company and the Spokane house, which as part of a group of approximately a dozen buildings that "served for about 15 years as a center for the fur trade of the Pacific Northwest."²⁶

A depicted covered wagon represents the massive overland influx of immigration to Washington. The dates 1836 and 1853, respectively, represent the arrival of Dr. Marcus Whitman (missionary) and passage of the Naches Pass by the Longmire party.²⁷

The panel's focal point is comprised of a hand holding a pen, representing Washington's admission to the Union as a Territory (1853) and as a State (1889). Immediately to the right are 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), together symbolizing the rise of Washington's lumber industry. The 1885 date (founding of the Camas Paper Mill) suggests "the importance of Washington's pulp and paper industry."²⁸

Moving right along the panel, the arrangement of "congressional and executive treaty documents," and war clubs, arrows and rifles signifies the Indian Wars that occurred after the treaty made with Governor Isaac Stevens and relocation of resident Native Americans to designated reservations. The dated open books imply 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 represent the beginnings of the fishing and fish canning industry with the establishment of the MacGowan (1854, on the Columbia River) and the Hume (1866, at Eagle Cliff) canneries, as well as a cannery at Mukilteo in 1877.²⁹

A waterfall unites the previous section with symbolism of the transcontinental union of the United States. This is represented by a curved railroad track around a crossed pick and shovel signifying the Northern Pacific Railroad (1873) and a depiction of the Stampede Tunnel's entrance (on the far right) that opened in 1888.³⁰

The Rise of Industry

This panel provides specific representation of Washington's industries and their growth, reading from left to right. The far left portion of the panel introduces 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. Further to the right are 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" separates the two. Washington's mineral resources are represented by a "chain of ore cars moving into the entrance of a mine."³¹

Still further to the right are images 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 images is the Grand Coulee Dam, indicating the significance of modern hydroelectric power in the region. The far right of the panel then shifts to focus on the development and variety of modern industrial and commercial developments depicted by factories, buildings and ships. The panel's terminal point is the cattle and dairy industries, depicted by grazing cows.³²

The Twentieth Century

The central focal point of this panel is a large, revolving world. Flowing from this globe are 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 branch out to various

²⁶ Ibid., 9.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid., 10.

³² Ibid.

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twentieth century manifestations significant for the Pacific Northwest's connection and role within the world. People dominate both sides of the panel, which reads from the center out to either side.³³

To the right of the central globe are depicted advances in chemistry, physics, mathematics and nuclear science. Images of models of rockets, missiles, beakers, test tubes and burners, which gradually shift to blueprints, steel girders, and a variety of structures, as well as power lines and towers. These reflect the roles of both architecture and modern hydroelectric developments in society's growth and development. Tying them in with nature are seed forms and seedbeds in this same section. These symbolize nature's growth and conservation, processes integral in humanity's existence.³⁴ Terminating this panel, in symbolic representation of humanity's search for identity and meaning in existence, is a solitary figure on horseback.³⁵

Starting again from the central globe, developments in fine arts, music, literature, culture, and religion spread out to the left. According the building dedication materials, symbolizing these intertwined points are 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 are books, newspapers and periodicals, while churches and steeples suggest religion.³⁶

Progressing left along the panel, these cultural events merge with engineering and architectural planning before making the shift to the modern machine era. The technological developments of the modern era symbolize their associated industry and importance in Washington. The airplane represents the aircraft industry. Broadcasting towers indicate the advances in communication by radio and television. Ships at anchor draw attention to the maritime industry. Scientific advances in agriculture and land reclamation are depicted by irrigation pipes.³⁷

Balancing the male figure on the far right is a woman, seated on the far left with her child. Their combined presence implies a continuation of life. Reinforcing this are 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 bear witness to the flow of history, the cycle of life, and their past and present involvement.³⁸ With due regard to the mural's location, the proliferation of books throughout this panel drew attention to the significance and enduring value of books as repositories of knowledge.³⁹

Color Transparencies

Along the basement corridor leading to the Washington Room, a series of four, panel-display cases (each with five sections) were installed. The intent was to add beauty, color and atmosphere, as well as educate patrons on Washington state. Bert L. Cole, along with Thiry and Reynolds, coordinated the design and installation of the twenty-eight illuminated color transparencies. Cole, along with being a member of the Capitol Committee, was also the State Land Commissioner. These transparencies 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.⁴⁰

The State Library Commission (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. In the end, Washington photographers Bob and Ira Spring provided most of the photographs. These included industries, products, flora, libraries, sports, and natural resources. Maryan Reynolds wrote that, after an "extensive investigation" the SLC decided on Chao-Chen Yang, a Seattle color-photographer, to develop the photographs into transparencies. Reynolds then recommended that Yang and Thiry meet to "discuss lighting and the design of the boxes." Work was underway as of December 12, 1958.⁴¹

Specifically designed for the transparencies, the display cases provided illumination from the back and allowed for independent changing of transparencies. Chao-Chen Yang made the four by five inch pictures provided by Bob and Ira Spring into interstage color negatives, using Ektacolor film. The final 30 by 24 inch transparencies were developed on Ektacolor film, printed from the interstage

³³ Ibid., 10-11.

³⁴ Ibid.

³⁵ Ibid., 7.

³⁶ Ibid., 10-11.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Letter from Jim Hughes to Bob and Ira Spring, July 9, 1958, Washington State Archives, State Library Archive.

⁴¹ Letter from Reynolds to Thiry, December 1, 1958, Washington State Archives, State Library Archive.

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negatives. According to the building dedication book, this “development process is very technical, involving control of temperature, agitation, and relative humidity.”⁴²

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 being single strength clear glass. The entire thickness, including transparency and both sheets of glass, was not to exceed three-eighths inch. Photocolor fluorescent tubes (specified by Chao-Chen Yang) illuminated the transparency from behind.⁴³

Alterations

From the Washington State Library’s construction in 1959 until 2001, the building had the same occupant and the same use. In 2002 the agency was transferred to the office of the Secretary of State and physically relocated to an office park in Tumwater. Consequently, alterations through 2001 were minimal and done primarily in response to space needs, technological upgrades, and changes in interior decoration, collection growth, and increases in staff. After 2002, more substantial alterations were made to the office spaces, windows, and reading room. However, the original location, overall landscaping, massing, exterior materials and finishes, setting, and interior spatial volumes and relations remain intact.

The following list contains the known major projects undertaken since completion of the building. Projects are arranged chronologically, with the exception of *Site*.

- **Site:** 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.
- **1965 New Movable Partitions:** In response to changes in spatial needs, movable, seven foot high partitions were added in the basement creating three new office spaces. These partitions 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.
- **1976 Interior Decoration:** This project redid the interior decoration and color scheme 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. The 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.
- **1979 New Concrete Stairs:** 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.
- **1993 Floor Covering Replacement:** 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.
- **1996 Window Replacement:** Original windows (single large pane over two smaller operable sash) were removed. The new windows consisted of the current six light windows.
- **2002 Building Modifications:** Addition of an enclosed reception area directly opposite the main entry and the addition of large-scale, exposed HVAC duct work partitions for a new kitchen serving area projecting out from the stack area into the first floor; removal of the interior set of doors on the main entry vestibule; division of the first floor into two portions through a partition wall off the wall holding the FitzGerald mosaic. Miscellaneous mechanical alterations to the basement, stacks, roof, and moving of partial height partition walls in the first floor office area.

⁴² *Building Dedication*, 1959: 12.

⁴³ Letter from Chao-Chen Yang to Reynolds, December 12, 1958, Washington State Archives, State Library Archive.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B Removed from its original location.
- C A birthplace or grave.
- D A cemetery.
- E A reconstructed building, object, or structure.
- F A commemorative property.
- G Less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

POLITICS/GOVERNMENT

Period of Significance

1958 - 1959

Significant Dates

1958

1959

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Thiry, Paul (architect)

Holmdahl, Otto E. (landscape architect)

Kuney-Johnson Company (builder)

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Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance and applicable criteria.)

The Washington State Library is eligible for individual listing to the National Register of Historic Places at the local level of significance under criteria A and C in the areas of significance of politics/government and architecture. The period of significance begins in 1958, the year building construction completed, and ends in 1959, the year in which installation of the site specific permanent commissioned art work was completed, and occupancy by the Washington State Library occurred. The building is eligible in the politics/government area under criterion A, as the first building designed specifically for the Washington State Library as the single tenant to communicate the significant functional relationship between the library and the state legislature. The building is also eligible in the architecture area under criterion C, as an excellent example of Modern architecture as designed by Seattle, Washington-based architect Paul Thiry. The building is an exceptional example of the use of Modern design to integrate with and complete the Neoclassical Capitol group; the advanced use of modern waffle slab technology and interior library functional programming; and for the prominence of Northwest artists Mark Tobey, Kenneth Callahan, Everett G. DuPen, James FitzGerald, and John W. Elliott commissioned to design permanent site specific artworks for the building.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

The Washington State Library was the last monumental building to be added to the West Capitol Campus. In time and history it is separated from the Neoclassical Legislative Building, Temple of Justice and attendant structures by the Second World War and the midpoint of the 20th century. In appearance and design, it differs in architectural sensibilities with a decidedly expressed idea about modernity and form. The building was designed and built specifically for the Washington State Library.⁴⁴

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 building was designed and constructed just thirty years after the pivotal domed Legislative Building; yet, in construction and design the two structures seem ages apart. While the central Legislative Building referenced Greek and Roman Classical architecture and stone masonry building methods, the Washington State Library introduced highly modern design principles along with innovative materials and structural engineering systems. 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.

The Washington State Library 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 Capitol group, the Washington State Library is a critical element in the architectural group and is among the most important regional archetypes of mid-century architectural design and thought. The social history surrounding the building and the prominence of designer Paul Thiry during the period of design and construction 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 building becomes a textbook on how Washingtonians looked at the future in the 1950s and how public buildings reflected that vision.

State Library Function

The nominated building was designed for the Washington State Library, which operated from the building's spaces through 2001. Understanding the function of the Washington State Library relative to the executive and legislative branches of state government is fundamental to the significance of the building's design and placement. 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. 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'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 and the Congress of the United States. For its first 100 years, the State Library operated in relative isolation, unseen by most citizens and visitors to the State Capitol as it occupied a variety of impermanent locations. Not until the formal opening of the Washington State Library in January 1959, did the library have dedicated quarters whose siting and architectural composition expressed the significance of the library's supportive role within the State government.

⁴⁴ The following historical information was informed by the 2002 historic structures report prepared by Artifacts Consulting, Inc.

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Permanent Library Quarters

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 Old Capitol Building (Second Capitol Building, former 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 until it outgrew its subterranean home.

After the Second World War, prosperity and population growth were reflected in the size and complexity of state government. The State Library's responsibilities and operational space needs grew along with the rest of the state government. During the 1954 legislative session, the State Library handled the mailing of 555,000 copies of bills to libraries across the state and received approximately 10,000 federal documents. 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 squeezed into seventeen square feet of space, it became evident that a true library building should be built.⁴⁵

Earnest conversations and planning for a more accommodating and permanent location for the State Library had been ongoing from 1913 through the early 1950s. Wilder and White originally included it in the program for the Legislative Building. However, by the time that building was completed in 1928, the Automobile-License Department had grown and needed the space allotted for the Library. Meanwhile, the Old Capitol Building was once again considered, but it proved too far from legislators who needed access to the State Library's records and research tools.⁴⁶

The first substantial progress towards obtaining a permanent dedicated building for the State Library began with the formation of the State Library Commission (SLC) in 1941. 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. As architectural plans developed for a new joint use building off the north side of the Capitol grounds, 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 functional flaws.

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 dedicated building just 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 (L & I) was proposing to move the State Library into its old two-story building between 14th and 15th Avenues on Water Street after L & I moved into the new office building then under construction (completion anticipated for 1955). This proposed relocation of the State Library would have required the addition of two wings and a new front entrance to the former L & I building. Meanwhile, popular support for a State Library building 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.⁴⁷

The tenor of political support for a State Library building 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. After being sued by a group of local business owners 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.

⁴⁵ Maryan E. Reynolds with Joel Davis, *Dynamics of Change: A History of the Washington State Library* (Seattle: Washington State University Press, 2001), 53-55; and, Lucile McDonald, "A Home at Last for Washington State's Library?" *Seattle Times*, December 5, 1954: 8.

⁴⁶ Reynolds, 2001: 53-55, and *Seattle Times*, December 5, 1954.

⁴⁷ Reynolds, 2001: 55-56.

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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 State Library building. They cautioned that unless corrections were made to the bill language, there would be 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 she was able to characterize the issue as obfuscation. She informed the Finance Committee that no changes were necessary to make the bonds saleable and moved deliberately to take advantage of the opening.

Shortly thereafter, Reynolds contacted John Robinson, the Assistant Attorney General assigned to the State Library, to discuss the building'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 dedicated building for the Washington State Library. Reynolds then met with Senator Albert D. Rosellini to ask for his support if he were elected Governor.⁴⁸

In March of 1955, the legislature authorized the construction of both a new state office building and a State Library building. 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 Rosellini, Commissioner of Public Lands Bert Cole, and Auditor Cliff Yelle.

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 a draft prepared by John Robinson.⁴⁹

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 construction 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 the State Library building would be a "priority project," and that Capitol building funds would be focused on the State Library building's construction, with only dire emergency exceptions.⁵⁰

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. 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.

Architect Selection

The circuitous path that led to the choice of a designer for the building began with an unconnected and not altogether pleasant meeting between Governor Langlie and an Alaska-born, Seattle-based 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 the new multi-tenant office building, the General Administration building. Governor Langlie had contested the standard 9% AIA schedule fee, agreeing to only 6% in public statements that included fairly confrontational language.

According to Thiry, a face-to-face meeting 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. Thiry later recalled that Yelle "seemed to like" him both as an architect and a person.⁵¹ 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.⁵²

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 for architects 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 and Johanson; Paul Thiry; John W.

⁴⁸ Taped interview with Reynolds, September 23, 1988.

⁴⁹ Some very powerful state senators later tried to get Robinson fired for this, but Attorney General John J. O'Connell refused. Reynolds, 2001: 227.

⁵⁰ House Bill 50, signed March 11, 1957 by Governor Rosellini.

⁵¹ Taped interview with Thiry, December 1, 1989: 1-4.

⁵² Taped interview with Thiry, December 1, 1989: 3-4.

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Maloney; Jones and Bindon; and, Wohleb and Wohleb and 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 three candidates to the Capitol Committee: Decker and Christenson; Paul Thiry; and, Wohleb and Wohleb and Associates. Of the three, the SLC endorsed Thiry. At the meeting, Harold Van Eaton's objection that it was his responsibility to appoint an architect according to the Attorney General was ignored. The Capitol Committee then voted (two to one) to make the choice of Thiry final on December 13, 1955. Otto Case, the Land Commissioner, who was very old at the time, nearly voted no before his staff swayed him to vote yes. Governor Langlie, concerned with not having a definite proposal for funding the building, was in opposition.⁵³

Financing

Capitol Building Funds financed design and construction, 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 and 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. The *Seattle Times* reported the 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.⁵⁴

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 building should be "contiguous" or "adjacent" to the West Capitol Campus 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 West Capitol Campus 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.⁵⁵

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 building should complete the Wilder and 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 and 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 West Capitol Campus 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.

⁵³ Taped interview with Thiry, December 1, 1989: 1-2 and paper prepared for the SLC by Reynolds prior to 1957 session of the Legislature.

⁵⁴ "Private Firm to Handle Bond Issue for State Library," *Seattle Times*, April 2, 1957: 18.

⁵⁵ Reynolds, 2001: 58.

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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 and 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 Thiry's 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.⁵⁶

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 West Capitol Campus 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:

- The Highway Department had planned the new highway to take advantage of the 'view' (Puget Planners' word) of the Capitol building.
- The Highway Department had planned a similar perimeter road and a bridge from the rear of the Transportation building over to the point.
- 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.
- The Highway Department had assured Puget Planners that they had the money ready and were waiting to build the perimeter road, the bridge, etc.
- There was money available for the garage to be built immediately.⁵⁷

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.⁵⁸

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.⁵⁹ Puget Planners advocated a redesign of the West Capitol Campus based on three principal problems that they determined would affect the siting of the Library. These were:

- Vista: Development of a road along the West Capitol Campus (including possible expansion area), whereby they foresaw the Washington State Library would be visible from the freeway (then under construction). They objected to Thiry's site on the grounds it would obstruct the view.
- Parking concerns for current employees, legislators, and visitors: They intended to resolve this with a two- to three-story parking garage below the Library.
- 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 West Capitol Campus 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 (current building location). His studied preference was based on the juxtaposition

⁵⁶ Taped interview with Thiry, December 1, 1989: 4.

⁵⁷ Reynolds, 2001: 62-63.

⁵⁸ Reynolds, 2001: 63.

⁵⁹ State Capitol Committee, Minutes, October 1, 1956: 7.

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of existing buildings within the Wilder and White plan, proximity to the Capitol group, and the accommodation of specific library functions.⁶⁰

Thiry looked at various other Capitol plans, including Washington D.C., to understand how the relationship between primary (Legislative Building) and secondary buildings 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 O'Brien (originally Transportation) and Cherberg (originally Public Lands-Social Security) buildings as the obvious location.⁶¹ However the Wilder and White plan did not have a building in this location.

In Thiry's view, the previous library [in the basement of the Temple of Justice] was not visible enough. Thiry wanted an important site, at least in part because the State Library was an important aspect of the government and its home should take a proper place among the existing Capitol group. Comparatively, the Temple of Justice occupied a prominent location on the north side of the Legislative Building, and Thiry determined the Library should have equal standing, balancing the Temple of Justice on the north-south axis. According to the State Capitol Committee Minutes, Thiry felt that other than the "imaginary vista" proposed by Puget Planners, the building "would not interfere with any future planning, specifically campus expansion."⁶² 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 for the 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 limited the building 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 addressed the facts that the state owned the site, it was elevated, allowed for future expansion, met the needs for library functions, and blended well with the rest of the West Capitol Campus arrangement.⁶³

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.

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 by the firm of Kuney-Johnson Company on November 4, 1957, and the groundbreaking ceremony occurred 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.

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.

⁶⁰ State Capitol Committee, Minutes, October 1, 1956.

⁶¹ Meredith Clausen, Oral history interview with Paul Thiry, September 15 & 16, 1983.

⁶² State Capitol Committee, Minutes, October 1, 1956.

⁶³ State Capitol Committee, Minutes, January 22, 1957 - December 1966: 1-2, 7, 15; and, taped interview with Thiry, December 1, 1989: 4-5.

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On January 23, 1959, a formal building dedication was held. For many of those present, there was a triumphant sense of hard-earned satisfaction. 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 the SLC. Tours of the building were provided with Washington state authors welcoming guests in the Washington Room. Everett G. DuPen, James FitzGerald, Mark Tobey, Kenneth Callahan, and Paul Thiry all witnessed the ceremonies.⁶⁴

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 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.

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.⁶⁵

In the bookshelves that lined the room sat several leather bound volumes that had once come around Cape 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 West Capitol Campus 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 building brought to a close the building of the West state Capitol campus and sparked the beginnings of East Campus planning.⁶⁶

Library Planning Influences

The building design embraced many of the ideals in library design taking form in the 1950s and implemented them on a monumental scale in a state public building. From the 1900s through the 1960s, library planning and design in the United States was evolving 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."⁶⁷

Prior to 1900, card catalogues, on a small scale, were only just coming into use. Amenities facilitating multiple floors and concentrated, compact storage were not available. Neither was planning for telephones, copy machines, computers, and micro reproduction systems a general consideration through much of the early 1900s. However, as library use and collection sizes increased, not only were operational changes necessary to keep pace. But by the late 1940s and 1950s libraries were also changing their visual character in response to a fundamental shift in how they were choosing to convey their role within society; changes often difficult to integrate into existing, relatively rigid, library designs.⁶⁸

This change in visual character involved the transition from being solely civic monuments, to welcoming community and research resources. Simplicity of form, openness, and a flexible functional layout—all elements of Modernism—were the principal

⁶⁴ *Tacoma News Tribune*, May 31, 1959, in Tacoma Public Library, Washington State Library clippings file.

⁶⁵ News release prepared June 9, 1959 and Reynolds, 2001: 72.

⁶⁶ Lucile McDonald, "Washington's New State Library," *Seattle Times*, February 8, 1959: 19.

⁶⁷ Kroll, IV, 1960: 248-250.

⁶⁸ Metcalf, 1965: 9.

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characteristics of what librarians were regarding as improved library designs. These changes also allowed for service and planning upgrades.⁶⁹

According to an article in a 1952 issue of *Architectural Record*, influential factors motivating these design changes were:

- Rising construction costs;
- Necessity for improved efficiency and economy of operation and maintenance;
- Rapid growth in collection sizes;
- Increased expectation on 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 the site bears a significant influence on library design and use (prominent versus remote, northern exposure versus southern);
- 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.⁷⁰

While the Washington State Library, 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), higher education (including University of Idaho Library and the University of Oregon Library), and recently constructed libraries (including Grosse Pointe Public Library, ca 1953, Detroit).

Evaluation of the information received from these libraries, in conjunction with a systematic space analysis conducted by the State Library, 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 their improved light, reduced glare, and sheltered approach they afforded patrons—a significant element within the decision on a site for the Washington State Library.

Library buildings also began featuring long frontages with broad, inviting glass expanses, street level entrances and attractive planting beds. While an elevated entrance was necessary for the State Library to maintain an appropriate stature and scale with relation to adjacent Capitol Buildings, the design incorporated the other elements described above. Reductions in entrance and lobby sizes, also evident in the building, 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 a site and orientation for the building.⁷¹

Instead of being divided into fixed, square rooms, the interiors featured freestanding partitions for flexible and adaptable division of 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 limiting fixed 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 (while remaining well lit) without the “clutter, contrasts, or numerous outlets.” Advances in climate control and lighting technology improved storage capabilities, staff and patron comfort, and enabled lower ceilings. Standard sizes (such as ceiling heights, or column spacing) minimized expensive custom furnishings and shelving. Comfortable, simple chairs, sofas and light tables replaced the 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.⁷²

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 State Library is the manner in which Paul Thiry not only incorporated these elements into his design, but advantageously employed

⁶⁹ Mohrhardt, 1952: 149, 157.

⁷⁰ Charles M. Mohrhardt and Ralph A. Ulveling, “Public Libraries,” *Architectural Record*, vol. 112, December 1952: 149-172.

⁷¹ Mohrhardt, 1952: 152, Metcalf, 1965: 15 -28.

⁷² Mohrhardt, 1952: 152-154, Metcalf, 1965: 15 -28.

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them to convey the Library's vital role. According to Kroll, this was achieved 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.⁷³

Site and Landscape Design

The elevated site on which the Washington State Library was located sloped gradually downward from the southeast to the north. This allowed the building 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 to the base of the Washington State 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.

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 landscape architects Otto J. Holmdahl and Associates.

Holmdahl, 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 Legislative, Pritchard, O'Brien, and Cherberg buildings was John Elliot's sundial 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. 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.

Architect & Landscape Architect

Paul Thiry

A contemporary U.S. architect, Paul Thiry (1904–1993) contributed to architectural development in the Pacific Northwest through his seminal introduction in the mid-1930s of the European modernist architecture to the Pacific Northwest. His design for the Washington State Library marked the end of construction on the core Capitol campus grounds.

Born in Nome, Alaska on September 11, 1904, to French parents, Thiry's father, Hippolette Thiry, worked as a mining engineer and his mother, Louise Schwaebel Thiry, designed and sold couture-grade women's apparel, first in Nome and then in Seattle.⁷⁴ Thiry attended St. Martin's Preparatory School, a Benedictine school in Lacey, graduating in 1920. He continued his studies at the University of Washington, studying pre-med before switching to architecture in the fall of 1923. At the time, the University of Washington's School of Architecture structured its curriculum according to the academic tradition of the Ecole des Beaux-Arts in Paris. Thiry graduated in 1928, after working in the offices of Seattle architects John Graham and Henry Bittman and studying for a summer in Fontainebleau, France. He opened his own office in Seattle in 1929, primarily designing churches and traditionally styled residences in Seattle and the surrounding area.

As the Depression set in, Thiry took the opportunity to attend the Century of Progress Exposition (1933) held in Chicago. Termed the "antithesis" of the 1893 World's Columbian Exposition, it was intended specifically as a forum for progressive ideas in building

⁷³ Kroll, IV, 1960: 248-250.

⁷⁴ Meredith L. Clausen, "Paul Thiry: The Emergence of Modernism in Northwest Architecture," *Pacific Northwest Quarterly* 74-75 (July 1984): 129. Clausen, 1984: 129.

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technology, prefabrication, construction methods, standardized parts, and new materials that integrated then prevailing financial and material shortages. These ideas, coupled with the influence of European Modernism, a year long tour of India, China, Egypt, Europe and Central America in the 1930s during which he met both Le Corbusier and Antonin Raymond, as well as and exposure to Japanese architecture during a short stay in Tokyo, Japan, began to shape Thiry's emerging aesthetic. He is often credited as the "father of modernism" in Washington State.

Following World War II, the scope of Thiry's work expanded widely to include designs for educational facilities, museums, libraries, and commercial buildings. Thiry was active in the design of buildings in Seattle, including the Museum of History and Industry (1950; altered), Charles and Emma Frye Art Museum (1952); St. George Church (1953), and the Northeast Seattle Branch Library (1956). Thiry's successful design of the Northeast Branch Library likely influenced the State Library Commission's selection of him as the architect for the Washington State Library. Thiry's work on the library and his development of the first plan for eastward expansion of the Capitol campus (1958) led to his involvement in complex campus planning, including Washington State University (1958), the University of Washington Campus (1962), principal architect to for the Century 21 Exposition (1962), and Thiry's appointment (in 1963) to the AIA Committee on the National Capitol Building in Washington D.C. Thiry remained active in architecture through the 1980s until retiring for health reasons. He died at the age of 89 from congestive heart failure on June 27, 1993.⁷⁵

Otto J. Holmdahl

Born in Falkenberg, Sweden, Otto Holmdahl (1883–1967) earned naval and landscape architecture degrees Chalmers University in Sweden.⁷⁶ Holmdahl immigrated to Vancouver, British Columbia in 1907. Holmdahl worked as a gardener in Everett in 1918. He became a naturalized citizen of the United States in 1919, the year he moved to Seattle. Holmdahl opened a professional design office in the city the same year, one of the first if not the first professional landscape architecture firms in the region. Over the next three decades he designed and implemented grounds plans for numerous private residences in and near Seattle, including many significant estates. In 1946, Holmdahl was among the founders of the Washington Society of Landscape Architects. Between 1954 and 1959, Holmdahl prepared landscaping for the Washington State Library in Olympia. Holmdahl contributed to the design of the University of Washington Arboretum. With Paul Thiry, Holmdahl served on the Seattle Municipal Arts Commission. In 1961/1962, Holmdahl served as principal landscape architect for Century 21 Exposition. He designed the landscaping for the International Plaza and the foundation plantings around the Northwest Rooms and the International Fountain Pavilion, as well as the rest of the fair grounds.

Kuney-Johnson Company

Founded in 1930 by Max J. Kuney and Lloyd W. Johnson, the company remains in operation and under Kuney family management as the 15th oldest construction company in Washington state as of 2015. Over the course of the company's 80 plus year history they have completed notable projects in Washington, Oregon, Montana, California, Idaho, and Alaska. The company developed extensive experience in the use of concrete, including the then longest continuous pour in Seattle's history in 1947 as part of constructing the S. L. Savidge, Inc. automobile showroom building, and in 1959 the first use of slip forms in concrete construction on the West Coast allowing faster concrete pours.⁷⁷ Notable buildings built by the company include the Federal Reserve Bank in downtown Seattle, Seattle's former Public Safety Building and Downtown Public Library, as well as 90-foot tall concrete silos on Harbor Island for Olympic Cement Storage Company and Northgate Mall.⁷⁸

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

The Washington State Archives provided the majority of information pertaining to the design, construction, and subsequent occupancy of the Capitol campus buildings. The Archives maintains a notable collection of original drawings.

The Washington State Department of Enterprises Services, Facilities Division, also maintains an impressive record of drawings, including specifications, in their Records Center.

Primary Sources

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⁷⁵ Meredith Clausen, "Paul Thiry," in *Shaping Seattle Architecture*, ed. Jeffrey Karl Ochsner (Seattle: University of Washington Press, 1994), 251.

⁷⁶ "Otto Holmdahl, Landscaper," *The Seattle Times*, March 5, 1967.

⁷⁷ "New Process Speeds Building," *The Seattle Times*, April 7, 1959.

⁷⁸ "Harbor Island Silos Built for Storage of Cement," *The Seattle Times*, October 16, 1955.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Washington Dept. of Enterprise Services

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property Less than 1
(Do not include previously listed resource acreage.)

UTM References NAD 1927 or X NAD 1983

(Place additional UTM references on a continuation sheet.)

1	<u>10</u> Zone	<u>507229.22</u> Easting	<u>5208993.34</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Or Latitude/Longitude Coordinates
(enter coordinates to 6 decimal places)

1	<u> </u> Latitude	<u> </u> Longitude	3	<u> </u> Latitude	<u> </u> Longitude
2	<u> </u> Latitude	<u> </u> Longitude	4	<u> </u> Latitude	<u> </u> Longitude

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated property is located on a portion of Thurston County tax parcel 09850005000, in Township 18, Range 02W, in Olympia, Washington. The rear boundary is defined by 16th Avenue Southwest, with 15th Avenue Southwest passing along the front of the building. The sundial plaza extends north of 15th Avenue Southwest between the Cherberg and O'Brien buildings. The sidewalk between 15th and 16th Avenues Southwest defines the east edge with the top of the bluff marking the west edge.

Boundary Justification (Explain why the boundaries were selected.)

Boundaries are based on the extent of the current intact original building, designed landscape, and site specific commissioned art work.

11. Form Prepared By

name/title Spencer Howard, Katie Chase, and Susan Johnson
organization Artifacts Consulting, Inc. date March 20, 2015
street and 201 North Yakima Avenue (253) 572-4599
number telephone
city or town Tacoma state WA zip code 98403
e-mail showard@artifacts-inc.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

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- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

See attached photograph sheets and key maps for contemporary and historic photographs of the district.

Property Owner: (Complete this item at the request of the SHPO or FPO.)

name State of Washington, c/o Washington State Department of Enterprise Services (POC: Marygrace Jennings)
street and 1500 Jefferson Street SE telephone (360) 407-2200
number _____ telephone _____
city or town Olympia state WA zip code 98501

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

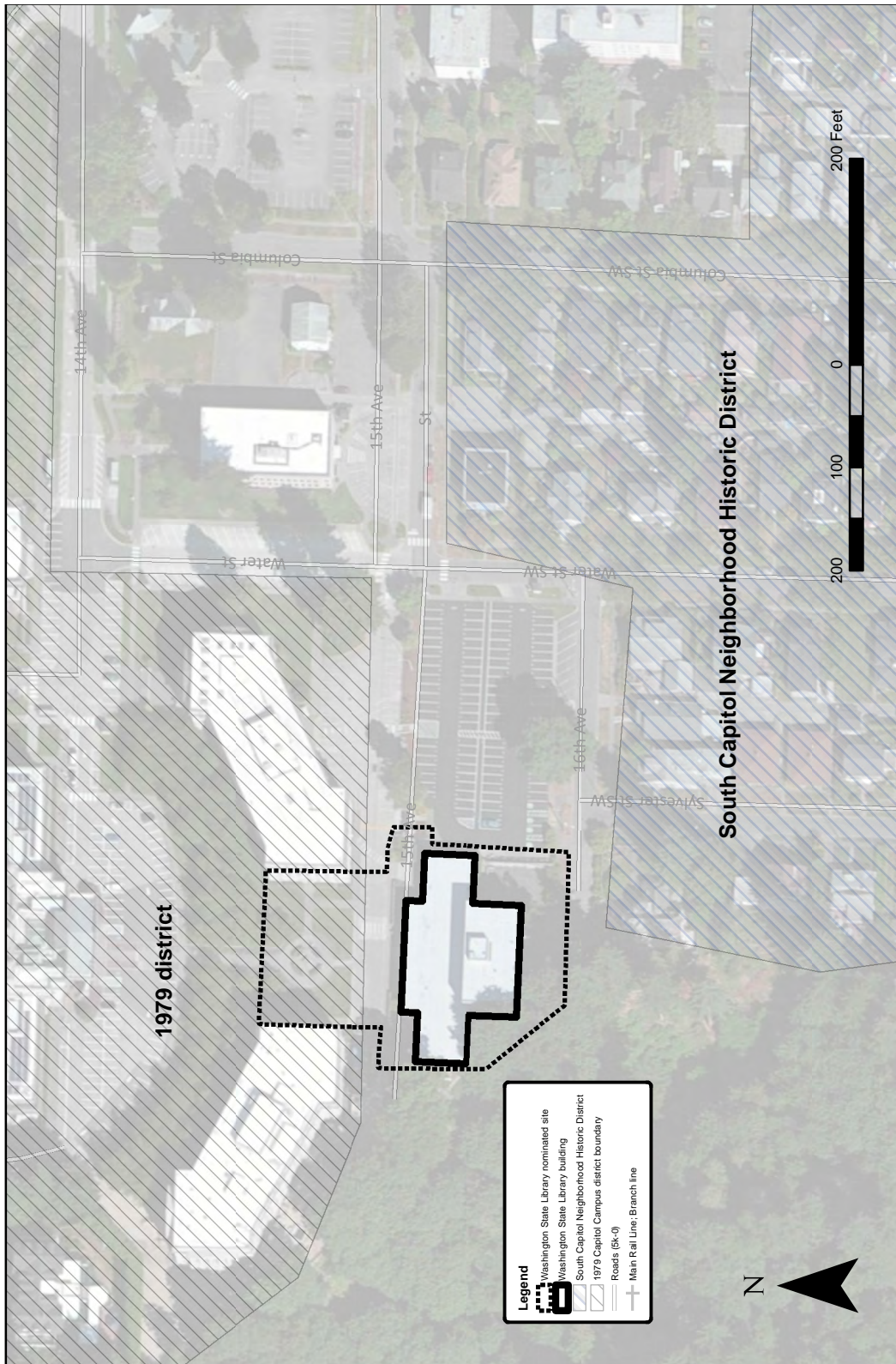
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Nominated Property Map

This map shows the nominated property and the adjacent historic districts. Prepared by Artifacts Consulting, Inc. Base imagery courtesy of ESRI.

Washington State Capitol Historic District

Thurston County, WA

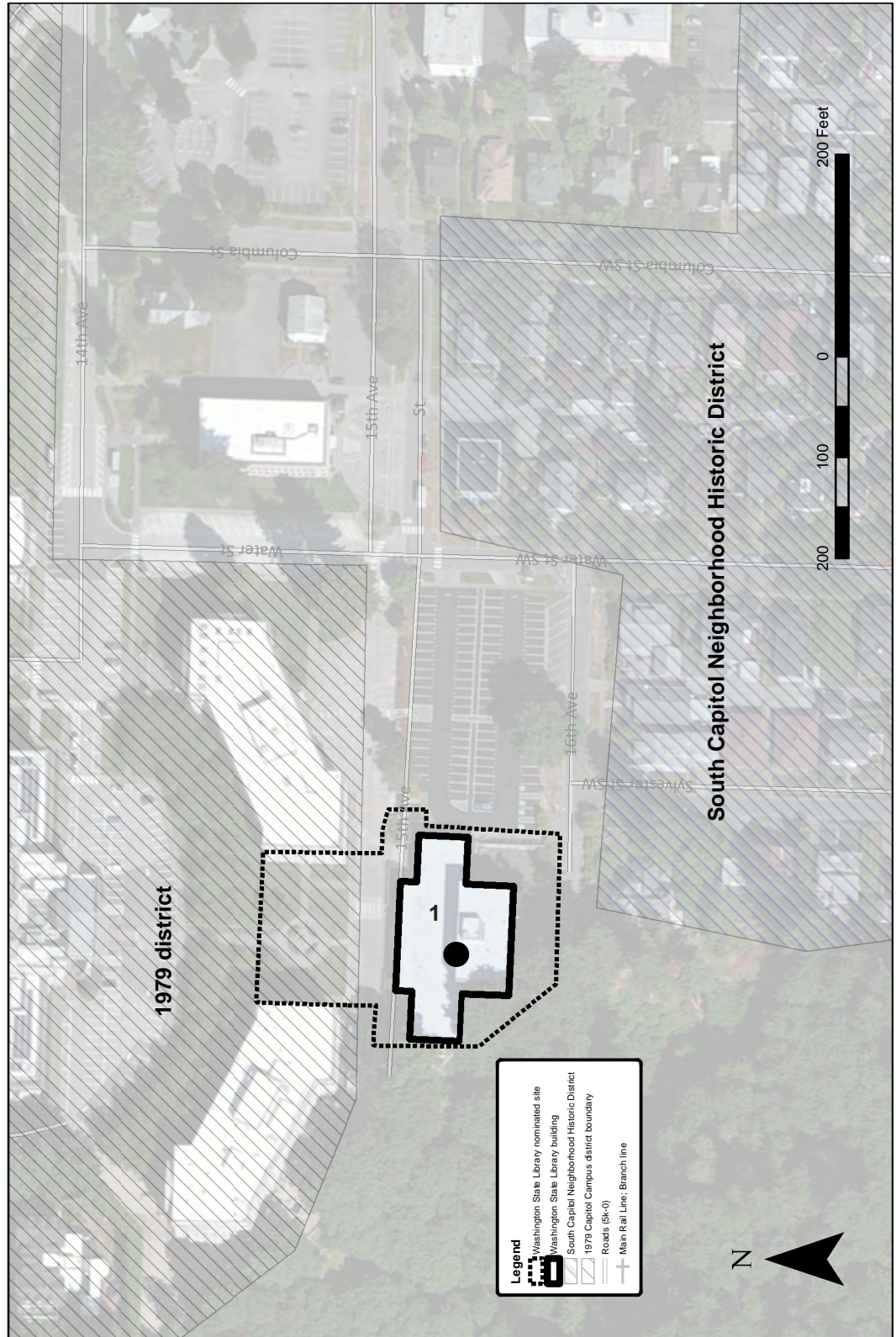
Name of Property

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UTM Map

Zone: 10

1)
507229.22 m E
5208993.34 m N



Nominated Property UTM Map

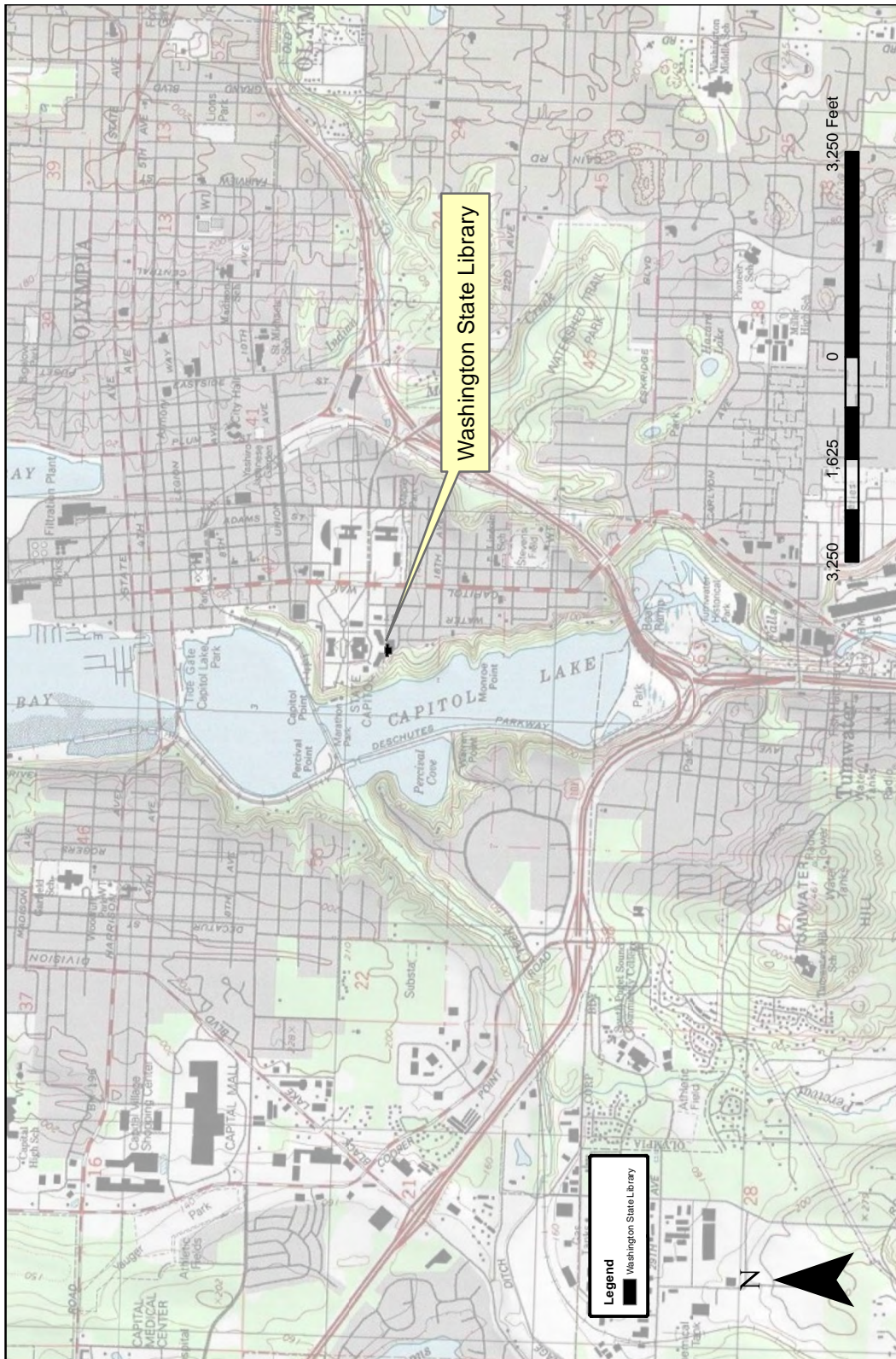
The above point marks the Universal Transverse Mercator point for the nominated property. Prepared by Artifacts Consulting, Inc. Base imagery courtesy of ESRI.

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USGS 7.5' Quad Map
Olympia

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Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Washington State Library
City or Vicinity: Olympia
County: Thurston State: Washington (WA)
Photographer: Spencer Howard, Artifacts Consulting, Inc.
Date Photographed: 2014

Description of Photograph(s) and number:

Photograph List

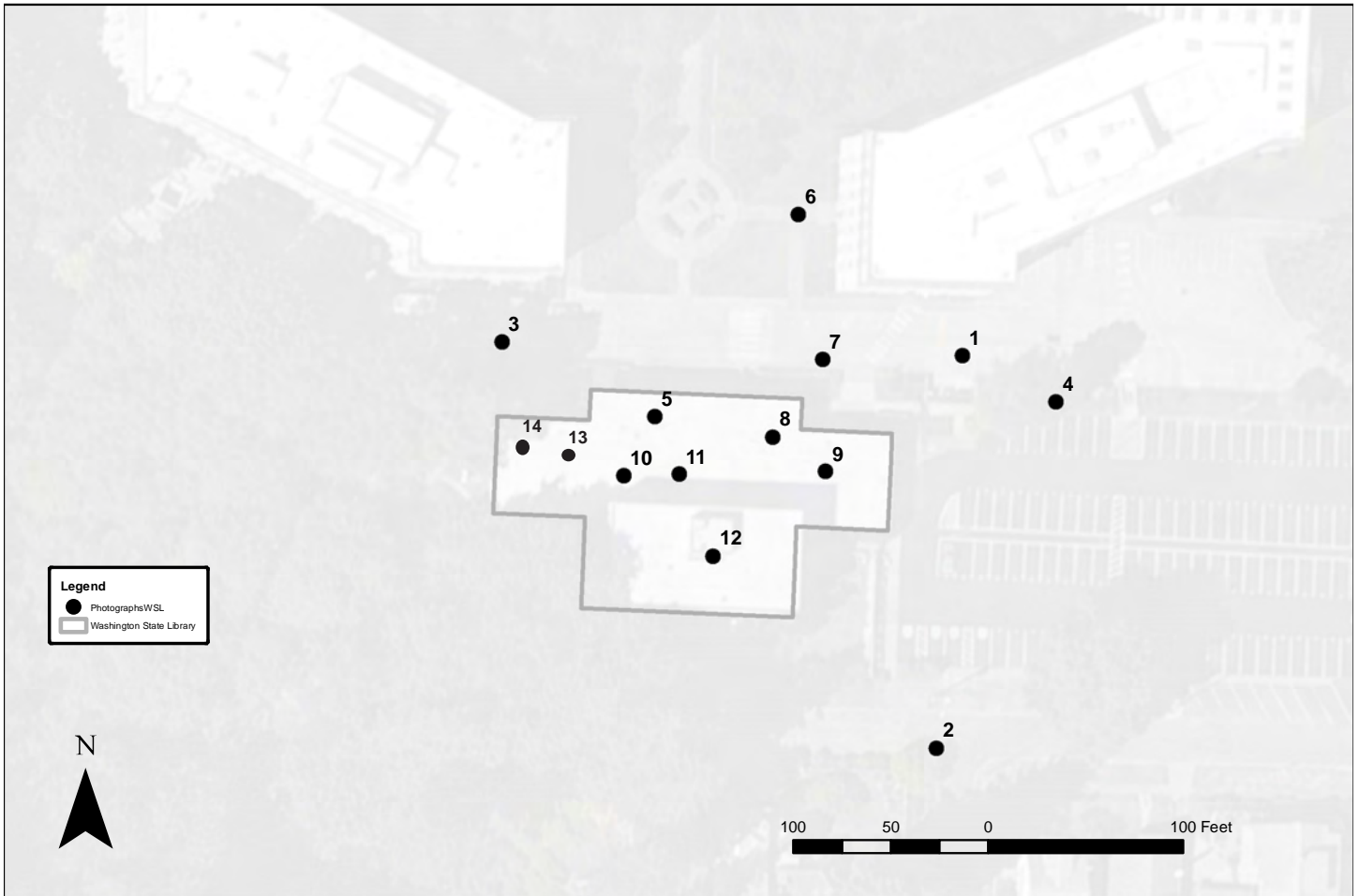
- 1 of 14. Washington State Library, northeast corner showing the side east and front north facades.
- 2 of 14. Washington State Library, southeast facade showing the rear stacks.
- 3 of 14. Washington State Library, front north facade looking east with the Cherberg Building in the background.
- 4 of 14. Washington State Library, east facade.
- 5 of 14. Landscape, view from the front of the Washington State Library looking north towards the Legislative Building.
- 6 of 14. O'Brien Building, east facade fronting the Cherberg Building
- 7 of 14. Washington State Library, DuPen fountain on the front north facade.
- 8 of 14. Washington State Library, Fitzgerald mosaic on the first floor at the top of the stairs to the basement.
- 9 of 14. Washington State Library, view looking east along the hallway towards the Tobey painting at the east end of the first floor.
- 10 of 14. Washington State Library, view looking south within the Northwest Room showing the Callahan mural above the built in shelving.
- 11 of 14. Washington State Library, view looking west within the Northwest Room showing the Callahan mural above the built in shelving.
- 12 of 14. Washington State Library, typical waffle slab configuration in the rear stack volume.
- 13 of 14. Washington State Library, first floor reading room volume looking west.
- 14 of 14. Washington State Library, first floor reading room volume looking east with the Fitzgerald mosaic in the background at the top of the stairs down to the basement.

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Photograph key map, north detail, for contemporary historic district photographs. Building ID numbers shown in gray. Photograph location numbers shown in black at the point where the photograph was taken.

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1 of 14. Washington State Library, northeast corner showing the side east and front north facades.



2 of 14. Washington State Library, southeast facade showing the rear stacks.

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3 of 14. Washington State Library, front north facade looking east with the Cherberg Building in the background.



4 of 14. Washington State Library, east facade.

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5 of 14. Landscape, view from the front of the Washington State Library looking north towards the Legislative Building.



6 of 14. O'Brien Building, east facade fronting the Cherberg Building

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7 of 14. Washington State Library, DuPen fountain on the front north facade.



8 of 14. Washington State Library, Fitzgerald mosaic on the first floor at the top of the stairs to the basement.

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9 of 14. Washington State Library, view looking east along the hallway towards the Tobey painting at the east end of the first floor.



10 of 14. Washington State Library, view looking south within the Northwest Room showing the Callahan mural above the built in shelving.

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11 of 14. Washington State Library, view looking west within the Northwest Room showing the Callahan mural above the built in shelving.



12 of 14. Washington State Library, typical waffle slab configuration in the rear stack volume.

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13 of 14. Washington State Library, first floor reading room volume looking west.



14 of 14. Washington State Library, first floor reading room volume looking east with the Fitzgerald mosaic in the background at the top of the stairs down to the basement.

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Historic Photographs

The following photographs show nominated building and the 1912 Wilder and White Capitol group that the building completed the south end of.

Historic Photograph List

1. 1966 aerial view of the capitol campus showing the Washington State Library completing the south end of the Capitol group. Source: Washington State Department of Transportation
2. 1940s to 1950s view of the capitol group looking southeast. Source: Washington State Archives
3. Ca. 1938 view of the capitol grounds looking southwest.
4. Ca. 1938 view of the capitol grounds following completion of the Cherberg Building but prior to construction of the O'Brien Building.
5. 1941 aerial view of the capitol grounds looking southwest. Source: Washington State Archives.
6. 1951 aerial view of the capitol campus prior to construction of the Washington State Library. Source: Washington State Department of Transportation
7. Ca. 1932 view of the capitol grounds following completion of the landscape design by the Olmsted Brothers and prior to construction of the Newhouse Building. Source: Washington State Archives.
8. 1940s to 1950s post card view of the capitol group. Source: Washington State Archives
9. Wilder & White's rendering for the proposed capitol group prepared in 1912. Source: Washington State Archives
10. Ca 1959 night view of the Washington State Library and the sundial plaza. Source: Washington State Library
11. Ca 1959 view of the Washington State Library and the sundial plaza framed between the Cherberg and O'Brien buildings. Source: Washington State Library
12. Ca 1959 night view of the Washington State Library looking west along the front facade. Source: Washington State Library
13. View of the rear stack volume, typical for each floor of the stack. Source: Washington State Library
14. Ca 1959 night view of the Washington State Library showing the DuPen fountain in the foreground with the Fitzgerald mosaic visible within the building. Source: Washington State Library
15. Ca 1959 view of the Washington State Library basement hallway showing the color transparencies along the corridor leading to the Washington Room. Source: Washington State Library
16. Ca 1959 view of the Washington State Library interior showing the front desk. Source: Washington State Library
17. Ca 1959 view of the Washington State Library with architect Paul Thiry standing in front. Source: Washington State Library
18. Ca 1959 view of the Washington State Library taken from near the Cherberg Building looking through the stand of conifers. Source: Washington State Library
19. Ca 1959 view of the Washington State Library taken from near the O'Brien Building looking southeast. Source: Washington State Library
20. Ca 1959 view of the Washington State Library interior showing the view out looking east. Source: Washington State Library
21. Ca 1959 view of the Washington State Library interior showing the Fitzgerald mosaic and the hallway with the Mark Tobey painting at the end. Source: Washington State Library
22. Ca 1959 view of the Washington State Library interior showing the view of the Legislative Building from within the library reading room. Source: Washington State Library
23. Ca 1959 view of the Washington State Library interior showing part of the Kenneth Callahan mural in the Washington Room. Source: Washington State Library
24. Late 1950s rendering prepared by Paul Thiry showing the proposed building. Source: Washington State Library

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1. 1966 aerial view of the capitol campus showing the Washington State Library completing the south end of the Capitol group. The white dotted circle outlines the library location. Source: Washington State Department of Transportation

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2. 1940s to 1950s view of the capitol group looking southeast. Source: Washington State Archives



3. Ca. 1938 view of the capitol grounds looking southwest. The white dotted circle outlines the future library location. Source: Washington State Archives.

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4. Ca. 1938 view of the capitol grounds following completion of the Cherberg Building but prior to construction of the O'Brien Building. The white dotted circle outlines the future library location. Source: Washington State Archives.



5. 1941 aerial view of the capitol grounds looking southwest. The white dotted circle outlines the future library location. Source: Washington State Archives.

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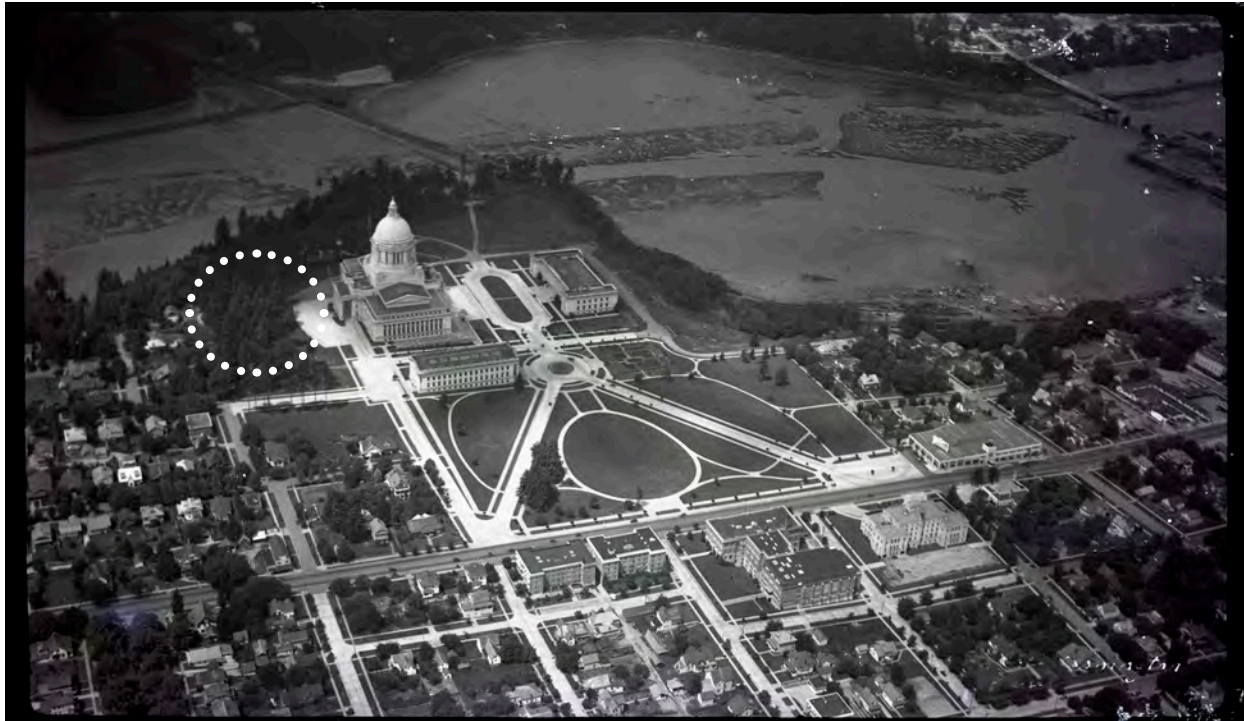
6. 1951 aerial view of the capitol campus prior to construction of the Washington State Library. The white dotted circle outlines the future library location. Source: Washington State Department of Transportation

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7. Ca. 1932 view of the capitol grounds following completion of the landscape design by the Olmsted Brothers and prior to construction of the Newhouse Building. The white dotted circle outlines the future library location. Source: Washington State Archives.



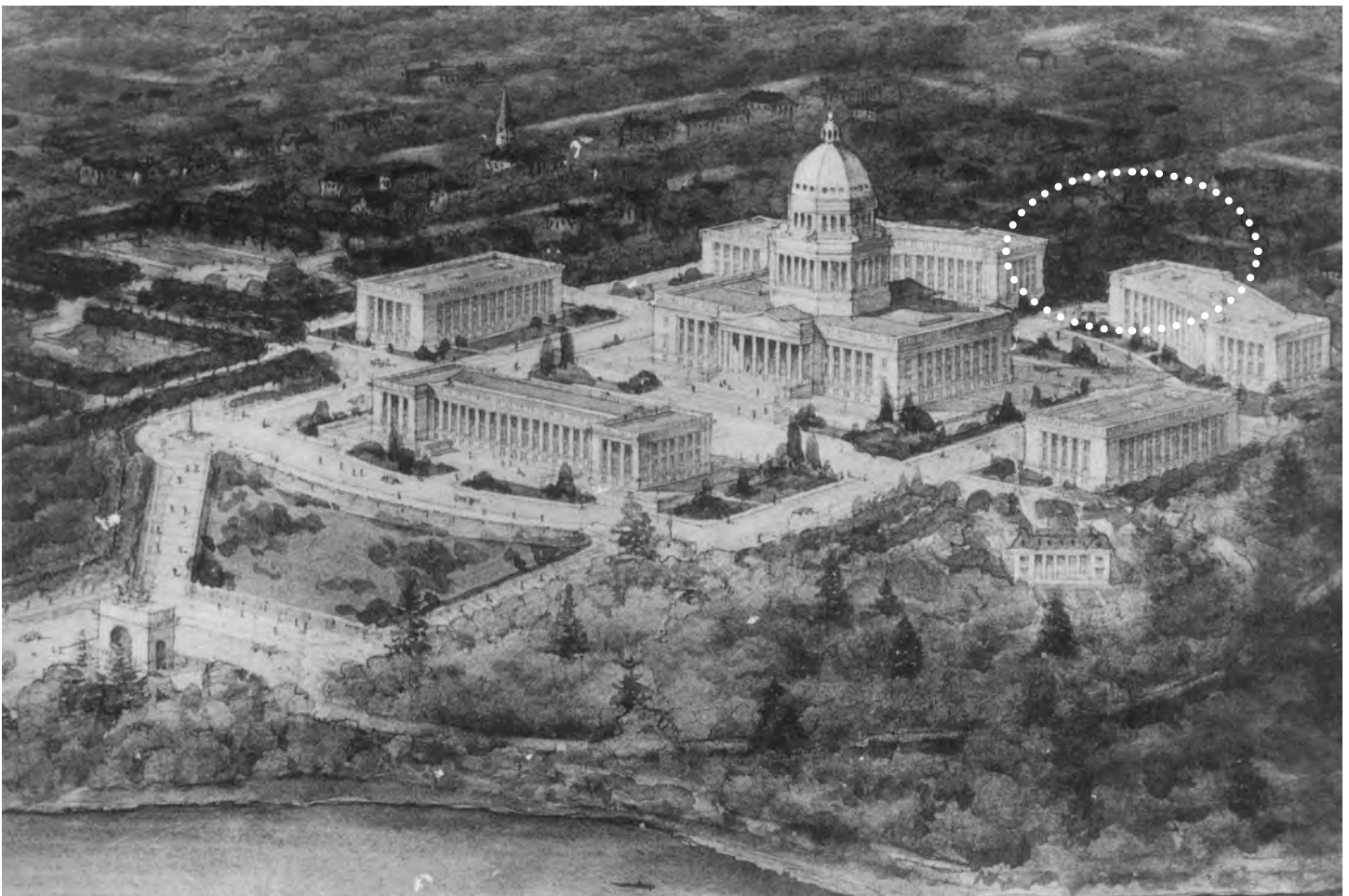
8. 1940s to 1950s post card view of the capitol group. The white dotted circle outlines the future library location. Source: Washington State Archives

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9. Wilder & White's rendering for the proposed capitol group prepared in 1912. The white dotted circle outlines the future library location. Source: Washington State Archives

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10. Ca 1959 night view of the Washington State Library and the sundial plaza. Source: Washington State Library



11. Ca 1959 view of the Washington State Library and the sundial plaza framed between the Cherberg and O'Brien buildings. Source: Washington State Library

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12. Ca 1959 night view of the Washington State Library looking west along the front facade. Source: Washington State Library



13. Ca. 2000s view of the rear stack volume, typical for each floor of the stack. Source: Washington State Library

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14. Ca 1959 night view of the Washington State Library showing the DuPen fountain in the foreground with the Fitzgerald mosaic visible within the building. Source: Washington State Library



15. Ca 1959 view of the Washington State Library basement hallway showing the color transparencies along the corridor leading to the Washington Room. Source: Washington State Library

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16. Ca 1959 view of the Washington State Library interior showing the front desk. Source: Washington State Library



17. Ca 1959 view of the Washington State Library with architect Paul Thiry standing in front. Source: Washington State Library

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18. Ca 1959 view of the Washington State Library taken from near the Cherberg Building looking through the stand of conifers. Source: Washington State Library



19. Ca 1959 view of the Washington State Library taken from near the O'Brien Building looking southeast. Source: Washington State Library

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20. Ca 1959 view of the Washington State Library interior showing the view out looking east. Source: Washington State Library



21. Ca 1959 view of the Washington State Library interior showing the Fitzgerald mosaic and the hallway with the Mark Tobey painting at the end. Source: Washington State Library

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22. Ca 1959 view of the Washington State Library interior showing the view of the Legislative Building from within the library reading room. Source: Washington State Library



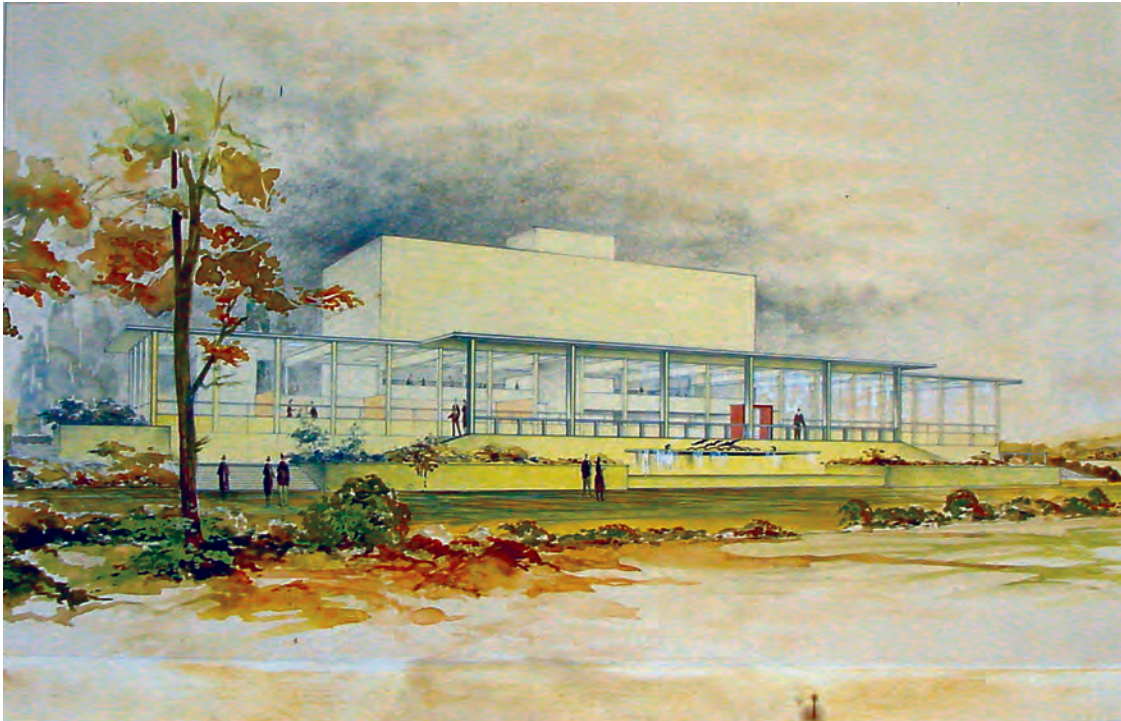
23. Ca 1959 view of the Washington State Library interior showing part of the Kenneth Callahan mural in the Washington Room. Source: Washington State Library

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24. Late 1950s rendering prepared by Paul Thiry showing the proposed building. Source: Washington State Library

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Historic Drawing List

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The following provides the main floor plan and elevation drawings for the nominated building.

Historic Drawing List

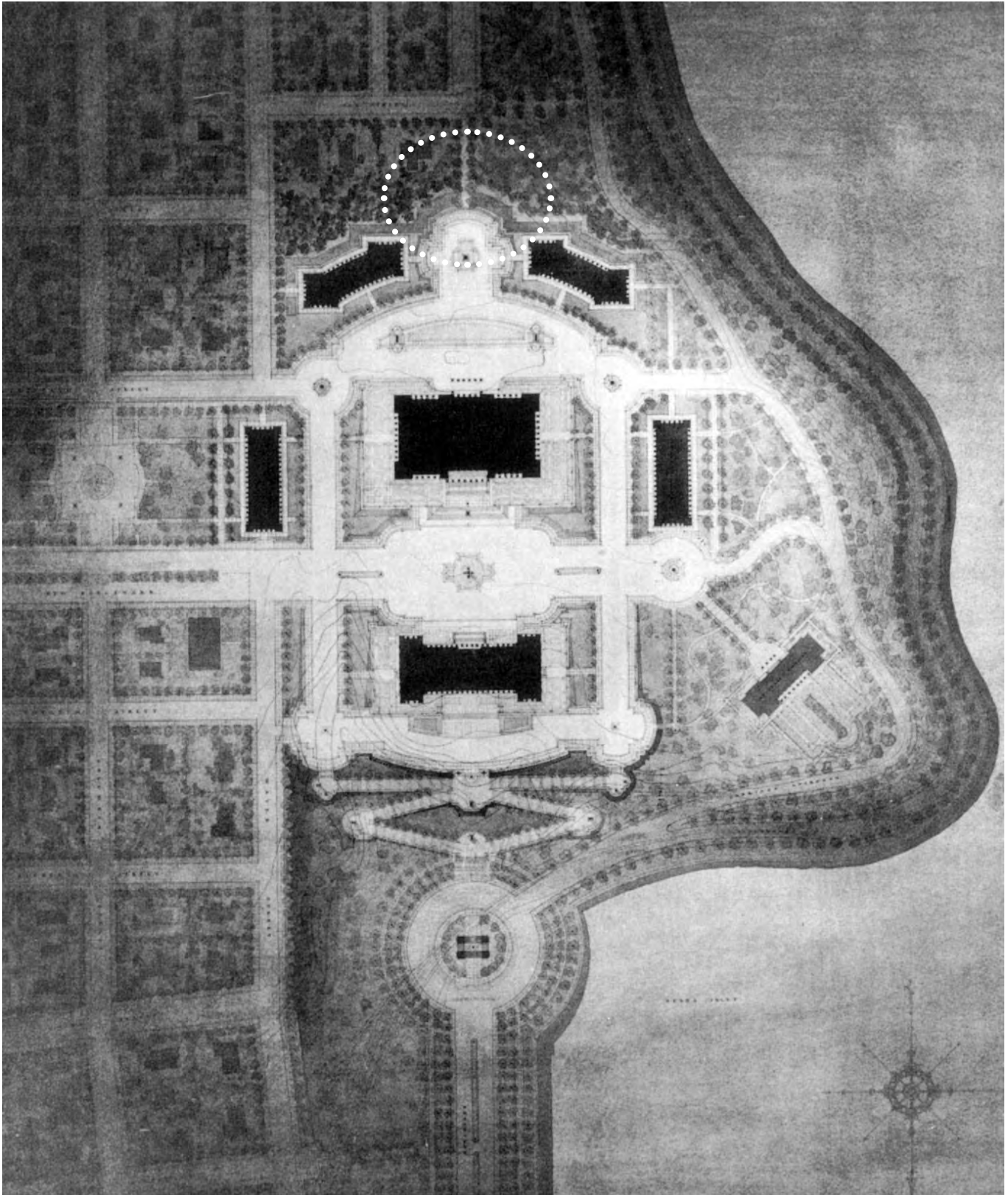
- Wilder & White's revised Washington State Capitol Group master plan prepared in 1912. Washington State Archives
- 1957 basement plan for the Washington State Library prepared by Paul Thiry. Washington State Archives.
- 1957 building sections for the Washington State Library prepared by Paul Thiry. Washington State Archives.
- 1957 elevation detail for the Washington State Library prepared by Paul Thiry. Washington State Archives.
- 1957 basement mezzanine plan for the Washington State Library prepared by Paul Thiry. Washington State Archives.
- 1957 first floor plan for the Washington State Library prepared by Paul Thiry. Washington State Archives.
- 1957 first floor mezzanine plan for the Washington State Library prepared by Paul Thiry. Washington State Archives.
- 1957 second floor and roof plan for the Washington State Library prepared by Paul Thiry. Washington State Archives.
- 1957 third floor, roof, and penthouse plans for the Washington State Library prepared by Paul Thiry. Washington State Archives.
- 1957 north and south elevations for the Washington State Library prepared by Paul Thiry. Washington State Archives.
- 1957 east and west elevations prepared for the Washington State Library prepared by Paul Thiry. Washington State Archives.
- Ca. 1957 landscape plan for the Washington State Library prepared O. E. Holmdahl. Washington State Archives.

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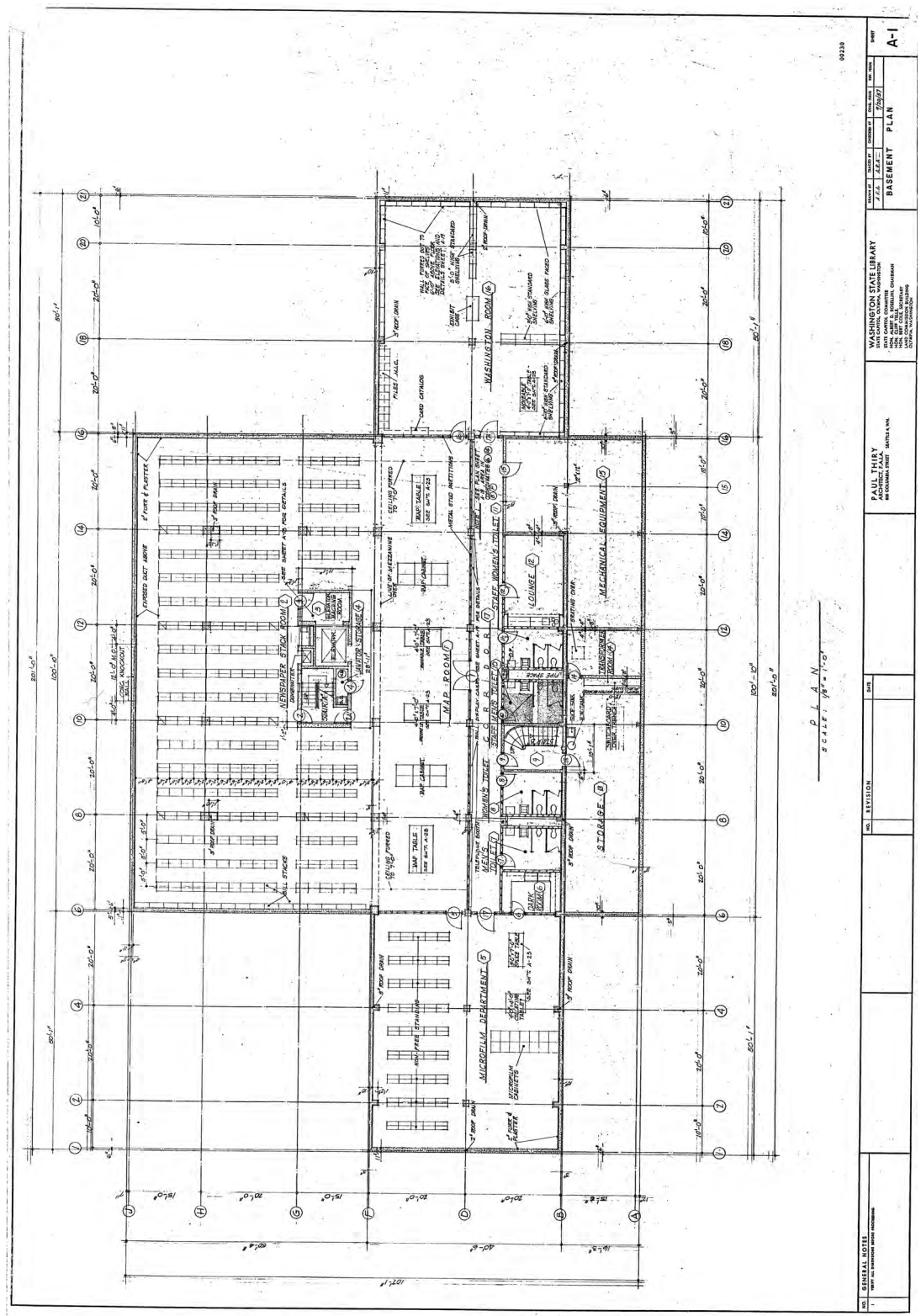
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Wilder & White's revised Washington State Capitol Group master plan prepared in 1912. The white dotted circle outlines the future library location. Source: Washington State Archives

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 Name of Property

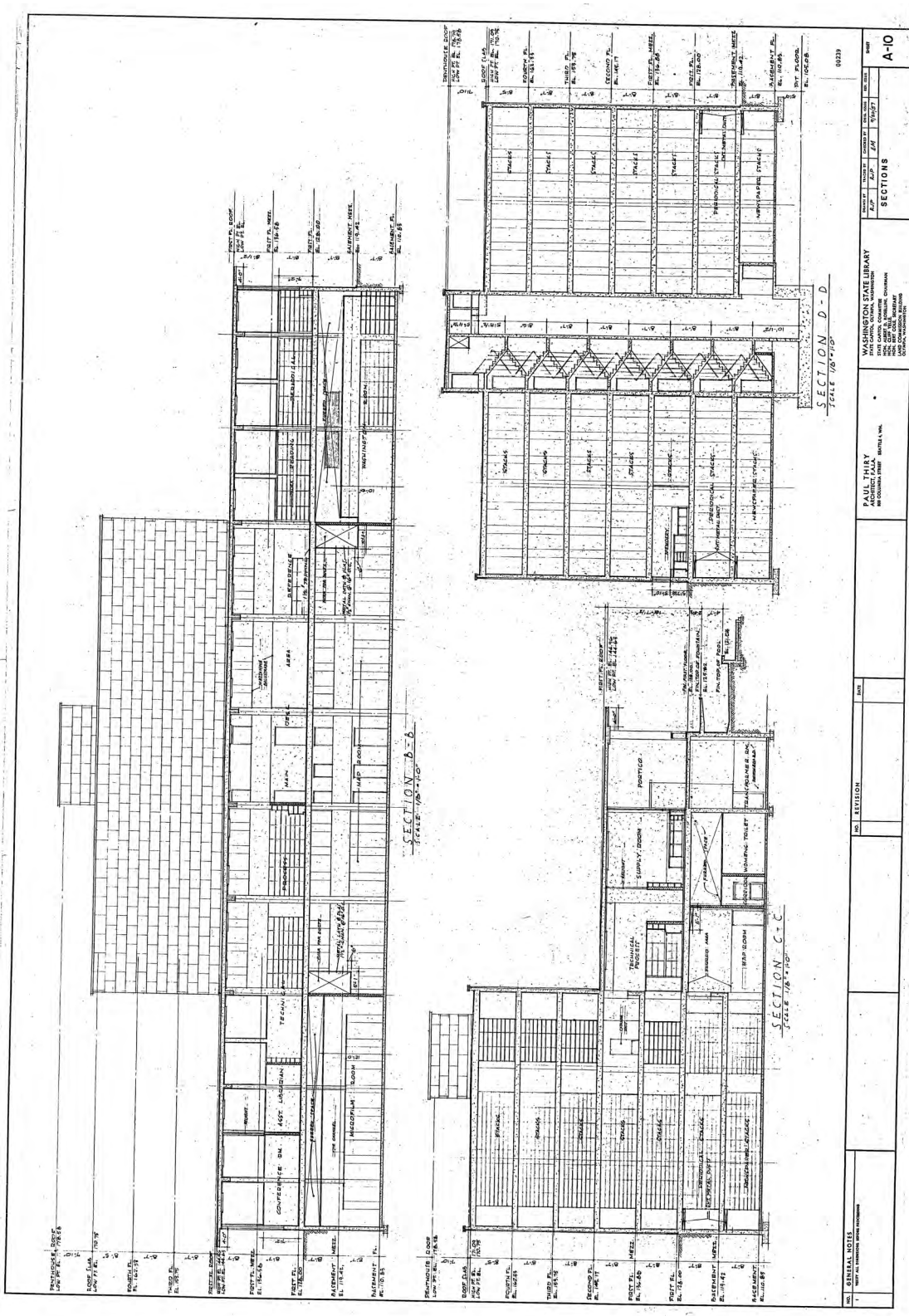
Thurston County, WA
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1957 basement plan for the Washington State Library prepared by Paul Thiry. Source: Washington State Archives.

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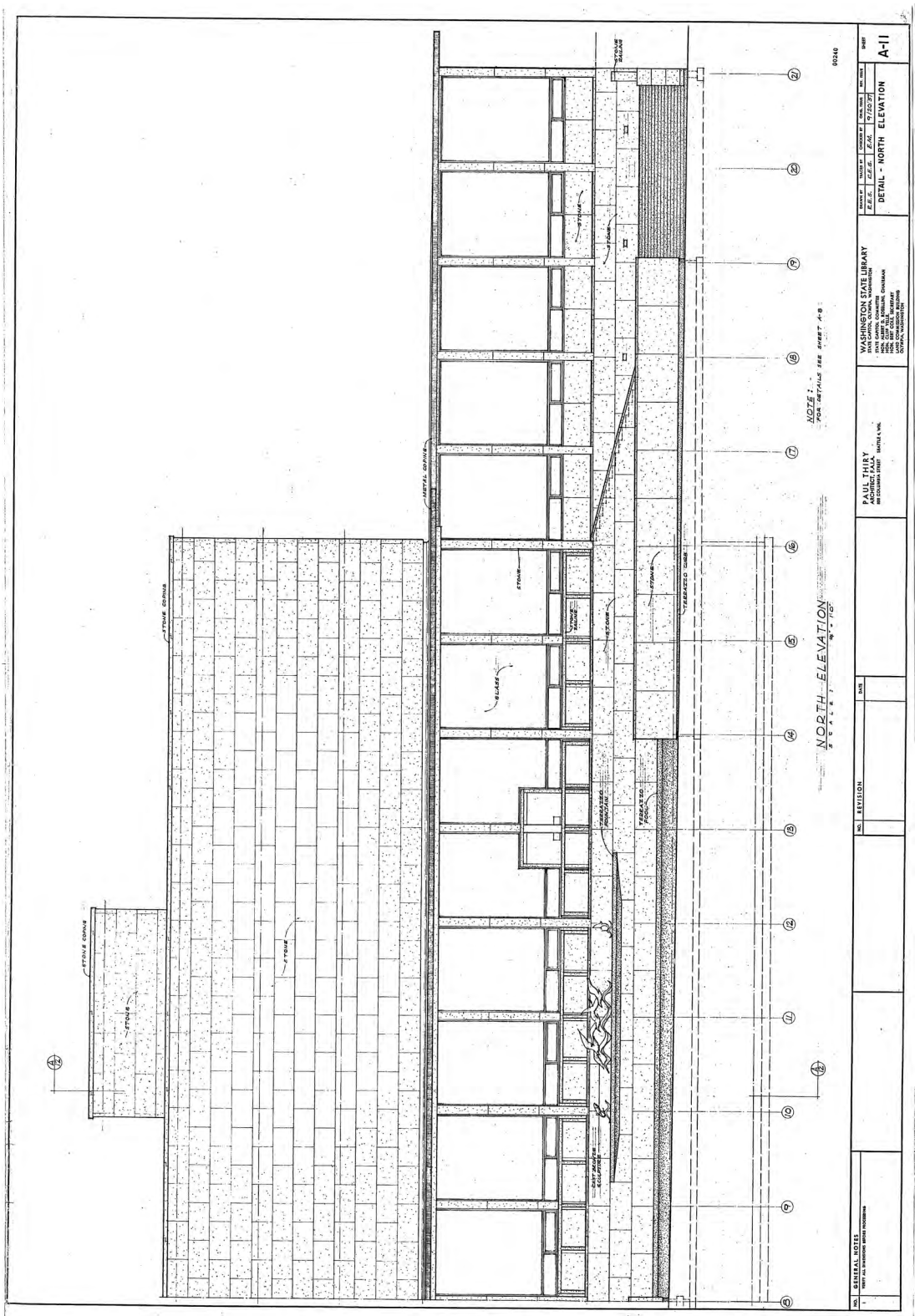
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1957 building sections for the Washington State Library prepared by Paul Thiry. Source: Washington State Archives.

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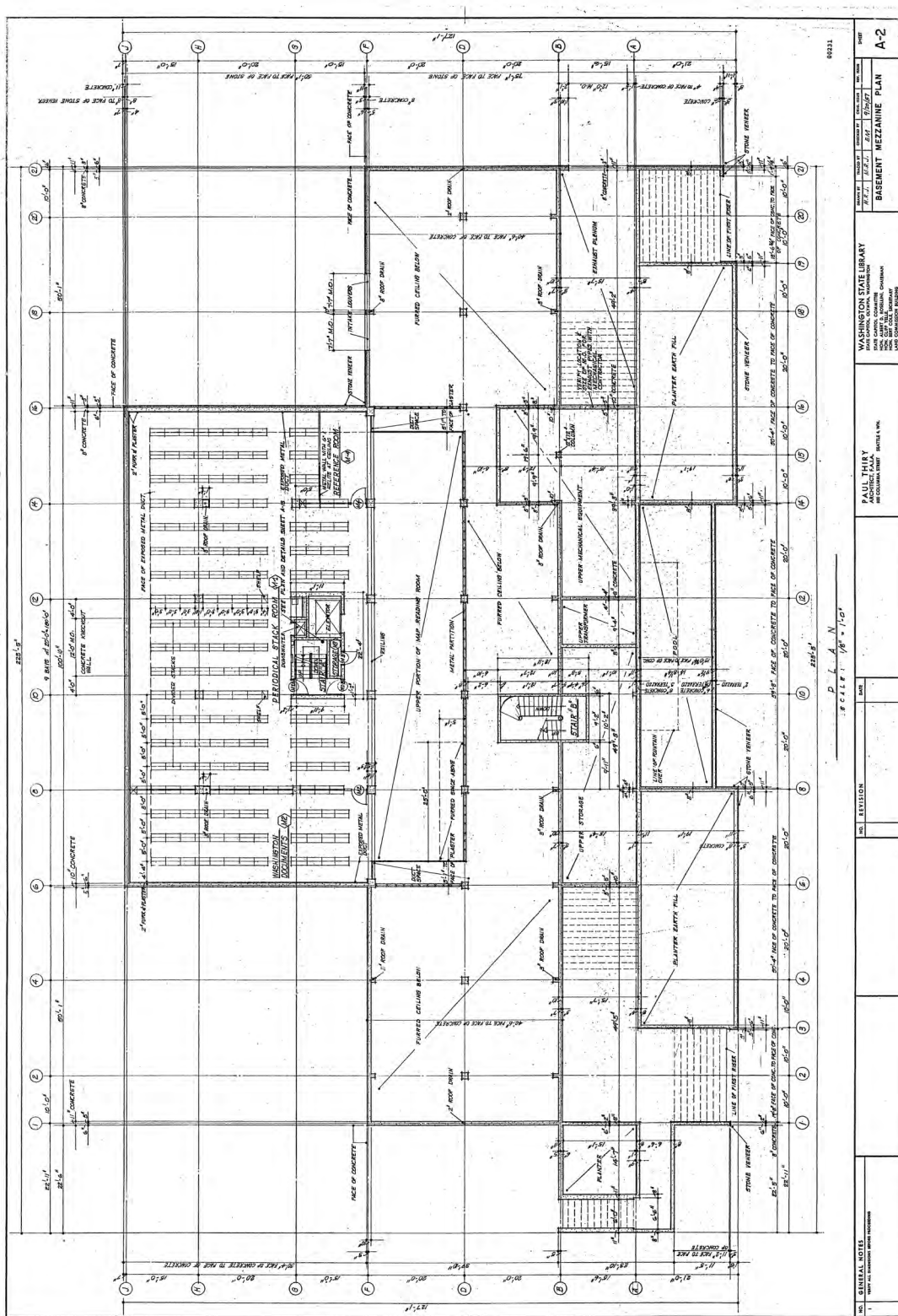
1957 elevation detail for the Washington State Library prepared by Paul Thiry. Source: Washington State Archives.

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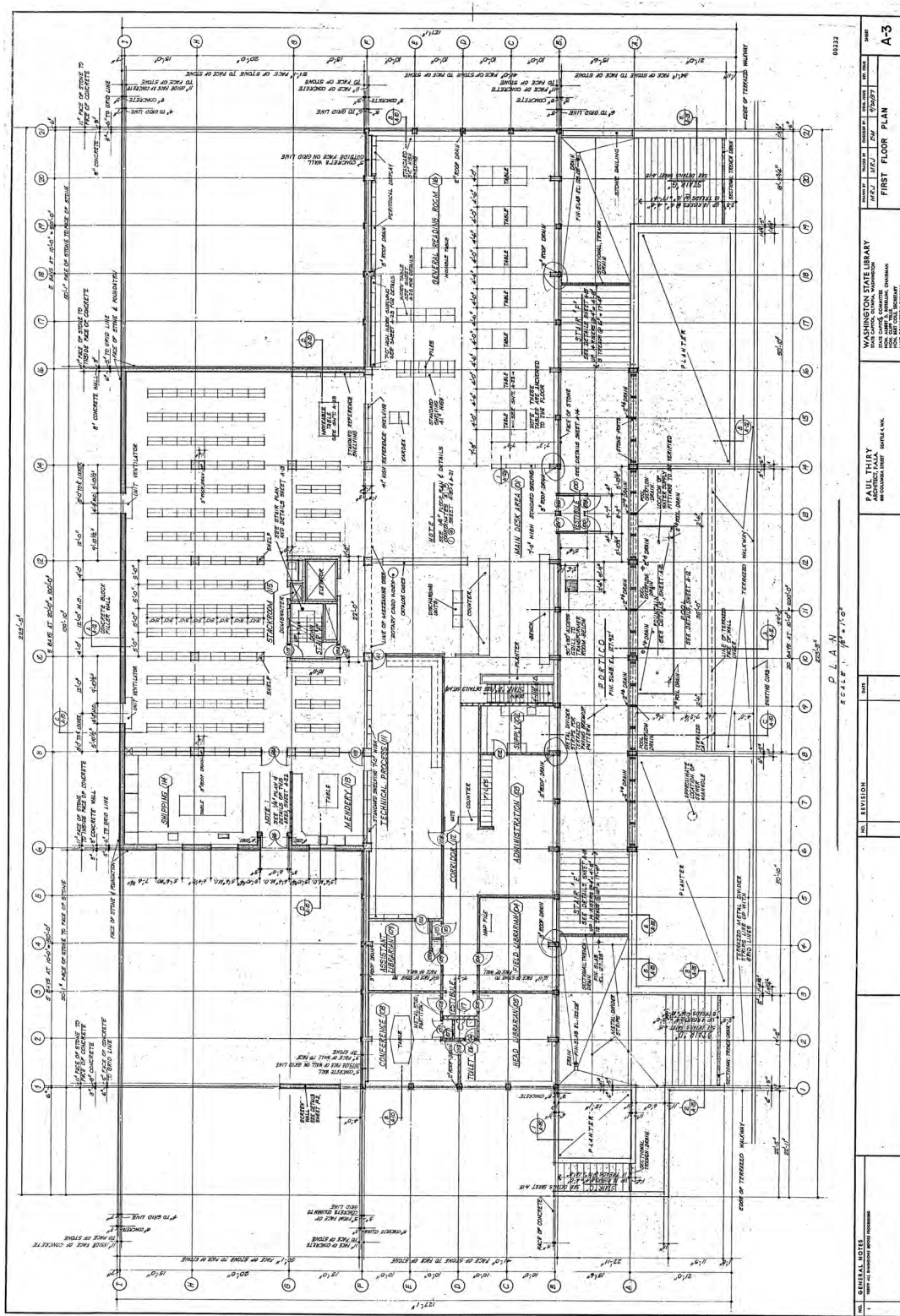
1957 basement mezzanine plan for the Washington State Library prepared by Paul Thiry. Source: Washington State Archives.

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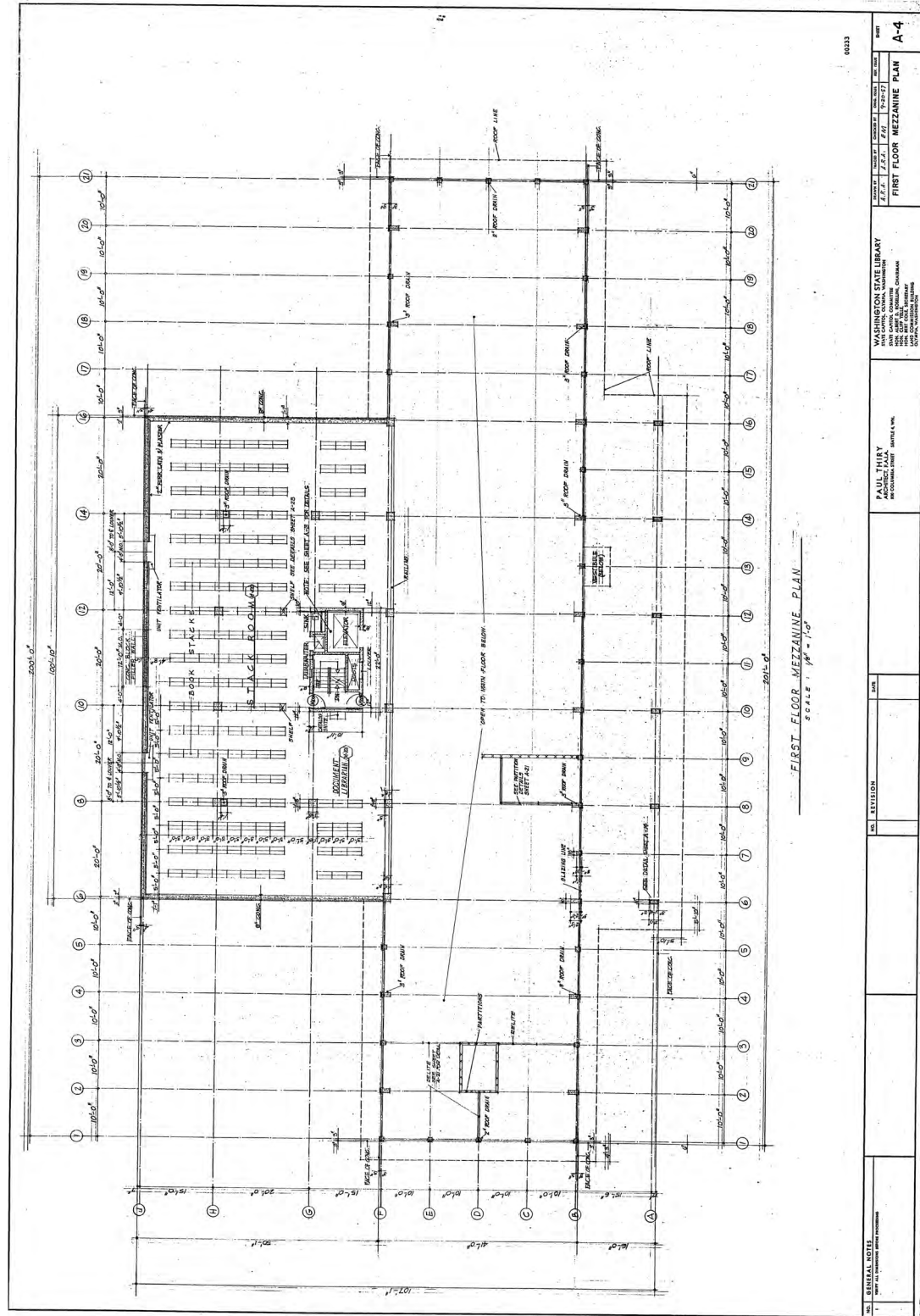
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1957 first floor plan for the Washington State Library prepared by Paul Thiry. Source: Washington State Archives.

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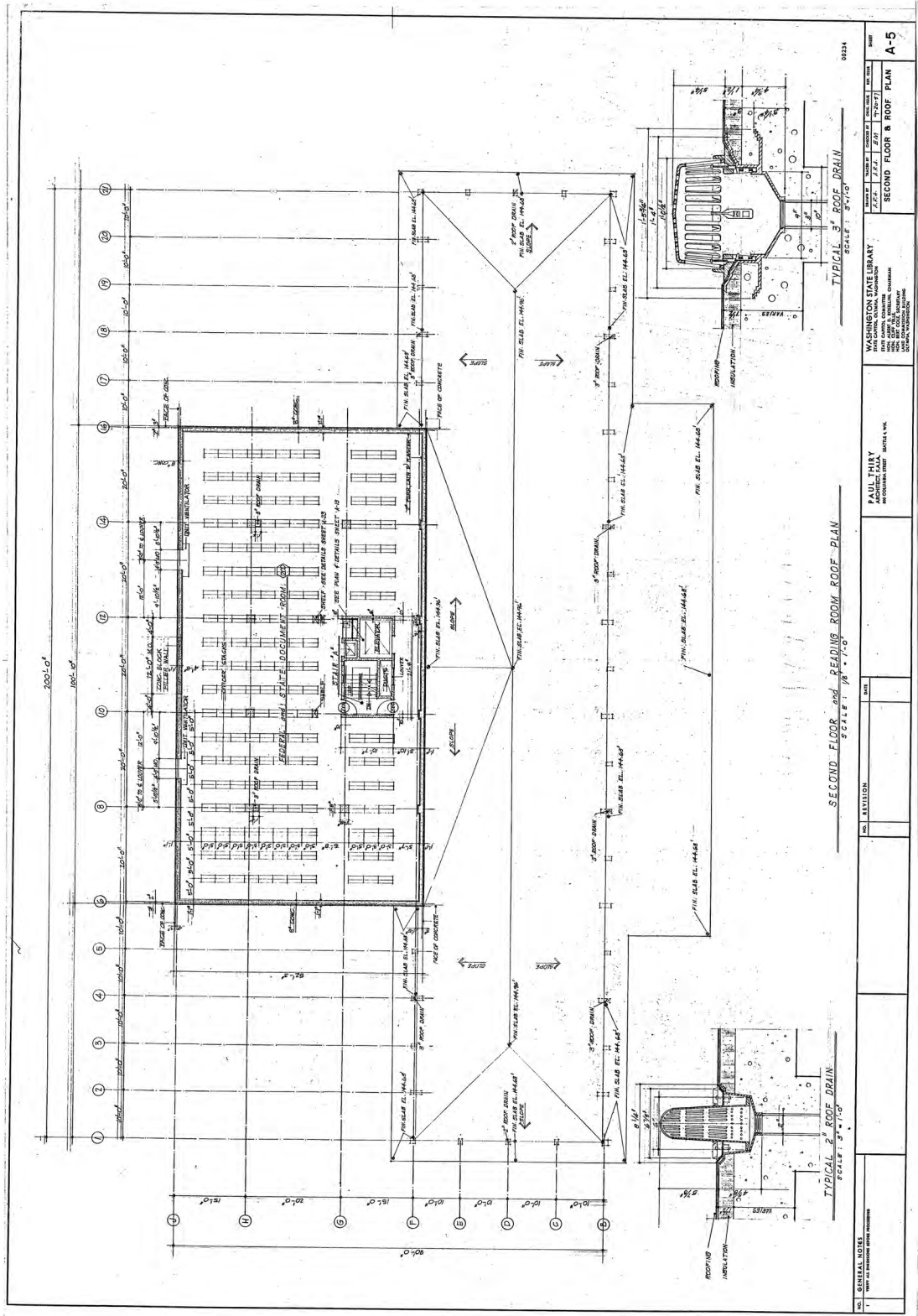
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1957 first floor mezzanine plan for the Washington State Library prepared by Paul Thiry. Source: Washington State Archives.

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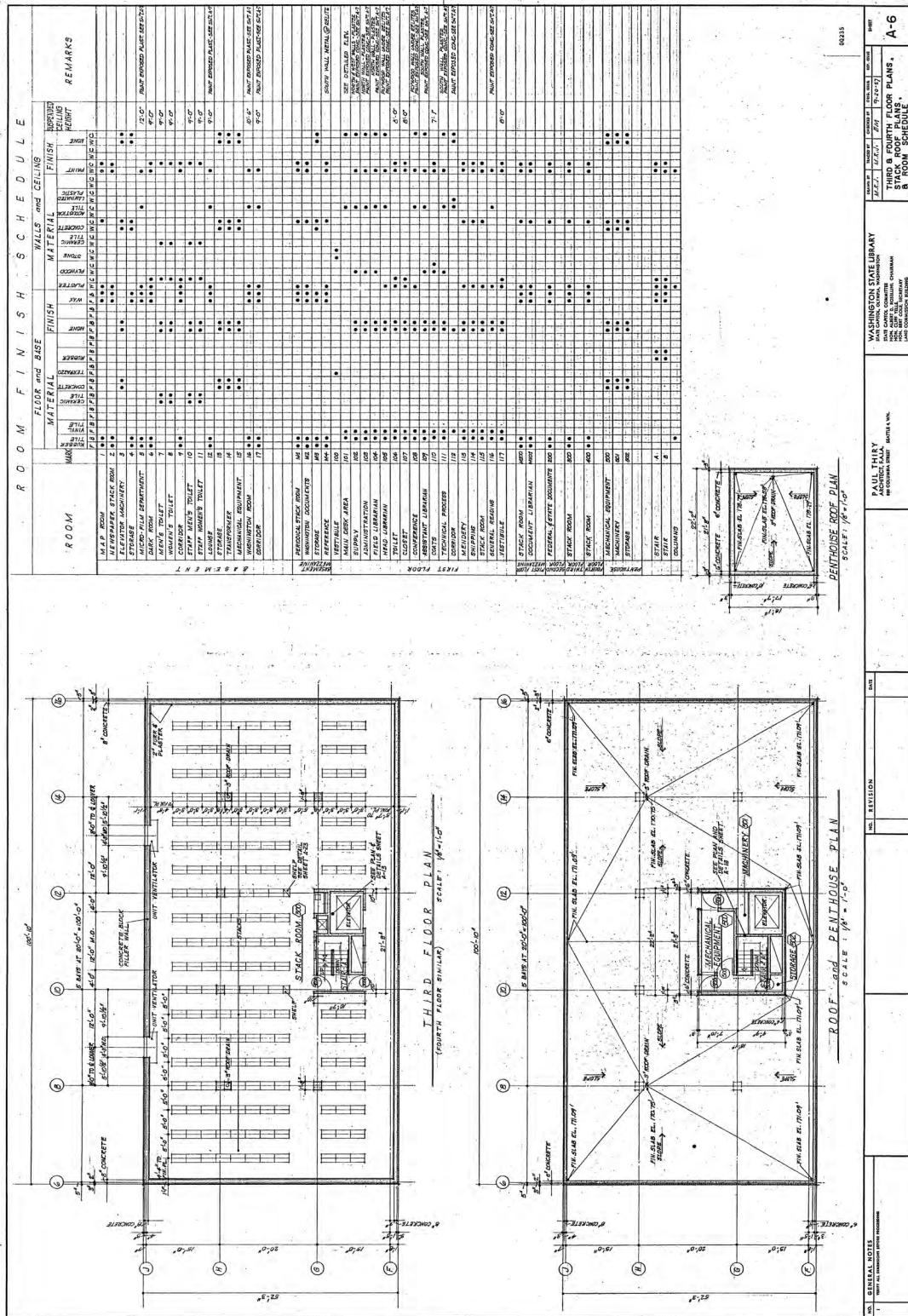
1957 second floor and roof plan for the Washington State Library prepared by Paul Thiry. Source: Washington State Archives.

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Thurston County, WA

Name of Property

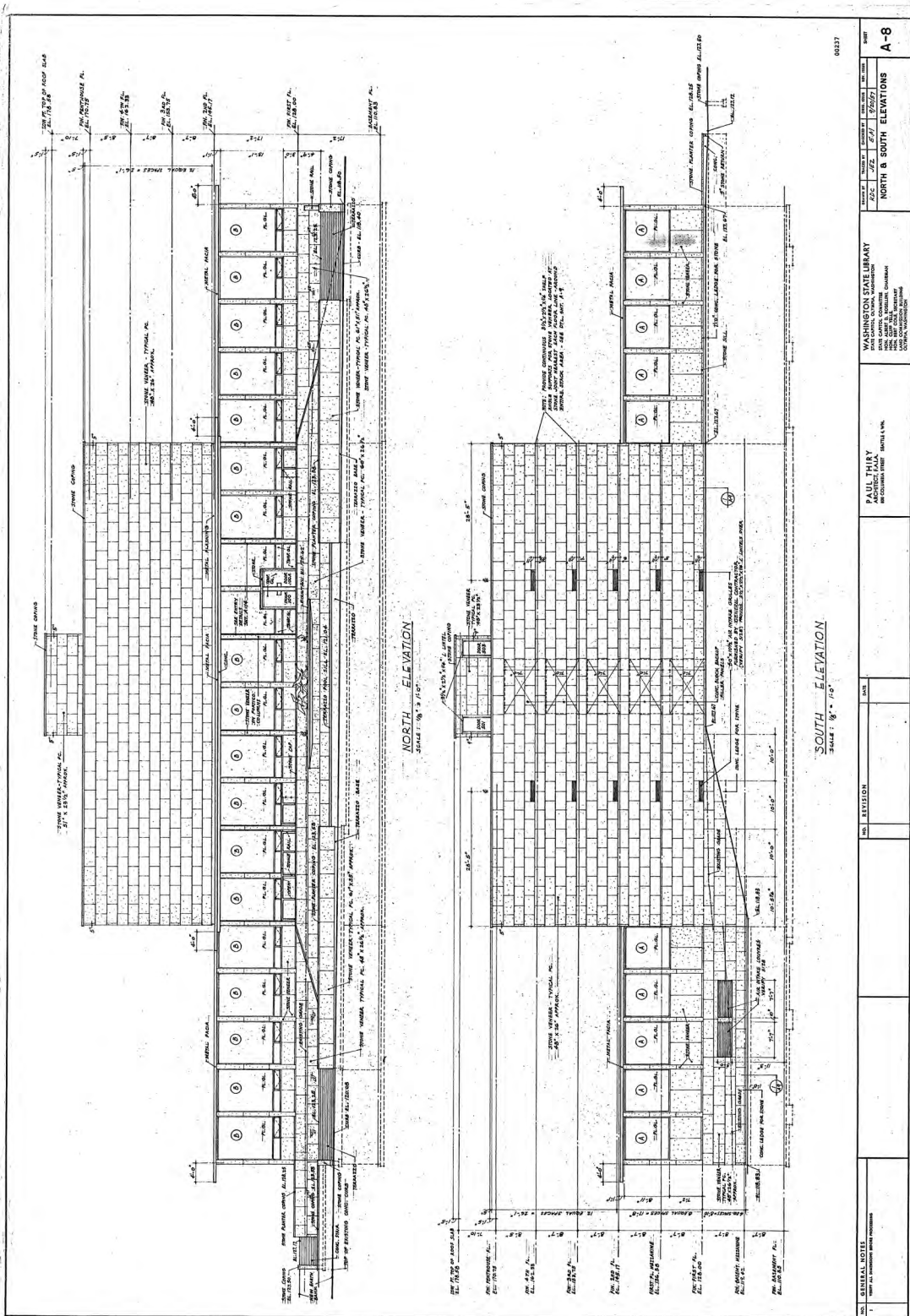
County and State



1957 third floor, roof, and penthouse plans for the Washington State Library prepared by Paul Thiry. Source: Washington State Archives.

Washington State Library
 Name of Property

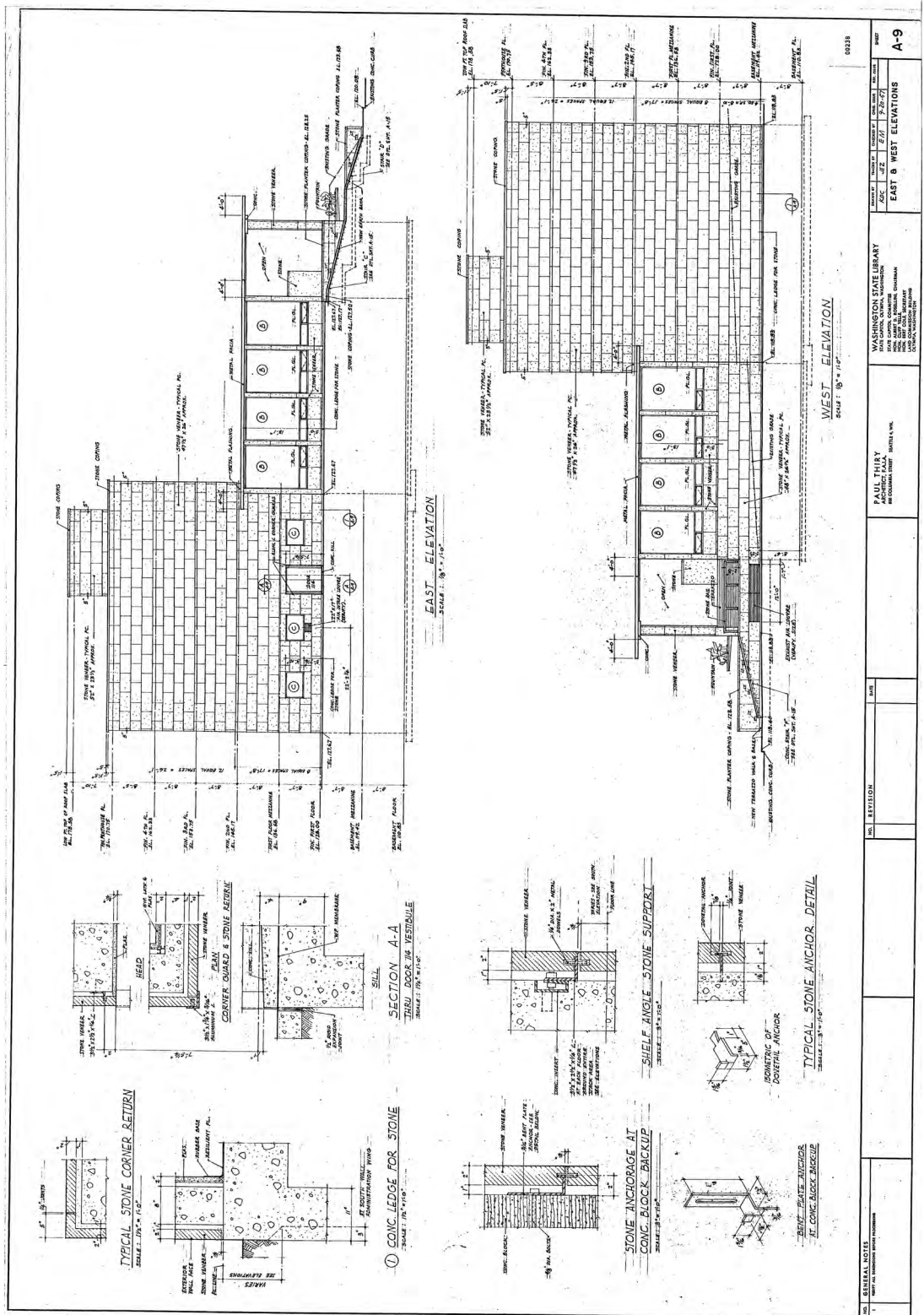
Thurston County, WA
 County and State



1957 north and south elevations for the Washington State Library prepared by Paul Thiry. Source: Washington State Archives.

Washington State Library
 Name of Property

Thurston County, WA
 County and State



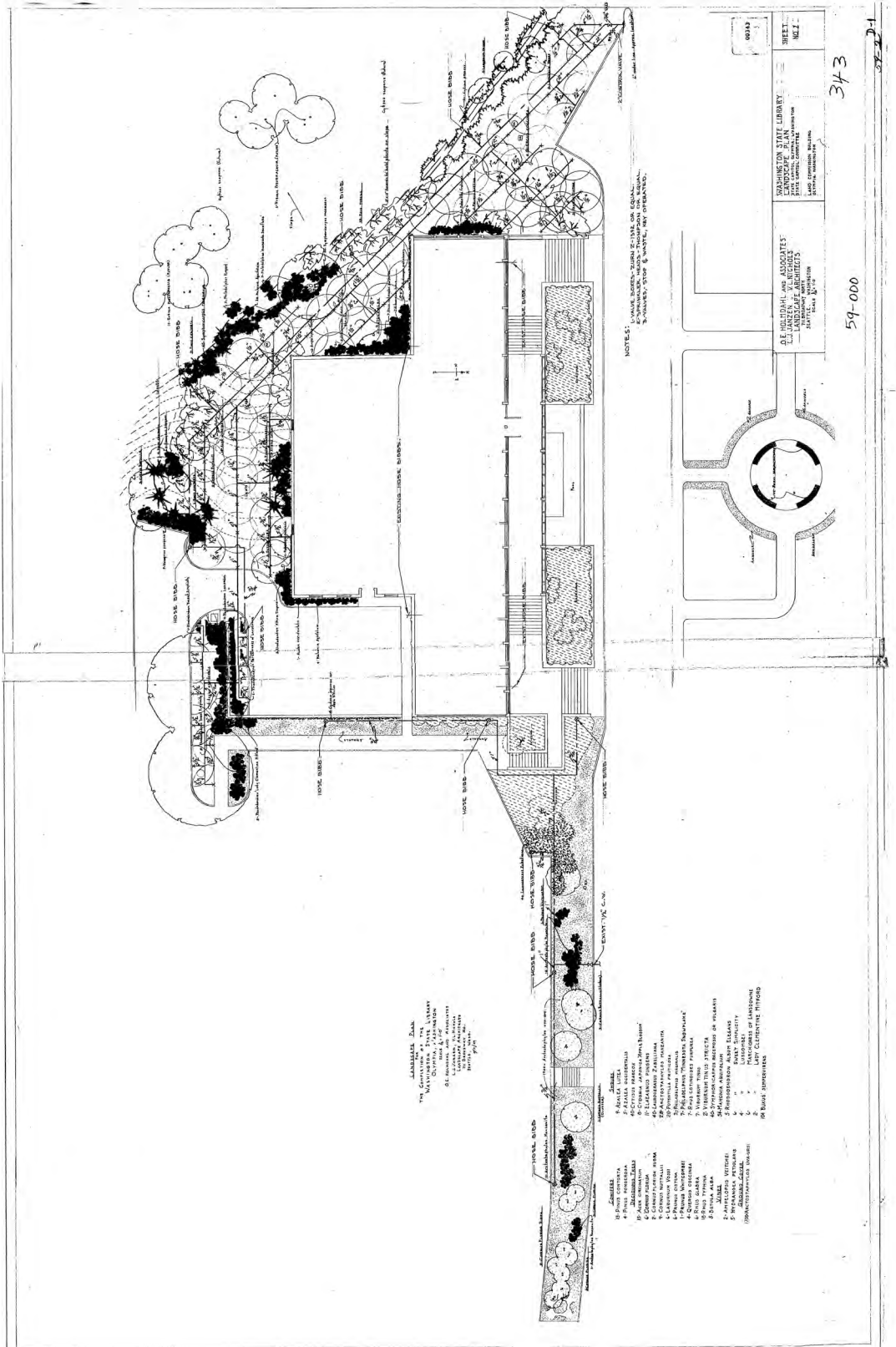
1957 east and west elevations prepared for the Washington State Library prepared by Paul Thiry. Source: Washington State Archives.

Washington State Library

Name of Property

Thurston County, WA

County and State



Ca. 1957 landscape plan for the Washington State Library prepared O. E. Holmdahl. Source: Washington State Archives.