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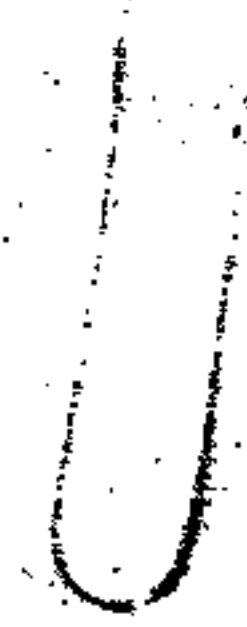
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THE BEEHIVE HOUSE:
ITS DESIGN, RESTORATION AND FURNISHINGS

A THESIS

Submitted to The
Graduate Department of Art
Brigham Young University
Provo, Utah

In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts

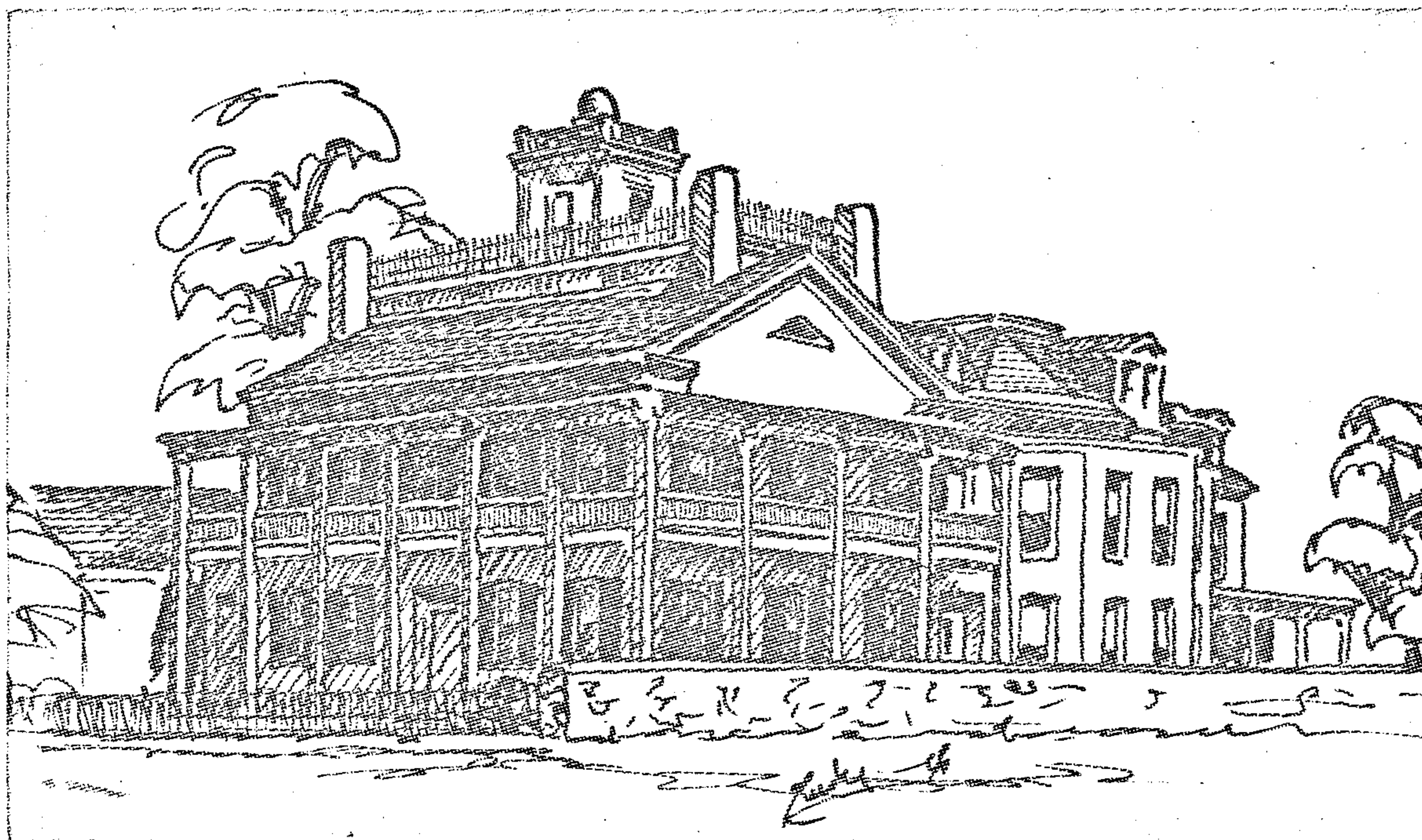
by

Judy Butler Anderson

May 1967

THE BEEHIVE HOUSE

ITS DESIGN, RESTORATION, AND FURNISHINGS



by

JUDY BUTLER ANDERSON

for

MASTER OF ARTS THESIS

ART 699

ACKNOWLEDGEMENTS

I wish to gratefully acknowledge the help of all persons associated with the Beehive House who so kindly gave of their time and efforts in my behalf. I would especially like to extend my gratitude to George Cannon Young and Gwen Y. Wilcox for their invaluable help.

A special thank you has also been earned by my husband and my advisory committee for their patience and encouragement.

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CHAPTER I

INTRODUCTION

The Beehive House, restored in 1961, is more than a monument to Brigham Young. It is a monument to the Mormon people and one of the best developments of its kind in America.¹

It has been said that

The Beehive House . . . is evidence that those who came here one hundred years ago were people of great inner fineness with deep spiritual purpose as they established their homes here in the valleys of the mountains. The Beehive House stands as a monument to their memory.²

The restoration has been lauded in various magazines and news media, but no one has attempted to present a more comprehensive study of the building and the efforts that went into its restoration.

Statement of the Problem

The purpose of this study is to examine the design, restoration and furnishings of the Beehive House to determine the degree to which the home was accurately restored, and to learn more about the key furnishings within the home.

¹Joseph Patterson, "Salt Lake Museum Wins Highest Praise," Salt Lake Tribune, July 8, 1962.

²Helen Spencer Young Williams, "The Beehive House: A Monument to the Past," The Improvement Era, 65, No. 1 (January, 1962), p. 54.

Answers to the following questions will form the basis of the thesis:

1. What was the historical background of the Beehive House to the time of its restoration?
2. To what extent is the structural restoration authentic to the time of Brigham Young?
3. What items were originally found in the Beehive House?
4. To what extent are the furnishings appropriate to the Beehive House?

Material relevant to the answering of these questions will be found in:

CHAPTER II. History of the Beehive House

CHAPTER III. Structural Restoration

CHAPTER IV. Furnishings of the Beehive House

The remainder of the thesis will deal with:

CHAPTER V. Conclusion

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Significance

A study of the Beehive House is a study of the artistic history of a people in relation to the interior design and decoration of the period. Much of this history has been lost because the persons responsible for making it have passed on. The restoration of the Beehive House gives the student an opportunity to recapture this history, and to view more completely the Victorian legacy of design as it was interpreted by the Mormon pioneers between the years of 1854 and 1877.

Research Program

Limited published material about the Beehive House was available prior to its restoration. Most of the current information had been gleaned by the Restoration Committee through extensive research. However, much of this information was not published, it remained in the minds of those persons responsible for the restoration.

The most important sources of information for the thesis consist of personal interviews with George Cannon Young, chairman of the committee after the death of Don Carlos Young, and Gwen Young Wilcox, antiquarian and researcher for the Beehive House. Information supplied by these persons related more fully the extent of the restoration and the authenticity and appropriateness of the furnishings.

Historical Background

When the Mormon people were driven from Nauvoo, and later Missouri, they were able to take with them only those possessions that could be placed in a wagon. These possessions included some of the artistic treasures of the family. Many times these valued possessions were lost during the journey, or had to be left behind.

After six years of toil in the valley, carrying out countless activities vital to life, there was finally time to think about more than a log or adobe hut. People began to venture outside the walls of the fort, which had been built as a protection from the Indians, and they began to expand their architecture.

It was at this time that Brigham Young, Governor of the Territory of Utah, as well as President of the Mormon Church, decided to build a home which would serve as the Governor's mansion. In collaboration with his brother-in-law, Truman O. Angell, he conceived, and with the help and talent of his people, built the Beehive House.

CHAPTER II

HISTORY OF THE BEEHIVE HOUSE

The Great Salt Lake Valley was desolate when the first company of Mormon pioneers viewed it in 1847; and although time and work did much to improve conditions, building material was still scarce. Timber and stone could be found in the mountains, but it was difficult to bring it down into the valley.

Building Material

There was an abundance of one substance which was easily obtainable--soil. Therefore, many colonists turned to the use of mud and straw molded into bricks. The final result was known as adobe. It was not without its drawbacks, but with proper mixing and maintenance, it proved itself by far outlasting the log cabin.

Brigham Young had said, "There is not marble in the mountains, or stone of any kind or quality that I would rather have a building made of than adobes. As for the durability of such a building, the longer it stands the better it becomes."³ It was not unusual, therefore, that Brigham Young built the Beehive House out of adobe.

Planning

The Beehive House was planned by Brigham Young to serve as his official residence.

³Georgius Y. Cannon, "The Beehive House of Brigham Young," Museum News, Vol. 40 (December, 1961), p. 32.

As second President of the Church of Jesus Christ of Latter Day Saints and first governor of the territory, he needed a house large enough to receive and confer with church officials, state and federal dignitaries. . . . Above all it was to be a home for his wife and children who were to reside there.⁴

About 1853, contracts were let for an official residence, a church office and a private residence to be built on what is now South Temple.⁵ The residence, which was to become the Beehive House, was designed by Truman O. Angell, with suggestions for its planning from Brigham Young.⁶

Construction

The walls of the home were made of adobe, laid three feet thick over hewn stone,⁷ probably sandstone.⁸ The main upper walls were also adobe, bonded every two feet in height with two inch slats of native pine.⁹ The exterior of the building, when completed, was stuccoed and calcimined in a pale yellow.

Brigham Young was a carpenter, painter and glazier during his younger days; and he was familiar with the buildings of his native Vermont, as well as the Greek Revival style which had begun to move west. The Beehive House is, therefore, closely related to the New England Homes. It has a wide square-columned porch across

⁴Williams, Op. cit., p. 21.

⁵American Guide Series, Utah A Guide to the State (New York: Hastings House, 1959), p. 183.

⁶George Cannon Young, Personal Interview, November 3, 1966, Salt Lake City, Utah.

⁷American Guide Series, Op. cit.

⁸L.D.S. Church Historical Archives, "New England Colonial Building Built in Middle Fifties," Journal History, (April 14, 1934), p. 4.

⁹Ibid.

the front, and a square cupola above the third floor which definitely belongs to the New England coastal genre called a "Widow's Watch,"--an elevated area where anxious eyes watched the sea for the return of the fishing vessels.¹⁰ In fact, the Beehive House, located out West in Utah, is stated to be one of the finest examples of New England colonial architecture in the country today.¹¹

Porch

The original Beehive House had two stories, an attic and cupola surmounted by a beehive in front, and one and one half stories in the rear. It originally had but a single-storied porch (See Fig. 1, p. 96), which is shown in an early photograph taken from the old Salt Lake Theatre. The second-story addition was thought to have been added during the time of John W. Young, but according to pictures shown in The Beehive House, a picture pamphlet sold within the building, the porch was continued to the second story some time during the 1860's, while Brigham Young was still alive.¹²

An enlarged segment of another photograph of the Beehive House and grounds, one of the few showing the home from the back, (See Fig. 3, page 97), also gives evidence indicating the completion of the porch during the time of Brigham Young. The left-hand corner of the two-story section of the building, if examined closely, reveals a column of the porch extending to the cornice on the second floor. The date of the picture is unknown, but the existence of the Gardo House still under construction--the scaffolding

¹⁰American Guide Series, Op. cit., p. 183.

¹¹L.D.S. Church Historical Archives, Op. cit.

¹²The Beehive House, (Salt Lake City, Utah), p. 2.

can still be seen around the building--and the fact that the rear portion of the Beehive House is still as Brigham Young built it, would place the photograph around 1877, before the time that John W. Young took over the home.¹³

The Estate

The Eagle Gate, which was designed by Truman Angell and carved by Ralph Ramsey,¹⁴ was the main entrance to the Brigham Young Estate, which included a carpenter shop, pigeon house, shoeshop, blacksmith shop, barns, corrals, gardens, a schoolhouse, and an upper garden which was guarded by a live Bald Eagle--a persuasive factor for keeping the children out of the fruit, (See Fig. 2, p. 96).

The Wall

The estate was surrounded by a nine-foot cobblestone wall, with gates at regular intervals. This wall was built for three purposes: (1) as a protection against the rushing waters of City Creek during flood season, (2) as a work project so that those who were unemployed would have a means of earning a livelihood, and (3) as a safeguard against unfriendly Indians.

In 1878, the year after Brigham Young's death, the wall in front of the Beehive House was pulled down to make way for an iron

¹³Brigham Young died in August of 1877, and the Gardo House was not entirely finished at the time of his death. It was not until 1888 that the Beehive House was purchased by John W. Young and extensive changes made.

(Clarissa Young Spencer and Mable Harmer, One Who Was Valiant [Caldwell, Idaho: Caxton Printers, Ltd., 1940], pp. 206, 278).

¹⁴Ibid., p. 22.

ornamental fence, (See Fig. 4, p. 97).

In 1939, property of the Beehive House as well as the Eagle Gate was threatened by a proposed widening of State Street. People expressed their feelings that nothing should be done to alter these historical edifices. Protests were filed by the Young Men's and Young Women's Mutual Improvement Association, by J. Reuben Clark, Jr., and David O. McKay;¹⁵ and a protest was also promised from the Executive and Advisory Boards of the Salt Lake Council of Women.¹⁶

These protests were evidently effective, for it was not until 1960 that such an issue arose again. The issue was solved when a construction truck lost control and ran into one of the piers supporting the Eagle Gate, necessitating its rebuilding. As long as the gate had to be rebuilt, it was thought that the street might as well be widened.

Although the grounds of the Beehive House were drastically altered with this move, attempts were made to preserve those items of historical importance.

The cobble-stone wall, one of the first work projects in Utah, was moved twenty-three feet west of the original site. A steel and concrete cradle was constructed around the wall so it could be lifted by a crane.¹⁷ Two old pines that had been on the

¹⁵L.D.S. Church Historical Archives, "Gate Change Fight Spreads," Journal History, (January 26, 1939), p. 5.

¹⁶L.D.S. Church Historical Archives, "Letter to City Board Pleads for Saving of Monument," Journal History, (January 27, 1939), p. 3.

¹⁷Malin Foster, "At Beehive House Wall, Plants Move in Street Project," Salt Lake Tribune, (January 7, 1961).

estate since the time of Brigham Young were transferred to the rear of the house, and the lilac bushes planted by Lucy Decker Young in 1861 were moved toward the front of the house. A one-hundred foot portion of the wall was shifted to an east-west alignment at the rear of the house.

Occupants of the Beehive House

The Beehive House was occupied by Mary Ann Angell Young and her children until 1860. When her health began to fail, Brigham Young built her a smaller home east of the Beehive House; and his first wife in polygamy, Lucy Decker Young, then occupied the home.

After the death of Brigham Young, Lucy Decker Young remained in the Beehive House until she was no longer able to take care of it. In 1888, she sold the home to John W. Young.

John W. Young lived in the home until 1892, when due to a previous judgement which had remained unsatisfied, Albert, John and Thomas A. Holt sued Mr. Young and requested that as much of the property as was necessary be sold to satisfy their claims.¹⁸

The Beehive House, along with a considerable amount of other property, was sold at a public auction on January 30, 1893 in front of the county courthouse to satisfy claims.¹⁹ Zion's Savings Bank & Trust Company was the purchaser.

After this time, the well-known mansion was occupied by several prominent families. In 1898, the owners of the home again met with financial difficulties, and the home was bought under a

¹⁸L.D.S. Church Historical Archives, "An Unsatisfied Judgement," Journal History, (February 25, 1892).

¹⁹L.D.S. Church Historical Archives, "Beehive House Sold," Journal History, (January 20, 1893).

foreclosure of mortgage sale for \$40,000.²⁰ There were two bidders, George M. Cannon and Judge Arnold. Mr. Cannon, who was a cashier at Zion's Savings Bank, made the highest bid. He then called the First Presidency of the Church of Jesus Christ of Latter Day Saints and informed them of his bid and the fact that the previous owner had six months to redeem the house.

Purchased by the Church

Evidently, the previous owner decided against redeeming the property, and the Beehive House was purchased by the Latter Day Saint Church to serve as the official residence for the Presidents of the Church. It was occupied by Lorenzo Snow from 1898 to 1901, and Joseph F. Smith from 1901 to 1918. Both Presidents died there.

The Beehive House then stood unoccupied until April 3, 1920, when it was turned over to the general board of the Young Ladies Mutual Improvement Association.²¹ They were to establish a home for working girls of modest means who could not find suitable housing. The Beehive House was to be remodeled and refurnished until a larger and more permanent house could be built.

Changes in the Structure

After John W. Young purchased the Beehive House in 1888, some major changes were made. The roof of the one and one-half story wing was torn off, the walls pushed out, and a three-story

²⁰L.D.S. Church Historical Archives, "Sale of Beehive," Journal History, (December 20, 1898).

²¹L.D.S. Church Historical Archives, "Beehive House Made Available for Working Girls," Journal History, (April 3, 1920), p. 4.

addition built in place of it. The painted marble squares in the front hallway were covered with wood paneling. The spiral staircase which had led to the upper-floor drying rooms was removed, and an oak staircase with a square landing, carved railings, and newel posts with beautiful lamps, (See Fig. 11, p. 99), was installed on the west side of the hall.²²

A roof was added to the originally open porch. The Lady Franklin stoves that had been throughout the house were taken out. The mantels, simply carved wood painted to match the woodwork, were replaced with stone fireplaces and ornate mantels with mirrors positioned above them. Gas-lighted chandeliers replaced hanging coal-oil lamps. Steam-heat radiators were added; and hardwood covered the old pine flooring.²³

The woodwork, which had been grained to simulate oak or birdseye maple, was regrained to resemble walnut. The dining room, north of the sitting and sewing room, was extensively remodeled. The sixteen-foot ceilings were lowered. The doorways were widened and heightened, and sliding doors replaced the hinged doors that were of colonial design. Small-paned windows, the only size of glass that could be shipped into the valley in one piece during early days, were replaced with large panes of glass; and the green shutters were removed from the exterior of the building.²⁴

Few radical changes were made when the Beehive House was turned over to the Young Ladies Mutual Improvement Association. The

²²Beehive House Restoration, Vol. 1, 1959-1961.

²³Ibid.

²⁴Ibid.

large front drawing room and the back drawing room were retained. All other available space was used for sleeping quarters, with partitions dividing space in the larger rooms so they could accommodate more girls. Even the large sleeping porch at the rear of the building was utilized. Electric lighting fixtures were installed, new passageways were created, new paint applied to the walls, and window boxes with fresh green plants were added behind each window.²⁵

The house was to accommodate thirty girls after its renovation and was formally opened on October 1, 1920.²⁶ During the time the Beehive House was under the direction of the Young Ladies Mutual Improvement Association, it accommodated hundreds of young women. It also served as a social center for girls who did not live there.

Becomes a Landmark

In 1935, the Utah Pioneer Trails and Landmarks Association felt that not only the Beehive House, but also the Lion House and Brigham Young's Office were of sufficient historical importance to have a marker placed in front of each building. On June 9, 1935, George Albert Smith, who was a member of the Council of the Twelve and President of the Utah Pioneer Trails and Landmarks Association, gave the word to unveil the three markers. Plaque number 50 was placed on the Beehive House.²⁷

An article in the Deseret News telling about the historical

²⁵Ibid.

²⁶L.D.S. Church Historical Archives, "Beehive House is Now Y.L.M.I.A. Girl's Home," Journal History (October 1, 1920), p. 5.

²⁷L.D.S. Church Historical Archives, "Marker Set on Three Historic Spots at Once," Journal History (June 10, 1935), p. 6.

plaques recapitulated the previous honor placed upon the building by the Historic American Buildings Survey in 1934. The article stated:

The Bee Hive [sic] and Lion Houses . . . had been chosen by the U. S. Government as types of architecture with sufficient historical interest to merit preservation forever. To this end each of the buildings had been carefully surveyed and measured and the records of each preserved in the Library of Congress, so that should either of them be destroyed, they could be re-created in minute detail. This honor . . . has been conferred upon but three buildings in the United States.²⁸

The plaque which had been placed on the Beehive House as a result of the earlier survey read:

Department of the Interior

Washington D. C.

This is to certify that the historic building known as the "Bee Hive House" [sic] in the county of Salt Lake and the state of Utah has been selected by the advisory committee of "The Historic American Building Survey" as possessing exceptional historic or architectural interest and as being worthy of most careful preservation for the benefit of future generations and that to this end, a record of its present appearance and condition has been made and deposited for permanent reference in the Library of Congress.

Attest.
A. Leicester Hyde

Signed.
Harold L. Ickes
Secretary of Interior²⁹

Restoration Announced

On January 10, 1959, the Young Women's Mutual Improvement Association was informed that after January 31, the Beehive House

²⁸Ibid.

²⁹Kate B. Carter, (ed.), Heart Throbs of the West (Salt Lake City: Daughters of the Utah Pioneers, 1959), Vol. 3, pp. 40-41.

would no longer serve as a residence for young women, and that the house must be vacated by February 1 to be used for other purposes.³⁰

In July of 1959, the Presiding Bishopric--Joseph L. Wirthlin, Thorpe B. Isaacson and Carl W. Buehner--with the authorization of President David O. McKay and his counselors, decided to restore the Beehive House as it was between 1854 and 1877, when Brigham Young lived there.³¹

On August 8, 1959, it was announced to the public that the Beehive House would be restored as far as possible to its original state, and that previous alterations to the building would be retained as far as they were appropriate.³²

The committee called upon to undertake the task of restoration consisted of:

Don Carlos Young, A.I.A., chairman deceased .

George Cannon Young, Fellow A. I. A., supervising architect.

Georgius Young Cannon, A. I. D. and A. I. A., supervising architect in charge of construction and interior decoration.

Helen Young Spencer Williams, secretary deceased .

Gwen Young Wilcox, antiquarian and researcher.³³

³⁰L.D.S. Church Historical Archives, "Famed Beehive House Closed as a Residence," Journal History (January 10, 1959), p. 5.

³¹Helen Young Spencer Williams, "History Turns Back its Pages," Relief Society Magazine, Vol. 47 (Salt Lake City, July-August, 1960), pp. 511-512.

³²L.D.S. Church Historical Archives, Periodicals Index, (August 8, 1959), pp. 1, 6.

³³Williams, Op. cit.

Summary

The Beehive House was to serve as the official residence of Brigham Young. The contract for the home, designed by Truman O. Angell and Brigham Young, was let in 1853. It was constructed with adobe, and patterned after the New England colonial architecture of Brigham Young's time. It originally had a single-storied porch, but the porch was extended to the second story sometime between 1860 and 1877.

The Beehive House was occupied by Mary Ann Angell Young until 1860, and by Lucy Decker Young until after Brigham Young's death. It was bought by a son, John W. Young, in 1888 and was occupied by him until 1892 when the house and other property was sold to satisfy claims. Several prominent families lived in the home after this time until 1898, when it was purchased by the Church of Jesus Christ of Latter Day Saints to act as the residence of the Church President. It was used in this capacity until 1918, and then stood vacant until it was turned over to the Young Women's Mutual Improvement Association as a home for working girls of modest means. The Mutual Improvement Association had charge of the building from 1920 to 1959, when they were notified to vacate the building as it was to be used for other purposes. In July of 1959, the plan for restoring the building was announced.

Three major changes have altered the Beehive House or its grounds. The most extensive remodelings were made when the home was purchased by John W. Young in 1888. Other minor alterations were made by the Mutual Improvement Association in 1920; and in 1960-1961 the grounds were altered when State Street was widened

and the cobble-stone wall was moved in twenty-three feet and the shrubberies relocated and planted.

The Beehive House was honored by the Historic American Buildings Survey in 1934, and the Utah Pioneer Trails and Landmarks Association in 1935.

The persons chosen to restore the building in 1959 were:

Don Carlos Young

George Cannon Young

Georgius Young Cannon

Helen Young Spencer Williams

Gwen Young Wilcox

CHAPTER III

STRUCTURAL RESTORATION

One of the keys to restoring the Beehive House were manuscripts written by Clarissa Young Spencer, a daughter of Lucy Decker and Brigham Young, who had lived in the home from 1860 to 1888. She described much of the architecture of the house, its furnishings, gardens and grounds. In addition, the committee found some of the original plans for the Beehive House stored in the Church historical library. The manuscripts and plans formed the basis of research.

Extent of Restoration

The Beehive House originally contained fourteen rooms.³⁴ Now there are twenty-seven, as it has been added to, and alterations made since the death of Brigham Young. There are nine rooms, two large halls, two baths, housekeeping rooms and a service hall on the main floor; eleven rooms and two large halls on the second floor; and seven rooms, a service hall and bath on the third floor. In addition, there are storage rooms, closets, a service entrance and a cellar.³⁵ In all, twenty-one of these rooms and three hallways have been restored. These include the original fourteen

³⁴Letter from George Cannon Young, February 24, 1967.

³⁵Beehive House Restoration, Vol. 2, 1959-1961.

rooms which consist of:

First Floor:

Brigham Young's Bedroom-Sitting Room

Family Sitting Room

Sewing Room

Wife's Bedroom

Bathroom

Buttery

Second Floor:

Long Hall

Daughter's Bedroom (Pink)

Daughter's Bedroom (Blue)

Fairy Castle

First Floor at Rear:

Kitchen

Pantry

Men's Dining Room

Family Store ³⁶

The other rooms have been restored to meet the times and conditions of the Brigham Young period, or a period of time after his death.³⁷

The committee started extensive research to determine the features and dimensions of the original structure. This was difficult because of the expansive remodeling done by John W. Young.³⁸

³⁶George Cannon Young, Op. cit.

³⁷Personal interview with Gwen Young Wilcox, December 2, 1966, Salt Lake City, Utah

³⁸Personal interview with George Cannon Young, January 23, 1967, Salt Lake City, Utah.

This fact, along with numerous calls from people who were afraid that history was going to be destroyed instead of preserved, altered plans for restoration.³⁹ Some features of the home that had been added, such as the rear sleeping porch, were destroyed; but for the most part, the committee utilized the existing space. The spatial design of the interior necessarily had to be altered in some instances.⁴⁰

The rear portion of the building, starting from the reception hall back, (See Fig. 21, p. 102, and Fig. 22, p. 103), does not reveal the floor plan as it was during Brigham Young's time.⁴¹ The committee knew that certain rooms existed in the rear portion, so the space was utilized in the best way possible to show these various rooms.⁴²

It is thought that possibly the thicker portions of the walls, especially noticeable in the basement foundations, indicated the dimensions of the original building. However, as research was not continued, this could not be substantiated.⁴³

Wall Colors

The original wall colors, as described by Clarissa Y. Spencer, were authenticated as layers of paint and paper were scraped off the walls.⁴⁴

³⁹Wilcox, Op. cit.

⁴⁰Young, Op. cit., January 23, 1967.

⁴¹Ibid. ⁴²Wilcox, Op. cit.

⁴³Young, Op. cit.

⁴⁴Williams, Op. cit.

Evidence of Openings

Because of the remodeling that the Beehive House had undergone, it was necessary to remove all the old plaster. As the original adobe masonry of the outside walls was uncovered, evidence could be seen designating the early partitions, doorways, and the spiral staircase that was mentioned in Clarissa's manuscript. (See Fig. 7, p. 98; Fig. 12, p. 99). Round pegs in the wall indicated the location of the original risers and stringers. The staircase that had been built by John W. Young, (See Fig. 11, p. 99), was removed, and the spiral staircase was reconstructed from Truman O. Angell's drawings.⁴⁵ (See Figs. 13 and 14, p. 99, and Fig. 25, p. 106).

Clarissa's Room

Clarissa Spencer had also mentioned her bedroom, which was immediately above her father's, and stated that the room was sixteen feet square. The ceiling height was lower than this, and the Committee assumed it had been an error on the part of her memory. However, when the workmen were attempting to make connections for electricity, they discovered that the ceiling had been lowered during one of the previous remodelings. When the ceiling was removed, the room was just as Clarissa had remembered it.⁴⁵

Doorbell

The doorbell, which had served during the time of Brigham

⁴⁵Beehive House Restoration, Vol. 2, 1959-1961.

⁴⁶Personal interview with George Cannon Young, November 3, 1966, Salt Lake City, Utah.

Young, was also discovered when the false ceilings were removed. Even the wire which led from the front door to the bell was still intact.⁴⁷ (See Fig. 6, p. 98).

Front Hall

John W. Young had paneled the front hall, covering the marbelized walls of Brigham Young's time. This paneling, along with the carved archway he had placed in the front hall, was removed and placed in the rear reception hall.⁴⁸

Entrance Door

The front entrance door on South Temple had been moved to the back section of the building to serve as the east entrance door on State Street.⁴⁹ It was restored to its original position, along with the small panes of glass that were contemporary with the time of Brigham Young.

False Graining

The walls of the main entrance on the first, second and third floors were painted to simulate a tan Tennessee marble. Even the molding, as one moves up the stairway, is painted.

Pine was the only plentiful wood in the Salt Lake area; so, all the woodwork in the Beehive House was constructed with pine. It was then painted and grained to simulate either oak or birdseye maple.

In restoring the home, Brigham Young's sitting room was

⁴⁷Williams, Op. cit., p. 22.

⁴⁸Young, Op. cit., November 3, 1966.

⁴⁹Ibid.

grained like oak, as were the china closet, bathroom, entrance hall, upper hall, stairway and hall to the third floor, ballusters, northeast sewing room and dining room. The northwest bedroom on the first and second floor, as well as the southwest bedroom, was grained to simulate birdseye maple. The handrail of the stairway was the main deviation in color, and it was stained a dark mahogany red.⁵⁰

Even the marble in back of the stoves is not really marble, but plaster, painted and grained to look like marble.⁵¹

Destruction of Alterations

When the Beehive House was a home for working girls and under the direction of the Young Ladies Mutual Improvement Association, many of the larger spaces were partitioned off to utilize all available living space. The partitions, along with some changes made by John W. Young, had to be demolished.

⁵⁰Beehive House Restoration, Op. cit., Vol. 2.

⁵¹No statement could be found as to who was responsible for the early graining of the marble and woods in the Beehive House. But, evidence would lead one to believe that the work could be attributed to William V. Morris, an immigrant from Wales who came to Utah in 1852. He was known for his skill as a house decorator. A Journal History article stated that:

"He was acknowledged everywhere sic to be a workman of great ability. In some particulars, especially in the imitation of woods and marbles, it would be difficult to imagine how he could be surpassed."
(June 19, 1878).

Mr. Morris is recorded as having done art work in the Beehive and Lion Houses for Brigham Young, and inasmuch as he was known for his ability as an ornamental grainer and painter, it is possible that he painted the marbles and woods in the Beehive House. (Levi Edgar Young, The Founding of Utah, [New York: Charles Scribners Sons, 1924], p. 364).

The removal of the partitions dividing the west part of the front lower floor led to the restoration of Brigham Young's bedroom-sitting room, the mother's room, the passageway to the Lion House, the bathroom and the buttery.

Destruction of the partitions in the large east room revealed the parlor and sewing room. The Long Hall was even disguised with its room divisions and lowered ceilings. After the removal of these camouflaging structures, a room with an arched ceiling and the dimensions of fifty feet long, eighteen feet wide, and sixteen feet high was revealed.⁵² (See Fig. 8 and 9, p. 98).

Mantels

The design for the two mantels in the Long Hall were found in the drawings of Truman O. Angell and reconstructed.⁵³

Doors

Large double doors, which had been installed during the time of John W. Young, were replaced throughout with the single doors authentic to Brigham Young's time. Those doors which were not replaced were repaired.⁵⁴

Pine Flooring

All the floors in the Beehive House had been covered with hardwood. With the exception of those rooms whose floors were to be covered wall to wall, the floors were rebuilt with lengths of four, six and eight inch knotty pine, and fastened down with square

⁵²Beehive House Restoration, Op. cit., Vol. 2.

⁵³Ibid. ⁵⁴Ibid.

nails. The new board flooring was placed in the following rooms:

First Floor:

Southwest Bedroom

Northwest Bedroom

Sewing Room

Bathroom

Closet off Hall

Family Store

Long Back Hall

Pantry

Kitchen

Men's Dining Room

Closet off Men's Dining Room

Back Entry

Second Floor:

Southwest Bedroom

Northwest Bedroom

West Bedroom

Four Rooms at the North End of House.⁵⁵

Exterior Repairs

Inasmuch as the Beehive House was over one hundred years old, extensive repairs were necessary inside and out. A new flagstone terrace and walk, using old flagstones, was reconstructed around the building. The hanging gutters and downspouts were replaced. All exterior wood cornice was repaired or replaced. A

⁵⁵Ibid.

new wood ceiling was put on the second-story open porch. Some of the adobes had to be replaced with new masonry. The exterior woodwork was repainted, the stucco scraped, patched and repaired. Roofs and decks were resingled, two chimneys rebuilt and the exterior shutters and hardware duplicated.⁵⁶

Interior Repairs

Of course, inside, the old plaster was removed and new took its place. The floors were refinished and sanded. All the ceilings and woodwork were refinished. New divided window sashes were placed on the first and second floors; others were given extensive repair. False ceilings were removed; the rear sleeping porch was demolished; and old floor beams were repaired and braced.⁵⁷ (See Fig. 5, p. 98).

Carving

The window and door casings in many of the rooms are elaborated with a simple leaf or ivy design, (See Fig. 27 and 28, p. 109). It is not known whether this was done during the time of Brigham Young, or his son, John W. Young. Because of the doubt as to whether the carving was original to the home, and because of the uniformity of the design throughout the house indicating it was done at the same time, the carved casings were left.⁵⁸

⁵⁶Ibid. ⁵⁷Ibid.

⁵⁸Wilcox, Op. cit.

Again, no evidence could be found to verify when the carving was done or by whom. There are indications that could attribute the work to Ralph Ramsey, the craftsman who carved the Eagle Gate and the beehives on top of the Beehive House.

Concealing Heat and Lighting

Because the Restoration Committee wished to keep the Beehive House as authentic as possible, yet keep it comfortable for those working and visiting there, copper radiant heating was concealed in the Brigham Young portion of the house, (See Fig. 9, p. 98). Since steam heating was contemporary with John W. Young, radiators have been left in the portion of the home restored to his time. New supply and return pipes with an automatic control have been added to the old radiators, however.⁵⁹

The lighting is very natural in appearance. All chandeliers and wall lights have been electrified and room illumination comes from them. Whenever the combination of electric and natural light was not sufficient, it was supplemented with indirect lighting mounted above the doors or cornice moldings, (See Fig. 23, p. 104).

After the interior spatial divisions had been restored to their original concepts or altered to fit the conditions of the times, whether they were John W. Young's or Brigham Young's, the house was ready to be furnished.

Summary

The keys to restoring the interior spatial concepts of the Beehive House were manuscripts written by Clarissa Young Spencer, a daughter of Brigham Young's who lived in the house from 1860 to 1888, and some of the original plans drawn by the architect, Truman O. Angell, that were found in the Church historical library.

⁵⁹Beehive House Restoration, Op. cit., Vol. 2.

The Beehive House originally contained fourteen rooms. All of these have been restored. Some rooms not authentic to the home as originally built, have been restored to show conditions of the times, or a period of time after Brigham Young's death. These include the boys' bedrooms, the playroom, the schoolroom, the 1880 bedroom, the 1888 sitting room, the Gardo room, and the formal dining room.

The front portion of the home, first and second floors, has been remodeled as nearly as possible like the original. The room sizes and locations were determined by structural evidence found when the walls were stripped to the masonry construction.

The rear portion of the building, that expanded by John W. Young, is not authentic to the spatial design of Brigham Young's time. Research had been started to determine the original dimensions of the building, but was discontinued because of pressure from the public who felt that history was being destroyed instead of restored. When necessary, the spatial design was altered to fit the rooms that were of Brigham Young's time.

Heating in the Brigham Young portion of the home was concealed. Steam heat, contemporary to the time of John W. Young, was retained in that portion of the home restored to his time.

The lighting comes from the fixtures. Whenever it was inadequate, indirect lighting mounted above the cornices, was placed, for the most part, directly above the viewers vantage point so that it was as inconspicuous as possible.

Paint colors and graining were found when the paint and papers were removed layer by layer until the original surface was reached.

Extensive repair work was done inside and out to make the building structurally sound and safe.

CHAPTER IV

FURNISHINGS OF THE BEEHIVE HOUSE⁶⁰

Furniture, furnishings and decorative items located by Gwen Wilcox for the restoration of the Beehive House numbered in the thousands. It would be outside the scope of this thesis to document the numerous items in each room. Therefore, key pieces, representative of the period and the search for furnishings, have been described for each room. Charts, (See Appendix A), enumerating those items discussed will give the reader an opportunity to compare known information about each article. Appendix B, Furniture and Furnishings Original to the Beehive House, lists all items original to the home whether or not they are discussed in the body of the thesis.

The Brigham Young portion of the home is mostly decorated with early Victorian⁶¹ pieces, either shipped in or hand crafted by craftsmen in the valley. John W. Young favored the late Victorian furniture.⁶²

⁶⁰All information about rooms or their furnishings was acquired from Gwen Young Wilcox unless otherwise indicated.

⁶¹The Victorian designers adapted styles of the past, including Gothic, Louis XV, Louis XVI, Jacobean, Renaissance and Oriental.

(Sherrill Whiton, Elements of Interior Design and Decoration, [Chicago: J.B. Lippincott Company, 1960], pp. 328-329).

⁶²Wilcox, Op. cit.

In some cases, description was available telling what type of furniture was contained within a particular room. When such description was available, the committee tried to utilize it in the most effective way possible. Where description was not available, research to determine the decoration of a typical room during the early or late Victorian Period was utilized, and the rooms were decorated as the committee felt they might have been during the particular period of time.

Some of the furnishings for the Beehive House came from the second family--Lucy Decker Young--and a few from the rest. But, most of the furnishings were preserved by Mrs. Wilcox, (See "It Had to be Done," p. 121), and by Virginia Blair of Logan, a great granddaughter of Brigham Young.

For the most part, it is not known which room belonged to what person. However, it is known that there were nine members in the family, including Lucy Decker and Brigham Young,⁶³ and that the rooms would have to be used to advantage to take care of these people.

First Floor Restorations

The Mother's Bedroom

The first room to be examined is the mother's, (See Fig. 27 and 28, p. 109. In this case, Lucy Decker Young. The bedroom set, which consists of a dresser and bed, was made from a twisted, cedar wood, and belonged to Ezra Taft Benson, the grand-

⁶³Spencer and Harmer, Op. cit., p. 37.

father of the present Ezra Taft Benson. It shows definite Utah Influence because of the type of wood and the simplicity of design. The more elaborate Victorian sets were shipped in from the east and were made of rosewood or mahogany.

The bedroom set came from Brigham City, and it is assumed that it was made there. However, a story that is attached to the set states that it was being worked on upon a bannered float during one of the July parades.

A picture of Lucy Decker Young hangs on the west wall.

A little round, snake-foot table next to the rocker, made by Brigham Young at his carpentry factory in Mendon, was acquired from one of the family members.⁶⁴

The mother's room is typically Victorian with an ingrain carpet.⁶⁵ On the wall above the fireplace, which is grained to simulate birdseye maple, is a sampler made in Nauvoo in 1841 and brought out west. There is also a hair wreath in the room. Several of these intricate pictures are found throughout the house. Taking various colors of hair and using it to form flowers and leaves was a hobby of the times. This particular wreath was made from the hair of Brigham Young's wives and their children.

The early Victorian commode, or washstand, has wooden drawer pulls in a simplified leaf and fruit motif, a common design

⁶⁴Brigham Young was an expert carpenter and glazier. At the age of about fourteen he apprenticed himself to Hitchcock, of the Hitchcock chairs, and he learned his trade with him. (Wilcox, Op. cit.).

⁶⁵A flat-woven carpet with a Jacquard design; usually reversible. (Whiton, Op. cit., p. 800).

element of Victorian times. The carved leaf design visible around the window casing is representative of the carving found around the casings in many of the other rooms.

Brigham Young's Bedroom-Sitting Room

During Victorian times, as soon as the bed was made it was perfectly proper to invite people into the room. So, the bedroom often became a sitting room as well. Nearly everything in Brigham Young's bedroom-sitting room, (See Fig. 32, p. 110), which is located in the southwest portion of the house, is original to the home.

Gwen Wilcox stated that the octagonal table in the room was undoubtedly of Utah craftsmanship, as several more have recently been found in the Lion House. The table is not shown in the photograph.

The cherrywood secretary belonged to Brigham Young, and has an Empire⁶⁶ influence. In all probability it was an early piece that came out of Nauvoo and was carried to Utah with the pioneers.

On the desk is a marble paper weight which has an amusing message on it--"This belongs to Brigham Young." "In other words, leave it along."⁶⁷ With fifty-six children, one can see where he might have had a problem with borrowing.

The sword leaning against the fireplace was Brigham Young's Nauvoo Legion sword. The painting over the mantel shows Brigham

⁶⁶The Empire style received its inspiration from ancient Greece and came to America via France. The date for American Empire ranges between 1810-1840. (Alice Winchester, How to Know American Antiques, [New York: New American Library, 1951], p. 29).

⁶⁷Wilcox, Op. cit.

Young with Mary Ann Angell and their seven children. It was started in Nauvoo by W. W. Major and finished in Utah. The picture to the right of the secretary is similar to a chromotype⁶⁸ and is titled "The Rescued Flag." It hung in Brigham Young's office until his death and was then owned by his wife Eliza B. Young. The oil lamp on the table is an original out of the Lion House, and it is dated 1872.

Brigham Young's hat and cane lay on the bed, as if he had just entered the room.⁶⁹

His original bed is found in the Information Bureau. Its replacement in the Beehive House is a burlled walnut piece with heavy carving which was found in Utah, but which originally came from the East. The carving is more elaborate and intricate than that found on the Utah-crafted furniture.

The carpet, again, is an ingrain from the Governor's mansion in California. These carpets were very difficult to find, especially in usable condition. Because of their flat weave, they did not have as high a resistance to wear. Fortunately, an older home in Richmond, Utah contained several of these valuable finds.

⁶⁸Chromolithograph: printing several colors from a series of stones, one for each color, instead of painting the color on a single-color print. (Winchester, Op. cit., p. 174).

⁶⁹Actually, this was inconsistent with the times. In the early days, persons were still inclined to be a bit superstitious. They would never place their hat on the bed as it was considered bad luck or a portend of death. It was considered unmannerly to throw any article of wearing apparel on the bed. However, others felt that the placing of these items on the bed gave the house a feeling of being lived in, so tradition was bypassed in this instance. (Wilcox, Op. cit.).

The woodwork in Brigham Young's room has been painted to simulate oak. The door casing, though very much simplified, shows the influence of the Greek Revival.

The door on the southwest end of the room leads to Brigham Young's private office. In between the two rooms is a closet for coats and storage.

The Front Hall

In the front hall is a clock which was also original to the home, and was found stored in the basement of the Ute Hotel. It had thirteen coats of black paint on it. When this was removed a handsome piece of work was revealed. It, like the other clocks in the building, is in working condition.

Above the doorway to the southeast sitting room, is the old doorbell that was found when the false ceiling was removed. (See Fig. 31, p. 110).

The chair in the front hall is one of the many William Bell chairs found in the Beehive House.⁷⁰

On the handrail, at the foot of the stairs that lead to the second floor, is an unusual item called a light. Gwen Wilcox, through her research, had discovered that an object of this type had been on the handrail. It does not emit any light of its own, but reflects light from the sources around it. It undoubtedly

⁷⁰Although the name William Bell is heard frequently in connection with the Beehive House furnishings, very little is known about the man or his work. Mrs. Wilcox found five variations of the hall chair, and feels that they were probably part of a public work project with Mr. Bell in charge.

reflected enough light to give persons a bearing on the stairway. One must remember, in the early days before electricity, the only illumination came from a candle or a fairy light.⁷¹ The rays from these would catch the light on the stairway.

South Sitting Room

The southeast sitting room, (See Fig. 33 and 34, p. 111), might be compared to the family room of today. It was used as a dining area, for family musicals and gatherings, and sewing.

The three-piece velour parlor set belonged to the Beehive House, and it still exhibits its original upholstery. In front of the sofa is a small hassock, another product of Victoriana.⁷² The table in the center of the room was the one at which Brigham Young ate his breakfast every morning. Upon it are a monogrammed fruit compote and a glass bottle that belonged to him.

Original to the house is the tilt-top table, inlaid with mother-of-pearl. Strange as it may seem, the top is made from papier-mâché.

The bookcase also belonged to Brigham Young and was obtained from the sister of George Cannon Young. It contains books dating no later than 1877, the year of Brigham Young's death.

The portrait on the west wall is of Brigham Young, thought to have been painted by Perry.⁷³

⁷¹Glass container, similar to an egg cup. These were filled with water. Oil was added and lighted to give enough light for a person to reach his room. The flame was extinguished by replacing the top section. (Virginia Peterson, tour guide, Beehive House, January 12, 1967).

⁷²Whiton, Op. cit., p. 327.

⁷³George Cannon Young, et. al., "Pictures in the Beehive House," Important Note To Beehive House Hostesses, (1963), p. 3.

The landscape painting on the north wall shows the influence of the Hudson River School, started by Claude Lorraine. It dates about 1860. The frame is unique too, in that one of the very early patents was issued for making frames of this type.⁷⁴

A photograph of the north end of the parlor shows three of the four full-up chairs that belonged to a parlor set found in the Lion House. They are Victorian rococo in design, as are the two arm chairs. The armchair in front of the bookcase, which supposedly belonged to Brigham Young, is covered in black horsehair and came out of the Salt Lake Theatre. The other armchair is flanked by a sewing table that contained the sewing notions of the time. On the table is a small oil lamp that was given to the Beehive House by President David O. McKay's sister.

The north doorway opens into the sewing room where a Victorian, marble-topped table that was made by Brigham Young can be seen.

On the south wall, between the two windows, is a pier mirror. It is known that mirrors of this type were found in the room, as Mrs. Wilcox was shown a photograph of the original. It was available for purchase, but the price was prohibitive and a substitute, original to the period, was bought.

The silk shawl on the piano was the first piece of silk woven from the silkworm industry in Utah.⁷⁵

⁷⁴Ibid.

⁷⁵The silkworm industry was initially located at Forest Farm. There were 800 acres where mulberry trees were planted to provide food for the worms. The Mormon people wanted to be as self sufficient as possible, so they attempted to manufacture of

Many of Brigham Young's children were musically inclined, and whenever one of them expressed a desire to play the piano, violin, or any type of instrument, he was willing to purchase the instrument and allow the child to take music lessons. Therefore, there are several musical instruments seen throughout the restoration. The first to be seen is the piano located on the west wall of the parlor. It is larger than the one originally in the room, but is authentic to the period.

The fireplace mantel in the sitting room is duplicated from the original which was found in the Daughters of the Utah Pioneers Museum.⁷⁶

Above the windows are pressed-brass cornices, a holdover from the Greek Revival. Most of the cornices in the house have a swag and fringe, anthemion⁷⁷ or fruit motif.

An 1847 and 1851 edition of Godey's Lady's Book was used as a guide in recreating the curtain styling in this room and other rooms in the Beehive House. The curtains in the parlor are Nottingham lace, acquired in England.

The Sewing Room

South of the reception-hall entry is the sewing room, which doubled for other purposes--some of the children were born in this

cultivate everything the rest of the world did. One other piece of silk, a large handkerchief is found in the mother's bedroom. (Wilcox, Op. cit.).

⁷⁶Because the laws incorporating the D.U.P. Museum state that any item given to them must remain there, the committee was unable to place the original mantel back in the Beehive House.

⁷⁷A conventionalized honeysuckle or palm leaf ornament or pattern seen in Greek decoration. (Whiton, Op. cit., p. 789).

room. Originally there was a couch in the room, but because of door and window locations, the committee could not determine where it had been placed, so one was not put in.

There is a cradle so the mother could keep an eye on her baby while she did the mending, a couple of comfortable rockers, and a Victorian table that was made by Brigham Young.

The chromotype print on the wall was brought from Switzerland when Brigham Young was in Europe on a mission. It belonged to Mary Ann Angell.

The only items which nothing is known about are the sewing machine, dating 1852, and the stove. All other items belonged to the Young family at one time or were original to the Beehive House.

The Bathroom

The bathroom has one feature which was unique for early days--a built-in bathtub with a drain. The water ran out of the tub, through ashes, which acted as a purifying agent, then on its way to water the livestock. Of course, the water had to be carried into the bathroom first.

There is also a washstand, with a towel tacked to the wall behind it to absorb water splashes, an adult and a child's commode⁷⁸ and a medicine chest that contained such delightful remedies as "bitters," a medicinal boon to animals as well as people.

⁷⁸A stool or box to hold a chamber pot. (Webster's Collegiate Dictionary, 2nd ed. [Springfield Mass.: C. & C. Merriam Co., Publishers, 1960], p. 166).

The Buttery

The Buttery was the storage area for china and silverware. (See Fig. 29 and 30, p. 110). There are shelves and cupboards to display the various items and keep them within easy reach.

The monogrammed china was ordered out of France for use in the Gardo House, but Brigham Young died before the house was completed, so the families used the china. Most of it was acquired from Gwen Wilcox and Helen Spencer Williams. A few of the pieces came from Grace Wooley, another granddaughter of Brigham Young's.

The silver chalice was used by Brigham Young for partaking of the sacrament within the Temple. The monogrammed water bell was given to him by Ben Holliday, the agent for Wells-Fargo.

Pieces that deserve a second look are the salts, finger bowls, classic compote and some of the serving dishes. The pressed-glass chicken, which was old when it was brought to Utah, sports an age of over two-hundred years.

The silver was originally in the estate of Amelia Folsom. Some pieces were also acquired from Grace Wooley, Virginia Blair, and Helen Williams, all of whom were descendants of the Young family.

The pattern in the ingrain carpet, which was found in Richmond, Utah, was duplicated, and the pile carpet which runs throughout the Beehive House was created after its design.

Reception Hall

On the marble-topped buffet in the reception hall are two Argand lamps.⁷⁹ Above the buffet hangs an oil portrait of Brigham

⁷⁹Invented in 1783 by a Swiss named Argand. Has a round wick with provision for the introduction of air inside as well as around the outside of the wick. (Whiton, Op. cit., p. 790).

Young, painted in England from a photograph about 1840.

The bookcase on the south wall was presented to the Beehive House by President David O. McKay's sister. It is original to the base. Georgius Cannon studied the top of the bookcase and designed the bottom so it would be in keeping with the rest of the piece. The base was then constructed out of an old Brigham Young wardrobe, so that the whole piece would be something that came out of his home. The books in the case were Brigham Young's personal property. He tried to have books on every subject so that the Mormon people would have a library.

The fireplace in the entry hall (See Fig. 19, p. 100), was added during the time of John W. Young, as was the intricate carving and trim found in connection with some of the paneling. The picture above the fireplace is of the Jordan Canal, done by Lorus Pratt in 1901.

A beehive embellishes the stairway newel post (See Fig. 17, p. 100). More intricate, however, are the newel posts on the second-floor stairway, (See Fig. 18, p. 100), all of which are carved. There is no design that is exactly like another, although there are similarities. In some instances, it would almost seem that they were carved by persons of varying ability. One section was added to one of the newel posts to commemorate the coming of the railroad.

As one walks to the rear hall, there is an Empire sofa under the stairway and an original Brigham Young mirror which was found in the Information Bureau. An old wardrobe and a Mormon couch are in the rear hall.

The Pantry

With as many as twenty-three people to feed each day at the Beehive House, it was necessary to have a storage area for extra foodstuffs. The pantry provided cupboards, shelves, and storage bins that held additional china, cooking utensils, home-canned goods and dried foods. There is a working table with a scale for measuring out bread dough, an old crockery buttery churn, an ice box, and a fruit cupboard which came out of the Lion House. Old Mason fruit jars date 1854 and 1857.⁸⁰

Nearly everything that is presently in the pantry came from Brigham Young's descendants.

The Kitchen

The kitchen (See Fig. 35 and 36, p. 112) is a delight to behold, and it must have been a cozy as well as a bustling hive of activity. A woodbox filled with kindling stands next to a cast-iron stove dated 1854, which waits to be used for meal time, or to heat the flat irons that patiently wait for activity.

The floor is laid with alternating widths of pine planking attached with square nails. Here and there, no doubt for comfort as well as practicality, are braided rugs.

In addition to the central lighting fixture, there are oil wall sconces, with reflectors behind them to give a better distribution of light. These were put into use very early and continued to be used until around 1920.

Rockers at the north end of the room made it more com-

⁸⁰Williams, Op. cit., p. 52).

fortable for the mothers who sat there doing their mending, or spinning, or braiding rugs while they waited for the pies to bake. With seven children, frequent visitors, and the workers to feed, the pie cupboard at the northwest end of the room was probably always filled to capacity. One of the rockers is very different from any of the rocker designs seen previously. It has a high back, curved to fit the spine, and is finished in black. This is another piece made by Brigham Young. It is not shown in the photograph, as it was added after the restoration pictures were taken.

At one time, there was a large brick oven in the kitchen, which was in constant use. However, investigation failed to show where it had been located, so rather than guess, it was not restored.⁸¹

The washstand and chairs were original to the home, as were the flax wheel and many of the kitchen utensils. The brass sink came out of Midway, Utah, and one will notice that a pump is mounted on the sink so water could be drawn in the house.

The Men's Dining Room

Because Brigham Young's estate was so large, and because of the size of his family, it took many people around the house as well as the grounds to maintain the estate and provide for the Young family. The workers in the home and around the grounds ate in what is known as the men's dining room (See Fig. 37, p. 113).

The dining table in this room is original to the house and was built from the wagon box that carried Brigham Young to the Salt Lake Valley in 1847. The tablecloth is all hand stitched by

⁸¹Ibid.

Luna Young, and the table is set with a Moss Rose china and a Dakota patterned silverware.

Even after the Beehive House was opened to the public, as more appropriate, or original pieces were found, they replaced less appropriate furniture in the home. As a result, only two of the six original chairs that now surround the table, are shown in the photograph at the rear of the room. These chairs are similar in design to the William Bell chair found in the front hall. The chairs, which have been redecorated, were found on one of the upper avenues in Salt Lake. The owner had never allowed anyone to sit on them, so they are in perfect condition.

Just around the corner, inside the doorway, is another William Bell chair, quite early in design, and similar to a captain's chair. It is the same type of chair that is shown around the table in the photograph.

Settlers, converts to the Mormon church, were coming to Utah from various parts of the world, so it is not unusual that there is a Dutch clock on the south wall.

The curtains are a scrim material which was difficult to find. A bolt of the material was found in an old store, and there was enough to make curtains for several of the rooms. After this find, other pairs of old curtains were located that could be used elsewhere in the house.

Brigham Young was a strong advocate of cleanliness.⁸² Over in the corner of the room is a washstand where the workers could clean up before sitting down to eat. This stand incorporates, as

⁸²Spencer and Harmer, Op. cit., p. 26.

part of the design, towel racks. A washcloth hangs on the wall, and above it, to the right, is a continuous towel and rack.

The shade to the hanging lamp was broken when it was presented to the Beehive House. But on the base was the patent date of 1877. The Restoration Committee preferred to use items that had patent dates so that no one could say they were romanticizing when they restored the home. There are some items in the house that are incorrect for the period; but as authentic articles are found, the Committee is attempting to replace the incorrect items. As an example, another settee original to the Gardo House has been discovered and will be placed in the Gardo Room; another original desk for the schoolroom was found and replaced the high-backed desk; the table and chairs shown in the photograph of Brigham Young's bedroom-sitting room have been replaced; many other items have noticeably been changed since the restoration photographs were taken.

The Family Store

One of the most interesting rooms in the Beehive House is the family store, (See Fig. 38, p. 113), which was operated by John Haslam during the days of Brigham Young. Most people do not realize that this was the world's first department store. In fact, it gave Brigham Young the idea for Z.C.M.I., which was the world's first department store.⁸³

Brigham Young had numerous children, as well as homes, and

⁸³Wilcox, Op. cit.

The first Z.C.M.I. was built between the Lion House and the Beehive House.

this store was built to supply the needs of his family. There is an entrance to the store from the inside of the building, and one at the northeast end of the building, outside. Brigham Young was the only one who entered by the inside door. All other members of the family used the outside door. This was to avoid any feelings of partiality which might cause dissensions within the family.

Family members would come to the store to get their butter, eggs and strawberries from Forest Farm, and peaches from the orchards behind the Beehive House. They got all their staples and notions at the little store. There were fabrics, sewing notions, spices, cheese, candy, lamps, and many other items. The store today displays many of the things that were probably seen on the shelves in the early days. There is even a bottle of gold leaf that was used whenever a child needed a tooth filled at the dentist. Nearly everything in the room was found labeled with the date, or had a patent date to verify authenticity.

There is a pot-bellied stove, with a couple of comfortable chairs, so one could warm his toes with a good fire and his nature with a good talk on those cold winter days.

Second Floor Restorations

Youngest Daughter's Bedroom

The upstairs, southwest bedroom (See Fig. 39, p. 114) was occupied by the youngest daughter. According to the manuscript of Clarissa Spencer, this was her room.

The bed was acquired from Virginia Blair of Logan, and belonged to her grandmother, Mary Ann Angell, as did the commode.⁸⁴

⁸⁴Moveable sink or washing with a cupboard and drawer underneath. (Webster's Collegiate Dictionary, Op. cit., p. 166).

Neither Gwen Wilcox nor Mrs. Blair knew whether the set was made in Utah. However, because of the simplicity of the design and carving, it is felt that it was made by Utah craftsmen. The bed is constructed from walnut rather than pine or cedar, but this was not unusual. Brigham Young insisted that all freight be packed in solid walnut crates, made from wood that was free from splints or knot holes so that dust would not get inside the crates and possibly damage the shipment. Then, when the freight arrived in Utah, the crates were taken apart, and the wood used to build furniture.

On the north wall is a Kensington Tapestry which belonged to Lucy Decker. It is a hand-woven piece, embroidered with a silk thread, depicting Mary and Jesus during the flight into Egypt. It was acquired in 1849, during the time so many people were rushing to California in search of gold. A wagon had caught fire on one of the trains, and the one small trunk that was saved contained the tapestry, which Brigham Young bought for fifty dollars.⁸⁵

The Victorian chair belonged to Helen William's father, John Spencer--Clarissa's husband. It was originally in the Beehive House, but was taken out and placed in the old Salt Lake Theatre.

Sitting in a small William Bell chair is a little wax doll, one of the first to be purchased from Z.C.M.I. It was given to Clarissa by her father for being a good girl when she went to the dentist.

In the center of the south wall is another musical instrument, a Melodian, which was purchased in New York for another of

⁸⁵Spencer and Harmer, Op. cit., pp. 67-68.

Brigham Young's daughters.

The candle stand, also an original Beehive House furnishing, exhibits the turnings which became prevalent during the machine age of the Victorian era.

The stove, from Beaver, Utah is dated 1867. It, like the other stoves, is ornamented. The decorative motifs range from the frivolous to the formal, and they have a charm and elegance that fit in well with the respective rooms. (See Fig. 10, p. 98, and Fig. 15, p. 99).

To the right of the stove is a Currier and Ives print of a girl, called "Evening," and made about 1860.⁸⁶

The Long Hall

Nearly everything in the Long Hall (See Fig. 40, p. 114) is a very definite, elegant Victorian. This room was used for entertaining.⁸⁷ As was the custom in those days, when the Long Hall was not in use for entertaining, it was closed. Most of the family gatherings took place in the downstairs sitting room or the Lion House.

Originally, the Long Hall contained all William Bell furniture. But, as the territory grew, and as more famous people started coming through, Brigham Young could see the need for a change. A silk brocade was ordered out of France for use in making draperies for the room, and furnishings were ordered from the east.

⁸⁶Young, et. al., p. 3.

⁸⁷As governor of the Territory, Brigham Young had occasion to host important people of his day, some of whom were: Horace Greeley, Ulysses S. Grant, Napoleon III, Mark Twain, the Emperor of Brazil and P.T. Barnum. (Wilcox, Op. cit.)

The draperies that are presently in the Long Hall are a reproduction made by Scalemandre Silks, from a sample of the original drapery material that had been passed down to members of the family.

The piano, which is original to the Beehive House, was ordered out of New York, and brought across the plains by wagon. It, and the harp, were used by one of Brigham Young's talented daughters who played several instruments.

In front of the northeast window is an occasional table with an Empire feeling in its decoration. This, too, was owned by Brigham Young and shows his influence in its design. Gwen Wilcox, as well as several members of the Young family, feel that this is another table built by Brigham Young. On the table is an astral lamp,⁸⁸ and to the side of the lamp is a silver sugar box that was locked. Refined sugar was so scarce and expensive that it was only used on special occasions.⁸⁹

In her manuscript, Clarissa Spencer mentioned that there were two stoves in the Long Hall. Finding two identical Franklin stoves of such an early date could have been a problem. But, just as in other instances throughout the house, a solution was found. The first stove was acquired, the one in the southeast end of the room, and President J. Reuben Clark called and said he had another.

⁸⁸The burner was supported on a projecting arm so that it was lower than its fuel supply. The lamps were very ornamental and were bedecked with hanging prisms. (Whiton, *Op. cit.*, p. 790).

⁸⁹Eventually, the pioneers developed a way of making refined sugar from sugar beets, and this problem was alleviated. (Spencer and Harmer, *Op. cit.*, pp. 246-247.)

Other than being one inch wider and one inch higher, the stove was exactly like that on the southeast end (See Fig. 10, p. 98). The mantels behind the stoves were reproduced from the original drawings of Truman O. Angell (See Fig. 26, p. 107).

The oval painting above the southeast mantel is known as an American Primitive, and is believed to be a likeness of Mary Ann Angell when she was about eighteen or twenty-two years of age. The clock, just below the picture, is another piece original to the home.

There are several whale-oil, astral lamps in the room which date 1842, 1844, and 1847. They were kept because they were so expensive--they cost two dollars apiece.⁹⁰

The chandeliers that were in the Long Hall at the completion of its restoration now hang in Brigham Young's private office. In their stead, hang two tiered chandeliers that were reconstructed from remains found in the attic of the home belonging to George Cannon Young's sister (See "New Chandeliers for the Long Hall," p. 123).

With a length of fifty feet, the Long Hall could have presented a problem when it came to finding a rug to fit the description of the earlier covering. But again, luck, if one would choose to call it that, provided a solution. A needlepoint carpeting that closely fit the description was found at Marshall Fields. It had been woven in England and contained only a few more yards than were necessary for carpeting the Long Hall.

⁹⁰This sounds like a small sum today, but during those times when an unskilled worker only made twenty-five cents a day plus soup, and a skilled worker made one dollar a day, this was a substantial amount. (Wilcox, Op. cit.)

The gold brocade-covered settee at the south end of the room is typical of the Victorian era, with a definite oriental feeling. It is an intricately carved, Indo-Chinese piece.

On the center table is a domed floral arrangement which actually came from the Beehive House. The flowers are made of wax, and the glass dome was placed over them to protect the flowers from dust and breakage.

In the northwest corner of the room is an Etagère, or what would be called a what-not today. This item is original to the period, but as most of the better homes contained this type of piece, there was probably one within the home somewhere, if not in this room. As Gwen Wilcox said, "All the homes had the same thing. These were things of the period."

There are six side chairs covered with a deep red satin. These are Victorian rococo in design with carved fruit motifs. Fruit motifs of various types--figs, grapes, pears--were carved on chairs, cornices, legs, and used for drawer pulls.

The Fairy Castle

As one walks from the Long Hall to the rear portion of the house, he must pass what has come to be known as "the Fairy Castle," (See Fig. 23, p. 103). This was a small room used for closet purposes, and was lighted by a tall, narrow window with small panes of glass.⁹¹ The window looked directly down into the front hall. From this vantage point, the children could watch the coming and going of visitors.

⁹¹Spencer and Harmer, Op. cit., p. 39).

Older Daughter's Bedroom

The northwest bedroom is personally referred to by Gwen Wilcox as the Amelia Folsom room, as most of the items belonged to Amelia Folsom.⁹² To the novice, the furnishings in this room, especially the bed and chest of drawers, would seem quite elegant. However, in comparison with the furnishings in the other rooms--excluding the boys' rooms, they do not meet the same standards. Although early Victorian in design, they are almost primitive in feeling. (See Fig. 42, p. 115).

To the left of the doorway is another William Bell chair in a different design than has been seen previously. There is also an original picture of Brigham Young and another hair wreath.

This room, as well as the other bedrooms, contains a commode, upon which are a wash basin, water pitcher and soap. To its side is a towel rack. Brigham Young insisted on cleanliness,⁹³ and since it would have been quite a little trip down to the bathroom, and since there were quite a few people in the family, the family members were provided with washing facilities in their own rooms.

The mantel in this room is a departure from the mantels found in the other rooms, both in design and coloring. Whereas the other mantels follow straighter lines with angular opening, this

⁹²Amelia Folsom was referred to as an elegant person, and she was a talented musician who was in demand at home entertainments. Her elegance must have been exhibited more in her appearance and demeanor, for in doing the research and finding the furnishings for the Beehive House, Mrs. Wilcox found that of all the articles, Amelia Folsom's were the least elegant.

⁹³Spencer and Harmer, Op. cit., p. 39.

one is more curvilinear in feeling, with an arched opening. It has been painted a dark charcoal grey, and then has been marbelized in green.

The rest of the room is comfortably but plainly furnished.

The Boys' Bedrooms

The favorite rooms of Mrs. Wilcox and Mr. Cannon are found at the rear of the building--the boy's bedrooms. As the new furniture was brought in, it was acquired by the mothers, the daughters, or the father. The more primitive furnishings were then handed down to the boys.

Northeast Bedroom

In the northeast bedroom is an original Brigham Young chair with a ladder back, made at either Mendon, New York, or Nauvoo. However, it has the definite Shaker influence of upstate New York, and was probably made at Mendon.

The bedstead was made in Utah of pine and was then grained to look like maple. On it is a loomed bedspread dated 1858. It has been woven in two strips a yard wide and sewn down the middle.

The influence of the sewing machines and the later laces can be seen by studying the pillow shams.

Against the south wall, by the doorway, is another chair crafted by William Bell. This one has a rush seat.

The little washstand is quite old and shows a marked Empire influence, indicating that it came out of Nauvoo and was probably brought with the pioneers.

On the west wall is a primitive chest of drawers, original

to the Beehive House.

In the southeast corner of the room is a shaving stand with a rectangular mirror. It too is old, and was probably taken from New York to Nauvoo, Illinois, and then brought out to Utah by one of the pioneers.

The curtain treatment in the boys' room is rather unusual, and would probably raise a chorus of groans from the modern-day homemaker. But again, this was a decorative trend of the Victorian era, and several of the rooms are treated this way. The curtain ends lay flat on the floor for a space of about twelve inches. Often, seashells were then set on the ends to keep them in place.

The Northwest Bedroom

The northwest boys' bedroom (See Fig. 43, p. 116) has a tiger-maple bedstead which was brought out from the east by the early pioneers and then stored.

The chest of drawers shows an Empire influence and is veneered. It is another Utah item, as is the William Bell chair.

On the wall are two bird prints done by Wilson.⁹⁴

The quilts are also pioneer made.

The Schoolroom

Brigham Young believed in education. Each week, Catholic Nuns would come to the Beehive House to teach his children reading,

⁹⁴Alexander Wilson, an American artist and printmaker who made bird prints similar to those done by Audubon. His prints have merit, but generally Audubon is considered to be the master in this field. (Winchester, Op. cit., p. 176).

languages, geography and painting.⁹⁵ The improvised schoolroom has charts, pictures and books used a hundred years ago.⁹⁶

The curtains in the schoolroom, as well as many of those found in other parts of the house, were found in Hiawatha, Kansas-- fifty-eight pair were found.

On the east wall of the schoolroom is what was called a "Mormon Couch," or what others refer to as a "country cousin." It could be pulled out to make a double bed.

The three school desks, one of which is in its original condition, are all authentic to the Beehive House. In fact, everything in the room, with the exception of the ingrain carpet and the teaching chart, is now original. (See Fig. 41, p. 115).

The Playroom

The playroom, at the northwest end of the house, exhibits quite a collection of toys, many of which belonged to the Young family (See Fig. 44, p. 116).

It was surprising how few things were donated to the Beehive House for its refurbishing. However, most of the items in the playroom were donated by Utah families. There are several little chests of drawers, a miniature cast-iron stove with pots and pans, two doll beds--one of which folds up--a cradle, a small set of pewter dishes, wooden blocks, ceramic marbles, a chest full of doll clothes made by Clarissa, and a child's piano, upon which sits an oil lamp dated 1867. Everything to delight the imagination of a child during the early days is there.

⁹⁵Williams, Op. cit., p. 53).

⁹⁶Ibid.

Restoration After the Period of 1877

First FloorThe Formal Dining Room

The formal dining room, which was originally the men's dining room, was remodeled during the time of John W. Young, and the west wall was pushed out and given a bay effect. (See Fig. 49, p. 119).

Most of the articles in the room are authentic to the period of John W. Young, with a few items left over from the days of his father.

Gas chandeliers, original to the room as it was remodeled, had been acquired by Auerbachs and were presented to the Beehive House for use in restoring the home. These and the radiators are the only items original to the room.

The china cupboard belongs to the oak period of 1890. The dining set with its six fiddle-back chairs, and the buffet belong to the Empire period. It might seem strange that the restoration committee would revert back to the Empire period in decorating this room, but this was one of the times when American began collecting antiques, and Empire furnishings were considered antique.

John W. Young traveled extensively and brought furnishings back from his various travels. The two matching console tables show an English influence.

The Victorian period sponsored papered or hand-stenciled walls as part of its design trend,⁹⁷ and the walls in the formal dining room have been hand stenciled in a silver and gold pattern

⁹⁷Whiton, Op. cit., p. 327.

reminiscent of the seventeenth century textile designs.

On the west wall, above the buffet, is a painting of two boys, which has a feeling of the early American portrait painting inspired by the eighteenth century. It was probably done about 1850.⁹⁸

The carpeting in this room and throughout the hallways was patterned after the piece of ingrain carpeting found in the buttery.

Other decorative items, including potted plants and elegant serving pieces in silver and crystal, enhance the room.

Second Floor

1880 Bedroom

The 1880 bedroom was furnished for the period of time that Clarissa Spencer lived in the home after her marriage. (See Fig. 45 and 46, p. 117). On the wall is an early chromotype of Raphael's "Madonna of the Chair." It was brought across the plains by Clara Decker, Lucy Decker's sister, and she had it in her bedroom-sitting room in the Lion House all the years she lived there. The other pictures, some of the earliest color prints made, are stone lithographs from Germany.⁹⁹

On the bed is a wedding dress that had belonged to Clarissa.¹⁰⁰

⁹⁸Young, et. al., Op. cit., p. 4.

⁹⁹Ibid.

¹⁰⁰When Clarissa was young, an actress and her niece came to Salt Lake City. Clarissa so admired these people that she decided when the time came for her to marry, she would fashion her wedding dress after the princess style worn by Mrs. Leslie. This is just what she did. (Spencer and Harmer, Op. cit., p. 178).

The bedroom set in this room is noticeably different from the others that have been seen. It belongs to the Eastlake¹⁰¹ period of Clarissa's time. The dresser, topped with marble with a small writing desk in the center, and the chest are original Beehive House pieces. The bed, authentic to the period, has both relief and incised decoration, typical of Eastlake furnishings.

1888 Sitting Room

The 1888 sitting room is restored to the period of John W. Young. Whereas Brigham Young leaned toward the early Victorian, his son adhered to the late Victorian stylings.

The only original Beehive House pieces in the room are the two matching side chairs upholstered in a gold matelasse. These lean toward the Victorian Renaissance designs.

Red or deep wine colors were prevalent during the Victorian era. The matching chair and settee are upholstered in a wine-colored, floral damask. The rug is also in reds, as is the shade on the lamp and several smaller items.

The piano presently in the room is authentic to the period. The original piano was placed in the Gardo House and is still in existence. It was not repurchased for use in the Beehive House because of a prohibitive price.

¹⁰¹Eastlake period: Charles Eastlake, an architect and furniture designer, advocated a Gothic revival. His book, Hints on Household Taste, published in 1868 had an important influence on furniture decoration and design in England and America. (Sherrill Whiton, Elements of Interior Design and Decoration, Chicago: J.B. Lippincot & Company, 2nd ed., 1950, pp. 276 and 383).

The Gardo Room

When the Beehive House was no longer adequate for use in entertaining the various dignitaries who were coming to Salt Lake, Brigham Young decided to build the Gardo House across the street, south, from the Beehive. In 1875, while the house was being constructed, Brigham Young went to Southern Utah. The Gardo House was to have been a one-story building; but when he came back, he found that the architects had built it into a Victorian monstrosity, and he lost interest. However, he had already sent to France for furnishings; and, for the most part, the items seen in the Gardo Room came out of the Gardo House. (See Fig. 47 and 48, p. 118).

Most of the furnishings in the room are gold-leafed with a carved and/or painted design or scene. The damask-covered side chairs are two remaining out of the original dozen that were ordered for the Gardo House at eighteen dollars a dozen.

The mirror over the mantle was found in the Information Bureau and had never been out of its case. It is gold leafed over gesso and wood and has a Florentine influence.¹⁰²

The diminutive settee was originally gold leafed; but it is now painted, as no one could be found who knew how to put on gold leaf.

On the east wall, between two small, narrow-backed chairs, is a drop-leaf desk which was also original to the Gardo House.

¹⁰²There were two mirrors listed in the Beehive House book-keeping records. One was seventy-five dollars, and one was one-hundred and twenty-five dollars. It is believed that this is the seventy-five dollar mirror, but no one knows for certain as the other could not be found. (Wilcox, Op. cit.).

On the west wall, by the doorway, is a music cabinet where the sheet music was kept.

The fluted, gold rods, with turned finial motifs and large wooden rings, were the last to be found in the search for cornices to be placed throughout the house. They were located in Flemington, New Jersey. (See "The Last of the Rods," p. 125).

A wardrobe bed is placed against the south wall of the Gardo Room. The mirrored, glass door folds out, and a bed drops down.

Rear Hall

As one leaves the Gardo Room, he will notice on the west side of the hallway a small, covered pipe protruding from the wall. This was installed by John W. Young and was the equivalent of an intercommunication system. The pipe comes out in the back hall by the kitchen, which is at the rear of the building on the first floor. There are two pipes by the kitchen door, one which goes to the second floor, and one which goes to the third floor. One could lift the cover, whistle into the pipe to attract attention, and then talk. The sound would carry through the pipe.

Portions of the Beehive House not Restored

Interesting enough to be mentioned briefly, though not restored, are the upper floor of the Beehive House, the cellar, and the grounds.

The Attic

Above the second story, on either side of the square

cupola, are two small rooms. They can be located from the exterior by the two triangular windows on the east and west ends of the building. One of these rooms was used as an art studio by Clarissa, and the other was used for drying fruit.¹⁰³

The Cellar

The cellar, today, stores furniture and supplies; but it once housed an array of home-canned preserves in stone jars. Because it was cool in the cellar, the milk shelves were placed there, and ten-quart milk pans lined their recesses, waiting for the cream to be skimmed off the top. The floor was stone, and there was a polished stone slab on a long table so that there would be plenty of working room during pie-baking times. The pie crusts were mixed and rolled out on this table.¹⁰⁴

With a family as large as Brigham Young's, a storage area for foods was imperative, and the cellar in the Beehive House made a perfect repository.

The Grounds

Plans were also made for a partial restoration of the grounds surrounding the Beehive House. Research was done to determine the early plants that existed in the Valley. As some were no longer available, plants ranged in date from 1878 to 1929. The grape arbor and carpenter shop would also have been rebuilt. However, these plans were never carried out.

¹⁰³Spencer and Harmer, Op. cit., p. 41.

¹⁰⁴Ibid., pp. 43, 103.

Summary

Gwen Wilcox, the curator and researcher for the Beehive House said, "I used to say the house was about two-thirds original, and I believe it is." There are some items in the home that should not be there, these were not specifically pointed out; but, attempts are being made to replace them as soon as original items, or items more appropriate to the period, are found.

Those items not original to the home belonged to members of Brigham Young's families, or were used in the Lion House, or are authentic to the period.

Where description was available as to the type of furniture found within a certain room, it was followed. If description was not available, a typical Victorian room, based on research, was created.

Furnishings and furniture dating anywhere from 1854 to 1877 are used in each room. This is quite natural, as most families have a collection of items ranging over quite a span of years.

Whenever possible, only those items with a patent date within the period of time to which the house was restored were collected. Now all items do not bear a patent date. Their ages can be determined by the design or construction. But when a dated item was available it was given preference over another so that the authenticity of the restoration could be assured.

The cellar and attic, interesting portions of the building, were not restored. Plans were also made for partial restoration of the grounds, but they have not been carried out.

CHAPTER V

CONCLUSION

A summary of the pertinent facts from each chapter will indicate the answers to the questions placed before the reader in CHAPTER I.

QUESTION 1: What was the historical background of the Beehive House to the time of its restoration?

History

Construction

The Beehive House, Designed by Truman O. Angell and Brigham Young in 1853, was to serve as the official residence of Brigham Young. The home was constructed from adobe, a material which Brigham Young preferred, and patterned after the New England colonial architecture. It was originally constructed with a single storied porch which was thought to have been extended to the second story by John W. Young after he purchased the home. However, evidence indicates that the second-story addition was added while Brigham Young was still alive.

Occupants

The Beehive House was occupied by Mary Ann Angell Young and her family until 1860, and by Lucy Decker Young and her family until 1888 when it was purchased by John W. Young, Brigham Young's son. It was occupied by him until 1892 when the house and other

property was sold to satisfy claims.

Several prominent families then lived in the home until 1898 when it was purchased by the Church of Jesus Christ of Latter Day Saints as a residence for the Church President. Two Presidents occupied the home, Lorenzo Snow and Joseph F. Smith. The Beehive House was used in this capacity until 1918, and then stood vacant until it was turned over to the Young Ladies Mutual Improvement Association as a home for working girls. The Mutual Improvement Association had charge of the building from 1920 to 1959 when they were notified to vacate the building for other purposes.

In July of 1959 the Presiding Bishopric, consisting of Joseph L. Wirthlin, Thorpe B. Isaacson and Carl W. Buehner, announced plans for restoring the building. The persons chosen for the Restoration Committee were: Don Carlos Young, George Cannon Young, Georgius Young Cannon, Helen Young Spencer Williams and Gwen Young Wilcox.

Changes

Three major changes have altered the Beehive House or its grounds. The most extensive changes were made by John W. Young when he purchased the home in 1888. Other, less drastic alterations were made by the Mutual Improvement Association in 1920; and, in 1960-1961 the grounds were altered when State Street was widened and the cobble-stone wall and some of the old shrubberies were relocated.

Honors

The Historic American Buildings Survey honored the Beehive

House in 1934 for being an outstanding example of architecture with historical significance; and the Utah Pioneer Trails and Landmarks Association placed a commemorative plaque upon it, the office and the Lion House in 1935.

Keys to Research

Manuscripts written by Clarissa Young Spencer, a daughter of Brigham Young and Lucy Decker who lived in the house from 1860 to 1888, and original plans for the house drawn by Truman O. Angell, were the keys to restoring the Beehive House.

QUESTION 2: To what extent is the structural restoration authentic to the time of Brigham Young?

Structural Restoration

Number of Rooms

The Beehive House originally contained fourteen rooms. Now, as the house has been added to, and alterations made, there are twenty-seven rooms. Twenty-one of these have been restored, including the original fourteen rooms.

The room sizes and locations for the front portion of the home were determined by structural evidence that was found when the walls were stripped down to the original masonry. Paint colors, wood grainings, and the existence of a spiral staircase were also authenticated during this process.

Extent of Authenticity

From the reception hall back, the floor plan is not authentic to Brigham Young's time. Research to determine the original

dimensions of the building was begun, but it was discontinued due to pressure from the public who felt that history was being destroyed instead of preserved.

The space on the first floor was utilized, with some alterations in spatial design, to show rooms that were found in the Beehive House during Brigham Young's time--with the exception of the formal dining room and the reception hall, which were restored to the time of John W. Young.

The second-floor portion, that area directly above the reception hall and back, exhibits rooms typical of the Brigham Young period and rooms redecorated to meet the times of John W. Young.

Heating in the Brigham Young portion of the home was concealed so that the rooms would appear natural. The lighting comes directly from the fixtures, or is concealed above cornices or doorways. Steam heat, contemporary to the time of John W. Young was left in that portion of the home restored to his time.

Extensive repair work was done inside and out to make the building structurally sound and safe.

QUESTION 3: What items were originally found in the Beehive House?

QUESTION 4: To what extent are the furnishings appropriate to the Beehive House?

Questions 3 and 4 are covered in Chapter IV of the thesis. A separate listing of items original to the Beehive House can be found in Appendix B, page 85.

Furnishings

Extent of Authenticity

The restoration of the Beehive House is believed to be approximately two-thirds correct. Gwen Wilcox stated that there were some items which were not correct, but that attempts were being made to replace them as soon as original items, or items more appropriate to the period were found.

Comparing the photographs taken soon after restoration was completed, to a tour of the building at the present time, one will notice many changes. As an example, the center table and chairs in Brigham Young's bedroom have been replaced. The high-backed desk in the schoolroom has been replaced; and the chairs in the men's dining room have been replaced.

Those furnishings not original to the home belonged to members of Brigham Young's families or were used in the Lion House, or are authentic to the period.

Determining Factors for Room Decoration

Some description as to what type of furniture was found in a particular room was available. Where description was not available, the research which had been done to determine the typical decoration of a Victorian room was utilized, and the rooms were decorated as the committee felt they might have been during a particular period of time.

Whenever possible, only items with a patent date were used so that authenticity of the restoration could be assured.

Portions not Restored

Some portions of the Beehive House were not restored for safety reasons or for utilitarian reasons. These include:

The Attic

The attic of the Beehive House contained two rooms, one on either side of the Beehive-topped cupola. These were used for varying purposes. Clarissa Spencer used one of the rooms as an art studio. The other area was used as a drying room for fruits.

The Third Floor

The third-floor rooms in the portion of the building expanded by John W. Young were not restored as it would have been repeating what had already been done. The area contains quarters for the housekeepers and the office of the curator.

The Cellar

The cellar, which was used for food storage and a working area on baking days during the time of Brigham Young, now stores furniture and paper items.

The Grounds

Extensive plans were made for partial restoration of the grounds surrounding the Beehive House. Research was done to determine the early plants that were still available for use. The grape arbor and carpenter shop were to be restored. However, the plans were never carried out.

Completion

The Restoration Committee attempted to keep everything

as natural looking as possible. For this reason, items were not labeled with the name of the donor. Instead, a personal thank-you letter was sent to each person and their names were recorded in a private file.¹⁰⁵

On February 7, 1961, the Beehive House was complete enough for a formal inspection. A special reception was held for church officials and members of the Young family. Hosts and hostesses for the evening donned pioneer dress and served apples and hot, home-made bread.

The Beehive House was informally opened for the public on July 24, 1961, just two years after the restoration project was begun.

Importance of the Beehive House

The Beehive House offers information in several fields of historical study. Although most of them are related to Interior Decoration in that they are used as accessory items, they offer in themselves, separate avenues of study.

The books, dating from 1854 to 1877 are a guideline to the tastes in literature. Also, as many are educational books, the historian would know of the availability and extent of knowledge available and most likely used in the area during early times.

Paintings, lithographs, and chromolithographs exhibit new methods for reproduction and show the development of technical skills as well as painting trends and tastes during the Victorian era and before.

¹⁰⁵Beehive House Restoration, Op. cit., Vol. 2.

Hundreds of furniture items show the extent of design influences of the Victorian Period. Hand-crafted items and machine-made items from east and west can be compared for design difference.

Glass wares and silver wares also offer a study, not only of Victorian glass, but also of importations from Europe, and early items brought with the pioneers.

The Beehive House is important, not only as a tourist attraction, but also as an historical guideline to the tastes of our early pioneers and the processes of an era. Every item in the house is representative of things that could be found in Utah between 1854 and 1888.

The Victorian era has been indirectly referred to as an age of monstrosities. Orderly furniture arrangement was disregarded; there was an excessive use of patterns which were unrelated to one another; there was an overabundance of fringe and tassels, and a general cluttering of the room with unrelated styles.¹⁰⁶ A modern-day reflection on the Victorian era states:

The most complimentary statement that can be made concerning the American Victorian period is that it exactly expressed the lack of taste of the people. . . . This period is a perfect example of how the cultural level of a people is reflected in their art forms and how no art can be produced without a public which has an understanding and a need for it.¹⁰⁷

The author of this thesis, having had limited experience

¹⁰⁶Whiton, Op. cit., pp. 328-329.

¹⁰⁷Ibid.

in the field of architectural or furniture history could not be considered an authority on the factualness of such a statement. However, it is the author's personal opinion that the Beehive House is not a monstrosity of the Victorian era, and it does not reflect the poor taste attributed to the Victorian period. Of course, the person acquainted with Victorian design realized that all items of the Victorian period were not ill conceived. Many were of beautiful design and proportion, and it is these items that have been chosen for reproduction today.

The Beehive House exhibits a design in structure and decoration for comfort, convenience and use. The over-elaborateness attributed to the Victorian era seems to have been by-passed here, and one sees tastefully arranged rooms with their proper display of idiosyncratic furnishings of the Victorian period.

The individual reaction to the Beehive House, or to any restoration of an historical building, would depend upon the person's orientation toward the antique. To one person it might be the essence of sumptuous living, to another the ultimate of brother-some bric-a-brac. Some of the Victorian furnishings were elaborate to the point of being uncomfortable. But as Gwen Wilcox said, "Well actually, the Victorian period furniture made ladies and gentlemen out of ladies and gentlemen. You had to sit up properly and you couldn't lounge around or you showed everything."¹⁰⁸ So, it did accomplish a purpose. *end*

The author would offer three recommendations as a result of this study. Two of them deal with the handling of tours in

¹⁰⁸Wilcox, Op. cit.

the building, and the third proposes an extended study of other Church restorations.

Recommendations are as follows:

1. In touring the home, one is given the impression that all of the rooms are original to the Beehive House, excluding those restored to the time of John W. Young. In actuality, only fourteen of the twenty-one restored rooms are original to the home. The others are representative of: (1) the time of Brigham Young, (2) the time of Clarissa Young Spencer, and (3) the time of John W. Young.

After several tours through the building, and numerous unguided tours, it was not until the author received a letter from George Cannon Young on February 25, 1967 that she realized that the boys' bedrooms at the north end of the second floor, and the playroom and schoolroom at the northwest end of the second floor, were not considered to have been a part of the original structure. This point should be clarified for the visitor so that he knows that although the rooms are representative of Brigham Young's time, and although they contain many items originally found in the home, they were not part of the original structure.

2. On busy days, the tours of the Beehive House are too hurried. There is not ample time to view the rooms and to ask questions. Too often, one tour travels faster than another, and soon the visitor finds himself rushing through, or having his ears assailed by two explanatory talks at once, each on a different subject.

In view of the hundreds of people who visit the Beehive House during the busy tourist season, it would be difficult to

dictate just what should be done so that everyone who wanted to see the building would be able to. However, it would seem better for the visitor if the tour lengths were extended by ten or fifteen minutes. The needed time extension could be determined by the size of the group.

3. The beginning of Church restoration on historical sites can be traced to a place called Forest Farm, one of Brigham Young's homes. Since then, many places connected with early Mormon history have been restored.

The author of this thesis would like to see further research done in an attempt to provide an historical record for each of the restored sites.

The Beehive House is a measure of Brigham Young, and a measure of a people. Today, as one walks up steps flanked by one-hundred year old flagstone, he is struck by the beauty of the Beehive House, constructed over a hundred years ago. Even though the home is located on one of the busiest streets in the city, the inside of the building is amazingly quiet. This, too, adds to the wonder of the story that unfolds before the visitor. The story of a people ". . . who built so well and who loved the beautiful as well as practical things of life."¹⁰⁹

¹⁰⁹Williams, Op. cit., p. 54.

APPENDIX A

TABLES OF KEY FURNISHINGS IN EACH ROOM

KEY FURNISHINGS IN THE BEEHIVE HOUSE

TABLE 1

THE MOTHER'S BEDROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Bed	E. T. Benson		Ut. Craftsmen	Authentic
Dresser	E. T. Benson		Ut. Craftsmen	Authentic
Snake-foot Table	Brigham Young		Brigham Young	Original
Ingrain Carpet	Richmond, Ut.			Authentic
Nauvoo Sampler	Nauvoo, Ill.	1841		Authentic
Hair Wreath	Utah		Young Family	Original
Commode				Authentic

TABLE 2

BRIGHAM YOUNG'S BEDROOM-SITTING ROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Octagonal Table	Utah		Ut. Craftsmen	Authentic
Secretary	Utah or Nauvoo			Original
Paper Weight	Brigham Young			Original
Sword	Nauvoo			Original
Painting "The Rescued Flag"	Nauvoo & Utah		W. W. Major	Original
Oil Lamp	Eliza B. Young Lion House	1872		Original Authentic
Hat, Cane	Brigham Young			Original
Bed	From the East			Authentic
Carpet	California			Authentic

TABLE 3

THE FRONT HALL

Item	Belonged To or From	Date	Made By	Original or Authentic
Clock	Ute Hotel, Ut.			Original
Doorbell	Utah			Original
Chair	Utah		William Bell	Original
Light				Authentic

TABLE 4

SOUTH SITTING ROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Parlor Set				Original
Hassock				Original
Table			Brigham Young	Original
Tilt-top Table				Original
Fruit Compote	Brigham Young			Original
Glass Bottle	Brigham Young			Original
Bookcase	Utah			Original
Books		1854- 1877		
Portrait of Brigham Young			Perry	Authentic
Landscape		1860		Authentic
Chairs	Lion House			Original
Armchair	Utah			Authentic
Armchair				
Horsehair	Utah			Original
Sewing Table				Authentic
Pier Mirror	East			Authentic
Silk Shawl	Utah			Original
Piano				Authentic
Mantel	Utah			Duplicate
Cornices				Authentic
Curtains	England			Authentic

TABLE 5

SEWING ROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Cradle	Utah			Original
Rockers				Original
Table			Brigham Young	Original
Picture	Switzerland			Original
Sewing Machine		1852		Authentic
Stove				Authentic

TABLE 6

BATHROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Tub				Authentic
Washstand				Authentic
Adult Commode				Authentic
Child Commode				Authentic
Medicine Chest				Authentic
Bitters				Authentic

TABLE 7

BUTTERY

Item	Belonged To or From	Date	Made By	Original or Authentic
China	France			Original
Silver Chalice	Salt Lake			Original
Water Bell	Ben Holliday			Original
Salts				Original
Finger Bowls				Original
Classic Compote				Original
Chicken				Original
Silver	Amelia Folsom			Original
Carpet				Authentic

TABLE 8

RECEPTION HALL

Item	Belonged To or From	Date	Made By	Original or Authentic
Buffet				
Argand Lamps				
Portrait of Brigham Young		1840		
Bookcase	Utah			Original to Base
Books		1854- 1877		Original
Fireplace				Original
Painting		1901	Lorus Pratt	
Newel Posts	Utah		Ut. Craftsmen	Original
Sofa				Authentic
Mirror	Brigham Young			Original
Wardrobe				Original
Mormon Couch				Authentic

TABLE 9

PANTRY

Item	Belonged To or From	Date	Made By	Original or Authentic
Dough Scale				Authentic
Butter Churn				Authentic
Ice Box				Original
Fruit Cupboard	Lion House			Original
Storage Box				Original
Fruit Jars		1857		Authentic

TABLE 10

KITCHEN

Item	Belonged To or From	Date	Made By	Original or Authentic
Stove		1854		Authentic
Flat Irons				Authentic
Pine Planking				Duplicate
Braided Rugs				Authentic
Wall Sconces				Authentic
Rockers				Original
Black Rocker			Brigham Young	Original
Pie Cupboard				Authentic
Washstand				Original
Chairs				Authentic
Flax Wheel				Original
Brass Sink	Midway, Utah			Authentic
Pump				Authentic

TABLE 11

MEN'S DINING ROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Table	Utah		Ut. Craftsmen	Original
Table Cloth	Utah		Luna Young	Original
China				Authentic
Silverware				Authentic
Six Chairs	Utah		Ut. Craftsmen	Original
Chair	Utah		William Bell	Original
Curtains				Authentic
Clock	Holland			Authentic
Washstand				Authentic
Towel Rack				Authentic
Oil Lamp		1877		Authentic

TABLE 12

YOUNGEST DAUGHTER'S BEDROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Bed	Mary Ann Angell		Ut. Craftsmen	Original
Commode	Mary Ann Angell		Ut. Craftsmen	Original
Tapestry	England			Original
Chair				Original
Dresser	Moriah Dugel			Original
Small Chair			William Bell	Original
Wax Doll	Z.C.M.I.			Original
Melodian	New York			Original
Candle Stand				Original
Stove	Beaver, Utah	1867		Authentic
Currier & Ives Print		1860		Authentic

TABLE 13

THE LONG HALL

Item	Belonged To or From	Date	Made By	Original or Authentic
Picture of Mary Ann Angell				Original
Clock	Brigham Young			Original
Draperies				Duplicate
Piano	New York			Original
Harp				Original
Table			Brigham Young	Original
Astral Lamps		1844 1847 1842		Authentic Authentic Authentic
Sugar Box				Authentic
Stoves				Authentic
Mantels			Truman Angell	Duplicates
Chandeliers				Authentic
Carpet	Marshall Fields			Authentic
Settee				Authentic
Floral Piece				Original
Etagère				Authentic
Side Chairs				Authentic

TABLE 14

OLDER DAUGHTER'S BEDROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Bed	Amelia Folsom			Original
Chest	Amelia Folsom			Original
Chair			William Bell	Original
Picture of Brigham Young				Original
Hair Wreath			Young Family	Original
Commode	Amelia Folsom			Original
Towel Rack				Authentic
Mantel				Duplicate

TABLE 15

BOYS' BEDROOMS, NORTHEAST AND NORTHWEST

Item	Belonged To or From	Date	Made By	Original or Authentic
Ladder-back Chair	Mendon, N. Y. or Nauvoo, Ill.		Brigham Young	Original
Bedstead	Utah			Authentic
Spread			Ut. Pioneers	Authentic
Shams			Ut. Pioneers	Authentic
Chair			William Bell	Original
Washstand	Nauvoo			Authentic
Chest				Original
Shaving Stand	New York			Authentic
Curtains				Authentic
Chest	Utah			Authentic
Chair	Utah		William Bell	Original
Quilts	Utah		Ut. Pioneers	Authentic
Bird Prints			Wilson	Authentic

TABLE 16

SCHOOLROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Books				Original
Chart				Authentic
Mormon Couch				Authentic
School Desks				Original

TABLE 17

FORMAL DINING ROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Gas Chandeliers	Auerbachs			Original
Radiators				Original
China Cupboard		1890		Authentic
Table & Chairs				Authentic
Buffet				Authentic
Console Tables				Authentic
Carpet				Duplicate
Painting		1850		Authentic

TABLE 18

1880 BEDROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Picture	Clara Decker			Original
Picture	Lion House			Authentic
Lithographs	Germany			Authentic
Wedding Dress	Clarissa Spencer			Original
Chest				Original
Dresser				Original
Bed				Authentic

TABLE 19

1888 SITTING ROOM

Item	Belonged To or From	Date	Made By	Original. or Authentic
Side Chairs				Original
Chair & Settee				Authentic
Carpet				Authentic
Lamp				Authentic
Piano				Authentic

TABLE 20

GARDO ROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Side Chairs	France			Original
Mirror	France			Original
Settee	France			Original
Two Chairs	France			Original
Music Cabinet				Authentic
Rods	Flemington N. J.			Authentic
Wardrobe				Original
Desk				Original
Love Seat				Original
Gold Chairs	France			Original

TABLE 21

PLAYROOM

Item	Belonged To or From	Date	Made By	Original or Authentic
Chests				Authentic
Cast-iron Stove				Authentic
Doll Beds				Authentic
Pewter Dishes				Authentic
Wood Blocks				Authentic
Marbles				Authentic
Doll Clothes	Clarissa Young			Original
Child's Piano				Authentic
Oil Lamp		1867		Authentic

APPENDIX B

ITEMS ORIGINAL TO THE BEEHIVE HOUSE

ITEMS ORIGINAL TO THE BEEHIVE HOUSE¹¹⁰

The following list contains items original to the Beehive House, or items which belonged to Brigham Young or members of his immediate family.

The Mother's Room

Snakefoot table made by Brigham Young at his carpentry factory at Mendon.

Picture album

Linen handkerchief

Hairpin lace apron

Large silk handkerchief made from silk produced by the silkworm industry established by Brigham Young.

Hair wreath picture

Coverlet in cradle

Buttery

Gold-band china and china monogrammed B. Y.

Small goblets

Waterford glasses

Sugar shaker

Chicken, 200 years old

Silver salt dishes

¹¹⁰Young, et. al., Op. cit.

Silver in chest monogrammed with beehive insignia, and silver
with B. Y. monogram.

B. Y. water bell

Large, clear glass compote

Glass-covered cake compote

Front Hall

Oak clock

Doorbell

William Bell chair, part of Brigham Young's public works project.

Glass-covered dove.

Brigham Young's Sitting Room-Bedroom

Beaver hat

Cane, used by Brigham Young when entering the Great Salt Lake
Valley in 1847

Flag picture

Handkerchief

Painting of Brigham Young, Mary Ann Angell, and their seven children.

Oil painting of the Prophet Joseph Smith by John Hafen

Hair wreath picture, made from the hair of his daughters

Cherrywood secretary containing books which belonged to Brigham
Young and his family: hymn books, the Millennial Star, and
the Doctrine and Covenants, dates no later than 1877.

Dictionary

Bible Encyclopedia

On the secretary: Marble paper weight

Gold pen

Letter to Brigham Young from his son

Daguerreotype of Hyrum Smith

Swivel desk chair

Lady Franklin stove

Picture albums belonging to Mary Ann Angell Young and Lucy Decker

Young, the two wives who resided in the Beehive House.

Center table

Chair with beehives carved in it.

Lamp on center table

Wardrobe

Southeast Sitting Room

Three-piece red velvet set

Hymn book

Four pull-up chairs

Silk shawl, first silk made from silkworm industry

Brigham Young monogrammed fruit compote

Round table made by Brigham Young

Bookcase which contains books up to the period of 1877

Tilt-top table by stove

Clock on mantel

Bible on stand

Glass bottle, B. Y. monogrammed

Black horsehair chair from Salt Lake Theatre

Most of the bric-a-brac on the corner whatnot

Daughter's Bedroom, (Pink)

Bed

Washstand

Wardrobe

Kensington tapestry over washstand

Apron on settee

Handkerchief

Silver mug

Wax doll

Little wicker arm chair

Doll clothes

Red velvet parlor chair, later used in the Star's dressing room
of the old Salt Lake Theatre.

Table

Candle holder

Album

Music box

Dresser

Wardrobe

Chamber mug

Long Hall

The Brocatelle draperies were reproduced from a sample of the
original material used in the room.

Crystal chandeliers, originally hung in the first tabernacle that
was built on the southwest corner of Temple Square. They
are now reconstructed with crystal drops and shades.

Marble clock on mantel

Oil painting over fireplace on east wall, carried across the plains
by Mary Ann Angell.

Black ostrich-feather fan

Solid walnut table, this table is the one shown in the picture of Brigham Young and his family which hangs over the mantel in his room.

Piano belonged to Brigham Young, brought across the plains; made by Decker & Son, Pin Block, New York.

Older Daughter's Bedroom (Blue)

Oval walnut picture, hair wreath made from the hair of Brigham Young.

Oil painting of Brigham Young, probably painted from a photograph about 1860.

Corner whatnot

Bric-a-brac

Two albums

Bedroom furniture (bed, dresser, and washstand)

Chair

Bible

Gardo Room

Wardrobe

Pair of gold chairs

Table

Florentine mirror

Love seat

Desk

1888 Sitting Room¹¹¹

Two Victorian renaissance side chairs

¹¹¹Wilcox, Op. cit.

Dresser

Man's chest of drawers

Chair

Baby coverlet

Lace counterpane and pillow shams

Wedding dress and shoes

Boys' Bedrooms

Diplomas on walls

Chairs

Chest of drawers

Portrait of Joseph and Hyrum Smith

School Room

Three desks

Copy books

School box

Chairs

Coverlet

Play Room

Trunk filled with doll clothes

Play dishes

Cupboard

Paneled Reception Hall

Bookcase containing volumes of books dating up to 1877. Many
are first editions.

Oil portrait of Brigham Young

Large mirror

Formal Dining Room

Crystal chandeliers

Radiators

Sewing Room

Cane-bottom chair

Cricket rocker

Carpet rocker

William Bell chair

Marble-top table made by Brigham Young

Chromo in gold frame

Side table

Pantry

Butter bowl

Wooden ware

Fruit cupboard

Ice box

Large platter

Brown crock

Bread box

Dishes

Milk pail

Wooden spoons

Pair of pewter lamps

Canton plates

Storate box

Kitchen

Three chairs

Small rocker

Rocker made by Brigham Young

Washstand

Dishes

Flax wheel

Butter bowl

Wooden spoons

Spice box

Clock shelf

Caster set

Platter

Sugar bowl

Brass kettle

Back Hall and Men's Dining Room

Table made from the wagon box which carried President Young to
the Salt Lake Valley in 1847.

One William Bell chair

Wardrobe in hall

Store

Scales

Gold leaf in glass jar

APPENDIX C

PHOTOGRAPHS TAKEN DURING RESTORATION

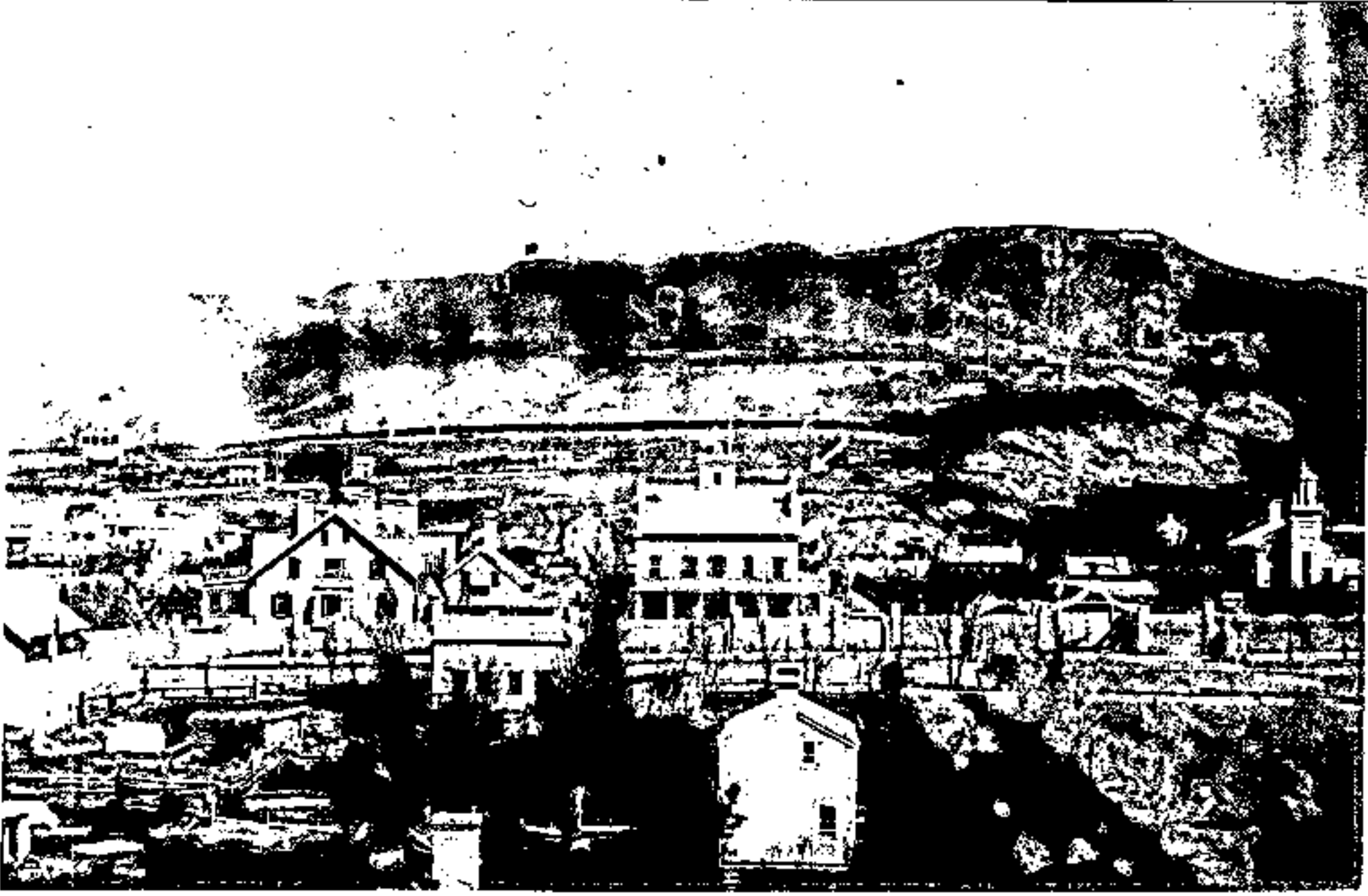


Fig. 1.--View of Beehive House with One-Story Porch

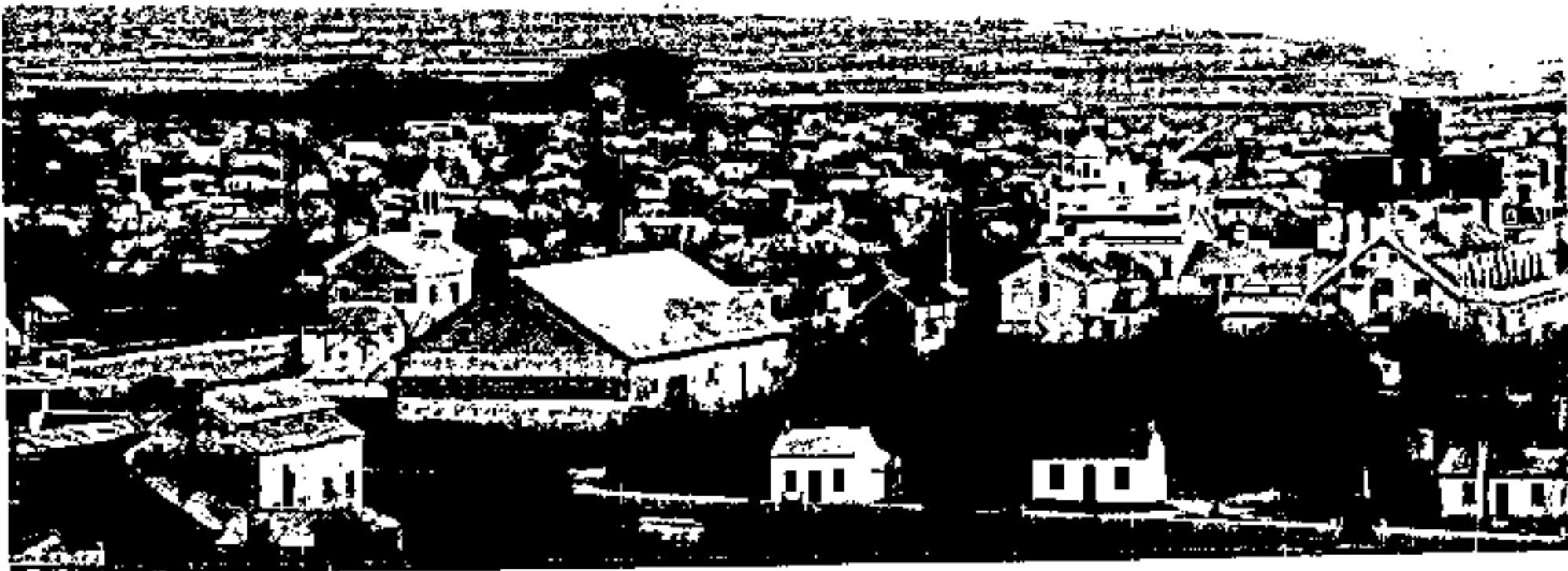


Fig. 2.--Beehive House from the Back



Fig. 3.--Enlarged section of the Beehive House showing completion of the second-story porch prior to 1888.

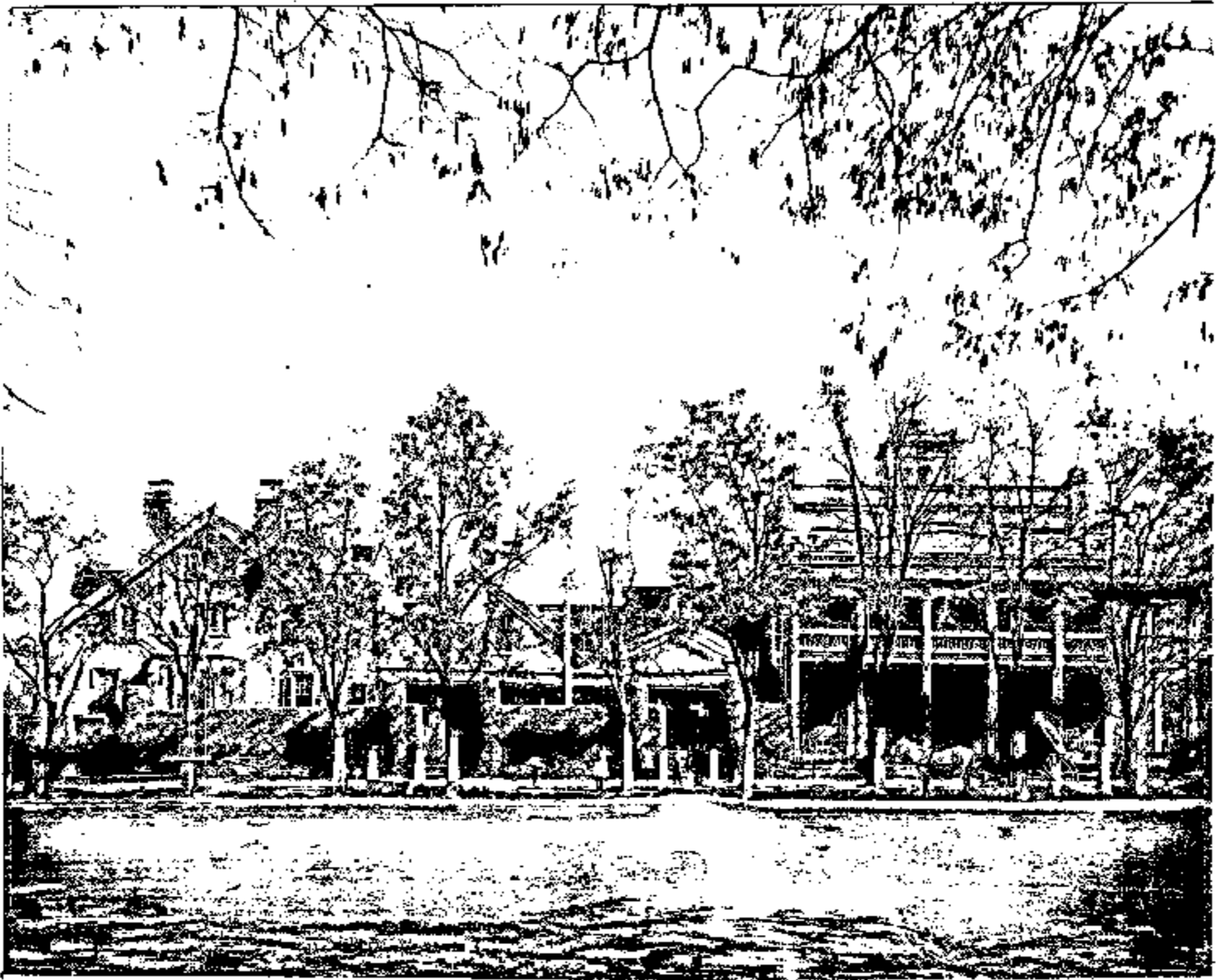


Fig. 4.--Beehive House with Ornamental Fence Added

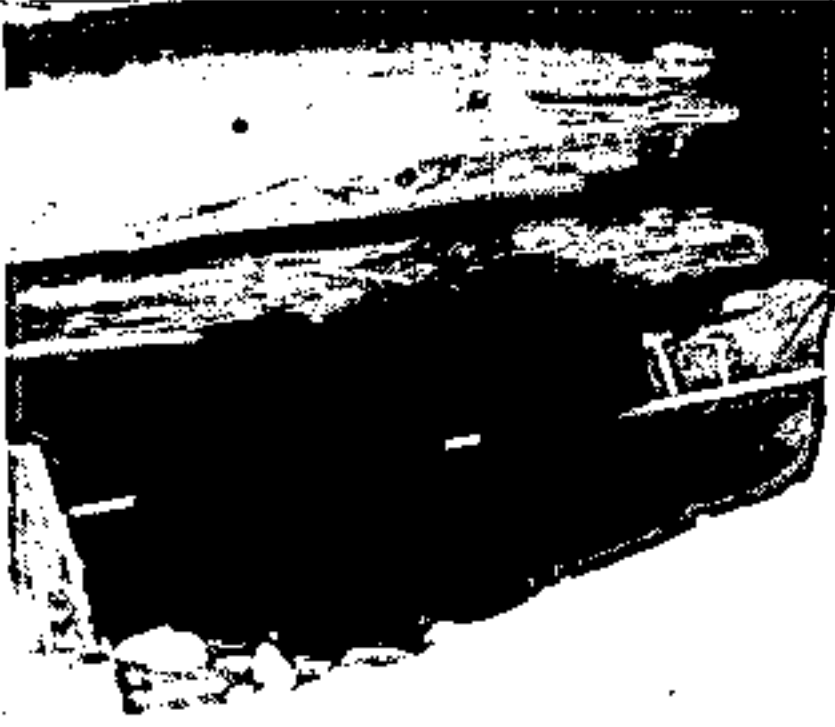


Fig. 5.--Log Joists

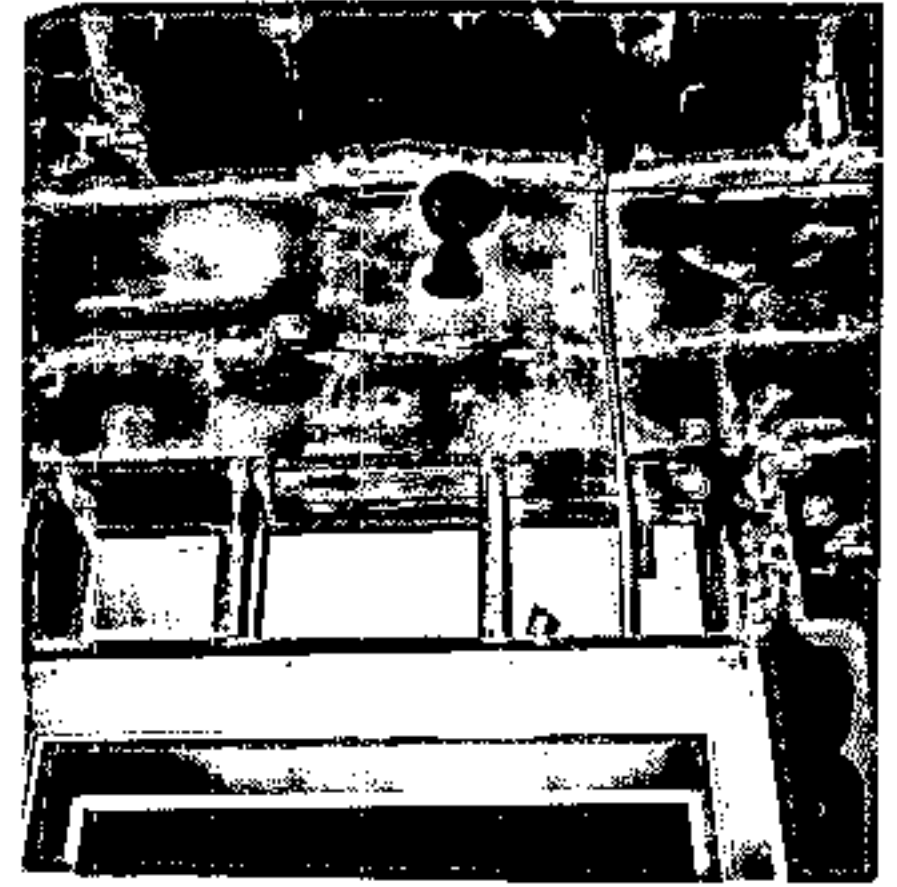


Fig. 6.--Old Doorbell

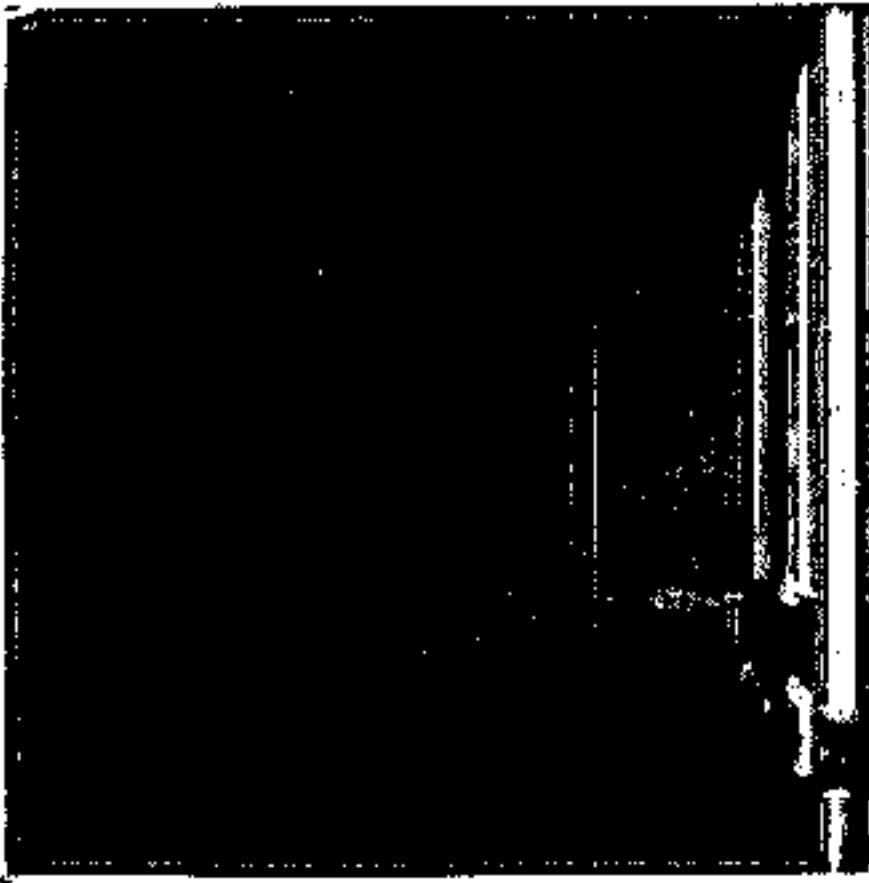


Fig. 7.--Evidence of Doorway

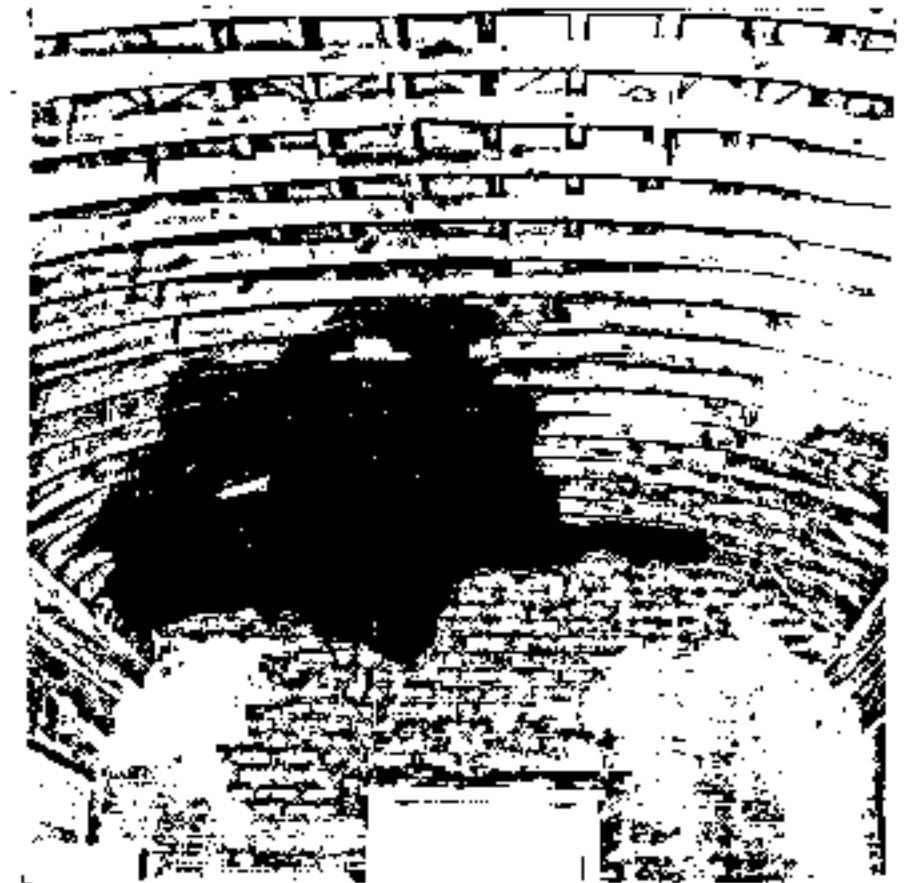


Fig. 8.--Furring In



Fig. 9.--Concealed Heating

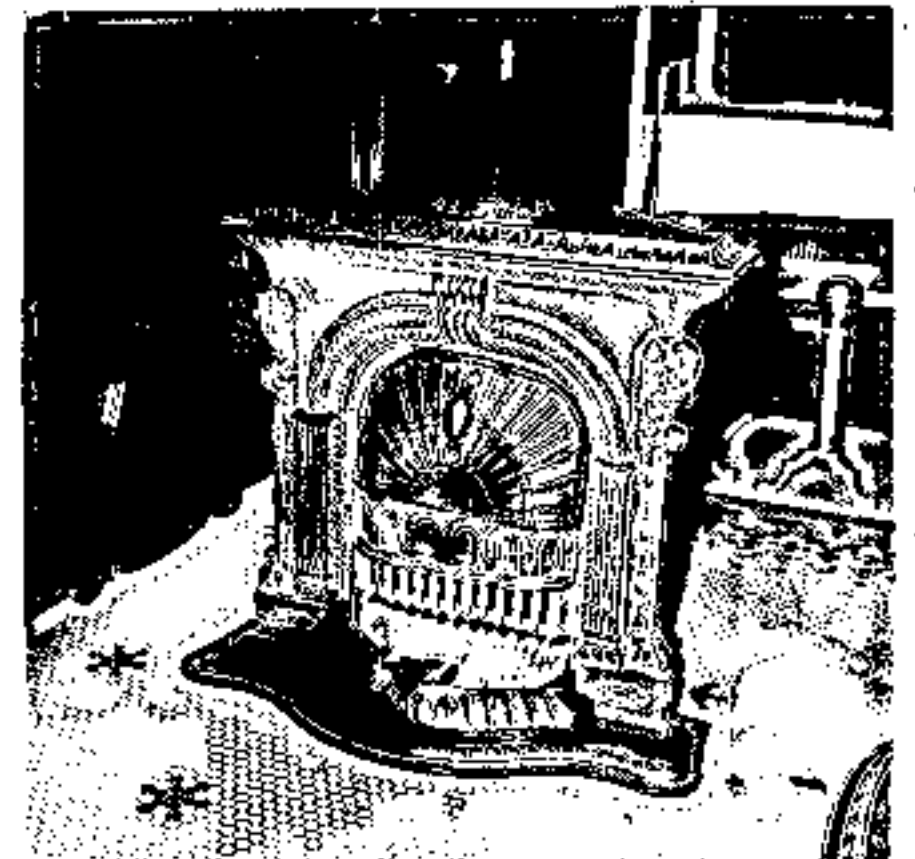


Fig. 10.--Long Hall Stove



Fig. 11.--J. W. Young Staircase



Fig. 12.--B. Y. Stairway



Fig. 13.--Spiral Progresses



Fig. 14.--Spiral Complete



Fig. 15.--Stove for Parlor

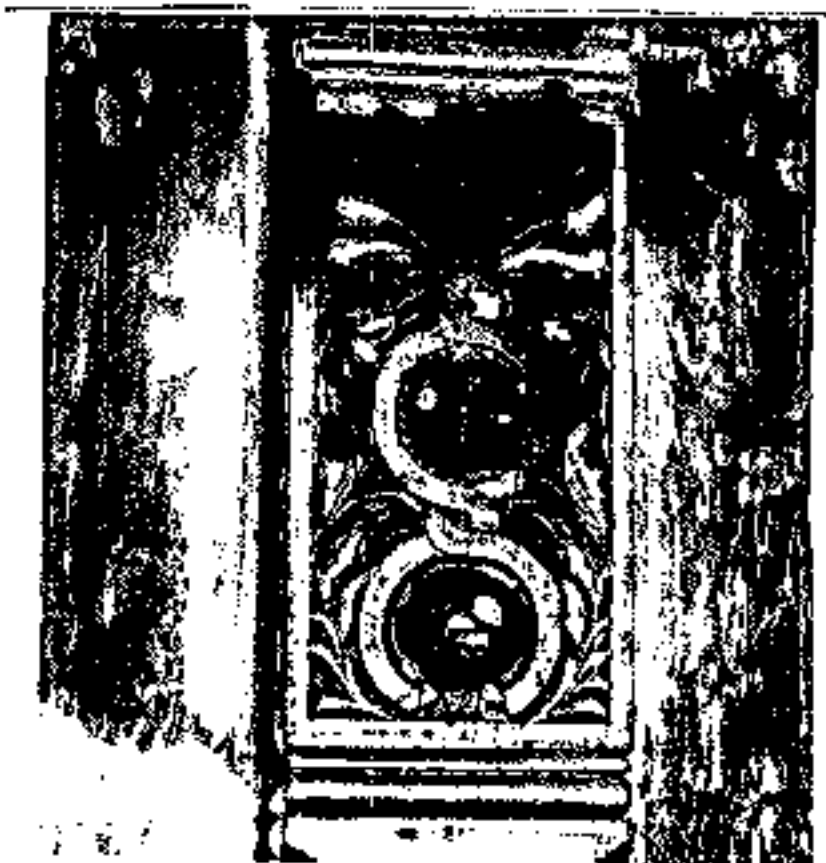


Fig. 16.--Carving



Fig. 17.--Reception Hall



Fig. 18.--Second Floor



Fig. 19.--Hall Fireplace



Fig. 20.--Formal Dining Room

APPENDIX D

PLANS AND DRAWINGS FOR THE BEEHIVE HOUSE

Fig. 21.--Floor plan of the Beehive House, first floor.

Fig. 22.--Floor plan of the Beehive House, second floor.

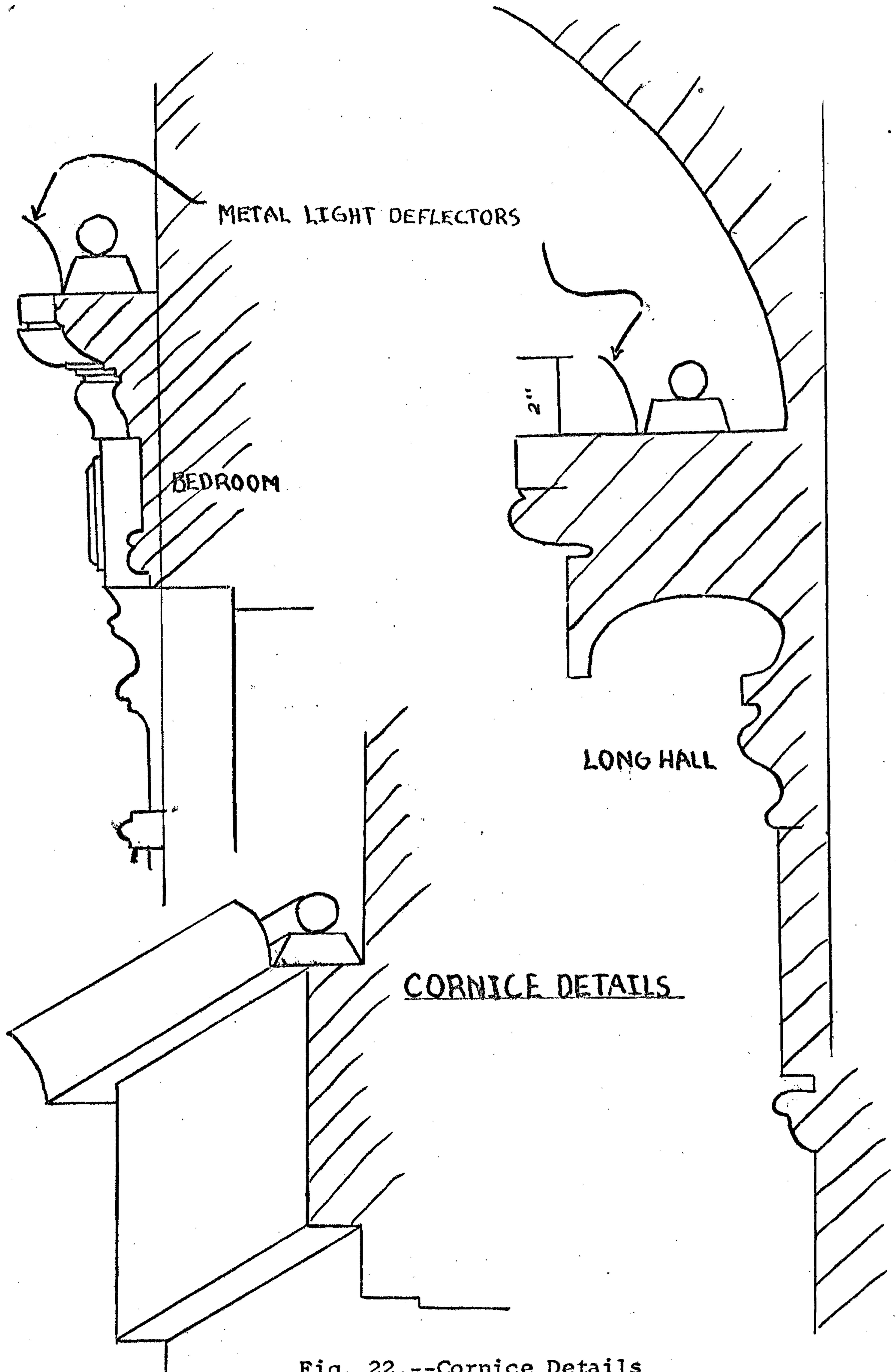


Fig. 22.--Cornice Details

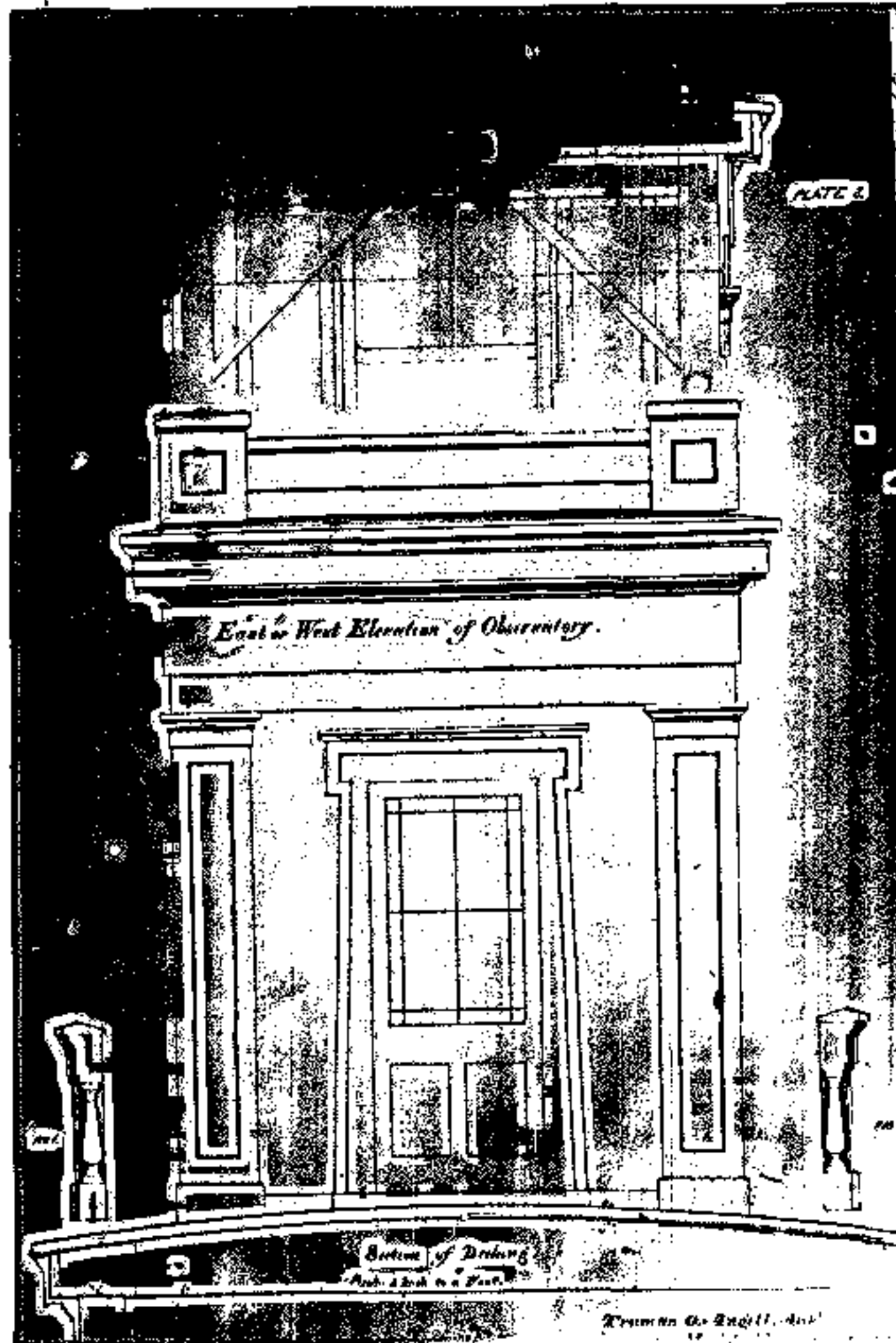


Fig. 24.--Sectional and elevation view of the observatory.

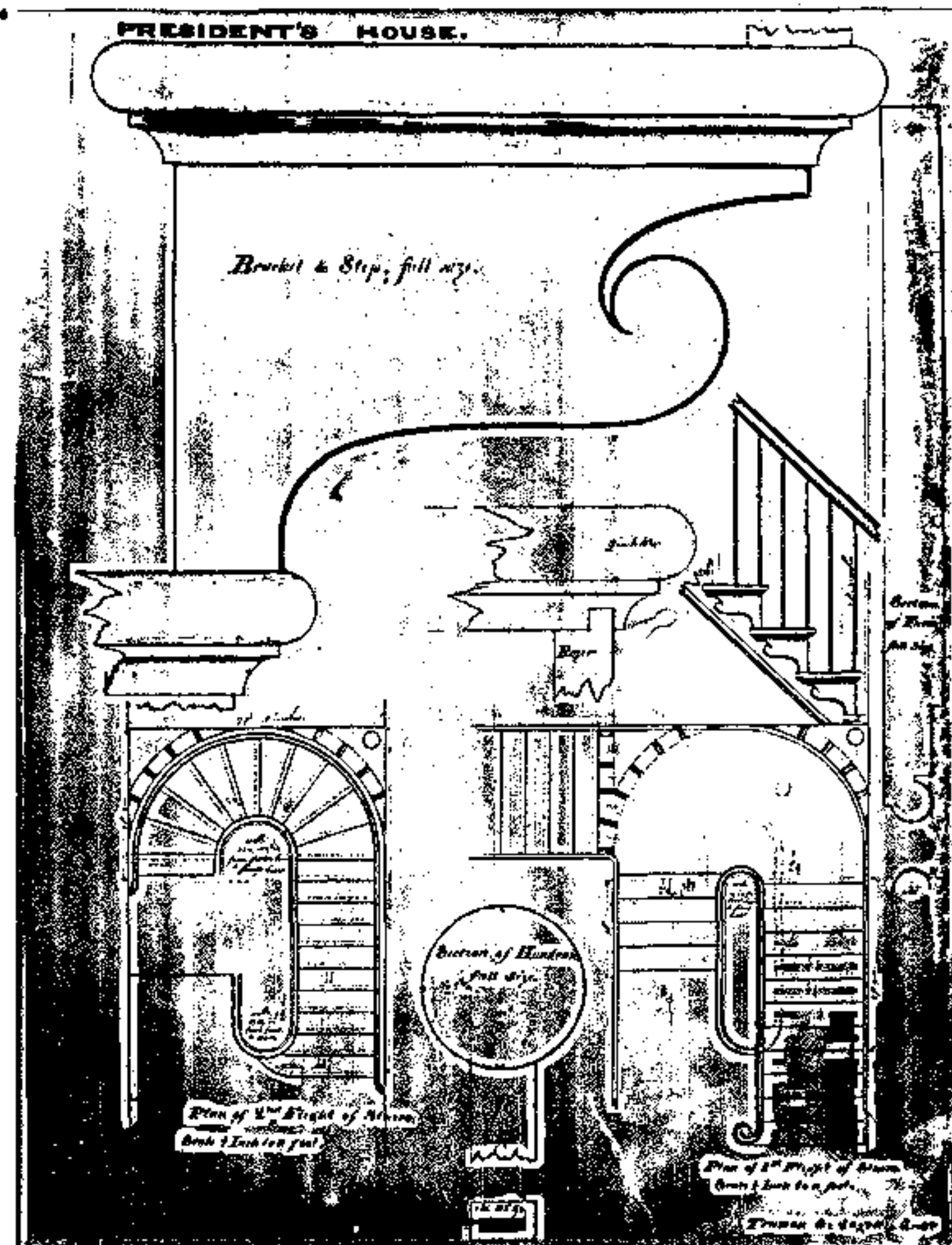


Fig. 25.--Plans for the Spiral Staircase

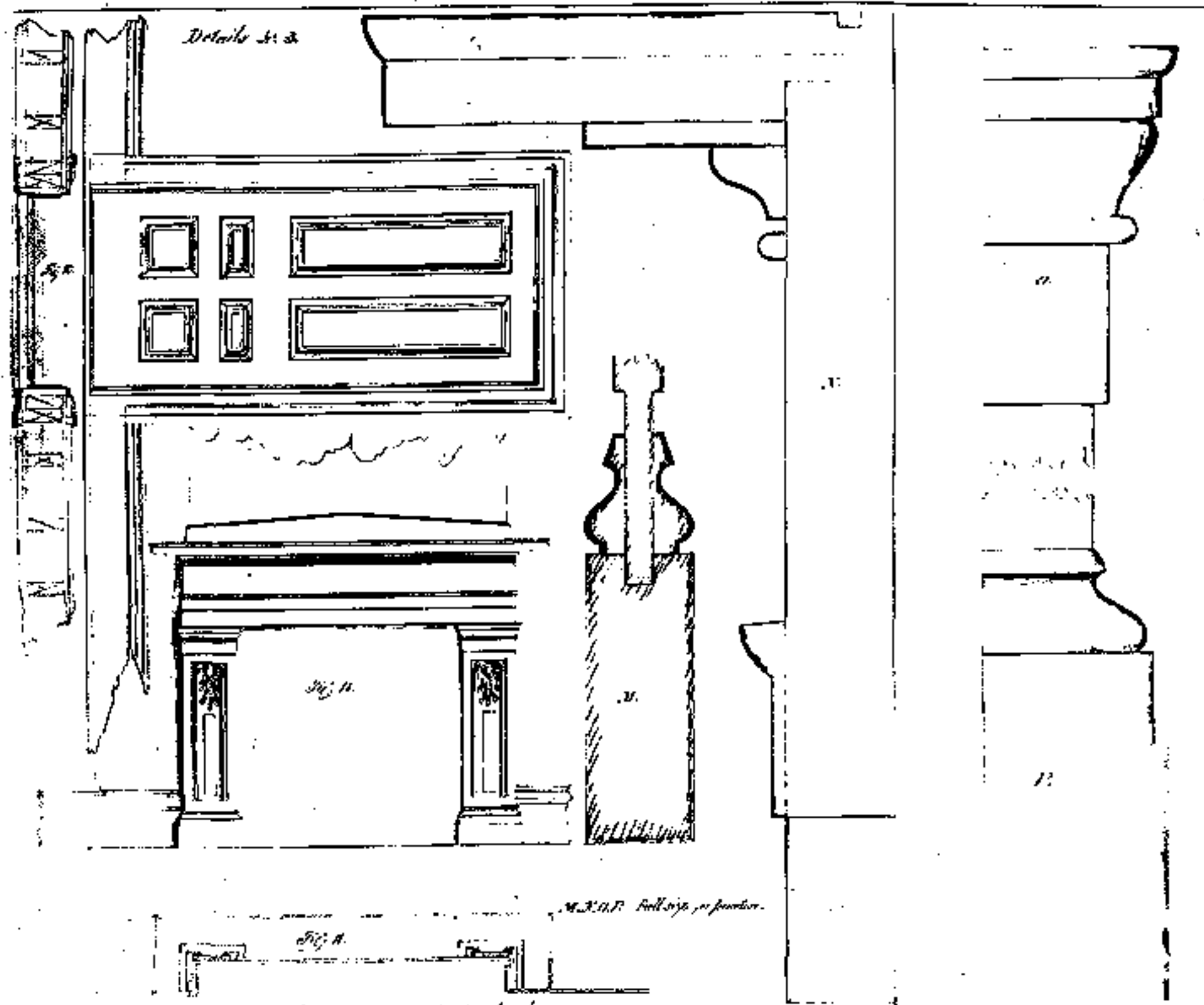


Fig. 26.--Truman O. Angell's plans for the Long Hall mantels.

APPENDIX E

BEEHIVE HOUSE FURNISHINGS



Fig. 27.--The Mother's Bedroom



Fig. 28.--The Mother's Bedroom



Fig. 29-30.--The Buttery



Fig. 31.--Doorbell



Fig. 32.--Brigham Young's Bedroom-Sitting Room



Fig. 33.--Downstairs Sitting Room, South End



Fig. 34.--Downstairs Sitting Room, North End



Fig. 35.--Kitchen



Fig. 36.--Kitchen and Pantry

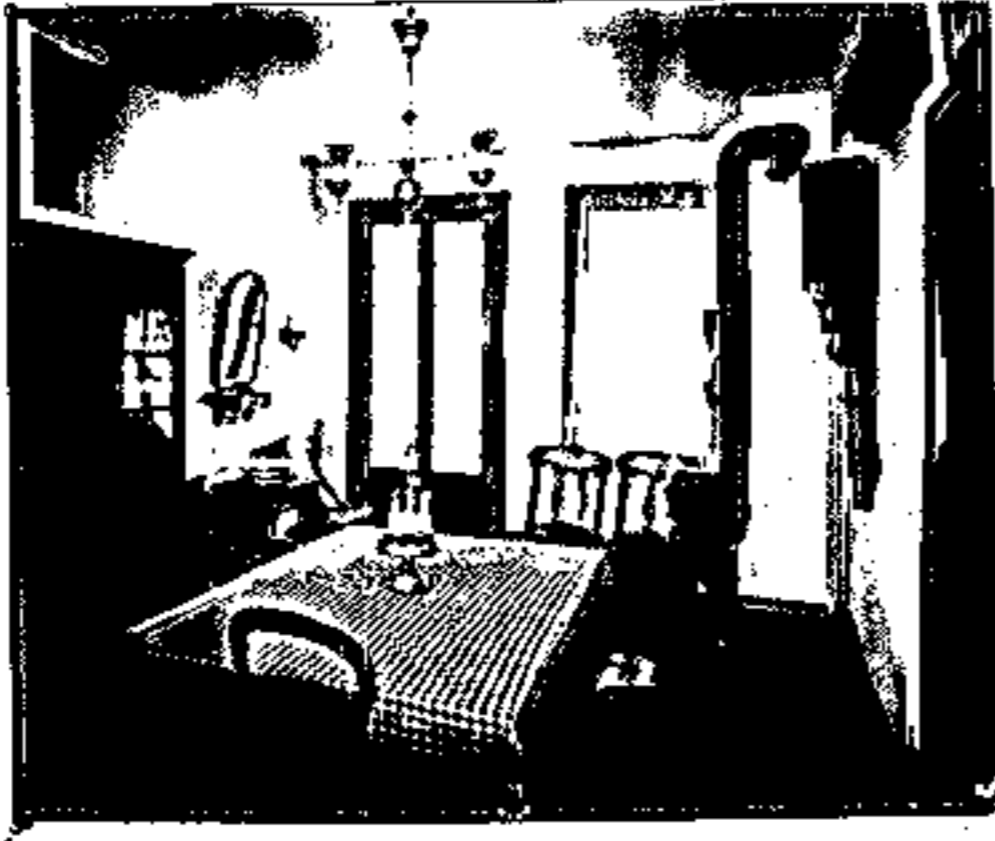


Fig. 37.--Men's Dining Room

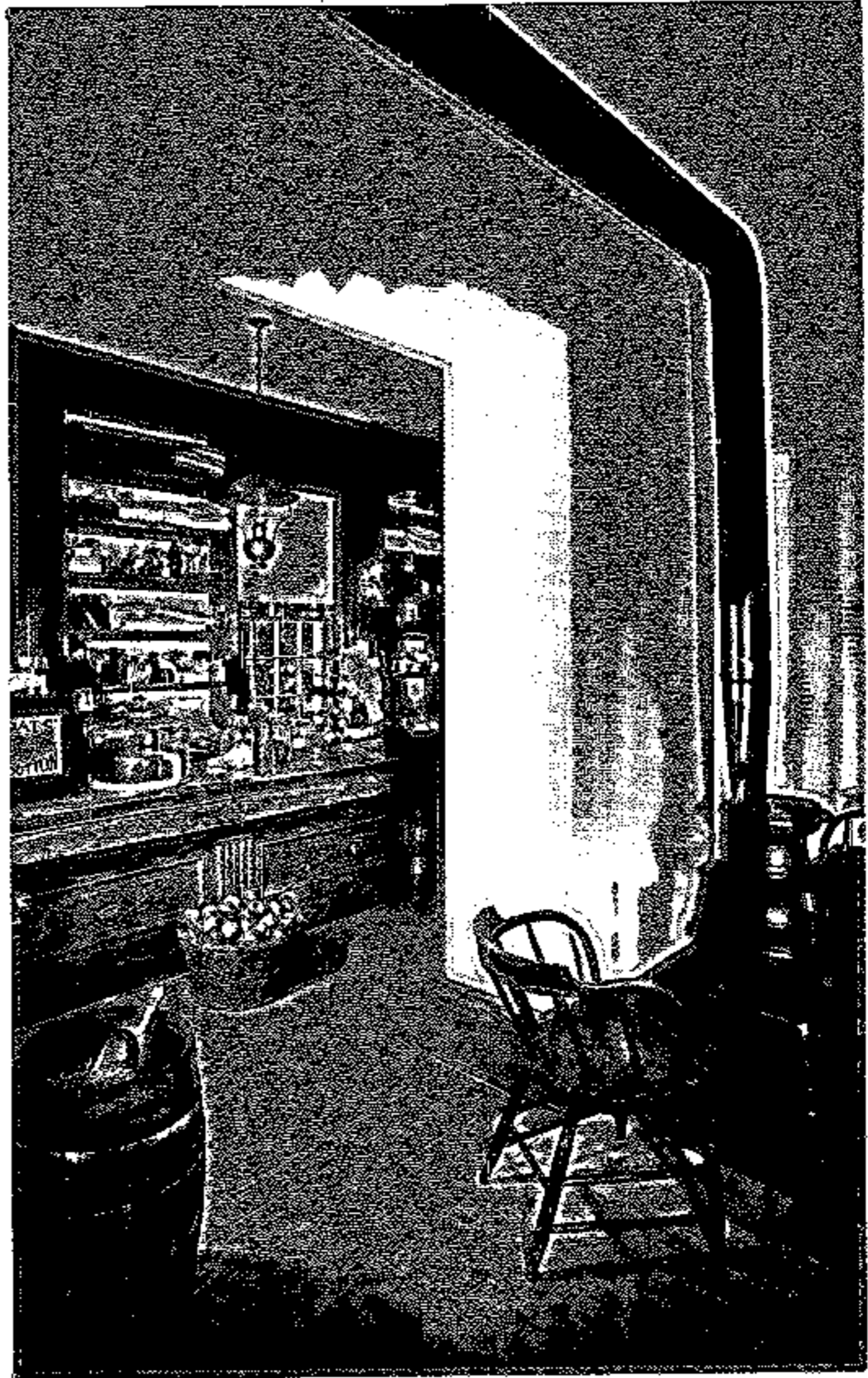


Fig. 38.--Family Store



Fig. 39.--The Youngest Daughter's Bedroom

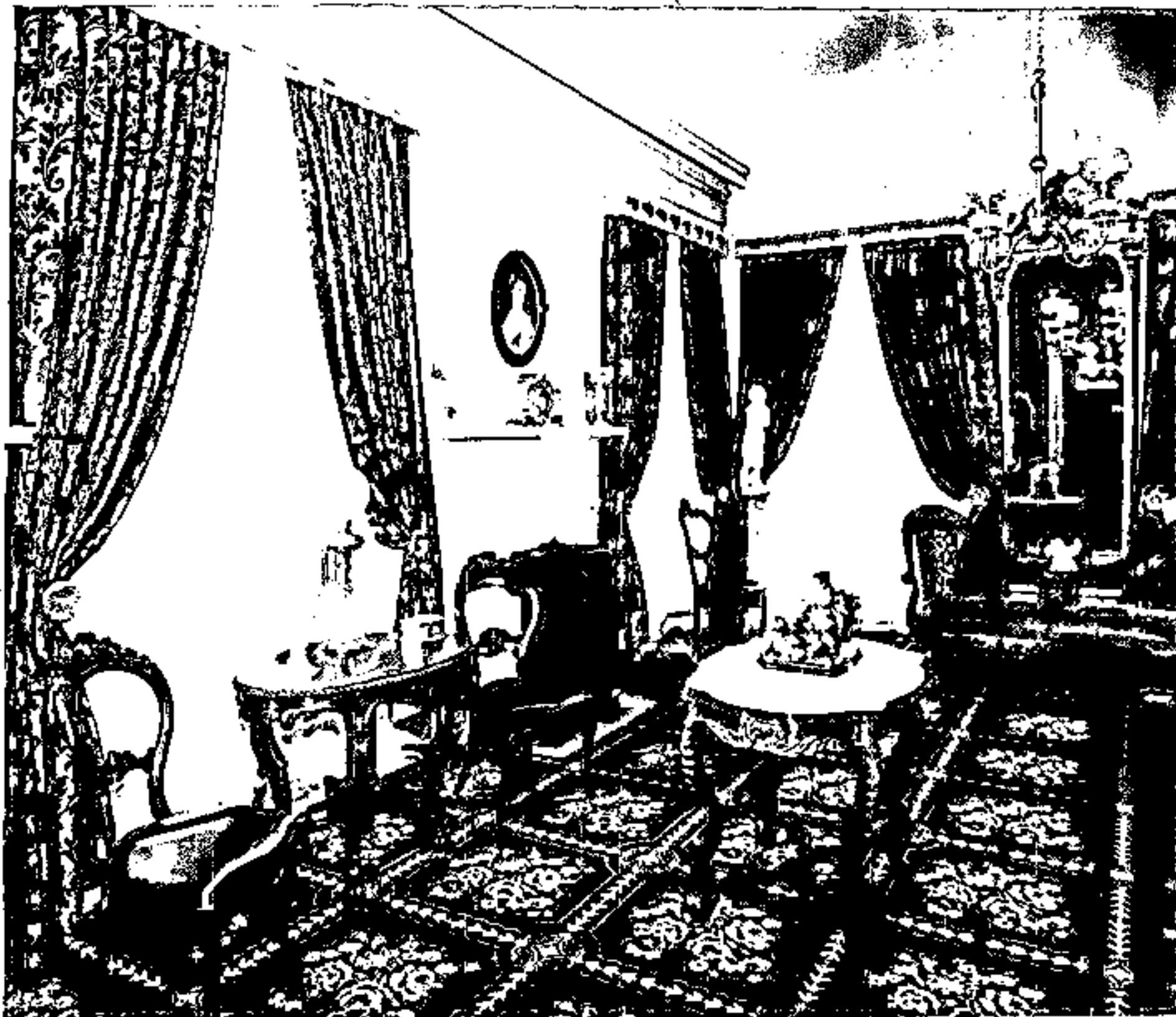


Fig. 40.--The Long Hall

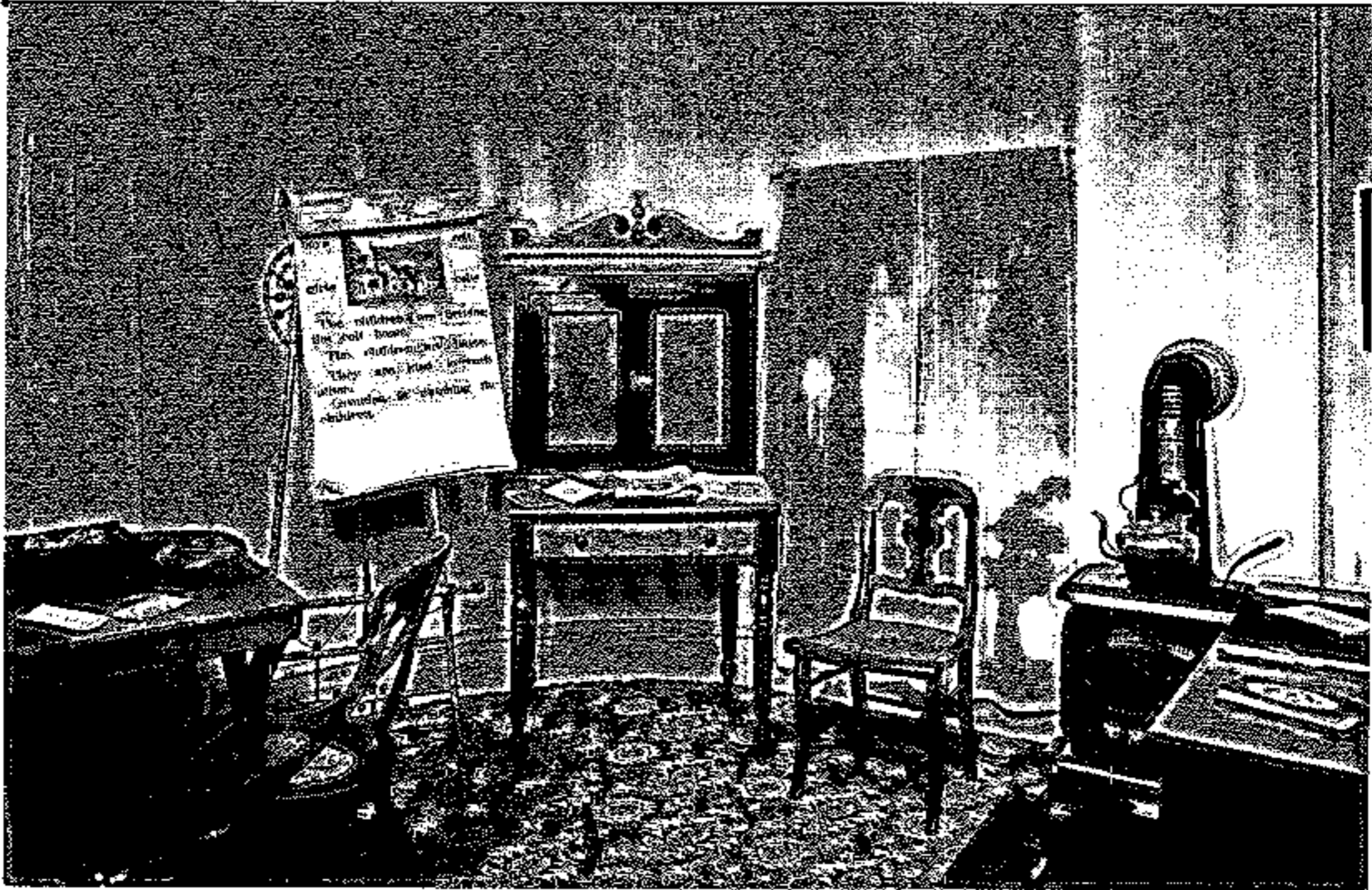


Fig. 41.--The Schoolroom

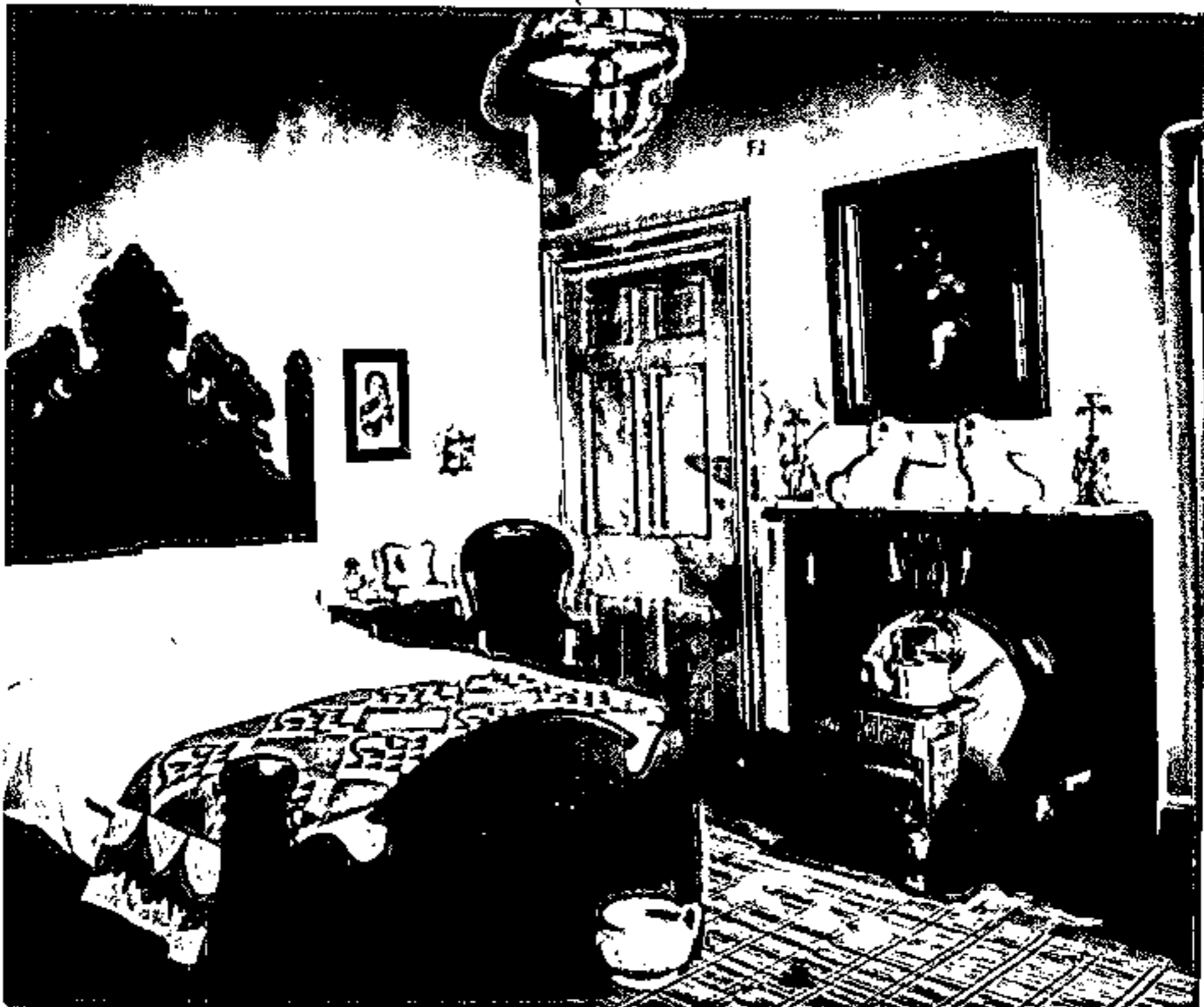


Fig. 42.--The Older Daughter's Bedroom



Fig. 43.--Northwest Boys' Bedroom



Fig. 44.--The Playroom



Fig. 45.--1880 Bedroom



Fig. 46.--1880 Bedroom

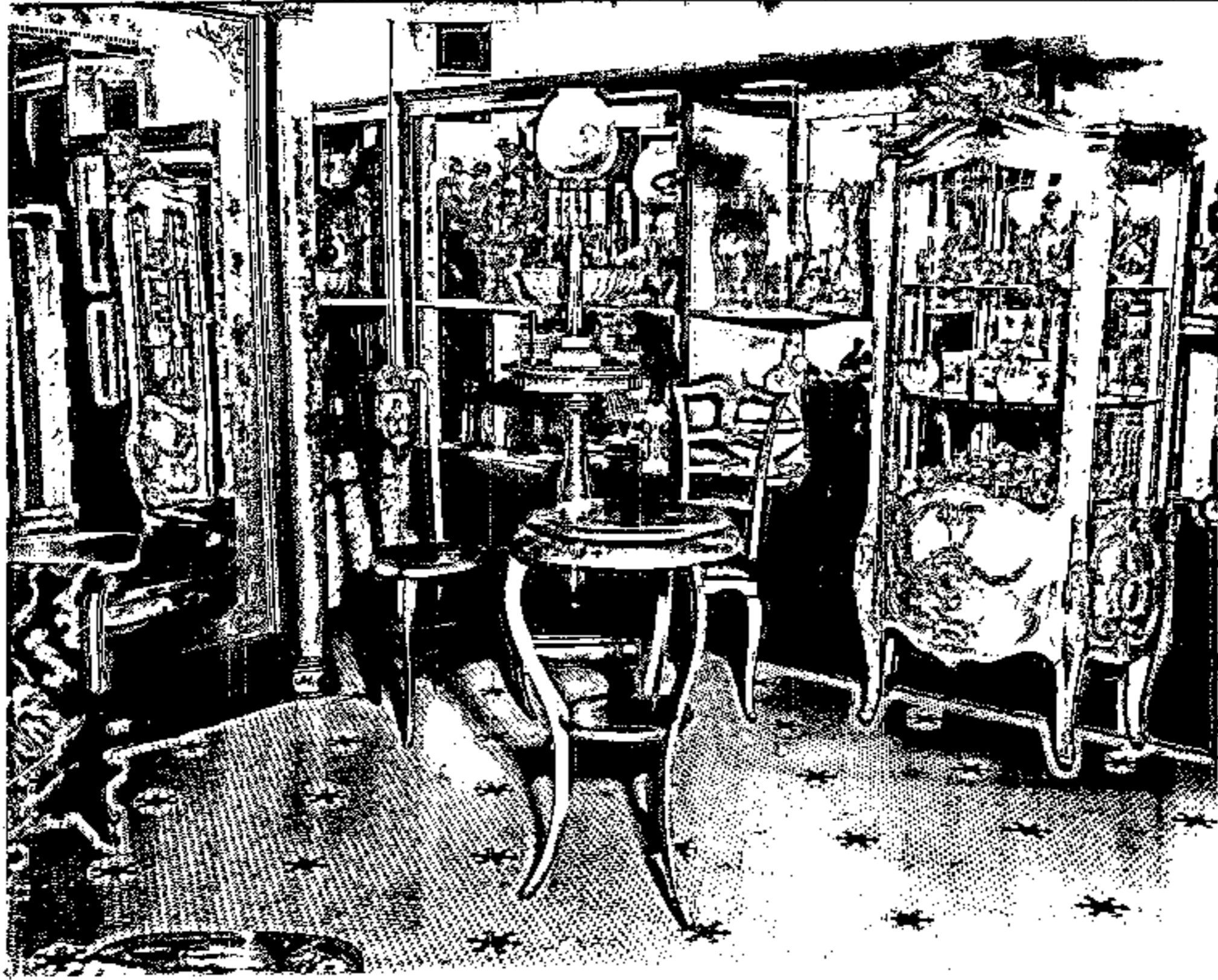


Fig. 47.--Furnishings for the Gardo Room

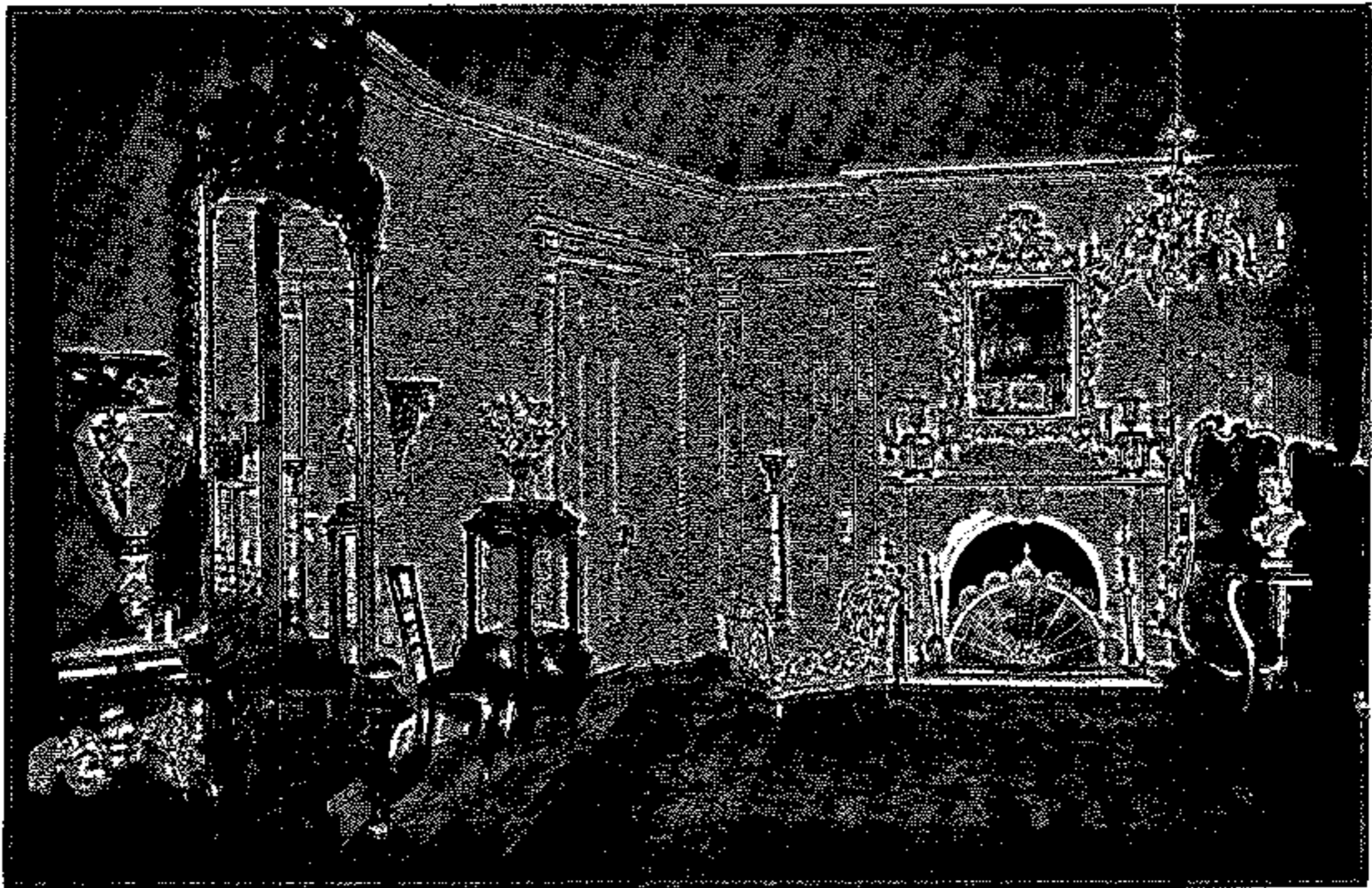


Fig. 48.--The Gardo Room

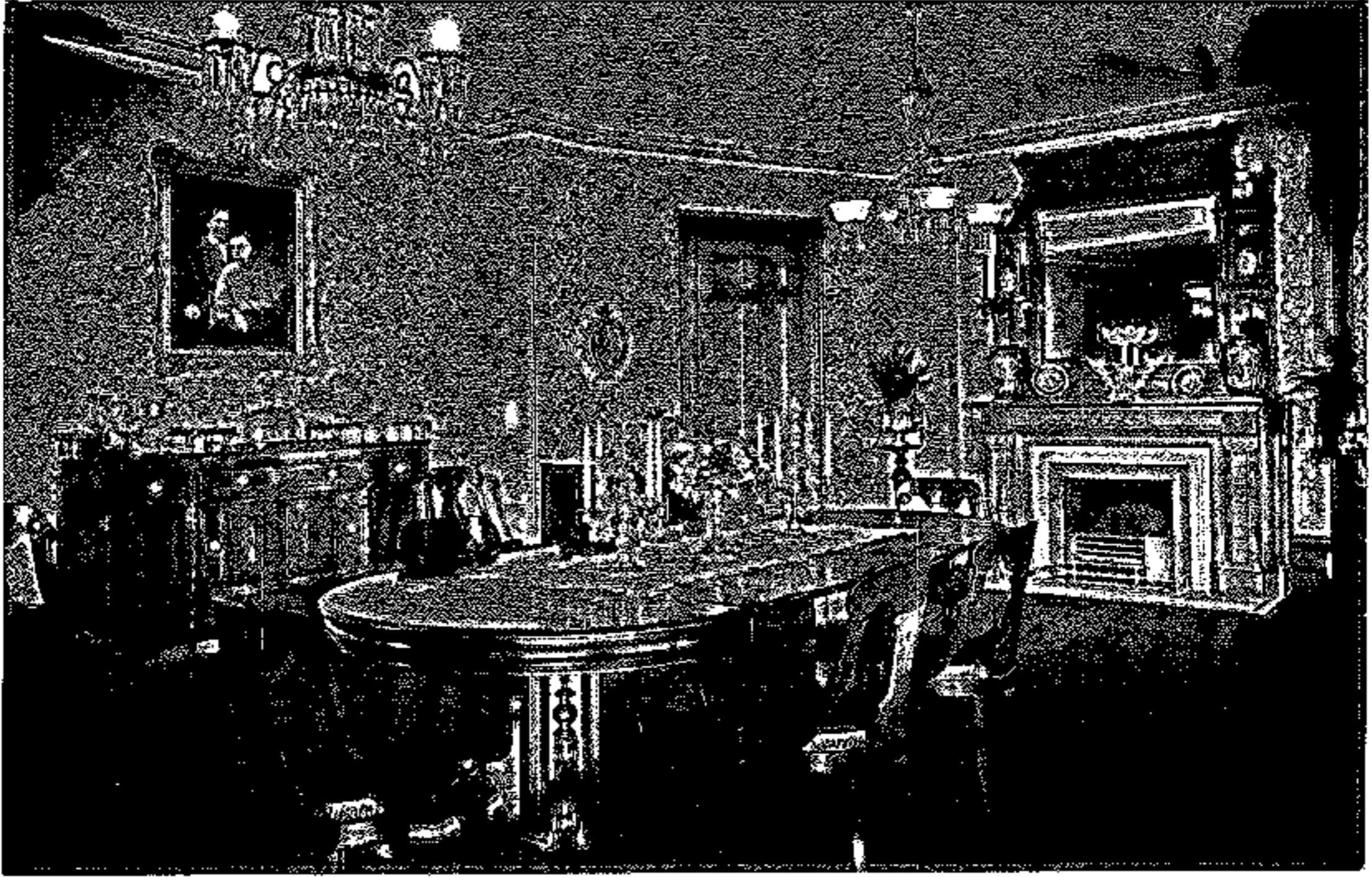


Fig. 49.--The Formal Dining Room

APPENDIX F

INCIDENTS RELATED TO FINDING ITEMS

FOR

THE BEEHIVE HOUSE

IT HAD TO BE DONE

Gwen Y. Wilcox was appointed as antiquarian and researcher for the restoration of the Beehive House. The project was fortunate in that Mrs. Wilcox had had an eight-year start on the restoration. She and her husband had purchased a place called Forest Farm. Later they found that the farm had belonged to Brigham Young. In fact, it was at Forest Farm that he first attempted to set up a silk-producing industry.

Owning a home with such an intriguing background, Mrs. Wilcox determined to restore the farm. For eight years she had been doing research to find out all she could about Brigham Young and to collect items that had once belonged to him or his families. She had the basement full of articles, and the garage, much to her husband's chagrin. When the call came to restore the Beehive House, she was prepared. She had acquired everything in the front parlor, most of the things in the 1888 Victorian sitting room, and most of the items on the first floor. There are over forty pieces of furniture in the house that she had in her personal collection, and numerous furnishings.

Mrs. Wilcox has been called a person who lives in the past. The things of yesterday intrigue her, and she has been collecting stories and tales and antiques since she was a child. She has a sixth sense for history and can seem to feel the past. Mr. Georgius Cannon, another committee member, told her she could see

through walls because of her uncanny sense of feeling the essence of what was.¹¹² Even before the partitions and false ceilings were removed from the Long Hall, Gwen described what the room would look like.

With this ability, she put herself in the place of the people who had called the Beehive House home. The result is a very apparent coziness and lived-in feeling, as if Brigham Young might walk in any minute. One can even hear the clocks ticking and chiming as he walks through the house.

Bishop Beuhner and Bishop Wirthlin had told Mrs. Wilcox that the reason she and her husband had found Forest Farm and did not know who it belonged to at first, was because all this restoration had to come about.¹¹³ Mrs. Wilcox felt that this was probably true, as all the church restoration started with the old farmhouse, their finding it and not knowing who it belonged to, and then finding out and starting to restore on their own.

¹¹²Wilcox, Op. cit.

¹¹³Ibid.

NEW CHANDELIERS FOR THE LONG HALL

George Cannon Young had taken Gwen Wilcox down to his car to show her some chandeliers he had in the trunk. He had told her they were in terrible condition, and indeed they were. They had been up in the attic for forty or fifty years, and were all dusty. They had mud wasps nests in them, and they were all apart. Naturally, there was very little beauty there to see. But Gwen Wilcox, with her typical insight, exclaimed that they were the most beautiful things she had ever seen.

Georgius Cannon had accompanied them to the car and he and Mr. Young were skeptical, this time, about Mrs. Wilcox's acceptance of this "junk" as Mr. Young had described it. Nevertheless, Mrs. Wilcox had faith in her judgement, and took the chandeliers down to Hardy Felt, who she considered to be an expert in the repair of chandeliers.

She said, "Hardy, no one knows what this is like but me, and I think it's terrific; and it goes like this, and this, and this."¹¹⁴ At this point she made drawings in the air with her hands. Mr. Felt knew exactly what she was talking about, and agreed that they were beautiful.

After the chandeliers were restored, Mrs. Wilcox asked permission from the rest of the committee to exchange them with the chandeliers that were then hanging in the Long Hall. Naturally,

¹¹⁴Wilcox, Op. cit.

the committee was reluctant to do so until they could see what the chandeliers were like. So, she hung one downstairs in the office and the committee was called in. When Georgious Cannon walked in, he shook his hands and said, "Oh, I should have never questioned. Looking through walls to know what rooms were like in the beginning."¹¹⁵ I certainly should never have questioned that."¹¹⁶

Needless to say, she proved her point, and the reconstructed chandeliers were placed in the Long Hall.

¹¹⁵Refers to her knowing what the Long Hall and other rooms should look like before the partitions and false ceilings were removed.

¹¹⁶Wilcox, Op. cit.

THE LAST OF THE RODS

Mrs. Wilcox was in Clinton, New Jersey, when she and a companion decided to drive to Flemington to see if they might find anything of use for the Beehive House restoration. They stopped at a little shop run by Catholic ladies for their hospital. There was an elderly lady in the shop, and Mrs. Wilcox started asking her about everything she could think of. When she got to cornices, the woman remarked that she thought there were some in her attic that had been there for years.

Mrs. Wilcox accompanied the woman to her home, and together they crawled on their hands and knees, along the trusses in the attic, to get to where the rods were located. They were still in their original wrappings, and had never been taken out.

Gwen mentioned that she needed three cornices. The woman told her there were only two. Mrs. Wilcox insisted that she needed three, and she would pay for three. This she did. She then called Georgius Cannon and told him that she had found these cornices, but that the woman insisted there were only two. She did not know, because they were still in their wrappings. Nevertheless, they were on their way to Utah.

The cornices were shipped directly out. Strange as it may seem, when they arrived there were three, minus one of the finial motifs. Even stranger, was the fact that the rods fit the windows exactly, just as if they had been made for them.

When Mrs. Wilcox was asked if she would call this luck or something else, she replied, "Oh no. I never use the word luck. I think luck's about the loosest word in the world. I'm never sure what word I want to use, but I know why things are found and why houses are put together. . . ."

Earlier, when she was talking about her ability to see through walls, she mentioned that she was not sure how a person could see through walls. That it must be that the restoration was something that had to be done, so one picked up from what was there.

Perhaps the word Mrs. Wilcox wants is revelation? Whatever the word, the finding of many of the articles for the Beehive House was something more than luck.

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Photographs. Courtesy of the Beehive House with permission for use from Elder Mark E. Peterson, Council of the Twelve, Church of Jesus Christ of Latter Day Saints; and George Cannon Young, Salt Lake City, Utah.

Blueprints. Courtesy of George Cannon Young.

The drawings of the Beehive House, first and second floors, prepared by the Beehive House Restoration Committee, could not be photographed with good results, so they were scaled down and redrawn by the author of this thesis.

ABSTRACT

This study has been an attempt to examine the design, restoration and furnishings of the Beehive House to determine the degree to which the home was accurately restored, and to learn more about the key furnishings within the home.

The answers to four questions have formed the body of the thesis:

1. What was the historical background of the Beehive House to the time of its restoration?
2. To what extent is the structural restoration authentic to the time of Brigham Young?
3. What items were originally found in the Beehive House?
4. To what extent are the furnishings appropriate to the Beehive House?

History

The Beehive House was designed by Truman O. Angell and Brigham Young in 1853 to serve as the official residence of Brigham Young. It was constructed of adobe and patterned after the New England colonial architecture.

The home was occupied by (1) two of Brigham Young's wives, Mary Ann Angell Young until 1860, and Lucy Decker Young 1860-1888, (2) John W. Young 1888-1892, (3) several prominent families 1892-1898, (4) two Latter Day Saint Church Presidents 1898-1918,

and (5) under the direction of the Y.W.M.I.A., young working women 1920-1959. Restoration was announced in 1959.

The home was altered in appearance by John W. Young and the Young Womens' Mutual Improvement Association. The grounds were altered when State Street was widened.

Honors were placed upon the home in 1935 by the Historic American Buildings Survey, and in 1935 by the Utah Pioneer Trails and Landmarks Association.

Structural Restoration

The Beehive House was restored as far as was possible to its original state, with previous alterations being utilized as long as they were appropriate.

The original fourteen rooms were restored. Other restored rooms show conditions typical of the Brigham Young period or later.

The front two-story portion of the building is mostly as it was during early days. From the reception hall back, rooms have been altered to show areas original to the home, but the floor plan is not as it was during Brigham Young's time.

Furnishings

Those furnishings not original to the home belonged to members of Brigham Young's families or were used in the Lion House, or are authentic to the period.

Attempts are being made to replace those items that are not as appropriate to the period as they should be.

Although it cannot be said that the Beehive House is one-hundred per cent correct in its structural restoration and refurbishing¹ it can be said that as a result of the restoration we have been given a legacy of Victorian design as related to interior design and decoration, and as interpreted by the Mormon pioneers.

¹Gwen Wilcox stated that the restoration of the Beehive House was believed to be approximately two-thirds correct.