

A WALKING TOUR OF THE UNIVERSITY OF UTAH PRESIDENTS CIRCLE

LEROY E. COWLES
BUILDING

JOHN ROCKEY
PARK BUILDING

JOHN A. WIDTSOE
BUILDING

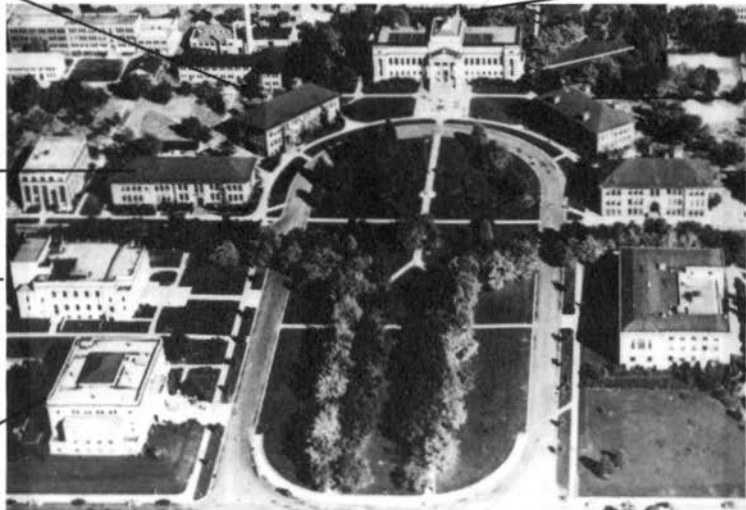
JAMES E. TALMAGE
BUILDING

JOSEPH T. KINGSBURY
HALL

ALFRED C. EMERY
BUILDING

DAVID P. GARDNER
HALL

GEORGE THOMAS
BUILDING



GENERAL WALKING TOUR INSTRUCTIONS

We suggest beginning your tour in front of the Utah Museum of Natural History (the George Thomas Building) and moving around Presidents Circle in a counterclockwise direction. The entire tour will take approximately 30 to 40 minutes. This allows four to five minutes per building.

Look for the general information plaques near the entrances of each building. Usually they are located in front and to the right of each building entrance. Each plaque includes facts about the University President for whom the building is named, as well as general information about the building itself.

It is recommended that you look initially at the entire building from the sidewalk. Look first at the roof, then let your gaze travel down the front facade of the building to the foundation. What do you see? What do you find interesting or unique? Move closer to the entrance. As you approach, smaller architectural details will become apparent. Move to the corner of the building as it faces the Circle. What appears to be different when you view the building from this angle versus the view of the front facade?

The Park Building, at the top of the Circle, offers a variety of experiences for tour participants. While standing at the main entrance, you can see many architectural details not found on the other buildings. Looking at the City from this vantage point may also enable you to find landmarks with which you are familiar.

FOR TEACHERS:

Many projects and outside activities may be used to enhance the Presidents Circle Walking Tour learning experience. Public and university libraries offer many books and drawings on architecture from local, state, regional, and national perspectives. The Utah State Historical Society also has its own library documenting the history of Utah's architecture and pioneer heritage.

When you return to the classroom, you may want to review the buildings and architectural elements you viewed with the students. They may want to draw pictures of their favorite building. Students can study the neighborhood around the school, or the one in which they live, for the same or other interesting architectural details.

The Utah Heritage Foundation sponsors tours of other landmark areas in Salt Lake City, such as the Salt Lake City & County Building and the Kearns (Governor's) Mansion. For more information about these tours or other programs offered by the Utah Heritage Foundation, contact the Utah Heritage Foundation Education Coordinator at 533-0858.

HISTORY OF THE UNIVERSITY OF UTAH AND THE PRESIDENTS CIRCLE

The University of Utah is the oldest state university west of the Missouri River. Initially named the University of Deseret, the school was founded in Salt Lake City on February 28, 1850. The first term of instruction, open only to men, began on November 11, 1850 in two rooms of the private residence of John Pack. The second term, held in the State House, which was then located at the southwest corner of Main and South Temple Streets, began February 17, 1851 and was open to both men and women. By 1852, however, lack of funding forced the University to discontinue classes after only the third school term.

Although the University was closed for a number of years, the Board of Regents continued on as an independent body dedicated to the purpose of reopening the school when adequate funds were obtained. The University reopened in 1867. The developing financial status of the Salt Lake area enabled the school to expand its curriculum as the growing population increased its demand for quality higher education. In 1884, classes were held in University Hall, which was the first facility built expressly for the University. This building was constructed on the site which is now occupied by West High School (300 West 200 North).

By the last decade of the nineteenth century, the University experienced a number of important changes. Enrollment had grown to nearly four hundred students and, in 1892, the University charter was amended, changing the school's name to the University of Utah. In 1894, Congress granted a 60-acre tract of land to the University from the east bench of the Fort Douglas Military Reservation. This action opened the way for the establishment of the campus at its present site. A legislative appropriation of \$200,000 was granted to the school for grading and landscaping, connecting water lines, and constructing and furnishing four buildings and a heating plant. With the completion of these first campus buildings, University President Joseph T. Kingsbury (President 1892-1894 and 1897-1916) was able to help the still struggling University gain a solid foothold in the state.

The University opened at the new campus on October 1, 1900 even though landscaping had not been completed. None of the walks had been laid and, therefore, students and faculty contended, for some time, with dust in the dry seasons and troublesome mud during the wet periods. Nevertheless, an aggressive program of growth had begun.

The design for what was to become Presidents Circle was submitted by Salt Lake City architect Richard K.A. Kletting, who also designed the Utah State Capitol. The original University plan called for a circular drive with one main entrance. In 1905, after the first four buildings were completed, the Board of Regents expanded the plan into the present horseshoe shape. Two gateways at the open ends of the horseshoe, consisting of large sandstone pillars with heavy wrought iron gates, were donated by the Class of 1907.

The first four buildings constructed on Presidents Circle were completed between 1899 and 1905 (Widtsoe, Cowles, Talmage, and Emery). These buildings exemplify the Second Renaissance Revival style of architecture. All have rusticated sandstone foundations with pressed hard brick on the upper levels. The windows are arranged symmetrically with square openings on the lower level and arched openings on the second level. These elements, along with the horizontal emphasis and shingled hip roof, are characteristic features of the Second Renaissance Revival style. A unique diamond pattern coursing with decorative brackets below the cornice enhances the style and adds interest to the roofline.

The Park Building, completed in 1914, was constructed in the Neoclassical style of architecture. Built as an imposing and formal structure, it contrasted with the first four buildings with its use of unadorned wall surfaces, flat roof line, square window bays, and a temple-front portico complete with ionic columns and pilasters. The style and color of the Park Building were used as models for the next two buildings constructed: Kingsbury Hall (completed in 1930) and the David P. Gardner Building (completed in 1931). These buildings also display various uses of the classical orders and other architectural features found on the Park Building.

The last building completed on the Circle, the George Thomas Library, was constructed in 1935 in a design which is rooted in the Neoclassical tradition, but displays details of an eclectic nature, including Second Renaissance Revival style.

These eight buildings were the cornerstone of the University of Utah campus from 1900 to the close of World War II. The tide of returning veterans caused an increase in class enrollment to a level that required yet another period of aggressive building activity.

THE BUILDINGS ON PRESIDENTS CIRCLE

The eight buildings surrounding Presidents Circle are listed on the National Register of Historic Places, the federal designation of historically and/or architecturally significant places considered to be an integral part of the history of the United States. During the 1970's, the buildings on the circle were renamed in separate ceremonies for eight leaders who had presided over the University in the previous decades.

GEORGE THOMAS BUILDING

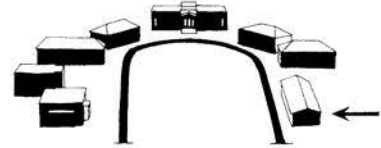
CURRENT USE: Utah Museum of Natural History
YEAR BUILT: 1935
ARCHITECT: Raymond Ashton and Raymond Evans
STYLE: Primarily Neoclassical, but displays details suggesting an Art Deco influence

MATERIALS: Reinforced concrete, stone, and decorative metalwork

PAST USES: This building originally housed the University Library and was called the George Thomas Library. After the Marriott Library was completed in 1968, this building was extensively remodeled to become the Utah Museum of Natural History.

NAMED FOR: George Thomas, President 1921-1941

OTHER FACTS: The construction of this building was financed with federal “New Deal” Works Progress Administration (WPA) funds. It is built of reinforced concrete, which was considered unique at the time of its construction. The front entrance is reminiscent of the portico-styled entrances used in several buildings on the Circle. One of the most striking features of this building is the symmetrically placed entry way. The balconet, which rests on its projecting portico, helps to dramatically define the building’s entrance. As you look at the roof, note the lion heads along the parapet, a motif also seen on the Park Building. As you approach the museum building, the Art Deco metal work on the window lintels and around the entrance can be seen. The Art Deco foyer is decorated with bird’s-eye marble, which is found only in Utah County.





GEORGE THOMAS BUILDING

ALFRED C. EMERY BUILDING

CURRENT USE: Department of Family and Consumer Studies

YEAR BUILT: 1901

ARCHITECT: Richard K.A. Kletting

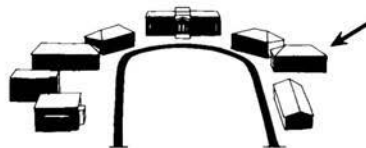
STYLE: Second Renaissance Revival

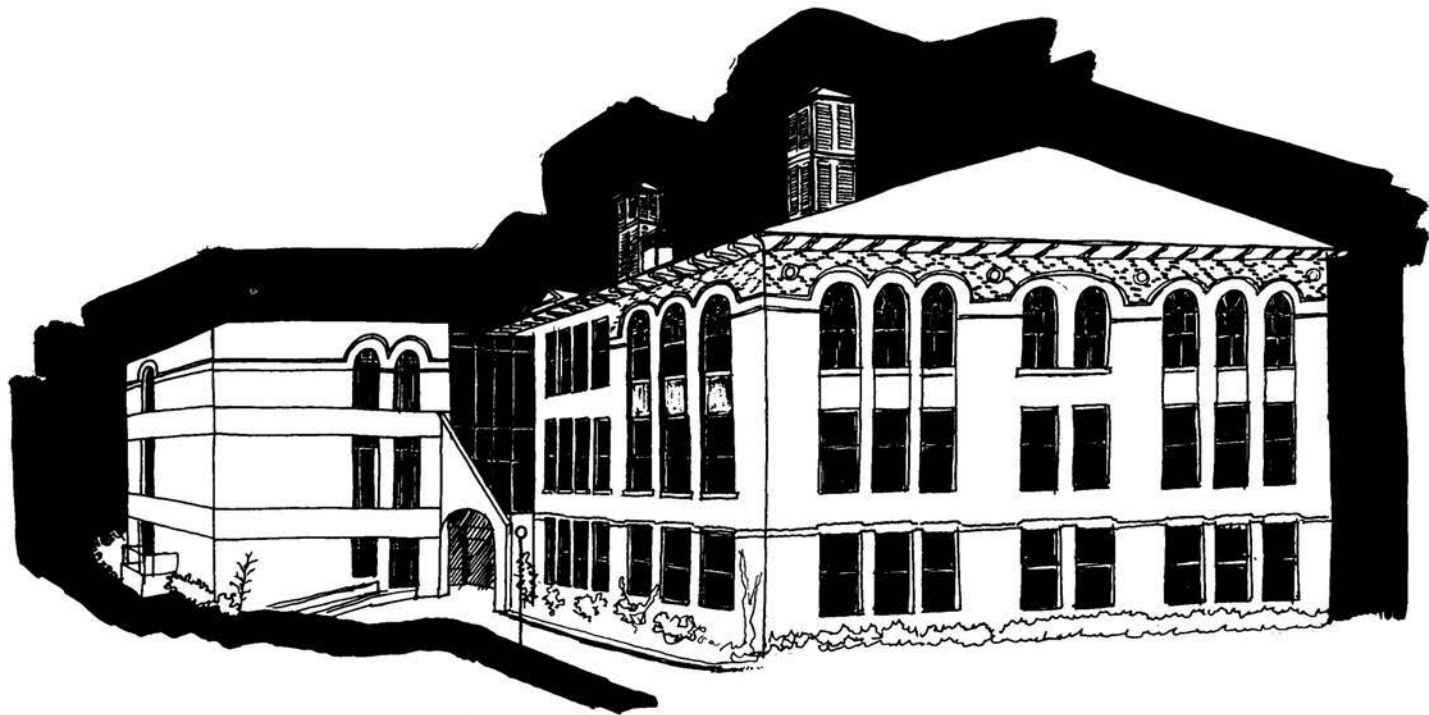
MATERIALS: Brick and sandstone

PAST USES: This was originally the Normal Building and, in 1948, it became the first building in Utah to be used for the instruction of home economics.

NAMED FOR: Alfred C. Emery, President 1971-1973

OTHER FACTS: There is a large sandstone keystone and other carved details around the main entrance. This building was renovated and restored prior to 1990. An award-winning concrete and glass addition to the east side was designed by Brixen and Christopher, architects. The mirrored glass, which is adjacent to the original building, visually continues the roofline of that structure. The stringcourse and window bays of the original building are also echoed in the new addition, creating an enticing interplay of both old and new textures and materials.





ALFRED C. EMERY BUILDING

JAMES E. TALMAGE BUILDING

CURRENT USE: North Biology Building
YEAR BUILT: 1902
ARCHITECT: Samuel C. Dallas (he also designed the McCune Mansion) and William S. Hedges

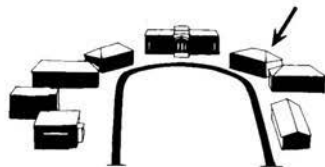
STYLE: Second Renaissance Revival

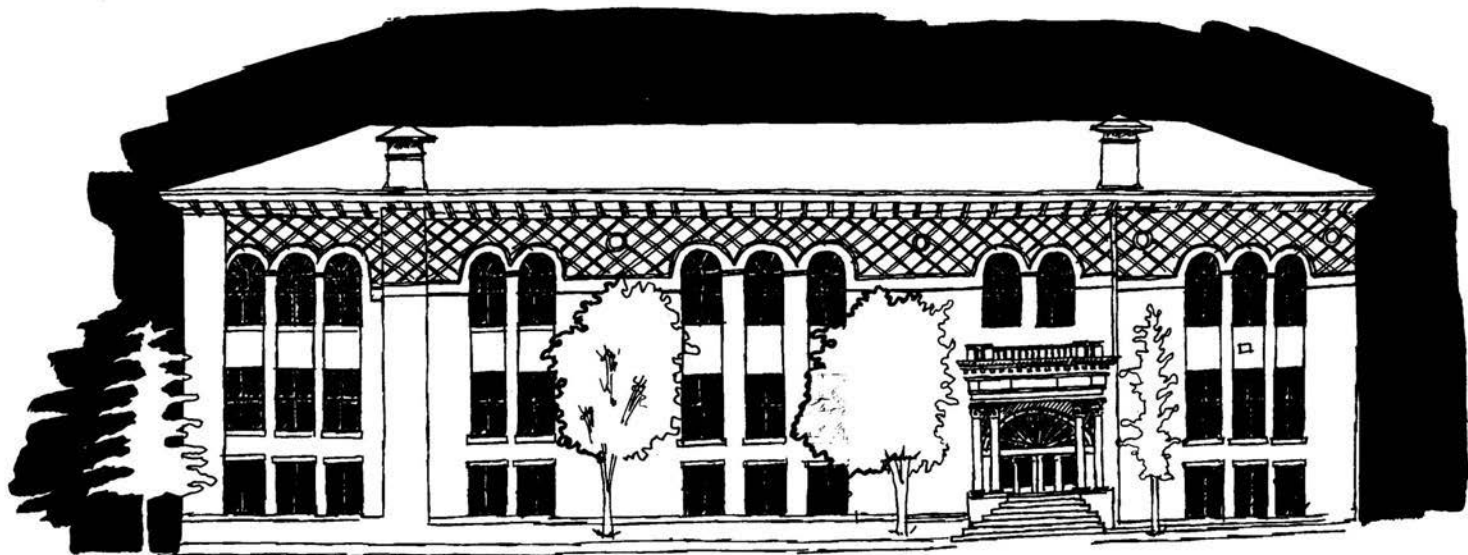
MATERIALS: Brick and sandstone

PAST USES: This building originally housed all the science departments and their museums. An assembly hall and gymnasium were located on the third floor. In 1931, this building was renovated in order to provide the growing biology department with more classrooms and offices.

NAMED FOR: Dr. James E. Talmage, President 1894-1897
Chairman of the Geology Department until 1907

OTHER FACTS: The entrance to this building differs from the others as double Corinthian sandstone columns frame a fan-shaped transom over the main, asymmetrically-placed doorway. The columns also support a small balustraded portico.





JAMES E. TALMAGE BUILDING

JOHN ROCKEY PARK BUILDING

CURRENT USE: Administration

YEAR BUILT: 1914

ARCHITECT: Samuel C. Dallas and William S. Hedges

STYLE: Neoclassical

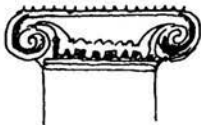
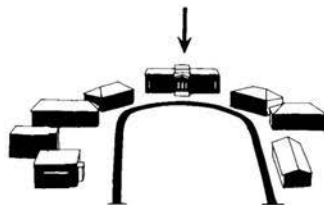
MATERIALS: Precast stone

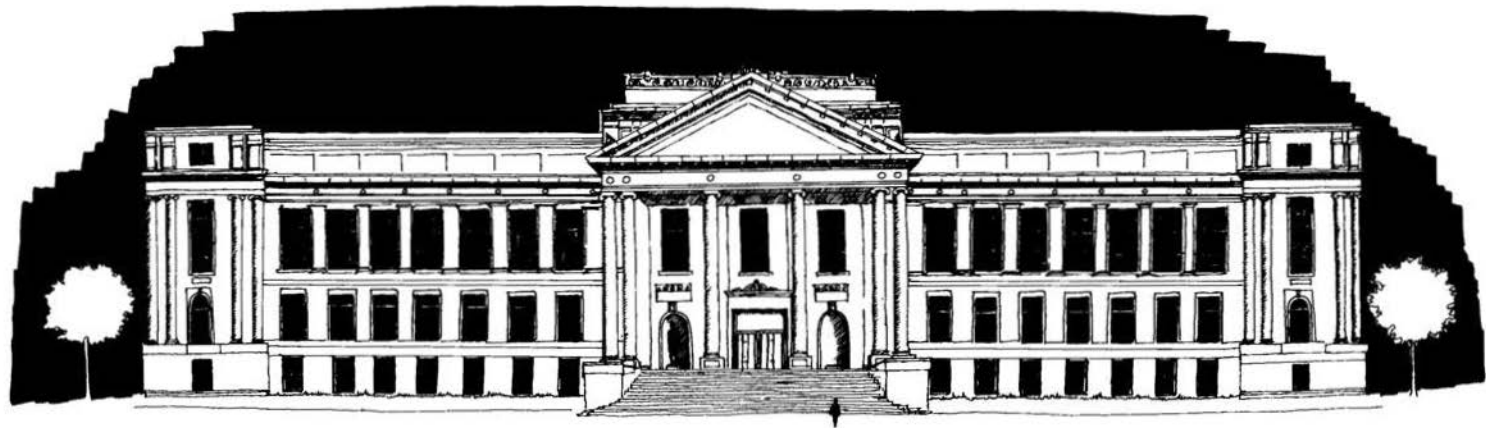
PAST USES: This building was originally intended for use as the administration building and library. The library did occupy the fourth floor until 1935. After the new library was completed, the Psychology, Anthropology, and Law Departments were housed in this building until 1949. The fourth floor was then remodeled to house the Hudnut and Hatch Art Collections. When these collections were moved to the new Fine Arts Building in 1971, the Park Building was again remodeled to house a variety of administrative offices, including the office of the President of the University.

NAMED FOR: John Rockey Park, First President 1869-1892

Under the direction of Park, known as the "Father of the University," the University experienced considerable growth.

OTHER FACTS: Granite steps lead to its main entrance which has a pedimented portico with ionic columns. Terracotta ornamentation decorates the entrance, as well as the facade. Doric pilasters are found on the facade, while small egg-and-dart details are seen around the brass doors. A statue of John Park, by Mahonri Young, is located in a niche at the front of the building. The other niche remains empty. The interior foyer and stairway are lavishly trimmed in marble and display five murals depicting the "Great Men of Knowledge" (painted by Lee Greene Richards).





JOHN ROCKEY
PARK BUILDING

LEROY E. COWLES BUILDING

CURRENT USE: Department of Communication

YEAR BUILT: 1901

ARCHITECT: Richard K.A. Kletting

STYLE: Second Renaissance Revival

MATERIALS: Brick and sandstone

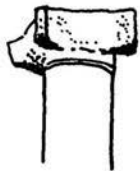
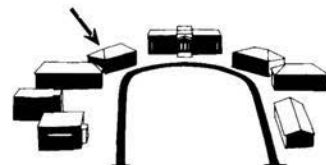
PAST USES:

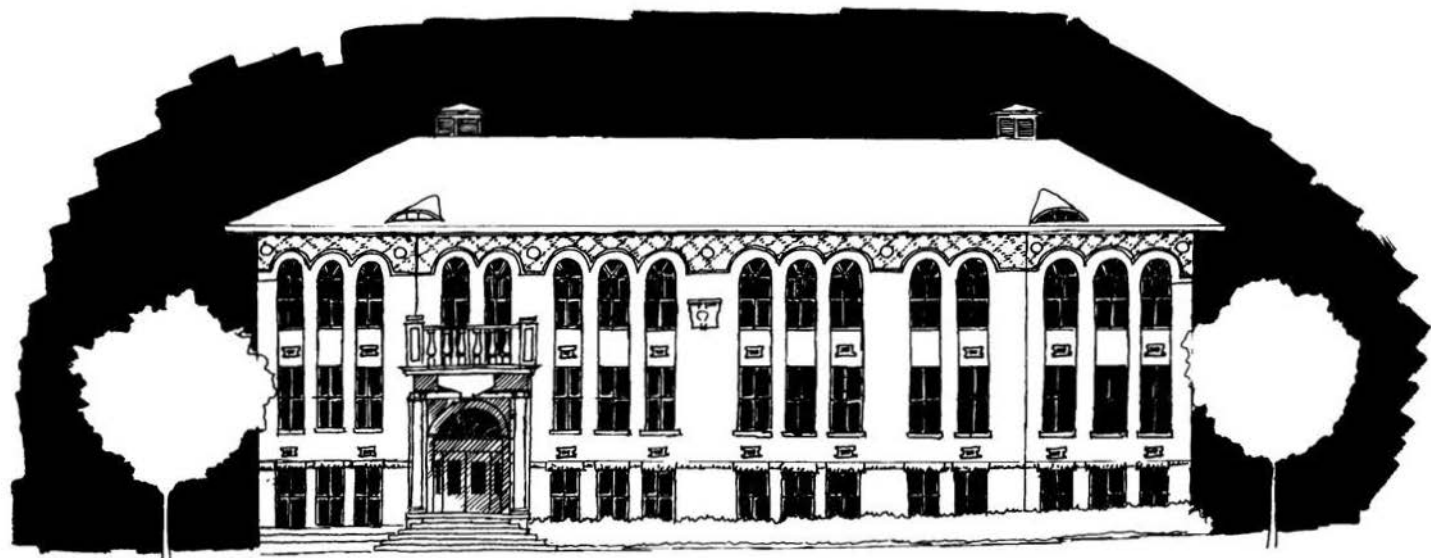
This building housed the original library of the University until 1913, when the collection was moved to the Park Building. The Liberal Arts Department then took the place of the library. In 1957 this building housed the Mathematics Department, and in 1976, it became the Communication Building.

NAMED FOR: Leroy E. Cowles, President 1941-1946

OTHER FACTS:

Of the first three buildings constructed, this one is the least altered, both inside and out. The entrance, on the west side, has two columns with unusual capitals, which support a portico in front of the double arched doorway. Like its companion, the James E. Talmage Building, the entrance is placed asymmetrically on the facade.





LEROY E. COWLES BUILDING

JOHN A. WIDTSOE BUILDING

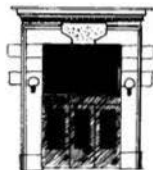
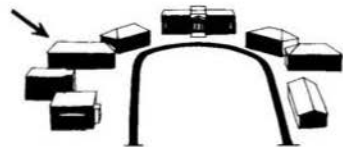
CURRENT USE: Mathematics Department
YEAR BUILT: 1901
ARCHITECT: Richard K.A. Kletting
STYLE: Second Renaissance Revival
MATERIALS: Brick and sandstone
PAST USES:

This building was originally the Physical Science Building. In 1976, this building was remodeled to house the Mathematics Department.

NAMED FOR: John A. Widtsoe, President 1916-1921.

Dr. Widtsoe was the author of the laws and by-laws of the first University Constitution.

OTHER FACTS: This building was nearly destroyed by fire on December 19, 1901, but was restored in 1902. In 1911 an addition was constructed on the north side. The interior was remodeled extensively in 1975. This building differs greatly from its companion, the Alfred C. Emery Building, with a non-monumental entrance placed asymmetrically on its facade.





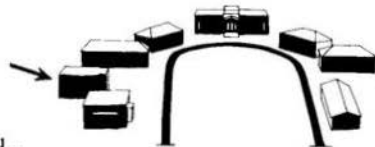
JOHN A. WIDTSOE BUILDING

JOSEPH T. KINGSBURY HALL

CURRENT USE: Performing Arts and Concert Hall
YEAR BUILT: 1930
ARCHITECT: Edward O. Anderson and Lorenzo S. Young
STYLE: Neoclassical with Egyptian Revival influences
MATERIALS: Precast stone
PAST USES: This building has been continuously used as originally intended-- as an auditorium for public performances.

NAMED FOR: Joseph T. Kingsbury, President 1892-1894 and 1897-1916. He brought the vision of the University to realization when the first buildings were erected in the early 1900's around Presidents Circle.

OTHER FACTS: In the early twentieth century the University and Salt Lake City were in need of a large auditorium. The design and architects for this building were selected through an architectural competition. It was stipulated that the style must conform in general terms and appearances to that of the Park Building. This building is fronted by four fluted portico columns and adjacent porch elements with Egyptian Revival motifs. The outer walls and columns are faced with terra cotta. There have been no significant renovations of this building. Large twin murals (17 feet square) on the interior were painted in 1946 by Florence E. Ware, and show the "Evolution of Drama Through the Ages." Vincent Price, Ella Fitzgerald, and Robert Frost are only some of the many famous people who performed in this auditorium. Above each of the three main entrance doors facing the street is an inscription: above the west door, Walt Whitman, "Praised be the fathomless universe, for life and joy, and for objects and knowledge curious"; above the center door, Aeschylus, "Learning is ever in the freshness of its youth, even for the old"; above the east door, Socrates, "There is only one good, namely knowledge; and only one evil, namely, ignorance."





JOSEPH T. KINGSBURY HALL

DAVID P. GARDNER HALL

CURRENT USE: Music Hall, classrooms, studios, rehearsal and concert facilities for the Music Department.

YEAR BUILT: 1931

ARCHITECT: Raymond J. Ashton and Raymond L. Evans

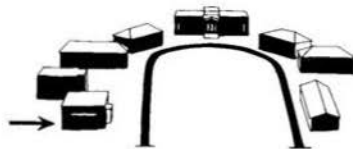
STYLE: Neoclassical with eclectic details

MATERIALS: Precast stone

PAST USES: This building was originally designed to house the Student Union, including facilities for student meetings and dances. In 1957, when the A. Ray Olpin Student Union Building was constructed, extensive remodeling of this building was undertaken to adapt it for use as a music hall.

NAMED FOR: David P. Gardner, President 1973-1982

OTHER FACTS: The architect for this building was chosen through a competition, and the stipulation was made that the exterior must be consistent with the style of the Park Building. A student and alumni fund drive conducted over a six-year period, beginning in 1922, raised \$180,000 toward construction costs. The original plan for this building included a ballroom, cafeteria, and lunch room to be contained in a general clubhouse-like atmosphere. This building was the 27th student union building to be built in the United States.





DAVID P. GARDNER HALL

GLOSSARY OF ARCHITECTURAL TERMS

ARCH: A structure built to support the weight above an opening. A true arch is curved. It consists of wedge-shaped stones or bricks called *VOUSSOIRS* (vu-swar), put together to make a curved bridge which spans the opening. The stone placed at the highest point in the arch is called the keystone. How an arch is built: When supporting piers have been completed, a wooden framework, called a centering, of the desired finished dimensions is placed on top of the piers. Masons begin at the bottom of the arch and place wedge-shaped bricks or stones (*voussoirs*) on the centering with mortar. Continuing up the centering until the top is reached, the keystone is set in to lock the arch together. When the mortar is dry, the centering is removed. Common types of arches: Round, Tudor, Horseshoe, Cuspea, Basket handle, and Ogee.

ARCHITECTURAL STYLES: *ART DECO* (1920-1940) is an architectural style characterized by an overall linear, angular, vertical appearance; extensive use of zig-zags, chevrons, lozenges, and volutes as decorative elements. *EGYPTIAN REVIVAL* (1835-1930) is easily identified by massive columns that resemble a bundle of stalks tied together and bulging at the top. Also present are exotic elements borrowed from Egyptian culture. *SECOND RENAISSANCE REVIVAL* (1890-1930) is an architectural style characterized by stone construction, low-pitched hip (or sometimes flat) roof with widely overhanging

eaves supported by decorative brackets, tile roof, round arches incorporated into doors and first story windows, and the frequent use of porticos or columned recessed entryway. *NEOCLASSICAL* (1900-1940) is an architectural style characterized by a two story pedimented portico or porch supported by colossal columns (usually with Ionic, Corinthian or Composite capitals), a centrally located doorway, and symmetrically placed windows.

BALUSTER: A short, upright column or urn-shaped support of a railing.

BALUSTRADE: A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building.

BRACKET: A supporting member designed to carry a projecting weight e.g., a cornice, shelf or floor. Sometimes they are shaped simply like an "L" or are decorative and may reflect the form of a human head and shoulders.

COLUMN: A vertical structure, usually circular in form, but may be based on any regular geometrical shape. It is designed to support an entablature or other weight above it. Used to strengthen and decorate a building, it may be made of any building material, e.g., stone, wood, metal, marble, or brick. A column has three main parts: the base or lowest part; the shaft, or central, trunk-like section; and the capital, or top, crowning feature. Columns, in classical architecture, follow certain

specifications of design and proportion. These specifications are called orders. (see ORDER) Variations on the column form: A *PILASTER* (pi las ter) is a full height, half column with a capital, shaft and base, which projects slightly from a wall. A pilaster may be a supporting member or only a decorative element. *FLUTED* columns have vertical grooves in a series encircling the shaft. The three Greek and Roman Composite orders of architecture utilize fluted columns.

CORNICE: Any molded projection which finishes or crowns the part to which it is attached.

DENTILS: Small square blocks found in series on many cornices, moldings, etc. Name was derived from their form; they resemble a set of teeth.

DORMER: A small house-like structure that projects from a roof and includes a window. It was used to admit light and air to the attic, which was first used as a sleeping space. Dormer comes from the Latin "dormino" meaning to sleep. The roofs of dormers are miniatures of large roof types. Common types of dormers: Gable dormer, Hip dormer, Shed dormer, and Cornice line dormer.

FACADE: Front or principal face of a building; usually the side of the building that faces a street or other public space.

GARGOYLE: A projection from a roof ending in a grotesque figure, which can be either human or animal.

ORDER: A style of column and architecture having different proportions, details, etc. There are five Classical Orders, three of

which are Greek (Doric, Ionic, and Corinthian) and two of which are Roman (Tuscan and Composite). The most effective way to differentiate among them is by describing the capitals in general terms. Doric: the capital is plain. Ionic: the capital is decorated with Volutes (scrolls which look like "eyes"). Corinthian: the capital is decorated with acanthus leaves. Composite: the capital is decorated with acanthus leaves and volutes. Tuscan: the capital is plain and the elements are extremely simplified.

PARAPET: A low wall or protective railing often used along the edge of a roof.

PEDIMENT: A low-pitched gable over a portico, which takes the shape of a triangle formed by the sloping roof and a horizontal cornice. If the cornice does not exist, the space is a gable. This form is often found over doors and windows.

PORTICO: A porch or covered walk consisting of a roof supported by columns.

RUSTICATED STONE: Cut stone with smooth or roughly textured block faces and with deeply recessed mortar joints. These elements cause a deep shadow line and create a bold appearance.

STRINGCOURSE OR COURSE: A continuous horizontal band of brick, stone, or wood on the exterior wall of a building used for decorative purposes, or as a means of visually breaking up a large expanse of wall surface.

The Utah Heritage Foundation, founded in 1966, was the first statewide preservation organization established west of the Missouri River. It is Utah's only private, non-profit, membership-based organization dedicated to identifying and preserving the state's unique architectural heritage.

ACKNOWLEDGEMENTS

This walking tour was produced by the Utah Heritage Foundation under the direction of Michael S. Leventhal, Executive Director; Adele W. Weiler, Education Coordinator; and Dina B. Williams, Assistant Director. The principal researcher was Christine L. Madrid.

We wish to acknowledge and thank the following persons (listed alphabetically) for donating their time and expertise: Peter Atherton, Brixen & Christopher Architects, J. Hogue Case, Peter Goss, Elizabeth Haglund, Jim Kroll, Carol Oestreich, and Bill West.

The "Glossary of Architectural Terms" is made up of excerpts from "Dictionary of Architectural Terms," compiled by Ann Whitehead and published by the Utah Heritage Foundation.

This project is supported by a grant from the Utah Arts Council and the National Endowment for the Arts, Washington, D.C., and the Marriner S. Eccles Foundation.

Illustrations by Dan Fieldstad.

