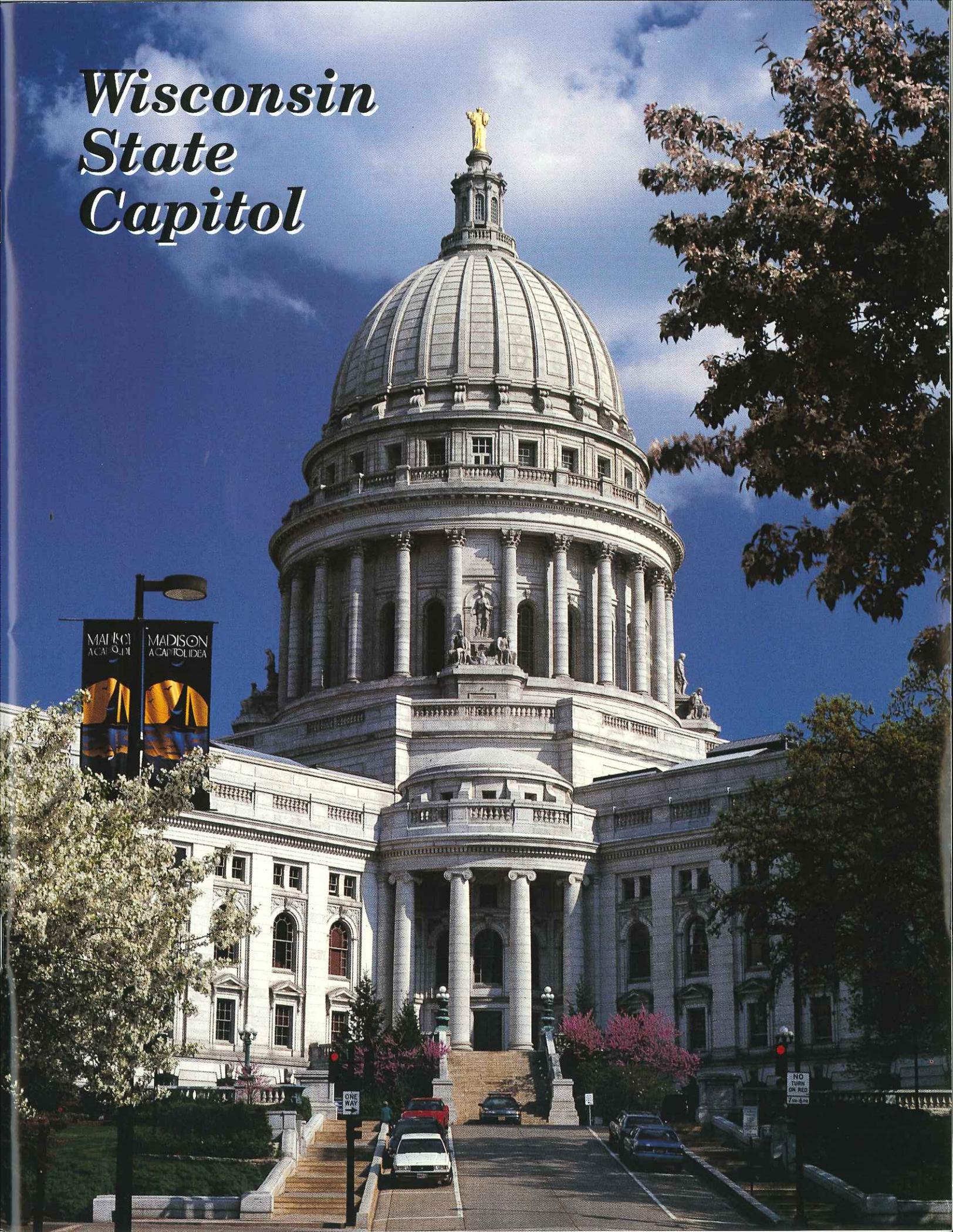
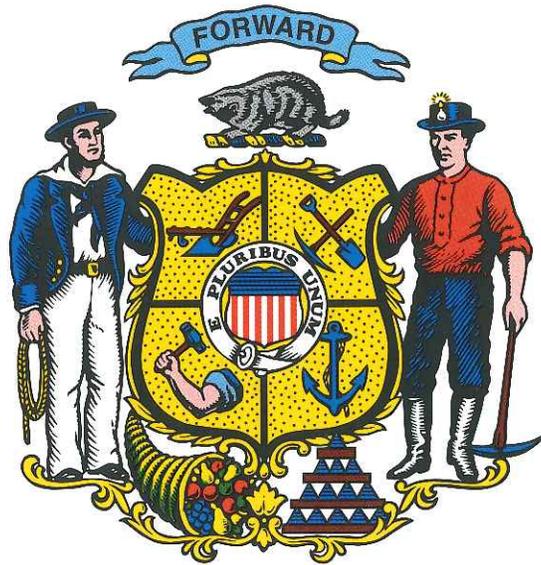


Wisconsin State Capitol



Wisconsin State Capitol Guide and History



Thirty-Fourth Edition

State of Wisconsin
Department of Administration
Division of Buildings and Police Services
Year 2000
www.doa.state.wi.us/dbps/capitol/

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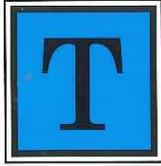
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Foreword



This is the thirty-fourth edition of the Wisconsin State Capitol Guide and History. The Department of Administration is required by Section 16.84(9), Wisconsin Statutes, to “prepare a Wisconsin state capitol guide book containing information regarding the state capitol and grounds, to be sold as near cost as practicable.”

From the first edition in 1917, edited by Christian A. Holst of Madison, Wisconsin, the Wisconsin State Capitol Guide and History was “the only work of its kind which has been compiled under official sanction and is recognized as the Official History and Guide of the Wisconsin State Capitol.”

This thirty-fourth edition of the Wisconsin State Capitol Guide and History preserves the substance of the previous edition’s text. New text has been added to

include recent conservation efforts. Many new color photographs have been included from the areas where conservation efforts have been completed. Cal Calkins, James T. Potter and Zane Williams, all of Madison, and Eric Oxendorf of Milwaukee, contributed new photos.

The Department of Administration’s thirty-fourth edition editors faced the task of presenting factual information, yet describing the Wisconsin State Capitol in such a manner that reflects the grandeur of Wisconsin’s finest architectural and artistic treasure. They have been very successful in this undertaking. Through the use of photographs and descriptive text, they have presented the magnificence of the Wisconsin State Capitol and have portrayed the splendor of what visitors refer to as the most beautiful State Capitol in America.



Wisconsin State Capitol

Official Guide and History



Historical Sketch of the State Capitol



Wisconsin Territory, previously a part of the Northwest, Indiana and Michigan Territories, was organized at Mineral Point on July 4, 1836. The first Legislature met at old Belmont (now Leslie, Lafayette County) on October 25, 1836, in a building rented from John Atchinson. It was a two story, attic-framed building, forty-two feet by twenty-five feet, with a square battlemented front. It has been preserved in its original state and is on the National Register of Historic Places.

A long struggle took place at Belmont over the location of the permanent seat of government; but finally Madison, then merely a town on paper, was chosen through the influence of James Duane Doty, who had been a federal circuit judge. The prospective town received its name in honor of James Madison, the fourth president of the United

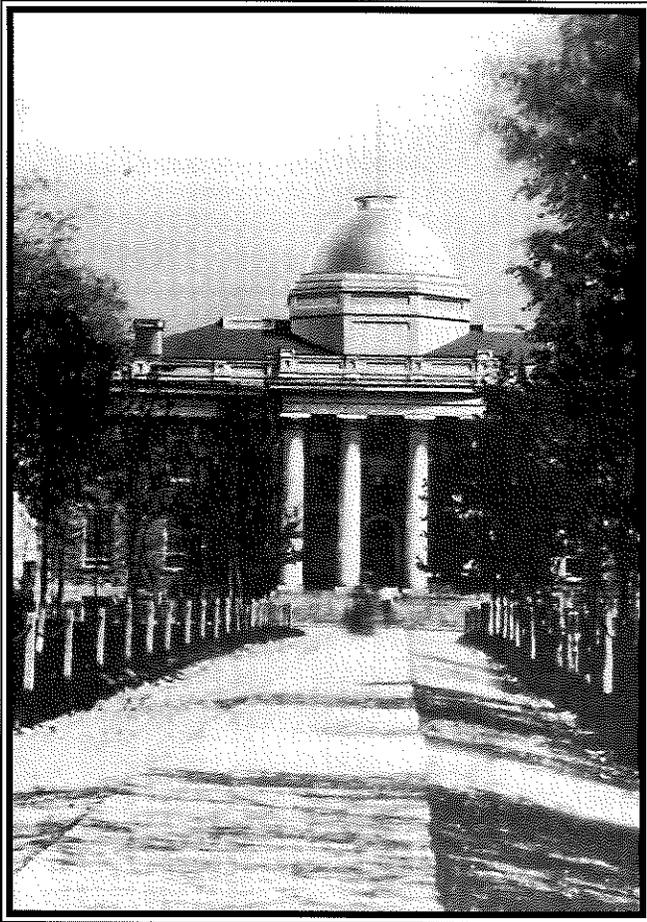
States. The following June, work began on a capitol building; and its cornerstone was laid with appropriate ceremonies on July 4, 1837. While construction was proceeding on the Capitol in Madison, the territorial Legislature met in Burlington (now part of Iowa), until a fire forced the legislators' premature move to Madison.

The stone for the first Madison Capitol came from Maple Bluff and was ferried across Lake Mendota to the foot of North Hamilton Street. The inside finish was sawed from oak timber grown on the hill where the former governor's residence now stands. The building was one hundred four feet long and fifty-four feet wide. It was a substantial structure that compared favorably with contemporary capitols of adjacent and older states and territories. The cost of the structure was \$60,000.

After twenty years, the first Capitol proved inadequate for the growing needs



First Wisconsin Capitol, Belmont, Wisconsin



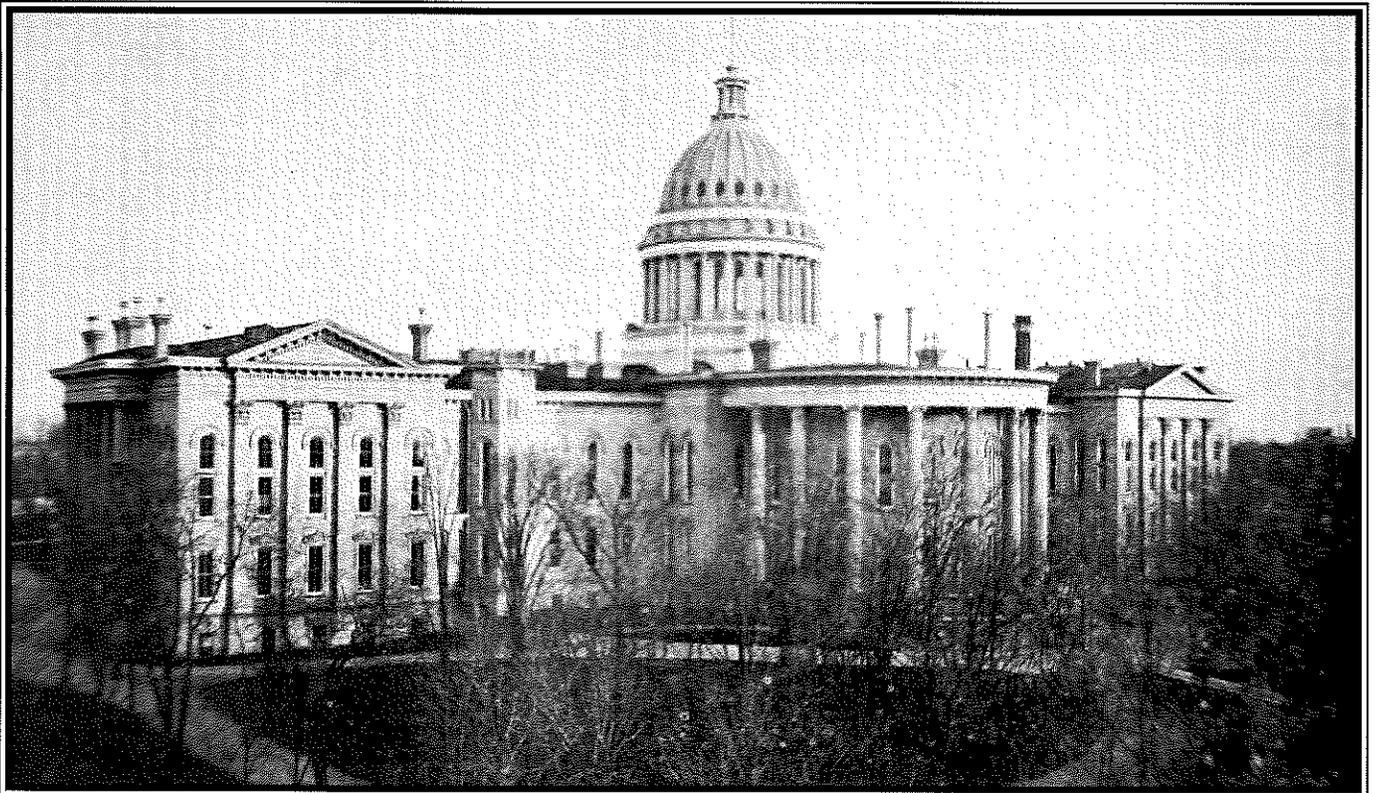
First Madison Capitol

of the state, and to relieve the crowded conditions, the Legislature of 1857 provided for its replacement. The construction work on the second Capitol began in the fall of 1857, and continued until 1869, when the dome was completed.

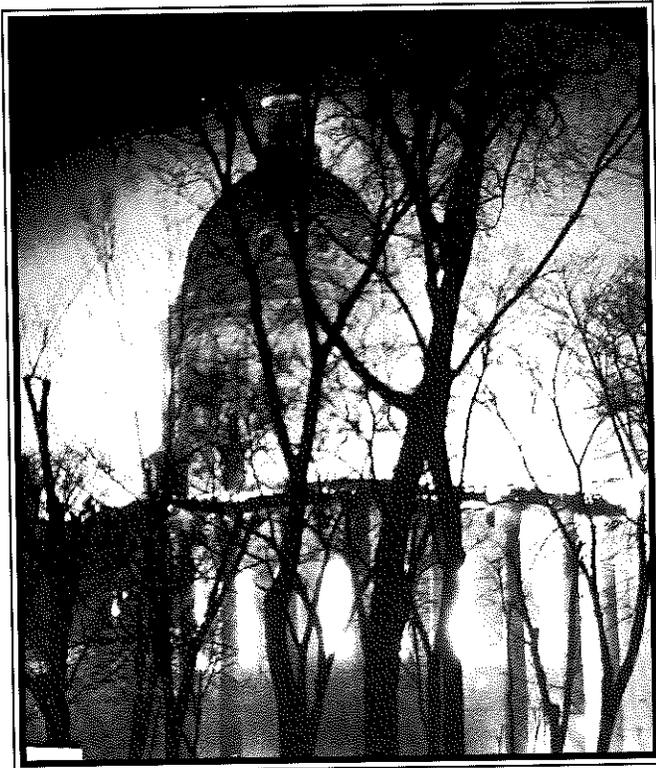
In order to provide additional space for the State Historical Society, the Supreme Court, the State Library, and the increasing staffs of the state officers, the Legislature of 1882 appropriated \$200,000 for the construction of two wings on the north and south sides of the original building.

The structure, when completed, measured two hundred twenty-six feet from east to west, and three hundred ninety-six feet from north to south. From the base to the eagle upon the flagstaff, the height was two hundred twenty-five feet. The general plan was that of a cross, with two corridors intersecting at the rotunda. The total appropriation for the construction and enlargement of the second Capitol building and for the improvement of the park aggregated about \$900,000, up to 1904.

Realizing that again the Capitol no longer fully served its purpose, the Legislature of 1903 appointed a building commission to take into consideration the construction of a new and larger building.



Second Madison Capitol



1904 Fire

Hardly had the commission begun with its initial arrangements when a fire on February 27, 1904, destroyed a large part of the interior of the building. In 1906, the Legislature directed the commission to select an architect, secure plans, and proceed with

the erection of a building that would not exceed certain limitations of size and expense. Pursuant to these directions, the commission presented a program to five leading architectural firms who were invited to submit sketches embodying their suggestions. After a careful study and analysis of the plans submitted, those of George B. Post & Sons of New York were accepted in mid-1906, as having the most merit from both practical and artistic points of view.

The financial limitations imposed, together with the necessity of housing the government during the erection of the building, made it necessary to extend the construction over a number of years and build only one wing at a time. The West Wing, which suffered the most from the fire, was undertaken first. Work was begun late in 1906, completed in 1909, and made ready for the Legislature that year. The other wings were erected in the following order: the East Wing, 1908-1910; the South Wing, 1910-1913; and the North Wing, 1914-1917. The central rotunda and dome were built between 1911 and 1915.

The new Capitol occupies the site of the old structure, but is much larger and far more beautiful. It stands diagonally in the center of the square Capitol Park, its wings extending toward the cardinal points of the compass and the corners of the park.



Present Capitol Under Construction - 1913

Construction Costs of the State Capitol (1906-1917)

State Chief Engineer Report (July, 1920)

| | |
|----------------------------------------------------------|------------------------|
| Construction of Capitol Building | \$ 5,210,976.43 |
| Decoration | \$ 476,399.79 |
| Ground Work..... | \$ 348,005.77 |
| Plans, Supervision and Administration | \$ 394,266.24 |
| Power Plant, Tunnel, Equipment and Piping..... | \$ 496,975.60 |
| Furniture and Furnishings, Capitol and Power Plant | \$ 277,202.52 |
| Total Capitol and Power Plant..... | \$ 7,203,826.35 |

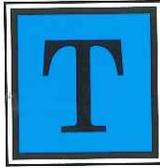
Cost of Capitol Artwork, Decorations and Furnishings

| | | |
|------------------------------------------------------------------|------------------------------|-------------|
| Assembly Chamber Decorations | Elmer E. Garnsey | \$ 16,300. |
| Assembly Chamber Murals | Edwin H. Blashfield..... | \$ 15,000. |
| Assembly Chamber Skylight | Bowen and Heinigke Co | \$ 2,587. |
| Capitol Dome Statue "Wisconsin" | Daniel C. French | \$ 20,325. |
| Capitol Inner Dome Mural | Edwin H. Blashfield..... | \$ 8,000. |
| Capitol Rotunda Mosaics | Kenyon Cox..... | \$ 21,250. |
| Capitol Interior Decorations..... | Mack, Jenny & Tyler Co | \$ 174,642. |
| Senate Chamber Murals..... | Kenyon Cox..... | \$ 12,000. |
| Senate Chamber Skylight..... | M.T. Lamb | \$ 3,138. |
| Supreme Court Murals | Albert Herter | \$ 28,000. |
| Supreme Court Skylight | James Daugherty | \$ 2,228. |
| North Hearing Room Murals | C.Y. Turner..... | \$ 20,000. |
| North Hearing Room Skylight | Decorative Glass Co | \$ 2,240. |
| Governor's Conference Room Murals | Hugo Ballin..... | \$ 25,000. |
| Governor's Conference Room Decorations | Elmer E. Garnsey..... | \$ 5,000. |
| Governor's Conference Room Furniture..... | Pottier-Stymus Co | |
| - One French walnut table, eight high-back chairs, one sofa..... | | \$ 4,081. |

Other Interesting Data

| | |
|-----------------------------------------------------------------------------|------------|
| Length of building, north to south and east to west..... | 438.8 ft. |
| Height from esplanade to gable end of wing roof..... | 84.2 ft. |
| Height from esplanade to the tip of the "Wisconsin" statue head dress | 284.4 ft. |
| Breadth of wings of building | 125.0 ft. |
| Ground area of building..... | 2.34 acres |
| Area of Capitol Park..... | 13.5 acres |
| Length of each side of Capitol Park..... | 764.7 ft. |
| Number of trees in Capitol Park..... | 153 |
| Number of light fixtures in Capitol building..... | 10,000 |
| Number of employees maintaining Capitol and grounds | 56 |
| Number of protective service employees..... | 70 |
| Number of people who work in Capitol building | 1,600 |

The Capitol Park Grounds



The Wisconsin State Capitol is located in the heart of downtown Madison on an isthmus formed by Lake Mendota to the north and Lake Monona to the south. Accenting the beauty of the Capitol building is the Capitol Park. The Capitol Park grounds consist of six and one-quarter acres of lawn and four and nine tenths acres of surface walks, steps, approaches and drives. There are over fifty thousand annual plants planted in twenty-six flower beds, plus several varieties of perennial plants and rose bushes.

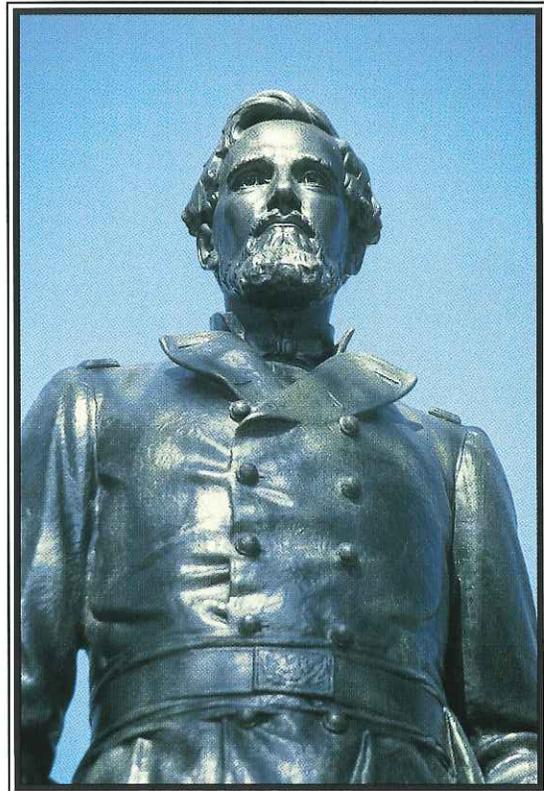
A special flower bed on the north lawn was dedicated in 1922 by the Gold Star Mothers to commemorate sons lost in World War 1.

The Capitol Park is visited by more than half a million people a year. It is host to such seasonal activities as the Dane County Farmers' Market, Cows on the Concourse, the Art Fair on the Square, the six-week Wisconsin Chamber Orchestra Concerts on the Square, the Taste of Madison, and the Madison Holiday Parade. Weekly activities include noon-time and evening entertainers, numerous political speakers and rallies as well as other social events.





Forward



Hans Christian Heg

The Capitol Park Statues



he statue on the State Street approach to the State Capitol is a bronze replica of the “Forward” statue, designed by Madison artist Jean P. Miner. Miner displayed a clay version of “Forward” at the 1893 Columbian Exposition in Chicago, Illinois. After the Exposition, Wisconsin women raised \$6000 so that “Forward” could be presented to the state of Wisconsin in a permanent form. The original “Forward” was fabricated in copper using repousse, the same technique used for the Statue of Liberty. This technique involves hammering hot thin sheet metal to a model. The copper “Forward” was installed near the east entrance to the second State Capitol in 1895 and remained there until construction of the new building forced its removal to the north entrance of the building. The statue stood at the North Hamilton approach to the present building from 1909 until 1995.

Conservators discovered during cleaning in 1990, that “Forward” was deteriorating and recommended that the statue be moved inside. In 1995, Wisconsin women again raised funds to have a more durable replica of “Forward” created, so that the statue could continue to grace the Capitol grounds. A bronze replica was installed on the State

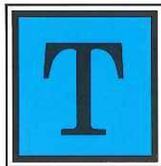
Street steps in August 1996 on the seventy-sixth anniversary of women’s suffrage. The original copper “Forward” was cleaned and conserved and is now on permanent display in the lobby of the State Historical Society headquarters on the University of Wisconsin-Madison campus.

The statue on the King Street approach to the State Capitol is of Hans Christian Heg, a Civil War colonel. Heg was born in Lier, Norway and came to Wisconsin in 1840 with his family. Heg helped organize the 15th Wisconsin Regiment, and was appointed to the rank of colonel of the predominantly Scandinavian unit. Heg was fatally wounded at the Battle of Chickamauga in September 1863. The bronze statue was designed by Paul Fjelde, a Norwegian artist. It was cast in Norway and presented to the state of Wisconsin by the Norwegian Society of America in 1926. Identical “Heg” statues are displayed in Oslo, Norway and in Waterford, Wisconsin where Heg is buried.

The “Heg” and original “Forward” statues were conserved in 1990. First, they were cleaned with detergent and water, then blasted with ground walnut shells at low pressure to remove corrosion. The statues were then sealed with a pigmented wax to provide a uniform color and to protect them from the elements.



The Capitol Exterior



he exterior of the Wisconsin State Capitol is made entirely of White Bethel Vermont granite, which compares with marble in whiteness and general appearance and is the hardest and most durable stone used. The building rests on a formal terrace surrounded by a balustrade of the same white granite, on which pedestals are provided for lights.

The four equal wings face the four diagonal streets of the city, which lead from the cardinal points of the compass. The formal approaches and entrances, however, are from the four avenues, each of which ends with a driveway approaching the building and terminating in a carriage porch under the grand staircase. The pavilions provide spacious vestibules, giving direct access to the rotunda. They are crowned by flat granite domes, above which rises the podium wall forming the base upon which the barrel of the Capitol dome rests. The barrel is treated as a circular Corinthian arcade, with arched windows through which light enters the rotunda.

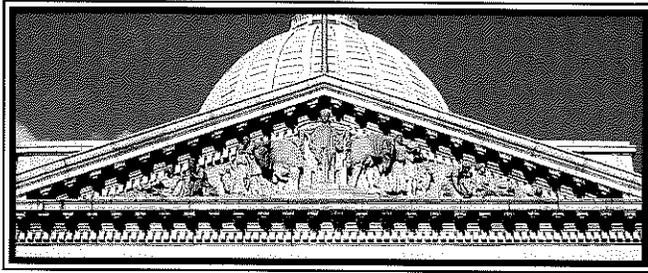
The dome is surrounded by a granite balustrade, affording a magnificent view of

the city of Madison from an elevation of ninety-two feet. At a slightly lower level, an interior balcony encircles the rotunda. The ascent to the top of the dome is facilitated by means of spiral staircases, built within the thickness of the barrel's wall. At a height of one hundred fifty-seven feet from the ground floor, there is an exterior balcony with granite balustrade supported by the colonnade. From this level, four inclined stairways lead up between the outer and inner domes to the oculus. Two of the four stairways continue to the highest interior point of two hundred three feet. A single spiral staircase leads up to the lantern, which is encircled by a balcony with a single granite balustrade.

The four wings, each one hundred twenty-five feet wide, eighty-five feet high and one hundred eighty-seven feet long, terminate in stately porticos composed of Corinthian columns. These columns support pediments with tympanums containing groups of granite statuary by America's most distinguished sculptors, who have kept their work in harmony with the Beaux Arts architecture of the building.

Statuary in the Four Pediments

The West Pediment

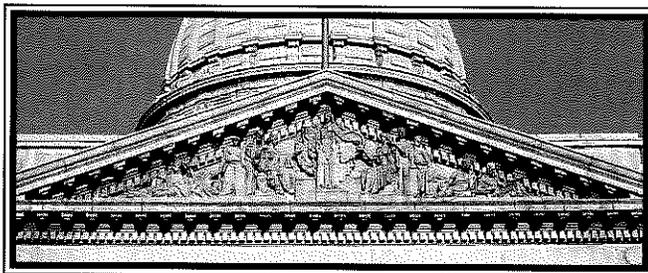


The Unveiling of the Resources of the State

The west wing shelters the Assembly, symbolized here as the resources of the state by the sculptor, Karl Bitter. The west pediment figures were completed and set in place in 1909. In the center, a female figure representing the state, throws back her veil, thereby proclaiming that her resources are only partially developed. The horse, the ox, the sheep and other animals represent the advantages Wisconsin offers for stock and dairy industries. Domesticated animals of the highest type form a conspicuous part of the group.

Agricultural interests are typified by the growing wheat, through which animals are being led, and by the corn harvested and evidently being saved for seed. Forest products are visible in the lumber being carried by another figure, as well as by the walls forming part of the background of the scene. The wealth of the lakes and rivers is shown by two figures toward the left handling fish nets and securing the haul. Hunting finds its symbolism in the Native American and his dog. The badger at the extreme left is the emblem of the state.

The East Pediment



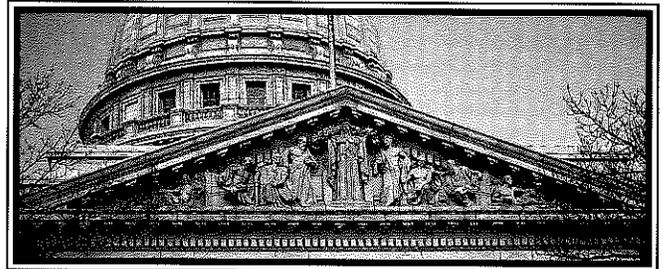
Liberty Supported by the Law

In the East Wing is the Supreme Court Room, where the final interpretation of the laws of the state is made. Therefore, it is appropriate that the law is a leading consideration in the east pediment, completed

on-site in 1910 by sculptor Karl Bitter. The central and main figure of the group is Liberty, holding a torch in her right hand to enlighten Justice, and a shield in her left to protect Truth. Both Justice and Truth are seated, the former holding the scales and the latter a mirror, the symbols of justice and truth. To the left of Justice are two figures, the older resting his hand on the stone decalogue and the younger shielding the tablet.

On the right are also two Anglo-Saxon figures carrying and caring for the Magna Carta. To the extreme right is a group engaged in reading the laws of the country, and to the left a family group in which the mother is shown teaching the children the principles of right living. The former group is concerned with the written law, the latter with the traditions that have given character. Liberty's central commanding position indicates the importance of the East Wing of the Capitol, which contains the Executive offices of the Governor as well as the highest state court.

The South Pediment



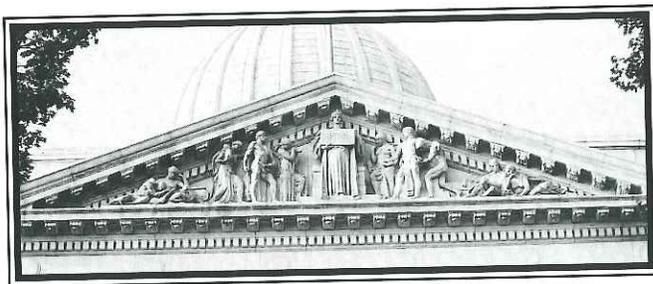
The Virtues and Traits of Character

The sculptor Adolph Weinman chose for the south pediment powers that should dominate so important a body as the Senate of a great state. The south pediment figures were completed and set in place in 1913. The central figure in the group symbolizes Wisdom, following the ancient usage of representing that virtue by a female figure. Thought and reflection are inseparable attributes of wisdom. The artist represents thought by placing a winged skull in the left hand of Wisdom and reflection by placing a mirror to her right. Behind the central figure is a mass of foliage, suggesting the value of wide knowledge in the exercise of wisdom.

Immediately to the right is a standing figure, holding in the left hand an equilateral triangle which represents equity. The corresponding figure on the left carries a square,

signifying righteousness. On the right are three seated figures, symbolizing executive power, meditation and prudence. Prudence is shown with a scroll in her right hand and resting on a casket of documents, indicating the need for knowledge. To the left are also three figures which represent the calmness and caution of diplomacy, the earnestness of eloquence, and the clear vision of progress. The winged ball in the left hand of the figure on the extreme left of the group symbolizes progress.

The North Pediment



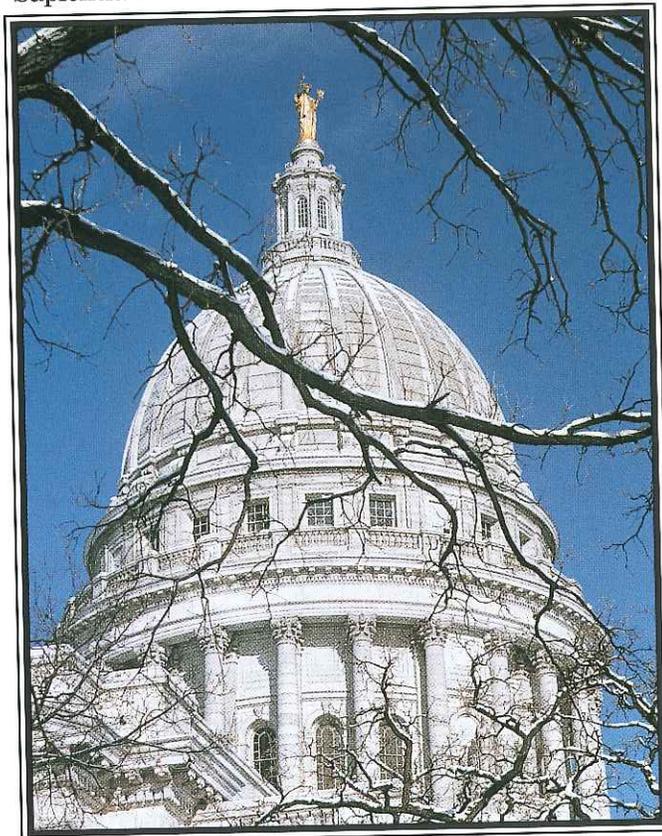
Learning of the World

For the pediment in the North Wing, the sculptor Attilio Piccirilli created a group of figures representing the attributes of civilization as embodied in the saying, "Let there be light". The north figures, completed and set in place in 1917, are symbolic of that light of learning to which thought and wisdom of the centuries have contributed. This group of statuary suggests the story of human history from the earliest times to the present day.

The central figure, holding a tablet on which is written the inscription "Sapientia" (wisdom) represents Enlightenment. The character of Enlightenment is indicated in the other figures of the group. The female figure leaning on the rake symbolizes agriculture subduing the earth and changing wilderness into fruitful fields. The mother and child symbolize maternity, the home, and family, which are the foundations of society. The mother is approaching the shrine Wisdom, seeking knowledge to instruct and guide her child, in whom lies the hope of the future. She shows her personal interest in the progress of her husband, who typifies labor. She is guiding him toward Enlightenment for wisdom by resting her hand on his shoulder.

On the extreme right are two figures symbolizing the fine arts: music, poetry and the arts of design. The two figures on the extreme left represent philosophy, geometry

and the sciences in general. The group immediately to the left of the central figure symbolizes the idea of physics. Electricity is the female figure, leading the engineer, who is guiding and supporting the mechanic to "Sapientia".



The Capitol Dome



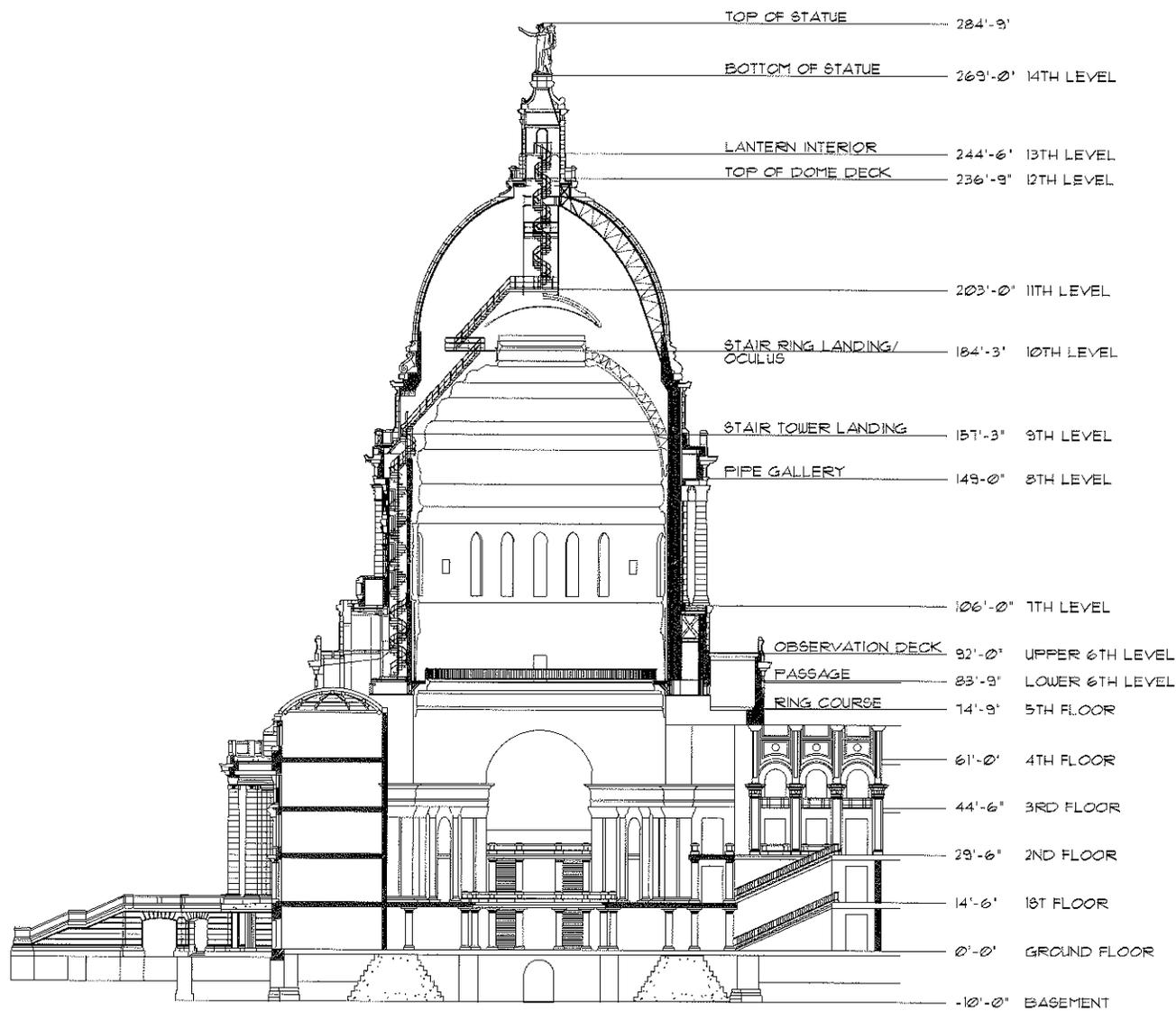
The Capitol dome is the focal point of the building, dominating the four wings and rising one hundred sixty-two feet above them. The dome is composed of an inner and outer dome and was completed in 1915. The outer dome is made of White Bethel Vermont granite blocks. The foundation for the granite blocks is a terra cotta tile resting on T-irons riveted to seven-foot-deep steel trusses. The granite blocks are laid over the terra cotta tile and anchored to the steel with bronze anchors put in hot to keep them snug, then doweled to the stone below. Three podium roofs encircle the outer dome. The lowest level, the observation deck, is open to the public during the summer months. The outer dome is the only granite dome in the United States of America, supported by approximately two thousand five hundred tons of steel.

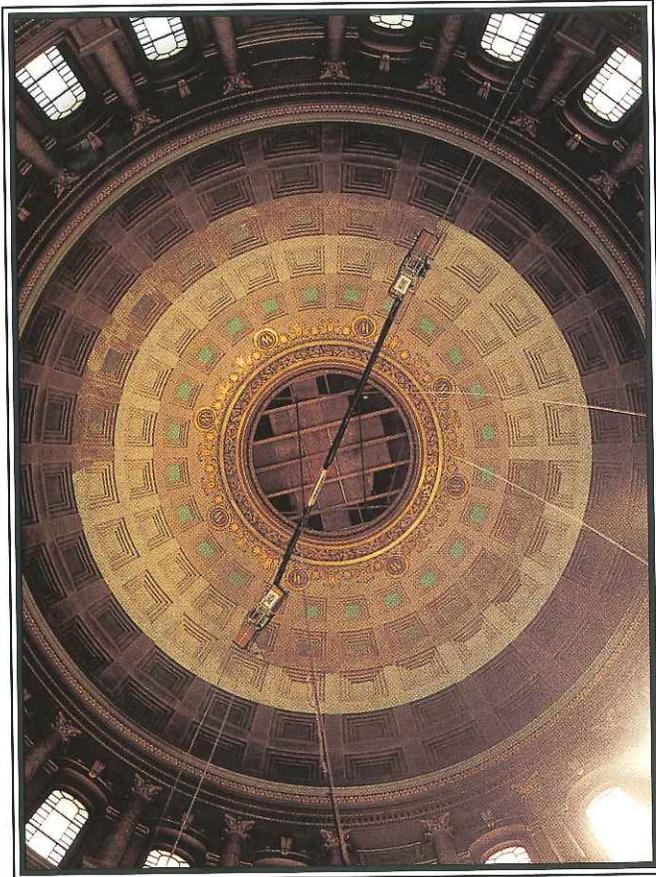
The inner dome or coffer dome is visible

from the rotunda of the Capitol. The inner dome is fifty-two and a half feet below the top of the outer dome and features decorative ribs and coffers of molded plaster supported by three-foot-deep steel trusses. At the top of the inner dome is a twenty-six foot diameter oculus. Above the oculus is sus-

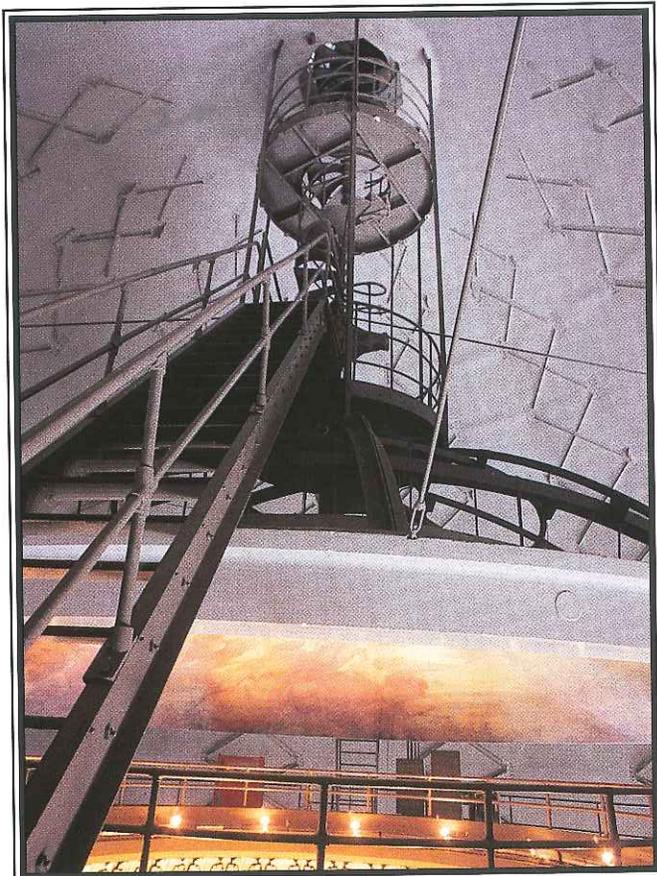
ended the dome mural "Resources of Wisconsin" by Edwin Blashfield. In 1968, the inner dome was washed and painted using an expanded telescope scaffold. The scaffold was suspended from the oculus of the inner dome and was raised or lowered on cables.

Wisconsin State Capitol Superstructure

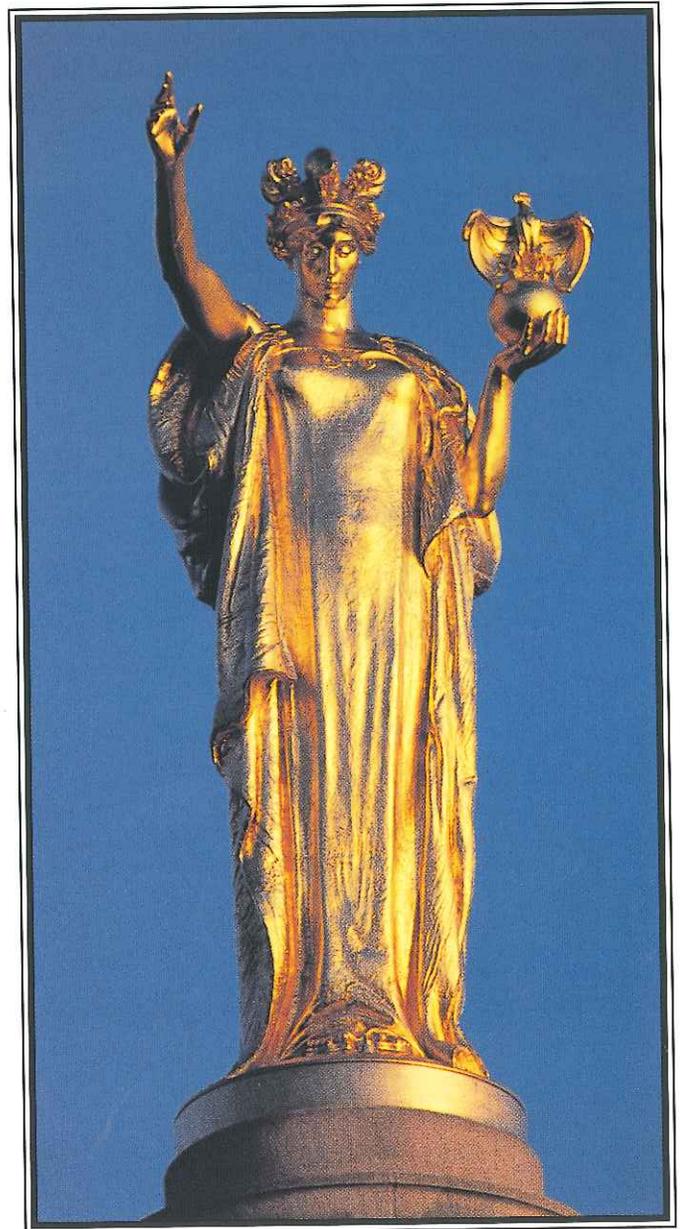




Dome Cleaning - 1968



Interior Lantern Stairway

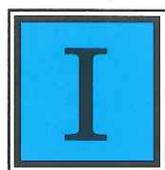


“Wisconsin”, The Statue Surmounting the Capitol Dome

Resting on the great granite dome and encircled by a Corinthian colonnade is the lantern, atop which stands the gilded bronze statue, “Wisconsin”, which symbolizes the state motto “Forward”. “Wisconsin” is fifteen feet five inches high and weighs over three tons. This graceful figure bears on the crest of her helmet, at the height of two hundred eighty-four and four-tenths feet, a badger, the state animal. The left hand holds a globe surmounted by an eagle.

“Wisconsin” is the work of Daniel Chester French, who used a temporary studio on the cliffs of the Housatonic River in Massachusetts. Some two hundred feet above the valley, French worked and modeled his figure so that he could judge its proportion and altitude from a proper distance below. “Wisconsin” was mounted on top of the Capitol in 1914. The technique of gilding utilized traditional gold leaf methods which were applied by a steeplejack in 1932 and again in 1957. In 1990, scaffolding was erected in order for conservators to clean, conserve and regild the statue.

Statuary Groups Around the Capitol Dome



In the competitive drawings, the architects indicated four tourelles or miniature domes at the base of the Capitol dome, resting on the podium wall. These were later substituted at no additional cost by four beautiful groups of statuary overlooking the corner pavilions, which add to the pyramidal effect of the beautiful architectural composition. The four groups, completed between 1911 and 1915, symbolize fundamental characteristics of the state and its people. Each of the four groups of statuary around the dome consists of three figures. The middle or chief figure is on a raised base and stands about twelve feet high. The two minor figures, each about six feet high, are seated and supplement the idea represented by the major figure. The two minor figures are

The Southeast Group

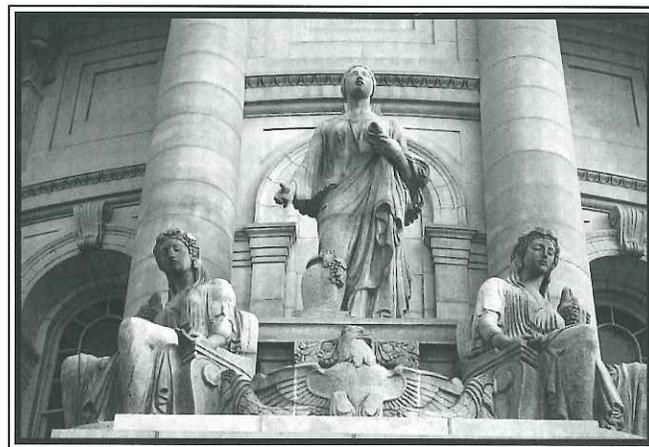


Overlooking Martin Luther King Jr. Boulevard

connected by an eagle with outspread wings, which is common to each of the groups. They are cut from White Bethel Vermont granite and are especially worthy of study by the lover of the symbolic and beautiful. Wisconsin is fortunate in having these masterpieces of Karl Bitter, one of America's greatest sculptors.

Upon approaching the Capitol from Martin Luther King Jr. Boulevard, a beautiful group representing “Faith” may be seen. The artist intended this group, no doubt, to symbolize religious faith. Each member of the group bows the head in obedience to divine and civil law, with a posture expressing love and charity, as well as firmness and strength. Activities of the human mind do not stop with observation, nor with materials collected by other minds. By placing this group over the main entrance to the Capitol, the artist elected to emphasize the importance of religion as a force in the development of good citizenship.

The Northwest Group



Overlooking Wisconsin Avenue

The group facing Wisconsin Avenue represents “Prosperity and Abundance”. It is composed of female figures, the center of which is standing by a vase overflowing with rich fruits, while she is extending her right hand in an attitude of giving. Each of the minor figures bears a cornucopia which is the symbol of plenty. Wisconsin's bountiful soil and temperate climate conditions largely determine the returns for agricultural effort; and these, in turn, determine prosperity in general. Wisconsin's many diverse resources and industries enable her people to provide comfort for themselves as well as for the maintenance and development of their representative government.

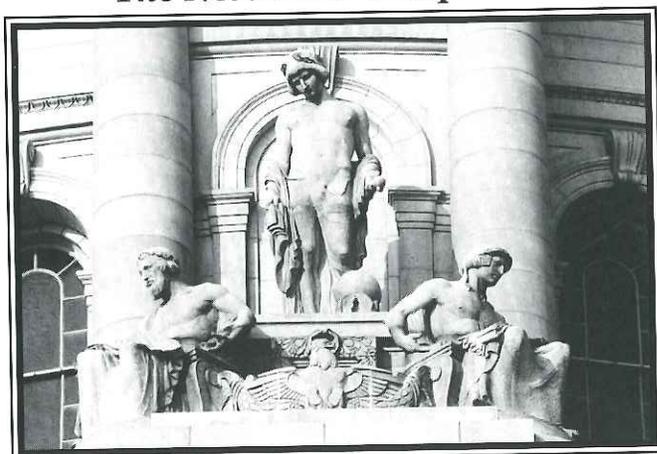
The Southwest Group



Overlooking West Washington Avenue

The group facing West Washington Avenue represents "Strength". The central figure holds in one hand a short sword and in the other a shield, showing man ready for his country's defense. Of the subordinate figures, one bears a club and the other a hammer, implements pertaining to skills that require endurance and muscular strength. One of the figures, powerful in appearance, is blind, suggesting that physical strength alone is not sufficient to serve efficiently and to defend successfully the state and country. When one is supported and directed by knowledge, the value of strength is increased for service and defense.

The Northeast Group



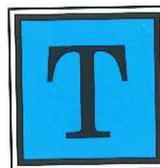
Overlooking East Washington Avenue

The group facing East Washington Avenue represents "Knowledge". The central figure is a man in his prime contemplating the significance of the world. Original study is supplemented and enriched by the recorded observations and experiences of the past. The artist testifies to the value of this source

of information by representing two men earnestly pursuing the records that are preserved in the scrolls or books open before them. These represent the inherited stores of knowledge, both in practical and speculative lines.

Strength, prosperity and abundance are indeed great blessings; but without knowledge they are of little value and cannot be properly enjoyed. And knowledge guided by religious faith can only result in more telling and efficient service. It is this inner significance, the almost breathing quality of life in the material, that gives these groups by sculptor Karl Bitter, their marvelous beauty and grandeur.

The Capitol Interior



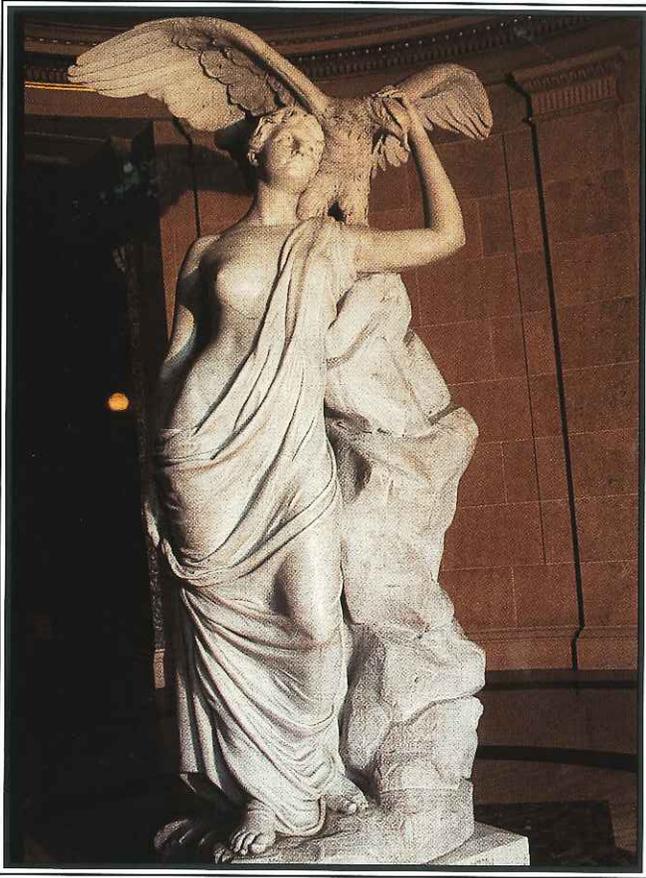
The Wisconsin State Capitol is built upon classical lines and is a fine example of Beaux Arts architecture. In each of the four wings are grand staircases that do not obstruct

the view of the ground or the first floor rotunda. When visitors enter the building through the southeast or southwest pavilions, they may view two marble statues.

At the first floor southeast entrance stands the statue "Genius of Wisconsin". Helen Mears sculpted the original nine foot "Genius" from clay and exhibited the statue at the 1893 Columbian Exposition in Chicago, Illinois. The Piccirilli brothers carved "Genius" from marble and the statue was endowed to the state through a fund established by Wisconsin women.

At the first floor southwest entrance stands the statue "The West". Vinnie Ream Hoxie modeled the statue in 1866-1868. It was carved in Rome and exhibited at the 1893 Columbian Exposition in Chicago, Illinois. It was later donated to the state by Vinnie Ream Hoxie's husband, General Richard Hoxie. The five foot statue, her gown swept by prairie winds, holds a surveyor's chain and compass representing the plotting of western lands and a sheaf of wheat which represents the fertility of the soil.

The first floor rotunda is also the site of four monuments that are located at the foot of the grand staircases to the second floor. A replica of Wisconsin's State Constitution is displayed in the north. A bust of Robert M. LaFollette, founder of the Progressive Movement and a former Wisconsin governor and United States sena-



Genius of Wisconsin



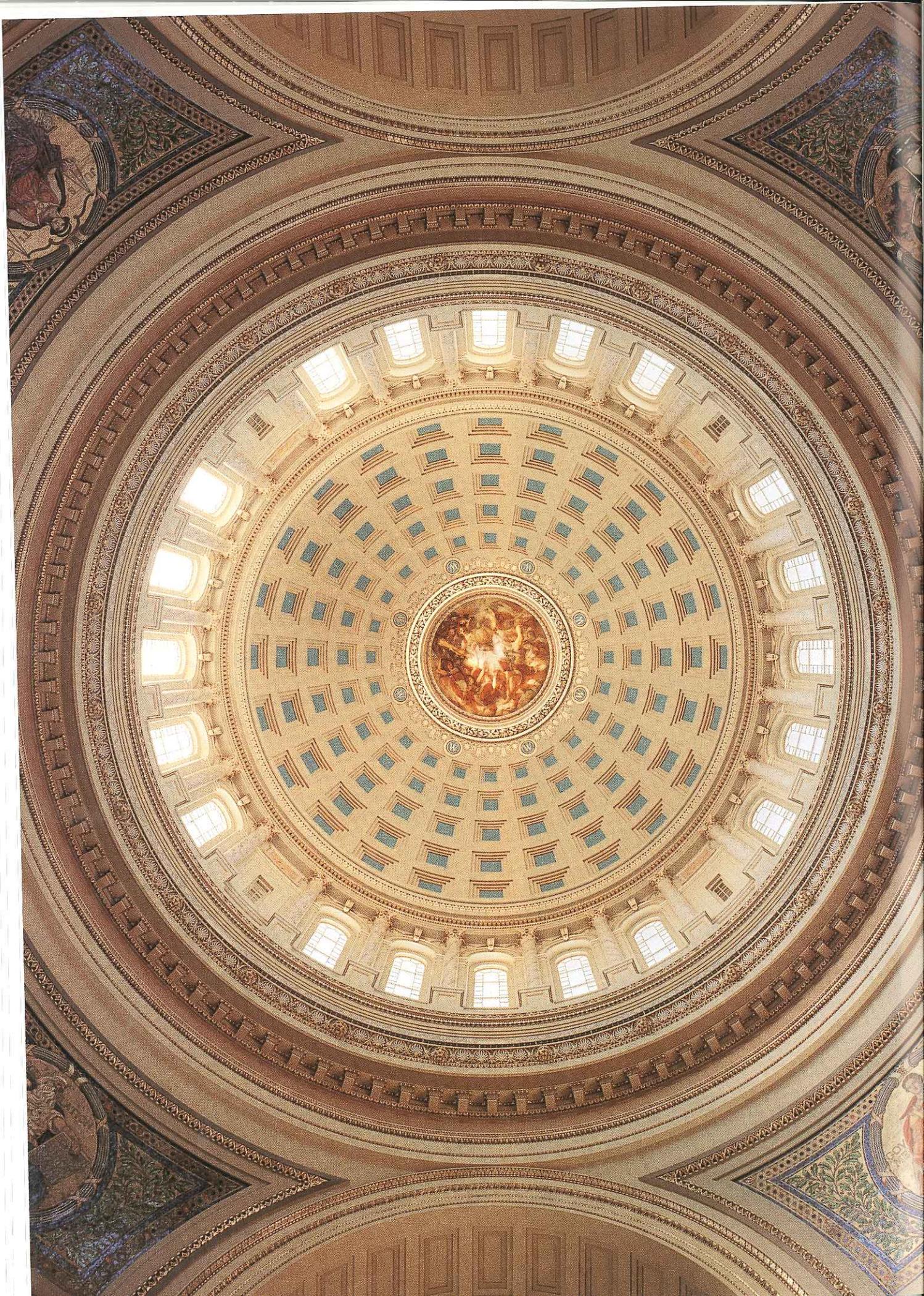
The West

tor, stands in the east. A replica of the Liberty Bell, one of fifty-three made in France for a 1950 savings bond drive, is displayed in the south. A memorial to Wisconsin veterans was erected in 1933, in the west, and is flanked by the flags of the United States of America, the State of Wisconsin, the five armed services (Army, Navy, Air Force, Marines, Coast Guard) and Wisconsin's Thirty-Second National Guard Division.

A remarkable view is available from the first floor rotunda when looking up at the inner dome. The proportions of the inner dome are impressive: the diameter is seventy-six feet and the height from the ground floor to the mural "Resources of Wisconsin" located in the crown of the coffer dome is two hundred feet. The relation of the rotunda to the grandstair halls of the wings, however, is such that together they constitute part of one great composition, where the inner dome forms the central point of interest.

The four immense arches, which open into the vaulted stair halls, are supported in the rotunda by a Corinthian entablature, the frieze of which is in dark rose Numidian marble from Algeria, resting on columns and pilasters of green Tinos marble imported from Greece. The walls of the rotunda, stair halls, and principal corridors are finished with harmonious, soft-toned yellow Kasota stone from the quarries of Minnesota, not far from the Wisconsin border.

Between the four arches in the rotunda are pendentives, which make the transition from the octagonal form of the rotunda to the circular form of the dome. The pendentives are decorated by four panels of glass mosaic, works of the well-known artist Kenyon Cox. These panels are twelve feet high, have an average length of twenty-four feet, and are composed of approximately four hundred thousand pieces of glass. The mosaics were executed by the Decorative Glass Co., New York, under the personal supervision of Mr. Cox. The use of this form of glass mosaic decoration is unusual, as it was the first time it had ever been attempted on so large a scale in America. The artist sought the splendor and decorative properties of the Byzantine mosaics, while creating a style more in harmony with the purely Beaux Arts character of the building. Any attempt at pictorial effect has been carefully avoided. The artist gave the following description of his works:





"The ornamental parts of the scheme are alike in all four pendentives. Each pendentive has a colossal seated figure on a gold background, surrounded by a circular border based on the fasces with its reeds and crossed ribbons. On either side of this central circle is a panel of oak foliage, and the whole panel is surrounded with a simple guilloche border in gold and purple. The four figures symbolize the three divisions of the powers of the state: the legislative; the executive and the judicial; and liberty, the foundation of all power in a free country."



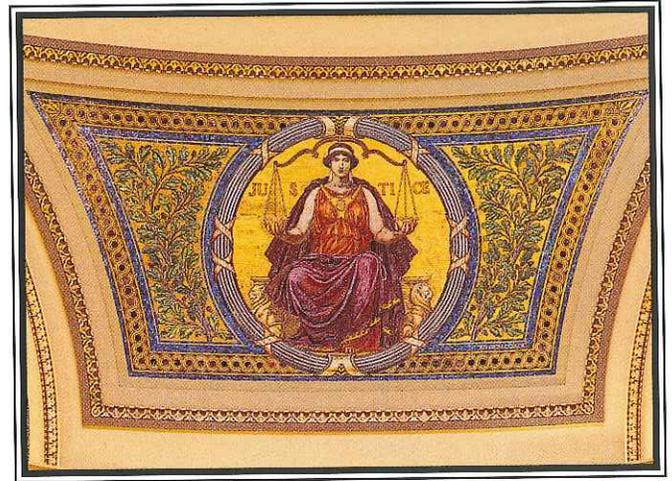
Legislation

"Legislation is represented as a powerful old man with a long beard, reminiscent of the accepted type of Moses, the first lawgiver. He has a yellow gown and a blue mantle, his left hand rests upon the table of law, his right holds the stylus with which he has been writing. His seat is supported by a sphinx symbol of wisdom."



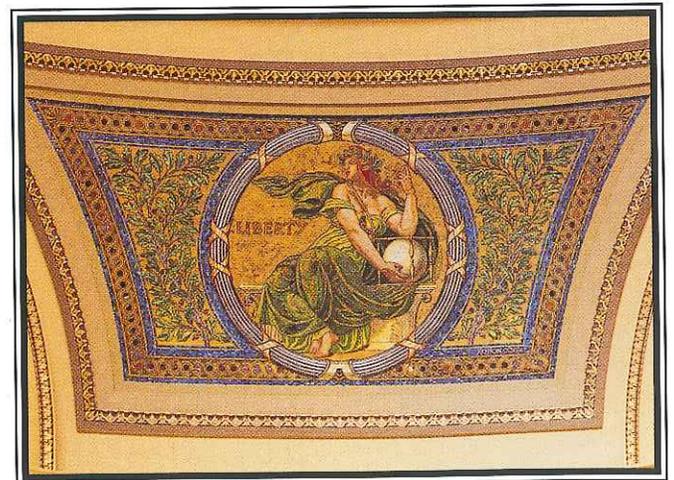
Government

"Government, the executive power, is a man in the vigor of his age armed and holding a leading staff in his right hand. His left hand rests upon a great sword, sheathed and bound, only to be drawn in case of necessity. He wears a buff leather cuirass, ornamented in gold, a scarlet tunic, and a crimson cloak with broad collar."



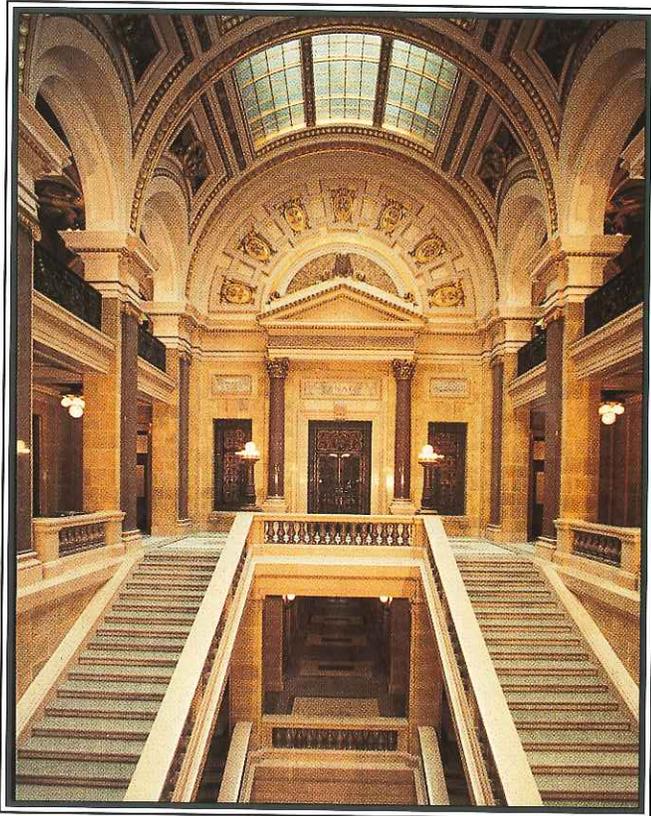
Justice

"Justice is represented in the purely judicial function of weighing the one cause against the other, the sword of punishment being left to the executive arm of the government. Seated upon a lion throne, she looks forward in abstracted mood, while with either hand she tests the weights in the scales of the balance which is let down from heaven. She is robed in scarlet and reddish purple. While the attitude chosen for the figure is unusual, it is not without precedent, the hint for it having been taken from a fresco by Giotto in the Arena Chapel at Padua."



Liberty

"Liberty wears the traditional Phrygian cap of red, but is otherwise dressed in two shades of green, color of youth and hope. With her right hand she guards the ballot box, while with her left she points upward as if to say, 'Under a republican form of government, the voice of the people is the voice of God.'"



The Public Halls and Interior Decorations

The form and arrangement of the grandstairs, public corridors, sidestairs and elevators is identical in each wing. The corridor floors, walls and columns are of marble from the states of Tennessee, Missouri, Vermont, Georgia, New York and Maryland; granite from the states of Wisconsin and Minnesota; and limestone from the states of Minnesota and Illinois. Marble from the countries of France, Italy, Greece, Algeria and Germany, and syenite from Norway are also represented. There are some intricate designs in the marble floors, particularly in the ground and first floor pavilion entrances and the ground, first and second floor corridors.

The interior decorations, with the exception of the Assembly Chambers and Governor's Conference Room, is the work of

Mack, Jenny & Tyler of New York; who, in constant consultation with the construction architect Lew Porter, have achieved a harmony between the Beaux Arts architecture and the interior decorations. The use of gold has produced the desired effect of richness while retaining the feeling of simplicity that is the keynote of the architecture of the building. Interesting decorations adorn the ceilings of the basement rotunda, the Senate Parlor and vestibule, the Supreme Court vestibule, the vaulted ceilings on the ground and first floors and numerous other public areas of the Capitol.

The Dome Mural

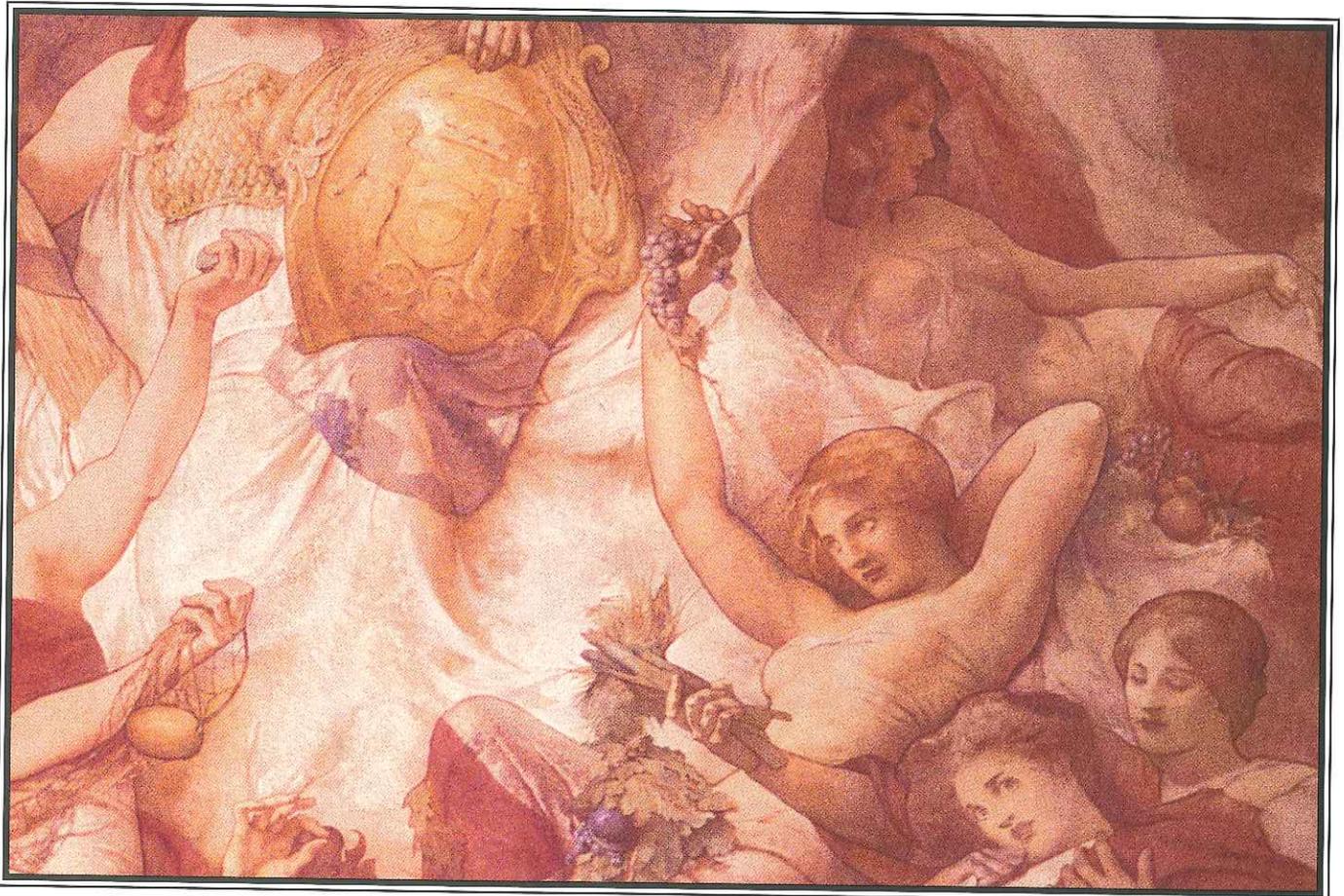
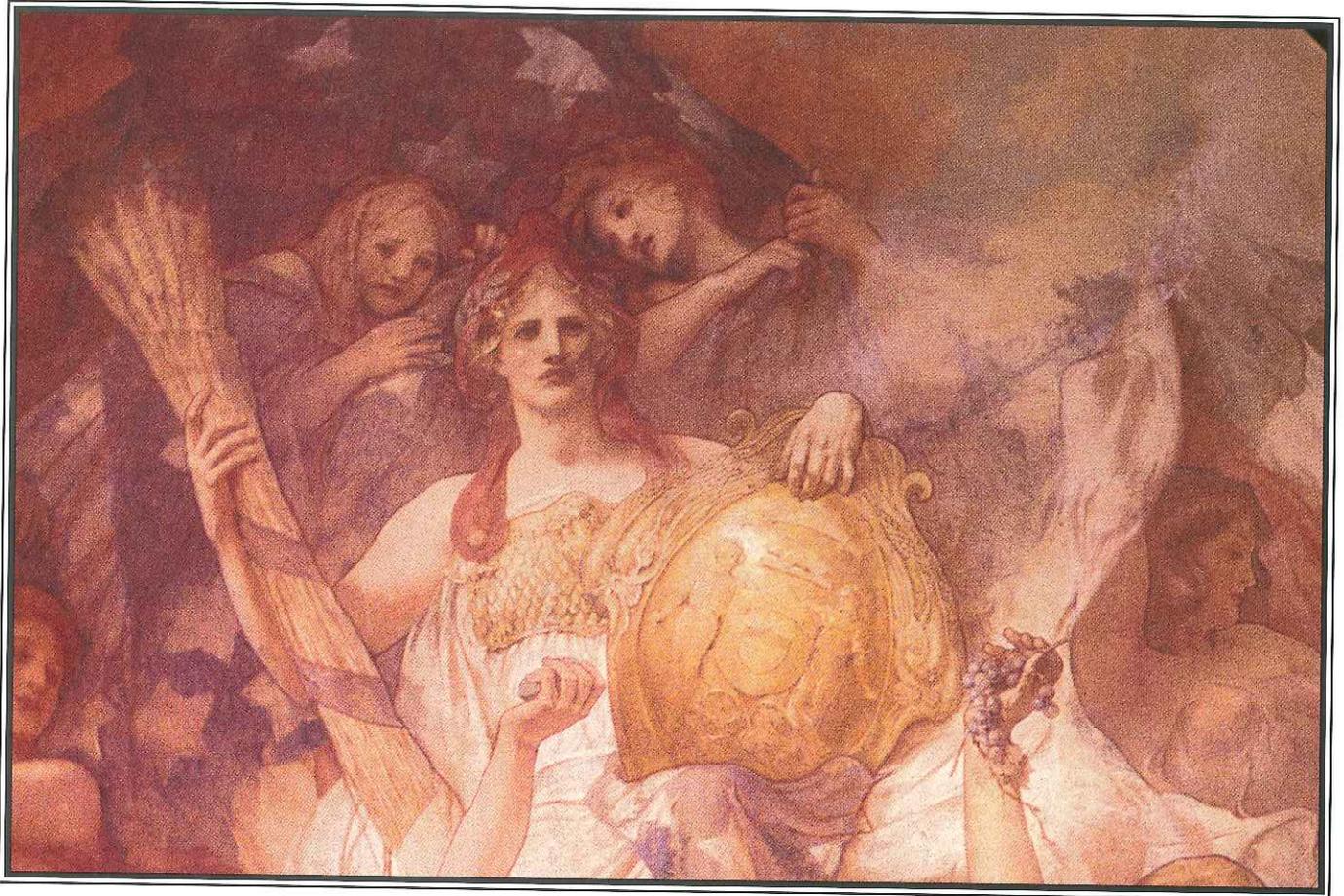
Over the pendentives is the circular entablature, of which the cornice supports the visitor's gallery (no longer used). Above it, in the barrel of the dome, is a Corinthian colonnade, between the columns are large windows lighting the rotunda. The colonnade carries the coffer dome, where the crown is a beautiful masterpiece in ceiling decoration by the distinguished artist, Edwin Howland Blashfield. In order to get the right perspective on a curved surface, he made a huge wooden bowl about six or seven feet in diameter as a model for the completed dome. After the model was finished, he enlarged it to the right size, thirty-four feet in diameter. Each of the figures is approximately thirteen feet high. The mural is in perfect scale and harmony with the surrounding architecture. The technique and detail of the mural has been considered to be Mr. Blashfield's best. The subject of the canvas is the "Resources of Wisconsin"; and it merits a careful examination.

Mr. Blashfield describes his work as follows: "The design for the dome crown is a symbolization of Wisconsin enthroned upon clouds and wrapped in the folds of the American flag. She holds the escutcheon of the State with the Coat of Arms of Wisconsin upon it, and in her right hand a scepter of wheat. Around and below her are female figures, holding up specimens of the productions of the State, lead, copper, tobacco, fruit, a fresh water pearl," etc.

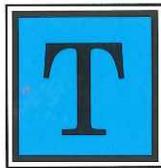
The Blashfield decoration in the ceiling of the dome is admirably lighted, indirectly by the windows in the exterior dome and directly by concealed electric lights.



Resources of Wisconsin



The Governor's Conference Room



The Governor's Conference Room, on the first floor of the East Wing, is designed in the Venetian Renaissance style, inspired by the beautiful small council chamber in the Doge's palace in Venice. The ceiling and wall murals are the work of Hugo Ballin, who was first selected for the ceiling decorations because of his wide reputation as a Venetian colorist. Later the mural decorations were also awarded to him.

The center mural, nine feet in diameter, represents Wisconsin surrounded by her attributes: beauty, strength, patriotism, labor, commerce, agriculture, and horticulture. The beauty of the state is symbolized by a young woman occupying the center of the painting. Its youth is expressed by the child, and strength by the sprig of oak in the child's left hand. The patriotism of Wisconsin is typified by the stars and stripes showing above and below the central figure. Labor is symbolized by the reclining figure grasping the handle of the tool intended for the use of an unskilled workman.

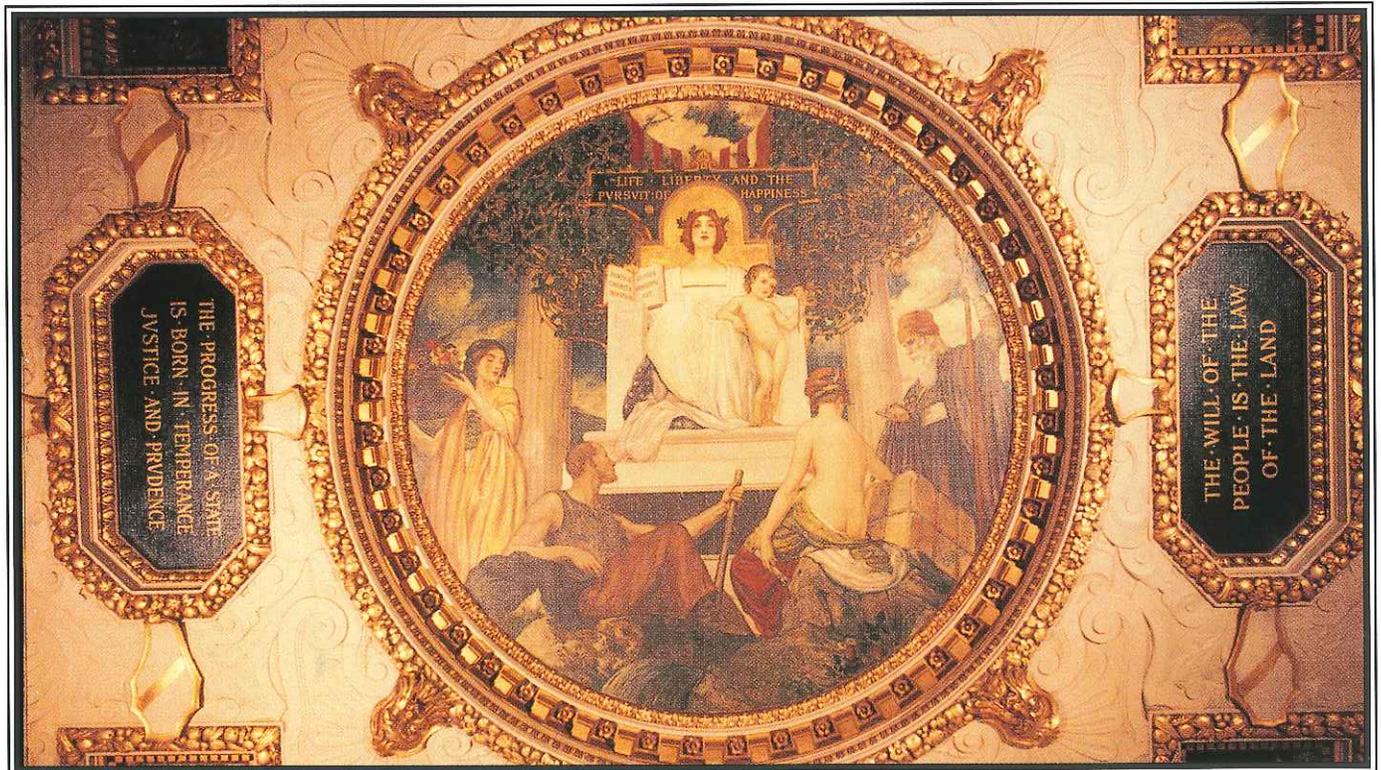
The tall, prophet-like figure beside a bale of merchandise, with a trident in one hand and a mariner's compass in the other, represents commerce by water; and the semi-nude

figure leaning on the same bale of goods symbolizes commerce by land. The lactometer in the left hand of this figure typifies the importance of dairy products in the commerce of Wisconsin. The female figure in yellow silk, carrying flowers and fruit, standing under a luxuriant growth of vines, represents the richness of the state's agricultural and horticultural resources. A familiar quotation from the Declaration of Independence above the picture proclaims the inalienable right of every citizen to life, liberty, and the pursuit of happiness.

The mural is flanked by two panels; one to the left, facing north, "The Seeker of Knowledge at the Shrine of Wisdom"; and one to the right, "Labor Attended by the Spirits of the Rain and Sunshine". The subjects of the other panels are pioneering, charity, invention, justice, religious tolerance, and art. The two semi-lunettes above the clock depict war and peace.

The mottoes "The Will of the People is the Law of the Land", "The Progress of a State is born in Temperance, Justice, and Prudence", and "Tempus Edax Rerum" (Time the devourer of all things) compliment the ceiling decoration. The smaller panels display the state motto "Forward".

The murals are decorative paintings,



Wisconsin Surrounded by her Attributes



illustrating important people, places and events in the history of Wisconsin. The painting between the doors on the south wall represents Lieutenant Alonzo H. Cushing, General Edward S. Bragg, General John C. Starkweather, and Mrs. Cordelia Harvey, surrounding a symbolic figure representing "Unity", the spirit of the Civil War.

Lieutenant Alonzo H. Cushing of Waukesha County was killed at Gettysburg while defending his battery from the furious onslaught of Pickett. The officer in the center of the group is General Edward S. Bragg as he appeared in the early days of the war. He earned undying fame for himself and honor for Wisconsin as commander of the Iron Brigade, three regiments of which were from Wisconsin.

On the right is a likeness of General John C. Starkweather of Milwaukee, the first colonel of the first regiment that left Wisconsin for the Civil War. Colonel Starkweather was promoted to brigadier-general for bravery before being discharged.

On the left stands a figure of Mrs. Harvey, widow of the governor who lost his life while on a mission of relief to Wisconsin troops who had suffered at Shiloh. After only three months in office, Governor Harvey personally led an expedition bringing medical supplies to the wounded troops. On the way back to his own state, he accidentally fell into the Tennessee River and drowned. Shortly afterward, Mrs. Harvey gave her untiring efforts to the project of building military hospitals in the North. She finally convinced President Lincoln that the welfare of the troops from the North necessitated such a move; and he issued an order for the establishment of three military hospitals in Wisconsin. The order is represented in the painting by the roll Mrs. Harvey holds in her hand. After the close of the war, the hospitals, no longer needed for military purposes, were scheduled to be closed, but Mrs. Harvey saved the one in Madison, which was converted into a soldier's orphanage.

The painting on the left as one enters (west wall) represents the landing of the first European, Jean Nicolet, in the State, then a French Territory, in 1634. To the right as you enter (west wall) is a painting depicting the closing scene of the Winnebago war in 1827, when Red Bird, chief of that tribe, surrendered to Major Whistler near what is now Portage.

The Winnebago "war" was caused by an unfortunate misunderstanding. Some of the



The Closing Scene of the Winnebago War in 1827

tribe had been confined in jail at Fort Crawford for a trivial offense, but shortly afterward were transferred to a different fort. When the Winnebagos found that these prisoners were no longer at Fort Crawford, they assumed that the settlers had killed them. To retaliate, they attacked a cabin on the outskirts of the village of Prairie du Chien, killing two settlers and scalping a young girl.

Colonel Henry Dodge hastened with the militia to the relief of the village while Major Whistler, who was stationed at Fort Howard with a detachment of United States troops, came up the Fox River and headed off the Winnebagos in their attempt to escape up the Wisconsin River. They were met by Major Whistler's command and given the alternative of surrendering the guilty tribesmen or going into a fight that would have resulted in the destruction of the entire tribe. They elected to surrender and were imprisoned at Fort Crawford. Red Bird died in prison and the other two were sentenced by the territorial court in 1828 to be hanged; but they were eventually pardoned by the President. The painting shows the three tribesmen unarmed and under escort. Red Bird is offering Major Whistler a peace pipe, and carries a flag of truce on the pole in his right hand.

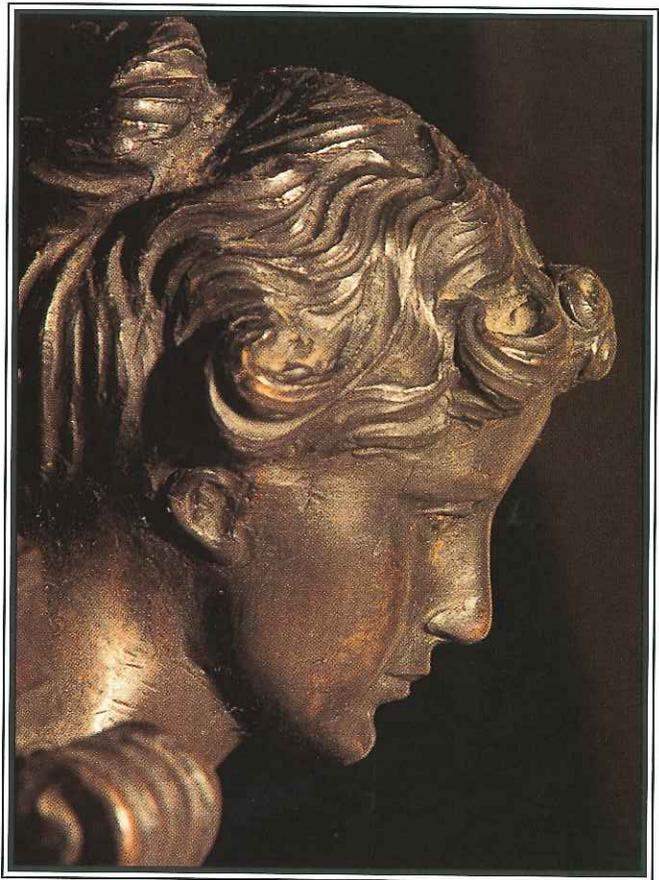
There are two portraits between the windows on the east wall. To the left is Increase Allen Lapham, founder of the U.S. Weather Bureau. To the right is Colonel Joseph Bailey of Red River fame. In early lumbering days, Bailey was a raftsmen on the Wisconsin and Chippewa Rivers, where he had learned the use of wing dams in con-

trolling water on rapids. During the Red River expedition in 1864, Admiral Porter's fleet of eleven gunboats found itself hung up above the rapids at Alexandria, Louisiana. The regular army engineers decided that it would in all probability take a year to release the fleet. Colonel Bailey offered to do the job in three months, but his proposition was ridiculed and rejected. After a long wait, however, and serious deliberation, he was permitted to try his plan. It proved so successful that in eleven days he had a flow of water sufficient to carry the fleet over the rapids. It is for this achievement that the allegorical figure is crowning him with a laurel wreath. Admiral Porter paid Colonel Bailey a high compliment when he said this was the greatest engineering achievement in history.

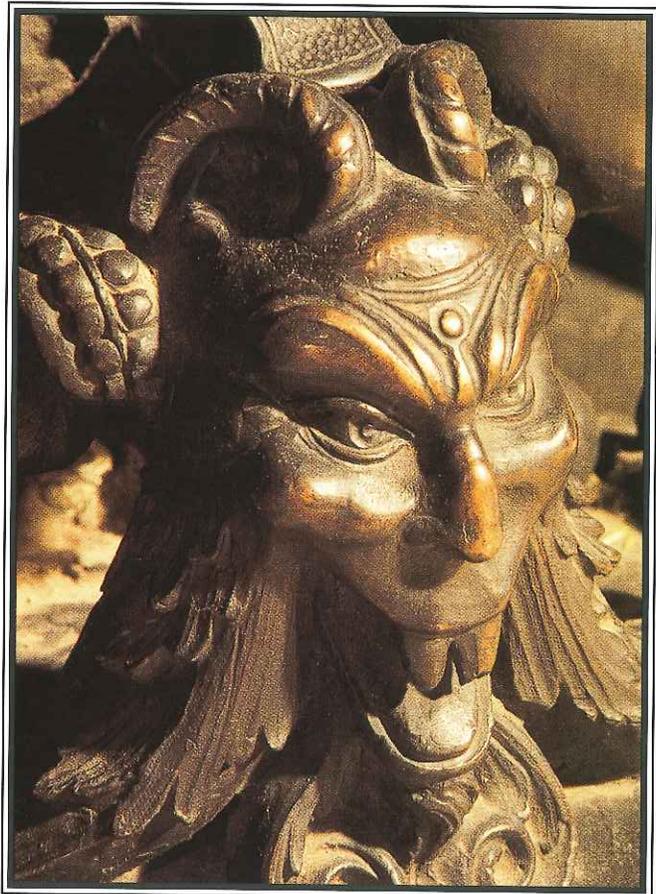
In each corner of the east wall are murals illustrating two of Wisconsin's previous capitols. In the left corner is Wisconsin's first territorial Capitol in Belmont. In the corner to the right is the second Madison Capitol that burned in 1904. In the narrow spaces at the entrance, under the clock, are depicted the four seasons and signs of the zodiac. The two paintings on the north wall surrounding the fireplace represent the lake of the morning, Monona, and the lake of the evening, Mendota. Mr. Ballin said that these two panels were inspired by a poem Henry W. Longfellow wrote to accompany two paintings of Madison and its lakes by the artist Thomas Moran. Moran's paintings were exhibited at the Centennial Exposition at Philadelphia in 1876.

The interior decorations in the Governor's Conference Room were designed by Elmer Garnsey, who also designed the Assembly Chamber decorations. The floor in this room is original parquet made from hardwoods. The "Great Wisconsin" table, eight high-back chairs and one sofa are the original ten pieces of French walnut furniture purchased for \$4,081, in 1910, from the New York firm of Pottier-Stymus. The table was repaired and conserved in 1988 by Werner Kettner of Austria Master Woodworking in Waukesha, Wisconsin.

On the north end of the conference room is a floor to ceiling hand-carved fireplace of Italian Botticino marble. It is flanked on each side by a Corinthian column. The mantel depicts cornucopias and floral motifs. There are two bronze andirons, cast in New York, which depict cherubs and fruit around an ornamental base with urns, satyrs and mermaids. Complimenting the andirons is a black fireback with a "W" in the center surmounted by the state motto "Forward".



Detail of Bronze Andiron

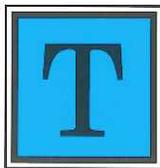


Detail of Bronze Andiron





The Supreme Court Room



he Supreme Court Room, situated on the second floor of the East Wing, is square; its dimensions are forty-two feet by forty-three feet by thirty feet high. It is lighted by a

large central skylight of low-toned leaded glass work set in a flat ceiling, coffered to prevent reverberation. The walls are finished in Italian Botticino marble ten feet six inches high, in which are large panels of selected golden-veined Formosa marble from Wetzlau near the River Lahn in Germany. The large pilasters are of Breche Coraline marble from Italy, a very beautiful marble with a purplish veining. Behind the judges' bench, in front of the wainscot, the columns are of Benou mar-

ble from France, with cornice and seats of Botticino. The capitals of these columns are white marble from Hagerstown, Maryland; the only known marble resembling the celebrated Carrara marble in whiteness and general appearance.

Upon entering the Supreme Court Room, the visitor will be impressed by its dignified beauty. The solid mahogany furniture and woodwork are original to the room.

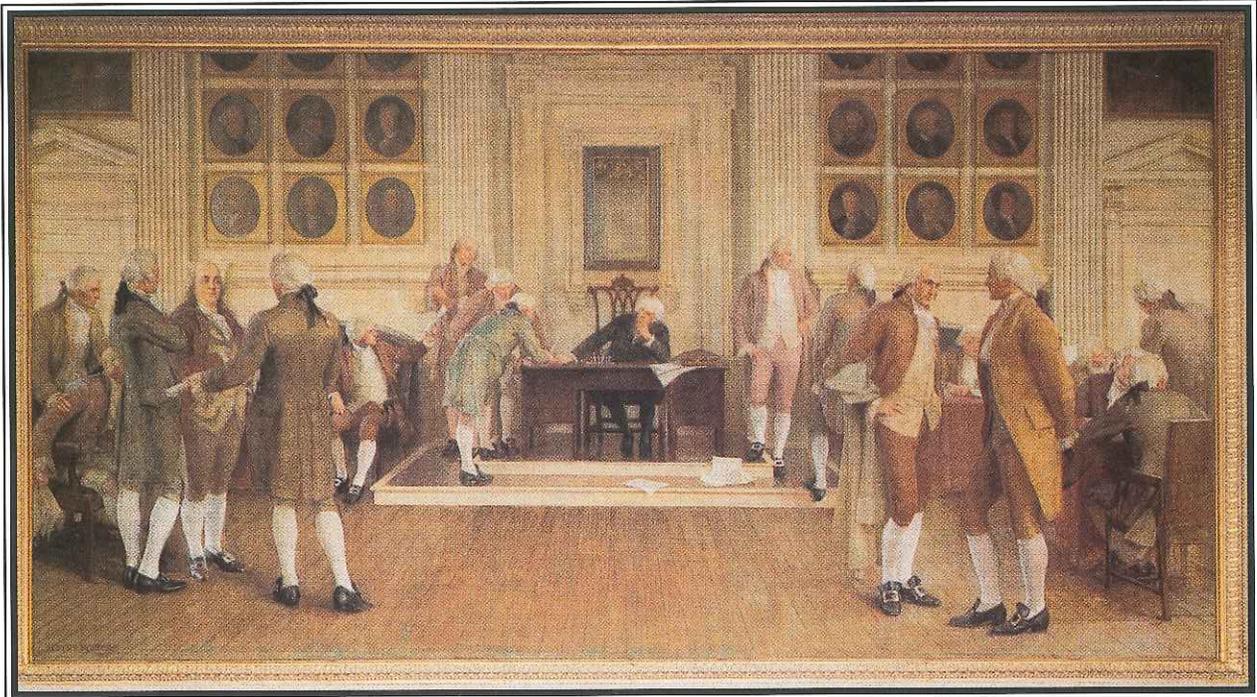
Surrounding the court room are the justices' chambers, finished in quarter-sawn oak, while the lobby is finished in light Botticino marble with decorative panels of yellow Sienna marble.

In the four mural paintings, Albert Herter has kept the color scheme of the mar-

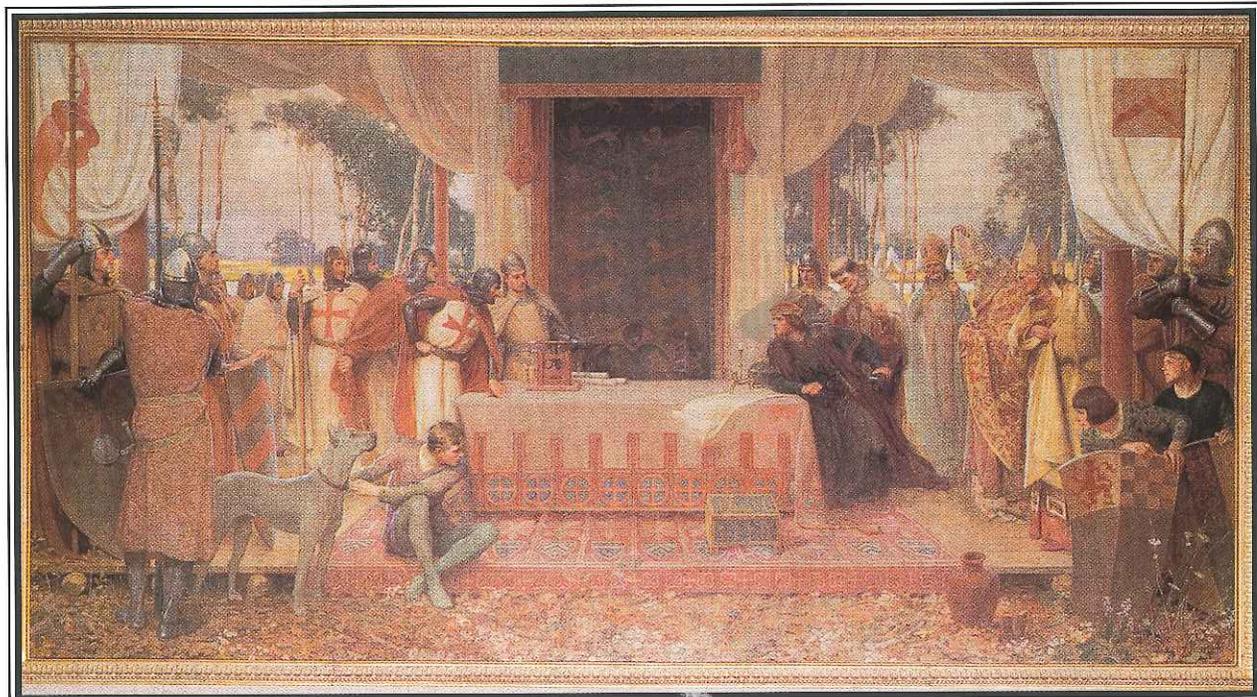
ble to a remarkable degree, and has handled the subjects given him by the justices of the Supreme Court in a masterly manner.

The first mural one sees upon entering the Supreme Court Room is above the justices' dais on the west wall. The scene, representing American law, is the signing of the Constitution of the United States of America in 1787, in Philadelphia, Pennsylvania; with George Washington presiding over the occasion.

Washington is in the chair behind the table on a low dais. To the right foreground are James Madison, with a cloak on arm, and Alexander Hamilton, standing. Farther back near Washington stands Thomas Jefferson* talking to another delegate whose back is turned. In the group of four men standing to the left, in the foreground, is Benjamin Franklin.



The Signing of the American Constitution



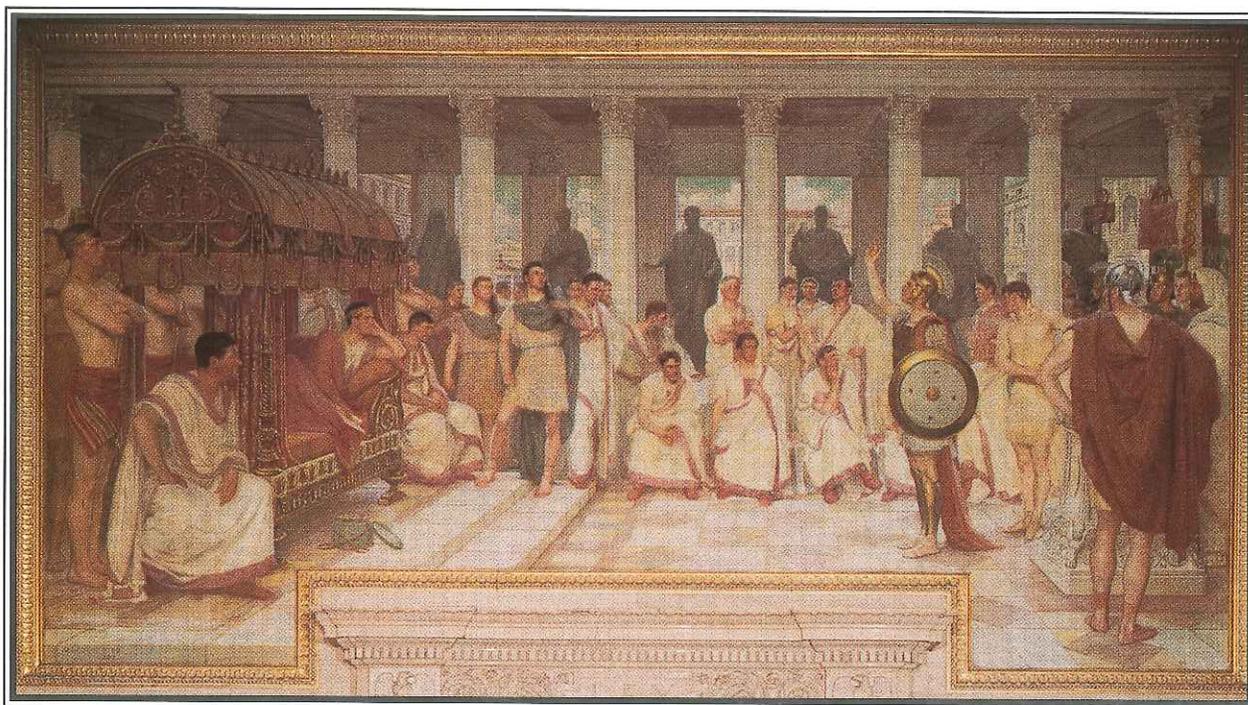
The Signing of the Magna Carta

*Ed. Note: * Thomas Jefferson, as minister to France, was in Paris in 1787. Herter may have mistakenly placed him in the painting.*

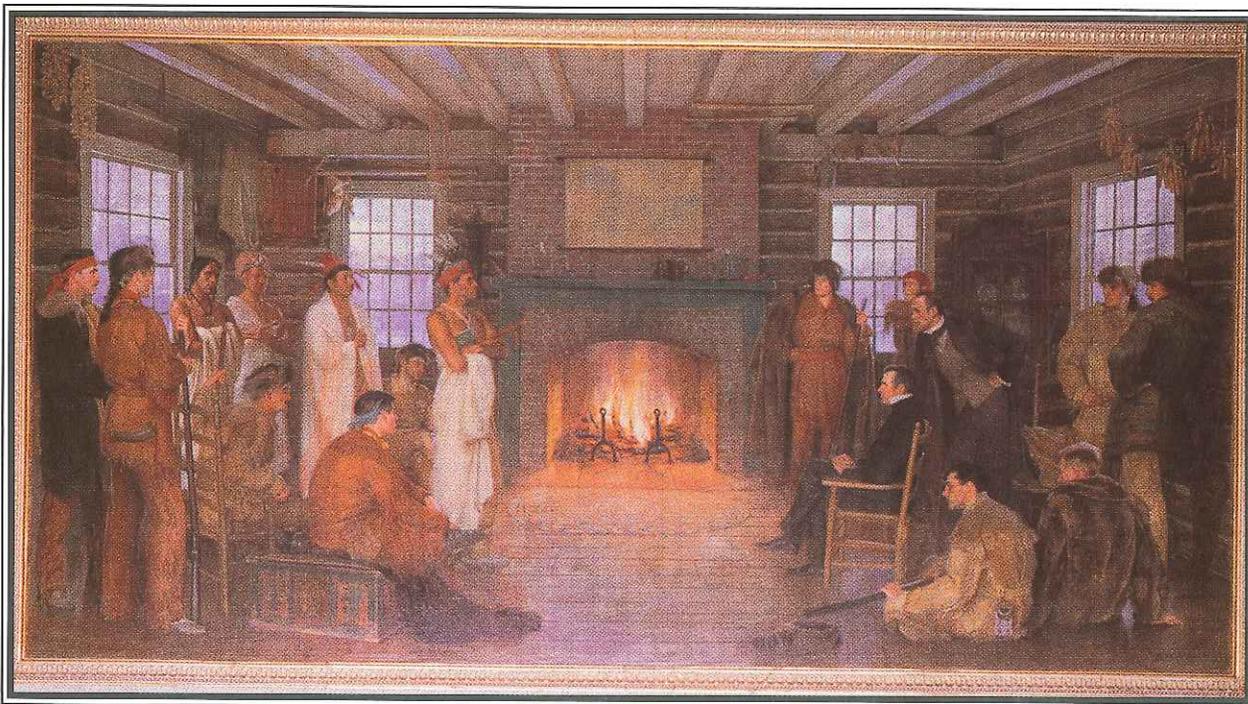
The mural on the north wall is the signing of the Magna Carta in 1215, on the meadows of Runnymede, England, illustrating English law. The subject was chosen as a companion piece to the signing of the American Constitution; for the partial liber-

ties wrung by Cardinal Stephen Langton and the barons from King John in the thirteenth century were added to a-step-at-a-time, until completed in America six centuries later.

King John sits at one end of a table before the royal canopy, submitting to the demands of his revolted subjects. A mail-clad knight, standing at the other end of the table, seems by his gesture to enforce the



The Appeal of the Legionary to Caesar Augustus



The Trial of Chief Oshkosh by Judge Doty

necessity of his yielding. Behind the knight are other barons. Behind the seated king are the bishops of London and Dublin and other prelates.

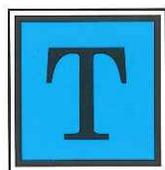
The mural on the east wall, above the door, illustrates Roman law and is taken from a little-known episode in the life of Caesar Augustus Octavius. The scene takes place in a Roman law basilica with Augustus on the left reclining on his royal litter. In the background, seated on marble benches, are Roman judges in white togas. On the right, standing before a Roman altar is the centurion Scutarius, pleading his case.

The story is the legend of a legionary named Scutarius, who fought for Augustus in his youth and now was involved in some offense. Scutarius came to Augustus requesting that he defend him against these charges. Augustus acknowledged the obligation and defended Scutarius. As Augustus was the religious, civil and military leader of the world at that time, it was really as judge rather than as advocate he made his appearance.

The mural on the south wall is local, relating to an episode in the early history of Wisconsin. It is the trial of Menominee Chief Oshkosh in 1830 for the murder of a Pawnee

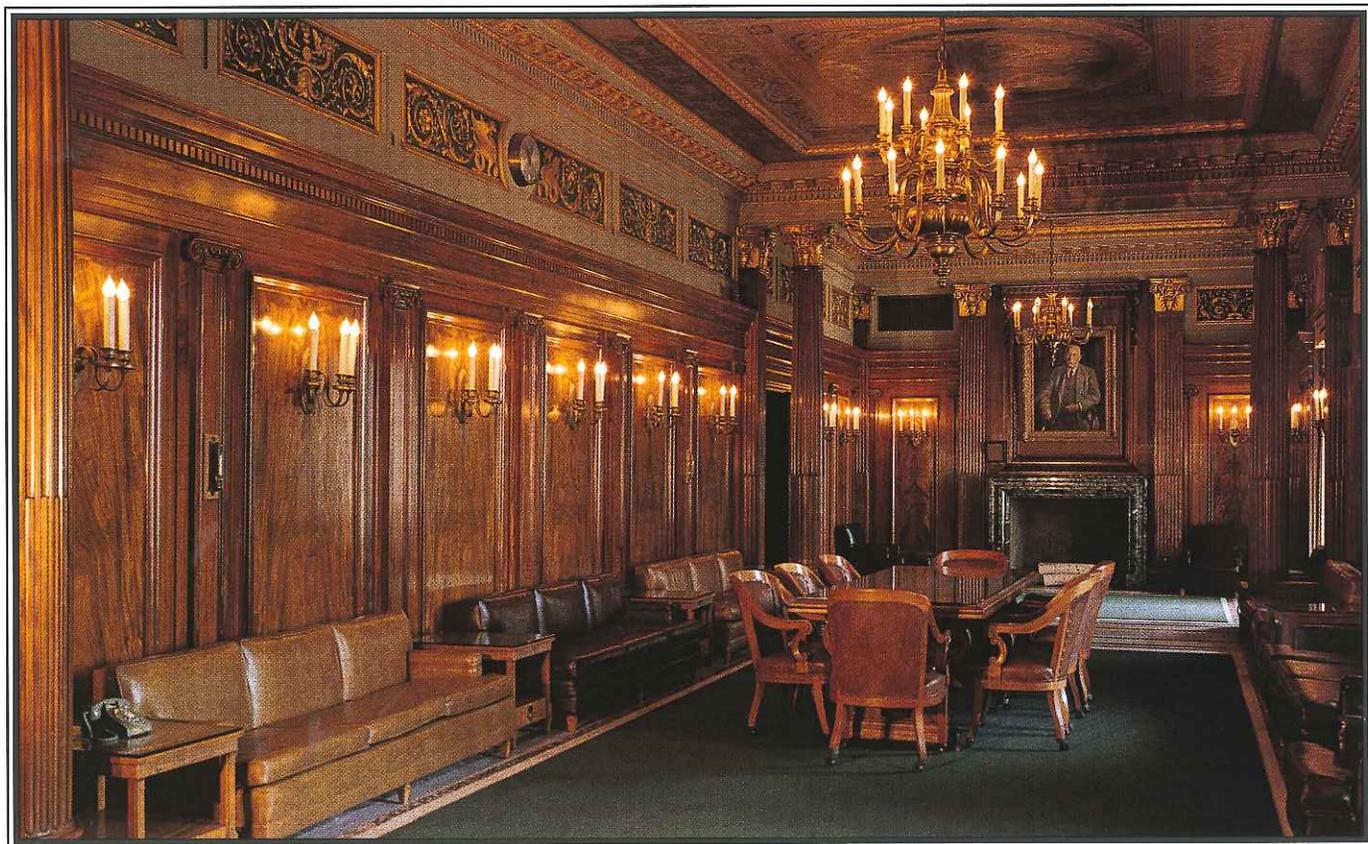
tribesman. The scene is a wooden cabin with a brick fireplace. Judge James Duane Doty sits to the right in a simple wooden chair. Chief Oshkosh stands opposite with folded arms, with trappers, voyagers and tribesmen forming the audience. It is recorded that Chief Oshkosh proved that he acted in accordance with the Native American laws, and won his case. The case, however, established a precedent in favor of the spirit rather than of the law.

The Senate Chamber



The Senate Chamber is in the south wing on the second floor. It is an especially attractive circular room, thirty-one feet in diameter and thirty-one feet six inches

high, with galleries for visitors on three sides. The walls are of Italian Tavernelle marble, a soft cream yellow tone, with a great deal of texture but very little veining. The columns and pilasters are of Escalette marble from France, very rich and beautiful, in which many colors are harmoniously blended.







The Marriage of the Atlantic and Pacific

Behind the President's platform, between the free standing columns, are three panels containing mural paintings by Kenyon Cox, each eleven feet six inches by seven feet two inches. The three together form one composition, representing "The Marriage of the Atlantic and Pacific," symbolic of the opening of the Panama Canal. The artist provides the following interpretation:

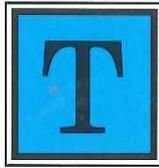
"The three panels are to be taken as one picture, symbolizing the opening of the Panama Canal. In the center, America enthroned, blesses the union of the two oceans. The Atlantic, typified by the figure of Neptune, places a ring on the finger of a goddess with a steering oar, who represents the Pacific. Below two children support the shield with the arms of the United States."

"In the side panels Peace and Commerce welcome the nations of the world to the cere-

mony. To the right, behind the Atlantic, Peace welcomes France with the artist's palette, Germany, with the book of Science, and Great Britain. A muscular boatman drags at the barge with gilded figurehead. In the opposite panel Commerce, with the attributes of Mercury, beckons to Japan and China, behind whom is a figure symbolizing Semitic races. Seated in the prow of the boat is the garlanded figure of Polynesia. A water nymph of the local stream plays beside the barge."

Before leaving this part of the building, the visitor should look into the Senate parlor to see the mahogany walls and take special note of the decorations, the mantels and plinth of Greek marble. This is related to the Greek marble in the rotunda, but is more distinct and of a finer grade.

The Assembly Chamber



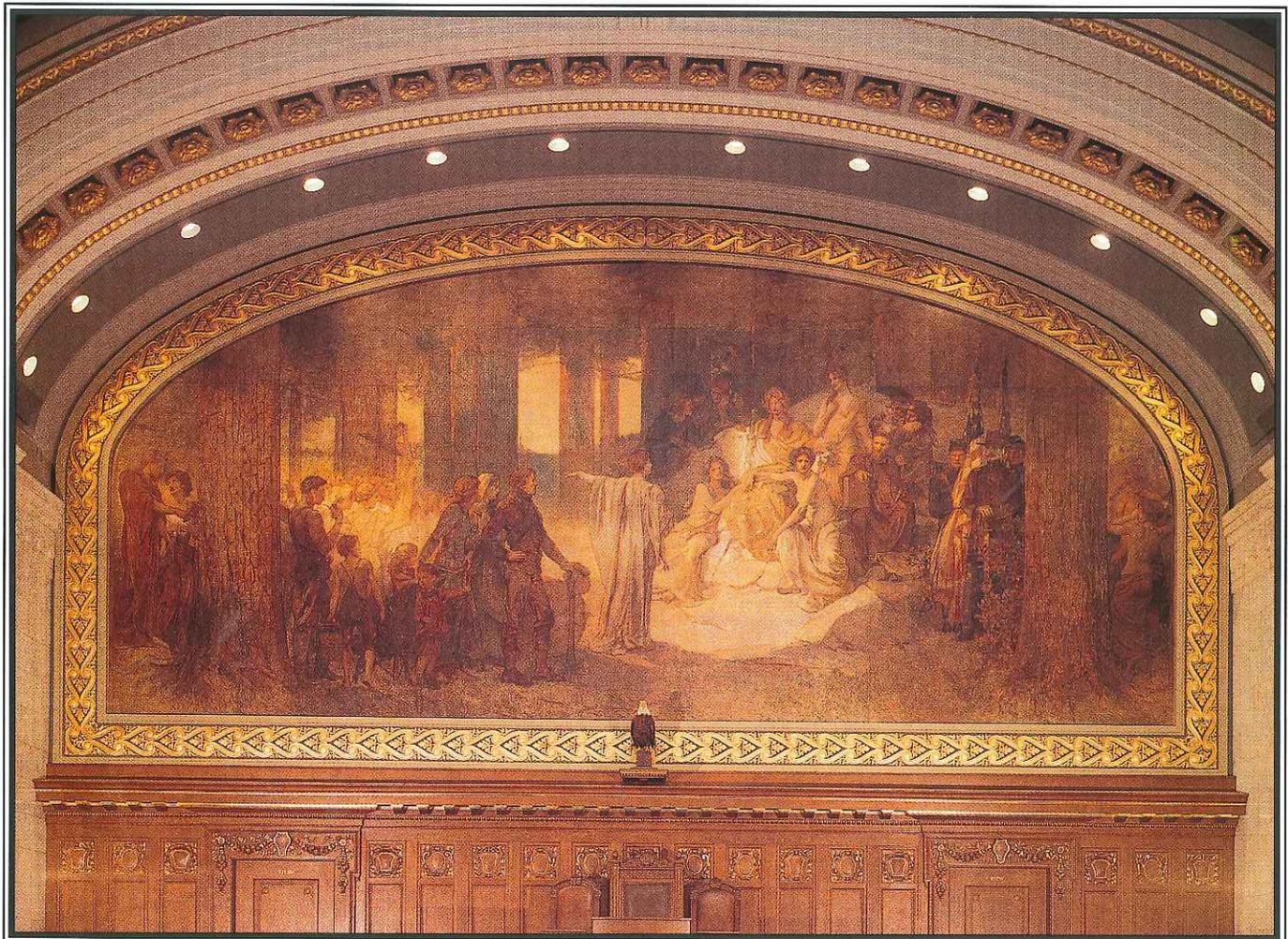
The Assembly Chamber is situated on the second floor of the West Wing, and is approximately seventy-three feet by sixty-eight feet by forty-one feet high. It is lighted from

above by means of a large circular ceiling skylight of low toned leaded glass. On the four sides of the room are flat elliptical arches separated by pendentive bracketing. The Speaker's desk and platform occupy the north side. The wall behind the desk and platform are wainscoted in carved oak. Above is a mural painting representing Wisconsin by Edwin Howland Blashfield. The canvas is sixteen feet six inches by thirty-seven feet eight inches.

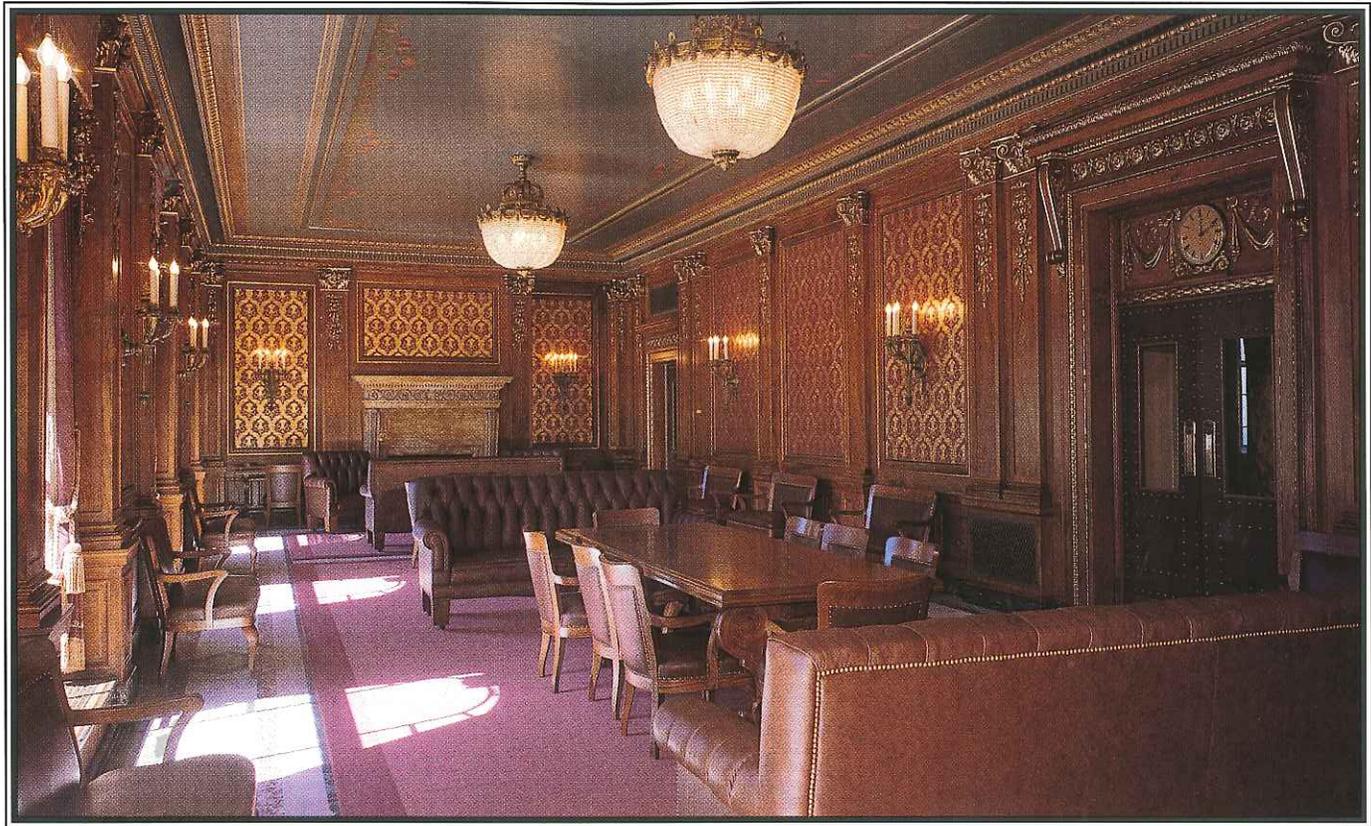
Wisconsin, Past, Present and Future

The artist prepared an interpretation of the painting. The description reads as follows:

"The decoration is entitled 'Wisconsin.' The setting is a pine forest with an effect of later afternoon sunlight - the westering sun. A female figure, symbolizing Wisconsin, is seated on a rock among figures which are intended to suggest her past. Around her, with aquatic plants twined about their heads and bodies are women, standing and seated, symbolizing Lake Superior, Lake Michigan, and the Mississippi River, the bodies of water by which Wisconsin is surrounded. Beside the figure of the latter is seated Father Claude Allouez, and behind her are Nicolet, Radisson, Des Groseilliers, Le Sueur and De Langlade. Further to the right is a color guard from one of Wisconsin's regiments of [18] '61. Opposite Wisconsin a female figure 'Today' points through the woods toward the Capitol, which is dimly seen in the distance. Behind her is the 'Present' typified by figures of lumbermen, miners, and farmers with their families. At the extreme right of the picture are two







Assembly Parlor

Indians who shade their eyes from the light, suggesting the order of things entirely passed away, and at the extreme left a figure symbolizing the 'Future' shelters her little 'Lamp of Progress' with her hand and listens to a figure of 'Conservation of Force' who tells her to take care of her trees. Since the painting was placed on the wall a badger has crept in and made himself at home."

The visitors' gallery occupies the space under the three remaining arches, supported on Breche Violette Italian marble columns. The arches separate the chamber from the entrance lobby and corridors, providing direct access to the loggia on the west front and the Assembly parlor on the south side of the wing. The walls of the chamber are finished with South Dover marble, a soft creamy-white New York marble. Elmer E. Garnsey executed the decoration of this room, as well as that of the Assembly parlor.

The walls of the lobby are lined with Botticino Italian marble, with matched panels of light Sienna marble. The whole length of the lobby is brought into correct proportion by the introduction of columns of Royal Tennessee marble.

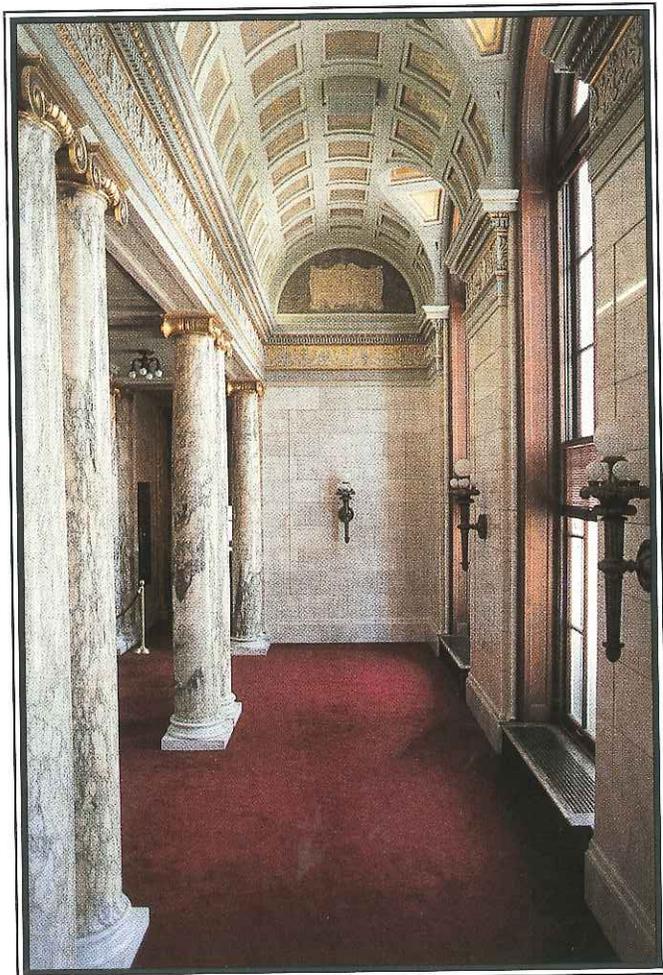
The Assembly parlor is finished in Circassian walnut paneling, with mantels of

Sienna marble at the ends and marble tile floor.

The world's first electric voting machine was installed on the east gallery of the Assembly Chambers in 1917. By use of this system each member of the Assembly could instantly record his or her vote "yes" or "no" and the record of the vote appeared at once upon the voting board. In the upper right hand corner of each member's desk was a device by which the vote was cast. Any number of changes could be made until the vote was closed; the changes did not affect the computing device. When the vote was announced closed by the Speaker, the Chief Clerk shut off the entire system by merely opening a switch, making it impossible to manipulate the keys until the machine was again cleared. The result of the vote showed immediately at the Speaker's and Clerk's desk when the switch was thrown. A permanent photographic record of the entire board with the names of the members and their respective votes was available in twenty-four seconds. That system was replaced in 1939 by the two voting boards in the front of the Chamber. In 1975, a computerized system was installed, which tallied all members' votes every 1/20th of a second and printed a complete record of the vote in fifty-six seconds.

The 1988 restoration of the Assembly Chambers included the installation of a new, totally computerized voting machine. Tallying the votes faster than the previous equipment, this system prints a complete record of the vote in less than ten seconds. The top section of the boards show the number of the bill, the author and the number of the amendment being considered. New display boards mounted on the east and west galleries provide additional information such as the subject of the bill and the motion under consideration. A new voting system was installed in 1999 that added more display as well as reliability and functionality for the twenty-first century. The new system provides citizens with real-time access to votes on the legislature's website.

The Assembly Chambers were restored in 1988 to the original character as intended by Elmer Garnsey, who designed the Assembly Chambers decorations. The restoration process included extensive research to determine all facets of the original design, current availability of replacement materials and possibilities of integration of modern electronic and computer systems.

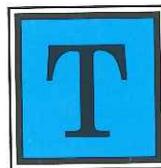


Assembly Loggia

Restoration was accomplished by cleaning or refurbishing the marble, woodwork, brass hardware and light fixtures. Plaster surfaces were scraped, patched and painted using historic decorative schemes, and gold leaf surfaces were regilded. The original "string of pearls" light fixtures around the skylight were replicated and installed with a special cable system capability allowing each to be lowered forty-two feet to the main floor in order to replace light bulbs. The leaded skylight glass was cleaned and repaired and new lighting fixtures installed. New carpeting was laid to replicate the original red carpet.

Conservation efforts were completed on nineteen Edwin Blashfield murals in the Assembly Chamber, including the mural "Wisconsin, Past, Present and Future". The murals were cleaned with solvents and enzymes using twenty thousand cotton swabs. After minor touch-up to the paintings a light application of synthetic varnish was applied for protection.

The North Hearing Room



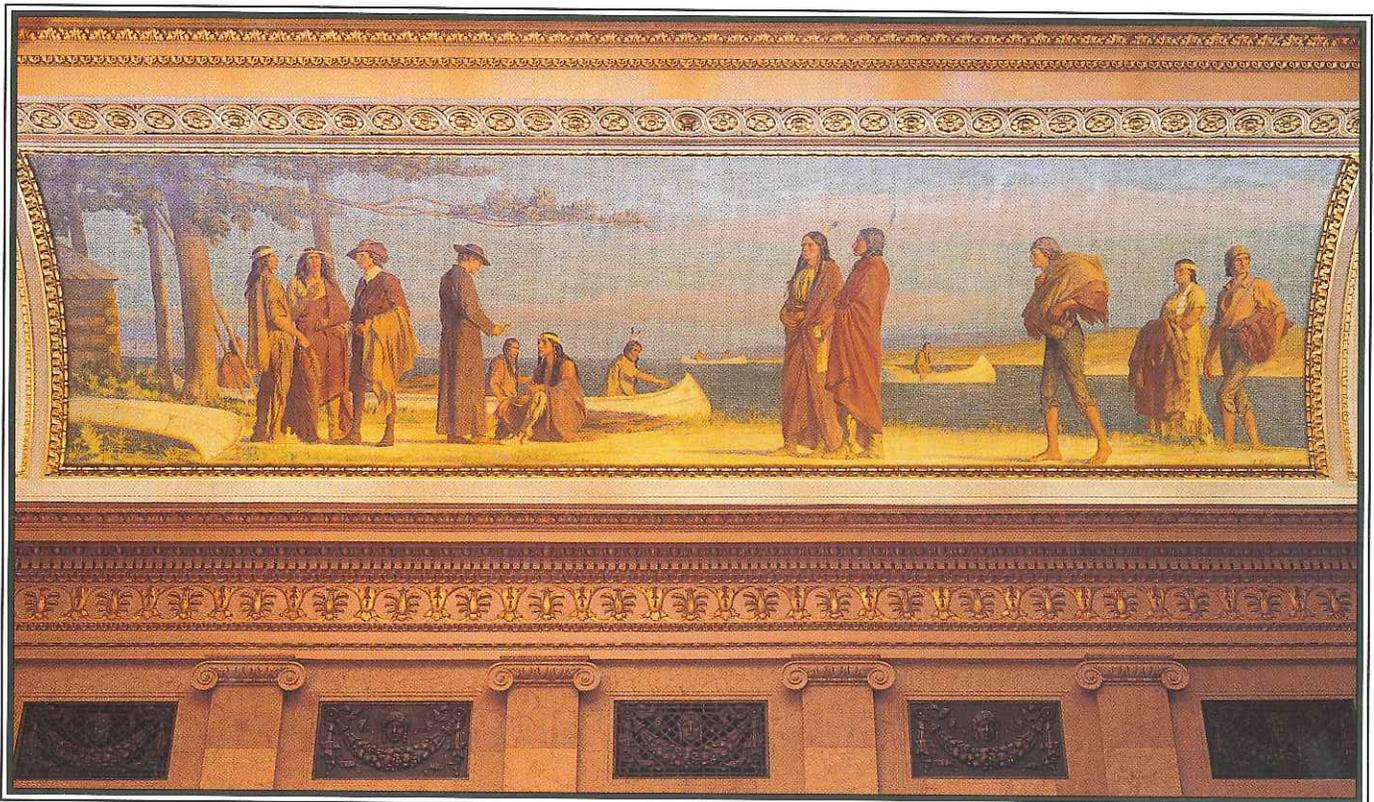
The North Hearing Room is situated on the second floor of the North Wing. The design of this room is very different from that of the other three.

It is carried out in a brilliant, yet harmonious, color scheme, with walls of yellow Verona marble and selected Monte Rente Sienna panels between pilasters forming the panels. The wall base and floor border is black and gold Porte d'Or Italian marble. The room is treated with a coved ceiling. In the coves are painted decorations by Charles Turner of New York, representing the four methods of transportation in Wisconsin from the earliest colonial times to the present day. The decorations by Mr. Turner are carried out in a brilliant color scheme in which the yellow Verona marble predominates. Two of the paintings are about twenty-five feet long and seven feet high; the other two are about twenty feet long and seven feet high. The artist gives the following description of his paintings:

"The first panel, opposite the door, represents a party of Indians on horseback, on an upland, striking the trail. The subject is adapted from a photograph, by permission, made in the National Park."



Native Americans Striking the Trail

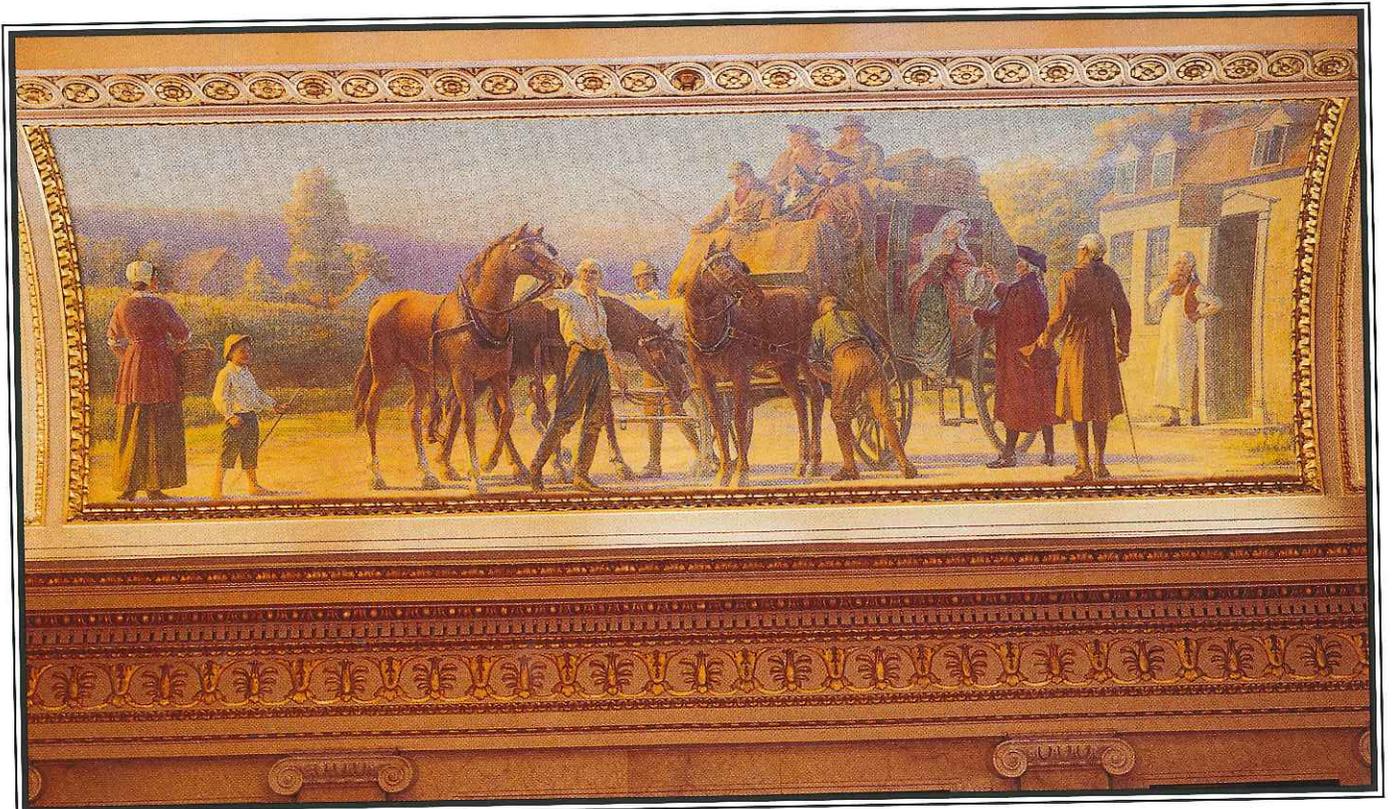


A Lake Trading Station

“The second panel to the right represents a trading station on the borders of a lake. The Whites and Indians are bargaining for furs, a great industry carried on

during the early settlement of New France. The canoe is the means of transportation during that period.”

“The third panel represents the Colonial



The Stagecoach



A Modern Transportation System

Period; the use of the stage coach which was universally used before the Railroads were introduced. The coach is halted at an inn and the horses changed; some of the passengers alight."

"In the fourth panel a modern harbor is shown, in which are introduced the steamship, railway trains, the automobile and aeroplane. Passengers are alighting from the train and automobile to take a ferry to the ship."

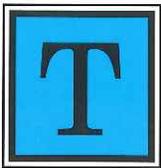
The GAR Memorial Hearing Room



In 1901, the Wisconsin Legislature established the Grand Army of the Republic (GAR) Memorial Hall in the previous State Capitol. The collection of Civil War memorabilia was transferred to the present Capitol to a room designed by Lew Porter, the supervising architect. The room was decorated in somber colors befitting a war memorial. The ceiling murals depict the branches of the military and names of Civil War battles in which Wisconsin soldiers fought.

Over the years the GAR collections evolved into a modern museum that eventually moved to new headquarters on the Capitol Square in 1991. The fourth floor hall has been restored and is now the GAR Memorial Hearing Room.

The Capitol Heat and Power Plant



The Capitol Heat and Power Plant (CHHP) is located at 624 East Main Street, north-east of the State Capitol building. The plant was built in 1908-09, to provide steam, electricity, and service water to the State Capitol. It is connected to the Capitol by an underground walk-through utility tunnel, which is eight feet by nine feet and approximately two thousand four hundred feet in length. The tunnel houses the steam and service water piping and electrical power cables. This facility was originally only coal-fired with four downdraft, hand-fired coal boilers.

In the 1930s, as more downtown state buildings were built, a walk-through steam tunnel was constructed from the Capitol south approximately one thousand one hun-

dred lineal feet to extend steam service to the Wilson Street State Office Building (WSSOB). In the 1950s, the plant's original coal boilers were replaced with two new automatic traveling-grate coal-stoker boilers and additional steam piping was installed within the tunnel system. In the early 1970s, a new gas/oil-fired boiler and a centrifugal water chiller were installed in the plant, along with new chilled water distribution piping added through the tunnel system. At the same time, a branch tunnel off the original main was constructed to serve the new General Executive Facility (GEF 1) building with steam and chilled water for building cooling. The steam and chilled water service was later extended from GEF 1 to two additional GEF buildings (GEF 2 and GEF 3), completed in 1979 and 1980.

In the 1980s and 90s, two absorption chillers were added to the plant and chilled water service was extended to other downtown state buildings including the Capitol. In the early 1990s, a second underground steam and chilled water distribution service was installed to serve new loads and reinforce the distribution systems' reliability with a loop routing concept. In 1999, an additional gas/oil boiler was added to the facility. In 1999-2000, a portion of the tunnel from the Capitol toward the Wilson Street State Office Building was replaced and enlarged in order to provide steam and chilled water to the Department of Justice's new building on the Capitol Square.

Today, the Capitol Heat and Power Plant provides steam to all downtown area state office buildings including: the Capitol, WSSOB, GEF 1, 2, 3, and the State Administration Building; and serves chilled water to all these plus the Lake Terrace Building. The plant also furnishes steam only (no chilled water) to nonstate buildings including the City-County Building, the Dane County Public Safety Building, and the Monona Terrace and Convention Center. The facility continues to provide electrical power to the State Capitol building as well as for the plant's own internal electrical load.

Marbles and Granites Used in the Interior of the Capitol

All Floors

| | Stone | Name | Quarried |
|------------------------------------------------------------------------------------------------------|--------------|--------------------------------------|---------------------|
| Walls in main corridor, all wings except west, in grandstair halls and rotunda..... | Limestone | Kasota | Minnesota |
| Walls in main corridor, west wing..... | Limestone | Mankato | Minnesota |
| Door trims, wall bases, and balustrades in principal corridors, grandstair halls and rotunda..... | Marble | Hauteville Hawkins Co. (Brown) | France Tennessee |
| Balusters in grand staircases | Marble | | |
| Treads and risers of main staircases, wall base treads and risers in secondary stairs | Marble | Meadow Gray | Tennessee |

Rotunda

| | | | |
|-------------------------------------------------------------------|---------|------------------------------|-------------------------------|
| Sixteen piers supporting circular gallery | Syenite | Labradorite | Norway |
| Pilasters behind the sixteen piers of Norway Labradorite | Granite | Montello | Marquette County Wisconsin |
| Pilasters in corridor encircling rotunda, ground floor..... | Granite | Wisconsin Green | Marquette County Wisconsin |
| Balusters in central gallery ballustrade..... | Marble | Levanto | Italy |
| Large columns and pilasters, green..... | Marble | Tinos No. 3 | Greece |
| Frieze, pink, above columns..... | Marble | Numidian | Algeria |
| Decorative design in center of rotunda floor | Marble | Sienna, several varieties | Italy |
| Surrounding center design..... | Marble | Several varieties | Europe |
| Information and Guide Center | Granite | Coldwater | Minnesota |

Ground Floor

| | | | |
|-------------------------------------------------------------------------------------------------------------|-----------|-----------------|------------------------------|
| Columns between entrance lobbies and main corridors, and wall base in entrance and office corridors..... | Marble | Napoleon | Missouri |
| Column separating main corridors from stair halls..... | Marble | Roseal | Tennessee |
| Piers in grandstair halls | Granite | Wisconsin Green | Marathon County Wisconsin |
| Part of floor in entrance lobbies, main and secondary corridors | Marble | White Rutland | Vermont |
| Border to floor in entrance lobbies, main and secondary corridors | Limestone | Athens | Illinois |
| Secondary border in floor | Marble | Lyonaise | Vermont |

First Floor

| | | | |
|----------------------------------------------------------------------------------------------------|-----------|------------------------------|-------------------------------|
| Piers above the Wisconsin Green | Granite | Waupaca Red | Waupaca County Wisconsin |
| Piers connecting corridor about rotunda | Granite | Athelstane Gray | Marinette County Wisconsin |
| Matched wall panels in main corridors, and fountain in lobby of Governor's Conference Room..... | Marble | Sienna, several varieties | Italy |
| Mantel in Governor's Conference Room | Marble | Botticino | Italy |
| Fireback in fireplace in Governor's Conference Room | Marble | Champville | France |
| Part of floor in main and secondary corridors | Marble | White Rutland | Vermont |
| Secondary border in floor | Marble | Sylvan Green | Vermont |
| Floor in office corridors | Limestone | Athens | Illinois |
| Border to floor in office corridors..... | Marble | Pink Tennessee | Tennessee |
| Wall base in office corridors..... | Marble | Napoleon | Missouri |

Second Floor

| | Stone | Name | Quarried |
|-------------------------------------------------------------------------------------------------------------------|--------------|-------------------|-------------------------------|
| Brown frieze in cornice above entrance to lobbies of legislative chambers..... | Marble | Numidian | Algeria |
| Plaques bearing inscriptions over doorways to Senate, Assembly, Supreme Court, and North Hearing Room | Marble | Sienna | Italy |
| Columns at entrance to lobbies of legislative chambers | Granite | Wausau Red | Marathon County Wisconsin |
| Pilasters flanking stairs on second floor..... | Granite | Pike River Red | Marinette County Wisconsin |
| Part of floor in main and secondary corridors | Marble | White Rutland | Vermont |
| Border in floor | Marble | Verde Antique | Vermont |
| Floor in office corridors | Limestone | Athens | Illinois |
| Border to floor in office corridors..... | Marble | Pink Tennessee | Tennessee |
| Wall base in office corridor | Marble | Napoleon | Missouri |

Assembly Chamber, Parlor, and Lobby

| | | | |
|--------------------------------------------|--------|-----------------|-----------|
| Lobby walls..... | Marble | Botticino | Italy |
| Panels in lobby and mantels in parlor..... | Marble | Sienna | Italy |
| Columns in lobby | Marble | Royal Tennessee | Tennessee |
| Border to floor in office corridors..... | Marble | Breche Violette | Italy |
| Walls of chamber..... | Marble | South Dover | New York |
| Wall base in parlor..... | Marble | Verde Antique | Vermont |

Senate Chamber, Parlor, and Lobby

| | | | |
|-----------------------------------------------------|--------|--------------|--------|
| Walls and pilasters in lobby, walls in chamber..... | Marble | Tavernelle | Italy |
| Large columns and pilasters in chamber | Marble | Escalette | France |
| Mantels and wall base in parlor..... | Marble | Verte Antico | Greece |

Supreme Court Room and Lobby

| | | | |
|---------------------------------------|--------|------------------|-----------|
| Supreme Court and lobby walls | Marble | Botticino | Italy |
| Panels in lobby..... | Marble | Sienna | Italy |
| Large pilasters in Supreme Court..... | Marble | Breche Coralline | Italy |
| Columns in rear of judge's dais | Marble | Benou | France |
| Capitals and bases of columns | Marble | Hagerstown | Maryland |
| Register faces | Marble | Roseal | Tennessee |
| Matched panels | Marble | Formosa | Germany |

North Hearing Room

| | | | |
|--------------------------------|--------|-----------------------|-------|
| Hearing room walls | Marble | Yellow Verona | Italy |
| Wall base..... | Marble | Port d'Or | Italy |
| Panels between pilasters | Marble | Monte Rente Sienna | Italy |

Third and Fourth Floor

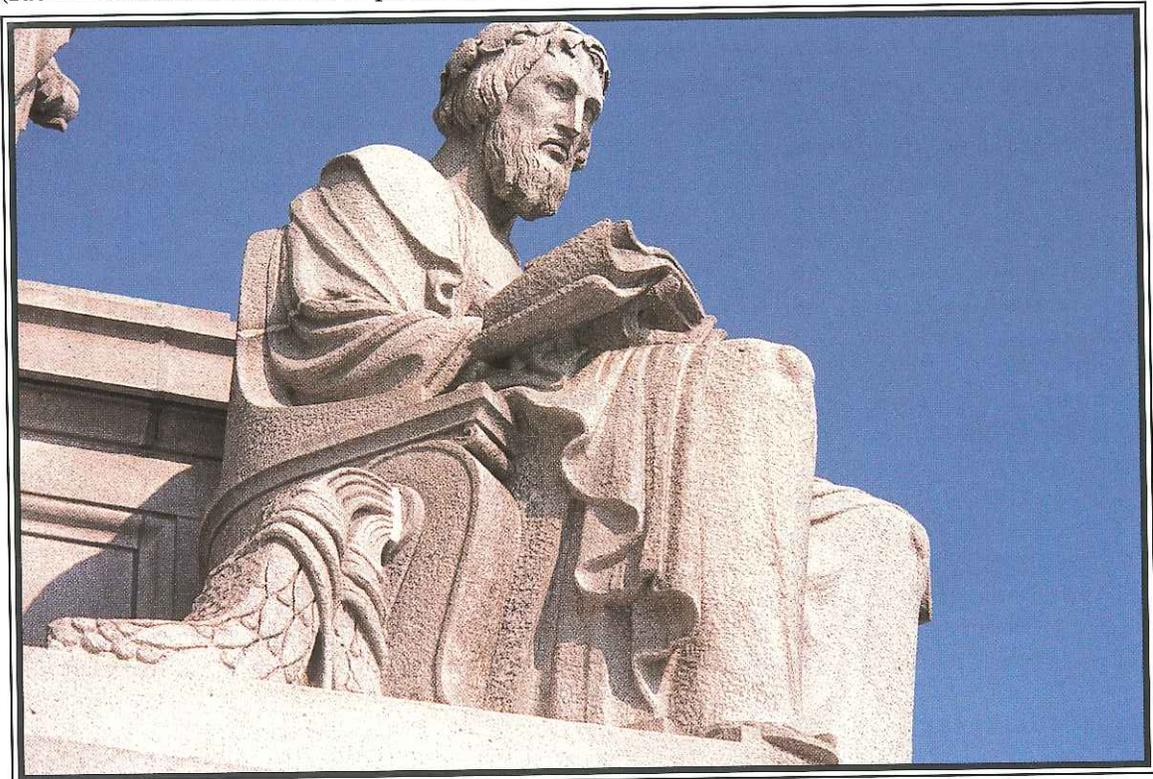
| | | | |
|--------------------------------------------------------|--------|-------------|-----------|
| Wall bases and floor borders in office corridors | Marble | Meadow Gray | Tennessee |
|--------------------------------------------------------|--------|-------------|-----------|

Basement

| | | | |
|-------------------|--------|------------------|--------|
| Central part..... | Marble | White Eschallion | France |
|-------------------|--------|------------------|--------|

Did you see these points of interest while visiting the Capitol?

(Identification and locations of photos are listed on the inside back cover.)



A



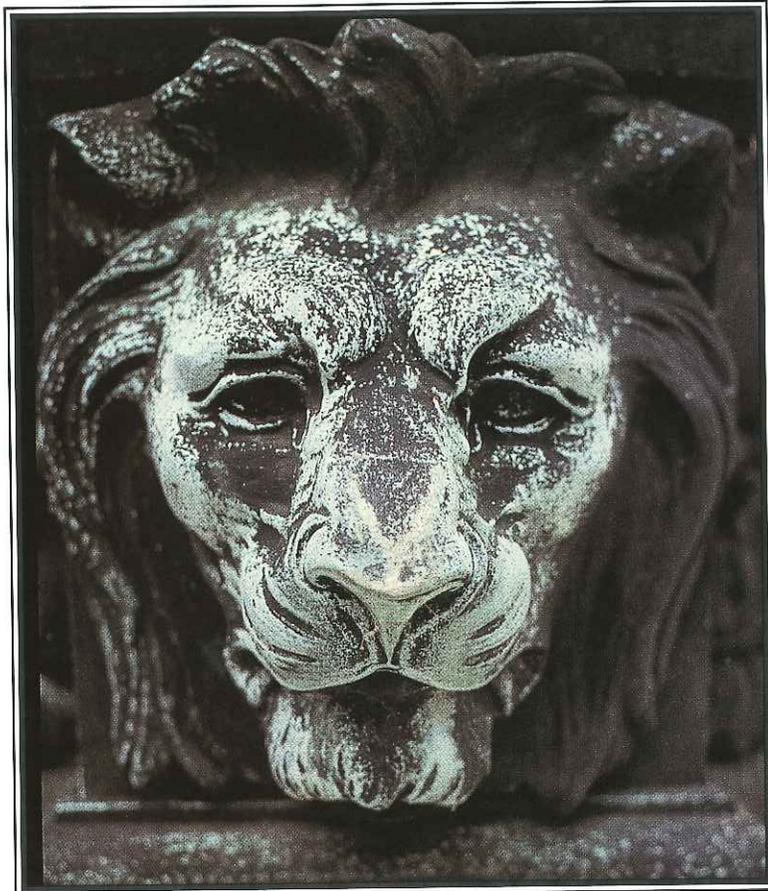
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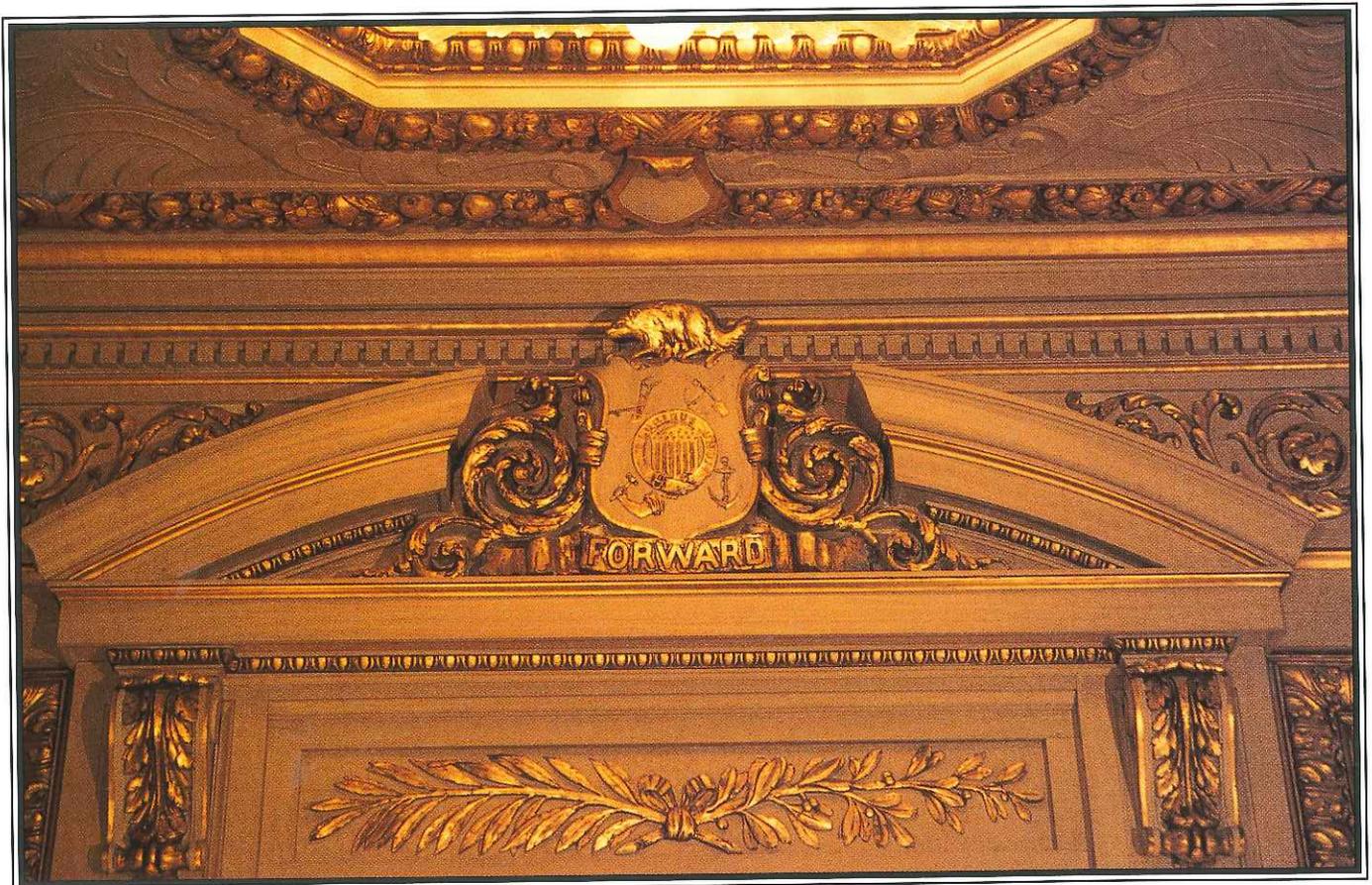
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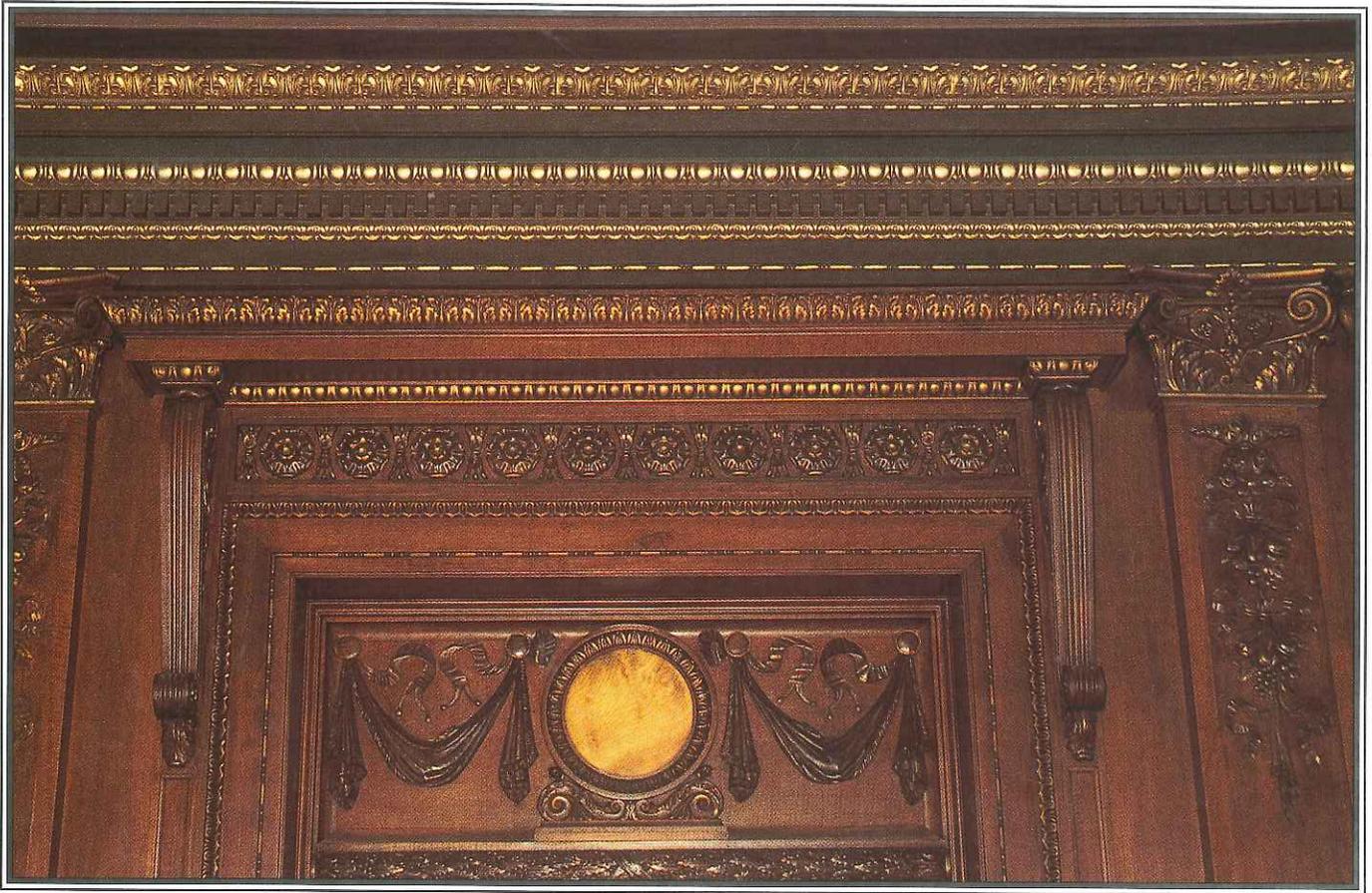
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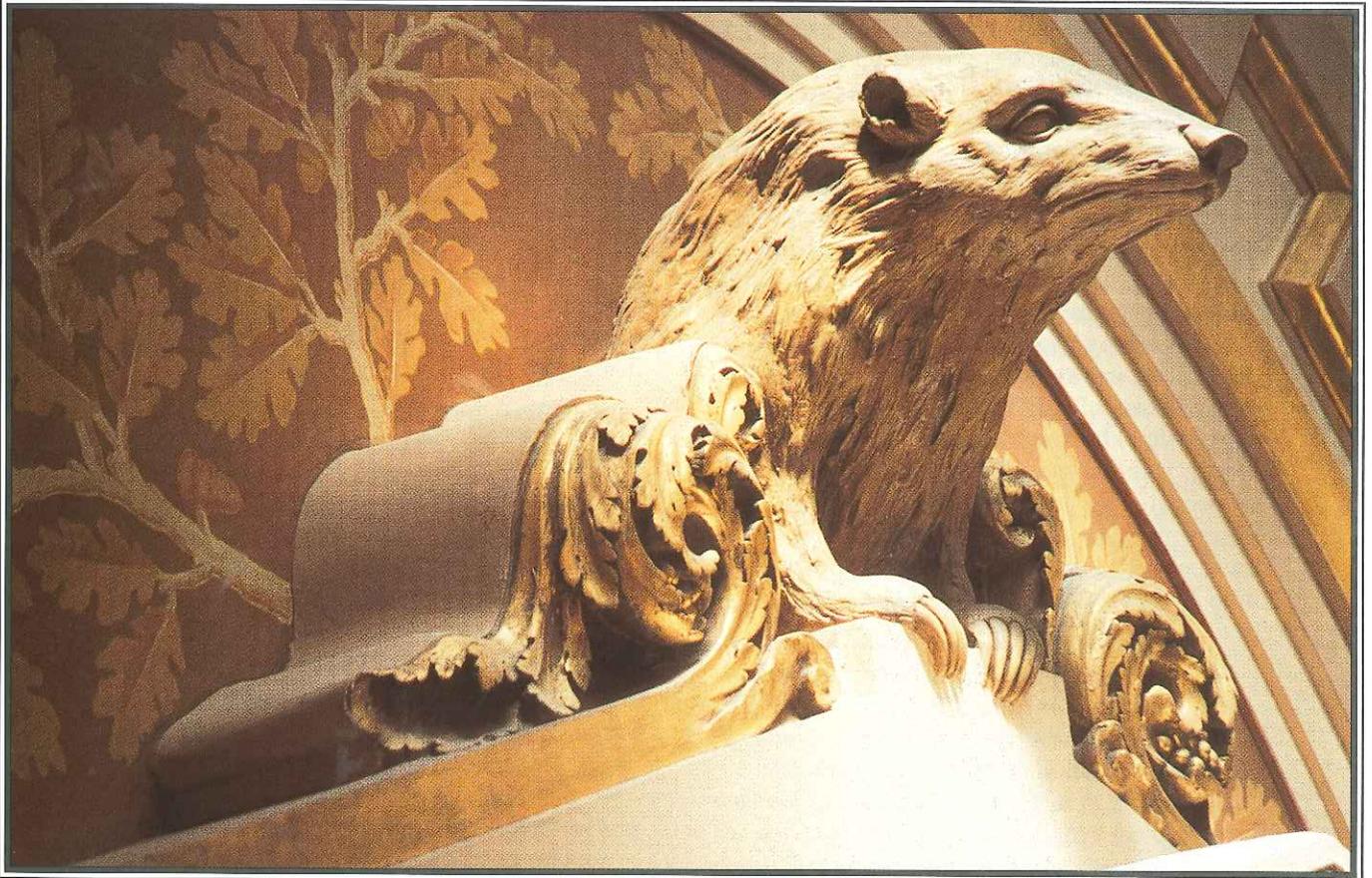
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F



G



H

Biographical Notes

Hugo Ballin (1879-1956)

Hugo Ballin studied at the Art Students League in New York in his youth, and later studied in Florence and Rome. Perhaps as a result of his Italian studies, he was selected to paint the murals for the ceiling of the Governor's Conference Room. He was subsequently chosen to paint the murals on the walls as well. Later in his life, Ballin became a motion picture producer.

Karl Bitter (1867-1915)

Karl Bitter, the sculptor of many of the groups on the Wisconsin Capitol, was born and trained in Vienna. He came to New York in 1889, and in a short time produced a great amount of decorative architectural sculpture, particularly for the buildings of Richard Morris Hunt. He served as Director of Sculpture for the expositions of Buffalo, St. Louis, and San Francisco.

Among his designs are the adornment of the Pennsylvania Railroad Station in Philadelphia, the Franz Sigl and Carl Schurz Memorial (New York City, New York), the Villard Memorial (Sleepy Hollow, New York) and the Hubbard Memorial (Montpelier, Vermont).

Edwin Howland Blashfield (1848-1936)

A noted mural and genre painter, Edwin Blashfield was born in New York City and trained in Paris by leading academicians, including Leon Bonnat. During the 1870s and 1880s, he exhibited portraits and genre paintings at the Paris Salon.

He is best known for his many large decorative works, including "The Evolution of Civilization" (Library of Congress) and decorations for the state capitols of Iowa, South Dakota and Minnesota—as well as Wisconsin. He was the author of Mural Painting in America, and with his wife, co-author of Italian Cities, and with his wife and A. A. Hopkins of Lives of the Painters.

Jean Pond Miner Coburn (1865-1967)

Born in Menasha, Jean Coburn spent her girlhood in Madison. She attended Downer College and the Chicago Art Institute. She taught at the Institute and at the McGowan School for the Deaf in Chicago.

She intended to become a portrait painter, but while in Chicago she became a protege of Lorado Taft and turned to sculpting. In 1893, she became the artist-in-residence at the Wisconsin Pavilion of the World's Columbian Exposition.

The fire went out in her studio at the Exposition one cold night just as the clay figure of "Forward" was ready to cast, destroying the entire work. The statue in the Capitol Park was cast from the second figure she then modeled.

Later in life, Mrs. Coburn returned to pastel drawing and worked on these drawings up to the week of her death at the age of 101.

Kenyon Cox (1856-1919)

Kenyon Cox, an important American painter, draftsman and art critic, was born in Warren, Ohio.

He painted murals for the Library of Congress, and the capitols of Iowa and Minnesota, as well as Wisconsin. His portrait of Saint Gaudens is in the Metropolitan Museum. His writings include Old Masters and New (1905); The Classic Point of View (1911); and Concerning Painting (1917).

His portraits and murals are academic in style and are distinguished by fine draftsmanship. His wife Louise (1865-1945) was also a noted American painter and author.

Paul Fjelde (1892-1984)

Paul Fjelde was born in Minneapolis, Minnesota. He studied at the Art Students League in New York, the *Academie de la Grande Chaumiere* in Paris, and with Lorado Taft in Chicago. For many years he was a member and art instructor at the National Academy of Fine Arts and at Pratt Institute, both in New York. His commis-

sioned works include "Lincoln" in Oslo, Norway; and the J.S. Bradstreet Memorial and Gjertsen Memorial in Minneapolis. He also executed works in Brookgreen Gardens, South Carolina, and the Dommersberger Memorial in McKinley Park in Chicago. Other works by Fjelde include memorials to Wendell Willkie for the Indiana State Capitol and Bryant Park in New York.

Daniel Chester French **(1850-1931)**

For his first major commission at age 23, Daniel French sculpted "The Minute Man" for the 100th anniversary of the 'Shot Heard 'Round the World' in 1875. The statue, near the Old North Bridge in Concord, Massachusetts, remains a nationally recognized monument. This work was followed by many others (aside from "Wisconsin", the statue on top of the dome), including "John Harvard" (1884) in Harvard University yard; the seventy-five foot statue, "The Republic" (1893), executed for the Columbian Exposition; "Standing Lincoln" (1912), now outside the Nebraska State Capitol; and perhaps his most well-known work, "Lincoln" (1922), done for the Lincoln Memorial in Washington D.C.

Elmer Ellsworth Garnsey **(1862-1946)**

Elmer Garnsey attended the Art Students League and Cooper Union in New York. He first came to national attention during the Columbian Exposition in Chicago in 1893, where he assisted Francis Millet in decorating various pavilions. His initial success led to many commissions that involved designing and executing projects for the Library of Congress, Washington D.C.; Boston Public Library, Boston; Columbia University, New York; and Memorial Hall, Yale University, New Haven, Connecticut. He also painted decorative schemes for the Minnesota and Iowa State Capitols. His last major capitol project, which he did not complete, was the interior decoration for the Wisconsin Capitol. Only the Assembly Chambers and Governor's Conference Room were completed to his specifications, for which he was paid \$21,300. The firm of Mack, Jenny and Tyler of New York designed and painted the remaining decoration throughout the Capitol. They were paid \$174,642 for the project that included ceiling and wall decoration on canvas and plaster.

Albert Herter (1871-1950)

Born in New York City, Albert Herter began his training in art under Carroll Beckwith, completed his schooling in a Paris academy, and was exhibited in the Salon of 1890. After his return to America, he specialized in mural decorations. In 1890, he and his wife, also a Paris-trained painter, established the Herter Looms to weave tapestries after their own designs.

Twenty-six of their tapestries, depicting genre scenes from old Manhattan, were hung in the McAlysin Hotel in New York City. His other important works include "Two Boys" (Metropolitan Museum) and a large mural in the East Station, Paris, commemorating the First World War.

The Herters were cosmopolitan artists, belonging to an international community of fashionable academic painters of the period. Their son, Christian Herter, who served as his father's model for the young lad in the foreground of the Capitol mural "Signing of Magna Carta", later became Secretary of State under President Eisenhower.

Vinnie Ream Hoxie **(1847-1914)**

Vinnie Hoxie was born in a log home which was one of the earliest boarding houses in Madison. Her parents ran this house formerly used by Eben and Rosaline Peck, the first permanent white settlers in Madison. She attended Christian College in Columbia, Missouri; then moved to Washington D.C., during the Civil War to work for the post office department.

Her early training is sketchy; but she did a bust of Lincoln, the only sculptor for whom he sat. This work led to her commission for the Lincoln statue in the National Capitol.

Helen Farnsworth Mears **(1871-1916)**

Born in Oshkosh, Helen Mears studied at the Chicago Art Institute under Lorado Taft. She shared the Wisconsin Pavilion at the Columbian Exposition with Jean Pond Miner; and it was there that "The Genius of Wisconsin" was modeled. The prize money she was awarded for this work permitted "Nellie", as she was known to her family, to pursue her career in New York.

When the new Wisconsin State Capitol was being planned, Nellie Mears anticipated the assignment to sculpt a figure for the dome. From her three models, one was

approved, but the Capitol Building Commission decided to give the contract to Daniel Chester French instead.

Attilio Piccirilli (1866-1945)

Born in Italy and trained at the Academy of Saint Luke in Rome, Attilio, his five brothers and father immigrated to the United States in the late 1880s. All of them were stonecutters; and before the turn of the century, they established a family studio in New York. During that period, sculptors usually fashioned small plaster models of their works and stonecutters, like the Piccirillis, would cut them in stone at the desired size down to the last detail. The Piccirillis' workload became so great that they had little opportunity to sculpt any work of their own; but Attilio did execute a few original works including the "Maine" Monument in New York's Central Park and the north pediment of the Wisconsin State Capitol.

Lew F. Porter (1862-1918)

Lew Porter was born in Illinois, studied at the University of Wisconsin and after graduating, joined the architectural firm of Professor Allan D. Conover. Porter supervised the construction of many Madison landmarks, including Science Hall and the Armory (also known as the Red Gym) on the University Campus, and the Dane County Court House (no longer standing). In 1887, Porter entered into partnership with Conover and moved to Ashland, Wisconsin to head the firm's office there. In 1899, Porter and Conover dissolved their partnership and Porter opened his own office.

When the Capitol Building Commission was formed in 1906, Porter was named its secretary and supervising architect. In this capacity, Porter was directly responsible, more than any other person, for insuring that the materials and craftsmanship that went into the construction of the State Capitol were of the highest quality; a task he pursued vigorously until after the building was announced completed in 1917.

George B. Post (1837-1913)

A native of New York City, George Post graduated from New York University in 1858, with a degree in Civil Engineering. He later studied architecture in the office of

Richard Morris Hunt. After serving as an Army officer in the Civil War, he established a successful architectural practice, designing a large number of important commercial and public buildings, and eventually became a leader in the regeneration of American architecture during the period 1875-1890.

He was a member of the National Commission of Fine Arts and Medalist and President (1896-1899) of the American Institute of Architects.

Among his major New York buildings were: the Produce Exchange, the World Building for Joseph Pulitzer, several buildings of the College of the City of New York, and the New York Stock Exchange.

Although conservative as an architect, Post was up-to-date in the engineering of his buildings.

Charles Yardley Turner (1850-1918)

Born in Baltimore, Charles Turner studied in Paris and opened his own studio in New York in 1881.

While Turner enjoyed success as a watercolorist, he excelled as a muralist. His murals decorate various buildings in New York City, the Wisconsin State Capitol, and other public buildings. The most noted is "The Burning of the 'Peggy Stewart'" (1905 in the courthouse at Baltimore).

Adolph A. Weinman (1870-1952)

Born in Germany, Adolph Weinman came to the United States at age nineteen. He studied sculpture at the Art Students League in New York and later worked under several famous American sculptors, including Daniel Chester French. Among his many commissions, aside from the south pediment of the Wisconsin State Capitol, are the rotunda of the Kentucky State Capitol, the pediment of the Missouri State Capitol, the frieze in the United States Supreme Court Chamber, and pediments at the National Archives and the U.S. Post Office Building in Washington D.C. Weinman also designed the dime and the half-dollar for the 1916 issue. Weinman's preeminent work is the memorial statue of Lincoln done for the latter's birthplace in Hodgenville, Kentucky. A full-sized copy of this work stands in front of Bascom Hall at the University of Wisconsin-Madison.

Glossary of Architectural Terms

APEX - In architecture, the highest point of a structure.

ARCHITRAVE - In classical architecture, the lowermost part of an entablature, resting directly on top of a column.

BALUSTER - An upright, often vase-shaped, support for a rail or coping.

BALUSTRADE - An entire railing system (as along the edge of a balcony) including a top rail and its balusters and sometimes a bottom rail.

BEAD-AND-REEL - A narrow border consisting of beads separated by discs.

COFFER - A decorative, recessed panel, usually square or octagonal, in a soffit, ceiling, dome or vault.

COLONETTE - A small column, usually decorative.

COLONNADE - A series of columns set at regular intervals.

CONSERVATION - The process of stabilizing an object, material or building.

CORINTHIAN ORDER - Relating to the most ornate of the three orders (Doric, Ionic and Corinthian) of Greek architecture, distinguished by a slender, fluted column with a bell-shaped capital decorated with a design of Acanthus (a Mediterranean plant) leaves.

CORNICE - A horizontal molding projecting along the top of a wall, building, etc. Also, the top part of an entablature.

DAIS - A raised platform reserved for the seating of speakers or dignitaries.

EGG-AND-DART - A narrow border consisting of alternating ovals and arrowheads.

ENTABLATURE - In classical architecture, the elaborated beam member carried by the columns, horizontally divided into architrave, frieze and cornice.

ESPLANADE - A level open space for walking or driving, often providing a view.

FRIEZE - A horizontal band, usually decorated with sculpture, between the architrave and cornice of an entablature. A decorative, horizontal band around a room, mantel, etc.

GILDING - The art or process of applying gold leaf or gold flakes to a surface.

GUILLOCHE - An ornament formed by two or more bands twisted over each other in a continuous series, leaving circular openings which are often filled with round ornaments.

LOGGIA - An arcaded or colonnaded structure, open on one or more sides, sometimes with an upper story.

OCULUS - A circular opening at the apex of a dome.

PAVILION - A projecting portion of a monumental building, often accented by more elaborate decoration.

PEDIMENT - In classical architecture, the triangular gable end of a roof above the horizontal cornice, often filled with sculpture.

PENDENTIVE - One of a set of curved wall surfaces which form a transition between a dome or its drum and the supporting masonry.

PILASTER - An attached pier or pillar, often with capital and base.

PLINTH - A square or rectangular base for column, pilaster or door framing.

PODIUM - An elevated platform.

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

RESTORATION - The process of returning an object, material, or building as nearly as possible to its original form and condition.

ROSETTE - Round floral motif formed by a series of leaves or petals.

TERRA-COTTA - Hard, unglazed fired clay; used for ornamental work and roof and floor tile.

TOURELLE - In French: a turret which is a very small and slender tower.

TRUSS - A structure composed of a combination of members, usually in some triangular arrangement so as to constitute a rigid framework.

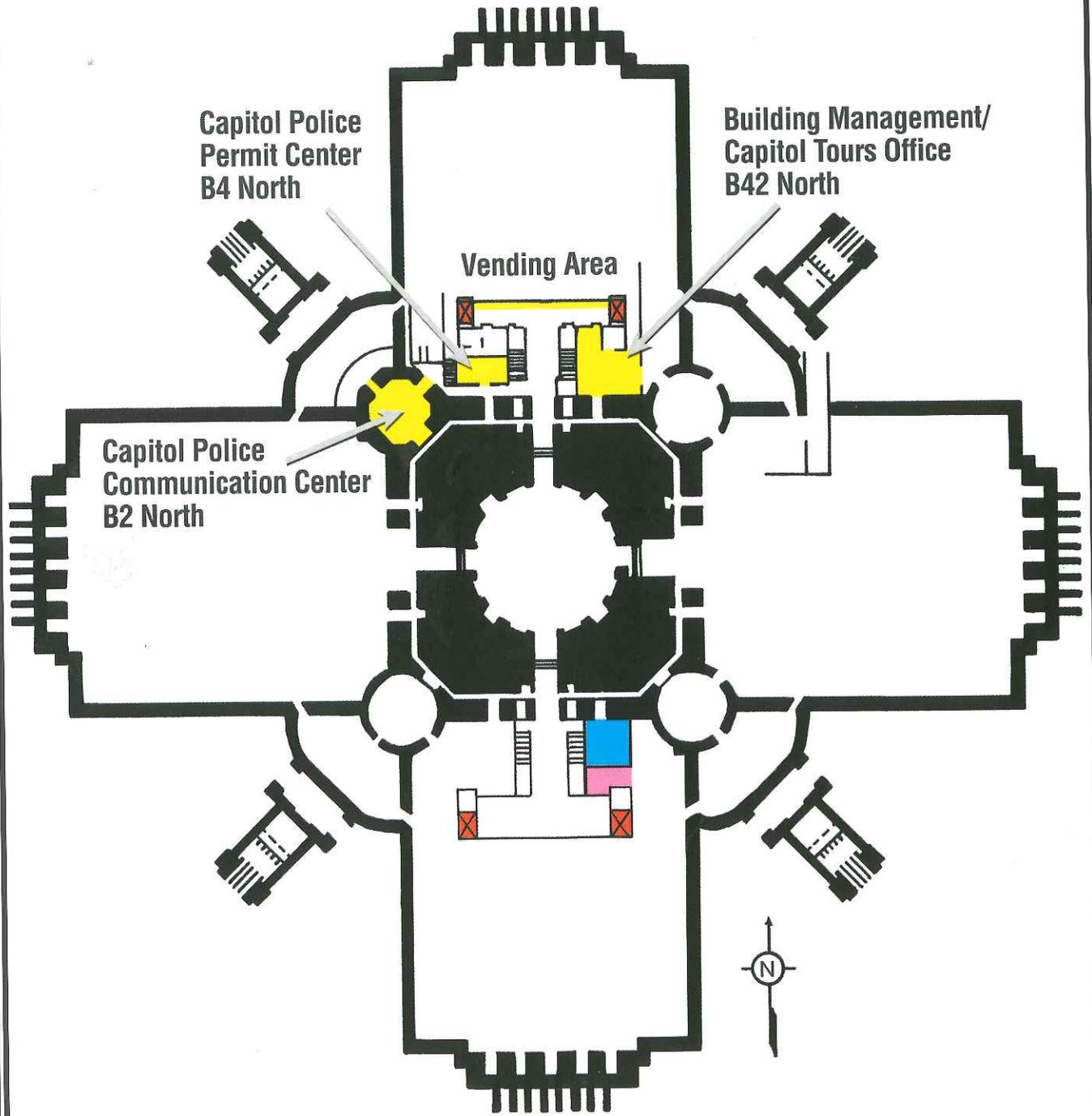
TYMPANUM - The recessed, ornamental space or panel enclosed by the slanting cornices of a triangular pediment.

VAULT - An arched structure, usually stone, brick or concrete, forming a ceiling or roof.

VESTIBULE - A small entrance hall or room leading into either a building or into a room within a building.

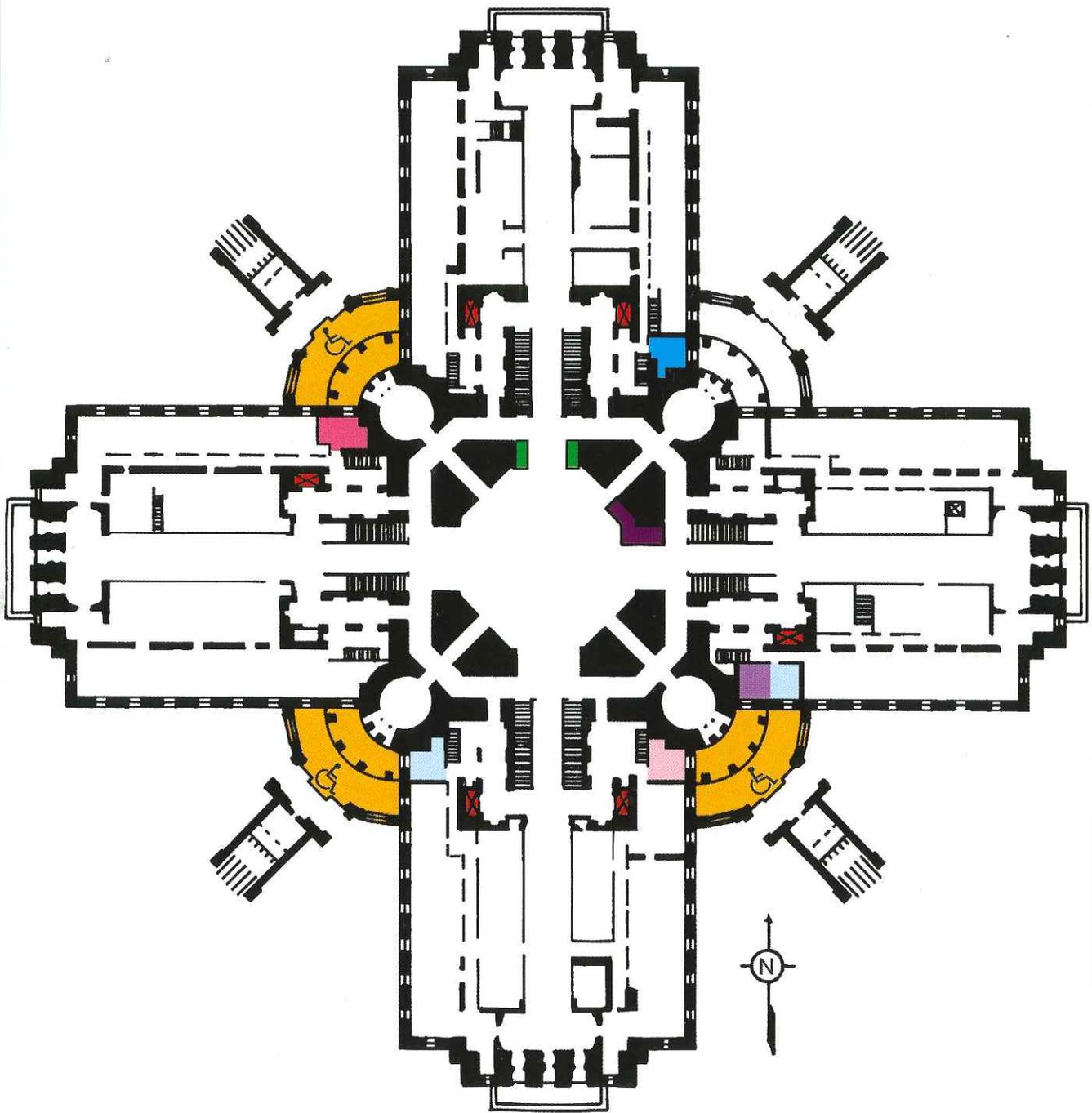
WAINSCOT - A decorative or protective facing applied to the lower portion of an interior partition or wall, such as wood paneling or other facing material.

Basement Floor Plan



- Floor Plan Key**
- Men's Restrooms
 - Women's Restrooms
 - Public Elevators

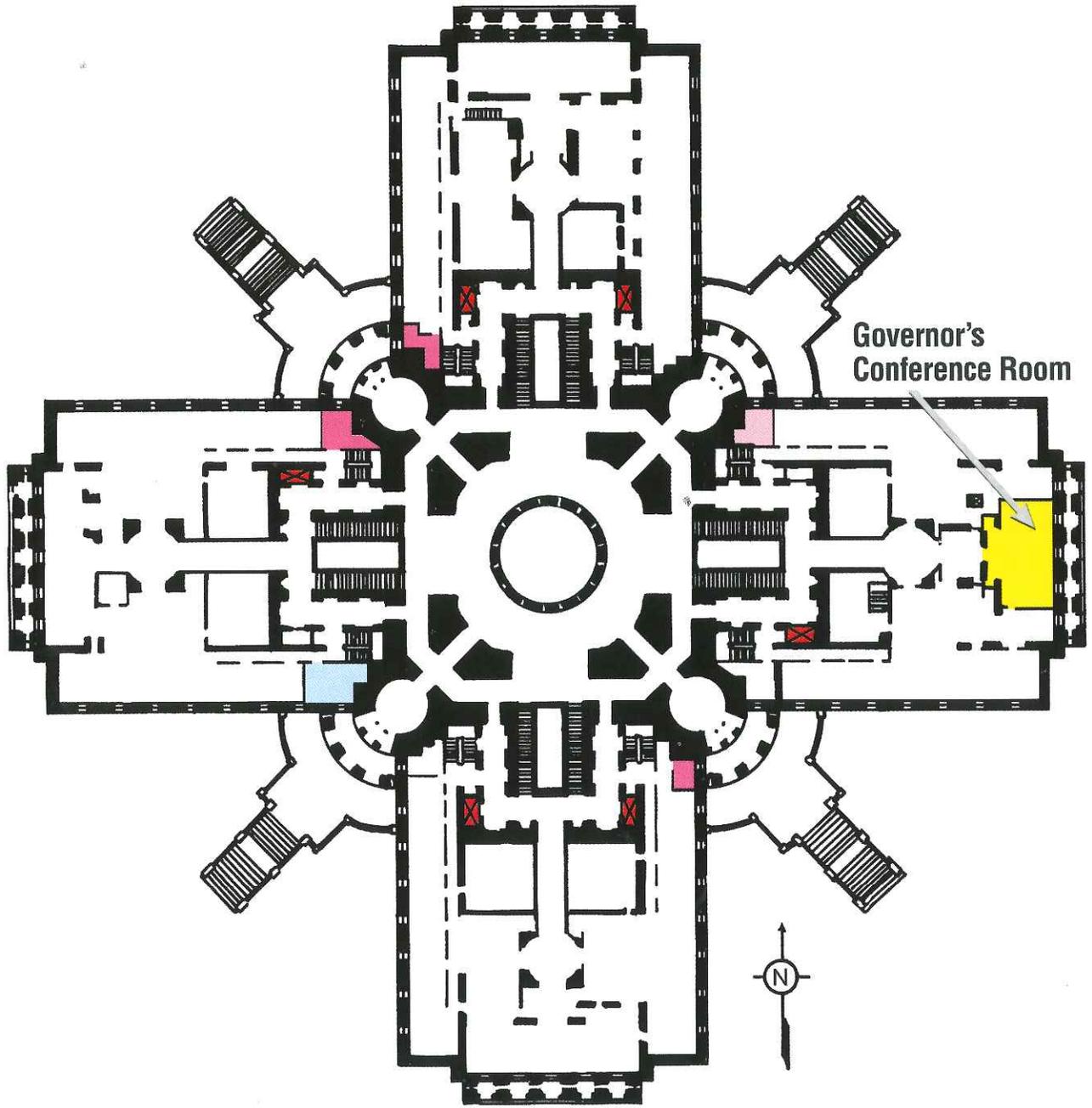
Ground Floor Plan



Floor Plan Key

- Men's Restrooms
- Men's Restrooms—Power Assisted Doors
- Women's Restrooms
- Women's Restrooms—Power Assisted Doors
- Family Restrooms
- Public Elevators
- Public Telephone
- Information Desk and Tours
- Accessible Entrance

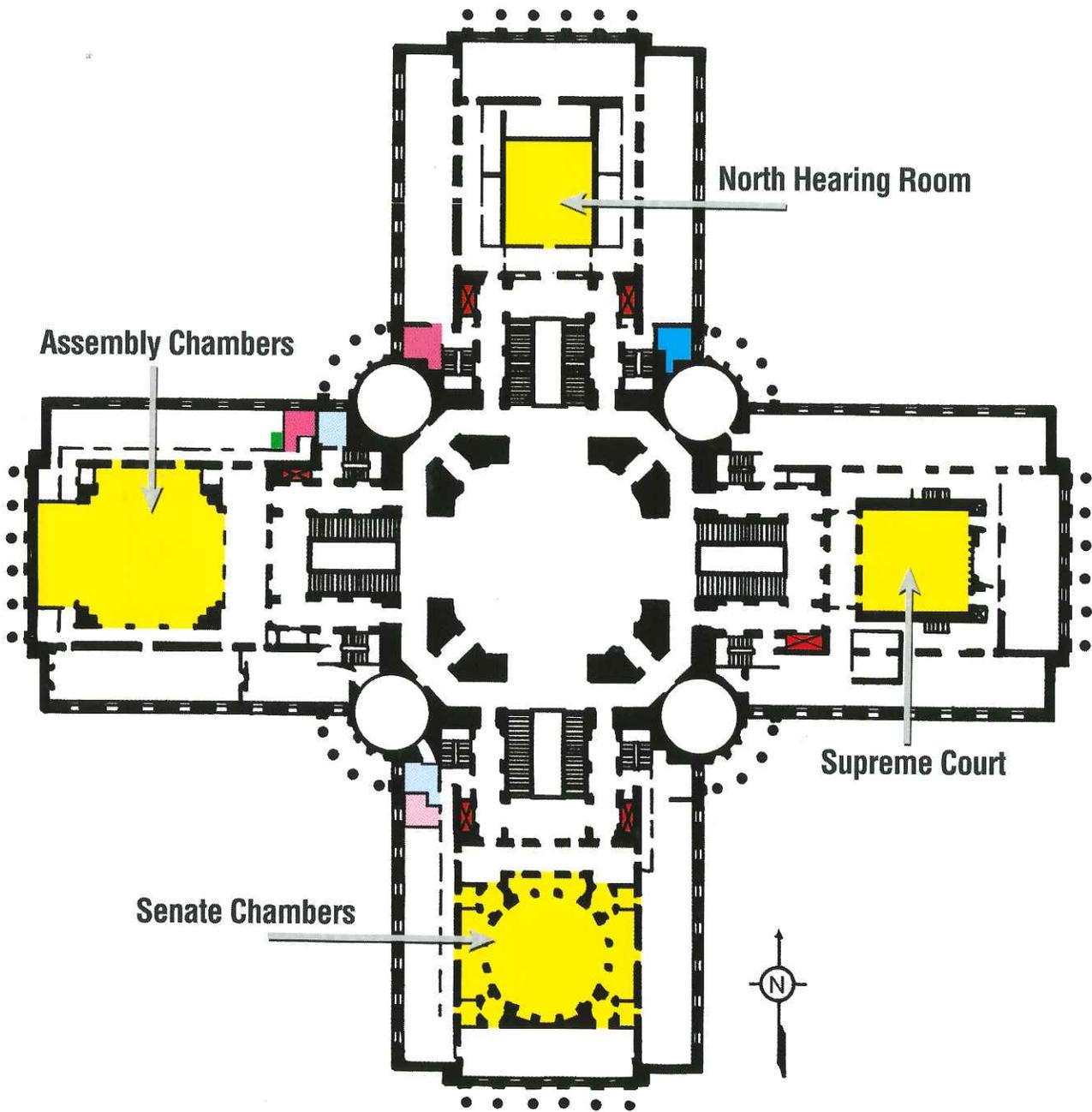
First Floor Plan



Floor Plan Key

- Men's Restrooms—Power Assisted Doors
- Women's Restrooms
- Women's Restrooms—Power Assisted Doors
- Public Elevators

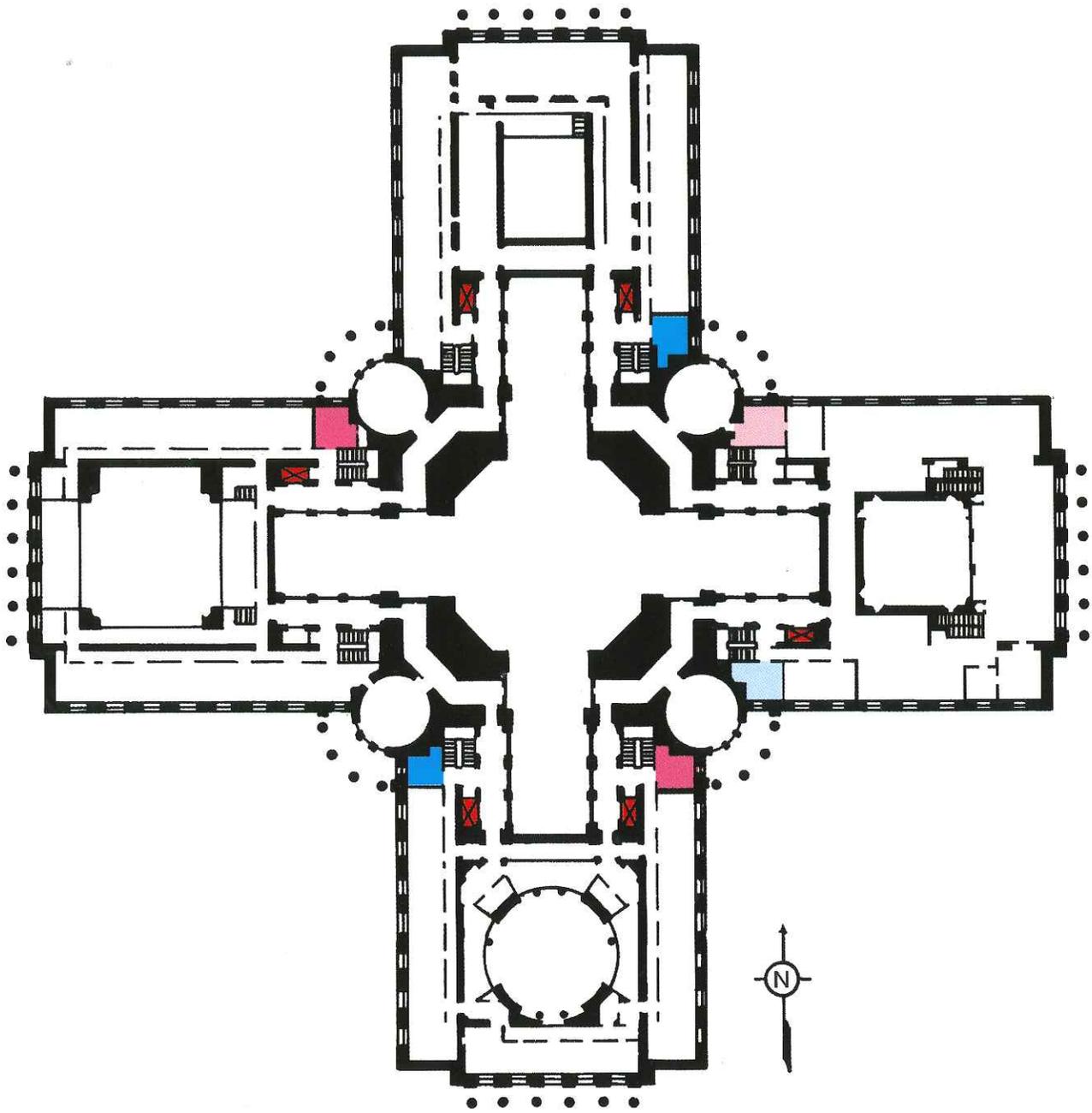
Second Floor Plan



Floor Plan Key

- Men's Restrooms
- Men's Restrooms—Power Assisted Doors
- Women's Restrooms
- Women's Restrooms—Power Assisted Doors
- Public Elevators
- Public Telephone

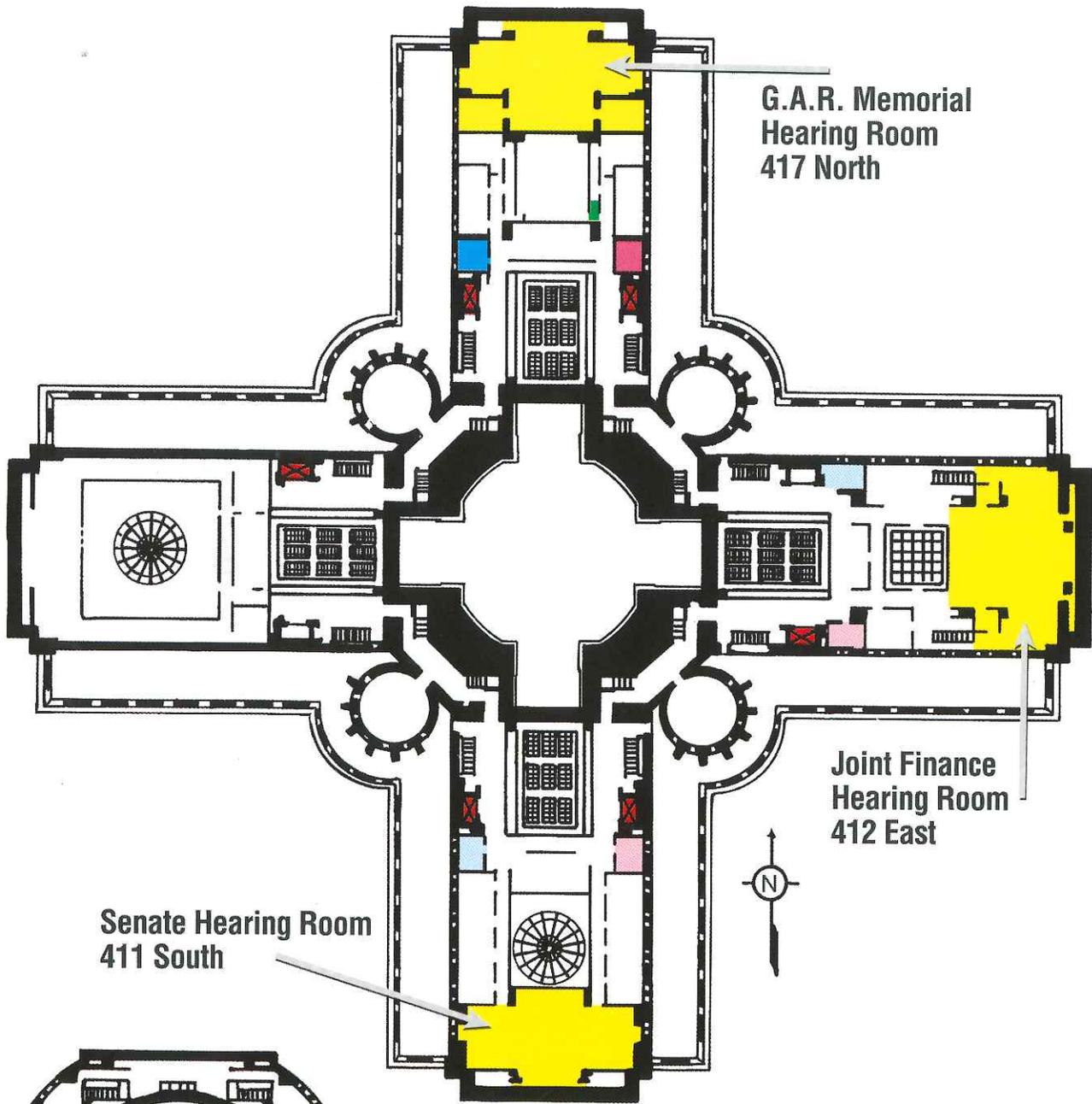
Third Floor Plan



Floor Plan Key

- Men's Restrooms
- Men's Restrooms—Power Assisted Doors
- Women's Restrooms
- Women's Restrooms—Power Assisted Doors
- Public Elevators

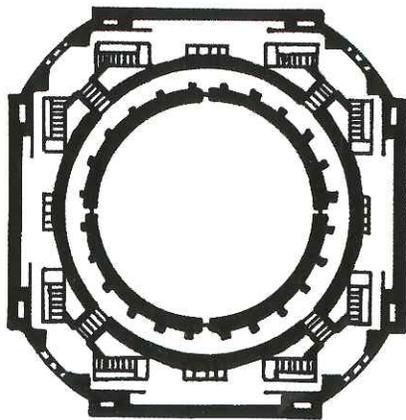
Fourth Floor Plan



G.A.R. Memorial
Hearing Room
417 North

Joint Finance
Hearing Room
412 East

Senate Hearing Room
411 South



Plan Base of Dome

Floor Plan Key

- Men's Restrooms
- Men's Restrooms—Power Assisted Doors
- Women's Restrooms
- Women's Restrooms—Power Assisted Doors
- Public Elevators
- Public Telephone

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Identification and Location of Photos on pages 46-49

- A. "Knowledge" from statuary group overlooking East Washington Avenue
- B. Decoration surrounding main ceiling mural in Governor's Conference Room
- C. Base of bronze lamp on second floor bridges
- D. USS Wisconsin badger in front of Governor's Conference Room
- E. Lion's head on exterior lamp posts
- F. Shield depicting the elements of the state seal
- G. Above door of Assembly Parlor
- H. Badger above door of second floor chambers

