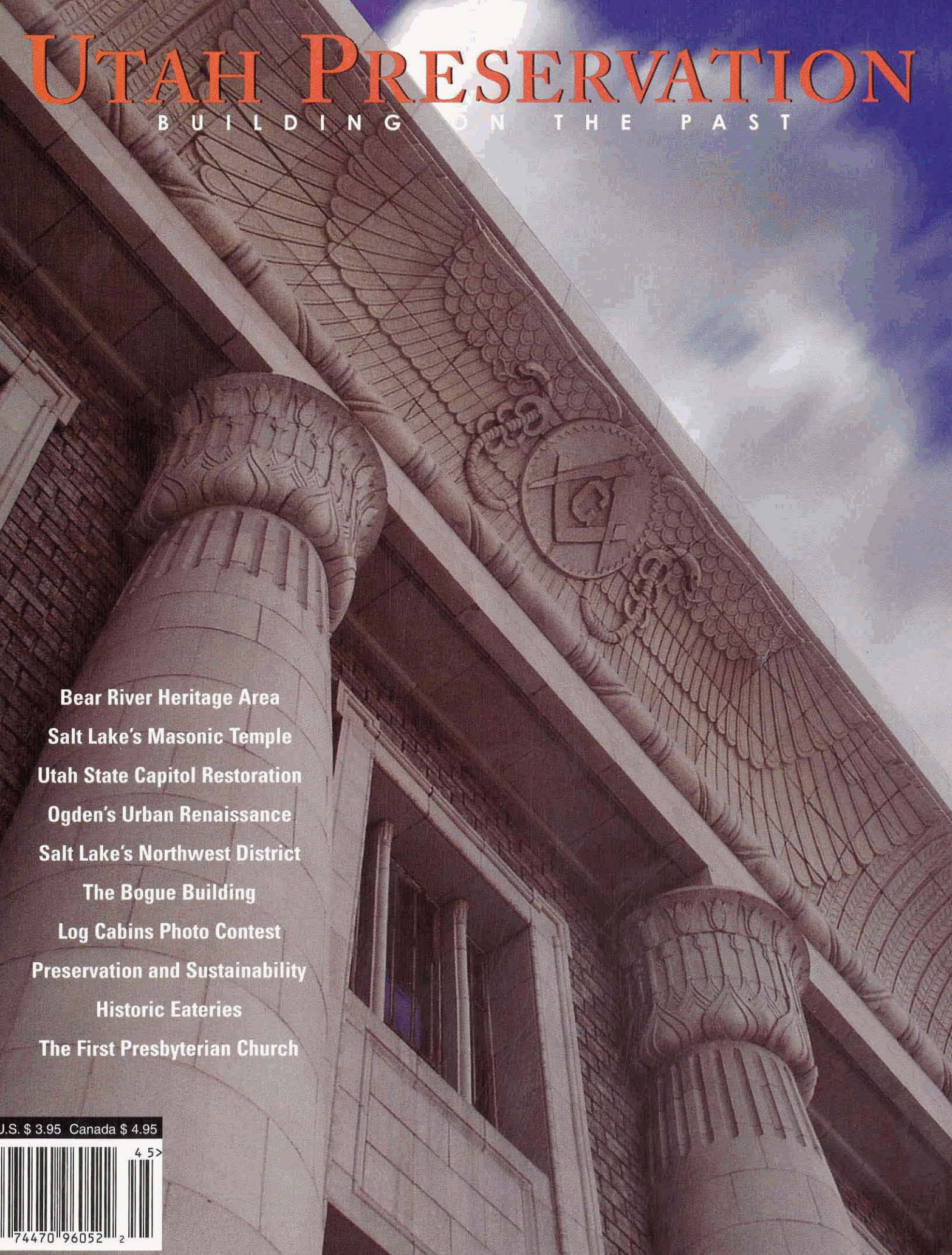
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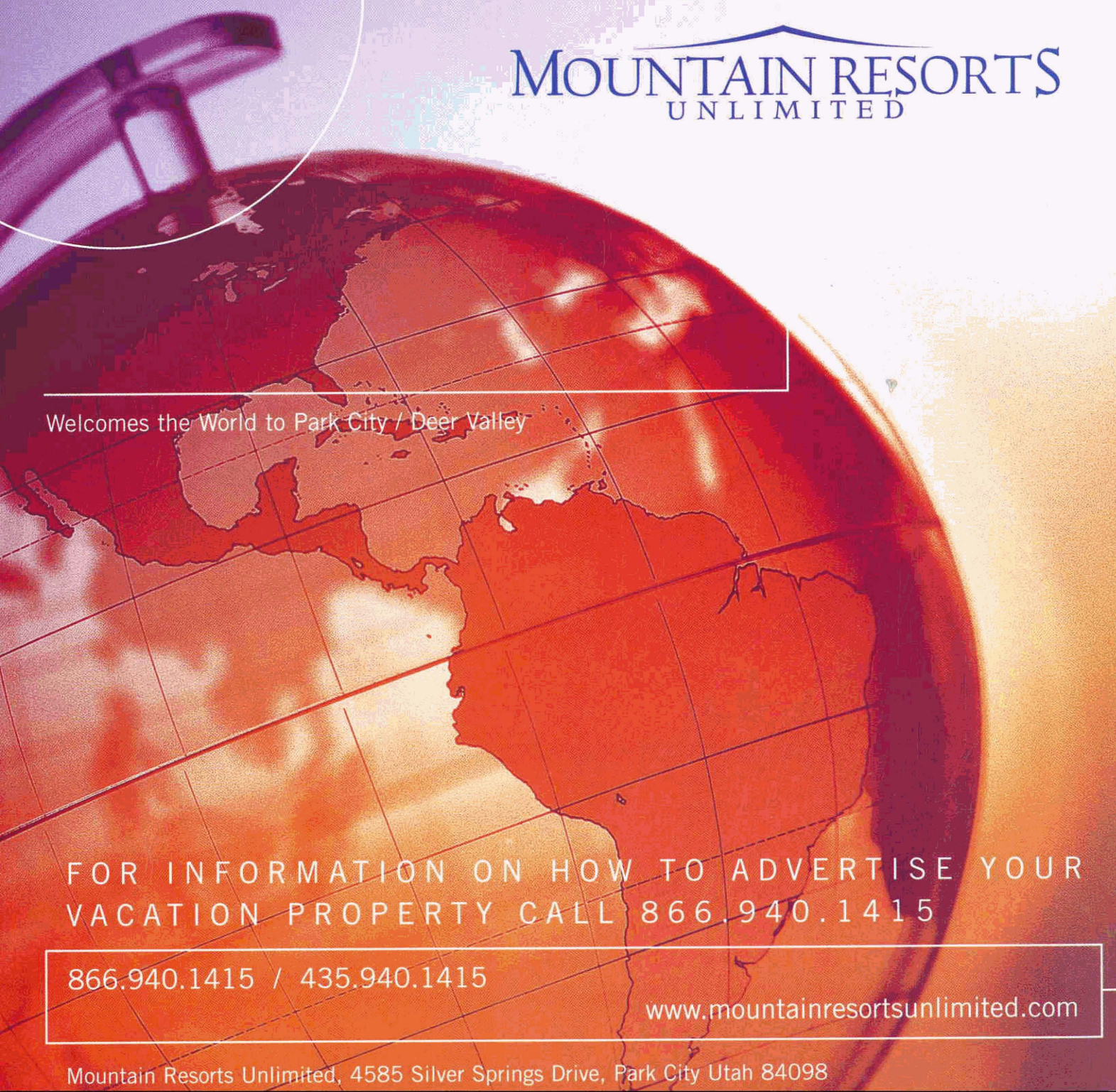
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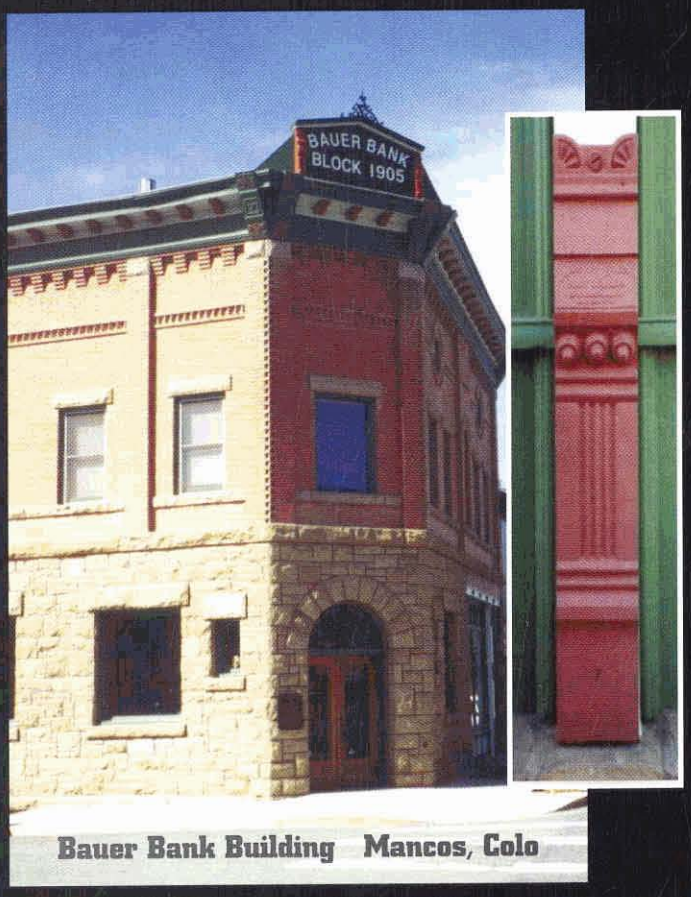
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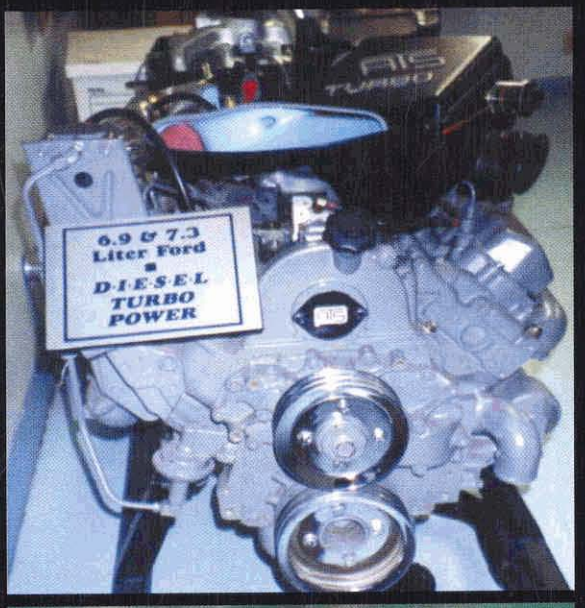
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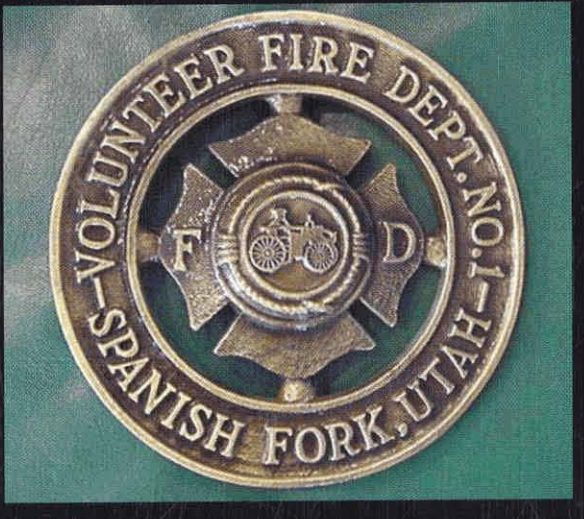
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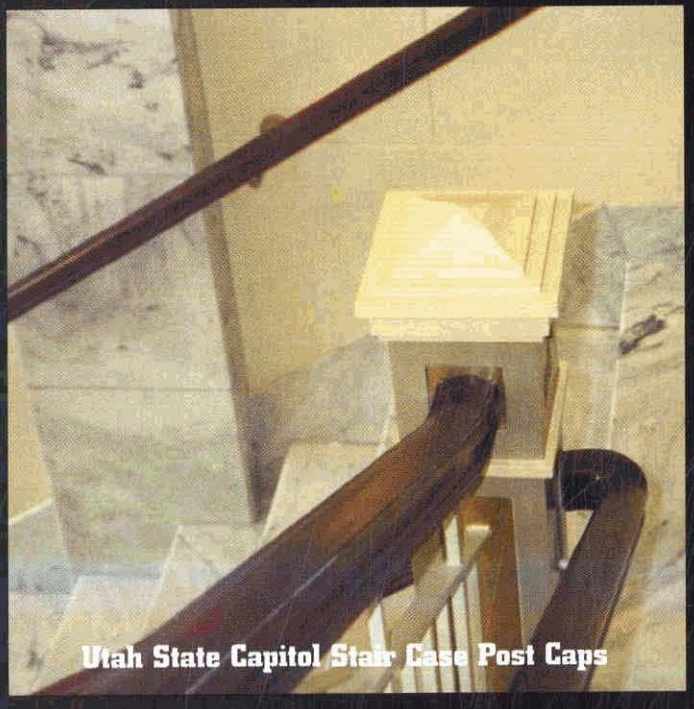
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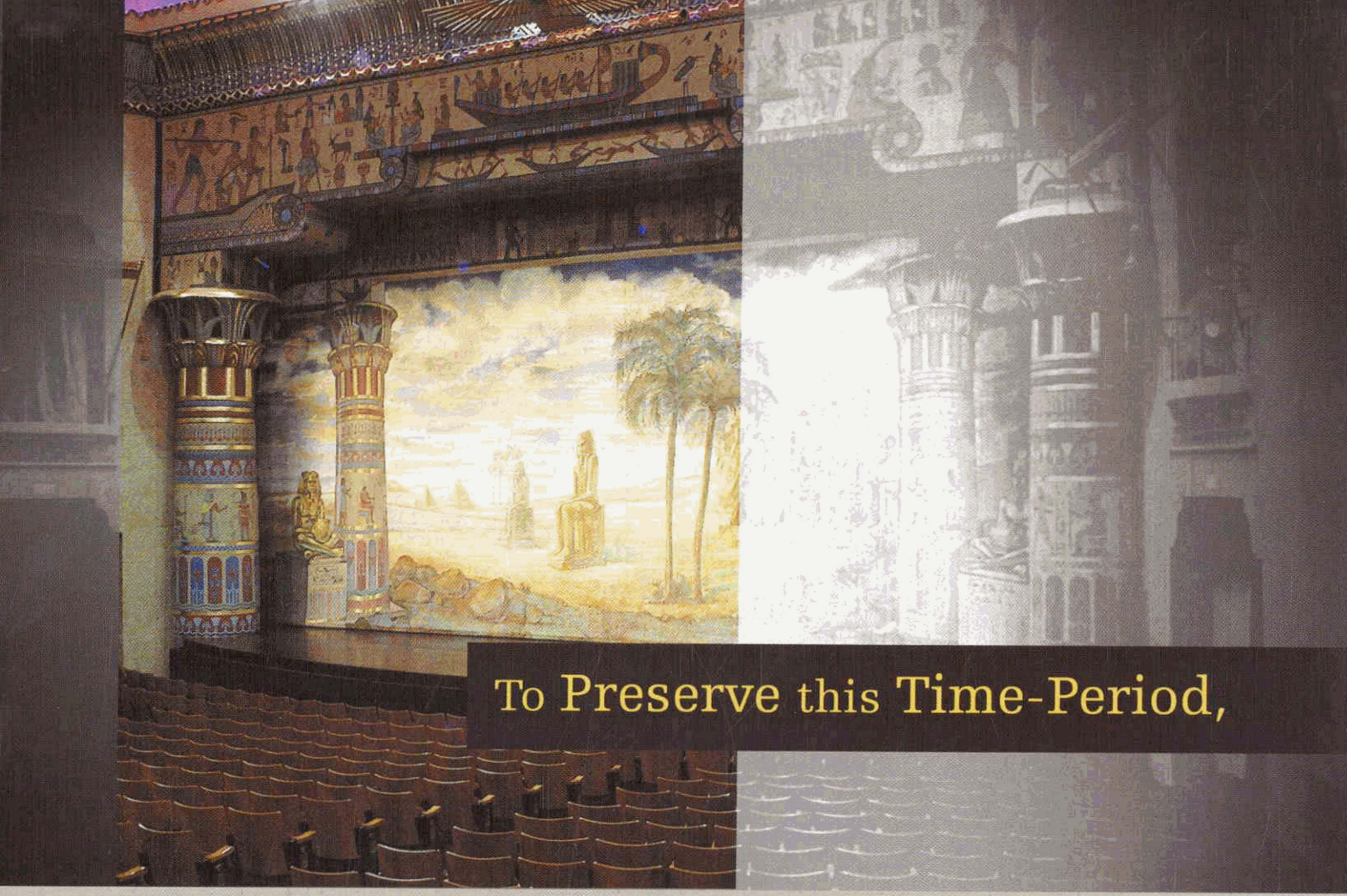
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Utah Preservation

Building on the Past
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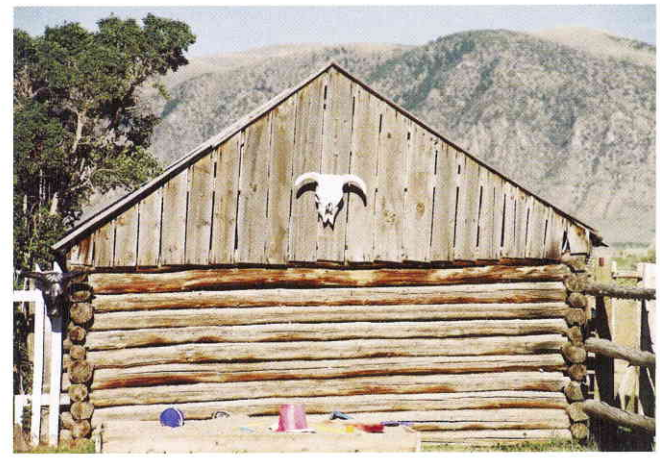
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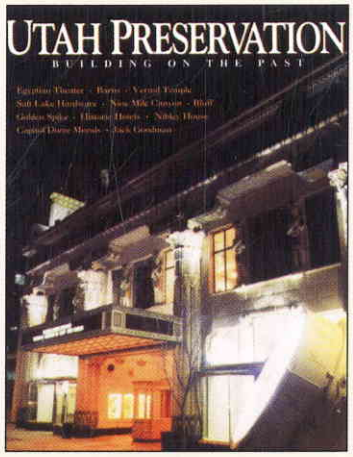
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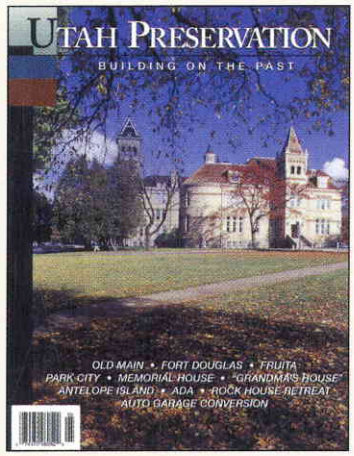
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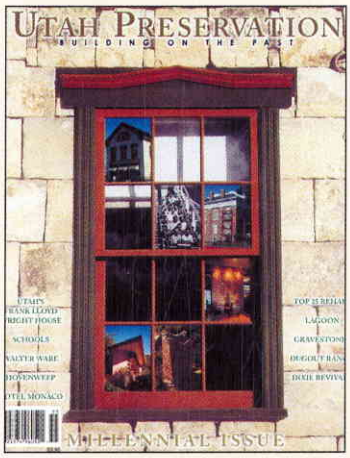
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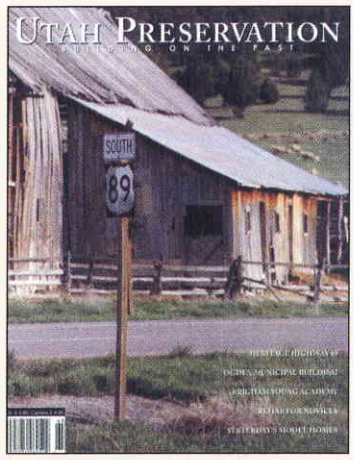
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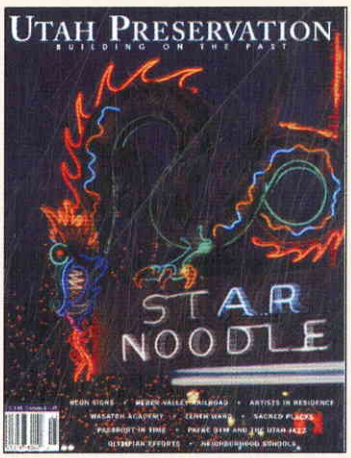
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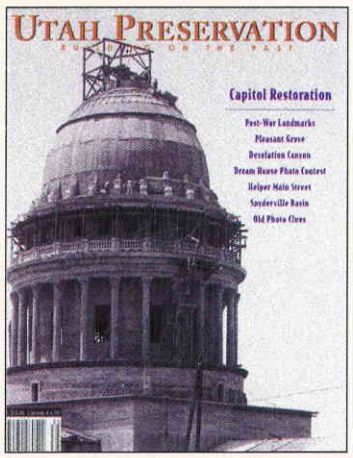
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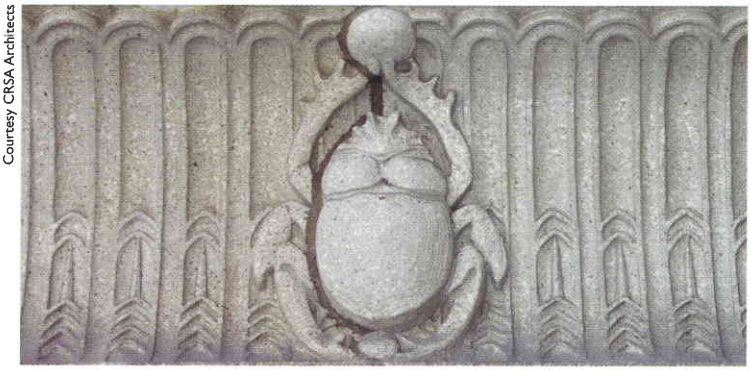
Volume 7

Time Capsule from the Twenties

The Salt Lake City Masonic Temple

BY KIM HANCEY DUFFY

There is another temple located on South Temple in Salt Lake City that may be less famous than the one at the center of town, but it is equally mysterious to the general public. The Masonic Temple was erected in 16 months' time and dedicated in 1927 by a sea of men wearing satin aprons and top hats. In the last dozen years, this once-restricted building has been opened up to the community like never before, partly because the adherents of Masonry realize that in order to continue they need to attract new members by sparking interest among the general public. Now, the temple is on the cusp of a major restoration—a process that may take three times longer than the original construction did. Happily, the owners have at least two factors in their favor: they have a rare building that is worth saving, and they are master fundraisers.



Courtesy CRSA Architects



Kim Hancey Duffy






photos: Kim Hancey Duffey

Design motifs from colonial America and exotic cultures (above and opposite page) create visual variety in an impressive setting.

The Masonic Temple has always aroused locals' curiosity with its monumental, monochromatic Egyptian exterior and its cachet of secrecy. It turns out that the interior is filled with more vivid fantasy than one would imagine. The three lodge rooms where Masonic candidates take their degrees have similar layouts but wildly different themes. One is Colonial (dedicated to George Washington, who was a Mason), one is Egyptian, and one is Moorish. A larger, Gothic lodge room has a stage and an intimate 400-seat auditorium. Through the arches in the ladies' lounge one can gaze down into a two-story grand lobby, and the banquet hall contains hybrid designs of Aztec and Masonic symbols.

Competing with these riches is a 1,400-seat auditorium arranged in the shape of a Greek cross and containing design elements of all the other rooms put together – as well as an atmospheric domed ceiling and impressive acoustics. Hanging above the stage is a collection of 93 working backdrops, now more than a century old, that came from the previous temple at Second East and First South. These stunning backdrops, used in Masonic plays and rituals, were originally painted by scene painter Thomas G. Moses, who returned to Salt Lake in his seventies to enlarge and refurbish them in time for the dedication of the new temple. The temple collection also includes antique costumes, a library, and a few historic Utah landscape paintings.

It's astounding that this building was completed in less than two years and that it has endured so few alterations. Entering the Masonic Temple is like entering a time capsule from the Twenties.

More Meaning than Meets the Eye

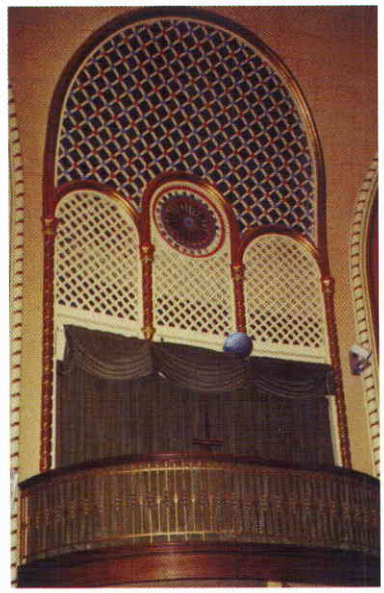
David Nelson, the Salt Lake Past Grand Master and Secretary of the Scottish Rite, uses a flow chart to explain the dizzying number of degrees and lofty titles used in Masonry. "There is no official spokesman for Masonry," he says, adding that this fraternal organization strives to "make good men better." Many Masons trace their traditions to the guilds of stonemasons who built castles and cathedrals in the Middle Ages, but Freemasonry as it is known today was codified in early sixteenth-century England.

Every aspect of this temple represents Masonic ritual, much of which was inspired by the building of Solomon's Temple. The direction in which the building faces; the number of stone courses forming the base; the brick patterns; the number of stairs to the entrance as well as the number of entrances; the spacing of the columns and the proportions of the rooms, which are divisible by seven feet with no added inches – all of these mean something to a Mason.

Masons consider God the "Great Architect of the Universe," but for their new temple they hired architects Carl W. Scott and George W. Welch. Two decades after completion, Scott recalled the secrecy of the design process. "One of the most difficult problems was to illustrate the work in drawings that were made by non-Masonic draughts men, and later were used for purpose of construction by non-Masonic workmen. The plans, however, were required to be definite enough to illustrate the work when finished, and yet convey no Masonic secrets. Some things were abandoned entirely because there was no way to conceal their meaning; and others were left indefinite to be verbally directed when the work was in progress."

This rigorous secret-keeping is by and large a feature of the past; in fact, the Masons are now considering converting portions of the building for public use. They would like to rent out the auditorium and the banquet room (Kismet, the Utah Heritage Foundation, and *Touched by an Angel* have already seized that opportunity). Also, since the building is essentially empty during the day, the Masons may move their learning center there or open the building up to specialty schools or nonprofit organizations.

To do that may be trickier than it sounds. The building contains dozens of specialized rooms, many of which cannot be changed. Each of the three lodge rooms has an accompanying lounge, washroom, and cloakroom full of ceremonial props, all of which must remain connected; it wouldn't do for a Mason in full regalia to trip over a preschooler on his way to a ritual. Beyond that, the building houses a rabbit warren of makeup rooms, costume lockers, storage rooms, lobbies, offices, waiting rooms, hallways, and landings. On the west stands the funerary door where many Masons have made their final exit, having been rolled from the lodge room down the generous ramps (a fortunate addition by architects who couldn't have envisioned the


photos: Kim Hancey Duffey

code restrictions of the Americans with Disabilities Act). Whether all of this square footage can be combined to make successful public spaces is a question presently under consideration by a handful of architects. One thing they know for sure: the building lacks adequate ladies restrooms.

What's Tut Got to Do with It?

Visitors to the temple are curious about the connection Masons have with Egypt and the countries surrounding it. Architect Scott wrote that most modern Masonic temples present a dignified appearance by following one of the "Classic Orders." Scott and Welch chose an Egyptian facade because this style typically displays inscriptions and figures across nearly every surface; thus, Masonic symbols could appear without disclosing any secret knowledge. "Further," he wrote, "the Egyptian Art was highly developed in Solomon's time and seemed 'a natural' for our purpose."

Preservation architect Allen Roberts says that the original impetus to re-create Egyptian architecture came in the 19th century from the drawings of French archaeologists working in Egypt under Napoleon. The first Egyptian Revival reached the height of its popularity in the 1830s and influenced the design of many public monuments; for instance, the Washington Monument is patterned after Egyptian obelisks. The discovery of Tutankhamen's tomb in 1922 led to another Egyptian Revival movement in architecture. Scott was probably influenced by this Second Egyptian Revival.

Many of the Egyptian details on the facade have double meanings for Masons. This applies to the seven urns containing seven acacias, the scarab on the lintel of the west funereal gateway, and the display of the God Horus as a double-headed, feathered serpent over a solar disc. The only strictly Masonic emblems on the exterior are a square, a compass, and the letter "G" superimposed over the solar disk. The square stands for virtue and morality, the compass stands for the importance of keeping passions within bounds, and the "G" stands for God or Geometry.

Scott anticipated questions about the seemingly inexplicable shift in style from room to room by saying, "There is no special significance in the style of the several Lodge rooms. The principal reason for variety (Moorish, Egyptian, and Colonial) was to give an opportunity for a Lodge to have each of its degrees in a different room." He simply saw it as a way to lend variety while at the same time impressing the candidates.

It's difficult to imagine not being impressed by the design and craftsmanship of these rooms, then or now. The Egyptian Lodge room, for instance, is a two-story rectangular room with a lacquered gold ceiling. The perimeter of the room holds seating on a raised platform of checkerboard-patterned cork flooring. Saturated tones of red, green, and gold decorate the pilasters – a detail that is repeated on the officers' chairs and on the two wooden columns at the foot of the staircase. A globe of the earth sits at the top of one of the columns, with a globe of the constellations on the other. Each stair has a name, beginning at the bottom with the human senses and finishing at the top with branches of learning, like rhetoric, geometry, and astronomy. A similar staircase in each lodge room rises from the corner to a special doorway two stories above, which plays a part in the ritual. The walls between the columns are stenciled in geometric patterns up to the first-story cornice, above which Celotex acoustic tile is laid block-fashion to simulate stone. (Celotex never looked so good.) Beams embellished with stylized lilies and pomegranates cross the gold ceiling. The chandeliers, originally made of papyrus, have been replaced by stenciled and shellacked butcher paper.

Five more lavish rooms present the same keen attention to detail. The carved wooden chairs covered in tapestry or leather, the wicker furniture, and the period carpets were all designed and created in Chicago especially for this temple.

Historic Temple Renovation 101

The Masonic Temple Association and the Masonic Center Restoration Fund (MTA/MCRF) have chosen Cooper Roberts Simonsen Architecture to study how the temple can be renovated to serve Masons and other nonprofit organizations in a way that will support continuation of the building. The scope of the study will include analysis of the architectural elements; historically significant features;

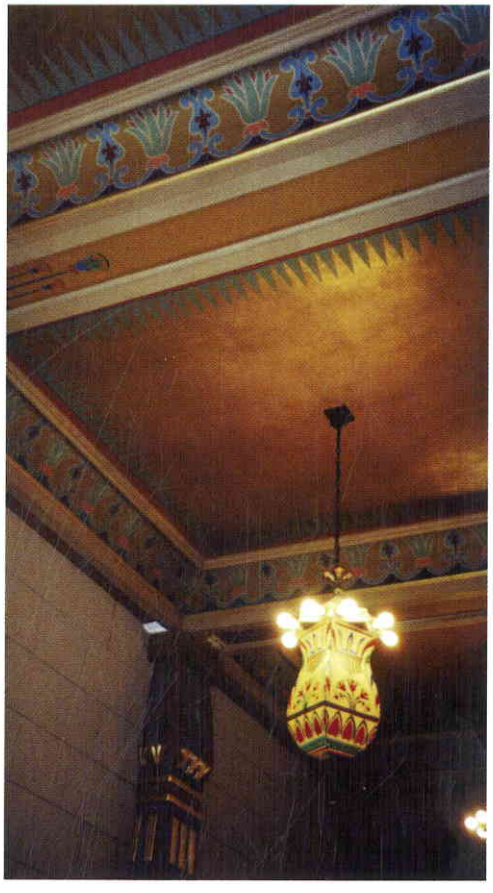


Robert Hillman



Robert Hillman

The popularity of the Egyptian Revival movement in the early twentieth century is evident in the Temple's rich detailing.



Kim Hancey Duffey

structural, mechanical, plumbing, electrical, and environmental systems; ADA requirements; costs for proposed changes; and the economic viability of proposed reuse by nonprofit groups, private and public educational programs, and events planners.

After members of all the lodges have examined the feasibility study and reached a decision about public use and renovation, the MTA/MCRF will launch a capital campaign toward those ends. They will tap the usual resources: grants, foundations, philanthropic loans, and low-interest loans, as well as national/international Masonic organizations. At the same time, the Masons will continue to raise funds for the Shriners Hospital, the Scottish Rite Learning Center, and their other charities.

Splendor on the Roof

Over the last year and a half, Aaron Saathoff, Past Potentate of El Kalah, has guided dozens of tours through the building. One particular winter afternoon the tour included the roof, where the Shriners used to conduct marching practice. A November 20, 1927, article in the *Salt Lake Tribune* described the roof: "The temple is attractive from the sky as well as from the ground, for in the center of the roof garden, inlaid on a tile floor, is the Masonic emblem of the square and compass, large enough for any passing aviator to see." Unfortunately, the emblem and the dance floor that surrounded it are gone, victims of the elements, of code, and of dwindling support. When this temple was built in 1927, members alone paid the $750,000 bill; they raised no outside funds. But Utah Masonry reached its peak membership in 1961 at 8,000. Today's 2,300 members know they will need to meld with the community more if their temple is to survive.

Saathoff meets a few slightly suspicious visitors who ask, "Why do Shriners wear fezzes?" and "What's with the go-carts?" He explains that The Shrine is a purely American invention established by Masons in 1870 as a more public, social organization. Like many artists of that era, the Masons were inspired by travel to exotic places like Algiers. For their new organization they chose the title "Ancient Arabic Order of the Nobles of the Mystic Shrine," and they chose Arabic costumes for their color and mystique. No ominous meanings there – only a source of amusement for the Shriners, whose motives, Saathoff says, are "Brotherhood, friendship, and the smiles on the faces of children and adults at parades."

The Shriners don't practice on the roof any longer, but they do manage to rehearse for the 24th of July parade. So this summer, when you see the El Kalah Oriental Band marching in baggy pants and fezzes and wielding scimitars, followed by a kazoo band and septuagenarians crunched up in their mini-cars noodling in figure-eights around the clowns, you might wonder – who is having the most fun here? Then remember that these are the guys who give roughly a quarter of a million dollars to Utah charities every year, and consider taking a tour of the Masonic Temple. You'll find out that these men have got quite a collective imagination, and they've got an extraordinary edifice in which to store it. ●

To join a tour, phone Marianne Ausseresses at 363-2936.

Kim Duffy is a freelance writer living in Salt Lake City.



Kim Hancey Duffey

Common materials used in uncommon ways give an exotic flavor to the Egyptian Lodge Room.



Andrea Graham

(left) Don Hansen, a saddle-maker in Tremonton, UT.

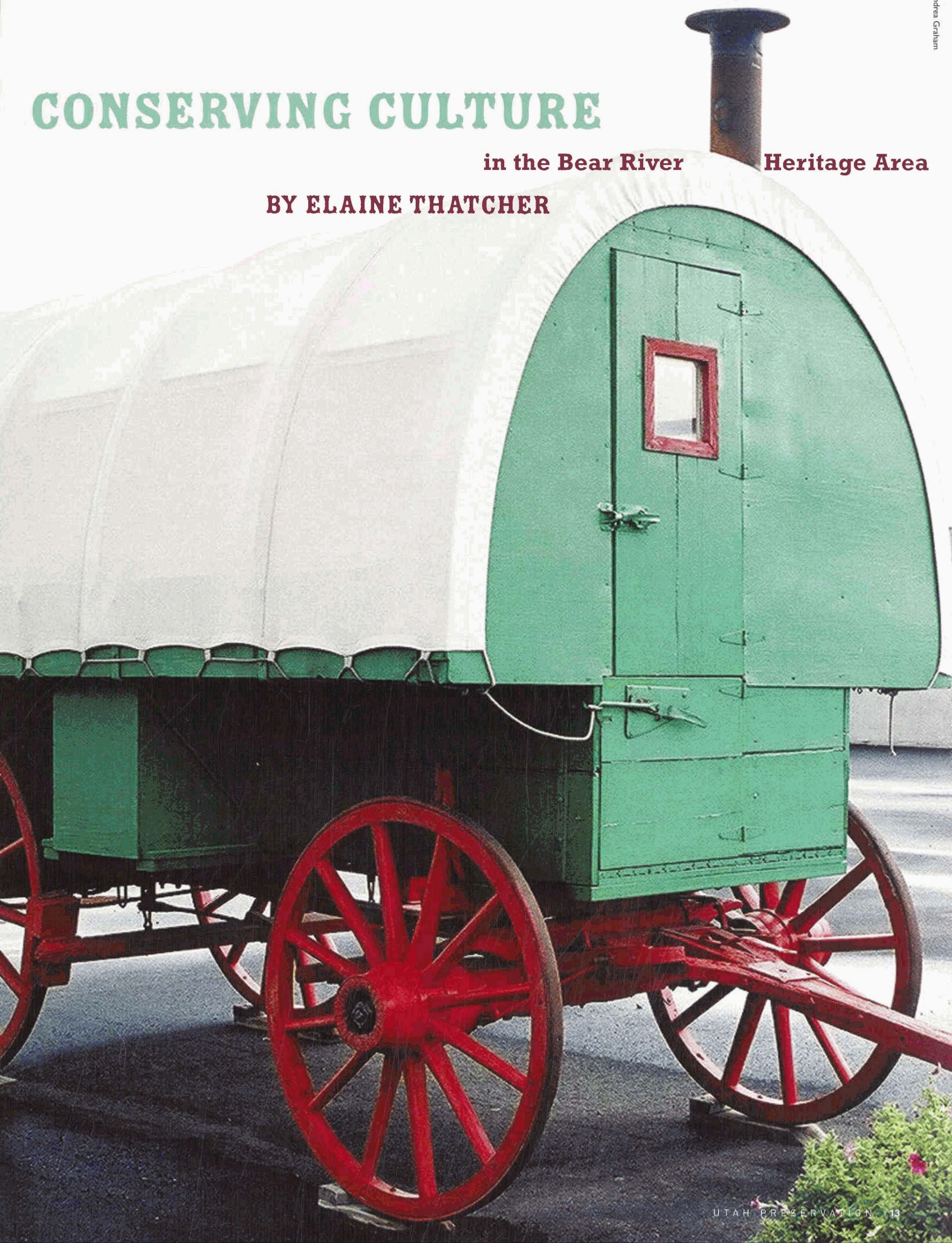
(right) Restored sheep camp at Sandman Motel, Tremonton.



CONSERVING CULTURE

in the Bear River Heritage Area

BY ELAINE THATCHER



Andrea Graham



A worker puts the finishing touches on a hand-dipped chocolate at the Bluebird factory in Logan, Utah.



Aqueduct over the Malad River, south of Plymouth, Utah.



Andrea Graham

Ted and Elaine Thatcher irrigating their garden in River Heights, Utah.

What do a saddlemaker carefully stamping a basketweave pattern into leather, a 19th-century stone school building on stilts, an eccentric rural folk art "park," and hand-dipped Bluebird chocolates all have in common? All are listed as cultural attractions, along with museums, historic sites, and other more conventional entries, in a unique tourist guide published by the four-year-old Bear River Heritage Area. And to some degree, all are vestiges of a past that is in danger of fading.

Like much of the rest of the West, northern Utah and southeastern Idaho are changing. Cache County, Utah, once the state's top county in agricultural production, recently slipped to fourth place. While some parts of the region, like Cache, are gaining population at a rate that is stressing local infrastructures, others are losing people and have lagging economies. Economic development is on the minds of most local officials; historic preservation and cultural resource development are not. Yet history and culture may hold some answers for leaders looking to protect the local landscape while also giving a shot in the arm to the economy.

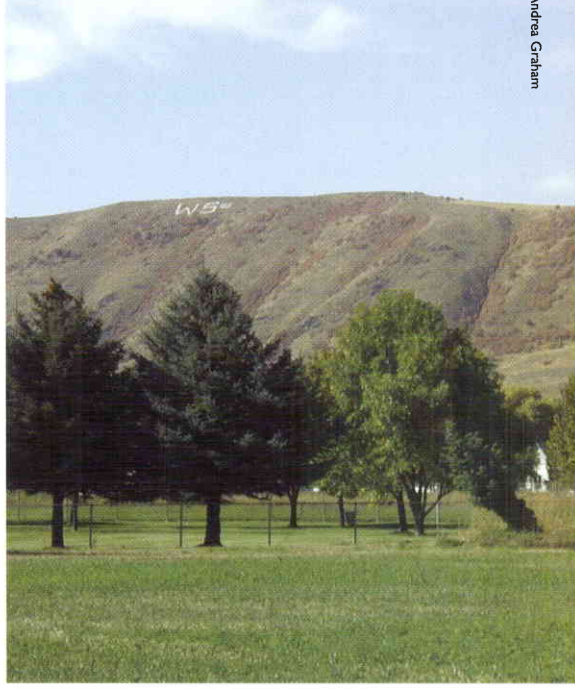
A group of citizens in northern Utah and southeastern Idaho decided to meld the interests of cultural preservation and economic development by creating a "heritage area" that would invite visitors to experience the regional culture. The model is not new; there are currently twenty-odd National Heritage Areas in the country, mostly east of the Mississippi, and one in central Utah – the Mormon Pioneer Heritage Area – is working its way through Congress on its way to National Heritage Area designation. The idea is that if you can attract heritage tourists, who spend more and stay longer than any other kind of tourist, the money they spend on heritage attractions will provide funds and the incentive to continue to protect the culture.

Identifying Cultural Resources and Themes

The Bear River Heritage Area, based roughly on the drainage of the upside-down-U-shaped Bear River, includes Box Elder, Cache, and Rich counties in Utah, and Bear Lake, Caribou, Franklin, and Oneida counties in Idaho. The BRHA council – a consortium of government, education, business, and private citizens – decided that their first task was to identify the region's cultural resources, not only the known history, structures and sites but also people who are knowledgeable in everything from ditch irrigation techniques to quilting and storytelling. Living tradition bearers, whose forebears helped build the cultural landscape and who are the current stewards, are crucial to understanding the culture and heritage of the region. While the Council had some idea of the historic and cultural attractions in the area, they knew that much more lay just below the surface, not advertised, but still available and interesting to tourists. Grants from the Utah Humanities Council and the Utah Department of Economic Development provided funds for a team of folklorists to document the cultural resources of the Utah counties. The Idaho counties have begun similar research.

The team has gathered dozens of recorded interviews and more than 1,500 photographs so far. The lead fieldworkers have identified nine cultural "themes." These themes comprise the main





"WS"– for Westside High School in Dayton, Idaho – on the hillside.

components of the area's cultural identity, and they will be used in future interpretive efforts, including website and potential exhibits, presentations, and signage. The nine cultural themes are:

* Natural Resources
* Agriculture
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Natural Resources

The Bear River drainage is one of the wetter spots in the Great Basin. Its steep green mountain slopes and fertile valleys drew early inhabitants – Native Americans, trappers, and pioneer settlers – and continue to attract modern urban refugees. The mountains, valleys, rivers, lakes, plants, and animals create a unique environment to which local cultures have adapted. Some of the cultural practices that depend upon the natural world include hiking, camping, hunting, fishing, logging, stonecutting, mining, skiing, boating, and the use of wild plants for food, medicine, and crafts. The Bear River Heritage Area plans to develop interpretive programs on many of these cultural practices, beginning with its website (www.bearriverheritage.com), where visitors will be able to create customized itineraries based on their interests.

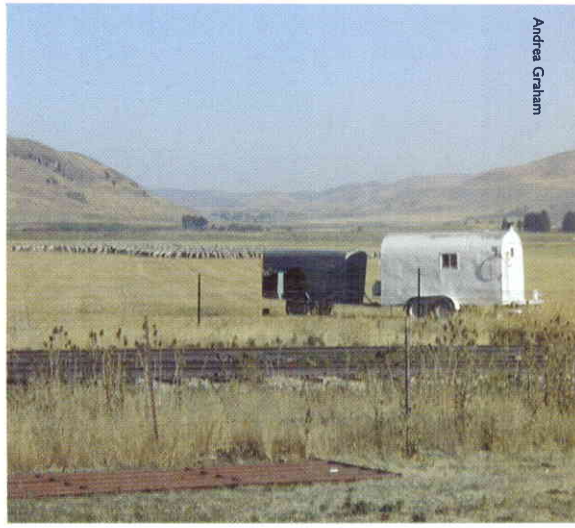


Clemente Lemus and other employees arrange peaches at Ralph Nielson's fruit stand on Fruit Way (Highway 89 south of Brigham City, Utah).

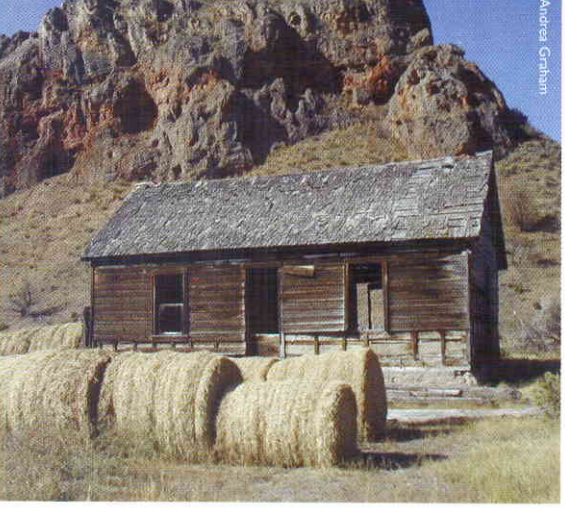
Agriculture

Many people whiz down the highway without ever considering what they are passing through. Do they know what they are seeing when they encounter a sheep camp – the traditional trailer home of sheepherders in the region? While the form of these camps has changed over time, from the old green and red wooden wagons to today's metal versions, the function has not changed. Sheepherders still spend summers in remote locations overseeing large herds of sheep, sheltered by these small precursors to RVs. An interpretive message, whether in a brochure, a roadside sign, a museum exhibit, or a video, could tell people about the sheep industry and its history in the region.

Agriculture continues to be the most important industry in the Bear River region, both economically and aesthetically (according to a recent market study, people come to the region to see its pastoral landscapes). The first dry farming experiment in the world was in Bear River City, Utah, in 1863. Not only do people enjoy the contemporary landscape filled with colorful fruit stands, grazing cows, and raspberry fields but they also can see remnants of the region's



Sheep camp and sheep near Cove, Utah.



Old house and hay bales at Red Rock Pass, near the Utah-Idaho border.



Harvesting cantaloupes at Paul Nelson's farm near Perry, Utah.

agricultural history in artifacts like skeletal hay derricks, meandering rail fences, and historic barns. Arts and other activities associated with agriculture include saddlemaking, leather and rawhide braiding, cowboy music and poetry, and rodeos. In addition, agriculture, always in need of workers, brings new cultural groups to the region. In the past, Japanese workers came, and today Mexican, Southeast Asian, and Eastern European groups are adding to the richness of the cultural milieu.

The BRHA Council is participating in the movement to preserve agricultural land for agriculture. The Council supports the creation of easements so that agricultural activity is protected and development cannot consume all open and arable land in the area. Also, the BRHA is developing a self-guided driving tour of historic barns in northern Utah. Students at USU and the University of Utah are participating in the research for this Utah Humanities Council-funded project. The result will be a brochure with maps, histories, floor plans, and GPS coordinates of significant barns in Box Elder, Cache, and Rich counties.

Water and Irrigation

One of the first questions newcomers to the region ask is, "Why is there clear water flowing down the gutters?" The system of irrigation ditches and the very concept of the value of water in a dry land fascinate many visitors. The still-common stories of fights over water are interesting to outsiders seeking to understand this area. The material culture of irrigation, from flumes to headgates and homemade dams, adds to the visual interest of the region. However, open-ditch irrigation is disappearing as water companies convert to pressurized systems or put ditches into pipes to avoid water leakage. The loss of that leakage has affected the patterns of springs, wetlands, and even shallow wells, such as the one owned by my father, which has water in it during irrigation season and dries up as soon as the ditch water is turned off. The BRHA tries to increase public appreciation for the historic water-related landscape by educating people about its value as a cultural artifact, above and beyond purely practical or aesthetic values.

Off the Beaten Path

See it all in nearby Box Elder County, where the past and the future meet in the present



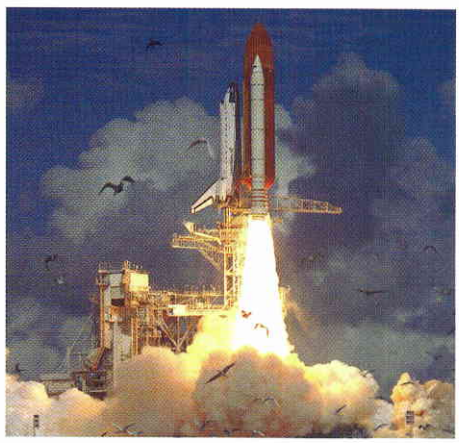
Trails

The Bear River Migratory Bird Refuge offers 72,000 acres filled with a wide variety of birds, including the rare tundra swan, the white faced ibis, and the western grebe.



Rails

Visit the historic spot where the Central Pacific and Union Pacific railways met. May-September view the steam locomotives Jupiter and 119, ranger programs, and re-enactments. Enjoy year round displays, films, self-guided tours and more.



Rockets

Two miles and a hundred years north of the Golden Spike site, the solid rocket motors of America's space exploration are on display at no charge to the public year round. ATK Thiokol conducts occasional testing that can be seen from the highway.

For more information on these and many other day trip ideas, contact us at
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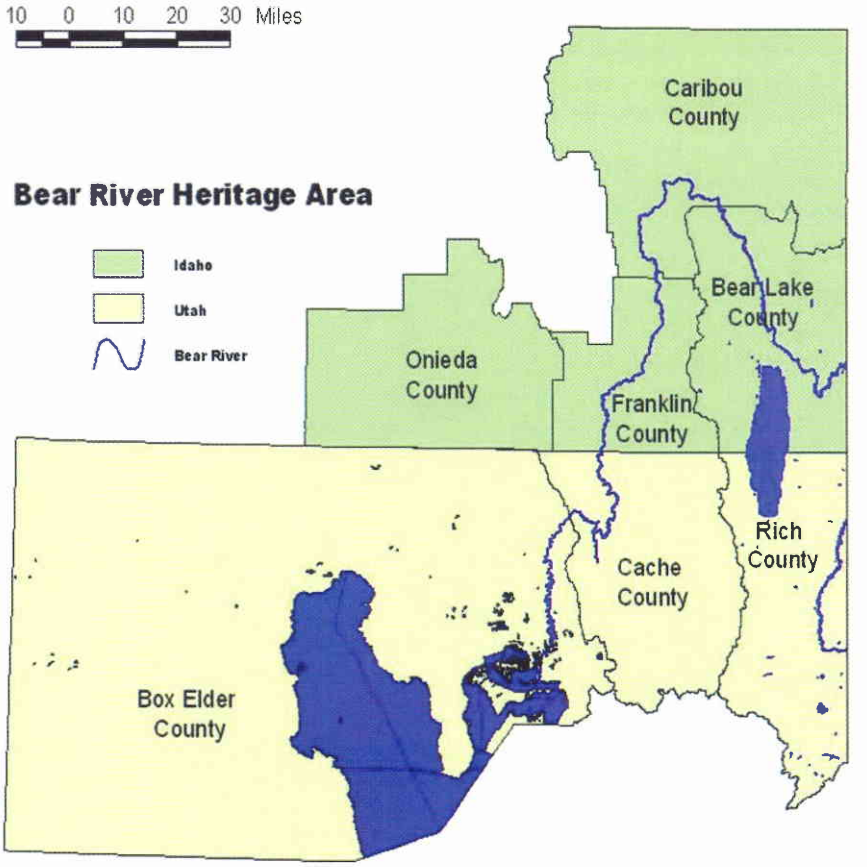
Domestic and Community Landscapes

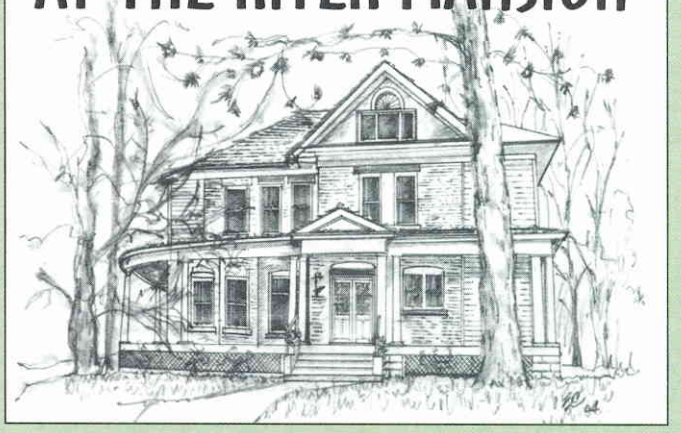
The wealth of log buildings in Rich County, particularly in Woodruff and Randolph, constitutes a significant cultural resource in the BRHA. Unlike in those areas where such buildings have been replaced by newer construction, this area's ongoing agricultural economy and fairly stable population have allowed many of these historic buildings to survive. In addition, Laketown has unique shed-roofed granaries that the project team has not seen anywhere else. Adding to the visual interest of Rich County's log barns, houses, and outbuildings are the signs, fences, and land use patterns established by families who have lived in the area for generations.

On the other side of the BRHA, in Bothwell, Utah, is a delightful creation known to folklorists as a "folk art environment." Marble Park, located at 11150 West 11200 North (a Brigham City street number) about six miles west of Tremonton, is the creation of Boyd Marble, a local farmer with a gift for transforming sheet metal, wood, and old machine parts into fanciful creations that tell the story of Utah. Locals reserve the park and its commodious shelter for family reunions, meetings, and other gatherings. This kind of out-of-the-way creative endeavor would be missed by heritage tourists – just the kind of people who would appreciate it – if the Council had not created ways to target such groups.

Preston, Idaho, at the northern end of Cache Valley, is home to the recently saved Oneida Stake Academy, one of the last remaining schools built by the LDS church around the turn of the last century. The building was threatened with demolition, but a massive local and regional fundraising effort brought in enough money to move the stone building to a park about two blocks away from its original site. Currently standing on "stilts" while a new foundation is poured beneath it, the restored building will become an outstanding asset to the community and a destination for visitors.

The ubiquitous yard art in the BRHA is one way that people shape the landscape to meet their practical, aesthetic, or spiritual needs. Yard art may include the placing of old farm equipment, wheels, covered wagons, sheep camps, etc., in front yards as displays of pride in heritage. Or it may involve the creation of planters out of tractor tires or whirligigs out of cream separator disks. Other aspects of the cultural

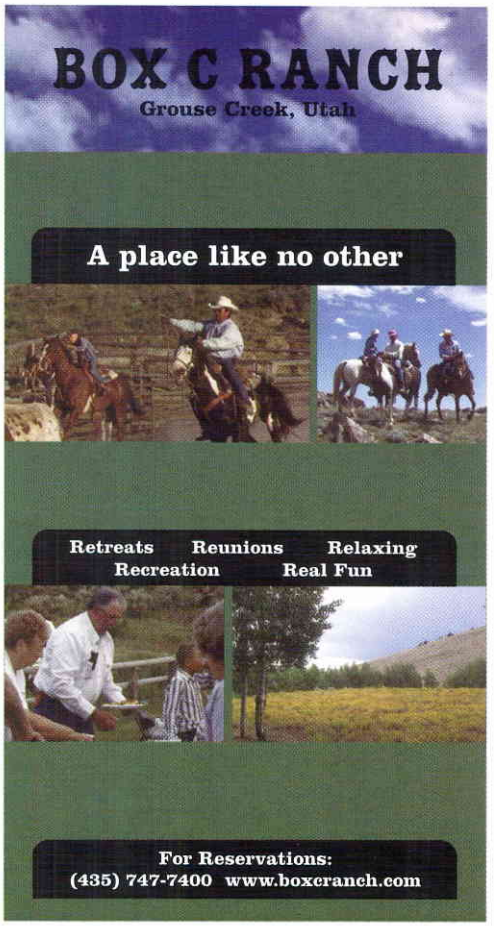


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Andrea Graham

Southfield Implement, one of the oldest businesses in Cache Valley.



landscape include gardens and yard layouts, town layouts, cemeteries and gravestones, historic trails like the Oregon Trail, and architecture, including old stone houses, interesting barns, and outbuildings.

The aridity of this region means that we have many treeless hillsides that somehow invite students to whitewash their schools' initials on the rocky expanses – a practice that does not exist in the lush East, and one that puzzles many visitors. BRHA publications explain such visible yet obscure practices, tying them in with local culture. The whitewashed letters, for instance, seem to indicate the importance of educational institutions in community life and identity.

Local Businesses and Institutions

A number of the businesses in the BRHA have deep roots. The Bluebird Candy Company in Logan and the Idle Isle in Brigham City are venerable purveyors of sweet treats. Smithfield Implement has been the "go to" place for everything from rubber irrigation boots to wedding gifts for nearly a century. Orchards, cheese factories, bed and breakfasts in historic homes, and favorite watering holes are part of the business scene. Traces of past business ventures also dot the landscape: old sugar beet plants, canneries, and condensed milk plants exist in several communities; the old Brigham City Co-op buildings suggest the history of the Mormon cooperative movement.

The heritage area actively directs visitors and locals alike to locally owned heritage-related businesses as a strategy for helping those businesses to thrive. It also promotes businesses housed in historic buildings, whether a business is heritage-related or not. The heritage area provides window signs for its endorsed businesses to display, and it has taught several workshops for business owners on creating hang tags that tell the business's history or a local-interest story.

The BRHA council has developed a set of standards for businesses seeking to be endorsed by the heritage area. Benefits of endorsement include listing in BRHA publications, the right to use the BRHA's bear paw logo in advertising, and inclusion in BRHA promotional efforts.

The standards will help to raise the quality of heritage offerings, thus making the area more inviting to visitors in the long term. The BRHA Council is now working with Idaho and Utah congressional members to introduce legislation making it a National Heritage Area. If achieved, national designation would provide federal funding, much of which would be passed on to local businesses and nonprofits for heritage development.

Ethnic and Cultural Groups

Some people think that this part of the country is populated with only one kind of people – Mormons of European descent. Mormons, regardless of their ethnic background, constitute an identifiable cultural group whose history and culture interest many visitors. But while Mormons are the majority, other groups have always been a part of the picture. The Northwest Band of Shoshone Indians is based in Brigham City, in the center of the region they once roamed with the seasons. This band's history includes the Bear River Massacre of January 29, 1863, in which Col. Patrick Connor and his men ambushed and murdered as many as 380 tribal members. The band recently acquired a piece of property at the massacre site near Preston, Idaho, and plans to create a visitor's center there. Other cultural groups include Latinos, Asians, and many more. The BRHA promotes the ethnic businesses, primarily restaurants and food stores, that serve these groups as well as the general population.

Independence and Self-Sufficiency

Self-sufficiency has become one of the primary values of people in this region. In some cases this comes from religious training; in others, it comes from many generations of living off the land and learning that one must be able to handle any situation. Aspects of this value find expression in the 4-H movement and county fairs; gardening and canning; food storage; home arts such as sewing, crocheting, tatting and weaving, the making of one's own tools and equipment, such as irrigation dams; creating something new out of something old – a type of folk recycling, including quilting; and the ability to fix things with "spit and baling wire." Visitors can see evidence of this value by going to fairs and harvest festivals or simply by looking closely at the landscape, as the BRHA encourages people to do. Once recognized by locals and visitors, this penchant for taking care of oneself and one's own can be valued and nurtured as a vital part of local culture.



Making Dutch oven peach cobbler at the Peach Days celebration in Brigham City, Utah.

Community Celebrations

The yearly calendar (a copy of which is in the back of the BRHA guide) is full of events that allow people to gather and celebrate. Many of these are open to the public. Agricultural festivals like Raspberry Days, Black and White (as in Holstein cows) Days, Wheat and Beet Days, Peach Days, etc., have long been a part of the scene. Ethnic events such as Chinese New Year, Cinco de Mayo, and Scandinavian Midsommar and religious festivals such as Christmas, Pioneer Day, Yom Kippur, and church dinners, dances, and bazaars are all important gathering times for community members. And of course, rodeos, the primary occupational festivals in the region, are part of every county fair. These well-attended events provide a place where local culture can be proudly displayed, both vernacular (such as seed and fruit "mosaics" at fairs) and popular culture (such as booths selling everything from farm equipment to insurance). The Bear River Heritage Area supports and promotes all such local festivals and encourages them to include local craftspeople and businesses rather than importing talent from elsewhere.

History

The Bear River Heritage Area is home not only to a great deal of Native American and Mormon history but also to two of the sites used by early trappers for rendezvous. Several historic trails run through the area, including the Oregon-California Trail, the Hudspeth Cutoff, the Bidwell-Bartleson Trail, and the Montana Gold Road (a.k.a. Montana Trail). Jedediah Smith, John C. Fremont, and Howard Stansbury all explored the region. The Golden Spike ceremony finishing the first transcontinental railroad took place at Promontory Summit, and transportation history continues to be made as ATK Thiokol produces rocket engines. BRHA is working to develop roadside historical markers to make some of this history more evident.

The Bear River Heritage Area is dedicated to economic development through helping visitors and locals understand the cultural landscape. Future publications and projects will interpret aspects of this landscape, some obvious, some more subtle: fences and ranch gates, the irrigation system, architecture, town layouts, and more. In addition, visitors will be invited to sample regional food products like locally grown fruit, handmade candies, ice cream confections, and Dutch oven cooking. With luck and planning, the manifestations of regional culture will thrive for many years to come due to the cultural tourism and economic development efforts initiated by the Bear River Heritage Area. ●

For a copy of the BRHA guide, contact any of the area's tourism offices or download it from www.bearriverheritage.com.

Elaine Thatcher, associate director of the Mountain West Center for Regional Studies at Utah State University, is a folklorist who has worked closely with many ethnic, occupational, and geographic communities of the West. Past projects include Nature and Tradition: The Ethics of Land Use in Western Communities and The Spirit of Place radio series and a co-edited book, *Cowboy Poets & Cowboy Poetry*.

Utah State Capitol Restoration: Honoring the Craftsperson

The State Capitol project will very likely set a national benchmark standard for the restoration and rehabilitation of large public buildings.

By Wilson Martin

IN NOVEMBER 1849 JOHN RUSKIN, the art critic, arrived in Venice with his wife Effie. It was here that he started on his monumental book, *The Stones of Venice*. He was 31 years of age and already the author of two volumes on modern painters and a treatise titled *The Seven Lamps of Architecture*.

All through Ruskin's first winter he slaved away, measuring, sketching, climbing up ladders and scaffolding, peering at dimly lit paintings and into moldy tombs, and spending long hours meticulously studying the mosaics and columns of the Doge's Palace. It was reported that nothing interrupted him and that he took his evaluation of the city very carefully. He had already articulated in *The Seven Lamps of Architecture* the qualities he saw in the Gothic style: its sense of sacrifice or dedication, its truthfulness or lack of shame, its power, its beauty (essentially the beauty of nature itself), its faithfulness to the past, its obedience to honorable rules, and finally its life. These elements, he thought, were best found in Gothic architecture, where the artisan was supreme.

In writing *The Stones of Venice* Ruskin came to feel that the greatest distinctive character of any architectural style lay in the minds and hearts of the workers who built a structure. He laid out his feelings for the sanctity of labor, saying that great architecture, like civilization itself, "depends upon the creative participation of ordinary people in its construction." This idea came at a time when the ordinary workers in England, Ruskin's home, were seen as nothing more than a mechanism. But Ruskin's enthusiasm for the craftsperson and for the authentic began an important dialogue – one that has had a profound effect on the philosophies and policies not only of historic preservation in general but also on the Utah State Capitol restoration project. To understand the philosophies behind the project, consider some of the highlights of this dialogue.

The Dialogue

William Morris wrote in 1877, "It is for all of these buildings, therefore of all times and styles, that we plead and call upon those who have to deal with them to put protection in place, to stave off decay by daily care, to mend a leaky roof."

In 1880 (at age 62) Ruskin himself wrote, "That which I have insisted upon as the life of the whole, that spirit is given only by the hand and eye of the workman and never can be recalled."

W. R. Leathaby, understanding the importance of preserving the original, wrote in 1906 that national architectural treasures must be cared for consistently, not only after long periods of neglect. He further wrote, "Unless this age of change and destruction is soon followed by one of anxious preservation, there will be little left of that which is truly ancient to hand on to the Europe of the next generation."

In 1914 the artist Auguste Rodin wrote, "Before I myself disappear, I wish at least to have told my admiration for cathedrals. I wish to pay them my debt of gratitude, I who owe them so much happiness. I wish to honor these stones so lovingly transformed into masterpieces by humble and wise artisans...."

These dialogues led to the development of several statements by international gatherings of preservationists. In 1964: "Imbued with [a] message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions.... It is our duty to hand them on in the full richness of their authenticity."

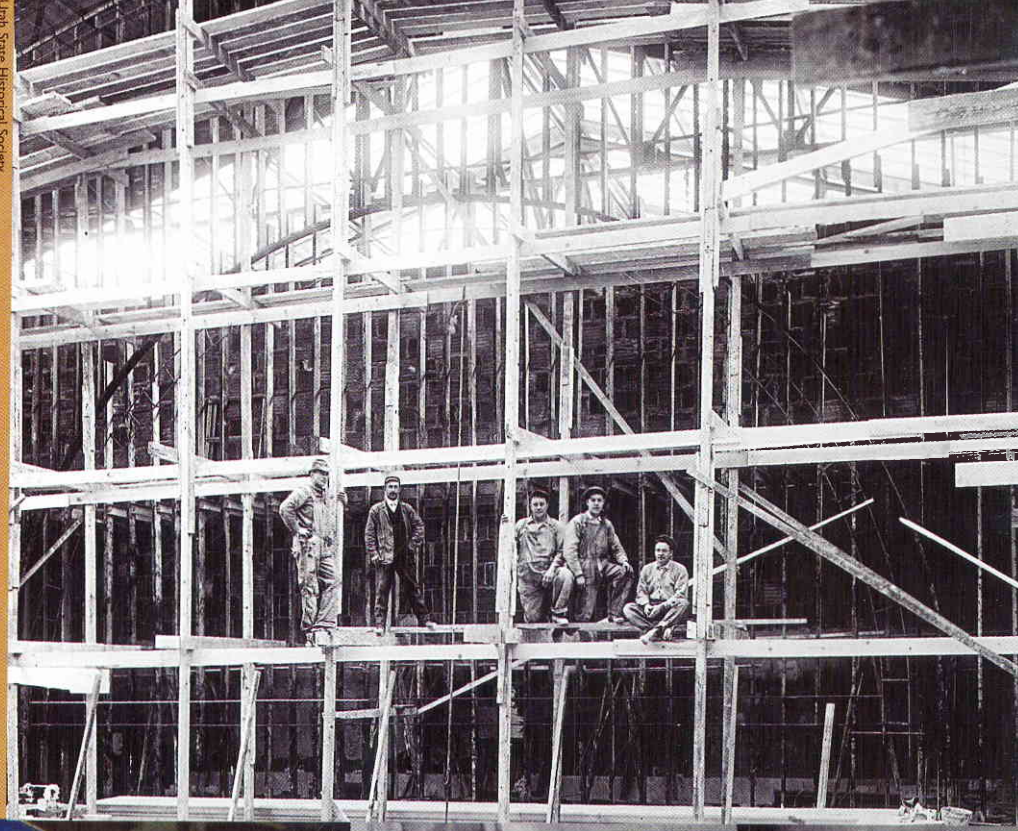
A preservation charter of 1978 discusses cultural significance, maintenance, preservation, restoration, and reconstruction: "The aim of conservation is to retain or recover the cultural significance of a place and must include provisions for its security, its maintenance, and its future." In the midst of these and many more discussions, the Secretary of the Interior's Standards for Rehabilitation were developed in 1976. These standards are the guides we now use to guide the hand of the preservation laborer.

The Capitol

The passion that began with John Ruskin – translated into practical standards by the Secretary of the Interior – evolved into key guiding principles for the restoration of the Utah State Capitol. The decision to base the Capitol project on preservation ideals did not come automatically. Over time, as the Capitol Preservation Board and the Capitol architect discussed preservation philosophy, and as they visited other renovation projects and saw the degree to which preservation principles were or were not followed, they came to the fervent belief that they must preserve the "hand" of the original craftsman as much as possible. With this philosophy guiding their choice, they hired the preservation-focused architectural team of MJSA Architecture, VCBO Architecture, and Schooley Caldwell Associates.

“Before I myself disappear, I wish at least to have told my admiration for cathedrals. I wish to pay them my debt of gratitude, I who owe them so much happiness. I wish to honor these stones so lovingly transformed into masterpieces by humble and wise artisans...”

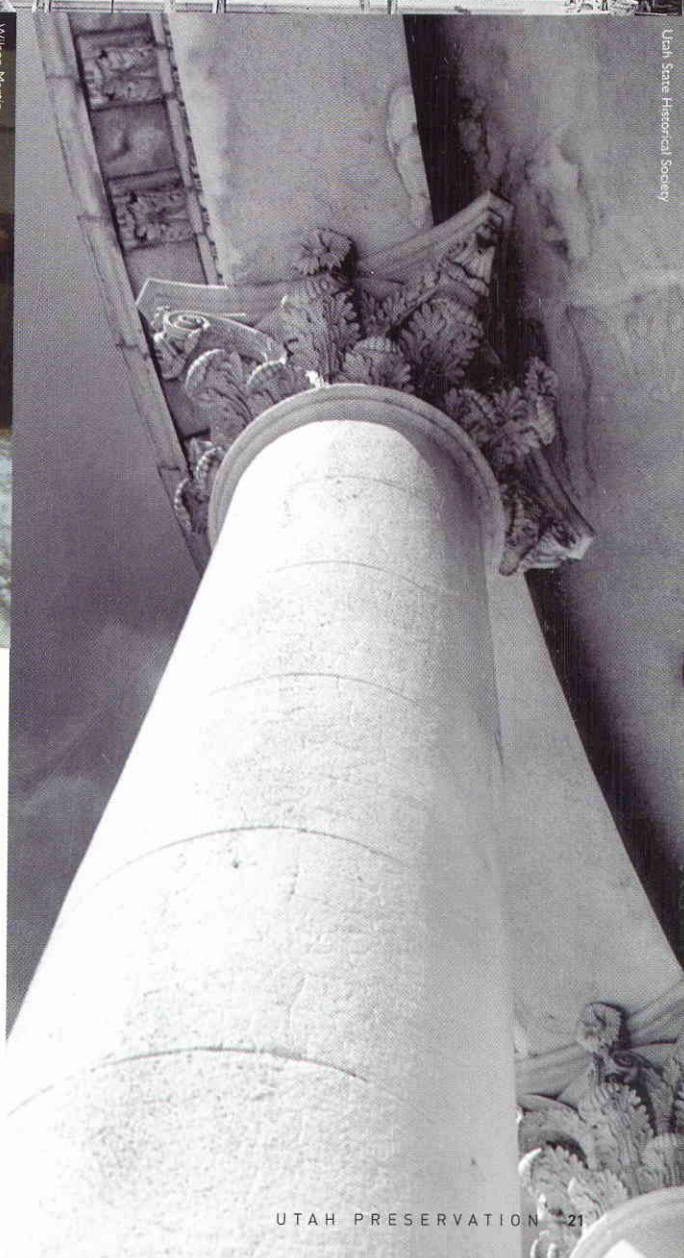
–Auguste Rodin



Utah State Historical Society



Wilson Martin



Utah State Historical Society

(top right) Some of the workers who built the State Capitol pose during construction c.1915.

(middle left) Craftsman Mike Jackson working stone.

Since then, preservation principles have guided thousands of decisions both large and small. The grand philosophy of preservation that developed over the decades is "coming home" in the Utah State Capitol project – almost more than in any other building in the United States. We'll discuss only a few of the renovation decisions here.

Seismic Stabilization

The main purpose of the Capitol project is to upgrade the building to survive a major earthquake. California also gave its state capitol a seismic upgrade – but had to mostly gut the historic interior and rebuild the building to do it. For Utah's project, the architect has chosen a seismic stabilization method that will keep the historic fabric intact. "Base isolation" separates the foundation from the ground, in essence allowing the building to be separated from ground shaking. Thus, base isolation will protect the building and its historic materials and finishes, interfering only minimally with the historic appearance. Some interior seismic strengthening will need to be done, but base isolation will minimize the amount of this work.

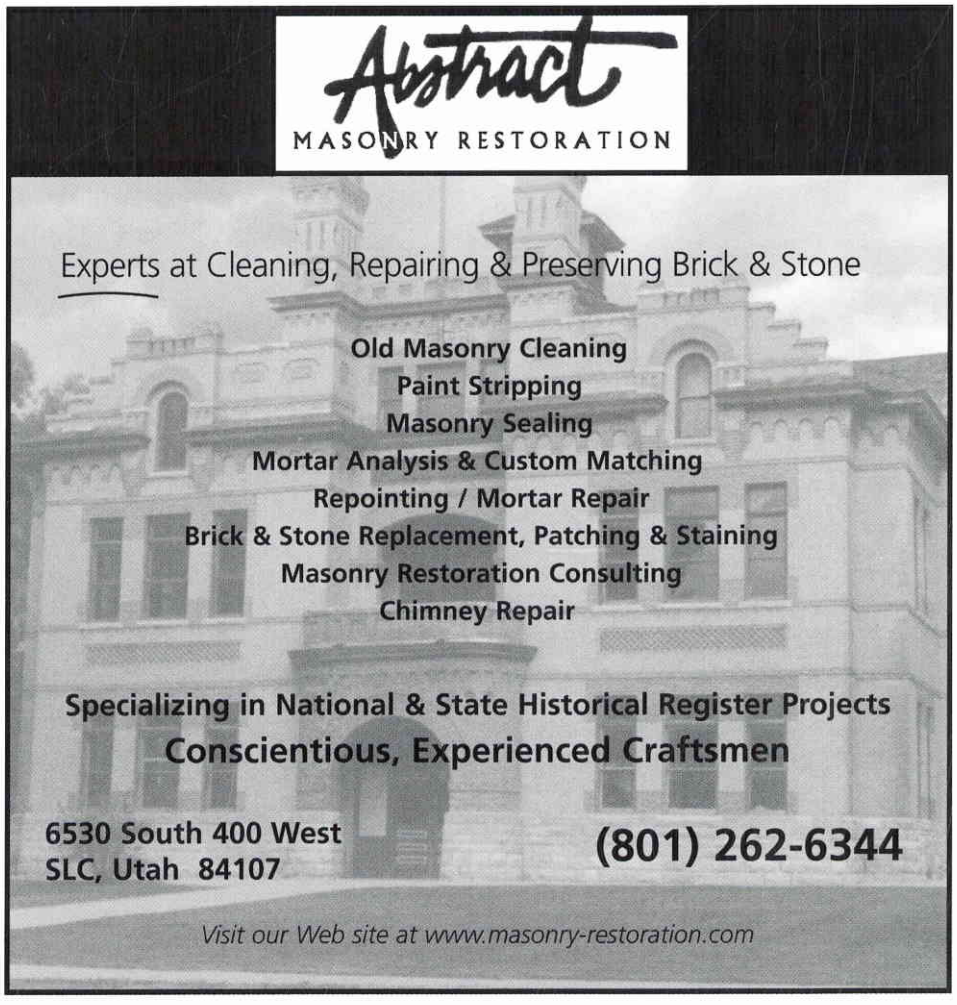
Columns and Pilasters

During the original design, the public heatedly debated whether to make the exterior columns from highly polished, monolithic, Vermont granite, or whether to use granite from Little Cottonwood Canyon, which would have to be segmented and non-polished. Local stone won out. The honed columns were installed and craftsmen finished them by carving the capitals in place. The restoration will honor this original decision, cleaning the columns and repairing damaged portions only when necessary.

Windows

The story of the windows is an incredible one. Dozens of craftspeople will work on this character-defining element. Because the original windows had been replaced with aluminum in the 1960s, the team had to doggedly research what the original windows were like. They learned that the interior trim was mahogany. The team found a piece of the original interior trim embedded in a piece of foam inside the wall below a window; that piece will guide the milling and finishing of new trim to match the historic profile. Even the selection of plain glass for the windows became an important preservation decision.

Amazingly enough, the team will replicate the original window operating systems – weights and pulleys hidden within the wall cavity – and will re-create the narrow historic mullion between the paired windows. Because of the narrow mullions, the windows used an ingenious double pulley system that allowed the weights to be all on one side of the window. The new windows will include this original, unusual operating system. As one of the team members remarked, "This is the stratosphere world of preservation! Nobody does that!" Window manufacturers and metal fabricators are currently researching the bronze pulleys and weights.





How to Clad the Drum

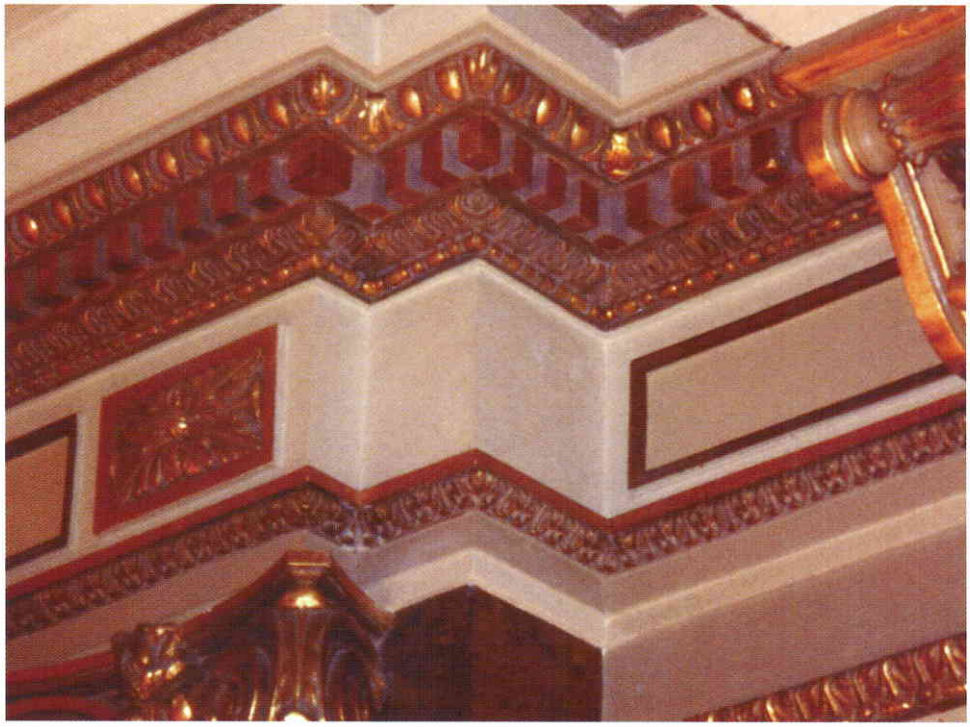
The dome, lantern, and drum (the base of the dome) have required a lot of attention. Architect Kletting originally envisioned terra cotta, finished to simulate granite, to clad the drum. The use of granite for all exterior masonry elements on the drum was also explored, and the contractor formally offered a cost proposal for this option. During construction, however, the state decided to use just plaster, scoring and painting it to look like stone. Terra cotta formed the embellished, decorative cornices, column capitals, and balustrades. Over the decades, however, the plaster has failed, causing deterioration of other elements, including the murals around the inside of the drum.

What to do, then, in the restoration? Stone is still heavy and too thick for some installations, and stone from Little Cottonwood Canyon is not easily available. The historic plaster didn't work well, yet the decorative terra cotta elements are in relatively good condition. The original intent of the architect and the need for long-term maintenance of the remaining historic fabric influenced the team to decide on terra cotta for the drum, incorporating and restoring the historic terra cotta elements. Decisions on the color, how to anchor the material, and how to deal with the fact that the drum isn't perfectly round were made within the framework of John Ruskin.

Amazingly enough, so was the decision on which company should make the terra cotta. How does one take the guiding principles of historic preservation and apply them to the choosing of a specialty manufacturer? The team identified four companies that could undertake the work. Three companies were oriented toward mass production. One had a focus on historic projects and a tradition of crafting terra cotta by hand; it won the bid.

Lighting

The team has photographs and schedules of the original light fixtures and their manufacturers – and many original light fixtures are still in place. This makes the job of restoration and replacement much easier. The Capitol has a hierarchy of lighting fixtures, from ornate fixtures in the grand rooms to more modest lighting in the offices. An understanding of this order, the vision of the original architect, and the original craftsmanship is essential to re-create the lost fixtures.



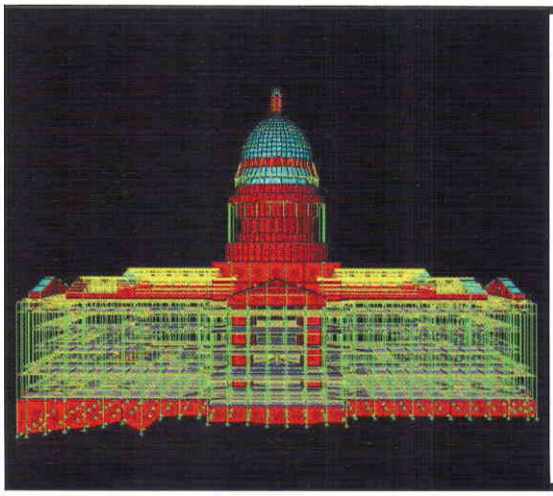
Wilson Martin

Extensive plasterwork by Smith and McCallen will need repair.



Wilson Martin

Examination of furniture fabric in the State Reception Room / Gold Room.



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The team looked for companies who have the same passion and skill as the original craftspeople to execute the design and manufacture.

House and Senate Chambers

A great deal of effort has been made to identify the original finishes in the House and Senate chambers. Of particular note, historical photographs of the House Chambers show decorative paintwork in the cove of the ceiling, varying hues, and metal leafing. All of this has since been covered with monochromatic paint. Paint analysis has begun to reveal the original paint scheme, which will be replicated by modern craftspeople.

Photographic histories of the original House dais have also been found. This dais was replaced some years ago, but now, after the restoration, a dais replicating the form, detail, and finishes of the original will again occupy this space.

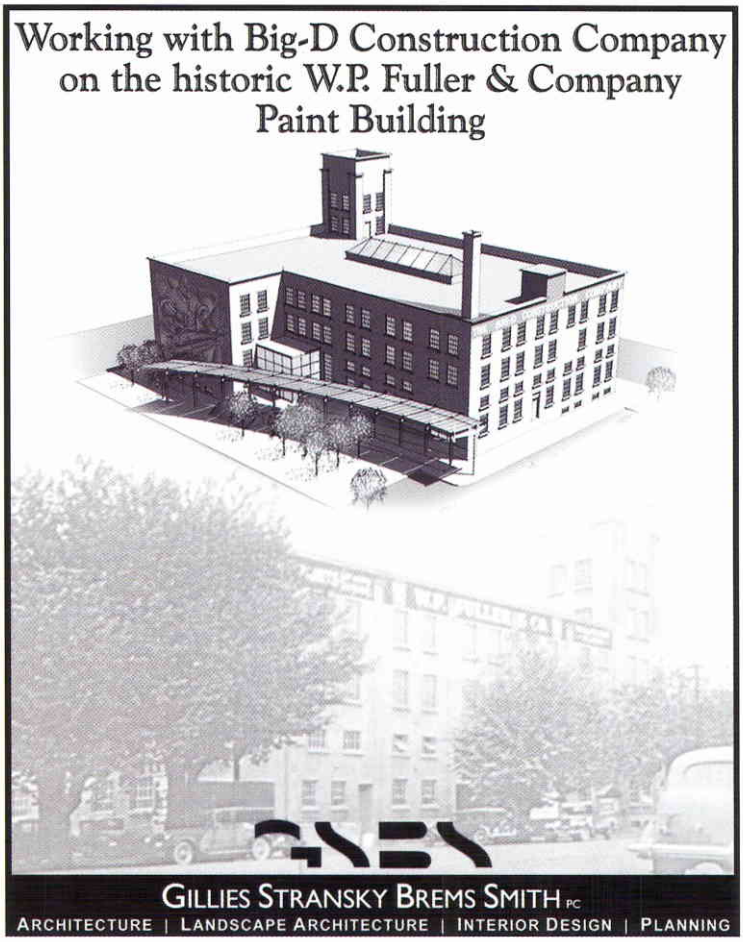
Decisions are being made in many other areas. For instance, the restoration project will:

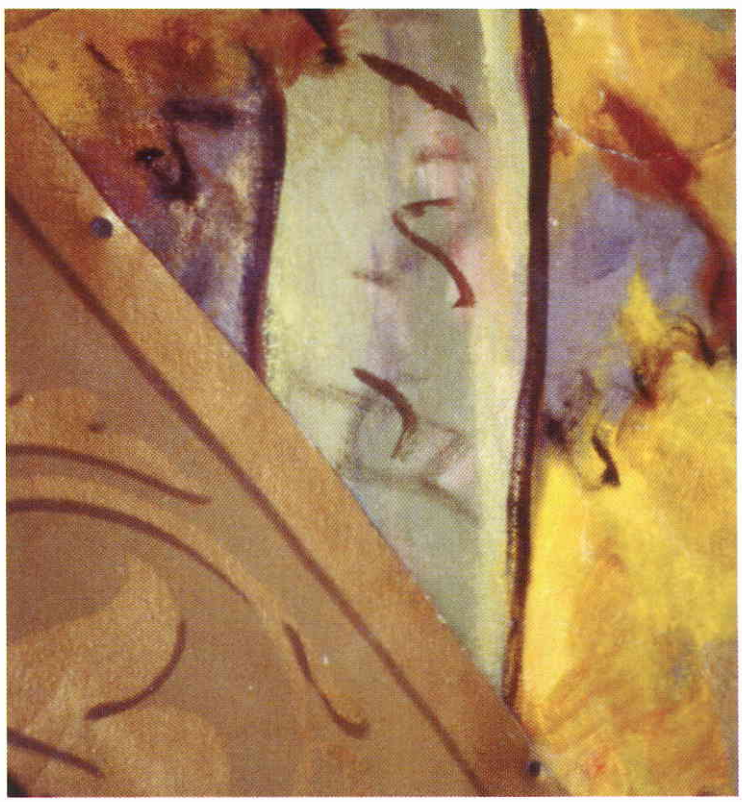
—Restore all granite on the building to its original appearance and integrity.
—Restore the structural integrity of the terra cotta (such as the consoles and festoons on the dome) to extend its life, replacing as few units as possible.
—Retain and renovate the extensive interior skylight systems.
—Retain original doors and hardware, replacing only when required and replicating the historic faux finish.
—Restore transoms and other windows to their original configurations.
—Restore and secure interior stone, plaster, and ceramic tile.
—Retain gently worn or slightly damaged elements, replacing with like materials only those that are severely damaged.
—Restore all metal and wood elements and re-create the original glass in the rotunda floor.

None of these decisions and more could have been made without the principles laid down by Ruskin and those who followed him – nor without a certain humility. Instead of making the Capitol into a monument of new design, the architects and rehabilitation team have chosen to honor the historic fabric of the building and the original craftsmen. The sum total of these decisions will preserve most of the historic fabric. That means that the history embodied in this structure will be able to be "read" – and experienced – in a variety of ways.

A large public building; decision-makers who listened to, thoughtfully considered, and in the end became passionately committed to preservation principles; a visionary preservation architectural team; and hundreds of skilled craftspeople: this combination has started an extraordinary project. The Utah State Capitol renovation will likely be the most important preservation project ever undertaken in the state of Utah. In fact, we believe that its scope, vision, commitment, and authenticity will distinguish it as one of the most significant projects that has ever been done in the United States. ●

Wilson Martin, the Utah State Historic Preservation Officer, was an important voice for preservation principles on the State Capitol renovation team.



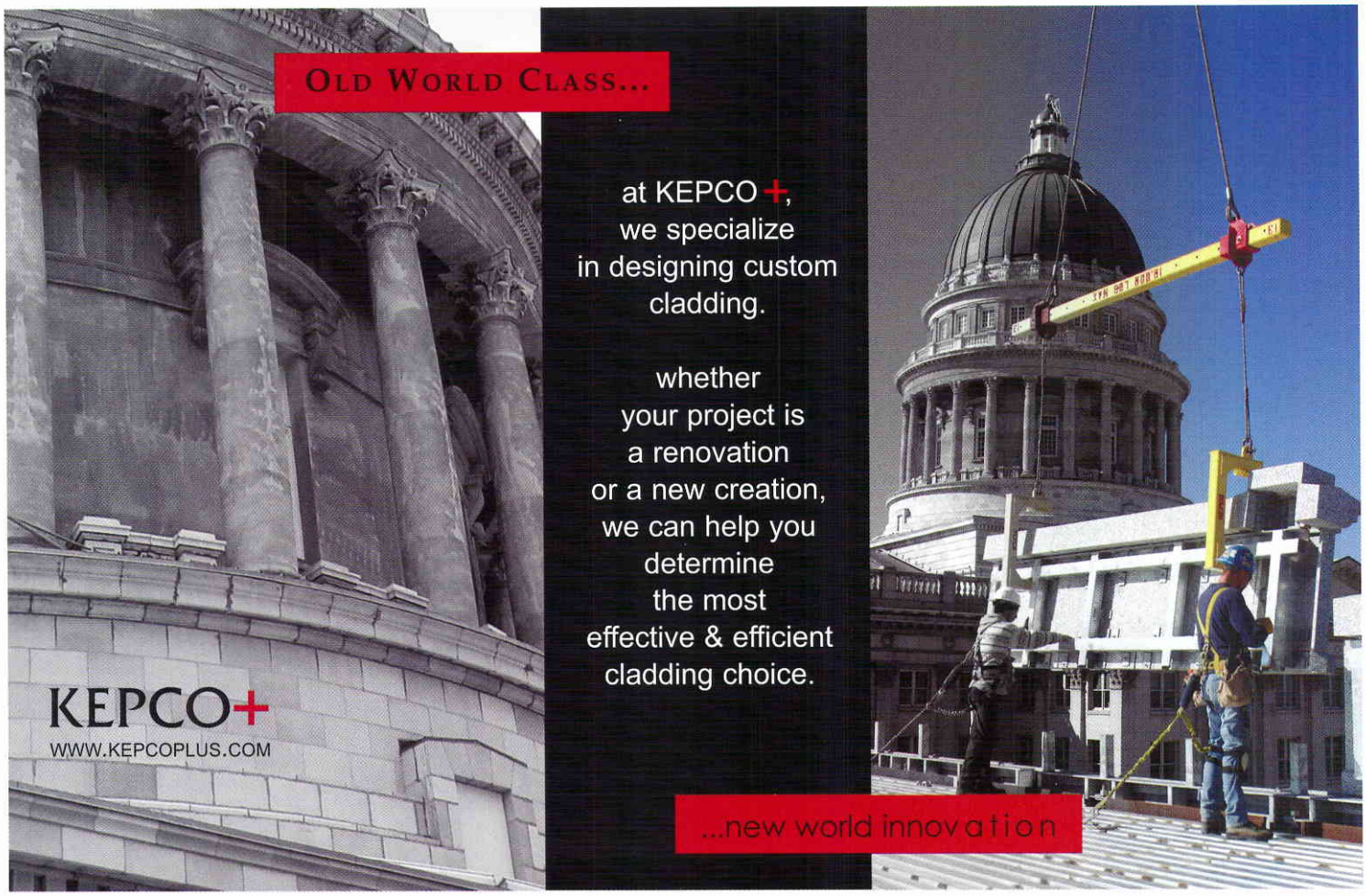


Wilson Martin

A detail from the mural inside the drum.

The Secretary of Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of the property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize the property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historical significance in their own rights shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques are examples of craftsmanship that characterize a historic property and shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant architectural resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historical materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment shall be unimpaired.



A Few Good Catalysts



Robert Hillman

The front (north) facade of the Scowcroft Building.



Robert Hillman

The executive management office was the only real office in the warehouse.

25th Street, the Scowcroft and Boyle Buildings, and Ogden's Urban Renaissance

BY ALLEN D. ROBERTS



Robert Hillman

One of two three-story-tall atriums leads to sawtooth-shaped skylights.



Robert Hillman

The original beams and sub-beams were retained and exposed.

What would it take to find a viable use for and renovate an empty five-level, 124,000-square-foot industrial building that has stood derelict for more than four decades in the worst part of Ogden – a city which itself is looking for ways to recover from decades of disinvestment and economic slumber? The answer is as complex as the team that pulled off the restoration and renovation of the Scowcroft Building, a National Register of Historic Places-listed structure once bustling with employees producing an astonishing variety of manufactured and food goods.



Allen Roberts

The Congress and Senate buildings on 25th Street.

Built in 1906-07 at the zenith of the company's prosperity by founder Joseph Scowcroft's four sons, the building at the intersection of 23rd and Wall streets (and its 1902-built companion structure on the west side of Wall Avenue) was the headquarters facility for one of the largest dry and food goods wholesalers west of the Mississippi. The Scowcroft Company prospered on the wave of Ogden's burgeoning economy until the economy gradually flattened after World War II. Changes in American wholesaling and the aging of the four sons led to the end of the company in 1958 and the abandonment of the once-vital commercial edifice. By 2002 the building had survived a fire, significant damage from decades of roof leaks, and mischief from vandals, but it remained undeveloped and vacant.

The Scowcroft Building's rise and decline reflected that of Ogden's business and industrial district as a whole. Ogden had been the rival of Salt Lake City from the 1880s through the 1920s, when as many as eight railroad companies transported goods and services in and out of the aptly nicknamed "Junction City." As a result of the city's mid- to late-20th-century economic decline, however, many of Scowcroft's neighboring buildings, such as the Victorian-styled Becker Brewery, had been razed while others, like the American Can Company complex and Shupe-Williams factory, were emptied and left waiting an uncertain fate. Likewise, flamboyant 25th Street to the south, once the location for 52 brothels and uncounted opium dens, no longer did the brisk business it had seen during its heyday as "Ogden's notorious two-bit street."

I first began to pay attention to Ogden and its surprisingly large and varied collection of architectural treasures back in 1976 when, as an historical architect for the Utah State Historical Society, I traveled to the city to meet a group of preservationists interested in creating what would become the Eccles Avenue Historic District. Driving north on Washington Blvd., I glanced left down 25th Street and noticed a row of intact, turn-of-the-twentieth-century commercial buildings.

Upon turning west and driving to the street's termination at the historic Union Pacific Depot, I counted more than 40 mostly two- and three-story Victorian-era stores and hotels in the two blocks between Grant and Wall Avenue. This was Utah's most intact historic downtown street except perhaps for Mt. Pleasant's Main Street of the same period. Anyone who knows me well knows that I get excited about such discoveries.

I did what any good preservationist would do. I met with the mayor and city council and told them that 25th Street should be made a National Historic District, be protected by an anti-demolition ordinance, be infused with some capital, and be restored and revitalized into an active commercial center. To my delight, Mayor Dirks and the council agreed. The council decided to prepare a National Register nomination and put a moratorium on demolition. I persuaded my business partner, architect Wally Cooper, and my uncle, Charles Edwards, to help buy and renovate six of the most interesting but empty and condemned buildings.

Wally and I purchased the three-story Congress Building for $4,300 (not a typo) and the adjoining Senate Bldg. for $12,000. We secured facade restoration loans from the Utah Heritage Foundation and restored the exteriors. The three of us also bought and restored buildings like the London Ice Cream Parlour and Porter Block and found tenants to amortize the construction costs. Other owners along the street got involved, and we created a Limited Development Corporation. Soon after, the Small Business Administration (SBA) established a low-interest loan program for 25th Street building renovations. The city then relocated the state liquor store off the street and did major street improvements such as new walks, trees, and historic-styled lampposts. The restoration project slowly gained momentum. Although vastly enlivened 28 years later, 25th Street is still undergoing improvement and reinvestment.

It was while making trips to Ogden to work on my projects that I first noticed the city's hulking, Hopperesque warehouses and factories, including the Scowcroft Building. Wally, Charles, and I bought the building in 1978 and had it placed on the National Register. We planned to convert it into a mixed-use facility with a recreation and fitness center, retail stores, and restaurants, offices, atrium, and urban loft residences.

Despite our creative ideas and good intentions, we could not make it happen. We couldn't afford to do it, in large part because the local economy at the time wouldn't support such a project. While we waited for things to turn around, we made yearly mortgage payments and fixed leaks in a roof that would never stay put due to the river bottom plain's furious winds. Finally, needing capital for other, more viable projects, we reluctantly sold a building we had only been able to stockpile for the benefit of others.

The new owner used just the main floor dock of the building for a few years before selling it to Ogden City. By the late-1990s, the city had begun to attract young, progressive civic leaders who decided to develop the untapped potential of the historic commercial-industrial district between Washington and Wall. Elected in his early thirties as America's youngest mayor at the time, Mayor Matthew R. Godfrey and his supporters began referring to "Ogden's Urban Renaissance" as they started creating projects to bring this ambitious but challenging idea to reality.

One such effort was the Twin Rivers project on the block north of the Scowcroft Building. This partnership between the city, the federal General Services Administration (GSA), and the Boyer Company resulted in the renovation of the 100-year-old Boyle Furniture

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Warehouse plus the construction of a new three-story, 104,000-s.f. government office building. The new building was built of architecturally compatible, three-color masonry and was linked to its historic partner at the main level with a glass connection for document transfer and with a glass-walled skybridge above. In keeping with federal requirements, the new offices were functionally designed and Energy Star-compliant.

Using plans by GSBS Architects, Big D Construction renovated, seismically upgraded, and converted the 36,000-s.f. Boyle Building into high-quality office space. The exterior masonry was repointed, and the tile parapet caps were replaced with matching ones salvaged from another building. The windows were upgraded with high performance glazing and historically accurate aluminum frames and colors. The project retained the ghostly "BOYLE" sign on the south elevation.

The rehab exposed much of the interior brick and wood structure, the ductwork, and some original ceilings. The architects tried to minimize the use of lowered acoustical ceilings while still complying with GSA specifications. New carpeting, architectural finishes, and equipment brightened the interior. The Boyle's site improvements were equally extensive, including parking, textured and colored concrete walks, bollards and park benches, covered trellises, and new planting.

When seeking office space for federal agencies, the GSA is required by federal law to consider downtown historic buildings and give them a 10 percent cost preference rather than simply renting or buying a newer building. This procedure helped save the Boyle building and was the raison d'etre for the Twin Rivers project location. Undoubtedly encouraged by the success of Twin Rivers, the city and GSA again partnered to issue a request for proposals to buy, renovate, and lease the Scowcroft Building property for reuse as a major federal office building.

Upon learning of the project, I contacted Jacobsen Construction executives and asked if they would team with Cooper Roberts Simonsen Architects on this project. With Cottonwood Partners as developers, we created a tripartite design-develop-build team. The Scowcroft Building renovation was a complex project both in its physical scope and in its organizational structure. The client group was large, consisting of the GSA, which administered the project for the federal government; Equis, the GSA's private management company; the tenant, a large federal agency; Ogden City and many of its departments; Business Enterprises, the group who would manage the new Junction City Cafe; the Utah State Historical Preservation Office (SHPO), which worked with us to secure the 20 percent historical building tax credits; and the Utah Heritage Foundation, which advised on preservation matters. By necessity, we held frequent and long coordination meetings in order to process the thousands of details demanded

by the project scope: renovation of the Scowcroft Building for a high-tech and high-security federal tenant; design of a new, free-standing, architecturally compatible restaurant; and parking, landscaping, and related improvements on the two-acre urban site.

Our key engineers and consultants included ABS Consulting (structural engineers), Colvin Engineering (mechanical), Spectrum-Bennion (electrical), Reeve and Associates (civil), Miller and Jedrziewski (kitchen consultants), and Brent Morris (landscape architect). Because we decided early on to design this as a sustainable or "green" project as well as an historic preservation project, we selected for our team firms that had a significant background in both. The impetus for what I have called "green preservation" came in large part from CRSA's 30-year commitment to historic preservation design, together with the firm's more recent but equally fervent commitment to sustainable, energy conserving and environmentally responsible architectural/engineering design.

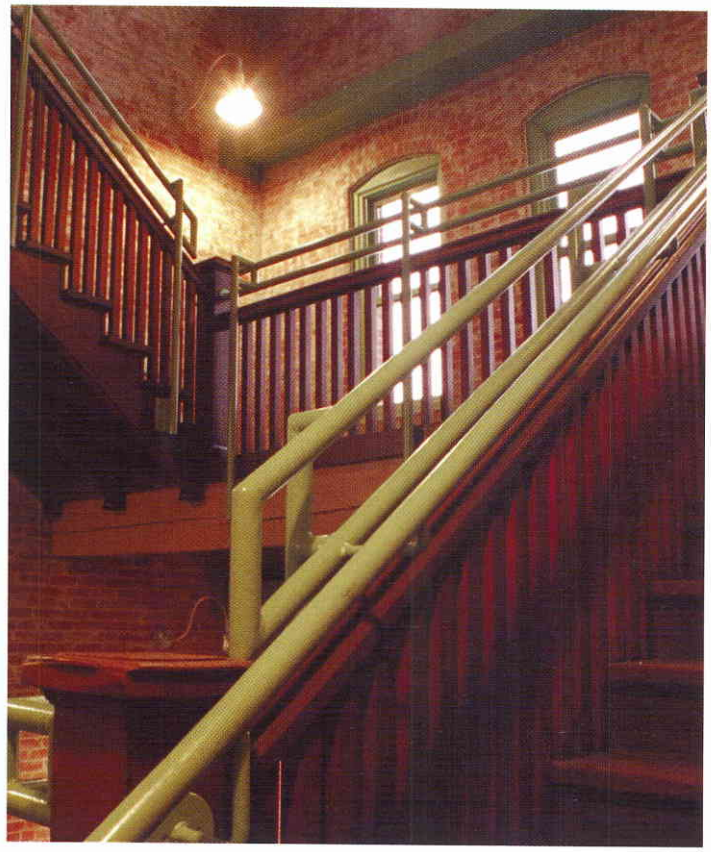
The result is that Scowcroft will likely be the first building in the United States to simultaneously obtain both historic building tax credits and LEED certification. It will also be the first LEED-certified historic building project in Utah. LEED is an acronym for "Leadership in Energy and Environmental Design," a program of the U. S. Green Building Council. The LEED program advances green design through its certification system. While securing LEED certification even at the lowest, or "Certified," level entails some additional front-end time and cost, the long-range benefit is a much higher-performing building for the owners, tenants, and general public.

Another innovation of the Scowcroft project is a seismic upgrade through wall center-coring technology. While CRSA and ABS have teamed up to design several other wall-coring upgrades, this has been the largest by far. Wall-coring is a non-architecturally invasive solution. It entails drilling holes vertically through the exterior, non-reinforced masonry walls between the window and door openings, then filling the holes with steel reinforcing bar and polyester resin. These vertical reinforcement bars are then connected to horizontal reinforcement at the floor or ceiling level. This, along with plywood diaphragms on the floors and roof and a few interior shear walls, allowed us to renovate the building without removing, covering, or adversely altering either the exterior or interior walls.

In the interior, we created two large atriums, one in the north and another in the south. The atriums extend vertically from the ceiling of the main floor up to large, sawtooth-shaped skylights designed to match the originals. In compliance with The Secretary of the Interior's Standards for Rehabilitation, our design preserved the interior brick walls, heavy timber posts, beams and bolsters, wood plank ceilings, seventeen types of metal windows, the ornamentally wood-trimmed manager's office on the third level, and a six-foot-diameter box slide (a metal cylinder containing a spiral slide that conveyed boxes from the top to main floor by gravity).

The building's exterior fabric – stone foundation, brick superstructure, metal cornice and trim – was repaired, cleaned, and restored to match its appearance in historic photos. To provide access from the large parking area to the east, we designed a new entry on the east side wall with an industrial-style metal canopy to shelter the entry from the elements. A similar smoking gazebo was added to the east side, as was a stairway and ADA-accessible ramp. Paving and planting, plus the addition of a brick-walled mechanical enclosure to the south, completed the site improvements.

Recognizing the historical significance of both the original business



Robert Hillman

The original oak-trimmed main stairwell was retained intact.



Celeste Gleave

The entry canopy.

and the recent renovation, adaptive reuse, and reoccupation of the Scowcroft Building, the team decided to create a small museum space in the facility to document and memorialize that significance. Fortunately, Steve Snow and a group of several other family members came forward with original documents, photographs, and artifacts associated with the business and building. The main lobby now displays these items.

The project included a new building, the Junction City Cafe, built to the east with a rusticated block, red brick, and metal-corniced exterior compatible with the Scowcroft and other neighboring industrial buildings. The industrial theme continues in a more contemporary

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has been Inspecting, researching, photographing and designing restorations and renovations of historic architecture. Projects like the Utah State Capitol Restoration Historic Structures Report, Scowcroft Building, several buildings at Fort Douglas, and now the Masonic Temple and the University of Utah's Park Building historic structures reports. Thoroughly committed to every aspect of the restoration process, Allen always begins with a simple philosophy: a preservation project is only as good as the historic structures report that precedes it.

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Allen Roberts Portrait: Sean Graff



Celeste Gleave

Junction City Café.

style throughout the cafe's interior. Its multi-colored and patterned concrete floor, galvanized and purple-painted metal stairways and mezzanines, and semi-circular dining hall are playful and colorful.

At the grand opening, on January 22, 2004, John Scowcroft, great-grandson and namesake of the founder, gave a moving tribute to forebears who had created an edifice that had somehow withstood the ravages of time to have its latent value recaptured and expanded through this project. The hundreds of attendees, representing all of the interests involved, seemed warmed by their knowledge that the enduring value of saving this "white elephant" would be its continued use, the employment it would bring to its 1,100 occupants, and the greater vitality it would give to Ogden's nascent urban renaissance.

I am happy to have played a part in this historic building renovation and Ogden's urban renewal effort. ❁

Allen D. Roberts, AIA, was the principal architect for the Scowcroft project.

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Based in Salt Lake City, Utah, Daniel Peterson & Co. have successfully completed conservation, restoration, and decorative projects in nine countries.

In addition to field projects, the Salt Lake studio has produced designs for carpets, wall covering, art glass and various architectural details in wood and plaster. Studio conservation projects include furniture and objet, with an emphasis on painted and gilded ornament. Other services include the writing of specifications, project documentation, project management and consultation.

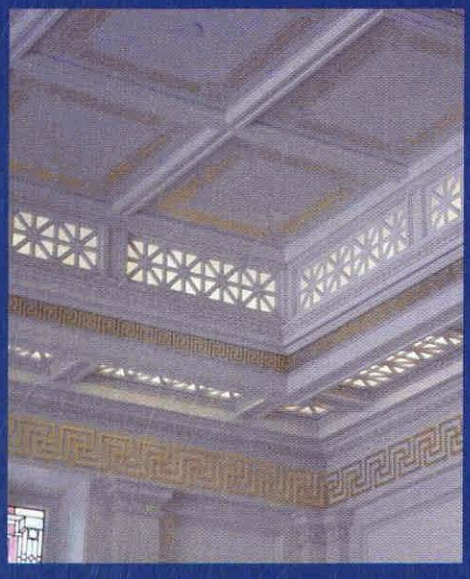
I would like to invite architects, designers, and related professionals to see "what we've done, what we're doing, and most importantly, what we would like to do in the future."

Peterson adds, "I hope to open a dialogue with people who are active in the contemporary market to see how this traditional trade can be re-integrated into a 'modern' context. From tomb painting in Egypt to post-modern distressing and patinating in the 90's this trade has evolved and survived. The craft is not dead; we just need to continually redefine the relevance of decorative painting to contemporary design in institutional, commercial, and residential contexts."

"My focus on preservation has expanded out of necessity to include preservation of the craft, as well as surface." says Peterson. "It is a perpetual learning process that I find both challenging and humbling, and I hope some day to produce quality worthy of the 'eminent late greats' of the trade."



The J.R. Miller Estate, once the "manor house" of the area, was extensively marbled and grained in the 19th Century, and had survived in remarkably intact condition, until roots from outside invaded a window box and destroyed the original wood. The wood was carefully replaced, and then wood grained to match the original oak graining.



Peterson and his staff of artisans are currently at work on decorative and mural projects around the country, preserving existing historical works and installing original painted ornament.

SALT LAKE CITY'S NORTHWEST HISTORIC DISTRICT

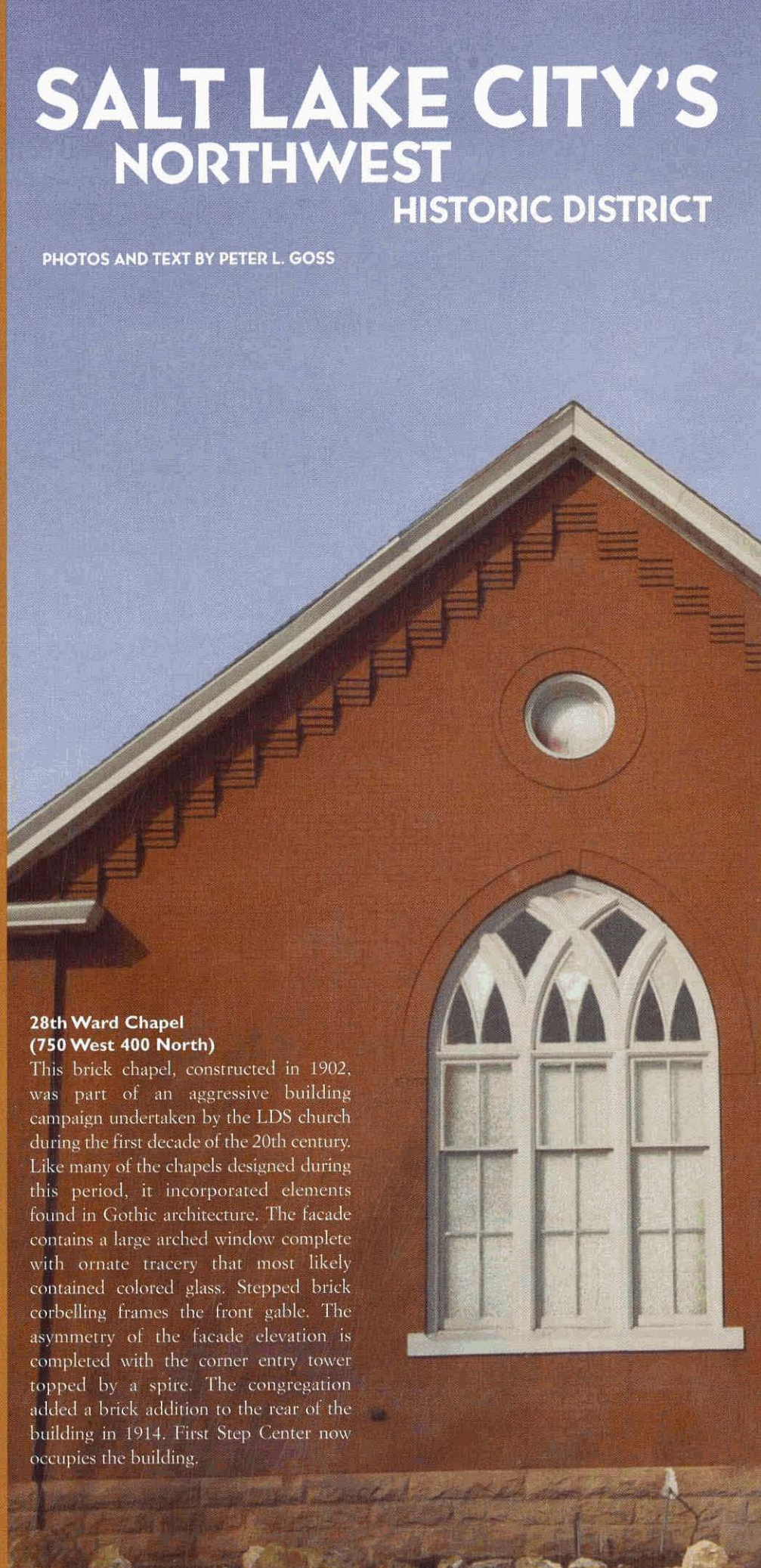
PHOTOS AND TEXT BY PETER L. GOSS

Salt Lake City's newest National Historic District has seen a diversity of residents move in over a century and a half, from Mormon settlers building farmsteads in the 1850s to the latest immigrants from many countries and the lovers of historic buildings and mixed neighborhoods who have relocated there. The Northwest Historic District covers 28 square blocks, with borders at 400 West, the Utah State Fairpark, 600 North, and North Temple Street. Some 75 percent of the buildings left standing in this area are historic, playing a part in its lively past and present.

Interestingly, people originally viewed the land here as less desirable than land to the east. The area was low-lying and undrained and the soils were alkaline. Besides, the Jordan River and City Creek regularly flooded. In 1893 a typhoid epidemic struck the west side particularly hard, largely because of stagnant water and leaks from privies and cesspools. The laying of railroad tracks in the 1870s put a barrier between the west and east sides; by 1893, 17 sets of tracks split the city apart. On the plus side, the railroad and associated industries employed many west-side residents. While suburban developments at the west of the area attracted middle-class families, working-class families tended to live closer to the tracks and had to deal with the noise and dirt. In the 1950s, the construction of I-15 bifurcated the neighborhood itself.

Nevertheless, a vigorous community flourished and continues to flourish on the west side. During the 1800s, the descendants of Mormon pioneers and the families of farmers, merchants, and laborers built neighborhoods that included small commercial nodes. Around the turn of the 19th century, ethnic communities of Italians, Greeks, Syrians, Lebanese, and more developed in the neighborhoods. Later, Hispanics, Pacific Islanders and, more recently, Vietnamese, Hmong, and others diversified the population further.

The district's housing stock represents a wide range of architecture, including pioneer adobe cabins and houses, Queen Anne cottages, early 20th-century California bungalows and brick duplexes, and the standardized pre- and post-World War II FHA houses. Mom and Pop neighborhood grocery stores are found within the district, as are the buildings of various religious denominations and historic commercial buildings along the north side of North Temple.



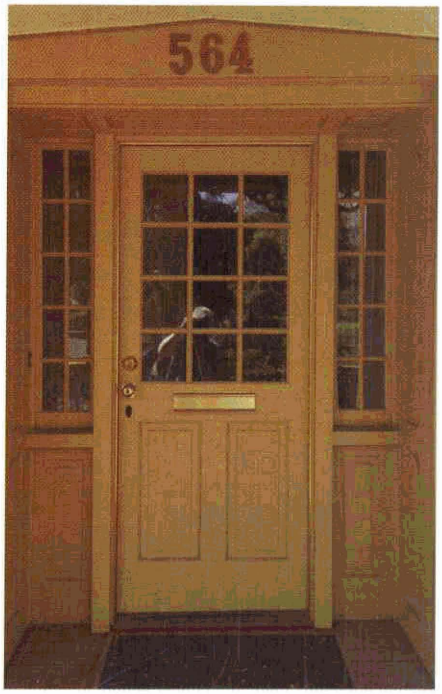
28th Ward Chapel
(750 West 400 North)
This brick chapel, constructed in 1902, was part of an aggressive building campaign undertaken by the LDS church during the first decade of the 20th century. Like many of the chapels designed during this period, it incorporated elements found in Gothic architecture. The facade contains a large arched window complete with ornate tracery that most likely contained colored glass. Stepped brick corbelling frames the front gable. The asymmetry of the facade elevation is completed with the corner entry tower topped by a spire. The congregation added a brick addition to the rear of the building in 1914. First Step Center now occupies the building.





Nelson Wheeler Whipple House
(564 West 400 North)

This two-story pioneer adobe home based on a "double pile" or two-room-deep plan with a central passage, was constructed in 1854 by Nelson Wheeler Whipple. Whipple, who lived in this eight-room house with his three wives and 17 children, owned a shingle mill in Big Cottonwood Canyon. The current owner, Signature Books, restored the house and replaced the front porch.



A glazed and paneled front door and sidelights unite under the pediment-shaped header of the entry. This feature, found in the architecture of the Georgian period in the East and Midwest, allows light to enter the central passage.





Thomas & Mary Hepworth House (725 West 200 North)
Thomas Hepworth, a butcher and meat market owner, had this house built in 1877. Constructed of burnt brick atop a red sandstone foundation, it is a substantial two-story central passage "I-house" with a rear one-story wing. Historic photographs reveal a finely proportioned symmetrical facade with an elaborate wooden porch as well as decorative lintels over each of the nine windows.

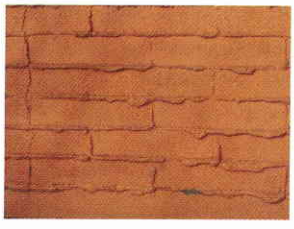
A portion of that decoration is still present just below the cornice of the house. The frieze below the cornice is divided into five panels separated by pairs of ornamental brackets. The home's present owner continues to work on the restoration of this large residence.

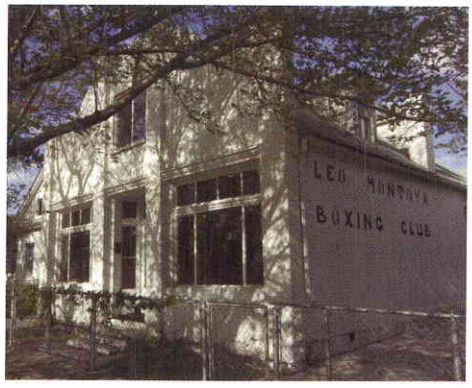


Spencer Library (776 West 200 North)
Currently the home of the Free Church of Tonga in America, the Spencer Library was a branch of the Salt Lake City Public Library until 1963, when the city opened a new branch library in Rose Park. The T-shaped brick building was constructed in 1920. The main wing under a hipped roof contains an attractive entry portico consisting of a segmental arched opening supported by Tuscan columns. Painted windowsills and keystones in the arched window openings contrast with the brick masonry walls, adding a Colonial Revival feeling to this structure.



Red Iguana Restaurant
(737 West North Temple)
An example of commercial vernacular architecture from the 1950s, this one-story, two-bay building has a facade and end walls of "skintled" brick masonry. This type of brick masonry mortar joint, popular in the 1950s, occurs when the mortar is allowed to ooze out between the bricks.





Leo Montoya Boxing Club
(246 North 600 West)
An example of neighborhood commercial architecture, this brick building was built in 1905 as the Robert H. Haslam grocery store. The Haslams lived above the store, a common practice in neighborhood retail operations. Leo Montoya now runs the Leo Montoya Boxing Club in the building as a way, he says, of "helping the kids" of the neighborhood. The building also serves as a recreational center for young people.

Peter L. Goss is a professor of architectural history at the College of Architecture and Planning, University of Utah, and a documentary photographer.

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Log Cabins Photo Contest

NOTHING SPEAKS OF PIONEERING, ingenuity, and self-sufficiency quite like a log cabin does.

Log cabins were and are the oldest Anglo structures in Utah. Miles Goodyear was living in his cabin on the Weber River when the Mormons rolled into the Salt Lake Valley in 1847. The settlers also built log cabins as their first permanent homes, sometimes roughly and quickly, and sometimes using careful craftsmanship.

When a family had the means to "move up," they usually built themselves a bigger home out of brick or stone and lumber, leaving the cabin free to house farm implements, animals, or another family. Often, the owners simply lifted the structure onto log skids and moved it around as needed. Today, a number of Utah towns have similarly transported old cabins to their city parks – where, sadly, lawn sprinklers are dramatically accelerating the weathering process.

But not all have become museum pieces or abandoned shells. Many old log structures remain in use on rural farms. Nora Rasmussen of Vernal still lives in the cabin she and her husband built in 1935. When, years later, he offered to build her a "real" home, she refused, saying, "Nothing doing. We've worked hard building this log home."

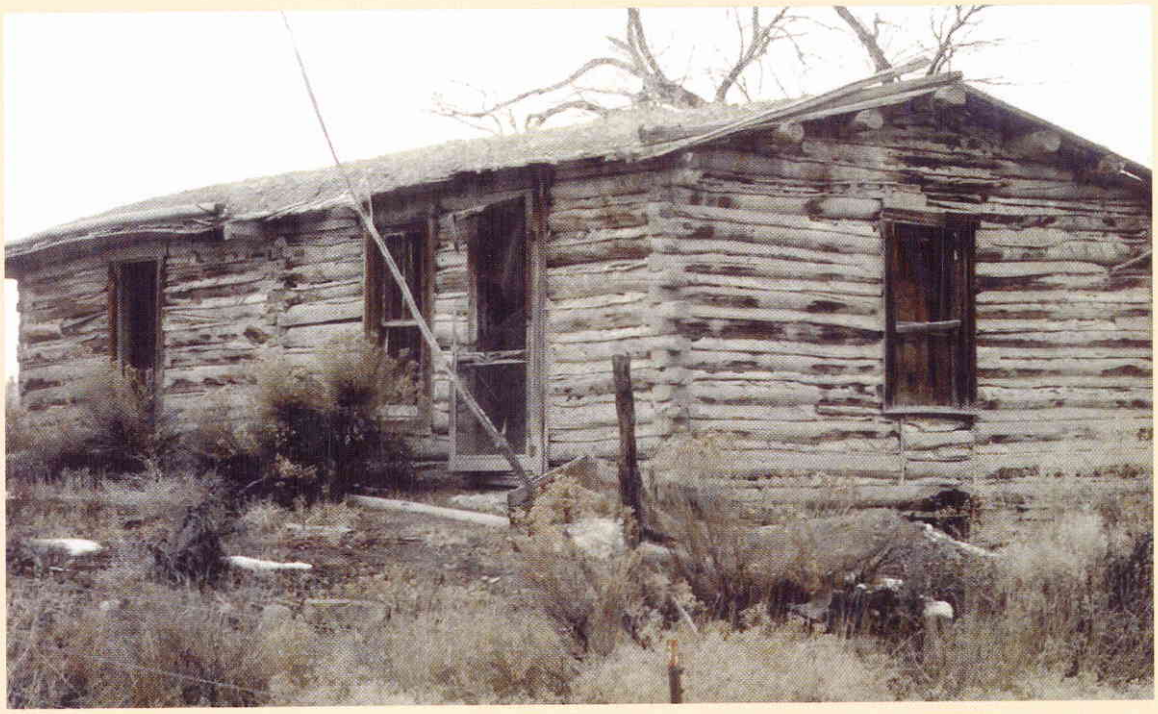
In the early 20th century, log construction acquired a certain rustic cachet as people built recreational cabins and lodges in places like Mt. Aire and Brighton. Higher-end homes later adapted that "rustic" cabin motif in precision-milled, mass-produced log house kits and luxurious custom residences in places like Aspen, Jackson Hole and Park City.

The original log structures, constructed on the frontiers as the nation moved west, remain as physical evidence and picturesque symbols of the pioneering virtues of ingenuity and self-reliance that we still prize today. Our photo contest winners and merit award recipients – chosen from more than 300 entries – capture some of the rugged log structures that have been so much a part of Utah landscapes. Winners received custom digital enlargements from Borge B. Andersen and Associates. ❁

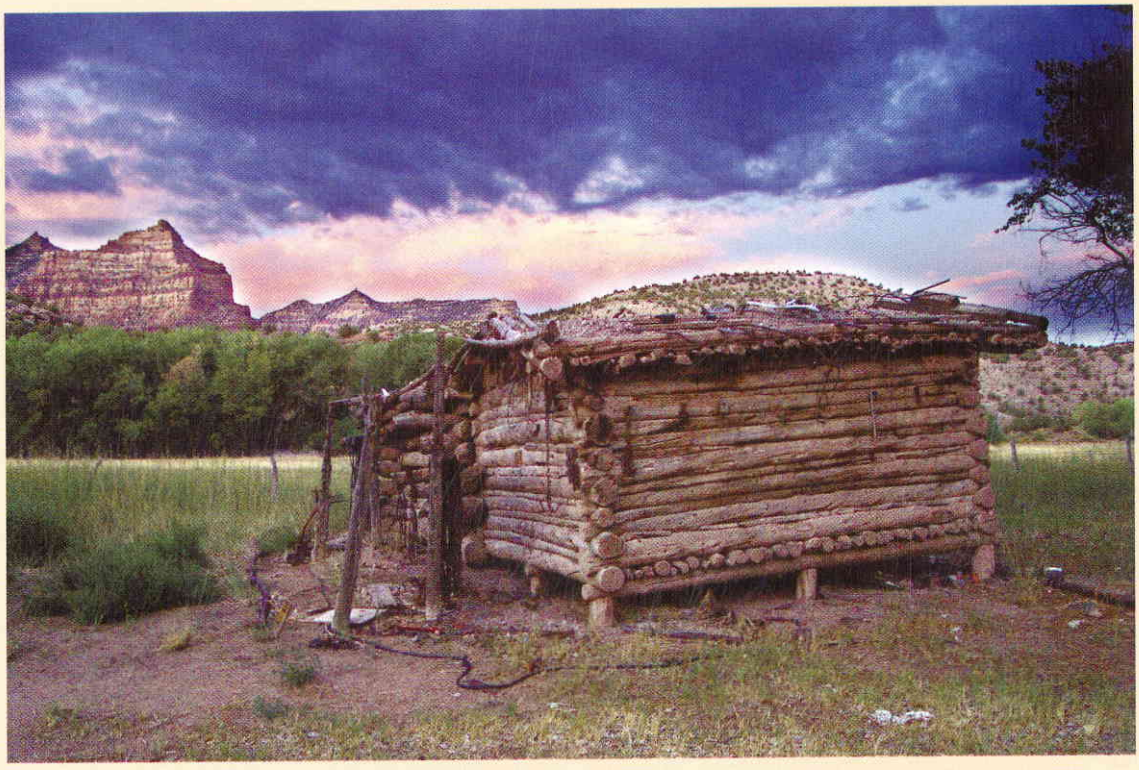


Abandoned cabins, Fruitland

Brent Young, Pleasant Grove
Winner



Old Jensen Schoolhouse
U.S. Highway 40
Jensen Chure Griffin, Vernal
Student winner



Wilcox Ranch
Range Creek, Emery County
Layne Miller, Price
Winner



West wall of Christian and Anna Burgi Homestead, Midway
Brian Murphy, Midway
Winner



Log house, Henefer
David Royle, Sandy
Winner



Wyatt Summer Kitchen
American West Heritage Center, Wellsville
David Sidwell, River Heights
Winner



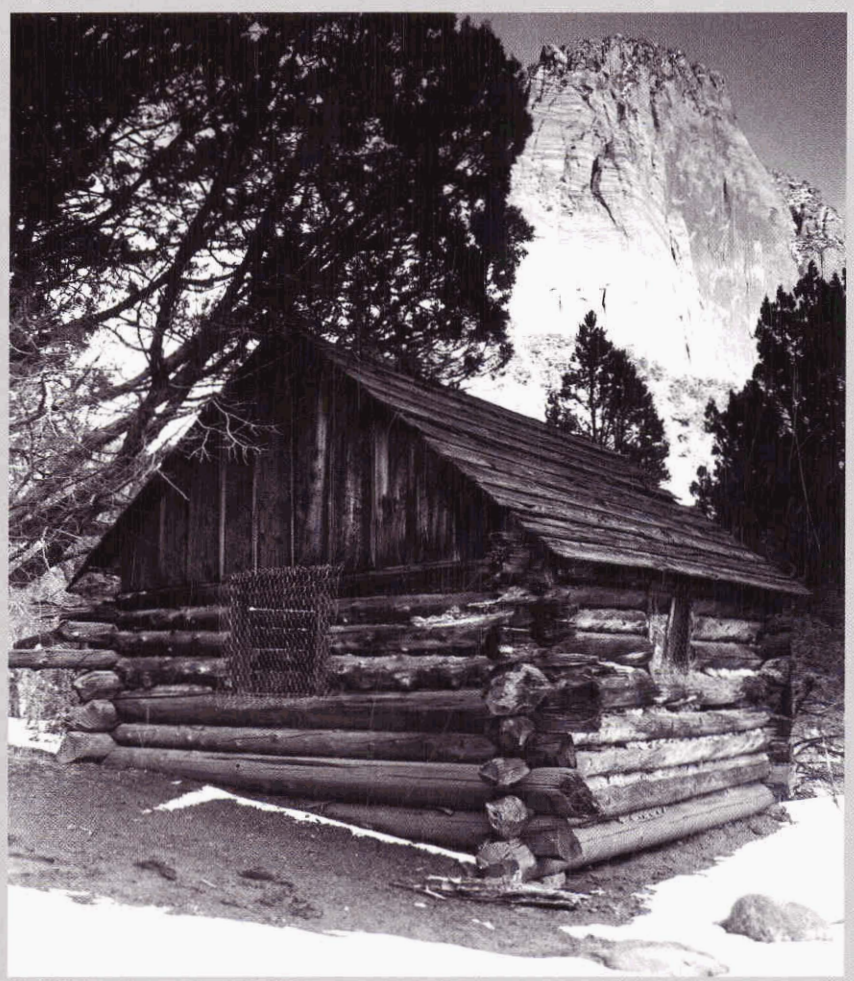
Cabin west of Torrey
Carmen Heath, Vernal
Merit award



Christian and Anna Burgi Homestead, Midway
Brian Murphy, Midway
Merit award



McConkie Ranch
Dry Fork Canyon, Maeser
David Sidwell, River Heights
Merit award



Larsen Cabin
Kolob Canyon, Zion National Park
Jeff Singleton, St. George
Merit award



Cabin, Fruitland
Brent Young, Pleasant Grove
Merit award



Post Office, Bennett
Joyce H. Bolton, Roosevelt
Merit award



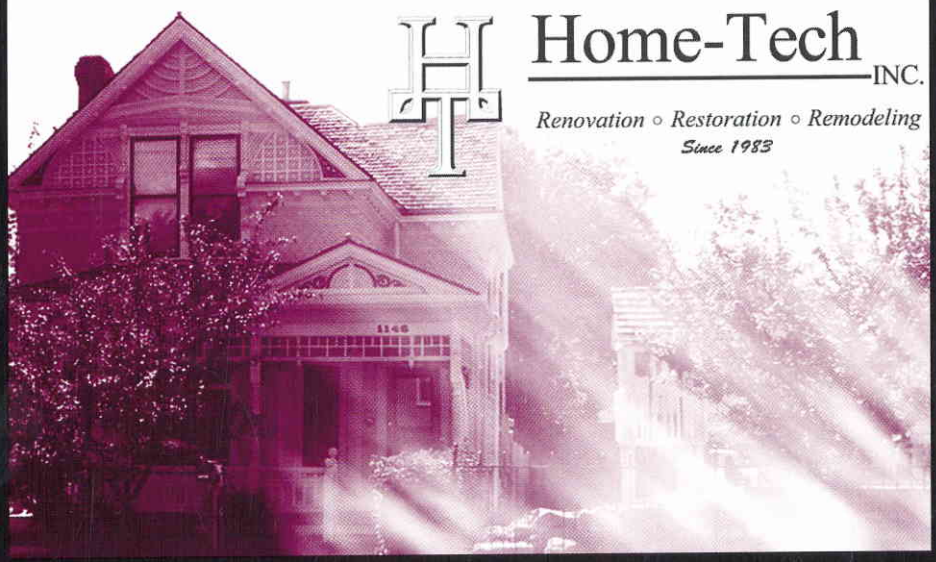
Cabin, northwest shore of Panguitch Lake
Steve Marshall, Panguitch
Merit award



Joab and Theodocia Collier Cabin
Uintah County
Jo Ann Hardy, Vernal
Merit award



Cabin in Monroe
Sam and Janice Ware, Monroe
Merit award



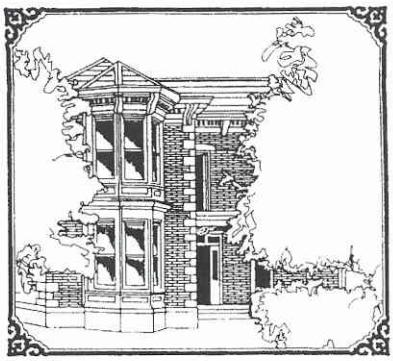
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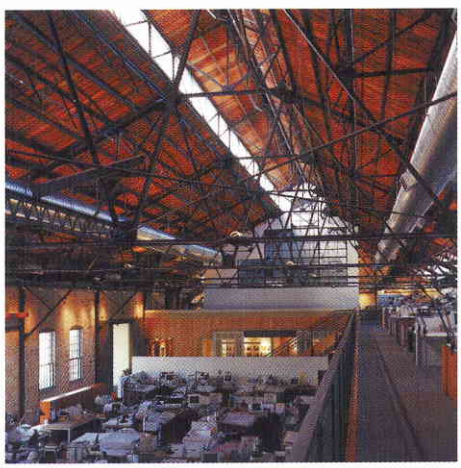
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The Bogue Building

Urban Pioneering on the Far Edge of the Warehouse District

BY KERRY ELLEN PATE



Photos courtesy of FFKR

ARCHITECTURE ALWAYS BEGINS WITH A VISION. This ability to see possibility and beauty is essential to any design. Within the parameters of a project, vision transforms the elements into an ideal balance of form and function.

But for some projects, the vision requires a little more imagination than others—particularly when that vision involves a gritty industrial location for an architectural firm.

The renovated Bogue Supply Company Building, now the offices of FFKR Architects, is an oasis amid storage yards, rusting mechanical equipment, and a beautiful old tree – all embraced by I-15 and the 400 South viaduct. The building occupants are more than fond of their west-side neighborhood, though. It has character. So does the building. You might need a map to get there the first time, but once you have found it, you will recognize its simple, elegant volume of space and its sturdy, straightforward materials – valuable assets worthy of preservation.

The Bogue Building was originally built in 1904 as an industrial warehouse, unique in the fact that it was completely supported by a steel frame. Salt Lake Engineering Works used it as a warehouse serving an adjacent foundry building. The Bogue Supply Company, a mining machinery retailer, started using part of the building in 1910; in 1930 it expanded to occupy the entire warehouse. During World War II the company was operational around the clock, and railroad workers always had a lit path home from the yards if they passed by the Bogue Building. The Bogue Supply Company sold machinery and supplies until it closed its doors in 1998. FFKR Architects purchased the building in July 2001.

The renovation cleaned and exposed the original masonry walls and wood roof deck, along with the unique steel trusses that form the skeleton of the building. Doors and windows were restored or replaced to match the originals. The bridge crane that once graced the interior was removed and refurbished and now defines the entry courtyard and parking lot. Outside, the landscape includes a courtyard of crushed gravel (site of employees' brown-bag lunches, parties, and bocce games) and xeriscaping of fountain grass, yarrow, lavender, a Cheyenne privet hedge and cotoneaster shrubs. Sycamore and honey-locust trees provide shade.

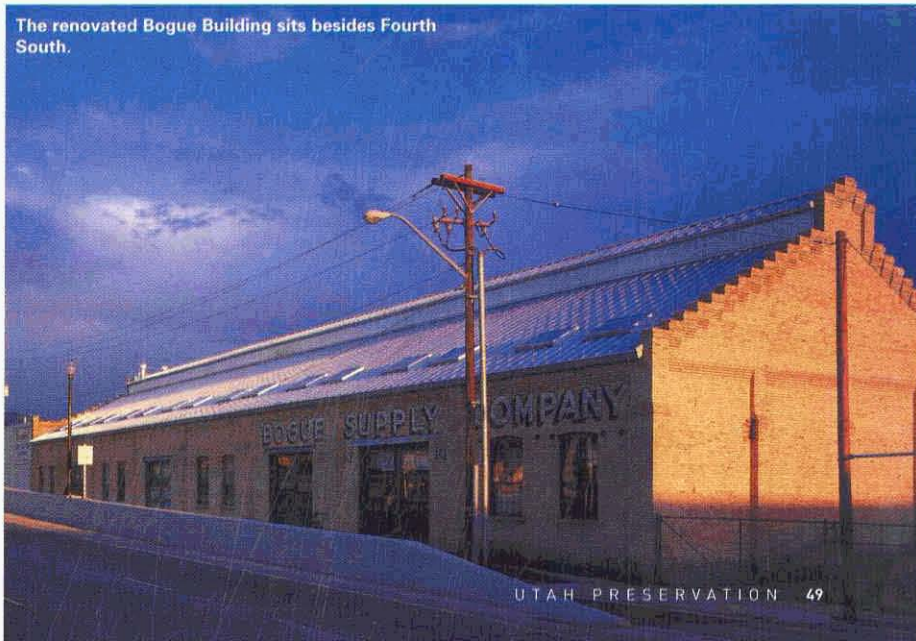
As a growing firm, FFKR needed a new building, and the renovated building is spectacular. But the question remains: why did FFKR choose to move to the industrialized urban fringes? How has this business decision affected the company, its employees, its customers, and its work?

One major benefit of the move to the Bogue Building is financial. Obviously, a building in this west-side freeway-adjacent location could be had for a relatively lower price. Even with the renovation, the investment will result in full ownership of the property by the end of the 15-year lease and mortgage terms. For that period, costs to the firm have been stabilized at per-square-foot rates that are $2-$5 below the existing rental market. The project has also become a powerful tool for the firm's marketing efforts. Media exposure has resulted in increased public awareness of the firm and its capabilities, and the project reinforces the reputation of the firm as innovative, resourceful, and creative.

The warehouse character of the Bogue Building also provides an opportunity for improved communication, and thus productivity, in the work environment. The open nature of all the workspaces and the easy accessibility to principals and other co-workers encourage collaboration. Natural light from windows, skylights, and the monitor roof

Above and below: The Bogue Building before renovation.





The renovated Bogue Building sits besides Fourth South.

helps create a comfortable, well-lit environment and enhances the daily experience for principals, staff, consultants, and clients. Even the unconventional use of ordinary fixtures, materials, and finishes – creating a contemporary/industrial feel within an historic building – influences work and interactions. In truth, the preservation of an existing building in a new territory for redevelopment and a low-budget, highly functional design have paid off for all members of the firm.

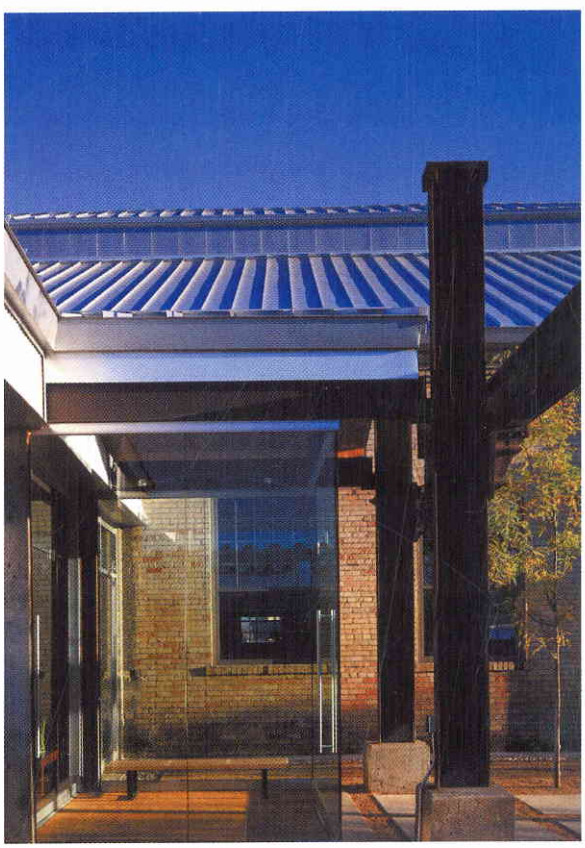
Naturally, the site does have some disadvantages. The employees have no pleasant restaurants within walking distance. Industrial neighbors make for an industrial feel, as does the freeway noise. Access is challenging.

But FFKR has had experience in pioneering the fringes, and it worked well. In 1985, working with Pierpont Partnership, the firm began renovation of the Old Salt Lake High School Building on Pierpont Avenue. In addition to creating new office space for the architectural firm, the Pierpont project included the Baci restaurant, rental office space, and space for the Cafe Pierpont restaurant. The project rejuvenated this west-side block and provided a catalyst for revitalization of the area, which is now home to several more restaurants and offices in renovated buildings.

Now, the principals are confident that others will follow their lead in moving west and renovating. As CEO Ken Louder says, "One of the best things about being the first to revitalize in a particular area is the chance to watch the change and growth that follows that first step." Hopefully, one pioneering act will lead to more adaptive restorations and the continued revitalization of Salt Lake City's west side. ◉



Kerry Ellen Pate is a graphic designer who lives and works in Salt Lake City, Utah. She currently serves as the Marketing Assistant for FFKR Architects.



Bogue Supply Building



Ford Motor Company Building



Salt Lake Hardware Building

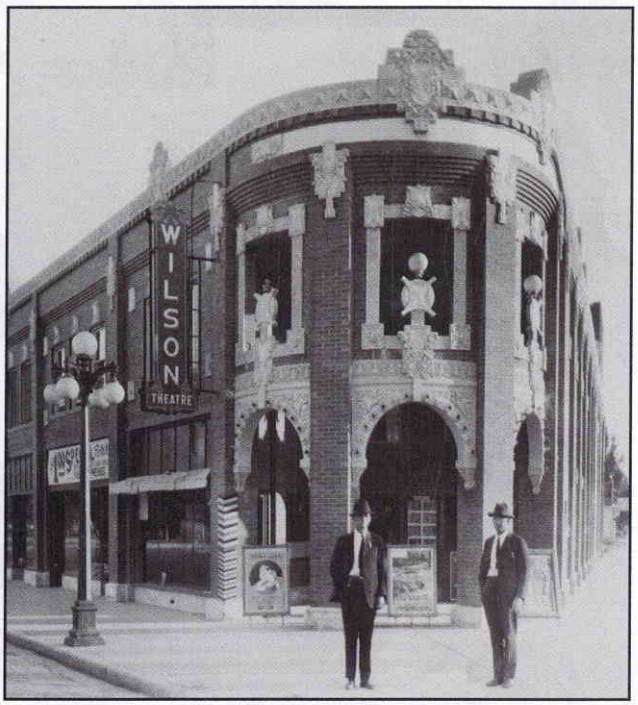
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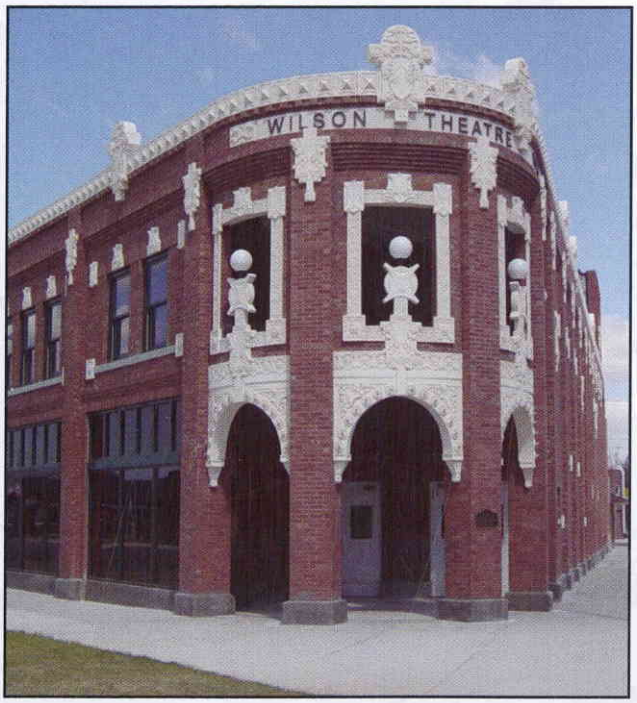
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S.R. WILSON (left) & DANIEL WARD WILSON (right) CIRCA.1925

"We would like to commend WCI on work well done and for the time/effort extended to this project. We express our appreciation for the craftsmanship and historical preservation of character."

Todd G. Adams, Myers / Anderson Architects, Pocatello



WILSON BUILDING & THEATRE, RUPERT, IDAHO, APRIL 2004

WILSON THEATRE HISTORIC RESTORATION

In 1920, Daniel Ward Wilson completed construction of the new Wilson Building and Theatre located on the northwest corner of the Rupert, Idaho, townsquare. For $75,000 the visionary Wilson had built a 700 seat state-of-the-art playhouse with elaborate exterior elements, special lighting, and beautiful interior plaster moldings that was "expected to equal, if not surpass any playhouse in the state," according to J.W. Caldwell, manager of the Orpheum Theatre in Pocatello.

Unfortunately, Wilson was unable to meet the many financial obligations of the theater and in 1925, he turned the building back to the bank and the movie theater magnets, Vollmer and Harris, who ran the facility until 1938, when they purchased it. As the years passed, the decorative exterior elements began to deteriorate and fall from the building and eventually were entirely removed and filled in with brick. In 1999, the city of Rupert purchased the building and established the non-profit Renaissance Arts Center, Inc. to oversee and manage its restoration. In 2001, the building's rich heritage was recognized when it was placed on the National Register of Historic Places.



WILSON THEATRE AS ROCA FIRME CHURCH, 1999

In 2002, WCI completed manufacturing and installing new Fiberglass Reinforced Polyester (FRP) decorative exterior elements that have helped to bring the Wilson Building and Theatre back to its original splendor. The FRP elements were fabricated from molds that had been hand-carved by WCI's skilled professionals and artisans who recreated the molds primarily from a detailed study of old black and white photographs. It was the original intent of the Renaissance Arts Center to replace the elements with terracotta; however, terracotta's astronomical prices made it an impractical consideration. After a thorough evaluation, WCI's (FRP) fabrications were determined as the most practical solution, especially because they are lightweight: 1-1/2 lbs/sqft. average; incorporate a flame-retardant resin reinforced with fiberglass; incorporate finished UV protected gelcoats that do not require paint and resist fading or yellowing; are non-corrosive and weather resilient; and have a potentially unlimited number of custom designed exterior applications.

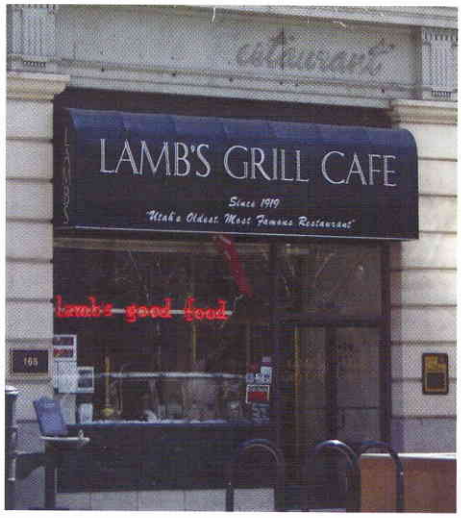


HAND-CARVED WOOD MOLD PLUG



Restoration work on the Wilson Building's interior still continues as funds are made available. To learn more about this unique project and the superior advantages of (FRP) contact WCI today or visit the following website: www.wcillc.com/wilson.htm





Cory Jensen

serving UP HISTORY

These unique eateries have been cooking for decades – in their original, authentic buildings.

Lamb's Grill Cafe
169 S. Main, Salt Lake City

Of all the restaurants in Utah, Lamb's Grill Cafe has probably changed the least – in every respect – since it opened in its present location. George P. Lamb opened Lamb's in Logan in 1919 and moved it into Salt Lake City's Herald Building in 1939. Since then, even the food has stayed the same – with some exceptions, like when the owners took scrambled brains off the menu. "To be housed in a building this old is part of what our business is," says John Speros, current owner and son of George Lamb's partner, Ted Speros. "Our customers come to see the Lamb's that has been here for 65 years. There are not many places like this. There isn't a day that goes by that somebody doesn't say, 'Don't change a thing!'"

Speros himself is part of the continuity. He started working at Lamb's 50 years ago, washing dishes and peeling potatoes at age 10. He still runs the restaurant and cooks the way he learned from Lamb and his father. "We start from step one," says John's son T. J. "We make everything straight from scratch." The cooking philosophy only echoes and compliments the authenticity of the restaurant itself. Almost all the fixtures – the booths, tables, stools, wainscoting, black marble counter, lighting, and steam table – came from a 1920s cafe located in the Tribune Building; the owner of the cafe that preceded Lamb's moved them to the Herald Building.

The Speros family has also made a great effort to preserve the Herald Building itself. Once, a rather flea-bitten flophouse hotel occupied the upper levels, but in order to keep the building from being condemned Ted Speros took over the hotel and fixed it up. He finally bought the building so he would never have to move his restaurant. In the 1980s, a fire broke out in the hotel and caused extensive damage. John Speros spent $1.6 million to clear out the damaged interior; earthquake-proof the building; remove, refinish, and replace the original doors and woodwork; and turn the space into offices – which are now 100 percent rented.

The business interweaves tradition, history, and authenticity. "A lot of people have something to remember about Lamb's," says Speros. "Ten times a week somebody will tell me that their parents or grandparents got engaged here." The old walls and booths have seen innumerable weddings, funeral wakes, bachelor parties, and birthday parties. "People come in and say they used to come here when they were little, 40 years ago. 'My God,' they'll say. 'It's still the same.'"

All those years of tradition have created lasting connections and relationships that transcend business. For instance, people who got engaged at the restaurant often return with a baby and say, "Look, John! Here's our first child!" "We are the history of the restaurant," Speros says. "If I waver in my objective to preserve the history, all that will go away."

Sill's Cafe
281 S. Main Street, Layton

For almost 50 years, a low white building in Layton has given the community an informal gathering place. Sill's Cafe is a favorite place for retired men who like routine and familiar faces. They lean on the counter, just hanging out and enjoying their usual breakfast, coffee, and conversation. As one regular says, "I like the B.S." The owners often find one of these regulars waiting in front of the cafe at 4 a.m. when they show up for work.

The place has become integral to the community memory. "They sit in here and tell stories about all of Layton," says owner John Sill. "There's people that come in, guys 40 to 45 years old, saying, 'Oh, we'd sluff school here.' Then they stay on and work in Layton and keep coming here. That's what keeps the business going, the locals and regulars."

John is the son of the original owners, Golden and Genevieve Sill. During the 1950s, the Sills had been running their cafe in a rented building, but when the landlord raised the rent in 1957, they built what has become a classic diner. Today it has a clean, comfy atmosphere and friendly waitresses. Some of the meals on the menu are named after regular customers. For instance, a woman named Emily liked to order a biscuit with gravy, scrambled eggs, and bacon, and other customers would often say, "I want what she's having." So the meal became known as the "Emily."

On a Saturday morning at Sill's young families and groups of teens who have also made breakfast at Sill's a routine sit in the booths. A 30-something customer says that during high school football season he and a friend came in every Friday for a scone: "We both played for Layton High, and eating scones on game day became a ritual." Deep-fried scones are a Sill's specialty.

Unfortunately, owner John Sill says, plans for a new freeway interchange call for a freeway ramp "right through our parking lot" and threaten to end the cafe's life. When someone lamented the impending loss at a city meeting, calling Sill's a historical site, the city council laughed, Sill says. Perhaps that's because many people feel that a "historical" building must be grandiose or connected with "important" events. Not everyone recognizes that a building and business that have so long been interwoven with a community's everyday life are irreplaceably historical.

"The cafe means a lot to us and my kids even," Sill says. "Because the way Layton's growing and the way they're tearing up the farm ground and putting in subdivisions, it's kind of neat to have something left, the way it originally was."



Mary Peach





Mary Peach



Mary Peach



Mary Peach



Mary Peach



Mary Peach

GrayCliff Lodge Restaurant
508 Ogden Canyon, Ogden

In 1912 the Thomas Dee family built a large Craftsman-style bungalow/lodge in Ogden Canyon. For their summer home they included a large gathering room flanked by six studio apartments – one for each of the Dees' six daughters and their families – and a spacious front porch. Upstairs, two bedrooms and a sleeping porch provided room for lots of grandchildren.

Now the great room, with its original Craftsman-style fireplace, bookcases, light fixtures, and wood paneling, is the dining room for a restaurant. The porch has been enclosed to provide additional seating and a beautiful view. A bar area (with a sleek, Art Deco-inspired bar) and a banquet room occupy the old studio apartment spaces.

But even most of these changes have a venerable history, starting 60 years ago when Toby and Ed Greenwell opened the GrayCliff Lodge Restaurant. The two bought the house in 1932, and over the years they gained a reputation for the special-occasion parties they threw: 50th anniversaries, Sweet 16 parties, weddings, and more. So they decided to leap fulltime into the business; in 1945 they moved out of the house and opened the restaurant. Neal and Lois Sniggs bought it in 1965. Son Steve and his wife Jody run it today.

Compared to more trendy cuisine, GrayCliff's menu seems historical in itself. It's not just the chicken, prime rib, steaks, and seafood. It's the full-course dinner approach that harkens back to an earlier era, starting with an appetizer of tomato juice or fruit cup and ending with dessert, oatmeal pie being the house specialty.

Some customers remember going to parties at GrayCliff during the 1930s and 40s. That tradition continues today as locals celebrate their special occasions – from prom dates to 90th birthdays. "I've got third-generation customers now. Their grandparents brought them here to dinner, and now they're bringing their kids – which, come to think of it, makes it four generations," says Steve Sniggs.

It's a great old building, Sniggs says, but it has its challenges. "If anything breaks it takes major repairs. In a newer house, if you have problems with the plumbing or electrical, you fix it. Here, we have to tear it out and put in new." In fact, Sniggs says he's about ready to find someone else to take over. "I've been here a long time. I'm pushing 60 years old." As is the restaurant itself.

Log Haven
Millcreek Canyon, Salt Lake County

Margo Provost, who with her husband Wayne bought the deteriorated Log Haven restaurant in 1994, thinks of the building as more than a structure. She says, "There was a sad, anxious feeling in the building when we bought it, a dark and morose atmosphere. Now the atmosphere is so happy. The building serves a purpose in our community. All of the memories created here over the decades – weddings, engagement parties, anniversaries – make it a piece of Utah important to healing and recuperation of the spirit. And I think the building is thankful we're here."

The decades of memories began in 1920 when F. L. Raynes built Log Haven as a summer home for his family. He bought 40 acres in Millcreek Canyon and built an Adirondack-style lodge with an orchard and garden. His daughter later advised Margo Provost during the renovation.

In the 1930s, the Miller family bought it to use as a year-round home. They added a brick addition, installed a boiler, dug a pond and a swimming pool, and held skating parties and sleigh rides. A man who as a young boy worked for the Millers, living in their basement, firing up their boiler, and shoveling their snow, also advised Provost.

In 1958 a Mr. Sprouse bought the building and opened a restaurant. The memories expanded. Log Haven became a favorite place for romantic dates and celebrations. Wayne Provost was one of many high school and college students who formed deep connections with the restaurant. Grandmothers brought grandchildren up for brunch and animal pancakes. Regular patrons could flout liquor laws by bringing their own bottles in brown bags with their names on and storing them between visits in a cabinet hidden behind a bookshelf.

However, in the 1970s new owners bought Log Haven and "ran it into the ground," says Margo Provost. By the 1990s it was "a mess"; in fact, for a while the building was condemned. Provost launched into overseeing extensive renovations and an expansion that remained faithful to the original. Architect Max Smith designed the $2 million, Adirondack and Greene and Greene-inspired renovation. The project included new logs and chinking that cannot be distinguished from the original (Provost stained the chinking herself); an expansion of the screened porch; and a new kitchen built downstairs in the old servants' quarters.

Provost was striving for a feeling of elegance combined with rusticity. And authenticity. People sometimes show her the very table where they got engaged decades ago. Trouble is, the "very table" is in one of the new rooms.

But authenticity had its price. "I sold everything I ever owned, including my retirement, to do this," says Provost, a former executive in the health care industry. "At the end of three years, we were on the edge of bankruptcy." She talked to the building about it: "If you don't want me to be here, that's okay, but if you do, I know you'll help me succeed."

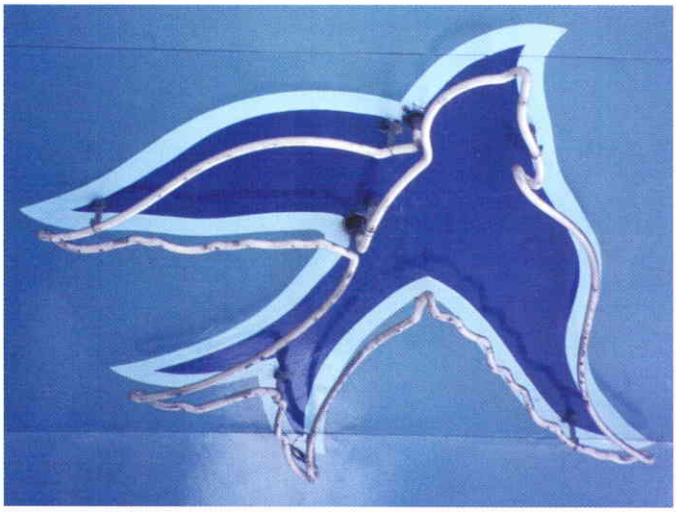
Now, some years later, the restaurant has garnered countless awards, inspired no doubt by the building, its setting, and its creative cuisine, which some consider to be the best in Utah.

"Log Haven has the ability to absorb everyone's tears and worries and let them leave rejuvenated," says Provost. "That's what we do for the community. That's who we are truly. We help make memories. That's why I think the building is happy."


Courtesy Log Haven


Courtesy Log Haven


Courtesy Log Haven



Wilson Martin



Wilson Martin

The Bluebird
19 N. Main Logan

An old-fashioned soda fountain of Mexican marble (where generations of Phizz-icians made sodas), a huge Belgian mirror, an old candy counter, mahogany woodwork, dark tables and chairs, and a grand staircase: the interior of The Bluebird evokes a strong sense of the 1920s. For many restaurant customers, it also evokes nostalgia.

Some elderly people come in almost every day, continuing the tradition of a lifetime. Others return to visit, says owner An Sheng Xu. "They grew up here. A lot of people, when they walk in, stand there a few minutes in tears. They're so happy it's still here. They come back to see Cache Valley first of all, then the Bluebird second."

Tamara Zollinger of Tremonton had her wedding breakfast at the Bluebird in 1963. "Most people my age, if they got married in Logan, had their wedding breakfasts here," she says. "Forty years later, on our anniversary, we went back to the Bluebird, and it was so wonderful. It is practically unchanged. Some things that are nice and great can really remain the same." In fact, the only major change to the building has been the addition of a back door to take advantage of the parking the city has developed behind downtown businesses.

Built in the 1890s, the building first housed James Quayle's clothing store. In the meantime, the Bluebird began life around the corner in 1914 as an ice cream/soda shop; in 1923 it moved to the Quayle building and became a restaurant. Xu bought it from Guy Cardon ten years ago. Both his parents and he had worked there, and "I liked the building a lot. When the owner was selling the building and business, I talked to my family, and we joined together and bought it – my parents and older brothers. We like it."

The building has a lot to like. Besides the quaint, cozy main dining area, the building has a "Pioneer Room" and a "Mural Room" painted with historic Cache Valley scenes. On the top floor, the beautiful old ballroom still houses banquets. At the other extreme, the basement bakery and storage areas feel almost like ancient catacombs. Here Xu and his family continue the decades-old tradition of making the restaurant's own rolls and baked items from scratch.

"A lot of people feel the Bluebird is home. They have come in for a long time and they feel comfortable here," Xu says. But he is also making sure that the building becomes a tradition for younger people. "Logan is a school town, like a train station. Students stop here for a few years then move on again. Students always are on a budget so we keep low prices." Hopefully, in another 40 years a return trip to a well-cared-for, well-loved Bluebird Cafe will bring tears to the eyes of today's students.

A few other historic dining spots around the state:

Chick's Cafe, Heber City
Bert's, Brigham City
Echo Cafe, Echo
Hong Kong Cafe, Milford
Idle Isle, Brigham City
LD's, Richmond
Little Wonder Cafe, Richfield
Mom's Cafe, Salina
Parry's Lodge, Kanab
Ray's Tavern, Green River
Ruth's Diner, Emigration Canyon
Star Noodle, Ogden

Utah State Historical Society staff members Mary Peach, Wilson Martin, and Kristen Rogers contributed to this article.



Is Preservation "Green?"

by Wayne J. Bingham

The ongoing ability to sustain life on earth means living in such a way as to not adversely affect those generations that follow. It means not consuming more than can be replaced by the cycles of nature. It means not using the natural world at such an accelerated rate that our children will have less to live with than we have.

Nature has a basic functioning principle: no waste. All natural materials go through a cyclical process; organic materials, for instance, undergo birth, growth, maturation, reproduction, death, and finally decay to serve future growth. Nothing is wasted. By contrast, our industrial processes follow a linear pattern of material extraction, manufacture, production, delivery, installation, utilization (typically for a relatively short period of time,) demolition, and waste. When we re-use materials or buildings, we reflect the cyclical processes found in nature and can therefore reduce waste significantly. And when you don't take a building down and haul the demolished materials to the landfill, you have avoided the expenditure of a significant amount of natural resources and energy, and you have avoided adding to the dead-end trash heap of the linear process.

What is Sustainable Building?

Can an existing building be preserved and meet the latest sustainable standards? To answer that, let's look at the standards for new construction. The best way to build sustainably is to consume as few new or natural resources as possible. With this concept in mind, pioneering thinkers have sought to define how to accomplish the task of building to minimize damage to future generations. The concept of Embodied Energy was developed to assess the amount of energy required to extract a material from the natural environment by mining or cutting and milling or refining it into a usable product, as well as the effort and energy necessary to assemble these materials into a finished building.

In addition to Embodied Energy, the amount of greenhouse gasses emitted, the raw materials consumed, and the waste generated in producing building materials are all important factors. Let's compare three structural beams of different materials designed to meet the requirements of a specific span. The following chart (in metric measurements) was published in *Environmental Building News*, November 1999.



Materials	Embodied Energy	Greenhouse Gasses	Raw Materials	Solid Waste
Glulam[1]	1.5 gigajoules	0.6 tonnes	0.2 tonnes	17 kilograms
LVL[1]	4.5gj	0.8 tonnes	0.5 tonnes	21 kg
Steel	9.3gj	1.6 tonnes	1.2 tonnes	123 kg

In order to do the least damage to future generations, a sustainable building should include materials with the least Embodied Energy and impact on the environment. A builder may also have to consider other factors, such as fire resistance or code requirements, but from a sustainability point of view, there is a preferred choice of materials.

A sustainable building must also meet other criteria, based on how well it performs over time in terms of energy consumption and maintenance. If a builder uses low-embodied-energy materials in the construction but creates an energy hog, then the long-term benefit will diminish significantly.

The individual elements of Embodied Energy and energy consumption combine to give a sense of a building's overall impact. Here is a look at two houses of similar size, a typical home built in the 1970s and a new energy-efficient home. The information was developed by the Canadian Housing and Mortgage Corporation, a leading proponent of sustainable design. The units are metric.

Component	1970's House	Energy-Efficien
Embodied Energy	487 Gj	568 Gj
Annual space heating/AC	249 Gj	67 Gj
Hot water heating	29 Gj	27 Gj
Lights and appliances	32 Gj	32 Gj
Ventilation and fans	5 Gj	6 Gj
Total annual operating energy	315 Gj	132 Gj
Total 30 yr life cycle energy (*Inital Embodied Energy + 30 years x annual operating energy*)	9937 Gj	4528 Gj
Total life cycle energy as a % of 1970's design	100%	46%

How do these findings relate to historic preservation? The 1970s house or any other existing building can be upgraded to perform in an energy-efficient manner that creates the life cycle savings that the chart demonstrates. This is particularly true if the existing building is constructed with durable, low – Embodied Energy materials such as brick, stone, and plaster, as many historic buildings are. The small increase in Embodied Energy needed to increase energy efficiency can be more than recovered in the life cycle of the building. Of course, upgrading instead of demolishing and rebuilding also avoids the waste of demolition and the Embodied Energy of new construction.

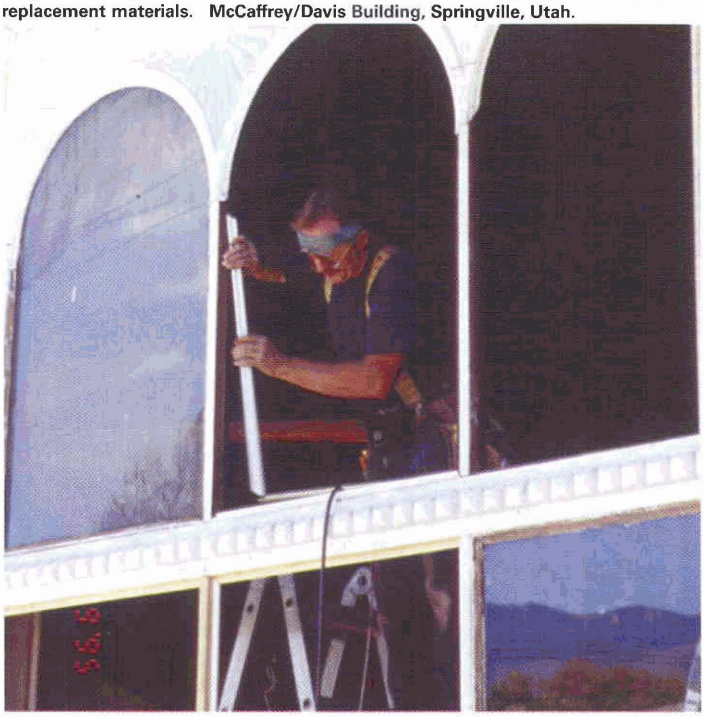
When is it Appropriate to Consider "Sustainable Preservation?"

There are different levels of preservation. For example, The Secretary of the Interior's Standards for the Treatment of Historic Properties defines four different levels of intervention: preservation, rehabilitation, restoration, and reconstruction (go to www2.cr.nps.gov/tps/ for complete definitions.) When a significant amount of an existing structure can be utilized – say, the foundation, wall systems, and roof – much of the total Embodied Energy investment to build a corresponding new building is avoided. If the needs of the occupants can be met within the envelope of the existing building without significant alteration, then preservation is an appropriate course of action. You can save all or part of a building, but the more the better from a sustainable point of view. Consideration should also be given to the location and adaptability of the building for its intended use, the finished cost of restoration or preservation versus a new building, the inherent historical or community significance of the building, and how it fits into its physical context.

The Process

Additional systems and materials may be necessary to make a historic building function properly for the occupants. The building should first be analyzed to determine if it needs structural upgrades to meet newer seismic building code requirements. Investigate appropriate glazing that enhances energy performance, mechanical systems that are more efficient, and insulation. Utilities may need upgrading. Lighting fixtures that use the least amount of energy as well as toilet fixtures that conserve water should be selected. Wood from certified forests, materials that do not off-gas toxic fumes into the finished building, natural materials that utilize a minimum of Embodied Energy in their production, the recycling rainwater if possible, and the sorting and channeling of occupant and building wastes for recycling can all add to the sustainability of a restored building without negatively affecting its historic integrity.

Original building materials may be more sustainable and recyclable than modern replacement materials. McCaffrey/Davis Building, Springville, Utah.





Retaining historic structures, and selecting materials for restoration based on "green" criteria, is more sustainable than building new. Henry Day House, Draper, Utah.

Tremendous design and research skills are necessary to blend the old and new materials into a harmonious whole that meets both preservation and sustainability requirements. For instance, consider the integrity of the building when making decisions about acoustical and lighting approaches. Perhaps lime plaster and lath finish with indirect lighting might be more consistent and compatible than a suspended acoustical ceiling with fluorescent light fixtures would be. The owner must work with the architect and engineering team to coordinate the interactions of all aspects of the design. If the design team tries to achieve sustainable objectives by just concentrating on their part and "tossing the design over the wall" to another other discipline, the process will yield less than satisfactory results.

Sustainable Materials

The selection of materials and their placement in the building can meet sustainable criteria. This includes woods from certified forests for framing as well as plasters and wall finishes that are consistent with the original building. The original materials in a historic building may be more sustainable and recyclable than new materials considered for replacement or repair. For instance, a wood-framed window with clear glass has less Embodied Energy than a vinyl- or aluminum-framed window with insulating, low-E glass. Again, if the original building did not include wall-to-wall carpet, would wood or stone flooring reflect the period better and be more compatible with the spirit of the building? Both of these materials are considered sustainable if derived from sources that respect the earth, and they can be reused when they have outlived their present functions.

The Retained Parts

Let's look at the sustainable preservation of three materials that might be retained in a restoration project: stone, brick, and adobe masonry.



Finding new uses for old buildings preserves the Embodied Energy in the historic building materials. The former Cedar City post office has been rehabilitated and expanded to become city offices.



Modern, energy-efficient lighting, heating and cooling, and glazing can be installed to enhance energy performance without negatively affecting historic integrity. David Eccles Building, Ogden, Utah.



The C.W. Silver Foundry, Salt Lake City, was restored and converted to transitional housing.

Stone and brick used in a structure before 1850 (or 1890 in the Utah Territory) more than likely would have been assembled with mortar composed of lime and sand. Its strength and hardness are modestly low compared to conventional portland cement-based mortar. So why shouldn't one select the harder, stronger, modern material? Experts tell us that "materials used in restoration should, if possible, exhibit mechanical properties and environmental resistance of the same order of magnitude as (or even lower than) those of the original materials near which they are applied. Juxtaposing materials of widely different resistance to decay may well accelerate the deterioration of the weaker one, thus making the structure deteriorate faster. Therefore, stone and brick mortars composed of lime and sand should be replaced with lime and sand mortar, not Portland cement, to avoid damaging the stone and brick."[3]

Adobe bricks were traditionally covered with either a clay-based plaster or lime plaster. Weather would wear a certain portion of this finish away each year, and periodic re-finishing was a part of the tradition of this material. In an attempt make a harder and more maintenance-free, durable surface, some adobe walls were later covered with cement-based stucco – but this can trap moisture next to the adobe and cause considerable deterioration. Cement-based stucco should be carefully removed and replaced with more appropriate clay-based or lime plaster. This will lead to a more satisfactory solution, although you must recognize that periodic refinishing is part of the deal.

Reproducing old mortars and finishes is a sustainable decision partly because these materials take less energy to make than industrially manufactured ones, and partly because they will make the building last longer. But you must exercise great care in selecting the right materials and finding craftspeople who are familiar with and skilled in the processes of proper mixing and installation. Select craftspeople based on their demonstrated knowledge and skill rather than on your desire to minimize costs.

Maintenance as a Sustainable Activity

Up to this point we have discussed preservation in terms of re-using the building structure while replacing much of the interior surfaces and the mechanical, plumbing, and electrical systems. It is also important to recognize that appropriate ongoing maintenance contributes to a more sustainable world. Loving tender care day by day, month by month, and year by year can extend the life of a building for many years with superb results. Wood waxed or oiled one year, brick tuck-pointed the next, windows rehabbed or replaced in another, and regular repair of cracks in the plaster can not only keep the building in showcase condition but also preserve it for longer periods, delaying the eventual necessity of major reconstruction.

Conclusion

Preservation is a sustainable building strategy. By avoiding demolition and its associated waste and by minimizing the manufacture and installation of new materials, preservation can result in a building with lower Embodied Energy. Also, any new materials can be selected based on "green" or sustainable criteria: low-embodied-energy materials that are non-toxic, derived from sustainable sources, and compatible with the original structure without causing inappropriate deterioration. If done right, preservation or renovation is *more* sustainable than building new.

But preservation isn't usually done as a sustainable act.

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Preservation complements and enhances our environment by reflecting the culture and history of place inherent in many historic buildings. We do preservation because a building has meaning, defines our sense of place, and connects us to our past, our present, and our future. However, we can do preservation in a sustainable way – out of respect for the past, the present, and the future. ●

The LEED Standards

Evaluative standards have been developed that consider Embodied Energy, daylighting, energy efficiency, minimal site disturbance, storm water management, reduced water usage, wood obtained from certified sustainable sources, and reduced cooling and heating loads through building orientation and the use of appropriate insulation and thermal mass materials. The U.S. Green Building Council has developed the "LEED" (Leadership in Energy & Environmental Design) system of evaluation, with several levels of awards from silver to platinum given to projects that meet the qualifications. LEED has become the industry standard for evaluating how "sustainable" a building is. For the story of Utah's first LEED-certified preservation project, see page 27.

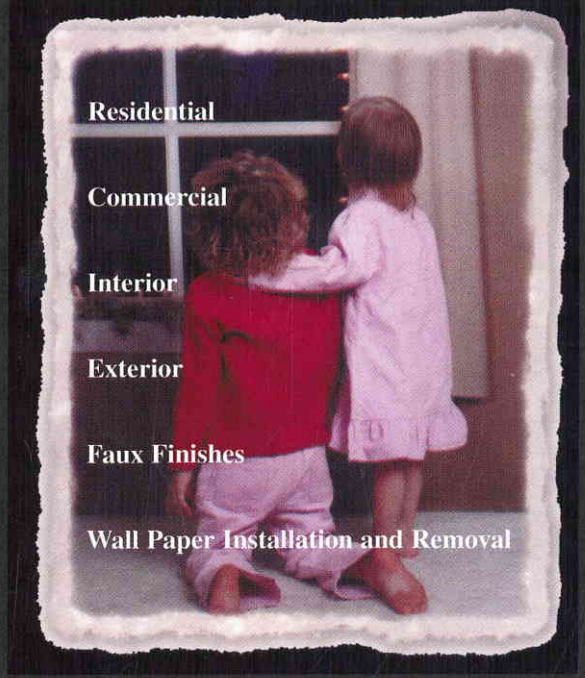
Architect Wayne J. Bingham has explored many traditional and newly developed sustainable building processes, focusing his attention on those that he believes hold the greatest promise for long-term durability, structural strength, energy efficiency, and aesthetic quality.

[1] A glulam beam is made up of wood laminations, or "lams," that are typically 1-1/2 inches thick and bonded together with adhesives. Think 2x4's stacked flat on top of each other and glued together.

[2] LVL (Laminated Veneer Lumber) beams are manufactured using thin wood veneers or "plies." The plies are bonded together with exterior exposure adhesives. Think very thick plywood (at least 1-3/4 inches) cut into dimensional lumber widths (3-1/2", 5-1/2", 7-1/2", 9-1/4", etc.) and used in lieu of solid-sawn lumber.

[3] Lime technology in architectural conservation. International Lime Conference Proceedings, September 1995, Prof. Giorgio Torraca, Archotech Studio Associato, Roma.

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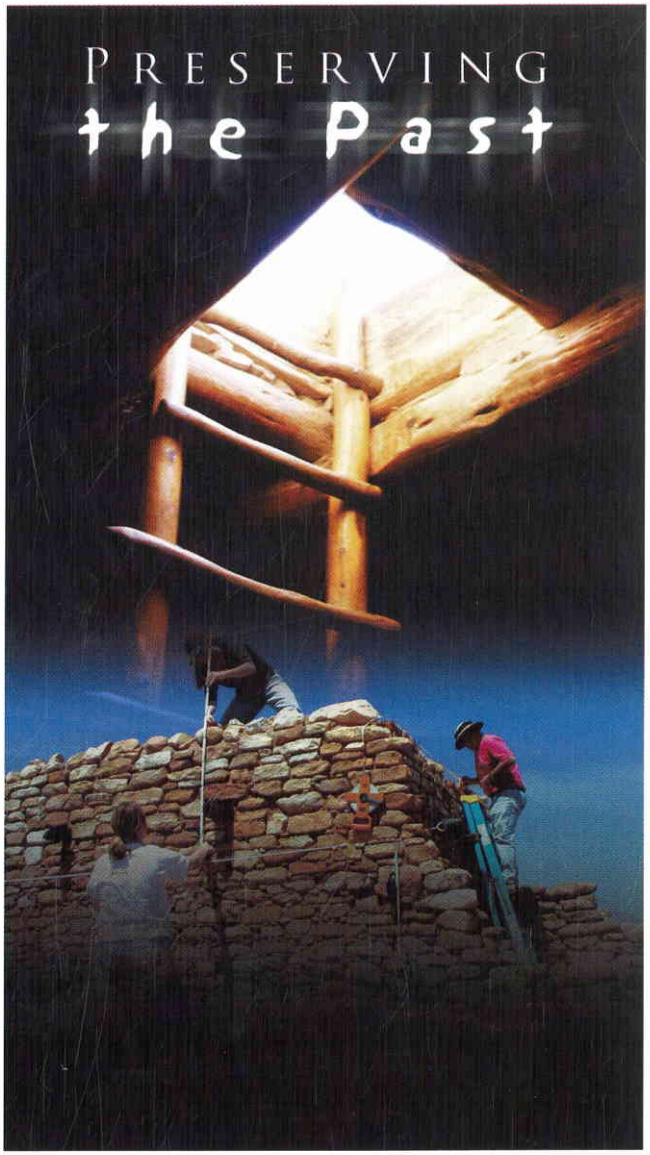
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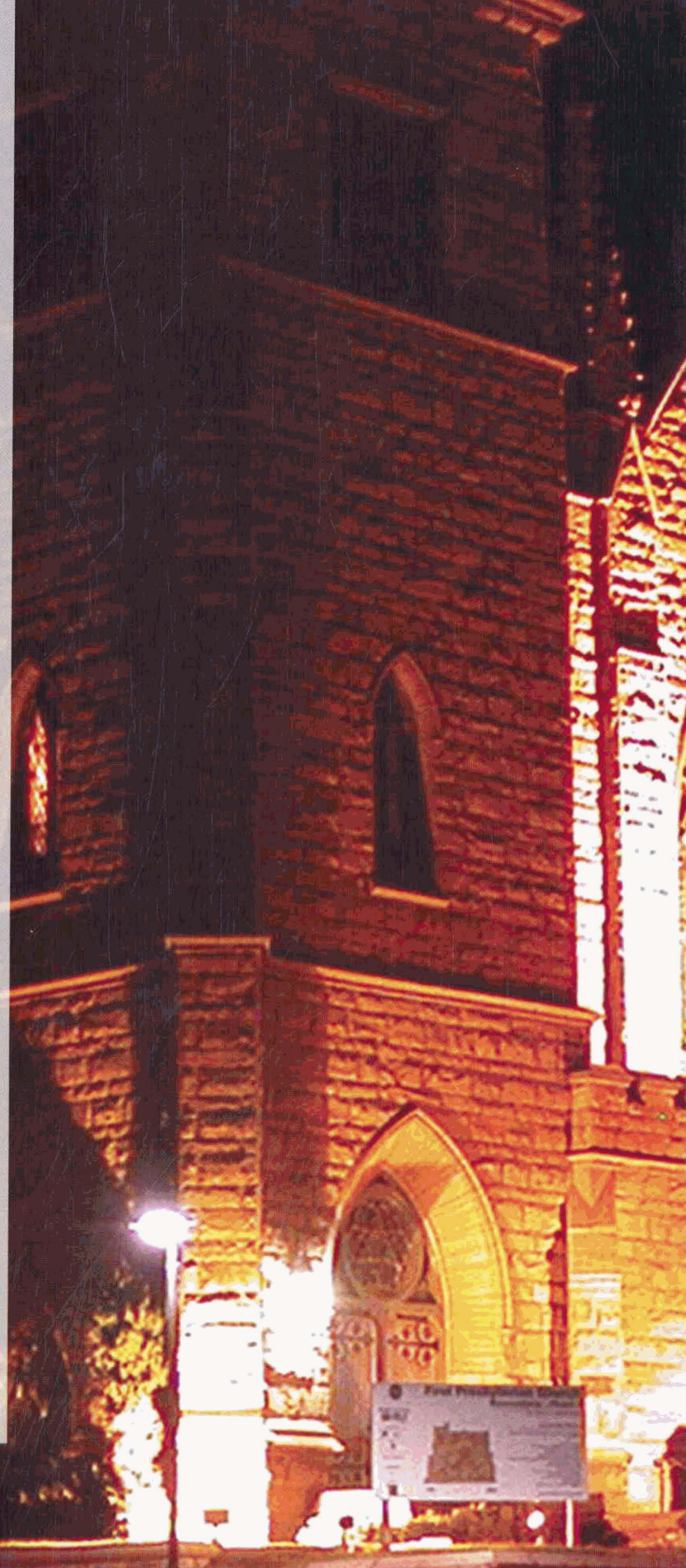
Everything Old is New Again

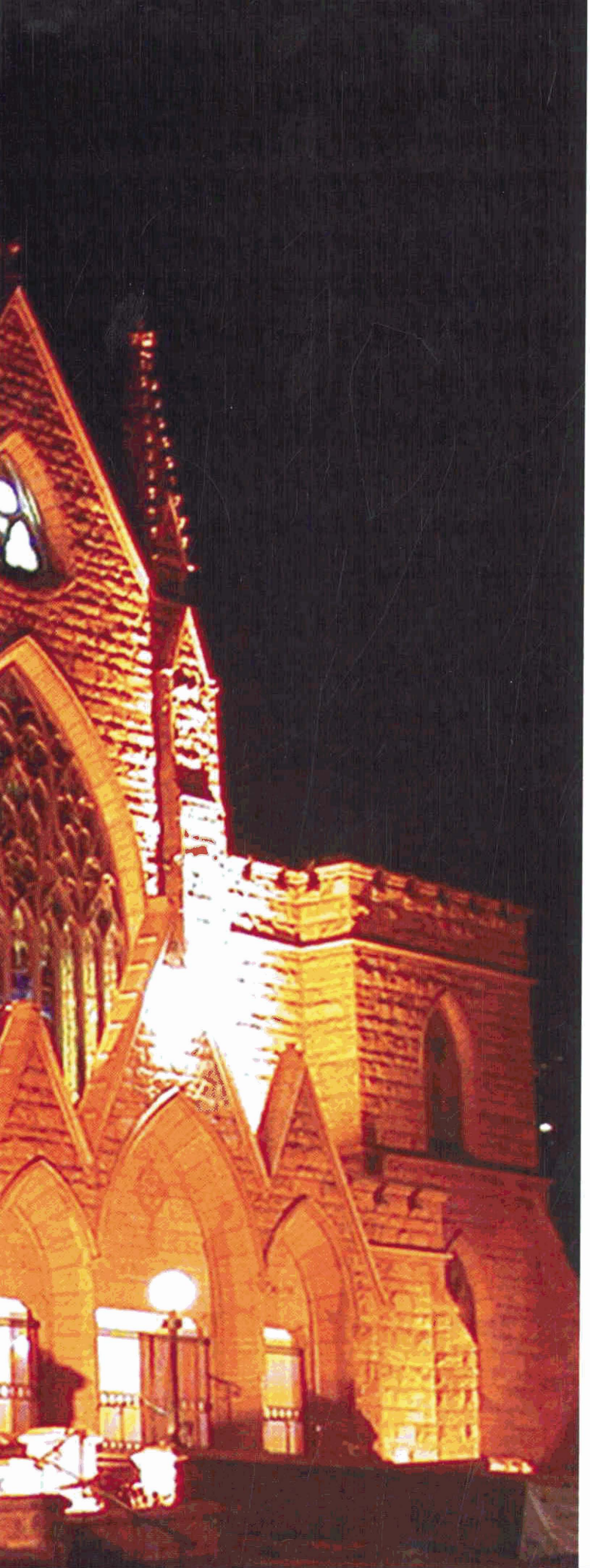
The First Presbyterian Church Centennial Restoration
By Roger Durst

We often judge the architecture we experience through a superficial, drive-by glance at its facade. Street-side impressions certainly have meaning in the context of the urban environment, but too often they fail to recognize a building's spatial qualities. The creation of space distinguishes architecture from other artistic endeavors, and we experience space not only visually but also through all the other senses. The sanctuary of First Presbyterian Church in Salt Lake City is a remarkable blending of light and color, reverberation, aroma, and texture. Its qualities give a sensory "amen" to adherents' feeling that church architecture is the highest physical manifestation of humanity's purpose and aspiration.

From the beginning, members of the congregation have loved this church; many have worshipped here their whole lives. But as this structure – at South Temple and C Street – neared its century mark, some of its spatial qualities had aged, and even the physical integrity of the building had declined. It needed help. The congregation launched into a multi-year effort to raise funds, and to design and execute a worthy renovation.

The Presbyterian presence in Salt Lake City began in July 1871, when Reverend Sheldon Jackson visited Utah and recommended to the parent church that it form a congregation here. By October of that year, Reverend Josiah Welch had preached his first sermon in Faust's Hall over Mulloy and Paul's livery stable. The next month, the First Presbyterian Church was formally organized with 12 charter congregation members.





The congregation built their first building three years later. By the turn of the century they had outgrown this building, and they invited four architects to submit competitive design proposals for a new church. After a year of deliberation, the building committee chose Walter E. Ware's design for the project. Ware had earlier traveled to Carlisle, England, where he found inspiration in the city's English-Scottish Gothic Revival cathedral. He would later go on to design many of Utah's most notable buildings.

The indigenous red sandstone that forms the church's structure and establishes its unique presence on South Temple was quarried from Red Butte Canyon. Horse-drawn wagons hauled it to the site, where skilled masons shaped and laid it to create the massive walls and buttresses that form the building's envelope. By all accounts, construction was begun in 1903, although the cornerstone is engraved "1902." Within that cornerstone lies a cache of still-unseen early church records.

Through the years, the building changed in various ways. In 1906 a severe storm blew out the magnificent east window; it was not repaired for several months. In 1911 a state-of-the-art pipe organ was installed. In 1946, flooding washed out a portion of the north wall. (A subterranean stream beneath the building is still active and is controlled by pumps during periods of heavy runoff.) By 1957, church growth required an expansion of the building to the north for better administrative, gathering, and studying spaces.

By the 1990s, time had taken its toll. Besides the general deterioration of the building, issues of comfort, safety, and security needed to be addressed in order to meet contemporary needs. Even so, the congregation expressed a strong appreciation for and identification with the building's historic legacy. They insisted that the building's significant aesthetic merit, spatial quality, and historicity must not be compromised. Thus, they chose an appropriate theme for the renovation: "Everything Old is New Again."

The church hired EMA Architects, headed by Don Mahoney, to create a restoration design that could both meet the needs of the congregation and preserve the historic character. For two years, the architects met regularly with a church task force led by Elder Scott Andersen. By August 2002, First Presbyterian had awarded a primary contract to Big D Construction and had hired several subcontractors to restore or enhance the stained art glass windows, the existing masonry, the vintage building accessories, and the acoustics.

Of primary concern was the compromised structural integrity of the building envelope. Neither the original building nor the 1957 addition complied with today's building codes. The designers decided to reinforce the 1957 addition, which is occupied daily and represents the greatest hazard to life and safety in case of an earthquake. During preparatory work for the reinforcement, the contractor discovered that the footings were unreinforced masonry; the contractor installed new beams and foundations throughout the central section of the original building. First Presbyterian is now not only built upon rock but is also strengthened by reinforced concrete technologies.

John Lambert of Abstract Masonry studied the building's exterior walls and found that, although the sandstone had held up remarkably well, it had accumulated years of grime and pollutants. The mortar joints had weathered and were beginning to allow for the entry of moisture. In addition, the terra cotta copings, bandings, and decorative elements were in poor condition. Abstract Masonry thoroughly cleaned the east, south, and west facades with a mild acidic wash and then rinsed the surfaces to restore the original radiance of the native

materials. Joints were carefully "repointed" by removal of defective material and retooling with specially prepared mortar. Strongly believing that the replacement material should accurately replicate the composition and color of the original masonry, John carefully oversaw the mortar mixtures and the craftsmanship of his workers throughout the restoration. Finally, Abstract completely coated the exposed masonry with a benign but high-performance liquid sealant. The results of this company's skill are fully evident to all who pass by.

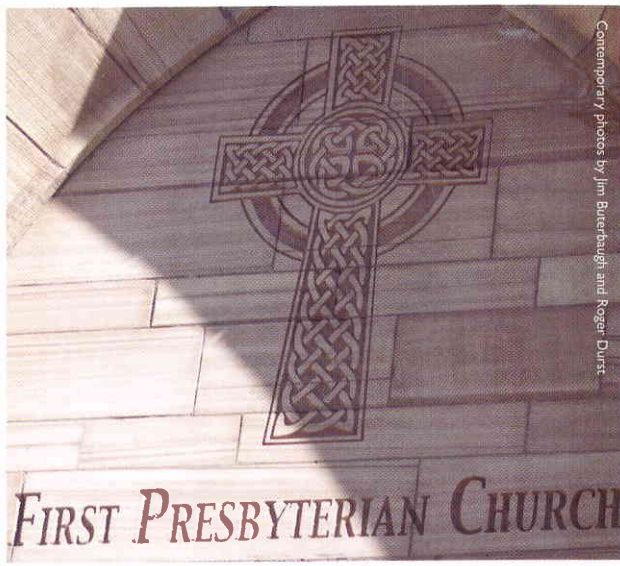
The three monumental stained glass windows representing the birth, ministry, and resurrection of Christ and the seven ground-level windows chronicling significant events in Jesus' life were originally fabricated in Minneapolis. William Littig and Mike Green, local artisans of considerable experience and talent, collaborated to remove, repair, and reset these windows. Removal caused little damage to the windows, and Littig and Green replaced any broken glazing with special glass from North America and Europe. They also replaced the leading and retouched the delicate hand-painted details. When the removal of the glass revealed that the window frames had deteriorated, the church hired De Rowe Designs to repair the frames and reconnect them to the steel truss bracing that had been installed after the storm damaged the east window. Now, from either the inside or outside, the full glory of these important elements has been restored. With enhanced interior lighting, First Presbyterian is now a radiant beacon, and the building's form, massing, and presence are as impressive throughout the night as they are during the day.

The restoration gave special attention to the building's entry. Over the years, the large oaken entry doors had been painted over, but beneath the paint, the wood and the strap iron hardware were in fine shape. Gary Paetsch took the doors to his shop, stripped innumerable coats of paint, repaired minor damage, stained them, and gave them multiple coats of spar varnish. The doors now offer a substantially warmer welcome to congregation members and guests.

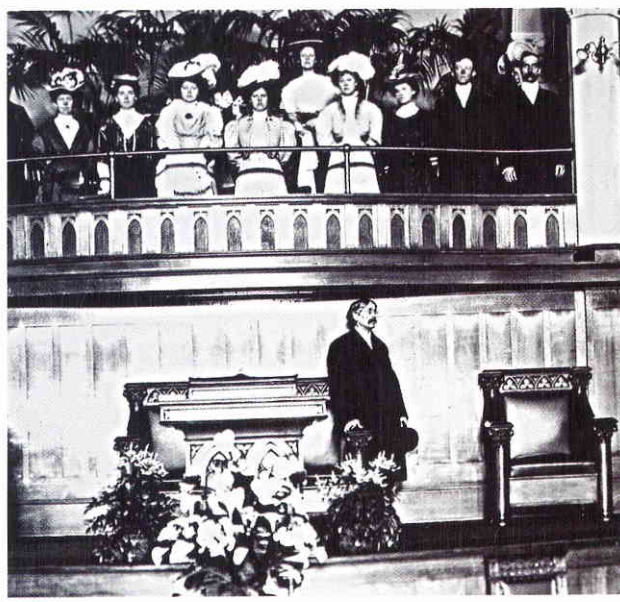
The awkward-looking iron security gates at the south sanctuary entry portals were removed, redesigned to be more compatible with the building character, and reinstalled. The entry foyer, which had been originally paved with the same enveloping exterior sandstone used on the walls, has been completely refurbished. The three entry gable panels, which had been shown on an early architect's illustration as a filigree echoing the pattern of the stained glass window frames but executed as just smooth-surfaced stone, have now been articulated to enforce the sense of wall penetration and accessibility. Church identification and Latin phrases of biblical significance have been inscribed along with a beautiful articulated Celtic Cross to grace these otherwise plain facades. Because the original stone proved too soft for foot traffic, the Church had substituted a vinyl threshold and plastic carpeting on the entry porch to mask the deterioration. These wholly unsatisfactory materials were removed and replaced with textured granite tiles, some of which are engraved in recognition of past pastors, members, and friends who have contributed so much to the Church throughout the years. This "Celebration Entry," in concert with a new, more modest street sign and dramatic night lighting along the south and west elevations, complement the recent improvements made on South Temple and ensure integration with the past, present, and future fabric of the city.

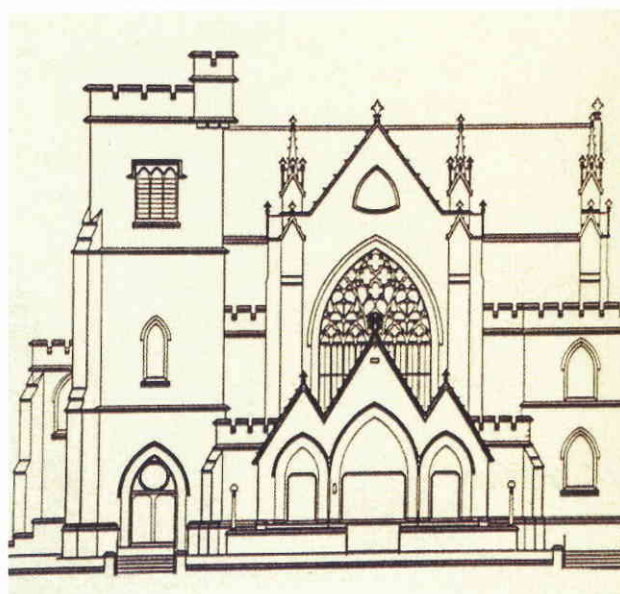
Inside, the remarkable spatial qualities of the Sanctuary had been tainted by the inevitable ravages of time. Its components were worn, faded, scratched, chipped, damaged, or soiled. First, the architect creatively reconfigured the chancel to allow for nearly double the area for program presentation and to allow greater flexibility of use. A number of local craftsmen removed years of grime from vintage woodwork and added new millwork elements. Time had dulled the luster of the hand-plastered ceiling and walls. At first the church committee intended to simply patch and repaint the walls, but instead they decided to address these elements in a more comprehensive way. The first solution was to lighten the color of the ceiling to achieve greater reflectance and thus increase indirect illumination. Second, the wall color was warmed and given a faux finish by skilled painter Dan Taylor of J & J Painting. The overall effect enhanced the natural beauty of the hand texturing and irregularity in the original plaster wall surfaces.

The interior lighting, of a turn-of-the-nineteenth-century vintage, had never



Contemporary photos by Jim Buterbaugh and Roger Durst.


An early meeting in the Sancturary.


An original architectural drawing of the church by Walter Ware.

provided adequate illumination and had been poorly maintained because of its difficult accessibility. However, the four chandeliers and eight wall sconces, all cast plaster and hand-painted, had been designed and installed by one of the early pastors and are integral to the church's history. The committee searched innumerable options for salvaging or even replicating them, but the alternatives they investigated were too costly or inappropriate for preservation. Perseverance led to the discovery of Stan Watts of Atlas Bronze Casting. Stan and his crew of dedicated artisans carefully removed the fixtures, exquisitely restored and hand-finished the plaster shells and then efficiently re-hung them.

Critical to this work was a complete upgrade of the antiquated "light trees" inside the chandelier shells. The committee talked to innumerable lighting firms before finding the Rambusch Company of New Jersey, which made specially fabricated high-wattage light fixtures to insert into the shells. The chandeliers were provided with electric winches so they can now be easily lowered, raised, cleaned, and serviced. A modern dimming system permits special effects and variations in ambience.

Mechanical and electronic retrofits enhance this ambiance. A sophisticated, high-tech climate control system with flexible response has been installed throughout the building, as has a state-of-the-art automatic fire suppression system. The mechanical and electrical consultants, Van Boerum and Frank and BNA, in close cooperation with the architect, incorporated the equipment and configured their delivery systems in a way that unobtrusively complements the historic design of Walter Ware's original vision. This effort was no small achievement, especially in the "crown jewel" Sanctuary. We trust that Ware would be well pleased by the accomplishment.

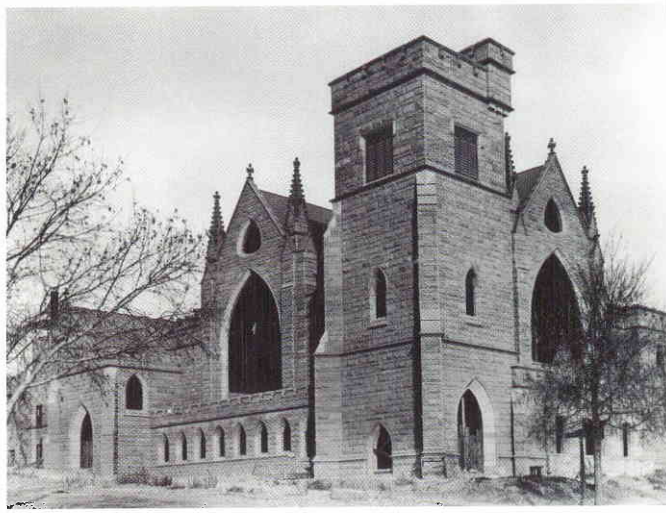
The Sanctuary had always had fine acoustics for music, but presentation and clarity of the spoken word had, until now, been a problem. The committee chose an innovative sound system that was developed in Holland for the retrofitting of European cathedrals and churches. Poll Sound, headed by Deward Timothy, installed the "Intelivox" system, which has the virtues of providing uniform audio delivery throughout the space through an almost invisible source of delivery, which avoids compromising the Sanctuary's aesthetic integrity.

The original oak pews were removed during restoration of the ceiling, walls, and windows and the mechanical/electrical retrofits. Previous use and handling had already traumatized the pews. Jacobsen Restoration, called upon at the eleventh hour, thoroughly cleaned them, hand-detailed defects and blemishes, and re-stained and refinished all the original units. The resulting installation provides for a full sanctuary capacity of 900 worshipers and a look that things are not so new as that they have been well cared for.

To the north of the Sanctuary, the central section and 1957 addition received a dramatic reconfiguration to provide meeting rooms, offices, gathering areas, and a kitchenette. The entire upper floor of this section has become a fully certified child day care facility large enough to accommodate 76 preschool and kindergarten youngsters. The "C Street" day care, headed by Annie Haile, is an important part of First Presbyterian's outreach to the greater community; "C Street's" doors are open to all who seek quality care for their children. An old gymnasium, which provided space for Sunday services during the renovation, now serves multiple functions, including space for active child play during inclement weather.

The congregation is now at home in a familiar yet renewed building. In an effort such as the First Presbyterian restoration, there is a temptation to provide for contemporary comfort, convenience, and safety without regard for traditional design and inherent quality. All participants in this restoration acknowledged that enticement, dealt with it, and to a significant extent resisted it through a concerted philosophical approach. The project – and the Utah community – was blessed with visionary designers, skilled professionals, and a wealth of talented and conscientious craftspersons. The resulting creation, or re-creation, respects architectural values and strengthens the exceptional spatial qualities of a building that has become a historic and religious legacy. ●

Roger Durst, an architect licensed in eight states, has practiced in Utah since 1977 and was deeply involved in the church restoration.



First Presbyterian Church under construction c.1903.



The walls, woodwork, and lighting give a warm glow to the restored Sanctuary.



Architect Walter Ware (in glasses) and staff c.1940s.

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Let it be.



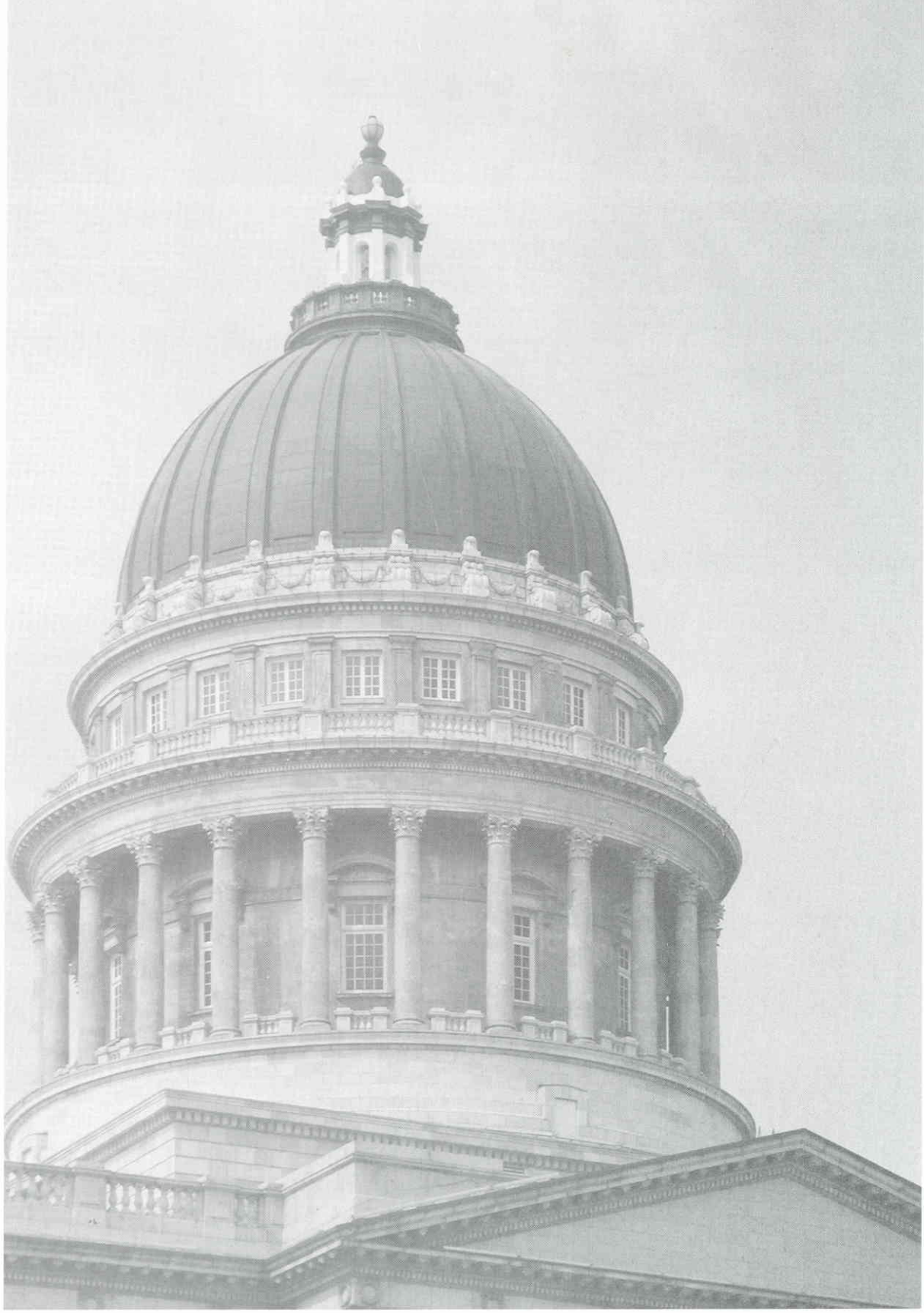
You are hiking in a remote canyon when suddenly you spot an ancient ceramic pot nestled in some rocks. What should you do?

Let it be. It has been there for a long time, and it belongs to all people, not just to you.

- Take photographs.
- Determine precisely where you are using maps or a GPS unit.
- Make certain the artifact is safe. You might want to cover it with something.
- Phone the State Archaeologist's office at (801) 533-3524. They will make certain that steps are taken to protect it. They will also make sure that you are invited to assist archaeologists who visit your find to document and perhaps collect it.

DIVISION of STATE HISTORY
UTAH
STATE HISTORICAL SOCIETY

For information on Utah archaeology, historic preservation, history, research, or membership in the Utah State Historical Society, see history.utah.gov.



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