

**CITY OF WALLA WALLA ARTS COMMISSION AGENDA**

**Wednesday, November 4, 2020 – 10:00 AM**

**Virtual Zoom Meeting**

**15 N 3<sup>rd</sup> Ave**

**1. CALL TO ORDER**

**2. APPROVAL OF MINUTES**

- a. October 7, 2020 minutes

**3. ACTIVE BUSINESS**

- a. Deaccession of Public Art
  - Recommendation to City Council on proposed code amendments to Chapter 2.42
  - Recommendation to City Council regarding the Marcus Whitman Statue
- b. City Flag Project
  - Update on Status of this Project – Lindsay Tebeck

*Public comments will be taken on each active business item.*

**4. STAFF UPDATE**

**5. ADJOURNMENT**

To join Zoom Meeting:

<https://us02web.zoom.us/j/85918094860>

Meeting ID: 859 1809 4860

One tap mobile – 1(253) 215-8782

Persons who need auxiliary aids for effective communication are encouraged to make their needs and preferences known to the City of Walla Walla Support Services Department three business days prior to the meeting date so arrangements can be made.

The City of Walla Walla Arts Commission is a seven-member advisory body that provides recommendations to the Walla Walla City Council on matters related to arts within the community. Arts Commissioners are appointed by City Council.

Actions taken by the Arts Commission are not final decisions; they are in the form of recommendations to the City Council who must ultimately make the final decision.

ARTS COMMISSION ADVISORY COMMITTEE MEETING

Minutes

October 7, 2020

*Virtual Zoom Meeting*



**Present:** Linda Scott, Douglas Carlsen, Tia Kramer, Lindsay Tebeck, Hannah Bartman  
**Absent:** Katy Rizzuti  
**Council Liaison:** Tom Scribner  
**Staff Liaison:** Elizabeth Chamberlain, Deputy City Manager  
**Staff support:** Rikki Gwinn

**Call to order:** The meeting was called to order at 11:02 am

- I. **Approval of Minutes** – Tia Kramer noted that Professor Libby Miller’s title should be denoted in the September minutes. Doug Carlsen moved to accept the minutes with the requested change; seconded by Tia. *Motion carried.*
- II. **Deaccession of Public Art Policy Discussion** – Substantial discussion was held during the meeting regarding suggested code amendment changes. Considering the public comments, the Commission chose to table the changes and hold a longer meeting in November to address items included, but not limited to the following:
  - a. *Adding a specific time frame into the language for the review process.*
  - b. *Documentation procedures for opposition of the art piece.*
  - c. *Comparing Walla Walla’s process to like-sized communities.*
  - d. *Notification to artist or appropriate representative regarding the item is under review.*Staff will prepare updated documents to disperse with the November agenda. These items will include further examples of policies for discussion. Commission members are asked to contact Rikki Gwinn with their preferred extended meeting times for November. The November meeting may also include discussion and potentially a recommendation to the City Council regarding the Marcus Whitman Statue.
- III. **City Flag Project** – Lindsay Tebeck reported that the City’s Children’s Librarian, Liz George, is working on outreach for the area youth and will be sharing a video regarding City flags. Additionally, staff is working on uploading all entries to an electronic database for commission review.

The meeting was adjourned at 12:00 pm

**Next Regular Meeting Date**  
**November 4, 2020**  
**11:00 am**  
**Location: Virtual**



## MEMORANDUM

**TO:** Arts Commission

**FROM:** Elizabeth Chamberlain, AICP, Deputy City Manager

**DATE:** November 2, 2020

**RE:** Deaccessioning Public Art

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At the October 7, 2020 Arts Commission meeting, the Commission requested modifications to the proposed code amendments to Walla Walla Municipal Code Chapter 2.42. Staff has made those changes (page 3) by removing the previous edits to sub-section "g" and returning to the original code language.

Staff recommends that the Arts Commission recommend to the City Council adoption of the proposed code amendments.

- *Suggested motion: Move to recommend approval to the City Council the proposed code changes to Walla Walla Municipal Code Chapter 2.42.*

Attachments:

- A. Proposed amendments to WWMC Chapter 2.42, version 3

**Chapter 2.42**  
**ARTS COLLECTION MANAGEMENT**

**Sections:**

- 2.42.010 Acquisition of public art.**
- 2.42.020 Display and siting works of art.**
- 2.42.030 Documentation and conservation of works of art.**
- 2.42.040 Deaccessioning works of art.**
- 2.42.050 Administrative procedures.**

**2.42.010 Acquisition of public art.**

A. Objective. To establish policies and guidelines for adding works of art to the city's collection of public art.

B. Definitions.

1. "Acquisitions" means the procurement of works of art through open competition, limited competition, invitation, donation, loan, direct purchase, or any other means.
2. "Works of art" means all forms of original, visual, and tactile art.
3. "City" means the city of Walla Walla, Washington.

C. Policies.

1. The city shall acquire and display public art work for the benefit and enjoyment of its citizens.
2. Public art differs from art intended for private enjoyment, in that it must speak, in a significant way, to a larger portion of the population. Public art is a gesture to the public and, as such, should provide a generous benefit. Public art should bring meaning to public spaces and make them more enjoyable.
3. Public art is founded in the freedoms of thought and creative expression. It should reflect the diversity and richness of the community. Public art need not be bland or safe. It should spark interaction and stimulate discussion among community members.
4. The city shall acquire art that is of the highest quality and that is consistent with the policies adopted by the city.
5. The acquisition process shall encourage the creation of many types of art works.
6. Selection procedures shall encourage open public discussion to ensure that all concerned parties are involved in the process, including the city through the city council and receiving department, the general public, the business community and the arts community.
7. Whenever appropriate, selection procedures shall encourage collaboration between artists and design professionals including architects, landscape architects, project managers and engineers.
8. Selection procedures shall establish specific criteria for the acceptance of gifts or the long term loan of art to the city. Generally, gifts shall be accepted without restrictions as to future use or disposition.
9. Acquisition of an art work implies that it will become of value to part of the city collection, that it will be thoughtfully sited or displayed and that it will be properly maintained.
10. The city shall establish and maintain complete records that include documents transferring title, artists contracts, reports, invoices, and other pertinent material.
11. Works of art shall be acquired without legal restrictions about use and disposition, except with respect to copyrights or other specifically defined rights as part of the contract negotiated with the artist.

12. The liability associated with ownership of public works of art shall be covered under the city's applicable insurance programs.

13. In addition, acquired works of art shall:

- a. Be appropriate in size, scale, material, form and style for the social and physical environment in which it is to be placed;
- b. Be durable;
- c. Have high resistance to vandalism;
- d. Be maintainable at a reasonable cost;
- e. Minimize public liability.

#### **2.42.020 Display and siting works of art.**

A. Objective. To establish a plan for the thoughtful display or siting of public works of art.

B. Definitions.

1. "Display" means the temporary showing of a work of art.
2. "Siting" means the permanent installation of a work of art.

C. Policies.

1. The city shall develop an art work site plan that identifies locations within the city for the placement of public art.
2. The plan shall address permanent locations, as well as the planned movement of appropriate works of art to various locations in the city.
3. The plan should be reviewed and updated at least every three years.

#### **2.42.030 Documentation and conservation of works of art.**

A. Objectives.

1. To ensure the care of public works of art for systemic record keeping.
2. To ensure regular examination, preservation and restoration of public works of art.

B. Definitions.

1. "Conservation" means a broad concept of care encompassing three activities: examination, preservation and restoration.
2. "Preservation" means actions taken to retard or prevent deterioration or damage in works of art, and to maintain them in as unchanging a state as possible.
3. "Restoration" means the treatment of a deteriorated or damaged work of art to approximate as nearly as possible its original form, design, color and function with minimal further sacrifice of aesthetic integrity.

C. Policies.

1. The city shall systematically document all existing and new works of art in the city's collection.
2. The city shall examine all works of art on a regular basis.
3. The city shall conserve its works of art in a planned and orderly manner through actions which will preserve the condition of the art work and, if required, attempt to restore art work to its near-original condition.

#### **2.42.040 Deaccessioning works of art.**

A. Objective. To establish policies for reviewing the status of public art work.

B. Definitions.

1. "Deaccessioning" means the procedure for the withdrawal removal of an art work from permanent displaythe City's public art collection and the determination of its future disposition, whether it is disposed of or not.
2. "Disposal" means actions that result in the cessation of ownership and possession of an art work.

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Version 321

August 27, 2020September 30, 2020 October 30, 2020

3. "Temporary work of art" means art work with an intended or anticipated life span, or on short-term loan, of less than five years.

C. Policies.

1. The city shall seek to ensure the ongoing presence and integrity of all works of art at the sites where they are located.

2. In conjunction with the review and update of the art work site plan, the status of all works of art acquired within the previous six years shall be reviewed for possible deaccessioning. This review shall be taken cautiously in order to avoid the potential influence of periodic fluctuations in tastes or immediate pressures of public controversy.

3. For temporary works of art on display, the removal or relocation shall generally not be considered before the work has been in place for sixty percent of its anticipated life span or agreed upon loan term.

4. Consideration for deaccession or disposal shall be subject to careful review procedures that shall include ~~input from art professionals~~ review by the Arts Commission and the public with a recommendation to the City Council. Criteria for reviewing public art shall address the quality of the work itself, and how it relates to the city's goals and policies for public art.

5. A work of art may be considered for deaccessioning or disposal for one or more of the following reasons:

- a. The condition or security of the work of art cannot be reasonably assured;
- b. The work endangers public safety;
- c. The work is damaged and repair is not practicable or feasible;
- d. The work requires excessive maintenance;
- e. A suitable site for display of the work is no longer available. This could include a significant change in the use, character or design of an existing site which affects the integrity of the work;
- f. The work is not or is rarely displayed;
- g. The work has received significant adverse public opinion continuously for three or more years;
- h. The work may be significantly incompatible or inferior in the context of the City's public art collection;
- i. Upon historical and contextual review, the artwork is deemed to not be consistent with the Arts Commission's mission to support diversity, equity, and inclusion in its collection;
- ih. The quality or the authenticity of the work is called into question;
- ki. The department which displays the work requests that its status be reviewed;
- lj. Removal is requested by the artist.

**Commented [EC1]:** Removed the previous suggested language and return to original code language.

**2.42.050 Administrative procedures.**

The city manager is authorized and directed to develop and implement administrative procedures required or necessary to support the policies set forth in this chapter in consultation with the arts commission.

## Elizabeth Chamberlain

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**From:** David Fairbanks <davidfairbanks@me.com>  
**Sent:** Sunday, October 4, 2020 11:21 AM  
**To:** Tom Scribner; Rikki Gwinn; Elizabeth Chamberlain; Susan Schomburg  
**Subject:** Avard Fairbanks statue of Marcus Whitman

**CAUTION:** This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and know the content is safe.

Mayor Scribner, Rikki Gwinn, Elizabeth Chamberlain, & Susan Schomburg,

I am writing to share some thoughts about the Marcus Whitman monument which stands on the campus of Whitman College.

It was created by my father Avard T. Fairbanks, PhD (1897-1987), America's Distinguished Sculptor, Anatomist, and Educator of the 20th Century.

Professor Fairbanks always taught his students that great art should edify, enlighten, inform, and even inspire those who view it. It should impart meaning, concepts, and vision. In a biographical work it should portray more than a simple likeness; it should inform the viewer of the accomplishments, ideals, and nobility of the personified. The likeness may well be idealized to reflect just WHY the subject/person is being honored and exemplified.

The design of Dr. Fairbanks' Marcus Whitman monument surely does just that.

Marcus Whitman was a pioneer, frontiersman, physician, and an educator. He was a self-sacrificing idealist who sought to improve and comfort the lives of the indigenous people who he went out-west to live amongst and to serve.

In the monument he is shown with his books in his right hand, symbolizing his role as an educator. The bags in his left hand carry his medical equipment and formulations, plus his traveling gear. His stance is dynamic, symbolizing climbing to achieve some great purpose. His countenance is determined—even visionary. His clothing is that of a frontiersman. Avard Fairbanks could have portrayed Dr. Whitman in some pose caring for an ailing Native-American child. Or he could have posed him around a gathering of young Native-Americans being taught reading/writing or even improved health practices.

Instead of that, the sculptor chose to honor Marcus Whitman as explorer/frontiersman. Please recall that Marcus Whitman crossed the expanses of the North American continent an astounding FIVE times. First (back and forth) in 1835 with Samuel Parker. Next in 1836 with his newly-wed wife, Narcissa, and others, answering the call as a medical missionary, to establish the Whitman Mission. That journey was an important factor in establishment of the "Oregon Trail." (Please recall that the "Oregon Trail" was the route of the largest voluntary land migration in human history.)

Again, in the winter of 1842, he returned to the East, where he informed our Nation's leaders about the importance and significance of the North West Territories. (In no small part, it was his influence which averted a movement by some Eastern leaders to trade the North West Territories for a fishery in Nova Scotia.)

Portrayed as a frontiersman, he wears the garb of one who needs protection from inclement/wet weather. It is a leathery jacket. Yes, it has fringe, which was known by outdoorsmen to leech the water out of the leather (by capillary attraction, best accomplished by the increased surface area of the fringe). Not decorative—just practical.

Was Dr. Whitman a hero to the native-indigenous people he served? Yes, most assuredly! Did he also serve the health-needs of the immigrants from the East? Of course he did! He, as a physician, would care for all ailing persons, irrespective of their race, religion, or national origin. The tragic circumstances of the massacre at the Whitman Mission are well known that have been precipitated by the occurrence of measles, brought in by sickened persons in a wagon train from the East. The disease was novel to the indigenous people, who lacked natural immunity. It spread, sickened, and brought death to a number of them. Then, a small band of “braves” attacked the Whitman Mission, slaughtering the Whitmans and others there, as an act of revenge. That act was not endorsed by native tribal leadership. The subsequent actions of the tribal leaders give strong evidence of that.

The Marcus Whitman sculpture-monument continues to honor the selfless and sacrificing work of the Whitmans on behalf of the peoples of the North West Territories, both indigenous and immigrant, and to their pioneering work which secured those territories for the future of our great Nation.

Thank you for your work to preserve the noble message which the monument conveys. While it may be trendy these days to de-value the accomplishments and character of our historic heroes, I find Marcus Whitman to be un-assailable.

Best regards

David N.F. Fairbanks, MD, Clinical Professor Surgery/Otolaryngology (retired)  
George Washington University School of Medicine, Washington, DC.





The sculptor and his family working on the Marcus Whitman monument in clay, before it was cast into bronze.

**From:** [Brian Detman](#)  
**To:** [Elizabeth Chamberlain](#); [Rikki Gwinn](#)  
**Subject:** In favor of deaccessioning the Marcus Whitman statue  
**Date:** Thursday, October 22, 2020 11:35:22 AM

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**CAUTION:** This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and know the content is safe.

To the Walla Walla Arts Commission:

I am writing you **in favor of deaccessioning the Marcus Whitman statue** at the east end of Main Street. I am a past Walla Walla resident and graduate of Whitman College. I'm a regular visitor and appreciate how Walla Walla is becoming **more livable because it is more diverse and inclusive**.

I support and understand the fact that this statue's continuation in the collection is **not "consistent with the Arts Commission's mission to support diversity, equity, and inclusion in its collection."** This is clear and strong, and I trust you will make decisions consistent with this mission.

An additional argument for the removal of the statue from the public square is linked to the claim many make (falsely) for keeping such statues: that removing statues like the one of Marcus Whitman is an erasure of history. In fact, I believe the opposite is true. I believe publicly honoring historical figures like Marcus Whitman constitutes an unconscionable continuing erasure of history.

Marcus Whitman's clearest, most abiding commitment in his mission to the Walla Walla valley was the part he was consciously playing in support of Manifest Destiny. That faith in Manifest Destiny centered the belief that the settlement and dominance of this region - and the entire continent - by white settlers was an inevitable, divine decree. That view suggests that there was little of value in the many worlds of the Native Americans who'd been in this region for 10,000 years. Manifest Destiny was Whitman's core belief, and he did enormous work for it, by rallying political support for white settlement of the Pacific Northwest, leading settlers, and supporting them at the Mission. But Manifest Destiny, at its center, erases history and replaces it with a new, "superior" standard.

Statues in the public square are celebrations. To celebrate Marcus Whitman with a public statue is to support a world view that celebrates the **erasure of 10,000 years of human history**. But there is something to be done with statues of "great men" and "great wars" other than celebrate them, and it is not an erasure of this part of our shared history. I encourage us to keep these statues among us and consider their complexity. *I recommend that the city and sovereign Tribal governments partner to co-develop: 1) a strategy for strengthening Native American sovereignty, culture and heritage; and, 2) a plan for curating local works such as the Spanish American War statue, Christopher Columbus statue, and Marcus Whitman statue.* Through partnership and community engagement, we can all consider these men and events within a broader and equitable context. That is the real and important work of history.

Sincerely,

Brian Detman

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Brian Detman  
[briandetman@gmail.com](mailto:briandetman@gmail.com)  
503-329-8926

**From:** [Brian Gabbard](#)  
**To:** [Rikki Gwinn](#); [Elizabeth Chamberlain](#)  
**Subject:** Letter for the Arts Commission regarding the Marcus Whitman statue  
**Date:** Wednesday, October 21, 2020 12:09:28 PM

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**CAUTION:** This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and know the content is safe.

To the Walla Walla Arts Commission:

I am writing you in favor of deaccessioning the Marcus Whitman statue at the east end of our Main Street.

I think there are excellent arguments to be made about how this statue's continuation in our collection is not "consistent with the Arts Commission's mission to support diversity, equity, and inclusion in its collection." That argument is clear and strong and I trust it will be made by others.

My argument for the removal of the statue from our public square is linked to the claim many make for keeping such statues: that removing statues like the one of Marcus Whitman is an erasure of history. In fact, I believe the opposite is true. I believe publicly honoring historical figures like Marcus Whitman constitutes a continuing erasure of history.

Marcus Whitman's clearest, most abiding commitment in his mission to the Walla Walla valley was the part he was consciously playing in support of Manifest Destiny. That faith in Manifest Destiny centered on the belief that the settlement and dominance of this region and the entire continent by white settlers was an inevitable, divine decree. That view suggests that there was little of value in the many worlds of the Native Americans who'd been in this region for 10,000 years. Manifest Destiny was Whitman's core belief, and he did enormous work for it, by rallying political support for white settlement of the Pacific Northwest, leading settlers, and supporting them at the Mission. But Manifest Destiny, at its center, erases history and replaces it with a new, "superior" standard.

Statues in the public square are celebrations. To celebrate Marcus Whitman with a public statue is to support a world view that celebrates the erasure of 10,000 years of human history. But there is something to be done with statues of "great men" and "great wars" other than celebrate them! I encourage us to keep these statues among us and consider their complexity. I'd love to see a sculpture garden at the Fort Walla Walla Museum that includes works like our city's Spanish American War statue, Christopher Columbus statue, and Marcus Whitman statue. With careful curation, we could consider these men and events within broader context. That is the real and important work of history.

Sincerely,

Brian Gabbard



# Fairbanks Plastic Surgery Center



## Grant R. Fairbanks, MD

CERTIFIED: American Board Of Surgery  
CERTIFIED: American Board Of Plastic Surgery  
Adjunct Professor Of Surgery, University Of Utah

## Grant A. Fairbanks, MD

CERTIFIED: American Board Of Plastic Surgery  
Pediatric Craniofacial Surgery  
Adjunct Asst. Professor Of Surgery, University Of Utah

PLASTIC SURGERY • COSMETIC SURGERY  
BODY CONTOURING • LIPOSUCTION  
SURGERY OF CONGENITAL DEFORMITIES

September 25, 2020

Tom Scribner, Mayor of Walla Walla  
Walla Walla City Council  
15 N 3<sup>rd</sup> Ave  
Walla Walla, WA 99362

Re: Marcus Whitman Bronze Statue,  
Whitman College

Dear Mayor Scribner:

I was surprised to learn that the heroic bronze statue of Marcus Whitman, M.D., erected at the Whitman College in Walla Walla, is under attack and under pressure for removal. This would be a catastrophic mistake. The so-called "research team" which is fomenting the move to remove the statue did not do their research. They claim that Dr. Whitman's clothing on the statue is "1950's television frontier mythology and not what Dr. Whitman wore." This is wrong. Dr. Whitman wore a fur cap, and he wore an animal skin jacket and breeches. He was, in fact, a frontiersman and he was commonly associated with fur trappers who dressed for the out-of-doors. There are no photographs of Marcus Whitman; therefore, my father idealized his face, which is the artist's prerogative. Marcus Whitman had a beard, as noted on the statue, and my father gave him a strong yet handsome masculine face.

While it is true Marcus Whitman was a medical pioneer, the garb of today's doctor is not the same as that of a Western pioneer, doctor, missionary, and outdoorsman. My father always did thorough research before he created a statue. The accoutrements of the statue – his saddle bags – contained his medical supplies. He is holding a bible in the right hand, reflecting his Christian missionary efforts. He and his wife, Narcissa, were Christian missionaries to the Native Americans, especially the Cayuse tribe. I remember well the construction of this statue. I participated in the project, as did my brothers, helping my father on this great work.

As you may be aware, the late Avard T. Fairbanks was one of America's foremost sculptors. He has multiple statues in Statuary Hall in the Nation's Capitol Building. His colossal bronze head of George Washington is located in 20 locations throughout the Country, including four at George Washington University. He has many statues of Abraham Lincoln and other historic figures, including the last survivor of the Civil War, Albert Woolson, behind cemetery ridge on the Gettysburg Battlefield and the bronze portrait bust of John F. Kennedy in the Dealey

Plaza Museum, Dallas, Texas. Other State Memorial Statues in Statuary Hall by Avard T. Fairbanks include John Burke for North Dakota and Ester Morris (women's rights) for Wyoming. He had photographic likenesses for these two statues. He has also made notable statuary of Native Americans, including Chief Joseph of the Nez Perce tribe, the Sioux Warrior for South Dakota, the Ute Brave on the University of Utah campus, and many others which I can make available on request.

Like the Marcus Whitman statue, Avard Fairbanks had no likeness for his heroic bronze statue, Lycurgus, for Sparta, Greece. Sparta was the first City-State to institute representational government – not Athens. It was Lycurgus, called “the Lawgiver,” who did this. Avard Fairbanks had a single clue as to the appearance of Lycurgus. It came from the female prophetess call “the Oracle of Delphi” to whom he had turned for advice. When she saw Lycurgus, she exclaimed, “Whom do I see before me – a man or a GOD?” Hence, the 9-foot tall bronze statue of Lycurgus which stands in the central city square of Sparta, Greece, displays features of an ideal classical male figure in perfect proportions, handsome enough to have aroused the immediate admiration of the female prophetess of Delphi. Please be aware that no one is attempting to tear down the historic Lycurgus statue in Sparta by Avard Fairbanks.

We are all well aware that there is a current anti-history craze going on in our country. It is frequently manifest by the destruction of historic monuments and statuary. It appears that the effort to take down the Marcus Whitman statue is part of this craze by the misinformed and those who wish to re-write history. It is obvious that the so-called “research team” did not do their job. If they had, they would have come to different conclusions. I am a medical doctor and I happen to know something about research. I do not think this so-called “research team” has a clue what “research” is all about. Attempting to use the word “research” to validate someone's foregone conclusions is not research. When they attempt to propagate lies as being the truth, I have a problem with that. Simply said, the problem with liars is – you can't trust them.

Did the “research team” read the history books specifically devoted to Dr. Marcus Whitman, both in the 19<sup>th</sup> and 20<sup>th</sup> centuries? The answer has to be NO! Did the “Research Team” contact any of the people who were intimately associated with the creation of this statue, including myself and my brothers? Again, the answer is NO. Did the research team read the official printed documents from the 1953 dedication of the Marcus Whitman statue in Washington D.C. and the authoritative speeches by scholarly participants who knew what they were talking about? Again, the answer is obviously NO!

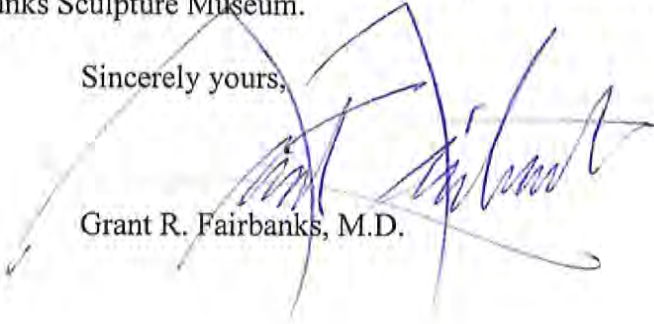
Please be advised that the attire of Dr. Marcus Whitman in the historic bronze statue is SPOT ON. His face is bearded as Dr. Whitman was at the time of his winter overland trip to Washington D.C. in 1843, his facial features are handsome as envisioned by the sculptor, and the upward and onward stance of the statue speaks to the words of Dr. Whitman inscribed in the statue's stone base – “My plans require time and distance.” The sculptor, Avard T. Fairbanks, did his research. The so-called “research team” did not do theirs. There are printed firsthand descriptions of Dr. Whitman's attire as Avard Fairbanks has made on the statue. There are early 19<sup>th</sup> century illustrations depicting him as the sculptor portrayed him. Instead, Ms. Libby Miller appears to be creating her own modern-day mythology in a vain attempt to discredit the great statue which was created in period correctness. If you require proof, I can provide it.



As Whitman College was named after Dr. Whitman, the statue is significant. Whitman College is not far from the ground of the mission established by Dr. Whitman and his wife, Narcissa, in their quest to bring medical care and Christianity to the Native Americans. The mission was, unfortunately, the location of Dr. Whitman's assassination from a tomahawk blow to the back of his head while he was attempting to care for a Native American. This was followed by the murder of Narcissa and 11 other members of the mission. Irrespective of one's ethnic identity, a hatchet blow to the back of the head of an unarmed and unsuspecting benefactor is a cowardly act by any definition. Dr. Whitman was not an enemy, but a devoted and altruistic doctor. It is only appropriate that the marvelous statue of the inspired medical missionary and martyr, Marcus Whitman, remain in place with no further efforts to remove it by deluded persons who wish to rewrite history. Whitman College is fortunate to have this rare and masterful work of sculpture on its campus and, despite someone's ill-founded bias, it would be a mistake to remove it from Whitman College. The heroic and inspiring statue of Marcus Whitman should be seen for what it is, not for what someone has erroneously decided it is not. It should be an inspiration to all students who attend Whitman College and a profound reminder of their proud heritage.

I am a surgeon and I am also an artist. I have been teaching Art and Sculpture to Plastic Surgeons at National meetings for the past 21 years. I am also a Professor of Surgery and I have served as an invited Guest Professor and Keynote Speaker in a number of Universities as well as foreign countries, including London, England, Hamburg, Germany, Yaroslavl and St. Petersburg, Russia, and more recently as Visiting Professor in Taipei, Taiwan. Surgery depends on anatomy and anatomy depends on art. My father's doctorate degree was in human anatomy, hence my interest to preserve his artwork. If those in authority wish to get rid of the statue, please ship it to me and I will erect it on a one-acre plot before Utah's majestic mountains with a historic church which is to become an Avard T. Fairbanks Sculpture Museum.

Sincerely yours,

  
Grant R. Fairbanks, M.D.

GRF/rh





MARCUS WHITMAN, M.D. by AARDT, FAIRBANKS  
Study in clay prior to casting Sculptor



## Elizabeth Chamberlain

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**From:** Fairbanks-Harris, Theresa <theresa.fairbanks-harris@yale.edu>  
**Sent:** Sunday, October 4, 2020 5:33 AM  
**To:** Elizabeth Chamberlain  
**Cc:** Fairbanks-Harris, Theresa  
**Subject:** Marcus Whitman sculptor  
**Attachments:** Avard Tennyson Fairbanks.pdf

**CAUTION:** This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and know the content is safe.

Dear Ms. Chamberlain, Deputy City Manager of Walla Walla

RE: Marcus Whitman Sculptor

I would like to send some information about the Marcus Whitman and its sculptor.

It was made by Avard Tennyson Fairbanks who was a distinguished sculptor. Attached is a brief biography of Dr. Avard Fairbanks.

Many places are graced with his sculpture including Walla Walla. I am his granddaughter and work at Yale University where I

have been the Senior Conservator, Works on Paper for both the Yale University Art Gallery and the Yale Center for British Art for the past 38 years.

Please share this biography with whomever is involved with the upcoming meeting and involved with making a decision about this sculpture.

I greatly appreciate your consideration.

Yours,

Theresa Fairbanks Harris

Senior Conservator, Works on Paper

Yale University Art Gallery and Yale Center for British Art

[theresa.fairbanks-harris@yale.edu](mailto:theresa.fairbanks-harris@yale.edu)

203-996-7546

## Avard Tennyson Fairbanks (1897–1987), Sculptor Brief Biography

Avard Tennyson Fairbanks (1897–1987) was an internationally renowned American sculptor, widely known for his numerous monuments and commemorative sculpture on public exhibit throughout the United States and abroad. He was among the youngest in a movement of American sculptors whose works followed the Parisian Beaux-Arts tradition, especially in the first half of the twentieth century. A few of the most noted American sculptors in this tradition, in addition to Fairbanks, include Anna Hyatt Huntington, Gertrude Vanderbilt Whitney, Augustus Saint-Gaudens, Cyrus E. Dallin, Daniel Chester French, Evelyn Beatrice Longman, James Earl Fraser, A. Phimster Proctor, Lorado Taft, Malvina Hoffman, Adolph Alexander Weinman, and Katherine Lane Weems. Several of these sculptors were Fairbanks's teachers at the Art Students League, the Metropolitan Museum, and the Bronx Zoological Gardens in New York, including Fraser, Huntington, Dallin, Weinman, and Taft. Fairbanks later collaborated extensively with Huntington, French, and Fraser. As two of the youngest in this artistic movement, Fairbanks and Weems were perhaps the most influential in carrying the Beaux-Arts sculptural tradition into the latter half of the twentieth century.



Avard T. Fairbanks. *Lincoln the Legislator*,  
Marble, U.S. Capitol Building, Washington, DC.  
Eugene F. Fairbanks

After his early studies in New York (1910–12) Fairbanks enrolled in 1913 at the *École Nationale Supérieure des Beaux-Arts* in Paris where he studied sculpture under Jean-Antoine Injalbert. As Injalbert's student, Fairbanks was the youngest artist whose work was admitted to the French Salon in 1914. The outbreak of World War I cut his studies short after more than a year in Paris, and he returned to the United States. His work was shortly thereafter exhibited in the 1915 Panama-Pacific Exhibition in San Francisco with the group of American Beaux-Arts sculptors. He began university studies at the University of Utah, receiving credit for his studies in New York and Paris, later transferring to Yale University where he received a BFA degree in 1924. He was appointed Assistant Professor of Art at the University of Oregon in Eugene, then left that position to accept a Guggenheim Fellowship to study in Florence, Italy under Dante Sodini. Returning to the United States in 1928, he accepted a teaching position at the Seattle Art Institute, and continued graduate studies at the University of Washington, where he received his MFA degree in 1929. That same year he was appointed as Associate Professor of Sculpture and Resident Sculptor at the University of Michigan in Ann Arbor. He completed MA and PhD degrees, in 1933 and 1936, respectively, from the University of Michigan Medical School, both in human anatomy. His dissertation was on artistic human anatomy, which includes a large collection of plaster casts of multiple-layer life-size *écorché* statuary, currently owned by the University of Michigan. In 1947, he accepted the invitation from the University of Utah to be the founding dean of the College of Fine Arts. His term as dean concluded in 1955, and he continued as a Professor of Sculpture at the University of Utah until his academic retirement in 1965. He was active as a professional sculptor until his death shortly before his ninetieth birthday in 1987.

His career as an artist was one of the most prolific of any American sculptor, with commissions numbering in the hundreds. He was especially well known for his public monuments, portraiture, and

garden sculpture in bronze and marble. Major themes in his sculpture include prominent monuments and portraits of Abraham Lincoln and George Washington, sculpture memorializing the women's suffrage and women's rights movements to which he contributed as an artist and as a political advocate, monuments commemorating veterans, outdoor garden sculpture in the art-deco tradition, monuments dedicated to pioneer heritage, and contributions in art and design to the Detroit automobile industry. The following are a few of his most famous works (see appended gallery for selected images):

- **Statuary Hall in the U.S. Capitol in Washington DC:** Three of the one-hundred state monuments in Statuary Hall of the United States Capitol, (*Marcus Whitman* for Washington, *Esther Morris* for Wyoming, and *John Burke* for North Dakota).
- **Abraham Lincoln Monuments and Portraits:** Colossal portrait head in marble of *Lincoln the Legislator* at the principal entrance of the U.S. House of Representatives Chamber in the United States Capitol in Washington, DC; four marble portrait busts of Abraham Lincoln (*Lincoln the Youth*, *Lincoln the Lawyer*, *Lincoln the Legislator*, and *Lincoln the President*) representing four stages of Lincoln's career in the U.S. Supreme Court Building; *The Chicago Lincoln* monument in Lincoln Square in Chicago, *The New Salem Lincoln* monument in New Salem, Illinois (also featured on the US currency Illinois quarter-dollar coin); *Lincoln the Neighbor* monument in Berwyn, Illinois; *Lincoln the Frontiersman* monument in Honolulu County, Hawaii; the *Lincoln-Douglas Debates* bronze plaques at Knox College in Galesburg, Illinois.
- **George Washington:** Colossal bronze portrait-head of *George Washington* at the entrance of the George Washington University in Washington, DC and at Mount Vernon, Virginia.
- **Women's Suffragist and Women's Rights Movements:** *Esther Hobart Morris*, leader of the national woman's suffrage movement and the first woman to hold judicial office in the United States, on the State Capitol grounds in Cheyenne, Wyoming (also in Statuary Hall in Washington, DC); *Alice Stokes Paul*, women's suffragist, founder of the National Women's Party and co-author of the text of the Equal Rights Amendment, National Women's Party, Washington, DC.
- **Garden Sculpture:** *Rain* life-size, full-figure bronze in the collection of the Museum of Fine Arts—Boston and in the gardens of the Center for American Sculpture, Brookgreen Gardens, South Carolina; *Nebula*, and *Shell Boy*, life-size full-figure bronze statues in the art-deco tradition at the Center for American Sculpture, Brookgreen Gardens, South Carolina; *Colt Pegasus*, fountain statue on the grounds of Oakland University, Auburn Hills, Michigan.
- **Monuments and portraits commemorating Native Americans:** *Native Hawaiian Motherhood* monument, *Hamana Kalili* and *Manuela Kalili* portrait busts in Laie, Hawaii; *Chief Joseph* of the Nez Perce.
- **Monuments commemorating Veterans:** *Ninety-First Division Monument* at the Joint Base Lewis-McChord Joint in Washington State, *Albert Woolson* monument at the Gettysburg National Military Park (National Park Service) in Pennsylvania of the oldest survivor (at age 107) of the American Civil War; *The Idaho Doughboy* commemorating World War I veterans in St. Anthony Idaho.
- **Monuments to Pioneer Heritage:** *The Winter Quarters Memorial* near Omaha, Nebraska, the *Pioneer Family Monument* on the State Capitol grounds in Bismarck, North Dakota, *The Guidance of Youth* in Salem, Oregon; *The Pony Express* monument, Reno and State Line, Nevada.
- **Government and Industry Leaders:** *John Burke*, three-time governor of North Dakota and U.S. Supreme Court Justice on the State Capitol grounds in Bismarck, North Dakota (also in Statuary Hall, U.S. Capitol); *Prime Minister Makenzie King* of Canada; *Walter P. Chrysler*, Detroit, Michigan.
- **Automobile Industry:** Creator of the *Dodge Ram* insignia and hood ornament, the most enduring symbol in the automobile industry. Developer of curved automobile bodies in the 1930s. Creator of the Plymouth and Essex hood ornaments in the 1930s.
- **International Monuments and Plaques:** *Lycurgus the Lawgiver* monument in Sparta, Greece; *Archiconfraternità della Misericordia* plaque in Florence, Italy; *Trumpeting Angel* monument in Mexico City; *Courage* plaque awarded to Winston Churchill, London.



**Gallery:**



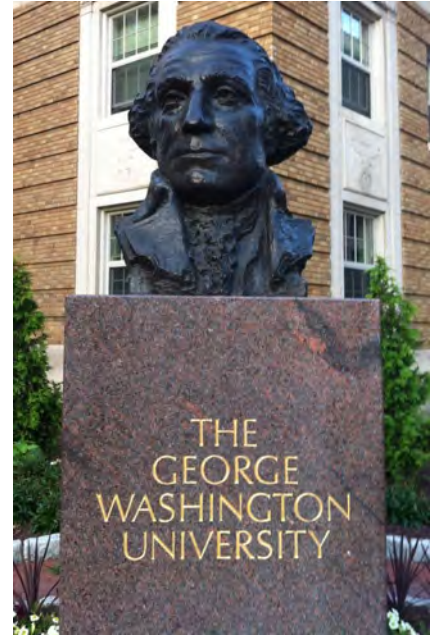
**Avard T. Fairbanks. *Marcus Whitman*, Bronze, U.S. Capitol Building, Washington, DC.**  
Architect of the Capitol



**Avard T. Fairbanks. *Esther Morris*, Bronze, U.S. Capitol Building, Washington, DC.**  
Architect of the Capitol



**Avard T. Fairbanks. *John Burke*, Bronze, U.S. Capitol Building, Washington, DC.**  
Architect of the Capitol



**Avard T. Fairbanks. *George Washington*, Bronze, The George Washington University, Washington, DC**  
Benoit Prieur – CC-BY-SA



**Avard T. Fairbanks. *The Chicago Lincoln*, Bronze, Lincoln Square, Chicago, IL.**  
Eugene F. Fairbanks



**Avard T. Fairbanks. *The New Salem Lincoln*, Bronze, New Salem, IL.**  
Eugene F. Fairbanks



**United States Mint. *Illinois Quarter Dollar***  
U.S. Mint



**Avard T. Fairbanks. *Lincoln the Legislator*, Marble, U.S. Capitol Building, Washington, DC.**  
Architect of the Capitol





Avard T. Fairbanks. *Ninety-First Division Monument*, Bronze, stone, and masonry. Joint Base Lewis-McChord, Washington State.

Eugene F. Fairbanks



Avard T. Fairbanks. *Albert Woolson* Bronze and granite. Gettysburg National Military Park, Gettysburg, Pennsylvania.

National Park Service



Avard T. Fairbanks. *The Idaho Doughboy* Bronze, stone, and masonry. St. Anthony, Idaho.

Eugene F. Fairbanks



Avard T. Fairbanks. *Alice Stokes Paul* (co-author of the Equal Rights Amendment), Marble, American Women's Party, Washington, DC.

American Women's Party



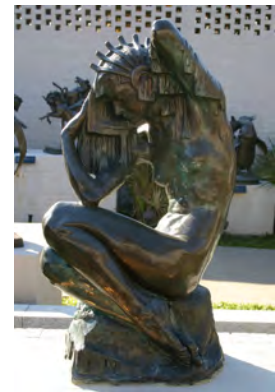
Avard T. Fairbanks. *Winter Quarters Monument*, Bronze and masonry. Omaha, Nebraska.

Daniel J. Fairbanks



Avard T. Fairbanks. *Native Hawaiian Maternity* Cast stone, Laie, Hawaii.

Public Domain



Avard T. Fairbanks. *Rain*, Bronze, Museum of Fine Arts-Boston; Center for American Sculpture, Brookgreen Gardens, South Carolina.

Daniel J. Fairbanks



Avard T. Fairbanks. *Dodge Ram*, Chrysler Corporation, Detroit Michigan.

Eugene F. Fairbanks



Avard T. Fairbanks. *Colt Pegasus*, Bronze and stone, Oakland University and Dodge Estate, Auburn Hills, Michigan.

Eugene F. Fairbanks

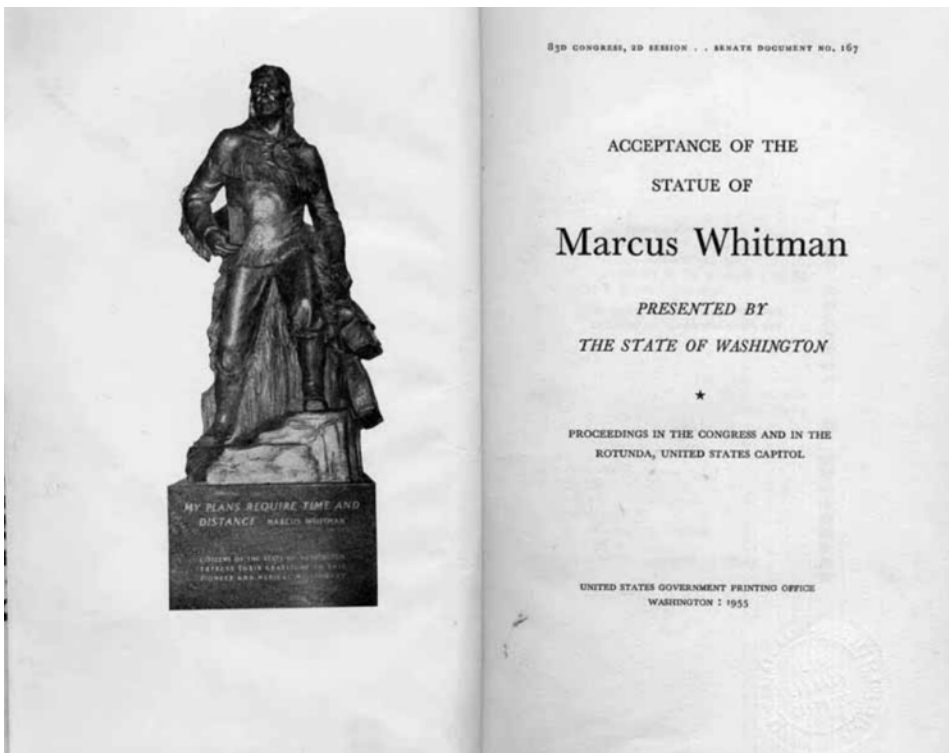
*Historic Photographs of the Marcus Whitman Monument*



Eugene F. Fairbanks



Eugene F. Fairbanks



<https://des.wa.gov/sites/default/files/public/capitolcampus/tours/virtualtour/documents/marcuswhitman.pdf>

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## Elizabeth Chamberlain

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**From:** David Fairbanks <davidfairbanks@me.com>  
**Sent:** Sunday, October 4, 2020 11:21 AM  
**To:** Tom Scribner; Rikki Gwinn; Elizabeth Chamberlain; Susan Schomburg  
**Subject:** Avard Fairbanks statue of Marcus Whitman

**CAUTION:** This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and know the content is safe.

Mayor Scribner, Rikki Gwinn, Elizabeth Chamberlain, & Susan Schomburg,

I am writing to share some thoughts about the Marcus Whitman monument which stands on the campus of Whitman College.

It was created by my father Avard T. Fairbanks, PhD (1897-1987), America's Distinguished Sculptor, Anatomist, and Educator of the 20th Century.

Professor Fairbanks always taught his students that great art should edify, enlighten, inform, and even inspire those who view it. It should impart meaning, concepts, and vision. In a biographical work it should portray more than a simple likeness; it should inform the viewer of the accomplishments, ideals, and nobility of the personified. The likeness may well be idealized to reflect just WHY the subject/person is being honored and exemplified.

The design of Dr. Fairbanks' Marcus Whitman monument surely does just that.

Marcus Whitman was a pioneer, frontiersman, physician, and an educator. He was a self-sacrificing idealist who sought to improve and comfort the lives of the indigenous people who he went out-west to live amongst and to serve.

In the monument he is shown with his books in his right hand, symbolizing his role as an educator. The bags in his left hand carry his medical equipment and formulations, plus his traveling gear. His stance is dynamic, symbolizing climbing to achieve some great purpose. His countenance is determined—even visionary. His clothing is that of a frontiersman. Avard Fairbanks could have portrayed Dr. Whitman in some pose caring for an ailing Native-American child. Or he could have posed him around a gathering of young Native-Americans being taught reading/writing or even improved health practices.

Instead of that, the sculptor chose to honor Marcus Whitman as explorer/frontiersman. Please recall that Marcus Whitman crossed the expanses of the North American continent an astounding FIVE times. First (back and forth) in 1835 with Samuel Parker. Next in 1836 with his newly-wed wife, Narcissa, and others, answering the call as a medical missionary, to establish the Whitman Mission. That journey was an important factor in establishment of the "Oregon Trail." (Please recall that the "Oregon Trail" was the route of the largest voluntary land migration in human history.)

Again, in the winter of 1842, he returned to the East, where he informed our Nation's leaders about the importance and significance of the North West Territories. (In no small part, it was his influence which averted a movement by some Eastern leaders to trade the North West Territories for a fishery in Nova Scotia.)

Portrayed as a frontiersman, he wears the garb of one who needs protection from inclement/wet weather. It is a leathery jacket. Yes, it has fringe, which was known by outdoorsmen to leech the water out of the leather (by capillary attraction, best accomplished by the increased surface area of the fringe). Not decorative—just practical.

Was Dr. Whitman a hero to the native-indigenous people he served? Yes, most assuredly! Did he also serve the health-needs of the immigrants from the East? Of course he did! He, as a physician, would care for all ailing persons, irrespective of their race, religion, or national origin. The tragic circumstances of the massacre at the Whitman Mission are well known that have been precipitated by the occurrence of measles, brought in by sickened persons in a wagon train from the East. The disease was novel to the indigenous people, who lacked natural immunity. It spread, sickened, and brought death to a number of them. Then, a small band of “braves” attacked the Whitman Mission, slaughtering the Whitmans and others there, as an act of revenge. That act was not endorsed by native tribal leadership. The subsequent actions of the tribal leaders give strong evidence of that.

The Marcus Whitman sculpture-monument continues to honor the selfless and sacrificing work of the Whitmans on behalf of the peoples of the North West Territories, both indigenous and immigrant, and to their pioneering work which secured those territories for the future of our great Nation.

Thank you for your work to preserve the noble message which the monument conveys. While it may be trendy these days to de-value the accomplishments and character of our historic heroes, I find Marcus Whitman to be un-assailable.

Best regards

David N.F. Fairbanks, MD, Clinical Professor Surgery/Otolaryngology (retired)  
George Washington University School of Medicine, Washington, DC.



The sculptor and his family working on the Marcus Whitman monument in clay, before it was cast into bronze.

Fairbanks's strong educational values shaped his meticulous working method. He thoroughly researched his intended subjects to learn about background information that would allow him to render precise details. For example, he studied the historical fine points of Abraham Lincoln's life as well as the president's life mask in order to make an accurate portrayal.



Avard Fairbanks working in his University of Utah studio, about 1962



# Fairbanks Plastic Surgery Center



## Grant R. Fairbanks, MD

CERTIFIED: American Board Of Surgery  
CERTIFIED: American Board Of Plastic Surgery  
Adjunct Professor Of Surgery, University Of Utah

## Grant A. Fairbanks, MD

CERTIFIED: American Board Of Plastic Surgery  
Pediatric Craniofacial Surgery  
Adjunct Asst. Professor Of Surgery, University Of Utah

PLASTIC SURGERY • COSMETIC SURGERY  
BODY CONTOURING • LIPOSUCTION  
SURGERY OF CONGENITAL DEFORMITIES

October 5, 2020

Kathleen Murray  
President, Whitman College  
Memorial Building 304  
345 Boyer Ave  
Walla Walla, WA 99362

Re: Marcus Whitman Bronze Statue,  
Whitman College

Dear President Murray:

I was shocked to learn that the heroic bronze statue of Marcus Whitman, M.D., erected at the Whitman College in Walla Walla, is under attack and under pressure for removal. This would be a catastrophic mistake. The so-called "research team" which is fomenting the quest to remove the statue has made false assertions. They claim that Dr. Whitman's clothing on the statue is "1950's TV frontier mythology" and not what Dr. Whitman wore. Nothing could be farther from the truth. Whitman wore a fur cap, animal skin jacket, and breeches. He was, in fact, a pioneer frontiersman as well as a medical missionary, and he was commonly associated with fur trappers who dressed for the out-of-doors.

Did the "research team" read any of the early history books devoted to Dr. Marcus Whitman? Did the "research team" contact any of the people who were involved with the creation of this statue, including myself and my brothers? Did the research team read the official printed documents from the 1953 dedication of the Marcus Whitman statue at our Nation's Capitol in Washington D.C. together with the authoritative speeches by scholarly participants who knew what they were talking about? The answer to all three questions is obviously NO! I encourage you to read the dedication address by Justice William O. Douglas, a graduate of Whitman College.

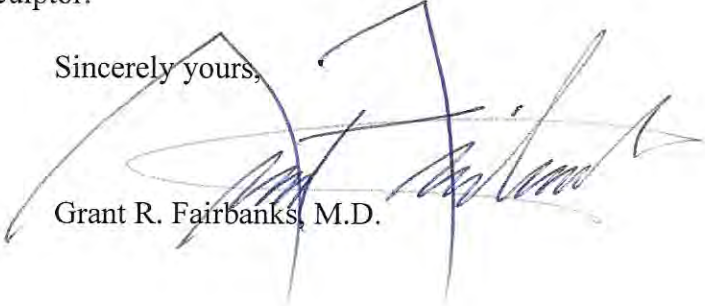
The attire of Dr. Marcus Whitman on the historic bronze statue is SPOT ON. I have proof of this if you require it. His face is bearded as Dr. Whitman was at the time of his winter overland trip to Washington D.C. in 1843. There are printed firsthand descriptions of Dr. Whitman's attire. The upward and onward stance of the statue speaks to the words of Dr. Whitman, inscribed in the statue's stone base, "My plans require time and distance." If it had not been for Marcus Whitman, the Pacific Northwest would not be part of the United States today. The sculptor, Avard T. Fairbanks, did his research. The so-called "research team" did not do theirs. This great statue was created in period correctness. Using the word "research" in an attempt to validate erroneous foregone conclusions is NOT research. The current anti-history

craze with removal of statues of prominent people in history is absurd and should not apply to Marcus Whitman, or to the Whitman College.

When the COVID-19 crisis has passed, I would be willing to take time out of my busy surgical schedule and come to the Whitman College and give a lecture on Marcus Whitman and the statue so that the student body can appreciate the significance of the sculptured masterpiece they have on their campus and be able to take a sense of pride in their heritage. All I require is one hour before the assembled student body and flash-drive projection capability to make my lecture.

My father, Avard T. Fairbanks, Ph.D., was and is one of the foremost sculptors of America. He has often been referred to as America's Michelangelo. If those in authority buy into the so-called "research team's" wish to de-acquisition and remove the statue of Marcus Whitman from Whitman College campus, please ship it to me. I will re-erect the statue with full honors on a one-acre plot of land in front of Utah's majestic Wasatch Mountains next to a historic church building which is to become a sculpture museum dedicated to the memory of Avard T. Fairbanks, Ph.D., Anatomist/Sculptor.

Sincerely yours,

  
Grant R. Fairbanks, M.D.

GRF/rh

October 6<sup>th</sup>, 2020

## WALLA WALLA ARTS COMMISSION

WALLA WALLA, WA

Dear members of the Commission:

I write this letter regarding the proposal to remove the statue of Marcus Whitman from land owned by the College. I am an alum of 1985. I have been very active in raising funds for Whitman, as the Fund Chair for the past 25 years for the Class of '85, and also served several years on the W Board, where we focused on raising funding for Varsity Athletics. While a student I lived and worked in Walla Walla year-round.

I am deeply disturbed by a trend that the College appears to be following of trying to drive political positions in Walla Walla. When I attended Whitman, I was taught to think for myself. I never knew what the political positions were of my professors, I took religious courses from Dr. Ball and never knew his religious beliefs. They took a young man from Yakima and turned him into someone who could think for himself. Today, I see an institution that is politically active and molding the minds of impressionable young men and women to think like its administration. Whether this is transparent or hidden, I see this desire to “cancel the history of Marcus Whitman” as just another attempt to drive a not so hidden political agenda. And to be blunt, I am a registered democrat and fairly liberal, but I do not believe it is the role of the College to fight political battles and therefore rob young minds of their opportunity to decide politics based on their own learnings.

Marcus Whitman was an important figure in the development of the Pacific Northwest. The mission was a critical component of the Oregon Trail. I am attaching a wonderful article from Life Magazine regarding his contribution. Yes, in order for pioneers to settle in the United States, the indigenous people suffered greatly. However, in history, that has been the ebb and flow of culture for generations, whether it was the invaders from Rome, or the Moors or tribal

battles in North America. There were victors and there were the conquered, we cannot live a life trying to hide or apologize for the fact that during this battle, pioneers won.

This piece of art comes from an accomplished artist; Avarad Fairbanks. It is something that we should all have pride in. I question the integrity of anyone trying to attack its artistic value. I urge you to let the citizens of Walla Walla, honor and observe the history that brought them to this beautiful land. Leave the statue where it stands and let all of the public enjoy it for free. Including those alums who are proud of Whitman College, as it was when we attended it.

The Whitman College administration should be ashamed of straying from its mission and driving a political agenda, instead of teaching young minds how to make their own decisions.

SINCERELY,

KEVIN KOERTJE  
CLASS OF '85  
CHICAGO, IL



# MARCUS WHITMAN AND HIS FAMOUS RIDE

The Northwest celebrates the 100th Anniversary of an epic journey which helped save the Oregon Territory for the U. S.

During the years 1842 and 1843 a man rode out of Oregon, across the continent to Washington and New York and Boston, and then rode back again, spreading the news of Oregon everywhere he went. The man was Marcus Whitman, a doctor and missionary who lived among the Indians and, a few years later, was killed by them. His ride for Oregon is one of the greatest feats of bravery and endurance in U. S. history. Next week, on the centennial of his safe return, it will be celebrated throughout the Northwest. For after Marcus Whitman came the flood of emigrants along the Oregon Trail, and the Oregon battle cry of "Fifty-Four Forty or Fight!" and the gaining of a Pacific empire for the U. S.

On the following two pages readers will find a map drawn especially for LIFE by Artist Robert Ball depicting Whitman's route and the main events of his ride. At the time he started out "Oregon" meant a vast region west of the Rocky Mountains which extended from California up to the Russian boundary of Alaska (54°40'). No one knew who would own it eventually; under a treaty arrangement it was "jointly occupied" by the governments of Great Britain and the U. S. But the real power lay in the hands of the Hudson's Bay Company and its British agents, who operated all the important trading posts and forts in the territory.

The first Americans to bring their wives and wagons over the Oregon Trail were Marcus Whitman and another missionary named Henry Spalding. They were sent to Oregon in 1836 by the American Board of Foreign Missions in Boston, which had heard that the Indians of the Northwest wanted to know the Bible. Whitman built his mission, Waiilatpu, among the Cayuse Indians on the Walla Walla River, in the southeastern corner of the present state of Washington. Spalding located at Lapwai, on the Clearwater River in Idaho, among the Nez Percés. A daughter born to Whitman's wife, Narcissa, in 1837 was first American child born in Oregon.

Whitman taught the Indians religion and he also taught them to use hoes and plows. He imported cattle, sheep and pigs. He built a mill and a trading post for the Oregon pioneers who were

beginning to arrive in small groups. He visited the British forts and saw the Oregon country as few Americans had ever seen it—the great valleys and fertile plains, millions of acres of finest grazing land, inexhaustible forest riches. Like every American in Oregon, he wanted Oregon to be American.

In 1842 the mission board in Boston ordered some of the Oregon missions closed. Whitman was appointed by the other missionaries to return and try to get the order changed. At the same time two rumors were sweeping the Oregon country: 1) that the Secretary of State, Daniel Webster, was ready to give up U. S. claims to Oregon; and 2) that a company of English colonists was coming to settle the best land there.

Whitman hurriedly left Waiilatpu in October 1842, at the beginning of the most terrible winter the Western pioneers had ever seen, and reached St. Louis in March 1843. From there on his journey became one long publicity ride for Oregon. He walked into the White House and urged President John Tyler to send more Americans to Oregon; he called on the most famous editor in America, Horace Greeley, and asked him to write about Oregon. He preached Oregon in churches, streets and homes. And in May 1843, after successfully completing his mission business, he started back across the Oregon Trail at the head of the biggest wagon train of Oregon emigrants ever assembled.

Four years later he was murdered by the Indians of his mission, along with his wife (see below) and twelve other white residents.

Whitman's ride and the surge of westward migration changed the whole U. S. attitude toward Oregon. Within a year election crowds were shouting "Fifty-Four Forty or Fight!" meaning that they would fight England if we did not get the whole Oregon Territory. We did not get 54°40', and we did not fight (see map next page). The new President, James K. Polk, accepted a compromise line at 49°, but the best part of Oregon came under the American flag and is now divided into the states of Washington, Oregon, Idaho, and the parts of Montana and Wyoming which lie west of the Rockies.



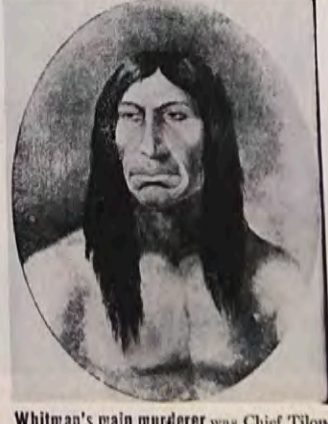
Statue of Marcus Whitman in Philadelphia shows him as rugged pioneer, missionary. He was born of Yankee parents in Rushville, N. Y.



Whitman's wife, Narcissa Prentiss, volunteered as missionary before they were wed.



Whitman's mission consisted of log and adobe buildings and Indian tepees. Whitmans lived on wild horse meat when they first came here. Their bed was made of boards nailed to wall.



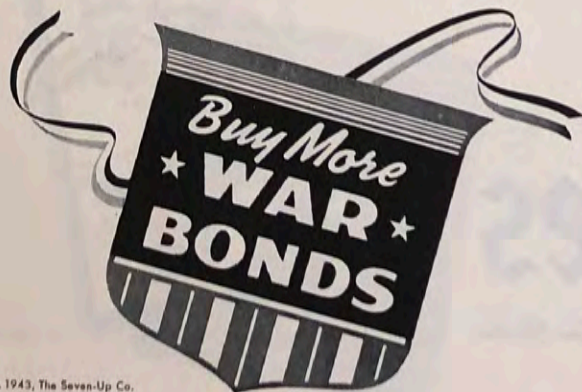
Whitman's main murderer was Chief Tiloukaikt of Cayuse Indians. He was hanged.



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**Whitman's Ride** (continued)



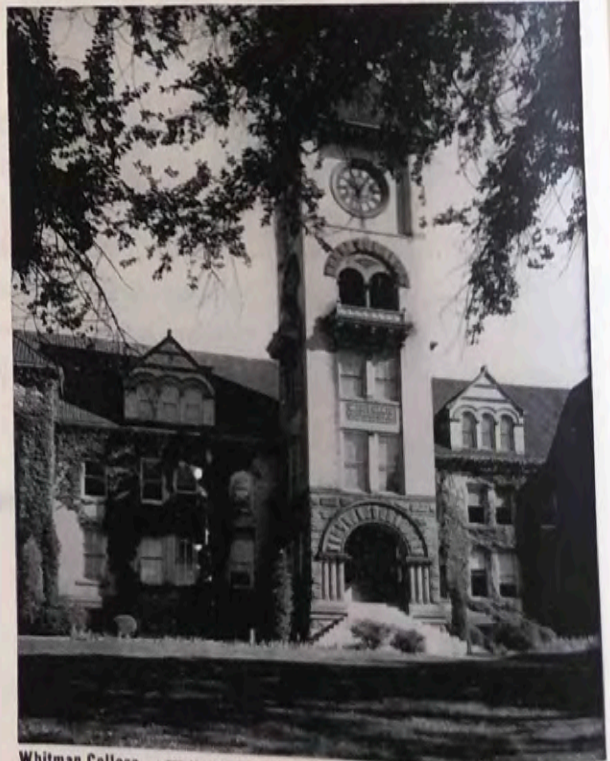
Fort Walla Walla of Hudson's Bay Company stood here on Columbia River in Whitman's time. It was nearest protected post to Whitman mission, 25 miles away.



Whitman portrait was painted in 1936 by Ernest R. Norling for Whitman College.



Mrs. Whitman's portrait at the college is highly idealized. She had no silk dress.



Whitman College, at Walla Walla, Wash., is a lasting memorial to Marcus and Narcissa Whitman. It was founded in 1859 by missionary friends of martyred couple.