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Article Summary:

A study of the architecture of the Nebraska State capitol and its related sculptural and mosaic programs: Introduction; Chapter 1 – Competitions; Chapter 2 – The Winning Design and the Building Program; Chapter 3 – Sculpture; Chapter 4 – Tile Decoration and Mural Painting; Summary and Conclusion; Notes; Bibliography;

Appendices: Preliminary Stage of Proposed Competition; Program for Final Competition; Report of the Jury for the Nebraska State Capitol Commission; Chronological List of the Major Buildings of Bertrain Grosvenor Goodhue; Exterior Iconography: Sculpture and Inscriptions; Synopsis of Interior Decorations and Inscriptions; Financial Statements Covering Construction of the Capitol 1920 – 1935

Illustrations are listed on the third page of this pdf document.

THE COVER

The Capitol of the State of Nebraska

James Perry Wilson, Painter

This study of the Capitol was made in 1924 after the competition had been won by Architect Bertram Grosvenor Goodhue and before the Capitol was erected. It will be noticed that this color rendering of the main facade (north entrance) has been slightly revised from the competition drawings. The painting now hangs in the Nebraska Statehood Memorial (Kennard House) in Lincoln, a period-house museum administered by the Nebraska State Historical Society.

ABOUT ERIC S. MCCREADY, THE AUTHOR

Born in Vancouver, Washington, in 1941, Eric McCready received B.S. and A.B. degrees from the University of Oregon and the University of Pavia, Italy. He was awarded an M.A. in art history at the University of Oregon and a Ph.D. in art history from the University of Delaware in 1973.

Mr. McCready has taught at the University of Victoria in British Columbia, Canada, and the University of Delaware. Currently he is assistant to the provost and assistant professor of art at Bowling Green State University in Ohio.

After years of activity in architectural preservation, Mr. McCready undertook doctoral studies in architectural history at the University of Delaware. He became interested in the Nebraska State Capitol, considered by most architects and historians to be the foremost example of "Modernism" in the United States, and made it the subject of his dissertation. Under the guidance of Professor George B. Tatum, Mr. McCready spent three years researching and writing this monograph, a pioneer effort in the study of American architectural history between 1920-1940.

As coordinator of Northwest Ohio architectural surveys for the National Register of Historical Places, Mr. McCready continues his interest in preservation, scholarship, and the arts. Because of his contribution to civic and academic affairs and to professional societies, he had been included in "Outstanding Young Men of America" for 1974.

Married to the former Eliza Wolcott, the McCreadys reside in Bowling Green, Ohio, with their son Eric, Jr.

ACKNOWLEDGEMENTS

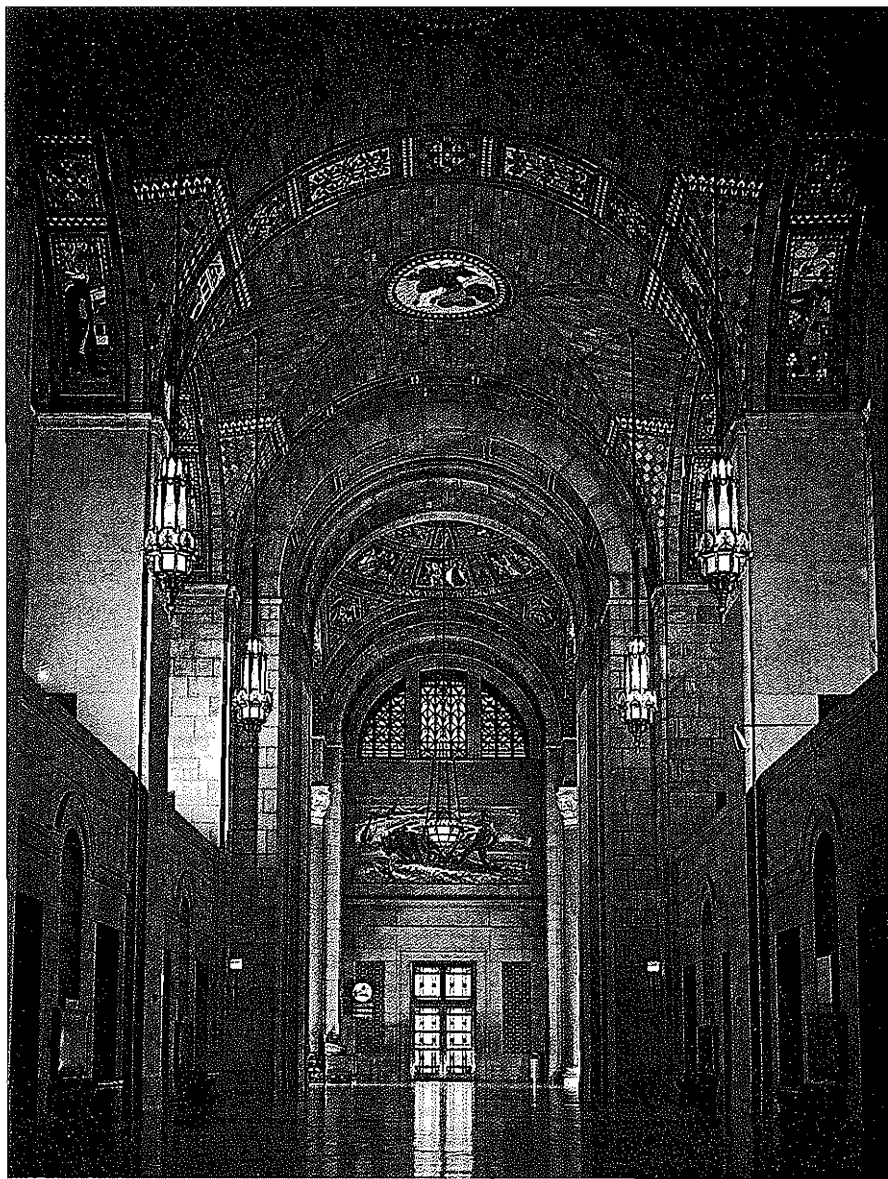
This study of the architecture of the Nebraska State Capitol and its related sculptural and mosaic programs, submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Art History, could never have been brought this far without the aid and criticism of numerous people. The following are deserving of special mention: Mr. Marvin F. Kivett, Director, Nebraska State Historical Society, who encouraged the publication of the manuscript; Mr. James E. Potter, Archivist, Nebraska State Historical Society, who generously opened the collections for my research; Mrs. John Sloan of Wilmington, Delaware, and New York City, who offered many useful suggestions about both painting and sculpture of the 1920's and who has long been an inspiration to numerous students of American art; Mrs. Mildred Lawrie of Easton, Maryland (now deceased), who initially introduced me to the study of American sculpture and particularly to that of her husband, the late Lee Lawrie; and Miss Antoinette Kraushaar of New York City, who made available the collections of catalogs and photographs of the Kraushaar Galleries. Funds to complete the study in publishable form were provided by a grant from the Faculty Research Committee at Bowling Green State University. I especially want to thank Dr. Wayne Craven, one of my readers, who clarified my thinking about American sculpture. To Dr. George B. Tatum, my dissertation advisor, go my most profound thanks for his encouragement, guidance, and invaluable criticism of this study. Finally, to my wife Eliza, I am indebted for her continuing patience and her many contributions as editor.

Eric Scott McCreedy
Bowling Green State University
Bowling Green, Ohio
September 15, 1974

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The Hall of Fame of the Nebraska Capitol looking toward the foyer and the north entrance. The painting *The First Furrow* is above the doorway.
(Courtesy of Nebraska Game and Parks Commission.)

THE NEBRASKA STATE CAPITOL: ITS DESIGN, BACKGROUND, AND INFLUENCE

By ERIC SCOTT McCREADY

INTRODUCTION

Jutting up from the flatness of the plains and visible for up to forty miles, the Nebraska State Capitol, designed in 1920 by Bertram Grosvenor Goodhue (1869-1924), was the first example of a state capitol having a tower with usable space as its major architectural feature.

Just how great was this departure from prevailing practice is pointed up when the Nebraska capitol is compared to that erected in the same year by the state of Missouri. Tracy and Swartwout's building in Jefferson City, reminiscent of the east facade of the Louvre and of the U.S. Capitol in Washington with its obvious reliance on the dome of St. Paul's, was all that the American people had come to expect in a state capitol. Clearly Goodhue's winning entry had few of these characteristics. How did he hope to win a competition with so marked a departure from customary design? Had the tower form of his design a prototype? To what extent — if any — did the unusual features of the Nebraska capitol change the direction of architectural design? Does it fall into an established pattern of architectural style, or does it merit an entirely new classification? It is perhaps too early to give more than tentative answers to most of these questions, but one fact seems clear: when a definitive architectural history of the hitherto neglected period 1910-1930 is finally written, the Nebraska capitol will be one of its pivotal examples.

During the first three decades of the twentieth century, American architects were still looking to the past as a source of

inspiration. The influences of such "revival" styles as the Graeco-Roman and the French Renaissance were especially apparent in major public buildings. By comparison, the appearance of contemporary European architecture was being changed by new and more radical schools of thought. But though a strong force in Europe, the avant-garde work of such architects as Otto Wagner (1841-1918), Eliel Saarinen (1883-1950), Mies Van der Rohe (1886-1969), and Walter Gropius (1883-1969) did not become a major influence in America until after the Great Depression.

Before outstanding European architects began to immigrate to America in the 1930s, the practices of the *Ecole des Beaux-Arts*¹ dominated late nineteenth-century architectural practice in America. Student work, based on the solution of a hypothetical problem and motivated by competitions for the *Prix de Rome*, utilized forms and principles derived from the Renaissance and Baroque models that provided the foundation for teaching at the *Ecole*. As a result, to many people the "Renaissance" and "Beaux-Arts" came to be all but synonymous.

Stressing collaboration among the arts and relying on the general principles of axial planning and balanced symmetry, the *Beaux-Arts* style showed a distinct preference for massive masonry construction and the adaptations of the past styles mentioned above.² These characteristics generally describe not only what the *Ecole* in Paris was teaching, but also the principles stressed in academies in Austria and Germany as well, one consideration which has led to the use of the word "academic" when speaking of the *Beaux-Arts* style. As the quality of architectural education in American universities improved, the importance of studying at the *Ecole* slowly declined.³ After 1929, most American architectural students remained in the United States for their training, though more often than not their teachers had been trained, directly or indirectly, by the *Ecole*.

Architects of the early twentieth century sought, as had their predecessors, a style which would be expressive of both their time and place. For the most conservative, the answers to their search were to be found in such re-interpretations of historical styles as Henry Bacon's widely acclaimed Lincoln Memorial

(1911-1912), but especially in the continuing validity of the Renaissance tradition as taught in the French Ecole and most beautifully expressed in the numerous "palazzi" of McKim, Mead & White. At the other extreme were those like Louis Sullivan (1856-1924) and his pupil Frank Lloyd Wright (1867-1959) who sought to evolve a distinctly new and modern style, insofar as possible divorced from historical tradition (though in the period under discussion Wright was perhaps best known as an architect of domestic structures).

Somewhere between such avid modernists as Wright, on the one hand, and the traditionalists like McKim, Mead & White on the other, was yet a third group of architects which sought in a sense to reconcile the positions of the other two. This they did by streamlining the exterior of their buildings and by using a minimum of ornament, while at the same time making no effort to hide their willingness to borrow from the past when they found there forms well suited to their present needs. Insufficiently innovative to men like Wright and lacking enough historical continuity for conservatives like Bacon, designs that fall into this middle area have been called by a variety of names, not all of them intended to be complimentary. "Modernistic" was a term perhaps most widely used at the time and one which will serve as well as any other for the purposes of this study.⁴ But though they might differ as to terminology, historians have generally agreed that the single most creative example of this style in America was the design with which Goodhue won the competition for the Nebraska State Capitol.

In the United States, the results of the Nebraska capitol competition were widely published in newspapers, magazines, and journals. As was to be expected, there were mixed reactions to the winning design, but for the most part it was welcomed with enthusiasm. After a passing reference to Oliver Wendell Holmes's "Build Thee more Stately Mansions, O my Soul!" one author noted:

The new Nebraska capitol, now under construction, to cost many millions of dollars, is the fruit of a quarter century of dreaming by men and women of the Cornhusker state, whose vision looked ahead to the time when a monument would be erected that would reflect credit to a great agricultural empire, to its educational leadership, to inspire civic and industrial development.⁵

Touring the almost completed building in 1932, the mural

painter Eugene Savage remarked: "It reminds me of everything I ever liked in art. In my opinion the Nebraska capitol and the Empire State building of New York represent the culmination of the modern era in Art."⁶

Artists, architects, Nebraskans, and the general public (with an occasional exception), all believed the Nebraska capitol to be an historic innovation in capitol design. Unfortunately for its considerable merits, the style coincided with the rise of totalitarian governments abroad and the numerous projects sponsored by the Public Works Administration in the United States, a circumstance which inevitably led to such derogatory labels for it as "Fascist" and "WPA."

By 1919 the old Nebraska capitol, the second on the site, was obviously no longer suited to its purpose. Not only was inadequate size an immediate problem, but cracking windows, settling foundations, and crumbling limestone forced the legislature to discuss the merits of a new and larger building.⁷ World War I was hardly over when the Nebraska legislature decided to initiate proceedings to build a new capitol, culminating twenty years of discussion on the subject. But the final impetus came with the Great War, which bound together all Nebraskans in common desire to build a public monument to Nebraska soldiers killed in action.

In February, 1919, the legislature passed, and Governor Samuel R. McKelvie approved, House Roll No. 3, a bill creating a capitol commission empowered to erect a new building, using the proceeds from a special state tax.⁸ The bill, brief and to the point, was so central to the evolution of the competition programs which followed that it seems appropriate to quote it at length:

TITLE

A Bill for an act to provide for the planning and construction of a capitol building, creating a commission to conduct the same, levying a tax of one and one-half mills therefore and appropriating the proceeds of said levy during the years 1919 and 1920 to the uses of said commission and in said planning and construction, and to declare an emergency.

BE IT ENACTED BY THE PEOPLE OF THE STATE OF NEBRASKA:

1. There is hereby created a capitol commission to consist of the Governor, the Secretary of the State Board of Irrigation, High-ways and Drainage and three other residents of the State of Nebraska to be appointed by the Governor. The members of said commission shall receive no salary, but shall be paid their actual

expenses while away from home engaged in the duties herein specified. No member of the Legislature shall be eligible to the commission.

2. Said commission shall at once adopt rules and regulations for procedure and cause plans, working drawings and specifications to be prepared for a State Capitol, the cost of said Capitol building not to exceed five million dollars. . . .
3. After the selection by said commission of a competent person or persons for the preparation of said plans, and said superintendence, and the selection and decision of said commission as to the plan and design of said building, the said commission shall proceed to the erection of the said capitol building. . . .
4. For the purpose of defraying the expense of carrying this act into effect there is hereby created a special fund to be known as the Capitol Fund to consist of the proceeds of a tax of one and one-half mills on the dollar valuation of the grand assessment roll of the state, which tax shall be levied in the year 1919 and annually thereafter for six years to and including the year 1924. . . .⁹

With the passage of this bill, Nebraska moved into the second stage of building a new capitol, writing a competition program and selecting an architect. Among the firms considered for the two competitions — one statewide, the other national — were several of the most prominent architects of the early twentieth century: McKim, Mead and White, Cass Gilbert, Paul P. Cret, Ralph Adams Cram, James Gamble Rogers, to mention only the best known. Although not all these architects were chosen to enter the national competition, the ten firms chosen from a larger list of thirty-two represented both east and west, Nebraska as well as the nation.¹⁰

CHAPTER I – COMPETITIONS

– Chronology –

February 20, 1919 - Approval of House Roll No. 3
February 21, 1919 - Appointment of capitol commission
June 24, 1919 - Appointment of professional advisor
September 30, 1919 - Preliminary competition begun
December 2, 1919 - Preliminary competition judgment
January 10, 1920 - Conference: commissioners and competitors, Lincoln
March 1, 1920 - Final competition begun
April 1, 1920 - Answering questions by professional advisor ceases
June 15, 1920 - Final drawings to be received
July 1, 1920 - Final announcement

The Nebraska State Capitol Commission, organized early in 1919, established the guidelines for the first competition. As required by House Roll No. 3, the commission was to be composed of five men, including the governor, secretary of irrigation, and three representatives of the citizens of Nebraska.¹ The first commission was made up of the following men: Samuel R. McKelvie (Chairman), Governor of Nebraska; William H. Thompson, attorney, Grand Island; Walter W. Head, banker, Omaha; William E. Hardy, merchant, Lincoln; George E. Johnson, State Engineer and Acting Secretary, Lincoln.²

After the commission's formation, George Johnson as secretary corresponded with the American Institute of Architects in Washington, D.C., seeking a professional advisor. In reply, Thomas E. Kimball, AIA President, explained to Johnson what qualifications he believed were necessary for this position:

- First – the professional advisor should be well and favorably known to that element in the profession from which we must draw the highest class competition; as the desirability of entering the competition and doing their best work is dependent in a great measure on their knowledge of and confidence in the professional advisor.
- Second – he should have had experience as a professional advisor, or a judge of competitions, or an invited competitor on prominent public work. On such experience to a large extent will depend his greatest value to your commission.

Third — he should be available; that is, within reasonable reach, and able to give the time and attention to the subject that it deserves and must have, if the best results are to be obtained.³

In the same letter, Kimball suggested that although he considered himself qualified on at least two of these counts, he preferred not to be regarded as a candidate. He went on to say he would make every effort to find someone from the Institute who would be suitable. Despite his denial, Kimball was selected, and if at first people were unfamiliar with him, they soon came to know both his reputation and his capabilities.

Educated at the University of Nebraska, Massachusetts Institute of Technology, the Cowles Art school in Boston, and the Harpignien in Paris, Kimball was a long-time resident of Omaha, where he had designed numerous buildings, among them St. Cecilia's Cathedral, the Public Library, and the old Burlington station. In 1898, he had also acted as architect-in-chief for the Trans-Mississippi Exposition. It was while serving one of his two terms as president of the American Institute of Architects that Kimball was selected as professional advisor for the Nebraska Capitol Commission, and in that capacity he wrote programs for both the first and second architectural competitions.⁴

By October, 1919, Kimball had completed the program for the preliminary stage (Appendix I). Limited to Nebraska architects, the first program was mailed to only about fifteen applicants. In addition to listing the requirements of the competition, the program stated that three Nebraska architectural firms would be selected to take part in the second, and final, competition.⁵

With the final stage in mind, Kimball wrote to William E. Hardy noting that he had composed a "list of prominent . . . architects."⁶ Hardy was asked to indicate his choices and to add whomever else he wished. In this connection, Kimball mentioned that "seven outside competitors"⁷ would be chosen and that judges for the last competition would also be sent a copy of the final program so that they would be thoroughly familiar with the project.⁸

Another consideration which pertained to both competitions was the matter of anonymity for the participating architects. In

the course of preparing the final program, Kimball wrote to William E. Hardy:

The best way . . . will be to have the Jury of Architects render its decision to the Commission, which shall retain the power to act as a reviewing body with power to veto, in case it, for any good and sufficient reason, should desire to over-throw the expert decision. I would like for you to be thinking of this matter as it is bound to be an important element in the conduct of the competition as our eastern competitors will all want to be assured of "anonymity" as a condition precedent to an unbiased judgment.⁹

Since one of the safeguards of the integrity of the competition was this guarantee of an impartial judgment, the question of anonymity became a special problem because several architectural firms were associated with a specific style. To insure that preconceptions might not prejudice the decisions, Kimball stated in the program that the names of the participants would be revealed to the judges only after their choices had been made.

Late in 1919, the preliminary competition was held and winners chosen, though neither newspaper reports nor extant correspondence indicate that the names of the architects had become general knowledge at the time. The results were reported by the jury to the commission in Lincoln on December 2, and of the eight entries, the following three were selected as finalists: Ellery Davis of Lincoln, John Latenser and Sons of Omaha, and John McDonald and Alan McDonald of Omaha. The jury consisted of Governor McKelvie, Messrs. Thompson, Hardy, Head, and Johnson of the capitol commission, and Irving K. Pond, Architectural Judge.¹⁰

By the time of the second and final competition, the public was fully aware of which names might be chosen from the field of nationally prominent firms. In a letter published in the *State Journal* (Lincoln, Dec. 28, 1919) Kimball listed those architects under consideration:

New York

Bacon, Henry

Delano, Wm. Adams

Gilbert, Cass

*Goodhue, Bertram G.

Hastings, Thos.

*Kohn, Robt. and his associates including Chas. Butler

*McKim, Mead & White

*Magonigle, H. Van Buren

Murchison, Kenneth M.

	Platt, Charles A.
	*Pope, John Russell
	Post, George B. & Sons
	Rogers, James Gamble
	*Tracy & Swartwout
	*York & Sawyer
Boston	Blackall, C.H.
	Coolidge & Carlson
	Cram, Ralph Adams
	Lewell, Guy
	*Rice, Arthur Wallace
	Sturgis, R. Clipston
Philadelphia	*Cret, Paul
	*Day & Klauder
	Rankin, Kellogg & Crane
	Zantzing, Borie & Medary
Washington	Donn, E.W. Jr.
	*Wood, Waddy B.
Minneapolis	*Hewitt & Brown
Toledo	Mills, Geo. S.
San Francisco	Bliss & Faville
Chicago	*Perkins, Fellows & Hamilton
*St. Louis	*Eames & Young ¹¹

[The asterisks indicated the firms favored by Kimball. Out of his fourteen suggestions for the seven positions, six were chosen.]

Though records do not show how many of the form letters were sent out, or to whom, the text of Kimball's letter of Dec. 29, 1919, was so important for what followed that it is here quoted in its entirety:

This is to formally invite you to take part in the final stage of the competition to select an architect for a new Capitol for Nebraska and to advise you of a meeting to be held January 10th at 10:30 A.M. at the Governor's office at the State House at Lincoln, Nebraska, where and when the competitors and the commission can discuss the problem with a freedom that would be impossible after the final stage program has been issued.

While the proposed competition is to substantially follow the A.I.A. program, certain innovations are contemplated, such as fixing the architect's remuneration on a salary basis, wherein all costs are assumed by the State and at an amount that would place his service on a parity with that of the ablest counsellors at law for services similar in importance and responsibility (nothing less than \$25,000.00 per year is being considered). It is also hoped to incorporate in the Competition actual collaboration of sculptor, painter and landscapist with the architect and under his guidance. The fee to competitors has been fixed at \$2000.00. The Expert Jury will consist of three architects chosen by the arbitration formula. The period for the final stage will be some four months beginning some time in February, 1920.

In order that you might make no other engagement for Jan. 10th a wire has been sent you asking indication of your probable answer, both on participation in the

Competition, and attendance at the meeting, and a wire reply was asked in order that an invitation to another might be promptly issued in the event that you should decline to compete. It is the intention to have ten competitors in the final stage, three of whom have been selected in the preliminary stage just concluded.¹²

The response to the invitation to compete resulted in a distinguished group of participants. Kimball took note of this in a letter to Governor McKelvie:

So far I have one flat refusal in the person of Cass Gilbert, who declines. One other who has not accepted as yet is John Russell Pope, from whom I am expecting a wire any minute. Neither Goodhue nor Pope, however, can be present at the meeting [January 10, 1920]; all of which leaves the situation as follows:

McKim, Mead & White, represented by Mr. Fenner

Bliss & Faville, represented by Mr. Faville

Magonigle, representing himself

Tracy & Swartwout, represented by somebody, name unstated

Zantzing, Borie, Medary, and Cret, represented by Mr. Medary

The latter five together with the three Nebraska architects constitute our meeting.¹³

From this list, it can be concluded that eight invitations were sent and that Gilbert was the only architect to refuse (Pope accepted on Jan. 7). The men who met in Lincoln on January 10 came with no assurance they would be satisfied with the terms of the final program. As it turned out, since no one withdrew from the competition, it must be assumed that the program was considered fair and agreeable by all.

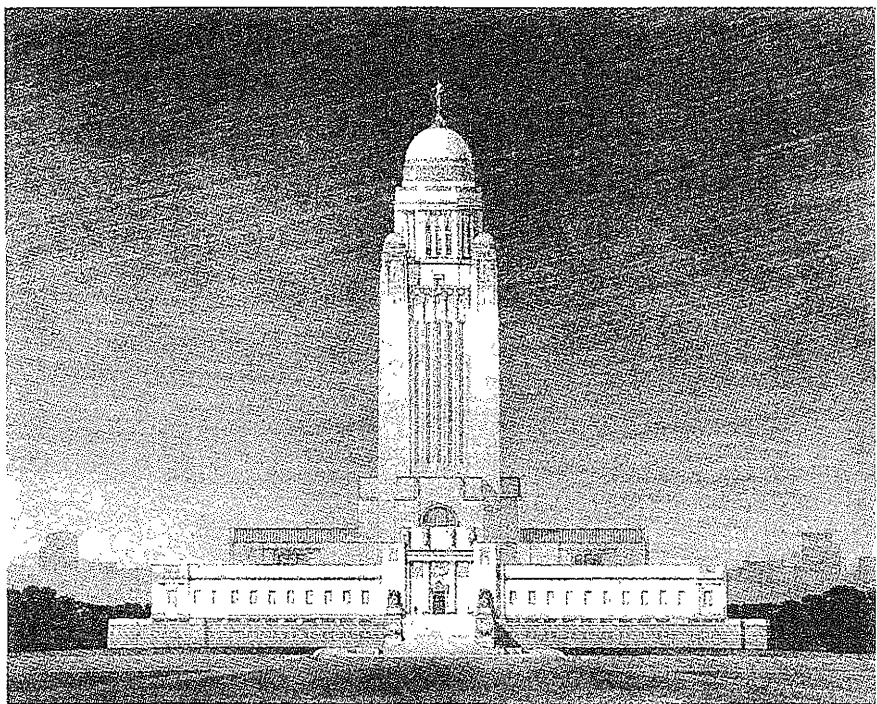
The conditions for the final competition combined not only theoretical needs of the state but also actual working requirements of the various branches of government (copies of the program are sufficiently scarce and so necessary to the understanding of the problem that it has seemed wise to reproduce it in full, Appendix II). The program declared that the Capitol should be "an inspiring monument worthy of the State for which it stands; a thing of beauty, so conceived and fashioned as to properly record and exploit our civilization, aspirations, and patriotism, past, present and future."¹⁴ and that "the Jury is given three equally valued lines of judgment — the Practical, the Beautiful, and the Reasonable."¹⁵ But it did not specify any one style that the design should follow. In fact, the program made clear that "as to plan, scope, style, type, or material, the Capitol Commission will offer no suggestions."¹⁶ Every effort was made — apparently successfully — not to influence the architects in any way. As a result, the competitors had a free hand to solve the architectural problems inherent in

the program in any way they considered best.

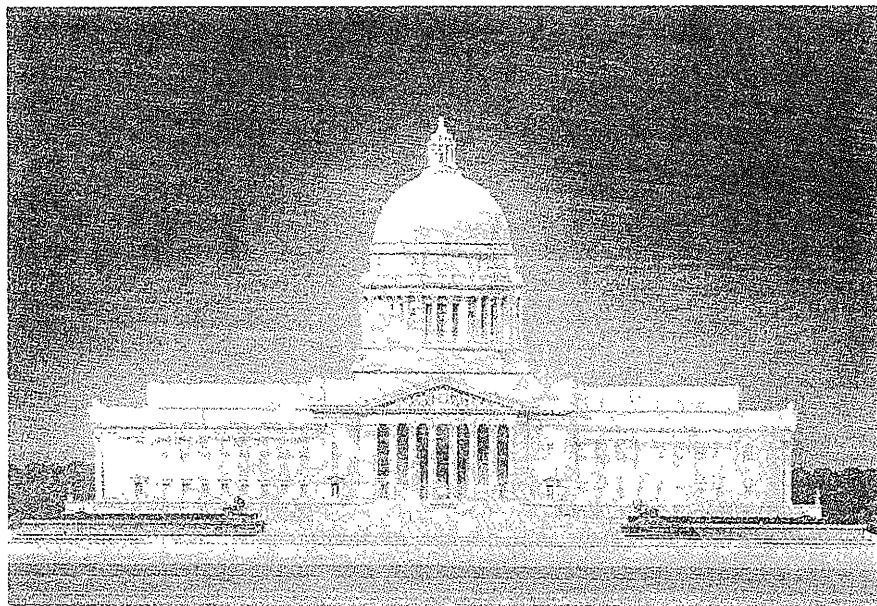
Another condition of the program suggested that the proposed solutions should involve "real collaboration of Architect, Sculptor, Painter, and Landscapist. . . ." ¹⁷ Emphasized as a major principle in creating richness of architectural effect, collaboration among artists, along with symmetry, axial planning, and the use of a classical architectural vocabulary, had long been thought of as exemplifying the "Beaux-Arts style." It is therefore not surprising that Kimball, partially trained in France, should have hoped to stress the relationship of various arts throughout the entire design of the Nebraska capitol. In America, painters, sculptors, and architects had also worked together earlier on numerous major Victorian monuments, including most notably, Trinity Church and the Public Library in Boston.

On January 10, 1920, the program was distributed at the general meeting of the competitors. As the interim period passed, various circulars answered questions of the architects and, as the program specified, the selection of a jury began. The capitol commission chose as its representative on the jury one of the men from the original list of architects under consideration, Waddy B. Wood (1869-1944). ¹⁸ As a former member of the firm of Wood, Donn & Deming of Washington, D.C., he is best known for his designs of banks, embassies, and commercial buildings, all in the Beaux-Arts tradition. ¹⁹

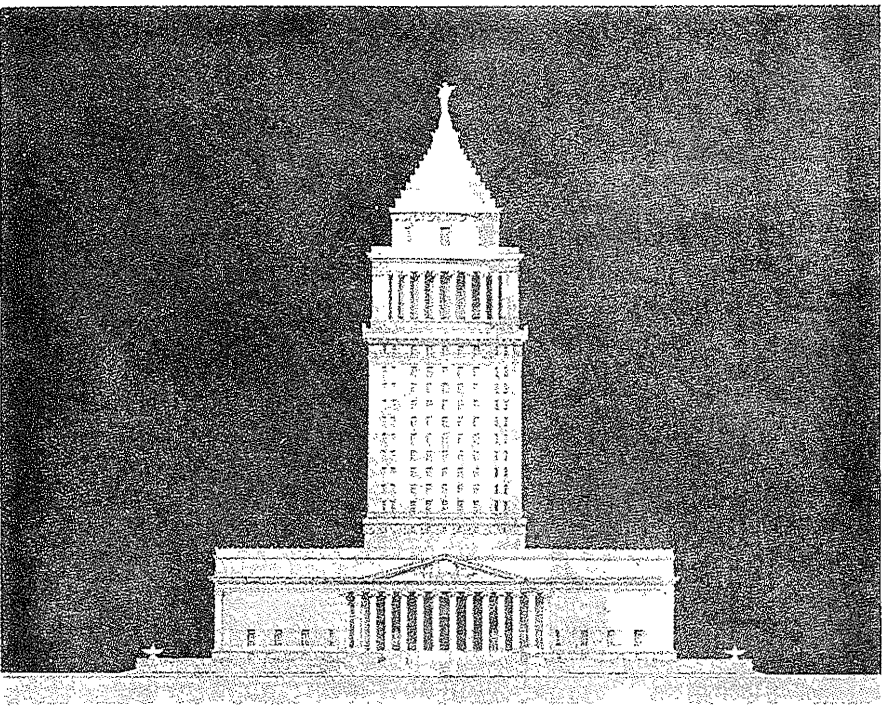
The program further indicated that the competitors were also to select one of the three jurymen. On the first ballot, they voted as follows: Louis Ayers of York & Sawyer, New York City, four votes; Phillip Sawyer, same firm, three votes; Charles Coolidge, Boston; Cass Gilbert, New York City; Clipston Sturgis, Boston; Walter Willcox, Seattle, two votes each. ²⁰ When these names were sent back to the competitors for their final selection, the winner was Charles A. Coolidge of Boston, who declined to serve for personal reasons. After some confusion and yet another vote, the competitors next chose James Gamble Rogers (1867-1947), a prominent architect from New York City and one widely known in the profession. ²¹ Educated at Yale, the Ecole des Beaux-Arts, and in the Chicago office of Major William LeBaron Jenny, Rogers had designed such government buildings as the United States Post Office and



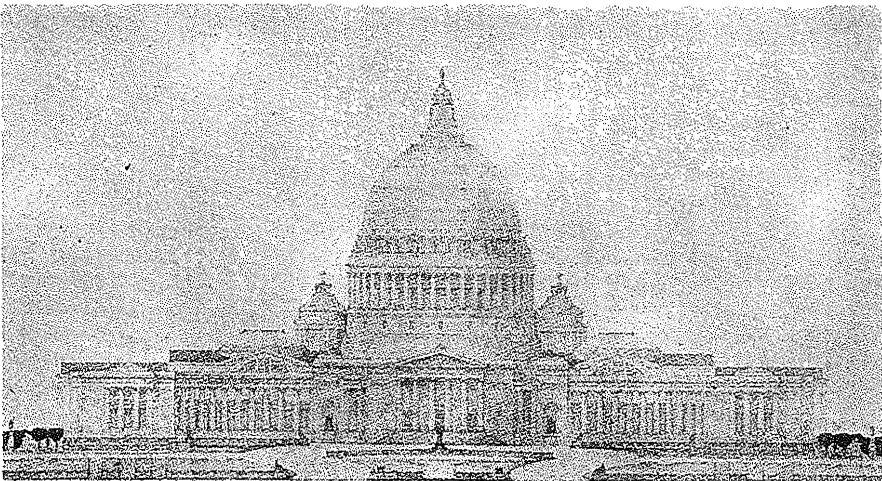
Nebraska State Capitol, final competition design, Bertram Grosvenor Goodhue, 1920.



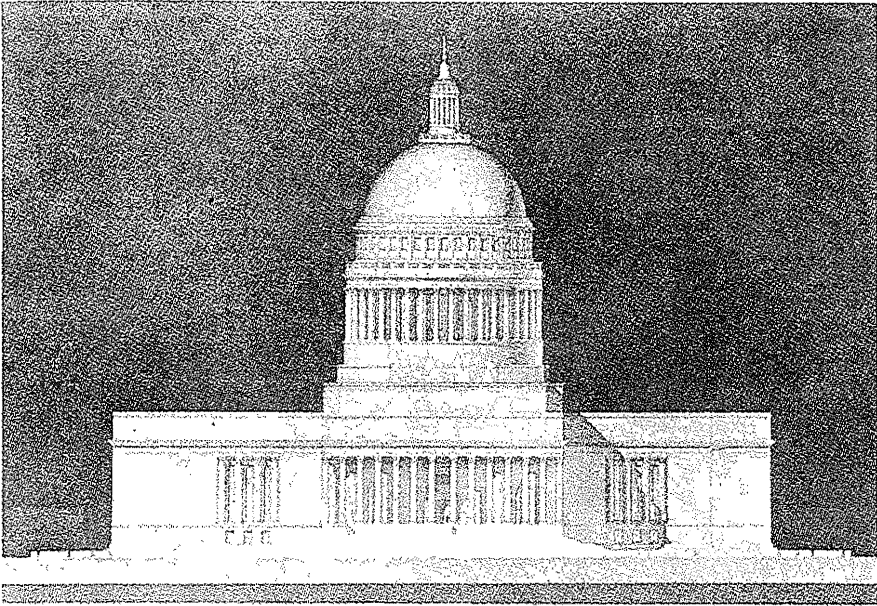
Nebraska State Capitol, Final competition design, John Russell Pope, 1920.



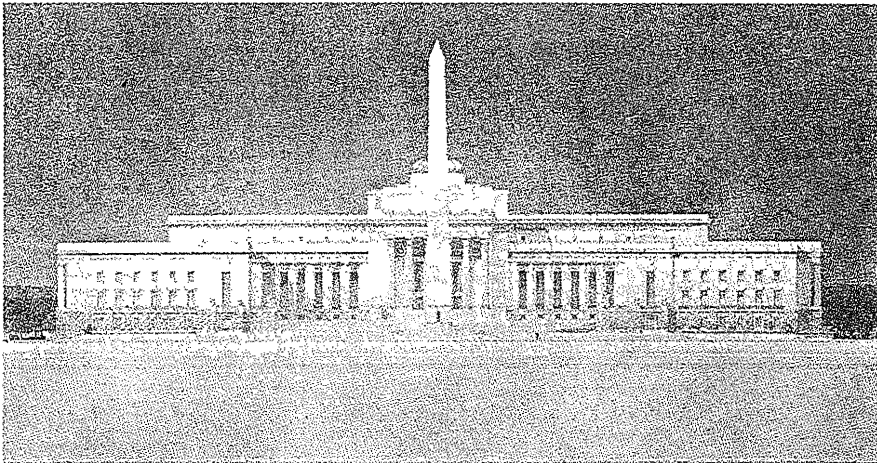
Nebraska State Capitol, final competition design, Ellery Davis, 1920.



Nebraska State Capitol, final competition design, Tracy & Swartwout, 1920.



Nebraska State Capitol, final competition design, Bliss & Faville, 1920.



Nebraska State Capitol, final competition design, Cret, Zantzinger, Borie & Medary, 1920.

Court House, New Haven, several college complexes (at Yale, Northwestern, and Columbia among others), and a variety of hospitals, commercial buildings, and private residences. In fact, during the nearly forty years of its existence, Rogers' office is said to have received commissions for buildings costing close to one-hundred million dollars in New York City alone.²²

The third juror, chosen by the other two jurymen, was Willis Polk (1867-1924) of San Francisco, head of the firm of Willis Polk & Company.²³ Trained in part by Jerome B. Legg and Daniel H. Burnham, Polk spent most of his life practicing architecture and city planning in the San Francisco area.²⁴ Like Rogers, Polk received some of his education in Paris where his exposure to the Beaux-Arts style was later to influence his own traditionally oriented designs as in the case of the Hobart Tower in San Francisco for which he used medieval machicolations.²⁵

In this way, a highly respected jury was chosen and the scene set for the final stage of the competition. What matters were discussed, what arguments took place, what criteria were considered, whether or not the jury was divided, how they narrowed their choices, these and many other questions will doubtless always remain unanswered. A discussion of the rationale on which the jury based its selection would provide a valuable record of the architectural standards of the period. In this instance, however, historians must be content with the report of the jury and the few pieces of correspondence which survive,²⁶ for no records of the jury's private conferences seem to have been kept. These deliberations began after June 15, 1920, when the final drawings were received by the jury.

Superficially, at least, the plans submitted by most of the nine competitors (excluding Goodhue, whose entry is discussed in Chapter Two) had two basic elements in common: the classical tradition in general and the U.S. Capitol in particular. For later critics who place a premium on novelty, the adherence of so many of the competitive designs to a time-honored formula might be considered a weakness. Yet, for most Americans in the period under discussion the classical vocabulary and the associative values of the domical form were directly related to the continuity of the democratic experience. In short, they had come to expect — whether consciously or unconsciously — that the functions of government would be housed in

classical buildings that generally conformed to the American archetype for structures of this kind: the United States Capitol in Washington, D.C. As altered by Thomas U. Walter in 1861-1865, the Capitol served as the more or less direct inspiration for most of the state capitols built thereafter. The designers of only a few (e.g. New York, Ohio,²⁷ and Tennessee) elected to omit the dome, and still fewer were those who found it possible to dispense with the architectural vocabulary of classical forms, as did James Dakin for the Louisiana capitol at Baton Rouge.²⁸ Although some differences between the competition designs for the Nebraska State Capitol and earlier structures are not to be denied, their similarities are perhaps even more striking. With three exceptions (the entries of Davis; McKim, Mead & White; and Cret), the designs continued the formula so closely related in the public's mind to the U.S. Capitol.

In the design of the forecourt, as well as in the use of freestanding columns surmounted by sculpture, the entry of H. Van Buren Magonigle (1867-1935) had a distinctly more archeological flavor than did any of the other designs submitted in the competition. In the offices of both McKim, Mead & White and Rotch & Tilden, Magonigle first learned the fundamentals of the classical tradition, and later in Rome for two years as the first student at the American Academy, he doubtless profited from the classical environment to gain valuable insight for his own designs. In 1896 he returned to New York where he worked successively in the offices of McKim, Mead & White, Evarts Tracy (where he was a partner), and Schickel & Ditmars, before commencing his own practice in 1903.²⁹

Known as a man of many talents, Magonigle in addition to being a competent architect was also a sculptor, muralist, landscape architect, and author. Having designed several major monuments before 1915, all in the academic tradition, Magonigle's entry in the Nebraska competition fit naturally into the sequence of his work. In plan, a dramatic entrance to the building was created by the use of wings with usable space forming an extensive courtyard. Continuing his trust in, and dependence on, historical styles, Magonigle went on to design the World War I Memorial in Kansas City (1922), for which

Goodhue also submitted an entry (and was sorely disappointed when he lost), the American Embassy in Tokyo (1929), and the Plymouth Congregational Church in Lincoln, Nebraska (1930).³⁰ Clearly, Magonigle's early training had provided him with sound principles of classical design, a tradition from which he rarely strayed.

Like that by Magonigle, the designs of five other competitors continued to rely on the architectural vocabulary of the past. All achieved a sense of dignity and monumentality by the use of a dome rising high behind a centrally projecting portico. Because the backgrounds of the architects of these five designs were parallel, it was not surprising that their entries were so much alike. Especially close were the designs submitted by John Russell Pope (1874-1937) and by John Latenser & Sons.

Practicing out of New York City, Pope was educated in architecture at Columbia University. As a student, he spent several years in Rome as the winner of both the McKim "Roman" and the Schermehorn "Travelling" scholarships. Following the completion of a two-year course at the Ecole des Beaux-Arts, Pope returned to America and worked under Bruce Price until 1903.³¹ After establishing his own practice, Pope's versatility was shown by a diverse range of buildings that included colleges (Yale, Dartmouth, Johns Hopkins), memorials, museums, and hospitals, all of which were in a classical vein.

Throughout a prolific career, Pope's designs continued to show the influence of visits to Rome and Paris, as well as his training at Ecole. When he was selected to compete in the Nebraska competition it was therefore not at all remarkable to find him submitting a design based on the same principles he had applied to his earlier work. Like the National Gallery of Art, the Temple of the Scottish Rite, the Baltimore Museum of Art, and the Henry E. Huntington Gallery and Library, Pope's Nebraska design was insistently classical in style. There is no doubt that his entry was dictated not only by his training but also by the traditional attitudes of Americans — which doubtless influenced the other competitors as well — towards state monuments. More successful than the classical design submitted by Magonigle, Pope's well-proportioned and balanced structure was reminiscent of a Roman bath in plan to which had

been added the architectural elements which America associated with democracy.³²

Continuing the use of Beaux-Arts principles—seen earlier in their Douglas County Courthouse and in several blocks of commercial architecture³³ — the design of John Latenser & Sons for the Nebraska competition also reflected their interest in the classical past. Born in Liechtenstein of a family of architects, the elder Latenser had come to Chicago in the 1870s and eventually settled in Omaha around 1885. His entry differed from Pope's, however, by having a narrower central section of five bays instead of seven, crowned by a lighter dome which rises more naturally from its base than do several of the other domical competition designs.

Marked differences are not apparent between these designs and that submitted by a third Nebraska firm, Alan McDonald & John McDonald of Omaha, associated as a firm from 1918. Of the two architects, Alan (1891-1948) was the best known, and like others mentioned here, a designer who preferred the popular academic tradition.³⁴ The McDonald's entry in the competition followed the previously accepted pattern in capitol design. Like those of both Pope and Latenser, the central portico, projecting pediment, and massive dome formed the nucleus of the building; in addition, the plan was as compact a rectangle as was Pope's. In fact, the designs of these three entries were based on very similar visual principles and organized around similar elements; inspiration for them all may have come in part from the earlier capitol in Lincoln, built in 1881.

For their entries, Bliss & Faville and Tracy & Swartwout elected designs which may also fairly be considered as being in the Beaux-Arts tradition. Faville (1866-1947), educated in the Buffalo office of Green & Wicks, the Massachusetts Institute of Technology, and in the offices of McKim, Mead and White, joined with Walter D. Bliss in 1898 in forming a partnership centered in San Francisco. Unlike most of the other competitors, in their previous architectural commissions Bliss & Faville had experimented with numerous styles ranging from Gothic and Spanish Baroque to classical Italian.³⁵ Their entry in the Nebraska competition avoided the use of applied pilasters or columns stretching completely across the facade. Instead, a

smooth exterior surface was broken only by two sets of four applied columns symmetrically placed on either side of a wide projecting porch of fourteen columns. The awkward combination of a monumental dome resting on an abbreviated lower structure makes this the least successful of the proposed designs.

Although still within the academic tradition favored by the other competitors, the entry of Tracy & Swartwout was more monumental than any of the others. This firm we have already met as the designers of the Missouri State Capitol (1912-1915), mentioned earlier as an example of the style prevailing when Goodhue submitted his winning design. Both Tracy and Swartwout were educated at Yale and in the offices of McKim, Mead and White, where the academic training they received had a pronounced effect on their later designs. Known for such major commissions as the U.S. Post Office and Court House, Denver (1900-1914), this firm regularly looked to the past for their inspiration. Thus the designs for both the Missouri and Nebraska capitols were strongly Italian, combining tiered entrances like those at the Villa Caprarola with a central projecting portico placed against a long, low facade topped by a massive dome. Small domes at the base of the monumental central dome (similar to those used by McKim, Mead and White for the Rhode Island Capitol), flat domes over the legislative chambers, and curving colonnades with semicircular windows over each balancing wing provide the Renaissance flavor of this complex design. The elaborate plan resembled somewhat the entry of H. Van Buren Magonigle, especially in its inclusion of a rectangular interior courtyard. Perhaps more than any other design in the competition, the ambitious entry submitted by Tracy & Swartwout showed the influences of the Beaux-Arts style in America.

With its central section balanced with symmetrical exedrae — suggested by the needs of a bi-cameral legislative system—the plan of Ellery Davis (1887-1957) was also completely Beaux-Arts in orientation. The use of a tower, on the other hand, was a radical departure from the usual academic style Davis had used so successfully for a coliseum, stadium, quadrangle, historical society, and numerous department stores—all in Lincoln.³⁶ Behind such a form no doubt lie a variety of concepts, but a discussion of the tower as an architectural form

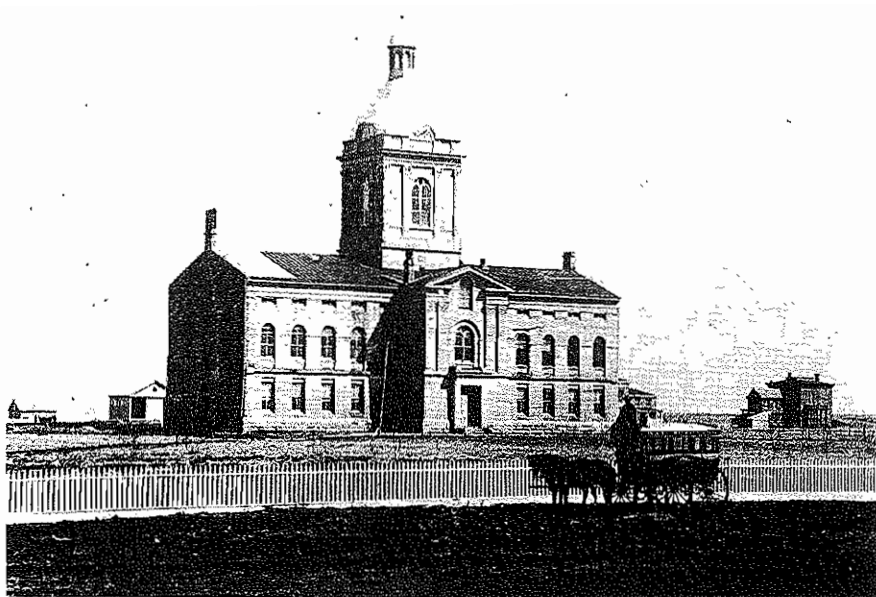
will be delayed until Chapter II and the analysis there of Goodhue's design. Educated at the Universities of Nebraska and Columbia, Davis had been with the firm of Berlinghof & Davis until 1910, when he began a period of independent practice that continued for five years. In 1921 he became a partner in the firm of Davis & Wilson, an association he continued until his death.

Perhaps the best-known firm in the United States at the time of the competition, McKim, Mead & White submitted an entry which, despite the use of a dome, in comparison with the other designs was distinguished by the marked horizontality of the facade. By 1919 the firm existed in name only, since both McKim and White were deceased, and Mead, then past 70, had always been concerned more with administration than with design. Earlier the firm had been responsible, however, for some of the most influential structures of its time, both in the picturesque shingle style and in the more academic Renaissance manner, the latter well illustrated by the previously noted state capitol of Rhode Island, designed in 1896. These classical qualities of the firm's designs for public buildings rarely varied, and in this respect the entry in the Nebraska competition was entirely predictable. In addition to pediments placed on projecting wings that create an entrance through an open piazza, the distinguishing feature of the design was the appearance of a very low dome, an element that was further emphasized by the omission of a central pediment. Although the drum was surrounded by a colonnade, the crowning dome was given an unusually low profile based on Roman models. The presence of the obelisk was a reminder that an important part of the program was the function of the building as a memorial.

While still betraying its reliance on Beaux-Arts sources, the entry of Paul P. Cret and the firm of Zantzinger, Borie & Medary of Philadelphia stood closer to the winning design to the extent that it failed to emphasize such obvious elements of the classical vocabulary as pediments, colonnades, and the like. The building was not without a drum and dome, to be sure, but their use was inconspicuous when compared with the massive crowning elements used by nearly every other competitor. Cret had earlier collaborated with the same Philadelphia firm on

other commissions, most notably the Valley Forge Memorial Arch near Philadelphia (1910) and the Central Public Library in Indianapolis (1913-1916).³⁷ Like the design by McKim, Mead & White, the use of a low, barely noticeable dome emphasized the horizontality of the building. In addition, Cret's design was similar to that of McKim, Mead & White in its use of wings framing an entrance piazza. Moreover, he and his associates also relied on the obelisk to express the memorial aspects of the program, a motif that will be discussed in greater detail in a later chapter. Unlike the entry of McKim, Mead & White, however, the design of Cret and Zantzinger, Borie & Medary stressed a severe, smooth exterior. Although columns were used in the interior of the courtyard, the facade looked uncluttered and remarkably simple, a characteristic of many of Cret's buildings during the 1920s and 1930s. Following Goodhue's death, Cret, from his position as Professor of Architecture at the University of Pennsylvania, would become the major exponent of the "modernistic" style in America.

In their desire that the competition for the Nebraska State Capitol should be directed at identifying the architect best qualified to solve the problem rather than at merely selecting the best design, and in their omission of strict guidelines, the commission helped to free not only Goodhue and his fellow competitors from restraints which might have inhibited the use of their best creative talents, but also influenced the direction which other major competitions were to take in the future. Sometime after Goodhue won the competition, he noted that the lack of restrictions had given him a feeling of freedom, allowing his approach to the problem to be more exploratory and innovative.



The west front of Nebraska's first state capitol in Lincoln, 1868-1881. The Thomas P. Kennard Home (extant) is to the immediate right of the capitol. The home of Auditor John Gillispie at the extreme right.



Clearing the grounds of the 1886-1932 capitol in preparation for the new building.

CHAPTER II – THE WINNING DESIGN AND THE BUILDING PROGRAM

The design submitted by Goodhue for the Nebraska State Capitol was remarkably unlike those by the other nine competitors. We miss at once such classical elements as pediments, columns, pilasters, cornices, and porticoes. Indeed, by turning away from the traditional concept of a capitol, Goodhue was able to point his winning design in a direction his contemporaries found strikingly modern, thereby influencing the designs for several state capitols built after 1920.

In the Nebraska capitol, as in several of the buildings designed by Goodhue immediately prior to his death, one feels the inspiration of Byzantine, Romanesque, and other styles in a facade so plain and so simple that, together with its architectural sculpture, it helped point the way to an entirely new concept in American architectural design. While by some it might be considered bold, plain, severe, tense, and perhaps even dull, it was new to the American public heretofore accustomed to public buildings given architectural expression through the classical vocabulary favored by the Ecole. Did the use of this style automatically place Goodhue in the vanguard of American architects? Where does the Nebraska State Capitol come in the development of his career? What influenced his architectural style so drastically? Why did he change from the Gothic style he had followed so long and so successfully? Practicing independently, Goodhue seemed to be developing a new architectural style when he died at the age of 54. For a man who had been nurtured on Victorian eclecticism and the opportunities the Gothic "revival" had presented to him, the use of new architectural forms – or at least the new uses to which he put traditional ones – seems as unusual as it was abrupt. A brief review of Goodhue's life and career may help to answer some of these questions.

Born of a prosperous New England family in Pomfret, Connecticut, on April 28, 1869, Bertram was the son of Charles

Wells and Helen Grosvenor (Eldridge) Goodhue. On April 8, 1920, he married Lydia T. Bryant, daughter of James T. Bryant of Boston and to them were born two children, Francis Bertram and Hugh Grosvenor Bryant Goodhue.¹ During his professional career, Goodhue was a member of organizations indicative of both the social prominence of his family and the respect he was accorded throughout the architectural profession.² In addition to the honors he enjoyed because of his family and professional associations, he was awarded in 1911 an honorary doctorate of science from Trinity College, Hartford, Connecticut, presumably for his contributions to American architecture as a leading designer in the Gothic style. This was the only advanced degree of any kind he received.³

Goodhue was educated at Russell's Collegiate and Commercial Institute, New Haven, Connecticut. In 1884, at the age of 15, he began a six year study of architecture in the New York offices of Renwick, Aspinwall & Russell. During those years, under the tutelage of James Renwick, he acquired the skills of a superb draughtsman, which later proved useful not only for architectural renderings but also in designing book plates. Goodhue never attended an art school and, unlike so many of his contemporaries, he had no foreign architectural training. In 1890 the newly formed firm of Cram & Wentworth employed him as head draughtsman — he was then 21 years old — and in 1891 the firm became Cram, Wentworth & Goodhue. Following the death of Wentworth in 1899, the name changed to Cram, Goodhue & Ferguson, which it remained until 1914, when Goodhue began an independent practice that lasted until his death in New York City in 1924.⁴

Goodhue's prolific career reflected many of the profound changes in American architecture that occurred during his lifetime.⁵ His early designs belonged primarily in the "Gothic revival," a style which had its inception in eighteenth-century England where it was at once reflected and supported by the poetry of men like Thomas Gray (1716-1771) and by the popularity of such structures as Horace Walpoles' Strawberry Hill (c. 1750) at Twickenham, Middlesex.⁶ In the mid-nineteenth century, the style received encouragement from Augustus Welby Pugin (1812-1852) and others who were largely motivated in their fondness for Gothic forms by their equation

of medieval art with Christian virtue. This moralistic approach was given clearest expression in the publications sponsored by the Cambridge Camden Society, founded in 1839 and renamed the Ecclesiological Society in 1846.⁷

In America, by 1850 the more authentic and archeological styles of such men as Richard Upjohn (1802-1892), James Renwick (1818-1895), and A.J. Davis (1803-1892) had superseded the rococo "Gothick" first introduced by the European immigrants B.H. Latrobe (1764-1820) and Maximilian Godefroy. The "Puginian Gothic"⁸ of Upjohn's work, as well as High Church ritualism that accompanied it had a deep and lasting effect on the decision of the Protestant Episcopal Church in America to adopt in varying degrees the form of the medieval parish church as the standard in church building. Thus as the fear of Catholic ritual was gradually overcome by the protestant clergy, medieval forms appeared often in such Anglican churches on the eastern seaboard as St. James the Less, Philadelphia (1846-49) and St. Mary's, Burlington, New Jersey (1846-1848).⁹ The direct influence of both the English and the American branches of the Ecclesiological Society was comparatively short-lived, however. Between 1850 and 1880, the medieval parish church competed for the attention of churchmen with several other styles, namely the Italianate and the Romanesque made popular by H. H. Richardson (1838-1886). It therefore remained for such men as Henry Vaughan (1846-1917) to re-introduce and revitalize Gothic forms in such buildings as St. Paul's School Chapel, Concord, New Hampshire (1886-1894).¹⁰ Although Goodhue's career must be seen against the long history of the Gothic Revival in England and America, the immediate sources of his style — and of course that of Cram, as well — are to be sought in the work of Vaughan and a late neo-Gothic school of which he was the principal exponent.

During his years with Cram (who thought Gothic should and could be rejuvenated and who thought of himself and was regarded by others as a Modern Gothic Revival architect),¹¹ Goodhue worked only in the Gothic style, helping Cram to design All Saints' Church, Ashmont, Massachusetts (1892), the Chapel and cadet barracks at the U.S. Military Academy, West Point (1903-1906), and St. Thomas' Episcopal Church, New York City (1906).¹² With these later designs, Cram & Goodhue

"re-revived" the Gothic as an acceptable style for American church architecture.

In Cram's autobiography, he recalled his attitudes toward Gothic which guided him in his long career and which was to influence the early years of Goodhue's training:

The Gothic sequence, both Puginesque and Victorian, had been rudely broken by the Richardsonian episode, and as this had become deeply discredited by the puny successors of this original giant, everyone seemed to be wandering in a maze, uncertain what to do. My idea was that we should set ourselves to pick up these threads of the broken tradition and stand strongly for Gothic as a style for church building that was not dead but only moribund, and perfectly susceptible of an awakening to life again.¹³

Concerning his development of these beliefs, Cram went on to say:

The obvious inference was that the thing for me was to take up English Gothic at the point where it was cut off during the reign of Henry VIII and go on from that point, developing the style England had made her own . . . with due regard to the changing conditions of contemporary culture. This of course meant using English Perpendicular Gothic.¹⁴

Having early adopted these stylistic principles, Cram rarely departed from them during his long career. Recalling that his own strengths were in seeing "any architectural problem in its mass, proportions, composition, and articulation,"¹⁵ Cram conceded that he could not manage the painstaking decorative details at which Goodhue excelled. In the absence of evidence as to what Goodhue himself thought about his training or how his architectural development progressed, the following quotation from Cram's autobiography may serve as a basis for understanding his associate. Cram wrote:

My general tendency in design was at first . . . rather archeological, I was so anxious to demonstrate the continuity of tradition (theologically as well as artistically) in Christian culture; while I had spent so much time in intensive study of the Catholic architecture of England and the Continent that I tended naturally, at first, to reproduce rather than to create. Bertram had none of this feeling. Religious matters had no particular interest for him; he saw the problem from a purely aesthetic point of view, and his vivid imagination led him to think of all he did as adventure, invention, the exploration of new fields.¹⁶

Cram went on to explain the progression of Goodhue's career by saying:

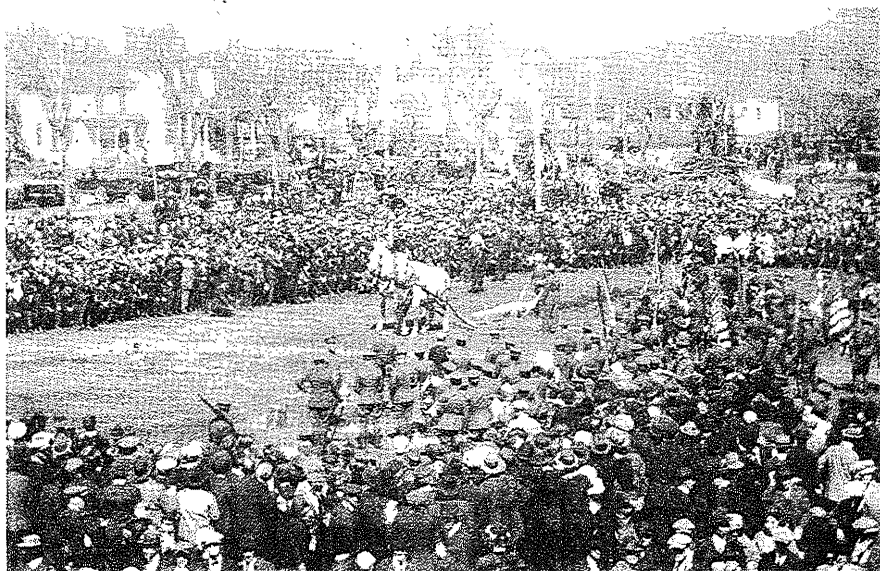
The plan referring to the way each man did a part of the design worked well for many years, St. Thomas' Church in New York being the last, and I think the best, of the projects on which we worked together in complete unity. All the same, Bertram was steadily losing interest in Gothic, and indeed all the other historic styles. The modern theme appealed more and more to his exuberant and inventive spirit. He had

proved himself in Gothic, Spanish Renaissance, Byzantine, Romanesque, Colonial; and in time he was through. From there, he went on as a purely creative genius until, at last, and working independently, he crowned his life and his labours with the Nebraska State Capitol, perhaps the greatest example of vital, modern architecture.¹⁷

Although differences of opinion about style, geographical distances, and temperaments ultimately separated them, Cram had nothing but praise for Goodhue, calling him a "universal genius."¹⁸ When Goodhue established his own firm in 1914, he apparently held no personal antagonism for his former partner and the two men parted in a spirit of mutual respect.

During his association with Cram, Goodhue travelled to Europe, the Near-East, and the Orient. The influence of what he saw there may be traced in numerous drawings of imaginary cities with such romantic names as Traumberg, Monteventoso, and Xanadu. In addition to his purely architectural drawings, Goodhue painted watercolors with such exotic titles as "Through Hidden Shensi," "The Mistress Art," and "Houseboat Days in China."¹⁹ Reflecting a keen interest in the history of civilization, its architecture and monuments, his later work (as Cram pointed out) was to embody almost every historic category, from Byzantine through Modern. Besides drawing and painting, Goodhue wrote *Mexican Memories* (1892), contributed to Sylvester Baxter's *Spanish Colonial Architecture in Mexico* (10 volumes, 1903), and saw some of his own sketches and drawings reproduced in *A Book of Architectural and Decorative Drawings* (1914).²⁰ These articles and books testify to Goodhue's many abilities and to his wide interest in historic styles of architecture.

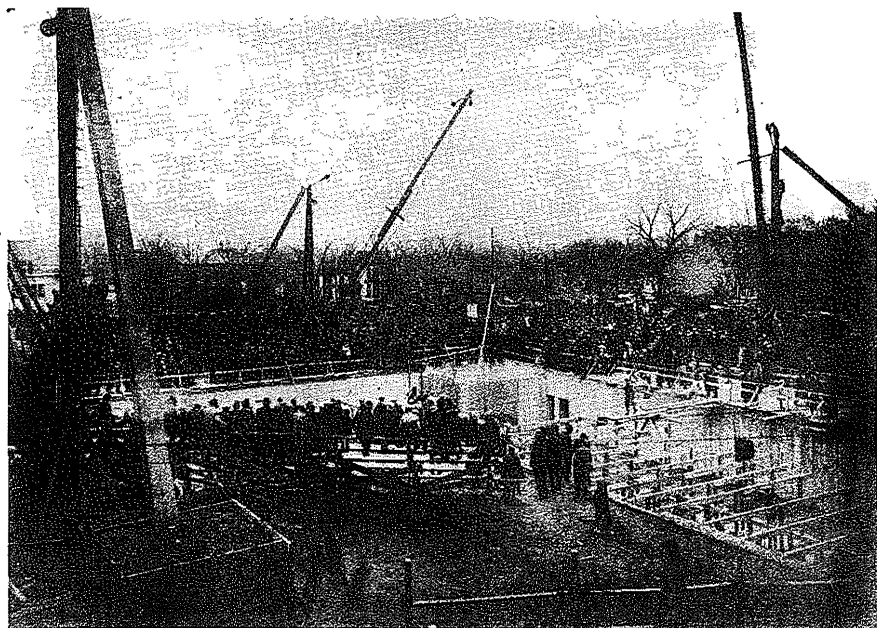
Goodhue's Gothic period may be said to end with the designs of the chapel and other related buildings at the University of Chicago (c. 1913). During the next few years, though his architectural style underwent a number of changes, his points of reference continued to evolve from such historic periods as Byzantine and Spanish Baroque. The force behind this evolution seems to have been what Goodhue came to consider the inhibitory aspect of "revivals." Gothic, Byzantine, Romanesque, Spanish Baroque, Persian, and Oriental were among the styles he used, but eventually discarded, in his search for an architectural language that would combine the past with present-day requirements, yet be an original solution to the needs of the twentieth century.



Groundbreaking ceremony, April 15, 1922. Conducted by Governor Samuel R. McKelvie (at plow) and Marshal Joseph J. Joffre of France.



Railroad spur for transportation of materials to capitol site, 1922.



Laying the cornerstone, November 11, 1922.



Evacuation, phase one of construction schedule, 1923.

From about 1914, when he began independent practice, until his death, Goodhue experimented with a variety of new ideas and forms. During his travels, which included several journeys around the United States, he probably saw the work of Irving Gill (1870-1936) in such California buildings as the Laughlin House (1907), Los Angeles, the Bishop's Day School (1909), San Diego, and the Miltmore House (1911), in South Pasadena.²¹ Impressed by the Prairie School, Gill used strong horizontal lines and plain surfaces to state what Louis Sullivan called "the luminous idea of simplicity."²² These elements, along with the influences of both Spanish and Oriental architecture on the West Coast, may have contributed the qualities of simplicity in mass and texture to Goodhue's designs. His own house (1920) in Montecito, California gives evidence of these new interests.

From Cram's autobiography, we may infer that Goodhue's turning away from historical styles must have occurred sometime after his work for the Panama-Pacific Exposition in San Francisco (1915) because Cram mentioned "Spanish Baroque" as a style already used by Goodhue when he became interested in "modern."²³ In the one biography written on Goodhue, undated and undocumented remarks attributed to him shed some light on his growing disenchantment with the medieval style: "Medieval Gothic is now impossible [he is said to have remarked], today, if it is to be vital, and beautiful, and true, and good . . . must be of our own time."²⁴

What was Goodhue moving toward or, for that matter, away from? In a letter to Cret in 1918, he discussed further his current attitudes:

I hold that while architecture should represent a decent reverence for the historic past of the art, that we should only ignore our rightful heritage for the most compelling reasons, and that one . . . is the modern invention of steel frame, or reinforced concrete, construction; that this form of construction does abrogate practically all known forms — at least definite constructive forms such as columns or arches; that it is not enough that a building should be beautiful, it must also be logical. . . .²⁵

In addition, Goodhue goes on to voice his opinions concerning the Gothic style:

Contrary to what I suppose is the generally accepted view, I hold no brief for Gothic as opposed to any other style. Gothic seems to be the generally accepted spirit in which churches should be built; also, I find its forms attractive, therefore a good deal of Gothic work must be laid to my door; but I assure you I dream of

something very much bigger and finer and more modern and more suited to our present-day civilization than any Gothic church could possibly be.²⁶

Coming from one of the most renowned Gothicists of the twentieth century, these words must have sounded almost blasphemous at the time they were written. Goodhue, however, was changing from established architectural styles toward what later would be called "modern."

In an undated letter to a young draughtsman applying for a position, Goodhue was able to view the use of styles with enough detachment to be unemotionally critical of their intent:

It would be possible, of course, to design buildings in a manner suggestive of the classic spirit without copying at all, and this is what this office . . . is trying to do. . . . That the Greeks or Romans should have devised a very satisfactory form for such supporting members as columns has nothing to do with the case, no matter how beautiful these forms may be.²⁷

Goodhue drew a fine line between what he considered copying and original work. In the same letter, he explained:

My Gothic churches are real Gothic churches in that they follow the same constructive principle, but they are not to be classed with real Gothic work for a moment since in their detail, strive as I may to change this condition, they are, to all intents and purposes, copies of themselves.

In differentiating between the methods of construction and the use of details, Goodhue explained in exactly what sense he believed his architecture to be Gothic. For him, the distinction could be made between what was "real" Gothic and what was Gothic "revival" by looking at the details. Because of his concern for and awareness of copying (whether it was the actual shape and size of the structure or the decorative details), Goodhue seemed to believe he could never equal the quality of the original. It must be remembered that whereas architects of the mid-nineteenth century often copied at least portions of specific building (St. James the Less, Philadelphia, was intended to be a more or less exact replica of St. Michael's, Long Stanton, Cambridgeshire, c. 1230), the goal of later architects was to work creatively in a specific style. Cram and Goodhue never set out to copy a previous building, preferring to seek what were for them original solutions.

As for past forms of architecture and the developments in art, Goodhue elaborated:

The discovery of reinforced concrete and the invention of the steel frame put, or so I think, all historic forms on the blink, so that Gothic detailed public buildings, like the Woolworth Building or Classic detailed public buildings, like the Grand

Central Station, are equally absurd. Doesn't this leave us with no Classic forms to draw upon? It seems to me that it does. Of course I grant you it's very difficult to know just how to steer one's way through such a maze of difficulties. I don't claim to have done it myself with any success and don't know of anyone who has, for, the moment you said past the rock of dry-as-dust precedent you find yourself in the whirlpool of originality which means art nouveau and a lot of other crazy stuff.²⁸

These quotations speak eloquently both of Goodhue's debt to the past and of his active interest in searching for something which he believed would be more suitable for the present. Such ideas as these may have been responsible for his looking to European architecture after the war, as well as for his change of style in the Nebraska competition.²⁹

His increasingly critical view, both of "historic forms" and of what he called the "crazy stuff," decreased considerably Goodhue's options as a designer of monumental structures. In trying to determine what "modern" meant to him, it should be remembered that every generation has had its new ideas. Since the few existing comments of Goodhue do not adequately explain his attitudes, his designs, and buildings from 1919 until his death in 1924 offer the firmest basis for conjecture. By far the most interesting of these was the Nebraska State Capitol.

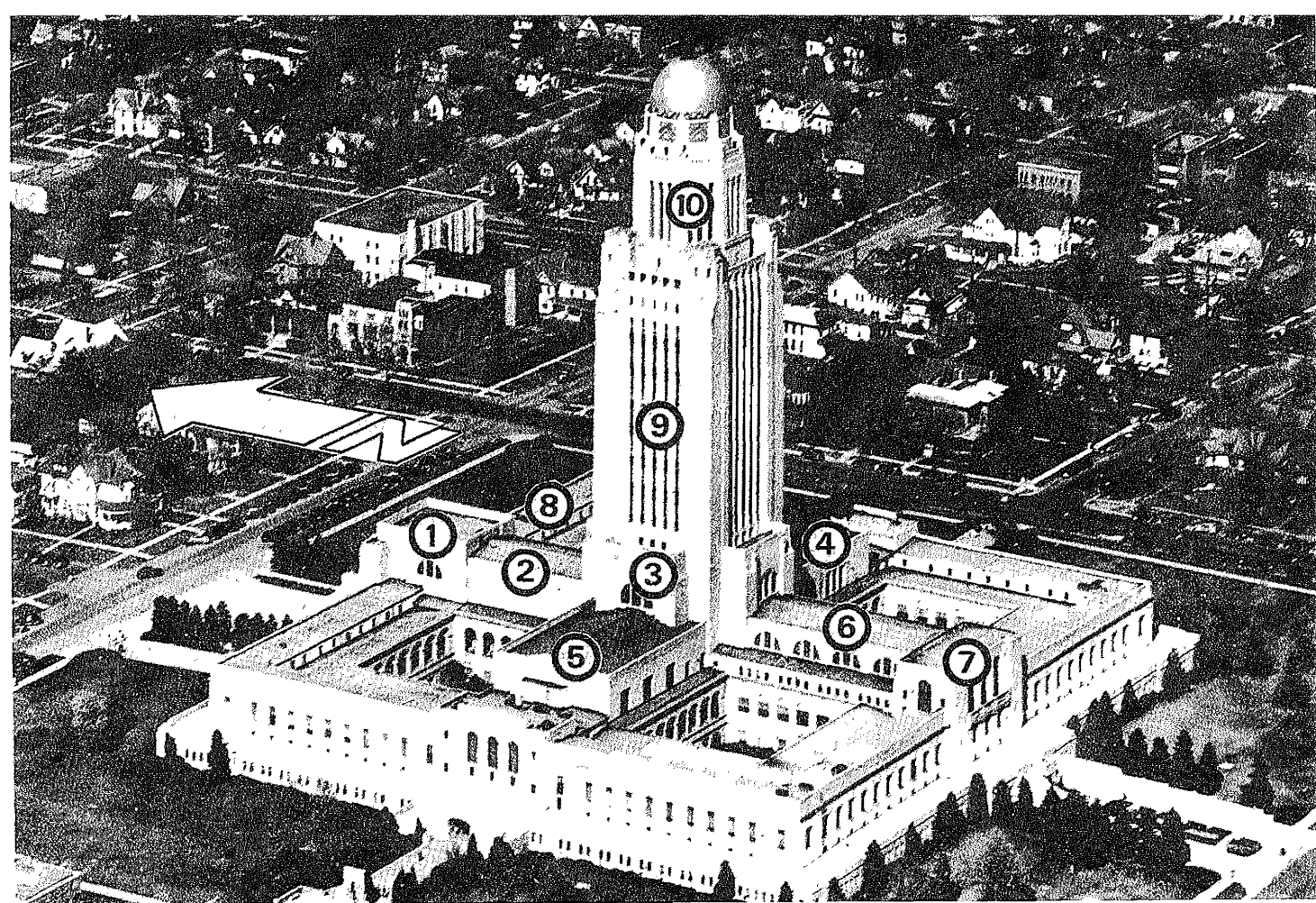
Fifty miles west of the Missouri River, the capital city of Lincoln nestles in an area of rolling hills which stretch westward to the level prairie plateau. There is no conspicuous break in any direction, and the trees which occasionally pierce the flatness of the sea of grass are to be found not in forests but in groves and orchards planted by man. This is the land of wide open space where no natural element interrupts its vastness. It goes on as far as the eye can see, and then beyond. Or, to use the words of a Pawnee Indian: "If you go on a high hill and look around, you will see the sky touching the earth on every side, and within this circular enclosure the people dwell."³⁰ Thousands passed through Nebraska on their way West, and as a city, Lincoln predictably shows the phases of architecture which came with each new wave of pioneers. In this respect, it is virtually an outdoor architectural museum, as are so many Western towns. From the Italianate style of many early mansions, through the Gothic of several churches, Victorian architecture has left a visible stamp on the form of the city. As a central meeting place for state legislators, businessman, educators, craftsmen, and farmers, Lincoln has been active,

reflecting the changing concepts of American goals and the trends of industrial growth.

Over the years the seemingly endless plains of Nebraska have been carved up into numerous farms whose owners have battled great weather extremes, from long, bitterly cold winters to equally long, scorchingly hot summers. By the very nature of the region, its residents have had to be hardy, durable, dedicated, and independent. Life for the prairie farmer is not easy, especially when no natural shelter exists and every step forward seems an endless battle against nature and her unpredictability. It is tempting to believe that the pioneering spirit of Nebraskans supplied at least part of the impetus for Goodhue to strike off in a new direction.

In order to design for Nebraska citizens a style expressive of their own individuality, the entry Goodhue submitted was as idealistic as the people it would serve. The capitol was to be approximately 400 feet square, covering almost four acres. With a basement below ground level, a first floor would form a terrace entirely around a tower. The main floor, or second story, would bring the height of the parapet to 51 feet. The dominant feature of the structure was to be a tower, measuring 79 by 79 feet and rising 400 feet from its base to the crown of its dome, it would be a square, severe shaft, pierced on each of its four sides by long continuous windows and terminating in a dome of colored and gilt tile. Within the square 400-foot base were to be four formally landscaped courtyards, symmetrically placed around the tower.³¹

The tall central shaft would make it entirely different from all other capitols, in addition to being a new form in this context, it would also be totally useful. The lower portion of the tower would contain the main rotunda. Above it would be twelve floors of offices which would house most of the departments and allow for a library with ample room for shelf expansion. Above the office floors would be a large memorial hall, about 50 feet high, and directly above it would rest the tank room, holding the water supply for much of the building and forming a drum for the dome. Crowning the dome was to be a nineteen-foot bronze statue of the "Sower" weighing seven and one-half tons. The two and three-story wings enclosing the tower also would be used for offices of the state, with the major



The Capitol (about 1940) with key to areas: 1. Vestibule. 2. Foyer. 3. Rotunda. 4. East Senate Chamber. 5. West Senate Chamber. 6. Law Library. 7. Supreme Court Rooms. 8. Governor's Rooms. 9. Tower and Offices. 10. Memorial Hall.

departments on the second floor. Perhaps intuitively, Goodhue's knowledge of architectural history played a part in his decision to use a tower as the dominant feature of his design for the Nebraska Capitol.

The writer of Genesis tells the story of the Tower of Babel (Gen. xi) and throughout history tall structures have held a peculiar fascination for Western man. For the builders of the ziggurats of Sumeria, the gods dwelt in high places; for the builders of Beauvais, the difficulty of defying the law of gravity must have made a lofty cathedral a particularly fitting offering to the deity; for the romantic mind, height was one of the most Sublime experiences.³² Few indeed were the expositions of the last century which did not include as one of their features a major observation tower.

With the development of new materials, the potential for high structures was enormously increased, and as exploited by American architects and engineers, beginning in the last quarter of the nineteenth century, the "skyscraper"³³ became one of the most truly national of all American architectural forms. Symbolic of economic power and of commercial excellence, towers were a highly visible expression of importance and success, as such buildings as those which bear the name of Chrysler, Empire State, and Rockefeller bear witness. In thus electing a tower form, Goodhue — and possibly also Ellery Davis — could hardly have chosen a form more traditional, modern, and American all at the same time.

As he enters the Nebraska capitol from the north, the visitor comes first to the hall of state, a vaulted area 50 feet high with niches for statuary and spaces left for paintings and inscriptions. To the immediate left is the suite of rooms for the governor. Moving along to the center of the building, the rotunda forms the central core from which radiate to the east and west the senate and house chambers, respectively. The house is larger than the senate (a circumstance which later proved useful when the legislature in Nebraska became unicameral and all legislators — henceforth called senators — used only the original house chamber).

Proceeding through the rotunda and down the north-south corridor, the rooms for the supreme court lie directly ahead.

Next come the courtyards, which are all open to the sky, thereby allowing natural light to illuminate every office. Both the library and the legislative chambers are lighted by windows, and even the rotunda, lighted artificially in most state capitols, received direct light from narrow windows. The building is further enriched with sculpture, paintings, inscriptions, colored and gilt mosaics, and by a dome covered with gold tile and supported by a drum decorated with the so-called Thunder Bird in yellow, blue, and red.

Essentially this was the original plan for the building, and with few modifications it was built as first designed. Later changes included removal of the third floor in the wings surrounding the central tower, replacement of the post-and-lintel north facade with a monumental arch, and the removal of the small domes and corresponding sculpture on the four corners of the tower. Goodhue had mixed feelings about these final changes and to William Hardy he remarked:

Gov. McKelvie and Mr. Head were evidently gratified at finding that I had gone back to the original scheme for the termination of the tower, or at any rate something like it, and had abandoned the four winged buffaloes. I am still not sure that I am right and rather regret the loss of the poetic quality the winged buffaloes would have given, not to mention their better effect as corner terminations. However . . . the rough model looked so well that I am content.³⁴

In Goodhue's specifications for the construction, 50 or more varieties of slate, granite, limestone, and marble were to be used. The low surrounding wings were primarily stone and brick, and the tower was built around a steel frame. Covering the entire surface, however, was a light brown Bedford (Indiana) limestone. The building was (and still is) the tallest in Lincoln and the highest point from which to view the surrounding countryside.

When the jurors selected Goodhue as architect, the decision had not been an easy one. Guided by a program which specified "utility" and "appearance" as well as "expenditure" as the bases for judging the designs, the final choice had been between the domed structure of John Russell Pope and the tower-dominated entry of Goodhue.³⁵ According to the jury, who believed Pope's design would be the most expensive to build, Goodhue's entry was selected because

. . . the design . . . shows the greatest utility of any of the plans; . . . it shows him to be able to design a monument worthy of Nebraska, and it shows him to be capable of

giving the fullest consideration as to proper expenditure. [Furthermore] . . . he has been able to produce a building that is less than 75% of the size of the average building in this competition.³⁶

Following the directives set forth in the program, economy and space (i.e. "utility") had been major factors under consideration. For the jury, after three days of deliberation, Goodhue's entry seemed the most logical choice. The capitol commission then had the prerogative either of having Goodhue submit further designs or of using the competition design as the working model. Obviously, the members chose the latter course.

It is not always recognized that in addition to designing a state capitol, the competitors were also asked to create a building as a monument to world war dead. Here, surely, is the explanation of why both Cret and McKim, Mead & White offered designs incorporating an obelisk — since the Renaissance perhaps the most universally accepted funerary symbol.³⁷ Here, too, is the reason why Davis used as a terminating element the putative design of the Tomb of Mausolus at Halikarnassos, a structure so renowned that it gave its name to all subsequent memorials of this kind. Considerations of this sort may also help to explain Goodhue's choice of a dome, which in addition to supplying a suitable way of terminating the tower — frequently a problem to designers of tall buildings — and providing the desirable iconographic reference to the seat of government, had also strong ties to the tomb tradition in the western world. Since classical times when emperors were buried in domical buildings — not to mention the "King of Kings" in Jerusalem — the dome has been associated with royal tombs, commemorative monuments, death, and immortality.³⁸ One has only to remember in this context the Tomb of Augustus, the Mausoleum of Theodoric, the Tomb-Chapel of Charlemagne, Les Invalides — and, of course, the Holy Sepulchre. By thus using the dome, Goodhue knowingly or without fully realizing it, continued an architectural tradition which the Western World had long associated both with the seat of government and with memorials to the dead.

After the winning design was announced, the *Journal* of the American Institute of Architects illustrated the plans, along with the report of the jury and a brief explanation by Goodhue of his reasons for meeting the requirements as he did. Since this

is the only explanation of the evolution of his design that has come to light, it is quoted here:

The site is a square in the heart of the city of Lincoln, the point of intersection of two great avenues, while the surrounding country is generally level. Therefore, from the very beginning, the authors of the design herewith submitted have felt impelled to produce something quite unlike the usual — and, to them, rather trite — thing of the sort, with its veneered order and invariable Roman dome.

As their studies have progressed, this impression has but deepened, finally taking form in a vast, though rather low structure, from the midst of which rises a great central tower, which, with its gleaming dome of golden tiles, would stand a landmark for many miles around. Though everywhere monumental, no element of the practical or convenient has been sacrificed to this end. Even the tower is no mere useless ornament, for its shaft contains the glass-floored, many storied Library book-stack.

It has seemed to the authors that the traditions of ancient Greece and Rome and of Eighteenth Century France are in no wise applicable in designing a building destined to be the seat of Government of a great western commonwealth: So, while the architectural style employed may, roughly, be called "Classic," it makes no pretense of belonging to any period of the past. Its authors have striven to present something worthy of the high uses to which the building is to be devoted, and index to that which is within, a State Capitol of the Here and Now, and naught else.

Aside from the Rotunda, Memorial Hall, and specified requirements, and quite exclusive of all corridors, toilets, and staircases, the design provides eighty-five thousand square feet of directly-lighted floor space. Of this about ten thousand feet are given over to the Restaurants, Kitchen, Engine Room, and assigned space, which might readily be greatly increased were the restaurants and kitchen placed in the upper — and uncounted — portion of the tower, a suggestion less radical and more feasible than appears at first sight. In addition to the space required for the present Library, the tower book-stack provides forty-four thousand linear feet — sufficient, that is, to take care of the present rate of increase for one hundred and ten years to come — meanwhile giving more space for other unspecified purposes.

Throughout the building's interior arrangement, the authors have striven to achieve the greatest degree of directness, compactness and economy consistent with convenience and dignity. If actually built, they are convinced it would prove no labyrinth to the unfamiliar visitor, and that this none-too-common-though surely desirable-end has been attained not only without sacrificing, but by actually increasing its monumental quality. Because of climatic conditions, the plan has been grouped around four large courts, which cool in summer, would yet be protected from the cold of winter. Also for the same reason, the outer windows have been kept small, with those larger than these open on the courts.

It is incontrovertible that a single building housing all departments is more economical and more compact than a number of detached units having the same aggregate floor area; therefore, this design is essentially that of a finished entity, as such scarcely susceptible of extension in the form of wings certain to encroach seriously upon the pleasant tree-shaded space, which the authors regard as quite vitally part-and-parcel of the whole. If in coming years, additions prove desirable, these should take form as quite separate, though harmonious, structures, set about the square and lining the main avenue of approach, which in the clock plan is shown widened and parked, and where, facing the Capitol's entrance, they have set French's noble figure of the "Great Emancipator." The authors have ventured, too, to carry Fifteenth Street directly beneath the building thus providing protected and thoroughly convenient carriage entrances.³⁹

It will be noted that the emphases of Goodhue's remarks were on space, projected additions (none have been made to the original building in the 40 years since its completion), and style.

In attempting to answer some of the questions about the building and about Goodhue posed earlier in this chapter, architectural historians have been perplexed for years with the style of the Nebraska capitol. Writing in 1927, Fiske Kimball saw not only horizontal elements of antiquity in its mass and line, but also Gothic and Byzantine characteristics in the tower and dome. In his view the interior also had "Assyrian and Moorish reminiscences, with not a few French and Italian conventions,"⁴⁰ a fact which will become clearer when the sculpture and mosaics are discussed in later chapters. The following year, Dean G.H. Edgell wrote that although the capitol was "ultra-modern" for American and avoided a classical vocabulary, it "has refinement. The same quality that we associate with American classicism we find present in this great monument of American modernism."⁴¹ Edgell concluded that Goodhue's primary inspiration probably came from modern Scandinavian sources.⁴² In addition to these stylistic labels, the capitol also has been termed an amalgamation of Egyptian, Roman, and Romanesque architectural elements.

No extant letters from Goodhue or his firm have been found to indicate specifically how he evolved the winning design for the Nebraska capitol. Like most such designs, this one was presumably developed over a period of time and with artistic intuition playing a considerable part. No doubt Goodhue could see that Gothic and other historic styles were decidedly limited in the extent to which they could express "present-day civilization" in Nebraska. By 1919 he was probably also aware of such European buildings as Eliel Saarinen's railroad station in Helsingfors (Helsinki), Finland (1906-1914). On this point, O.H. Murray, one of the draughtsmen in Goodhue's office, has written: "Mr. Goodhue was quite an admirer of some of the Swedish and Finnish work, particularly of the railroad station in Helsingfors."⁴³ Although the extent to which Goodhue may have been influenced by Saarinen's building will probably remain uncertain, the similarities between the two designs are so apparent that some connection — either direct or indirect — cannot be denied.⁴⁴

The term "creative eclecticism" has been used to describe some of the most imaginative architectural designs from the late nineteenth century, and the same phrase may well describe much of the best American architecture well into the 1920's.⁴⁵ The American public, both in the growing West and in the already settled East, wanted architecture with associative values that would provide a national tradition. Consequently, architects like Richard Hunt and McKim, Mead & White sought to use their creative talents to re-interpret the essence of past styles in terms of the needs and values of their own time. Essentially, this describes Goodhue's work: a combination of references to history with additions supplied by his own genius. One further element should also be added, the influence derived from twentieth-century European architecture; despite their different functions, a building like the Stoclet House, Brussels, looks in some respects surprisingly like the Nebraska State Capitol.⁴⁶

But if the sources of Goodhue's design must inevitably remain somewhat conjectural, its influence on later structures is more easily identified. After the competition drawings were published, unmistakeable echoes are to be found in a considerable variety of structures located in widely separated parts of the country. For example, J.E. Miller's indebtedness to Goodhue for the design of the carillon tower with which he won second prize in the Municipal Art Society competition is obvious. The design of the Louisiana State Capitol at Baton Rouge is only explicable in the context of Goodhue's winning entry, as is to a lesser degree the building which John and Donald Parkinson provided for Bullock's-Wilshire Department Store in Los Angeles. Others who owed a debt to Goodhue and Nebraska included Holabird & Root for their design of the 333 Building on Michigan Avenue in Chicago.

Judged by today's standards, Goodhue cannot be said to have been in advance of Europe with respect to the design of public buildings. During the 1910s, Behrens and Gropius — among others — had already instituted new directions in style and in the use of materials, and though in Europe, as in America, the majority of civic and commercial structures continued to be designed with obvious references to the styles of the past, the search for more modern terms of expression that might be said to parallel those of Goodhue is also illustrated by such buildings

as the office block in Utrecht, which G.W. Van Henkelom designed in 1920.

Yet, seen in the content of other American buildings of the period, Goodhue's architecture seems decidedly innovative. Of course in retrospect, in the United States — as in Europe — occasional designs of some architects seem more modern than do those of most of their contemporaries. For example, in their design for the Scottish Rite Cathedral in Portland, Sutton & Whitney used a simplicity of surface and a severity of form that superficially, at least, links it more closely with the work of Sullivan and Wright in America, or Hoffman and Sarrinen in Europe, than with the more popular style of the Beaux-Arts.

For the Nebraska competition, Goodhue realized that, in addition to style, such practical matters as cost would be a deciding factor in the choice of an architect. Not only was his design smaller than most of the other entries, but of the ten submitted, only Goodhue's allowed for construction of a new building around the existing capitol until a point was reached when its occupants could be moved into the new structure. In so doing, the projected savings to the state was estimated at approximately \$400,000 in rent.⁴⁷ Little did the jurors realize that when the building was finished — given delays, investigations, inflation, and increased costs of materials — the final cost would be slightly under ten million dollars.

As one looks at photographs of the new building rising around the old, another possible source for Goodhue's design comes to mind: this is nothing less than the old building the new one was intended to replace. In fact, when considered in the light of previous architectural history, it would not be at all strange for an earlier building to have supplied one of the models for its successor. Both the predecessors of Goodhue's capitol, the first built in 1868 and the second in 1886, had large central elements crowned by domes, and although no reference seems to have been made specifically to this in the program or in contemporary accounts, it would appear that the earlier structures had indeed influenced Goodhue and possibly several of the other competitors as well.

Largely because the design differed from historic precedent, reactions to the announcement of the winner varied. Some critics believed that the absence of a monumental dome robbed

it of sufficient dignity to be a state capitol. By contrast, not only were both the jury and the capitol commission pleased, but the greatest supporters of the Goodhue entry turned out to be the citizens of Nebraska. Realizing that the design was unusual in itself and that Nebraska would be the first state to have a domed tower as a capitol, many Nebraskans would have found it nearly impossible to give a wholly unbiased opinion.⁴⁸

Numerous architects favored the design because, if it did nothing else, Goodhue's solution to the program helped to free architects from previously binding competition regulations. Dwight H. Perkins, on behalf of the firm of Perkins, Fellows & Hamilton in Chicago wrote Goodhue: "You have done a service of inestimable value to the Nation in freeing the capitol problem in such a way that progressive thought may be at least represented in all future competitions of this sort."⁴⁹ Although the Beaux-Arts influence remained strong during the next decade, it was no longer the only guideline for architectural design in major competitions of this type. Following the Nebraska competition, architects more frequently had the option to consider styles being developed during the 1920s and later. In addition to his comments about the capitol competition, Perkins went on to discuss the merits of Goodhue's winning design:

We have only seen the four designs published in the recent number of the *American Architect*. Clearly this plan is the simplest and, in our opinions, the best. We think it is especially fortunate that his design may be compared with Mr. Pope's because that seems to represent to us the very best that could be produced on old established lines.

We assume that when this design is developed that the entrance may be made a little more inviting and hospitable in effect.⁵⁰

Because of criticism from several architects who believed that the north facade needed alteration, Goodhue did, in fact, change the entrance, removing the two vertical supports and the lintel, and replacing them with an arched space in which were placed a rectangular door, major sculptural frieze and, in the upper area of the semicircular arch, three windows. He also removed four later projected pieces of sculpture above the principal entrance and left the spaces empty. Of these changes, Goodhue remarked:

Barring the buffaloes, all the changes we have made are distinct improvements, the front entrance in particular seeming to me quite a distinguished achievement. It's

very different from the original scheme and quite different from anything of the sort that has ever been done before but it is honest, very straight forward in expressing the interior, which after all, is what good architecture must always be. . . .⁵¹

After Goodhue's design was chosen and tentative approval had been given for construction, one of the most active advocates of change was a member of the capitol commission, William E. Hardy. By means of a letter to Goodhue's New York offices, Hardy made known his numerous suggestions. These included such diverse possibilities as increasing the basic cubic area of the building, increasing the size of the library, adding another story and more light to the tower, and changing the architectural decorations. In the end, only the latter was adopted by the architect.⁵²

Probably the most vocal critic of the overall plan was yet another member of the commission, George E. Johnson, who followed the work of the architect and the building very closely and who was responsible for the state investigations of Goodhue in 1923.⁵³ As the acting state engineer, Johnson was qualified in several instances to be critical, but records reveal him as a self-appointed watchdog over an essentially bare bone. There is no doubt, however, that his constant vigilance did cause Goodhue and his firm to be unusually careful in their expenditures. His personal attacks on Goodhue's judgment brought out the best of the architects's fighting instincts. In closed meetings, where testimony was carefully recorded, Goodhue emerged the victor.⁵⁴

It is rare that a large building — or for that matter any building — can be built without some modification of plans during construction or without problems arising from time to time. The Nebraska capitol proved to be no exception. Although continuous conferences and letters between William Younkin, Supervising Engineer in Lincoln, and Goodhue and his firm in New York City did eradicate many of the minor problems, not all could be solved so easily.

One of the first difficulties which had to be cleared up was the matter of the orientation of the new building. The capitol commission believed, as a gesture symbolic of the migration of the pioneers, that the main entrance ought to face west, thereby receiving the afternoon sun. On this point, Goodhue and his associates remained adamant: it should face north for two reasons. First, the majority of people coming to the building

would have to use 14th and 15th streets, running north-south, and these would provide easy access to the north entrance. Second, Goodhue believed that the lighting on the architectural sculpture was at its best when the major sculpture faced north and that to change the orientation would mean changing the sculptural program.⁵⁵ The question was settled in Goodhue's favor and, as time has shown, the width of the streets, the question of access, and the problem of lighting were all worked out satisfactorily, thus justifying his reasoning.

Other matters of concern included the foundation for the tower and the quantity of steel to be used for the tower superstructure.⁵⁶ Well into the second phase of the building (c. 1926), it was discovered that the foundation was settling and that the original tests of the sandstone base were both insufficient and inconclusive.⁵⁷ To solve the problem, holes were bored into the sub-strata and filled with concrete, thereby providing the needed support. But on the whole, the capitol represented no major departure from prevailing building practice. Like most tall structures of the period, it had a steel frame, which in this case was reinforced when subsequent studies showed that the amount of steel bracing called for in the original plans was inadequate for prairie winds.

Following the solution of these and other complications, the actual construction began. Perhaps the most direct way to understand the building stages of the Nebraska capitol is to look at a chronology of building activity:

1920		
	November —	Commission signed the architect
1922		
	April —	Ground breaking for new capitol by Governor Samuel R. McKelvie and Marshall Joffre of the Republic of France. First contract (two-story square surrounding the tower)
	June —	First bids on First Section superstructure received; found to be too high and rejected
	July —	Second bids for First Section superstructure received and contracts awarded
	November 11 —	Corner stone laid with American Legion participating
1924		
	April 24	Death of architect, Bertram Grosvenor Goodhue
	November —	Contract signed with Bertram Grosvenor Goodhue Associates, Architects
	December —	State offices moved from old capitol to First Section of new capitol

1925

- March — Bids received and contracts awarded for demolition of old capitol
- April — Bids received and contracts awarded for work on Second Section foundation and superstructure

1928

- February — Bids received and contracts awarded for Third Section (tower)

1930

- June — Bids received and contracts awarded for Fourth Section

1931

- August — Bids received for landscaping work, including grading, retaining wall, sidewalks and approaches, drainage and sprinkler systems, and grounds lighting. All bids rejected except for grounds lighting, for which contract awarded
- September — Bids on landscaping work received and contracts awarded for grading and concrete work. All other bids rejected
- November — Bids received for cut-stone work for landscaping the capitol grounds and contract awarded
- December — Bids received for furniture and furnishings

1932

- January — Awards made upon furniture and furnishings
- April — Bids received and contract awarded for lamp posts
- May — Bids received and contract awarded for sodding the grounds⁵⁸

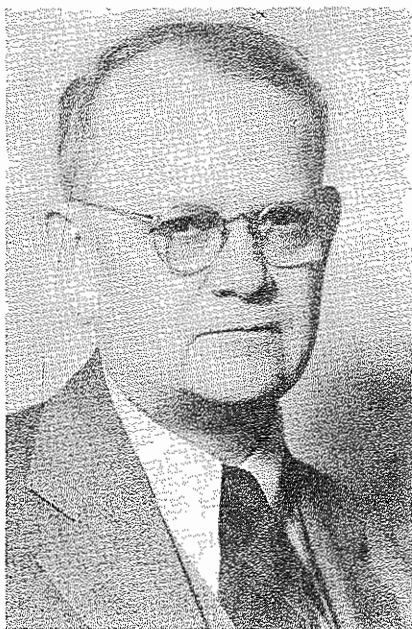
Correspondence indicates Goodhue was well aware of the problems of increased costs of labor and materials, and that he tried to avoid undue expense whenever possible.

With Goodhue's death in April, 1924, his firm underwent several months of internal change (causing alarm in Lincoln that the building program might have to be stopped) and emerged as Bertram Goodhue Associates, Architects. The new firm was composed of Goodhue's Senior Associates under the guidance of Francis L.S. Mayers, Hardie Phillip, and O.H. Murray. By early autumn, new contract settlements had been reached, including a fee of eighty thousand dollars for the completion of the capitol, and the building program continued.⁵⁹

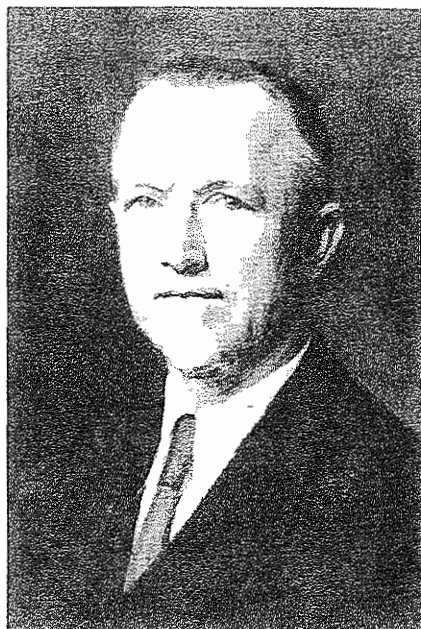
One of the first problems faced by the new firm was the adjustments of the schedule of construction. Originally, the second section was to have been bid and awarded by the end of 1924, but subsequent events made this impossible. A letter from the firm to the capitol commission explained the problem:

The point . . . that the wrecking of the old capitol will consume three months and that in reality the actual construction on the second section cannot be started in

*Bertram Grosvenor
Goodhue (1869-1924)
Architect*



*Dr. Hartley Burr Alexander
(1873-1939), professor of
philosophy at Nebraska Uni-
versity. Iconographer of artis-
tic program.*



*Lee Lawrie (1878-1963).
Sculptor.*

April, 1925 but three months later than this date, is a good one. It would therefore seem a wise plan to take figures during the Winter for those to be received sometime around the first of April — at about the time we will be prepared to start the wrecking.⁶⁰

In the same letter, the Associates mentioned “that the second [section] . . . amounts to approximately a two million dollar operation and will take in the neighborhood of two years to build.”⁶¹ This turned out to be a fairly accurate statement concerning the time element, but the financial records show an expenditure considerably greater than the original estimate.

The state legislature had originally allocated about five million dollars for the construction of a new state capitol.⁶² The cost from 1920 to 1935 was nearly ten million dollars — about double the projected amount — and did not include projects yet to be finished such as murals, flood lighting the tower, courtyard fountains, directory plates, and many other expenses.

In addition to building costs, another financial problem revolved around the matter of salaries for Goodhue and his associates. Under provisions of the competition, the winner received \$12,500 which was to be considered the first payment of his salary. Rather than pay the architect a percentage of the costs — as was usual — the state agreed to pay a yearly salary of \$25,000 for a period not to exceed seven years. Considering that the project took several years longer than expected, and that the cost of living spiraled, the sum of about \$175,000 paid the architect was something of a bargain for the state. Even this amount, however, caused great consternation in Nebraska, forcing Governor McKelvie in 1921 to defend both the choice of a nonresident architect and the amount of his salary. McKelvie, in replying to his critics, noted:

The standard fee for such services is 6 percent, and this rate of pay is recognized throughout the entire country. No architect worthy of so large an undertaking would have entered the competition on any other basis, except that an alternate proposal was made that the commission might depart from the standard percentage and pay an annual salary of \$25,000 per year.⁶³

After these comments by the governor, pejorative remarks seemed to abate.

The final cost of the Nebraska capitol was met by bond levies, thereby making it the only state capitol for which the

appropriations were raised before and not after the building was constructed. The state, as a result, was never in debt for the building. When the legislature realized the new capitol could not be finished within the stated five million dollar limit, the necessary extensions were made in order that the construction could continue. Writing for the *American Architect* in 1934, John Edwards mentioned that from the outset the commission knew the allocations would be inadequate.⁶⁴ Edwards went on to quote the commission as saying: "It will be within \$10,000,000." This probably was the guideline used by the legislature in their additional expenditures.

Because of the national acclaim that attended the building of the capitol, the legislature realized that, for the amount of money being spent, the state of Nebraska was acquiring a building which could have an important place in the future history of American architecture.



"The Sower." Lee Lawrie, 1929-1930.

CHAPTER III – SCULPTURE

Paralleling the development of “modernistic” architecture during the late 1910s, sculpture on the Nebraska State Capitol followed in many respects a similar stylistic growth. Between the totally abstract work of avant-garde American sculptors like Max Weber and John Storrs and the continuing Beaux-Arts adaptations of the past to the present in the work of Stirling Calder and Frederick MacMonnies came the sculpture of yet another group whose style, though a form of abstraction, continued to be influenced in some way by historical principles.

Although at times clearly drawing on traditional styles, the result, based on the simplification and stylization of natural form, was an up-dated Beaux-Arts style, relying more on freedom of design than on naturalism. In contrast to Beaux-Arts principles based on classical Roman and Renaissance forms, the sculpture of this moderate group looked more to the archaic styles of Assyrian, Egyptian, and Greek art. Among the sculptors using a simplified and stylized form of archaism during the 1920s was Lee O. Lawrie (1878-1963), who was chosen to provide the sculpture for the Nebraska capitol and who became a well-known figure in the use of this modified Beaux-Arts style.¹

Sculpture had been prominent on American buildings as early as the last years of the eighteenth century. From William Rush, Thomas Crawford, and J. Massey Rhind through Alexander Milne Calder and Karl Bitter, sculpture became an increasingly important part of American architecture. Whereas such earlier examples as the “Ceres and Neptune” by Andrei and Franzoni (1808) for the Union Bank, Baltimore, the central pediment by Luigi Persico of the U.S. Capitol (1826), or Crawford’s Senate pediment (1855) for the Capitol seem mainly decorative, by the time Calder completed the program for the Philadelphia City Hall (1872-1894), architectural sculpture had become an inseparable element of the Beaux-Arts style.²

In considering the development of architectural sculpture, it is necessary to look both to the United States and to Europe.

Many of the sculptors active in America at the end of the nineteenth century were European emigrants. From France, Dalmatia, Germany, and Austria, the sculpture of Franz Metzner (sacrificing realism),³ Ivan Mestrovic (relying on archaism),⁴ Ulrich Ellerhusen,⁵ and Alfred Bottiau (using simplified forms),⁶ epitomized a style which was to influence the work of Karl Bitter, Paulanship, John Gregory, Lee Lawrie, and others. Metzner and Mestrovic both had relied on traditional styles, including archaic Greek and Romanesque. Metzner was one of the teachers of Mestrovic who studied in Vienna between 1900 and 1910.⁷ Ellerhusen and Bottiau are important here because their work also evolved into a style very similar to that of Bitter and Lawrie.

Coming to America from Prussia at the age of four, Lawrie spent his life in the United States, with the exception of one week-long trip to France. After attempting several uninteresting odd jobs as a young boy, he began work in a sculpture studio and never again considered any other profession. During his many years of study, he worked for numerous well-known sculptors including A. Phimister Proctor, William Ordway Partridge, George Gray Barnard, Augustus Saint-Gaudens, Henry Kitson, and Philip Martiny.⁸ In sum, Lawrie had the opportunity to learn from some of the most competent American artists of the period; but of his experiences with Barnard, he later recalled: "His attitude exasperated me. I learned nothing at all from my short stay there."⁹

At present, it is difficult to say why Lawrie gravitated toward specialization in architectural sculpture. Possibly it was his association with Martiny, who worked primarily in architectural decoration. Lawrie worked with Martiny on the Columbian Exposition (1893); as a result, Lawrie came to respect him highly:

Philip Martiny's dexterity was phenomenal [he later recalled]. He would come into the studio, remove his fur coat and gloves, set his silk hat on the back of his head, reach for some clay, and with ease would produce brilliant and beautiful forms. . . . His great ability made the younger sculptors have an awe of him. Working for him gave all of us invaluable experience.¹⁰

On the other hand, Lawrie may have gradually decided to specialize in architectural sculpture because of his long association with architects who used sculpture as an integral part of their designs. As will be seen, his relationship with Goodhue

provided both the impetus and the actual contracts to work on sculpture for architecture.

Although the majority of Lawrie's commissions were for architectural sculpture, notable exceptions include the statues of "Atlas" at Rockefeller Center and the "Washington" in the National Cathedral, Washington. Further insight into his involvement with architectural commissions is offered by remarks published in 1932 as "Lawrie's Creed":

The problems of present-day architectural sculpture are more practical than artistic. The sculptor is like one of the fiddlers in an orchestra. Sculptors who work on buildings know this. I think there is more opportunity for artistic thought in meeting the resistances that a modern building puts out than in purely aesthetic sculpture. You have to confine yourself to the architectural language and stick within its medium, but I don't think these limitations prevent anyone from using what imagination and skill he has.

On buildings, the sculptor's object is not to make an outstanding detail as much as it is his job to help complete the building. There will always be gallery sculpture, but architectural sculpture has a different purpose. The sculptures of Babylon, Egypt, Greece and even of the Middle Ages were made almost entirely for and on buildings. The art museum is a recent invention — it was unknown in Rembrandt's time — and sculpture in the early days was done for a reason.¹¹

Although Lawrie's distinction between "artistic" and "practical" is not always clear, his main intent seemed to have been to work within the guidelines of architecture itself, that is, to make his sculpture architectonic. Of the sculptors for whom he worked during his years of study, few — if any — were motivated to produce gallery or exhibition pieces. Men such as Barnard and Martiny had been trained in the Beaux-Arts tradition of creating both public monuments and architectural sculpture; since gallery sculpture was essentially foreign to them, it was quite natural for Lawrie to develop the same viewpoint. The "architectural language," as Lawrie put it, may explain why he wanted his sculpture to be a basic part of the building, to grow right out of the materials being used and not appear to be tacked on as an afterthought.

Lawrie first became known as a sculptor in the Gothic style, doing most of his work for Goodhue, who was designing only buildings in that mode. The cordial relationship he enjoyed with Goodhue, the fact that he did architectural sculpture well, and the demands for this kind of work were all factors which turned Lawrie in this direction. Lawrie needed commissions, and he was not of the temperament to experiment in bursts of artistic passion and independence.

The association between Goodhue and Lawrie began in 1895 when they met and discussed the possibility of collaborating on various projects. This was not to occur, however, until they joined forces for the Pawtucket Free Library (1900) in Rhode Island, of which Lawrie wrote in his autobiography: "This . . . was my first commission for sculpture for architecture. It was not however my beginning in what afterwards was known as architectural sculpture."¹² From 1900 on, Goodhue and Lawrie were at work on numerous buildings, including St. Thomas' Episcopal Church¹³ and St. Vincent Ferrer (both in New York City), the Nebraska State Capitol, the National Academy of Sciences (Washington, D.C.), and the Los Angeles County Public Library. This association lasted until Goodhue's death in 1924. In his autobiography, Lawrie said of his friend:

Sometimes I had real quarrels with Goodhue. After one of these I stayed away from the office several weeks, and I had just about made up my mind to call on him when I received a long letter from him, continuing the matter we had last quarreled about, ending with an enumeration of my faults — he said I was an inebriate, undependable and other things, but nevertheless, I was the right sculptor for a job he had in mind and would like me to come to the office and talk it over. . . .

Most of the time, however, through the years I felt there was a strong bond between us through the work. Usually I called him "Mr. Goodhue" and he called me "Mr. Lawrie" . . .¹⁴

At another point in his memoirs, Lawrie recalls his growing friendship with Goodhue:

My admiration for him was something I can't describe and so is what his regard for my work meant to me. In 1921 when he was recovering from a serious operation I asked Mrs. Goodhue if she thought I could make a medallion portrait of him. She thought it would be good for him. I went to his house every day until it was completed and we talked as I worked. Mrs. Goodhue told me it was the most enjoyable part of the day for him and that he looked forward to my coming. I felt that our real friendship began then.¹⁵

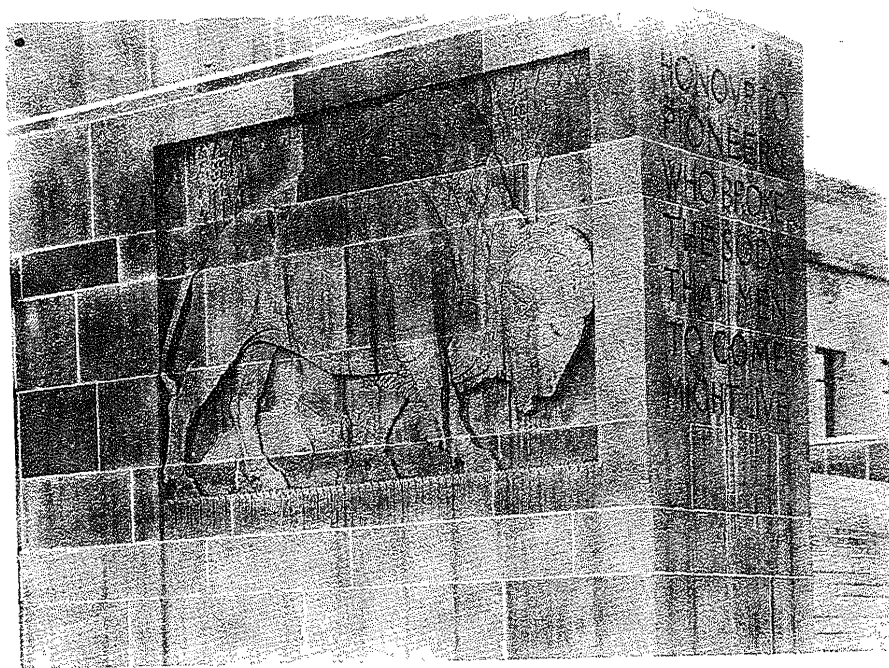
Since Lawrie worked with Goodhue for almost twenty years, his opinions may be said to have special significance:

As an architect, Goodhue was a Titan. He was a great artist with a pen. He played the piano as only one who plays from an inner compulsion plays, as an outlet for his moods. His talk was like his architecture, an unusual and brilliant note at every turn. He had an abundance to add to the culture of America and his buildings are a magnificent testimonial to the disposal of his gifts.¹⁶

But of all the instances of collaboration between Lawrie and Goodhue, none was so important for both men as that surrounding the design of the Nebraska State Capitol. In the memorial to Goodhue published by the AIA in 1925, Lawrie



North entrance. "Spirit of the Pioneers." Lee Lawrie, 1922-1924.



North entrance. "Buffalo." Lee Lawrie.

took note of a conversation with Goodhue just before the final competition:

I've been invited to compete for a state capitol building, and I'm expected to name a sculptor; but you are Gothic, and needless to say, the design will not be Gothic [Goodhue told him].

Well, [Lawrie answered], I'm not so Gothic as you are, to be sure.¹⁷

Lawrie remembered that Goodhue had a good laugh over this exchange. Shortly afterwards, Goodhue asked Lawrie for pencil sketches for the sculpture which were used in the final architectural renderings.¹⁸

Not only is this a revealing anecdote, but it clearly shows that Goodhue had Lawrie's drawings in mind when he was developing his competition design. Lawrie was Goodhue's choice to do the sculpture for the building, but in the final analysis, having Lawrie selected proved to be a considerable task because the decision (as correspondence shows) was to be made not so much on the basis of ability as on that of economy. In short, the commission wanted to invite bids for both the sculptural and mural programs, with the winner selected from the lowest bidders. Replying to these suggestions, Goodhue remarked in a letter to William E. Hardy:

As for the sculpture, the idea of putting this on a competitive basis precisely as you do plumbers is preposterous. Is it proposed, may I ask, to let the mural painting, etc. on the same basis? Mr. Lawrie's figure is, to be candid, a very reasonable one indeed. How can I go get competitive bids on the same work, which it must not be forgotten was designed almost wholly by him? Shall I go to Mr. French? (Incidentally may I ask what Mr. French received for his figure of Lincoln) or shall I go to a firm of gravestone cutters?¹⁹

In another letter to Hardy, Goodhue again opposed the awarding of artistic commission on an economic basis:

The thing that troubles me most is the necessity of obtaining competitive estimates on such things as engineering services, sculpture and mural paintings. In response to the Governor's request, however, a letter is being sent, or has been sent him, giving the names of five sculptors that I think competent to do the work. . . . Frankly, I think this is a most silly proceeding, also rather insulting to Mr. Lawrie who after all, was my collaborator, and not my employee in any sense, on the competition drawings.²⁰

Since collaboration was written into the competition rules, Goodhue may have been justified in assuming he would be allowed to choose his own associates. Even though he had not studied at the Ecole, the tradition of artistic co-operation was well within the experience of nearly all American architects. In addition, since they had worked together for many years, most

recently on the preliminary designs for the Nebraska capitol, it was natural for Goodhue to request that Lawrie be retained. Following his earlier correspondence with Hardy, Goodhue again wrote him on Lawrie's behalf, noting:

It's preposterous to ask me to 'take up' with any sculptor other than Mr. Lawrie, the only man in my opinion who understands the relation between sculpture and architecture, at least between sculpture and *my* architecture. The others are all able men no doubt but Mr. Lawrie has given the commission in connection with the competition drawings and in connection with whatever work has been done since, the best that is in him of ability and thought, plus a very great deal of time and hard work.²¹

These and other letters indicate Goodhue's concern for Lawrie and his awareness that Lawrie understood his designs.

It would be helpful if correspondence existed to show just how Goodhue and Lawrie arrived at the sculptural program that appeared on the competition plans. Only in this way will we be likely to know who was primarily responsible for the subject matter. Although from one of the above quotations we learn that the subjects were copied onto the drawings, no specific reference was made as to their originator. Since Goodhue had required that Lawrie execute Gothic sculpture for his previous buildings, perhaps we should conclude that Goodhue again had the deciding voice in both the program and the style. If this is true, the role of the architect as the overall planner assumes an even greater significance in the design of the building.²²

Both Lawrie and Goodhue realized that the Gothic style would not be suitable for the design of the Nebraska capitol. Lawrie wrote of this departure from the Gothic in his recollections about the Nebraska capitol:

Naturally, after having for so many years made figures that had to take their place within the myriad detail of the Gothic, now to be expected to work against a plain wall and not destroy its purity, was a fearfully sharp turn for me. One might almost say of the Nebraska structure that there is no detail — certainly there is none that is unnecessary.

All of his competitive drawings underwent a change. The final scheme was more concentrated. As a consequence, although the amount of sculpture lessened, its importance increased. Here he had begun to think even of a moulding as superfluous if it did not echo the thing within, as the modeling of the human figure accents the division of the skeleton. . . .

Sculpture here is not sculpture, but a branch grafted onto the architectural trunk. Forms that portray animate life emerge from blocks of stone — with usually no line to indicate the beginning of change — and terminate in historical expressions. The subjects relate the history of human progress from the time of the first known lawgiver, in a comprehensive but diffuse manner that is akin to the method of the Egyptian carved story.²³

Once again, Lawrie observed that architectural sculpture grows from the "trunk," and that the purity of the plain wall was an entirely new architectural framework for his sculpture.

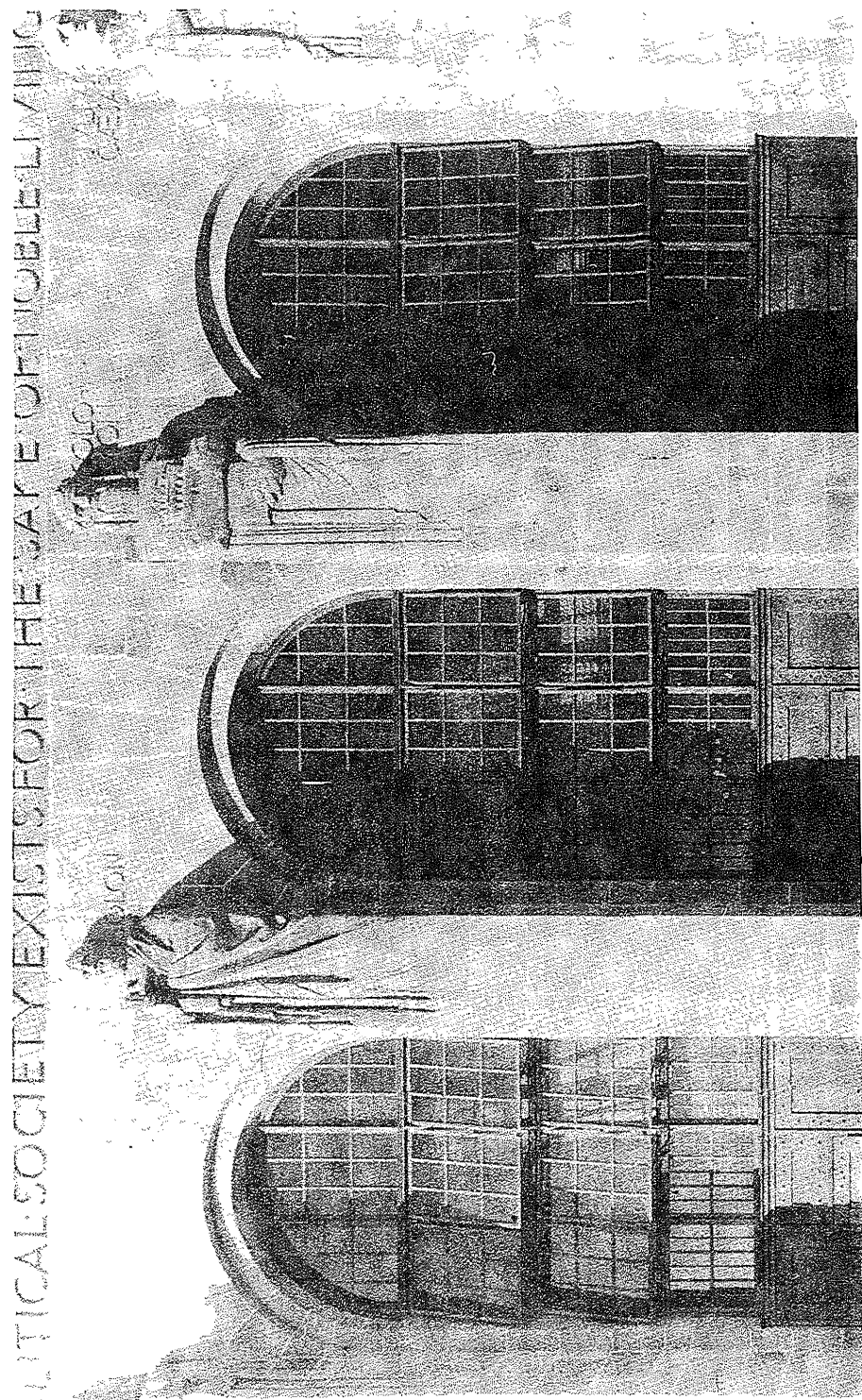
After much deliberation, the commission finally agreed to accept Lawrie, and work began on the final list of sculptural subjects. The task of supplying the inscriptions and symbols to the several artists concerned was one necessarily assumed by a Nebraskan familiar with the rich history of the state. The commission's choice was Dr. Hartley B. Alexander, Professor of Philosophy at the University of Nebraska. For several months he and Goodhue, along with the commission, discussed the many possibilities. As the following quotation from one of Goodhue's letters indicates, the people of Nebraska had their own ideas about what form the subject matter ought to take:

The Editor of the Nebraska State Journal too has been good enough to help me out by asking his readers to make suggestions. These . . . are pouring in very rapidly and will, no doubt, prove of considerable value but if I am going to be as Indian in my derivations as nearly every contributor seems to think, the building might as well be a tepee and have done with.²⁴

Working in a New York City studio (as stipulated in the agreement between architect and sculptor),²⁵ in October, 1922, Lawrie began the sculptural models in clay for the first section of the capitol to be erected, while Goodhue negotiated with the commission to select a firm to execute them in Indiana limestone.²⁶ After reviewing several companies, Edward Ardolino of New York was chosen (Appendix VII lists the charges by Ardolino's firm)²⁷

The subject matter of the sculpture may be generally classified in two categories: pioneer life in Nebraska and the evolution of law throughout civilization. The latter is comprised of ancient law and the creation of constitutional law in the Western World; in addition, several of the 18 bas-reliefs placed at various points atop the second floor depict events important in the development of democracy in America. The other bas-reliefs represent the Indians and pioneers, inhabitants and settlers of the territory of Nebraska. Inscriptions over doorways, on balustrades, and over arches continue the theme of law and Indian lore (Appendix V gives a complete listing of subjects and inscriptions).

One of the most representative scenes on the capitol is over



South entrance. Lee Lawrie. Portal figures: Akhnaton, Solon, Solomon, Julius Caesar.

the north entrance. The 9-by-25 foot frieze entitled "Spirit of the Pioneers" contains symbolism characteristic of the entire building, and thus merits full description. Oxen pull a covered wagon beside which a family walks, each person carrying something of value to their future. Various symbols depict both the pioneer and the American dream, including Colonel William Cody on horseback, bison skulls, ears of corn, and an eagle in flight. Flanking the arched doorway, four large figures representing wisdom, justice, power, and mercy are massive guardians of the entrance. Lawrie wrote about his primary intent in creating the panel: "The problem here was to make a group of forms casual enough to portray a picturesque subject and still have the figures placed where they will support the lintel stones. The figures were moved about until the voids made a pleasant pattern seen from the sides."²⁸

In his sculpture, stylized patterns in planar and linear relief formed the essence of his approach — a characteristic to be found in all the reliefs on the building. Patterns were made by using rows of figures all facing the same directions, by figures all in profile, and by linear drapery. The pioneer panel is, like several of the reliefs, executed in a simplified naturalism, a compromise with abstraction of natural form then found in the avant-garde art of Europe.

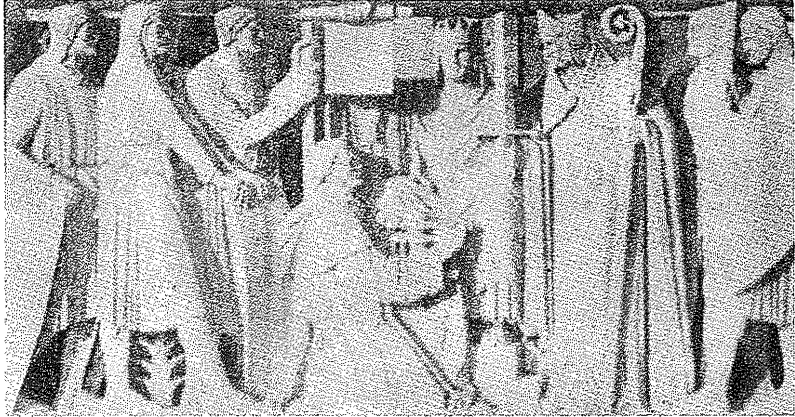
Stylistically, Lawrie's sculpture on the Nebraska capitol cannot be categorized easily. When studying his work, it is necessary to realize that the treatment depended almost wholly on the subject under consideration. Whatever Lawrie's sources were (and specifics are difficult to show), it is probable that sculptural handbooks and periodicals provided him with historic precedents. The diversity of topics in the reliefs gave the people of Nebraska one unexpected dividend: rather than execute all 18 in the same manner, Lawrie chose the style to correspond with its historical parallel. Themes involving ancient history, for example, were treated to suggest the way sculptors in the ancient world might have approached the problem.

Since the subject matter can be divided into approximately four periods, there are accordingly four recognizable artistic styles which may be called archaic Assyrian, classical Greek, narrative Roman, and simplified naturalism (applicable to panels dealing with historical events in the United States).

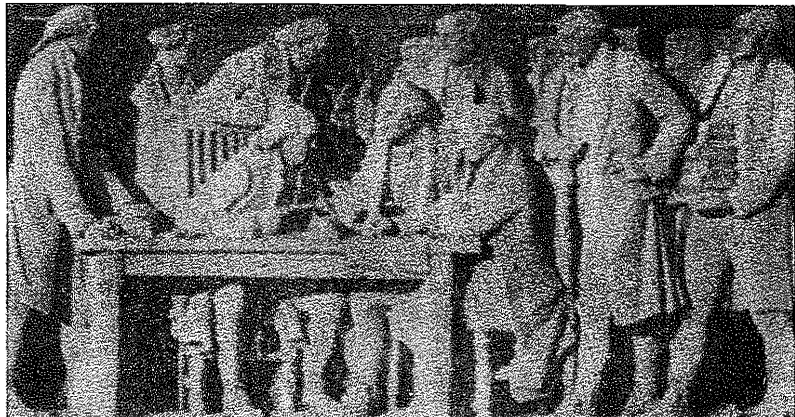
Lawrie's personal style acted as a common denominator unifying the diversity of traditions that formed the foundation for the several groups of reliefs.

An analysis of the reliefs quickly points up the differences among them. The Assyrian influence predominated in the subjects from the ancient world, as in the panel "Moses Bringing the Law from Mount Sinai." Common to all the panels was Lawrie's deep carving for the figures, with shallow cutting reserved for the details. The drapery was cut in formal patterns, leading critics to call it merely decorative sculpture without always realizing the historic precedent which motivated the sculptor. To render a fair judgment, we must look beyond the formalism of the drapery to the depth obtained by the layering of figures, as well as to the perspective established by architectural settings. The use of interiors, with chairs, steps, and columns, provided Lawrie the means for creating distance, mass, and volume. The bulky figures, linear draperies, profile heads, and hair patterned on the stylized treatment of Assyrian sculpture all had historic precedent which Lawrie no doubt hoped that at least some of his viewers would recognize.

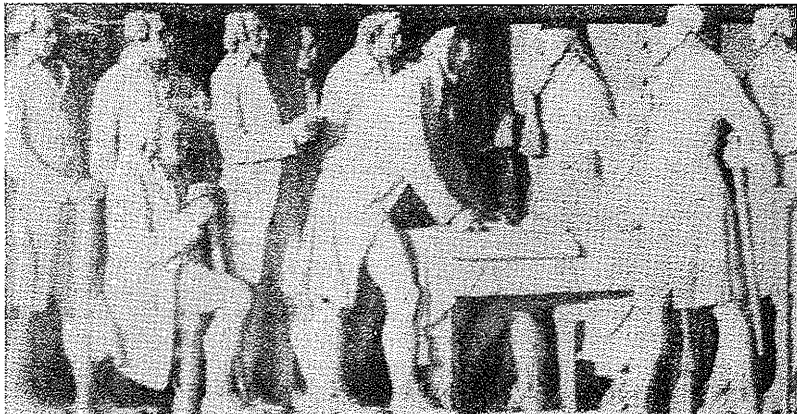
These characteristics were modified in Lawrie's treatment of panels dealing with both Greece and Italy. The stylistic differences between "Solon Giving a New Constitution to Athens" and "Publishing of Law of Twelve Tables in Rome" are not very great, as is to be expected in comparing classical Greek with Imperial or Republican Roman sculpture. The Solon relief is reminiscent of sculpture adorning Greek temples, while the panel depicting Roman law is similar to the "Spoils of Jerusalem" on the Arch of Titus, erected in Rome in 81 A.D. The figures in both of Lawrie's reliefs have become rounder, more fully modelled, and indicate a greater understanding of the human form. This is not to suggest that the figures are refined to the exactness of their Greek or Roman sources, since in all cases they are still blocky, chunky, and frozen in space. Lawrie has, however, modified both the treatment of their costumes and of their hair and beards to reflect classical standards. In general, they exhibit many of the same qualities of the panels inspired by Assyrian models, qualities which may be attributed not only to historic precedent but also to the influences of Lawrie's European contemporaries (mentioned at



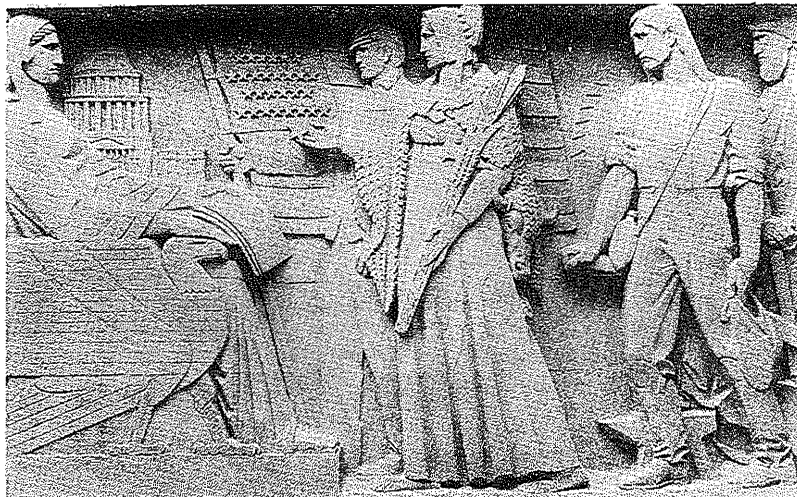
Signing the Magna Charta. Under south portal. Lee Lawrie.



Drafting the Constitution. Under south portal. Lee Lawrie.



Signing the Declaration of Independence. Under south portal. Lee Lawrie.



Nebraska's entrance into the Union. Northwest corner, north facade. Lee Lawrie

the beginning of this chapter) and to Lawrie's own style, with its preferences for the abstract.

The fourth and final stylistic group represents subjects taken from American history. In the "Declaration of Independence" and the "Writing the Constitution," Lawrie used a more naturalistic approach. Greater depth and modelling are achieved by the occasional use of figures carved in the round, and by the type of dress on the figures. The scenes, though not completely detailed, give the appearance of an actual event in progress. Because the figures are rounder, they assume greater volume and mass than those seen in the panels dealing with ancient subjects. Throughout the entire sculptural program, in addition to stylistic characteristics corresponding to those of traditional sculpture, all the reliefs have some features in common. These are Lawrie's own sculptural qualities, which he applied to every subject, for of course Lawrie was not simply an imitator but a creative artist in his own right. His style is apparent not only in the reliefs, but also in his free-standing work.

The most monumental sculpture on the building crowns the dome of the tower. The "Sower," made of bronze about one inch thick with steel-bar internal reinforcements, stands 19 feet tall (32 feet if the pedestal is included). Weighing 15,000 pounds, it serves not only as sculpture but also as a lightning rod, grounded through the steel framework of the structure.²⁹ Although its symbolism derives from the original industry of Nebraska — agriculture — the statue can be compared with Francois Millet's well-known picture of "The Sower," painted about 1850. Both figures assume similar poses and are modelled after robust farmers. This crowning figure may be considered representative of the "WPA style" in sculpture, since it has the heavy musculature suggestive of the "archaic" styles of antiquity and is characteristic of much of the sculpture in the United States during the 1930s.

During the years from 1910 to 1935 such archaic models as those provided by Assyria or Greece became a new source of inspiration for numerous artists. A compact and cohesive symmetry that characterizes much of the sculpture in these periods also resulted in a lack of individuality in the figure. As with his archaic Greek models, the sculpture of Lawrie seems to fit a uniform, formalized pattern, placed within well-defined

symmetrical limits. Figures and drapery in both were highly stylized, precisely patterned, and were, in most cases, used for decorative effect.³⁰

In America, probably the first major appearance of what may appropriately be called archaistic sculpture occurred in Karl Bitter's work for the First National Bank (1908) in Cleveland, Ohio.³¹ Figures completely reliant on geometric shapes bound in by linear drapery reminiscent of archaic Greek kourai characterized this relief. It is probable that Bitter had seen the sculpture of the Secessionist Metzner in German art periodicals, and although he did not revisit Berlin until 1909, Bitter's sculpture shows definite similarities with Metzner's figures for the Haus Rheingold.³² After this date, the archaistic movement continued to grow through the work of Metzner, Mestrovic, and Bitter, eventually including that of Lawrie. It should be noted in this context that the annual yearbook of the Architectural League of New York reproduced Bitter's work for the First National Bank in Cleveland in the 1909 edition.³³ Lawrie was doubtless aware of this, as well of another monument by Bitter, the Carl Schurz Memorial, where the influence of the Archaic Greek style is also clearly evident. Other possible influences on Lawrie's style include the panel executed by Bruno Zimm and completed nearly ten years before the sculpture for the Nebraska capitol.

Lawrie's figures, though naturalistic to some degree, are far from the "realism" associated with nineteenth-century portraiture. Forms are recognizable but the details are simplified. This is also true for the majority of figures on the Nebraska capitol, an occasional exception being some of the details and facial characteristics in "Spirit of the Pioneers." Naturalism in Lawrie's work had undergone a stylization under the influence of archaic art.

The term "archaistic" which has been used here to describe the work of Lawrie has a number of meanings. Perhaps the earliest and most definitive was given in 1912 by Paul Manship in a paper entitled "The Decorative Value of Greek Sculpture," read at the American Academy in Rome. Manship defined the terms as follows:

It is the decorative value of the line that is considered first. Nature is formalized to conform with the artist's idea of beauty. Just as the sculptor in modeling foliated

forms to be used in architectural decoration reduced nature to its decorative essence and considered the relationship of lines and masses rather than reality, so in these statues the artist has subordinated everything to his formal composition. The entire statue can be considered as a decorative form upon which all the detail is drawn rather than modeled.³⁴

Manship's decorative use of line and mass contrasts sharply with the naturalism of nineteenth-century sculptors. As used to further a geometric sense of mass, proportion, and balance, line becomes for him the *modus operandi* and when used in conjunction with architecture, contributes to a sense of overall unity. Since Goodhue's building was essentially a geometric composition, Lawrie's use of linear patterns resulted in a fine sense of balance between the two media.

With the completion of the Nebraska capitol, Lawrie became known throughout America. Afterwards, he continued to work until his death (1963) in Easton, Maryland.³⁵ During his long career, his style seemed to fluctuate with the nature of the commission. In both the National Academy of Sciences and the Bok Singing Tower (Lake Wales, Florida), for example, he continued to use a simplified form of archaism, reflective of Manship's concept of sculpture reduced to "its decorative essence." By contrast, his "Atlas" continues the bulky, chunky style begun with the "Sower," and his "Washington" is an example of his ability to work in the naturalistic vein traditionally favored by Americans.

Lawrie's attitude about sculpture may best be explained by his own remarks, made long after he was a recognized artist:

Perhaps no art can be produced by theories. I am sure architectural sculpture cannot be. Every problem is different. Certainly long practice helps develop an understanding of the solutions — I doubt if it can be taught.

Most architectural sculpture is done in relief — usually in high relief. It must not look applied. In a collaboration between the architect and the sculptor it is determined in advance by the size of the blocks the sculpture will require and these blocks are laid as the construction proceeds and the sculpture is carved from them on the building.³⁶

This is essentially the process which Lawrie and Goodhue followed (with some of the major pylon figures carved in the studio) in the designing and building of the Nebraska State Capitol. It was a formula they had used, and would continue to use, repeatedly.

The degree of Lawrie's impact on other sculpture is difficult to assess. His own students, Joseph Kiselewski, Micheal Lantz, Louis Slobodkin, Merlin Ritter, and Charles West, have all shown at some point stylistic characteristics similar to those of their teacher. In addition some of his own widely published work may well have influenced such sculptors as Robert Aitken and Donald de Lue. Lawrie's impact outside his own immediate sphere can be seen in such works as John Gregory's reliefs for the Folger Library, Washington, D.C. (1932) by Cram & Trowbridge. Archaistic sculpture continued throughout the 1930s, carried on in part by Lawrie, in part by such Europeans as have been named above.

In order to set the sculpture of the entire period in proper perspective, however, it would of course be necessary to discuss not only the work of Lawrie, but also that of such contemporaries as Metzner, Mestrovic, Meunier, Lederer, Gill, Ellerhusen, Bottiau, Aitken, Gregory, Friedlander, Manship, Fry, and Bitter — a task that would lead us far away from the Nebraska capitol. As a sculptor, Lawrie is today relatively unknown. Like so many other American artists, he has yet to be fully studied and, as the major figure in American architectural sculpture of the 1920s and 1930s, no history of this subject can be complete without a detailed study of Lawrie, both the man and the artist.



Interior view. South from vestibule toward rotunda.

CHAPTER IV – TILE DECORATION AND MURAL PAINTING

In the best Beaux-Arts tradition of collaboration between the arts, mosaic decorations and mural paintings played an important part in the design of the Nebraska State Capitol. This in itself was not especially innovative, since throughout the nineteenth century numerous American architects had used a variety of decorative tiles to give a polychrome effect to the interiors of their buildings. For these they probably had in mind the models provided by Roman, Early Christian, and Byzantine mosaics. Continuing this practice in the twentieth century, the Nebraska capitol exhibits colorful tile floors and domes bright with gleaming gold, yellow, red, blue, green, and a myriad of other colors. The contrast between the somber and nearly monochromatic exterior and the exuberant and colorful interior is indeed dramatic.

Nor should it be forgotten that the use of murals has an even longer history in America, where itinerant limners in the colonial period and highly trained European artists in the nineteenth century continued the art of wall painting begun in the ancient world. But it was between 1876, when John La Farge started his murals for Trinity Church, Boston, and World War II, which ended the Great Depression and with it the need for large government-sponsored art projects, that mural painting may be said to have been most widely used in American buildings and with the greatest distinction and success. The decorative program in the Nebraska capitol will readily be found to take its place in this historical context.

Goodhue's responsibility for the design of the capitol included not only the choice of the sculptor, but also the final selection of both the mural painter and the mosaicist. For these important commissions he selected the mosaicist, Hildreth Meiere,¹ and the mural painter, Augustus Vincent Tack,² who thereby became the first artists in their special fields to be associated with the original project.³ After 1932 others were also involved.

If the relative sizes of the spaces to be decorated with tiles and mosaics are taken as the principal criteria, it might seem that the selection of the mosaicist should have received first consideration. In practice, this proved to be the case; Meiere, who had worked with Goodhue before in the decorations for the National Academy of Sciences in Washington, D.C., was chosen almost immediately. Her extensive assignment included designs for the ceilings of the foyer, rotunda, senate, and house chambers, the mosaic floor in the foyer and rotunda (patterned after the floors in the Cathedral of Siena); the Indian Tapestry in the senate; the leather doors of the house chamber (modeled after the Tree of Life in Assyrian reliefs, with an Egyptian sun-burst); the gold-leaf friezes in the house; and the domes of both the rotunda and the vestibule.⁴ Begun in 1924, Meiere's work on these commissions continued until at least 1932.⁵ In contrast, Tack's murals — painted in oil on linen and executed in his New York City studio — decorated only the Governor's Reception Room and Office, both comparatively small rooms.

The final selection of Tack as the muralist proved to be no simple task for Goodhue. In a letter written in late 1923, he made the following suggestion concerning the mural program and the choice of an artist to execute it:

I shall also present a scheme for the mural decoration for the Governor's Reception Room. This has been prepared by A.V. Tack, who is, by and large, the ablest mural painter I know; though, when I spoke to Mr. Tack about the project, I explained to him that anything he did would be at his own risk, he was good enough to enter very enthusiastically into the spirit of what I thought desirable. The matter which I shall present on his behalf will be a typewritten 'scenario' giving, so to speak, the 'plot' of the decorative scheme, together with several sketches either in outline, water colour or oil, to scale of full size.⁶

This quotation is indicative of the role Goodhue was gradually assuming, as he tried to pave the way for the ultimate selection of Tack. The matter, however, was not to end so quickly.

After discussions in which the capitol commission requested yet more names of muralists for consideration, Goodhue wrote to the secretary of the capitol commission indicating his choices:

As requested by the Commissioners on the occasion of their last meeting, I suggest the following names as those of mural painters competent to design and install the painted decorations in the Governor's Reception Room:

Augustus Vincent Tack

Edwin H. Blashfield

Eugene Savage
 Albert Herter
 Ezra Winter
 H. Siddons Mowbray

Barry Faulkner
 Allen True
 Willy Pogany
 James Daugherty

The above list is in the order of your architect's preference, taking into consideration the particular circumstances, ie, the shape of the room, the type of design, etc. Everyone of the painters are competent men, though, of course, by no means equally competent. Furthermore, they represent widely different schools of thought.⁷

Goodhue's listing is of particular interest in its indication of the relative positions assigned the leading muralists of the 1920s by the head of a major architectural firm. In the end, the commissioners followed Goodhue's recommendation and chose Tack, undoubtedly the artist who in this case was most likely to understand the architect's intentions.

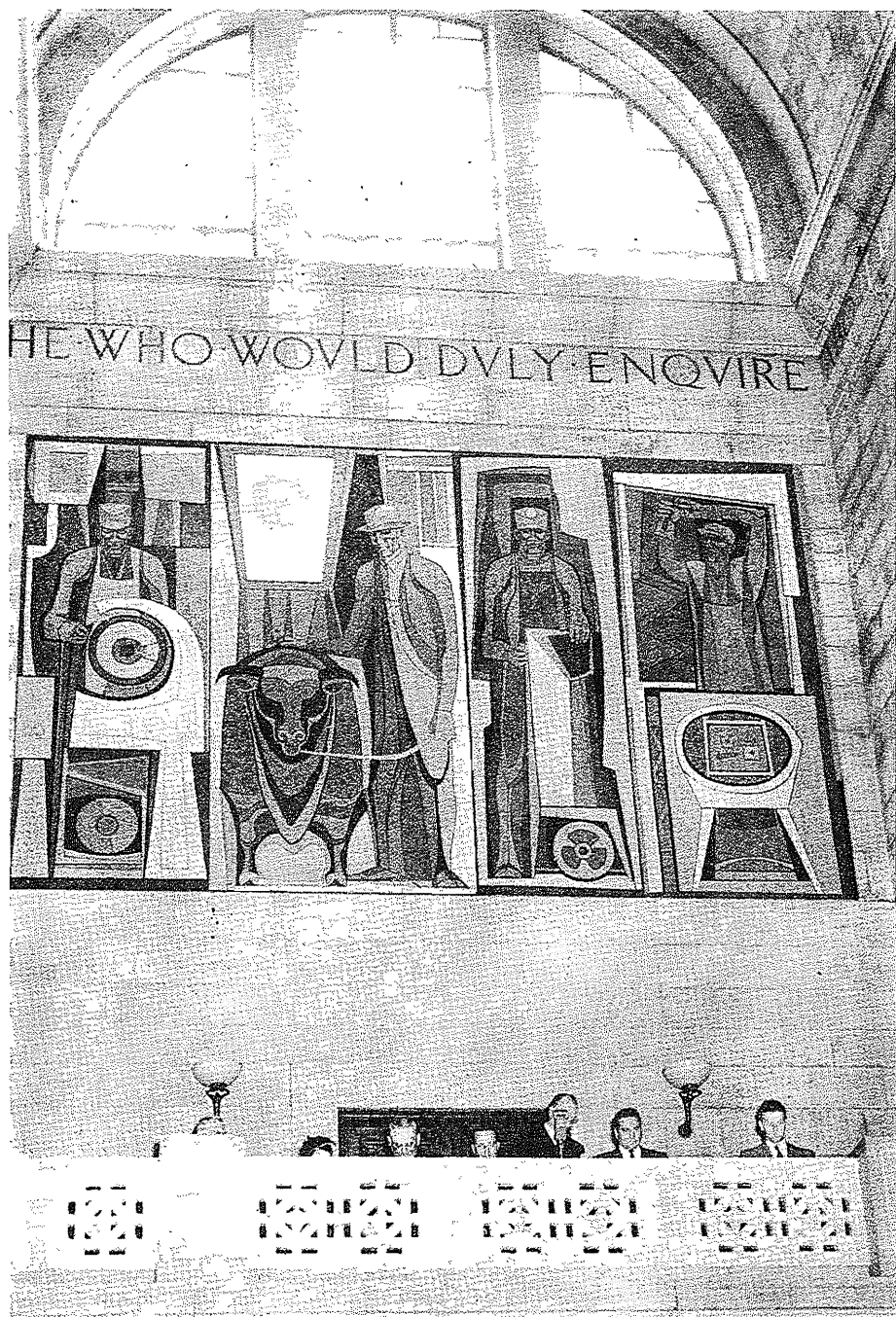
Once the artists had been given contracts, they immediately began preparing the cartoons for their projects, the subject matter of which was provided them in each case. Probably the most direct way of understanding the subjects is by reference to the plan of the building. In essence, the capitol is a Greek cross within a square. The major features of the decorations follow the arm of the cross from the vestibule, through the foyer and rotunda, and into the lateral arms. A visitor probably would walk from the vestibule to the rotunda, right or left into the legislative chambers, and finally to the library.

This sequence is followed in the decorative symbolism, described below:

<i>Room</i>	<i>Iconography</i>
Vestibule	Gifts of nature
Foyer	Past, present, and future of the life of man on the prairies of Nebraska
Rotunda	Virtues which sustain society
House	Life of the Indians, the first dwellers on the plains
Senate	Coming of the white man in the periods of settlement
Library	Gifts of the spirit of man from all continents and in all times. ⁸

In addition to these areas, the interior also includes murals in the governor's suite and in the law chambers, as well as decorative tile in the memorial hall (Appendix VI contains a complete list of subjects).

From the monumental north entrance into the vestibule, foyer, and rotunda, a general theme of man and his universe unites the areas into a cohesive unit. All the structural units —



Rotunda balcony. "Labors of the Hand." Kenneth Evett, 1954.



House Chamber Leather doors Hildreth Meiere 1932

floors, ceilings, walls, and entrances — are decorated with marble mosaics, tiles, murals, sculpture, inscriptions, and bronze and onyx grills. The progression of symbolism may be followed in two ways: from area to area, and from floor to ceiling. The vestibule was to typify the feats of nature; the foyer, the life of man and the future of the land; and in the rotunda were to be the virtues of the states.⁹ Completing the decoration, the art in the legislative chambers symbolized the worlds of the Indian and of the white man. Viewed vertically, the symbolism changes from personifications of the universe as water and as the spirit of the soil to such aspects of man's existence as religion and virtue, thereby paralleling the development of the exterior sculptural program.

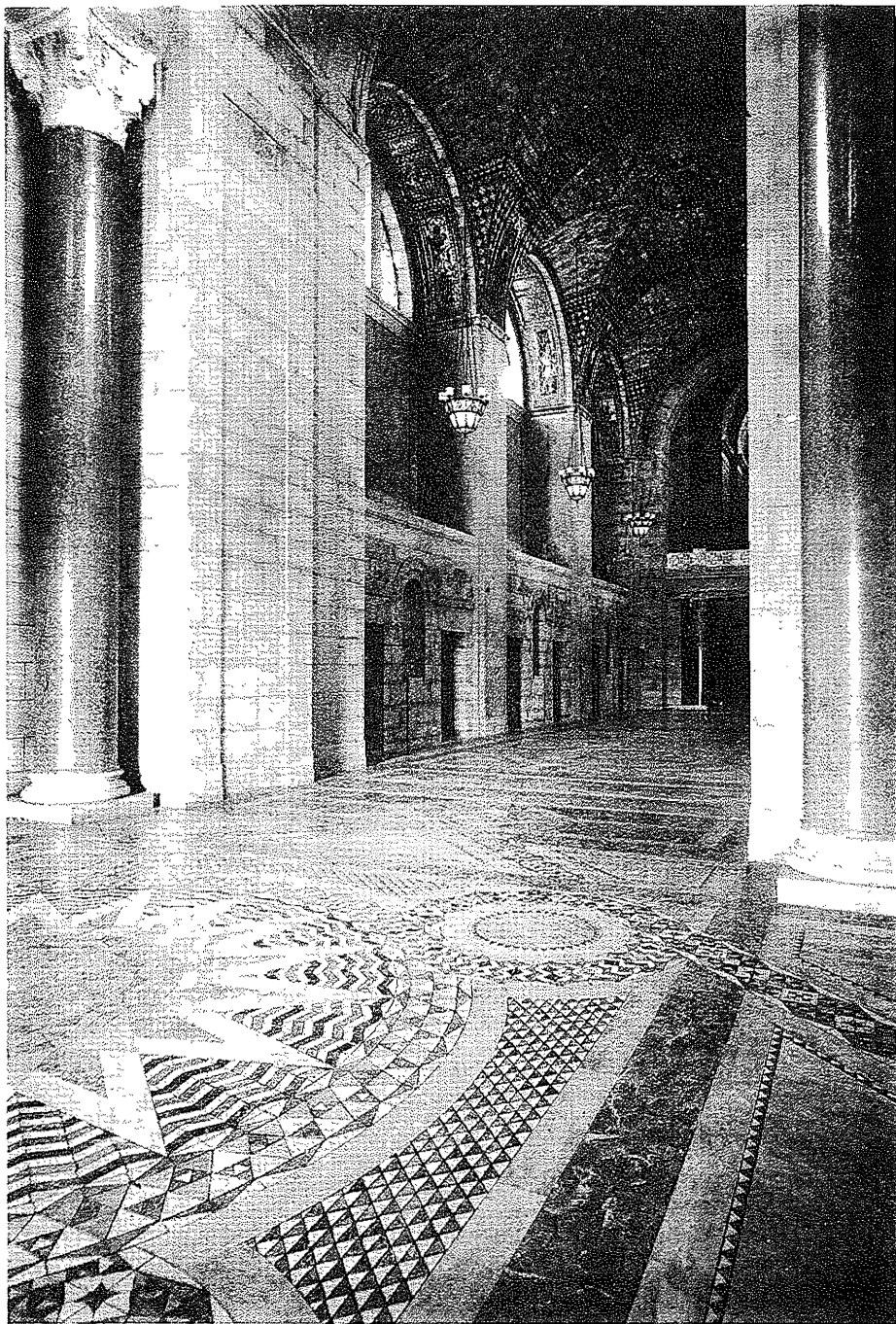
The color scheme for the interior decorations is related to the change in subject and area. From the coolness of the vestibule, the warmth of color increases as one moves to the rotunda. The foyer is an intermediate zone, while the rotunda uses such rich colors as gold, brown, orange, and blue. Because the thick masonry vaulting of the interior could be very drab, color is the primary means by which it is given warmth.

As completed in 1932, the work of Tack and Meiere today raises a number of stylistic questions, many of which must be answered with little documentary support. During Tack's career,¹⁰ his style evolved through Impressionism and Neo-Impressionism (influences from his training in France) to abstraction. Tack is best known, however, for his naturalistic portraiture, characterized by a mastery of anatomy and a delicacy of line. His versatility is apparent not only in his changing styles and in his choice of diverse subject matter (ranging from portraits and landscapes to religious and mythological scenes) but also in his experiments with mural painting. In contrast to his portraiture, his treatment of murals was far more expressionistic in its emphasis of abstract qualities. Though Tack painted few murals during his career,¹¹ in the development of his style they served as an important training ground for further experimentation, both in portraiture and in his occasional abstractions. In approaching the murals for the Nebraska capitol, he divided the small rectangular rooms into separate spatial units (ceiling, lunettes, walls), and gave each area its own individuality.

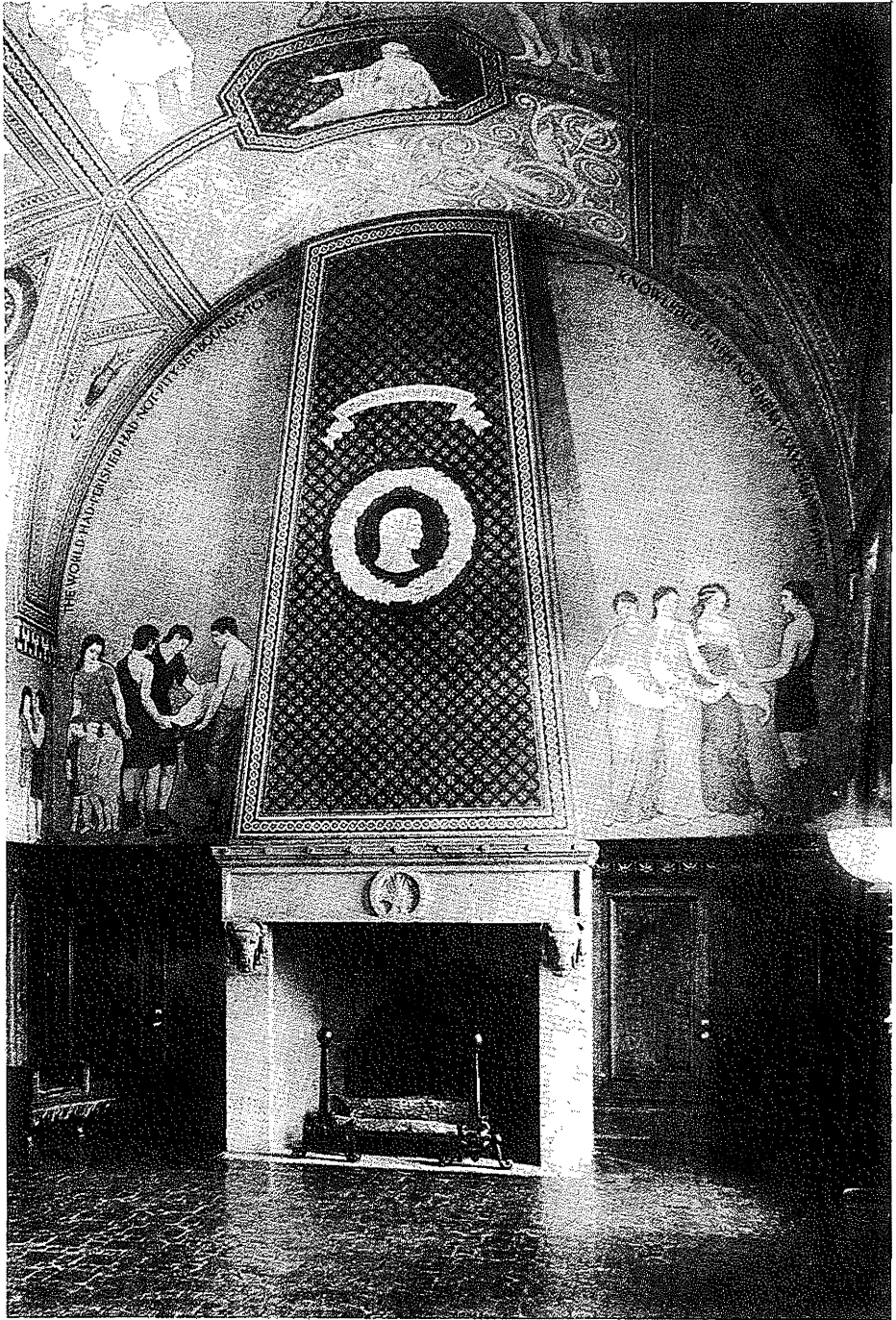
The ceiling and lunettes (semi-circular spaces in the uppermost areas of the end walls) were clearly influenced by historic precedent. The use of portrait medallions and rinceaux in the ceilings reflect Greek, Roman, and Renaissance sources, while in the lunettes, the thick, dark outlines of the figures recall the leading used in stained-glass windows. In the lunettes, Tack created uncomplicated compositions with tall, monumental figures using basic agricultural tools against a background empty of detail. Tack's heavily accentuated figures, dressed in gently flowing short tunics, assume a fixed position and invite comparisons with the work of one of his teachers, John LaFarge, who used similar stylistic devices, not only in his murals but also in his numerous commissions for stained glass.

The differences within Tack's style can be seen by comparing the ceilings and lunettes with the walls in the Governor's Reception Room. The end wall, opposite the fireplace, contains two levels of figures: the lower group stretches across the wall, the other forms an arch above. The figures of eight continents, each with its Greek inscription painted vertically beside it, were doubtless inspired by Byzantine enamels and wall mosaics. This is especially evident in the frontal positioning of the figure and in the use of long, flowing garments with heavy folds falling around the limbs.

By comparison, the lower group (as well as the other figures painted on the walls) show a variety of possible influences. For example, early sixteenth-century Italian Renaissance gestures are suggested by such groups as *Brotherly Love* and *Religion*. Like book illustrations seen in the work of N.C. Wyeth and Frank Schoonover, both students in the school of the American illustrator Howard Pyle, Tack's figures are often heavily outlined and placed flat against the wall. But, unlike the illustrators who often used landscapes and architectural settings for their pictorial characters, Tack painted the figure against a neutral background devoid of details, making no attempt to deny the flatness of the wall. In surrounding the figures with heavy black lines, Tack may have had in mind not only late medieval precedent, but the need to make them comprehensible from a distance — a consideration which in view of the relatively low walls may not have been entirely necessary. Because of their extreme compactness and individuality, the



Foyer. Looking south toward rotunda through the Nebraska Hall of Fame.



Governor's reception room. West wall murals. Augustus Vincent Tack.

figures are not integrated in space but are applied to the wall in a decorative pattern after the manner of solitary paper cut-outs.

In addition to possible Byzantine and Renaissance models, Greek vase painting of the 5th century B.C. may have provided another source for Tack. Similarities existed in the use of the classical head with stylized hair, the face in profile, and the employment of action in a limited space; the relationship, however, ceases there, for Tack's figures are modeled in heavy outline without the sharp, clear precision found in Greek drawing.

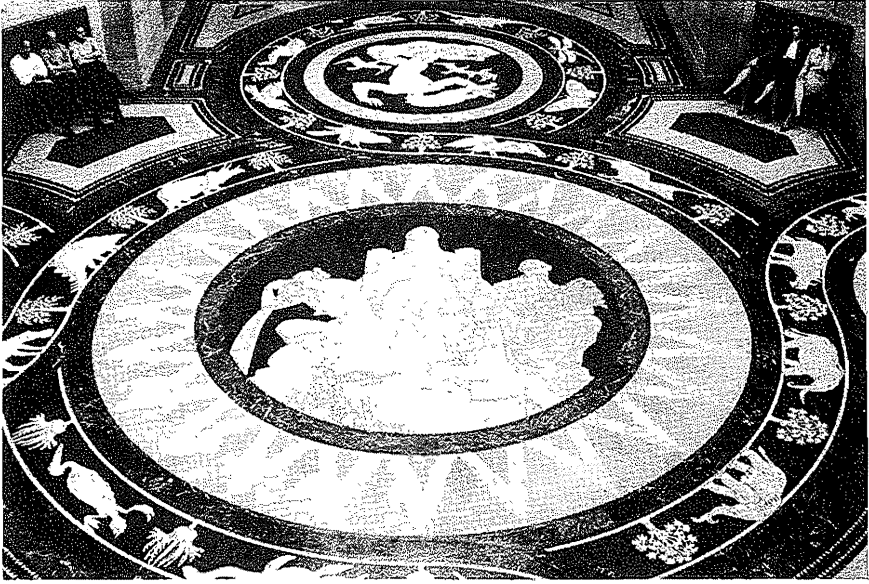
Though they may easily be criticized, the interiors — when compared with the drab chambers of most civic structures — enliven the quality of the spaces within the Nebraska capitol. Painted in muted brown, ochre, blue, and flesh tones, most of the figures, with the exceptions of the active elements in the ceilings, are in static positions. In consequence, the pervading impression is one of stability and calm. Perhaps in the belief that the wall would not have lent itself to cluttered landscapes, Tack may have intentionally kept his mural program uncomplicated, echoing the simplicity (but not the stylization) of Lawrie's sculpture. The figures in the murals probably were never meant to be singled out as details for close study because each formed a part of the overall composition in which the space, room, and atmosphere were all equal. As accompaniments for the architecture, they fulfill their function well.

The tile mosaics of Meiere also depend to some extent on antique models.¹² Before deciding on technique, color, and style, she studied floor and wall mosaics in Venice, Ravenna, Siena, and Rome.¹³ The influence of such fourth-century art as that in the Basilica of Junius Bassus may be seen in Meiere's use of the technique of *opus sectile*¹⁴ and in the bright coloration of the decorations for the dome and foyer. That Meiere was not only a capable designer but also an excellent draughtsman can be seen in the treatment of the figure and its relationship to its surrounding space.

In comparison to the murals, the tile mosaics are remarkable for their color. Depending on the space to be decorated — and in many cases the areas seem more decorated than painted¹⁵ — the colors vary from the vestibule to the rotunda. In some areas the color of the limestone on the walls and ceilings forms an

integral part of the work itself and serves as the background color for groups of figures.

Decorating the interior spaces of the Nebraska State Capitol fulfills perhaps the most important concept in Beaux-Arts design, namely the collaboration of artists of different media on a joint project. Architecture, sculpture, and painting serve equally necessary functions, for all three work together to create a unified artistic expression. The contributions of Tack and Meiere form an integral and highly necessary part of Goodhue's total scheme.



Rotunda. Mosaic floor. Hildreth Meiere.



Senate dome. Mosaic, "Equestrian Buffalo Hunt." Hildreth Meiere.

SUMMARY AND CONCLUSION

Monumental, symbolical, innovative — the size, concept, and design of the Nebraska State Capitol can scarcely be overestimated as the pioneering example of American “modernism.” Erected between 1919 and 1932 from designs of Bertram Grosvenor Goodhue, this was the first building of its kind to exploit the tower form, rather than the classical dome previously favored for state capitols. Though by later standards Goodhue could hardly be considered a “modern” architect, his design for the Nebraska capitol helped to prepare the way for acceptance of the International style by the American public during the 1930s.

As Goodhue's last major commission before his early death in 1924, the Nebraska capitol marked the highpoint in his transition from an artist noted for work in the Gothic “revival” to an exponent of the style that during the 1920s was known as “modernistic.” The appearance of these tendencies in the work of American architects was hardly surprising, since during the 1910s leading European proponents of modernism had begun to exert considerable influence in Scandinavia, Germany, and the Low Countries. “Modernism,” as Goodhue understood it, by taking a middle path between uncompromising historicism and outright functionalism served to bridge the gap between the Beaux-Arts and the International style. Like the work of Eliel Saarinen and Josef Hoffman, Goodhue's design made its statement with a smooth, sheer surface; complex but sparing, linear yet massive, the severe facade of the Nebraska capitol seems reflective of both European and Oriental sources.

Based on overall simplification of mass and reduction of eclectic detail, “modernism” as used by Goodhue was meant to be new and progressive. And in the light of what was generally acceptable to critics and architects in 1920, the Nebraska capitol was indeed revolutionary in the gulf which separated it from late Victorian design. In this respect Goodhue in architecture was not unlike the Ash Can School in painting. Considered avant-garde until seen in the light of the Armory

Show and the work of the European abstractionists, after 1913 American painters like Robert Henri appeared much more conservative. In like fashion, his search for something at once American and "modern" seemed at the time to put Goodhue in the vanguard of American architecture. But as direct contact with European architects like Gropius and Mies brought Americans face to face with the Bauhaus and the International style, Goodhue's modernism appeared increasingly conservative.

The design of the Nebraska capitol was also indicative of the vast changes that had occurred in Goodhue's style during a career that began in the nineteenth century and carried well into the twentieth. Since throughout much of his career his primary interest had been the revitalization of the Gothic style, it is not surprising that for many his name evokes visions of massive stone churches with spires, flying buttresses, and stained glass. But though his Gothic designs are among Goodhue's finest architectural achievements, no less remarkable was his attempt to provide an innovative and imaginative design for a state capitol that would prove at once modern and traditional. Like the buildings completed in 1924 for the National Academy of Sciences and the Los Angeles County Public Library, the Nebraska Capitol has been shown to owe much to the earlier lessons taught by the Beaux-Arts. And if the dome and other architectural forms employed held important associations for Americans, the use of a tower with occupiable space as the principal feature of a state capitol was a marked departure from prevailing practice.

No less remarkable than the originality of its design was the role played by the Nebraska capitol in freeing architectural competitions from overly restrictive guidelines. The freedom of the program written by Thomas R. Kimball undoubtedly influenced the framers of other competitions throughout the United States to follow a similar course.

Paralleling the unusual aspects of the program and Goodhue's answer to it were many of the qualities to be found in the sculpture of Lee Lawrie and the murals of Augustus Vincent Tack. Lawrie's work in Nebraska has been shown to be in many respects the counterpart of Goodhue's in its search for a modern interpretation of historic styles. In much the same way, the murals of Augustus Vincent Tack were a skillful and

evocative use of past style recast for contemporary needs. If to later critics Goodhue and his associates have failed to stand the test as true moderns, the associations called to mind by the deliberate use of historic forms was exactly what their contemporaries demanded. What in 1970 might be considered a serious weakness, in 1930 was still counted a major strength.

George Howe, who did as much as anyone to make the International style respectable on the East Coast, might almost have had Goodhue in mind when he suggested: "Only the art whose purpose is to change to purposes of the beings to whom it is addressed is a fine, freeing art. The artist must be a messenger of discontent."¹ Although written a generation later, how aptly this describes the role of Goodhue in designing the Nebraska capitol. Not all architects favored the changes in architectural style the capitol presaged, of course. Ralph Adams Cram, Goodhue's former partner, was one of these. In 1931 he lamented: "If he [Goodhue] had but lived another ten years, the vitality of his design and the dynamic force of his personality might well have wrought an architectural revolution that would have averted the debacle of contemporary modernistic art."² What Cram failed to realize was that Goodhue now appears to have been moving toward exactly the style that he considered catastrophic.

Others not only favored the emergence of the "modernistic" but placed the work of Goodhue at the forefront of the movement. The architectural critic Howell Lewis Shay echoed the opinions of many Americans when he wrote: "I consider the work of such a man as Bertram Grosvenor Goodhue who was not only a great student of tradition, but a modernist in every sense of the word, to typify the best and most progressive in our modern work."³ This was in 1931, and today most historians would agree that Shay's estimate of Goodhue came nearer to the truth than did Cram's.

That the states of Louisiana, Oregon, and North Dakota adopted aspects of "modernism" as the style of their new capitols testifies to the pattern set by the Nebraska capitol, while the style of numerous other American buildings testifies to the indirect, but nonetheless decisive, influence of Goodhue's design. As the best known — if not indeed the first — monument of the modernistic movement, the Nebraska capitol

was not only considered progressive for its time, but from it may be said to stem much of what passed for "modern" in America during the 1920s and 1930s.

NOTES

INTRODUCTION

1. Paul P. Cret, "The Ecole des Beaux-Arts and Architectural Education," *Journal of the Society of Architectural Historians*, I (Apr., 1941), p. 6.

2. Because the word "eclectic" has had pejorative connotations for a number of years, it will be used sparingly in this study. To many modern students of architecture, however, eclectic buildings in America represent some of the finest contributions in design. There is little architecture which in some way does not borrow from the past and it is perhaps time for the word "eclectic" to be re-evaluated with special attention given to its positive implications.

3. By the late 1920s, there were a considerable number of French architects teaching architecture in the United States, among whom Paul P. Cret is probably the best known. For a discussion of the Ecole des Beaux-Arts, and a listing both of Frenchmen teaching in America and of Americans studying architecture in Paris up to World War II, see James Noffsinger, *The Influence of the Ecole des Beaux-Arts on the Architects of the United States*, Washington, D.C., 1955.

4. Within the context of this dissertation, "modernistic" will refer to architecture between the wars which is characterized by simple, bold lines with a minimum of surface ornament and which thereby achieves a stripped down, almost brutal appearance. Use of the word "modernistic" was widespread and generally accepted during the 1920s and 1930s, coming to refer to the new style which evolved immediately following World War I.

In an effort to find a suitable name for this period and style, critics and historians have employed words and phrases like art deco, moderne, stripped classic, stripped eclectic, streamlined Beaux-Arts, modernistic Beaux-Arts, and so on. *The Exposition Internationale des Art Decoratifs et Industrielles Modernes*, held in Paris in 1925, is the basis for two expressions coined during the late 1920's, "art deco" and "moderne." For a discussion of these terms, see Bevis Hillier, *Art Deco* (Exhibition Catalog), The Minneapolis Institute of Art (Minneapolis, 1971), p. 23.

As Sibyl Maholy-Nagy pointed out in a book review for the *Journal of the Society of Architectural Historians* (XXIX [Dec. 1970], p. 370), there are dangers in making labored searches for specific labels for various art historical categories: the "unconvincing labeling mania . . . had been tried on contemporary architecture before and with equally negative results. . . ." Deciding what to call the architecture in America between the wars, specifically the style introduced by the work of Goodhue and of Cret, could easily deteriorate into mere pedantry because of the several terms which have an historical basis or which are otherwise applicable.

5. "New Nebraska Capitol Departs from Tradition," *Milwaukee Journal*, June 12, 1922.

6. "Artist Says Nebraska Capitol Culmination Modern Era in Arts," *Lincoln Star*, Aug. 11, 1932.

7. *State Journal* (Lincoln), Mar. 2, 1901.
8. Legislature of the State of Nebraska, House Roll, No. 3, Feb. 25, 1919, "Records of the Nebraska Capitol Commission, 1919-1935," (hereafter NCC). The collection of approximately 12,000 pieces is in the archives of the Nebraska State Historical Society, Lincoln. Box and file numbers are not listed pending a re-organization of the collection.
9. *Ibid.*
10. "Capitol Commission List," *State Journal*, Dec. 28, 1919.

CHAPTER I - COMPETITIONS

1. Legislature of the State of Nebraska, House Roll, No. 3, Feb. 25, 1919, "Records of the Nebraska Capitol Commission, 1919-1935," NCC.
2. "Preliminary Stage of Proposed Competition for a Capitol Building for the State of Nebraska," Sept. 8, 1919, p. 2, NCC.
3. Letter, Thomas R. Kimball to George E. Johnson, June 16, 1919, NCC.
4. *American Architect*, CVL (Sept. - Dec., 1934), 101.
5. Preliminary Stage of Proposed Competition, p. 4.
6. Letter, Thomas R. Kimball to William E. Hardy, Oct. 1, 1919, NCC.
7. *Ibid.*
8. *Ibid.*
9. Letter, Thomas R. Kimball to William E. Hardy, Dec. 13, 1919, NCC.
10. *Exhibition: Drawings Submitted in Competition to Determine the Architect for the Capitol of the State of Nebraska* (Exhibition Catalog), Nebraska Chapter A.I.A. (Lincoln, 1920), p. 1.
11. "Capitol Commission List," *State Journal* (Lincoln), Dec. 28, 1919.
12. Letter, Thomas R. Kimball to competitors, Dec. 19, 1919, NCC.
13. Letter, Thomas R. Kimball to Governor Samuel R. McKelvie, Jan. 4, 1920, NCC.
14. "Program: Final Stage of Competition for the Selection of an Architect to Design and Supervise the Construction of a Capitol for the State of Nebraska," Jan. 16, 1920, p. 5 (hereafter "Program for Final Stage"), NCC.
15. *Ibid.*, p. 30.
16. *Ibid.*, p. 5.
17. *Ibid.*, p. 11.
18. Letter, Thomas R. Kimball to William E. Hardy, June 8, 1920, NCC.
19. H. F. Withey, *Biographical Dictionary of American Architects* (Los Angeles: New Age Publishing Co., 1956), p. 670.
20. Letter, Thomas R. Kimball to William E. Hardy, June 8, 1920, NCC.
21. Letter, Thomas R. Kimball to William E. Hardy, June 19, 1920, NCC.
22. *National Cyclopaedia of American Biography* (New York: James T. White, 1940), Current Vol. C, p. 548.
23. "Program for Final Stage," p. 1.
24. Withey, p. 477.
25. Roger Olmsted & T.H. Watkins, *Here Today* (San Francisco: Chronicle Books, 1968), p. 85.
26. On June 26, 1920, the jury submitted its report to the capitol commission, entitled "Report of the Jury for the Nebraska State Capitol Commission." Because of its contents, it is quoted in full as Appendix III.

27. The article by Abbott Lowell Cummings, "The Ohio State Capitol Commission," *Journal of the Society of Architectural Historians*, XII, No. 2 (May, 1953), 15-19, discusses the Ohio building in detail.

28. In addition to St. Paul's and the Louvre, the church of St. Peter's and Les Invalides were instrumental in determining the final appearance of the United States Capitol. See Turpin C. Bannister, "The Genealogy of the United States Capitol," *Journal of the Society of Architectural Historians*, VII (Jan.-June, 1948), pp. 1-32.

Since both the Nebraska Capitol and the U.S. Capitol were designed to serve bicameral legislatures, their parallel needs may have been a reason why the majority of the competitors looked to the nation's capitol for inspiration.

29. *National Cyclopaedia of American Biography* (New York: James T. White, 1939), XXVII, p. 366.

30. *Ibid.*

31. *Ibid.*, XXVIII, p. 120.

32. Similarity may have been more than coincidental in view of the fact that McKim, Mead & White are known to have used a portion of the Baths of Caracalla as inspiration for the main concourse of Pennsylvania Station in New York City.

33. *Lincoln Evening Journal*, Dec. 7, 1936, p. 5, col. 1.

34. Withey, p. 404.

35. *National Cyclopaedia of American Biography* (New York: James T. White, 1953), XXXVIII, p. 379.

36. *The Lincoln Star*, Mar. 22, 1956, p. 6, col. 1.

37. John Harbeson, "Paul Cret and Architectural Competitions," *Journal of the Society of Architectural Historians*, XXV, No. 4 (Dec., 1966), 305.

CHAPTER II — THE WINNING DESIGN AND THE BUILDING PROGRAM

1. Bertram was a descendant of William Goodhue who came from Kent, England, in 1635 to settle in Ipswich, Massachusetts. For a complete account of the Goodhue family history, see *National Cyclopaedia of American Biography* (New York: James T. White & Co., 1926), XIX, p. 402.

2. Among the organizations to which he belonged were: Grolier Club (whose New York City building he designed); American Institute of Architects; National Academy of Design; National Institute of Arts and Letters; Architectural League of New York; Century Association of New York; Tavern Club of Boston; and the Society of the Cincinnati and Sons of the Revolution (*National Cyclopaedia*, p. 403).

3. When Goodhue received the honorary degree from Trinity College, June 28, 1911, the printed program for the day did not contain the text of the presentation, and Trinity College Library does not have a manuscript copy in their collections. As a result, the specific reason for Goodhue's award is not absolutely certain (letter, Peter J. Knapp, Reference Librarian and Bibliographer, Trinity College Library to the author, July 21, 1972).

4. *New York Times*, Apr. 24, 1924, p. 19.

5. Appendix IV is a list of Goodhue's buildings that have presently been identified.

6. The history of English Gothic in the nineteenth century is discussed at length in Kenneth Clark, *The Gothic Revival* (New York: Holt, Rinehart & Winston, 1928).

7. For a complete history of the Ecclesiological Society, both in America and in England, see Phoebe B. Stanton, *The Gothic Revival and American Church Architecture* (Baltimore: The Johns Hopkins Press, 1968).

8. *Ibid.*, p. 68.

9. *Ibid.*, p. 75.

10. Henry Vaughan, coming to the United States from England in 1881, was instrumental in the "re-revival" of the Gothic style in America. See William Davis Morgan, "The Architecture of Henry Vaughan" (unpublished doctoral dissertation, University of Delaware, 1971), p. 28.

11. *Ibid.*, p. 2.

12. Allen Johnson and Dumas Malone, *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1931), VII, p. 388.

13. Ralph Adams Cram, *My Life in Architecture* (Boston: Brown, Little & Co., 1938), p. 72.

14. *Ibid.*, p. 73. Generally, the English Perpendicular Gothic style may be dated 1400-1600, though numerous examples doubtless were built later.

15. Cram, p. 77.

16. *Ibid.*, p. 78.

17. *Ibid.*, p. 79.

18. *Ibid.*, p. 77.

19. Johnson and Malone, p. 387.

20. *Ibid.*

21. Esther McCoy, *Five California Architects* (New York: Reinhold Publishing Corp., 1960), p. 66.

22. *Ibid.*, p. 60.

23. Cram, p. 79.

24. Charles E. Whitaker (ed.), *Bertram Grosvenor Goodhue - Architect and Master of Many Arts* (New York: American Institute of Architects Press, 1925), pp. 22-23.

25. *Ibid.*, p. 27.

26. *Ibid.*

27. Whitaker, p. 14.

28. *Ibid.*

29. If the quotation may be taken at face value, the development of new materials was a primary reason for his abandoning the use of traditional styles.

30. Whitaker, p. 40.

31. *The Minneapolis Tribune*, May 7, 1922.

32. In his essay written in 1757 entitled *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, Edmund Burke equates height with the Sublime.

33. The tower in modern form has been called a skyscraper, highrise, and tall building. Whatever name is adopted, the tower with occupiable space is primarily an American architectural form. For a complete discussion of the skyscraper, see the article by Winston Weisman, "A New Review of Skyscraper History," found in Edgar Kaufmann's (ed.), *The Rise of an American Architecture* (New York, 1970).

34. Letter, Bertram Grosvenor Goodhue to William E. Hardy, July 6, 1921, NCC.

35. Competition awards went to Bertram Grosvenor Goodhue, first place; John Russell Pope, second; McKim, Mead & White, third; and to Zantzinger, Borie, Medary

and Cret, fourth (John Edwards, "Highlights on the Capitol's History," *American Architect*, CXLV [Sept. - Dec. 1934], p. 14).

36. "Report of the Jury for the Nebraska State Capitol Commission," June 26, 1920, p. 3, NCC.

37. One of many earlier uses of this form may be seen in the Boston Customs House Extension.

38. The most complete history of this architectural form may be found in E. Baldwin Smith, *The Dome* (Princeton: Princeton University Press, 1950).

39. "Nebraska Capitol Competition." *American Institute of Architects Journal*, VIII (1920), 199-306.

40. Fiske Dimball, "Goodhue's Architecture, A Critical Estimate," Notes and Comments, *Architectural Record*, LXII, No. 6 (Dec. 1927), 538.

41. G.H. Edgell, *The American Architecture of Today* (New York: Charles Scribner's Sons, 1928), p. 235.

42. *Ibid.*, 231.

43. Walter Creese, "American Architecture: 1918-1933" (unpublished doctoral dissertation, Harvard University, 1949), Notes, Part III, p. 7.

44. *Ibid.*

45. The phrase "creative eclecticism," favored by George B. Tatum and others, refers in this study to the style of architecture which evolved after the "revivals" of the nineteenth century and before the appearance of Art Deco. Rich in creative references to the past, with imaginative and clever combinations, some of the major proponents of this mode were Wilson Eyre, Frank Miles Day, Cope & Stewardson, and the later work of Richard Morris Hunt.

46. William E. Jordy, "PSFS: Its Development and Its Significance in Modern Architecture," *Journal of the Society of Architecture Historians*, XXI, No. 2 (May, 1962), 59.

47. Edwards, 14.

48. *Nebraska State Journal* (Lincoln), Jan. 31, 1922.

49. Letter, Dwight H. Perkins to Thomas R. Kimball, Aug. 2, 1920, NCC.

50. *Ibid.*

51. Letter, Bertram Grosvenor Goodhue to William E. Hardy, July 6, 1921, NCC.

52. "Report of Meeting with the Capitol Commission, Jan. 14, 1921," NCC.

53. "Minutes of the Capitol Building Commission," Feb. 23, 1923 - June 28, 1933, NCC.

54. The Nebraska State Legislature, voting on a resolution seeking Goodhue's dismissal as the architect, defeated the motion by a scant nine votes, 49-40 (*The Lincoln Star*, Apr. 30, 1923).

55. Letter, "Report of Meeting with the Capitol Commission," Jan. 14, 1921, NCC.

56. See Carl Condit, *American Building* (Chicago: The University of Chicago Press, 1967), for the history of structure in building. The problem of wind-bracing for the Nebraska capitol was solved by using a much heavier steel frame than was originally intended.

57. R. A. Chambers, "Heavy Foundations on Sand Rock, Nebraska Capitol," *Engineering News-Record* (Jan. 15, 1925), 107. The original tests were made in 1921.

58. "Nebraska Capitol Commission. Report to the Fiftieth Session of the Nebraska State Legislature. January 1, 1935," pp. 3-4, NCC.

59. "Minutes of Meeting of the Capitol Commission, June 25, 1924," Minutes Capitol Commission, Book #2, p. 354, NCC.

60. Letter, Bertram Grosvenor Goodhue Associates to Capitol Commission, Oct. 24, 1924, NCC.

61. *Ibid.*

62. In order to view the overall economics for the building, the financial statements up to Jan. 1, 1935 are reproduced as Appendix VII ("Nebraska Capitol Commission. Report to the Fiftieth Session of the Nebraska State Legislature. January 1, 1935," NCC).

63. *Nebraska State Journal* (Lincoln), Aug. 4, 1921.

64. Edwards, 14.

CHAPTER III – SCULPTURE

1. *New York Times*, Jan. 25, 1963, p. 11, col. 5.

2. For the most complete history of American sculpture, see Wayne Craven, *Sculpture in America* (New York: Thomas Y. Crowell Company, 1968).

3. Franz Metzner was born in Wescherau, Bohemia in 1870. Trained in Berlin, a professor at the School of Industrial Art at Vienna in 1903 and finally a resident again of Berlin, Metzner was known for his sculpture on buildings and monuments. Conventionalized figures with muscular masses in linear blocklike forms complement the linearity of the architecture. Realism is sacrificed in favor of form, space, and mass. Best known are his sculptures for the Rheingold Wine House (Berlin), Volkerschlacht Monument (Leipzig), and portraits such as Bust of a Lady, Sorrow Burdened, The Dance, and Music (C. R. Post, *A History of European and American Sculpture* [London: Oxford University Press, 1921], II, p. 224).

4. Ivan Mestrovic (1883-1962), born in Yugoslavia, learned to carve from his peasant father, was apprenticed to a marble cutter at the age of 13, and four years later was studying in Vienna. By 1910, he had exhibited throughout Europe. He spent World War I in England working for the creation of post-war Yugoslavia. A pupil of Metzner, he worked in a classic vein, but showed what one critic called "a kind of disciplined violence." Coming to the United States in 1947, he continued to do architectural sculpture until his death. He once stated his credo thus: "Sculpture and art in general should contribute to human civilization, to human progress and mankind's spiritual development. In my opinion, 'abstract in art' is only another slogan. All great art must be expressed within the limits of form." Highly archaic in his use of anatomy and massive bulk, his style is exemplified by his equestrian statue of Kraljevic, his exhibit in the Serbian Building at the Exposition in Rome (1911), and such portraits as, Head of a Hero, and The Sculptor's Mother (*New York Times*, Jan. 17, 1962, p. 33, col. 1).

5. Ulrich Ellerhusen (1879-1957) born in Waren, Mecklenburg, Germany, came to the United States in 1894. He studied under Lorado Taft at the Art Institute of Chicago and under both Gutzon Borglum and James Earle Fraser at the Art Students League, New York City. In addition, he studied at the Cooper Union and importantly, with regard to his architectural work, studied with Karl Bitter from 1906-1912. His architectural sculpture can be found on such important buildings as the Protestant Episcopal Church of the Heavenly Rest, New York, University of Chicago Chapel, 1933 Chicago Worlds Fair, Schwab Memorial Fountain at Yale University, Louisiana State Capitol, and the monumental "Oregon Pioneer" atop the

Oregon State Capitol. His style invites direct comparison with Lawrie's, for not only did they do strikingly similar sculpture, but also both worked on Goodhue projects. Also, Ellerhusen worked for a short time in Lawrie's studio (*New York Times*, Nov. 10, 1957, p. 86, col. 3).

6. Alfred Bottiau was born in 1889 in Valciennes, France and was a student of Injalbert. He showed in the Salon in 1920 and 1938, and was a member of the Societaire des Artistes Francais. Like Ellerhusen, his work must be compared with Lawrie's for the same reasons. Lawrie, Bottiau, Ellerhusen and possibly a fourth man, Robert Aitken (1878-1949) all form a distinct group, all using a similar style (E. Benezit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs* [Librairie Grund, 1949], Tome Second, p. 40).

7. C. R. Post, *A History of European and American Sculpture* (London: Oxford University Press, 1921), II, p. 224.

8. Lee O. Lawrie, "Autobiography" (hereafter "Autobiography"). This unpublished manuscript was edited by his widow, Mildred Lawrie. Filled with reminiscences about his experiences in sculpture, it is a valuable document in the history of American sculpture.

9. *Ibid.*, p. 42.

10. *Ibid.*, pp. 65-66.

11. "Lawrie's Creed," *The Art Digest*, VI (Sept. 1, 1932), 29.

12. "Autobiography," pp. 59-60.

13. Lawrie alone executed the 63 free-standing figures for the reredoes (the largest in the world) in less than two years. For this church, he worked entirely within the Gothic tradition.

14. "Autobiography," p. 102.

15. *Ibid.*, p. 103.

16. *Ibid.*, p. 104.

17. Charles H. Whitaker (ed.), *Bertram Grosvenor Goodhue - Architect and Master of Many Arts* (New York: American Institute of Architects Press, 1925), p. 35.

18. *Ibid.*

19. Letter, Bertram Grosvenor Goodhue to William E. Hardy, May 25, 1921, NCC.

20. Letter, Bertram Grosvenor Goodhue to William E. Hardy, June 14, 1921, NCC.

21. Letter, Bertram Grosvenor Goodhue to William E. Hardy, June 22, 1921, NCC.

22. Among the materials in the collections of the Nebraska State Historical Society are both the tentative list of subjects and the "General Conditions Governing Sculptor's Estimates." The General Conditions are especially meaningful for they add some clarification both to the chronology of events and also the role of the architect. Apparently, the list was mailed to the five sculptors (four of whom are unknown at this time) being considered by the commission. The drawings included in the lists reflect not only what Lawrie submitted to Goodhue for the final competition plans, but also what Lawrie actually executed for the completed building. The question of who originally drew these sketches is difficult to prove at the present time. Since they so closely resemble Lawrie's ideas for the competition plans, it would seem he was responsible. On the other hand, the General Conditions were sent from Goodhue's office and in this respect it would seem his office would

claim them as its work. The problem remains to be solved.

23. Whitaker, *op. cit.*, pp. 35-36.
24. Letter, Bertram Grosvenor Goodhue to William E. Hardy, Dec. 6, 1920, NCC.
25. Letter, Lee Lawrie to Bertram Grosvenor Goodhue, Oct. 13, 1922, NCC.
26. Letter, Bertram Grosvenor Goodhue to George E. Johnson, Dec. 13, 1922, NCC.
27. Letter, Bertram Grosvenor Goodhue to George E. Johnson, Dec. 9, 1922, NCC.
28. Memorial Address in honor of Lee Lawrie given by Mrs. Mildred Lawrie, Easton, Maryland, 1963.
29. Myrtle D. Berry, "The Sower," Undated research report, Nebraska State Historical Society, NCC.
30. "Styles: Art Deco," *Time*, Nov. 7, 1969, 74.
31. James M. Dennis, *Karl Bitter* (Madison: The University of Wisconsin Press, 1967), p. 128.
32. Post, p. 182.
33. *Yearbook of the Architectural League of New York* (New York: Kalkhoff Company), 1909.
34. Dennis, p. 259.
35. Mrs. Mildred Lawrie survived her husband in Easton until 1970. Dedicated to his work, Mrs. Lawrie was responsible for making her personal archives available to students of American sculpture at the University of Delaware. The majority of Lawrie materials appear to be scattered among the Library of Congress and the surviving members of Lawrie's family.
36. Memorial Address in honor of Lee Lawrie given by Mrs. Mildred Lawrie, Easton, Maryland, 1963.

CHAPTER IV – TILE DECORATION AND MURAL PAINTING

1. August Vincent Tack (1870-1949) graduated from the College of St. Francis Xavier (1890) and received his B.F.A. from Yale University in 1912. After studying with H. Siddons Mowbray and John La Farge in New York and Lue Oliver Merson in Paris, he began a long career which included both religious and public commissions. Among his works are those in the Chapel of Lisieux in the Paulist Church, New York; The Church of St. Agnes, Dalton, Massachusetts; the Schelmerdive Memorial, Philadelphia; and the legislative chambers in both Winnipeg, Manitoba, and in Lincoln, Nebraska (*Augustus Vincent Tack 1870-1949* [Exhibition Catalog], The Hilson Gallery [Deerfield, Massachusetts, 1968], pp. 1-63).

2. Hildreth Meiere (1892-1961) was born in New York and partially educated there. Trained in Florence, Italy, the Art Students' League of New York, the California School of Fine Arts, the New York School of Applied Design for Women, and the Beaux Arts Institute of Design, Meiere was known primarily for murals and mosaics, usually executed in association with architects. Among her major projects were two with Goodhue, the National Academy of Sciences and the Nebraska State Capitol. In addition to decorations for state buildings, Meiere's other major interest was religious art, with the result that her mosaics are in many churches throughout the nation. The best biography of Meiere is that in the *National Cyclopaedia of American Biography* (New York: James T. White), Supplement 1934, Vol. D, p. 337.

3. Other murals in the Capitol were later painted by Elizabeth Dolan, Kenneth Evett, and James Penny. As of 1972, several bare walls still remain.

4. *National Cyclopaedia of American Biography*, Vol. D, p. 337.

5. Letter, Mayers, Murray & Phillip to Nebraska Capitol Commission, Nov. 21, 1932, NCC.

6. Letter, Bertram Grosvenor Goodhue to Nebraska Capitol Commission, Dec. 7, 1923, NCC.

7. Letter, Bertram Grosvenor Goodhue to Roy L. Cochran, Secretary, Nebraska Capitol Commission, Jan. 28, 1924, NCC.

8. "Nebraska State Capitol: Synopsis of Decorations and Inscriptions," NCC, 14.

9. *Ibid.*, 15.

10. At the present time, a doctoral dissertation is being written about A. V. Tack by Susan Green, at the American University, Washington, D.C.

11. Most of Tack's wall paintings were executed during the 1920s. Although he was paid \$48,500 for the murals in two rooms in the Nebraska State Capitol, portraiture provided a much better income (*Augustus Vincent Tack 1870-1949*, Exhibition Catalog, p. 12).

12. From 1931 to 1933 the capitol commission carried on lengthy conversations and correspondence with numerous mural painters, in which they discussed the possibility of using additional murals on all the remaining walls in the vestibule, foyer, rotunda, and memorial hall (Letters, various artists to Roy L. Cochran, 1931-1933, NCC).

Several lists—all apparently discarded—were compiled of artists thought most suited for the undertaking, an indication of those whom leading critics and architects considered the best painters of the period. Made up by the firm of Mayers, Murray & Phillip in 1933, one of the more interesting lists suggested the following four men be invited to do the murals in question: Dean Cornwell, John W. Norton, Eugene F. Savage, and N. C. Wyeth (Letter, Mayers, Murray & Phillip to Roy L. Cochran, May 31, 1933, NCC).

These lists and proposed murals bring up the question not only of the qualifications of the artists mentioned but also of the names of those who were left out. Such prominent artists as Thomas Hart Benton and Grant Wood are conspicuous by their absence. Wood's name had been suggested by a number of people who realized that to have a mid-West artist would be not only diplomatic but would also show an awareness of his national reputation. These suggestions probably were considered and forgotten. The \$80,000 allotted for these murals was left untouched, and the walls remained bare. Perhaps the Great Depression forced the curtailment of all expenditures not absolutely necessary.

13. The cartoons (black and white wash drawings) for the floor mosaics are in the possession of the Nebraska State Historical Society.

14. An explanation of technique and the use of color is given in considerable detail in Ranuccio Bianchi Bondinelli, *Rome: The Late Empire A.D. 200 to 400* (New York: George Braziller, 1971), p. 96.

15. For a complete discussion of ornamentation as compared with decoration, see Hildreth Meiere, "The Question of Decoration," *Architectural Forum*, LVII, No. 1 (July, 1932), 1-9.

SUMMARY AND CONCLUSION

1. "George Howe 1886-1955," *Architectural Forum*, CII (June, 1955), 113.
2. Ralph Adams Cram, *My Life in Architecture* (Boston: Brown, Little & Co., 1938), p. 17.
3. Howell Lewis Shay, "Modern Architecture and Tradition," *T-Square Club Journal*, Jan. 1931, 14.

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APPENDIX I

EXHIBIT "E"

Preliminary Stage of Proposed Competition
 for a Capitol Building
 for the State of Nebraska

Approved September 8th, 1919
 by the Nebraska Sub-Committee on Competitions
 of the American Institute of Architects

Adopted September 9th, 1919
 by the Nebraska Capitol Building Commission

Program of Competition
 for the selection of three Nebraska competitors to enter
 the proposed competition to determine the architect
 of the new State Capitol for Nebraska

NEBRASKA CAPITOL BUILDING COMMISSION

Samuel R. McKelvie, Chairman
 Governor of Nebraska Lincoln
 William H. Thompson
 Attorney at Law. 201 Third St., Grand Island
 William E. Hardy
 Merchant 1314 O St., Lincoln
 Walter W. Head
 Banker Omaha National Bank, Omaha
 George E. Johnson, Acting Secretary
 State Engineer State House, Lincoln

FOREWORD

Acting under authority conferred by House Roll No. 3, passed by the Legislature of the State of Nebraska at the Thirty-seventh Session, the State Capitol Commission, created by that Act, proposes to hold a competition for the selection of an architect to design and supervise the State Capitol to be erected under that Act.

Believing that in its Capitol the State of Nebraska should aim to justify its proud claim to a place in the Union second to none of its sister states, the Capitol Commission recognizes as its objective the realization of the best building that is possible under existing conditions.

The Commission believes that such a structure is worthy the best effort of the ablest men in the profession, and that Nebraska architects should be willing to have the spontaneity of their cooperation stand as the measure of their citizenship.

To realize a worthy building and to secure the ablest architectural service, the Commission believes a two-stage competition to be the best and most approved procedure, and proposes to hold such a competition substantially according to the rules and regulations promulgated by the American Institute of Architects for the conduct of architectural competitions, and with the formal sanction of the local branch of its Standing Committee on Competitions.

The Commission will endeavor through the preliminary stage of the proposed competition, to determine the three among Nebraska architects who, in the greatest degree, possess the qualifications to create such a building as it hopes to achieve, and to that end will try to bring out and evaluate those qualifications, which include, as well as architectural skill, a liberal education covering a certain knowledge of history and literature.

The final stage proposed is to be confined to the three premiated in the preliminary stage, and seven, more or less, to be chosen from outside the State, and invited by the Commission to compete.

To each competitor in the final stage the Capitol Commission proposes to pay the sum of Two Thousand Dollars, (excepting only to the winner, to whom it expects to award the contract for designing and supervising the Capitol) such fees payable immediately after award has been made.

That each competitor may feel perfectly free to solve the problem in his own way, no style or type of building is barred and no suggestion is offered as to the relative desirability of the single unit or group plans.

It is hoped that every architect or firm of architects resident in the State of Nebraska will feel it a patriotic duty to take part in the preliminary stage, the requirements for which have been minimized and simplified to the end that they may offer no obstacle to any competitor.

Thomas R. Kimball of Omaha, Nebraska, has been retained as Professional Adviser to the Capitol Commission.
Lincoln, Nebraska
September 9th, 1919.

Nebraska Capitol Building Commission
By George E. Johnson, Acting Secretary.

CONCERNING THE PRELIMINARY STAGE NEBRASKA CAPITOL COMPETITION

The preliminary stage is confined to bona fide residents of the State of Nebraska, and is being held to select three to compete in the final stage.

The three architects or firms of architects premiated in the preliminary stage will be entitled to enter the final stage, but no other recompense will be given to any competitor in the preliminary stage unless in its judgment, for any reason, the Capitol

Commission should elect to change its program to the disadvantage of any or all of the three premiated in the preliminary stage, and in that event it is agreed by all concerned herewith that a payment of \$500.00 to each winner so affected shall be considered payment in full of all their claims whatsoever.

The Commission reserves the right to ask any or all three of the Nebraska competitors who may be premiated in the preliminary stage, to associate with themselves some architect or firm of architects who shall be satisfactory to the Commission, before entering the final stage of the competition; and in case the final stage shall be won by a Nebraska competitor, the Commission, as a measure of public safety, reserves the right to insist on such an association by the winner, regardless of whether or not previously asked for or declared—such an association to continue throughout the entire construction period, if in its judgment such a course is warranted.

Intention on the part of any or all of those premiated in the first stage to form an association with another architect or firm of architects shall be declared and made subject to the Commission's approval before the final stage of the competition is held.

Requirements:

1st. A short thesis (not over 2000 words) typed on plain white letter-size paper shall be written on THE CAPITOL BUILDING APPROPRIATE TO A MIDDLE-WEST COMMONWEALTH OF THE IMPORTANCE OF NEBRASKA, AND WHAT IT SHOULD STAND FOR AND SYMBOLIZE AS WELL AS HOUSE. The competitor's views may be here expressed (in not over 1000 words additional) on the best way to handle the elements of setting and decoration,—that is, how best to utilize the services of landscapist, sculptor, and painter,—whether by real collaboration or otherwise, etc.

2nd. A very simple block plan of building or buildings and grounds at 1-64 inch to the foot and including appropriate correlation to city environment, with well-considered contacts where such occur between important elements of the composition and the usual surroundings to be found in a capital city of the middle west in approximately the latitude of Lincoln, Nebraska.

Here the competitor is expected to assume conditions idealized according to his vision; and by such idealizing will his visional capacity be largely judged.

3rd. Plans at 1-16 inch scale of the two floors considered by each competitor as of greatest importance in his composition.

4th. One simple section at 1-16 inch scale, taken where and in the way to best explain and exploit the building or buildings in each case, and with solids blacked in.

5th. A simple line elevation of the main front of building or group, at 1-16 inch scale. The orientation of the main front is left to the judgment of each competitor.

6th. A detail (one bay of main front elevation) at 1-8 inch scale, simply rendered in India ink or water color black, with shadows accurately cast (the light coming over the left shoulder on diagonal of a cube).

7th. An estimate of cost, fortified by explanations of method by which arrived at, and keeping in mind the sum that has been provided under the Act authorizing the expenditure—i.e., \$5,000,000.00—and the prices prevalent in this locality at this

time; with the competitor's forecast covering the probable imminent changes in building costs, both material and labor, with his reasons therefor.

The competitor's ability to grasp this very important element in such an undertaking will be largely gauged by the showing made under this paragraph which is unrestricted as to extent and method of presentation, except that all text shall be typed on letter-size plain white paper.

8th. A statement of the competitor's personal schooling, travel, experience in the service of other architects and in own practice with a showing of work done, including a list of the competitor's most important undertakings and clients; photographs of three buildings and a copy of the specifications and working-drawings for one project, all of the above dating from the period of the competitor's independent practice either individually or as member of a firm.

GENERAL INSTRUCTIONS

To all Nebraska architects who shall by written notice addressed to the Professional Adviser have indicated their intention to promote this competition by taking part in it, and to all outside architects whom the Commission is considering inviting to compete, there will be promptly sent copies of this program; and from that time (about September 30th, 1919) for a period of two weeks, the Professional Adviser will answer written inquiries of competitors by a circular letter addressed to all known competitors. After that period, however, no questions will be answered.

Drawings:

- No. 1. Block plan, scale 1-64 inch to 1 ft.
- No. 2. Floor plan, scale 1-16 inch to 1 ft.
- No. 3. Floor plan, scale 1-16 inch to 1 ft.
- No. 4. Section, scale 1-16 inch to 1 ft.
- No. 5. Elevation, scale 1-16 inch to 1 ft.
- No. 6. Detail, scale 1-8 inch to 1 ft.

The drawings required are six in number, and are to be made on Whatman paper and mailed or expressed flat to George E. Johnson, Acting Secretary of the Nebraska Capitol Building Commission, at the State House, Lincoln, Nebraska, so as to be received at the above address on or before the 31st day of October, 1919, each drawing to bear a typewritten label reading "Preliminary Stage, Nebraska Capitol Competition," and designation of subject. No other writing will be allowed on the drawings except the lettering and figures necessary to indicate use of rooms, points of compass, dimensions, etc., etc., nothing being permitted which might disclose the author's identity; a plain visiting card in a plain white opaque sealed envelope will bear the author's name and address, and will be enclosed in this package. The package containing drawings and text of thesis and estimate of cost, and card in sealed blank envelope, is to be securely wrapped, protected, sealed, and marked "Anonymous Showing." A separate package will contain the rest of the showing in each case, including the statement of experience, etc., and will be securely wrapped and sealed as above and marked "Identified Exhibits," both being then enclosed in a single strong wrapper addressed as above.

Anonymity:

It is the intention to judge and evaluate the competition drawings, thesis, and cost statement before the identity of their authors is disclosed. Competitors are asked to

keep this clearly in mind and be governed accordingly in all cases when that result might by carelessness, be jeopardized.

Judgment and Jury:

The Nebraska Capitol Building Commission will appoint at the close of the preliminary stage of the competition a well-known and competent architect from outside the State to act with it as a Jury to determine the winners of the preliminary stage. Judgment will be first rendered on the anonymous showing considered as of two-thirds the value of the whole, the identified exhibits being evaluated thereafter separately, and final award made on the average of the two.

The Jury will act as speedily as possible after receipt of the exhibits, which will all be promptly returned to their authors, excepting those of the three that are premiated.

Agreement:

By entering the preliminary stage of this competition it is understood that each competitor agrees to each and every thing contained in this program.

The Capitol Commission agrees to premiate three competitors in the preliminary stage, entitling them to compete in the final stage at a fee of Two Thousand Dollars, which is the fee to be paid to each competitor (except the winner) in the final stage; or to reimburse them as heretofore explained in the event that any change of program is later adopted to their disadvantage; and further, not to use any novel idea that is developed in this stage of the competition and that is original with the competitor presenting it, without making reimbursement therefor.

Thomas R. Kimball
Professional Adviser to the Nebraska
Capitol Building Commission,
836 World-Herald Building
Omaha, Nebraska

APPENDIX II

PROGRAM

Final Stage of Competition for the Selection of an Architect
to design and supervise the construction of

A CAPITOL

for the State of Nebraska

Adopted January 16th, 1920 by the Nebraska Capitol Commission

Approved January 28th, 1920, by the Nebraska Sub-Committee on Competitions
of The American Institute of Architects

Program final stage of competition for the selection of an architect to design and supervise the construction of a Capitol for the State of Nebraska.

Competitors

Bliss & Faville Balboa Bldg., San Francisco

Ellery Davis	Security-Mutual Bldg., Lincoln
Bertram G. Goodhue	2 West 47th St., New York
John Latenser & Sons	Peters Trust Bldg., Omaha
H. Van Buren Magonigle	101 Park Ave., New York
John McDonald and Alan McDonald	Omaha National Bank Bldg., Omaha
McKim, Mead & White	101 Park Ave., New York
John Russell Pope	527 Fifth Ave., New York
Tracy & Swartwout	244 Fifth Ave., New York
Paul P. Cret, and Zantzinger, Borie & Medary	112 So. 16th St., Philadelphia

Jury

To be appointed in latter part of competition period.

[Waddy B. Wood - Washington]

[James Gamble Rogers - N.Y.]

[Willis Polk - S.F.]

Nebraska Capitol Commission

Samuel R. McKelvie, Chairman	Lincoln
Governor of Nebraska	
William H. Thompson	201 Third St., Grand Island
Attorney at Law	
William E. Hardy	1314 O St., Lincoln
Merchant	
Walter W. Head	Omaha National Bank, Omaha
Banker	
George E. Johnson, Acting Secretary	State House, Lincoln
State Engineer	

Professional Adviser

Thomas R. Kimball	836 World-Herald Bldg., Omaha
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Chronology

Approval of House Roll No. 3 – February 20, 1919
 Appointment Capitol Commission – February 21, 1919
 Appointment Professional Adviser – June 24, 1919
 Preliminary Stage Competition Begun – September 30, 1919
 Preliminary Stage Competition Judgment – December 2, 1919
 Conference—Commission and Competitors at Lincoln – January 10, 1920
 Final Stage Competition Begun – March 1, 1920
 Answering questions by Professional Adviser ceases – April 1, 1920
 Final Stage showings to be received – June 15, 1920
 Final Stage Judgment Announcement – July 1, 1920

Program Exhibits (Each exhibit is an essential part of the program)

A—House Roll No. 3

B—Preliminary Stage Report of Jury

C—Survey

D—"A Responsible Form of Government"

E—Preliminary Stage Program

F—Map of Lincoln, Nebraska

G—Fee Plus Cost Contract

H—Basic Rate Contract

Concept

The Capitol of a State is the outward sign of the character of its people. Their respect for its traditions and history, their belief in its importance and worth, and their love of its fair name—all find expression in its Capitol.

Of Nebraska—highways of progress, provider of man's necessities, battle-ground of freedom, distributor of learning, home of the volunteer—let the new Capitol be the symbol!

Rome's greatest basilica is not the only legacy left by the architects of St. Peter's. Michael Angelo's dome was chosen, but to the designs of San Gallo, Bramante, and other unsuccessful competitors, the world owes many of its greatest monuments!

Beside a noble Capitol for Nebraska, may not this competition yield to Architecture a wider heritage?

STATEMENT

by the Nebraska Capitol Commission

As recited in the program for the preliminary stage of this competition, the ultimate object of the Commission is to secure to the citizens of Nebraska the best Capitol that is obtainable under present conditions. In adopting a competition as the best means of selecting an architect, the Commission is following what it believes to be the best custom, and in detail is being guided by the usage of the American Institute of Architects, and in accord therewith has appointed Thomas R. Kimball, Architect, of Omaha, Nebraska, its Professional Adviser, and has conducted the preliminary stage of this competition under his guidance. A copy of the program of the preliminary stage of this competition is marked Exhibit "E" and enclosed herewith, and in so far as it is not in conflict with this program of the final stage, is to be considered a part of it. The Commission agrees with its Adviser that the best result in any building operation is only attainable through the closest and fullest collaboration between the Owner and the Architect during the solving of the building problem. To that end, it seeks in this competition not to buy a plan with the expectation that the new Capitol will be built from it, but wholly with the expectation that the showings made shall serve as a means of selecting an architect. To this end, the Commission desires that there shall be a clear understanding in the matter, and that whoever is finally selected as its architect shall look forward to a complete study of the Capitol problem in close touch with this Commission which has been charged with the task of creating a new Capitol for the State of Nebraska.

As to plan, scope, style, type, or material, the Capitol Commission will offer no suggestion. Even in the matter of tradition it is clearly the desire of the Commission that each competitor shall feel free to express what is in his heart, unmindful of what has been inherited in this regard, willing even that the legacies of the Masters should guide and restrain rather than fetter.

While the Commission is very anxious not to handicap the competitors, or to limit the possibilities, it is nevertheless quite clear on much that it seeks to realize in the final result, and is certain to be disappointed should the Capitol finally erected not prove to be:

AIMS SUMMARIZED

First—A practical working home for the Governmental machinery of the State;

adequate not only for present needs, but with provision made or anticipated for development and growth for a century to come.

Second—An inspiring monument worthy of the State for which it stands; a thing of beauty, so conceived and fashioned as to properly record and exploit our civilization, aspirations, and patriotism, past, present, and future; intelligently designed, durably and conscientiously built, and of worthy materials; and all beautifully and fittingly set, surrounded, embellished, and adequately furnished.

Third—The whole accomplished without friction, scandal, extravagance, or waste—a work calculated to inspire pride in every Nebraskan.

The Commission believes that the following memorandum (New Capitol Requirements) quite accurately represents the requirements of the offices and departments for which provision is to be made, and offers it and the accompanying observations as representing its latest opinion. In studying these suggestions competitors are referred to the accompanying pamphlet by Governor S. R. McKelvie, entitled "A Responsible Form of Government," and marked Exhibit "D," which includes the scheme of Governmental machinery now being tried in Nebraska.

ARRANGEMENT, OBSERVATIONS ON

Should a separate housing be suggested for some of the large and growing, though less conspicuous departments, it is pointed out that the monumental or more distinguished group or groups, should still include in addition to the legislative halls, Supreme Court, and Library, the offices and quarters for all the elective officials of the State, and a War Memorial room. However, the Supreme Court, State Library, and Attorney General's office might function perfectly as an independent unit. It is desired that each competitor charge himself with sufficient study of the requirements of state governments in general and of Nebraska in particular to enable him to offer a solution based on his original research and understanding of the whole problem; particularly is this desirable in the groupings of important departments with relation to each other, and of accessory elements with relation to the important units with which they are intended to function.

COMPETITION, PURPOSES OF

Here, however, competitors are again reminded that in their solutions they are not asked to make working drawings or even sketches for any purpose other than to aid in the selection of an architect, and that the study of the broad problem is far more important at this time than striving for exact disposition of minor details.

NEW CAPITOL REQUIREMENTS

(Representing the latest thought by members of the Nebraska Capitol Commission and the present occupants of the old building).

Senate Chamber (thirty-three senators)

For the Senate there should be provided about twelve committee rooms with proper dependencies, and reasonable space for visitors.

House of Representatives (one hundred members)

For the House of Representatives there should be provided about twelve

committee rooms with proper dependencies, and reasonable space for visitors.

Legislative Reference Bureau

For this Bureau, which functions only while the Legislature is in session, there should be provided at least three rooms—Reading Room, Reference Library, and Stenographer's Room.

Supreme Court (seven judges and three commissioners)

For the Supreme Court there should be provided two court rooms, two consultation rooms, ten judge's rooms, with stenographer's rooms attached, one lawyer's retiring room, all with proper dependencies.

One Clerk's Room to function with main court room and to accommodate Clerk, Deputy Clerk, Journal Clerk, Opinion Clerk, and Stenographer.

An adjoining book-keeper's room, and receiving and storing room for briefs, blanks, etc. A connecting vault, and two reporter's rooms adjacent to State Library.

State Library (in same building with Supreme Court)

A law library of 80,000 volumes, increasing at the rate of 2,000 per year (400 feet of shelving added per year).

The State Library should have an adequate reading room with separate rooms for receiving and forwarding, cataloguing, preparation for binding, and correspondence, with five or six small private rooms for dictation and a stack room with adequate ultimate shelving capacity.

Additional Requirements

In addition to the above requirements, about eighty thousand square feet of floor space seem to be advisable.

The Old Capitol

The present Capitol is a four-story and basement building, of local limestone, in a very bad state of repair; it was erected in 1886, and is today wholly outgrown and inadequate. Its total length is three hundred twenty feet; the central portion measures one hundred by a depth of one hundred eighty feet; the wings are ninety-five feet deep by one hundred long.

MISCELLANEOUS NOTES, SITE, ETC.

The site is practically level (sloping slightly from the building in all directions), and is generously covered with well-grown trees.

Prevailing winds are from the south in summer, and northwest in winter. The climate ranges between extremes, and the west exposure is hot, dry, and glaring, in summer. Manifestly the power plant should not be located on the building site proper; suitable locations on trackage and within practical distances are available and need not be given much consideration at this time.

TRAFFIC

It is estimated that about three-quarters of the traffic approaches from the northwest at present, with the major part of that coming from the west; also that fully one-half of those entering the old building do so by the west door, and about

one-quarter by the east door, a distribution likely to continue indefinitely.

Present property lines, topography, neighboring traffic arteries, with car-lines and other public service contacts, will be shown on the Survey (Exhibit "C" herein) and the location in the city is shown on the map of Lincoln (Exhibit "F" herewith).

LINCOLN STATUE

Attention is directed to French's bronze statue of Lincoln at present on the site. Solutions should consider this monument and suggest for it a proper part in the ensemble, preferably but not imperatively on the building site proper.

LOCAL MATERIALS

Nebraska produces practically no coal, and only minor lines of building material, thus relieving the problem of home-production complications and handicaps.

NEBRASKA CAPITOL COMMISSION

Lincoln, Nebraska,
Januray 16th, 1920.

By George E. Johnson,
Acting Secretary

STATEMENT

by the Professional Adviser

The problem offered in this competition is that which faces the State of Nebraska, i. e., the selection of an architect to design and supervise the construction of a new home for its government machinery; and its solution is to be the test whereby the vision, skill, experience, and wisdom of the competitors are to be evaluated and compared, in order that the architect best qualified to guide the Capitol Commission to a worthy conclusion of its great undertaking may thereby be justly determined.

PERSONAL DIRECTION

Since it is sought by means of this competition to correctly evaluate and justly compare the competitors, it is necessary that competitive showings be prepared in the regular office and under the personal direction of each competitor; and that in case of associations or partnerships specially effected for the purpose of making this competition, the above ruling shall apply to each or both offices.

ASSOCIATIONS

It is further asked that any such association or partnership shall be declared before competitive work is begun, as it is subject to the approval of the Nebraska Capitol Commission, and if so approved must, in case of the competitor finally employed, continue throughout the whole time of that employment. Pages 7 and 8 of Preliminary Stage Program (Exhibit "E" herewith) bear on this subject.

COLLABORATION

It is desired in the actual building project to provide, under the guidance and control of the Architect, for real collaboration of Architect, Sculptor, Painter, and

Landscapist; and to that end the competitors are asked to study the problem of how best to bring this about, and if thought advisable and to the degree so thought in each case, they should associate in their competitive work the Sculptor, Painter, and Landscapist, or either or any of them, with whom they would be likely to elect to work out the actual problem or any part or parts of it, in case of their final selection as Architect to the Nebraska Capitol Commission.

PRECAUTION

In this connection, it is suggested that caution be exercised lest selection of the same collaborators by more than one of the competitors should jeopardize the preservation of anonymity.

AUTHORITY, ETC.

In the billing creating the Commission and inaugurating its task, is set forth all that is so far determined in regard to the project. It is offered in full as Exhibit "A," and as evidence of the authority under which this competition has been inaugurated.

GROWTH

It is pointed out, however, that the resulting building or buildings must not only adequately house present requirements but should provide for, or at least contemplate, future growth for a century to come.

Regardless of obstacles, anything short of a great monument advantageously placed and properly environed will be nothing less than a complete failure. In this connection competitors are reminded that their present task is to so solve this problem that in the solving, their ability to grasp the undertaking with understanding and conceive its possibilities with vision, and to present and support the result in beauty and with wisdom, shall be clearly made manifest. In not undertaking to more definitely suggest the kind of Capitol wanted, it is clearly the intention not to in any way *limit the possibilities*, by indicating any particular line of approach, either as to plan and scope or as to style, type, or material.

DETAIL STUDY

While all competitors have had an opportunity to visit Lincoln and become acquainted with the old building and its site, and to meet the members of the Nebraska Capitol Commission, occasion is here taken to remind them that ample opportunity will be afforded the winner of the competition for the fullest study of the problem in direct collaboration with the Commission, when the features of cost, site, cubage, etc., can be gone into with a thoroughness not possible in a competition.

LOCATION

In the matter of site, however, competitors should consider the old site as fixing the location for the new. They are not, however, asked to confine themselves to present limits of the old site, if they desire to show a scheme that is too comprehensive to be so limited. In other words, the site should be confined to the present location and its immediate surroundings, but should not be unreasonably extended.

SUBMISSIONS

Each competitor must submit the following:

1. A plot plan—at 1/64 inch to the foot, showing, *en bloc*, placing of building or buildings with approaches and all accessories, architectural and otherwise. This drawing should be rendered in wash.
2. Principal plan—at 1/16 inch to the foot, chosen according to the competitor's judgement. This drawing should be rendered in wash.
3. Principal elevation—at 1/16 inch to the foot. (The main front).
This drawing must be rendered in wash, with shadows accurately cast—the light falling from the left on diagonal of a cube.
4. (4a) Principal section—at 1/16 inch to the foot, taken where calculated to best exploit the scheme. (A second section may be added, if in the competitor's judgment it is necessary to properly exploit the scheme).
This drawing should have cut solids washed in.
5. (5a, 5b, etc.) Other floor plans—at 1/32 inch to the foot, chosen according to competitor's judgment and limited in number to those required to properly exploit the scheme. These drawings shall be in line, in pencil or inked.
6. (6a, etc.) Rear and one side elevations—at 1/32 inch to the foot. A fourth elevation may be added if in the competitor's judgment it is necessary to properly exploit the scheme. These drawings shall be in line, in pencil or inked.
7. Detail—at 1/4 inch to the foot, chosen at competitor's option, should be sufficiently inclusive to enable the jury to appreciate the character of mouldings and decoration, and judge the author's conception of architectural form. One of the repeated bays of the main elevation is suggested, and competitors are asked to confine themselves to that or its equivalent.

This drawing should be rendered in wash with shadows accurately cast.

ALTERNATES AND ADDITIONAL SUBMISSIONS

Competitors are asked not to submit alternative schemes, and not send any drawings not called for in the above list. Alternates are confusing and leave an impression of uncertainty as to the competitor's proposal and as to his own mind on the subject, while additional drawings might give an unfair advantage.

All washed or rendered drawings are to be in India ink or water-color black, warmed or cooled. Line drawings may be inked or left in pencil. No drawings shall be framed or glazed. All shall be made on strong white drawing-paper, mounted on stiff white card-board backs, and each drawing shall bear a typewritten plain white paper label reading "Final Stage, Nebraska Capitol Competition," with designation of subject and scale in each case. No lettering will be allowed on the drawing except that necessary to indicate use of rooms, points of compass, dimensions, etc., and such shall be in plain hand printing.

Owing to the collaborative study suggested by this program, and the possible desire on the part of competitors to indicate the results of such study, the usual restrictions as to showing accessories in backgrounds and on walls, ceilings, soffits, etc., are not here imposed. Trees should not, however, be shown directly in front of elevations, and the use of the human figure should be limited to one 5 foot 8 inch figure to give scale to each elevation and section.

TEXT

Descriptive text should be kept within approximately five hundred words, typed on plain white letter-size paper. Here may be said what each competitor feels that his drawings have failed to adequately express; and here may be indicated the author's probable preference in the matter of collaborators in sculpture, painting, landscaping, etc.

PRECAUTION

Every reference to the author must be made in the third person plural.

CUBE

In addition to such text each competitor must furnish an accurate total cube of building or buildings measured in strict accord with the following directions:

Measure from lowest floor level or levels to average height of roofs and between outside surfaces of walls.

Pilasters, balconies, cornices, etc., shall not be included. Porticos with engaged columns and similar projections shall be included as solids and figured to outer face of columns. Where columns are freestanding, one-half of the volume of portico or similar projection shall be included. Include also actual volume of parapets, towers, lanterns, dormers, and other features which increase the bulk. Light-wells of less than 400 sq. ft. area shall not be deducted.

In making up the total cubage the schedule shall show the separate cube of component parts. In case of a group, each building shall be entered separately, and its component parts separately, so that the manner of arriving at the total figure may be clearly understood. No cubage diagram is asked.

IDENTIFICATION

A plain white opaque sealed envelope will contain a plain white visiting card bearing the author's name and address.

DELIVERY, WHEN, WHERE, AND HOW

This sealed envelope will be enclosed with text and drawings, which are to be carefully wrapped in plain strong brown wrapping paper and securely sealed. This package, bearing no address or identifying mark whatever, is to be enclosed in a second strong wrapper of heavy brown paper carefully sealed and corded and expressed flat, addressed to Thomas R. Kimball, Professional Adviser, in care of Darius M. Amsberry, Secretary of State, the State House, Lincoln, Nebraska, so as to be there received on or before June 15th, 1920.

ANONYMITY, PRECAUTION

Competitors are asked to bear in mind that anonymity is essential to the success of any competition; and to practice the utmost care in all cases where disregard of precaution might jeopardize the result.

MANDATORY, FAIR PLAY, SPORTSMANSHIP

On the theory that competitors share in the desire to determine through competition which of them really should be chosen, the usual mandatory requirements have been omitted from this program and the test of fair play substituted. Each step should measure up to that test and each question be decided thereby. Any departure from the terms of the program would leave a competitor's status in the hands of the jury. Should unfair advantage be gained or sought by a competitor, he surely could not feel aggrieved if the jury should in consequence adjudge him an undesirable candidate for such an important responsibility, and act accordingly.

JURY, HOW AND WHEN CHOSEN

This competition will be judged by a jury of three competent architects from outside the State—one chosen by the Capitol Commission, and one by the competitors, and the third by the two thus chosen. None, however, will be chosen until toward the close of the competition, when the method and date of choice will be sent to all competitors by a circular letter.

PRECAUTION

In the meantime, competitors are advised to warn any prospective nominee they might have in mind, to avoid his becoming disqualified through accidentally or carelessly becoming acquainted with any of the competitive solutions being made. Competitors are advised to give this suggestion both careful and prompt consideration, as the selection of the jury might otherwise prove both embarrassing and difficult.

JUDGMENT

In preparation for the judgment, the outer wrappings of all showings submitted will be removed. The inner unmarked packages will then be opened, and the exhibits composing the showing of each competitor and including text and sealed envelope containing identification card, will be given a common designating number or letter. The envelopes, with seals unbroken, will then be placed in the hands of the Secretary of State for safe keeping, and the drawings hung. All of the above in the presence of at least two jurors, and under the direction of the Professional Adviser. The drawings and other showings will then be judged by the jury of architects, which will find as the winner the author of the showing which shall in its judgment have best solved the problem in accordance with the terms of this program—thus proving himself the most desirable candidate for the appointment as Architect of the new State Capitol.

In that judgment the Commission desires the jury to give equal consideration and value to these three elements, viz: Utility, Appearance, and Expenditure. Nebraska should build a Capitol providing for the present and anticipating the future; one that is practical, durable, and flexible; beautiful, monumental, and impressive; and an adequate, reasonable, and wise investment.

This competition has for its sole object the choice of an architect to create such a Capitol; and any decisions not in accord therewith would not be in harmony with either the letter or the spirit of this program.

INTERPRETER AND REFEREE

The Professional Adviser shall have no vote either as a member of the jury or the Commission, but shall take part in all their deliberations and assist in arriving at a decision. He shall be charged with the interpretation of the program, to the end that the jury's decision shall accord with both its spirit and its letter, and the final result justify the means—through the selection of the competitor who has shown in the highest degree the qualities that the Commission must have in its architect, if another opportunity to create an American masterpiece of architecture is not to be lost.

In arriving at its conclusions, the jury (its members having first thoroughly familiarized themselves with the program) shall seek always to determine, by his showing in the competition, which competitor has given promise of being best qualified to design and supervise the construction of the proposed Capitol—not failing to remember that the Capitol is finally to be built from designs that are to be made on that closer study of the problem, in collaboration with the Capitol Commission, which is precluded under competition conditions; and that the Commission hopes to secure an architect whose judgment shall be reliable on those larger phases of the problem that involve all of its collateral aspects, including site, setting, and cost, considered for the future as well as the present, and under conditions of instability and change unprecedented in building history.

PRECAUTION

Therefore, the jury is cautioned not to overlook indications of these qualifications in the solutions presented. The jury shall not seek to put out of the running a competitor who has dared to show a scheme that oversteps either funds or site at present available, or who has justified by his project a departure from conventional lines—providing his showing does indicate those qualities that the Commission seeks to find in its architect, and providing the test of reasonableness has been met in what is proposed, and that no determining advantage has been gained through departures from the program made in contravention of sportsmanship and fair play.

WRITTEN VERDICT

Upon arriving at a decision the jury shall immediately report its verdict in writing to the Nebraska Capitol Commission, in whom the Legislature has placed the full responsibility and vested the right of final decision. The Commission and the jury shall together carefully consider the choice of the jury, going over the entire showing of all competitors in such detail as is necessary to fully explain and support the choice and to satisfy the Commission in that regard.

CONFIRMATION

The Commission will thereupon review the findings, and confirm the decision of the jury unless in its judgment there is sufficient cause to depart from such decision. If in its judgment such sufficient cause exists, then the Commission and the jury shall again confer together and thoroughly go into the matter; and if after such conference the Commission still fails to confirm the jury's original choice, then the jury shall be asked to make a second choice, and on so doing the Commission will again review the findings and confirm or reject the choice as before, and this process shall continue until a choice by the jury shall be confirmed by the Commission.

APPOINTMENT

Whereupon the envelope bearing the letter or number of the showing premiated shall be opened, and the author disclosed and immediately appointed the Architect of the Capitol upon the terms set forth in this program.

RETAINER

The architect so appointed shall thereupon be paid the sum of \$12,500.00, which shall constitute a first payment on account of his services.

RECORD AND REPORT

A full record shall be kept of the proceedings throughout the judgment, and a report prepared by the jury supporting its findings shall be mailed to every competitor.

NOTIFICATION

The actual winner appointed shall immediately be so notified by wire, by the Professional Adviser.

EXHIBITION

At the conclusion of the competition one or more public exhibitions will be held of all the drawings submitted; and at the close of the last one, the showings of all the unsuccessful competitors will be carefully and promptly returned to their authors.

RESPONSIBILITY FOR RETURN

The Commission, beyond exercising due care in this regard, will not be responsible for the safe return of these drawings.

INFORMATION

Until the first day of April, 1920, the Professional Adviser will answer by circular letter addressed to all competitors, and enclosing copy of the inquiry, all inquiries that may be received by him from any competitor. All such inquiries must be anonymous and made in first person plural, and must be mailed in care of J. D. Sandham, Secretary Nebraska Chapter A.I.A., World-Herald Building, Omaha, Nebraska. No information must be otherwise sought, and none will be otherwise given by the Professional Adviser, the Commission, or any member thereof; and all such letters of information shall become an essential part of this program.

PRECAUTION

The importance of immediate and serious consideration of this matter of further information regarding the program, and particularly as to the time limit set for answering questions, is emphasized.

TERMINATION OF ADVISER'S SERVICES

The official services of the Professional Adviser shall be understood to end with

the appointment of the winner of the competition by the Commission, but may be continued through the signing of the contract for architectural service at the option of either the Commission or the architectural appointee.

THOMAS R. KIMBALL,
Professional Adviser to the
Nebraska Capitol Commission.

AGREEMENT

(Commission—Competitors—Jurors)

By entering the final stage of this competition it is understood that each competitor thereby agrees to each and every condition contained in this program. By accepting jury service hereunder, the three jurors subscribe to similar understanding in their case, and further agree to carefully and thoroughly study the program, and to render decisions in every case in strict accord with the spirit and letter of the program; and to keep a careful record of their proceedings and findings, and prepare a report thereof supporting their recommendations.

The Nebraska Capitol Commission hereby agrees to pay to each competitor in the final stage of this competition who shall submit a solution of the Capitol problem in accord with the terms of this program—and excepting only the one whom it employs as Architect of the Capitol—the sum of Two Thousand x/100 Dollars (\$2,000.00) in full of all claims therefor, payment to be made upon confirmation of the jury's selection by the Commission, as in this program provided. It further agrees not to make use of any novel idea that is developed in the final stage of this competition by any of the unsuccessful competitors herein, and that is original to the competitor presenting it, without reimbursing him therefor.

The Nebraska Capitol Commission further agrees to appoint the winner of this competition, selected and confirmed by jury and Commission as in this program provided, ARCHITECT OF THE CAPITOL, and to immediately enter into a contract with him to design and supervise the construction of the new Capitol, including the guidance and supervision of its landscape setting, sculpture, and mural embellishment, and its fixtures, textile hangings, and movable furniture—all according to one of the two contracts prepared therefor, which are enclosed herewith and marked Exhibits "G" and "H", and which are intended to cover the full architectural services proper and usual in connection with such an undertaking; and immediately upon the signing of either such contract by the architect appointed, will make to him a first payment on account thereof, of Twelve Thousand Five Hundred x/100 Dollars (\$12,500.00).

CHOICE OF CONTRACTS

It is mutually understood and agreed between the Commission and competitors that the choice in service, method of payment, terms, etc., according to the contracts submitted with this program, lies with the Commission, and that the option between the two contract forms may be exercised by the Commission at any time up to the actual award hereunder.

To each juror who shall serve hereunder, and in accord herewith, the Commission agrees to pay the sum of Two Thousand x/100 Dollars (\$2,000.00) in full of all his claims hereunder, and will reimburse him for the costs of travel and sustenance while

away from home in the performance of his duties in connection with the judgment of this competition.

INTERPRETATION AND ADJUSTMENT

The competitors by entering this competition, the jury by accepting service hereunder, and the Commission by this undertaking, agree that the Professional Adviser named in this program shall be its sole interpreter and his decision shall be final and binding in the settlement of any misunderstandings that may arise hereunder. In case of the death or disability of the herein named Professional Adviser occurring prior to the conclusion of this competition, the Capitol Commission shall name a fully qualified successor.

NEBRASKA CAPITOL COMMISSION
By George E. Johnson, Acting Secretary.

Lincoln, Nebraska,
January 16th, 1920.

EXHIBIT A

HOUSE ROLL No. 3

(Introduced by	Mr. Tracewell	Mr. Mears
Mr. Jacobson	Mr. Lambert	Mr. Burgess
Mr. Wildman	Mr. Axtell	Mr. Jenison
Mr. Williams	Mr. Druessdow	Mr. Gifford
Mr. Frantz	Mr. Windham	Mr. Allan
Mr. Larson	Mr. Miller	Mr. Johnson
Mr. Sandquist	Mr. Anderson	Mr. Cole
Mr. Gerhart	Mr. McLeod	Mr. Thompson
Mr. Hunt	Mr. Fuller	Mr. Rickard
Mr. Vance	Mr. Hedges	Mr. Rodman)

Capitol Commission

An Act to provide for the planning and construction of a capitol building, creating a commission to conduct the same, levying a tax of one and one-half mills therefor and appropriating the proceeds of said levy during the years 1919 and 1920 to the uses of said commission in said planning and construction, and to declare an emergency.

Be it Enacted by the People of the State of Nebraska:

Section 1. Capitol Commission Created.—There is hereby created a Capitol Commission to consist of the Governor, the Secretary of the State Board of Irrigation, Highways and Drainage and three other residents of the State of Nebraska to be appointed by the Governor. The members of said commission shall receive no salary, but shall be paid their actual expenses while away from home engaged in the duties herein specified. No member of the Legislature shall be eligible to the commission.

Sec. 2. Same, Powers, Duties.—Said commission shall at once adopt rules and regulations for procedure and cause plans, working drawings and specifications to be prepared for the erection at the present site of a suitable building for a State Capitol, the cost of said Capitol building not to exceed five million dollars. Said commission is

empowered to employ architects and draftsmen for the preparation of said plans, working drawings and specifications, and the superintendence by such architects of the construction of said building, and may contract in the name of the state for the securing of the services of such persons. That there be a marble slab placed in the corridor or some other suitable place, in memory of the Nebraska boys that made the supreme sacrifice in their country's service, and that their names be inscribed thereon.

Sec. 3. Same, erection of building.—After the selection by said commission of a competent person or persons for the preparation of said plans, and said superintendence, and the selection and decision of said commission as to the plan and design of said building, the said commission shall proceed to the erection of the said capitol building. Provided that no contract for the purchase of material or for the erection of the said capitol building be entered into by said Capitol Commission until one year after the approval of this bill.

Sec. 4. Capitol fund-levy.—For the purpose of defraying the expense of carrying this act into effect there is hereby created a special fund to be known as the Capitol Fund to consist of the proceeds of a tax of one and one-half mills on the dollar valuation of the grand assessment roll of the State, which tax shall be levied in the year 1919 and annually thereafter for six years to and including the year 1924.

Sec. 5. Same—Appropriation.—All of the proceeds of said tax for the years 1919 and 1920, or as much thereof as in the discretion of said commission is necessary for the purpose of carrying this act into effect, is appropriated to the uses of such commission, and warrants on said fund shall be drawn by the auditor upon presentation of certificates from such commission and warrants so drawn shall be paid by the State Treasurer from such fund.

Sec. 6. Emergency.—Whereas, an emergency exists this act shall be in force from and after its passage and approval according to law.

Approved, February 20, 1919.

EXHIBIT B

Report of Jury in Preliminary Stage

Lincoln, Nebr., Dec. 2, 1919

We, the jury, in the preliminary stage of the competition to procure an architect for the proposed Nebraska State Capitol, have met, considered the exhibits presented, and have selected the authors of the three ranking highest in order of demonstrated merit to take part in the final stage of the competition. This preliminary stage was confined to architects of the State of Nebraska, who responded in fine spirit to the call of their State. Eight separate exhibits were presented, consisting each of an "anonymous" and an "identified" showing. The anonymous showings were considered and evaluated before the seals of the identified showings were broken. The identified showings having been considered and evaluated, the authors of the anonymous showings were determined from the cards in sealed envelopes; the two showings were then related and it was found that Messrs. Ellery Davis of Lincoln, John Latenser & Sons of Omaha, and John McDonald and Alan McDonald of Omaha, (in alphabetical order) ranked as the highest three and were therefore qualified and are selected to enter the final stage on equal terms with the seven (more or less) architects who are to be chosen from the ranks of the profession outside of the State of Nebraska. This preliminary competition developed

the fact that there reside in the State of Nebraska architects of broad vision and exalted idealism, assuring a high character to the final competition, which should thus result in the choice of an architect to whom the State of Nebraska may intrust with full confidence this most important public commission.

Samuel R. McKelvie, William H. Thompson, William E. Hardy,
Walter W. Head, George E. Johnson,
The Capitol Commission,
and
Irving K. Pond,
Architectural Judge.

Resume

In this program it is sought to avoid the cramping effects of competition and to provide for a franker, fairer, and more professional relationship between the owner and architect throughout the creative and constructive periods, and if possible to recall those collaborative methods wherein a group of creative artists working under the leadership of an architect have been responsible for the creation of monumental masterpieces in the past. This competition seeks a man, not a plan. It anticipates the fullest study of the problem by owner and architect in close collaboration after the architect has been appointed, thus approximating the ideal conditions that obtain where it has been possible to secure the architect by direct selection. It seeks, rather than offers, suggestions. Its unusual freedom from restrictive rules and minute details leaves something to the common-sense and imagination of the competitors, and encourages study of the broad problem, as against wasting time in solving puzzles in unimportant details of arrangement, cubage, etc.

Because an unstable labor and material market is both an uncontrollable and an inevitable factor in the actual building problem, the handicap of a fixed cost has not been imposed upon this competition. Reasonableness is, in this regard, the only thing exacted of competitors.

The jury is given three equally valued lines of judgment—the Practical, the Beautiful, and the Reasonable.

By substituting Fair Play and Sportsmanship for the usual mandatory restrictions, competitors are relieved from kindergarten control, and the jury left free to see to it *that the best man wins!*

Expert judgment is provided, subject only to veto at the hands of the Nebraska Capitol Commission, which may not legally delegate either its responsibility or its final voice in the matter. Alternate schemes of architectural service and payment therefor, with alternate contracts drawn accordingly, are submitted for the final choice of the Commission.

APPENDIX III

REPORT OF THE JURY FOR THE NEBRASKA STATE CAPITOL COMMISSION.

Lincoln, Nebr.,
June 26, 1920.

Believing that the best way to secure a design for a great and monumental building is to directly select a competent architect and then, by collaboration,

through a series of studies, develop with him a scheme covering essential requirements; your Jury in this spirit, after analyzing for more than three days the various schemes submitted, reached the following conclusion:

Heretofore, in National, State, County and Municipal building projects, the practice of selecting an architect by competition has proven in so many instances to be impractical and unsatisfactory; impractical because of cross currents in politics, personal preferences and "misguided loyalty"; unsatisfactory because such a process has eliminated that requisite collaboration between the architect and owner before formulating the scheme of the building.

Your Jury in this belief desires, first of all, to commend the Capitol Commission and its Professional Adviser for having in the program governing this competition promulgated a document that it expects will prove to be of great value, not only to the State of Nebraska, but to the Nation at large.

This competition under this program has demonstrated that there has been found a means of approximating the advantages of direct selection of an architect in a situation where competition seems to be necessary.

Your Jury not only wishes to commend this program for its liberal scope, but desires to point out that its task has been greater than it would have been under the old method of selecting a design of a building rather than a designer of a building.

The problem of selecting an architect by means of such a program involves expressions more subtle, more psychological and much more difficult than the mere study of the drawings for the selection of a design from which to build.

In other words, the solution was not the simple one of selecting, by means of the easier method of comparison of definite designs, but the more complex one of selecting, by means of the showing made in this competition, the architect who would be best equipped to design, on requirements not yet matured, a building that would represent collaboration between owner and architect.

While your program fortunately contained no large restrictions or petty mandates, it demanded a most serious study of the broad questions of architecture.

The program gave us a definite basis on which we were to form our judgment, namely - "utility", "Appearance", and "expenditure", each to be given equal weight, but in considering these three attributes, we cannot ignore the atmosphere of breadth, vision and freedom of the whole program: the appreciation that the Capitol is the outward sign of the character of the people of Nebraska, - the Highway of Progress, the Provider of Man's Necessities, the Battle Ground of Freedom, the Distributor of Learning, the Home of the Volunteer.

A monument to the "Highway of Progress" should be guided but not fettered by the legacies of the masters; The "Provider of Man's Necessities" calls for the noble and inspiring; The "Battle Ground of Freedom" knows not ignoble servitude; The "Distributor of Learning" has its foundation on knowledge; In the Home of the Volunteer there must be courage.

After devoting three days of study to these ten sets of drawings, your Jury believes that they demonstrate that a high water mark has been reached in the presentation of such schemes and designs, for all of the competitors, except two, have presented designs of the highest merit.

In the study to arrive at its verdict, your Jury by a process of elimination first reduced the number of contestants to six, then to four, then to three.

It may be of interest to your Commission to know that at this stage of study the three designs selected as best answering the problem presented three types, not because the Jury felt that we should finally consider different kinds of buildings, but because the three different kinds of buildings considered happened to best embody the solution of the program.

Then after eliminating one of these three designs, the Jury decided that between those remaining the author of the design marked with the identifying number 4 should be the architect to design the new Capitol of Nebraska.

We judge that the design of the winner shows the greatest utility of any of the plans; that it shows him to be able to design a monument worthy of Nebraska, and it shows him to be capable of giving the fullest consideration as to proper expenditure. While he sacrificed nothing in area and nothing in utility and nothing in beauty, he has been able to produce a building that is less than 75% of the size of the average building in this competition. He has produced for this land a building as free from binding traditions as it is from prejudice, an edifice that expresses his capability of designing any kind of a monument that may later develop as suitable, after a study by him in collaboration with the Commission of the particular requirements.

He has planned his building as one that indicates its location, the site accepted by all the competitors, from which radiate avenues in four directions; a proper expression of the location of this site, as it also is a proper symbol of the Capitol of Nebraska, the center of the United States.

Furthermore, your Jury believes that a point worthy of the highest consideration in connection with this program, is the proposed extension of Fifteenth street further north, the widening of "J" street, east and to the west. In our opinion, if your capitol building should prove to be a successful architectural monument, which our judgment leads us to expect, then it will be all the more important that these street extensions and widenings should be made.

Respectfully submitted to the Governor and Capitol Commission.

Waddy B. Wood
James Gamble Rogers
Willis Polk

APPENDIX IV

Chronological List of the Major Buildings of

Bertram Grosvenor Goodhue

- 1890 — Cathedral (proposed), Dallas, Texas. Earliest building. Won first place in the first competition in which Goodhue participated.
- 1892 — All Saints' Church, Ashmont, Massachusetts. Earliest use of Perpendicular English Gothic by Cram, Wentworth & Goodhue.
- 1897 — Church of Our Savior, Middleboro, Massachusetts. (Cram, Goodhue & Ferguson).
- 1899 — The Deborah Sayles Public Library, Pawtucket, Rhode Island. (Cram, Goodhue & Ferguson).
- 1900 — St. Stephen's Episcopal Church, Cohasset, Massachusetts. (Cram, Goodhue & Ferguson).

- St. Luke's Hospital (altar and reredos), Roxbury, Massachusetts. (Cram, Goodhue & Ferguson).
- 1902 - St. Mary's Church, Wakerville, Ontario, Canada. (Cram, Goodhue & Ferguson).
Mortuary Chapel, Norwood, Massachusetts. (Cram, Goodhue & Ferguson).
The Public Library, Nashua, New Hampshire. (Cram, Goodhue & Ferguson).
- 1903-06 - U.S. Military Academy, West Point, New York.
- 1903 - "El Furedis," Santa Barbara, California. Influenced by Spanish and Mexican styles.
- 1904 - Grace Church Chapel, Chicago, Illinois.
Proposed house for E. H. Harriman, Arden, New York.
- 1905 - Episcopal Cathedral, "Le Santissima Trinidad," Havana, Cuba. Firm's first major work in the Spanish Renaissance style.
- 1906 - St. Thomas' Episcopal Church, New York City.
St. James' Church, Pasadena, California.
Christ Church, West Haven, Connecticut.
All Saints' Cathedral, Halifax, Nova Scotia, Canada.
- 1907 - "House of Studies," Paulist Fathers, Washington, D.C.
Cathedral of the Incarnation, Baltimore, Maryland.
- 1908 - St. John's Church, West Hartford, Connecticut.
- 1909 - St. Mark's, Mt. Kisco, New York.
Russell Sage Memorial and Church, Far Rockaway, New York.
St. James' Church, Roxbury, Massachusetts.
"South Church," New York City.
First Baptist Church, Pittsburgh, Pennsylvania.
The Rice Institute, Houston, Texas.
Taft School, Watertown, Connecticut.
- 1910 - St. Pauls' Church, New Haven, Connecticut.
Cathedral, Los Angeles, California.
- 1910-13 - St. John's Church, Newport, Rhode Island.
Emanuel Church, Newport, Rhode Island.
First Universalist Church, Somerville, Massachusetts.
Second Presbyterian Church, Lexington, Kentucky.
Trinity Church, Durham, North Carolina.
Chapel of the Church of St. James, New York City.
St. Peter's Church Parish House, Morristown, New Jersey.
St. Thomas Chapel, Washington, D.C.
First Presbyterian Church, Utica, New York.
- 1913 - Trinity Parish, Chapel of the Intercession, New York City.
St. Bartholomew's Church, New York City. Combination of Romanesque and Byzantine styles.
Washington Hotel, Colon, Panama. Continues to move away from Gothic style, using Spanish-Colonial in this building.
- 1914 - Virginia Military Institute, Lexington, Virginia. Returns to the Gothic style as used by A. J. Davis for earlier buildings.
- 1915 - Fine Arts Building, California State Building at the Panama-California Exposition, San Diego, California. Both in the Spanish-Colonial style.
- 1917 - Town plan of Tyrone, New Mexico. Showed Persian and Oriental influences. Razed in 1967 for open-pit mining.

- 1915-20 Chapel, University of Chicago, Chicago, Illinois. Combined Gothic with Byzantine styles.
 Dater House and Gillespie House, Montecito, California. Both show Persian and Oriental influences.
 Cathedral of Maryland, Baltimore, Maryland (proposed). Influenced by Sir Gilbert Scott's design of Liverpool Cathedral.
 Phelps Association Building, New Haven, Connecticut.
 Physics Building, California Institute of Technology, Pasadena, California.
 Oahu College and Kamehameha School, Honolulu, Hawaii.
 Memorial, Kansas City, Missouri (design submitted in competition won by H. van Buren Magonigle).
- 1920 – St. Vincent Ferrer, New York City.
 State Capitol, Lincoln, Nebraska.
 "La Cabana," Montecito, California. House owned and rennovated by Goodhue.
- 1923 – Christ Church, Cranbrook, Bloomfield Hills, Michigan.
- 1924 – Los Angeles County Public Library, Los Angeles, California.
- 1924 – National Academy of Sciences, Washington, D.C. Goodhue's last building; also an example of the trend toward the "modernistic" in American building.

Additional Goodhue Buildings -- Dates Unknown

- Aldred, J. E. (house for), Locust Valley, New York.
 All Saints' Church, Brookline, Massachusetts.
 American Church of the Holy Trinity (Memorial Battle Chapel), Paris, France.
 Briarcliff, New York (house at).
 Christ Church, Bronxville, New York.
 Church (proposed), Watertown, Connecticut.
 Church (proposed), Winchester, Massachusetts.
 Convocational Building and Office (proposed), New York City.
 Coppel, Herbert (house for), Pasadena, California.
 First Congregational Church, Montclair, New Jersey.
 Fourth Presbyterian Church, Chicago, Illinois.
 Hartley, Cavour (house for), Duluth, Minnesota.
 Hartley, G.G. (office building for), Duluth, Minnesota.
 Henry, Philip W. (house for), Scarborough, New York.
 Hotel (proposed), Santa Monica, California.
 Japanese Houses of Parliament (design for).
 Kitchi Gammi Club, Duluth, Minnesota.
 Lloyd-Smith, Wilton (house for), Lloyd's Neck, New York.
 Musuem of Art, Honolulu, Hawaii.
 Myler, Mrs. W.A. (house for), Pittsburgh, Pennsylvania.
 Parish Church (proposed), Cambridge, Massachusetts.
 Peterson, Frederick (house for), Brewster, New York.
 Prie-Dieu for the Bishop of Rhode Island.
 Rutgers College (Ford Dormitory), New Brunswick, New Jersey.
 St. Martin's Church (the reredos), Providence, Rhode Island.

St. Paul's Church, Duluth, Minnesota.
 St. Paul's Church, Rochester, New York.
 St. Thomas' College, Washington, D.C.
 Santa Barbara Country Club, Santa Barbara, California.
 Todos Santos, Los, Church of, Guantanamo, Cuba.
 Trinity Church, Asheville, North Carolina.
 Trinity Church (alterations), Buffalo, New York.
 Trinity Church, Ft. Wayne, Indiana.
 Unitarian Church (proposed), Somerville, Massachusetts.
 United States Marine Corps Base, San Diego, California.
 United States Naval Air Station, San Diego, California.
 Village Hall, Dobb's Ferry, New York.
 Church of Heavenly Rest, New York City.

APPENDIX V

EXTERIOR ICONOGRAPHY: SCULPTURE AND INSCRIPTIONS

- I. THE SQUARE—The square surrounding the central tower can be divided into separate units: North Portal; South Pavilion; Senate Facade; House Facade; and Terrace Circuit. These units have their own iconographic theme, indicated as follows:

North Portal—Spirit of Law as Shown in History

Senate Facade—Law in the Ancient World

House Facade—Law in its Modern and New World Development

South Pavilion—Written and Constitutional Law

Terrace Circuit—Moments in the History of Law

- A. *The North Portal*—Since the North Portal is the major entrance to the building, its symbolism sets the title and theme for the entire capitol, "The Spirit of the Law." Divided into three units, stair, doorway, and pylon, the symbols rise vertically with the symbolic form of the structure.

Stairway: Foundations of Life on the Prairies.

- (1) Inscriptions on faces of the balustrades: (East) Honour to pioneers who broke the sods that men to come might live. (West) Honour to citizens who build a house of state where men live well.
- (2) Primarily Indian symbolism used on cheeks of balustrade panels in bas-relief: bison bull with hills of maize and a bison cow and calf with hills of maize.
- (3) Inscriptions: Outer panels: From Pawnee ritual of the Hako. On panel of bull: In these words they remembered the maize; Born of the earth and touched by the deep blue sky out of the distant past I came unto you your mother corn.

On panel of cow and calf: In the rite of the Calumets they sang: As onward we wend, thinking of our children, many trails of buffalo we behold many trails of life.

- (4) Inscriptions: Inner panels: Principal names of Indian tribes in Nebraska, and passages from Indian lore.

On panel of bull: Omaha, Otoe, Pawnee, Arapahoe, Kiowa: In beauty I walk, with beauty before me I walk, with beauty behind me I walk, with beauty above and about me I walk.

On panel of cow and calf: Sioux, Cheyenne, Winnebago, Ponca, Arikara: Arise with the dawn, bathe in the morning sun, sleep when the birds no longer fly, awake when the first faint dawn appears.

The Doorway: Bronze doors; inscription over the door; relief panel of the Pioneers.

- (1) Bronze Doors: Indian symbolism, which falls into three vertical tiers.

East, or Indian, door: Top panel – Papoose, Turtle, Priest. Middle panels – Maiden, Deer, Lover, Woman with burden, Elk, Hunter with game. Bottom panel – Woman as mourner, Bear, Counsellor or Indian page.

West, or Indian-White, door: Top panel – Indian story teller, Thunderbird, U.S. Scout. Middle panels – Mounted warrior, Wolf, U.S. Soldier, Medicine man or prophet, Owl, “Black robe” missionary. Bottom panel – Sign of Friendship, Beaver, White trapper or trader.

- (2) Inscription in panel over doorway: The Salvation of the State is Watchfulness in the Citizen.
- (3) Relief panel: Spirit of the Pioneers.

Pylon—Decoration is the cornice inscription, the engaged figures of the Guardians of the Law, and the arms of the U.S. and of the state of Nebraska. Inscription: Wisdom, Justice, Power, Mercy, Constant Guardians of the Law.

- B. *The Terrace Circuit*—Reading from the right of the North Portal, its symbolic decoration is comprised of two divisions: The frieze, with names of each county in Nebraska above the window line and following the circuit of the structure.

The series of 18 bas-reliefs representing the History of the Law. These are divided into two groups of nine and subsequently subdivided into threes.

Western (Senate) side: Ancient World—Moses Bringing the Law from Sinai; Deborah Judging Israel; The Judgment of Solomon; Solon Giving a New Constitution to Athens; The Publishing of the Law of the Twelve Tables in Rome; The Establishment of the Tribune of the People; Plato Writing his Dialogue on the Ideal Republic; Orestes Before The Areopagites; The Codification of Roman Law under Justinian.

Supreme Court Balustrade. Modern History—The Signing of the Declaration of Independence; The Writing of the Constitution of the United States; The Magna Carta.

Eastern (House) side: English Law and American History—The Codification

of Anglo-Saxon Law under Ethelbert; Milton Defending Free Speech Before Cromwell; Burke Defending America in Parliament; Las Casas Pleading the Cause of the Indian; The Signing of the Pilgrim Compact on the Mayflower; Lincoln's Proclamation of the Emancipation of the Negroes; The Purchase of Louisiana from Napoleon; The Kansas-Nebraska Bill; The Admission of Nebraska as a State in the Union.

C. *The South Pavilion*—The decorations used symbolize written law.

Corresponding to the dignity of the North Portal, numerous figures and panels (2) are used.

Cornice inscription, from Aristotle (Politics VII, i): Political Society Exists for the Sake of Noble Living.

Images of the great legislators of the Western world, eight on the south front and two on the courts, are: Hammurabi, with cuneiform inscription from the Code; Moses, with Hebrew inscription from the Commandments; Akhnaton, called the "first individual in history," Pharaoh; Solon, the Athenian lawgiver; Solomon, with image of the Temple; Julius Caesar, representing the spread of Roman power; Justinian Caesar, the emperor of the East and West; Charlemagne, founder of the Holy Roman Empire and Feudalism; Napoleon, the modernizer of Europe, for the modern age, Minos, mythical king of Crete and judge of the dead.

D. *The Senate Facade*—Two elements are used, the continuation of the series of Terrace panels and decorations at the top corners of the lateral buttresses.

E. *The House Facade*—The decoration corresponds to that of the Senate facade, continuing the use of various symbols, such as classical urns and wreaths, along with panels representing the various races in America.

II. THE TOWER—Subdivisions consist of the Base, Crown, and Dome. The Course of Human civilization is used on the Base, The "Vision of the Plains" on the Crown (the elements of Nature and Discovery), and the symbols of the Dome are the final representations of the "Life of Man" on the Plains.

A. *The Base (or tower transepts)*—Eight engaged figures form a circuit around the base, represent the genius of human civilizations.

- (1) "The Dawn of History" — an Egyptian scribe. Inscription: Even of Old Man Remembered His Past He Bethought Him of Letters He Recorded the Deeds of His Fathers.
- (2) "Cosmic Tradition" — a Semitic seer. Inscription: He Turned His Eyes Unto the Heavens He Saw That They Were One and in That One He Beheld the Image of God.
- (3) "The Birth of Reason" — a Greek philosopher. Inscription: Into the Houses and the Affairs of Men He Brought Understanding Before Their Eyes He Set the Pattern of the Good.
- (4) "The Reign of Law" — a Roman Emperor. Inscription: His Fortress He Founded in the Law, His Empire in Wise Administration, Perceiving That He Who Would Rule Also Must Serve.

- (5) "The Glorification of Faith" — the Apostle John. Inscription: With the Eye of Faith He Gazed Within, He Sought Out the Spirit of Man, He Prayed That It Might Be Found Pure.
- (6) "The Age of Chivalry" — a Medieval Knight. Inscription: He Swore with the Oath of His Honour To Be Courageous Before All Peril, To Abhor Evil, To Be Merciful, To Be Gentle.
- (7) "The Discovery of Nature" — A Renaissance Scientist (Newton). Inscription: With the Stars for His Teachers, With Truth for His Goal, He Asked of Nature What Is Possible For Man.
- (8) "The Liberation of Peoples" — The Emancipator Lincoln. Inscription: Strong in the Love of Liberty He Demanded Freedom for All Men That Humanity Might Reign in Their Souls.

[Note: The inscriptions were never applied.]

- B. *The Crown*—Although elaborate carvings were planned for the caps of the window piers and the turret corners, when Goodhue modified his original plan, all were removed and the spaces left bare.
- C. *The Dome*—Blue, red and yellow mosaic tiles, along with the dominating gold, form a colorful final element to the otherwise light sandstone exterior. At the extreme top of the dome rests the bronze image "The Sower," representative not only of the foundation of the life of man in agriculture, but also of man's chief purpose in forming society, to sow nobler ideas of living. Originally planned as a turning weathervane, it became a three dimensional statue of monumental size, resting on a pedestal formed of a sheaf of wheat.

APPENDIX VI

SYNOPSIS OF INTERIOR DECORATIONS AND INSCRIPTIONS

THE VESTIBULE—"Gifts of Nature to Man on the Plains of Nebraska" is the subject. This is depicted in three themes, related to the ceiling, walls, and floor.

- A. *The Ceiling*—The ceiling with window arches is decorated in tile mosaic, in warm colors, and with the following subjects:
 1. Crown of the dome: symbol of the Sun.
 2. First concentric: the four seasons and the signs of the zodiac.
 3. Second concentric: frieze of the first fruits of the soil represented in eight panels each separated by a repeating theme of altars and temple doors. The panels are: cattle, sheep, swine, maize, wheat, grasses, fruit, flowers.
 4. Border inscription: BEHOLD THEY COME AS HOUSEHOLDERS BRINGING EARTH'S FIRST FRUITS, REJOICING THAT THE SOIL HATH REWARDED THEIR LABORS WITH THE ABUNDANCE OF ITS SEASONS.

5. Four pendentives, representing the four moments of agriculture: plowing, sowing, cultivating, reaping.
6. Window arches with circular panels in which are shown native fauna alternating with sunflowers.
- B. *The Floor*—The floor, in marble mosaic, is a star encircled by a geometric rendering of four nodes in guilloche with circular panels. The star represents a cosmic sun while around it are a number of celestial forms. The whole floor represents Creation out of which grow a number of symbols which are represented on other floors.
- C. *The Walls*—The walls contain spaces for three murals, east, west, and north. The capitals of the columns, of the Corinthian order, have wheat and maize as part of their symbolism.

THE FOYER—The Foyer subdivides into three sections, devoted sequentially into the Past, Present, and Future of the Life of Man on the Soil of Nebraska, with the following titles: "Traditions of the Past"; "Life of the Present"; and, "Ideals of the Future."

- A. *The Ceiling*—In mosaic tile, the ceiling with connected window arches is divided as follows:
 1. The crowns—tondi with a sibylline figure: "Traditions of the Past," with a tablet as the symbol; "Life of the Present," with thread and distaff as the symbols; "Ideals of the Future," with crystal as the symbol.
 2. The window arches, each with two panels facing:

First section: East, "The Family," with "The Homebuilder" north and "The Pioneer Mother" south. West, "The School," with "The Teacher" north and "The Student," south.

Second section: East, "Recreation," with the "Flower Girl" north and the "Ball Player" south. West, "Reflection," with the "Scholar" north and the "Scientist" south.

Third section: East, the "Sense of Beauty" with the "Architect" north and the "Artist" south. West, "Reverence for Truth," with the "Statesman" north and the "Philosopher" south.
 3. Also in the ceiling are four tile panels, each devoted to one major activity of society: "Labor" represented by the Farrier; "Law" represented by men of three races (White, Indian, Negro) casting the ballot; "Public Spirit" represented by the farmer being summoned to the service of the state; "Religion" represented by a baptism.
- B. *The Floor*—Continuing in marble mosaic the geometrical motif of the vestibule, the floor is modified in color to very quiet tones. Three large panels, corresponding in position to the tondi in the domes, are simple representations of the following: "Spirit of the Soil," symbolic of the structural Earth in its rock foundations; "Spirit of Vegetation," with flower and tree forms; "Spirit of Animal life," depicted as a guardian of animals.

These represent the natural foundation of human life, and the successive steps in creation, following the cosmic symbols of the Vestibule.

- C. *The Walls*—The primary decorations are sculpture in relief and painting. Also, these are recessed doors with decorative grilles.

1. Spaces were left for murals in the lateral galleries.
2. Sculpture in bas-relief:

Four panels at the base of the arches, representing: Childhood, Youth, Maturity, and Age. These symbolize the life of man, a theme which covers the development of the entire chamber.

Six panels in intaglio relief, on the walls beneath the gallery rails and between each pair of doors.

"The Family," with the inscription: The Hale Life of the Family is the Happiness of the State.

"The School," with the inscription: The Public Schools Are The Guardians of Civic Freedom.

"Recreation," with the inscription: Joy Is the Birthright of Men Who Are Well Born.

"Reflection," with the inscription: The Pursuit of Knowledge Enlightens Action.

"The Sense of Beauty," with the inscription: In Works of Beauty Men Glorify Their Humanity.

"Reverence for Truth," with the inscription: Reverence for Truth Is the Gateway to Wisdom.

- D. *The doors*—Leading into the galleries are six doors on each side of the Foyer. On their grilles are the trees and shrubs native to or acclimated within the state.

THE ROTUNDA—The climatic area of the decoration is the Rotunda. From the standpoint of decorations, it is divided into the dome, the floor, the walls (upper and lower), and the entranceways. The decorations are tile mosaic, marble mosaic, sculpture, murals, onyx rails, bronze inscriptions, and bronze grilles. "Virtues of the State" is the theme for the area.

- A. *The Dome*—Tile mosaic in primarily blue and gold is the major decoration. The theme of Virtues necessary for a civilized society are grouped to form a rose-shaped pattern. They radiate like wings from the central area, each standing on a pedestal bearing the name of one of the civic or sacred virtues, in the following manner: Temperance, Courage, Justice, Wisdom, Magnanimity, Faith, Hope, Charity.
- B. *The Floor*—In marble mosaic, it is the main element which has been continued in from the Vestibule. The whole is symbolically attached to the stem issuing from the Foyer and in the center is a major panel. The colors are cool, in black, white and cream marble and the design is very simple. The

floor is divided as follows:

1. Central panel: Earth as the life-giver. In the surrounding panels forming four nodes are the four geologic ages, exemplified by Water, Fire, Air, and Earth.
 2. In the borders, reading clockwise from the Foyer entrance are marine forms (Water), reptiles (Fire), birds (Air), mammals (Earth).
 3. In the entrance panel is the Genius of Creative Energy shown as a figure with rods of lightning, ruling all the elements.
- C. *The Walls*—In addition to columns with symbolic capitals on the main floor and again supporting the dome, a series of mural paintings were projected surmounted by an inscription in bronze.
1. The inscription is translated from Aristotle's *Politics* (first, second and fifth sentences) and from Plato's *Dialogues* (third and fourth sentences):

 He Who Would Duly Enquire about the Best Form of the State Ought First to Determine Which is the Most Eligible Life.

 Men Should Not Think It Slavery To Live According to the Rule of the Constitution for It Is Their Salvation.

 Laws and Constitutions Spring from the Moral Dispositions of the Members of the State.

 Law and Order Deliver the Soul.

 A Community Like an Individual Has A Work To Do.
 2. Large panels on the south, east and west sides were left blank for mural paintings.

THE LEGISLATIVE CHAMBERS

HOUSE * * SENATE

The over-all decorative scheme for the two legislative chambers centers around the two races and the development of their cultures in the plains of Nebraska. In the House, the aboriginal life of the Indian and his relationship to the soil is the major theme. In the Senate, the age of pioneer settlement, represented by the Spanish, French and Anglo-Americans, is the subject-matter for representation. In both chambers, the decorative elements used are tile mosaic, marble mosaic, sculpture, painting and inscription.

THE EXECUTIVE CHAMBERS

Governor's Suite

In the Governor's Suite, the two main rooms which are decorated are the Reception Room and the Governor's Office. Augustus Vincent Tack is responsible for the murals which were hung in these rooms in 1926. Sculpture plays a minor part in the over-all decoration, being represented by brackets, capitals and medallions, all by Lawrie. There is not a unifying subject in these decorations; rather, they are a combination of many of the elements used in other parts of the building.

A. *Reception Room*—The State, Its Citizens and Activities of Life.

1. End wall—Understanding, Justice and Mercy, with citizens of life on either side. Civilizations from which our culture and codes of law are derived. Inscriptions from the Declaration of Independence.
2. South wall—Guarantees of the State, Liberty of Speech, Freedom of Divine Worship, Rights of Suffrage.
3. North wall—Dignity of Marriage and Sacredness of Motherhood.
4. West wall—The Chimney breast shows Pioneer Woman with Wreath of riches. The State as protector of the sick and helpless. The State as provider of learning: Philosophy, Science and Art.
5. Ceiling pendentives—Virtues of Citizenship; Hospitality, Friendship, Charity and Honesty.
6. Ceiling—Four Primitive Elements: Earth, Air, Fire, and Water. Ceres and Maidens (Agriculture). Vulcan and Aides (Industry).

B. *Governor's Office*—The wall surface decorations consist of four lunettes illustrating the four seasons, and in the circular dome, four heads correspond with the four seasons.

In addition to the areas described above, there are a number of other rooms and chambers which have some decoration. These include: the House Lounge, the Senate Lounge, the State Library, the Law Chambers, and the Memorial Chamber.

APPENDIX VII

Financial Statements Covering Construction
of the Nebraska State Capitol
January 1, 1920, to January 1, 1935

	Paid to Jan. 1, 1935	Under Contract Jan. 1, 1935, Unpaid
A. FIRST CONSTRUCTION—North and South "U" shaped sections of plan		
W. J. Assenmacher Co.	\$ 234,317.04	
J. H. Wiese Co.	1,391,533.22	
Robt. Parks Heating and Plumbing Company	216,437.17	
(Henry Struble Cut Stone Co.)		
Indiana Limestone Co.	667,261.34	
W. G. Cornell Co.	48,934.14	
Otis Elevator Co.	4,434.71	
Totals	\$2,562,917.62	
Total First Construction		\$2,562,917.62

B. SECOND CONSTRUCTION—North, East and South Wings and Rotunda

J. H. Wiese Company	\$2,004,369.09	
Sunderland Brothers	11,290.00	
(Henry Struble Cut Stone Co.)		
Indiana Limestone Company ..	645,719.55	\$ 746.91
Schricker Electric Company ...	48,799.66	
Otis Elevator Company	4,000.00	
(Indiana Quarries Co.)		
Indiana Limestone Co.	93,510.27	
B. Grunwald, Inc.	103,865.40	
Newberg and Bookstrom	103,906.23	
Totals	\$3,015,460.20	\$ 746.91
Total Second Construction		\$3,016,207.11

C. THIRD CONSTRUCTION—Tower

Peter Kiewit Sons' Co.	\$ 979,473.92	
Frank C. Sutton	12,076.38	
Montgomery Elevator Co.	73,599.09	
Indiana Limestone Co.	40,222.42	
Omaha Steel Works	237,291.32	
B. Grunwald, Inc.	41,182.84	
Newberg and Bookstrom	41,531.77	
Lee Lawrie	13,000.00	
Sunderland Bros. Co. (Wainscot)	48,932.00	
Totals	\$1,487,309.74	
Total Third Construction		\$1,487,309.74

D. FOURTH CONSTRUCTION—West Wing

W. J. Assenmacher Co.	\$ 704,354.47	
Newberg and Bookstrom	35,522.40	
Schricker Electric Co.	49,706.02	
Omaha Steel Works	40,169.30	
Indiana Limestone Co.	19,204.60	
Lee Lawrie—Models	20,150.00	
Edward Ardolino—Carving	18,650.00	
Totals	\$ 887,756.79	
Total Fourth Construction		\$ 887,756.79

E. LANDSCAPING

Peter Kiewit Sons' Co., Cut		
Stone and Granite	\$ 48,145.01	
Metz Const. Co., Concrete Work	26,020.53	
Abel Construction Co., Grading	20,070.69	
Newberg and Bookstrom,		
Plumbing	7,599.37	
Schricker Elec. Co.,		
Electrical Work	2,794.50	
Western Elec. Supply Co.,		
Lamp Posts	8,570.00	
Miscel. lamp post work	669.70	
Olson Const. Co., Sodding	5,496.96	
Marshall Nurseries, Planting ...	4,186.33	\$ 463.88
Byrd Nurseries, Planting	3,930.75	436.75

Williams Nurseries, Planting . . .	1,050.09	276.68	
Nebraska Nurseries, Planting . . .	<u>2,559.53</u>	<u>249.46</u>	
Totals	\$ 131,093.46	\$1,426.46	
Totals Landscaping			\$ 132,519.92

F. FURNISHINGS AND DECORATIONS

Items per Ledger—Total			\$ 537,579.36
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G. WRECKING OLD BUILDING

Wrecking		\$ 34,700.00	
Moving dirt to Fair Grounds . . .	\$ 14,942.81		
Credit	<u>5,977.04</u>	<u>8,965.77</u>	
Totals		\$ 43,665.77	
Total Wrecking Old Building			\$ 43,665.77

H. GOVERNOR'S MANSION			\$ 9,632.40
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I. MISCELLANEOUS EXPENSE ITEMS

Miscellaneous Construction Items . \$	61,511.30		
Extra items	40,429.97		
	\$101,941.27		
Credits	537.51	\$ 101,403.76	
Temporary Heating \$	31,772.24		
Credits	1,887.64	29,884.60	
New Heating Plant		230,412.45	
Maintenance—			
2nd and 3rd Sections		9,863.54	
Capitol Grounds		8,710.46	
Railroad—			
Net cash paid on			
Construction to			
Capitol Grounds \$	14,856.59		
On Capitol Grounds	12,508.96		
Cost Electric Lines	5,919.48		
	\$ 33,285.03		
Credits	19,031.36	14,253.67	
Total Cost of Operation \$	116,188.74		
Credits	1,1076.74	115,112.00	
Removal of H St. Tracks—			
Abel Const Co.		1,750.00	
Totals	\$ 511,390.48		
Total Miscellaneous Expense Items			\$ 511,390.48

J. ARCHITECTURAL EXPENSES

B. G. Goodhue	117,191.00		
B. G. Goodhue Associates	79,000.00	\$1,000.00	
Competition	27,054.48		
Thomas R. Kimball	3,268.90		
Architectural Costs—			
B. G. Goodhue \$	139,119.24		
B. G. Goodhue Assoc.	23,214.88	162,334.12	

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Meyer, Strong & Jones	17,969.60	
Jarrett-Chambers Co.	15,263.47	
Quantity Survey Co.	12,500.00	
Plans—2nd, 3rd and 4th		
Sections	5,177.08	
Foundation Tests	7,328.46	
Material Tests\$	4,987.57	
Credit	<u>15.35</u>	<u>4,972.22</u>
Totals	\$ 452,059.33	\$1,000.00
Total Architectural Expense		\$ 453,059.33
K. CAPITOL COMMISSION EXPENSES		\$ 37,825.23
L. INSPECTION EXPENSES		\$ 120,585.32
GRAND TOTAL PAID AND UNDER CONTRACT FROM JANUARY 1, 1920 TO JANUARY 1, 1935		<u>\$9,800,449.07</u>
Total Payments (to January 1, 1935) less credits	\$9,797,275.70	
Under contract (to January 1, 1935) Unpaid	<u>3,173.37</u>	
Total paid and encumbered to January 1, 1935	<u>\$9,800,449.07</u>	
Balances in Capitol Commission Fund, December 1, 1934	(Approximate)	
Balance of appropriation available for Commission to July 1, 1935	\$ 73,942.44	
Balance available for Governor's Mansion	367.00	
Balance remaining from Levy	<u>134,290.80</u>	
		<u>\$ 208,600.84</u>