



FAMILIAR to most Portlanders, because they stand in the downtown park blocks, are the statues of Abraham Lincoln and Teddy Roosevelt. Both were gifts of Dr. Henry Waldo Coe.

7-8-51

## Abraham Lincoln

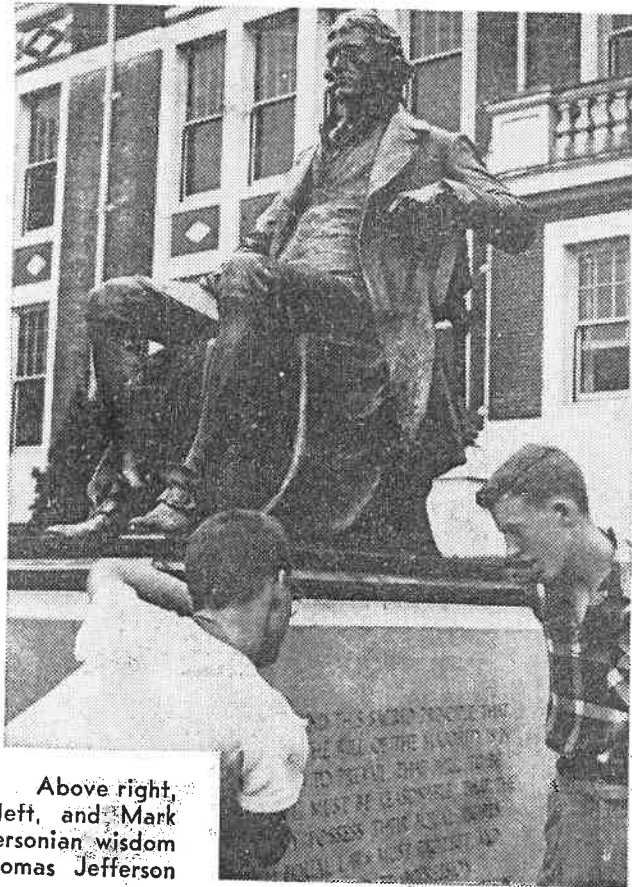
IN HIS GAUNT leanness, the great emancipator stands with bowed head, his shoulders bent under the burden of the toilsome years he struggled to perpetuate the nation and abolish slavery.

When a mantle of snow blankets his shoulders, a pathetic loneliness haunts the whole figure,

As he stands alone in the petaled dusk,  
Deepening winter across his drooping shoulders.

George Fite Waters' ten-foot bronze statue of Abraham Lincoln stands on a base of granite near the north entrance of the South Park blocks, the gift of Dr. Henry Waldo Coe to the city.

Many patriotic organizations participated in unveiling of the monument in 1928.



Above right, freshmen Bob Frieze, left, and Mark Earle read bits of Jeffersonian wisdom carved on base of Thomas Jefferson statue.

7-8-51

unveiled in 1915

## Thomas Jefferson

THE CLASS OF 1913 at Jefferson high school instigated the movement to raise funds for the bronze statue of Thomas Jefferson that now stands at the main entrance of the school.

When the task was half done, a fire broke out in the building, threatening its destruction. The heroic efforts of students, however, held the loss to a minimum. In appreciation, the school board voted to provide the other half of the monument money.

It is highly fitting that this statue, sympathetically conceived and ably executed by Sculptor Karl Bitter, should decorate the grounds of a Portland public high school. For it was under a commission from President Jefferson that the Lewis and Clark expedition set out across the continent "to find the most direct and practicable water communication across the continent."



## Benjamin Franklin

CALM DIGNITY, far-seeing wisdom and masterful approach to momentous problems are all evident in features and pose of the monumental figure. Even the simple and orderly folds of the robe contribute to the unity of effect.

Near the front entrance to Franklin high school, atop a six-foot base, towers the colossal statue of Benjamin Franklin, the school's namesake and the first United States ambassador to France.

The figure measures 14 feet in height, the head two feet from chin to hairline. More than 40 tons of light-buff Wilkeson sandstone, quarried at Tacoma, were required for the work. Two wing-style seats are cut into the base.

The approximate cost was \$10,000, the school board

supplying the sandstone, the remainder being the gift of alumni and students, supplemented by funds from the Federal Art Projects, a subsidiary of the WPA.

Dedication of the statue on May 8, 1942—in conjunction with ceremonies for that year's Rose Festival princess—realized a 22-year-old dream of a group of girl students who instigated the movement to raise funds for a Franklin monument. Several of this group were able to be present at the unveiling.

George Berry, the sculptor, spent months on the modeling, done in a work-shed erected on the grounds for the purpose, and turning out a creditable piece of sculpture. Berry's whole treatment is in complete accord with the character of the man he was portraying.

The two young cowboys playing at the statue's base are Lars Haggstrom, left, and James DeBuse.

# PORTLAND'S OUTDOOR STATUES

BY JANET MOORE

PORTLAND probably has as many outdoor statues scattered throughout its streets and parks as any city in the United States. Each of them has a story to tell, an interesting story, but unknown to most Portlanders.

Driving to and from work, our eyes glide absently over these sculptures. We take them for granted, and ignore them.

Take the statue of Sacajawea on today's cover, for instance. It is one of a few statues of women in the entire world. This particular monument was erected to the memory of the outstanding Indian woman by the women of the United States.

Sacajawea is one of ten women proposed for the Hall of Fame by New York university. Stolen as a child from the Shoshones by a rival tribe, she was sold to a French-Canadian whom she later married by Indian rites. With her husband as an interpreter she led the Lewis and Clark expedition from the Dakotas, through the Indian territory and on to their exploration of Oregon.

All of Portland's statues have similar colorful backgrounds, and these will be described on these pages today, and in subsequent issues of The Sunday Oregonian magazine section.

7-8-51

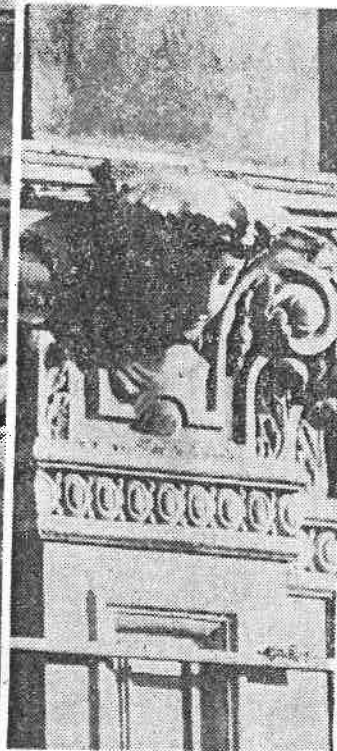




**DEVILISH LEER** goes with this building decoration, still discernible near Skidmore Fountain Plaza. It's one of many still marking old homes buildings of late 1800s, to be found in and around Portland.



**INDIAN'S** stoic face features facade of ancient building located at 818 SW First Ave.



**REVERIE** seems mood of downturned iron column ornament near SW Salmon St. and Front Ave.



**STEADY STARE** is what you meet in Liberty-like stone image located along SW Front Ave.



**SHADOW**, delicately-wrought head with wooden "permanent" features home entry arch figure.



**DAUGHTER** of original owner had stone likeness preserved atop arch at 3908 SE Taggart St. home.

## Faces Of Portland In Transition

Portland is at the crossroads. A battle is taking place in town that is every bit as exciting—and in a way as pitiful—as Custer's last stand. It's a battle, moreover, that very few realize is going on . . . but every day word comes back from the front of a victory or defeat.

When it's a victory, chills of excitement run up and down one's spine, for nothing is more heartening to hear than news that a group of interested people have gathered together to preserve some memento of the city's past; or that one person has realized his goal, in returning to some old home, a vestige or two of its former grandeur.

Symbolic emblems of the camp suffering the greatest number of casualties are the faces shown on this page. As adornments they were kicked out long ago by the official pendulum of architecture which favors abstract wall murals of mosaic or brass, and the trend to have "art"—if any—indoors rather than out.

Maybe, some day, the pendulum will swing the other way . . . While we're waiting to see which direction it will go and how far, there is still a bit of history to see in the faces of the remaining brave warriors and maidens.

Most faces have been where they are for more than a half-century. We once thought they were here to stay, whereas we are here only a short time. We now see that many of them have disappeared.

There's little enough time to look at our own faces these days; or even the faces of our friends . . . we are all so busy rushing when we're in the streets.

But these are faces that bear seeing!

Classic cast—jesters, caricatures, household gods and goddesses, primitive emblems of civic and individual ardor, crowning doorways, supporting window sills—they are sometimes anonymous, sometimes personal. Built of stone or wood, aging has been a blessing, for they grow old in a way that only enhances their character and majesty . . . Will we survive as well?

The Parking Lot expands its boundaries, they stand out more defiantly than ever . . . not as simple-minded leftovers of the Gay Nineties but as avenging angels. Glass and enlightened mass have taken their toll; but those that remain remind us of something perhaps missing from the city's perfect new architecture.

When they are gone, the question bears asking as to whose loss it will be . . .

It will be our loss, for these faces are inanimate . . . they don't care unless we do.

—Andy Rocchia

## Mary, Our Mother

AT NIGHT, lit by floodlights and neon base, the statue of Mary, Our Mother, towers as a beacon, visible for miles.

This heroic statue is located on the upper level of the Sanctuary of Our Sorrowful Mother on Sandy boulevard, atop a 200-foot cliff and set on a 30-foot pedestal.

The statue, 8½ feet high, was designed and executed by Professor Guiseppe Cassioli of Florence, Italy. An original conception, it was sculptured without model and typifies Mary at the foot of the cross, witnessing the agony of her son, at the moment He spoke to John: "Behold, thy mother,"

The beautifully wrought folds of the garments and the restrained agony of the

face bespeak the master hand of its creator.

The statute was fashioned in Florence and blessed by the pope in Rome before being shipped overseas. Art critics deem it the masterpiece of Cassioli, known abroad as the modern "Leonardo." He also designed and executed the bronze doors of the Cathedral of Florence, acclaimed for 50 years as one of the outstanding art attributes of Europe.

Mary, Our Mother, one of several notable sanctuary bronzes, stands directly above the grotto, completing a scene of grandeur and emotional power. The statue, honoring all motherhood, is the gift of the Catholic Daughters of America, numbering more than 200,000 members. The unveiling took place in August, 1933.

—Photos by Allan deLay and Carl Vermilya

CASSIOLI, known in Florence, Italy, as the modern Leonardo, sculptured the statue of Mary, Our Mother, at left, for Portland's Sanctuary of Our Sorrowful Mother. Spanish-American war heroes were immortalized in Portland's Soldiers' monument, right.



# CITY OF PORTLAND, OREGON

## DEPARTMENT OF FINANCE

ORMOND R. BEAN, COMMISSIONER

May 25, 1964

Dear Alex:

In your opinion can the funds or interest on the funds in the Monument Fund Second Oregon Regiment (Ordinance No. 91420) be used to clean up the Second Oregon burial plot in Riverview Cemetery?

An ordinance was passed recently to allow \$100 for cleaning the monument on Fourth Street across from the Court House. Mr. Green, At 8-1098, got this permission through via the Mayor. When it came to our attention, we told them that the Park Bureau had been cleaning it every ~~2 years or two, as needed,~~ ~~at no cost to the fund.~~ Now Mr. Green wants to know if the money could be used at the plot in Riverview Cemetery.

Very truly yours,

Commissioner of Finance

P.S. Mr. Green now has a bid of \$35 for the Fourth Street statue.

Buckley says it takes 3 men a day to clean both statues in the Plaza block east of the Court House. They take the steam cleaning equipment with them. He figures it costs approximately \$75 to do the job.

Mr. Green says he has a bid of \$35 to clean the statue and wonders if he can use the balance of the \$100 the Mayor said he could have for the Second Oregon burial plot in Riverview Cemetery.

The Ordinance setting up the fund definitely states the money is to be used only for the statues in the Plaza block.

Shall I call Green and tell him this? Also, shall I tell him to go ahead with his \$35 estimate under the supervision of the parks or just say that the parks will do it without charge. Should we ask



~~for money from the fund in the future to re-imburse the Park Bureau?~~

George Washington Statue

57th & Sandy Blvd. Masonic Temple

August 13, 1924  
Council Cal. 6692-1

Communication from Dr. Henry Waldo Coe offering to the City of Portland as a gift statues of Joan of Arc and George Washington. Referred to Finance.

Aug. 20, 1924  
C.C. 6928  
C.C. 6929  
C.C. 6929-1

Communication, Ruth Montague, relative to sites. On the table.  
Communication, Geo. P. Dekum, " " On the table.  
Communication, Geo. Rossman " " On the table.

C.C. 7066

Report of Finance Commissioner on communication of Dr. H.W.Coe presenting two statues to the City, recommending said matter be referred to the Art Commission. (See Ord. 44080, creating Art Commission and defining duties.) Adopted.

Calendars 6928, 6929, and 6929-1 taken from the table, given Cal. Nos. 7067, 7068 and 7069 and referred to the Art Commission.

August 27, 1924  
Cal. 7136

Communication, Jas. J. Sayre re statues Ref. to Finance

Cal. 7272

Art Commission asks for 30 days extension of time in addition to the ten days allowed by ordinance, to discuss several proposed sites. Ref. to Finance

Oct. 2nd, 1924  
C.C. 8815

Communication from Mary E. Wortman in re placing statues. Ref. to Finance

Nov. 5th, 1924

Communication from Mable E. Walton re site for Joan D' Arc. Ref. to Fin.

Dec. 24th, 1924  
C.C. 10571

Communication from Art Commission in re site for Joan D'Arc. Referred to Finance

Dec. 31, 1924  
C.C. 10616

Report of the Art Commission on location of Statue of Jeanne D'Arc, recommending that same be placed on file and that the said statue be placed on the circle platted as Block "A", Laurelhurst.

See Ordinance 53183 Passed Sept. 21st, 1927, waiving certain provisions of Dr. Coe's will.

# Indian Sculpture

By JOE BIANCO

Automotive Editor, The Oregonian

In a setting, to a degree untouched from the day the white man first came, stands a statue of a proud undaunted Indian chief and his tribesman.

They look to the east, past Rocky Butte in the direction of the coming white men of whose existence they had never a hint.

The pride of the Indian race is reflected in this magnificent cast of bronze which stands along a driveway in the northside of Washington Park. Because of its off-the-beaten-track location it escapes the notice of many park visitors, a regrettable loss.

The work was executed by Hermon A. MacNeil, a sculptor who was described as a master on the subject of Indians. The chieftain is Chief Multnomah of the Multnomah Indian tribe. MacNeil went to the Indians



of the Northwest tribes and to the Moquis and Zunis of the Southwest to capture the feeling and expression portrayed so vividly in this monument entitled, "The Coming of the White Man."

The statue was presented to Portland in 1904 by the heirs of David P. Thompson. In accepting the statue for the city at the time, Mayor Williams said: "These two lifelike bronze figures represent not the Indians of poetry and romance, but real Indians as they were when the star of the empire on its western course first burst upon their startled vision."



## Coming of the White Man

ALL THE PRIDE of the Indian race stamps the features of the chieftain; all the astonishment of youth, the younger figure. Facing eastward, the eyes of the two look down upon the route caravans of ox teams trudged bringing settlers to the Oregon country, a terrific experience for the proud aborigines of our land.

All this has been cast in bronze in the "Coming of the White Man," one of Portland's finer statues, which stands high along the driveway to the right in Washington park.

Like Sacajawea, the bronze figures stand on a block of rough-hewn native stone. A polished section of the base bears the inscription: "Dedicated to the city of Portland by the Family of David Thompson,"

(donors of the Elk fountain). The chieftain is Chief Multnomah of the Multnomah Indian tribe.

The sculptor, Hermon A. MacNeil, attracted by the esthetic possibilities of Indian life, had made several trips west to visit Northwest reservations. Hence he was admirably equipped to execute this fine conception of Indian experience and character.

Located off the usual route through the park, the "Coming of the White Man" too often escapes the notice of Portlanders and visitors alike, a regrettable loss. The statue was placed in 1904.

Small boy at lower right should not be confused with statue. He's Tommy Carey of Dallas, Or.



59/18/68

# What Is Story Behind Portland's Heroic Statues?



**THIRD BRONZE** statue given city by Dr. Henry Waldo Coe was that of Joan of Arc. Since 1925, Maid of Orleans has been poised to ride into battle from Coe Circle in center of intersection of NE 39th and Glisan.

By **STEPHEN NICHOLLS**  
Journal Special Writer

It was a clear, warm afternoon on Aug. 15, 1922. Citizens were gathered for the ground breaking ceremonies. They had come to see Vice President Calvin Coolidge break ground for a statue in the South Park Blocks. This was the statue of Theodore Roosevelt, which was to be the first of four which would maintain a silent vigil over the city.

The statues were a part of one man's dream to give Portland memorials to great individuals in history. The man was Dr. Henry Waldo Coe. His dream took the

started a practice in Mandan, N.D. He was later to become mayor of that town.

It was also in Mandan that Coe was to form a lasting and personal friendship with his hunting partner, cowboy Theodore Roosevelt, who had come west for his health.

While in that state Dr. Coe served as a representative to the state legislature and later he became the president of the state medical society.

He soon became impatient with the slow progress of the area; so in 1891, with his wife and three sons — George, Wayne, and Earl—

launch the Bull Moose Party.

**AS A MEMBER** of the Sons of the American Revolution, Dr. Coe developed a fondness for statuary relating to history and its individuals, and after the death of his friend Theodore Roosevelt in 1919, Coe commissioned a statue in his honor to be placed in Portland.

Coe contracted A. Phimister Proctor, an American sculptor who had studied in Paris under Rodin, to do the work.

The statue, completed at a cost of over \$40,000 depicts Roosevelt in his Rough Rider uniform astride a cavalry mount preparing to make his long-famed charge up San Juan Hill in 1899.

The day of its dedication was a Portland holiday, for most of the people in the city came to the South Park Blocks to watch Gen. John J. Pershing unveil the statue on the site that was prepared by Vice President Coolidge two months before. Many of T.R.'s family, including his widow, were present.

**IN 1920**, at the age of 63, Dr. Coe retired from his practice so that he could extensively travel throughout the world.

While touring France, Coe became fascinated with a statue of St. Joan de Arc that had been cast by the noted French sculptor Frie-met, and erected in the Rue de Rivoli courtyard in Paris.

The doctor felt that Portlanders should have something more like this to grace their city, so he commissioned the F. Barbedienne Foundry of Paris to construct the replica.

The statue of the Maid of Orleans was presented to the city May 31, 1925, and while waiting for a location she stood on her head in a crate on the docks of Portland for a month.

**JOAN**, clad in a coat of mail and armor, carrying her symbolic white banner as she rides into battle, was unveiled by Major-Gen. Ulysses Grant Alexander and dedicated to the American doughboy who fought closely with the French during World War I.

At her dedication, Joan was erected in a small city block now known as Coe Circle in the middle of the intersection of NE 39th and Glisan.

In 1927 Coe added another statue to the collection, and



**THIS STRIKING** picture of Lincoln statue in South Park Blocks was taken by amateur photographer Carl H. Mett more than 30 years ago.

River to Portland for burial. Henry Coe had died at the age of 70 in Southern Cali-

Waters first suggested portraying Lincoln as a young man but the people



forms of Theodore Roosevelt, Abraham Lincoln, Joan of Arc and George Washington.

Few residents of the city who stroll the Park Blocks and sit on the benches in the shadows of Abe and T.R. probably remember Henry Coe; the young ones probably never heard of him, though his name is on the base of each statue.

"Yeah I've seen that name up there for over 30 years since I've been here," said one 75-year-old man. "Always figured him to be the guy who made the thing."

#### WHO WAS Dr. Coe?

Henry Coe was born in Waupun, Wis., in 1857, the son of a Union Army, Civil War physician.

In 1880, Coe received his medical degree from the University of Michigan and with his bride, Viola May, who was also an M.D., he

he headed for the Pacific Northwest.

**IN OREGON**, Coe specialized in mental illness and to treat it he founded the Morningside Hospital in Portland, where he served on the board of directors for 30 years.

In 1905, Multnomah County voters sent the doctor to the Oregon State Senate.

Although Dr. Coe had acquired a comfortable income from his successful practice, his fortune was made from his many business ventures. The doctor's political life did not end in the Oregon Senate. He later served as delegate to four Republican National Conventions.

During the Republican Convention of 1912, Coe joined Roosevelt's Progressive movement and was one of the group which stormed out of the convention hall to

for more than 40 years, with a proud look of confidence in a young nation which he had helped to bring into the world, George Washington has stood on the corner of NE 57th and Sandy.

Dr. Coe first saw the statue in the studio of Pompeo Coppini in New York and was so impressed by it that after he bought the bronze figure, he made a deal with Coppini insuring that no replica of it be made. Before it was shipped to Portland, the Washington statue was exhibited at the Philadelphia Sesquicentennial Exposition of 1926.

**THE STATUE** is the only one of its kind in the world today.

George was dedicated in Portland on July 4, 1927, and was unveiled by Dr. Coe's namesake grandson.

The ceremonies took place on the same day that the body of Dr. Coe was coming by steamer up the Columbia

fornia, where he had earlier gone for his health. But before his death, he had arranged for one final gift to the city.

The Great Emancipator now stands with his head bowed, a look of sadness on his face, and the weight of a torn nation on his shoulders—Lincoln, as he appeared at Gettysburg.

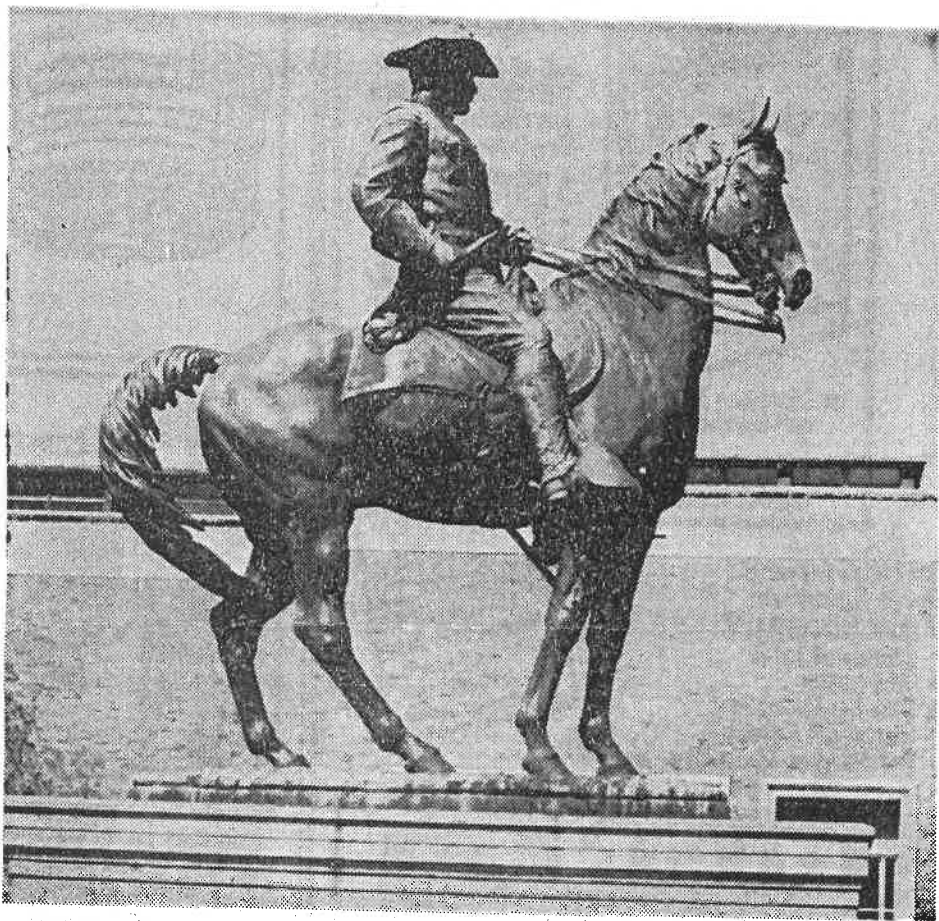
**DR. COE** had commissioned sculptor George Fite Waters in 1926 to do the work. Waters conducted extensive research into Lincoln's background to learn as much about his appearance and character as possible.

wanted a likeness more familiar to them, much as the former president appeared on a \$5 bill.

On Oct. 5, 1928, the bronze Abraham Lincoln was dedicated during a simple ceremony in the South Park Blocks.

One day, recently, an elderly lady coming up the Park Blocks walk was heard to say: "If all young boys would come and study that face, I think we would have nothing to worry about in the future."

And there probably is the greatest memorial that Dr. Coe could ever ask for himself.



**BRONZE** of Rough Rider Theodore Roosevelt is first of four statues presented Portland by Dr. Henry Waldo Coe. Its placement in South Park Blocks brought person-

al participation of then Vice President Calvin Coolidge and Gen. John J. Pershing. Dr. Coe was friend of Theodore Roosevelt.



**STATUE** of George Washington stands at corner of NE 57th and Sandy. It was placed there in 1927 and is work of Pompeo Coppini. It is an original and reportedly never copied.

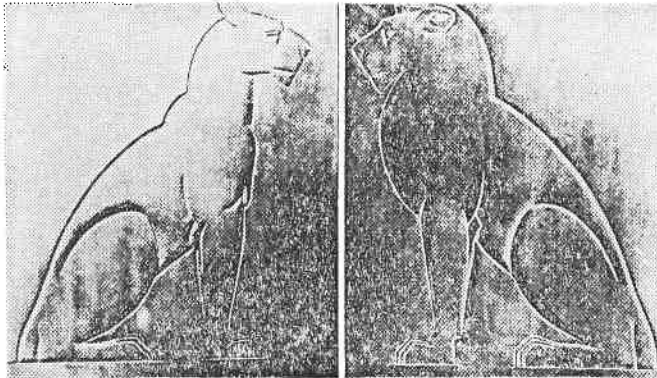
59/18/68

# Death Takes Noted Sculptor

By CATHERINE JONES

Staff Writer, The Oregonian

Death of the sculptor Gabriel Lavare was learned by Portland friends last week. The artist who worked for



LION AND LIONESS BY LAVARE

many years in this city had returned to his native San Francisco where, until he became blind five years ago, he had been working on commissions.

Both California and Oregon are richer for the work of this man who was sculptor, painter and musician. In Portland his low relief Lion and Lioness welcome visitors to the Salmon Street entrance of Washington Park and his marble panels in the foyer of the Main Street entrance to the NW Sixth Avenue and Main Street U.S. Post office are this city's memorial to the World War I dead.

Symbols of Oregon's major industries are seen in carved wood panels in the old United Airlines building at Portland International Airport. In the dining room of the Pilot Butte Hotel in Bend a handsome mural has long witnessed the artist's interest in Northwest forests and the thoroughness with which he researched the subject matter of his commissions.

Many of Portland's homes reflect Lavare's love of nature in carved wood decorative detail of doors and mantels. His plaque, Pioneer Mother Reading, is a fine detail in the Oregon State Library, Salem.

These are but a few of the works which have kept the memory of this sculptor fresh in Oregon.

In California, until blindness interfered, Lavare had enhanced his reputation with such commissions as the Stations of the Cross for St. Agnes Church, a fountain for St. Francis Woods residential area and others of a liturgical nature.

In Oregon Lavare had worked closely with area architects and won highest honors from the American Institute of Architects for his fine craftsmanship in sculpture and design. Prior to his death the artist had turned to writing as an outlet for his creative expression.

His only survivors are the sculptures he completed.

## Landmark Bureau Proposed

Establishment of a city bureau of landmarks and monuments to keep tab on condition of Portland's historical and cultural treasures was proposed Wednesday to the City Council.

The plea came from Francis J. Murnane of 1527 SW Columbia St., longshoreman and former member of the Portland Art Commission. Murnane has, over the years, prodded the city into restoration of a number of relics, including the Simon Benson drinking fountains and the old street car monument in Council Crest Park.

**MURNANE SAID** the bureau should include three members of the City Council. They would take an inventory of all monuments and relics in the city, keep a file of historical material on them and direct regular checkups and repairs.

Long a critic of what he calls "minor bureaucrats in the Park Bureau," Murnane said establishment of a 3-man, top level bureau would help keep statues, fountains and other public monuments in better shape.

Spurring his latest plea is the current condition of the Lewis and Clark monument at the entrance to Washington Park. It is a concrete block bearing bronze seals of the four states once part of the Oregon territory. It was begun in 1904 and dedicated in 1908.

**"IT HAS BEEN** visited by dastardly vandals who have used spray paint on it," he told the City Council. "Bricks have been pulled out around its base and thrown at the seals. The sad condition of it probably inspires further vandalism."

He said that both the Lewis and Clark monument and the Sacajawea statue inside the park are so defaced that he has seen tourists change their minds about taking pictures of their children posed beside the monuments.

Night illumination of monuments would help discourage vandalism, he said.

"These are historic and cultural treasures that belong to all of us, and they should be kept in first class condition," Murnane asserted. "These monuments represent all of us. They are worth preserving and saving for future generations."

**MURNANE OFFERED** to turn over to a bureau of landmarks all his files and photographs, accumulated over the years in his drive for preservation of historic relics.

Mayor Terry D. Schrunk referred the matter of cleaning up and repairing the Washington Park monuments to City Commissioner Francis J. Ivancie, who is in charge of parks.

2-21-68

Press N. East

# Four Valuable Statues Given City By One Man

Four of Portland's most distinguished and valuable statues were given to the city by one man, Dr. Henry Waldo Coe.

The first gift was a figure of Theodore Roosevelt dressed as a colonel in a Roughrider regiment seated astride a spirited horse. The statue is 18 feet tall above the base and stands in the South Park Blocks, flanked by the Art Museum on one side and the Oregon Historical Center on the other. It was dedicated on Nov. 11, 1922.

The second gift was a statue of Joan of Arc, Maid of Orleans, 1412-1431. It stands in Coe Circle, NE 39th and Glisan. It is a replica of one in Paris done by Emanuel Fremiet and was dedicated in 1924 in honor of U.S. Doughboys.

In May 1967 there was some talk of moving the statue and removing the Coe Circle island because traffic engineers claimed the intersection was one of the 10 most dangerous in the city.

After a neighborhood uproar, nothing was done.

The third gift was a monument of George Washington which stands at NE 57th and Sandy Blvd. It was dedicated on July 4, 1927. On that same day the body of Dr. Coe was coming up the Columbia by steamer for burial. He had died in California where he had gone for his health.

The sculptor was Pompei Coppini. Dr. Coe was so impressed by the work that he made an agreement with Coppini that no replicas should be made. Portland's monument of Washington is the only one of its kind.

The fourth statue given by Dr. Coe is that of Abraham Lincoln situated in the South Park blocks. It was done by George Fite Waters. It was offered in 1924 and commissioned in 1926 but not dedicated until Oct. 5, 1928 after Dr. Coe's death.

Dr. Coe was a physician who specialized in mental disorders. He came to Portland in 1891 and became a professor at Willamette University. He later founded Morningside Hospital and had a contract with Alaska to care for the insane.

Before coming to Portland Dr. Coe practiced for a time in North Dakota but left because of the unsettled conditions in the territory.

It was in North Dakota that Dr. Coe met and became a friend and great admirer of Theodore Roosevelt who had come to the territory to build his health.

Dr. Coe was also a friend of Calvin Coolidge, who as Vice President came to Portland for the groundbreaking of the Roosevelt statue three months before the work was unveiled.

Coolidge later as President sent dedicatory remarks for the unveiling of the Joan of Arc statue.

The Roosevelt work done by sculptor A. Phimister Proctor for \$40,000 has also suffered some precarious times.

Once it was suggested that it trade locations with the Skidmore Maidens Fountain because it had become blighted. The maidens were later cleaned up.

In 1929 the Progressive Businessmen Club commissioned sculptor Pompei Coppini to do a bas relief of Dr. Coe, to be placed on a commemorative bench on the north side of Coe Circle.

It has since been removed because during World War II it became badly damaged by automobiles crashing into it.



THEODORE ROOSEVELT done by sculptor A. Phimister Proctor cost \$40,000. It stands in South Park Blocks where it was dedicated in 1922. DAR has pledged to keep the statue in repair.



JOAN OF ARC, replica of one in Paris done by sculptor Emanuel Fremiet, stands in Coe Circle, NE 39th and Glisan. It was dedicated in 1924 to honor U.S. Doughboys.



ABRAHAM LINCOLN done by George Fite Waters stands on South Park Blocks.





DRAMATIC rear view of famed Oregonian editor, Harvey Scott, captures spirit of molder of "opinion in Oregon and the nation." Bronze likeness was erected in 1933.

# Ignored Statues Recall Pioneer Era, Colorful Events In Oregon Country

By JOHN PAINTER JR.

Staff Writer, The Oregonian

And

FRANK STERRETT

Chief Photographer, The Oregonian

Statue-watching is apparently a dead art. At least in Portland.

This is sad, too, for the city of Roses has more than its share of impressive statuary, monuments and works of art to be appreciated.

The city boasts more than 46 works on public display. Those range from cast bronze doors to totem poles

to wall murals to statuary.

Unfortunately, the city's attitude toward such things as statues is underlined by the lack of information about them.

"Harvey Scott," pointing his bronze arm dramatically westward from the summit of Mt. Tabor, gives no hint of his sculptor who turns out to be none other than Gutzon Borglum, the renowned artist who carved the world famous monument to great American presidents at Mt. Rushmore, S.D. Scott was cast the base of the statue says, at the Kunst Foundry. Its location is unknown.

Then there is "Jeanne D'Arc" at NE 39th Avenue and Glisan Street. She's a memorial to the U.S. Doughboy of World War I, but you wouldn't know it by looking at her.

And she is a replica of the equestrian statue unveiled one frigid day in February, 1880, on the Rue de Rivoli in Paris. The same sculptor, Emmanuel Fremiet, did both Portland's and Paris' statues. Jeanne is foreign all the way, having been cast by the "fondeur" F. Barbedienne in Paris.

No one visiting the Sanctuary of Our Sorrowful Mother (the Grotto) on NE 85th Avenue Sandy Boulevard can tell that the "Pieta" over the outdoor altar was copied from the original by Michelangelo. It is considered one of the finest ever made. It was done, investigation shows, in Pietra Santa, Italy, which is midway between Pisa and Leghorn at the base of the Carrara Mountains, from whose white marble the work is carved.

There are lots of things

Portlanders don't know about their art works. All but the oldest city residents have forgotten the dilemma over where to put Harvey Scott. Or that the "Elk Fountain" at SW Main street between 3rd and 4th Avenues was originally donated to the city by David P. Thompson as a watering place for dogs, horses and humans.

Even The Oregonian has been confused occasionally by Portland statuary.

Old clippings attribute the bronze "Rebecca at the Well" statue in the Shemanski Fountain to Avard Fairbanks, one-time dean of applied arts at the University of Oregon. Tain't so, though. Sculptor Oliver L. Barrett really did the job and signed the base of the maid to prove it.

Too, who remembers the big "statue-switch" discussion in City Hall a number of years ago? The proposed juggle would have sent Teddy Roosevelt galloping off from the SW Park block to his school in north Portland. The then blighted Skidmore Fountain at SW 1st Avenue and Ankeny Street would have replaced the Rough Rider in the park. It all came to naught, however.

And probably nobody except Portland's few statue fans knows that one of the Indians in the statue "Coming of the White Man" in Washington Park is none other than Chief Multnomah of the Multnomah Indian Tribe, from which a county and a waterfall take their name.

It's too bad more people aren't statue fans. It's a good way to revisit Portland's colorful past.

And it's free.



HEROIC BRONZE statue of Jeanne D'Arc was replica of one in Paris, is dedicated to U.S. World War I Doughboy. Its date is 1924.



BRONZE Thomas Jefferson statue was donated by alumni, students, school board in 1915. Sculptor was Karl Bitter. It was cast in New York, sits before Jefferson High School.

PORTLAND sculptor Manuel Izquierdo stands by sheet steel statue of "Running Man" in his studio. City boasts several good sculptors.

LABEREE FOUNTAIN "Woman." although in 1956, it is of sheet steel.



# Ignored Statues Recall Pioneer Era, Colorful Events In Oregon Country

By JOHN PAINTER JR.  
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And  
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Chief Photographer, The Oregonian

Statue-watching is apparently a dead art. At least in Portland.

This is sad, too, for the city of Roses has more than its share of impressive statuary, monuments and works of art to be appreciated.

The city boasts more than 46 works on public display. Those range from cast bronze doors to totem poles

to wall murals to statuary.

Unfortunately, the city's attitude toward such things as statues is underlined by the lack of information about them.

"Harvey Scott," pointing his bronze arm dramatically westward from the summit of Mt. Tabor, gives no hint of his sculptor who turns out to be none other than Gutzon Borglum, the renowned artist who carved the world famous monument to great American presidents at Mt. Rushmore, S.D. Scott was cast the base of the statue says, at the Kunst Foundry. Its location is unknown.

Then there is "Jeanne D'Arc" at NE 39th Avenue and Glisan Street. She's a memorial to the U.S. Doughboy of World War I, but you wouldn't know it by looking at her.

And she is a replica of the equestrian statue unveiled one frigid day in February, 1880, on the Rue de Rivoli in Paris. The same sculptor, Emmanuel Fremiet, did both Portland's and Paris' statues. Jeanne is foreign all the way, having been cast by the "fondeur" F. Barbedienne in Paris.

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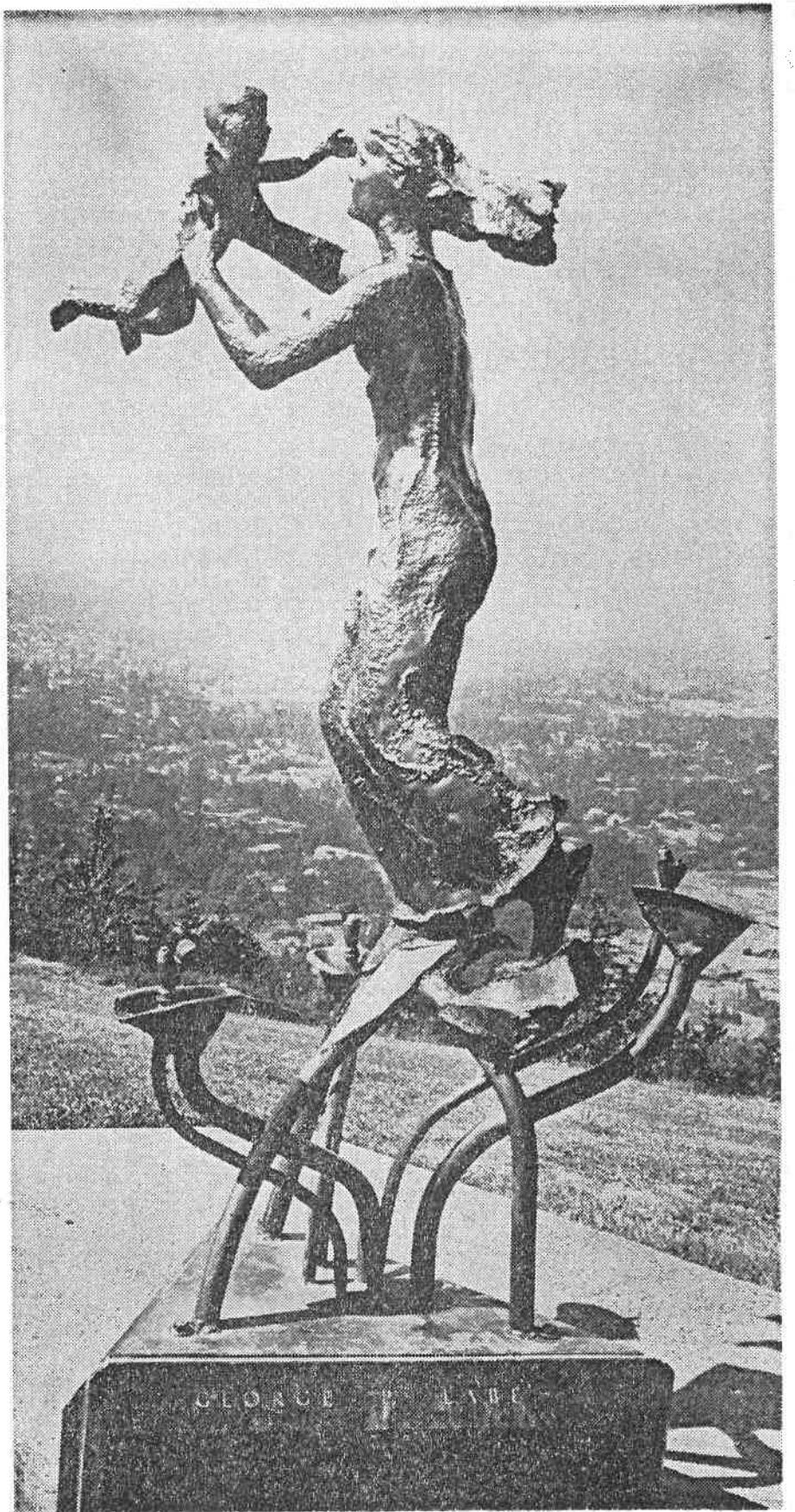
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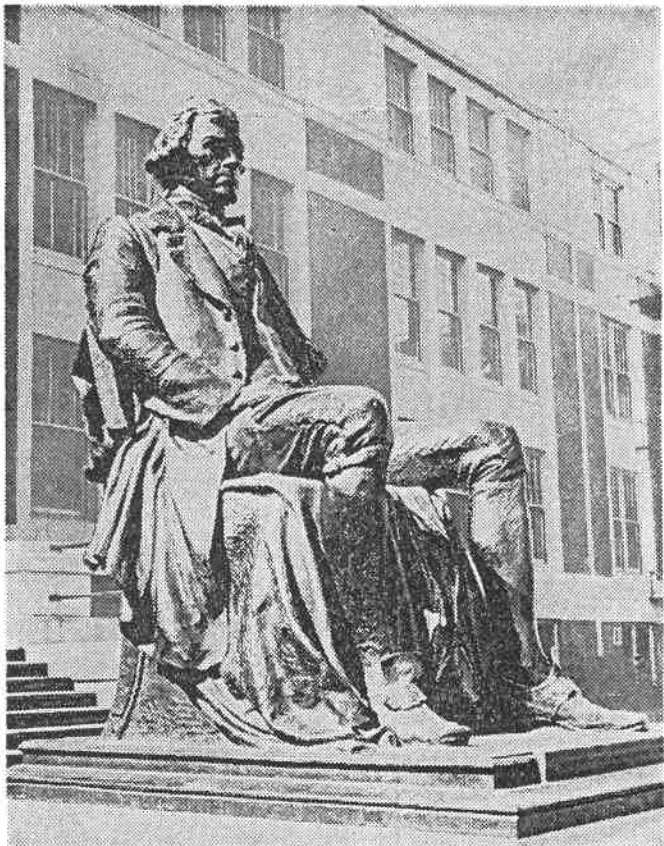
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LABEREE FOUNTAIN atop Council Crest is commonly called "Pioneer Woman," although sculptor Frederick Littman says it depicts "Joy." Erected in 1956, it is of sheet bronze. It cost \$6,000.



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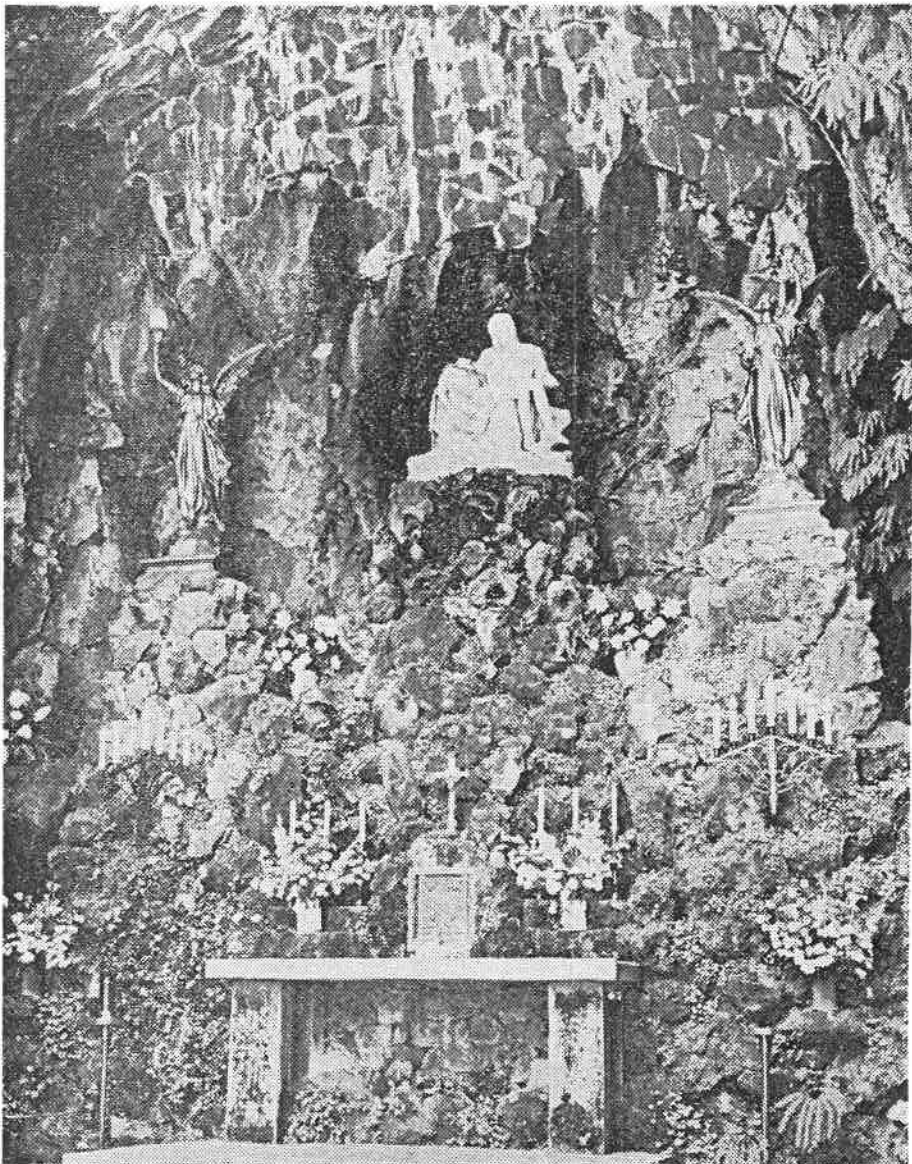


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**MARBLE PIETA** at the Grotto was carved in Pietra Santa, Italy, in the studio of Luigi Eredi by Joseph Picirilli. It is copy of original by Michelangelo in Carrara Marble. It was erected in 1945 at Sanctuary of Our Sorrowful Mother.



**BRONZE GROUP** heroic, Coming of the White Man, was 1904 gift to city of David P. Thompson estate. A. Herman MacNeil was sculptor and it was cast by Bureau Brothers Foundry in Los Angeles. Statue is often missed by visitors to Portland's Washington Park.



**"REBECCA AT THE WELL"** statue in Shemanski Fountain is graced by two young lovelies, Vada Robertson (left) and Leala Lepper. Oliver L. Barrett did statue while Carl Linde fashioned Oregon sandstone base in 1927. The fountain is located at the foot of the SW Park blocks.