

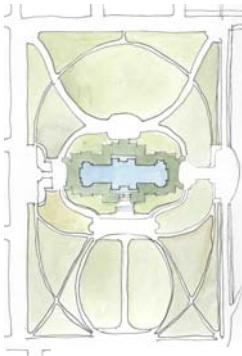
Capitol Preservation Board Picture Descriptions



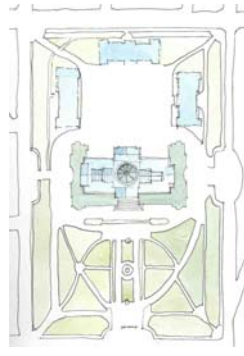
Seagull Restoration

Seagulls in the Dome

165 feet above the Rotunda floor, a beautiful mural of seagulls can be seen flying west from their habitat on the Great Salt Lake. The mural was originally created by William Slater as a part of the Philip Dern Decorating Company's 1914 proposal but was restored (see picture on left) by Evergreen Painters in 2006.



Olmsted's Plan



Kletting's Plan



Early Capitol Hill



2002 Master Plan

Capitol Hill Transformation

From John C. Olmsted's initial landscape designs to the Master Plan of 2002, Capitol Hill has undergone many changes. Major aspects of both Olmsted's and Kletting's plans were not realized during the first decades of Capitol Hill's existence yet, during the Capitol's recent restoration, the dominant elements of their plans became the central ideas of the 2002 Master Plan, the document that reformed the appearance of Capitol Hill.



From the bottom of one of the four large piers



Directly under the dome

Rotunda

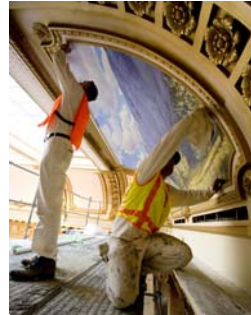
The interior dome is 165 feet at its highest point; in the center the 95-foot chain holds the luxurious chandelier. The entire structure is held up by four piers, each supporting 10 million pounds. The Rotunda was left unfinished for nearly 20 years until the Works Progress Administration (WPA) funded art projects for the Capitol.



New House mural by David Koch



Keith Bond in front of one of his new murals in the Senate



Installation of new Senate Murals

New Murals in House and Senate

Logan, Utah painter David Koch was commissioned to interpret historic events for two new murals in the House Chamber. These murals were called for in the Capitol's original decoration designs by the Philip Dern Decorating Company but were not to be completed initially. Today, they make a masterful addition to the splendor of the restored House Chamber. On the north cove is a painting of Seraph Young becoming the first woman to vote in the United States. On the south is an illustration of the Engen brothers building their first ski jump, a signal that outdoor recreation became the primary economic engine of the state.

Logan, Utah artists Keith Bond was commissioned in 2006 to paint landscapes for the Senate Chamber. One mural depicts the Wasatch Mountains of northern Utah (titled Orchards along the Foothills) and the other captures the stunning red rocks and ancient ruins of the southern Utah deserts (titled Ancestral Home).



Skillfully crafted gold moldings



The State Reception Room under construction.

The State Reception Room

The State Reception Room, nicknamed the Gold Room for its lavish furnishings, was designed to accommodate important state functions. The ceiling mural of Beaux Arts-style "Children at Play," by Lewis Shettle, the richly ornamented walls, draperies, fireplaces and furnishings were preserved to show the room in its turn-of-the-century glory. The beautiful egg-and-dart and dentil molding styles that can be seen throughout the Capitol are exemplified brilliantly in this majestic room.



Richard K.A. Kletting



John C. Olsted



David H. Hart

The Architects

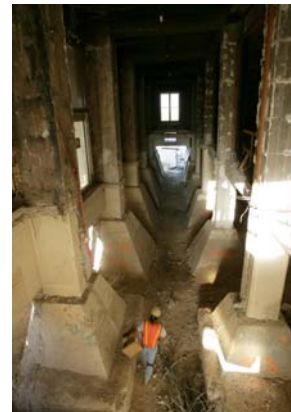
In 1911 the Capitol Commission, created to oversee the building of the State Capitol, focused their efforts on choosing the location of the building. They contracted one of the most celebrated landscape design firms in the country - the Olmsted Brothers of Brookline, Massachusetts. John C. Olmsted, the son of famed landscape architect Frederick Law Olmsted, visited Salt Lake City to survey the site. He drew a group of potential plans to transform what was then known as Arsenal Hill (the site of local munitions storage) into the Capitol Hill we know today. Capitol architect Richard K.A. Kletting drew the final landscape plans and work on the Capitol began in 1912. Financial difficulties prevented the realization of Kletting's original plans for the complex. Today, some of the central elements of his initial designs have been realized through the Capitol Preservation Project which has been overseen by David H. Hart AIA, executive director of the Capitol Preservation Board.



Old foundation column ready for installation of a base isolator



Single base isolator



The old foundation

Base Isolation

When the Capitol was constructed, seismic dangers were not a concern for designers. The Capitol stood vulnerable to potential earthquake damages until April 4, 2007. It was on this day that the seismic base isolation project that now serves as the Capitol's earthquake defense system was completed. The system consists of 265 isolators, each weighing 5,000 pounds. This process took two years to complete. Predicted earthquakes may be similar in size to the Northridge, California quake in 1994, which was a 6.7 on the Richter Scale. Scientists predict the largest earthquake anticipated in Utah will be a 7.3. Consequently, the Capitol has been isolated to meet life-safety criteria and minimize the impact of such a shake. During an earthquake the ground and Capitol move independently while the isolators deform, stretching sideways up to 24 inches in any direction.



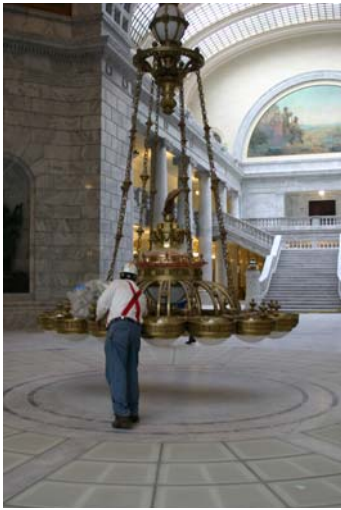
One of the four newly installed niche sculptures



One of the four niche sculptures in production

The Niche Sculptures

The most significant additions to the Rotunda in the restored Capitol are the 11-foot bronze sculpture groups created by artists Eugene Daub, Robert Firmin, and Jonah Hendrickson. The original Capitol Commission report of 1915-1916 included the recommendation from artists of the era that when budgets allowed for additional art in and on the building, themes were to be classical allegorical. The new sculptures feature an adult figure in each niche who gently mentors a youthful companion. Symbols proliferate each sculpture group as all the figures are designed to inspire future generations.



Cleaning the Rotunda chandelier

The Rotunda Chandelier

After finding ways to wed historic appearance and new technology for most every light in the Capitol, one seemingly insurmountable challenge remained: the rotunda chandelier. The glass shades that produced “wonderfully soft white light” could not be duplicated. The nearly miraculous solution to the rotunda predicament came through a chance acquaintance. Wilson Martin, Utah’s historic preservation officer and Capitol Preservation Board member, had a counterpart and friend in Arkansas. The state Capitol in Little Rock was undergoing a similar restoration. The Arkansas Capitol had an identical chandelier manufactured by the same St. Louis lighting company. As the two men talked, Utah’s dilemma became apparent. And the result was that Arkansas’ Secretary of State Charlie Daniels made an official gift of his state’s identical shades to be used in the restoration of Utah’s rotunda chandelier. “The magnanimous gift,” wrote Secretary Daniels, “was the best thing for history in that one chandelier of this vintage could be complete, a much better alternative than each state having its own incomplete one.”



The original dedication of 1916



The first members of the Capitol Commission



Philip Dern Decorating Company

A Few Highlights in Capitol History

Organized in 1907 by Governor William Spry, the Capitol Commission directed the design and construction of Kletting's Capitol through nearly a decade of debate, selection and at times controversy.

The Philip Dern Decorating Company of Salt Lake City were commissioned to design the entire decoration plans for the interior of the Capitol before its first dedication which was held on October 9, 1916.