

II. CONSTRUCTION HISTORY

The Utah State Capitol is a powerful symbol of government, community and tradition. Strategically located on the State Street hilltop, it commands Utah's most populated valley and overlooks its principal city. Architecturally, its Neo-Classical dome is a familiar symbol of American democracy. For centuries it has inspired the minds and hearts of freedom-loving American leaders and citizens.

STATE CAPITOLS: AN EVOLVING TYPE

In his monumental work, *Temples of Democracy*, Henry-Russell Hitchcock wrote that "Thomas Jefferson's [1800] design for the Virginia Capitol was the world's first adaptation of an ancient Roman temple to a complex modern purpose." Early on, the colonnade, Greek pediment, symmetrical plan and overall formality of design and concept became the basic architectural vocabulary of democratic government. Although not a literal lifting from Greek prototypes, each new combination of parts helped the vision of republican government to live in concrete form. The capitol dome had its antecedents in the Renaissance, in particular Bramante's Tempietto located in Rome. Intended to be a demonstration of the highest ideals of Renaissance architecture, Tempietto's elegant proportions and harmony of design, colonnaded base and ribbed dome topped by a distinctive lantern were imitated by countless architects in Bramante's wake. Superimposed upon the horizontal, rectangular massing used frequently in state capitol buildings, the dome is reminiscent of the philosophical and artistic legacy it holds.²

UTAH FIGHTS FOR STATEHOOD, BUT NOT FOR A STATE HOUSE

When the Mormon pioneers first came to the Great Basin in 1847, they based their settlement efforts on information gathered by explorer John C. Fremont as well as by fur trappers, mountain men, and other travelers who had moved through the region. Within two decades they had colonized more than three hundred towns laid out in orderly, gridded plans, irrigated fields and built sturdy homes lining streets on lots near town centers. Organized first as the "State of Deseret," Utah originally included nearly all of Utah and Nevada and parts of California, Arizona, Idaho, Colorado and Wyoming. Brigham Young was the first governor as well as church president of this Great Basin empire.



UTAH STATE CAPITOL SOUTH ELEVATION 1916

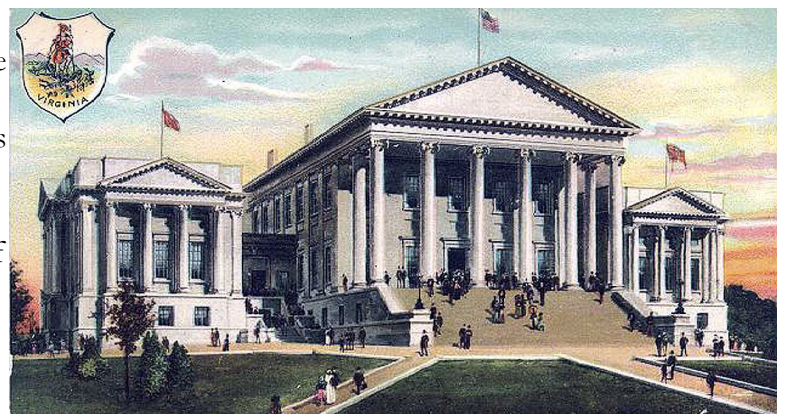


MINNESOTA STATE CAPITOL, CASS GILBERT, ARCHITECT, 1905

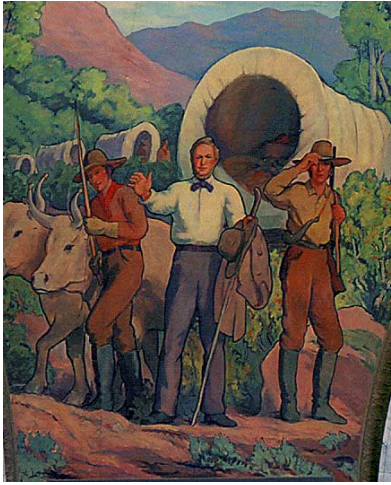


RHODE ISLAND STATE CAPITOL, MCKIM, MEAD & WHITE, ARCHITECTS, 1895-1903

TEMPIETTO, BRAMANTE 1502



VIRGINIA STATE CAPITOL, THOMAS JEFFERSON, 1800



ROTUNDA MURAL OF BRIGHAM YOUNG

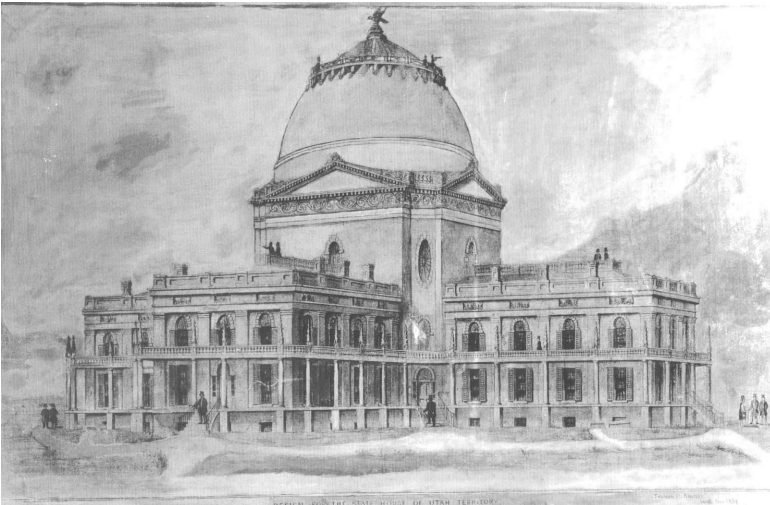
However, the United States Congress rejected the State of Deseret's petition for admission to the Union as a state. Instead, in 1850 the Congress created the Territory of Utah. The territorial assembly met in various buildings until they had a capitol building.

The first territorial legislature created Millard County and designated Fillmore City as the capital because of its central location in the would-be state. LDS church architect, Truman O. Angell designed the classically detailed capitol building, funded with an appropriation of \$20,000 from the United States Congress. Although limited by available materials, tools and technologies, the structure's stone and timbers were machine-sawn and trimmed as sophisticatedly as any Salt Lake City building of the period. Because of the amount of building being done in the territory, skilled craftsman were limited. And regardless of subsequent requests for further funding, none was forthcoming. Therefore, only

one wing of the projected capitol structure was ever completed. As built in 1855, the finished capitol was a rectangular structure, rising 43 feet to the top of a parapet-concealed hip roof.

The Fifth Legislative Assembly was the only full session held in Fillmore. In 1856, the legislature designated Salt Lake City the territorial capital. Thus, territorial offices, both executive and judicial, were only briefly located in the Fillmore capitol. Despite Brigham Young's ambitions for central Utah, population growth and development there languished and it never became a prosperous center of agriculture or industry. Eventually the building

became the property of Fillmore City and locals used it as a school, jail, office building and even for religious services. The state assumed ownership of the historic building in 1927. Since that time it has been a history museum depicting aspects of the state's pioneer past.



TRUMAN ANGELL'S DESIGN FOR THE FILLMORE CAPITOL

Largely in reaction to evidence that the Mormons were practicing polygamy, but also in response to other tensions between local leaders and federal officials, President James Buchanan dismissed Young as governor and sent troops to Utah to establish a federal presence in the area. Young's replacement, Alfred Cumming assumed his office in 1860.



FILLMORE CAPITOL

The Salt Lake City Hall was first erected in 1866 at 110 South and State Street and then dismantled, moved and renamed The Council Hall in 1959-60. It is now located due south of the State Capitol. For a time the City Hall accommodated the Territorial Legislature and Salt Lake City's government as well as ecclesiastical activities of the Mormon church. Today the Council Hall houses the Utah Travel Council and the Utah Tourism and Recreation Information Center. The nomadic capitol was also located temporarily in the original Salt Lake County Courthouse, and Social Hall, which all formed backdrops to legislative action for the new territory.

On February 28, 1888, Heber J. Grant and a group of local business leaders proposed that Salt Lake City donate twenty acres of land to the state for a state capitol. The city council considered his proposal and by resolution responded on 1 March 1888, giving Utah Territory the land, a tract consisting of 19.46 acres north of the intersection of State and Second North Streets. The state made official receipt of the land on March 5 and Arsenal Hill became known from that time forward as Capitol Hill.³ Not long after, also in March, a special Capitol Commission selected architect E.E. Myers of Detroit, Michigan to draw plans and estimate construction costs. These plans were shipped to the Capitol Commission in 1891(their present location is unknown). Meyers was the architect of three earlier state capitols--Missouri in 1873, Texas in 1882, and Colorado in 1886. Although the legislature had authorized \$120,000 to begin the work, it rejected his estimate of \$1,000,000 for construction and the project was postponed.



OLD CITY HALL, NOW CALLED THE COUNCIL HALL

By the time the next legislative session convened, the United States Congress had passed an Enabling Act which granted authority for a state constitutional convention in preparation for admittance into the Union. The fight to achieve statehood took precedence over the capitol building project.⁴ The State government was housed in several locations including the Salt Lake City and County Building from 1896 to 1916.

After numerous failed attempts at becoming a state, the state constitutional convention framed a successful bid for statehood in 1895. Utah became the forty-fifth state on 4 January 1896. Salt Lake City was named the state capital and Heber M. Wells the State of Utah's first governor. But it was 1907 before Governor John C. Cutler requested that the legislature take action to build a capitol for the new state.⁵ It was not until two years later that then-Governor William Spry sent a proposal to the legislature to create a commission to select a design for a "suitable State Capitol."⁶ During that same legislative session, the group produced an appropriation bill to fund construction. The appropriation hinged on a popular vote needed to pass a one-mill property tax. Recognizing that in 1909 only Utah, Louisiana and North Dakota were without state capitols, Governor Spry proposed the levy to fund Utah's building. Voters rejected the idea on June 8 in a special election. The project then stood at a standstill until the next year.⁷ To bolster support, Spry sent a special message to the legislature on the subject of the capitol entitled, "An act creating a state board to be known as the 'Capitol Commission,' fixing the manner of appointment and the compensation of the members thereof; prescribing their powers and duties, and authorizing the erection of a state capitol."⁸

Three other bills which related to the capitol project were passed during that session of 1909. The first concerned the refund of the outstanding bonds of the Territory issued in 1892 "at the maturity thereof, by issuing in lieu thereof negotiable coupon bonds and directing that all moneys held in the redemption fund for the redemption of said bond issue maturing in 1912 be converted into the state treasury and devoted exclusively to the erection of a state capitol."⁹ The second bill required a special election to be held on the first Monday in June 1909 to determine the question of whether a tax should be levied upon all the taxable property of the state to raise money for the capitol. Finally, the third authorized the state Board of Loan commissioners to negotiate a loan of \$200,000 and to issue bonds to raise funds for the construction of the capitol.¹⁰

A measure passed which secured funds as well as issuing a resolution to propose an amendment to the state constitution. The amendment authorized the issuance of bonds in the amount of one and a half percent of the assessed valuation of the state for the state capitol. This resolution was passed and adopted in a general election

Lake Trail
 UTAH, FRIDAY MORNING, MARCH 10, 1911.

MEXICAN

\$798,546 COMES TO UTAH
MRS. HARRIMAN PAYS TAX



Widow of Great Financier Sends Check, Complying With Inheritance Law.

CITY GENERAL SUCCEEDS
 Republican Caucus Recommends Money to Be Used to Build State Capitol.



Three-quarters of a million dollars of the Harriman inheritance tax will go toward the construction of a new state capitol for Utah. This was decided upon at the caucus of the Republican members of the state legislature held in the house chamber Thursday night.

Governor William B. Hays made the announcement at the caucus that the Harriman check for \$798,546 in payment of the inheritance tax had been received by the state. The governor suggested that \$750,000 of this amount be appropriated for the construction of the new state capitol, and that the remaining \$48,546 be available for general appropriations.

The announcement of the governor was received with enthusiasm by the members of the caucus. On the governor's statement that the \$798,546 were made available for the construction of the state capitol it would not be necessary to dispose of any of the bonds of the million-dollar bond issue for two years, the caucus voted to appropriate the three-quarters of a million for the state capitol.

Mrs. Mary W. Harriman and Attorney General A. B. Barnes.

NEWSPAPER
 ARTICLE ABOUT
 HARRIMAN
 INHERITANCE TAX

of 1910. The next year a bill was passed based on that vote. As it was originally proposed, the bond issue would be \$1,305,000, which was the amount available under the constitution. However, the amount was reduced to \$1,000,000 after it passed both houses.¹¹

In 1911 the legislature passed a bill authorizing the state Board of Loan commissioners to provide for and negotiate a loan of \$1,000,000 and to issue bonds to fund the capitol. The state capitol bill finally became law in that year and the board of commissioners was authorized to issue the bonds. After passing both houses and being signed by the governor, the bill ended a two year campaign for a new state capitol.

Unforeseen good fortune bolstered these efforts. Utah in general had benefitted tremendously from the coming of the railroad in May 1869, but state government benefitted in unpredictable ways as well. The president of the Union Pacific Railroad, Edward Harriman, was an extraordinarily wealthy man. When the transcontinental railroad was completed at Promontory, Utah, Harriman invested \$3.5 million into an electrified trolley car system. Salt Lake City's Trolley Square, which in the mid-1960s was renovated into a shopping and entertainment center, was originally the trolley car barn complex. When Harriman died in 1910, the law required a five percent Utah inheritance tax which totaled \$798,546. This was the boost the state needed. The Utah State Legislature matched these unexpected funds with the aforementioned \$1,000,000 bond, and with this total funding, the capitol's future was secured.

No. 119 New York March 1 1911

Guaranty Trust Company of New York
 28 NASSAU STREET

Pay to the order of David Mattson, Treasurer State of Utah

Seven hundred twenty eight thousand five hundred forty six ⁸⁵/₁₀₀ Dollars

\$798,546. ⁸⁵/₁₀₀

Mary W. Harriman
 EXECUTRIX

Estate of E. H. Harriman

INHERITANCE TAX PAYMENT CHECK FROM MRS HARRIMAN

ESTABLISHING THE CAPITOL COMMISSION

Appointed by Governor Spry, the Capitol Commission was given the responsibility to oversee design and construction of the capitol building. Eight members began work immediately. The Commission initially included: John Dern and John Henry Smith of Salt Lake City; M.S. Browning, Ogden; C. E. Loose, Provo; and Governor William Spry. Secretary of State C.S. Tingey, and Attorney General A.R. Barnes were ex-officio members. In time, David Mattson succeeded C.S. Tingey and Anthon H. Lund was appointed when John Henry Smith died.

The first matter of business was to evaluate available options for awarding contracts for design of the grounds and building. One of the other early actions taken by the commission were to ascertain the state's title to the Capitol site, secure a topographical map and employ Olmsted Brothers, landscape architects of Brookline, Massachusetts to provide a park site plan and design.



PAINTING OF CAPITOL COMMISSION

In addition, the commission began a study during June 1911 of other capitol projects, particularly those in Minnesota, Rhode Island and Kentucky. Each was visited and their plans studied. This information guided the preparation of a competition program. To select between multiple design options, as well as control costs of construction, the commissioners evaluated building materials available within the State. For example, the Commission made an inspection of the State's quarries—the granite quarries in Cottonwood Canyon, the marble quarries of the Birdseye Marble Company near Thistle, the marble deposits of the Utah Marble and Construction Company, near Newhouse in Beaver County, the onyx or travertine deposits near Low Pass in Tooele County, and the sandstone quarries in Emigration Canyon.¹³

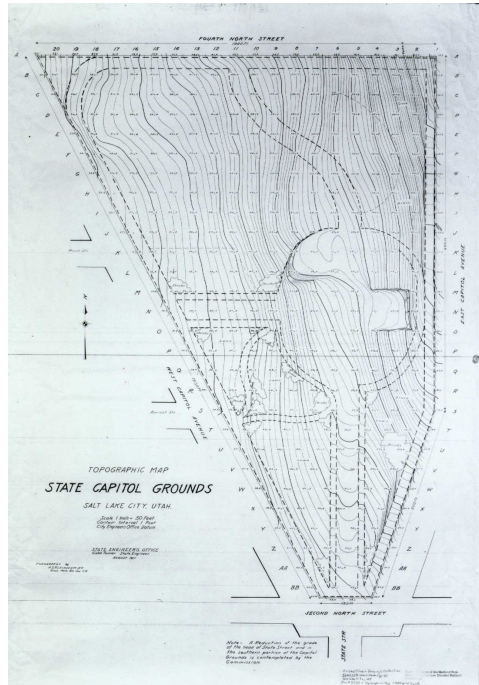
Professor Ebaugh of the University of Utah and State Chemist Herman Harms tested the fitness of sample rock taken from each site. The Commission also considered various materials for use in the capitol's elegant interior spaces. They considered decorative marbles from Georgia, Colorado, Vermont, Tennessee and Alaska along with local stone: Sanpete oolite (a limestone, not marble), white marble from Newhouse in Beaver County, Tooele County onyx or travertine, Birdseye marble, and red slate from Nephi. They chose less expensive Sanpete oolite for the ground floor and upper corridors, and Georgia marble for the atrium floor and first floor corridors. Utah Birdseye marble (golden travertine) was chosen for use in the State Reception Room, Supreme Court and House of Representatives. Cream onyx was the choice for the Senate Chamber and the Main Vestibule.

DEVELOPMENT OF THE SITE AND THE INVOLVEMENT OF THE OLMSTED BROTHERS

On 26 September, 1911, the Commission focused its attention on the site and considered the scale of the Capitol grounds and the necessity for hiring a landscape designer. John C. Olmsted, senior member of Olmsted Brothers of Brooklyn, was going to the Pacific Coast to lay out the grounds for the San Diego Exposition.



SALT LAKE TRIBUNE ARTICLE OF OLMSTEDS VISIT



CITY ENGINEERS 1911 TOPOGRAPHICAL MAP

Olmsted's firm was first established by Frederick Law Olmsted and was perhaps the most well known landscape architecture firm in the nation. If the Commission decided to employ his firm, Olmsted said, he would stop off for consultations on his way west.¹⁴ The Commission told Olmsted they desired "expert advice in locating the building on the plot and a scheme outlined for landscaping the grounds."¹⁵ The firm responded by saying "we shall be glad to confer with the experts employed to guide the competition provided we can do so without a special visit to SLC."¹⁶

Olmsted visited with members of the Capitol Commission in October 1911 when he assessed the available land and its relationship to the projected capitol building. He recorded his observations in a small notebook, labeled "Utah State Capitol File," dated 10 October 1911. He wrote: "the grounds are enclosed by an iron picket fence and have been planted with trees-- East rises considerably and is bare and unfinished except one nice house-- Might be necessary to cut 2nd North St. at head of State Street down, as much as 10'-- State owns SE corner as a site for future residence for the Gov."

It was clear to Olmsted that an architect had consulted with the Commission. This may have been a result of E.E. Meyers' plans from the 1890's, for there is no indication of any other architect's involvement at that time. In considering views from the proposed Capitol site, the commission believed the building should be aligned with Apricot Street. Olmsted believed that locating the building that far south was an economic consideration "moving on lines of least resistance as to think moving forward the cheap and easy solution instead of keeping building higher and grading down streets." During these discussions, other sites were shown to Olmsted and he advised against them.

Olmsted proposed a tunnel at the entrance of the west elevation to allow streetcars to enter a subway station at the foot of the elevators. He was opposed to the streetcar line up State Street because it would block the view of the Capitol. Protecting the integrity of the site was a key consideration. He also discouraged the notion of laying tracks on the street east of the Capitol grounds.¹⁷

Later when Olmsted wrote to Governor Spry, he emphasized the importance of protecting the view of the city in the future. "It would be possible by enforcement of building restrictions as to height to keep the view open over the city toward the south and we recommend that authority be obtained for the passing of a city ordinance for this purpose."¹⁸

Olmsted included in this letter other suggestions about landscaping, grading and planting. The firm produced two preliminary plans which recommended that border planting be sufficiently “high to screen surrounding houses, tall growing trees should be avoided,” and he discouraged the use of elaborate flowerbeds and ornamental shrubbery.¹⁹

Olmsted also communicated his conclusions to the Commission in October. “The site selected for the new capitol building is entirely inadequate for the purpose intended,” he said. “If the building is erected as now planned one side will be but ten feet from the fence, which will give the structure, no matter how beautiful, a cramped and ugly appearance.”

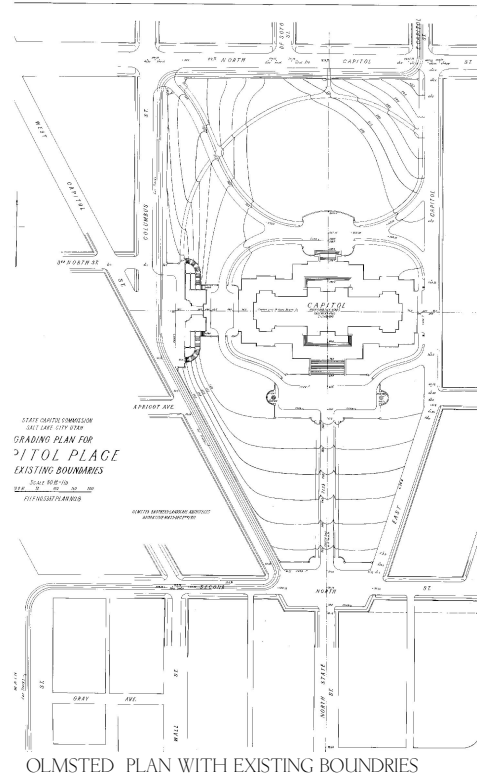
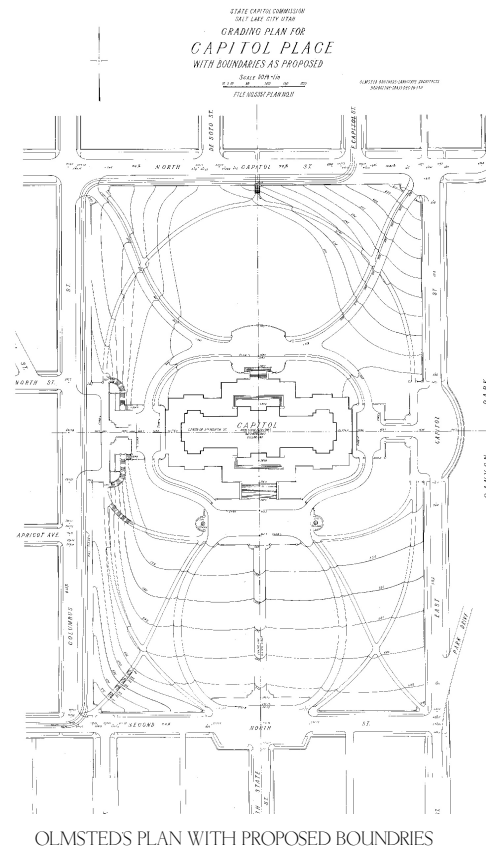
Olmsted emphasized the importance of extending the site before placing the building on the site, maximizing expansive grounds in each direction.

“If my suggestions are carried out it will be necessary to extend the grounds fully 300 feet by the purchase of the adjoining property on the east, and the taking in of the street as well. If this is not done it will be necessary to erect an unsightly retaining wall twenty feet high.” He continued, “I realize that the capitol commission has only a limited appropriation for the purpose and am afraid that the gentlemen of the commission are somewhat stunned by my report. The site easily will lend itself to effective landscape gardening, everything considered, though the result will not be so generally pleasing if my suggestion for the addition of more space is not carried out.”

After his visit, Olmsted summarized his observations and suggestions in a plan which he submitted to the Commission. It included grading plans, and other landscaping recommendations. [see illustrations to the right]

Olmsted remembered having been to Salt Lake City a few times before. He recalled the first time in 1869, saying, “At that time Salt Lake was a small city of wooden buildings and the space between the present site and Fort Douglas was entirely nude of structures. The camp was pitched within 200 yards of a slaughter house. The foundation for the Temple was just being laid and a board fence surrounded the site, while the grounds were strewn with stone cuttings and so forth.”²⁰

Regardless of the early gift of twenty acres for the Capitol site in 1888, the debate over the site continued throughout the site planning stage. In December 1911 a special committee of three men appointed by the Board of Governors of the Commercial Club met to consider suitable sites for the capitol. Business leaders, W. J. Halloran, O.C. Beebe, and W.W. Armstrong sat on the committee. Each member had significantly different ideas about where the Capitol should be built. Halloran presented his ideas first in a meeting at the Commercial Club’s December meeting. He said: “It is an



outrage to spend \$3,000,000 in putting a building in a place which cannot be seen from the city. With a cost of about \$500,000 the present site might be made presentable, but even then it would not compare with the location I have chosen.” Halloran proceeded to describe the amenities of a location at Fort Douglas, which he was sure the government would give to the state. “Every visitor who comes to Salt Lake finds himself upon Brigham street at some time during his stay and our magnificent building located on the site cannot fail to be seen. The distance from the center of the city is not prohibitive and the building itself can be erected for one-half million dollars less on this site than on Capitol Hill.”²¹

O.C. Beebe made the second proposal, saying he was satisfied with the present location of Capitol Hill, and had come unprepared to debate with Halloran. “There can be no reasonable objection to the present site,” he said. “I did not think it necessary to prepare myself for oratorical battle with my fellow committeemen and under the circumstances prefer to leave the matter to the common sense of the members of the board.”²²

The idea for a third site was presented by W.W. Armstrong who favored a site closer to the City and County Building in downtown Salt Lake City. “The primary object of the capitol building is not show, but business.” He asserted. “For that reason the building should be within easy reach of business men. I therefore suggest that the block bounded by First South and Second South streets and Second and Third East streets be purchased, the buildings razed to the ground and the new capitol building be erected in the center of the lot. That site will cost a million dollars, but this is a small sum to consider in so important a matter as this. The increase in the taxes on the property between Main street and the capitol site would soon reimburse the state for the additional expense.”²³

The Commission would eventually acquire extra Capitol Hill land, though not aligning the property as Olmsted had recommended. Not long after the beginning of site work, the Commission finally concurred that the original twenty acres deeded for the Capitol would be insufficient for landscaping for the building. Moreover, the Commission also decided that the building should be located in alignment with State Street and Seventh Avenue. Thus land had to be purchased to the east to accommodate both Kletting and Olmsted’s recommendation that the building be sited such that it had unobstructed views of the south, east and west. In September 1911 an offer of fifty feet of East Capitol Avenue was made to the state from local property owners to increase the size of the capitol grounds. Although this gift helped, it was not considered enough by the commission who hoped that the city would vacate another ninety-nine feet.²⁴ In January 1914, the state purchased a fifty-four foot lot on North State Street, the last needed for the two hundred feet east of the east wall of the building. The state bought the lot which was 150 feet deep,²⁵ from F.F. Hanna for \$16,000. Aware of the demand for their property, some property owners demanded high prices for their land, as high as \$110 per foot of frontage for land bordering West Capitol Avenue.²⁷ As late as May 1915 eminent domain was not enforced and some property owners refused to sell. The Commission purchased those homes built along the west edge of City Creek Canyon and any unimproved land along the ridge. When complete, the property included land along the rim of the canyon stretching from Second North to Fourth North Streets (now 300 North to 500 North) to East Capitol Street. The Salt Lake City Commission moved East Capitol Street further east so that it ran along projected new grades and approaches, therefore harmonizing with the overall landscaping plan.

By November 30, 1914, the state had receipts for \$1,777,970.68 dedicated to the Capitol project. These consisted of an appropriation from the Ninth Legislature for \$750,000, proceeds from two separate sales of bonds of \$750,000 and \$200,000, and proceeds from the state Public Buildings Land Fund, Principal and Interest authorized in 1909 among other funds.²⁶

For some reason—perhaps his inconvenient distance from Salt Lake City, or the desire to use local designers—Olmsted was not engaged to finish a landscaping plan. Instead, eventually architect Richard K. A. Kletting

and George B. Post and Sons of New York, designer of the Wisconsin State Capitol, were invited to participate. Henry J. Schlacks of Chicago, Illinois and W.E. Burnett of Denver also made the list. Cass Gilbert of New York—a major contributor to the evolution with his designs for Capitols in Arkansas, Minnesota and West Virginia—was invited but did not participate, nor did the firm of E.E. Myers, preparer of the earlier Utah State Capitol design. J.E. Tourtellotte and Company, architects of their State capitol in Idaho, was an entrant and would receive prize money. Frank M. Andrews & Company, architect of the Kentucky capitol, which so heavily influenced the competition program, was also invited to submit plans. He did and received a prize as well.

The call for proposals specifically delineated the site which included the gifted land, established rules for the competition, and listed requisite drawings.³¹ The commission spent many hours pouring over the program, considering square footages, arrangement of rooms, and countless other issues. Tingey, who wrote up the preliminary draft of the program, deemed it best to: “Leave the competition as broad and open as possible. Protect the interests of the State. Give due consideration to Utah architects and the use of Utah materials in the construction of the building.”³² Moreover, a highly detailed program laid out spatial requirements, the “character of the building” and budgetary limitations. It said:

The building must be of fire-proof construction, the exterior and interior to be of such material as is suited for a Capitol Building of the best class, type and quality, with such special finish of the more important rooms as may be deemed advisable. . .

The cost of the building must be kept within \$2,000,000 and is to include the plumbing and gas piping, electric conduits and wiring, heating and ventilating apparatus, generating plants for heat, light, and power, elevators, approaches, lighting fixtures (both gas and electric), and decorations and commissions of architects, everything, in fact necessary to the completion of the building ready for occupancy; furniture only excepted.³³

All competition drawings had to be mounted and accompanied by a typewritten explanation of materials, construction and design considerations. The proposal also needed to include an estimate of the sizes of various areas designed.³⁴

Local newspapers covered every step of the process and gave extensive descriptions of various aspects of the program, emphasizing that the result would be a building that met the high standards set by other state capitol buildings. According to the Salt Lake Republican, the program provided for “a capitol of the dome style to be erected on the capitol grounds in Salt Lake with the principal facade or entrance facing to the south and in line with the center of State Street. The building is to have four floors or stories, a ground floor, principal floor, second and third floors on which the various department offices and rooms are to be arranged in accordance with the plan outlined in the program.” The principal state offices were to be located on the main floor of the building. Also important were convenient relationships between the various offices facilitating efficient communication between the different branches of government. Although the floor space needed for each department had been designated in the program, the architect was allowed the latitude to make any changes found necessary to work out his plans.³⁵

The architectural program included specific square footage assignments for various state offices including the State Chemist, State Board of Health, Utah State Fair Association, Horticultural Commission, plus store rooms and vaults. The building was to be beautiful and also comfortable to work in. A café that would serve meals to state employees, rooms for custodians and janitors, exhibition spaces and a room for the State Historical Society were also part of the program. The Governor’s suite of offices for his staff would be located on the main floor along with the Secretary of State, Attorney General and State Auditor, Superintendent of Public Instruction,

State Treasurer, Bank Commissioner and Examiners and Commissioner of Insurance. The third floor would house the Supreme Court and clerks offices and Court Room, the Senate Chambers and the House of Representatives Chambers. Special care was taken to place the Supreme Court Chamber a proper distance away from the other public spaces in the building, physically emphasizing the separation of powers. According to the specifications, “This room is designed to be secluded from noise, being surrounded by a private corridor and well lighted from above. Special care will be taken to properly ventilate it by artificial means.” So that citizens could observe the legislative activities of their elected officials, public galleries to the House and Senate were prescribed for the fourth floor. Also on this top level were the State Road Commission, Coal Mine Inspector, Commissioner of Immigration, Labor and Statistics, Inspector of Live Stock, State Board of Sheep Commissioner, State Board of Equalization, and Adjutant General.

The Capitol Commission approved the program on 30 August 1911 and promptly sent out information about the competition. The Commissioners made a preliminary survey of interested firms and assessed their abilities to perform the requisite work. Twenty-four contestants seemed to meet the criteria and received invitations.³⁶ According to the Republican, “Most of the local men chosen for invitation have entered into the spirit of the contest with a vim and determination indicative of their intention to submit winning plans if possible.”³⁷

On September 6, 1911 the Capitol Commission received a letter of concern from the Utah Association of Architects stating that “ideals for which the reputable members of the profession have stood for years, are not incorporated in the program and knowing this we will refrain from participating in the competition...” UAIA listed five essential points that differed from their ideals. First, it did not provide that a professional advisor or jury would be retained to assist in the judgment of the design and estimating the cost of their execution. Second, it permitted the rejection of all designs without any compensation. Third, the program did not provide for the substantial prizes usually offered to a limited number of competitors who had submitted especially meritorious designs. Fourth, the program required the drawings to be signed (which negated the idea of a “blind” or unbiased selection). Fifth, competitors were not limited to drawings, definite in number, scale, and rendering, which were devoid of any mark tending to identify the author. This last point was made to protect the commission from competitors who might be more skilled in rendering than building, and to avoid lobbying by retaining the anonymity of the submitting architect. The commission answered each point but chose to stand firm, stating they “sincerely hope that you [UAIA] will reconsider your [individual] action and file with them your applications to participate in the competition.”

The commissioners met 18 September 1911 to receive telegrams from architects interested in entering in the competition for the design of the capitol.³⁸ Cass Gilbert declined to submit an entry because the architect’s fee was five percent rather than six percent. George W. Post & Sons of New York and W.E. Burnett of Denver also decided not to submit because the fee was lower than they hoped.³⁹ After each of the competitors had responded, the list was cut to eight firms, those of: Young and Sons; G. Henri Desmond; F.M. Andrews and Company; J.E. Tourtellate; Cannon, Fetzer and Hansen; Watkins, Birch, Kent, Eldredge and Cheesbro; Ware, Treganza, Pope & Burton; Headlund & Price; F.W. Moore; and Richard K.A. Kletting.⁴⁰

Those who chose to enter the competition had to submit final design solutions by January 15, 1912. Because this was only four and one half months away, German-born Utah architect Richard Kletting put all his other work aside and directed his attention to this project alone.

Beginning on 8 January 1912, the commissioners began examining the drawings that had been submitted. The commission met frequently over the next two months, inviting a number of the architects to come and discuss their ideas. Kletting made the formal presentation of his proposal to the commission on the 22nd of

January. After a series of votes the commission narrowed the group even further to two—Richard Kletting and Young and Sons. On 13 March 1912, the examination was completed and they were ready to vote. After a session that lasted for four hours, Kletting won the coveted prize with a vote of four to three.⁴¹ Just the night before the vote, Young & Sons had a majority support of the members of the commission.⁴² But after considerable debate, that changed. When compared to other submissions, Kletting's appeared to be simpler, yet dramatic and consistently classical in detail and massing. Recognizing the value of their efforts, a total of \$5,000 was paid to the other nine architects who had submitted designs, in sums that ranged from \$250 to \$750.⁴³ This prize money had been one of the requests made by the UAIA, one with which the Commission had initially indicated it would not comply.

CAPITOL ARCHITECT: RICHARD KLETTING



RICHARD KLETTING

The Utah State Capitol was the last commission Richard Kletting received in his long and prestigious career. Recognized locally as Utah's "Dean of Architecture," Kletting designed well-known local landmarks such as the Salt Palace, Saltair, the Sullivanesque McIntyre Building and the Deseret News buildings. These buildings exhibit Kletting's familiarity with a variety of styles and contemporary technologies. Conceived in 1904, Kletting's Enos A. Wall Mansion, now LDS Business College, featured a Neo-Classical facade and relatively traditional plan but included several advanced technical features such as the use of reinforced concrete. This new technology was introduced to the Salt Lake area by Kletting. The Wall Mansion sits on a reinforced concrete mat foundation, and features upper floors that span beam to beam with concrete reinforced by welded cast iron grills. Besides its aesthetically pleasing exterior and interior spaces, the Wall Mansion was significant because it demonstrated Kletting's skill with "eclectic opulence and advanced technological knowledge."⁴⁴

Kletting worked halfway across the world from the place of his birth. One of sixteen children, Richard Karl August Kletting was born July 1, 1858 near Stuttgart, Wurttemberg, Germany, the son of a railroad builder. After studying design in Paris between 1879-83 and serving in the German army for a year, Kletting came to America in 1883 with two of his brothers. Without any particular intent of settling in Utah, Richard traveled on the train with his brothers as far as Denver. Finding that his luggage had continued on ahead to Utah, he followed, ending up in Utah quite by accident. The day after he arrived in Salt Lake City he was hired as an architect.

Classically educated and trained in both architecture and engineering, Kletting introduced a blend of Old World craftsmanship with in-vogue styles and advanced structural technologies to Utah. Most of Kletting's training had occurred on the job. Although the young architect was thoroughly versed in a variety of Victorian styles his work on the Capitol reflected the influence of the Classicism of the White City in Chicago at the Columbian Exposition of 1893.

The drawings that Kletting submitted for the Capitol design competition still exist. Penned on liners and paper with ink, pencil corrections



SALT AIR

and adjustments are visible on the extant, blue-printed “as-built” set. Kletting’s skill as a draftsman is evident in the intricacies of his technique—artistically varied line weights, effective shading, and precisely designed detailing. Furthermore, his drawings show a flair for aesthetics in the carefully executed classical details of the acanthus leaves in his Corinthian columns or in the ornamental plaques for the mezzanine railings.

Kletting’s selection hit the front page of the Salt Lake Tribune on 14 March 1912. The paper quoted Kletting, who recognized the honor this job represented. “Naturally, I am very much pleased that my design has been accepted. It is an honor of which any one in my profession might well be proud. I shall now put forth every effort to get the working plans into shape.”⁴⁵ Particularly conscious of the importance of the site, Kletting said his intent was to magnify the natural qualities of the rise at the base of the mountain and “to make the building strong and massive in line that it might be appreciated at a distance as the imposing site upon which the Capitol will be constructed will enable the structure to be seen for many miles in any direction.”⁴⁶ His contract specified the 15th of July as the date for submission of the first group of working drawings. Before beginning the plans, however, Kletting scheduled a trip back East, visiting various state capitols, gathering valuable information about structure, detail and massing.

On June 21, 1912 Kletting wrote his wife from Frankfort, Kentucky after visiting the new statehouse completed there in June of 1910. Strikingly similar to the eventual Utah Capitol, this building clearly influenced Kletting’s design decisions. Although the Utah Capitol Commission did not commit the competing architects to any other state’s specific plans, it suggested the same program and same approximate cost as that of the Kentucky State Capitol. Furthermore, its architect, Frank Andrews, was one of the architects invited to participate in the Utah competition.

While proceeding with the working drawings, Kletting focused on the relationship between the Capitol and the city itself. One draftsman in his office later said, “Mr. Kletting never tired of remodeling Salt Lake City.”⁴⁷ Members of his office discussed with him ideas about connecting Capitol Hill with the downtown business district and the LDS

Church Temple Square, or an electrically illuminated avenue beginning at Eagle Gate, located next to Brigham Young’s Beehive House, and continuing up State Street’s residential district located south of the projected capitol site. The inspiration of the City Beautiful movement from the Chicago Exposition was reflected in Kletting’s attention to the building as part of a larger environment. The site became a model for his dream of a beautiful city.

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The Salt Lake Tribune.

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KLETTING PLANS CHOSEN FOR THE STATE CAPITOL

Plans Selected by Commission for Utah's New State Capitol and Photograph of Richard K. A. Kletting, the Winning Architect

CONGRESS GETS MESSAGE FROM THE PRESIDENT

CO-OPERATION AS POSSIBLE REMEDY

Victor Among the Many Contestants Merely Expresses Gratification and Announces His Intention of Doing All in His Power to Hasten Work of Construction.

WORKING PLANS TO BE NEXT IN ORDER

Well-Known Salt Lake Architect Will Direct Construction of Utah's New Statehouse; Commission Reaches Decision After Session That Is Not Entirely Harmonious.

THE DESIGN for Utah's new capitol, prepared by R. K. A. Kletting, a Salt Lake City architect, was accepted by the capitol commission last night.

Executive Submits Consular Reports Showing That Every Country in Europe Suffers from the High Cost of Living.

Agents of the United States Abroad Tell What Has Been Accomplished by British Wage Earners.

By International News Service.
 A preliminary report of the executive committee of the United States consular agents, showing the high cost of living, and that the world over there are suffering from the same conditions, was submitted by President Taft in a message to congress today.

This report is the result of the letters circulating among the consular agents in Europe, and is being made under direction of the United States department through the consular agents in Europe. It shows a high cost of living in every country in Europe.

KLETTING ANNOUNCED AS CAPITOL ARCHITECT.

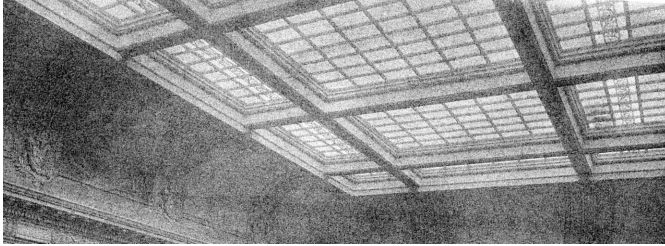
SPECIFICATIONS AND PLANS REFLECT THE COMMISSION'S DESIRE TO MAKE THE BUILDING A STATE MONUMENT



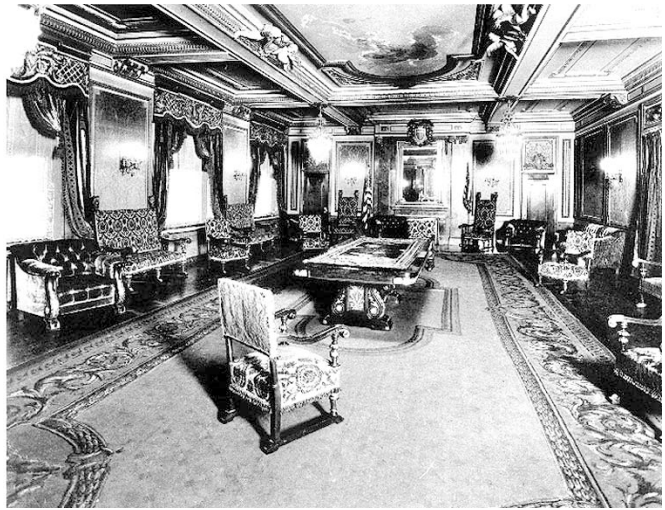
CLAY TILE



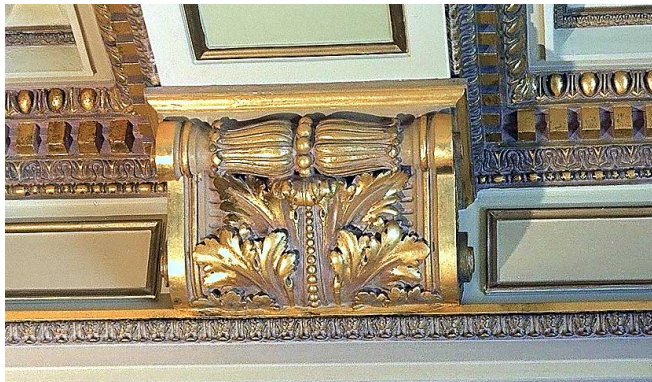
VACUUM OUTLET



SKYLIGHT IN THE HOUSE OF REPRESENTATIVES



GOLD ROOM



GOLD LEAF IN THE GOLD ROOM

Easily as important as the design for the style and massing of the building, or the elevations and floor plans, were the specifications for the materials and quality standards which would set this building apart and make it a showcase for Utah architecture and craftsmanship. In keeping with the state's requirement that the Capitol be of the highest quality, Kletting's written specifications called for the best workmanship, finest materials and top design standards available. The intent was clearly to produce a state-of-the-art facility that was at once functional, welcoming and symbolic of the fact that Utah had arrived.

Beginning in late September, 1912, Kletting began providing drawings "usually furnished and required for a competent contractor to do and erect his work." These were similar to the plans and specifications, commonly called "working drawings" or more legally, "bid documents," produced by architects today. It was intended that the specifications and accompanying drawings would describe the desired product as closely as possible. The contractor then would be held to these expectations in terms of quality of material and craftsmanship at the end of the project. The contractor, however, was also expected to produce copies of the architect's drawings and submit shop drawings, templates, patterns, and models to the architect for correction and approval.⁴⁹

In today's terminology, this was essentially a "fast track" job. The construction documents, which took more than three years to complete, were only partially done when the project went out to bid and construction began in May of 1913. From that time on, Kletting was always in a race to produce plans by the time the builder needed them. It appears he was successful in keeping at least one step ahead, as he often chided the contractor by letter about holding up the schedule.

Specifications for virtually every aspect of the building are particularly informative of the scope of the project and the ambitions of the Capitol Commission to build a beautiful and sometimes extravagant monument to the state of Utah. In addition to the expected items, there were specifications for the steps and terraces, the central vacuum system (provided by the Capitol Electric Company), metal-

work (by the General Fireproofing Company), rugs and carpets, interior decoration, art glass, cabinet work and Otis elevators, among many other specialities. In an effort to decide on several similar materials to use, Kletting would research what companies provided the items and then ask them for cost or bid proposals. Bids from the Mitchell Vance Company for the piping of wrought iron and castings of brass, stone from the Birdseye Marble Company, H.W. Johns Manville Company for the heating mains and asbestos insulation, among others, provided lists of services, materials and costs from which to choose.

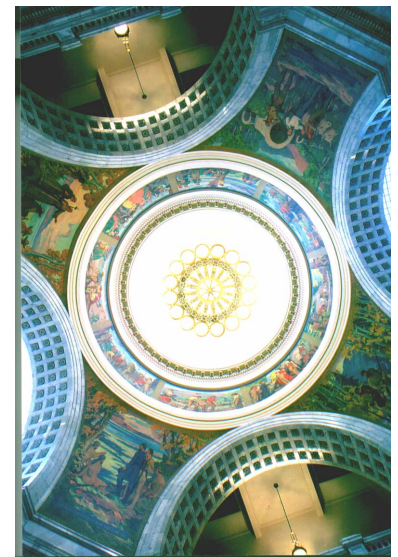
In many instances, the Capitol was not built as originally designed, either due to the substitution or elimination of materials and design elements. For example, terrazzo had been initially considered a flooring material sufficiently elegant to be used in the Capitol interior. Terrazzo floors were to be featured in the corridors of the Ground Level and the Third Floor except in the areas around main entrances where travertine would be used instead. Private corridors, exhibition space, the libraries and art galleries were also to have terrazzo floors. The terrazzo was never installed, although, ironically, it was to replace the glass block covered over in the Rotunda floor in the 1930s. Instead, stone was chosen for most of the floors of public areas including the floor of the Main Level corridor and rotunda.⁵⁰ Georgia marble was installed as a border on the Main Floor around travertine quarried near Low station near Birdseye.⁵¹ This type of travertine was described as a “whitish” marble of “unusual variety” and would cost more than the terrazzo originally considered in the plans.⁵² Even public restrooms would have marble floors. Corridors on the Ground, upper floors and the café were given ceramic tile flooring. Offices, committee rooms, the State Reception Room and the area around the rostrum of the Supreme Court chamber would have wood floors,⁵³ for the most part maple and quartered oak parquet.

In anticipation of eventual carpeting, the floors in the Senate, House and Supreme Court Chambers were done of less expensive, scored “asbesticitic,” an early concrete product. This use of concrete over hollow clay tile was a change from the 1912 plans. At that time there was no consideration of seismic conditions, and fire-proofing received the highest life-safety priority. Floors were also finished with cement in the vaults, storage areas, and general service spaces. The floors in the Supreme Court and House of Representatives Chambers would be prepared for carpeting by drilling holes into the cement around the perimeter of the room at two inch intervals.⁵⁴

Although Kletting specified that much of the building be finished with sanitary bases (in vaults, storage, and general service spaces), wood bases were planned to line the walls of offices and committee rooms. Corridors on the ground and third floors, and private corridors would have marble bases as well as exhibition spaces, libraries and art galleries, and the café.



HOUSE OF REPRESENTATIVES

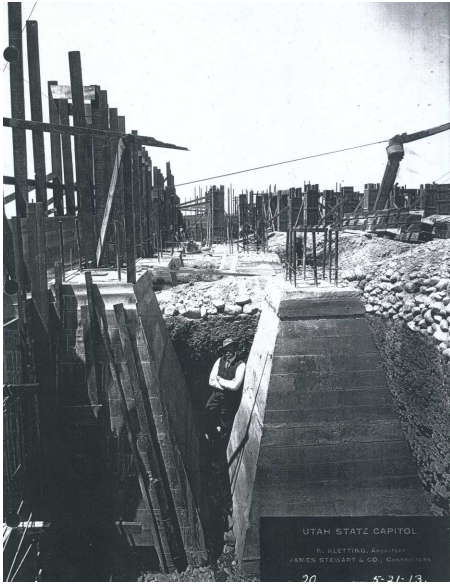


ROTUNDA



ROTUNDA

THE USE OF CONCRETE: A MODERN TECHNOLOGY



EXCAVATION FOR INSPECTION OF REINFORCING

Prior to the design of the Capitol in 1912, most buildings in Utah had been constructed with foundations of stone and superstructures of non-reinforced masonry, typically brick and stone. But Kletting had just recently become a Utah leader in designing with a new technology-- steel reinforced concrete-- which he used with success on the “fire-proof” McIntyre Building erected three years earlier.

Reinforced concrete would become basic to the structure of the new Capitol. Structural steel strengthened the concrete and gave it greater tensile strength.⁵⁵ Kletting requested that the steel be properly tested by the Pittsburgh testing laboratory to insure it was satisfactory before it was shipped to Utah.⁵⁶ The concrete was Portland Cement made in Utah, and the sand “clean, sharp quartz sand, free from loam or other impurities, such as wood, straw, acids, oils, etc., and of an even natural or artificial mixture of grains of all sizes, from 1/4 inch down to the finest.”⁵⁷ And, he specified that the gravel had to be “free from sand, loam or other impurities as mentioned for sand, and to vary in size from that of a pea to 3/4 inch in largest diameter.”

Before any concrete was laid, the architect had to be notified so he could inspect the steel and insure proper mixing of the concrete.⁵⁸

Kletting was insistent that the concrete be laid properly. If the temperature dropped below twenty-eight degrees, it was necessary to heat the cement, sand and water and to cover the poured concrete with boards, cloth, and a thick layer of sand. In fact, no important parts would be poured in exceptionally cold weather. “The weather reports must be consulted daily, and if a cold spell is predicted within the next twelve hours, work must be stopped.” Kletting was troubled when, on Christmas morning he looked out the window of his home in the western Avenues and observed builders pouring concrete at the Capitol. According to Kletting’s son, Walter, the architect rushed to the site and ordered the work to stop, but he was too late. When the forms were removed later, the stiff concrete, poured in the cold, had honeycombed badly and was too defective to accept.

Nevertheless, the work progressed. Cement buttresses, as well as the steps and walks forming the south and east approaches were laid under contract by Carl Buehner of Salt Lake City for a cost of \$8,400.80.⁵⁹ As determined by the specifications, all metal used for the reinforced concrete had to be “medium open hearth steel, manufactured in accordance with the Manufacturer’s Standard Specification for this grade of material.”⁶⁰ Kletting’s breadth of knowledge of engineering and structural materials is evident in the care he took to describe specifically every step of the process.

The dome would be constructed with reinforced concrete poured four inches thick and supported by twelve steel rib trusses and twelve sub-trusses. Before any of the structural steel was ordered, careful detailing which included stress diagrams, were to be submitted to Kletting for approval.⁶¹

Another cementitious material, cement plaster, was used for much of the capitol’s ornamental work. Less strong but more plastic than concrete, plaster was used throughout the building’s exterior and interior. The same type of cement plaster used on the base of the dome was to be used for all mouldings around windows located behind the colonnade including pediments. These would be reinforced and anchored to the concrete walls. When cement plaster work was finished it would imitate the granite used for the building.⁶² Contractor Stewart also submitted various samples of terra cotta that was treated to look like granite for Kletting’s approval.⁶³ On the interior, most of the moldings, cornices, figurines, cartouches and other classical decorative elements (excluding those done in stone) throughout the building were executed in plaster.

CONSTRUCTION CONTRACTS

At the time of the bid opening and awarding of a contract to the low bidder, in December 1912, the amount of the lowest bid was less than 40% of the eventual cost of the project (\$1,040,000 to \$2,750,000 including soft costs). This was because half of the work had not been designed and drawn. Not included in the original bid were heating, ventilation, plumbing, wiring, painting, plastering, elevators, vault doors, furnishings, art, and miscellaneous other non-structural items.

In addition, by the time the construction contract was drawn up with the James Stewart & Company, several options and alterations in the original plan had been approved by the Capitol Commission. For the most part these were upgrades in materials such as the use of mahogany interior trim, additional marble work, marble wainscoting on the ground floor, and the use of hollow clay tile in floor slabs and partitions. Kletting tracked each of these changes, insuring that each sub-contractor involved made the changes according to the new specifications. In each case, the contractor had to produce new plans or shop drawings which showed the changes made from the original construction design.

For instance, in the case of the change from a slab floor to hollow clay tiles, Kletting asked for the details well in advance before he could make a decision. He wrote Stewart, “In order to be able to intelligently and accurately check anything proposed in this line extending through the greater part of the building, I should have the drawings and other information at least 4 or 6 weeks before making a decision, as not only the floor slabs proper, but also plumbing, heating, and other parts composing the building are likely to be affected by the change, and will have to be taken care of in detail.”⁶⁴ He didn’t want anything to slip by without his approval or examination. Kletting received the revisions and approved them in a letter dated 27 March 1913.⁶⁵ Other changes required slight alterations in massing or structural details such as increasing the height of the dome, changes in the foundation, and increasing the base of the building.⁶⁶ In one sense, this was a “design as you build” project with the architect, contractor, and Capitol Commission all active members of a team of decision-makers. The resulting general contract allowed for considerable variation in the original specifications either to add to the architectural appearance, durability or convenience of the building, or to reduce costs.



MODERN PHOTOGRAPH OF
TERRA COTTA IMITATION
OF GRANITE

In April 1913, the commission addressed the issue of exterior materials. As prescribed by the architect, the exterior walls would be formed with granite from the ground level to the top of the columns. The capitals, cornice, parapet and pediments were to be faced with terra cotta and the drum finished with cement plaster. The commission subsequently proposed the use of granite to the top of the parapet and pediments, authorizing an increased expenditure of \$324,000 for the extra granite. The commission also approved sectional, unpolished columns for the exterior but more expensive monolithic, polished marble columns for the interior.

The C.A. Dunham Company received the contract for the heating system which would include thermostats, diaphragm valves, dampers, meters, compressors, reservoirs, and other elements for a complete and effective system of heating.⁶⁷ They also provided the installation of the system. The H.W. Johns Manville Company’s contract for plumbing included all piping and accessories—high pressure steam pipes in the Boiler room, heating mains and laterals from the point of the reducing valve in the boiler room through the tunnel, and all exhaust steam and hot water feed pipes in the boiler room. As determined by the contract, all this work “shall be Asbestos Sponge felted.. Asbestocel sectional pipe covering one inch thick.”⁶⁸ The scope of work for the electrical specifications was for “a complete installation of power and light wiring from the termini of the Utah Light and Traction Company feed wires, to Boiler House entrance to tunnel, with 4 fibre conduits laid in concrete through tunnel and basement floor to transformer room and connected therewith.”⁶⁹ Similar sub-contracts were let for various parts of the work during the entire 3-1/2 year construction period.

Five local firms bid for what was termed “Builders Hardware”: Salt Lake Hardware Company, Z.C.M.I., Scott Hardware Company, Stevell-Paterson Hardware Co., all of Salt Lake City, and George A. Lowe of Ogden City. The bids were opened on 26 February 1914 and the award was given to the low bidder—George A. Lowe of Ogden. Four companies, two from Salt Lake City—Salt Lake Electric Supply Company and Inter-Mountain Electric Company—and H.W. Johns-Manville Company of Chicago and Mitchell-Vance Company of New York bid on electrical work. Mitchell-Vance Company of New York won the award. General Fire Proofing Company submitted a bid of \$12,750.00 for its work.⁹⁶

Two bids were submitted for the installation of an indirect lighting system from Salt Lake Electric Supply Company and the Inter-Mountain Electric Company, both of Salt Lake City. Inter-Mountain was the low bidder. Philip Dern Company of Salt Lake City was the lowest bidder for painting the building. On 1 June 1914 the bid was opened for interior decoration. Philip Dern’s was the only bid received from a Salt Lake City firm. Others included W. J. Andrews Decorated Co., from Chicago; Mitchell & Halbach Co., of Chicago and Marx & Jones of St. Louis, Mo. Each of these firms submitted hand drawn sketches, water color drawings and specifications.

Representatives from the State Board of Equalization, State Engineer, State Road Commissioner, Adjutant General, State Coal Mine Inspector, Immigration Commissioner and Livestock Sheep Commissioners met and inspected the proposals. The Philip Dern Company received the job, which included a contract for rugs, carpets for the Governor’s suite, Ladies Retiring Rooms, a small restroom suite off of the Gold Room, and a Scotch Chenille seamless one-piece rug for the State Reception Room.⁹⁷ The R.C. Richmond Company received the contract to furnish and install all necessary clocks and then regulate them for \$1.00 per month per clock. The clocks in the Senate and House of Representatives would be changed only once per session. The entire network was a Stromberg Electric Clock system.⁹⁸ The Capital Electric Company was chosen to install the Spencer Turbine Central Vacuum Cleaner System which consisted of two units of two sweepers each.⁹⁹



CLOCK KEYBOX

AN INTERIOR OF ELEGANCE

Architect Kletting called upon his decades of experience with rich materials and classical design motifs to create an elegant Capitol interior. Decoration for the central hall included marble trim, wainscoting, subordinate columns and Caen Stone Cement in the main cornice. The heavily paneled area above the cornice had ornamental plaster, leaving panels and lunettes for mural decoration. Kletting paid particular attention to this corridor, “in order that those entering the building can at once get the full effect of the Central Hall, which, with the House and Senate Chambers, are intended to carry out in the interior that effect of character and dignity set by the exterior.”⁷⁰ Designed as a large tunnel vault extending east and west from the dome, a series of large arches, behind which were public corridors and offices, ran along the wall. As designed by Kletting, these arches extend through two floors and are filled with smaller motives of galleries supported on smaller columns flanked by large paired columns carrying the main cornice. The hall at each end is finished by a monumental marble staircase running between columns similar to those located at its side. The staircase divides at the landing and extends up both sides to the second floor. The rotunda area sweeps to a height of 180 feet above the floor with a gallery located at the first floor providing a vantage point from which to see the ground floor.

Considered an innovation by the architect, the most distinctive feature of the floor plan design was the location of the Executive Offices, critical to communications in matters of state business. Placed on the principal floor, this allowed the omission of galleries located around the dome on the second and third floor levels, typical of capitol designs in other states. This enabled Kletting to design the Central Hall as one unit extending over 300 feet in length and provided an unbroken view over the entire distance, which added significantly to the impressiveness of the design. Marble floors, trim, wainscoting, and subordinate columns united the rotunda area with the other principal public areas; walls and large columns were marble on the main floor and oolite on the other floors. The corridor ceilings and the dome area itself was of ornamental plaster.

Speciality wood wainscoting finished off the lower walls of the café, with mahogany in the Governor’s Suite, the State Reception Room and the Supreme Court Chamber, which was wainscotted from the floor to the bottom of the columns. Each of the special public rooms had distinctive combinations of fine materials and details—the Governor’s Suite--an ornamental plaster cornice, the State Reception Room-- marble fireplaces and door and window trim. The House of Representatives Chamber had marble door and window trim, low marble wainscot, short columns of marble, and mahogany wood trim on the dais and clerks’ desks. The walls up to the cornice, including the arch motive and extending back into the galleries, were to be finished with Caen Stone Cement, a plaster in imitation of stone.



All ceilings, except in specially designed rooms, were tinted with water colors. Executive offices and important rooms on the Main Floor and Ground Floor had walls covered in “Book Cloth” or burlap. Restrooms had walls finished with enamel paint or varnishes. All wood trim throughout was stained and finished to a dull rubbed varnish finish. Most of the door and transom trim in the public corridors were of hand-grained metal to enhance tire resistance.

Many of the secondary doors and rooms had plaster ceilings: corridors, public and private offices and committee rooms on the Third Floor, exhibition space, libraries and art galleries on the Fourth Floor, and the café on the Ground Floor. An ornamental plaster ceiling, painting on the inside of the dome and all interior walls and ceilings were in beautiful bold colors, as in the Governor’s Suite. Walls in the Senate Chamber and House were painted a lighter color with gold leaf bordering the panels in the chambers’ arched ceilings. [See section X., Architectural Finishes]

In addition, murals and other decorative painting enlivened the House of Representatives Chamber and lounging rooms, the Senate Chamber and lounging rooms, the Supreme Court, and many of the main corridors.⁷¹ Art glass in the ceiling lights of the House of Representatives, the Senate Chamber and the Supreme Court, as described by Kletting, were “from plain wired Florentine glass to colored or partly colored ornamental lights, wired or plain, but harmonizing with” the color scheme of the respective rooms, creating an elegant lighting scheme.

Gold leaf was used extensively on interior detailing—23 karat on ceilings, sofas, chairs; 14 karat on ceiling decorations. Gold leaf also was used on tables and chairs, gold thread in wall tapestries and two gold-backed mirrors. In the Gold Room there were wall tapestries and green brocade chairs from Italy which had 14 karat gold thread. Steel doors, steel and glass doors and heavy brass doors were on the exterior entrances; wooden window frames were routine throughout the building.⁷² Kletting approved the use of a dark grey paint for painting the exterior window frames and inside white enamel.⁷³

Stairways were constructed of light Cherokee Georgia marble, columns and balustrades of the corridor and rotunda of the Main/Executive floor of Georgia marble. Public stairs had marble treads and cast iron paneled risers, ornamental iron rails and wood hand rails. Lighting fixtures varied dramatically from room to room. Electric fixtures were for the most part cast bronze, brass and nickel. The Gold Room chandeliers had crystal imported from France. Ten wall chandeliers were also made of French crystal. Lighting fixtures of Utah copper, each bearing the state emblem or initial, were located in various rooms or halls. Lighting was altered over time to update the wiring and illumination to keep up with improved technologies, but in keeping with the original elegance of Kletting’s designs. For instance, lighting flush with the lowered ceilings was installed behind the walls of the Rotunda in 1962.⁷⁴

Cabinet work was given the same attention to detail as other design aspects of the interior. Solid wood molds or models of all carvings had to be submitted first to Kletting for approval. The carvings would be afterwards stained with two coats of shellac so that the carving would stand out “clear and sharp.” Kletting’s specifications went so far as to describe the quality and type of wood to be used for davenport and easy chairs, coat stands, racks in the coat room and hardware on all cabinetry making sure all details harmonized.

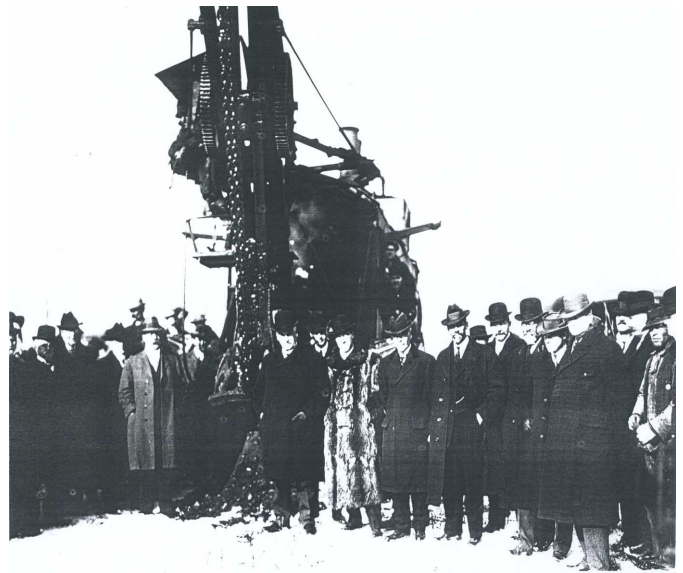
CONSTRUCTION OF THE UTAH STATE CAPITOL

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

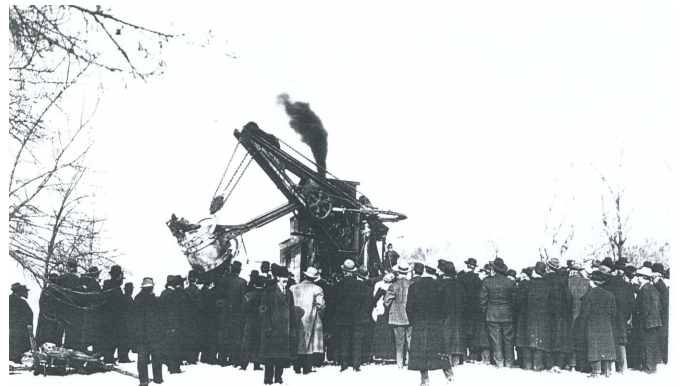
After the work began, it quickly became evident that it would be necessary to move even more earth—approximately 500,000 cubic yards to bring the site to the street grades mutually agreed upon by Salt Lake City and the Capitol Commission. In addition, the construction company did extra work when leveling 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

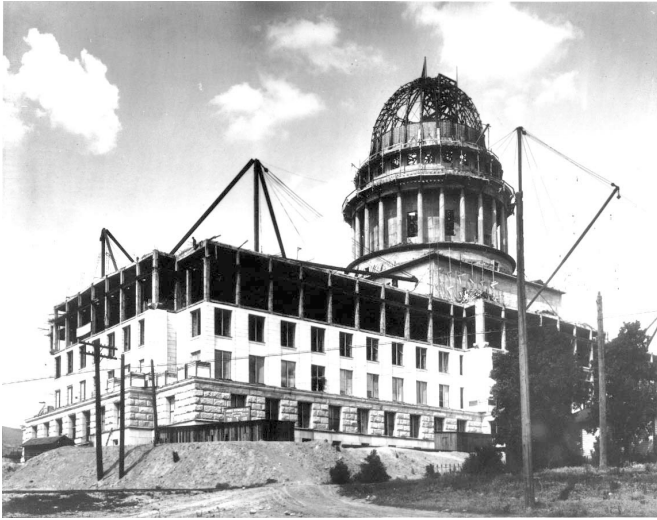
Even though the commencement of excavation was a momentous event in the construction process, only a small ceremony was planned to commemorate it. Nevertheless, a few of the dignitaries who gathered to observe the event spoke briefly. Salt Lake City Mayor Park recounted the history of the Capitol project 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.

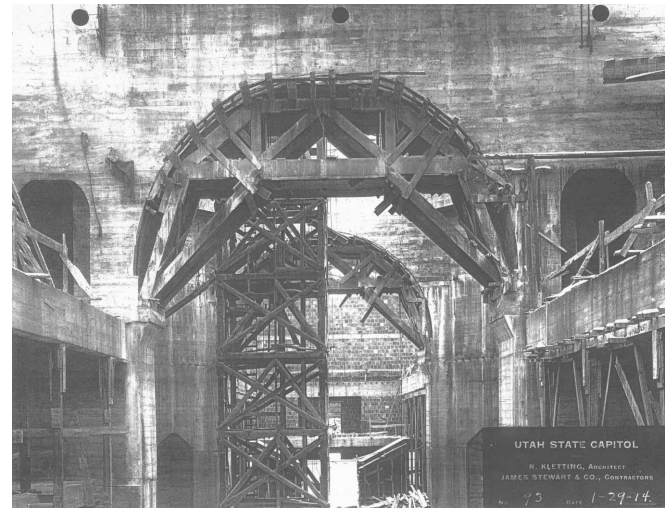
A long line of smelly pine timbers, sticking in all sorts of positions form mounds and hollows of very dusty dirt, some gaunt, white gray monster chunks of stripped concrete showing in the middle of the mass, some sheds, a small railroad yard with tracks and switches and above all a tall, skeleton tower 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.

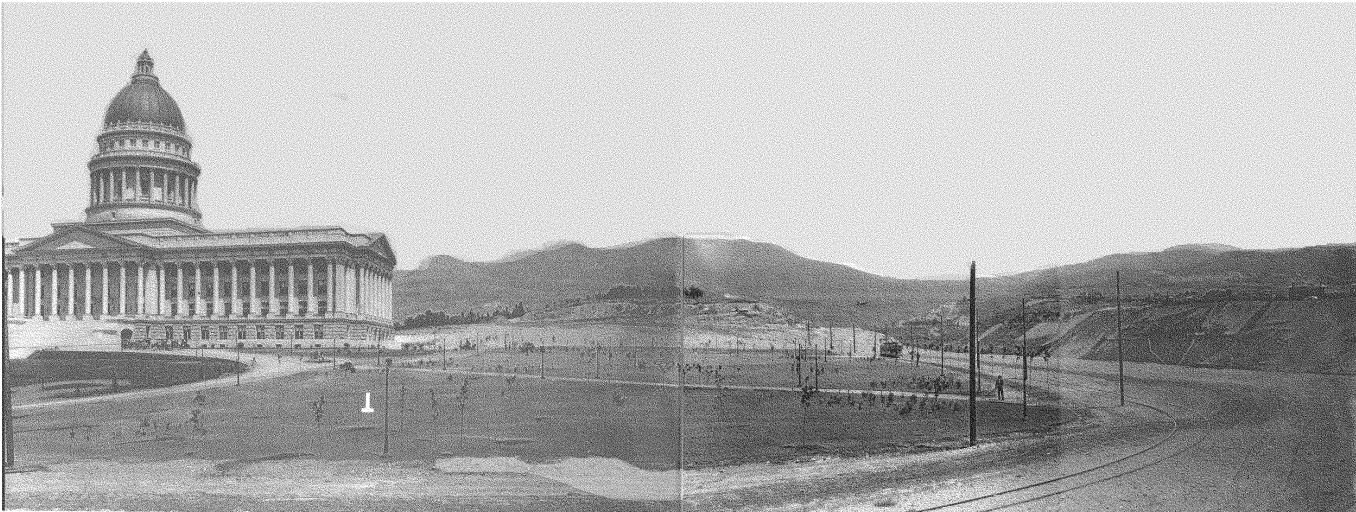
By 1913 the foundations, basement walls and columns were in place. The projecting reinforcing steel was evident in places and the concrete piers were finished. One account recorded that “the four enormous concrete footings for the base of the capitol dome are not only finished, but stripped of their 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.

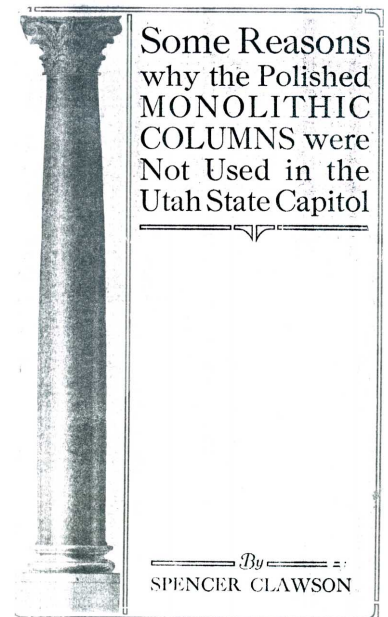


JOHNDERN

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 recieved 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

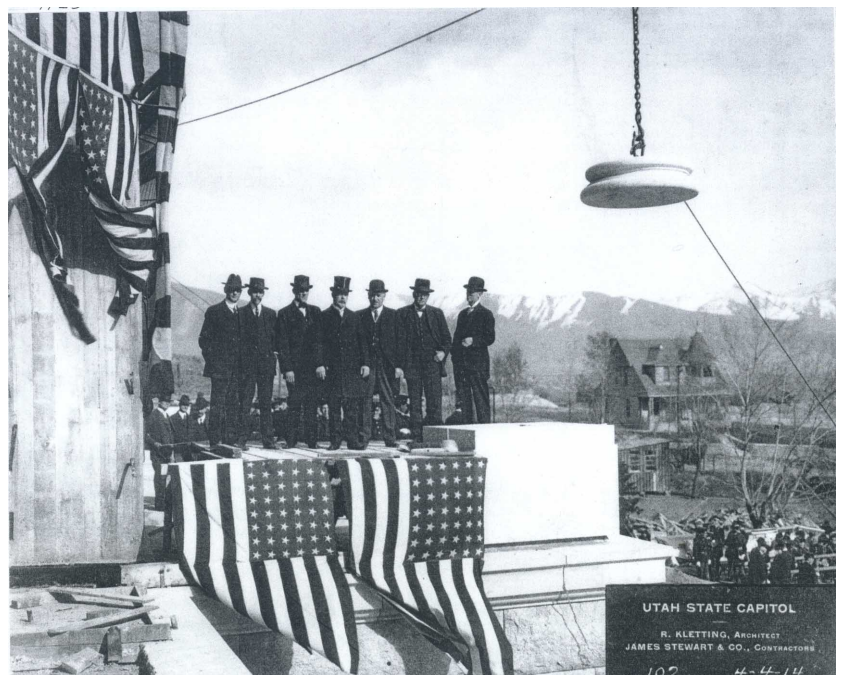
The building was immediately insured for \$220,000, the furniture and contents for another \$40,000, and \$10,000 on the oil paintings themselves. All the large lights of interior and exterior glass were also insured individually as were elevators, boilers and the heating plant.

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."



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.

PROGRAM COVER FROM DEDICATION



DOMES COPPER

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

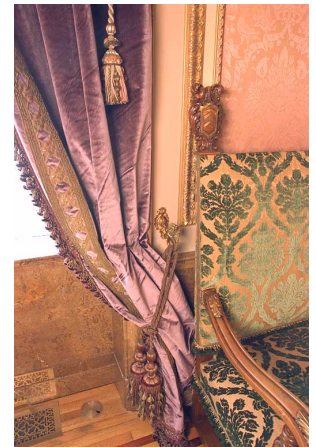
around a central pedimented entrance, its most prominent feature being the colonnade which moves around the building. Thirty-two Corinthian columns move across the facade of the south elevation, and continue around the building in modified pilaster form. The colonnade motif is continued through the drum 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.

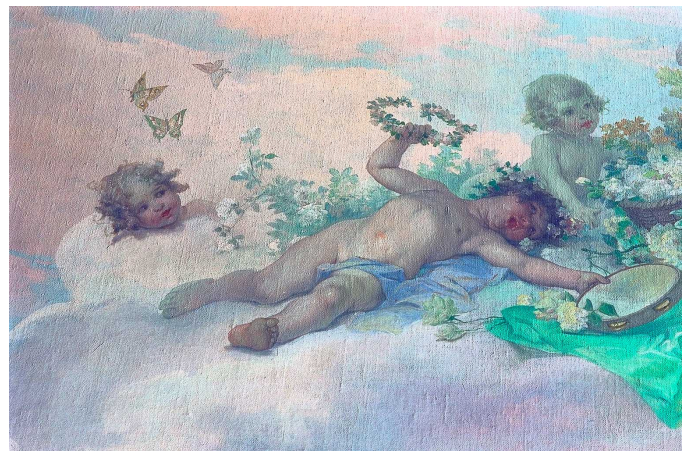
Governors entertained dignitaries in the state reception room, called the Gold room for its extensive use of gold leaf trim, It cost \$20,000 to decorate originally. In 1952 Utah was second in the nation in the production of gold. Featuring golden travis marble, elaborate lighting features and mirrors 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.

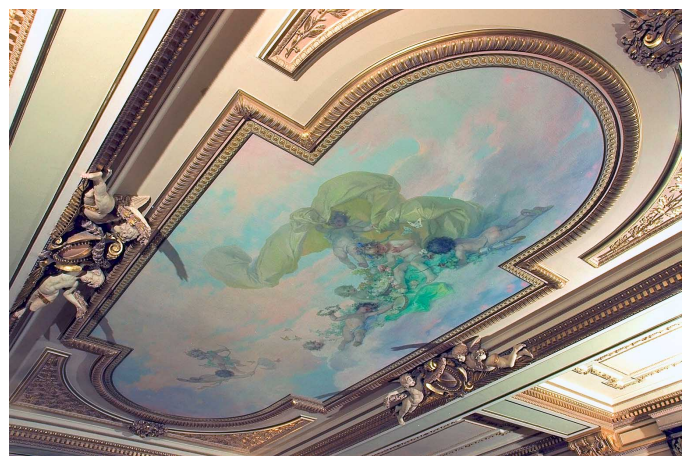
The Governor's office is in the west wing of the main, executive floor. To the north of the new entrance foyer is the Lieutenant Governor's office. The Gold Room was "saved" when this foyer was built in 1993. Without the renovation and addition of the glass-enclosed foyer, the board room would have become 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

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.



BRIGHAM YOUNG

“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



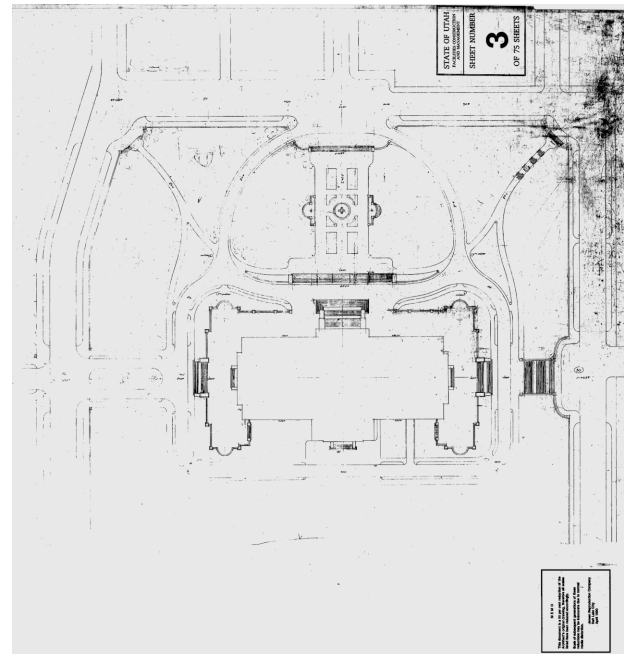
THE GROUNDS

Because of the size and monumentality of the Capitol building, a careful balance needed to be created with the surrounding land, establishing a feeling of expansiveness and beauty. The grounds slope in each direction, elegantly creating a natural harmony between the geography of the site, landscaping and monuments located on the site. Plants were chosen to create color and interest throughout the seasons—evergreens, cherry trees, and lilacs provide contrast and interest. Perennial flowers—tulips, roses and freshly planted annuals enliven the site.

Originally, the Capitol site included a triangle of about nineteen and a half acres, but because of the peculiar boundary lines and irregular topography, it was necessary to purchase more land for the site. To insure placement of the building itself in a position that dominated and capitalized views from every direction, additional land on both the east and west was bought to leave room for suitable parking, landscaping and to make the site balanced.¹⁴⁰

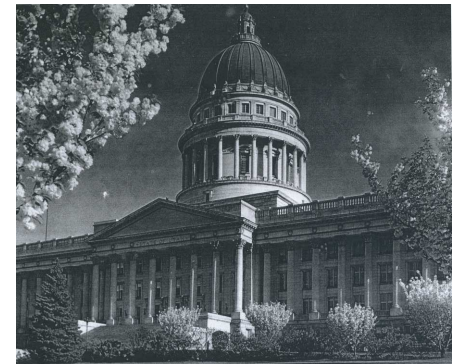
The Capitol grounds form the largest urban park in the state. The Capitol is surrounded by forty acres of lawns, paths, rows of trees, flower beds and shrubbery. Walking up the grand staircase to the south, one sees two large blue spruces at the beginning of the walk and a line of Kwanzan trees that frame the circular drive. Elm trees on either side of the front walkway are supposedly related to the American elm trees planted at Mt. Vernon. At the southeast corner, a “Date Garden” which depicts the calendar dates, changing each day, is a lively accent. Because of its dramatic site, from the front steps of the Capitol, it is possible to see the Wasatch and Oquirrh mountain ranges, both named by the Ute Indian tribes: Wasatch—mountains of many rivers—and, Oquirrh—shining mountains.

More than fifty-nine species of trees line the gardens and pathways of the Capitol grounds. The most common tree is the Norway maple. Other species include beech, pine, sycamore, birch, and cedar trees. Some have special significance to the State of Utah. The flowering Kwanzan cherry trees lining the entrance circular driveway were given to the state as a gift from the people of Japan. The beautiful pink and white blossoms each spring provided an inviting backdrop to the meetings of the Salt Lake Flower Garden Club which held its meetings in the lofty marble rotunda of the state Capitol.¹⁴¹ Planted on each side of the walk near the statue of Chief Massasoit, Copper beech trees were planted to commemorate the bicentennial anniversary of the country. Fifty sycamore seedlings were taken in a voyage to the moon, the tree standing immediately west of the building was one of them. Each state capitol received one to plant on their capitol grounds.



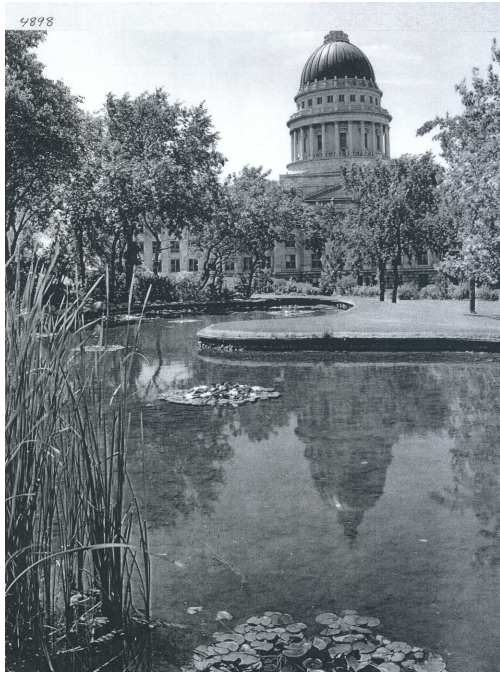
EARLY SITE PLAN BY KLETTING

FLOWERING CHERRY TREES



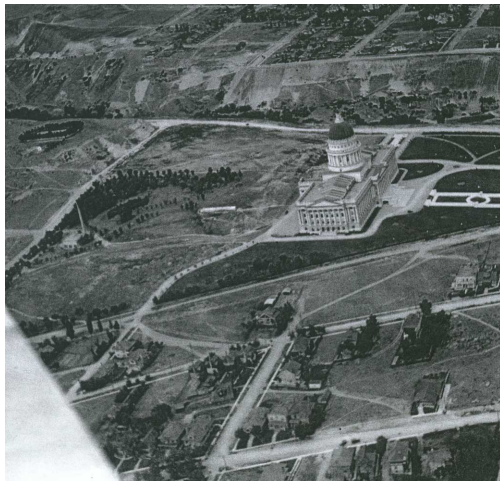
EARLY AERIAL VIEWS

LANDSCAPING OVER TIME



The garden just north of the building, the “Utah Garden,” is shaped like the state of Utah. Flowers and shrubs represent the various cities, lakes, mountains, and other geographical features of the state. Pathways through the garden represent important highways, freeways, or other paths through the state.

A state arboretum was installed at the back of the State Capitol in 1930 as part of the national George Washington Bi-Centennial tree program. A letter written by Secretary of State Milton H. Welling to Mrs. Robert W. Fisher, a Salt Lake City club worker involved in the local observance of the movement, acknowledged the fine work Utah had made in this effort. Specimens of Utah trees from all across the state had been planted in the arboretum during November, including fifteen native lodge pole pines and eleven native cedars. The Forest Service joined with the state in this effort and volunteered \$3,000-\$4,000 to gather and transplant the specimens.¹⁴² Another volunteer who contributed greatly to the landscaping of the grounds was Mrs. E. O. Howard whose personal initiative was recognized for the beautification and adornment of City Creek Canyon.¹⁴³



Over time, the grounds received spotty care and sometimes deteriorated from their original condition. Secretary of State Lamont F. Toronto surveyed the Capitol grounds and found the landscape lacking in 1960. Dandelions and unseeded ground bordered most areas and showed general laxness in care. He said, “We plan to reseed the brown spots as soon as possible. The problem of dandelions also is being attacked.” A spraying program the year before was discontinued because of winds that whipped the spray into bushes and nearby private property. Nevertheless, tulips bloomed in plazas between the Capitol and the parking areas and flowers and flowering trees showed the great potential the grounds still had for being a beautiful landscape.¹⁴⁴



MEMORY GROVE

In line with the National Shade Tree Conference emphasis on planting trees, state and federal officials in 1965 joined other civic leaders interested in beautifying the Capitol grounds in planting a three foot blue spruce. Thirty people representing organizations interested in landscape improvement attended the ceremony, held at the same time as similar events throughout the state. Mrs. Seymour Wells, Salt Lake City program chair for the national conference, said that at the U.S. Capitol, Mr. and Mrs. Lyndon B. Johnson would be doing the same.¹⁴⁵

The Boy Scouts of America “took over on Capitol Hill Saturday” proclaimed the Deseret News, “and the results of their work—unlike the lawmakers—was immediately recognized as they cleaned, mowed, weeded and

trimmed the Capitol grounds.” Led by Secretary of State Clyde Miller, Rulon W. Doman and Ross J. Taylor, Scout executives “mustered” at 8 am, “armed with shovels, hoes, rakes, wheelbarrows, and clippers.”¹⁴⁶ Miller thanked the boys and asserted that this would “eliminate the need to hire men for work for which there was no money in the budget.” In the past welfare workers had done the work, but were not available in 1966. Therefore, the Scouts’ work was greatly appreciated by the state.¹⁴⁷

Throughout the year, the Capitol grounds change character as different plants bloom and shift in hue and shape. Secretary of State Miller described the gardens in the fall of 1968, “We’re extremely happy with the grounds. They’re absolutely beautiful. With thousands of richly colored blossoms clustered around the building and thousands more accepting the lush green lawns and broad walkways, the Capitol grounds are becoming a garden of unexcelled beauty.” More than 40,000 individual plants then lined the gardens and walkways of the Capitol grounds-- more than 10,000 geraniums, 7,000 begonias. There were also six foot high calla lilies, multicolored marigolds, coleus, vinca and other bedding plants.¹⁴⁸

Miller took a particular interest in the Capitol grounds and pushed through many landscaping improvement programs. During the fall of 1969, while considerable renovation of the capitol building itself was underway, workers converted numerous areas of the grounds to grass and ground cover. Fisher Squires, Capitol horticulturist, cleared the steep area directly north of the lower parking lot and planted pfitzera bushes to hinder run-off.

In 1999, the south side of the grounds was viciously attacked by a tornado. The first on record for hitting Salt Lake City, the tornado’s destructive winds uprooted or severely damaged most of the large trees lining the front property line. Fortunately the tornado did no injury to any persons on site or the building.

MONUMENTS

Monuments surrounding governmental buildings express the *gravitas*, or importance of governmental work. Civic monuments became particularly in vogue in America between 1880 and 1915, a golden age of American public sculpture. A greater historical consciousness aroused by the Civil War, the Spanish American War and the four hundredth anniversary of Columbus’s inaugural voyage, compounded with dramatic social changes at the turn of the century, made concrete expressions of historical and traditional values seem valuable as community markers or points of reference.

When construction of the Capitol was nearing substantial completion, the 1915 legislature turned its attention to the grounds and appointed a commission to select a site for a monument recognizing the Mormon Battalion. The one hundred feet by sixty foot site they chose was located in the southeast corner of the grounds. Gilbert Riswold sculpted the Mormon Battalion monument in 1927. This bas relief sculpture emerged from the rough texture of the rock itself. On each side of the monument are different narratives—to the northwest the enlistment, to the southwest, the march, to the southeast, the arrival of the Pueblo Detachment in the Salt Lake Valley in 1847, and the discovery of Gold in Sutter’s Mill in California in 1848 to the northeast. The Mormon Battalion Monument commemorates the 500 men who traveled from Council Bluffs, Iowa with U.S. Government troops to fight in the Mexican conflict of 1846. By the time they reached Mexico, the conflict had in large measure been resolved so the men traveled to California and some helped start Sutter’s Mill (the site of the beginnings of the Gold Rush). Nevertheless, the money they earned provided critical funding for the settlement of Utah territory.



MASSASOIT (PLASTER) IN THE ROTUNDA



LIBERTY BELL REPLICA

Cyrus Dallin proposed a sculpture of Chief Washakie for the capitol. His original plaster figure was displayed in the Capitol rotunda with a sign soliciting donations for a bronze to be sited on the grounds.¹⁴⁹ Dallin broke up the plaster model, presumably over the reluctance of the Capitol Commission to fund the bronze. He replaced it with the original plaster of his well-known Massasoit. The bronze of Massasoit, chief of the Wampanogas greeting the Pilgrims at Plymouth Rock, was first erected at Plymouth, Massachusetts in 1921. In 1927 the Utah-based Nicholas Morgan Sr. Foundation funded a bronze of the statue. It was placed in the gardens in front of the Capitol on a granite boulder on 8 January 1959.¹⁵⁰ The base sits in the center of a circular, textured concrete base with concrete boxes on either side to relate the heroic size of the statue to its outdoor surroundings.¹⁵¹

Cyrus Edwin Dallin, perhaps Utah’s most well known sculptor, lived until 1944. He received national acclaim for his sculptures which were on display in numerous public buildings in both Utah and the east coast. Born in Springville, Utah, Dallin showed extraordinary talent early on. Educated in Springville, Boston and in Europe, Dallin won numerous honors for his work including the gold medal of the American Art Association, honorable mention at the Paris Salon, and a first class medal at the World’s Columbian Exposition in Chicago, 1893 among others.¹⁵² Although the work of a nationally known figure, the Massasoit sculpture was controversial in Utah because he did not represent a local tribe and a debate occasionally surfaced about its suitability for such prominence in the front of the State Capitol.¹⁵³

Inside the Capitol at the top of the stairs leading to the Third Floor is a replica of the Liberty Bell of Philadelphia fame. In 1950 each state was given one by America’s smelting and mining industry. Cast in France, each bell was made with the same measurements as the original Liberty Bell. Utah’s is the ninth cast.

Avard Fairbanks sculpted the aforementioned statue of Daniel C. Jackling, which stands on the south side of the rotunda.¹⁵⁴ The statue of Thomas L. Kane, great benefactor of the Utah pioneers, was unveiled at a ceremony 11 December 1958 and is also located in the rotunda. Speakers at the unveiling ceremony included LDS church president, David O. McKay, Governor George D. Clyde, Ortho R. Fairbanks, sculptor, Nichols G. Morgan Sr., donor, and Secretary of State, Lamont F. Toronto.¹⁵⁵ Kane was described by one speaker as a man of “invincible resolution and great humanitarian principles.”¹⁵⁶ A beautiful marble base was made of highly polished Italian light gray marble. A plaque at the bottom of the statue reads: “Brigadier General Thomas L. Kane, the immortal friend of Utah and its people.”¹⁵⁷ The statue, which weighed one and a half tons, was lifted into place on a Friday morning and was the gift of Nicholas G. Morgan Sr., a great admirer of Kane.

The newest monument on the grounds is the Vietnam Memorial located on the west grounds. It is a sculpture created by Mark Davinport and Clyde Ross Morgan. It is reported that only five states in the country sent more soldiers than did Utah. This memorial lists the name of 388 men and women who died or are missing in action.

OTHER STRUCTURES ON THE CAPITOL CAMPUS

One of the earliest public buildings built in Utah and an early scene of territorial government, the Council Hall (formerly the City Hall) was first located on the corner of State Street and 100 South. It was constructed in 1866 for \$70,000. This Federal/Greek Revival style, square, two story building was dismantled in 1959-60 and its sandstone exterior carefully numbered, transported and reconstructed at its present location south of the Capitol at the top of State Street. For thirty years the hall was the meeting place for the Territorial Legislature. It also served as an old police headquarters, the home of the Board of Health, and, in 2000, houses the Utah Travel Council.

Just east of the Council Hall is the White Chapel. This LDS meetinghouse was built in 1881 in the Gothic Revival style and featured a single steeple tower, then typical in chapels throughout the region. Also moved to its current location, it was originally built on Second Avenue but dismantled and reconstructed across from the Capitol in 1980. The building was used by several prominent church families including those of Brigham Young, Heber C. Kimball, and Orson F. Whitney. After preservation in place failed, Kenneth and Ada Marie White headed the reconstruction effort. The public now uses this building for nondenominational meetings and a variety of community gatherings.

The Daughters of the Utah Pioneer's Museum and monuments are located to the west of the Capitol grounds on a triangular piece of ground. The building references the style of the 1860 Salt Lake Theater, a Federal/Greek Revival design. The museum is filled with artifacts from the pioneer period of nineteenth century Utah. Hair floral arrangements, quilts, clothing, china and other precious items brought to the valley by the pioneers are displayed here, as are many items made and used statewide after they arrived. On the Capitol grounds just across from the museum are monuments commemorating the sacrifice of the pioneers who crossed the plains.

By mid-century, the state had outgrown its office space and needed to consider expanding. The idea of further remodeling the State Capitol had been considered necessary for years and the acute shortage of space demanded some solution, but "chang[ing] the stately dignity and grandeur of the structure was a step nobody wanted to take." In the mid 1950s, however, a group of architects set to the task of considering changes which would bring the Capitol building up to date, redesigning "the interior layout, leaving the massive partitions, and at the same time rendering the edifice more flexible and more adaptable to modern-day office procedures and standards."¹⁵⁸

New State Offices Board Okeh Master Plans For Expansion of Capitol

Continued From Page B-1
The board is currently negotiating with the city for widening of 4th North at the north side of the Capitol grounds. Parking facilities for legislators and officials will be provided underneath the reinforced concrete plaza and for the public on the northeast corner of the grounds with a pedestrian connection from the parking lot to the third floor of the office building, and stairway leading from the parking lot to the lower floor level of the office building and to the covered parking.

MASTER PLAN
APPROVED, 1957

State Unveils Artist Sketch For \$3 Million Building

State officials Saturday unveiled preliminary plans of a three-story, three-million-dollar office building for which the 1957 Legislature appropriated three million dollars. The accompanying illustration is the artist's view of the plan, prepared by the Scott & Beecher architectural firm.

The work is under the direction of the Utah State Building Board.

Dr. Steve Nelson, board chairman, said the plan will be submitted to a Legislative Council committee before being constructed for the state.

Approval is needed because the plan is beyond the Legislature's original grant. At the front of the building is shown an automobile, not mentioned in the appropriation.

After remodeling, a certain exterior material making the Capitol and other offices are being used.

"They would, Dr. Nelson reported, bring the total cost of the plan to about \$3 million, but he thinks it would be a good investment."

THE BOARD plans to submit the plan to the Legislative Council's Finance and Highways Committee. The committee will be asked to approve the plan or to ask the Legislature to appropriate the money for the plan.



Utah	1956
The New York Times	181
All of 1957	222
Salt Lake City	14
The New York Times	14
The New York Times	14
All of 1957	14

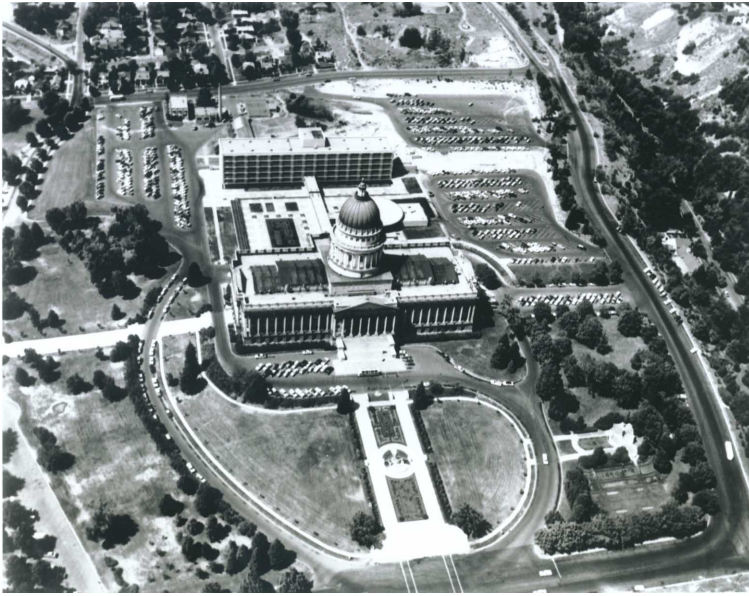
SKETCH OF STATE
OFFICE BUILDING



Contrast of Modern, Classic Architecture
Modern and classic architectures contrast in this Utah Capitol building sketch in background. plan between buildings, parking underneath. view of proposed new state office building, with tentative plan call for construction of related. Sketch prepared by Scott & Beecher, architects.



STATE OFFICE BUILDING



AERIAL PHOTO WITH STATE OFFICE BUILDING

Merely remodeling the Capitol's interior space did not solve the space shortage crisis. In 1957 the state legislature appropriated funds for construction of a new office building for state officials. This six-story contemporary gray structure is indirectly connected to the Capitol by a paved and landscaped plaza. Parking lots are located to the south, east and west of this building. The legislature appropriated \$3,000,000 for the construction of the new building to the north of the Capitol. The new building would be considerably smaller than the Capitol itself and far less ornate, but would provide 150,000 square feet of office space, with a much higher percentage of actual useable space.

Senator Grant S. Thorn, Republican from Springville, chaired the commission which organized the project. The Office Building Commission

recommended that the new state office building receive top priority of state business. The commission's subcommittee on financing proposed two alternate ways of funding the structure: 1) direct appropriation of funds from the state general funds (It was found that enough money would be available on 30 June 1957 to pay for the new building); or, 2) borrow from existing state funds which had been invested in government bonds. This latter approach would require special legislation.

The Commission recommended that in the future, the State Capitol house the Governor, Secretary of State, Attorney General, Auditor, State Treasurer, Legislature, Department of Education, Department of Health, Department of Public Welfare, Supreme Court and Tax Commission. The new building would provide offices for the Highway Patrol and Commission, Department of Agriculture, Department of Business Registration, Board of Corrections, Civil Defense, State Road Commission, State Engineer, Finance Commission, Board of Forestry and Fire Control, State Historical Society, Industrial Commission, Tourist Publicity Department and the Water and Power Board. Traffic created by the new building would be accommodated by widening North Temple Street between Main and State Streets, building a major street northward through Ensign Downs to Davis County, and bridging City Creek Canyon to provide a new more direct route eastward.¹⁵⁹ The road changes and bridge were never built.

Part of the early planning for the new structure was a shifting in the plans for the grounds of the Capitol complex. A master plan was developed which represented "an attempt . . . to combine aesthetic considerations with those of function and economy," and which located the new building about 350 feet north of the Capitol. The rectangular mass of the office building would mirror the Capitol itself running parallel, east and west, and while six stories tall, it wouldn't block views of the building to the south. Connecting the two structures, a reinforced concrete plaza was planned with the same floor elevation as the Capitol's Ground Floor. Provisions in the plan allowed for future expansion to the east and west.¹⁶⁰

At the same time that the \$3,000,000 appropriation was approved by the legislature for the new office building, an appropriation for a \$741,000 remodel of the Capitol building passed. Primarily for interior adaptations of space, this total also included \$200,000 for parking facilities and \$120,000 for a chemistry laboratory remodeling.¹⁶¹

The architectural firm Scott & Beecher presented their preliminary sketches and plans for the building in November 1958. Among the features of their design were air conditioning, a cafeteria, exterior materials compatible with the Capitol's and various extras, all of which needed to be approved by the legislative taxation and highways committee.¹⁶²

The Building Board advertised for bids in November 1958 and the bids opened during the first week of January. The project architects had estimated that the 123,000 square feet of office space and "cast stone" exterior building could be completed for \$2,992,336, including their fees. After the bids were opened the legislative committee decided whether to approve extras and thereby increase the total cost of the building. Alternatives discussed by the board included a 400 seat conference room on the north wing, a lunch room, three elevators instead of only one, and air conditioning throughout the building instead of only in selected sections.¹⁶³

The Utah Building Board unveiled a master plan for development of the State Capitol Grounds in the form of a scale model in January 1959. Also prepared by Scott and Beecher, it was placed in the Capitol Rotunda for inspection by members of the legislature. At that time, the opening of bids was planned for February 6.¹⁶⁴

The low bid was submitted by the Alfred Brown Co. of Salt Lake City for \$1,928,000. Brown had just recently completed building new dormitories at Utah State University. The bid included prices for each alternative—conference room, lunch room, and so forth. The bid included aluminum sun louvres overhanging the windows on the south, recessed lights and certain utilities. Spandrels of porcelainized steel running in certain windows were also considered. They estimated that they could complete the building in 730 calendar days.

The plaza would require an additional \$1,000,000 and the parking lot \$200,000. Glen R. Swenson, director of the Utah Building Board, said the planning and design for the elevated plaza and its construction would be completed simultaneously with the building construction. This decision was supported by passage of Senate Bill 248 which enabled the Building Board to borrow about \$3,000,000 from state funds to finance the remainder of the Capitol grounds development program.¹⁶⁵ Swenson told the Tribune that the plaza would provide protected covered parking for 180 to 200 vehicles and also provide a safe and uninterrupted pedestrian path between the Capitol and the new office building." Pedestrians would walk across the top of the plaza, at the same level of the first floor of the Capitol and the second floor of the new office building. Vehicle traffic would proceed under the plaza. He hoped that, "The plaza [would] serve to relate the two buildings aesthetically, and to unify the composition visually."¹⁶⁶ It was decided that the funds would be borrowed from existing state trust funds and repaid through the funds of the departments using the space.¹⁶⁷

The state broke ground for the state office building at noon, March 8, beginning what was anticipated to be a two year building schedule. A few government leaders spoke briefly at the groundbreaking ceremony. Secretary of State Lamont F. Toronto, master of ceremonies, expressed thanks that the State Industrial Commission had not "closed down" the many overcrowded state offices waiting for completion. Senator Haven J. Barlow, Republican from Layton, said the new building would save the state \$60,000 paid out each year for downtown office space.¹⁶⁸

During excavation an enormous amount of soil had to be taken from the site and deposited elsewhere. About 40,000 cubic yards of the bluff located behind the Capitol was transported to the site of the I-15 freeway, also under construction, the result of coordinated planning by the Utah State Building Board and the State Road Commission.

By October 1959, the steel frame for the office building was essentially completed, a "forbidding skeleton waiting for a skin."¹⁷⁰ Preliminary plans for a \$298,000 cafeteria, a \$995,000 connecting plaza, and a \$200,000

parking facility received unqualified approval from the State Building Board in March 1960.¹⁷¹ At that time, construction on the state office building was progressing on schedule and it was anticipated that by December 1960, state employees would be able to move into their new offices. Some legislators had criticized the plans, saying they were too expensive. Glen R. Swenson, project director, answered the criticisms in a two page report. He estimated that the plaza would save the state \$50,000 each year in the time and expense of servicing the motor pool and other cars, as well as intangible values resulting from better shelter for state cars.

A generally mild winter helped the construction project stay on schedule. By March all the exterior cast stone had been placed, and crews were ready to begin installing the aluminum frames, windows and porcelainized panels which would fit between cast stone pilasters. Most rough plastering, plumbing, electrical work, and basic heating and air conditioning equipment were also installed.¹⁷² The parking lot would provide shelter for 200 state cars, a lubrication rack, wash rack and gasoline pump for servicing state cars on the east side. The parking lots to the east of the office building were blacktopped and the upper lot had connections to both the second and third floors of the building itself. The parking lot to the west was enlarged significantly.¹⁷³

The State Tourist and Publicity Council offices would be housed in the cafeteria building in the middle of the plaza. There, tourists could get information about scenic, recreational and historic attractions in the state.¹⁷⁴

The dedication of the new State Office Building was held at noon, 9 June 1961. Dr. Elroy Nelson, chair of the State Building Board, was master of ceremonies for a program held in the plaza. The Utah Army National Guard Band, directed by Tom Maxfield, played patriotic hymns and guardsmen presented the colors. Prayers were given by President Ezra Taft Benson of the LDS church, and the Very Reverend Stephen A. Katsaris of the Holy Trinity Greek Orthodox Church. Short remarks were given by Governor Clyde and C. Taylor Burton, state director of highways. Clyde described the Office Building as a milestone in the state's history. "As we look back and see the phenomenal growth of Utah over the recent past, then look ahead to the growth we anticipate in the immediate future, we can rest assured that the new State Office Building is a sound investment to the future of this great state."¹⁷⁵ The project which included the office building, plaza, cafeteria, parking lots, service station and sprinkler station cost a total of \$4,980,000.¹⁷⁶

RENOVATIONS OF THE STATE CAPITOL

In a sense, the Capitol building was never finished. Not only were elements of the original design never realized, as a result of cost-cutting efforts and design changes made throughout the construction process, but the building has experienced frequent additional work and modifications from the time it was “completed” and occupied in 1916, to the present. From the beginning, perimeter office layouts were altered as staff sizes changed and rooms were added piecemeal in the basement. Some of the major remodelings are mentioned herein.

A new illumination system for the Capitol dome was completed in time for the opening of an electrical convention held in Salt Lake City in 1927. C.W. Silver of Salt Lake City received the bid for wiring and installation of the lights for \$563.28.¹⁷⁷ The state express shipped the projectors to ensure they would arrive on time. Utah Power & Light Company and the General Electric Company helped pay extra costs for shipment.

The commencement of a programmed remodeling of the Capitol was scheduled by the Utah State Building Board in April 1960. Bids from contractors were opened May 4 for the first phase of the remodeling at an estimated cost of \$155,000.¹⁷⁷ The first stage of the remodeling would include a remodel of the former offices of the State Highway Department on the fourth floor to accommodate the state engineer’s office. The offices of the Public Safety Commission would be revamped to make room for the State Finance Commission. The State Tax Commission offices would be remodeled for use of the State Park and Recreation Commission, and the State Board of Corrections and the State Insurance Commission.¹⁷⁸

In December 1961, the State Building Board awarded the Jensen Construction Company of Salt Lake City a contract of \$204,900 for remodeling three areas of the state capitol. The work included remodeling office space, wiring power and phone line installations and installation of ducts for air conditioning and heating.¹⁷⁹ To accomplish this, wallboard was taken off and in its place wall tile was installed and covered with plaster. Ceilings were lowered with aluminum grids and accoustical tiles to hide air conditioning systems.¹⁸⁰ The second phase of the remodeling was the installation of the air conditioning.

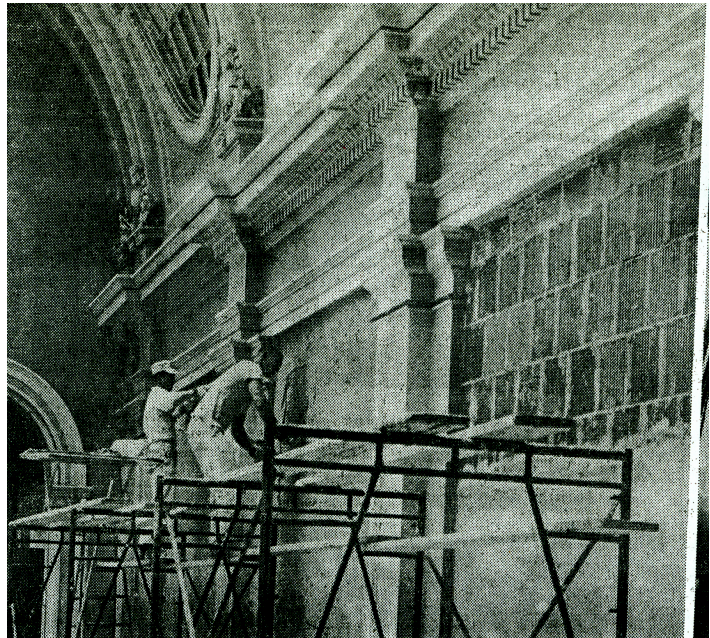
The third phase of the remodeling, a \$1.3 million project, called for replacement of the balance of the Capitol heating system as well as considerable electrical work. Other work included remodeling the heating plant, replacing worn out boilers and equipment, and remodeling legislative office space and some basement areas.¹⁸¹

Three years into the remodeling project, attention was paid to remodeling the Senate and House offices and lounges for approximately \$150,000. Snedaker and Budd, a Salt Lake City architectural firm, sought to blend contemporary design with the “essential architectural intent of the Capitol’s designer.” According to Lloyd Snedaker the “aim of the architects is to give the lounges and committee rooms a look and feel that will make Utahns proud of their Capitol.” Walnut panels, plush carpeting and vintage chandeliers created an atmosphere which was rich and dignified.¹⁸²

In 1960, the Utah Department of AMVETS (American Veterans of World War II and Korea) gave \$15,000 to the people of the state for a carillon. It was intended that the music that projected from the Capitol dome would be a “living reminder of ultimate sacrifice made by Utah servicemen and servicewomen in World War II and Korea.”¹⁸³ Mormon Tabernacle organist, Dr. Alexander Schreiner played the first music sounded at the dedication rites, 4 October at 4:00 pm. He played local favorites, “Come, Come Ye Saints,” and “Utah, We Love Thee.” The carillon console is mobile and can be moved under the Capitol dome or near the entrance. For the most part, music would be played by a player roll, much like that in player pianos. In addition, the carillon had a set of “Westminster” chimes which sounded occasionally with electronic amplification. Governor Clyde com-

mented that, “Each time that the carillon rings out music, it will turn our minds to the memory of the men for whom it is being played, and the gratitude which we owe them for making the ultimate sacrifice in order to preserve our American heritage.”¹⁸⁴ The fifty-five member Air Force Academy Band from Colorado Springs participated in a parade down Main Street and played at the dedicatory rites. Later, the Utah Bagpipe Band played on the Capitol steps and then proceeded inside for the ceremony. Elder Hugh B. Brown, of the Council of the Twelve of the Church of Jesus Christ of Latter-day Saints, dedicated the carillon.¹⁸⁵

An appropriation of \$100,000 was made in 1965 for renovation of the governor’s office and general modernization. Secretary of State Clyde Miller thought the expenditure was justified because the Capitol was so key to tourism. The revamping of the Capitol involving replacement of over 600 wooden windows with aluminum-framed units cost \$147,000. A total of \$462,000 was appropriated in 1965 for improvements to the Capitol. Other priority updating included the installation of a sprinkler system in the basement (\$20,000), \$65,000 to replace the two elevators, and \$4,000 to replace or repair all six second floor doors.¹⁸⁶ The new windows, frames and doors were expected to prevent heat loss and keep out dust and insects which freely filtered into and through the building. Furthermore, they would facilitate cleaning from the inside and eliminate the need for scaffolds.¹⁴⁰ The Gold Room was refurbished in 1966 by refinishing the floors and cleaning and repairing rugs, draperies and furniture.¹⁸⁸ Gold leaf was reapplied in places to ceiling ornament, and pains were taken to preserve rather than modernize that space.¹⁹¹ In January that same year, one of the Gold Room’s chandelier crashed to the floor, “sending bits of glass scattering over rugs and hardwood.” In June a replica of the original fixture was hoisted into place for a total cost of \$668. The French crystal pieces, which were more than fifty years old, had to be replaced with custom Checkoslovakian chrystal. The chandeliers had been designed by Richard Kletting especially for the Capitol.¹⁴² Tourists who visited the building were often impressed by the material richness of the Gold room.¹⁹⁰



4TH FLOOR CORRIDOR RENOVATION: FILLING IN THE WALL
SALT LAKE TRIBUNE | APRIL 1962

The 1967 legislature appropriated \$355,000 for State Capitol repairs. Seven separate jobs included repairing deterioration around the Capitol dome and roof areas, rewiring and adding new hoists for the rotunda chandelier, which had not been lit for a year because of defective wiring, and conducting a study of the copper sheathing of the dome.¹⁹² The renovation work was completed in October.¹⁹³ That same month, an executive order, signed by Governor Calvin Rampton, led to the “preservation, control and protection of art treasures and historic relics belonging to the state,” placing responsibility for the effort with the Utah Board of Fine Arts and the Board of State History. According to Milton L. Weilenmann, director of Department of Development Services, “Our State produced some great artists and it’s about time we gave their work its due.”¹⁹⁴ The Governor’s office was redecorated in 1968 as well.¹⁹⁵

The huge and ornate brass chandelier hanging from the capitol rotunda was lowered for the first time in February 1938 to be cleaned. In 1968 the light fixture was renovated, cleaned, rewired, given 40 new light bulbs, and the 95-foot chain and supporting cable were inspected and reinforced.²⁰¹ Also at that time, accord-



CIRCASSIAN WALNUT TABLE, GOLDRoom

ing to Secretary of State Clyde L. Miller, the chandelier and chain were weighed. Interestingly, the exact weight of the chandelier was not known prior to that event, but was estimated to range from three to six tons. But with the help of engineers from Hercules Incorporated's, Chemical Propulsion Division, the exact weight was determined to be much less than the high estimate—3,272

pounds or one and one half tons. To weigh the chandelier, the engineers brought in an electronic weighing device. It took about an hour to hoist up the chandelier and chain separately. The electronic scale they used was the same one used to weigh the rocket motors produced at the Bacchus Works.¹⁹⁶

The Senate and House chambers were repainted in 1968-69. Anticipating twelve weeks for completion, the Alfred E. Lippold Company painted gold, yellow and white colors over the rose paint originally used. Gold leaf was applied to bordering panels in the Chambers' arched ceilings as well as gold leaf highlighting decorative sculpture work on walls and arches.¹⁹⁸

The University of Utah's student newspaper, *The Chronicle* published an editorial 6 February 1968 noting the alarming deterioration of Utah's State Capitol, saying, "We feel that the Capitol building is an asset that has been too long neglected and ought to be given the consideration and attention it deserves as a cultural institution and showplace of native accomplishments."¹⁹⁹ Secretary of State, Clyde Miller, answered the editorial with a personal letter in which he expressed his own concern over the state of the state's architectural monument and summarized his own efforts to begin to remedy the problem. "As you, perhaps, know," he wrote, "I have been very deeply concerned with the condition of this most beautiful State Capitol building—not only the areas where the eye can see but the areas where the eye cannot see. As a result of my deep concern, I used my office in order to influence the last State legislature to appropriate sufficient money to do the job which you and I both recognize is necessary to place the Capitol building and grounds in a complimentary condition."²⁰⁰

Bids opened for work on the north, south, east and west entrances to the building in February 1969. An estimated \$87,000 was budgeted for the project which included the renovation of the building's heavy brass doors and the replacement of some doors with counter balanced stainless steel and glass doors in stainless steel frames.²⁰¹ The four eleven-foot cement statues of African lions, originally designated by Kletting and located at the east and west entrances were badly deteriorated by the 1960s and a proposal arose to remove them.²⁰² A surprising amount of controversy arose around the issue of disposing of the lions and instead, it was decided to store them "for their protection."²⁰³ Sculptor Avarad Fairbanks believed there was no reason to save them because they had been the work of an "obscure sculptor."²⁰⁴ In 1975 it was decided to repair them. Unfortunately, another amateur was hired and when the results were less than satisfactory, they were removed and placed in storage cartons. The Capitol Displays and Statuary Committee considered replacement with ornamental pieces including the suggestion that stone oxen might best replace the heroic lion figures. Other ideas included seagulls, wildcats and jackrabbits.²⁰⁵ The issue of how to treat these two entries sculpturally remains unresolved.

FREE WATER

In 1960, Salt Lake City wanted to start charging the state for water. However, Attorney General Walter L. Budge informed Salt Lake City's water commissioner that the city was obligated to furnish free water to the buildings in the State Capitol complex. He based this conclusion on an examination of documents dating back to 1888. He concluded that "furnishing free water to the Capitol was done to encourage and as a consideration for the construction of the State Capitol in its present location." Critics of the idea suggested that this "creates an unjust burden upon other Salt Lake City water users."²⁰⁶ A dispute over water use resulted in a court case between the state and the city in 1968. The Third District Court ruled that the state had to pay the city for water use in the Capitol and on surrounding grounds.²⁰⁹ But when the legitimacy of the bond was tested in the Utah Supreme Court in 1968, the original agreement was determined to be as "valid today as it was in 1888."²⁰⁸ When Utah's State Capitol was lured away from Fillmore, one of the inducements had been the promise of free water. The state's obligation, on the other hand, was to maintain public parks located on the grounds surrounding the Capitol buildings.

ANOTHER NEW OFFICE BUILDING

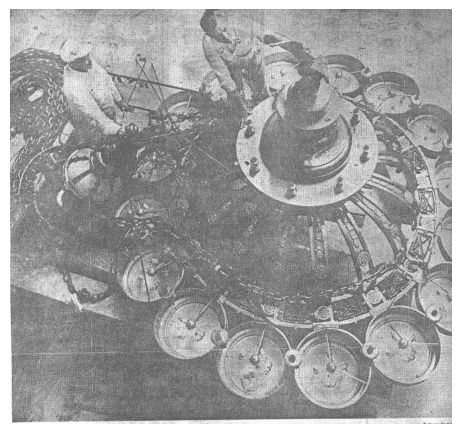
The legislature created a special committee in 1972 to recommend construction of another new state office building for a cost of \$17,470,000. The new structure would be located east and north of the existing State Office Building and a similar wing could be added at some future time to the northwest of the present building. The state was already short of space and it was anticipated that rents the agencies paid using other space would pay for part of it.²⁰⁹ Some members of the legislative committee questioned the impact the new building might have on the current congested traffic on Capitol hill. The local neighborhood council, the Capitol Hill Awareness Team, also voiced its concern in a letter sent to the committee, saying that it believed that increased traffic flow onto Capitol Hill access roads would result in a chaotic situation. Supporters of the idea said that one advantage would be bringing more key state agencies to one location, making them more accessible to citizens.

During the fall of 1973, the legislature created a twenty-three member Capitol Hill Commission to advise on long-range plans for buildings and land use around the Capitol. Appointments to the commission were made by the governor and other presiding officers of the Senate and House of Representatives. In 1973 they included Secretary of State Clyde L. Miller, Burton L. Carlson, state planning coordinator, Blaine J. Kay, director of the Utah Highway Department and Melvin T. Smith, director of the State Division of History.²¹⁰ It was intended that the commission would formulate a plan for the "preservation" of Capitol Hill and present it to the 1975 legislature. The master plan would consider a site for future state office construction,



SALT LAKE TRIBUNE ARTICLE 1966

Capitol Fixture
Light Shines Again in Gold Room
 The Capitol's ornate ceiling looked balanced again Friday as an old glow fell to the floor of a heavy crystal chandelier was fixed.
 Six months ago "one of the four Gold Room ceiling fixtures crashed to the floor, sending bits of glass scattering over-ways and hand-held."
 Friday, a little older, newer looking, almost perfect replica of the remaining three chandeliers was hoisted into place.
 Secretary of State Clyde L. Miller, in charge of Capitol building and grounds, said the installation of the new fixture was all inspected when originally installed.
 He said Richard K. A. Kluge, who was architect for the Capitol, also designed Gold Room chandeliers.
 The entire Gold Room, here substantially as it was when the Capitol was completed in 1914, is undergoing a seven-month renovation.
 Mr. Miller said the \$10-million work will cost approximately \$100,000.



SALT LAKE TRIBUNE ARTICLE 1969
Capitol Painters Drop Light to Get At Dome
 The suspension state will be engineered by about 20 feet to hang the chandelier down toward the floor with better stability the central support the dome's lower arches.
 "Lowers it will not give workers a better look at the huge dome's interior by the chandelier's weight."
 The Capitol dome is the last of three to complete project and will be an addition. The interior painting job is among the other jobs.

accommodations for vehicles and pedestrians on Capitol Hill, and ideally ways to prevent further deterioration and plan appropriate historic preservation.²¹¹

At the first meeting of the commission, Governor Calvin Rampton told the group to take the lead in determining construction needs and traffic patterns. "You must make a lot of basic decisions, not only on the aesthetics of Capitol Hill, but on the long-time operation of state government in the future."²¹²

The commission voted on construction of a new office building in January 1974. Despite considerable controversy and heated debate, the vote was 10-7 in favor of construction, stating that "a half-million square foot office building can be built on Capitol Hill without degradation of the residential and historic value and by revisions in the traffic operations." But because of division over proper methods of voting, the commission was divided and bitter over the vote.²¹³

The State Capitol Hill Commission (SCHC) submitted a resolution to the Salt Lake City Commission and asked the city to impose a moratorium on building permits for large-scale non-state construction on Capitol Hill until the commission prepared the master plan. The SCHC was also in the process of considering purchasing nearby property for sale in the Marmalade District for eventual resale.²¹⁴ The commission established a subcommittee in this interest to keep abreast of acquisition opportunities as property came available in the area.²¹⁵ However, the Salt Lake Planning Commission voted 5-1 against recommending a building moratorium on Capitol Hill. Despite Governor Rampton's support of the idea, the planning commission believed it was a "high handed" and possibly "illegal move."²¹⁶

When surveyed, residents of the Ensign Downs, Capitol Hill and western Avenues areas felt the area should remain residential and that further building on the Capitol site threatened the historical and residential character of the neighborhood.²¹⁷

Sam Evans, Building Board staff architect and planner, presented a series of ways to add office space on or near the hill at a meeting in October 1974. But, he said, "though the buildings and their parking areas could provide easy access to state offices, their impact on the appearance of the Capitol grounds would be tremendous."²¹⁸ The next month at yet another meeting, thirteen out of twenty-one members of the commission voted in support of a new office building despite the fact that the master plan was not yet finished. They pointed to the



SALT LAKE TRIBUNE ARTICLE, 1960

fact that several agencies such as the Education Department and the Highway Department were housed in various buildings throughout Salt Lake City. In fact, rents paid for outside office space amounted to \$1.1 million annually.²¹⁹

In December, the debate escalated, and the Salt Lake City Commission voted unanimously in opposition to the idea, aligning itself with other groups similarly opposed, including the Utah Heritage Foundation, the Capitol Hill Neighborhood Council, and other neighborhood grass roots organizations. Offended by the state commission's failure to discuss the matter with the city, Mayor Jake Garn said, "Who do they think they are; as a state commission operating within a jurisdiction which has a mayor and four city commissioners and a traffic engineer, and don't even have the common courtesy to say, 'What is your opinion?'"²²⁰

RECENT CAPITOL RENOVATIONS

In the mid-1980s extensive interior remodeling was again undertaken, the most visible result of which is the repainting of the House of Representatives Chambers with modern, decidedly non-original colors. The 1980s also brought the installation of a new, but matching copper roof to replace the one blown off in a severe windstorm.

In 1990 and again in 1995, the Utah Tile Company and its sub-contractors did major exteriors repairs. They removed the old, leaking roofing and installed a new, multi-layered system. The wood windows in the dome were removed, restored and reinstalled. Most noticeably, the walls and columns of the drum beneath the dome were re-surfaced with a modern textured plaster and sealant. Unfortunately, this material attracts and absorbs pollution and now looks mottled, dirty and unfinished. In mid-2000, new offices were built in the northeast corner of the ground floor.

Improvements to the Capitol over the past twenty years continue to update the building with new technologies and appearances. The inadequate fire detection system was replaced by a more modern one in 1979 for \$196,000. Closed circuit cameras were installed near doors on the ground floor which would be monitored by Capitol security.²²¹ Senate Majority Leader Craig Peterson, a member of Utah's Seismic Safety Commission, asked state building managers to formulate a plan for repairing the Capitol over a six- to seven-year time period.²²²

Several studies have been done in the 80's and 90's to determine the best course to take regarding Capitol Hill. [See the Appendix for a list of studies referenced and built upon in this report.] The great range of issues and satellite interests involved makes decisions regarding Capitol Hill a continually evolving and ever interesting topic.

May the equally important goals of enhanced safety, function and preservation for our Capitol building and grounds continue to be realized. May its timeless style, beauty and utility still grace the hilltop overlooking Utah's capitol city a thousand years from now. May it still symbolize democracy at the dawn of yet another new millenium.

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2. See John M. Bryan, Creating the South Carolina State House (Columbia, South Carolina: University of South Carolina, 1999); Eldon Hauck, American Capitols: An Encyclopedia of the State, National and Territorial Capital Edifices of the United States (Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 1991); Margaret N. Keyes, Old Capitol: Portrait of an Iowa Landmark (Iowa City: University of Iowa Press, 1988); William Seale, Michigan's Capitol: Construction and Restoration (Ann Arbor: The University of Michigan Press, 1995).
3. Noble Warrum, History of Utah Since Statehood, vol. 1, (Salt Lake City: S.J. Clarke Publishing Company, 191), 209.
4. Warrum, 210.
5. J. Brent Haymond, Janet L. Geysler, and Pamela R. Benzon, compilers, The Utah State Legislature: A Centennial History 1896-1996, (Salt Lake City: The Office of the Third House Utah State House of Representatives, 1996), 1.
6. Everett Cooley, "Utah's Capitols," Utah Historical Quarterly 27.3(1967):263.
7. J. Brent Haymond, Janet L. Geysler, and Pamela R. Benzon, compilers, The Utah State Legislature: Centennial History 1896-1996, (Salt Lake City: The Office of the Third House Utah State House of Representatives, 1996), 1.
8. Noble Warrum, ed. Utah Since Statehood: Historical and Biographical, (Chicago/Salt Lake City: The S.J. Clarke Publishing Co., 1919), 210.
9. Warrum, 210.
10. Warrum, 210.
11. Salt Lake Tribune, 21 February 1911.
12. Linda Sillitoe, A History of Salt Lake County, (Salt Lake City: Utah State Historical Society, Salt Lake County Commission, 1996), 134.
13. "State of Utah Report of the Capitol Commission, 1915-1916," (Salt Lake City: The Arrow Press, 1917), 29.
14. "Experts Will Lay Out Capitol Site," Herald Republican, 26 September 1911.
15. Capitol Commission to Olmstead Brothers, 15 September 1911.
16. Olmstead Brothers to Capitol Commission, 20 September 1911.
17. "Landscape Architect Visits Capitol Site," Salt Lake Tribune, 11 October 1911.
18. John Olmstead to Governor William Spry, 18 October 1911.
19. Ibid.
20. "Capitol Site Too Small, Says Expert," Herald Republican, 11 October 1911.
21. "Capitol Site is Still Live Issue," Herald Republican, 10 December 1911.
22. Ibid.
23. Ibid.

24. "Utah Capitol Plans Draw Attention of Best," Salt Lake Herald, 5 September 1911.
25. "Four Lots Purchased for Capitol Grounds," Herald Republican, 21 January 1914.
26. "Report of the State Capitol Commission, 1913-1914," Office of the Capitol Commission, Salt Lake City, November 30, 1914, 1.
27. "More Ground for Capitol Building," Herald Republican, 20 December 1911.
28. Minutes of proceedings of the Utah State Capitol Commission, Governor William Spry, president, 30 August 1911.
29. "Program of Competition Utah State Capitol Building," State Capitol Commission, 1911,
30. "Discuss Rules for Architects," Salt Lake Herald, 30 August 1911.
31. Each architect needed to submit the following drawings as described in the document: "A plan of each floor; Front, side and rear elevations; One longitudinal section, intersecting the dome; Two cross sections, one of which shall intersect the dome; Perspective. Other drawings or explanations as in the opinion of the architect may be necessary for full and intelligent presentation of his design. These drawings, except the Perspective, were to be drawn to a scale of sixteen feet to one inch. The Perspective, was to be drawn with the plane of the picture at an angle of sixty and thirty degrees with the faces of the building. Point of sight is to be six feet above the level of the first floor and four hundred feet distant. The Perspective was to be drawn to a scale of one-eighth inch to one foot and fully rendered in sepia showing permanent accessories of the site. The Commission may also be informed as to the amount of ground covered by the building and the possibilities of landscaping the park and the plan of the principal story shall be in a block plan of the park showing approaches, terraces and other suggested accessories. Other drawings are to be rendered in India Ink, but without accessories other than a human figure to indicate scale of the building. Shadow must be shown on the Elevations and may also be shown on the Sections. The must be cast at an angle of forty-five degrees with the horizontal and vertical planes. Each Perspective shall bear the title UTAH CAPITOL COMPETITION and the signature and address of the Architect submitting the design. The signature and address shall be placed on a space three by four inches on the lower right hand corner of the sheet. There shall be printed on each room its use, dimension, and the number of square feet of floor space it contains. All drawings shall be mounted. They are to be accompanied with a typewritten explanation of the materials suggested for the construction also a brief explanation of their design. This shall contain a statement of gross ground space exclusive of terraces covered by: the building outside of the dome structure; and the dome and its supports. It shall also contain a statement of the actual enclosed cubical space divided as above. In making this estimate under side of basement floor will be lower level to which cubic space is computed."
32. "Fair Competition for all Bidders," Salt Lake Herald, 31 August 1911.
33. Minutes of proceedings of the Utah State Capitol Commission, Governor William Spry, president, 30 August 1911.
34. Ibid.
23. Ibid, 9.
35. "New Capitol to be Thing of Beauty," Salt Lake Republican, 1 September 1911.
36. Herald Republican, 13 September 1911.
37. Ibid.

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38. "Commission Will Meet," Herald Republican, 17 September 1911.
 39. "Cass Gilbert too Late," Herald Republican, September 27, 1914.
 40. Ibid.
 41. Ibid, 12 March 1912.
 42. "Utah Architect Lands Capitol Prize: Commission Makes Award To Kletting," Herald Republican, 14 March 1912.
 43. Warrum, 214. See also "Utah Architect Lands Capitol Prize: Commission Makes Award to Kletting," Herald Republican, 14 March 1912. The awards that were given were: Young & Sons, Salt Lake \$750; G. Henri Desmond, Boston, \$750; F.M. Andrews Company, New York, \$750; J.E. Tourtelotte, Boise, \$750; Cannon, Fetzer, & Hansen, Salt Lake \$500; Watkins, Birch & Kent and Eldredge & Chesebro, Salt Lake, \$500; Ware & Treganza and Pope & Burton, Salt Lake, \$500; Headlund & Price, Salt Lake, \$250; and F.W. Moore, Salt Lake \$250.
 44. Donald J. Bergsma, "Surprising Structure Behind a Classic Facade," Western Architecture and Engineering, May 1960.
 45. Salt Lake Tribune, 14 March 1912.
 46. Ibid.
 47. Frederick Porter, F.A.I.A. quoted in Henry-Russell Hitchcock and William Seale, Temples of Democracy (New York: Harcourt Brace Jovanovich, 1976), 254.
 48. "Specifications of work and material required for the installation of steps, terraces, etc. extending from Second North Street to the Main Entrance of the Utah State Capitol, according to plans and specifications prepared by R.K.A. Kletting, Architect."
 49. It further stipulates under "working drawings": "Working drawings, shop drawings, course and setting plans must be made by the contractor for all the work in his contract and submitted to the Architect for his approval and no work shall be commenced until these working drawings are approved by the Architect. This has also reference to the working drawings showing the steel required for reinforcing the concrete. The approval of such drawings shall be general and does not mean said drawings have been checked, and shall in no way relieve the contractor from the responsibility for proper fitting and construction of the work in strict accordance with the contract requirements, nor from the necessity of furnishing materials or workmanship required by the drawings when approved."
 50. Report of the State Capitol Commission, 1913-1914, 6.
 51. Noble Warrum, Utah Since Statehood: Historical and Biographical, 214.
 52. "Travertine Chosen for Main Floor of New State Capitol," Herald Republican, 13 June 1914.
 53. Richard Kletting to Dinwoodey Furniture Company, 24 April 1915.
 54. "Governor's Office Decor "Transitional"" Salt Lake Tribune, 11 October 1965.
 55. As determined by the specifications: "It shall have an ultimate strength of from 60,000 to 70,000 lbs. Per square inch; an elastic limit of not less than one-half the ultimate strength and percentage of elongation equal to 1,400,000 divided by the ultimate strength. It shall be capable of being bent 180 degrees to a

diameter equal to the thickness of the piece tested without fracture on the outside of the bent portion. It shall contain not over .68 percent of phosphorus.”

56. “Specifications for Concrete and Artificial Stone work.”
57. The specifications are informative about the contemporary process for properly mixing concrete. “The mixing shall be done as rapidly as possible and the concrete deposited in the forms without delay, not more than fifteen minutes from the time water is turned on. The concrete shall be mixed moderately wet, so that it will readily flow around the reinforcing metal. At no time shall concrete be so wet as to allow the stones to sink to the bottom of the wheelbarrow, and the cement and sand and water to raise to the top. In all cases shall the concrete be thoroughly tamped and churned after it is deposited, so as to obtain an evenly dense mass without air holes or other voids.”
58. Richard Kletting to James Stewart & Company, 26 February 1913.
59. Report of the Statte Capitol Commission 1915-1916, 41.
60. Specifications for steps, terraces, etc. from Second North street to the Main Entrance. Prepared by Kletting, signed by Carl Buehner. The specifications continued, “elastic limit not less than $\frac{1}{2}$ the ultimate strength, & 0/0 of elongation + 1,400,000/ultimate strength. Contain less than .08 % phosphorus.
61. Richard Kletting to James Stewart & Co., 15 December 1913.
62. Ibid.
63. Richard Kletting to James Stewart & Co., 24 December 1913.
64. Richard Kletting to Messrs James Stewart & Co., 5 February 1913.
65. Richard Kletting to James Stewart & Co., 27 March 1913.
66. Contract between the State of Utah and James Stewart & Company, Article XII, “Mahogany Interior Trim; Interior Marble Work; Mantels; San Pete or Marble Wainscoting on Ground Floor; Cinder Concrete Partitions; Basement Floor; Basement Windows; Sheet Metal Work; Increasing Height of Dome; Picture Mouldings; Skylight; Dome Railing; Change in Foundations; Increase Base of Building; Hollow Clay Tile in Floor Slabs and Partitions; Tunnel; Base of Dome; Balustrades; Wreaths; Window Openings; Marble Columns; Heating, Plumbing and Wiring
67. ”Specifications for Installation of apparatus for heat regulation for the steam heating plant now in course of erection for the Utah State Capitol.”
68. “General Conditions, Contract with H.W. Johns Manville Co. Of Utah.”
69. “Scope of Work. Specifications for electrical work.”
70. “Specifications for interior space, R. Kletting, Architect,” 14.
71. Richard Kletting to James Stewart & Co., 26 June 1914.
72. “Instructions to Bidders on Interior Decoration, Art Glass, etc.”
73. “Utah Officials Okay Remodeling Projects to Perk Up Capitol Displays,” Salt Lake Tribune, 28 October 1965.
74. Jerome K. Full, “Her Figure’s Impressive, but State Capitol Faces Internal Surgery,” Salt Lake Tribune, 1 April 1962.
75. Other bids were received by Christensen Construction Company; Continental Construction Company;

Gibbons Brothers and Reed; P.J. Moran, Incorporated; James Stewart & Company; Wasatch Grading Company, and J.W. Mellen.

76. Capitol Commission, 1915-1916, 39.
77. Warrum, 215.
78. "Ground Broken for Beautiful State Capitol," Salt Lake Tribune, 27 December 1912.
79. "Ground Broken for Beautiful State Capitol," Salt Lake Tribune, 27 December 1912.
80. "Specifications for Excavation and Filling, etc. on the Capitol Grounds of the Utah State Capitol Building according to Plans and Specifications prepared by R. Kletting, Architect."

81. Lawrence Hensen Heiselt, A2193, 4.
82. Heiselt, 4.
83. "Capitol Work is Being Rushed; Mass of Materials Cover Site," Herald Republican 1 June 1913.
84. "Specifications for Concreting on Floor and Roof Slabs, R. Kletting, Architect."
85. "Specifications for Asbesticite Flooring Utah State Capitol, R. Kletting, Architect."
86. "Specifications for Artificial Stone, R. Kletting, Architect."
87. "Capitol Work is Being Rushed; Mass of Materials Cover Site," Herald Republican 1 June 1913.
88. Ibid.
89. "Specifications for Concreting on Floor and Roof Slabs, R. Kletting, Architect."
90. "Work Starts on Road Which Will Haul Rock for Capitol Builders," Herald Republican, 13 June 1913.
91. "Utah Marble Only In Capitol Is Wish of Commercial Bodies," Herald Republican, 2 December 1913.
92. Warrum, 217.
93. Commission Report 1915-1916, 33.
94. Kletting's corrections are interesting in what they say about his attention to detail and authenticity of stylistic elements. "Main volutes too flat inner spirals too small, see architects detail. Point of abacus 1 to 4, architects detail shows 1 to 2-3/4. Lip of bell too small in depth, architects detail shows lip same depth as crown mould. There should be more projection to curl on leaves supporting small volutes. Return side of leaves supporting main volutes should be modelled instead of being flat. Fluted stalks of leaves supporting volutes should diminish toward lower end, and space between them and leaves, sunk deeper." Richard Kletting to James Stewart & Company, 20 April 1914.
95. "Travertine Chosen for Main Floor of New State Capitol," Herald Republican, 13 June 1914.
96. Yae & Erbe Company; Pembroke Stationary Company; Salt Lake Hardware Company; Shaw Walker Company; Steel Fixture Company; Van Doran Iron Works, and Snead and Company also bid on the job.
97. State Capitol Commission, 1915-1916, 38.

98. Other bids were received from Leyson-Pearsall Company; Inter-Mountain Electric Company; Boyd Park Company; Capital Electric Company; and Standard Electric Company.
99. Five bids were received for the installation of a vacuum system: Atwood Vacuum Cleaner Company; Zimmer Vacuum Cleaner Company; American Rotary Valve Cleaner Company; Richmond Vacuum Cleaner Company, and Spencer Vacuum Clern Company. Capitol Commission, 181915-1916, 38.
100. Capitol Commission, 1915-1916, 40.
101. "Corner Stone for Utah Capitol Laid Immense Throng Witnesses Ceremony," Herald Republican, 5 April 1914.
102. "Corner Stone for Utah Capitol Laid Immense Throng Witnesses Ceremony," Herald Republican, 5 April 1914.
103. "Laying of Corner Stone," Herald Republican, 5 April 1914.
104. Ibid.
105. Disbursements between May 13, 1911 to November 30, 1914. "James Stewart and Co, on general contract including additions. \$1,467,950.00; James Stewart and Co., on force account, \$28,066.76; Buildings and grounds, including test pits, excavation of site and all contract work not awarded to general contractor, \$35,674.46; Architect's commission, \$85,000.00; Salaries of Superintendent of Buildings and Secretary, \$8,371.00; Office expense, including telegraph and telephone service, \$759.89; Insurance premiums, \$950.84; Parking designs, \$1,538.48; Competition for designs and cash awards, \$5,177.77; Rental of offices, \$1,660.00; Traveling expense members of Commission inspecting capitol buildings of other states, \$2,388.30; Office furniture, \$147.00; Purchase of ground, abstracts, surveys and taxes, \$127,567.10." In total an additional \$12,530.33 remained in the account.
106. Contracts awarded as described in the commission's 1914 report included: "James Stewart & Co., \$1,040,000.00; James Stewart & Co., Additional Contracts Under Alternative Bids, \$977,786.40; Capital Electric Co., Motor Generators, \$2,235.50; Otis Elevator Co., Elevators, \$9,800.00; George A. Lowe Co., Building Hardware, \$14,205.91; Phillip Dern Decorating Co., Decorating, \$40,000.00; Mitchell Vance Co., Lighting Fixtures, \$25,000.00; National Regulator Co., Heat Regulation, \$4,950.00; S.L. Electric Co., Telephone-Clocks and Vacuum Cleaner Wiring, \$4,950.00; R.J. Glendenning Co., Fire Hose and Equipment, \$598.00; W.H. Hendrie & Co., Hose Cabinets, \$518.00; Utah Light & Traction Company, Transformers, \$2,231.23; James & O Bray, Water Connections, \$122.00; James & O Bray, Sewer Connections, \$1,889.00; Capital Electric Co., Power Wiring, \$3,988.00; Intermountain Elec. Co., Indirect Lighting, \$3,705.80; Johns-Manville Co., Pipe Covering, \$2,625.76; Newton & Hoit, Furniture, \$22,907.40; Wolleager Mfg. Co., Furniture, \$22,907.40; Dinwoodey Furniture Co., Furniture, \$22,639.78; R. Kletting, Architect's Commission, estimated, \$120,000.00 for a total of \$2,321,994.28."
107. James Divine, A2361, 16.
108. Ibid, 17.
109. "1915 Legislature of Utah Will Meet in the New Capitol Work is Being Rushed on the Handsome Structure," Herald Republican, 24 August 1914.
110. "Utah State Capitol Building Salt Lake City List of Deficiencies," 10 May 1915.
111. Richard Kletting to James Stewart & Co., 13 May 1915.
112. Richard Kletting to James Stewart & Co., 28 May 1915.

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113. Richard Kletting to James Stewart & Co., 2 June 1915.
 114. Richard Kletting to James Stewart & Co., 16 June 1915.
 115. "Dome Copper is Going Back to Capitol as Works of Art," Deseret News, 4 November 1982.
 116. Richard Kletting to Lowe Company, 14 August 1914.
 117. Peg McEntee, "Utah's Statehouse Houses One of State's Finest Art Collections," *Salt Lake Tribune*.
 118. "Officials Approve Painting of Early Utah History Murals On Rotunda of State Capitol," Deseret News, 28 February 1934.
 119. Ibid.
 120. "State Capitol Murals to Be Presented Sunday," Deseret News, 1 March 1935.
 121. "Murals to be Set in Capitol Dome," Deseret News, 12 January 1935.
 122. "Workmen Start Installation of Murals in State Capitol Dome," Deseret News, 30 January 1935.
 123. "New Murals Installed in Capitol Dome," Deseret News, 21 February 1935.
 124. "Governor Accepts Art in Capitol For State," Deseret News, 11 March 1935.
 125. "State Capitol Murals To Be Presented Sunday," Deseret News, 1 March 1935.
 126. "Dirt Dulls Sea Gulls," Deseret News, 26 September 1969.
 127. "Painters Daub Capitol Dome," Salt Lake Tribune, 17 September 1969.
 128. "Capitol Painters Drop Light to Get at Dome," Salt Lake Tribune, 27 September 1969.
 129. "Capitol Art: Beauty in Beholder's Eye," Salt Lake Tribune, 15 September 1969.
 130. "Displays Provide Hiking Tour of Utah," Salt Lake Tribune, 26 February 1968.
 131. "Capitol Display Features Signs of Early Auto Era," Salt Lake Tribune, 21 September 1917.
 132. "Face-lifting Facing Capitol Displays," Salt Lake Tribune, 23 July 1963.
 133. "State Capitol Preparing New Booths," Salt Lake Tribune, 21 May 1966.
 134. "State Sets Plan to Gain Capitol Beauty Money," Salt Lake Tribune, 27 May 1966.
 135. "Capitol Board Approves Exhibits of 5 Counties," Salt Lake Tribune, 10 1966.
 136. "Project Clears Away Entire Counties," Salt Lake Tribune, 18 April 1966.
 137. "Moving Day on Capitol's 10-Ton Lump," Salt Lake Tribune, 9 June 1966.
 138. "Massive Coal Specimen Vacates Capitol Haven," Salt Lake Tribune, 15 June 1966.
 139. "Industrial Exhibit Shapes at Capitol," Salt Lake Tribune, 13 June 1967.
 140. Chapter 73, Laws of Utah, 1913. "An act authorizing the Capitol Commission to enlarge and make symmetrical the Capitol Grounds and for such purposes to acquire land or estates adjacent to the Capitol Grounds and to sell or exchange part of the present Capitol Grounds." This act appropriated \$150,000 for this purpose.
 141. "Like Bouquets," Deseret News, 9 May 1932.
 142. "Utah Trees Planted at State Capitol," Deseret News, 10 November 1930.
 143. "Beauty Spots," Deseret News, 10 May 1932.

144. "Capitol's Green Thumbs Set to Grow," Salt Lake Tribune, 19 May 1963.
145. "Capitol Rites Honor Shade Tree Placing," Salt Lake Tribune, 17 August 1965.
146. "Scout Spruce Up Grounds At Capitol," Deseret News, 21 May 1966.
147. Ibid.
148. "Capitol Grounds Burst Out in Color," Salt Lake Tribune, 3 September 1968.
149. "Workers Place Kane Statue at State Capitol," Deseret News, 19 December 1958.
150. Rell G. Francis, Cyrus Dallin: Let Justice Be Done.
151. "Massasoit Statue Lifted to New Base at Capitol," Deseret News, 9 January 1959.
152. "Famous Utah Sculptor Dies in East," Salt Lake Tribune, 15 November 1944.
153. "A Foreign Indian's Tepee," Deseret News, 8 June 1952.
154. "Capitol Rotunda Gains Jackling Statue," Salt Lake Tribune, 12 September 1957.
155. "Capitol Workers Prepare for Statue Unveiling," Deseret News, 13 January 1959.
156. "S.L. Rites Unveil General Kane Statue," Deseret News, 14 January 1959.
157. "Capitol Workers Completing Base for Kane Statue," Deseret News, 11 December 1958.
158. "The New State Office Building," Salt Lake Tribune, 11 December 1954.
159. "\$3,000,000 Building Seen For Capitol," Deseret News, 21 May 1956.
160. "Objective Fulfilled," Salt Lake Tribune, 27 August 1957.
161. "Council Decides Plan for State Office Building," Salt Lake Tribune, 8 February 1958.
162. "State Unveils Artist Sketch For \$3 Million Building," Salt Lake Tribune, 9 November 1958.
163. "State Urged to Ask Bids on New Offices," Deseret News, 14 November 1958.
164. "Building Board Unveils Capitol Plan," Salt Lake Tribune, 28 January 1959.
165. "Plan for \$1 Million Plaza Receives State Go-Ahead," Salt Lake Tribune, 14 March 1959.
166. "Plan for \$1 Million Plaza Receives State Go-Ahead," Salt Lake Tribune, 14 March 1959.
167. "Building Bids Hint 'Extras,'" Deseret News, 7 February 1959.
168. "State Breaks Ground for New Offices," Deseret News, 9 March 1959.
169. "Dig for Office, Fill for Freeway," Salt Lake Tribune, 26 April 1959.
170. "Crews Rush Capitol Hill Task," Salt Lake Tribune, 11 October 1959.
171. "Building Board Okays Plans on Capitol Work," Deseret News, 2 March 1960.
172. "Weather Helps Speed State Office Building," Deseret News, 11 March 1960.
173. "Capitol's New Look—\$5,998,000," Deseret News, 24 November 1960.
174. "Capitol's New Look—\$5,998,000," Deseret News, 24 November 1960.
175. "Clyde Lauds State Building," Deseret News, 9 June 1961.
176. "Rites Planned At Completed State Building," Deseret News, 24 May 1961.

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177. "State Moves on Revamp of Offices in Capitol," Salt Lake Tribune, 8 April 1961.
 178. "State Moves on Revamp of Offices in Capitol," Salt Lake Tribune, 8 April 1961.
 179. "State Awards Contract on Capitol Work," Deseret News, 5 December 1961.
 180. "Her Figure's Impressive, but State Capitol Faces Internal Surgery," Salt Lake Tribune, 1 April 1962.
 181. "State Schedules Bids on Capitol Remodeling," Deseret News, 30 November 1965.
 182. "Utah's Capitol Renovation: It's Matter of State Pride," Salt Lake Tribune, 15 December 1925.
 183. "Rites to Dedicate Capitol Carillon," Salt Lake Tribune, 25 September 1960.
 184. "Dedication Rites Conducted for Capitol's Carillon," Deseret News and Telegram, 5 October 1960.
 185. "Utah Dedicates Carillon Capitol Rites," Deseret News and Telegram, 4 October 1960.
 186. "Utah Officials Okeh Remodeling Projects to Perk Up Capitol Displays," Salt Lake Tribune, 28 October 1965.
 187. Ibid.
 188. "State Sets Plan to Gain Capitol Beauty Money," Salt Lake Tribune, 27 May 1966.
 189. "Light Shines Again in Gold Room," Salt Lake Tribune, 4 June 1966.
 190. "Visitors Acclaim 'Rich' Capitol of Our 'Poor' State of Utah," Salt Lake Tribune, 23 November 1970.
 191. "State Sets Plan to Gain Capitol Beauty Money," Salt Lake Tribune, 27 May 1966.
 192. "State Schedules Projects for Repairs at Capitol," Salt Lake Tribune, 1 May 1967.
 193. "Rites Restore Painting to Capitol Walls," Salt Lake Tribune, 1 October 1967.
 194. "Utah to Protect Art, History Treasures," Salt Lake Tribune, 11 October 1967.
 195. "Governor's Office Decor 'Transitional'," Salt Lake Tribune, 11 October 1968.196.
 196. "Space-Age Scales Resolve Heavy Capitol Enigma," Salt Lake Tribune, 24 February 1938.
 197. "Chandelier Comes D-d-down—But Gently," Salt Lake Tribune, 11 February 1968.
 198. "Hues Add Light to Chambers of Legislature," Salt Lake Tribune, 20 April 1968.
 199. "Editorial, A Junkyard," "We took occasion to visit the State Capitol the other day, and we must confess that as we rubbernecked around the building we were sadly impressed by its dingy atmosphere and decor. The Capitol was completed in 1914, and at the time, with its gleaming copper dome and elegant marble interior, was a hallmark of civilization in what was still a desert frontier. Parenthetically, it's interesting to note that in this case, a building built 50 years ago is still less creaky and more modern than the governmental machinery it was built to house. Be that as it may, we feel that the Capitol building is an asset that has been too long neglected and ought to be given the consideration and attention it deserves as a cultural institution and showplace of native accomplishment. As we walked through the main entrance, we noticed that one of the large doors was kept shut by means of an old scrap board and a few bent nails. The decor of the building gave us the impression that someone had gone through old attics and collected assorted items with more of an aim to fill available space than to create any kind of coherent display. The sculpture scattered around the building in many cases bears no relation to anything Utahn, and some of the busts are badly chipped, unidentified and quite dirty. The paintings so wantonly displayed are of such a diverse array of non-Utah artists and subjects as to give one the impression that they were hung to cover

cracks in the plaster and were scrounged rather than selected. It seems to us that there are certain fine distinctions between worthwhile memorabilia and simple junk, and an awareness of those distinctions is too often lacking in deciding what is worth displaying and what is not. The lions guarding the side entrances are so deteriorated that replacement would be an act of mercy, and the paintings around the ceiling of the dome cry out to be cleaned. Better than that would be complete replacement in a more appealing style than Old Railroad Depot. Even the Indian statue in front of the building seems to have been placed there as if there were some aesthetic commandment requiring that Capitols have Indian statues at the front entrance. If we want an Indian statue, why have one of Massasoit of Massachusetts? Why not have a statue of an Indian who at least visited Utah—say Washaskie for example? The Chronicle feels that the Capitol ought to be a place where people could go to see a tasteful, artistic representation of the Utah heritage. This could be a tremendous stimulus to Utah artists who presently have no small difficulty displaying their works to a very wide audience. We would suggest that the Fine Arts Commission be given the responsibility.”

200. Clyde Miller to Ralph Mabey, 8 February 1968, Salt Lake City, Utah.
201. “Capitol to Get New Doors,” Salt Lake Tribune, 8 February 1969.
202. “State Will Dispose of Old Pair of Lions,” Deseret News, 22 March 1969.
203. “Four Aging Lions Due Face-lifting?” Salt Lake Tribune, 20 April 1963.
204. “Capitol Guardians to Retire, 52 Years Erode their Value,” Salt Lake Tribune, 22 April 1969.
205. “A Capitol Idea? Drop Us a Lion,” Salt Lake Tribune, 24 April 1969.
206. “S.L. Obligated to Furnish Free Water to Capitol,” Salt Lake Tribune, 3 August 1960.
207. “State Fights Water Bill for Capitol,” Salt Lake Tribune, 10 January 1968.
208. “Settle Utah’s State-City Water Bill Dispute,” Salt Lake Tribune, 6 December 1968.
209. “New State Office Building Pushed,” Deseret News, 25 October 1972.
210. “Capitol Hill Commissioners Appointed,” The Salt Lake Tribune, 5 December 1973.
211. Ibid.
212. “Know Building Needs, Rampton Says,” Deseret News, 12 December 1973.
213. “Capitol Hill Commission Member Contests 10-7 ‘Yes’ Vote Result,” Salt Lake Tribune, 14 January 1974.
214. “Hold Up Capitol Hill Building, Meet Asks,” Salt Lake Tribune, 13 June 1974.
215. “Moratorium call for Capitol Hill,” Deseret News, 13 June 1974.
216. “Capitol Moratorium Voted Down,” 14 June 1974.
217. “Capitol Hillers want restoration, not rezoning,” Deseret News, 20 June 1974.
218. “More Capitol Hill Office Space Studied,” Salt Lake Tribune, 17 October 1974.
219. “State Plan a Puzzle at Capitol,” Salt Lake Tribune, 25 November 1974.
220. “Salt Lake Commission ‘Totally Opposes’ Further Capitol Hill Office Building,” Salt Lake Tribune, 12 December 1974.
221. “Capitol Hill buildings to get modern fire detection system,” Deseret News, 12 September 1979.
222. “Quake-Proof Capitol to Cost \$100 Million,” Salt Lake Tribune, 2 October 1996.