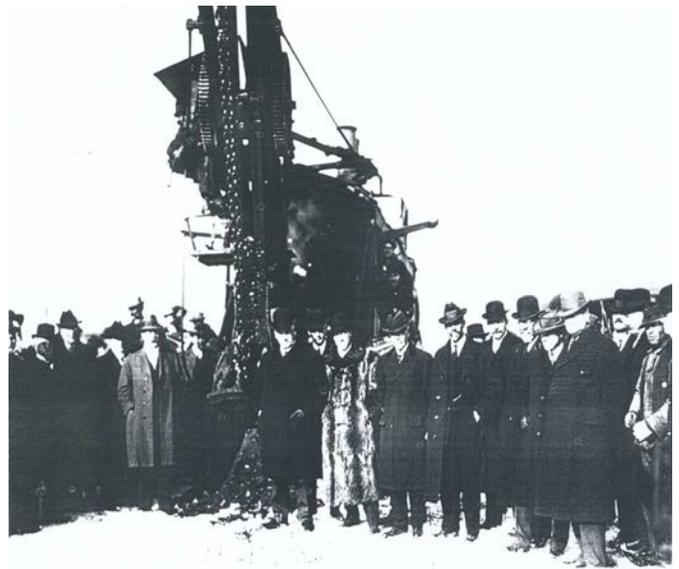

CONSTRUCTION OF THE UTAH STATE CAPITOL

The commission opened construction bids and announced them at the Commercial Club on 3 December 1912. They awarded a contract 19 December 1912 and construction began with a ground breaking ceremony held the day after Christmas, 1912. The contract was formally executed 18 February 1913. On 3 May 1915, the commission awarded P.J. Moran a contract for excavating, filling, making rough grades on the site, and grading parking areas and the grounds. Excavation would require the removal of approximately three hundred thousand cubic yards of earth in preparation for parking and grading the land for the building itself. This work was done under the direction and supervision of the architect and his engineers. For this work, the excavator would receive a fee of five percent of the total value of his work. A sub-contract was given to the Utah Construction Company, the lowest responsible bid, at six and one half cents per cubic yard.⁷⁵

After the work began, it quickly became evident that it would be necessary to move even more earth—approximately 500,000 cubic yards to bring the site to the street grades mutually agreed upon by Salt Lake City and the Capitol Commission. In addition, the construction company did extra work when leveling and preparing the grounds for parking, which brought the total amount spent on excavating and grading to \$99,775.86.⁷⁶

Salt Lake City, the Capitol Commission and a committee of Enoch Smith, J.W. Mellen and P.J. Moran met to plan construction of Wasatch Drive (or Boulevard) which would extend north along both sides of City Creek Canyon. For this purpose, the commission lowered the grade of the Capitol grounds at the northeast of the building. This committee also agreed to excavate and reduce to a permanent grade (established by the city) at its own expense Fourth (500) North Street for one hundred feet from West Canyon Street west to De Soto Street. P.J.Moran's steam shovel scooped up the first load of earth at one o'clock, 26 December 1912.⁷⁷

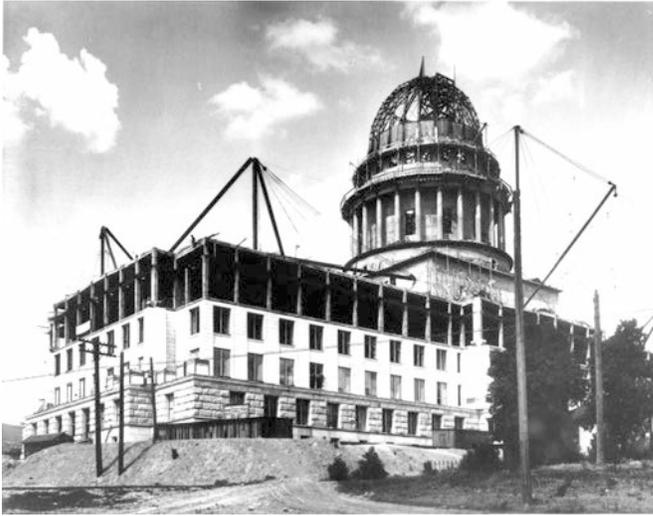
Even though the commencement of excavation was a momentous event in the construction process, only a small ceremony was planned to commemorate it. Nevertheless, a few of the dignitaries who gathered to observe the event spoke briefly. Salt Lake City Mayor Park recounted the history of the Capitol project to date emphasizing the gift of the site from the city to the state. He "congratulated the people of the city of the realization of their dream."⁷⁸ Introduced by John K. Hardy, secretary of the Capitol Commission, Park continued by saying:



GROUNDBREAKING CEREMONY



EXCAVATION WITH STEAM SHOVEL



We are about to realize the hope of decades and the fruition of the efforts of patriotic citizens for a quarter of a century. Here, today we break ground for the material edifice that shall house the offices of our chief executive, our legislature and judicial bodies. The time has been long and we have waited and labored in patience, but the reward is now certain, for the means are now available and the people have decreed that in this place a house shall be built, which for its purpose shall be one of the most beautiful as well as one of the most modern of public buildings in the world. In a rapidly growing commonwealth such as Utah, our greatest problem is to provide means and that the government functions may keep pace with the growth of our population and business enterprises. It has long been the regret of the inhabitants of this state that we have had no adequate place of this kind.⁷⁹

As the excavation proceeded, all soil, gravel, sand, and other material not needed for the filling required around the foundation of the building was hauled away from the site. Planning for future landscaping, the black top soil that was stripped away was stored toward the back of the lot to be used later.⁸⁰ Trees and shrubs uprooted during excavation were stored near the center of the north fence.

Before work began on the project, soil was as high as the projected height of the fourth floor windows of the capitol. A huge amount of soil had to be excavated to make way for construction, so the best available equipment and technology for the time was used—a steam shovel and Dinkey train hauled the dirt from the site, digging the dirt from the hillside by filling a large dipper, turning the steam shovel around and emptying the dirt into the cars of the Dinkey train, which was waiting on the tracks nearby. Rails were laid on a trestle built around Capitol Hill to City Creek Canyon. Dirt dumped off cars on alternating sides of the trestle until twelve or ten cars had been emptied. When the trestle was filled with dirt, the trains returned. Obviously a number of men were required to keep the system up and running—an operator for the steam shovel, a fireman keeping the boiler loaded with coal, powder monkeys who filled holes dug by jack hammer operators with sticks of dynamite.

Lawrence Hensen Heiselt rented his horses to the Christensen Construction Company for the Capitol project. Heiselt, who worked on the site with his father, recalled his father saying, “Jack Dempsey worked for me on the Capitol Hill job. One evening, Jack threw down his shovel and said, ‘I can ‘wurp’ someone easier than I can work here!’ He walked down town and ‘wurped’ someone in the boxing ring. From there, he boxed himself into national and international fame.”⁸¹

Heiselt in his journal described the small village that grew up on the construction site during the job. “A camp consists of a village of their own making. They built the bunk houses, far from civilization on a desert, or in a forest. At six A.M. the horses had to be fed and harnessed for the teamsters. At seven o’clock, the breakfast bell rang out clear and loud and two hundred men came to the cook house for breakfast, consisting of hot cakes, ham and eggs, toast, and coffee. Then each man went to his job: shovel runner, fireman, Dinkey skinner, teamster, time keeper, powder monkey, stable dog, pick and shovel—each man had a place in the process of beautifying the land and making it more useful to man.”⁸²

The Herald Republican described with colorful language the progress of construction in its 1 June 1913 edition.

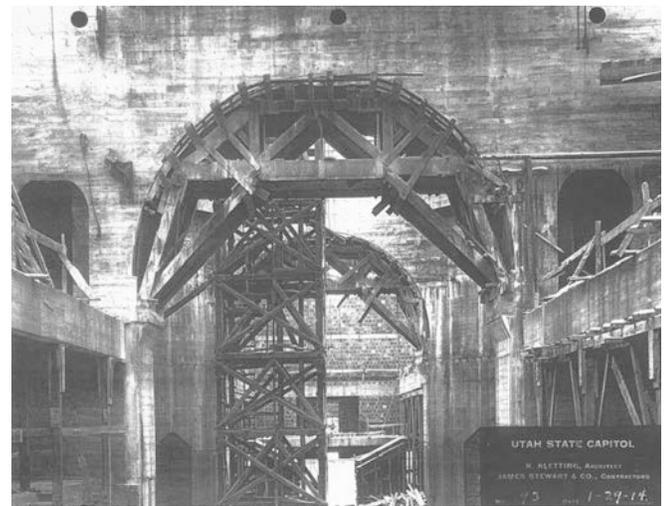
A long line of smelly pine timbers, sticking in all sorts of positions form mounds and hollows of very dusty dirt, some gaunt, white gray monster chunks of stripped concrete showing in the middle of the mass, some sheds, a small railroad yard with tracks and switches and above all a tall, skeleton tower made of boards—that is the first impression of the beholder going to the grounds where the beautiful Utah state capitol is being built.⁸³

Before the process of laying the concrete began, the natural floor grade had to be leveled, settled by soaking the ground with water, rammed, and rolled thoroughly with a heavy iron roller. Then the floors mats were graded to shed water down slope. The floor center had to be thoroughly scraped and washed before the steel was laid in the locations determined by Kletting's drawings⁸⁴ and the rods were wired together to prevent them from moving. Next the concrete was dumped carefully on the rods to insure that the underside was about a half inch above the centering. Sometimes construction workers used hooks to lift rods to this position, shaking them in order to surround them properly with concrete. Floors, beams and girders were poured at the same time.

Later in construction, to provide moisture protection, asbesticite flooring was laid on top of the cement floor in some rooms such as the offices occupied by the Secretary of State and State Auditor,⁸⁵ as well as the main assembly chambers.

All buttresses, steps, seats, brackets and much of the structural work exposed to view was constructed with concrete which had a very hard surface specified to be “in perfect imitation of the granite” used in the main building,⁸⁶ and was waterproofed to ensure it would keep its color and finish.

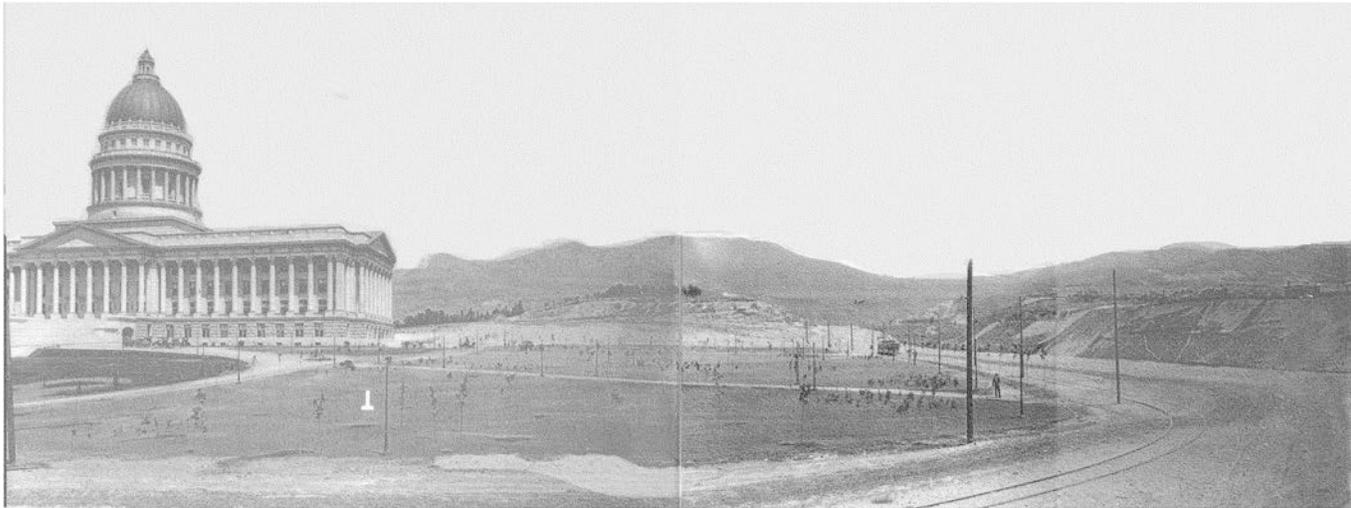
By 1913 the foundations, basement walls and columns were in place. The projecting reinforcing steel was evident in places and the concrete piers were finished. One account recorded that “the four enormous concrete footings for the base of the capitol dome are not only finished, but stripped of their wooden frames.” It continued, “they are at present the biggest things in the building—each one of them containing 310 cubic yards, and standing like squat, fortresses in the labyrinth of wooden frames.”⁸⁷ At this point the entire ground slab was ready to be poured, the forms for the concrete were built around steel beams. Perhaps the most intriguing structure on the site was the temporary concrete pouring tower. “This tall affair is made of heavy joists and rises 140 feet from the ground. It is placed just where the dome of the capitol will be and before the work is through it will probably be 300 feet tall. Its main use is as a distributing center for concrete.”⁸⁸ Some distance from the tower was a receiving point for sand, stone, gravel, cement and other ingredients that together make concrete. A track



CONSTRUCTION OF DOME PIERS



CONCRETE TOWERS



CAPITOL BUILDING AT COMPLETION, WITH RAILWAY ONEAST CAPITOL BOULEVARDE



CONCRETE TOWER AND SUPPLY RAIL

running between this point and the tower allowed railcars to transport huge loads of materials needed for the concrete mix. When a batch of concrete was made, it was dumped into an elevator car which traveled upwards, dumping the concrete into the high head of a long chute. The chute was moved from point to point, pouring concrete where needed. Although there was significant concrete work in the construction of the structure of the capitol, the steel work was comparatively simple. Because the building was low and wide but not necessarily tall, a simple balloon frame was all that was needed. Heavier steel was required to support the dome, but the steel would be reinforced by large masses of concrete.

The entire foundation of the capitol rests in a deep gully, scooped out by Moran. At the back of the construction site and to the west, the Stewart Company shops housed the offices of the construction crews. A long central shed was the principal office and shops containing materials—piles of lumber, molds, forms, and other tools—were also on the site. To the east of the building site, numerous car tracks allowed for the easy transport of materials to the site. One reporter described the scene, “The place looks like a small railroad yard with switches and spurs running every way. It is all part of a systematic plan for distributing materials in the quickest time with the least amount of handling. A carload of cement or stone or lumber can be sent to almost any part of the building without being unloaded and moved in barrows or by hand.”⁸⁹

J.C.Jacobs had the lease for the right-of-way up Little Cottonwood Canyon to build a line for the transportation of granite for the State Capitol. The Rio Grande terminus at Midvale connected to a line that extended in June 1913 to one-and-a-half miles east of Sandy. From that point, a new track was to be constructed. Although much of the grading of the line used for the transportation of minerals from Alta mines still remained, new work needed to be done. At the same time, the Utah Consolidated Stone company began quarrying so that when the railroad was completed, a substantial amount of rock would be ready for transport. The rock quarrying done in Utah County would be finished in the Provo yards of the Belmont Company. In Salt Lake County it would be finished by the Ashton-Whyte-Skillicorn Company, the Walker Company and by George Curley, and then loaded onto flat cars belonging to Utah Light & Railway Company and hauled to the Capitol on electric locomotives. It was estimated that the rock could be processed at the rate of 100 tons per day.⁹⁰

Throughout the process, the Salt Lake Commercial Club, the Rotary Club, the Native Sons of Utah, and the Salt Lake Real Estate Association, among numerous others encouraged the use of Utah marble rather than stone from outside the state. At a meeting held in the offices of Stewart, Stewart & Alexander on 1 December 1913, the marble contracts pending before the commission were the subject of heated discussion. The group asserted that “Utah marble is of a better quality than that offered by eastern concerns and consequently not in equal competition with the eastern product with only the price of the product considered.” A second convincing argument centered on the economic benefits of supporting Utah business. “It was pointed out that if a Utah payroll could be increased from \$2000 a month to \$30,000 a month by letting the contract in Utah, the state could afford to pay a little more for the Utah product and still effect a general benefit to the state.”

Considerable public debate centered on the suggested use of monolithic polished columns made of Vermont granite on the exterior instead of the sectional bushed columns of Utah granite as designed. First proposed to the Commission in May 1912, the issue was under consideration until October 10, 1913 when it voted against the change. Public petitions, letters and significant lobbying by the Commercial Club and other civic and private

associations urged the adoption of monolithic columns, based on the notion that such columns were a more dignified and appropriately extravagant statement of monumentality and prestige. A meeting of about one thousand individuals convened at the Hotel Utah in Salt Lake City on 19 March 1914 to discuss the issue of polished monolithic columns. Speeches were given by Heber J. Grant, Brigham H. Roberts, the Reverend Elmer I. Goshen and others at the meeting chaired by James H. Moyle. A committee formed to write resolutions consisted of C.C. Goodwin, L.R. Martineau, Charles Read, Julius F. Wells, A.N. McKay, Andrew Jensen, E.H. Anderson and C.W. Whitley who created a resolution suggesting that the change would cost less than \$100,000. They emphasized that there was substantial support for the idea.

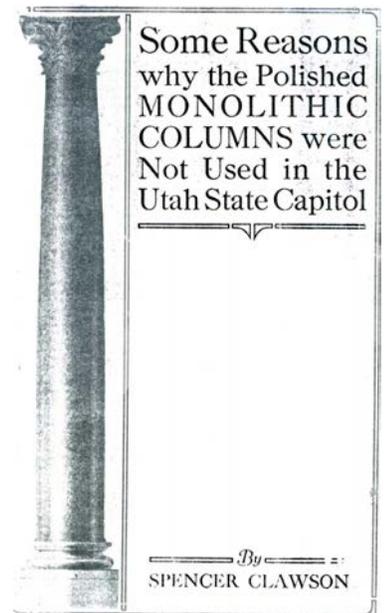


JOHNDERN

That same day, the Civic Art Commission endorsed the use of monolithic columns made of Utah granite. The Utah Consolidated Stone Company offered to supply such columns for an additional cost of \$151,400. It was estimated that the

cost of transporting the columns would be an extra thirty to fifty thousand dollars. In response, the Capitol Commission reported in November 1914:

Pending the discussion regarding the use of monolithic columns, a letter was received by the commission from the Utah Association of Architects and also a letter from the Utah State Board of Architecture. In these letters the commission was advised that the use of polished columns would detract from, rather than add to, the architectural beauty of the capitol, and that the columns, whether monolithic or sectional, should be of the same material and be finished in the same manner as the surface of the exterior walls of the building.²²



PAMPHLET PUBLISHED BY COMMISSION
DEFENDING THEIR POSITION ON MONOLITHIC
GRANITE COLUMNS

Taking the advice of the architects and contractors involved in the project, the commission did not feel the expense was justified and published a pamphlet in defense of their position titled, “Some Reasons Why the Monolithic Polished Columns Were Not Used in the Utah State Capitol”⁹³ Meanwhile the Utah Consolidated Stone Company submitted to Kletting photographs of plaster models for the Corinthian Capitols for the columns of the colonnade which ran around the sides of the Capitol building.⁹⁴

As had been planned, wherever possible, Utah labor and materials were used for the construction of the Capitol. For instance, Utah granite is the principal exterior material, and Utah stone and marble were used extensively on the building’s interior. Oolite limestone from Sanpete County finished the corridors of the Ground Floor. The chamber of the House of Representatives, the Supreme Court Room and the State Reception Room are each finished in Birdseye marble. The main vestibule and Senate Chamber are clad in Georgia marble as is the floor of the corridor and rotunda of the executive level. The Birdseye marble and the travertine were both supplied by Birdseye Marble Company of Utah County. Georgia marble was used for the monolithic columns and balustrades of the main interior corridor of the executive main floor.

The white marble, travertine, was more costly than the terrazzo originally planned for but was considered by the Commission to be more beautiful, though it was estimated that it would cost an additional \$20,000. Combined with other Utah marble planned for the Capitol, the total cost was \$70,000. According to the Republican, “In accordance with the plans for the use of travertine in the flooring of the Capitol, it will be laid in dull finish. It takes an exceptionally high polish, but because of its fine quality it lends a distinctiveness of tone in dull finish which architects say has solved many problems in the erection of distinctive public buildings.”⁹⁵

The commission directed a considerable portion of the budget toward art work intended to adorn the Capitol building. Murals for the House of Representatives, the State Reception Room and the Senate Chamber were

included in the contract for the Philip Dern Decorating Company. Girard Hale of Salt Lake City and Gilbert White of New York together received a commission to paint two historical murals for the lunettes in the east and west ends of the building’s main corridor. The subject of the mural located to the east was the arrival of the pioneers in the Great Salt Lake Valley in 1847, and the one in the west end, “Reclaiming the Desert by Irrigation.” The men received \$10,000 for the two paintings. G.H. Jack received the commission to model and place in position at the east and west entrances to the building, figures of four cement lions, two at each entrance.



WESTLUNETTE MURAL

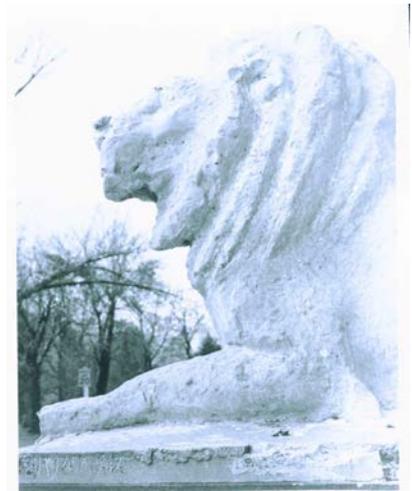
The commissions to prepare art were strenuously sought out--the Capitol Commission received numerous endorsements, recommendations and solicitations for sculpture and painting in particular. Joint Resolution No. 10, approved 15 March 1915, sanctioned an open competition for the portraits of the members of the Capitol Commission. Salt Lake City artist, John W. Clawson, received the job for \$7,500, a fee which included the costs of framing and delivery to the Capitol building. When finished the painting of this prestigious group would be hung on the north wall of the General Board Room.

Lighting the grounds was yet another issue the commission studied. Proposals for a lighting system for the grounds surrounding the building were submitted by three Salt Lake City companies: Eardley Brothers Company, Capitol Electric Company and the Inter-Mountain Electric Company. Two of these also did interior lighting—Capitol Electric did lamps and Inter-Mountain Electric did indirect lighting. Each submitted sketches, specifications and projected schedules of the work. A contract was awarded for \$9,500 to Eardley Brothers Company to install a system that included seventy-four standards with one hundred and twenty-two lights, transformers and so forth.¹⁰⁰

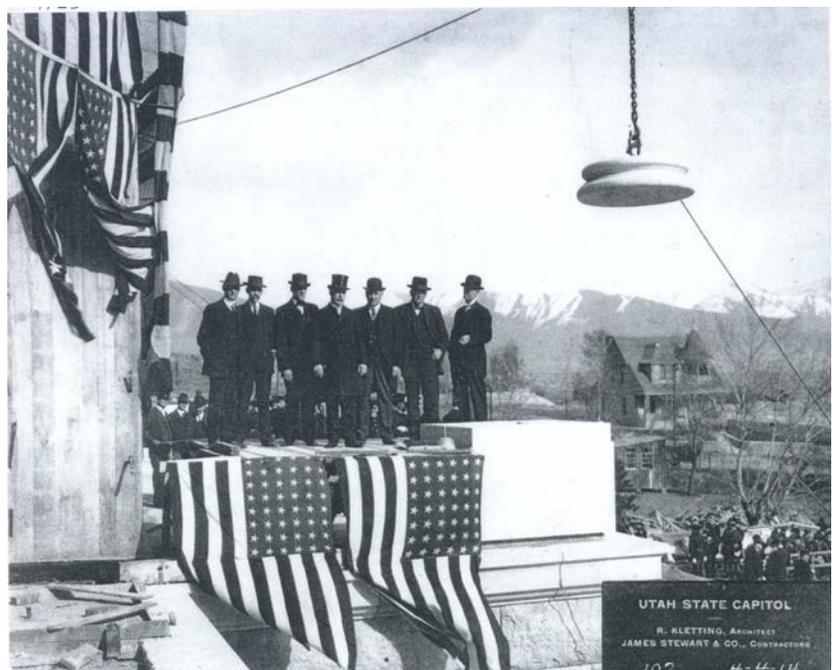
The building was immediately insured for \$220,000, the furniture and contents for another \$40,000, and \$10,000 on the oil paintings themselves. All the large lights of interior and exterior glass were also insured individually as were elevators, boilers and the heating plant.

Governor William Spry laid the Capitol's cornerstone in 5 April 1914 at 5 o'clock.¹⁰¹ The cornerstone was lifted to its place by a powerful derrick, as described by the Republican, "a round pillar base, beautifully hewn and imposing, began settling to its foundation. To a shrill whistle signal of the building engineer, the massive stone stopped in its descent when but a narrow gleam of light separated the cap from the cornerstone. Then in the hand of the governor a trowel of burnished silver glistened in the sunlight. With the tool specially made for the occasion, the governor cemented the cap to the corner stone. Rising and with the gleaming trowel still in his hand, the governor announced: 'I declare the corner stone of the Utah capitol officially laid.'"¹⁰² During the ceremony, the state industrial school's band played "The Star Spangled Banner." Afterwards the crowd burst into applause.

The group that gathered at the site that day included leaders from private, public and religious spheres. The Reverend Elmer I. Goshen gave the invocation followed by speeches given by Governor William Spry, "The State," President Joseph F. Smith, "The Pioneers," Mayor Samuel C. Park, "The Capital City," and John Dern, "Our Industries." Governor Spry placed a metal box in the cornerstone. John K. Hardy, the governor's secretary,



CEMENT LION AT ENTRANCE



CORNERSTONE CEREMONY

said that the copper box contained “copies of the documents of the legislature concerning provisions for the building of the capitol; copies of the current issues of various Utah newspapers; coins ranging in denomination from 5 cents to \$1. Copies of Andrew Jenson’s book, *LDS Biogaphy* and a photograph of the capitol commission.”¹⁰³ Father W.K. Ryan of the Cathedral of the Madeleine gave the benediction.

Spry expressed regret that visitors couldn’t yet enter the building but celebrated the fact that most of the materials used in the construction were Utah products. John Dern, member of the Capitol Commission, addressed the issue of home industries. Waxing eloquent he remarked,

*Goethe said, “Architecture is frozen music.” The architect who designed the beautiful edifice which is now arising before our eyes has composed a great place of music, a veritable symphony in stone, which when completed, will not only stir the senses of those of us who are privileged to be present at its building but will delight the mind and arouse the emotions of generations to come. While we congratulate ourselves upon our great achievement let us not forget to honor the artist, the Utah artist, whose brain conceived and whose genius is creating this masterpiece for our admiration and enjoyment. No commonplace edifice is here being erected, no ordinary statehouse such as might almost daily be seen by the traveler journeying from state to state. In beauty and distinctive magnificence our capitol will not only eclipse those of most other states which built their official homes at a period when they were in the same early stage of development as Utah is today, but it will rank with those splendid buildings that have been constructed in recent years by rich and populous old commonwealths. The beauties of nature are felt by us all; but the earth has ever been proud to wear as its finest gems those masterpieces of architecture which has been set in its diadem by gifted men. It is worthy of our best efforts and highest aspirations to possess here a monument that deserves to be known as one of those choice jewels.*¹⁰⁴

Throughout the construction period, disbursements were paid to General Contractor-James Stewart & Company, who managed construction of the Capitol.¹⁰⁵ Besides the general contractor, contracts were awarded for specific elements in the construction of the building for plumbing, electrical work, hardware, furnishings, heating, and other special services.¹⁰⁶ Additional contracts were still to be awarded for interior plaster bas relief sculpture to be placed in the dome frieze, four cartouches over the main arches and four caryatids at the entrance to the House of Representatives and Supreme Court Rooms for an estimated cost of \$20,000. Exterior sculpture for the South and West Pediments was to cost \$40,000 and a metal figure of a woman to be placed on the dome was to cost \$1,200. None of this work was ever completed.

James Devine, hired by the Capitol Commission as superintendent of construction, was impressed at the financial conservatism of the group and stated that “a very considerable portion of the fund appropriated by the Legislature for this purpose was returned to the State.”¹⁰⁷ Many times, large scale projects like this one ran over budget, but due to the careful management of this project by the commission, Devine, and the designers and builders, the project cost did not excessively exceed the budget. In reality, as the project changed, the budget changed, and some believed the work was completed under budget. In any event, cost control was due, according to Devine, to the “high character of the personnel of this Commission,” and a “guarantee to the State that its interests would be safely conserved and the money appropriated for this great trust would be wisely expended.”¹⁰⁸

By August 1914, work was progressing on the Capitol dome. B.F. Baum, an employee of James Stewart, was optimistic that the 1915 legislature would be able to meet in the new Capitol, but parts of the building would continue to be in construction. By the end of the summer, the basement was near completion and the Second Floor, along with several of the mammoth pillars was in place. The exterior walls were also near completion, and the erection of the monolithic columns on the interior was underway. The building was materializing before their eyes.

The commission urged the contractor to push to get the Third Floor completed so that the Eleventh Session of the Utah State legislature could be held in the new building. By November 1914, it seemed as if this would be possible. But numerous delays discouraged such efforts and the legislature met instead in the Salt Lake City and County building until February 11, 1915, when it moved to the new Capitol for the rest of its session.

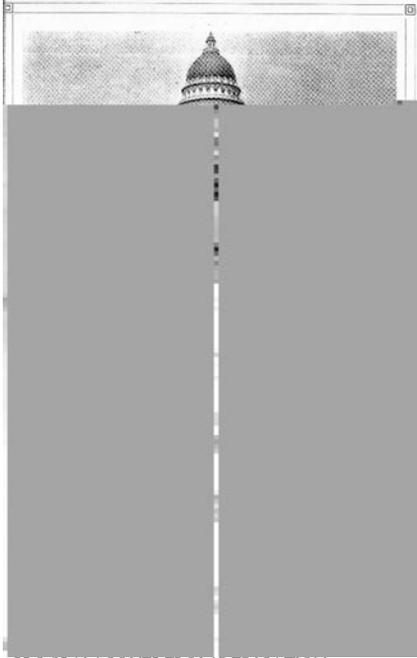
Perhaps the most exciting stage of the construction to be underway in August was the copper cladding of the dome. Described as “a remarkable structure” the dome stretched 235 feet from the ground beneath it, and 150 above the roof line. The Republican gushed over the dome, considering it the high point of the Capitol design. “Everyone who sees the dome knows that it is big, but how many stop to consider how big? As an idea or a basis for computation, 10,000 feet of copper work in itself is a big job and eastern metal workers were very positive that none but an eastern concern would be equal to the occasion. But they knew little of the resources of western tradesmen—probably less than they knew of the resources of the western country.” All of the work was done locally, including shaping the copper sheets which were apparently the biggest ever attempted west of the Mississippi River. The contractor estimated that the dome would take thirty days to complete.¹⁰⁹

Before that time Kletting made a series of meticulous inspections of every aspect of the construction and made lists of the various changes or corrections that needed to be made. On May 10th he sent James Stewart & Co. a “List of Deficiencies,” which included notes about straightening walls in the northwest auxiliary corridor, west of the north elevator, west of the Senate chamber and the south corridor wall. Joints and imitation stone work needed to be smoothed and joints improved.¹¹⁰ Three days later he noted that the outer edges of all flashed cornices had not been secured as directed, which had already caused one piece of the east pediment to blow off.¹¹¹ Apparently Stewart argued this point. In response Kletting reminded him that it had been decided to furnish metal anchors only in the joints on the vertical faces of the cornice and that this had not been done.¹¹²

In June the inspection turned to the dome. The installation was not waterproof where the copper roofing met the terra-cotta of the dome. It had rained heavily on the 1st of June and the roof leaked into the rotunda.¹¹³ In fact, the dome was also leaking above the bottom steel ring which supported the ribs of the dome.¹¹⁴ Kletting directed that the leaking and the resulting damage be corrected at once. A similar problem occurred 65 years later when in 1980, some of the copper cladding flew off the dome in a high wind. The copper was replaced shortly thereafter and what had blown off was salvaged and given to several area artists who converted it into sculptures.¹¹⁵

DEDICATION

It was another year before the state executive and judicial officers moved into the new building. The building was dedicated 9 October 1916. As can be expected, the opening of the Utah State Capitol was reason for considerable celebration. At two o'clock the building was opened and presented with great fanfare to the people of Utah. Again, the program brought together a diverse representation of ecclesiastical, governmental and business leaders from the state. Reverend J.E. Carver gave the invocation beginning the program followed by an instrumental trio: Willard Flashman, Oge Jorgensen, and Mrs. Edward T. McGurrin. Professor A.C. Lund sang, "Columbia, the Gem of the Ocean."



PROGRAM COVER FROM DEDICATION

Governor William Spry spoke to the crowd about the efforts of the Capitol Commission, as well as the significance of this structure to the State of Utah. Miss Edna Anderson followed Spry's remarks with a solo, "Caro Nome." A.C. Lund recited Herbert S. Auerbach's "Spirit of the Pioneer" written specially for the day. President Joseph F. Smith spoke about the state's pioneer history. Professor John T. Hand, a tenor, sang "Che Gelida Manina" from *La Boheme*, followed by a solo by Lucy Kirkman.

Calling for a vote of acceptance, the crowd gave an enthusiastic and unanimous vote of approval. Right Reverend Joseph S. Glass closed the meeting with the benediction. Following the program, a public reception was held in the Capitol rotunda where the governor and members of the Capitol Commission greeted more than thirty thousand visitors. Local newspapers heralded the building as the most splendid structure built to date in the state. The interior's simple and elegant design, beautifully proportioned dome, arches and stairways were credited as together creating an unparalleled environment in the state's architectural history.

CAPITOL DESIGN

The capitol was the embodiment of a powerful idea, an elegant design, that was built with attention to function. The best artistic design does not necessarily insure a great building, but this one is in its technical and artistic details and the strength of the concept behind it.

Kletting was inspired in his design for the capitol by the essence of Classical architecture, here relying on details from the Corinthian style. Formality, order, harmony of proportion and line, and rationality are here embodied in form. The building is 404 feet long, 240 feet wide, and 285 feet to the top of the dome. Standing at the center of the ground floor the highest point in the dome is 165 feet above the floor.

Despite the prominent vertical gesture of the dome, the building is overwhelmingly horizontal in its massing, sweeping long along the grounds. The symmetrical facade is organized



DOMES COPPER

around a central pedimented entrance, its most prominent feature being the colonnade which moves around the building. Thirty-two Corinthian columns move across the facade of the south elevation, and continue around the building in modified pilaster form. The colonnade motif is continued through the drum of the dome as is the entablature. The west and east elevations are not symmetrical but nevertheless also feature entrances topped by triangular pediments, feature Corinthian columns and an exposed foundation podium.

Kletting determined that the Capitol's exterior would be constructed of Utah granite quarried in Cottonwood canyon. The original doors of the main entrance were made with Hollow Steel. Eventually they were converted to doors made of bronze.¹¹⁶ In the original plans, fifty-two columns, each thirty-two feet tall, three and one half feet in diameter ran along the buildings exterior. The Capitol Central hall interior features marble from the Tate Quarry north of Atlanta, Georgia. Twenty-four Ionic columns each weighing 25,000 lbs. line the walls.

Governors entertained dignitaries in the state reception room, called the Gold room for its extensive use of gold leaf trim, It cost \$20,000 to decorate originally. In 1952 Utah was second in the nation in the production of gold. Featuring golden travis marble, elaborate lighting features and mirrors from France. In 1955 and '56 the room was repainted for \$6,500 and the furniture reupholstered with Queen of England's coronation velvet for \$19,905. The purple tapestries were made with bits of 14 karat gold thread. The Newton & Hoit Company provided the Russian Circassian walnut furniture for \$3,022 and the Scotch chenille rug was commissioned from the Templeton Brothers, of Glasgow, Scotland for \$3,000.

Enlivening the surface of the ceiling is a painting, "Children at Play", which was completed by Lewis Schettle of New York. Cherubs, clouds and wind blown scarves continue the lush, sensual effect of the ornament. When first decorated in 1916, the room cost \$65,000. The Gold Room continues to be used for the gubernatorial inaugurations and other important events.

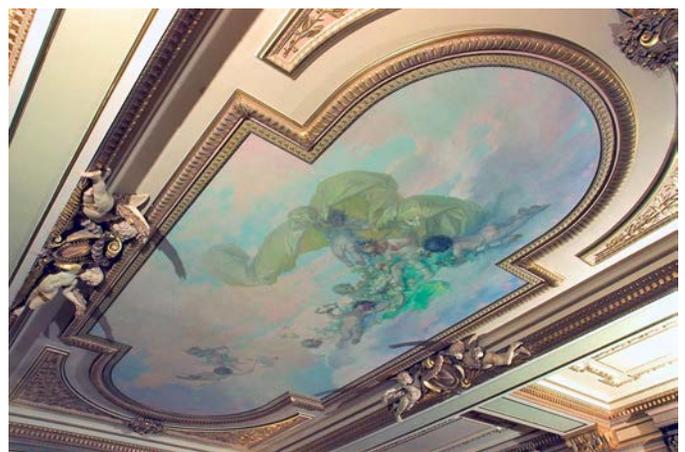
The Governor's office is in the west wing of the main, executive floor. To the north of the new entrance foyer is the Lieutenant Governor's office. The Gold Room was "saved" when this foyer was built in 1993. Without the renovation and addition of the glass-enclosed foyer, the board room would have become a foyer for non-public circulation space and the Gold Room would have become the new conference room. The leaded glass doors to the foyer have beehive symbols and sego lilies embedded in it. Meetings and press conferences continue to be held in the board room, now reduced to 2/3 its original size.



GOLD ROOM DRAPES AND UPHOLSTERY



"CHILDREN AT PLAY"



CEILING OF THE GOLD ROOM

LEGISLATIVE FLOOR

The Capitol's third level is the location of the House of Representatives, the Senate, and the Supreme Court, three of the most important functions of state government.

At the top of the stairs in the west wing of the third floor is located the House of Representatives. In the state of Utah there are seventy-five members of the House of Representatives, each of whom represents approximately 25,000 people. The legislative session begins on the third Monday in January and continues for forty-five days. Most representatives have other full time jobs or are retired and are paid approximately \$100 per day while in session. A term for a representative is two years.

The Speaker of the House is elected by the majority party. Electronic buttons on each desk direct votes to a board located on the west wall. Public galleries are located on the fourth floor overlooking the representative's chamber. Accented with Utah Marble, the room also features a mural depicting Brigham Young's vision of the Salt Lake Temple using Utah granite painted by Vincent Aderente. A.E. Forringer's painting on the east wall is of Jim Bridger's discovery of the Great Salt Lake.



HOUSE OF REPRESENTATIVES



SENATE CHAMBER



SUPREME COURT

Located in the center of the third floor to the north, the Senate Chamber has seats for twenty-nine senators who represent approximately 60-65,000 people. Senate terms are four years and their sessions run concurrently with the house. The walls of the senate chambers are formed with Utah onyx stone, and have paintings by Utah artists—A.B. Wright and Lee Greene Richards. Like the house, two busts frame the entrance to the room. On the left is a bust of Captain Richard W. Young, a West Point graduate who served in the Spanish-American War and was a son of Brigham Young. On the right is a sculpture by Gilbert Riswold of Abraham Lincoln presented to the Republican Club of Utah in 1929 by Lewis Cates.

The chamber for the highest court in Utah, the Supreme Court, is located in the east wing of the third floor. Five justices serve on the Supreme Court which hears cases from the Appeals Court, first degree or capital felony cases and complex civil appeals from the District Court, as well as some cases from the state agencies. They convene fourteen times a month. Since 1998 the court has been held in the Scott Matheson Courthouse on State Street and Fourth South. The capitol chamber is now used for ceremonial purposes.

The Supreme Court room at the state Capitol has a painting on the east wall painted by H.L.A. Culmer which depicts Caroline Bridge, the longest natural span in the world, at 350 feet. This natural bridge is located in Natural Bridges National Monument and has recently been given a Hopi Indian name, Sipapu Bridge.

ART WORK

The Capitol commission paid particular attention to the sculptures which would adorn the building and the site. They contacted a group of sculptors to consult with them about their ideas for suitable sculptures for the project. Included were Mahonri Young, “originally of Utah but more recently of New York,” C.C. Ramsey of New York and son-in-law of the late E.H. Harriman, J. Leo and Avarad Fairbanks of Salt Lake City, and Cyrus Dallin of Springville. Young prepared models for the south and west pediment sculptures, and also for the friezes in the rotunda. Fairbanks also submitted photos of a proposed rotunda frieze design. Because there was not initially enough money for monumental sculpture, none was commissioned upon completion of the building. Moreover, money which could have gone to architectural sculpture was applied instead to a competing project, the Mormon Battalion Monument, which was completed several years later. In the end, with the exception of two pairs of concrete lions placed at the east and west entries, the plans for the remaining exterior ornamental pieces were abandoned.

Colonel Edward F. Holmes of Salt Lake City presented to the State of Utah on 20 October 1915 through the governor and members of the Capitol Commission, three resplendent oil paintings by prestigious Utah artist H.L.A. Culmer from his private art collection. They were entitled: “The Augusta Natural Bridge,” “The Little Zion Valley,” and the “Caroline Natural Bridge.” Three months later, Colonel D.C. Jackling presented to the commission on another painting by Culmer, the “Utah Copper Mine.” This painting was exhibited at the San Francisco Exposition. Both gifts were accepted through resolutions by the state legislature.



CAROLINE NATURAL BRIDGE PAINTING BY H. L. A. CULMER

In total there are approximately 200 pieces of art on display in the Capitol. Many are part of the state art collection which was established in 1898 by Alice Merrill Horne, state legislator and early patron of the arts. Elected in 1898, Horne sponsored the bill creating the Utah Arts Institute. Horne also organized the first state arts council and was first to establish an official collection of art. The Utah State Art Collection now includes more than 1,300 pieces. Much of the state collection is on display in other state buildings, on traveling tours, on special exhibits or in storage. Nearly all of the art on display at the Capitol is the work of Utah artists. Among them are John Hafen, LeConte Stewart and H.L.A. Culmer, whose works are indisputably among the best the state has offered. When Norman Bangerter was governor, he hung in his office four pencil sketches by Carlos J. Anderson and in his larger, ceremonial office he exhibited a 1898 painting of the Great Salt Lake by J.T. Harwood, one of the early twentieth century Utah artists to study at the Academie Julian in Paris, France. Lt. governor Val Oveson displayed Utah abstract artist Doug Snow’s painting titled “Desert Storm”, that one reporter described as a “tumultuous abstract in blue and white.”¹¹⁷

Located in the pendentives at the base of the dome are four murals completed under the Federal Art Project of the New Deal program—the WPA. The murals were painted on 4,500 square feet of canvas, depicting 100 ten foot high figures, and then transported to the Capitol rotunda. The federally funded project was approved in 1934 by the State Board of Examiners which consisted of Governor Henry H. Blood, Secretary of State Milton H. Welling, and Attorney General Joseph Chez.

Lee Greene Richards prepared sketches for the four murals and presented them to Miss Helen Sheets, chair of the Utah Art Projects Committee, in an effort to reduce the expenditures for the project by fifty percent.¹¹⁸ The sketches were less expensive because they were finished as part of a public works art project. The sketches Richards prepared were part of work being completed by ten other Utah artists.



EQUESTRIAN STATUE OF CHIEF WASHAKIE



BRIGHAM YOUNG

The murals depict important scenes from Utah's history. The four pendentive murals pictorially narrate events from Utah's early history. "Escalante and Dominguez 1776 Expedition" depicts the earliest known recorded visit to the region by the white man-- the exploration of Spanish priests searching for a route from Santa Fe, Mexico to California for trade and for missionary work. Traversing the Colorado and Green Rivers, their Ute Indian guides took them north as far as Utah lake. Their careful records provided valuable information about Utah geography, flora and fauna, native American tribes and customs and were the first maps of the region.

"John C. Fremont Sights Great Salt Lake:" As land was acquired by the United States government for the public domain, systematic surveying and exploring of the area was a critical first step proceeding settlement. During the early 1840s, the government sent surveyors and exploration parties to Utah territory to create more accurate maps and conduct scientific studies of the area. John C. Fremont, Captain Gunnison, Captain Bonneville and Captain Stansbury surveyed the land and sent their reports to the U.S. Government. Reports about the Great Salt Lake were also made by mountain men such as Jim Bridger who had seen the lake as early as 1824 and believed, mistakenly, that he had reached the Pacific Ocean.

"Peter Skene Ogden on the Ogden River, 1824:" Fur trappers and explorers were important players in the first wave of exploration of Utah territory. Peter Skene Ogden worked for the Hudson Bay Company and was responsible for much of what was known about the region of the Snake River. As the leader of a group that mapped Bear River and Bear Lake, Cache Valley, and Weber Canyon, Ogden City was named after him.

"Brigham Young Enters the Salt Lake Valley, 1847:" Basing their exodus on information gathered about the Great Basin from Fremont's report and other visitors to the region, Brigham Young led the Mormon people to Utah as a place of refuge and great promise. Here they intended to build Zion, a permanent home of orderly towns and sturdy buildings which reflected the industry and cooperation so basic to their enterprise. Within two decades their towns spread in every direction and more than three hundred Mormon grid plan villages extended Latter-day Saint influence and dominion throughout the region.

As designed by Utah artist Lee Greene Richards, the frieze of the dome also features historical scenes, each panel measuring fifteen by twenty-five feet: the Pony Express and Stage Coach; Peace with the Native Americans; Advent of Irrigation; Driving the Golden Spike; The Seagulls and Crickets; A Party in the Old Bowery; Naming Ensign Peak on 26 July 1847; and General Connor Inaugurates Mining. William Slater climbed scaffolding 165 feet high to paint the dome with clouds and seagulls with wings stretching six feet from tip to tip.

The pendentive murals were set in place in January 1935 and by that time included the work of Richards, Gordon Cope and Henry Rasmussen, all Utah artists. Each were placed in spandrels which measured forty-five feet at the top and eleven feet at the bottom. Four hundred feet of two foot wide canvas was used and seven hundred feet of bordering and lettering was necessary for framing the murals.¹²⁰ According to the *Deseret News*, the paintings were put in place, "in the same manner that canvas or paper is pasted on a wall." Taylor Woolley,

architect and student of Frank Lloyd Wright, oversaw the work.¹²¹ Waldo Midgley designed and executed the borders and lettering. Ranch Kimball assisted during the first few weeks of the painting.¹²² Installation was completed by the end of February.¹²³

Governor Henry H. Blood officially received the art work for the state of Utah in 10 March 1935 from William T. Iglehart, representing Robert H. Hinckley, Utah director of the Federal Emergency Relief Administration. FERA was the federal agency working with the Civil Works Administration providing the funds for the work. Blood said, “I take the greatest pleasure in accepting this splendid work as a permanent addition to the beauty of one of the finest capitol buildings in the United States.” Iglehart added, “These murals are presented to the state of Utah as the achievement of the national vision which created the great public works of art project under the Civil Works Administration. Completion and installation of these decorative historical paintings mark the culmination of what has been termed the most important cultural project every undertaken by the federal government.”

At the base of the murals, a plaque listed the names of the committee which managed the project: Helen Sheets, Mrs. Schramm and Taylor Woolley, Hildegard Thompson, Mrs. Waldamar Van Cott and Dorothy Lynch.¹²⁴ The working sketches and watercolors for the murals were on display during the next week on the fourth floor of the Capitol.¹²⁵

The numerous busts and statues that are on display in the Capitol’s halls and chambers form a distinctive line-up of Utah notables. Emmeline B. Wells and Martha Hughes Cannon were both women who, at the turn of the century, worked for women’s rights. As a leader of the Relief Society of the LDS Church, Wells edited the Woman’s Exponent, whose masthead asserted the importance of securing women’s rights. Cannon, a physician working in the Utah, was also a committed suffragist and was herself elected to the state legislature in 1896, the year Utah became a state.

At the entrance to the House of Representatives, are two marble busts sculpted by Millard F. Malin. The one on the right is of “Unca Sam,” a Utah Indian who is said to have lived to between 107 and 127 years old. A hunter and fur trader when the settlers came to the Salt Lake Valley, Sam was a member of the peace mission sent to Washington to negotiate with the government after the Meeker massacre in Colorado in 1879. Left of the House of Representatives is Malin’s sculpture of “Ute Indian Chief John Duncan.”



PONY EXPRESS AND STAGE COACH FRIEZE MURAL



PEACE WITH THE NATIVE AMERICANS FRIEZE MURAL



ADVENT OF IRRIGATION FRIEZE MURAL



DRIVING THE GOLDEN SPIKE FRIEZE MURAL



SEAGULLS AND THE CRICKETS FRIEZE MURAL

A statue of Utah's first professional astronaut is located here as well. Don Lind orbited the earth on the space shuttle Challenger in 1985 and was a professor of physics at Utah State University. Made of Utah granite, the statue's base is formed with part of the shuttle's solid rocket booster.



EMMELINE B. WELLS

Brigham Young and Simon Bamberger, both former governor's of the state, were themselves pioneers. Young led 100,000 members of his church to Utah and directed the colonization of the region, building irrigation systems, railroads, and temples. He founded banks and mercantile institutions and had one of the largest families in the territory. Bamberger was also a pioneer of sorts. He was the first non-Mormon Democratic governor and a prominent member of a Jewish family, and he led many state political and social reforms, improving roads, rails, and public utilities.

Utah's most famous inventor, Philo T. Farnsworth, received the first patent for television, a concept he first developed as a high school science student. Mining entrepreneur, Daniel Jackling was best known for developing a process for profitably mining low-grade copper ore and founding the Utah Copper Company. His mine, Kennecott, is still the world's largest open pit copper mine. Sculptures of both men grace the Rotunda.



BOWERY FRIEZE MURAL

At the west end of the Second Floor, a collection of paintings of Utah's former governors is on display. The first is of Governor Heber M. Wells, Utah's first governor after statehood, at thirty-six years of age. The third is William Spry, Utah's third governor. Spry was governor during construction of the Capitol building. Calvin Rampton was the only governor to serve three terms. Norman Bangerter was governor for two terms but was also speaker of the House for ten years. Michael O. Leavitt is presently serving his second term and is the second youngest governor of Utah to date.



NAMING ENSIGN PEAK FRIEZE MURAL

In 1969, Utah artist Alvin Gittins climbed a scaffolding during the cleaning and repainting of the rotunda ceiling, to assess the damage done over time to the seagulls which appeared to be badly in need of a cleaning.¹²⁶ The Alfred E. Lippold Co. of Salt Lake City then repainted the inside of the Capitol dome and also painted all of the atrium's interior halls, walls and ceilings.¹²⁷



GENERAL CONOR INAUGURATES MINING FRIEZE MURAL

Originally, the Capitol's top floor was used as an art gallery. Over time, however, the gallery spaces were enclosed to create offices, and the art was exhibited throughout the building. Special traveling exhibits were sometimes on display in the halls of the Capitol. In September 1969, an exhibition sponsored by the Utah State Institute of Fine Arts featured forty-six pieces of art from the state collection. Visitors to the show responded to it differently. "It's more pleasant than the '69 Legislature's logic," commented a man from Midvale City. "I wonder at the preponderance of representational art; however, on the whole the exhibit was delightful," a visitor from South Carolina said, reflecting modernist thought of the period.¹²⁹

DISPLAYS AND PLAQUES

The various materials and objects displayed in the Capitol halls provide an interesting cultural history of the state. What each generation considered worth noting or remembering is telling about contemporary values and morés. On the Ground Floor are exhibits portraying the particular economic and recreational attributes of Utah's twenty-nine counties. Dinosaur footprints, and various minerals create an eclectic but intriguing mix.

On the same floor, a series of plaques and displays exhibits other aspects of Utah's history. Senator Jake Garn's space flight in Discovery STS 51-D in April 1985 is featured in a display which includes his space suit, helmet and types of food eaten in space. A group of displays sponsored by the Utah Press Association called the "Newspaper Hall of Fame," show the role newspapers have played in shaping Utah. In the East Corridor, a group of historic photographs of Utah's Capitol are on exhibit, as well as photos of the Capitol Building Commissioners, Governor William Spry, Edward H. Harriman, and Richard Kletting.



FIRST FLOOR HISTORY DISPLAYS IN 1916 NOTE THE GLASS CEILING, LETTING LIGHT IN FROM THE ATRIUM SKYLIGHTS

A memorial to all Peace Officers who have died in the line of duty includes a plaque with ninety-five names on it. A plaque in memory of Pearl Harbor and the sinking of the U.S.S. Utah, a plaque to the American Revolution and a Tribute to the Utah Pioneers that hangs over a copy of the Utah State Constitution completes the display.

Until recently the Ground Floor center display was the Mormon Meteor III, an internationally known racing car driven by Ab Jenkins. In 1940, the Mormon Meteor captured all world circular track records on the Utah Salt Flats. An exhibit featuring the Bonneville Salt Flats is nearby. This distinctive feature of the Utah landscape is located 120 miles west of Salt Lake City. The salt bed itself is part of the great prehistoric Lake Bonneville.

Beehive sculptures placed throughout the capitol represent industry and cooperation, and are familiar imagery throughout Utah. The Utah Arts Council's display illustrates the various ways the beehive has been used in Utah folk art. Since the late Middle Ages, the beehive has symbolized industry, order, and tradition. More than 150 local businesses and agencies have used the beehive in their logo. The Freedom Shrine case features several important and well known documents that helped establish the freedoms and rights of all American citizens, including the Bill of Rights, the Gettysburg Address, the Emancipation Proclamation, the Declaration of Independence, and the German and Pacific Instruments of Surrender for WWII. Under the north stairs, two flags hang, both made in 1918 by War Mothers of Utah in honor of the men killed during World War I. Also under the north stairs is a brocade tapestry of Mt. Fuji, in appreciation of the Japanese American Citizens League of Salt Lake City.

Key to the state's economic progress, Utah's minerals have also been a significant resource for the nation's development. Ninety-one minerals are on display here. Since 1966, "walking tours" through Utah's scenic regions have been featured on the Ground Floor. These displays, all encased in metal-framed glass cases, include color photographs, relief maps, and other graphic arts. "Most are extremely colorful and afford the viewer the 'feeling' of the area pictured." For instance, "Color Country" features Utah's National Parks, Bryce and Zion, and a color transparency of Brigham Young's winter home in St. George."¹³⁰

The state's early automobile transportation history was the subject of a display mounted in 1971. Perhaps its most interesting item is a 300 pound cast iron sign marking the old Lincoln Highway. The sign, first erected on an eight foot pole made of cast iron, stood for fifty-four years on the west desert near Ibapah, Tooele County. Dated 1917, the sign gives evidence that the Lincoln Highway, the nation's first continental motor route, was built with private funds. Also on exhibit are other signs—painted red, white and blue enamel, bearing the name of the Southern California automobile club.¹³¹

In 1963, the displays were revamped and updated. In the opinion of Secretary of State Lamont F. Toronto, the displays had become shoddy and contrasted negatively with the beauty of the upper floors of the capitol. "If the tourist enters from the east door, he is greeted by a semi-nude Indian astride a horse [Dallin's plaster of Washakie]. The Indian's arm is outstretched in greeting. A sign says he has been there since 1915—and his greeting arm has lost a thumb."¹³² For the most part, the old displays were made of paper maché reliefs of Utah areas, and seemed in the 1960s to be old fashioned, covered with dust and falling apart. Now-irrelevant statistics described sheep and wool production in 1917 and had not been brought up to date. The Morgan County display described a "new" cement plant, and out of the hundreds of photographs, only five small ones were of Utah's missile industry.

In the re-design, the new cases would be half as large as before.¹³³ An appropriation of \$5,000 for the remodeling project in 1965 made it possible to do additional work. Tourism justified expenditures on Capitol renovation projects as well as upkeep for the grounds. An agreement formed between the Secretary of State's office and the Utah Travel Council in May 1966 established an information facility in the Capitol Rotunda which would be operated by the Travel Council. Their informative publications about the state's attractions would be sold to generate funds for refurbishing tourist attractions in the Capitol complex.¹³⁵

By the next year, a review committee examined some new county exhibits: Summit and Wasatch Counties in "Mountainland," and Cache and Rich in "Bridgerland." Earlier the committee had approved a display titled "Canyonlands" for the rock formations in San Juan and Grand counties. Secretary of State Clyde Miller encouraged the other counties to complete their own displays so that the remodeling project could be completed. The Mountainland display consisted of three revolving hexagon shaped tubes which illustrated with transparent pictures a mountain scene oil painting. Bridgerland featured a panorama view pointing to historical sites of the two county area. Committee member, Glen R. Swenson, director of the State Building Board, said that the counties needed to plan on an installation date in early July to meet the project deadline. McDowell & Rapp Construction of Salt Lake City received the contract for the remodeling project of \$82,826. The commissioners from Weber, Davis, Box Elder and Morgan counties reviewed space for their exhibit to be called "Golden Spike Empire" designated for two display cases.¹³⁵

Sponsored by Litton Industries, an education and entertainment industrial display was set up in June 1967 on the second floor rotunda area. Before coming to Utah, the exhibit was on display at the California Museum of Science and Industry in Los Angeles and the Northern State Power Building, Minneapolis. Large panels covered with photographs, actual Litton products and static miniature replicas, some automated, illustrated a story called "Managing Ideas." The exhibit told the "industry's unique role in stimulating and converting the discoveries of science and evolving technology into useful products."¹³⁹

