

About the History of Idaho's Capitol

Architectural Precedents of the Idaho State Capitol

The massing and detailed stonework, illustrated in the dome elevation above and produced by Tourtellotte & Company in 1911, conveys both Tourtellotte's respect for tradition and his slightly idiosyncratic tendencies.

While much about the design of the Idaho State Capitol ties the building to the great architectural traditions of western culture, the use of the dome, the Capitol's distinguishing feature, suggests an affinity with an architectural tradition steeped in man expressing his finest inclinations. Before the use of structural steel simplified the design process, masonry domes were inherently challenging to build. Early use is the dome in ancient Roman Architecture inspired the greatest designers of the Italian Renaissance, hundreds of years later, to build bigger and bolder domed structures. Capping secular, public and private buildings, early Roman domes are the result of successful experimentation with concrete. Implementation culminated with the construction of the Pantheon designed by Decrianus during the second century A.D. Thirteen-hundred years later, the Catholic Church commissioned buildings intended to express the centrality, strength and longevity of its institutions. During the sixteenth century, the Church commissioned architects to design domed cathedrals, many of which were to become the seminal architecture of the Italian Renaissance. St. Peter's Basilica in Rome, designed by Michelangelo as the papal seat, was pre-eminent among these buildings. As the influences of the Renaissance were transmitted throughout Europe, evolving into the effervescent structures of the Baroque, great domed buildings continued to function ecclesiastically but were also put into secular service by the wealthy for use in private residences and estates.

With the European settlement of North America, the cultural dissemination of this architectural form continued across the Atlantic. Eventually, with the design and construction of the National Capitol in Washington, D.C., the founders of the United States settled upon the symbolism of the domed structure to celebrate democratic accomplishment. In its various permutations, as the design evolved over time, the National Capitol had a great influence over the design of civic buildings as the settlement of the country expanded westward. Fueled by the influence of the French Ecole des Beaux-Arts as a training ground for American architects in the nineteenth century and the turn-of-the-century interest in the City Beautiful movement, by 1900, classically conceived domed structures were being widely built as civic institutions. Appropriated from its former ecclesiastical use, the dome became the primary nomenclature for the architectural expression of American democracy. As a result, architects, commissioned not only by the United States' government but also by numerous state administrators, designed domed buildings to house the judicial, legislative and executive branches of state and national government. Today, state capitols throughout the country, including Idaho's eagle-topped structure, remain the legacy of this tradition.



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John E. Tourtellotte: A Western Visionary

J.E. Tourtellotte, a Boise-based architect, views the town from the peristyle surrounding the Capitol dome. Tourtellotte and his partner, Charles Hummel, were responsible for the design of the Capitol.

In 1913, the principal architect of Idaho's Capitol, John E. Tourtellotte articulated the formal and philosophical principles he intended his design of the Idaho State Capitol to convey. In his essay, *Capitol of Idaho*, (p. 38) the architect acknowledged man's natural tendency to build architectural environments that express the values of the culture and, consequently, reflect "the ideals and status of man's development".¹ Tourtellotte began his discussion with mention of ancient Egyptian, Roman, and Greek buildings as the precursor to contemporary American civic architecture. He indicated his view that the dark interiors of the ancient Egyptian, Roman and Grecian temples evoked the religious, mysterious, and enigmatic, while America's illuminated civic monuments, particularly Idaho's Capitol, paid tribute to the rationalized institutions of government and civilization. For Tourtellotte, harnessing natural light for illumination and play within the interior spaces was an essential element of the building and expressed notions of purity and clarity of vision. While finishes throughout amplified natural and artificial illumination, particularly in the centerpiece rotunda. Tourtellotte believed "the great white light of conscience must be allowed to shine and by its interior illumination make clear the path of duty."² The building was to embody the qualities of the upstanding Idaho citizen, symbolize the spirit of Idaho's commonwealth and express a conviction to:

[A]ct and go forward with courage, to perfect the outward form by the developing and conserving of [Idaho's] resources; encouraging legitimate enterprise and industry, and by embracing and perfecting all that tends to the upbuilding of the moral, intellectual, and physical needs of her people.³

Tourtellotte accepted the challenge of creating a suitable and effective environment seriously and very consciously created a building in which state employees and elected officials could work in comfort, thereby offering their best to the state. Tourtellotte boasted of the amenities:

[A]ll the forces of nature are harnessed and made to serve and contribute to the welfare of man in this building. Thus relieved of the discomforts of extremes of temperature, drudgery of upkeep and with gloom and unsanitary conditions overcome, being situated among pleasant optimistic environments, man will be more efficient, resulting in better service by officials and employees and broader and wiser laws being enacted by her legislative bodies in the interest of the common good.⁴

He considered the central rotunda to exemplify the expression of moral strength to which his building occupants would be privileged. Tourtelotte felt the symbolism of the dome should convey “grand and majestic effects. . . patterned after the canopy of Heaven.”⁵ Looking to seminal examples of domed buildings in Europe and the United States, Tourtelotte praised St. Peter’s Cathedral at Rome, St. Paul’s Cathedral at London and the National Capitol at Washington as examples of this type of “heavenly” structure.⁶

¹ *Tourtelotte & Hummel Architects, The Souvenir Booklet: Capitol of Idaho at Boise, (Boise: Overland Publishing Company, 1913)2.*

^{2,3,4} *Tourtelotte & Hummel Architects, The Souvenir Booklet: Capitol of Idaho at Boise, (Boise: Overland Publishing Company, 1913)3.*

^{5,6} *Tourtelotte & Hummel Architects, The Souvenir Booklet: Capitol of Idaho at Boise, (Boise: Overland Publishing Company, 1913)1.*



About the History of Idaho's Capitol

Setting the Stage for Idaho's Premiere Civic Landmark

Combining architectural training and engineering expertise, Charles Hummel worked closely with Tourtellotte in designing the Idaho State Capitol.

Before having quarters in the current Capitol, Idaho's governmental offices had assumed comparatively modest accommodations. When the Idaho Territory was created on March 4, 1863, it covered 325,000 square miles and included the current state of Idaho and the western regions of Montana and Wyoming.⁷ Lewiston was established as the first territorial capitol in 1863 to support the gold mining areas in northern Idaho with their booming population centers. As the population shifted to the more profitable gold discoveries of the Boise Basin in southern Idaho, the second territorial legislature voted to move the capital to Boise City in 1864.⁸ Following this relocation, initial provisions for executive, legislative and judicial branches of territorial government consisted of rented rooms scattered throughout the town center.⁹ Twenty-one years later it was decided that these make-shift facilities, which included an eating and drinking establishment, hotel and athletic club, proved inadequate. In 1885, the thirteenth territorial legislature approved the construction of a centralized government building. A commission composed of four territorial residents, with the contemporary governor acting as president, was selected to supervise construction.¹⁰ Erected between Jefferson, State and Sixth Streets, the impressive red brick structure, designed by Detroit architect Elijah E. Myers, was completed in 1886.¹¹ A prolific designer of state capitols at the end of the 19th century, Myers designed capitols for Michigan (1871-1873), Texas (1882-88) and Colorado (1886-1908), representing some of the earlier examples of the "gilded age" of the American state capitol.¹² Idaho's new Territorial Capitol gathered the territorial governor, judicial and legislative branches, secretary of state and treasury in a single structure, providing immediate access to facilities such as a law library, committee rooms, galleries and an observatory.¹³ Although a considerable improvement to the scattered facilities of the previous 20 years, an outhouse for the building lingered as a reminder of Boise's relatively recent frontier past¹⁴.

Admitted as the forty-third state of the Union on July 3, 1890, Idaho's government continued to occupy Myers' Territorial Capitol for 15 years before initiating the construction of a new building.¹⁵ Antiquated amenities, particularly a lack of plumbing, proved inappropriately modest to the growing number of officials required to govern an increasing state population. Responding to this need, the state legislature made provisions to fund the planning and construction of a new state Capitol. On February 8, 1905, The Idaho Daily Statesman, a Boise-based newspaper, whose reporters faithfully followed the Capitol's design and construction, announced the Public Buildings Committee's proposal to allocate a total of \$350,000 to purchase land for the erection of a new State Capitol.¹⁶ A quarter of the money was to be drawn from the Public Buildings Fund, and the sale of public lands designated for this purpose by the 1898 Idaho Admission Act would provide the balance.¹⁷ On March 3, 1905, legislation was

signed into law that included provisions for a Capitol Building Commission to consist of the presiding Governor, Secretary of State, the State Treasurer and two “civic-minded citizens.”¹⁸ Within the month, Governor Frank R. Gooding (1905-1908), Secretary of State Will H. Gibson, Treasurer Henry C. Coffin and citizen members, Judge J.H. Beatty and W.E. Pierce were designated as the first Capitol Commission.¹⁹ Tourtellotte later lauded the dedication of this group of men for their “serv[ice] without compensation.”²⁰ During the 15-year course of construction, the Commission’s roster witnessed many changes as state administrations rotated through office.

Wanting to investigate the architectural efforts of other states with recently constructed capitols, Commission members Will Gibson, Henry Coffin and W. E. Pierce began a two-week tour, visiting six capitols throughout the eastern and southern United States. Leaving Boise on May 25, 1905, the group traveled to Ohio, Tennessee, Mississippi, Georgia, Kansas and Colorado.²¹ The Idaho Daily Statesman reported:

The members of the commission agree that the Mississippi Capitol building is more nearly such an one as is contemplated here and would require less changes to answer for Idaho’s needs than any other single building inspected. The architectural effect is good, the interior arrangement could scarcely be improved upon, with the changes rendered necessary by the different offices to be accommodated, and there were no serious defects that were discovered in the short visit made.²²

Located in Jackson and designed by architect Theodore C. Link of St. Louis, the Mississippi Capitol had been completed in 1903, just two years before the Commission’s visit.²³ Trained at the Ecole des Arts et Métiers in Paris, Link utilized a Beaux Arts classicism in this building, evident in the structure’s monumentality, balanced five part composition and classical columns and entablature.²⁴ The twin glass saucer domes, one capping each wing and allowing light to enter the legislative chambers below, are strikingly similar to the arrangement eventually implemented in Boise. In addition, Link’s rotunda exploits materials of contrasting color to delineate architectural space. This was accomplished by juxtaposing black marble trimmings with gray Italian marble in the lower levels of the building and creating an interior dome covered in pure white plaster and illuminated by 4,750 electric light bulbs.²⁵ The effect carries the eye from the shadowed and somberly colored pedestrian space to the shimmering and brightly-lit dome above.

Georgia’s statehouse, on the other hand, found the least favor with Idaho’s Capitol Commission and provided an example of a design not to be imitated in Boise.²⁶ Designed by the Chicago-based Edbrooke & Burnham and constructed between 1884 and 1889,²⁷ the Commission praised the building as a “magnificent structure from without and well arranged within,” however, the Commission felt poor lighting dampened the Capitol’s architectural strengths.²⁸

With funding in place and a general prototype agreed upon, a construction site needed to be selected. The razing of the 1886 Territorial Capitol and use of that plot of land provided a popular option for the Commission. Nevertheless, the high-profile nature of the project attracted the attention of many of Boise’s entrepreneurial citizens who presented a variety of eager proposals for a number of sites “located all the way from the foothills to South Boise.”²⁹ The

Commission considered alternatives during lengthy deliberations, giving particular attention to the gratis McCarty Tract, a four-block piece of land at the foot of Jefferson Street.³⁰ The Tiner Tract, a 350- by 640-foot plot between Eighth and Tenth Streets at Fort Street,³¹ offered at a price of \$60,000 also received serious consideration.³² In comparison to the \$25,000 price on the Central School Block, a piece of land to the west of the Territorial Capitol, McCarty's free land was enticing.³³ However, The Idaho



State Capitol Boise, Idaho.

The Territorial Capitol of Idaho was completed in 1886, based on a design by architect, E.E. Myers of Detroit. By 1886, Myers, a relatively prolific designer of capitols built throughout the United States, had already seen the completion of the Michigan State Capitol and his design for Texas was under construction. This postcard, circa 1908, offers an enhanced photographic view of Idaho's first Capitol.

Daily Statesman, on May 2, 1905, suggested such an offer was “purely a real-estate maneuver” by Boise landowners hoping to manipulate property values.³⁴

Contention existed between Commission members, as Governor Gooding, Judge Beatty and Mr. Pierce favored the site of the Territorial Capitol, while State Treasurer Coffin and Secretary of State Gibson felt this location proved insufficient in size. Instead, Coffin and Gibson advocated the McCarty Tract.³⁵ Ultimately, in a unanimous final vote, the Commission settled on the demolition of the Territorial Capitol and purchase of the Central School Block to the west.³⁶ On May 3, 1905, the Commission voted to purchase the Central School Block for \$25,000³⁷ and arrangements were made with the city to enlarge the site by closing Seventh Street between the Capitol Square and the Central School, creating a narrow property 680 feet long and 260 feet wide.³⁸ Reports in The Idaho Daily Statesman supported this decision assuring a centrality of public civic buildings in contrast to “those cities that have had their public buildings scattered about [which] have always suffered from it.”³⁹

Having determined a location, the Commission's focus turned to selection of an architect. The Commission composed a program, which appeared on March 27, 1905 in The Idaho Daily Statesman, inviting architects to submit drawings and design descriptions for consideration in an open competition.⁴⁰ The advertisement stated:

The present building site is in the central part of town, consisting of a tract 680 feet long running southeasterly and northwesterly, by 260 feet wide; it and all the surrounding parts of the town are level. The building must be substantially fireproof, the main facade to be on the southwesterly side. The entrances are left to the taste of the designer, but it is suggested that they be on each end and side, the principal entrances landing on the second floor. On account of buildings which cannot now be removed, only about 200 feet in length of the building, including the dome in the center, can be built now, to which additions, at each end can be added later, but the

designs must be for a complete building about 300 feet long, with all rooms located as if the entire building were to be built in the first instance, with the legislative chambers in the extreme ends of the 300-foot plan.⁴¹

Additionally, the advertisement suggested the number and size of rooms for the various administrative offices to be housed in the new Capitol.⁴² The first place design was to receive a prize of \$1,000, second place would secure \$500, and the third best \$300.⁴³ Nineteen firms, representing regions throughout the United States, answered the call for entries. The prestigious roster included: Heins & Lafarge of New York City; Ferry & Clas of Milwaukee; Theodore C. Link of St. Louis; Bell & Deitweiler of Minneapolis; the same Myers & Sons of Detroit who had designed Idaho's Territorial Capitol and state capitols for Michigan, Texas and Colorado; and the Boise-based firm Tourtellotte & Company.⁴⁴ After a reported three weeks of deliberation, local talent prevailed and the design concept provided by Tourtellotte & Company was accepted. Theodore C. Link and Bell & Deitweiler received second and third prizes, respectively.⁴⁶ For a fee of \$10,000, Tourtellotte was required to furnish the elevations and floor plans for the entire building and working plans and specifications for the central portion, the first phase on construction.⁴⁷

Tourtellotte's reputation as skilled promoter and competent designer of large public buildings in Boise and other cities throughout the Northwest endures. Given the apparent prominence he enjoyed locally, it is little surprise that he secured this prestigious state commission. Born in 1869 in east Thompson, Connecticut, John Everett Tourtellotte was informally trained as an architect, gaining academic experience through drafting courses taken in Webster, Massachusetts.⁴⁸ At 17, Tourtellotte apprenticed with Webster general contractor, Cutting & Bishop.⁴⁹ His work at Cutting & Bishop introduced Tourtellotte to the construction of public buildings.⁵⁰ In 1890, Tourtellotte settled in Idaho, and during his first years residing in Boise, worked primarily as a contracting architect.⁵¹ His business grew rapidly and by 1903, he was directing the firm, J.E. Tourtellotte & Company in Boise, with his partner Charles F. Hummel.⁵² German born, Hummel had received his architectural training in Stuttgart, worked in Switzerland as a civil engineer and immigrated to the United States in 1885,⁵³ eventually arriving in Idaho in 1895 at the age of 38.⁵⁴ Although joining Tourtellotte as a partner in 1903, Hummel was not included in the firm name until January 1912.⁵⁵ Hummel's two sons, Frederick C. and Frank K., joined the firm in 1909 and 1916, respectively.⁵⁶

Prior to the firm being hired by the Capitol Commission, J. E. Tourtellotte & Company impressed boards, committees and private patrons throughout Idaho and Oregon. The firm designed numerous Boise schools, including the Lincoln School (1896), Washington School (1899), Park School (1903) and the former St. Theresa's Academy (1903); small churches throughout the state, including the existing Shoshone (1902) and Mackay (1902) Episcopal churches; the multi-commercial space of Boise's Union Block(1900-1901); Boise's Carnegie Library (1904) and St. John's Cathedral (1904-1921).⁵⁷ As an architectural designer, Tourtellotte defies stylistic identification. He drew from classical sources or gothic sources, as the commission required, and showed an awareness of contemporary American design in incorporating Prairie style, or Arts and Crafts inspired, motifs in the materials and massing of several of his schools. Tourtellotte neither believed in, nor demonstrated, a faithful adherence to any particular architectural cannon. Many of his buildings evince an appreciation of academic

form, although exhibit a looseness in application that incorporates the freedom of design Tourtellotte valued.⁵⁸ Formally, the firm combined Tourtellotte's eclectic and picturesque tendencies with Hummel's traditional and pragmatic sensibilities. Despite the absence of his name on the Capitol's historic drawings, Hummel certainly played a key role in the capitol design process.⁵⁹

Footnotes:

⁷ Leonard J. Arrington, *History of Idaho*, vol. 1 (Boise: Idaho State Historical Society and Moscow: University of Idaho Press, 1994) 212-13

⁸ Leonard J. Arrington, *History of Idaho*, vol. 1 (Boise: Idaho State Historical Society and Moscow: University of Idaho Press, 1994) 221

⁹ Vernon J. Hixon, "Our Idaho State Capitol: 16

¹⁰ Idaho's First Capitol Building Called the Old Capitol Building photocopy, State Capitol Building topic file, (Boise: Idaho State Historical Society).

¹¹ Hauck, Eldon, *American Capitols: An Encyclopedia of the State, National and Territorial Capitol Edifices of the United States*, (London: McFarland & Company, Inc., 1991) 53.

¹² *The Temples of Democracy*, Hitchcock and Seale, 193-194

¹³ Hauck, Eldon, *American Capitols: An Encyclopedia of the State, National and Territorial Capitol Edifices of the United States*, (London: McFarland & Company, Inc., 1991) 54.

¹⁴ Arthur A. Hart, *Idaho Yesterdays Reference Series*, 27 November 1969, State Capitol Buildings topic file (Boise: Idaho State Historical Society).

¹⁵ Hauck, Eldon, *American Capitols: An Encyclopedia of the State, National and Territorial Capitol Edifices of the United States*, (London: McFarland & Company, Inc., 1991) 422-23.

^{16,17} "New Structure for a Capitol," *The Idaho Daily Statesman*, Wednesday, 8 February 1905, 3.

¹⁸ "Idaho State Capitol", number 133, *Idaho State Historical Society Reference Series* (Boise: Idaho State Historical Society Publications, 1964).

¹⁹ "Work on the New Capitol", *The Idaho Daily Statesman*, Thursday, 16 March 1905, 5.

²⁰ Tourtellotte & Hummel Architects, *The Souvenir Booklet: Capitol of Idaho at Boise*, (Boise: Overland Publishing Company, 1913) 2.

^{21,22,26,28} "Saw Six Capitols in Six States," *The Idaho Daily Statesman*, Thursday, 8 June 1905, 5.

^{23,24} Henry-Russell Hitchcock and William Seale, *Temples of Democracy: The State Capitols of the USA* (New York: Harcourt Brace Jovanovich, 1976) 237.

²⁵ "An Architectural Tour of the New Capitol" (Jackson, Mississippi: Mississippi Department of Archives and History, in cooperation with the Office of Secretary of State, 1982) 6.

²⁷ Henry-Russell Hitchcock and William Seale, *Temples of Democracy: The State Capitols of the USA* (New York: Harcourt Brace Jovanovich, 1976) 196-97.

²⁹ "Proposals for Capitol Site," *The Idaho Daily Statesman*, 25 March 1905, 6.

^{30,32} "New Idea for Capitol Site", *The Idaho Daily Statesman*, 9 April 1905, 5.

³¹ "Free Site for State Capitol", *The Idaho Daily Statesman*, 19 April 1905, 3.

^{33,34} "Capitol Site: *The Idaho Daily Statesman*, 2 May 1905, 3.

^{35,36,37} "Site for new State House", *The Idaho Daily Statesman*, 3 May 1905, 3.

^{38,40,41,42,43} "To Architects", *The Idaho Daily Statesman*, 27 March 1905, 2.

³⁹ "Public Buildings Grouped", *The Idaho Daily Statesman*, 24 March 1905, 2.

^{44,45} John E. Tourtellotte, "Idaho State Capitol Building", *Pacific Coast Architect* 8, No.1 (1914): 11.

⁴⁶Herbert E. Quigley to Theodore C. Link, 18 September 1905, Idaho State Capitol Commission papers, collection AR 18, box 3 (Boise: Idaho State Historical Society).

⁴⁷"Ten Thousand", The Idaho Daily Statesman, 4 July 1905, 5.

^{48,49,50,51,52,55,58}Hiram T. French, M.S., History of Idaho: A Narrative of Its Historical progress, Its People and Its Principle Interests, vol. 2 (Chicago and new York: The Lewis Publishing Company, 1914) 658, 659

^{53,56,59}Patricia Wright and Lisa B. Reitzes, Tourtellotte & Hummel of Idaho: The Standard Practice of Architecture (Logan, Utah: Utah State University Press, 1987) 5.

⁵⁴Hiram T. French, M.S., History of Idaho: A Narrative of Its Historical progress, Its People and Its Principle Interests, vol. 2 (Chicago and new York: The Lewis Publishing Company, 1914) 604.

⁵⁷Patricia Wright and Lisa B. Reitzes, Tourtellotte & Hummel of Idaho: The Standard Practice of Architecture (Logan, Utah: Utah State University Press, 1987) 20-21, 25-29, 32, 42-43.



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The Construction of the Idaho State Capitol

Eight central piers were constructed to support the dome. These are seen at the base of the metal framing for the rotunda. Composed of reinforced concrete that enclosed the structured steel, these columns are sheathed in scagliola inside the rotunda.

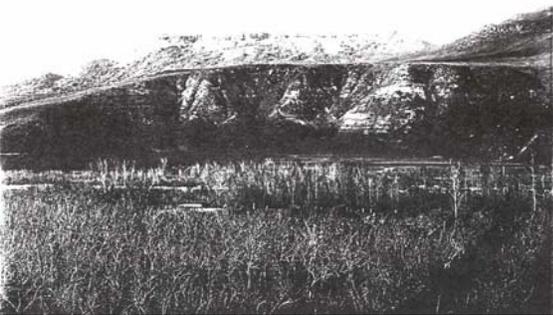
Simultaneous to the selection of an architect, the Capitol Commission established the position of Superintendent of Construction. On June 3, 1905, Herbert E. Quigley, whose experience included work on Boise's Federal Building accepted the appointment as Superintendent, charged with overseeing the Capitol's construction.⁶⁰ While the architects were to supply working drawings and specifications to inform contract bids, Quigley's responsibilities included the subsequent awarding of contracts and supervision of the work.⁶¹ Quigley was held accountable to the Commission, as the Commission gave final approval to the hiring of sub-contractors and suppliers of materials for each construction phase.⁶² To facilitate Quigley's command of the project, the arsenal building standing to the rear of the Territorial Capitol was remodeled and served as Quigley's project office.⁶³

With the administration in place, the first phase of construction commenced during the summer of 1905. On July 11, 1905, the Capitol Commission authorized Quigley to proceed with clearing the Capitol site.⁶⁴ The contract for scraper work and deep excavation was let to Rankin & Jackson;⁶⁵ work was implemented, in part, with the use of state-supplied convict labor.⁶⁶ The specifications called for an excavation three feet larger on all sides than the dimensions of the foundation.⁶⁷ The excavation was to extend down to river gravel, at a level about 20 feet beneath the surface⁶⁸ to provide a stable base for setting the Portland cement footings.⁶⁹ The loam and gravel excavated was kept in separate piles so that the loam could be used in grading up around the building after completion.⁷⁰ During the fall and winter of 1905, the Capitol's footings and foundation walls, which taper at 8 feet wide at the base to 3 feet at the top, were poured into prepared forms. To hasten the foundation construction, the Capitol Commission purchased a cement mixer from Norman B. Livermore & Co., a San Francisco machinery manufacturer.⁷¹ The concrete was to be deposited in layers not exceeding 2 feet in height.⁷² Approximately one year after excavation began, the foundation for the central portion was nearly complete.⁷³ The first course of stone, approximately 2 feet in height, was placed on the foundation.⁷⁴ The stone was a Montana granite supplied by James Welch, a quarryman from Butte, for the sum of \$5,412.50 plus the cost of freight shipping.⁷⁵ The Capitol Construction Company was hired to haul, set and reinforce the granite course with brick.⁷⁶

On October 22, 1906, the Capitol Building Commission approved the purchase of Table Rock Quarry, located at the outskirts of Boise, from the Jellison Brothers for the sum of \$20,000.⁷⁷ The quarry would provide the sandstone used in the exterior sheathing of the building. Once again, convict labor was used not only to quarry the stone, but also to construct a road

connecting the quarry with a main road to Boise to facilitate the transportation of materials.⁷⁸ The Commission justified the use of convict labor stating, “It would effect a considerable savings in the cost of the building, and at the same time would do away with one source of considerable contention and trouble between the Superintendent and contractors.”⁷⁹ This concern was most likely precipitated by Quigley’s frustration with the chronic delays in James Welch’s delivery of granite from Montana. The final carload from Welch family finally arrived in Boise on October 21, 1907 after a year of dealing with delays caused, as Welch claimed, by bad weather and labor disturbance at his quarry.⁸⁰ To facilitate lifting and placing large amounts of stone and steel, many individual pieces of which weighed upwards of five tons, the Commission authorized the purchase of hoisting machinery and derricks. Because of the number of different contractors to be involved, the Commission thought it most economical to secure this equipment for use by the various contractors. Early in 1908, the Commission began

receiving bids for one guy derrick, two stiff leg derricks, two electric hoists and a compressor outfit for pneumatic riveting of all steelwork. It was planned the machinery be sold at the time of the Capitol’s completion.⁸¹



The sandstone of the Capitol was quarried from the foothills that surround Boise. This panoramic view shows the face of Table Rock Quarry, purchased by the state to supply stone for the Capitol’s construction



Rock was cut into coarse blocks at table Rock Quarry and transported to the Capitol construction site, where it was finished and readied for placement.

The Commission decided to let four separate contracts for steel and four for the exterior masonry; Tourtellotte & Company prepared their documents with this end in mind. On September 14, 1907, the Commission approved the bid of the Boise firm, Storey & Murphy, to complete the masonry and cut-stone work for the first and second stories. To succeed the Capitol Construction Company, the Commission felt Storey & Murphy “[were] the only ones in Boise properly equipped with machinery to handle this class of work.”⁸² The subsequent contract for masonry work, Contract #3, was let to Storey & Murphy on October 5, 1909. They were to supply all masonry work from the second story floor beams to the base of the dome, including the cutting and placing of 225 modillions, 225 soffit panels for the main cornice and some 44 decorative Corinthian modillions. Sub-contractor, Henry A. Vernon, was hired to quarry and deliver the sandstone for this contract.⁸³ He continued this work for the dome construction under the general contractor, James Stewart & Company.⁸⁴ As the only bidders for masonry Contract #4, Storey & Murphy were

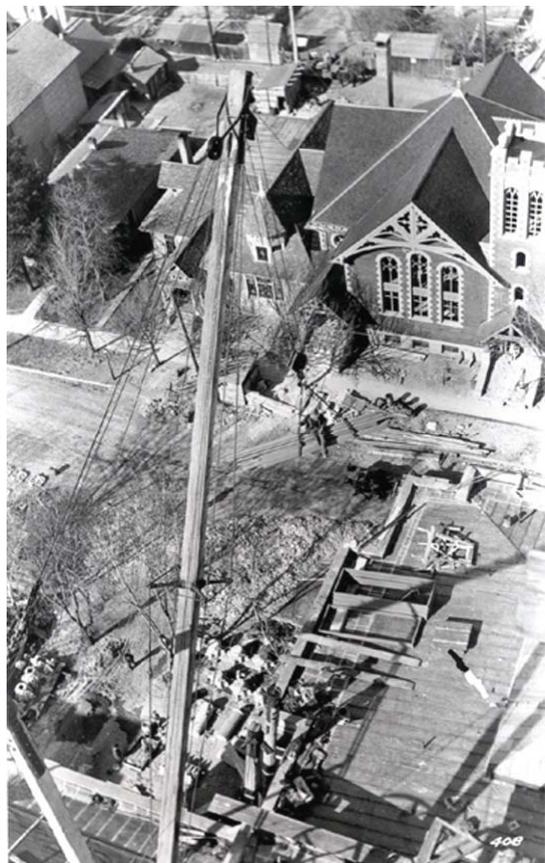
awarded the contract to construct the granite base, copings, steps, platforms, seats, ball ornaments, concrete foundation and all sandstone work on the main approach at the Jefferson Street Entrance.⁸⁵

Between 1906 and 1911, four contracts for the steelwork of the central portion and dome were

advertised and awarded. These contracts required only the supply of materials and not manual labor. This was due to the Commission’s concern that, “the delay in the masonry work [would] necessitate the steel companies keeping employees [in Boise] too long to erect the steel work in small quantities from time to time as the masonry work progressed.”⁸⁶ Because only “half of the [Capitol’s] floor beams are wall bearing, they can only be erected as fast as any bearing and outside walls are completed.”⁸⁷ This is in contrast to buildings “where all floor beams rest on steel columns or girders, therefore the entire steel work is erected ahead of the masonry walls.”⁸⁸ Informing bidders of this scheduling challenge, the first contract included the beams, columns and lintels for the grade and first stories; the second contract was for the steel structure of the second and third stories, the third contract included the remaining steel up to the base of the dome and,⁸⁹ lastly, the fourth contract was for the steel superstructure of the dome.⁹⁰

Three different companies were employed by the Commission to complete these contracts. Contract #1 and #2 were let to the American Bridge Company of New York City, Contract #3 was awarded to Minneapolis Steel & Machinery Company,⁹¹ and the James J. Burke & Co. of Salt Lake City, Utah, received the contract for the dome.⁹² The specifications for the steelwork of the dome included the columns, lintels, dome trusses and their supports, dome ties, staircases and the rotunda ceiling.⁹³ The steel was specified to have a tensile strength of 60,000 to 68,000 pounds per square inch with an elastic limit not to be less than half the tensile strength. No steel used in the building was to contain more than 5 percent phosphorous.⁹⁴ By January 1, 1909, the grade, first and second stories, rising to a height of 42 feet, of stone and brick masonry were complete and “the immense steel columns and girders were in position up to the base of the dome, a height of some 76 feet.”⁹⁵ By the time the Capitol Commission issued its Third Report in January 1911, the brick and stone masonry was complete to the height of 87 feet, or to the circular base of the colonnade of the dome. In addition, the Jefferson Street approach had been completed, although delivery delays postponed the anticipated December 1, 1910 contract completion date.⁹⁶

In early 1911, the steelwork was in place up to the roof trusses of the central portion and the Commission was taking steps to receive bids on steel Contract #4 for the steel trusses, girders and cylinder of the dome.⁹⁷ As an economically minded move, during the spring and summer of 1911, an outside architect was consulted to advise the local architects and the Commission concerning proposed changes to the design. The alterations discussed included reducing the size of the dome or omitting it altogether. Never named explicitly in documentation, the consultants were termed simply “eastern



Derricks, purchased by the state, facilitated construction of the Capitol’s central portion. They were used to lift the heavy loads of stone and steel in the construction of the dome.

architects” by the Boise press. As a result of their recommendations, the proposed changes that would have resulted in the modification of the dome were never carried out, however, the Commission agreed to several minor changes in the interior arrangement of spaces. Changes were made in the configuration of some partition walls and the Supreme Court was relocated from the first to the second floor.⁹⁸

The Idaho Daily Statesman reported on June 9, 1912 that within a few days the steelworkers would complete the structural portions of the dome, satisfying the fourth and final steel contract.⁹⁹ Once the steel structure of the dome was in place, a reinforced concrete sheath would be constructed and waterproofed with an asphalt mastic over which terra cotta tiles, intended to match the sandstone in color and supplied by the Gladding-McBean Company, would be placed.¹⁰⁰ The dome structure was to be supported by eight colossal columns, extending down through the building to the foundation. The multiple ribs of the external dome, defined structurally at the top chord of the arched trusses, were attached to steel columns, which comprise the structural core and are expressed on the interior of the rotunda as the massive scagliola columns encircling the space. For additional support, the dome’s ribs were to be connected to masonry at 16 additional points.¹⁰¹

Footnotes:

⁶⁰ “To Build Capitol”, *The Idaho Daily Statesman*, 3 June 1905, 5.

⁶¹ “Ten Thousand to Be Paid for Plans and Details of New Capitol”, *The Idaho Daily Statesman*, 4 July 1905, 5.

^{62,66} Hauck, Eldon, *American Capitols: An Encyclopedia of the State, National and Territorial Capitol Edifices of the United States*, vol. 1 (London: McFarland & Company, Inc., 1991) 54-55.

⁶³ “To Clear Capitol Grounds”, *The Idaho Daily Statesman*, Thursday, 13 July 1905, 5.

⁶⁴ “Capitol Commission Meeting Minutes, 11 July 1905, Idaho State Capitol Commission Papers, collection AR 18, box 4 (Boise: Idaho State Historical Society).

^{65,74,76,82,87,88,89,91} Report of All the Contracts of the New Capitol Building, 8 February 1909, Idaho State Capitol Commission Papers, collection AR 18, box 4 (Boise: Idaho State Historical Society) 1-16.

^{67,69,70,72} John E. Tourtellotte and Co., Synopsis of the Specifications for Central Section of Idaho State Capitol, 1 January 1911, Idaho State Capitol Commission papers, collection AR 18, box 5 (Boise: Idaho State Historical Society) 1-2.

⁶⁸ “State Capitol Building”, *The Idaho Daily Statesman*, 30 December 1906, 1.

⁷¹ Invoice, Norman B. Livermore & Co., 1 October 1905, Idaho State Capitol Commission Papers, collection AR 18, box 1 (Boise: Idaho State Historical Society).

⁷³ “Concrete Work on New Capitol Building Nearly Done”, *The Idaho Daily Statesman*, 20 June 1906, 5.

⁷⁵ “Capitol Commission Meeting Minutes, 1 December 1906, Idaho State Capitol Commission papers, collection AR 18, box 4 (Boise: Idaho State Historical Society).

⁷⁷ “Capitol Commission Meeting Minutes, 22 October 1906, Idaho State Capitol Commission papers, collection AR 18, box 4 (Boise: Idaho State Historical Society).

⁷⁸ E.L. Whitney, Penitentiary Warden to the Capitol Building Commission, 12 December 1906, Idaho State Capitol Commission Papers, collection AR 18, box 1 (Boise: Idaho State Historical Society).

^{79,81,86} Second Biennial Report of the Capitol Building Commission...State of Idaho, 1 January 1909, Idaho State Capitol Commission Papers, collection AR 18, box 4 (Boise:Idaho State Historical Society) 2-4.

⁸⁰ “Montana Quarryman Hit Snags in Granite Job for Idaho Capitol”, *The Idaho Statesman*, 12 January 1981, 4B.

^{83,85,95,96,97} Third Biennial Report of the Capitol Building Commission...State of Idaho, 1 January 1909, Idaho State Capitol Commission Papers, collection AR 18, box 4 (Boise: Idaho State Historical Society) 4-8.

^{84,90,92,98} Fourth Biennial Report of the Capitol Building Commission...State of Idaho, 1 January 1911, Idaho State Capitol Commission Papers, collection AR 18, box 4 (Boise:Idaho State Historical Society) 1-19.

^{93,101} Tourtellotte & Hummel Architects, Revised Specifications for Steelwork of the Dome of State Capitol Building at Boise, Idaho, Idaho State Capitol Commission papers, collection AR 18, box 5 (Boise: Idaho State Historical Society) 4-8.

⁹⁴ John E. Tourtellotte & Co., Specifications for All Steel Work for the Idaho State Capitol, Idaho State Capitol Commission Papers, collection AR 18, box 5 (Boise: Idaho State Historical Society) 3.

⁹⁹ “State Capitol is Growing in Beauty”, *The Idaho Daily Statesman*, 9 June 1912, 7.

¹⁰⁰ “State Capitol is Growing in Beauty”, *The Idaho Daily Statesman*, 9 June 1912, p.7 and Fourth Biennial Report of the Capitol Building Commission...State of Idaho, 1 January 1911, Idaho State Capitol Commission Papers, collection AR 18, box 4 (Boise:Idaho State Historical Society) 7.



About the History of Idaho's Capitol

Phase One: The Central Portion (1905-1912)

Once the exterior shell of the lower levels of the central portion was nearly complete, work began on the structure of the dome. In this construction photo of the north elevation, the derricks are in place for constructing the dome.

Compositionally, the exterior of the completed central portion consisted of the dome flanked by three abbreviated wings, one extending to the north, others to the west and east. Two monumental piers, supporting large granite orbs, define the monumental stair leading to the second-story entrance of the central portion from Jefferson Street. The entrance is sheltered by a projecting, three-story portico; the pediment being supported by four grand Corinthian columns. The bas-relief sculpture in the pediment presents a central wreath of stylized design. A framed bulls-eye, the centers of which have not been sculpted, is positioned above each of the three double entrances at the portico. The sandstone ceilings over the porch consist of one piece of stone, while the architrave over the columns was cut, horizontally, in half, to lighten the excessive weights that the derricks were put into service to lift.¹⁰² The fifth story or attic level rises behind the pediment evolving into cantons at the corners. The south side of each canton is graced with a wreath bull's eye, which around the corners, at the east and west sides, evolve into singular roundels, illuminating the attic level. A simple cornice breaks the fifth story above the bull's eyes with sandstone courses and continues to a simple band of capping stones. The cantons are completed with smaller, centered oculi and winged acroterion. The parapet of the wings of the central portion exhibits a balustrade in bas-relief.

The exterior walls of the grade story, except for those enclosing the east and west ends of the building, which were slated for eventual demolition as preparation for the intended future additions, were constructed of sandstone sheathing, anchored to the brick wall. The base course or lower 2 feet of the grade story, and the monumental south stair were also built of granite. The remainder of the grade story through the fourth story and the base of the dome were sheathed in a light gray sandstone quarried from the Table Rock Quarry. The 1/4-inch joints were specified to be composed of one part cement and three parts sand mortar.¹⁰³ The brick masonry that underlies the stonework was to be laid in one part cement and four parts sand mortar with 3/8-inch joints. In contrast to the grand south entrance, the State Street or north entrance is a modest pair of doors accessing the first floor. Above this entrance, a recess at the second and third floors exhibits a tetrastyle ionic colonnade.

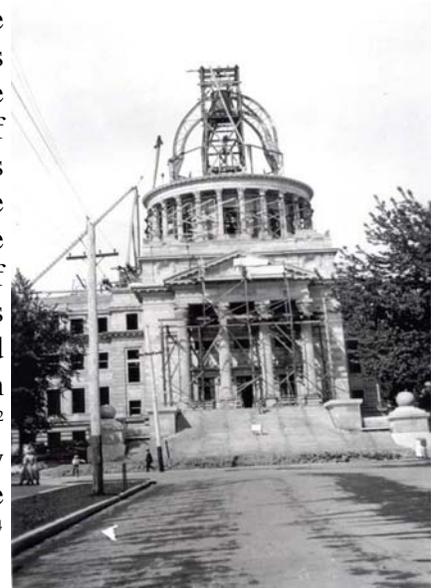
The dome rises above the Capitol's central mass with a peristyle of Corinthian columns encircling the drum and supporting a cornice, adorned with oversized urns positioned on consoles. Eight tripartite windows, altering with Corinthian pilasters, pierce the wall of the drum behind the columns. At the neck of the drum, an additional band of narrow rectangular windows, also bring natural light into the rotunda. A ring of small windows at the base of the terra cotta-sheathed dome illuminate the space between the rotunda ceiling and the outer dome.

At the top of the dome, a fenestrated sandstone lantern ornamented with columns is positioned within a balustraded walkway. A bronze-plated eagle atop the lantern completes the rise of the Capitol building to a height of 208 feet.

Office spaces at the various floor levels receive natural light via 1/1 double hung windows which diminish in height from the second to fourth story. It was specified in 1911 that the exterior woodwork be “painted” with four coats of white lead and pure raw linseed oil paint in colors as selected by the architect.¹⁰⁴

The roof over the wings and dome was specified to be composed of reinforced concrete slabs made of one part Portland cement, two parts clean, sharp sand and four parts hazelnut gravel, further reinforced with woven wire equal to 1 percent of the area of concrete placed near the bottom of the slabs.¹⁰⁵ On the dome, the internal steelwork is covered with a 5 inch thick, waterproofed slab of reinforced concrete. So not to puncture the waterproof membrane, hoops of steel cable were placed around the entire circumference of the dome at different heights. The outer terra cotta tiles were anchored to the steel hoops.¹⁰⁶ All flat roofs and decks were specified to be covered in 18-ounce copper sheet metal attached to the concrete slab.¹⁰⁷ The upper skylight over the Supreme Court Chamber in the north wing was specified to be a steel structure covered partially with copper sheeting and glazed on the upper two-thirds of the dome.¹⁰⁸

Plans for the exterior lighting of the dome called for an elaborate system of electric lights intended to “encircle cornices above the dome and also twinkle from all projections.” To simplify the changing of bulbs, the lights were to be attached to chain belts.¹⁰⁹ It is unclear if this chain mechanism was implemented, but in April 1912, The Idaho Daily Statesman reported that electric wire conduits for 2,000 exterior lights were being installed.¹¹⁰ In addition, a cross-section of the central portion (dated 1911), indicates electrical outlets be placed on the colonnade and console circumscribing the dome’s drum. As the exterior of the central portion was being completed, the Capitol Commission began to focus on the implementation of interior systems and finishes. The Commission stated in its Third Report that “the complete dome should be constructed...before proceeding with any interior finish of the rotunda, on account of exposure to leakage and danger of falling materials if the dome was constructed later.”¹¹¹ James Stewart & Company, a New York-based contractor, was hired as the General Contractor to complete the central portion above the base of the dome, excluding the dome steel.¹¹² Under the supervision of James Stewart and Company representative H.A. Dean,¹¹³ this contract included finishing the interior of the building, except for the mechanical equipment.¹¹⁴



Layer upon layer, the dome rose above Boise in 1912. The sandstone columns of the peristyle encircle the dome’s steel drum, and above this the structural members of the dome begin to suggest the soaring height of the completed building.

Bids for the mechanical systems to be integrated in the building were received in 1911; they were broken into four sections that included: (1) plumbing and vacuum cleaning systems (2) heating and ventilation systems (3) electric power

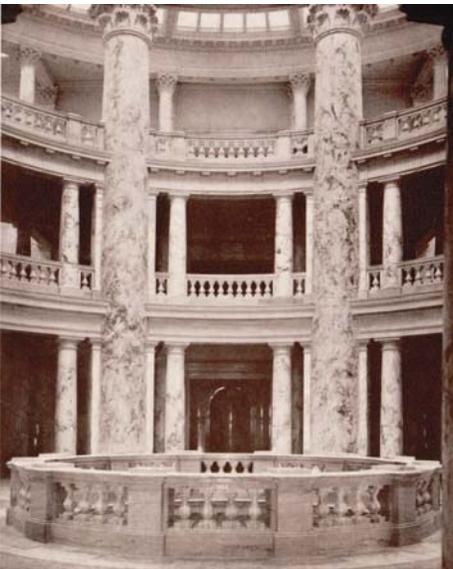
and lighting systems and (4) elevators. John F. Cooney of Twin Falls, Idaho, received the contract for the first and second portions. The third section was divided between the Idaho Electric Company, supplying the electric wiring, conduits, telephone wiring, clock system and watchman recorders; and the Standard Engineering Company of Seattle, Washington, supplying the engines, generators and switchboard. Elevators and hydraulic lifts were supplied by Chicago's Otis Elevator Company, and the solid bronze front enclosures were contracted to the Standard Company.¹¹⁵ In addition, a water cooling apparatus was supplied by the Harris Ice Machine Works of Portland, Oregon.¹¹⁶ To power this machinery, a heating and lighting plant was constructed on land purchased by the Commission in 1905 located a block north of the Capitol on the southwest corner of Seventh and West Washington Streets.¹¹⁷ The plant generated light and power for the Capitol and the exhaust steam was harnessed for heating the building. Four wells approximately 300 feet deep were drilled to provide a water plant for the Capitol.¹¹⁸

Installation of Interior Architecture and Finishes

The centerpiece of the completed central portion is the rotunda. A hierarchy of design in materials has been established through the classical treatment of architectural elements, as the rotunda radiates outward from the center and upward towards the dome.

The first floor level offers a view of the support system of the massive columns above. These rectangular bases, finished with marble panels, ring the compass-point marble pattern at the center of the floor. Light from above, penetrates to the first floor level through a circular opening, approximately 18 feet in diameter. This opening is ornamented with triglyphs and two rings of electric lights, decorative devices repeated throughout the Capitol. This ring is the first of a series of concentric rings, which rise into the rotunda's dome and define the floor levels.

At the second floor the eight towering Corinthian columns, crafted of scagliola, dominate the rotunda and reinforce the vertical thrust of the space. These three-story, 60-foot shafts are buttressed with single-story pilasters at each side. Smaller free-standing Doric columns, at the second floor, flank the pilasters. These column groupings are similar at the third floor, but are tied together by a horizontally articulated balustrade ringing the rotunda. At the fourth level, the colossal Corinthian columns are connected with the balustrade.



The columns of the rotunda were sheathed with scagliola, a thin decorative coating intended to mimic the appearance of marble. The smaller elements of the balustrades were cut of marble.

A wider circle of columns, Doric at the first, second and third floors, Corinthian at the fourth floor are set back from the inner ring, defining the walkway around the rotunda. These classical elements are repeated again as pilasters at the walls of the rotunda.

Asserting the play of natural light in the building, skylights in the fourth floor ceiling illuminate the rotunda. The corners of the rotunda, above the staircases, are also lit from above by skylights. Additionally, four-story light shafts, located at the intersections of the rotunda and main

corridors, captured sunlight and disbursed it to each level. Unfortunately, over time these light shafts have been compromised with numerous renovations and now serve as mechanical and electrical chases.

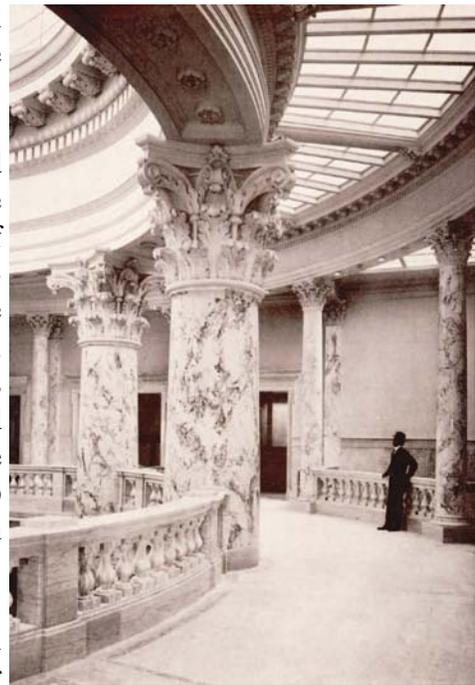
Above the fourth floor, a projecting ornamental molding supported by consoles of decorative acanthus leaves and detailed with dentils and a band of egg and dart relief, defines the base of the drum. A band of coffered panels, with eight tripartite windows seaparated by Corinthian pilasters rise above. Each of these windows has an architrave composed of pilasters supporting a classical entablature and crowned by a decorative bulbous cartouche. Finally, the top of the drum is articulated with a projecting miniature version of the lower ornamental molding, and another course of electric lights. The structure of the inner dome springs from this course and is lined with a coffered ceiling into which is set the rectangular windows of the clerestory.

The oculus of the inner dome, 11 feet in diameter and ringed with lights, looks upon a canvas of gold stars on a sky-blue background. The painted stars symbolizing Idaho’s acceptance into the Union as the forty-third state.

The interior marble finishes for the entire central portion were supplied, set and cut by the Vermont Marble Company.¹¹⁹ White marble with green veining, called American Pavanazzo, was specified for the pilasters of the central portion. Brocadillo marble was selected for the wainscoting and upper wall panels at the staircases and corridor, except for the bases, architraves, wainscot caps, molding and major door castings. These latter ornamental components, in addition to treads, risers, balustrades, floor tiles and floor borders, were of a white marble softly clouded with gray, from Tokeen, Alaska. To accent the main body of marble flooring, narrow strips of Lyonaise (a dark red marble), slightly wider strips of dark gray marble, called Livido, and a small amount of Verde Antique were integrated into the marble borders. All marbles were specified to be “hard, strong, dense marble [s], uniform in texture, density, etc.”¹²⁰

The hierarchy of material in the rotunda is also expressed in the use of marbles in the floor design. The center of the rotunda at the first floor exhibits a tri-colored display of red, black and deep gray marbles arranged in a compass-point design, radiating outward upon the light gray marble background. This motif is echoed at the second floor, radiating from the balustrade, expanding outwards towards the colossal columns. At each floor level, rings of red and deep gray marble radiate outward towards the walls of the rotunda where the design forms a border. Red and deep gray bands are repeated eastward and westward in the main corridors of the wings.

The scagliola work was completed by the Michael Nocenti Company of New York City.¹²¹ Scagliola is a plaster artform which originated in Italy in the sixteenth century.



Skylights introduce the element of light into the fourth floor surrounding the rotunda.



Many workers, with a variety of expertise, were employed in finishing the rotunda.

The columns throughout the rotunda consist of a 3/16-inch sheath of gypsum, glue and pigment affixed to canvas and applied to a plastered surface. The scagliola imitates marble and disguises the columns' structural function, which is to support the dome above. The bases of the scagliola columns are marble and the capitals are of cast plaster, which has been hand finished, a process that refines its ornamental detailing.¹²²

Smith & McCallin was hired as the contractor for interior plaster.¹²³ Plasterwork, including walls, ceilings, cornice work and ornament, was specified to be of Keene's cement or double refined gypsum hard wall plaster. Most of these surfaces were to be "brought to a perfect plane and to be polished down to resemble plate glass."¹²⁴ In contrast to the reflective surface desired for the walls, the paneled ceilings in the dome were textured with a coarse sand finish.¹²⁵

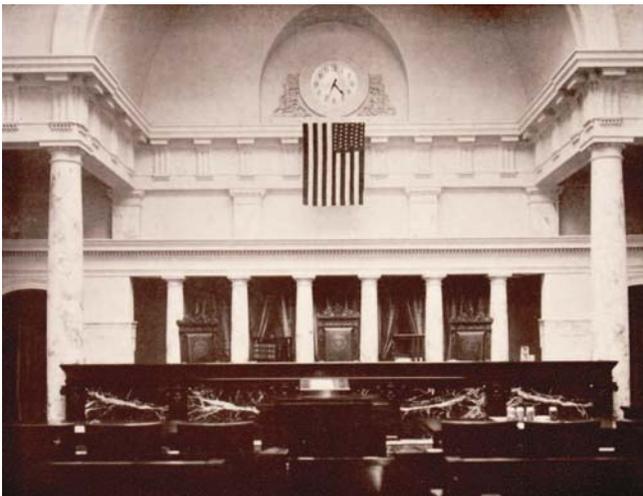
In locations where a sand finish had been specified, the walls were to be kalsomined.¹²⁶ Kalsomine was an inexpensive, paint-like product, widely used in the late 1800s and into early 1900s. The product was a mixture of clear glue, whiting, water and pigments.

All the cornices and ornamental plasterwork were specified to be flat paint tinted ivory-white.¹²⁷ The interior wood trim and painting was contracted to Sierra Nevada Mill Company of Salt Lake City, Utah.¹²⁸ The electrical lighting installed in the rotunda consists of concentric rings of bulbs accentuating cornices and other ornamentation. Above the fourth floor, rising into the dome, there are four courses of lights with a total of 257 bulbs. Drawings indicate that the lower three courses were lit by 25-watt bulbs, with 60-watt bulbs placed in the uppermost course.

By April 15, 1912, the furniture, carpets and draperies had been selected for the central portion and were on display in a local Boise furniture store.¹²⁹ Each bidder for this contract had brought before the Commission samples of items he intended to furnish. From this preview, the Commission chose to hire the Wollaeger Manufacturing Company of Milwaukee, Wisconsin. The Art Metal Construction Company of Jamestown, New York, was contracted to supply the vault fixtures and library shelving, and a local Boise firm, Brigger & Hetherington, supplied the electric lighting fixtures.¹³⁰ By the end of October 1912, The Idaho Daily Statesman reported that the scaffolding and derricks were being removed from around the dome and that the North Wing was expected to be ready for occupancy on November 25.¹³¹ The specifications required that grading be done around the outside of the building after completion. The top 2 feet of grading were to be of black loam where clay and loam would be used against the concrete foundation.¹³² By December 20, the central portion was officially accepted from the contractors.¹³³

According to floor plans drafted in 1911, the basement of the central portion housed machinery for the building's mechanical systems, including rooms for fans and the elevator mechanism. The rotunda basement and north wing did not have use allocations specified on this set of drawings. On the first floor, the State Historical Society, State Library, Traveling Library and the Land Department occupied offices to the east and west of the rotunda. The State Library was connected by an internal staircase to the second floor. The Adjunct General and Immigration Commission held offices in the north wing of the first floor. All floors, above the first in the north wing, were delegated to the Supreme Court. These included the judges' private offices on the second and third floors and committee rooms and the court chamber on the third and fourth floors. On the second floor, the Governor's Suite occupied the offices just to the west of the rotunda, while the Secretary of State was housed east of the rotunda. Spaces on the third and fourth floors were allocated as private offices and committee rooms. The close proximity of these rooms to the Senate and House chambers suggests an intended use as legislative support space, although no specific use is indicated on Tourtellotte & Company's 1911 drawings.¹³⁴

As had been established for the rotunda, a predominately white palette was used in the public corridors and semi-public spaces of the central portion. Openings into the central corridors were to have marble plinths and bases, with all remaining trim to be white enameled birch.¹³⁵



The north wing, constructed with the central portion originally housed Idaho's Supreme Court. The Court Chamber (upper left), with its classical ornamentation, is the centerpiece of this wing.

In a document prepared by Herbert Quigley for James Stewart & Company, Quigley specified that the moldings on top of the marble base throughout the building should be of straight-grain birch painted with white enamel paint.¹³⁶ It was reported in The Idaho Daily Statesman that the wood finish installed on the first and fourth floors was mahogany-stained birch, and the second and third floors were finished in African mahogany, although it is not indicated if these were treatments for both the public and private spaces.¹³⁷

On the third and fourth floors, the principal corridors and lobbies were to have marble wainscots and white enameled birch door casings and jambs.¹³⁸ The corridor leading to the Supreme Court Chamber on the third floor was an exception to this rule, having marble casings and jambs. The Supreme Court Chamber was finished in natural mahogany.¹³⁹

Within the offices on the first floor, most woodwork, including doors, was mahogany-stained curly birch, excluding the white enameled trim in the toilet rooms. The second floor trim was specified as natural mahogany, and private toilets were to have marble bases and wood moldings. The corridor in the Supreme Court area of the second floor was to have white enameled birch finishes except for a mahogany sash and marble door casings. On the third floor, doors were to be mahogany and the private corridors were to have white enameled wood door casings and jambs with marble bases and floors. The Committee and Consultation rooms and

offices on this floor were to have mahogany finishes and a dado, while those on the fourth floor were to have mahogany stained birch finishes. All fourth floor doors were also of mahogany-stained birch. Closets throughout the central portion were to have marble bases and be finished in the poorer grade curly birch that had been found inferior for installation in the offices; the wood used in closet spaces was given a mahogany stain. The remaining portion of the inferior wood was to be used for the painted wood finish in the Capitol. Once the supply of poorer grade curly birch was depleted, straight birch was to be used for the painted wood finish throughout the building. There is an indication that shutters, made of painted birch, were hung on the exterior windows of the Supreme Court.¹⁴⁰

Second floor rooms and those rooms marked “Committee” or “Consultation” rooms on the third and fourth floors were to have plaster cornices. The plaster cornices were to be omitted from rooms on the third and fourth floors marked “offices,” instead, in these rooms the door and window casings were to have ornamental wood cornice tops. All rooms were to have either a chair rail or a dado, and any corridors or anterooms without a marble wainscot were to have a dado.¹⁴¹ Certain rooms on the second floor, including those in the Governor’s Suite, were specified to have hand-painted borders.¹⁴²

Furnishings for the offices, supplied by Wollaeger Manufacturing Company, were constructed of Spanish mahogany. Both the flat and roll top desks made for the Capitol had brass bases on the legs. To match the desks, the chairs were finished with similar metal bases and upholstered in leather.¹⁴³ The Idaho Daily Statesman lauded the furniture’s unique construction in that no moldings or molded surfaces were used, instead “all offsets [were] cut out in angles and all surfaces [were] true planes.”¹⁴⁴ The draperies and carpets were also contracted through the Wollaeger. Carpets were specially designed for the reception room, corridors and the Governor’s Private Office in the Governor’s Suite. In addition, Wollaeger supplied draperies for the Governor’s Suite and the Supreme Court Chamber.¹⁴⁵ The draperies and sunshades for both the Secretary of State’s Office and the Governor’s Suite were to be of the same design and pattern.¹⁴⁶

Footnotes:

¹⁰² Third Biennial Report of the Capitol Building Commission...State of Idaho, 1 January 1909, Idaho State Capitol Commission Papers, collection AR 18, box 6 (Boise: Idaho State Historical Society) 4.

^{103, 104, 105, 107, 108, 122, 124, 125, 126, 127, 132, 142} John E. Tourtellotte and Co., Synopsis of the Specifications for Central Section of Idaho State Capitol, 1 January 1911, Idaho State Capitol Commission Papers, collection AR 18, box 5 (Boise: Idaho State Historical Society) 1,2,3,5,7,12,13,15.

^{106, 137, 144} “State Capitol About Ready for Use,” *The Idaho Statesman*, 20 October 1912, 8.

¹⁰⁹ “New State Capitol Building,” *The Idaho Daily Statesman*, 31 December 1905, 18.

¹¹⁰ “New Capitol Work Pushed Ahead with Figor,” *The Idaho Statesman*, 14 April 1912, 16.

¹¹¹ Third Biennial report of the Capitol Building Commission...State of Idaho, 1 January 1909, Idaho State Capitol Commission papers, collection AR 18, box 4 (Boise: Idaho State Historical Society) 5-6.

^{112, 114, 115, 116, 117, 118, 119, 121, 123, 128, 130} Fourth Biennial Report of the Capitol Building Commission...State of Idaho, 1 January 1909, Idaho State Capitol Commission Papers, collection AR 18, box 4 (Boise: Idaho State Historical Society) 7, 11, 12, 13, 14, 15, 19.

¹¹³ "Vermont Marble to Be Used in New Capitol," *The Idaho Statesman*, 31 July 1911, 8.

¹²⁰ Quality and Kinds of Marble, Idaho State Capitol Commission Papers, Collection AR 18, box 5 (Boise: Idaho State Historical Society).

^{129, 143, 145} "Handsome Furniture and Carpets for Idaho," *The Idaho Statesman*, 15 April 1912, 7.

¹³¹ "Work Complete on Dome of Capitol," *The Idaho Daily Statesman*, 31 October 1912, 12.

¹³³ Hauck, Eldon, *American Capitols: An Encyclopedia of the State, National and Territorial Capitol Edifices of the United States*, vol. 1 (London: McFarland & Company, Inc., 1991) 55.

¹³⁴ J.E. Tourtellotte & Co. Drawings, Sheets No. 1-5, 17 June 1911, Idaho State Capitol Drawings.

^{135, 136, 138, 139, 140, 141} Millwork Questions-Idaho State Capitol-Answered for James Stewart & Company, 11 & 18 December 1911, Idaho State Capitol Commission Papers, collection AR 18, box 10 (Boise: Idaho State Historical Society) 1,2,3,4.

¹⁴⁶ Capitol Commission Meeting Minutes, 14 March 1913, Idaho State Capitol Commission Papers, collection AR 18, box 4 (Boise: Idaho State Historical Society) 2.



Workmen lay granite slabs in constructing the exterior of the wings.



About the History of Idaho's Capitol

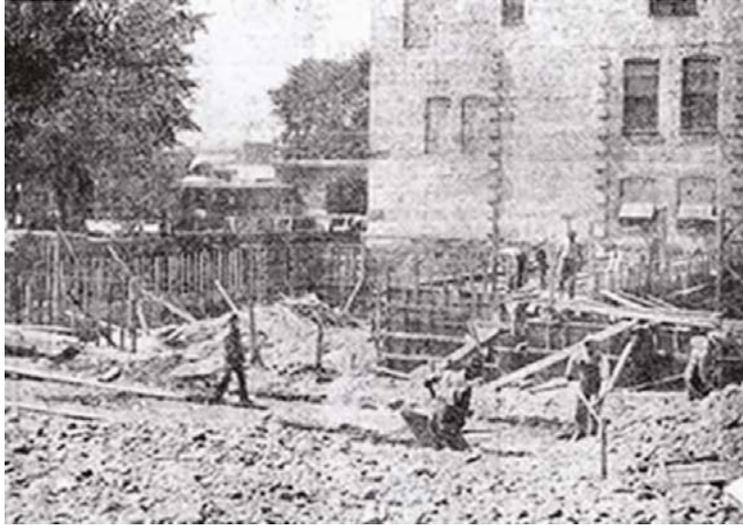
Phase Two: The East and West Wings (1919-1921)

Planning for the construction of the east and west wings did not commence until seven years following the completion of the central portion. In February 1919, a bill was introduced in the Idaho State Legislature proposing an allocation of \$900,000 for the purpose of constructing the wings. Proponents of this action argued the additional office space and facilities were seriously needed and the construction effort would provide jobs for the service men returning to Idaho after World War I.¹⁴⁷ By March 8, both the House of Representatives and the Senate had approved the bill and designated all work on the wings take place under the supervision of William J. Hall, the Commissioner of the State Department of Public Works.¹⁴⁸ It was decided that a bond election would be held on May 10, 1919 to determine if land could be purchased to expand the Capitol building grounds. Only Boise property owners were eligible to vote on the proposed acquisition of the block between Sixth and Seventh Streets in front, or south, of the Capitol, together with the Collister Flats in the block between Seventh and Eighth Streets, also to the south. This addition would add approximately two square blocks to the Capitol grounds.¹⁴⁹ On the day of the election, an unprecedented turn-out of 2,970 voters approved the bond, voting 99 percent in favor of the purchase.¹⁵⁰ A celebration ensued, amidst a frenzy of parades, marching bands and speech-making supporting the civic growth of Boise.¹⁵¹ In preparation for construction, the red brick Territorial Capitol was torn down, of which the cornerstone could not be found, causing some concern in local press.¹⁵² In addition, the Central School was demolished to make room for the east and west wings.¹⁵³

As intended during the construction of the central portion, the east and west walls of the abbreviated-wings were built as temporary walls and were removed as the construction of the wings proceeded. Construction commenced with the lowest bidder, James Stewart & Company, of Salt Lake City, Utah, being chosen both as the general contractor and supplier of the granite to be used in the foundations.¹⁵⁴ The contract for the construction of the foundation was let to the Morrison-Knudson Company of Boise.¹⁵⁵ Photographs printed in The Statesman on September 7, 1919, show finished concrete foundations in place for the west wing and the progressing excavation of the east wing.¹⁵⁶ Bids were opened on September 8, 1919 for the contracts for additional construction, wiring, plumbing and heating.¹⁵⁷ After bids had been received for the steelwork, Commissioner Hall decided that the state did not have enough funds to use steel for the vertical structural columns in the wings and indicated concrete would be substituted to reduce costs.¹⁵⁸ Construction started on October 15, 1919 with the pouring of concrete columns commencing in the basement.¹⁵⁹

On March 6, 1920, Commissioner Hall announced the award of three contracts for the furnishings of the wings.¹⁶⁰ Consistent with the central portion, mahogany furniture was

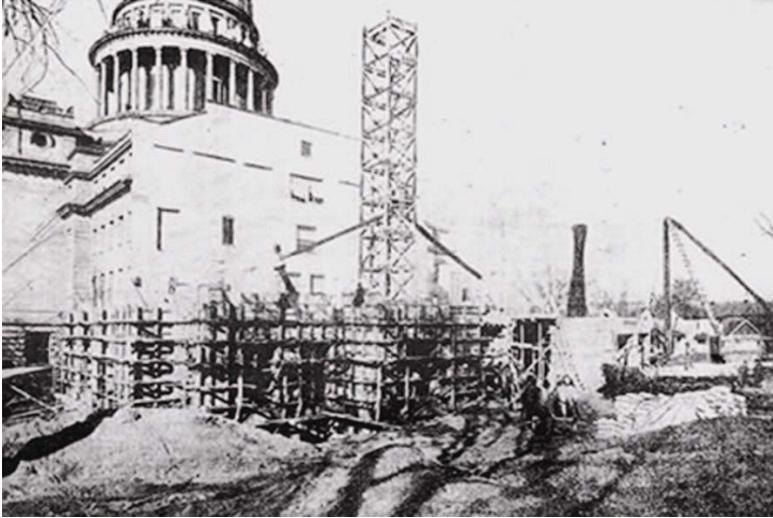
specified, although Wolleager was not awarded the contract, which instead went to Hine Desk & Furniture of Denver, Colorado. Once again, the Art Metal Company was hired for metal furniture and equipment, such as safe deposit boxes. A local firm, Allen-Wright Furniture supplied the carpets, shades and draperies.¹⁶¹ Approximately half of the sandstone used for the wings had been quarried and delivered by the beginning of April. On July 19, 1920, Tourtellotte announced that the west wing, with the exception of the Governor's Office and Senate Chamber, would be ready for occupation by August 1.¹⁶² By September 1920, both wings were nearly complete and ready for occupancy.¹⁶³ All occupants were finally settled into the new wings on November 20. The Idaho Daily Statesman reported that several of the state officers were personalizing their spaces, "hanging pictures to add to the attractiveness of the rooms."¹⁶⁴



During the autumn of 1919, The Idaho Daily Statesman reported on the progress of the excavation of the new wings. Trenches and forms for setting the foundation of the east wing are pictured in this photo.

The completed building was formally dedicated on January 3, 1921, at an open house to which all citizens of Idaho were invited. A ceremony was held on the front steps of the Capitol, after which, visitors could wander freely through the offices and chambers of the building to inspect the facilities. A formal dance was held later in the evening with music provided by the Boise Municipal Band and punch served by local high school girls. An estimated 6,000 people attended the event, visiting from throughout the state.¹⁶⁵ Within a few days, the legislative bodies were conducting their first sessions in the Senate and House chambers. As the wings began to be used, the functionality of Tourtellotte's design was put to the test. After their first session, the legislators complained of poor acoustics in both the Senate and House chambers. In these spaces, the speaker could not be heard, but conversations in the adjacent corridors carried into the main chambers.¹⁶⁶ Mr. Hall, the Commissioner of Public Works and the architects were immediately notified¹⁶⁷ and responded by hanging white canvas curtains to enclose the chambers.¹⁶⁸

According to Tourtellotte & Hummel's 1919 drawings, the exterior walls of the east and west wings were constructed of the same materials as those of the central portion. Again, a base course of granite with sandstone above sheaths the brick masonry walls. Solid sandstone columns in a tetrastyle arrangement adorn the recesses at the three sides of each wing. The steps and landings at the east and west entrances are specified on the drawings to be "granolithic." Tourtellotte & Hummel indicated, in their 1919 drawings, that the flat portions of roof on the east and west wings were to be surfaced with "asbestos roof felt in mastic." On the saucer domes of each wing, from the base to the apex, the roofing materials were specified as follows: a terracotta base, a ring of glazed skylights and a final cap of copper. The skylights and clerestory windows allow for natural light to enter into the House and Senate chambers below.



The exterior east wall of the central portion can be seen behind the construction of the new east wing. This was eventually removed to connect the two parts of the building.

The exterior of the east and west wings adhere to a symmetry of massing and plan. Like the central portion, the granite base course supports the five courses of rusticated sandstone, rounded in shape, and stacked to resemble logs. A breaking entablature collars the building between the transoms of the third and fourth story windows. Ornamented with a dentilled cornice, this band weights the upper floors imparting a horizontal authority to balance the vertical thrust of the dome. Signifying a hierarchy of form, the

four-column colonnade is repeated around the building's wings, in Ionic and Doric styles rather than the more highly embellished Corinthian style used on the principle façade and dome. The fourth story is capped with a simple cornice and unadorned parapet.

The fenestration of the east and west wings has the same hierarchy of size as the central portion, although the individual windows are more widely spaced to accommodate the colonnade on each face of the wings. Entrances to both the east and west wings are smaller in scale than the southern Jefferson Street approach with stone stairs and Ionic colonnades framing double doors on the second floor. A porte-cochere beneath each grand stair and landing offers access to the first floor. Saucer domes cap both wings allowing light to enter the legislative chambers below through skylights and a ring of plate glass windows.

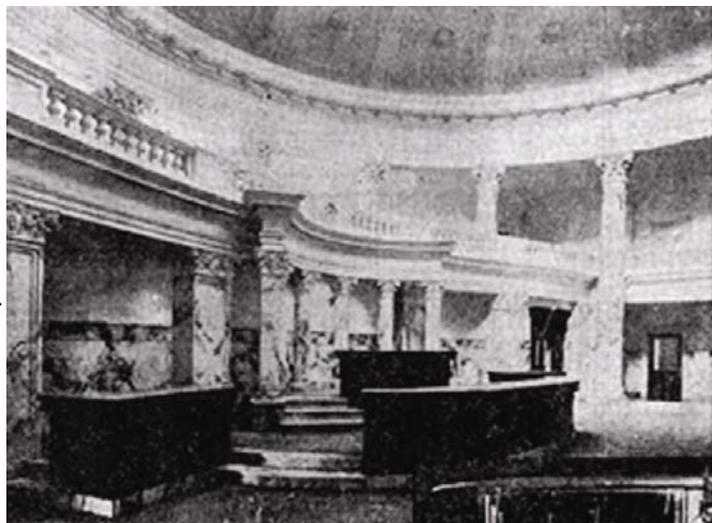
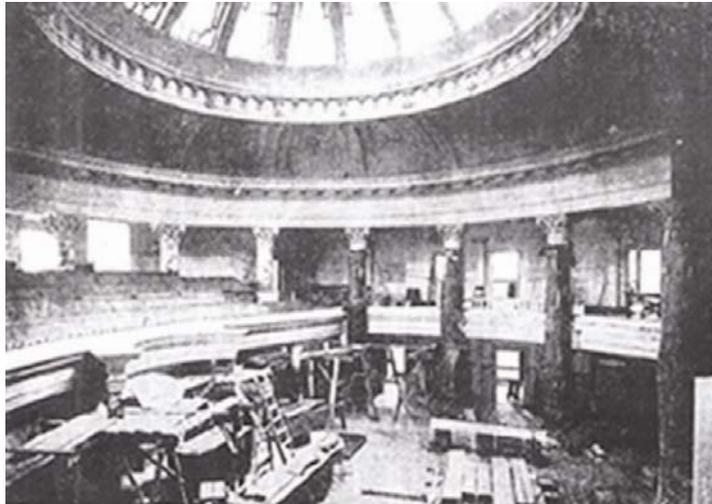
Following the second phase of construction, the Capitol's interior east/west axis was extended substantially in both directions, establishing a corridor, either flanked by office suites or terminating, on the upper two floors, with the Senate and House Chambers. The basement of the west wing initially housed offices for the State Historical Society, on the south side, and on the north side, the Adjunct General, the G.A.R. and the State Constabulary.

The University Extension was located in the basement of the east wing. The Department of Agriculture, Department of Immigration-Labor and Statistics, the State Treasurer's Reception Area, Department of Finance, Department of Public Lands and the Department of Public Investments occupied the first floor of the east and west wings. The second floor consisted mainly of state facility and resource departments with the largest suite of offices occupied by the Governor and his staff. The two legislative chambers, accompanied by retiring rooms, at the extreme east and west ends, dominate both wings on the third floor. Surrounding each of these spaces, smaller rooms were to be "variously used, as for President, Speaker, Chief Clerks or for unassigned purposes at present, but to be used later for different Boards, Commissions, Inspectors, etc."¹⁶⁹ The domed ceilings of the semi-circular Senate and House Chambers expanded into the fourth floor where public viewing galleries overlook the chambers. Like the third floor, smaller office spaces skirt the Chambers on the fourth floor, housing the

Departments of Public Utilities and Public Welfare.

Installation of Interior Architecture and Finishes

Drawings indicate that the 1919-1920 building expansion precipitated space allocation changes from those established for the central portion. The rotunda basement was divided by partitions and designated as exhibition and storage space. The State Historical Society was moved from the first floor to the basement's newly constructed west wing, and the Historical Society's former space was divided and assigned to the Chief Clerk and Auditor. Comparing the 1911 and 1920 floor plans, the State Library and internal staircase west of the rotunda were removed. The vacant space was divided and converted into office space on both the first and second floors. To the east of the rotunda on the first floor, the Land Department was replaced by the Treasurer's Suite. Except for the Library, space use on the second floor remained intact after the second construction phase. No changes were made on the third floor of the central portion, although on the fourth floor,



Interior finishes in the Senate Chamber were being installed in the summer of 1920 (above). By October, the podium and the colonnade behind were nearly complete (below).

west and east Committee Rooms were enlarged; the west room being converted into a large office for the department of Public Welfare and Vital Statistics.¹⁷⁰

The central east/west corridors are sheathed in reflective surfaces predominately of white marble and white plaster, which reflect light throughout the building's interior. In addition to flooring intended to match that of the central portion, wainscoting and wall trim in the corridors of the east and west wings were to be of marble comparable to the central portion. Highly finished semi-public spaces in the wings included the House of Representatives Chamber on the third floor of the east wing, the Senate Chamber on the third floor of the west wing and the Governor's Reception Room on the second floor of the same wing. The use of skylights, courses of electric lights and the distinctive Corinthian capitals thematically unite these spaces with the rotunda. Like the columns in the rotunda, those in both the Senate and House Chambers have scagliola shafts, marble plinths and Corinthian capitals. Both chambers have coffered plaster ceilings. Marble stones "chosen for their quality and beauty of markings" were to be used for the desks and counters for the clerks, reporters and presiding officers in the

Senate and House Chambers.¹⁷¹

Footnotes:

¹⁴⁷ “Capitol Wings to be Completed for \$900,000,” *The Idaho Daily Statesman*, 5 February 1919.

¹⁴⁸ “Vote \$900,000 for Completion of State House,” *The Idaho Statesman*, Sunday, 2 March 1919; “Senate, 23 to 17, for Completion of State House,” *The Idaho Statesman*, 8 March 1919 and “Idaho Figures \$21,686 Higher Than Utah’s Bid,” *The Idaho Statesman*, Friday, 1 August 1919.

¹⁴⁹ “Vote on \$135,000 City Bond Issue Saturday, May 10,” *The Idaho Statesman*, Thursday 3 April 1919, 4.

¹⁵⁰ “Boise Votes 99 Percent for Progress,” *The Idaho Statesman*, Sunday, 11 May 1919, 1.

¹⁵¹ “\$135,000 Bond Sweeps Boise by 2929 to 41,” *The Idaho Statesman*, Sunday, 11 May 1919, 1.

¹⁵² “No Corner Stone at Capitol Annex,” *The Idaho Statesman*, Thursday, 24 July 1919.

^{153, 159, 163} Hauck, Eldon, *American Capitols: An Encyclopedia of the State, National and Territorial Capitol Edifices of the United States*, vol. 1 (London: McFarland & Company, Inc., 1991) 55.

¹⁵⁴ “Idaho Figures \$21,686 Higher Than Utah’s Bid,” *The Idaho Statesman*, Friday, 1 August 1919.

¹⁵⁵ “Work on Idaho Capitol Differs from that on Solomon’s Temple,” *The Idaho Statesman*, Sunday, 30 November 1919, 3.

¹⁵⁶ *The Idaho Statesman*, 7 September 1919.

¹⁵⁷ “Will Open Bids on Capitol Wing Work,” *The Idaho Statesman*, 16 August 1919.

¹⁵⁸ “Steel Too High for Capitol Use,” *The Idaho Statesman*, Saturday 16 August 1919

^{160, 161} “Capitol Furniture Will Cost \$42,000,” *The Idaho Statesman*, 6 March 1920.

¹⁶² “State Capitol Wing is Ready,” *The Idaho Statesman*, Wednesday, 21 July 1920, 3.

¹⁶⁴ “State Officers Finish Moving,” *The Idaho Statesman*, Saturday, Saturday, 20 November 1920, 5.

¹⁶⁵ “Large Crowds Greet Idaho’s State Officers,” *The Idaho Daily Statesman*, Tuesday, 4 January 1921, 1,5.

^{166, 167} “Acoustics Poor in Both Houses,” *The Idaho Statesman*, 6 January 1921, 3.

¹⁶⁸ “Hang Curtains to Improve Acoustics of New Chambers,” *The Idaho Statesman*, Friday, 7 January 1921.

¹⁶⁹ Area of Rooms in Idaho State Capitol, Idaho State Capitol Commission Papers, collection AR 18, box 5 (Boise: Idaho State Historical Society) 4.

¹⁷⁰ Tourtellotte & Hummel Drawings, Sheets No. 1E-5E, 14 August 1919, Idaho State Capitol Drawings.

¹⁷¹ Quality and Kinds of Marble, Idaho State Capitol Commission Papers, collection AR 18, box 5 (Boise: Idaho State Historical Society).



About the History of Idaho's Capitol

A Beacon for Noble Ideals

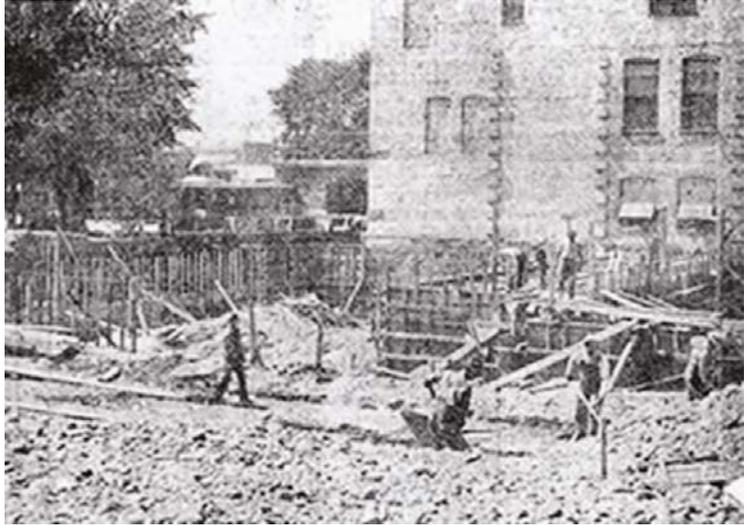
Following the completion on the first phase of construction, electric lights illuminated the exterior of the central portion and accented the building's defining elements.

In designing the Idaho State Capitol, Tourtellotte was highly sensitive to the use of color, even if in application his inclinations tended toward the very subtle. The melding of the exterior sandstone with the coloration of the surrounding landscape imparts a sense of integration. Although Tourtellotte very consciously borrowed from the collective architectural culture, he repackaged forms for the State of Idaho in a manner that is highly personal and appropriate. In the interiors, Tourtellotte intentionally utilized reflective surfaces of white marble and glossy white enamel paint to create spaces that effectively function as reflectors of light. In using natural light as a decorative element in the building, Tourtellotte attempts to evoke that which is pure and universal, although ephemeral in its daily and seasonal transience. Tourtellotte's design sought ways in which to harness sunlight, utilizing light shafts and skylights to channel natural illumination to even the most interior Capitol spaces. As a result, Tourtellotte has been successful in achieving a luminous interior space, which, as he conveyed in his statement *Capitol of Idaho*, he believed embodies the soul of the commonwealth. For Tourtellotte, light is a metaphor for an enlightened state government that taps its land and populace to establish integrity. In addition, Tourtellotte was committed to designing a building that would incorporate advanced materials and

technologies to create an environment that both reflected a civilized state and facilitated the ease and comfort of those working in the building. In the design of the Idaho State Capitol, Tourtellotte's Beaux-Arts tendencies come to fruition as he blends his deep respect for traditional architectural form with a commitment to technology and, more importantly, a commitment to expressing the highest and most noble aspirations of the population of Idaho.



Looking towards the central oculus at the top of the inner dome, concentric rings of windows and electric lights illuminate the rotunda.



During the autumn of 1919, The Idaho Daily Statesman reported on the progress of the excavation of the new wings. Trenches and forms for setting the foundation of the east wing are pictured in this photo.



Capitol of Idaho

By John E. Tourtellotte, 1913¹

The progress of the world ever since the dawn of creation, has been recorded, down through the different stages of enlightenment, by man's architectural constructions.

Starting in with the crudest of shelters constructed of poles and skins; and caves dug out of banks of clay or soft stone on down through the ages until the Pyramids of Egypt, which was the man's first great architectural achievement. Later came the interior or cave-like Egyptian temples, then the temples with beautiful exteriors constructed during the more modern civilizations of Greece and Rome, continuing on down to the cathedrals of the middle ages and today the modern private and public buildings with all the conveniences of an age in which man has dominated the forces of nature, compelling them to serve him to a greater extent than has been recorded, in any period of the world's history.

Man was created in the image of his Maker and his body is the temple for the indwelling of the Creator's spirit. From the beginning man conceived of building a temple in honor of his Creator, and that inner spirit in himself which makes him an intelligent being, giving him the power to dominate the forces of nature and make them all serve him. All these great architectural constructions have various titles depending on the more or less inter-dependence of Church and State. Where Church and State are united, the buildings were usually called Temples; when built by large numbers of people with the Church in control they were usually called Cathedrals, in the more modern time at least; and when the State was in control and the Church, as such, had no voice in the matter, they were then Capitols.

Man in his attempts in building these architectural monuments, in order to obtain grand and majestic effects, obtained them to a greater extent than hitherto, when he builded [sic] the vaulted dome patterned after the canopy of Heaven. We have grand examples of this type of construction in St. Peter's Cathedral at Rome, St. Paul's Cathedral at London and our National Capitol at Washington.

The states, or unit commonwealths, comprising our great country have almost universally adopted this type of building to stand as a monument to the dignity, intelligence and moral ideals of her people and the resources of her domain.

It is significant in comparing these architectural constructions with the people of the period which they represent; how aptly they tell the story of man's state. The underground temples of Egypt were crude and uncouth on the exterior with useless and meaningless obelisks, backed up

by pylons, to designate the entrances. The interiors were dark and gloomy but were more or less laminated ornamented with colonades [sic]. The Greek and Roman civilizations placed the colonnades [sic] on the outside, the interiors being dark, superstitious and mysterious.

The Egyptian temples without thought of externals, blindly looked for and attempted the beautiful in the dim, mysterious interiors—the blind groping of the spirit of man for the Diety [sic] within. Greece idealized outer beauty and perfected the physical form and the outer in architecture. Her temples were symmetrical and beautiful in form and detail on the exterior, but were without light or interest on the interior. From that period to the present, the ideals and status of man's development is recorded in his architectural. Even fifty years ago when the wings of our National Capitol at Washington were builded [sic], men who visited it at that time spoke of the darkness and gloom of the interior and the lack of comfort on account of ineffective heating and no ventilation.

Today Idaho's central or monumental Capitol unit stands completed and the illustrations in this booklet tell the graphic story of its exterior and interior. The interior is flooded with light during the day and at night is ablaze with brilliancy without shadow or dark nooks. The building is well balanced, in that exterior and interior are equal in colonades [sic] and beauty of treatment of walls, surfaces, and openings. The building is not a cave with ornamental colonades [sic] on the interior standing in superstitious darkness and gloom; neither is it a decorative shell enclosing a gloomy unornamented interior, damp, cold and uninviting as were the Egyptian and Greek temples respectively, which truly represented the different states of minds of the people at the periods in which constructions occurred.

Examine if you please the temples and capitols of the world in modern times and ask yourself if they do not truly represent the peoples of the localities of the periods in which they were builded [sic].

Idaho conceived the idea in 1905 to build a Capitol, which should stand as a monument before the world truly representing the spirit of her commonwealth. She chose for the purpose of working out her conception a Capitol Commission of representative wise men of various occupations, who have with the cooperation of the architects, architectural draftsmen and builders, created a design and worked it out in stone with this object in view. To the Capitol Commission, which has served without compensation, much credit is due for the success of the building.

Her deep foundations rest on river gravel fifteen feet below the surface of the ground. Below ground the foundation is of concrete, broad and strong. The granite base course was shipped from Vermont and the hard, sense stone of the superstructure is from the State quarries located at Table Rock three miles east of the building site. The construction throughout is fire proof, with marble floors and side walls in the rotunda and with marble wainscoting and marble floors throughout the balance of the public space in the building. All office rooms are finished in mahogany and have rock maple floors; cornices, ceilings and decorative portions are of stucco; elevators, electrical illumination on the interior and exterior, mechanical ventilation, vacuum cleaning, heating and cooling of the building and the supplying of water under pressure from her own artesian wells, is all done by the independent power plant located three hundred feet to

the rear of the Capitol. Coal is fed into the boilers automatically and the building is cleaned by mechanical vacuum cleaners. The heating and cooling is governed automatically for man's comfort.

The atmosphere is pure, bright, healthful and is supplied mechanically. All the forces of nature are harnessed and made to serve and contribute to the welfare of man in this building. Thus relieved of the discomforts of extremes of temperature, drudgery of upkeep and with gloom and unsanitary conditions overcome, being situated among pleasant optimistic environments, man will be more efficient, resulting in better service by officials and employees and broader and wiser laws being enacted by her legislative bodies in the interest of the common good.

Idaho's Capitol on the interior is flooded with light. Its rotunda, corridors and interior as a whole is nearer perfect in this respect than any building of its kind perhaps in the world.

Does it represent the people of her commonwealth? Are the ideals of the people of Idaho morally white and pure? In the great beehive of industrial Idaho is there a greater percentage of workers and producers than elsewhere?

If the people are well balanced in their ideal and understand that a commonwealth, like the individual, to be worthwhile and endure, must have a soul; that the great white light of conscience must be allowed to shine and by its interior illumination make clear the path of duty and in the clarity of that vision that they must act and go forward with courage, to perfect the outward form by the developing and conserving of her resources; encouraging legitimate enterprise and industry, and by embracing and perfecting all that tends to the upbuilding of the moral, intellectual and physical needs of her people; if the people of Idaho hold these ideals and are striving to make them real, then this Capitol truly represents the Commonwealth of Idaho.

¹ *Tourtelotte & Hummel Architects, The Souvenir Booklet: Capitol of Idaho at Boise, (Boise: Overland Publishing Company, 1913)2.*

100TH BIRTHDAY CELEBRATION



July, 1905 to July 2005

The was enough birthday cake to serve hundreds of well-wishers attending the 100th Birthday Celebration of the Idaho State Capitol on Monday, July 11, 2005.

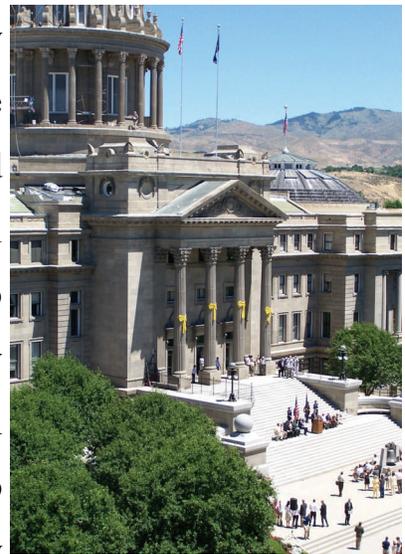


The ceremony began at 2:00 p.m. on that very hot day with music by the 25th Army Band of the National Guard of the Idaho

National Guard. Governor Kempthorne was joined by dignitaries from the Idaho State Capitol Commission and the Idaho Historical Society



during the program held on the south Portico Steps. As the National Anthem played, the National Guard staged a fly-over.





Following the ceremony, cake was served on the second floor of the Statehouse where a special three-dimensional cake of the Idaho's Capitol was displayed.

Other activities during the month of July to commemorate the beginning of construction on the Capitol in 1905, included guided tours, a photo exhibit, and Capitol artifacts display. Oral history interviews of Statehouse memories was also conducted—look for those stories soon on the Capitol Commission's website.

