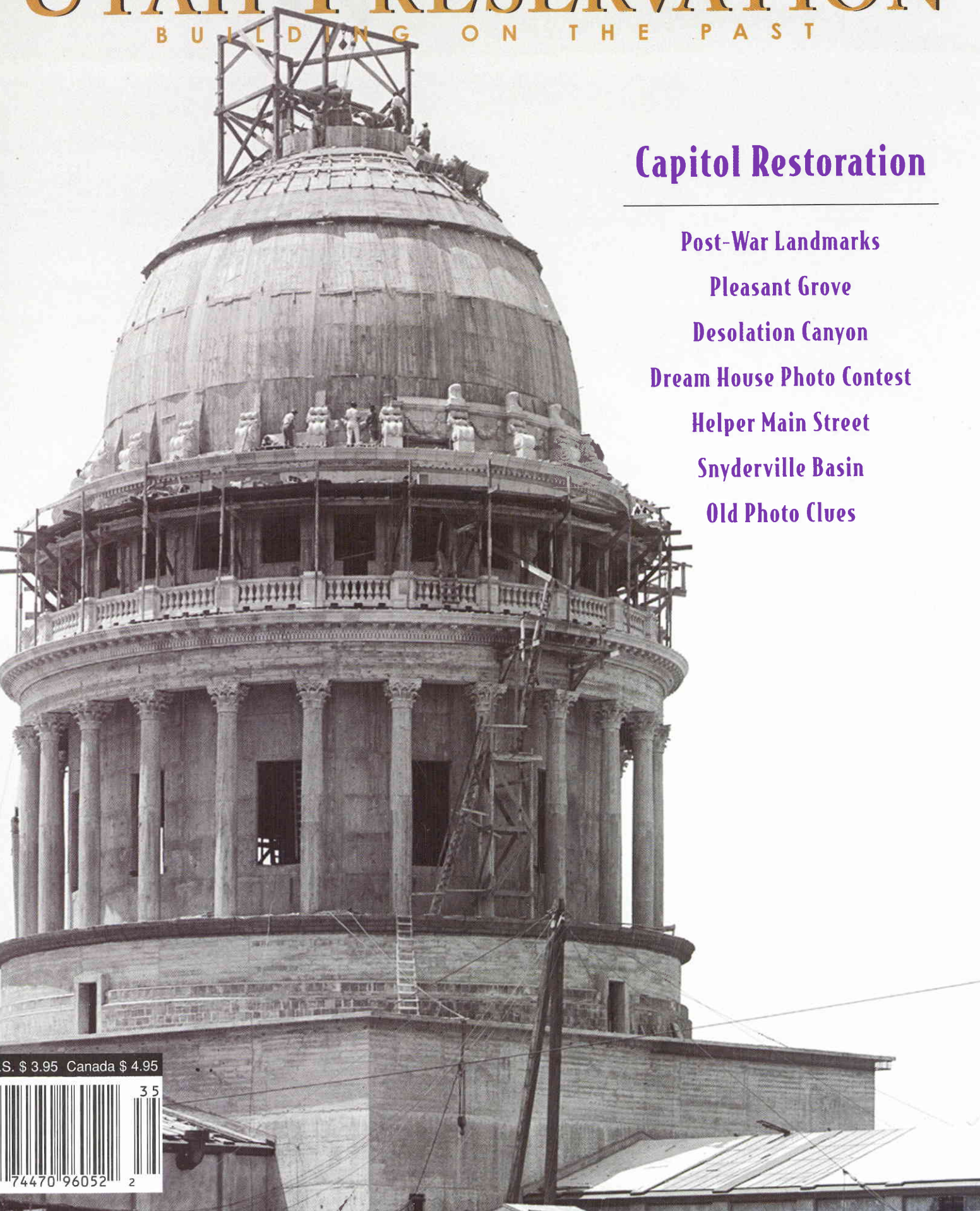
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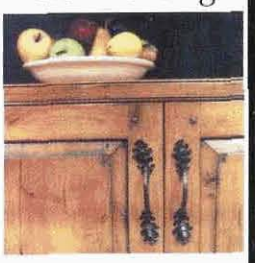
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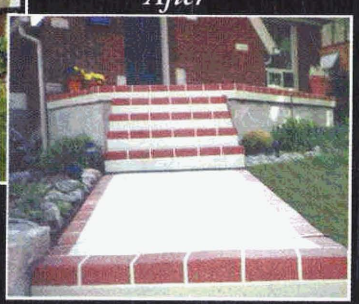


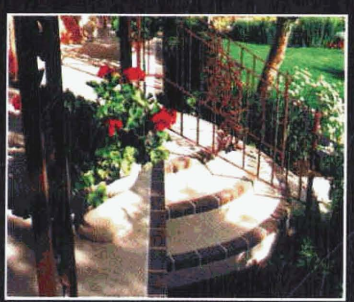
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Before

After





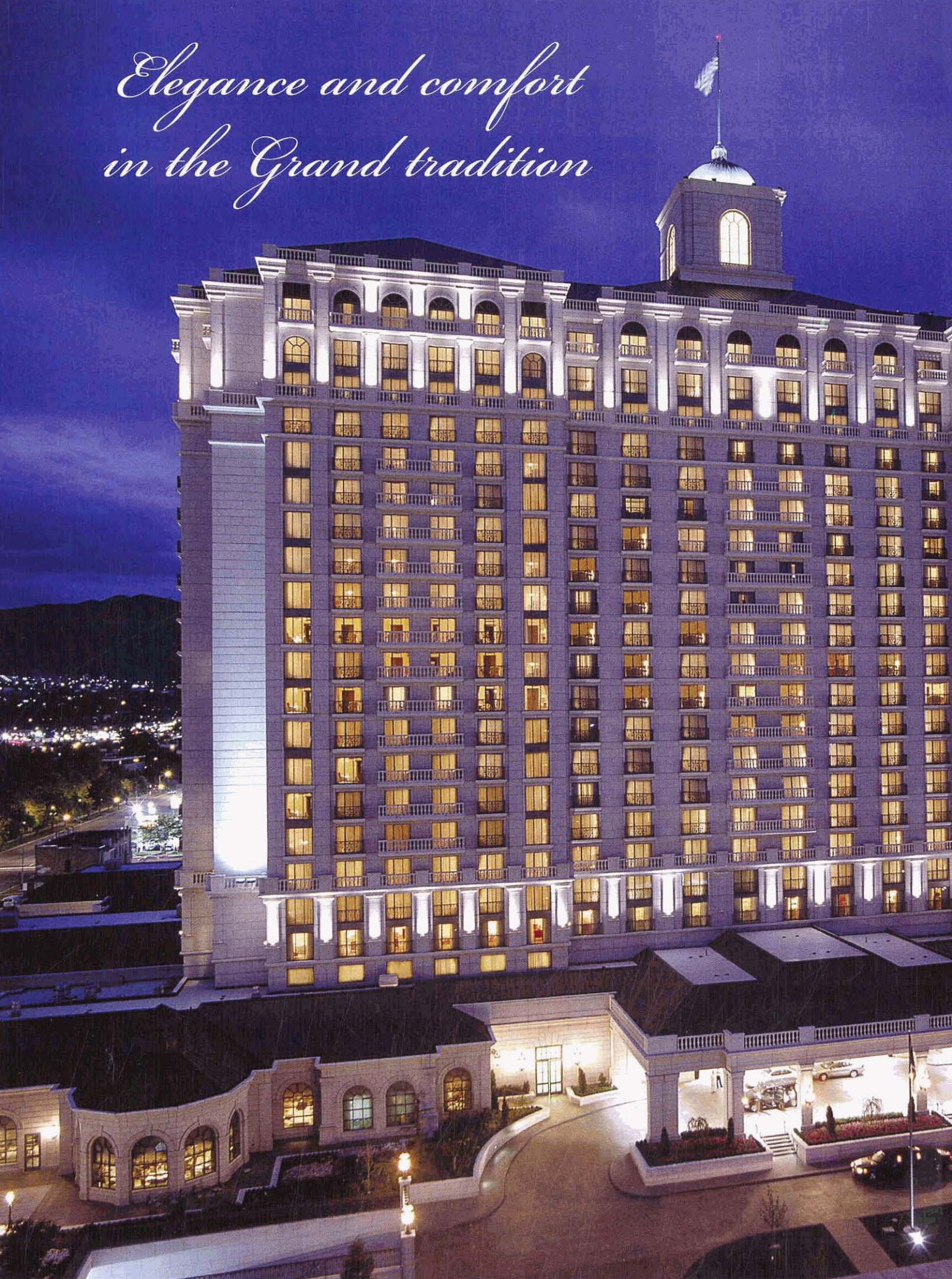


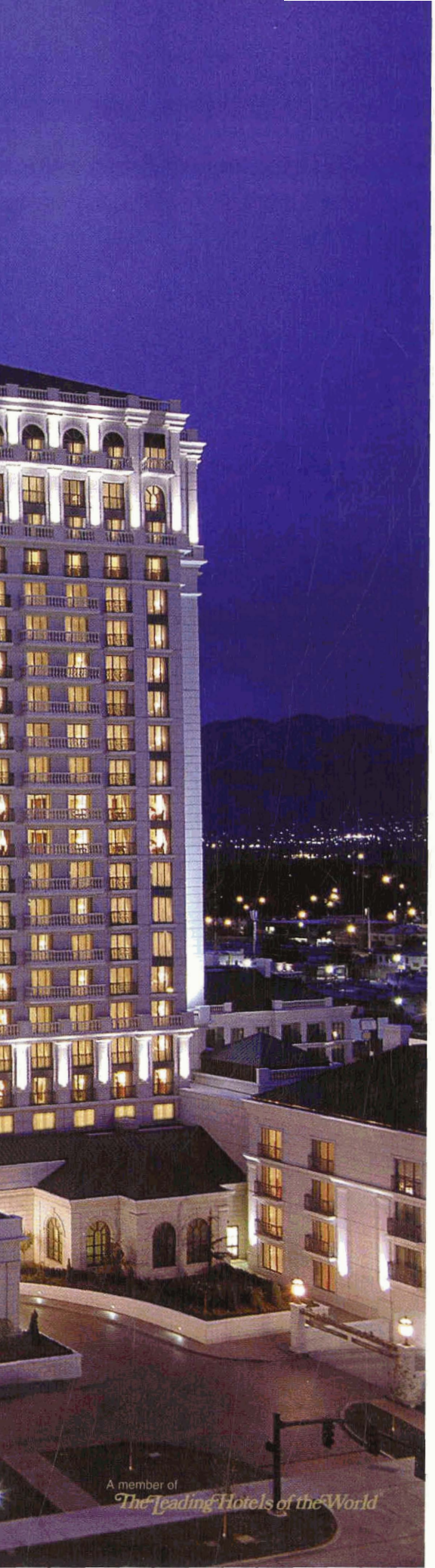
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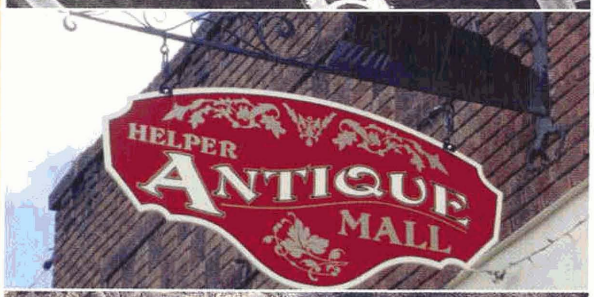


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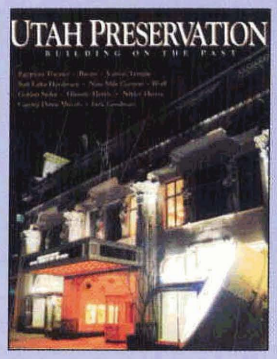
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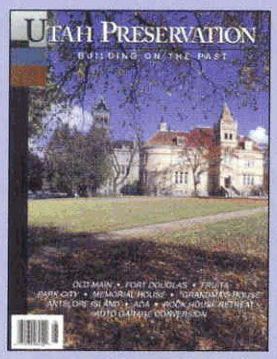
Local preservationists have worked hard–and accomplished much–in their two-decade effort to preserve the community's history and historic buildings.

Cover photo: State Capitol dome under construction, July 3, 1914. Shipler Photographers Collection, Utah State Historical Society.

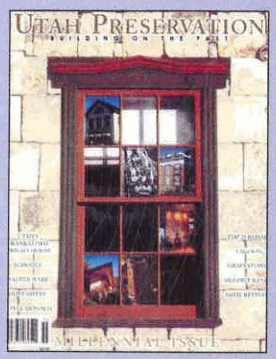
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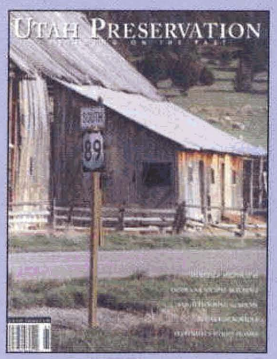
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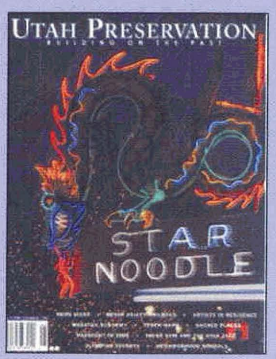
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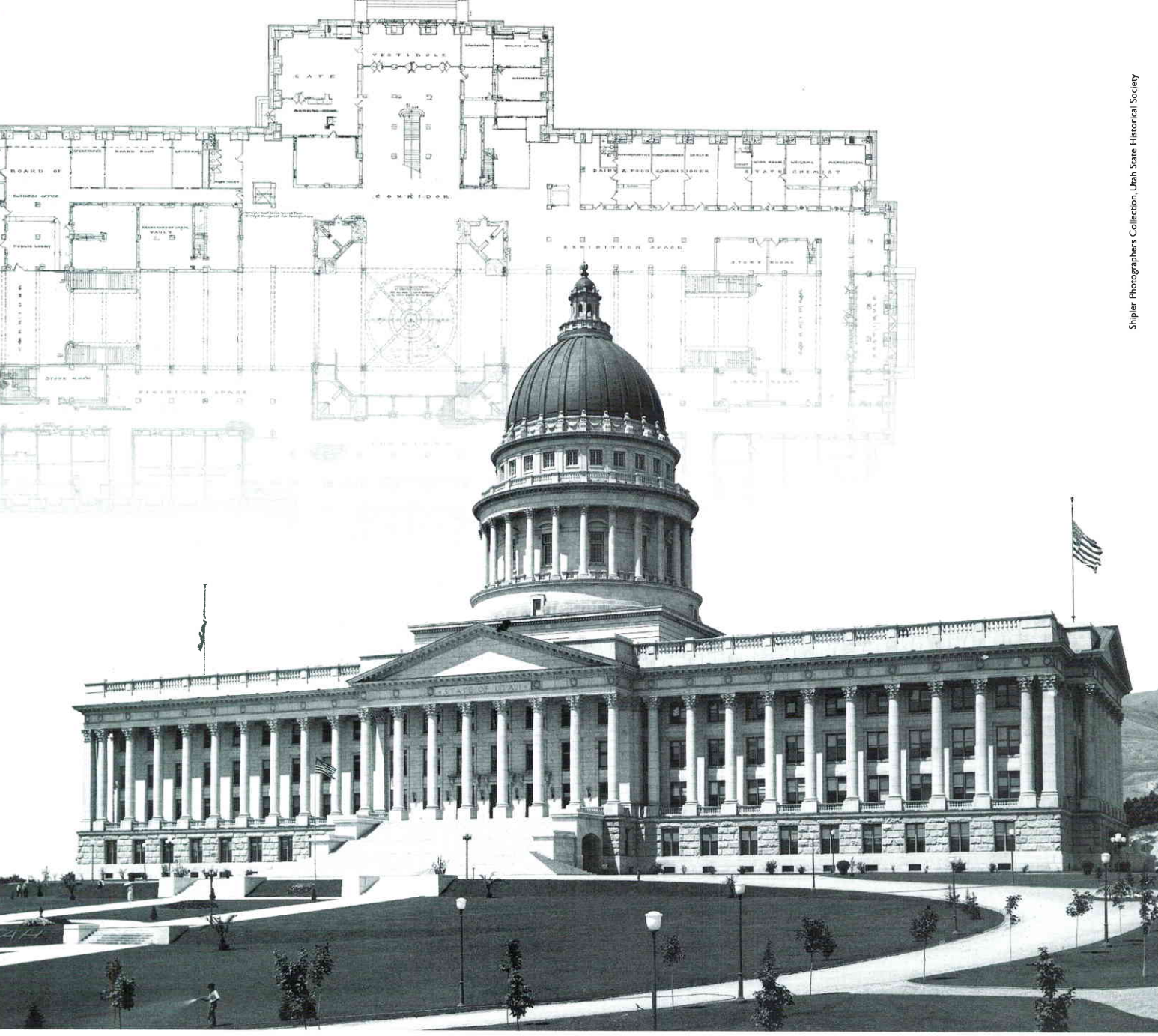
Utah Preservation: Building on the Past (ISSN 1525-0849) is published annually by FYVE*STAR®, Inc., in partnership with the Utah State Historical Society / Utah State Historic Preservation Office. Copies of *Utah Preservation* are available through select bookstores in Utah and are provided free to members of the Historical Society.

Utah Preservation receives financial support from the Utah Interagency Task Force, including the Bureau of Land Management, National Park Service, U.S. Forest Service, and Utah Division of State History. It is also funded with the assistance of a matching grant-in-aid from the National Park Service. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior. Regulations of the U.S. Department of the Interior strictly prohibit unlawful discrimination on the basis of race, color, national origin, age or handicap. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of Federal assistance should write to: Office of Equal Opportunity, National Park Service, 1849 C Street, NW, Washington, DC 20240.

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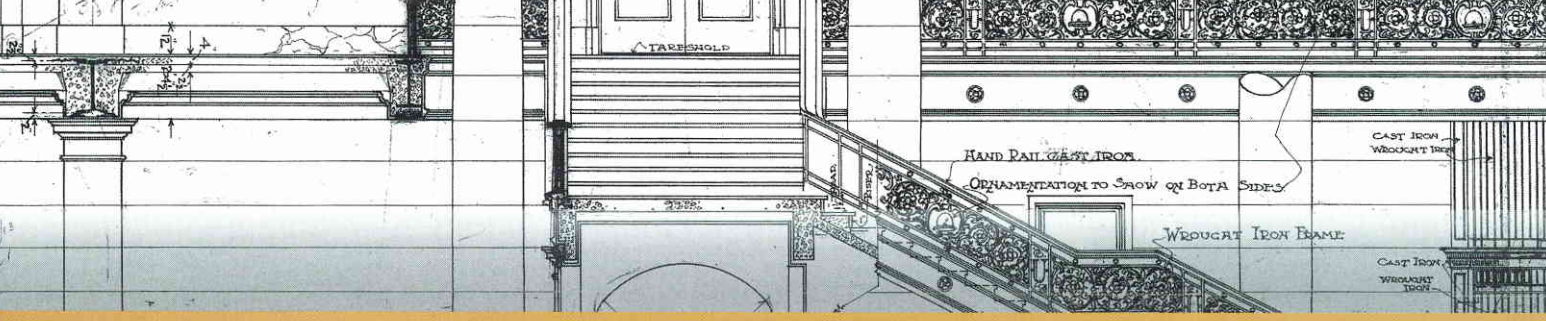
Recently completed Capitol and landscaped grounds, July 31, 1917.

Restoring the Utah State Capitol: A History-Based Approach

BY CHARLES SHEPHERD

The restoration and upgrading of the State Capitol has been talked about and studied for years. Now it is finally underway. The first stage—constructing adjacent new state office annexes—is more than halfway finished. Restoration of the Capitol will follow.

The vision for the "new" Capitol complex project is actually something quite old: architect Richard K. A. Kletting's original 1912 proposal for the site. Practical limitations at the time prevented the realization of Kletting's full design for the Capitol and grounds, but his original concepts are now offering solutions for 21st-century problems.



"At night when you are alone and leave the Capitol there is a resonance to your steps. It's hard not to wonder what previous governors thought when they heard their steps. I feel a kinship to the Capitol. I feel a sense of spirit and the public mindedness that happens here." Governor Michael O. Leavitt



Courtesy Utah State Historical Society

Richard Kletting, architect of the Utah State Capitol.

Capitol Origins

The Utah State Capitol was built during an ambitious period of nationwide statehouse construction. Between 1887 and 1918, twenty-nine state capitols were completed or substantially modified. Creation of a capitol in Utah was a long process starting with the stuttering construction of one wing of the Territorial Statehouse in Fillmore in the early 1850s, followed by decades of temporary housing in several buildings in Salt Lake City while the struggle for statehood continued.

The Utah Capitol Commission was established by the Legislature in 1909 to oversee creation of an official statehouse. The effort to fund construction was jump-started in 1911 with the fortuitous inheritance tax payment of $798,546 from the estate of Edward Harriman, president of the Union Pacific Railroad.

The Capitol Commission carefully studied drawings of other state capitols, traveled to several eastern state capitols in 1911, and sponsored a celebrated design competition. Richard K. A. Kletting, a successful local architect who had emigrated from Germany in 1883, won the competition to design the new Capitol. Kletting was a skilled designer, technologically progressive, and current with architectural trends. His buildings traditionally exhibit robust design and careful attention to detail. Ground breaking for the Capitol took place in December 1912, nearly 17 years after statehood was achieved. Almost four years later and at a cost of $2,739,521, the Capitol was dedicated on October 9, 1916, with great fanfare. It has served the state of Utah well since then.

"At night when you are alone and leave the Capitol there is a resonance to your steps. It's hard not to wonder what previous governors thought when they heard their steps. I feel a kinship to the Capitol. I feel a sense of spirit and the public mindedness that happens here." Governor Michael O. Leavitt

Capitol viewed from across City Creek Canyon.



Capitol Restoration Group

How We Got to Where We Are – Restoration Master Planning

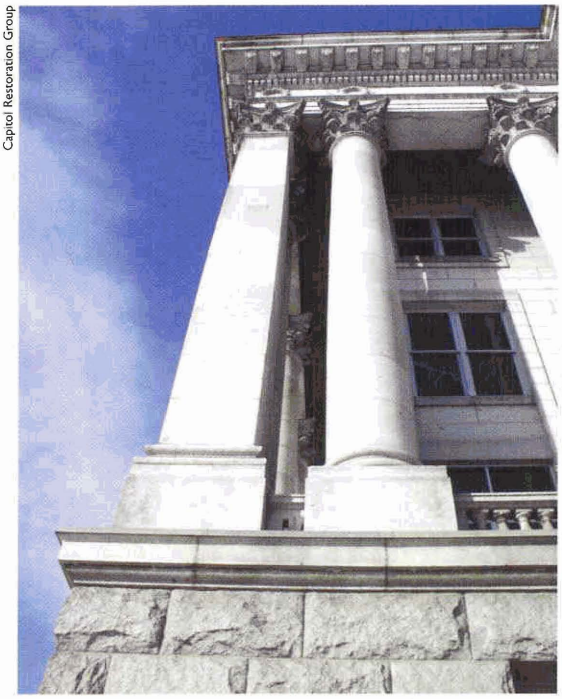
The Capitol's beautiful building materials, its impressive rotunda, and stately elegance are renowned. At the ground breaking, Governor William Spry said "We expect this building to be one which will be a joy as long as it might stand, and we propose to build it so that it shall stand through time." But change always happens.

From the beginning there was a need for more office space. By 1931, several corridors and public spaces had been carved up into offices. This pattern continued; primarily public spaces on the first and fourth floors were converted to offices and meeting rooms, but nearly all work areas have been heavily modified. In 1916 there were 337 rooms; by 2000 there were 467 with nearly 100 more spaces in the basement.

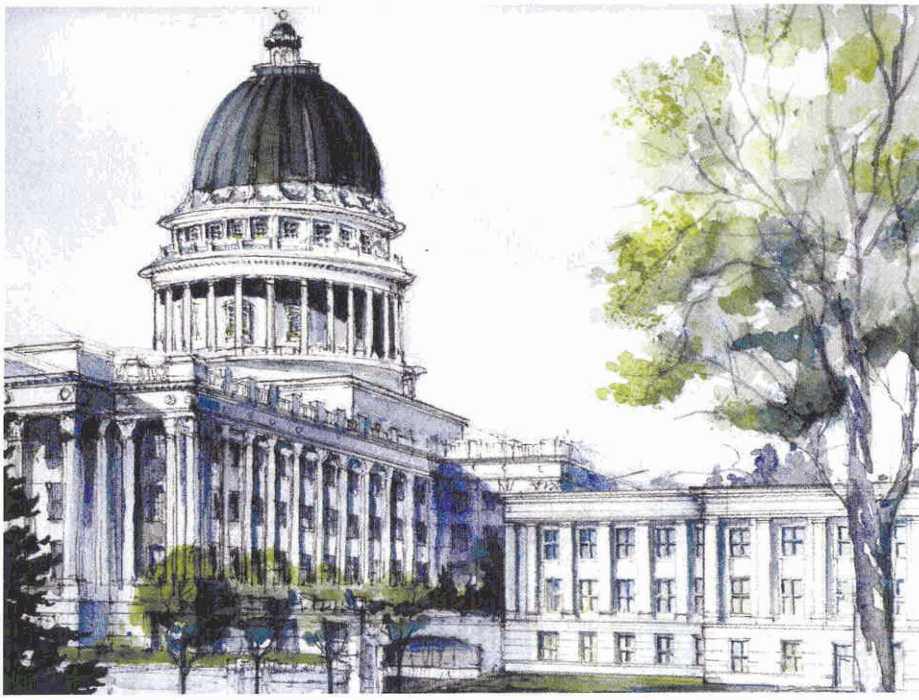
The addition of air conditioning was a major change in all office areas—modern lay-in ceilings hide not only new equipment and ductwork but also conceal the tall plaster ceilings and historic crown molding. Other changes have resulted in incremental loss of historic character and features—window and door replacement in the late 1960s, blocking of door transoms, loss of original support spaces such as the cafeteria, and so forth.

Since the day they were installed, stone, terra cotta, and metals have quietly deteriorated, but the rate is accelerating. Environmental grime has collected and stained the granite. Protective joints in the stone and terra cotta have failed, allowing water access to

Capitol Restoration Group



Segmental Corinthian columns and entablature on the Capitol showing dirt, stains, and some natural variations in the granite.



Watercolor by Paul Brown, AIA, showing early proposal for East Extension Building and connection to the Capitol (now below grade).

the structure's interior. Metal anchors have rusted, fracturing stone and especially terra cotta. Several football-size pieces of granite have broken off and fallen from the building. Although not visible from the ground, much of the terra cotta ornamentation on the drum is severely cracked. Without appropriate repairs, the increasing decay will soon cause serious structural, safety, and preservation problems.

The loss of the copper dome cladding during a severe windstorm in the summer of 1980 was perhaps the most visible sign the building was deteriorating and in need of a comprehensive preservation effort. Today, the issue of structural integrity and seismic capacity is the most pressing concern, followed closely by deficiencies in the heating/air conditioning, electrical and phone/data systems, plus pressing needs to improve life safety in case of a fire.

The understanding of earthquake forces was negligible when the building was being designed. The Capitol is very heavy—three times as heavy as comparable modern construction. And while its reinforced concrete structure was a cutting-edge building technology for its time, modern building codes would require twice as much reinforcing steel and concrete twice as strong as what forms the Capitol's structure.

During the 1980s and '90s, several studies all highlighted the increasing preservation needs of the Capitol. A 1993 structural analysis by Reaveley Engineers concluded the building was at significant risk from a moderate earthquake. Acting on these concerns, the Legislature created the Capitol Preservation Board (CPB) in 1998, directing it to develop and annually update a master plan for the restoration of the Capitol. The fifteen-member CPB includes the Governor, the Speaker of the House of Representatives, the President of the Senate, and additional government and public representatives with architectural, engineering, and preservation experience. In May 1999, the CPB got serious and selected David H. Hart, AIA, as its executive director.

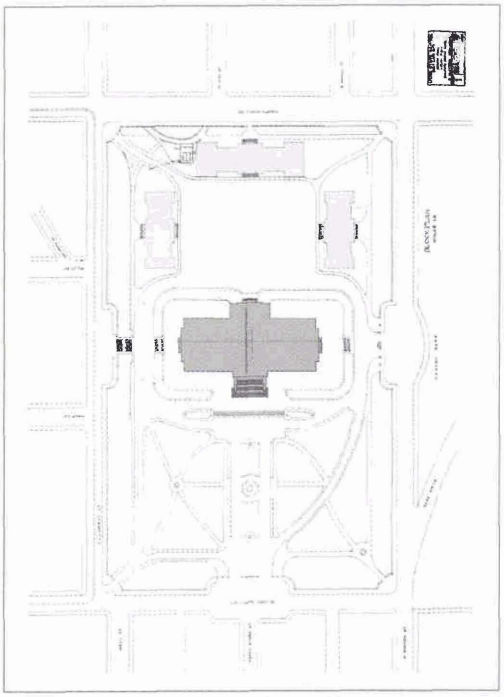
As a first step in restoration planning, the CPB hired Cooper Roberts Architects to analyze the building and create a historic structures report. As this work was underway, 3D/International and AJC Architects were hired to create the master plan and







Aerial photo of Capitol and grounds taken March 24, 1934 (some foreshortening due to telephoto lens).



The early site plan by Kletting, which incorporated Olmsted elements and the proposed Capitol terrace, called for the future construction of three state office buildings to the rear.

detailed design guidelines to be used through all phases of the project.

"The Capitol Preservation Board has developed a comprehensive plan for this campus that looks ahead twenty years," said David Hart. "A project of this size and importance must offer vision that includes appropriate technology while staying true to the architectural integrity of the Capitol Hill complex." This comprehensive restoration planning effort was recognized in 2001 with Honor Awards from both the Utah Chapter of the American Institute of Architects and the American Society of Landscape Architects.

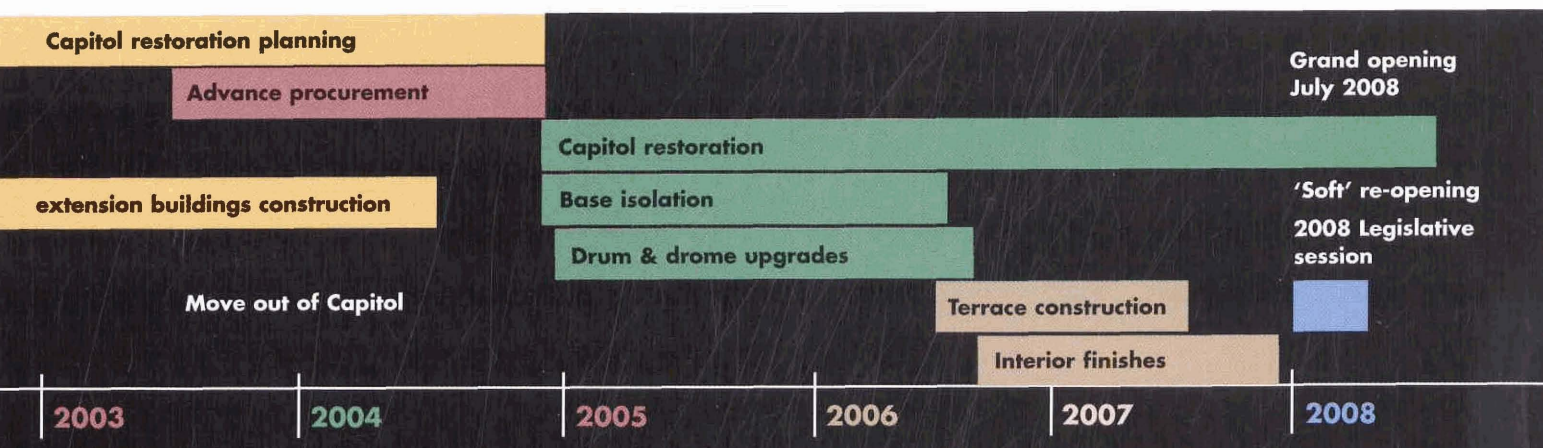
An extensive group of engineers and specialists has been assembled to address the complex needs of the historic Capitol. In the summer of 2002, the CPB selected Jacobsen/Hunt Construction to be the construction manager and general contractor for the Capitol restoration. (Jacobsen Construction is already the CM/GC for the East/West extension buildings.) The Capitol Restoration Group (an association of VCBO Architecture, MJSA Architects, and Schooley Caldwell Associates) was selected to act as architect of record for the restoration.

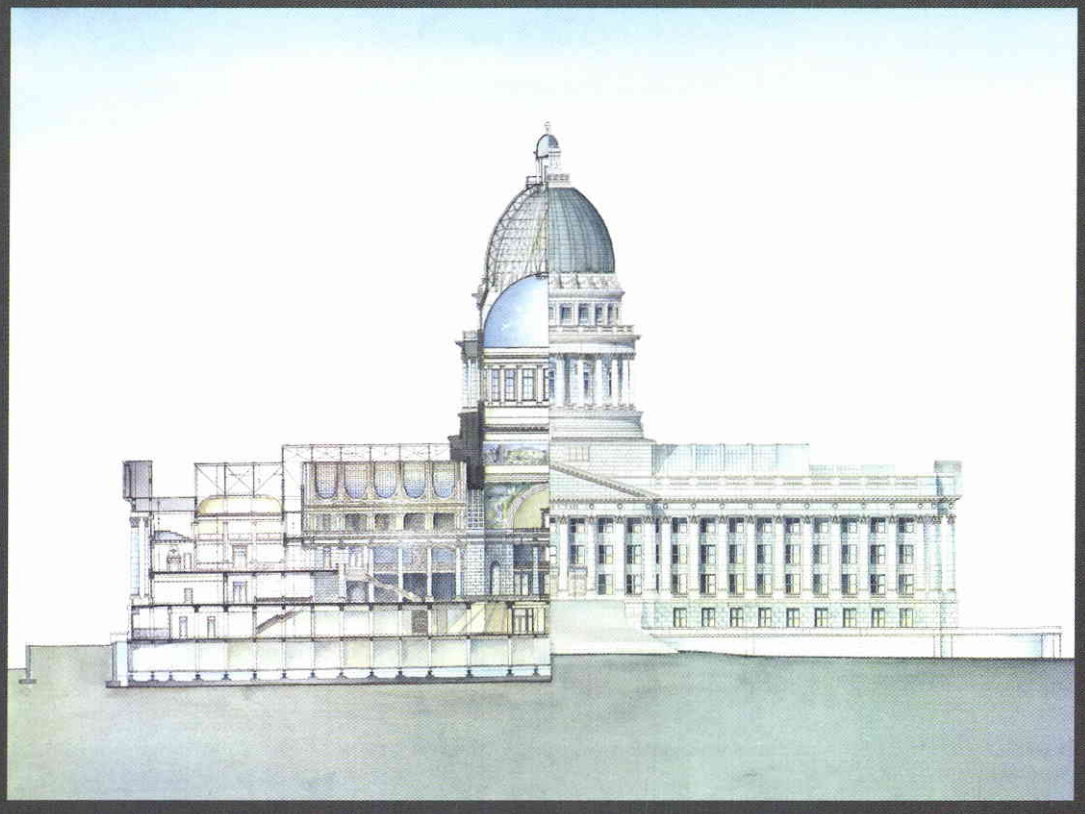
Historic Ideas, Modern Solutions

In three broad categories—site design, stone, and light—original designs are helping solve difficult issues facing restoration of the Capitol. Intensive research of historic drawings, photos, and construction correspondence, combined with investigation of the building itself, is providing insight into original design and construction decisions and opening avenues for new solutions.

Site Features – Designs for Then & Now

Even before selecting an architect, the 1909 Capitol Commission engaged the famous landscape design firm of Olmsted Brothers of Brooklyn, New York. A site visit in October 1911 by John C. Olmsted resulted in a significant increase in the scale of the Capitol grounds. Olmsted's proposed site plan was strong, axial, and symmetric, and included a long elliptical walk





Utah State Capitol Renovation

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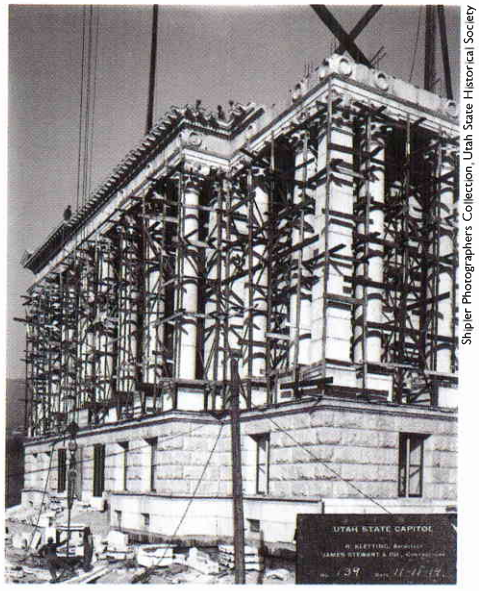
extending to the four cardinal points of the site. Portions of the Olmsted design were adapted in Kletting's site plan, but even fewer were ever constructed.

The recently completed master plan now calls for creation of the elliptical walk to connect all buildings and site features such as the outlying Mormon Battalion Monument. In addition, this walk will discreetly provide an additional security buffer between the Capitol and surrounding roads.

Kletting's original 1912 site plan included future state office buildings 'ghosted in' and arranged in a quadrangle behind the Capitol. The existing State Office Building, completed in 1961, was positioned closer to the Capitol than Kletting had envisioned, but it started to define the quadrangle.

As planning for the current restoration progressed, the issue of 'swing' space for the Legislature, the Governor's office, and other Capitol offices became a very significant consideration. "The Capitol Preservation Board examined many options, including leasing existing space," said David Hart. The alternative of 'building out' the Capitol campus following Kletting's original scheme proved the most effective and cost efficient. The new East and West extension buildings, now about 50 percent complete, will complete the historically proposed quadrangle.

Kletting's design also included a large stone terrace—nearly 500 by 400 feet—as a platform for the proposed Capitol, but the cost was prohibitive. Constructing Kletting's terrace today, however, will actually solve several modern challenges. It will help conceal the dry moat (some 30 inches wide) needed to accommodate movement of the building-which will be riding on base-isolator shock absorbers—during a large earthquake. In addition, the terrace will create a broad public space surrounding the Capitol and connect with the central plaza within the quad. It will also greatly increase building security and provide space beneath it for new mechanical systems and other functions now crammed in the basement.



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Capitol under construction–view from southwest.

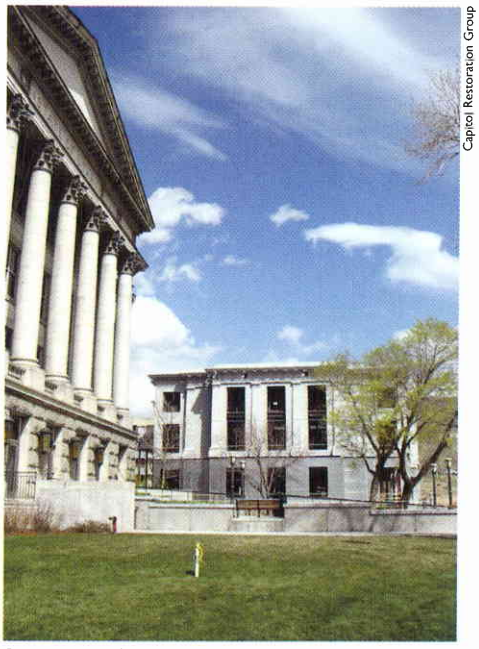
Stone – Real & Artificial

Months prior to selecting an architect for the Capitol, the 1909 Capitol Commission reviewed building stone from Utah and around the country. In addition to a strong 'buy-Utah' approach, the Commission was searching for the best possible stone. They selected granite from Little Cottonwood Canyon for the building exterior.

The new East and West extension buildings are being clad with granite similar to the Little Cottonwood Canyon stone. Selected after an extensive evaluation of many physical characteristics and other factors, this same stone will likely clad the terrace, unifying new and historic elements. It will also be used for all patched-in repairs of the historic granite.

Because of its height, the cylindrical drum beneath the copper-covered dome is never viewed from closer than 200 feet away, so the use of "artificial stone" simulating granite was an early and understandable proposal. (The use of imitation materials on the upper reaches of other capitol buildings was common as well.) Glazed terra cotta-let alone granite-was too expensive, originally. Instead, a thick, multi-layer coat of stucco, scored and painted to simulate stone, was used on the walls and simple decorative elements of the drum; terra cotta was used on the more elaborate ornaments. The stucco has been patched and renewed several times over the decades. It is now very rough and actually attracts and holds environmental grime, resulting in today's uneven and dirty appearance.

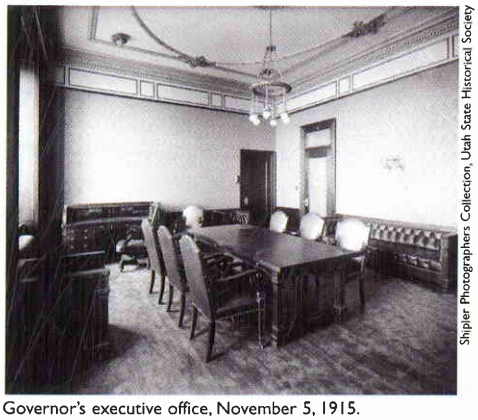
The seismic upgrade of the Capitol will involve very significant work on the drum and dome. Current studies indicate the top of the dome could move as much as twenty-six inches in a moderate earthquake, though failure would be almost certain with as little as six inches of movement. Structural upgrade of the drum will include re-cladding with an appropriate surface material. A final decision has not yet been made, but it is likely the drum will be clad in the originally proposed terra cotta or granite, following Kletting's design. This will harmonize the overall appearance of the Capitol.


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Current view of east elevation of the Capitol and the new East Extension Building with granite cladding partially installed.

Light – Natural & Borrowed

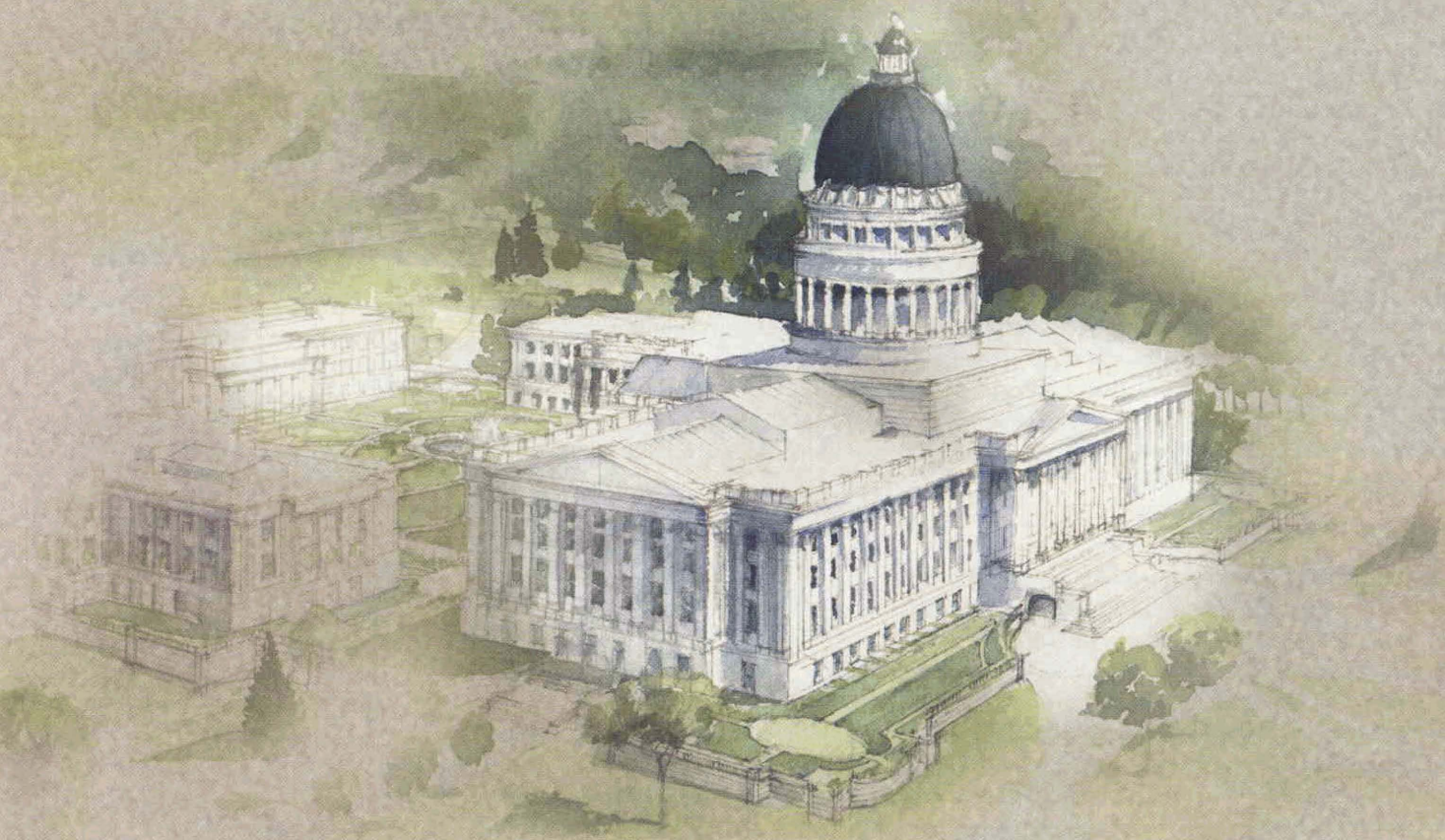
The technology of electric lighting was still in its infancy when the Capitol was built. Most large offices had a single ceiling fixture; meeting rooms and other high-profile spaces had sconces and occasionally simple chandeliers. Kletting recognized the limitations of the technology and took great measures to bring natural light into the building.


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Governor's executive office, November 5, 1915.
Note limited historic light fixtures.

RESTORING THE "People's House"

UTAH STATE CAPITOL



watercolor illustrations used by permission: Paul Brown, AIA - 3D/International / Utah State Capitol PDT

"We expect this building to be one of which will be a joy as long as it might stand, and we propose to build it so that it shall stand through time."

Governor William Spry,
1916 dedication of the Utah State Capitol



CRG
Capitol Restoration Group
An Association of

VCBO Architecture
MJSA Architecture
Schooley Caldwell Associates

While the Capitol is dominated by its heavy granite exterior, there are some 550 windows on the building-more than 20 percent of the wall surface. Restoration will include replication of the historic windows (with significant thermal and performance improvements) replacing the single-pane aluminum windows installed in the late 1960s.

Kletting's second approach to natural illumination was the concept of 'borrowed' light—the transmission of light through an outer room to a more internal space. Most office doors and transoms were glazed with clear Florentine pattern glass (still present in some openings). The original elevators were in shafts that were partially grilled enclosures. A small post office counter on the third floor faced an exterior window but also had windows behind that let light flow into what is now, after unfortunate remodelings, a gloomy stairwell.

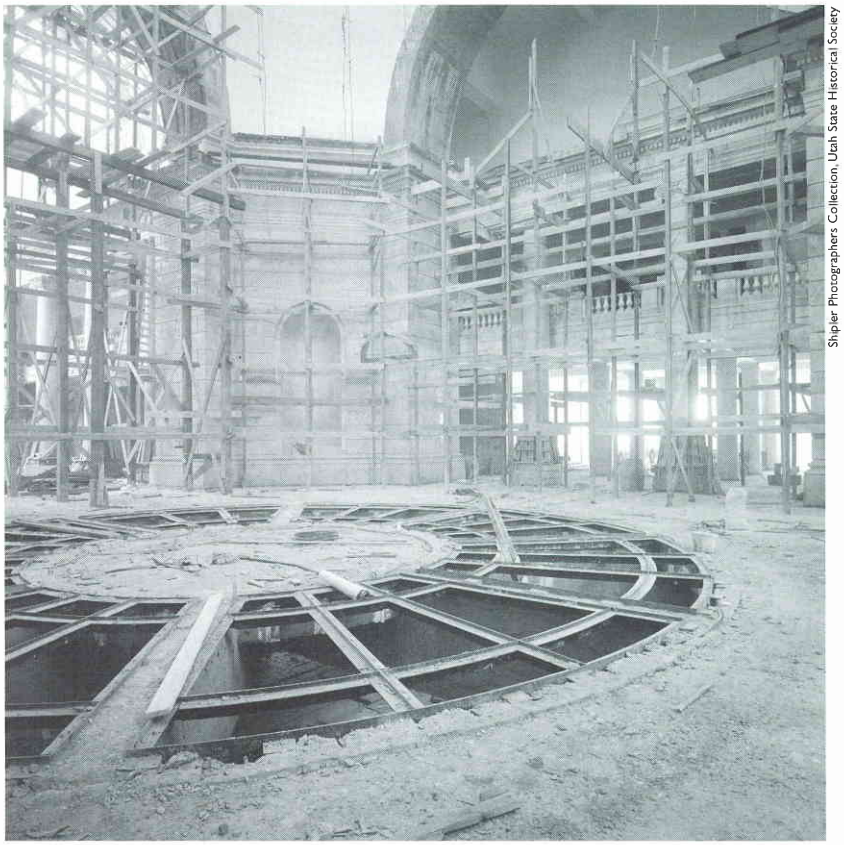
Perhaps the most visible example of borrowed light was the rotunda floor. Arranged in a 34-foot diameter, segmented wheel design with inch-thick "sand finish" glass, it carried natural light pouring down from the numerous windows in the central drum through the main floor to the ground level. Historic photos show it provided soft natural light to what is now a rather dark section of the Capitol. The glass flooring was later replaced with solid terrazzo panels, probably because the glass panels cracked. With improvements in modern glass technology, restoration of this feature is now feasible.

Kletting also brought light into the building through features he labeled "auxiliary corridors," internal hallways that extended directly to windows on exterior walls. This allowed natural light to penetrate deeply within confined office space. Over the years, the auxiliary corridors were easy targets for conversion to additional office space, which typically cut off all natural light to the interior. After testing the illumination capabilities of the lone remaining auxiliary corridor, plans now call for their restoration throughout the building.

And of course there are the immense, barrel-vaulted skylights that flood the building's primary spaces with warm, diffuse light. Skylights are not uncommon in state capitols of the era, but Kletting expanded the idea to a grand scale, creating an ambiance that is immediately noted by every visitor to the building. Nearly 25 percent of the building's main roof is glass, which transmits daylight into the House and Senate chambers, the Supreme Court, and several other locations. All of the skylights will be restored and upgraded to improve their safety and light transmission, while maintaining their historic character.

What's Next?

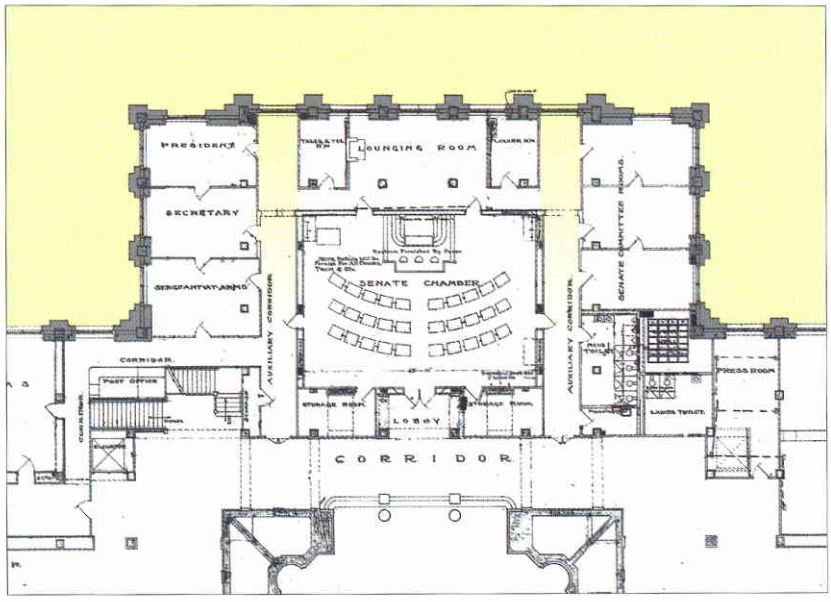
State leaders have clearly recognized the significance of the Capitol and the need to properly maintain and restore the building. Just as the creation of the



Shipler Photographers Collection, Utah State Historical Society

Rotunda and central 'floor lights' under construction, January 12, 1915. The glass flooring, which was later replaced with solid materials, will be restored in order to bring natural light to the space below.

"This historic and architectural treasure is truly 'the People's House'. We must preserve it for generations to come." Governor Michael O. Leavitt



The original 1912 Kletting drawing shows the Senate Chamber with flanking auxiliary corridors bringing 'borrowed light' to the building interior from large windows at the end of the corridors. Closed off over the years, auxiliary corridors will be restored throughout the building.

Capitol Commission in the early 20th century was the catalyst to start the design and construction of the building, the efforts of the Capitol Preservation Board and its architectural, engineering, and construction teams are now moving the Capitol and its site along a multi-phase restoration.

Today's legislative leaders perhaps best summarize the current situation. Senate President Al Mansell makes a strong case for restoration of this landmark.

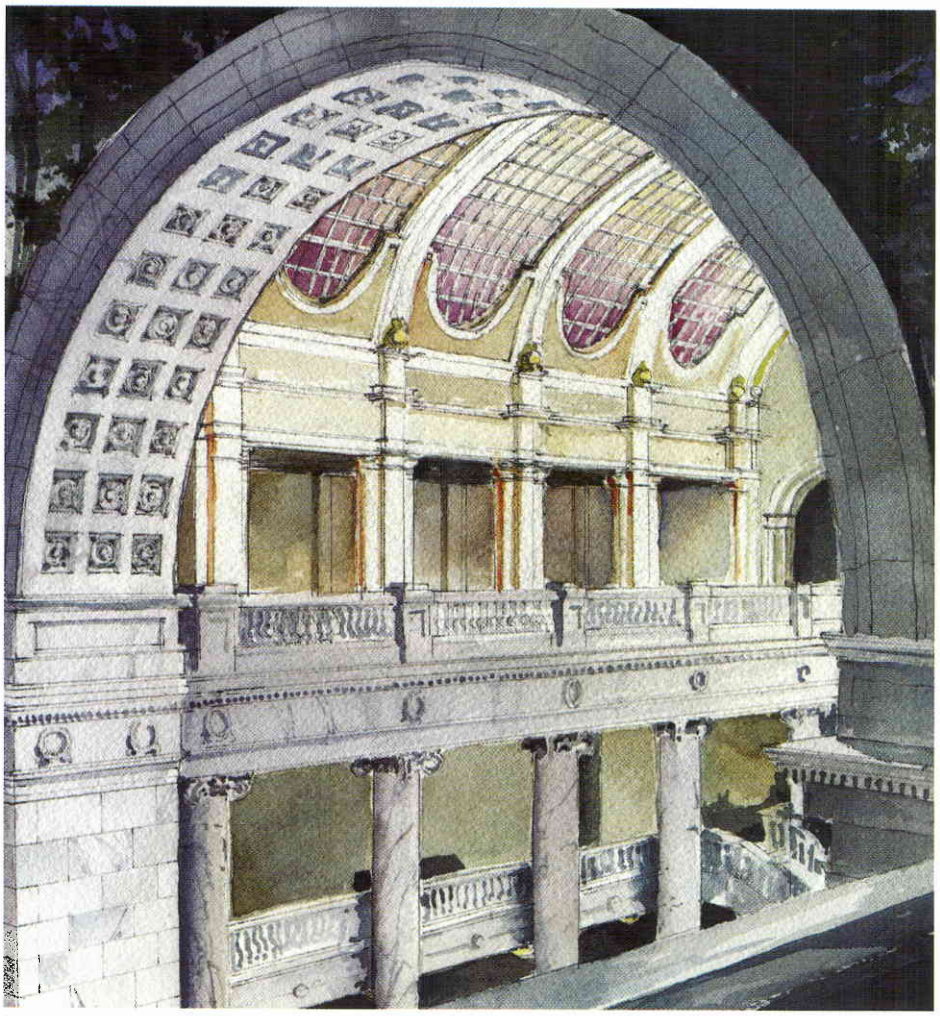
I think we need to move ahead with the restoration now. The Capitol is deteriorating at an ever-increasing rate. The longer we wait, the more difficult it's going to be to do the repair. It might even be impossible in some cases.

Marty Stephens, Speaker of the House of Representatives, seconds that opinion and adds a historical perspective.

One of the beauties of buildings like this that have significant heritage to our state is that it links the different eras of the state together by the debates that have gone on in this Capitol. Without some significant care and attention . . . this monument won't last. We need to recognize that if we are going to keep this building as a symbol for our great state and for its prosperity for generations to come, we need to invest in it. ✦

CHARLES SHEPHERD IS AN HISTORICAL ARCHITECT WITH CRG, THE CONSORTIUM OF ARCHITECTURAL FIRMS RESPONSIBLE FOR THE CAPITOL RESTORATION DESIGN.

ADDITIONAL DETAILED INFORMATION IS AVAILABLE ON-LINE AT THE CAPITOL PRESERVATION BOARD WEBSITE WWW.CPB.STATE.UT.US. ALSO, NEARLY 300 HISTORIC CONSTRUCTION PHOTOS CAN BE VIEWED ON-LINE AT WWW.HISTORY.UTAH.GOV



Rendering of restored 4th Floor showing gallery corridors re-opened to their historic condition. Watercolor by Paul Brown, AIA.

Missing from the Capitol – Where is it Today?

No, none of the ornate Corinthian column capitals have been misplaced, but many historic Capitol resources are missing – photos, information, furniture, maybe even artwork. We are looking for all such 'artifacts' and even personal memories and experiences to round out our understanding of the Utah State Capitol and how it was used historically.

For example, while we have several detailed photos of the Governor's Office and the House and Senate Chambers from 1916, we have no historic photos of typical offices, public waiting areas or secretarial areas. Somewhere (we hope) is a photo of a secretarial 'pool' from the 1920s or a retirement celebration in the 1940s that will show how offices were furnished, how support spaces were organized, what the typical window coverings were, and much more.

Where are all the furnishings from the historic era of the Capitol? Hopefully not all of it is in the landfill. We are not out to seize that family heirloom, passed down from your ancestor that worked in the Capitol or served in the Legislature, but we would definitely like to see any historic artifacts from the Capitol, take photos and record information for possible future replication.

Finally, there are the memories. We would like to talk to retired long-time Capitol Legislators, employees, tour guides and anyone else that can provide some of the 'human history' of the building and any observations about historic building conditions. Who gave the most stirring speech in the rotunda? What was the largest rally on the Capitol steps? How did the Capitol itself impact the execution of state business?

Please tell us what you know. We are excited to record the information and learn from you!

Contact Allyson Gamble,
Communications Director,
Capitol Preservation Board,
801.537.9156 or agamble@utah.gov



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Salt Lake City





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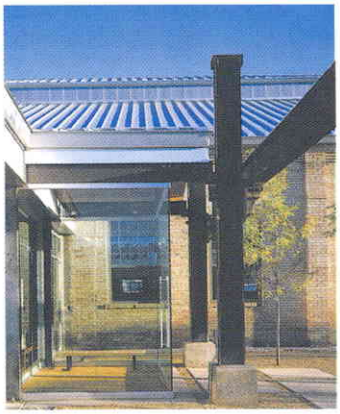
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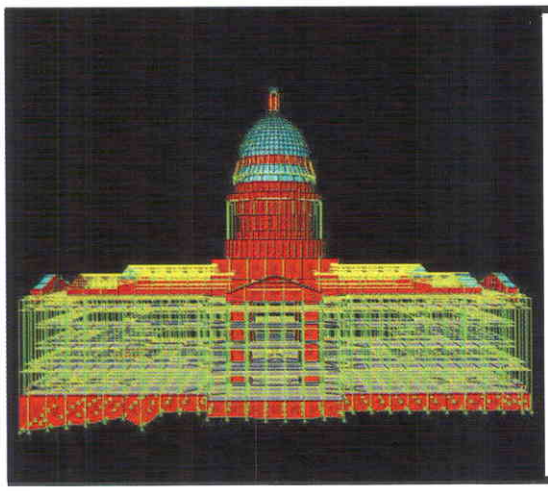




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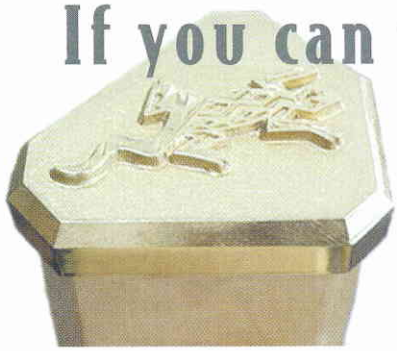
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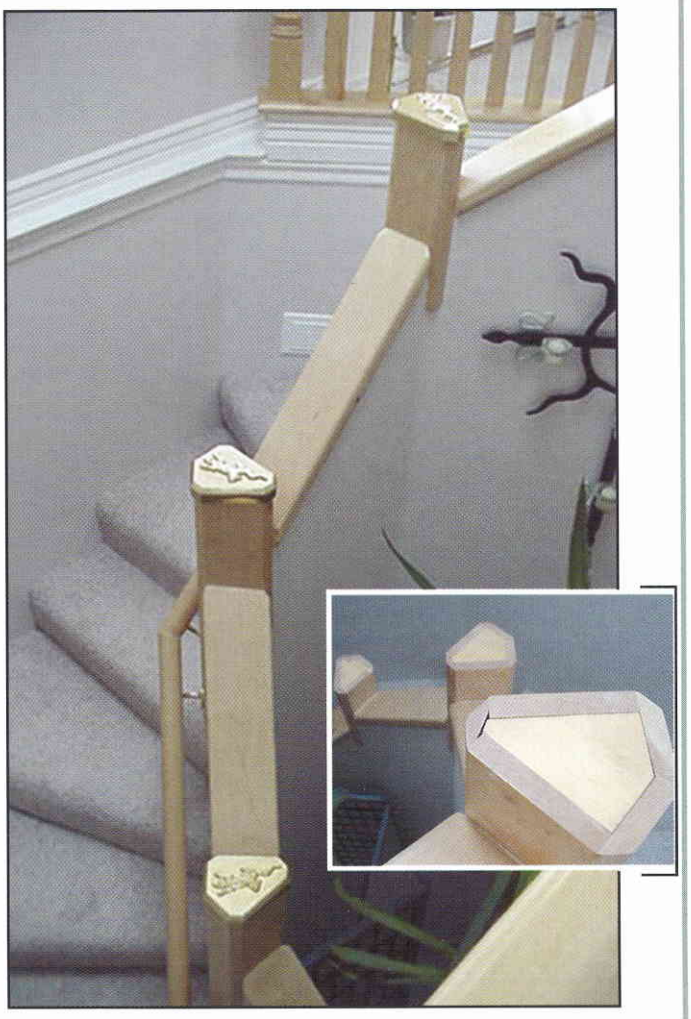
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Historic Helper Main Street

BY KIM HANCEY DUFFY

Helper is a town whose honky-tonk history lurks beneath a thin veneer of paint. It also waits behind a boarded-up tunnel, a hidden wall safe, and in the faces of the people whose grandparents came from all over the world to work in the Carbon County mines.

Over the last half century, the population concentrated in Helper as surrounding mining towns folded Helper's commercial district endured — and in the mid-1950s the ne highway bypassed Helper, both isolating it and protecting it from demolition and developmen leaving its century of commercial buildings largely intact.

Many people who cruise through Helper on their way to Moab fail to see the attraction. The landscape is harsher and less colo than sites further south and it lacks the pastoral landscapes of Utah's agrarian communities. Roughly 40 percent of the storefronts empty—not boarded up anymore—but empty, and waiting. That sparseness is precisely what attracts the hoards of artists who show for workshops every year, like Salt Lake architect Allen Roberts, who thinks downtown Helper feels like an Edward Hopper painti

Although it sometimes appears as if one business closes for every one that opens, they don't close as disconsolately as before handful of buildings which were sadly deteriorating or boarded up a decade ago are now newly renovated or restored.



Residents are working to recapture some of the vitality Helper enjoyed in the1920s and '30s when the railroad and mining industries were booming.

The Kenyon Hotel

The building at 124 South Main, which was purchased by Bill Marston in 1996, must be one of the more heroic restorations in town. This two-story brick vernacular commercial structure was built in 1924, with retail space at ground level and hotel rooms above. Its horizontal orientation, squared cornice with paired brackets, and stylized inset decorative motif show a prairie style influence not found elsewhere on the street.

Marston liberated the transom on the facade which had been covered, and retained portions of old serrated glass, designed for light refraction. Inside on the ground floor, he removed a substantial dropped-grid ceiling to reopen the mezzanine to the stamped tin ceiling above. Many of the windows were secured with heavy metal grids or covered in thick paneling, and when Marston removed all that material he found he was able to retain the original windows and much of the glass. He refinished the floors, repaired and painted the newly brightened ground floor and mezzanine, installed a large kitchen and bathrooms, and opened the Helper Emporium restaurant and shop.

Upstairs he found nineteen rooms sharing a grand total of twelve electrical outlets. He couldn't get an electrician interested in the project, so he did it himself. He brought the wiring from the attic down into each room and, when he hit the horizontal fire wall, carefully cut a small hole in the lathe and plaster to thread the wiring past it and down to the baseboard. He did this 110 times. He re-roofed the building, and repaired the cracked walls and ceilings. Almost all the transoms and brass fittings were still intact and, miraculously, the shellacked woodwork had never been painted over.

Underneath three layers of carpeting in one room he found a May 5, 1939, *Salt Lake Tribune* with headlines, "Nazi Army Lies in Wait as Hitler Waits for Poland's Reply" and, "In the West 20,000 Coalminers are on Strike" Also hidden under carpeting Marston found floorboards which lifted up to reveal a 1926 *Salt Lake Tribune* nesting with dozens of bottle corks. In another room he stumbled across an ingenious "safe" in a wall cavity accessed by a piece of slide-away door trim.

Marston had mirror frames and corner shelves built from trestle wood salvaged from the old Lucin Cutoff over the Great Salt Lake. He re-carpeted, and had the sinks in every room resurfaced as well as the fixtures in the men's and ladies bathrooms. His wife Dorothy chose saturated tones for the wall paint in the rooms, added wallpaper trim, and furnished the rooms with antiques. They hired Joab Beagle to paint murals evocative of the era (or the bordello) on the walls, and retained the name, Kenyon Hotel, after finding out that it had been originally named after the Kenyon Hotel in Salt Lake, as had the hotels Newhouse and Utah in Helper.

The Marstons closed the restaurant in the fall of 2002 because of slow business, however the bed and breakfast remains open.

The Carbon Hotel

One of the more colorful projects is under way at the Carbon Hotel, which was built in 1915 and served as a bordello. Although many hotel owners like to hint at the checkered past of their buildings, Helper residents still remember seeing the women sitting at the Carbon Hotel's upper windows combing their hair and enticing potential customers. They also miss Babe, the madam, who



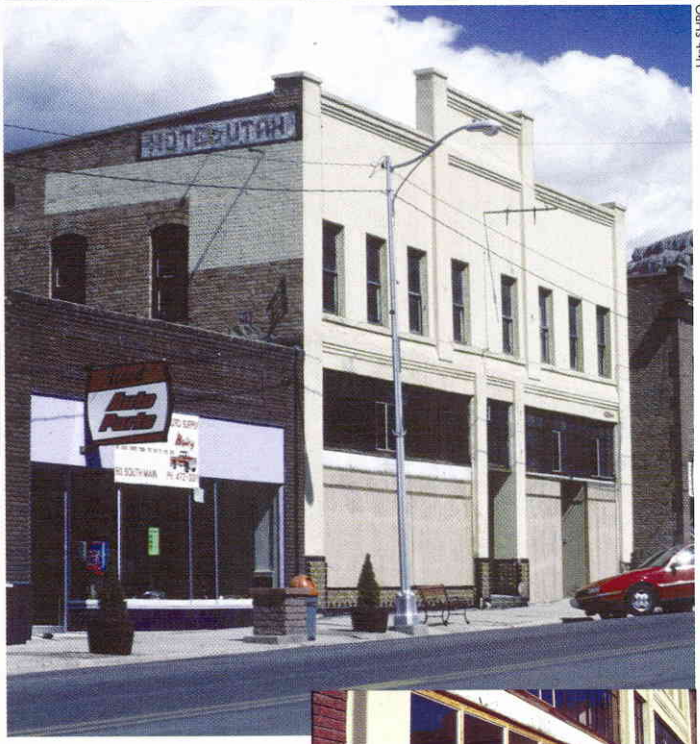
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Right: Nineteen guest rooms in the old Kenyon Hotel were upgraded and now serve as a bed & breakfast.

Below: Looking north along Helper's Main Street today.



Utah SHPO



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Above: The Hotel Utah prior to rehabilitation.

Right: In the early 1990s, the storefront was opened up and other improvements made as the building was converted into artist studios and accommodations.



Utah SHPO



Carbon County Historical Society Collection, Utah State Historical Society

Interior of the Lowenstein Building during its heyday.



Utah SHPO

A 1950s makeover was removed in recent years, revealing the original handsome facade of the Lowenstein Building. It currently houses the Balance Rock Eatery & Pub.



Utah SHPO

was invited to leave when prostitution was officially outlawed in Helper in the mid-1970s.

The Carbon Hotel is now owned by an organization called E. Clampus Vitus (don't bother attempting a translation), a social organization that historically took care of mining widows, and now erects annual monuments to forgotten western history. The hotel is a simple two-part block symmetrical building whose street level windows and transoms have all been sided over. But in the second story, life is beginning to stir again. The leaded glass windows have been uncovered, and a life-sized cardboard cutout of Marilyn Monroe is now stationed at the window. Behind her, the lathe and plaster walls of the bordello have all been knocked down, leaving the skeletal remains of two rows of tiny rooms—each with its windowed wall still glowing a garish Pepto Bismol pink, daffodil yellow, or Gumby green, and each room with its resultant pile of rubbish. The colorful chips look like huge piles of candy.

The Clampers are proud of their heritage as the commemorators of the overlooked in Western history. When they get around to restoring this former bordello they can rely on first-rate advice from their next door neighbor in the Helper Western Mining and Railroad Museum, Madge Tomsic, who wrote the valuable historical guide to Helper's Main Street, and who also remembers Babe.

The Lowenstein Mercantile

The Lowenstein Mercantile is one of two oldest buildings on Main Street, built in 1906 by Latvian immigrant Louis Lowenstein. It was the first structure to shift from a "boom town" style wooden structure to multi-story stone, using locally quarried sandstone. Its tall transoms, high facade, and greater proportions of windows are unique on the street. The third story was designed as a community dance hall for use by the immigrant lodges, so that portion of the facade is a long wall of windows. The dance hall contains no beams, so the necessary support structures were housed above it, giving the building additional height, which was decorated with a cantilevered overhanging cornice, and finished with a parapet and finials.

The Lowenstein housed only three businesses in a century, the last of which began in 1999 when Mark Stuckenschneider purchased the building. He studied old photos provided by the museum to see what the building looked like before mid-century modernization. He made just about everyone in town happy when he pulled the pastel blue siding off the facade, reopened all the windows, and rebuilt the overhanging cornice which had been removed to accommodate the siding. Inside he pulled out paneling, refinished floors, plastered and painted in historic colors. He found a bar from the Rendezvous Club in Tooele, which alone required four months' restoration. Then he installed a modern kitchen and bathrooms and christened the Balance Rock Eatery & Pub, which at present is the only restaurant operating on Main Street.

J. C. Penney

Stuckenschneider's father Vic purchased the former J.C. Penney Store which operated across the street from 1927-1954. When he bought the building in 2000, it had been closed to the public for nearly 50 years, except for those times when the basement was used for target practice. Because of its long hibernation, there weren't too many alterations to reverse. The Stuckenschneiders scrubbed the tin ceiling, and stripped paint from the wood paneling, stairwell

and mezzanine. They removed layers of brick from the transom windows across the facade, and stripped black paint from the rear windows. A new boiler was installed to run the steam radiators.

They contacted the J.C. Penney Company to inquire about historic paint colors, but that information was no longer available so they identified old colors underneath the additions. They retained a few finds particular to this building, such as the hardware from an old pulley system which was used to shoot a money canister from the sales floor up to the safe in the mezzanine. Another pulley system, designed for moving heavy objects from the rear entrance down into the basement, was located and reconstructed. They were tenacious in obtaining the original ceiling fans and light fixtures. This building now houses an antiques mall.

Helper Citizenry

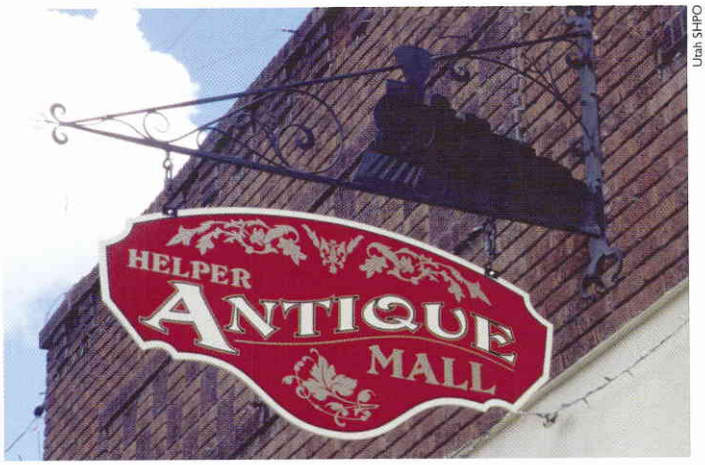
The city of Helper has been the beneficiary of citizens like Dave Dornan and Marilou Kundmueller, who renovated the former Hotel Utah as artist work space. They bring flocks of curious artists every year, several of whom have purchased homes and studio space of their own while infusing Helper with new energy. Another group which included the Stuckenschneiders, painters David Johnsen and Thomas Williams, and business owners Nanette and Mel Coonrod, formed a coalition that reclaimed a row of abandoned 1930s storefronts on the west side of Main. Most of these are now in various stages of rewiring, replumbing, and general code work, while others have been renovated for dining, art galleries, and office space. Although many remain empty, nearly all the retail windows are reopened to public view and have brought life back to that stretch of Main.

The Coonrods have restored two additional buildings on Main Street, one of which is a two-story brick apartment building at the north end of Main just outside the historic district. They tore out all the additions, restored the wood floors, doors and trim in the building and Mel now runs his engineering business, Environmental Industrial Services, in a warm atmosphere with a great view of the bluffs and the trains. The other is the 1922 Newhouse Hotel Annex where they focused mainly on the second story interiors which contain several large skylights and original woodwork in good condition. They refinished the wood floors and removed as much of the added heavy wall texture they could endure, then painted the rooms for lease as office or studio space. The facade, which still bears an obstinate stone update, is leased to a frame shop. They also renovated the former single story O.P. Skaggs building up the street where Nanette operates a successful stained glass business.

The LaSalle Hotel and Cafe

The Coonrods managed to arrange a rare tour of a building many people covet, the LaSalle Hotel. This handsome three-story polychromatic brick hotel with a pent corner at Poplar Street and Main operated for more than 70 years of the last century. Although the street-level windows have been converted to glass block and an unfortunate shed entrance covers the basement supper club entrance, the building's old neon signs and essential character still remain.

A tour-by-flashlight of the building's supper club was a disappointment of low ceilings and yards of cheap wall paneling decorated with plastic toucans and oversized sombreros. The



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An antiques mall now occupies the old J.C. Penney building.



Utah SHPO

Several storefronts on the west side of Main have been revamped for a variety of uses.


Utah SHPO

(Above) The facade of the Rio Hotel was retained as part of a new theater project. The buildings on the right have been restored and await new tenants. **(Below)** The as-yet-unrestored LaSalle Hotel anchors a major corner on Helper's Main Street.



Utah SHPO

ground floor, which is partially gutted, has high ceilings, an old bar, and the potential light from windows which wrap around the corner.

The two floors above look as if there was an air raid 50 years ago and the residents of the hotel simply vaporized. There are 34 rooms total, each with a big window festooned with shredded curtains, a corner sink, a dresser, and a metal bed. On every bed there are ironed sheets and a wool blanket, and everything in the room is covered in a heavy layer of grime; peel back the blanket, though, and the sheets beneath are clean and white. The skylights shed light on old floral linoleum onto which the ceiling plaster is falling down in chunks. Most of the woodwork retains it glossy shellac. The transoms are ajar and the pigeons use them as perches, forming thresholds of droppings at each door. A newspaper on the landing is dated, surprisingly, 1986. It feels more like 1946.

The LaSalle is waiting for another optimist to fall hopelessly in love with it both in spite of and because of its seedy appearance. But how much sense does it make to create more lodging and dining in Helper? Ask Johnsen and Williams who are renovating two cottages at the other end of Main Street as a bed and breakfast inn, or Mark Stuckenschneider who plans to open a micro brewery. Currently operating in this historic district are at least two banks, beauty shops, hobby shops, and bars. In addition, there is a bowling alley, a museum, a mission, a liquor store, a clinic, a pharmacy, a therapist, and a lawyer. Perhaps a club with a few tiny rooms upstairs is precisely what this town is missing. That, and an espresso bar. ✦

KIM HANCEY DUFFY IS A FREELANCE WRITER LIVING IN SALT LAKE CITY. SHE WISHES TO ACKNOWLEDGE THE HISTORICAL INFORMATION PROVIDED BY MADGE TOMSIC AND THE HELPER WESTERN MINING AND RAILROAD MUSEUM.



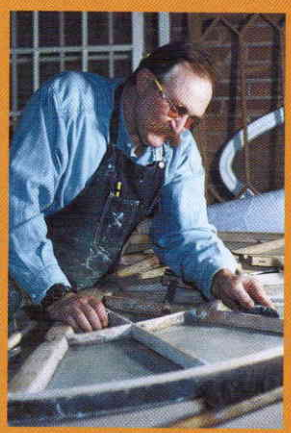
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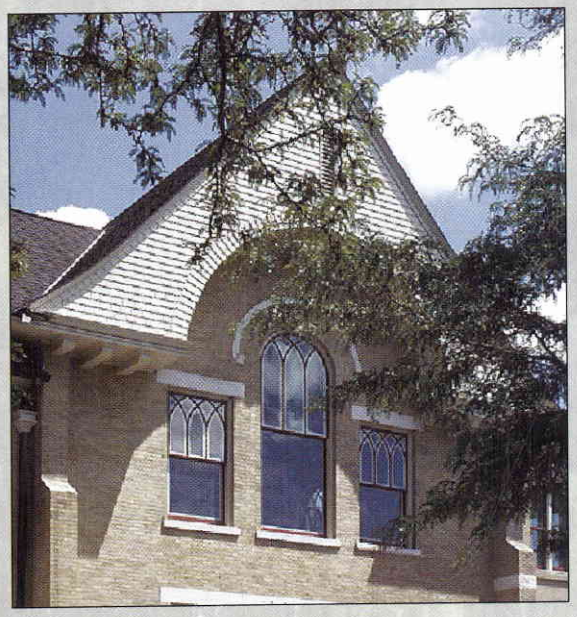
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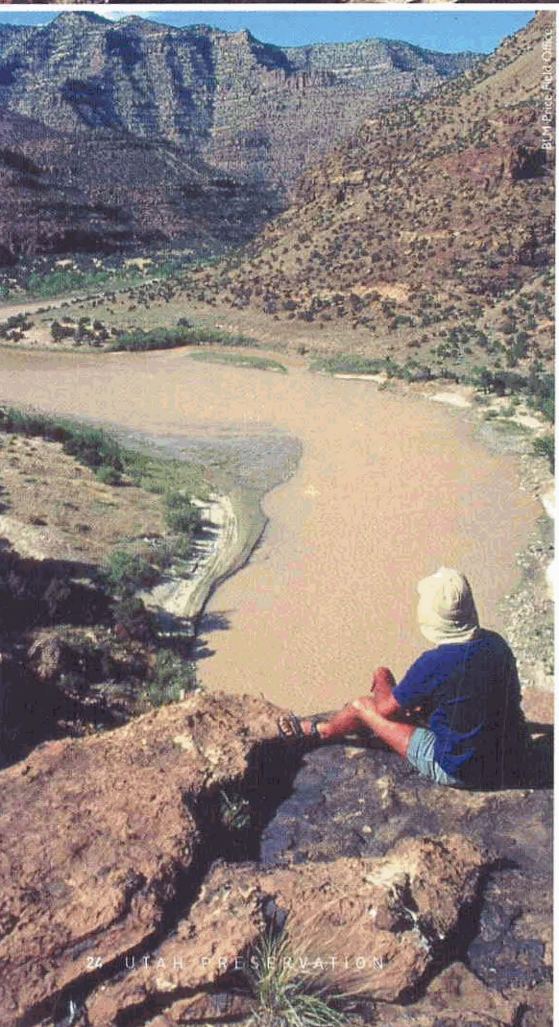
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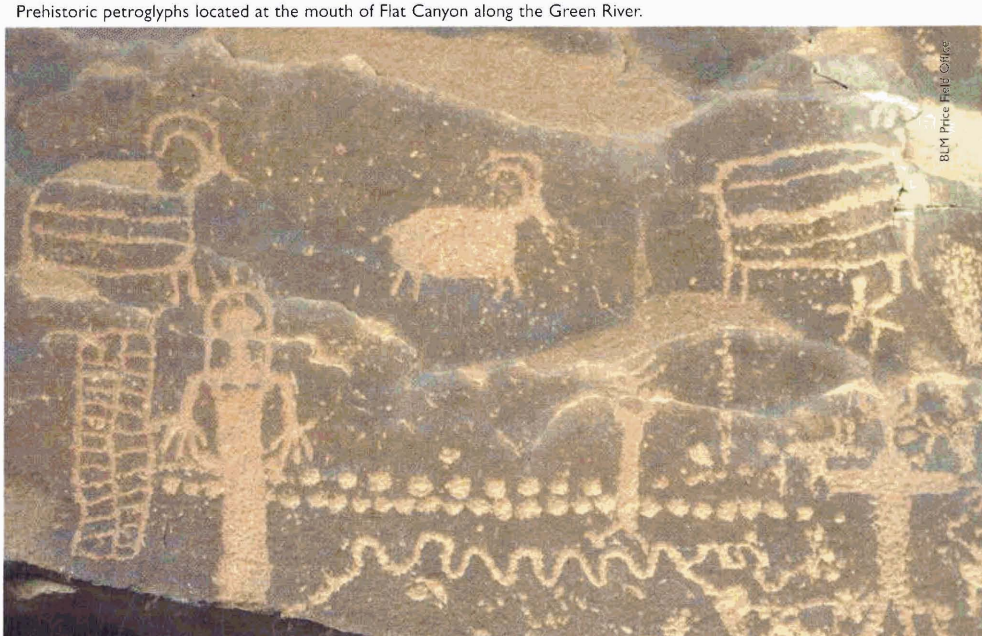
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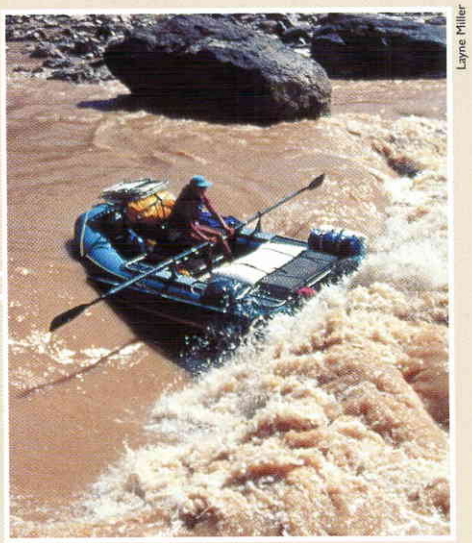


Desolation Canyon, a 45-mile section of the Green River, offers stunning scenery, superb rafting, and multiple layers of history.



Prehistoric petroglyphs located at the mouth of Flat Canyon along the Green River.





Layne Miller

DESOLATION CANYON:

Rafting Through History

by Layne Miller

A raft trip down the Green River is an event most people anticipate for years. As one river expert explains, a trip through Desolation and Grey canyons is the best wilderness river experience in the lower 48 states.

But the combination of some stretches of flat water and exhilarating whitewater rapids are not the only things drawing 6,000 to 7,000 river enthusiasts to the Green each year—it's also the fascinating history of the river, and the many cultures leaving their mark there.

Desolation Canyon achieved elite status as a National Historic Landmark in 1969—one of only a dozen in Utah—because it is the best place to have the same kind of river experience that John Wesley Powell had in the late 1860s, when he and a small crew of adventure seekers floated it for scientific and exploratory purposes.

Dennis Willis, recreation specialist for the Price Field Office of the Bureau of Land Management, says "Desolation Canyon is the least changed section on the entire Green and Colorado River Systems." It is also one of the most popular. Willis notes that, "It draws an

average of 450 private and 220 commercial trips each year."

Yes, it's the beauty of the canyon and that wilderness experience that draws them here. But it's the fascinating stories like that of the one-armed Powell that keeps them coming back trip after trip after trip. Powell is the most famous of the independent river explorers using the river, but he is certainly not unique. The earliest exploration of the river was done by the prehistoric Indian cultures living in eastern Utah thousands of years ago, but documenting the history of man on the land in such an isolated spot is difficult because the documents simply don't exist.

"Almost everything we know about the history of that area is extrapolated from outside the area," said BLM archaeologist Blaine Miller. "We have few records from the canyon, but it hasn't been extensively studied either."

There are bits and pieces of history we can discover to help learn about what life was like living in an isolated spot dominated by the rushing Green River. Most recorded history comes from the activities of people living in towns and cities, as they buy land, pay taxes, etc., or is taken from articles appearing in local newspapers. The nearest newspapers are found in Vernal and Price. Most of Desolation Canyon has been in the public domain, so many people living there were doing so as squatters on public land.

Those writing the history of the west have been unkind to the Green River, concentrating more frequently on its sister, the mighty Colorado. Originating in the Wind River Range of the Rocky Mountains in Wyoming, the Green cuts a gorge 90-some miles long and deeper than the Grand Canyon, with 60 whitewater rapids to thrill river runners.

The Powell Expeditions

John Wesley Powell made his historic voyages through the Green and Colorado rivers systems in four specially made wooden boats. The first trip began in 1867, just two weeks after the first transcontinental train rolled through the small town of Green River, Wyoming. With a group of nine men he set off, in spite of being told the trip was impossible to make. It was rumored there were waterfalls higher than Niagara Falls and that the river eventually disappeared by flowing underground. The adventurous Powell studied the river as much as possible, but it remained a mystery until he and his crew entered the belly of the beast.

Locating their position by studying the stars with a sextant, like mariners traveling at sea, the crew took photos, kept a record of changes in elevation, and created maps. For 38 days the crew saw no one outside their small group. They passed through Red Canyon, now submerged beneath Flaming Gorge Reservoir, and into the Canyon of Lodore, plunging headlong into what they would name Disaster Falls. There they lost the boat the *No Name*, along with a great deal of their supplies. Later one of the volunteers was lost to them, a man who decided he had seen enough of the canyons and rivers and headed back east to civilization.

As they entered Desolation Canyon, Powell remarked:





Humans have left their mark on Desolation Canyon for centuries. Gunnison Butte **(right)** was named for military surveyor Captain John W. Gunnison, who came through the area in the 1850s. It is located near the town of Green River, marking the lower end of Desolation/Grey Canyon.

Desolation Canyon achieved elite status as a National Historic Landmark in 1960 - one of only a dozen in Utah - because it is the best place to have the same kind of river experience that John Wesley Powell had in the late 1860s.



After dinner we pass through a region of the wildest desolation. The canyon is very tortuous, the river very rapid, and many lateral canyons enter on either side . . . Piles of broken rock lie against these walls; crags and tower-shaped peaks are seen everywhere, and away above them, long lines of broken cliffs; and above and beyond the cliffs are pine forests, of which we obtain occasional glimpses as we look up through a vista of rocks. The walls are almost without vegetation; a few dwarf bushes are seen here and there clinging to the rocks, and cedars grow from the crevices-not like the cedars of a land refreshed with rains . . . but ugly clumps, like war clubs beset with spines. We are minded to call this the Canyon of Desolation.

The name stuck

By the time the ragtag group entered Cataract Canyon in what is now Canyonlands National Park, they had lost most of their equipment, their food was getting rancid, their clothes had all but disappeared, and they were spending their nights under the stars on isolated sandbars—the novelty of the trip had worn off.

Soon they entered the Grand Canyon, where it seems the rapids never end and the next one seems worse than the last. Now unable to portage the rapids, they shot headlong through each one, simply managing as best they could. By the time they reached Separation Rapid, their bacon and flour were so rancid they had to throw them away, and their boats were on the verge of turning into kindling. Two of the men decided they had been through enough and announced they were leaving. After camping for the night the crew divided up the remaining supplies and food, and in a matter of minutes the two left to face their future on dry land. Their fate has never been verified, but that is another story.

The remainder of the men would finish the trip, and two of them made it all the way to Mexico. Powell's trip down the river transformed him into a hero and celebrity. He traveled throughout the country on the lecture circuit.

Ranchers Along the River

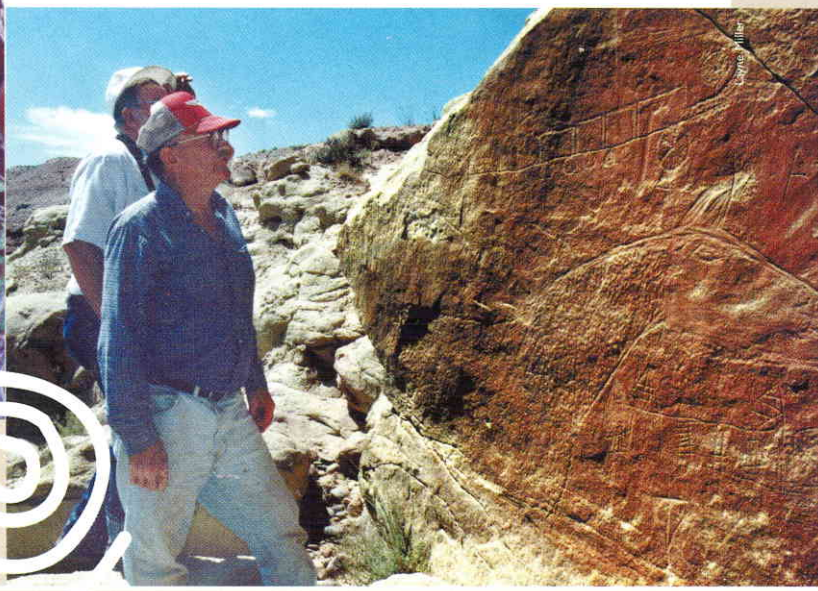
The ranching history along the Desolation and Grey canyons' section of the river is not well recorded, but research done by Salt Lake City resident, Steven L. Gerber, shows it spans the spectrum of the nineteenth-century western experience. The high canyon walls provided a safe but isolated haven for outlaws, abundant grass and water for livestock, and a promise for homesteaders.

In Rock Creek is the only privately-owned land in Desolation Canyon (the rest is BLM land). The history of the ranch begins in the 1880s when Shedrach Lunt began ranching there, then it was developed by Dan and Bill Seamountain. The Seamountains, who worked for Jim McPherson on his ranch in Florence Creek, saw the vacated ranch as an opportunity to establish themselves in the ranching business. Using cattle they received in lieu of pay from McPherson, they moved to Rock Creek. With a stonemason known only as Frenchy, the brothers constructed a solidly-built stone house and chicken coop that remain today.

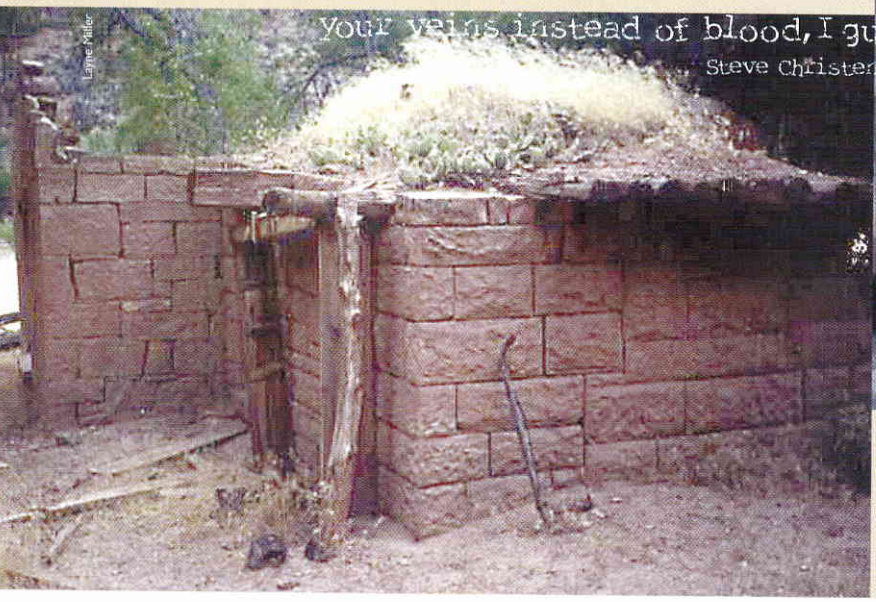
A fire started by a spark from branding burned an entire year's supply of hay in 1920, forcing the brothers into bankruptcy. The demise of the Seamountain operation resulted in John Downard taking over the ranch. He and his wife planted the orchard and the large mulberry tree now enjoyed by passing rafters. Downard sold the ranch to Orvin Gerber in the late 1940s. Gerber and his sons operated the ranch for several years, then it was sold to Price attorney Therald Jensen, whose children operate it today.

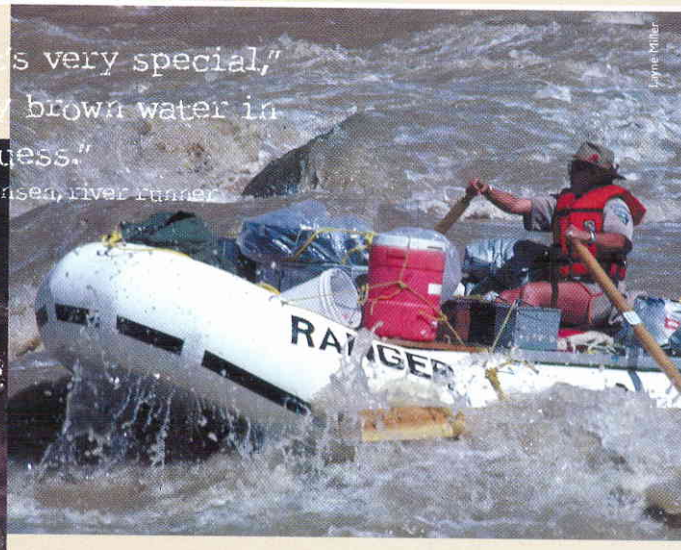
The ranch was home for a couple of years to a hippie character by the name of Nick Hogan. Hogan travels the West today with a team of horses and a covered wagon with rubber





(Above) No one knows who stashed these supplies in the lower end of Desolation Canyon. Items include clothing, assorted tools, cookware, magazines, blankets, 100 pounds of salt, and two Prince Albert tobacco cans. **(Right)** A unique Ute petroglyph, located south of Vernal, shows a train with a horse head signifying the Iron Horse, a term used by the Utes.





(Left) The original stone house at Rock Creek Ranch symbolizes hardscrabble efforts to make a living in the area. **(Above)** Today's visitors enjoy the canyon as a getaway from their daily routines.

wheels. For two years he was a caretaker at the ranch, but he was moved out for allegedly cultivating a very successful marijuana garden and selling his illegal produce to the passing river runners.

Another fascinating piece of canyon history played out in Range Canyon, which is located near the bottom of Desolation Canyon. The first significant recorded piece of history in Range Canyon is the Range Valley Cattle Company, an enterprise put together by five investors running thousands of cattle throughout the length of the canyon.

Among the ranch hands hired early on was 22-year-old Joe Wing. Joe filed his own Desert Land Entry and constructed a cabin, shop and cellar, the remains of which are still there.

Wing left Range Canyon in 1900, but his influence on the canyon did not end. He became an expert of agriculture and his writings in The Breeders Gazette reveal details of his life in the canyon.

The Range Valley Cattle Company sold out to another investor group in 1901, which in turn sold it in 1902 to Preston Nutter of Nine Mile Canyon fame. Nutter eventually became one of the West's great cattle kings. Dozens of settlers tried to file claims on the canyon; most failed to "prove up" on them. But two homesteaders, John Niles and John Darioli withstood the typical legal onslaught opened by Nutter on anyone he believed was invading his territory, and successfully obtained patents on their claims. The burned-out remains of the Dariolis' sturdy stone cabin can still be visited in the canyon. Both Niles and Darioli eventually sold their lands to Nutter.

The Nutter lands were sold in 1954 to Ray Wilcox and sons. One of those sons, Waldo, recently sold the property to the Bureau of Land Management. The federal agency is in the process of evaluating the resources located there, and working to develop a management plan for the canyon.

River Running and River Lore

Floating the Green River is a unique experience not found on other rivers in the West. Price resident and avid river runner Steve Christensen floated the river the first time 25 years ago, and he has even floated it twice alone, except for his favorite dog. He doesn't recommend doing that now, but it illustrates how powerful the river's draw can be.

"If I have to explain what river running is like to you, then you've never done it, and I can't adequately explain it either. There's something very special about it. Now, I'm an adrenalin junky like most river runners, but floating Desolation Canyon is unique, it's very special," said Christensen. "It helps if you have dirty brown water in your veins instead of blood, I guess."

Christensen begins to illustrate his point by explaining that getting ready to put in any river is a hectic time. He says when your gear is spread out all over the place, and everyone is running around making sure they haven't forgotten anything, it's about as stressful a situation as you can find.

"But when you push off and start floating down the river, you can feel all that stress kind of leaving you. And when you're floating on the river, all that stress disappears," he said.

Christensen spends several weeks each summer exploring the rivers around the West and calls those days "living on river time."

"Time on the river is different from other time," he said. "When you are floating a river, time speeds up somehow. When you're floating Desolation Canyon, you wake up one day, and it's day four of your trip and you're almost finished. It's amazing how time flies when you're on the river."

Besides visiting the old ranch at Rock Creek and the McPherson place at Florence Creek, river runners spend part

of one day at the Moonshiner's Cabin, where a hermit built a stone cabin using a small cave and some additional rock. There he brewed his own hootch for many years. The cabin still stands as a moot reminder of the independence and courage required by those braving life along the river. The man's wool coat still hangs inside, and parts of his still are strewn about nearby.

"I think he must have lived there for several years," explained BLM archaeologist Blaine Miller. "I doubt if he sold the stuff to make money because it's just too far to civilization. He probably just made what he could drink himself."

Other items of interest along the river include an ancient prehistoric turtle shell still imbedded in the rock, several panels of petroglyphs, and Fremont and Ute Indian ruins scattered about.

The canyon was home to a shooting when the outlaw Flat Nose Curry was shot by a posse at the mouth of Curry Canyon. Curry, a well-known outlaw in the area, was being pursued by two posses, one from Grand County and another from Emery County. A member of the Grand County posse shot Curry from across the river. The Emery County group arrived on the scene soon after, and indicated they were going to claim the reward money because his body was on the Emery County side of the river. A quick meeting between the groups settled the matter, and the two groups shared the reward money.

"River guides love telling outlaw stories," said Willis, "Some of them are made up and others aren't. Desolation Canyon is one place with enough outlaw stories that you don't have to make them up."

A similar rule applies to the entire stretch of river through Desolation and Gray canyons, from Sand Wash to Swasey's Beach near the town of Green River. There is enough fascinating history for everyone to appreciate, and you don't have to make any up to last an entire four-day trip, either. ✦

LAYNE MILLER IS A FREELANCE WRITER AND PHOTOGRAPHER LIVING IN PRICE.





(Above) The original log house at the McPherson Ranch located at Florence Creek. **(Right)** The Moonshiner's Cabin in Desolation Canyon.

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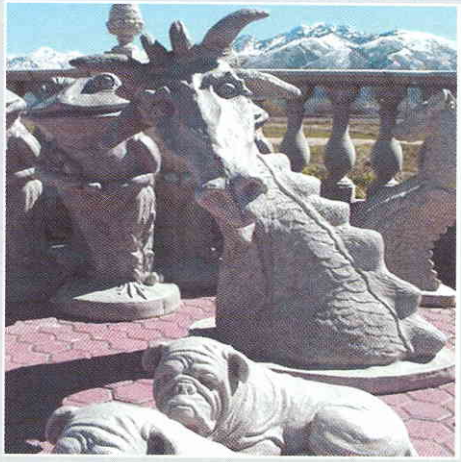
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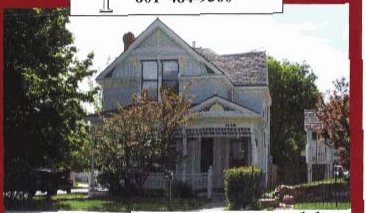
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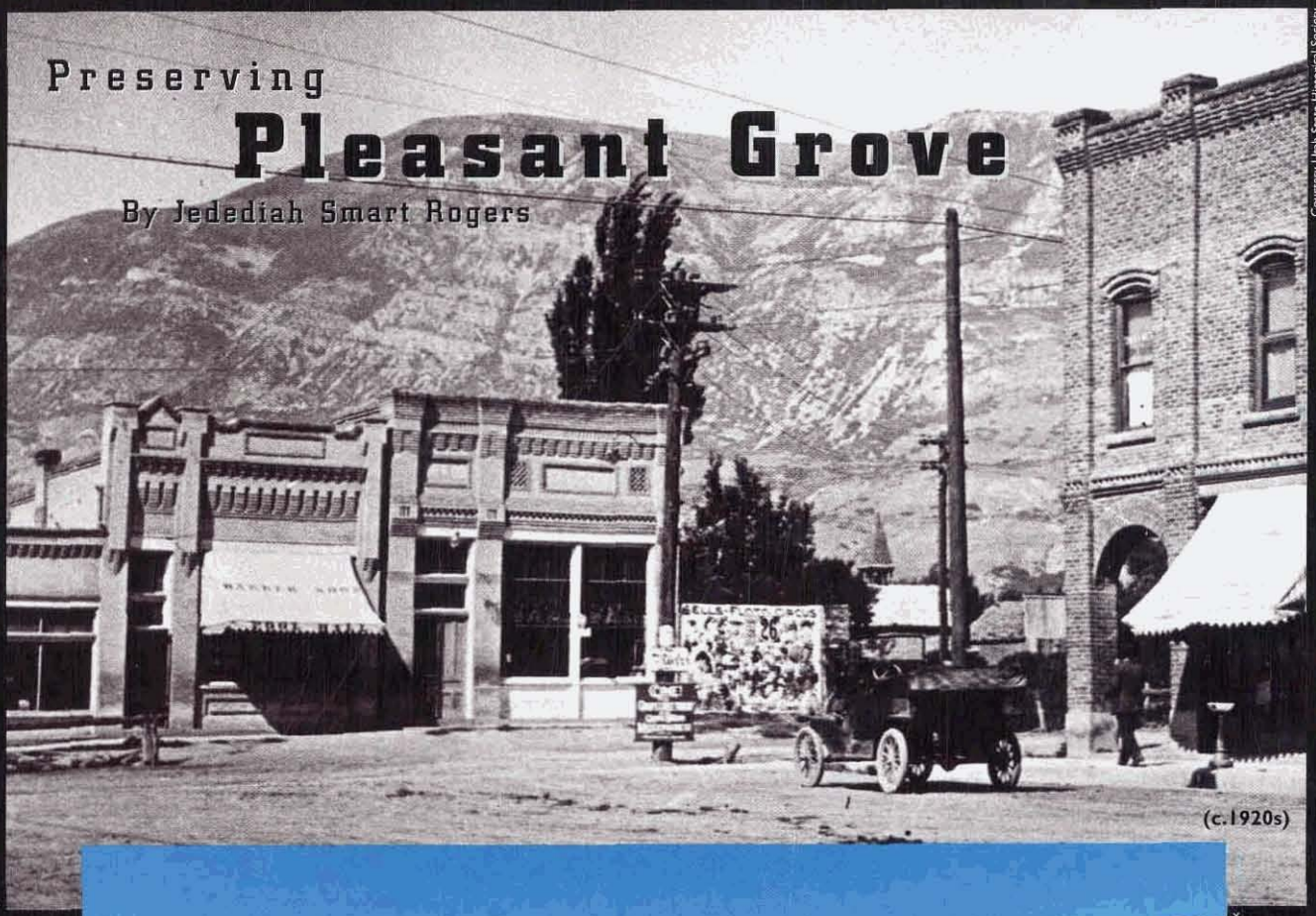
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Preserving Pleasant Grove

By Jedediah Smart Rogers



Courtesy Utah State Historical Society

(c.1920s)



Scott Hancock

(Top) Main and Center – the heart of historic Pleasant Grove. Beth Olsen and Mildred Sutch have spearheaded history and historic preservation projects in Pleasant Grove since the 1980s – and they're still going strong.

At the heart of Pleasant Grove and across the street from one of the city's more familiar sites, the Purple Turtle drive-in, lies an obscure stone marker about four feet tall designating the spot of an early skirmish between a few native Indians and federal troops. Several volleys were fired on both sides during this two-and-a-half-hour brawl on April 12, 1863, though there were no casualties, except for a few mules. The local Native Americans, however, made off with some blankets, ammunition, and guns, as well as a few surviving mules. Residents today delight in relating how locals snubbed federal commander Patrick O'Conner and his troops by refusing to join in the fight against those whom they considered to be peaceable friends.

This marker—a new one replacing an earlier stone monument erected in the 1930s—was the first stop in a tour given by local expert Mildred Sutch, who meandered through the streets of Pleasant Grove, pointing out historic sites. This and a score of other historical projects are the brainchild of Pleasant Grove's Historic Preservation Commission, headed by Mildred since 1992. In company with historian Beth Olsen, another life-long resident of Pleasant Grove, Mildred and the commission have been the impetus at the heart of a flourishing of historic preservation in one of Utah County's oldest pioneer communities. Interest in historic preservation reaches into volunteer and professional corners and has contributed to a sense of group identity and place within the tight-knit but rapidly growing community.

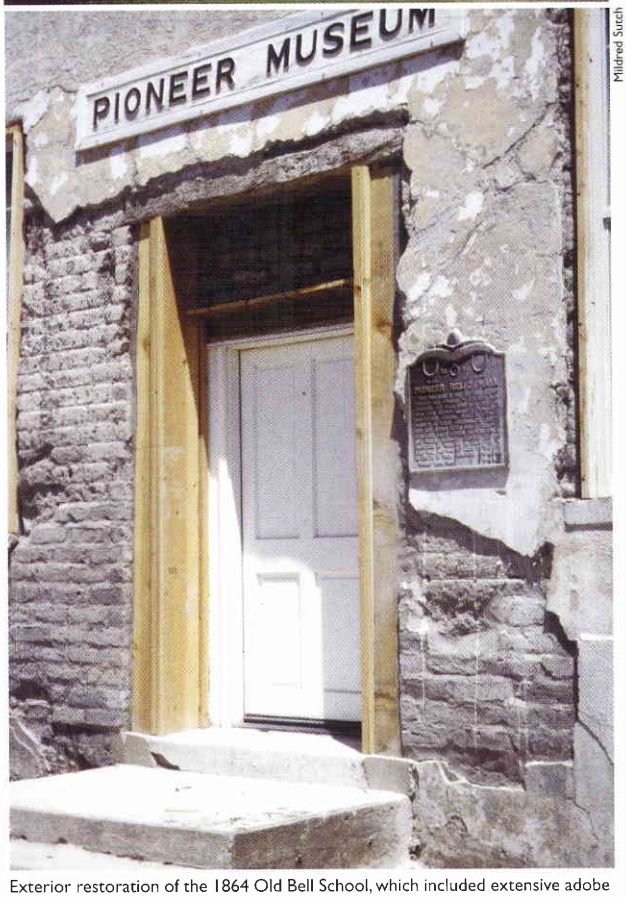
And their successes are truly impressive. Among their many efforts they have restored the Old Bell School, aided in the renovation of the old hall and the relocation of a historic granary, documented hundreds of historic buildings, produced a 60-page walking tour brochure, created a nationally designated historic district of some 115 historic buildings, written numerous historical articles for the local newspaper, established design guidelines for the historic Main Street area, placed dozens of historical markers, and encouraged and applied for grants for the restoration of various local businesses and homes.

Most recently (2002) they helped negotiate the preservation of two buildings from Pleasant Grove's historic 1930s Civilian Conservation Corps camp—only a handful of CCC buildings remain in Utah—and the retention of the soon-to-be-abandoned 1907 hydro-electric power plant in American Fork Canyon, which Pleasant Grove City had helped construct. On these projects they worked closely with a variety of state and federal agencies to achieve solutions that worked for both practical and historical purposes.

What could be their most enduring contribution to the community, however, is a major, comprehensive history of Pleasant Grove that is nearing completion and should see the light of day sometime in the next year or so. The city council, impressed by their efforts, has set aside $100,000 to cover the printing costs. More than a decade in the making, this history is the product of thousands of hours of research that has

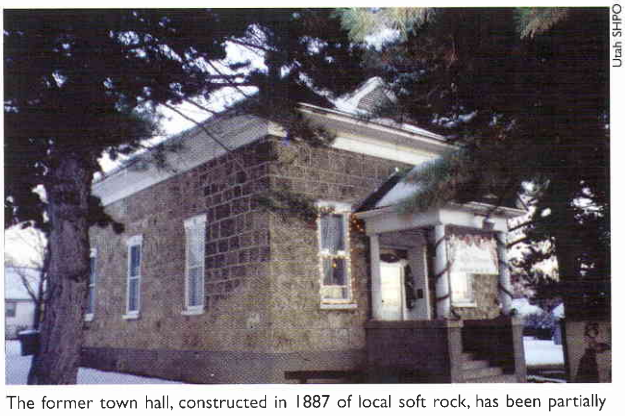


Utah SHPO



Mildred Sutch

Exterior restoration of the 1864 Old Bell School, which included extensive adobe repair, was recognized by a Utah Heritage Foundation award in 1996. The Pleasant Grove Historic Preservation Commission raised funds and donations of more than $125,000 for the project.



Utah SHPO

The former town hall, constructed in 1887 of local soft rock, has been partially refurbished through the commission's efforts.

tapped sources that haven't been used by earlier researchers. The initially large, enthusiastic volunteer committee quickly dwindled, "until Beth and I and three others are the only ones who remain," Mildred explains. Together they have scoured county and city records, local diaries and journals, LDS church, university, and state repositories, and oral histories to construct what they believe to be a comprehensive account of the area. Chuckling, Beth admits that this book, perhaps, has been the motivation to remain entrenched in historic preservation. Besides, she admits, preservation "keeps me from getting Alzheimer's. I eat and sleep it."

Beth first became involved with the Pleasant Grove Historic Preservation Commission in 1984, near the time of the its inception under the patronage of the Utah State Historical Society. Local resident and USHS employee Roger Roper successfully encouraged the city council to support the creation of a volunteer historic preservation commission, one of the first in the state. The council subsequently named Roper chairman of the newly formed commission. Beth walked in on one of these early meetings, and the commission immediately put her to work searching out historic sites and homes in conjunction with a walking tour booklet, first published in 1985 and subsequently revised and reprinted several times. Her first assignments included a tedious task of entering the commission's earlier work–"two packing boxes full of folders"—onto official historic site forms.

As a student grandmother, Beth received her bachelor's degree in history and a master's degree in family and community history from Brigham Young University. Beth chose to write her thesis on the community's historic architecture because of being so involved in early building research. Plus, Pleasant Grove "hadn't had any written history since 1948," and even then it was only a general outline of pioneer history.

Mildred—also a grandmother and a great-grandmother of sixteen—has been the one who, for more than a decade, has directed and coordinated the activities of the commission with remarkable success. The responsibility to head the commission came to her in 1992. As dedicated as she has been to "just getting things done," Mildred has also maintained close ties with elected officials and city staff to keep them apprised of the commission's activities and to integrate preservation issues into city planning efforts.

Mildred and Beth are quick to share credit for their accomplishments. They readily acknowledge the mayor and city council for their support and help in approving projects and matching state grants. The local newspaper has provided visibility to various historical projects and featured regular columns authored by Beth highlighting historic homes and preservation activity.

Perhaps one of the largest projects spearheaded by the commission was the renovation of the Old Bell School, for which they won several awards, including a 1996 Heritage Award from the Utah Heritage Foundation. The building, which has housed a Daughters of Utah Pioneers museum since 1940, is the product of hundreds of hours of professional and volunteer labor—more than $125,000 in grant funds and matching contributions. Built in 1864 of adobe brick, the school had suffered structural deterioration. Water seeped through the foundation and upper structure, disintegrating much of the original adobe and creating hollow spaces behind subsequent stucco overlays. A French drain around the foundation installed in 1994 did little to prevent further damage, and the commission decided to oversee a major overhaul of the building. During most of the summer and fall of 1996, general contractors, adobe specialists, and other professionals restored the foundation, bedded in drains around the base, repaired damaged adobe, installed double doors, and restored and polished the bell.

"People would get involved because they remembered the building's significance," Beth explains. "It becomes a part of the people's lives."

Touting a heritage of three-generations within Daughters of Utah Pioneers, Mildred had a particular interest in the renovation. She stayed on site "every day for a long time" supervising construction, safeguarding the area while workers took lunch breaks, and recording progress. The renovation took more than six long months to complete. "That was a long summer," Mildred admits.

Many within the community recognized in the school's history what Beth calls "threads of continuity," and the restoration harvested community support from all corners. A family from American Fork donated adobe brick, and members of the Pleasant Grove Utah Stake of the Church of Jesus Christ of Latter-day Saints volunteered to remove damaged stucco from the structure. "People would get involved because they remembered the building's significance," Beth explains. "It becomes a part of the people's lives." Old-timers would approach them with recollections of early school experiences, often sharing how they could hear the bell chime from miles away.



Mildred Sutch



Mildred Sutch

A UDOT road-widening project threatened a historic granary in 1992. The commission helped broker a deal to have the granary moved to an appropriate new location and refurbished.



Utah SHPO

In the summer of 1993, the commission partnered with the Uinta National Forest and the Utah State Historic Preservation Office to document the history of the Civilian Conservation Corps in Utah County. This included interviewing some of the former members of the camp. The Pleasant Grove CCC Camp made many of the roads, campgrounds, and other improvements in the area's canyons in the 1930s.

The ongoing responsibility for upkeep on the Old Bell School rests on the commission. Just this last year, they received a $7,000 matching grant from the USHS to finance several improvements to the school: a larger furnace, central air conditioning, roof vents, paint on the exterior woodwork, oil on the shingles, and bell-tower repair. On top of that, Mildred demanded an inspection of the electrical wiring. "I had a premonition we'd better have the electrical checked," Mildred notes. It turns out that the electrical system was "about ready to burn the school down."

Like the Old Bell School, the once-deteriorated former town hall (now a boutique store) at 105 S. 100 East came under the care and maintenance of the commission in 1999. With the help of grant monies, the commission supervised and financed some restoration work, which included a re-shingled roof, new insulation, storm windows and doors, and fresh paint on the exterior wood.

Several of the city's earliest structures, including the town hall, attract preservation interests because they were built of a local material, "soft rock." Unique to Pleasant Grove, soft rock was abundant in nearby hillsides east of the community. Soft rock develops at spring sites where limestone forms around debris. It hardens when cut into blocks and comes in contact with air. This composite material, characterized by its spongy look, has an aesthetic as well as a practical appeal: it is "cool in the summer, warm in the winter."

Other historic buildings in town—not necessarily made of soft rock—from the late nineteenth and early twentieth centuries range in style from simple vernacular buildings to Gothic Revival and turn-of-the-century Victorian to the cozy bungalow.

All these architectural styles are part of the Pleasant Grove Historic District, a four-square-block sector extending generally from 100 North to 300 South and from 100 West to 300 East. The National Park Service listed the district on the National Register of Historic Places in December 13, 1995, on the strength of the preservation commission's ten-year effort to document the local architecture and history. The historic district encompasses a grid of blocks that used to be within the old fort—built in 1853-54—that became the core of the town. The architecture and wide streets, as well as the compact commercial and civic core that developed in the center of the town, contribute to its distinctiveness.

The historic district's evolutionary architecture, Beth claims, "defines the past image and progress of the town." Mildred relates, "State Historical Society staff members, Beth and I rode around and determined which houses were historic and which houses were non-historic." Each dwelling placed on the register must meet specific qualifications of age and architectural integrity. Because the historic district has also been designated at the local level, plans for any structure's demolition or renovation must be approved

by the commission, in part because soft rock holds up so well with age, many of the most outstanding structures have survived and been restored. But others have fallen through the commission's fingertips. One house of a distinguished "temple form" style of architecture was given incompatible additions before the commission knew anything of it. "We are saddened as our historic heritage is slowly eroded," Mildred laments.

Mildred and Beth's efforts to promote preservation within the community have not always proved successful. In 1997, Mildred and other members of the Redevelopment Agency's Economic Development Committee vigorously protested an RDA project to construct an apartment complex within a portion of the soon-to-be established historic district. The RDA ignored their cries for a stop to construction plans, though they did grant the commission sidewalk space in front of the apartments to display markers and brief particulars of the area's historic significance.



The 1860s Mayhew House has been converted into a photography studio, preserving one of the few remaining residential buildings on south Main.

Relentless development presents the most formidable obstacle, forcing the commission to juggle differing ideologies of growth accommodation and historic preservation. To make room for the gigantic apartment complex, the commission arranged with various local volunteer groups to dismantle a very unique "winter corral" on the property and relocate it to another site. The RDA provided $20,000 to help with this project.

Earlier, in 1992, the commission relocated an 1885 granary that was originally used as a storehouse for the needy to make room for a UDOT road-widening project. They raised $3000, chose a new site just south of the Old Bell School, and employed local Boy Scouts and the Daughters of Utah Pioneers to assist in its restoration and maintenance. The result: a rustic farm museum at home in its element nestled between two sprawling pines.

Not all projects have been controversial, however. In 1993 the commission participated with the Uinta National Forest and the Utah State Historical Society in a county-wide inventory of structures built by the Civilian Conservation Corps (CCC). They documented dozens of sites—most of them up the nearby canyons—and interviewed a number of surviving CCC men. This generated a traveling display and video that was displayed in many Utah County communities.

Not surprisingly, Mildred and Beth have grown close through their association on the historic commission. Their boundless energy and enthusiasm and interest in Pleasant Grove history keeps them motivated in their continuing work on the commission and in their research and writing. "I love Pleasant Grove," Mildred declares. "I was born and raised here. [Its history] helps me understand where I came from and what I'm all about."

Both women must share a sense of satisfaction and accomplishment for what has been achieved in a remarkably short period of time. Indeed, due mostly to their labors, Pleasant Grove is a model for what the USHS would like to see in other communities. While there are people in dozens of communities throughout the state who have done similar things, they rarely devote the energy and long-term commitment that two women have. And they rarely produce such impressive results. ▪

JEDEDIAH SMART ROGERS IS A HISTORIAN AND WRITER LIVING IN PROVO.

The commission established a historic district then created design guidelines to help preserve the appearance of Main Street. It has also helped a number of building owners qualify for facade restoration grants and put back into working order the 1927 clock on the old bank (right).



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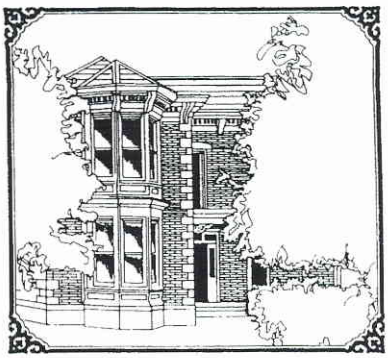
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Dream House

Photo Contest

This year's photo contest challenged contestants to capture images of their favorite historic homes. The homes they have always wanted to own and live in. The ones their gaze lingers over every time they drive past. Their dream houses.

As might be expected, elegant mansions and landmark residences were common subjects. But many photographers expanded the notion of "dream house" and submitted photos of a surprising array of residences. A modest Victorian cottage in Mammoth was probably the realization of a dream for its early occupants in this remote mining town, where substantial homes were not the norm. The cozy little home in Elsinore, set among large shade trees, typifies the small-town ancestral home many big-city families left behind but still dream about in moments of urban disillusionment. In contrast is the Maryland Apartments, the very image of urban elegance to which many aspire. Then there is the abandoned home on the outskirts of Ephraim, enticing many passers-by with the dream of restoration and a new life in an old place.

Contestants submitted 138 photographs of dream houses from throughout the state. A fourth of those were from students (high school and younger) who were participating in our first ever student competition. We are pleased with their participation and with the quality of their submissions.

The judges chose fifteen winning entries, including six selected for special recognition as merit award winners. These received gift certificates from Borge B. Andersen & Associates, a custom photo lab in Salt Lake City. Congratulations to the winners, and thanks to the sponsor, Borge B. Andersen, for making the contest a success.



220 W. Center Street, Logan
David Lewis, Logan



680 E. 600 South, Salt Lake City
Karen Ross, Park City
Merit Award Winner, Student Entry

House in Mammoth, Juab County
Cathy O'Bryant, Payson



David Eccles House, 250 W. Center, Logan
John Taylor, Tremonton





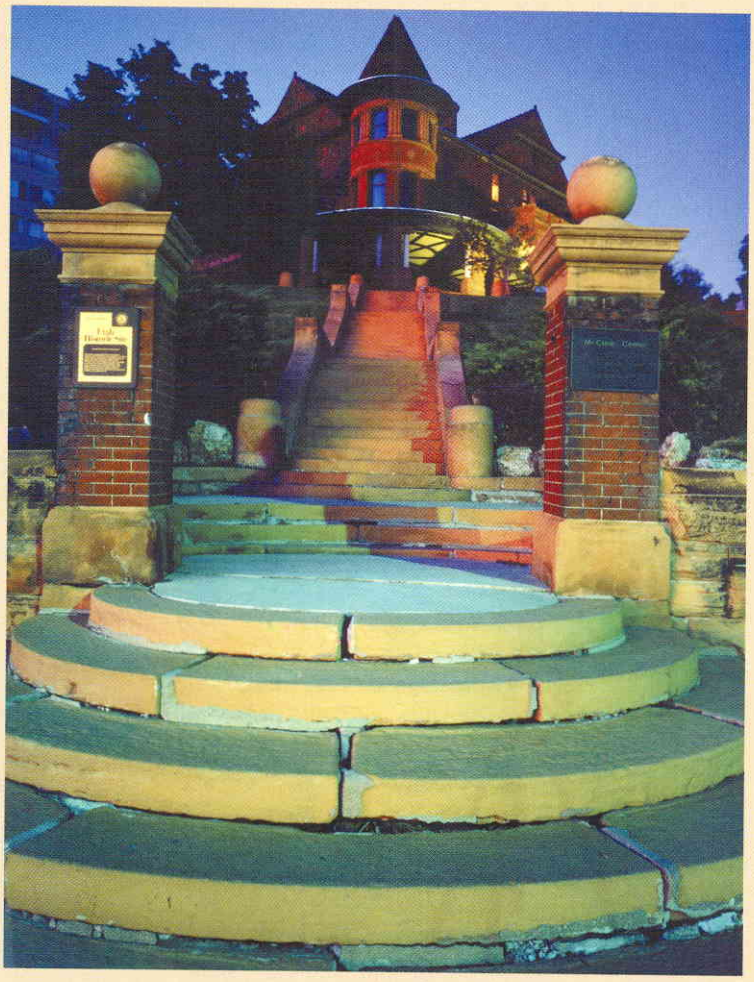
House in Park City
Ashley Henry, Park City
Merit Award Winner, Student Entry



300 N. Almond Street, Salt Lake City
Megan Warren, Park City
Student Entry

197 S. Main, Spring City
Robert Barberio, Magna
Merit Award Winner





McCune Mansion,
200 N. Main, Salt Lake City
Dan Miller, Richmond
Merit Award Winner

Parker House near Joseph,
Sevier County
Jim McClintic, West Valley City



Maryland Apartments, 839 E. South Temple, Salt Lake City
Mike Gaba, Salt Lake City
Merit Award Winner



House in Salt Lake City
Charles Felt, Salt Lake City





House south of Ephraim
Robert Young, Salt Lake City

House in Midway
Jessica Jerome, Park City
Student Entry





Watkins-Coleman House, Midway
Erika Beck, Park City
Student Entry

110 E. 200 South Elsinore
Patricia Record, Hyde Park
Merit Award Winner



Old Pictures: A Thousand

by Alan Barnett



Courtesy Utah State Historical Society



Alan Barnett

This 1899 photo of the Brereton House in Provo helps bring the home's history to life. It documents an important family event–a daughter's wedding–and provides a captivating window into Victorian social customs. The photo, donated by descendants, also shows original architectural features, including six-over-six windows with Greek Revival pediments, that have been replaced or modified over the years.

Words of Restoration Guidance



This photo shows not only the Weggeland house, family, and yard c.1930, but also offers a view of the house next door. The only images that can be found for some buildings are in the background of photos of people, events, parades, etc.



We don't know what the gathering was at this home north of Mt. Pleasant, but the photo reveals important details, such as the paint scheme and the configuration of the porch, which has since been removed. Notice also the un-manicured nature of the rural yard, the Lombardy poplars, and the distinctive fence.



This 1905 photograph of the parlor and dining room in a Salt Lake home provides a great deal of information about furnishings, wall coverings, lighting fixtures, as well as elegant woodwork.

Obtaining the best available information is essential to performing any task well. This is certainly true for those who attempt to restore a historic home. Piecing together information about the history of a building can be a detective's challenge.

The old house restorer may scour for tidbits of information from a variety of sources, including land records, tax records, building permit records, fire insurance maps, and local histories. On occasion, a homeowner is able to locate former residents or others who may have memories of the house from the historic period. A few house restorers have even located documents such as diaries that may provide detailed information about construction of the house and the life lived within its walls.

Still, with all the range of possible documentary sources, the old adage that "a picture is worth a thousand words" points to what is perhaps the most valuable source of information about a historic house. A photograph records the exact information a modern restorer is looking for—how things once looked. Historic photos can be a gold mine, containing a wealth of information about a building that could be obtained through no other source. This can have tremendous practical value when it comes to restoring a building to what it once was. Historic photographs also have the ability to draw us in on another level, catching our imagination and fostering a vision and a connection to the past.

Recreating Missing Elements and Details

One of the most obvious benefits historic photographs can provide is in the form of information about missing architectural elements or details. Many older buildings have undergone alterations over the years, and weathered or damaged elements have often been removed. In many cases, previous owners have remodeled to update the building by removing or altering some of the historic features and adding more modern elements.

Among the most common features to disappear or be replaced on a house over time are windows, chimneys, porches, and wood architectural detailing. Since the introduction of aluminum and vinyl siding, many historic buildings have been covered over, obscuring the historic materials and detailing. A historic photo can offer a preview of what may be hiding under that non-historic siding.

Photographs also offer hints about historic paint color schemes. Most photos taken in the historic period (i.e. before 1950) are black and white and hence offer only limited information about actual colors. The key information is value—the lightness or darkness—of the paint colors. By noting the variations in values in a black and white photo, a building owner may be able to assess the overall complexity of the historic paint scheme as well as the general values of the paint colors.

For example, many photos of homes from the late 19th century and the early 20th century show very dark window sashes that contrast





Courtesy Chadwick Greenhalgh and Alysa Rerell



Courtesy Chadwick Greenhalgh and Alysa Rerell

Ready to embark on restoration of the Clark House in Farmington in 1999, the owners had only a 1950s photograph to guide them. They opted to restore the c.1918 porch rather than fabricate something more consistent with 1880s architecture. Though they knew the porch was not original to the house, it had been there for some 80 years and was a part of the history. Only later did the 1891 photo surface, donated by a Clark family descendent, revealing exuberant Eastlake details that would not have been imagined.

with the surrounding trim. This suggests that the windows would likely have been painted black or a dark green, as was popular at the time. Scraping or sanding through paint layers can then reveal the actual colors hinted at in the historic photograph. Although it is difficult to get a precise color match without getting a professional paint analysis, an amateur homeowner can develop a fairly good approximation by this method.

Interior photographs are much more rare than exterior views, but they can equally valuable. Over the years, interior alterations can be as extensive as those on the exterior. Typically, new wallpaper and paint have been applied multiple times. Few historic homes retain their original light fixtures, and in many cases important features such as built-in cabinets, fireplace mantels, and staircases have been altered or removed. The rare interior photo may help an owner reconstruct missing elements or to find replacements that are similar in character.

Historic Landscaping

Old photographs can also document the historic setting of the building: landscaping, outbuildings, fences, drives, and walkways. Photographs from the 19th century often show trees lining city streets, as was typical of Utah towns, as well as fruit and shade trees in the yards of houses. Yards were typically fenced, and certain varieties of plants such as Lombardy poplars and hollyhocks were popular.

It is rare, however, to see shrubs or trees planted next to the house. It wasn't until well into the 20th century that foundation plantings became a standard element in residential landscaping. Furthermore, the more urban and grand a house, the more planned and manicured the landscaping was likely to be. Conversely, the more simple or more rural a house, the more casual and wild the yard tended to be.

Adopting a historical approach to landscaping, as suggested by historic photos, can enhance the historic character of a place. If historic photographs show the building without foundation plantings, a historic approach can also help to protect the building from damage caused by plant roots and by the water such plants require. On the other hand, a historic photo of a house from the 1940s may suggest that surrounding the house with arborvitae or juniper trees may be just the thing to give the yard a period feeling. In any case, a historic photo can help a building owner explore beyond modern fashions in landscaping to find the most suitable approach to landscaping.

Using Period Photographs

In many cases, historic photographs of a home simply may not be available. The next best thing is to consult photos of homes of the same time period, region, and style. They can help with a variety of restoration challenges, including porch details, interior decor and furnishings, or even the appropriate type of yard fence.

Documenting the Evolution of a Building

Photos can be particularly helpful in discovering how a building has changed over time. While many people assume that a restoration should return a building to its "original" state, the nationally accepted Secretary of the Interior's Standards for Rehabilitation state that "most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved."

It may be that certain changes made to a building are best left intact as part of a restoration project. Removing a non-original, but still historic, feature and replacing it with a facsimile of the



Salt Lake County Archives, Appraisal Photographs, 1936-1991

This c.1936 photo of an Avenues house is typical of photos taken throughout the state by county assessors for property tax purposes in the 1930s and '40s. Little did they know they were creating one of the most important photo archives for preservationists.



Courtesy Utah Heritage Foundation



Courtesy Utah Heritage Foundation

(Center) The same house, c.2000, after having been covered with aluminum siding and imitation stone veneer. **(Right)** Luckily, artificial siding usually covers, rather than replaces, original materials and can be easily removed, allowing for restoration of architectural details. Tax photos can be the best evidence of what has been hidden by later remodelings.

Where to Find Historic Photos

There are a variety of places to look for historic photographs. Often the search can be time-consuming and full of dead ends, but sticking with it can lead to photos that will make all your efforts worth it.

There are a number of repositories of historic photographs in Utah. These include the Utah State Historical Society, the LDS Church Archives, and archives divisions at universities throughout the state. Local historical groups, including historical societies and chapters of the Daughters of the Utah Pioneers, often hold significant photograph collections. Local history books often highlight historic homes and may include historic photos.

It is also helpful to check with the Utah State Historic Preservation Office. Preservation Office files may include a historic photo as well as photos taken as far back as the late 1960s, when the office was established. Such photos may be helpful if some of the changes to your building have occurred within the last few decades.

In looking for photos of your house, you may want to think about what kinds of images might include your specific house as an incidental element. If your house is on a main street in town, you might look for photos of parades or community celebrations. If the house is near a prominent structure such as a school, church, or public building, you may find your house in the background of a photo taken of the more prominent building. You may even look for photos of your neighbor's house just for the side view of your house that it may provide.

All of these sources are worth checking, but the greatest chance for finding a historic photo lies in locating county tax photos and in contacting descendants of the historic owners of your house. County tax assessors throughout Utah began taking photos of each property in the 1930s.

The accessibility of these old tax photos may vary from county to county. The Salt Lake County Assessor's Office has transferred its historic tax photos to the County Archives, where they can be easily located by address or property number. Some counties, such as Cache, Millard, and Piute, have transferred most of their older tax photos to the Utah State Archives. Utah County is in the process of scanning their collection of photos and making them accessible on computer, but many of them are still stored in the tax assessor's office waiting to be scanned.

Other counties in the state may not have recognized the historic value of the tax photos in their possession, and what photos have survived may still be located in the county tax assessor's office. In some cases the photos may still be tucked away in the county offices, unbeknownst to many of the office staff. When enquiring at the county offices, don't hesitate to be persistent in asking if the county still has its historic tax photos, and if not, exactly what happened to them.

Another sometimes difficult but also promising place to search for photos of historic houses is among the descendants of those who owned or occupied the building through the years. Start by searching for historic owners and occupants in genealogical sources such as FamilySearch either on-line or at the LDS Family History Library. Contact the people who submitted the genealogical information. If they don't have what you are looking for, they can often give you other contacts in the family who may be able to help you.

Likewise, looking at family obituaries can help construct a family tree. Survivors listed in obituaries can lead from one generation to the next, and information on where the survivors live can help narrow your search for a living descendant. When you do find descendants with information on your house, they are often interested in your restoration project and are pleased to make copies of any historic photos they may have.



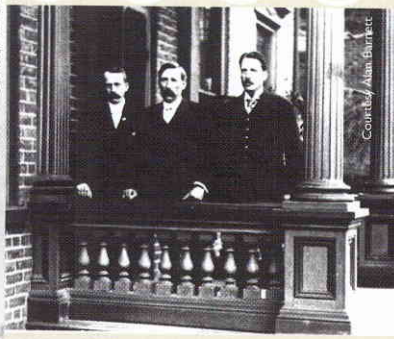
Courtesy Alan Barnett

By 1993, the Hepworth House in Salt Lake City had been stripped of most of its architectural details and covered in asbestos siding.



Courtesy Alan Barnett

This 19th-century photo, provided by descendents of the Hepworth family, reveals a great deal about the house: variegated brick, multi-shade paint scheme, window configuration, rear porch, basic front porch design, pediments over the windows, paired brackets in the eaves, and corbelled chimneys.



Courtesy Alan Barnett

This c.1906 photo, showing the second owner and his brothers, provides a close-up view of front porch details that were not evident in other photos.

"original" may destroy a part of the real history of a building and replace it with something that merely looks historic. Such restoration should be done only when good documentation exists for reproducing a lost feature and if the "original" feature is deemed to be important enough to justify destruction of the later historic feature. Making such decisions about restoring a building can be difficult, but photographs can provide key information to help owners make those decisions.

Only One of Many Tools

Photographs can provide so much information at a glance and can be so compelling that it is tempting to trust everything you think you see. But even photos can deceive. Sometimes, because of the particular camera angle, distances may seem distorted. Depth perception is compromised, and it is often difficult to tell where things in the foreground stand in relation to those in the background, as a three-dimensional world is represented on a two-dimensional image. Bright light may wash out details or shadows may obscure them. Imperfections or blurring in an old photo may leave the viewer guessing as to exactly what the historic reality was.

Sometimes a single photo is the only evidence available, and many a historic porch or other building feature has been reproduced from scant evidence from a single photo. Nevertheless, as with any historic source, it is helpful to find other sources to either confirm or debunk what you may think you see in a photo. Multiple photos from different angles and different lighting conditions can clear up ambiguity. County tax records, Sanborn Fire Insurance Maps, and reminiscences of former occupants can offer supplementary information.

The most important companion source is the building itself. If you are not sure about what you are seeing in a photo, look at the building to see if part of the feature in question is still there. The most common clue is a "ghost" or paint outline of a missing feature. Such outlines can provide a template for missing details that can be seen only vaguely in a photograph.

Intangible Uses of Historic Photographs

In addition to serving as a restoration guide for historic buildings, old photos offer important intangible benefits as well. Photos often serve as the inspirational symbol of projects. They can be shown to family members, friends, or even potential tenants to help them understand the goal of the restoration. Many people have a hard time seeing beyond the dilapidated condition of an old building; they simply can't visualize the restoration potential. A historic photo provides that vision.

Likewise, many people cannot conceive the transformation that has taken place when a building is successfully restored. For that reason it is a good idea to take before, after, and even in-the-process photos of a restoration project. Displaying the full range of photos helps building owners remember their connection with the past and fosters pride in the value of the historic buildings they occupy. Such photos can also help friends and visitors gain both an appreciation for that value and an understanding of what the restoration project represents.

Conclusion

Historic photos can be invaluable to the historic homeowner. They provide information that usually can be found in no other way. They can offer a glimpse into the true character of a dilapidated or remodeled building. They may provide visual evidence of missing historic elements and suggest historic paint schemes. They may suggest appropriate landscaping schemes and elements. They can be the key to understanding the evolution of a building and making decisions about how to approach the restoration process. Perhaps most importantly, a historic photo can provide vision, connection and a sense of pride. Historic photos can be part of the magic that turns an old house into the personalized shelter known as a home. ✦

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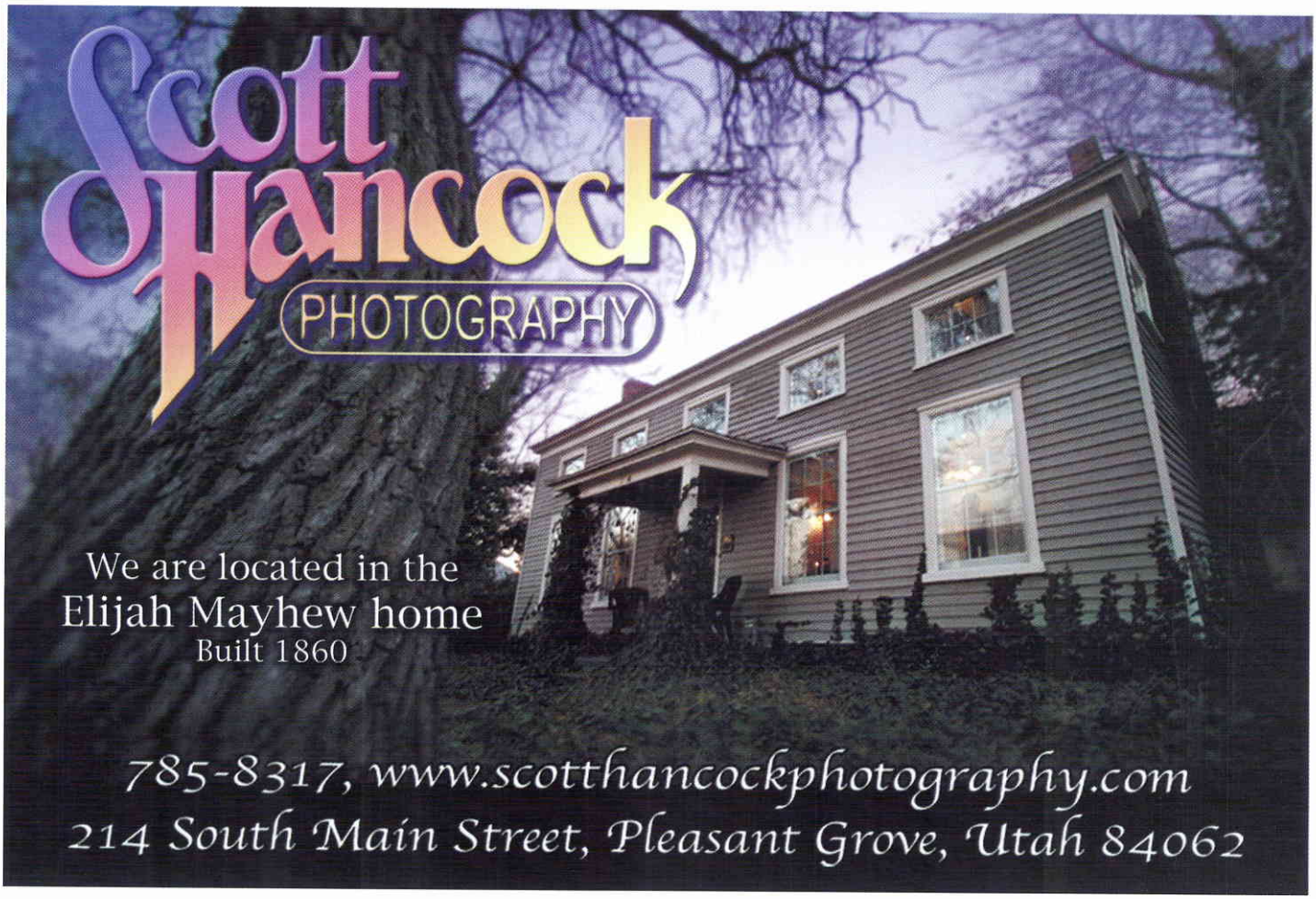
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Constructed in 1955, the First Security Building is Utah's premier example of International Style modernism. This style expresses itself, not with ornamentation, but with the skillful juxtaposition of forms, massing, colors, and wall surfaces. **(This page and next page.)**

Post-War Landmarks

By Elizabeth Egleston Giraud

For those who love old buildings, it can be disconcerting to consider the "modernist" buildings of the 1940s and '50s as "historic." It almost feels disloyal to champion the preservation of these buildings, since it was post-war development—suburban growth, freeways, and urban renewal—that caused the demolition of so many earlier structures and provided the impetus to the historic preservation movement in the late 1960s.

Post-war architecture is a broad subject with a myriad of categories. It includes a variety of new design concepts and innovative building materials and techniques. There is the flashy roadside architecture, such as gas stations, motels, and fast-food restaurants that are closely tied to the ascendancy of the automobile after World War II. There are schools, churches, and civic buildings that bear the stamp of new ideas from the period. There is even the shopping mall, a revolutionary building type that emerged in 1951 and symbolizes post-war prosperity. And of course there are the vast tracts of post-war subdivisions, most of which bear scant "minimal traditional" design elements, vestiges of primarily Colonial Revival architecture of earlier eras.

It is the landmark structures of this modernist period, however, that are perhaps the most noticeable and intriguing. They are just now starting to catch the eye and attention of preservationists. They can be found in expected places, such as downtown Salt Lake City, and in remote areas, such as Dinosaur National Park.

Most of these modernist landmarks incorporated the tenets of the "International Style," a term that describes the approach to design first developed in central Europe in the early twentieth century and then embraced during the 1920s and 1930s throughout Europe and in the United States. Briefly stated, the International Style is characterized by the use of cubic shapes, asymmetrical composition, a rejection of ornament, and the emphasis of volume, rather than mass. There are several buildings in Utah that most purely illustrate these qualities.

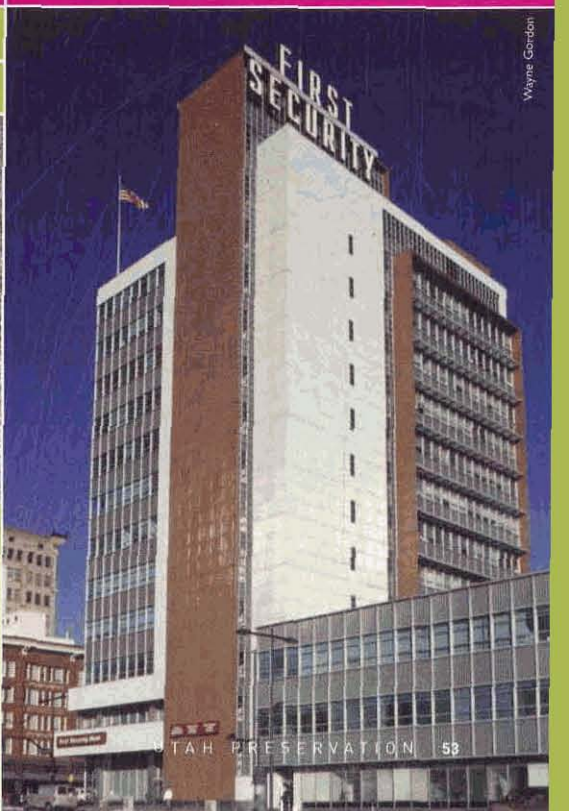
First Security Building

At the corner of Fourth South and Main Street in Salt Lake City stands the sleek and elegant First Security Building. It is one of those buildings that everyone either loves or hates. Constructed in 1955, it was the first tall building to be constructed in downtown Salt Lake City in almost thirty years.

It represented the confidence of First Security's president, George Eccles, in the future of his corporation and his conviction that the south end of the city's Main Street would flourish. In 1953, bank officials decided to move First Security's headquarters from Ogden to Salt Lake in order to take advantage of the financial base and air transportation available in the capital city. Eccles hired a business consultant, Gerald Hart of Denver, who predicted that growth would head south, along Main Street. The location of the new building resulted from this study.



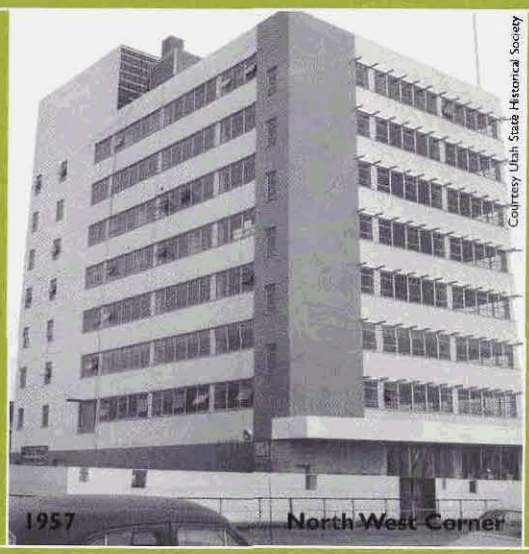




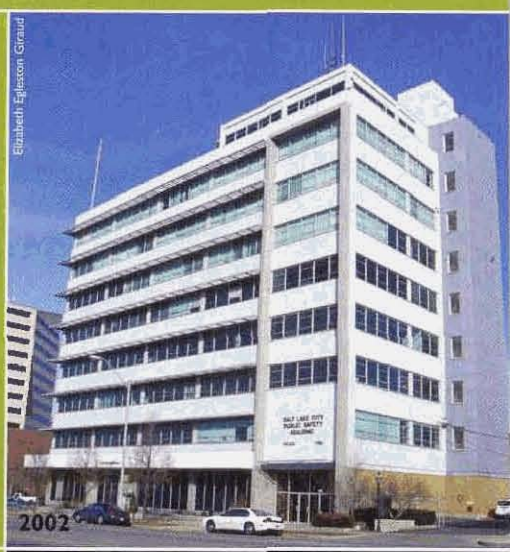
Utah SHPO



Courtesy Utah State Historical Society



Courtesy Utah State Historical Society



Elizabeth Egleston Giraud

The 1957 Pacific Northwest Pipeline Building was designed by Slack Winburn, local architect on the First Security design team, and his son David. Louvered awnings, a popular feature of the era, were installed on the south and west elevations.

Eccles then hired the Bank Building and Equipment Corporation, a prominent St. Louis architectural firm that constructed over 4,000 projects in the United States and abroad. The firm's emphasis on a reasonable, guaranteed cost of construction, dynamic designs, and "profit-engineering," to minimize operations costs, improve staff efficiency, and maximize revenue production must have appealed to the bank's executives.

The architectural firm's director of design at the time was a Peruvian, W.A. Sarmiento, who admired the functional aspects of modern design but also believed in the importance of the artistic element in a building's design. Slack Winburn, a prolific Utah architect, was the local contact. With its glass and steel curtain wall, its asymmetrical massing, and the interplay of cubes of various sizes, the First Security Building retains its fresh, modernist appeal. It embodies the International Style ideal—that the rhythm of shape and form can be as interesting as the application of ornament, that the skillful juxtaposition of volumes and solids imparts its own form of beauty.

Today, architects and preservationists frequently refer to it as Salt Lake's version of the Philadelphia Savings Fund Society (PSFS) skyscraper, built in Philadelphia from 1929 to 1932. PSFS is considered to be the first fully-realized example of International Style modernism in America. Both exhibit International Style qualities: the expression of the structure on the exterior, the purity of primary shapes, the asymmetrical organization, and the horizontal bands of windows.

But while Eccles intended First Security's new building to be Salt Lake's epitome of modernism, at the time of its construction the local press compared it to the United Nations plaza, built from 1947 to 1950. Designed by Wallace Harrison and Max Abramovitz, the primary structure of the United Nations plaza is a slim, glass slab, flanked by a symmetrical curved building and small parks and other public amenities. The comparison to the PSFS building is more flattering. With its luxurious use of materials and the interplay of volumes, the PSFS building rightly assumes its place in the vanguard of American modernism. On the other hand, the redoubtable architectural critic Lewis Mumford questioned the potential of the United Nations plaza to inspire the cooperation of nations, unless its most noteworthy quality would be that of a bureaucratic organization.

Eccles' faith in the southward trend of growth of the central district business was misguided. Unknowingly, his choice of this site presaged gradual but steady decline for downtown, as commercial activity gravitated to suburbia. More immediately, the same year of the First Security's office building construction, Salt Lake City revised its zoning code to allow high density development in east downtown.

Pacific Northwest Pipeline Building

The implicit encouragement of the new zoning code led to the construction of another fine modernist example in the east-of-downtown section of Salt Lake City. The Pacific Northwest Pipeline Building, which now serves as police headquarters, is located at 315 E. 200 South. The pipeline building has not garnered the attention of architects and historians interested in the recent past, yet it deserves study.

Unlike First Security, it did not attract much news in the press, and research does not indicate a conscious decision to link the image of the company with the location of the building. It was constructed in 1957, two years after First Security was completed, and it was designed by Slack Winburn, the local architect on First Security's design team.

Like First Security, the Pacific Northwest Pipeline Building was defined by a curtain wall of horizontal windows and porcelain enamel steel panels, advertised as taking only one-third the space of masonry walls, and thus saving space, being easy to install, and readily available in any color. With its bluish-gray, monochromatic color scheme and boxier massing, the building is less flamboyant than First Security. But its stylistic relationship to the First Security building is clearly seen in the use of aluminum louvers to shade the windows, in the application of steel exterior panels, and in the asymmetrical use of a tower on the north side creating a counterforce of volumes.

Quarry Visitor Center, Dinosaur National Monument

Modern architecture not only indicated vitality in the business world, it was an effective tool for institutions to convey a commitment to the public good. The Quarry Visitor Center in Dinosaur National Monument resulted from the commitment of the National Park Service to improve its services and visibility to the American public and visitors after World War II.



Courtesy Utah State Historical Society

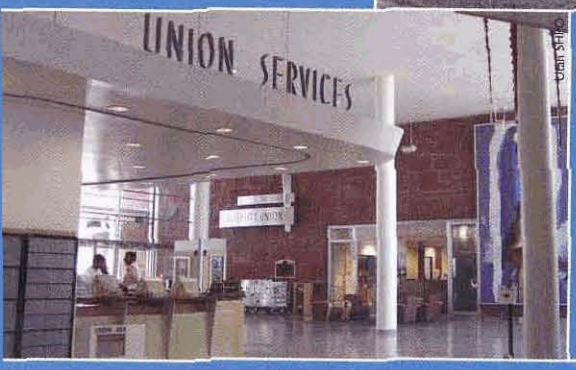
1958



Courtesy Utah State Historical Society

The Quarry Visitor Center, constructed in 1957, is of extraordinary national importance as a precedent setting example of the new, modern style embraced by the National Park Service at that time. **(Right)** Dignitaries, including Governor George D. Clyde, spoke at the dedication on "Dinosaur Day," June 1, 1958.







The angled Student Union truly unites the physical layout of the campus. It has wings that parallel both the pattern of the old campus to the west and the slanting grid of Fort Douglas to the east, from which the new campus area was acquired.

This commitment was formalized in a program known as "Mission 66," developed in the 1950's to respond to the demands of the post-war economy on park infrastructure. Mission 66, so named because its "mission" was to be completed by 1966, was intended to build visitor centers and staff housing, and to respond to a rise in professionalism of interpretation. The functional, bold design of the Quarry Visitor Center asserted the importance of the monument after a bitter battle to save the park from a proposed dam, and its widely-praised architecture enhanced the image of the National Park Service as a progressive federal agency.

In 1956, the Park Service hired the San Francisco firm of Anshen & Allen to design the visitor center. Park Service officials were probably aware of the firm's design of a chapel for sculptress Marguerite Brunswig Staude, in Sedona Arizona, in the vicinity of several national monuments in north-central Arizona. The chapel was built into red rock formations, and the spare design integrated the desert landscape with the building through the use of large glass walls, textured concrete walls and a winding concrete ramp. This coherent blend of the environment and architecture is also evident at the Quarry Visitor Center. The incorporation of the quarry face as the north wall and the corresponding visitors' gallery allowed spectators to observe an excavation *in situ*. The cylindrical, concrete ramp directed visitors in an efficient circulation pattern, and the enormous glass walls at either end brought the outdoors inside.

The modern design stood on its own, a departure from the use of rustic or historic themes used in Park Service buildings in previous decades. The Quarry Visitor Center garnered national praise for the Mission 66 program, brought attention to this isolated monument, and provided Anshen & Allen with opportunities that made them a leading California firm. The building received national acclaim in 2001, when it was designated a National Historic Landmark, one of only a dozen in Utah.

Student Union Building, University of Utah

Less acclaimed than the Quarry Visitor Center, but perhaps more familiar to many Utahns, is the University of Utah Student Union Building. It was designed by Provo architect Fred Markham and completed in 1957. Mr. Markham consciously sought to reject any reference to historic precedents. He also incorporated as much glass as possible to bring natural light into the interior and to provide open vistas of the campus and surrounding mountains. Although alterations have occurred, for the most part the Student Union Building seems to have been spared incompatible "remuddling" that would obscure its modernist qualities.

Equally important as the design of the structure is its siting. When approached from the southwest, the union building seems to hug the campus, and from the north and east it serves as a delineation to a much newer university landscape. This sense of approach and delineation was intentional.

After World War II, the university acquired federal land from Fort Douglas through the Surplus Property Act, enlarging the size of the campus from 100 to 450 acres.

The campus could then expand its eastern boundary from the new student union site east to what became the university's medical complex, as well as north to include the eventual construction of science and engineering buildings.

The boomerang shape of the Student Union Building has one wing that parallels the grid of the original campus and another that follows the off-kilter grid of Fort Douglas. The shape of the building was an intentional device to link the earlier campus with the new direction the university was taking, as well as to reinforce the Student Union's role as the social hub of the university community.

Conclusion

Modernist buildings tell us a great deal about "the recent past," no less than Victorian houses depict the exuberant late-nineteenth century or bungalows represent the Progressive Era. Now with a 50-year perspective on post-war architecture, we are beginning to understand its place in the continuum of Utah's architectural history, with a view toward what will be considered "historic" within the next decade. ✦

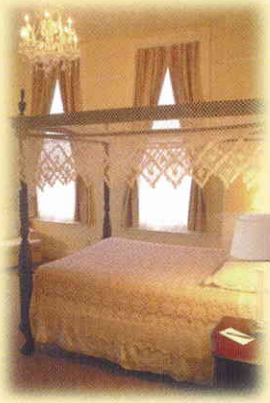
ELIZABETH EGLESTON GIRAUD IS THE PLANNING PROGRAMS SUPERVISOR FOR HISTORIC PRESERVATION AND URBAN DESIGN IN THE SALT LAKE CITY PLANNING DIVISION.

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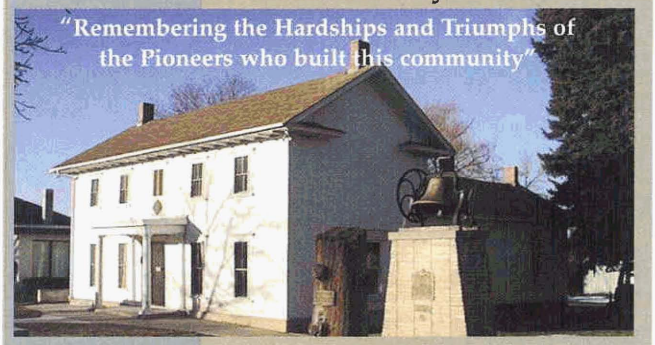
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Snyderville Basin













Legacies

By Adrienne Wootton and Roger Roper



Utah SHPO

(Opposite) The c.1933 Wallin Barn is a landmark along the main route to Park City. The 107-acre farmstead also includes a stone house and other outbuildings. **(Above)** Housing developments have crowded the southern boundary of the farm in recent years.

As we get older, a part of us wants to leave a legacy in the world. Some choose to create their own legacy; others to cherish and safeguard the legacies that have been handed down to them. It's easy to think that our own present is more important than someone else's past, but making a mark by building our own edifices too often means bulldozing our heritage. This can be especially true in areas that are growing quickly and have high land values. The allure of making our mark-and some big money as well-is strong. But preserving our inheritances, leaving intact the qualities and features of a place, can be equally compelling.

Over the past two or three decades, thousands of people have moved to Park City and the Snyderville Basin to enjoy the recreation, open space, historic character, and overall cachet that this unique region offers. The area has evolved quickly to satisfy the new residents' expectations for homes, supermarkets, fast-food restaurants, roads, and other comfortable ways of life. But these conveniences come at a price. Every new development alters-or destroys-historical or natural features.

"This is our history," points out Sandra Morrison, former Summit County historian and currently director of the Park City Historical Society and Museum. "Once it is gone, it is gone forever."

The Snyderville Basin is the high-country flatland north of Park City, largely visible from the freeway by those traveling Interstate 80. Parley's Park, as it was known historically, was ideal grazing land. Sparsely scattered family-run dairies and livestock operations dominated the area until the 1970s. Since then, a thriving ski resort industry and a deluge of in-migration have spurred residential and commercial development-dramatically altering the rural nature of the basin. Many residents feel that the charm and qualities that drew them to the area in the first place have been compromised. Consequently, Summit County officials and citizens have tried to combat the worst effects of this transformation.

What is there to Save?

Inventorying the historic buildings and sites in the Snyderville Basin became a priority for the Summit County Historic Preservation Commission, which was established in 1995. There was perhaps a vague awareness of what remained in the basin, but the survey revealed the presence of twenty-eight historic properties. Most were farmsteads, though most were not intact, having lost some of their historic structures over the years.

One of the best-known and most visible historic complexes is the Kimball Hotel and Stage Stop located east of Kimball Junction and just north of the freeway. It was listed on the National Register of Historic Places in 1971. The 1862 stone hotel/home served travelers for decades. The Bitner family, who purchased the property in 1901, constructed most of the other structures to support their ranching operation, which continues to the present.

Another landmark structure is the Hi Ute Ranch Barn, also located just off the freeway north of Kimball Junction. This large



In 1999, the Summit County Historic Preservation Commission identified 28 historic properties in its comprehensive architectural survey of the Snyderville Basin.



Utah SHPO

The c.1924 Dahl Brothers dairy barn–now the centerpiece of Hi Ute Ranch–is one of the largest and most visible historic structures in the basin.

dairy barn was constructed c.1924 as the centerpiece of the Dahl brothers' 1,880-acre ranch. The Buehner family has owned the property since the early 1950s. They have recently donated a conservation easement on a portion of the property to protect it from development. They plan to continue using the barn and remaining acreage for ranch purposes.

A few other historic properties of note include the late-1800s Spring Creek Ranch located west of the Kimball/Bitner property, the c.1900 Wallin Farmstead along Highway 224 just north of Kimball Junction, the 1920s-'30s Sorensen Ranch at the corner of Old Ranch Road and Highway 224, and the Stahley Family Farm at 995 Old Ranch Road, which retains seven of its original eighteen outbuildings dating from the 1920s to 1950s. (The much-photographed McPolin Barn closer in to Park City is technically within city boundaries and not part of the unincorporated Snyderville Basin.)

"This is our history," points out Sandra Morrison, former Summit County historian and currently director of the Park City Historical Society and Museum. "Once it is gone, it is gone forever."



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The historic Kimball Hotel and Stage Stop has been headquarters of the Bitner family ranch for over a hundred years. Its once-isolated location has changed dramatically in recent years. **(Right)** The 1862 hotel served overland travelers for decades.

The Snyderville Cemetery, a historic site in its own right, contains graves dating from 1878 to 1916. The Snyder family reportedly bought this meadow from Parley Pratt for a yoke of oxen. Chester Snyder and his wife Electra are buried in the cemetery, as are his son Ephraim and his wife Susannah Fullmer. Many of the graves belong to infants, a sobering testimony to the high rate of infant mortality in the nineteenth century.

While these properties help define what remains of the Snyderville Basin's historic character and distinct "sense of place," it is the natural features that dominate the scene: the expanses of open space—grasslands, streams, and rolling hills—surrounded by magnificent mountains. The value of this "natural" landscape (it's easy to forget that it has been influenced by humans for many years) increases as its size decreases. Virtually all of these open lands were once part of the historic ranches, but today, with most of the livestock operations shut down, they read more as a natural landscape rather than as a historic ranching scene. The aesthetic and recreational appeal of these lands, not their agricultural tradition, is what motivates their preservation today.

County Government Efforts

It is no secret that rampant development and too-little-too-late planning have created serious problems in the basin over the past two decades. In recent years, however, Summit County officials have taken steps to address some of the growth-versus-preservation issues.

Foremost, perhaps, was their recognition that the basin, with its resort-area development pressures, was unlike other parts of the county and needed its own development code. The special code includes some important incentives for the preservation of both open space and historic buildings.

Owners of historic properties can take advantage of a "conditional use" option that allows them to use their property for commercial purposes, even if the zoning is residential. Saving the historic buildings was seen as an overriding public benefit.



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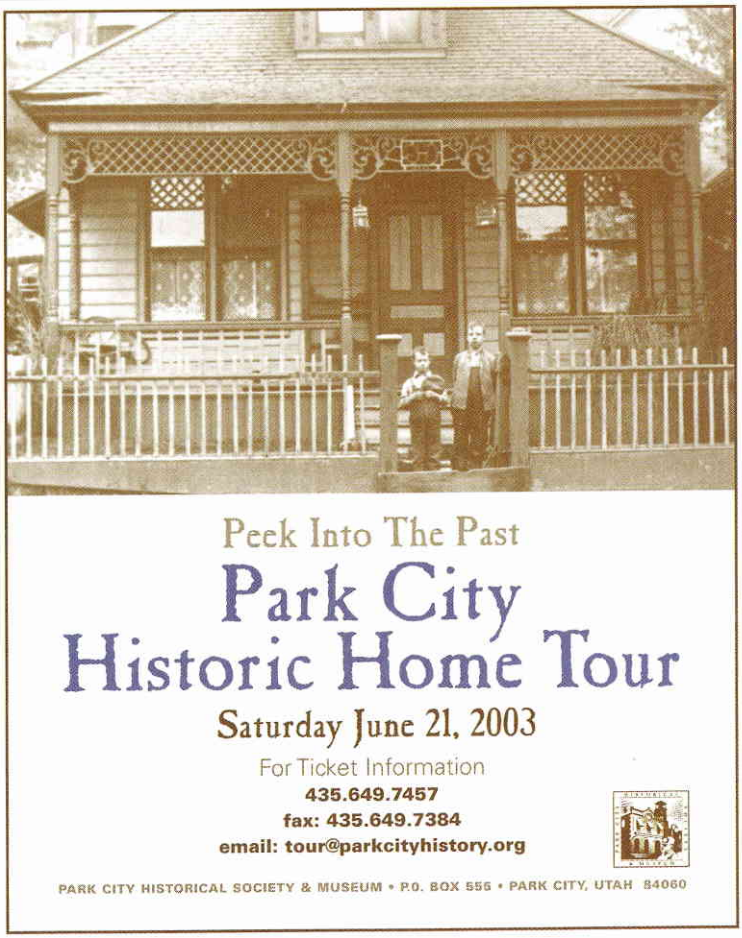


Courtesy Swaner Nature Preserve



Courtesy Swaner Nature Preserve

(Top and Middle) The Swaner Nature Preserve includes some 1,160 acres of meadowlands, protecting it in perpetuity from development. **(Bottom)** The c.1900 Wallin Farmstead remained intact when the county allowed the owner to build higher density housing across the highway as a trade-off for preserving the historic farm.







Development has typically outpaced planning efforts in the basin. In recent years the county, historic preservationists, and open space advocates have taken steps to save what is left.

The county also allows for the transfer of development rights (TDRs) from valued historic property or open land to another parcel. This results in higher density development on the other parcel than would normally be allowed, while protecting the character of the historic/open-land parcel. Developers of the Wallin Farmstead along Highway 224 took advantage of this incentive. They left intact the historic house and farmstead because they were allowed to build more housing units at Bear Hollow Village across the highway.

In the fall of 2002, the county helped generate money for the cause as well. It supported passage of an $11 million bond for the Snyderville Basin Special Recreation District, also known as Basin Recreation. A portion of this funding can be used to purchase conservation easements and acquire property for open space protection and compatible uses, such as pedestrian trails.

"Historic resources are an added benefit to some of our projects," notes Bonnie Park, district administrator for Basin Recreation, though their focus is parks, trails, and recreation facilities. One trail they created passed near the old Pony Express route, so they helped install a marker at the site in July 2002 to commemorate that piece of history.

Private and Non-Profit Organizations

A number of organizations, some private and some quasi-governmental, are devoted to open space protection in the Park City/Snyderville Basin area. Perhaps foremost in this effort are Utah Open Lands and the Swaner Nature Preserve (SNP), which enjoy a close, symbiotic relationship. In fact, Utah Open Lands holds the easements on several parcels of the 1,162-acre Swaner Nature Preserve property.

Utah Open Lands is Utah's only statewide land trust. It started as the Summit Land Conservation Association in 1990, the first land trust in the state. Though in some instances Utah Open Lands has acquired property in order to protect it, the trust's primary role is to hold the conservation easements that protect land that is actually owned by others. Having easements held by an independent, private entity—as opposed to the landowner or a government agency—protects against violations down the line due to shifting economic or political winds.

Swaner Nature Preserve, located just east of Kimball Junction, describes itself as a virtual island of Rocky Mountain meadow surrounded by rapidly growing suburban development. Most of the preserve—some 80 percent—is technically wetlands, though much of it is dry during part of the year and "just doesn't look very wet" from the roadside. "Our mission," according to Larry Bywater, SNP administrative director, "is to advocate environmental education and conservation of natural resources for future generations."

History is also important to SNP. The beginnings of the preserve go back to 1957, when Leland and Paula Swaner purchased a large parcel of land, where they ranched cattle for the next 35 years. When Leland passed away in 1992, the family dedicated the remaining 190 acres on the south side of 1-80 in memory of him. Additional parcels have been added over the years.

SNP's office is currently located in the old Swaner home at 1318 W. Bitner Road. The late 1800s stone house was the centerpiece of the old Spring Creek Ranch. Preserving the house and the history it embodies is important to SNP, though historic preservation is not central to the organization's mission. That said, SNP has just embarked on a very significant historic preservation project.

In the spring of 2003, SNP purchased the 107-acre Wallin Farmstead north of Kimball Junction. Its two-story stone house, large white barn, and collection of thirteen outbuildings are visible landmarks along busy Highway 224. The farmstead also borders the Swaner Nature Preserve, so it could provide a handy public access point to the preserve—open space and historic preservation coming together on one property.

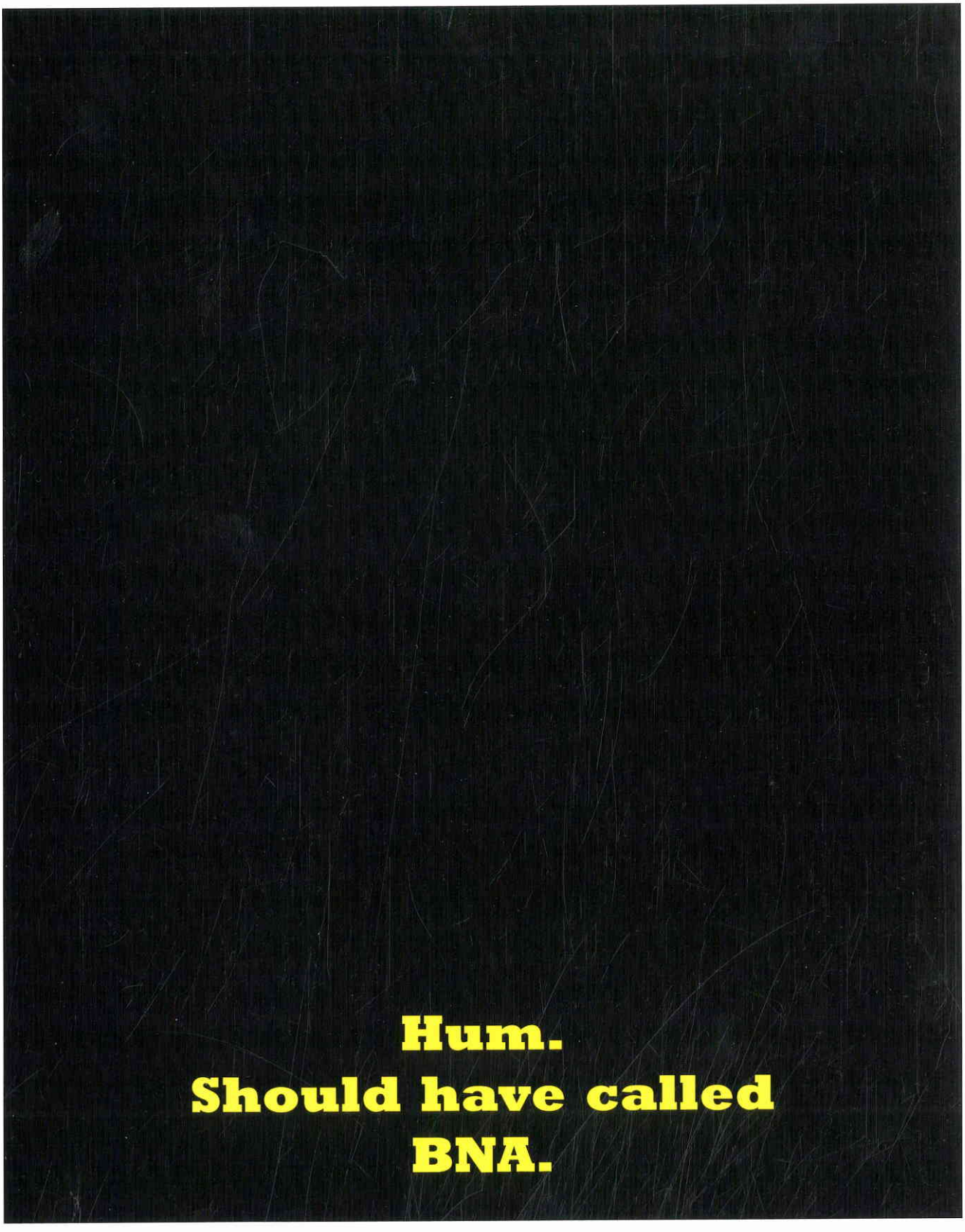
The Future

No one is ready yet to claim victory in the battle to preserve the historic and natural legacies of the Snyderville Basin. But the successes achieved so far give hope.

Utah Open Lands' executive director Wendy Fisher notes that, "Developers in the Snyderville Basin are starting to realize that people who want to live in the area value open space, so having adjacent protected lands can be a selling point for the properties they do develop." She also notes that the Snyderville Basin/Park City area is the "most progressive community" she has dealt with statewide.

The willingness of residents, organizations, and government entities to explore all the options is critical to preservation of any kind, whether historic or environmental. If current efforts continue to succeed, then the legacy of the Snyderville Basin will not be limited to history books and memories. It will be evident on the land—an enduring legacy indeed. ✦

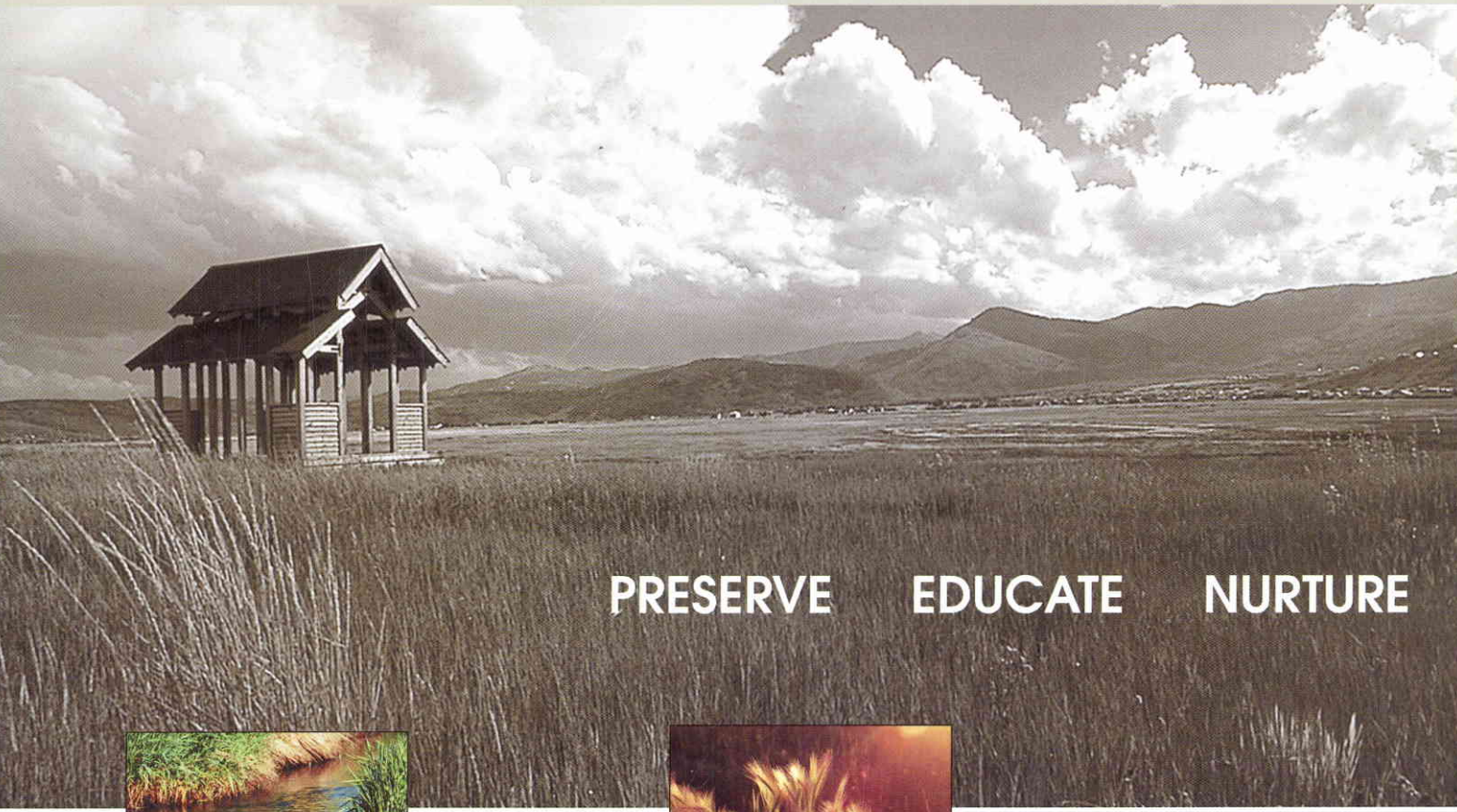
Adrienne Wootton is a freelance writer living in Salt Lake City. Roger Roper is the Deputy State Historic Preservation Officer and editor of Utah Preservation.

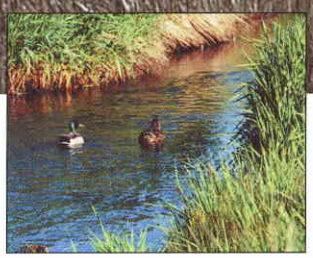


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