



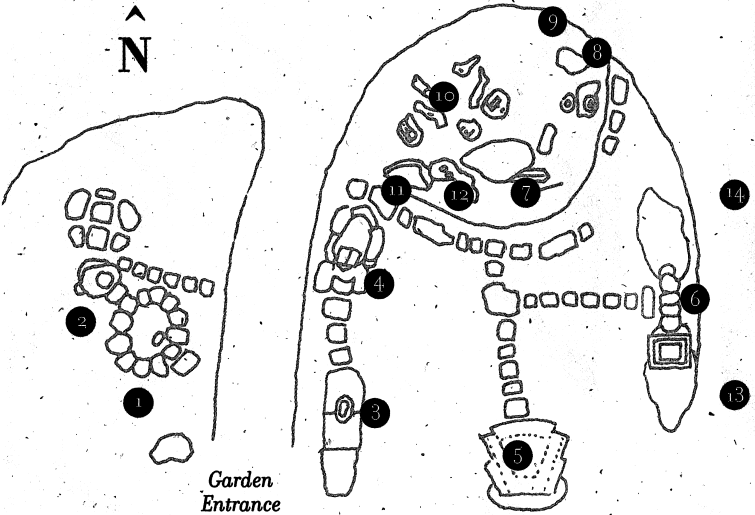
(GILGAL GARDEN)

an historic sculpture garden created by

Thomas B. Child, Jr. (1888-1963)

GARDEN MAP

Please do not walk on the engraved stones.



1. Gilgal
2. Captain of the Lord's Host
3. The Altar
4. The Sphinx
5. The Monument of the Trade
6. The Monument to the Priesthood
7. The Monument to Peace
8. The Last Chapter of the Book of Ecclesiastes
9. Elijah's Cave
10. Daniel II: King Nebuchadnezzar's Dream
11. The Testimony of Job
12. Malachi
13. The Eagles
14. Bertha Child Memorial

Thanks to Salt Lake Master Gardener Association and the SLC Parks Department for planting and maintenance of the garden.

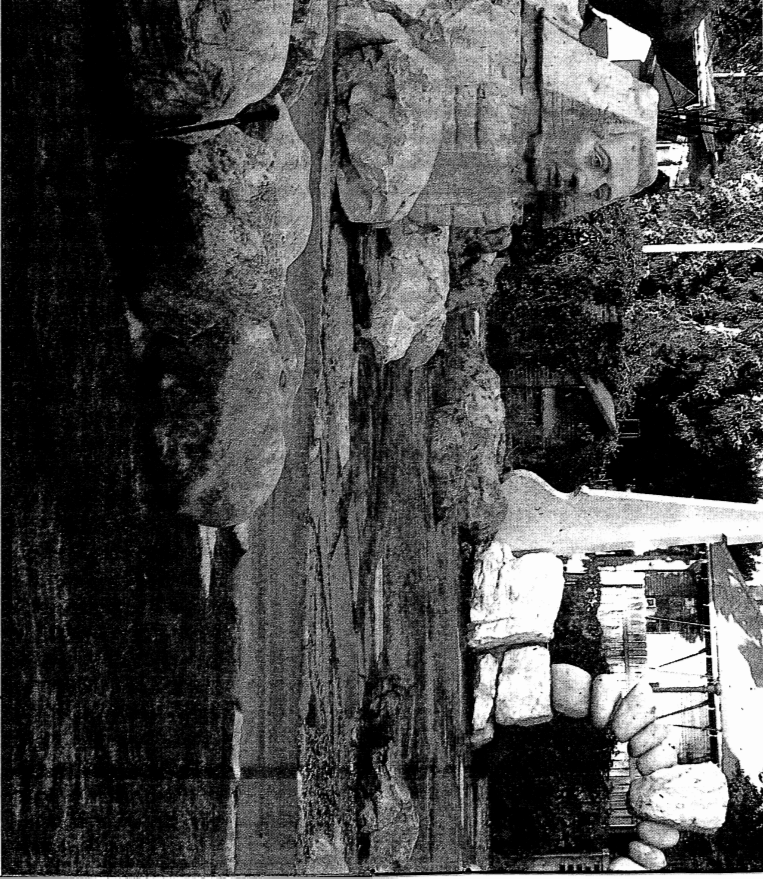
WELCOME TO GILGAL GARDEN

Gilgal Garden is the legacy of Thomas Child's desire to give physical form to his deep-felt beliefs. "If you want to be brought down to earth in your thinking and studying, try to make your thoughts express themselves with your hands," Child wrote. The garden contains twelve original sculptural arrangements and over 70 stones engraved with scriptures, poems, and philosophical texts. Each represents an idea that rang of truth to Child in his life-long spiritual quest. Together, the sculptures and stones create a landscape of meaning and a unique work of art.

Child shared Gilgal Garden with thousands of visitors during his lifetime. He hoped the garden would inspire viewers to ponder "the unsolved mysteries of life" and struggle to find their own answers. Child was aware that many people would find Gilgal Garden strange, but hoped they would accept its challenge. "You don't have to agree with me," he explained. "You may think I am a nut, but I hope I have aroused your thinking and curiosity."

Child began work on Gilgal Garden in 1945, when he was 57 years old. By then, he had already led a successful career as a masonry contractor, married and raised a family, been a leader in community affairs, and served as a bishop of the LDS Tenth Ward for over 19 years. Child's passion for his garden consumed much of his time and money until his death in 1963.





TURNING STONE INTO SCULPTURES

Child went to incredible lengths to obtain huge stones weighing up to 62 tons for his sculptures. He had great respect for the natural beauty of his materials.

He traveled the state, scouring mountainsides and streambeds for "a boulder in which I could put over the idea and tell the story and still have it a stone." Child often hired large trucks and heavy equipment to extract the stones and bring them to his yard.

Child had a complete workshop in his yard, including special equipment for handling and cutting the stone. He proudly stated that only raw materials were brought into the yard and all finish work was done on the site.

One of the most important artistic innovations in Gilgal Garden was Child's use of an oxyacetylene torch, like those used to cut steel, for cutting stone. The heat of the torch removed the waste rock and fused the surface of the remaining

stone, giving it a polished sheen. Child's son-in-law and assistant, Bryant Higgs, was a skilled welder and pioneered this sculpting method.

Higgs taught well-known Utah sculptor Maurice Brooks to sculpt with the torch. Following Child's careful instructions, Brooks carved features on several of Child's works, including *The Sphinx*, *The Monument to the Trade*, *Daniel II*, *Malachi*, and *The Last Chapter of the Book of Ecclesiastes*.

Gilgal Garden is the only identified "visionary art environment" in Utah. These works of art are typically fabricated from found materials by people without formal artistic training to express a personal moral or religious conviction. A few visionary art environments, like Watts Towers in Los Angeles and the Orange Show in Houston, have gained acclaim. Most are little known and many are in danger of being destroyed.

PRESERVING AND RESTORING GILGAL GARDEN

After Thomas Child's death in 1963, Gilgal Garden passed into the hands of new private owners. Friends of Gilgal Garden (FOGG) was organized in 1997 to prevent development on the site and insure its preservation for public enjoyment. Working closely with the Trust for Public Land and Salt Lake City Corporation, FOGG purchased Gilgal Garden in 2000 and the garden became a Salt Lake City park. The generous support of Salt Lake County, The Church of Jesus Christ of Latter-day Saints Foundation, The Geroge S. and Dolores Dore Eccles Foundation, and many private donors made the purchase possible.

FOGG now serves as the curator of Gilgal Garden and is responsible for conserving Gilgal's art and enhancing the garden. Since 2000, FOGG has undertaken a variety of projects to stabilize and improve the garden, including creating a formal entrance, installing security fencing, constructing a 110-foot long retaining wall, restoring the bowery in the northeast corner of the garden, and creating an attractive new seating area.

FOGG is now turning its attention to restoring the garden's sculptures and engraved stones. Over the years, weather, unchecked plant growth, and vandalism have damaged most of the art in the garden. Based on the recommendations of professional conservators, FOGG is employing expert craftspeople to gently repair the stones and replace missing elements of the art. By addressing the needs of the garden now, we can prevent further damage and the irreparable loss of Gilgal's artistic treasures.

WE NEED YOUR HELP TO RESTORE GILGAL GARDEN'S SCULPTURES AND STONES.

Your tax-deductible donation to Friends of Gilgal Garden will help insure this unique piece of Utah's cultural heritage is preserved.

Donations are gratefully accepted at:
PO Box 58447,
Salt Lake City UT
84158-0447.

For more information about Friends of Gilgal Garden's restoration plans, please visit our website at www.gilgalgarden.org.



MAKE THE GARDEN BLOOM

Thomas Child employed several gardeners to maintain the lovely plantings in Gilgal Garden. After his death, the garden became increasingly overgrown and unkempt. In 2001, the Salt Lake County Master Gardener Association adopted Gilgal Garden as one of its community projects. Since then, Master Gardener members have donated thousands of hours of labor clearing out overgrown areas, tilling in new mulch, and planting new flowers and shrubs.

The transformation has been remarkable. The work of the Master Gardeners has helped restore the garden's original atmosphere, enhanced visitors' ability to view the art, and created a beautiful oasis in the heart of Salt Lake City. Friends of Gilgal Garden sincerely thanks the Salt Lake County Master Gardeners Association for its invaluable work and dedication to preserving the beauty of Gilgal Garden.

When Salt Lake City Mayor Rocky Anderson officially opened Gilgal Garden to the public in October 2000, he described it as "an absolute jewel." We invite you to use this guide to explore Gilgal Garden, ponder its mysteries, and find your own treasures.

For more information about the Master Gardener program, visit:
<http://utahmastergardeners.org>.



MAKE THE GARDEN BLOOM)

(1) GILGAL

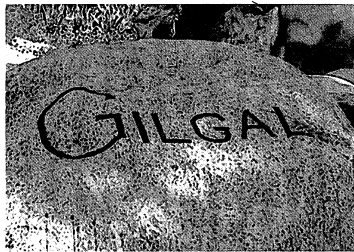
The word "Gilgal" means a "circle of sacred stones." Gilgal is mentioned in the Bible as being created by the Israelites after God stopped the waters of the Jordan River to allow them to cross into the Promised Land. One man from each of the twelve tribes of Israel took a stone from the bottom of the river. They placed the stones in a circle as a memorial to the miraculous crossing.

Child constructed a new Gilgal to illustrate his belief that the LDS Church had established a new Zion on the banks of another Jordan River. Each of the twelve stones in Child's Gilgal is distinct and was selected to represent one of the twelve tribes of Israel.

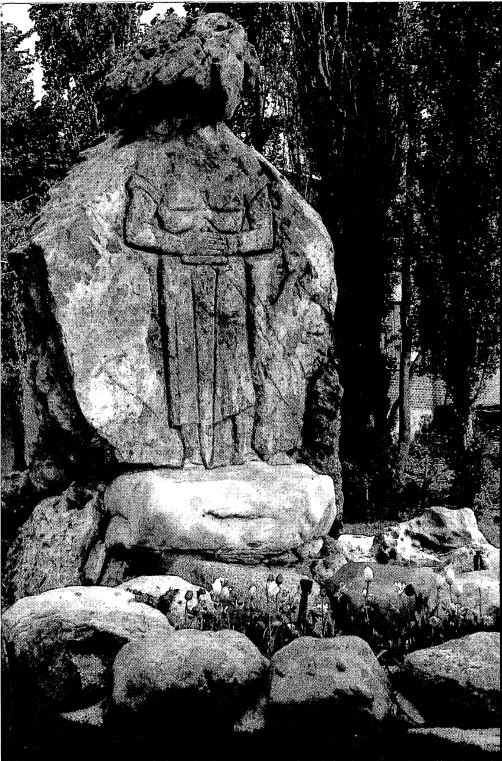
*Can I create a sanctuary
or atmosphere in my yard
that will shut out fear and
keep one's mind young and alert
to the last, no matter how
perilous the times?*

—THOMAS BATTERSBY CHILD, JR.—

{ DETAIL }
Engraving Gilgal



GILGAL)



*And this place is sacred
to all seeming
Thick set with laurel, olive, vine;
And in its heart a feathered
choir of nightengales makes music.
So sit thee here
on this unhewn stone.*

— SOPHOCLES —

(2) CAPTAIN OF THE LORD'S HOST

This monument represents the Biblical story of the captain who appeared to Joshua and gave him a plan to assure the Israelite's victory over Jericho. The outline of the captain with his sword drawn was sketched with an oxyacetylene torch on the surface of the 38-ton silica quartzite stone.

A gnarled and pitted rock forms the head of the warrior. Visitors frequently asked Child if he planned to carve it. He replied, "No, I intend to leave it as it is thereby taking advantage of the liberties of modern art. The nature of this monument does not require accuracy... It is sometimes more potent to suggest and cause wonderment than to explain in detail."

Behind this monument is a patio of engraved stones and boulders that commemorates Child's family. A bronze plaque on the back of the captain is inscribed with the names of his family's ancestors and others who contributed in some way to Child's happiness. This patio was Child's favorite place for meditation.

{ DETAIL } Engraved
stepping stone by
Captain





(3) THE ALTAR

This sculpture is Child's interpretation of an ancient sacrificial altar described by Joseph Smith, the founder of the LDS Church. Child found the three rough stone slabs for the surface of the altar in Wayne County. At one end of the altar is a brick furnace for burning sacrificial offerings. In ancient times, the grease derived from the burning was lit in the bowl-like "lamp of truth" to ratify a covenant.

On the ground in front of the altar are three large stones engraved with the names of three sacrificial sites described in the Bible: Jehovah Shalom, Jehovah Nissi, and Jehovah Jirch.

The *Altar* represents Child's belief that "there is no religion without sacrifice." He deeply appreciated the sacrifices his ancestors made for their religion.

{ DETAIL } Engraved stepping stone by Captain





(4) THE SPHINX

The *Sphinx* is the best-known sculpture in Gilgal Garden. It is also, Child wrote "the basis of thought or inspiration for all that is built around it." The contrast of the unhewn stones arranged to suggest a crouching animal with the finely carved face of LDS Church founder Joseph Smith makes this a remarkable piece. Child carefully selected the huge quartzite stones to form the Sphinx's body and hired sculptor Maurice Brooks to create the face using an oxyacetylene torch.

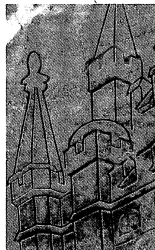
The *Sphinx* represents Child's belief that the answers to life's great questions cannot be discovered with the intellect, but only through faith. The sphinx is an ancient symbol of riddles and mystery. Joseph Smith's face symbolizes Child's conviction that the LDS Priesthood reveals to mankind the answers to life's mysteries.

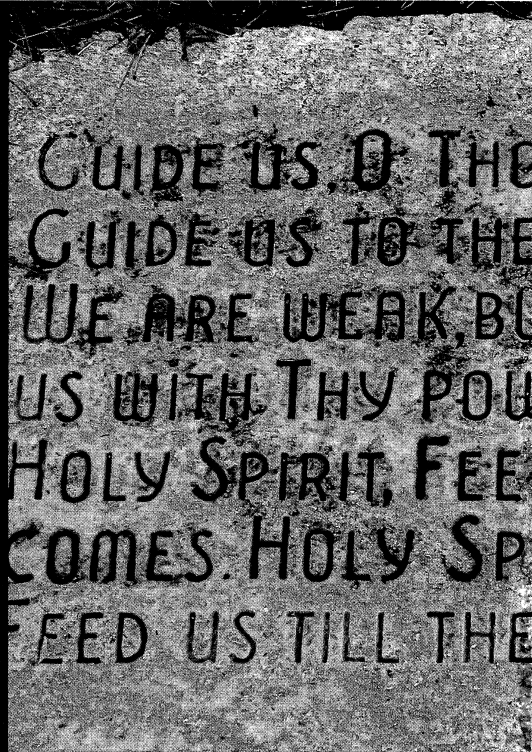
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Engraving of LDS
Temple on Sphinx

*The Sphinx is drowsy, her wings
are furled, Her ear is heavy, she
broods on the world. Who'll tell me
her secret the ages have kept?
I awaited a seer while they
slumbered and slept.*

—RALPH WALDO EMERSON—





(5) THE MONUMENT TO THE TRADE

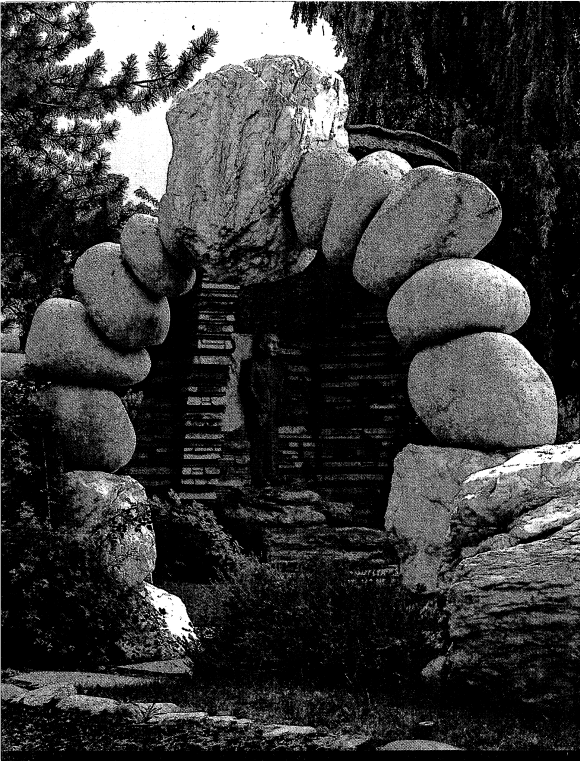
In this self-portrait Child conveys his great love for the masonry trade and for his religion. The figure of Child holds a Bible under his right arm and blueprints under his left. The building behind Child is the LDS Tenth Ward (800 East 400 South) where Child served as bishop for 19 years. Hanging on the walls are the hand tools of the skilled masonry craftsmen Child sought to honor.

This monument is an example of the superb masonry workmanship for which Child was known. The flagstones in the walls were cut by hand and meticulously laid with perfectly even joints. The weight of the cantilevered canopy is supported by a mammoth 62-ton stone behind the monument.

Sculptor Maurice Brooks created the larger-than-life portrait of Child. The brick pants were particularly troublesome to make. Brooks modeled the pants from two stacks of unfired bricks. The bricks

were then disassembled, numbered, and fired. The firing, however, made the numbers unreadable and the pants had to be rebuilt like a puzzle.

Child was very pleased with the way the stone coat hung naturally over the pants. "I know it is egotistical," he wrote, "but in my travels, which include Europe, I have never seen a better looking or more interesting coat."

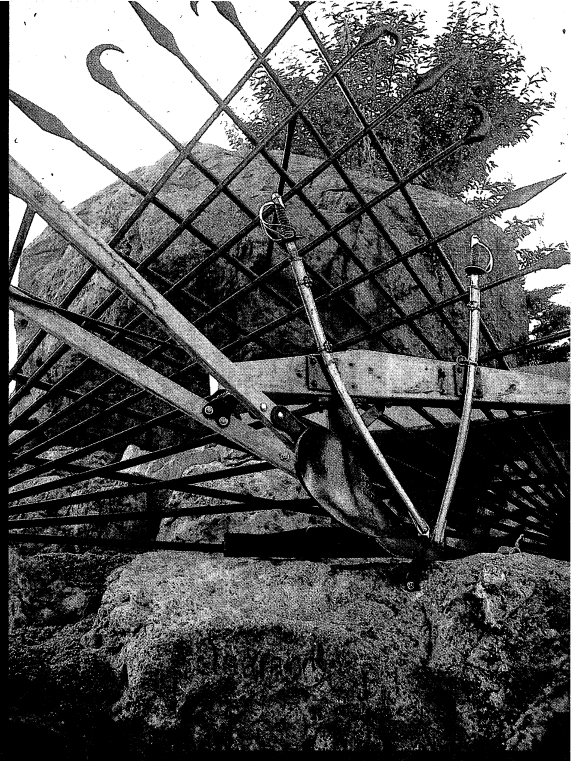


(6) THE MONUMENT TO THE PRIESTHOOD

This monument represents more of Child's religious beliefs and consists of four parts: an arch, four books resting on a stone, a purple boulder, and a spire.

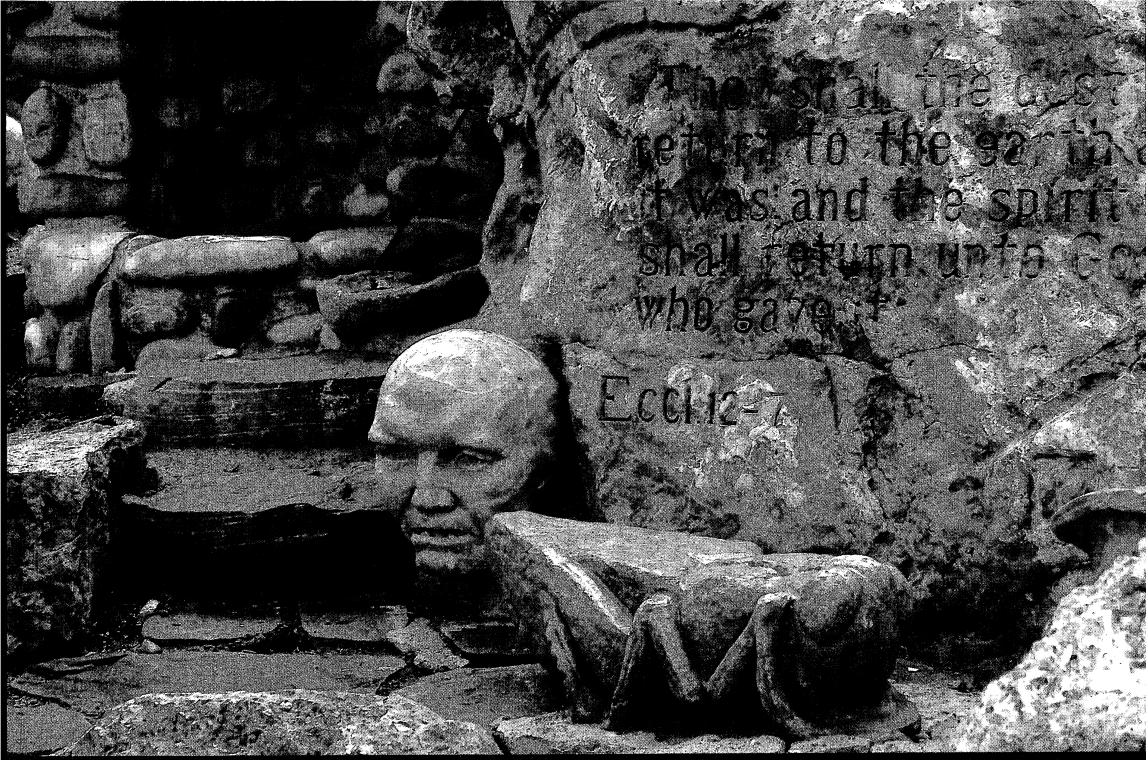
The four cast-stone books represent the standard scriptures used by the LDS Church, the *Bible*, the *Book of Mormon*, the *Doctrine and Covenants*, and the *Pearl of Great Price*. The stone on which they rest symbolizes the Rock of Revelation on which the LDS Church is built. Child planned to carve the large purple boulder as a globe and place it on top of the books. Unfortunately, Child died before completing this part of the monument.

The tall spire of quartzite aggregate represents the LDS Priesthood. The taller shaft symbolizes the Melchizedek priesthood while the shorter side represents the Aaronic Priesthood. Atop the spire is a wire sculpture of the Angel Moroni.



(7) THE MONUMENT TO PEACE

The *Monument to Peace* is Child's representation of the well-known verse from Isaiah: "... and they shall beat their swords into plow-shares, and their spears into pruning hooks: nation shall not lift up sword against nation, neither shall they learn war any more." Friends of Gilgal Garden restored the monument's alternating iron spears and pruning hooks. In addition, FOGG refurbished the plow and replaced the swords which had been missing for many years.



(8) THE LAST CHAPTER OF THE BOOK OF ECCLESIASTES

In this monument, Child represents several verses from the last chapter of the Book of Ecclesiastes in the Bible. It includes objects from the verse "...the almond tree shall flourish, and the grasshopper shall be a burden...the silver cord be loosed, or the golden bow be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern."

Child planted an almond tree on the mount as part of this monument. The tree grew and flourished despite Utah's cold winters. It died in 1963, the same year as Child died.

Child created the head of an old man to represent the first verses of this chapter which he interpreted as meaning, "In spite of ourselves, we get sick, weak, and die, and are not the masters of the situation." Child commented that the color of the almond blossoms exactly matched the pink quartzite head.

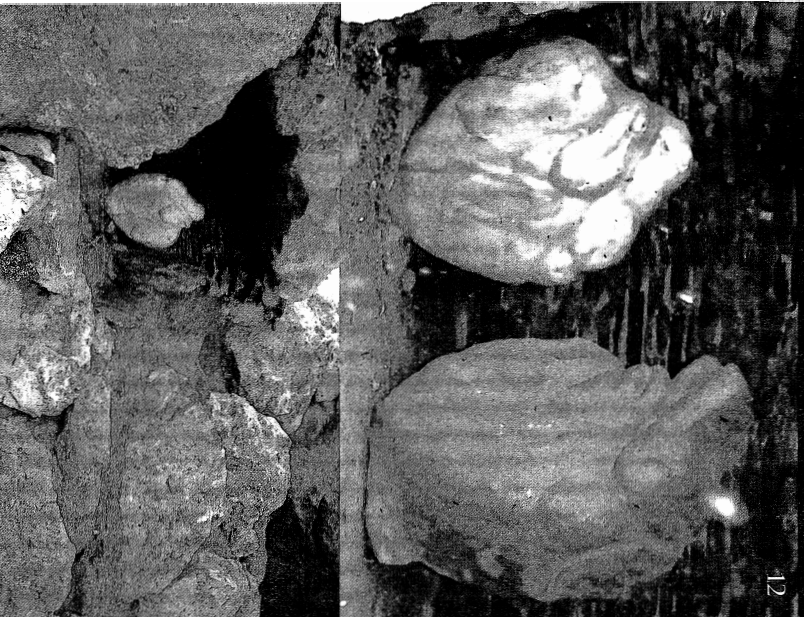
Child was particularly happy with the grasshopper carved from a green boulder he found at the mouth of Big Cottonwood Canyon. It was displayed in New York City for a year by the Linde Air Products Company which made oxyacetylene torches.

(9) ELIJAH'S CAVE

Located on the northeast side of the mount, this small cave represents the Biblical prophet Elijah who took shelter in a cave after fleeing into the wilderness to save his life. Child placed an engraved stone reading "He who reads me in ashes is my son in wishes" near the cave to indicate that his ideas portrayed in Gilgal Garden would live on after his death.



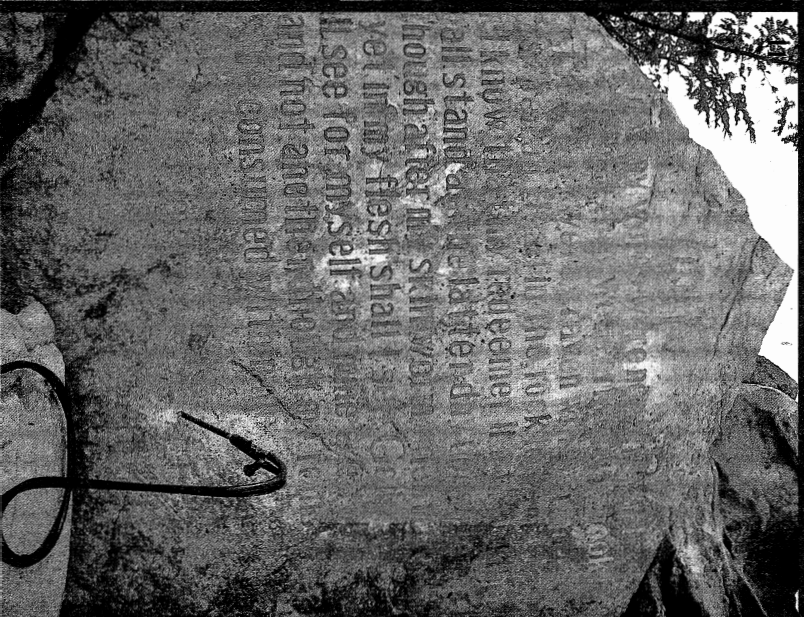
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12



14



(10) DANIEL II: NEBUCHADNEZZAR'S DREAM

In this piece, Child portrays the shattered giant from the Biblical story of King Nebuchadnezzar's dream. Nebuchadnezzar sees a great image with a head of gold, breast and arms of silver, belly and thighs of brass, legs of iron, and feet of iron and clay. The giant is destroyed by a "stone cut out of the mountain without hands" which becomes a great mountain and fills the whole earth.

The Hebrew wise man Daniel interpreted the dream to mean that successive kingdoms, represented by the different pieces of the giant, would rule the earth until the kingdom of God was established to rule forever. Child believed God's kingdom was begun with the founding of the LDS Church.

Child spent over two years working on this monument. The large boulder at the top of the mount represents the "stone cut out of the mountain without hands." Child found this 32-ton stone near Willard. He hired a 16-wheel truck to haul it to the Union Pacific Railroad yards. There it was raised with a crane onto a scaffold of railroad ties. The stone was then brought to the garden and tipped from the scaffold onto a set of concrete piers that Child built. Child filled in the area around the piers with dirt to create the mount.

Child spent weeks searching for stones of different colors to match the description of the giant's body in Nebuchadnezzar's dream. "The more natural and interesting the stone, the better," Child wrote. The stones were sketched with the oxyacetylene torch to create the body parts, sometimes with unexpected results. "The light streaks through the face did not show up until we burned it," Child explained. "I feel, however, that this adds interest to the object."

(11) TESTIMONY OF JOB

Child greatly admired Job's unwavering faith. He chose to engrave this passage in stone to grant the wish Job expresses in it. Job's words were already printed in a book, Child explained. "Seeing my work around the yard being done in rock with an iron pen (oxyacetylene torch), I decided to fulfill the rest of Job's desire and lead his words in the rock forever."

Child found the huge boulder at the south end of the Salt Lake Valley. "This rock was very pleasing to me," he wrote, "as I wanted a sort of worn, worm-eaten appearance, which I felt harmonized with Job's sick and worn out condition." Child and his son-in-law, Bryant Higgs, created special tips for the oxyacetylene torch to allow it to be used for fine lettering. Two granite cutters worked on the lettering for four weeks. Soft lead was then pounded into the half-inch deep letters.

Friends of Gilgal Garden has restored the lead lettering and the oxyacetylene torch embedded at the foot of the stone.

(12) MALACHI

In this arrangement, Child portrays a verse from the Biblical Book of Malachi which, according to LDS belief, refers to families being sealed together for eternity. The verse reads: "... I will send you Elijah, the prophet before the coming of the great and dreadful day of the Lord: And he shall turn the heart of the fathers to the children and the heart of the children to the fathers..." The white heart in the small cave represents the dead while the red one represents the living. The piece originally featured two carved hands reaching down to turn the hearts toward each other. The hands are now missing.

(13) THE EAGLES

Three stone eagles salvaged from Salt Lake City's Bamberger Railway Station stand on the garden wall behind the *Monument to the Priesthood*. These eagles symbolize Child's patriotism.

(14) BERTHA CHILD MEMORIAL

Child hired sculptor Maurice Brooks to create this marble bust of his wife, Bertha Child, which sits in a small niche next to the steps leading to the private yard of Child's former residence. The bust is a tribute to Child's great love and admiration for his wife. On the ground in front of the niche is the inscription, "Soul partner and sole part of all my joys, dearer thyself than all." According to family members, the bust is not a particularly good likeness of Bertha who was much more beautiful and lively than she appears here.



Friends of Gilgal Garden is a nonprofit organization dedicated to restoring and enhancing Gilgal Garden for public enjoyment. The Friends gratefully accept donations for continuing restoration and educational programming in Gilgal Garden. To make a donation or obtain more information about Gilgal Garden and ongoing conservation and education efforts you may contact:

FRIENDS OF GILGAL GARDEN
PO Box 58447
Salt Lake City UT 84158-0447
(801) 582-0432

Visit our website:
www.gilgalgarden.org
An interactive school curriculum guide called "Playing in the Garden" is available at www.mediadivide.org

GARDEN ADDRESS:
749 East 500 South, Salt Lake City, UT

VISITING HOURS:
April-September-8 am to 8 pm daily
October-March-9 am to 5 pm
weather permitting
Closed Christmas, New Years Day, Thanksgiving

BROCHURE:
DESIGN AND PRODUCTION:
Pamela Beverly-Quigley
PHOTOGRAPHY:
Robert Hirschi
Pamela Beverly-Quigley
WRITER: *Lisa Thompson*

Friends of Gilgal Garden sincerely thank The Salt Lake County Zoo, Arts, and Parks Program who made the publication of this brochure possible.

