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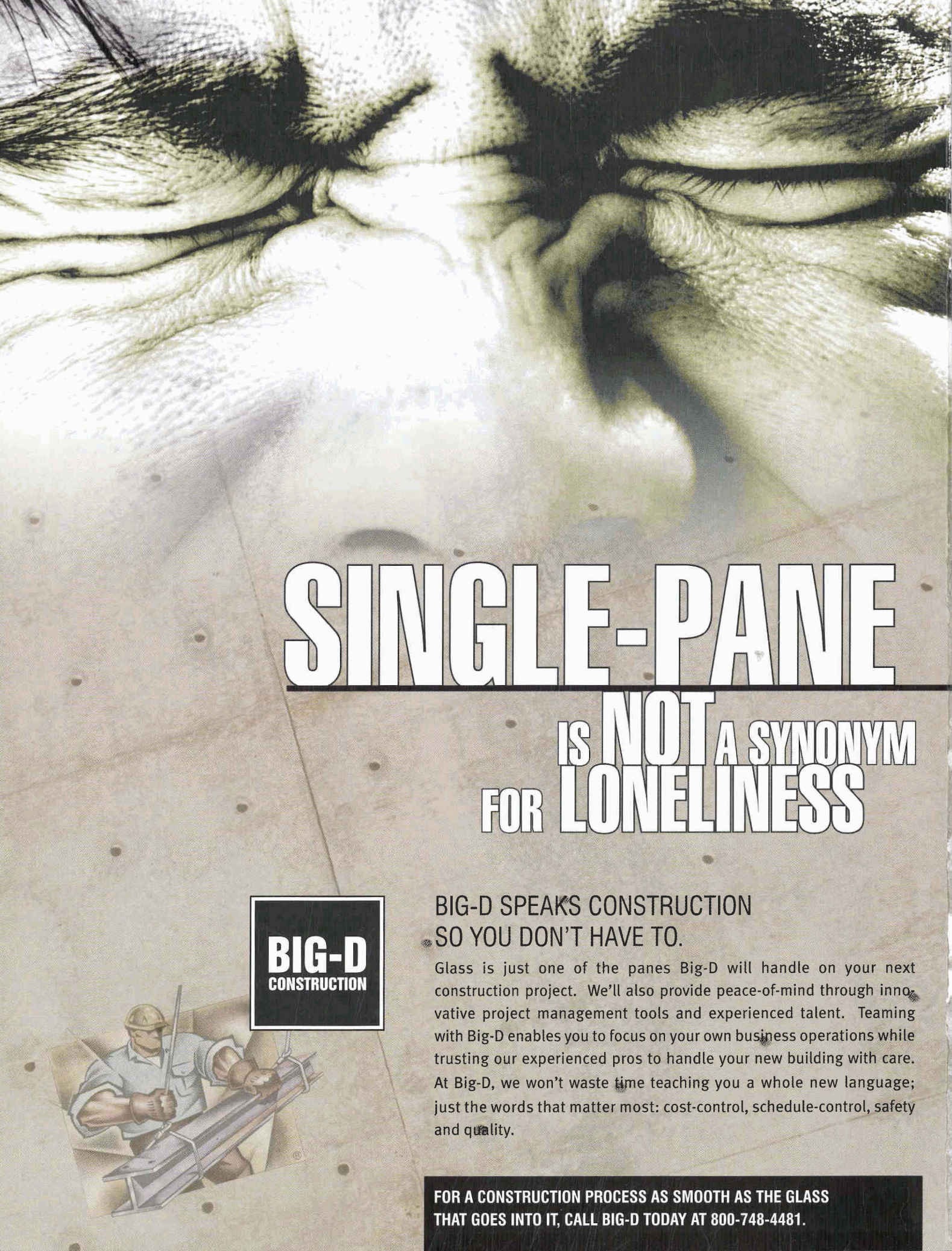
BUILDING ON THE PAST



Old House Kitchens and Baths
John Sugden, Utah Modern Architect
Mushroom Springs
American Fork City Hall
Historic Sites in Utah's National Forests

A Teasdale House Remembers
Cache County Courthouse
Artspace
Utah Preservation Treasures
Preservation Myths Debunked

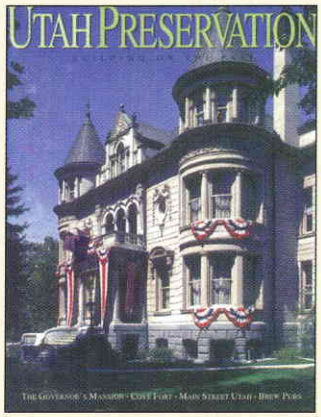
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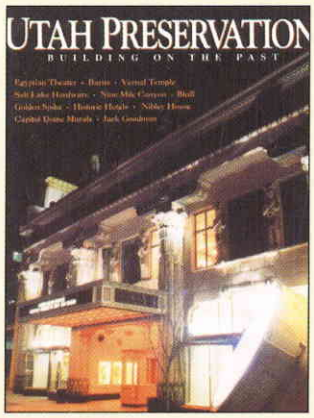
TENTH ANNIVERSARY ISSUE

For ten years, *Utah Preservation: Building on the Past* has celebrated the diversity of historic preservation across the state of Utah. The magazine has chronicled the major restoration projects of the last decade, including the Utah Governor's Mansion, Peery's Egyptian Theatre, the Brigham Young Academy, and the Utah State Capitol. It has also showcased history and historic preservation in unexpected places: neon signs, rural landscapes, amusement parks, graveyards, model homes, modern skyscrapers, and many archaeological sites.

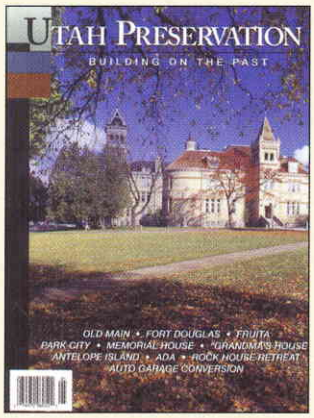
Behind all of these buildings, projects, and sites are people who care about them, document them, nurture them, sacrifice for them, and stand up for them. On the tenth anniversary of *Utah Preservation: Building on the Past*, the Utah Division of State History and Utah Heritage Foundation thank all the people who made the projects featured in the magazine over the last decade possible. We also thank the many advertisers who support the magazine each year. And a special thanks to you, our reader, for sharing in our celebration of historic preservation.



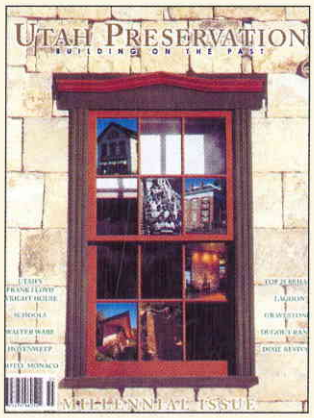
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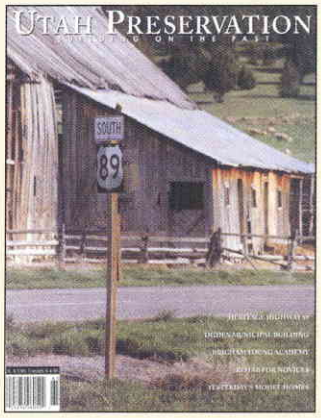
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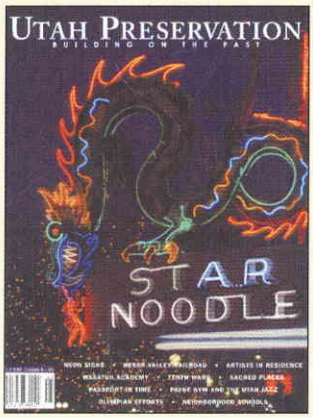
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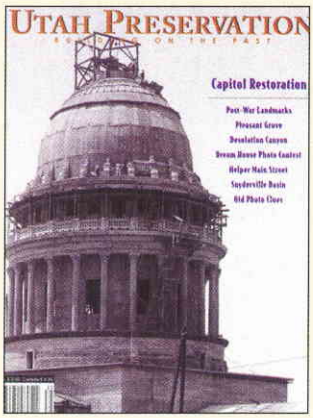
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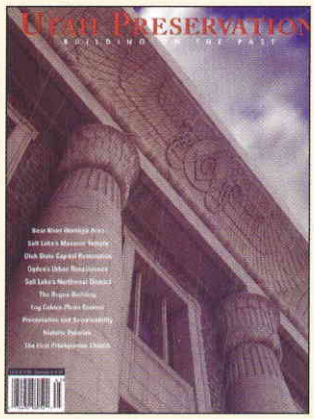
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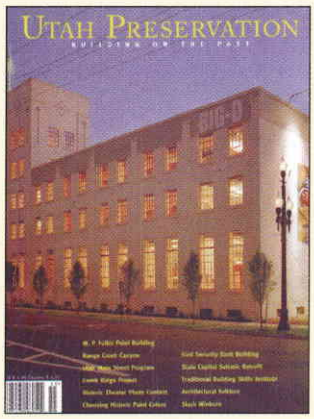
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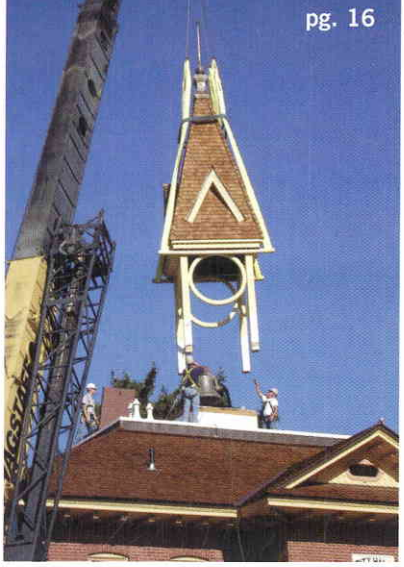


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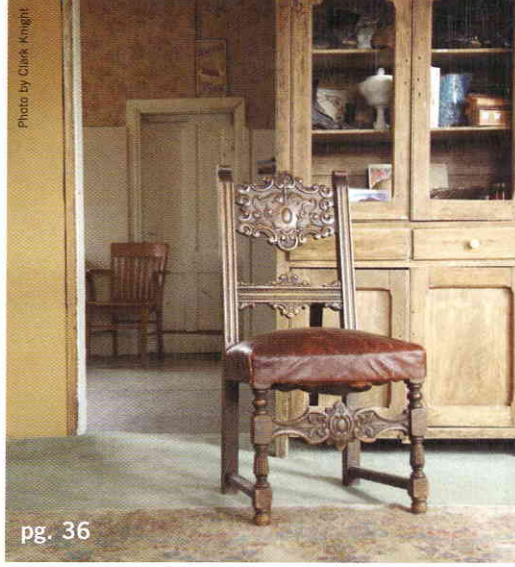
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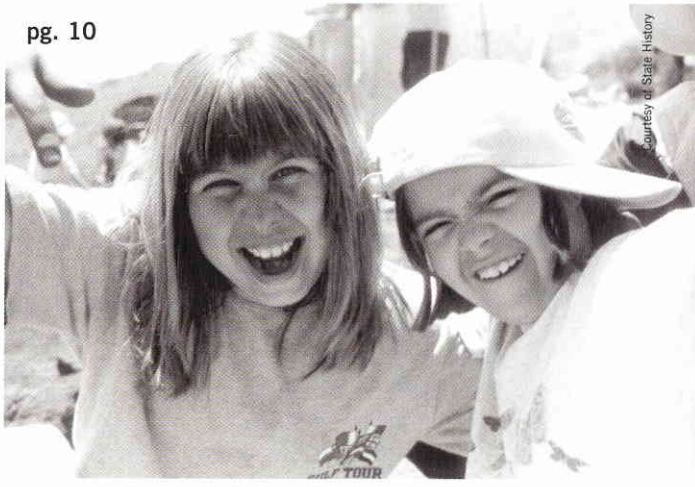




Courtesy of Jutta Sugden



Photo by Kirk Huffaker



Courtesy of State History

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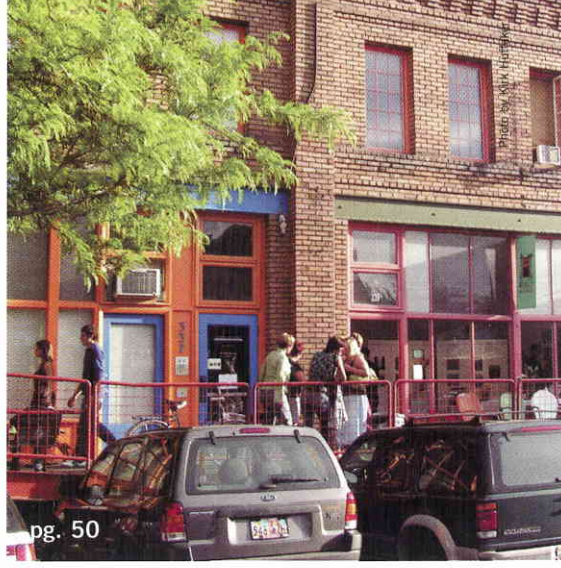
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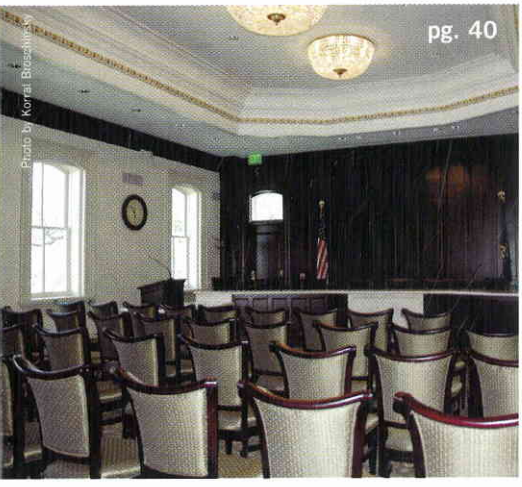
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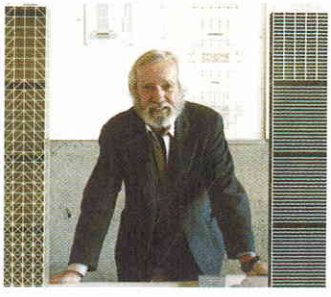


The elegant home John Sugden designed for his mother, Roberta Sugden, reveals his fascination with planes, surfaces, and a building's site.

Courtesy of Jutta Sugden

John Sugden: Modern Architecture Utah-Style

by Anne G. Mooney



Courtesy of Jutta Sugden

Architect John W. Sugden (1922-2003) endowed Utah with an unprecedented legacy of outstanding modernist buildings. His sleek technological forms and impeccably-executed details inspired architects and sophisticated clients alike. Sugden's designs reflect a profound appreciation for nature fostered under the tutelage of his father and a rigorous formal clarity developed under the influence of his mentor, the master architect Ludwig Mies van der Rohe (1886-1969). His blend of Miesian-inspired modernism coupled with his Utah-inspired naturalism led to a unique application of modernist ideals within the western landscape.

Utah Roots, Chicago Training

Sugden was born in Chicago in 1922 where his father was attending medical school. When he was a young boy, the family returned to its native Utah. Sugden traveled extensively with his father through Utah's scenic landscape and learned to ski, rock climb, and love the mountainous terrain. Throughout his life Sugden remained profoundly influenced by his father.

Shortly after he graduated from East High School in Salt Lake City, Sugden enlisted in the U. S. Army 10th Mountain Division and saw active duty on the front lines in Italy during World War II. There he earned a number of citations including the Silver Star.



Sugden served as an assistant to Mies van der Rohe on the design of the Farnsworth House, an icon of modern architecture. Mies's influence is evident in much of Sugden's work.

Photo by Carol Highsmith, courtesy of the National Trust for Historic Preservation

As he was being decommissioned from the Army, Sugden was stationed briefly in Chicago. There he first encountered the influential European architects Mies van der Rohe and Ludwig Hilberseimer while studying at the Illinois Institute of Technology (IIT). As Sugden's son Evan A. Sugden recalls, "His professional training took off almost instantly, propelled by a strong attraction to their stunning works and compelling modernist ideals."

Sugden worked as a student and draftsman in the offices of Mies from 1945 until 1952. Sugden was also a student, and the only associate, of Ludwig Hilberseimer. With Mies, Sugden served as project architect on the 860 Lake Shore Drive apartment building in Chicago and oversaw a number of buildings on the IIT campus. He consulted on the reconstruction of the German Pavilion, originally designed by Mies in 1929 for the Barcelona International Exhibition and widely considered to be one of the seminal works of modern architecture. In 1952, Sugden brought this privileged experience and knowledge to Utah to set up his own practice.

Architectural Practice

Sugden garnered a number of commissions from private clients that allowed him to work steadily in the early decades of his practice. This body of work constitutes his greatest contribution and consists of a series of important buildings of timeless and classic modern architecture.

The Makoff family of Salt Lake City proved an excellent client for Sugden. It provided him with public and private commissions, including the Makoff apparel stores on South Temple Street and in the Cottonwood Mall, a series of private residences, and the Makoff family mausoleum. Sugden's public commissions still intact include the University of Utah Merrill Engineering Building (designed in collaboration with Dean L. Gustavson's office) and the additions to the Alta Lodge.

Sugden's non-traditional work, however, was not widely sought after in Utah. It has

not been well-preserved and, in some cases, has been completely destroyed. A medical office building Sugden designed in Holladay, used as a textbook case study for multi-story steel buildings, was obliterated in an expansion. The Green River High School in Emery County, with its clear floating gym ceiling and exterior trusses, was demolished. A number of Sugden's residential projects have also been destroyed or remodeled beyond recognition.

From 1966 to 1993 Sugden supported himself and his family, in part, with a professorship at the University of Utah Graduate School of Architecture. During this time he developed related talents in writing and painting in oil and acrylics. As a professor he was known as a gifted teacher. A student of Sugden's, Salt Lake City-based architect Ken Pollard, recalls "What John taught was about building structure and space, knowing the material and taking it beyond building to poetry. Abstraction was key to his beliefs. It can be seen in his paintings and when you walk into his projects. He believed moving something just a couple of inches meant so much in activation of the space."

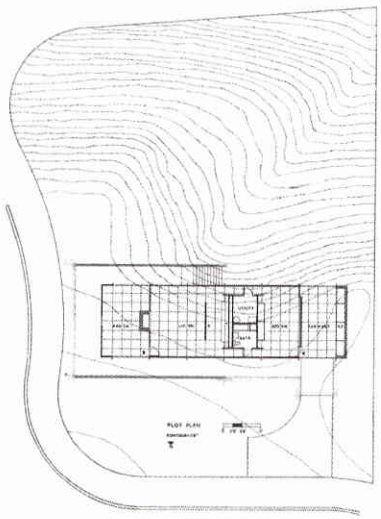
Modernism Meets Nature

Sugden designed Miesian-inspired precision of structure and detailing into his elegant residential projects. He also shared architect Frank Lloyd Wright's dedication to seeing that homes "sit well within their sites." Modernist architects have tended to believe it is more important for their work be in keeping with the age than in harmony with the surroundings. Sugden seemed to disagree. His residential jewels in Salt Lake and Summit Counties are tucked neatly within their sites and, in fact, almost camouflaged completely during full-foliage months.

The first residence Sugden built was a home designed for his mother, Roberta Sugden, in 1955 on a wooded site in Millcreek. He had recently returned to Salt Lake City after completing his apprenticeship and was eager to apply his training within this new environment. The house is clearly inspired by Mies' influential Farnsworth House near Plano, Illinois. Sugden served as an assistant on the Farnsworth project in 1951. Like the Farnsworth House, the Millcreek dwelling features expanses of floor to ceiling glass supported by a steel framework.

Although completely open, the interior of Roberta's house feels private and intimate. This is partially due to its human scale and the humanizing relationship of the building to its natural surroundings. The neutral background of Sugden's architecture allows the homeowner to color the space. As the present owner, Mollie Kimball, exclaims, "The walls are green" from the unobstructed views of the surrounding gardens. Snowy white walls envelop the space in winter.

The carefully sited design achieves a rare feeling of connectedness to the landscape within its suburban setting. The house, nestled into the trees to the north, overlooks a steep ravine to the south. The low winter sunlight extends straight through the house, warming the interior surfaces. In the summer, the roof canopy shades the interior from



Courtesy of Jutta Sugden

Achieving harmony between a building and its site was a priority in Sugden's work. As this original site plan shows, the Roberta Sugden House is balanced gently on the edge of a ravine in Salt Lake City's Millcreek neighborhood.



Courtesy of Jutta Sugden

The Roberta Sugden House's original kitchen, shown here, featured steel cabinets and counter tops. The current owner has carefully restored them.

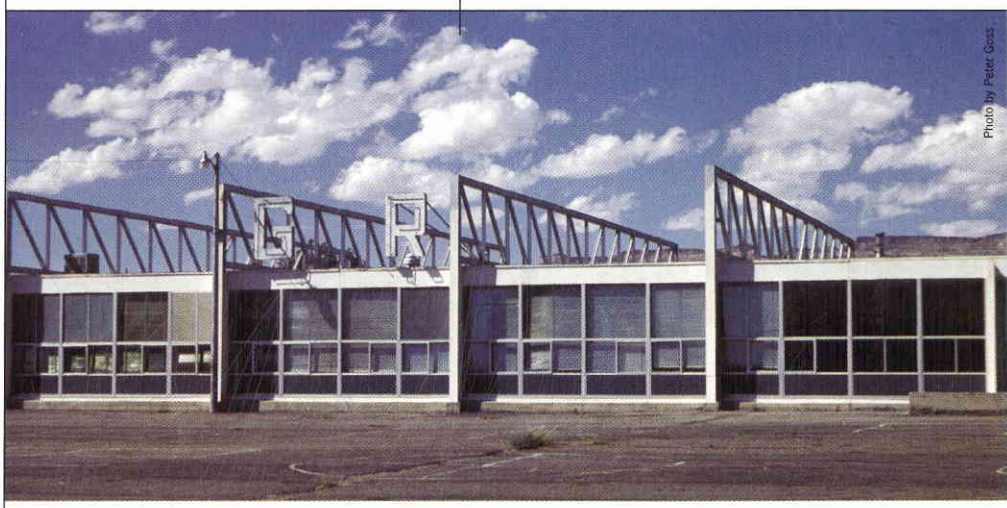


Photo by Peter Goss

The innovative Green River High School in Emery County is one of several Sugden buildings that have been demolished.



Photo by Brian Griffin

Open space flows around the central kitchen and hearth in this Sugden home in Emigration Canyon. The current owner added a graceful, circular staircase to unite the separate first-floor studio and second-floor living spaces.

the harsh sun directly overhead. Sugden built a small working studio below Roberta's house where he spent much time. In the summer months he slept on a cot in the open-air porch, now an enclosed dining room.

When the property was later put up for sale, an appraiser struggled to affix a price to the unusual house. "I've never seen anything like it," he explained, unaware of its classic and famous origins. Appreciative of its history and significance, Kimball purchased the home from one of several owners following Roberta and carefully undertook a restoration of the deteriorating structure.

Especially challenging was the reversal of the several additions and "improvements" that had tampered with the integrity of Sugden's original design. Among the components Kimball preserved is Sugden's original kitchen design featuring Republic Steel painted metal cabinets and a continuous stainless steel countertop with integral stove burners. Her efforts earned her a 2005 Utah Heritage Foundation Heritage Award recognizing her thoughtful and well-researched renovation project.

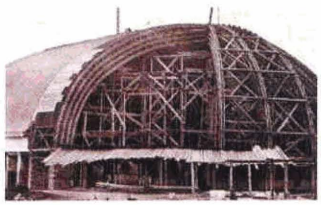
Living in a Tree House

Another Sugden-designed residence stands at the mouth of Emigration Canyon. Architect Kathryn Anderson, a



Photo by Brian Griffin

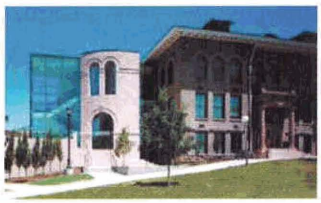
The combination of Emigration Canyon's dense foliage and Sugden's glass walls creates the sense of "living in a tree house."



Salt Lake Tabernacle, in progress



Bogue Supply Building, 2002



Cowles Building, 2001



Gardner Hall, 1999



Ford Motor Company, 1999



Noyes Building, 1998



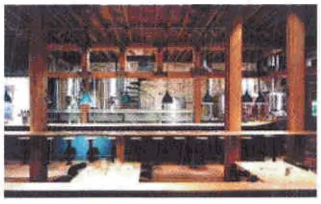
Vernal LDS Temple, 1997



Salt Lake Hardware, 1996



Joseph Smith Memorial, 1992



Squatter's Pub Interior, 1989



Pierpont Development, 1986

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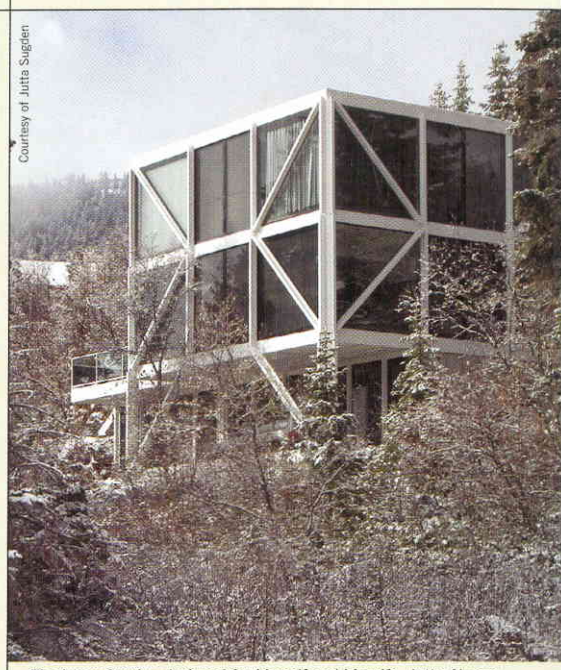
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former student of Sugden, found the petite mountain dwelling in 1998. She had jokingly mentioned she was looking for a "glass house" and, shortly thereafter, a Realtor drove up the canyon and led her up a steep approach until the home came into view. Anderson immediately recognized it as a Sugden design and purchased it two days later.

Sugden built the structure in 1965 for his colleague and draftsman, Charlie Griffin. The design was conceived of as a live-work space with living space above for Griffin and his wife and separate workspace for the Sugden architectural studio below. Outside sits the original Sugden-designed doghouse, a miniature matching the mid-century modern architecture of the main house.

By punching a hole through the floor, Anderson connected the upper and lower volumes with a circular staircase. The precisely-scaled, perfectly-square volume is uninterrupted by the walls and doors of a conventional house. Rather, a central service core with a kitchen, bath, and fireplace hearth define space, while living, sleeping and dining programs float around it. "After living here I wouldn't know what to do with a door or a wall," Anderson muses of her unobstructed floor plan. The overall feeling of inhabiting the space, according to Anderson, is "like living in a tree house" with an indescribably intimate connection to nature.

Admittedly the worst of this house, as with other Sugden homes, is the winter heating bill. Just as Frank Lloyd Wright's residential work is notorious for leaking roofs, the use of glass and steel as primary building materials renders Sugden's houses notoriously cold in winter. His structures would benefit from new glazing technologies, solar heating, heavy insulation, and energy-efficient HVAC systems.



The home Sugden designed for himself and his wife, Jutta Alwang Sugden, hovers amidst the trees on Parely's Summit.

As Sugden's son Evan A. Sugden recalls, "His professional training took off almost instantly, propelled by a strong attraction to their stunning works and compelling modernist ideals."

The structures also present an entirely different set of maintenance problems from the deterioration of the gasket membranes, to the rusting of the exposed steel deck ceilings, to the replacement of the expansive sheets of glazing. Preservationists are now developing the techniques to preserve and restore these modern materials.

Cube Sweet Cube

Thirty years after returning to Utah, Sugden designed his own home on a hillside at the summit of Parley's Canyon. Sugden's wife, artist and graphic designer Jutta Alwang Sugden, continues to live in the home. The ground floor of the three-story live-work studio incorporates a covered carport, entrance, and a library and archive of creative work. A 45-degree open-deck steel stair tower leads up to the living-dining room and kitchen. The sleek black-and-white space has a theatrical quality and sets a dramatic tone lightened by the large-scale, colorful Sugden painting that forms one wall. Here the visible structure and cross-bracing details can be appreciated up close.

The upper floor houses the live-work space, with sleeping and bathing quarters and a working design studio. The black concrete floors are softened with a grid of white sport court floor tiles, an innovative application of a material typically used as an underlayment. Floating walls and a digitally-designed panel created by Jutta free the ceiling from obstruction, allowing light to spill over walls and establish zones for working and living. The space is flooded with natural light from expansive glazing and a central overhead skylight and has an entirely different feeling from that of the proportionally equal floor below.

Sugden enjoyed visiting the site when his house was under construction, watching the structure go up. Just after the steel was erected and before the windows went in, Jutta photographed him sitting in a director's chair on the just-poured concrete floor


One of Sugden's paintings adds a splash of color and creates a free-floating wall on the dramatic black-and-white main floor of Sugden's home.

within the structure he so carefully brought into being. Sugden's plans for a home on an adjacent lot sit awaiting an appreciative buyer to realize the project.

Sugden's Legacy

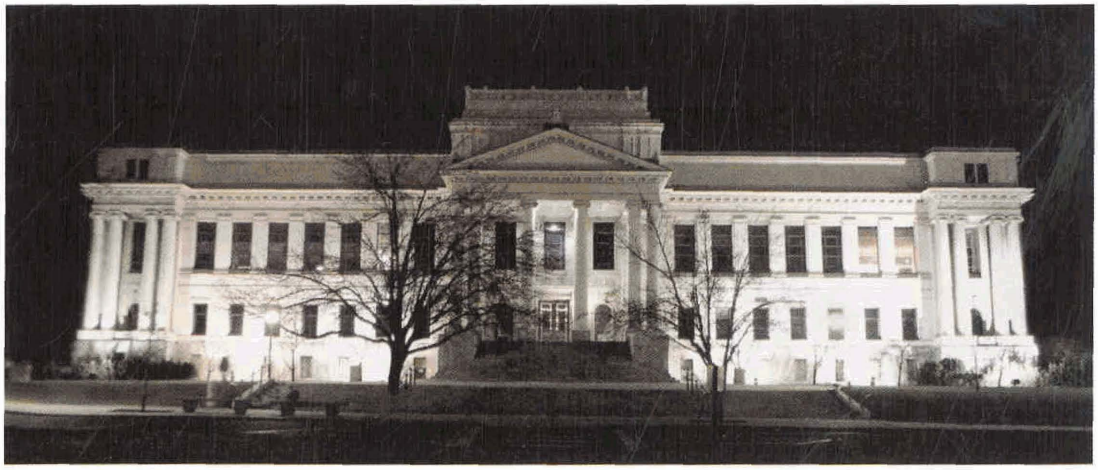
All of Sugden's structures exhibit a direct connection between the conception and the execution of design. Detailing, material, and tectonics ARE the buildings' concepts. This integrated attitude toward technology sets Sugden's work apart from that of his contemporaries. An active participant on-site during the construction phase, he ensured that his techniques (along with his structures) were exposed and executed with a great concern for detail. His is an architecture of planes, where every surface is considered, its connections at the top and base fully resolved and expressed. It is also an architecture without nails and without applied, superficial ornament.

Though Sugden's architecture was associated with the International Style movement at the time of his education, his career emerged as uniquely western in its inextricable tie to the Utah environment. To him, the simplicity and formal restraint of modernism was not only a reaction to the misdirection of other stylistic movements in architecture, but also an illumination of nature, context, and the essence of human habitation.

Sugden's work prefigures current trends in an emerging international neo-modernist design movement. No longer a cold and site-less solution, today's new take on modernism offers a framework for building that easily transforms itself. It responds to a multitude of climatic and cultural contexts, utilizing state-of-the-art technologies and building systems and incorporating sustainable design principles. Because the spirit of Sugden's work reflects these current trends, his designs merit study, recognition, and preservation.

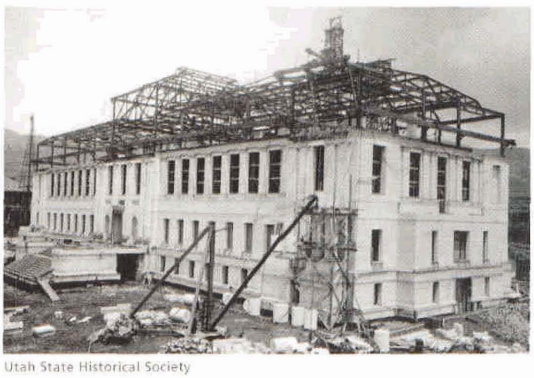
John Sugden produced a body of architecture that is simultaneously modest and understated, yet surprisingly radical and rich. We are gifted to have this body of work in Utah. It is now our responsibility to preserve Sugden's legacy of modernist expression for future generations. ❋

Anne G. Mooney is an assistant professor at the University of Utah, College of Architecture + Planning and a principal of the design firm Sparano + Mooney Architecture.





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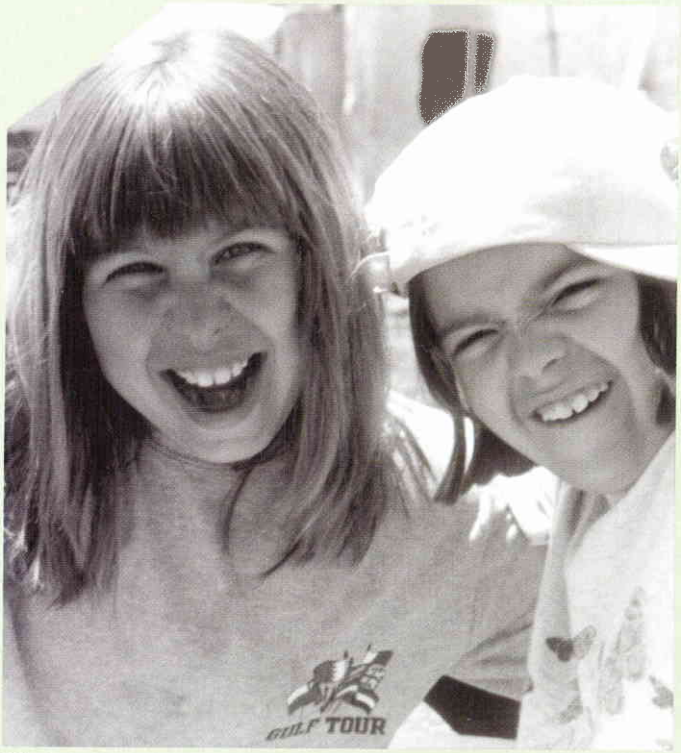
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Courtesy of State History

Kids discover the excitement of unlocking secrets of the past at the Mushroom Springs.

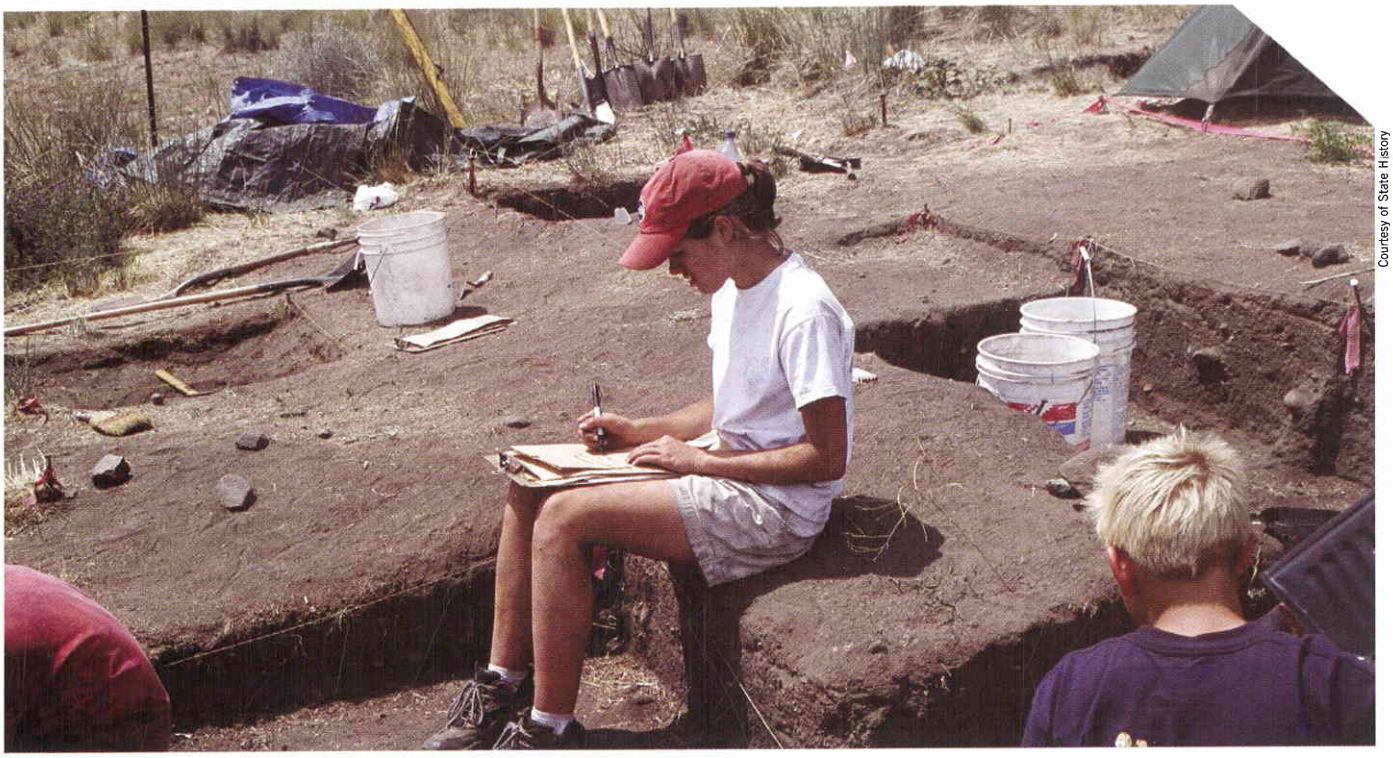
FROM THE MUSHROOM SPRINGS ARCHAEOLOGICAL SITE ON THE EASTERN SIDE OF ANTELOPE ISLAND, YOU CAN SEE THE TALL BUILDINGS OF DOWNTOWN SALT LAKE CITY, THE BUSY STREETS OF BOUNTIFUL, AND THE MALL AT KAYSVILLE. BUT IT IS THE REMNANTS OF AN ANCIENT LIFE, NOT THE PROXIMITY OF THE MODERN WORLD, THAT GRABS KIDS' ATTENTION AT MUSHROOM SPRINGS. HERE THEY HELP UNLOCK SECRETS OF THE PAST AS THEY WORK ALONGSIDE PROFESSIONALS ON A REAL ARCHAEOLOGICAL "DIG." AS STUDENTS LEARN AND APPLY THE SCIENTIFIC PROCESS, THEY CONTRIBUTE TO OUR UNDERSTANDING OF THE ANCIENT FREMONT PEOPLE. AS THEY MAKE PERSONAL CONNECTIONS TO THE PAST, THEY BECOME THE FUTURE STEWARDS OF UTAH'S RICH ARCHAEOLOGICAL RESOURCES.

Kids Get "Down and Dirty"



Courtesy of State History

Kids get the chance to work with professional archaeologists, like Jim Dykman (center), on the Mushroom Springs project.



Courtesy of State History

Kids take part in all aspects of the excavation process at Mushroom Springs, including making careful records of their observations and discoveries.

at Mushroom Springs

By Ronald J. Rood
Utah Assistant State Archaeologist

Discovery at Mushroom Springs

Freshwater springs dot Antelope Island and, in the Great Basin, anywhere there is fresh water there are traces of the prehistoric past. Utah State Parks officials planned to tap into the water at Mushroom Springs for the new facilities at the historic Fielding Garr Ranch, located about one mile to the east. During the construction project, an archaeologist from Utah State Parks noticed clues—bits of charcoal, fragments of broken rock, fragments of animal bone, chipped stone, gray pottery shards, and grinding stones—suggesting humans had used this area in the past.

Utah State Parks and the Utah Division of State History Antiquities Section excavated a few "test pits" at Mushroom Springs to better understand the nature of the site and the soil. Analysis of the artifacts recovered in these tests suggested Mushroom Springs had the potential to produce important information about Utah's prehistoric past. Since the site was inadvertently damaged during the construction, Utah State Parks and the Antiquities Section developed a plan to retrieve information from the site in a cost-effective partnership focusing on public education and opportunities for kids to work on a real archaeological site.

Public education is an important strategy for preserving Utah's extraordinary archaeological resources. Unfortunately, many of these resources are at risk from vandalism, looting, and simply being "loved to death" by visitors. One of the best protections we can provide these sites is a public that is aware of the value of archaeological resources and understands proper archeological site "etiquette."

Asking Questions

Questions are the root of archaeological investigations. The artifacts recovered from a site and their context allow archaeologists to attempt to answer questions. Thus, before inviting the public to participate in excavating the Mushroom Springs site, we prepared a research design to guide the fieldwork. The research design identifies the types of information archaeologists hope to recover and how that information will be gathered.

Not every site can address every type of question and Mushroom Springs is no exception. Based on information from test digs, it was clear that Mushroom Springs likely contained information on diet, hunting patterns, and butchering patterns. In addition, the large amount of burned rock and burned animal bone had potential to yield samples for radiocarbon dating that shed light on the age of the site.

Unlocking Secrets of the Past

The Antiquities Section has been working with students for over ten years. Through our public outreach program, professional archaeologists have brought presentations on Utah's archaeological resources to over 300 fourth and seventh grade classrooms. With the discovery at Mushroom Springs, we had an opportunity to take this outreach one step further by involving kids in a real "dig" and laboratory work.

Since 2001, over 80 students from Newman Elementary School and Escalante Elementary School in Rose Park, Our Lady of Lourdes School in Salt Lake City, and the Colby School in Park City have participated in the archaeological work at Mushroom

Springs. In addition, other students from around the Wasatch Front interested in archaeology have become involved as individuals.

With the input of Danielle Patterson, a Salt Lake City educator and one of the original authors of the nationally-recognized "Intrigue of the Past" archaeology curriculum, we designed an inter-disciplinary, hands-on program at Mushroom Springs. The students develop research questions, create photographs and art, and write each day about their experiences. Several of the students' contributions will be used in the final report.

Through fieldwork and lab work, the students quickly learn that archaeology is more than the random collection of artifacts. During the first season at Mushroom Springs one 12-year-old participant said, "Archaeology is sort of like dissecting a frog," and it truly is. As students create maps and grids and take copious notes, they begin to understand the scientific process of forming questions and using the data to test their ideas. They start to think of potsherds, arrowheads, and bone fragments not as curios from long ago, but as threads of scientific data—information telling a story about the people that lived at Mushroom Springs 1,000 years ago.

Making it Personal

Working at Mushroom Springs helps students make personal connections with the people of the past. One student, for example, wrote a narrative on what being a 12 year-old kid living at Mushroom Springs must have been like. The student imagines the inhabitants of Mushroom Springs 1,000 years ago as people with feelings, needs, and a sense of humor. The passage also clearly shows the student's understanding of the relationship between artifacts (fire-cracked rock) and human behavior. It paints a picture of ancient life based not on a lecture or reading a book, but on a first-hand experience.

> Is it morning already? Another day of hauling rock for the fires. O well, we'll have lots of bone grease for winter food. I hope the hunters get more antelope today. Making bone grease is hard work but I like helping my mom crack the bones and then put them into the pot. My brother likes taking the hot rocks from the fire and putting them in the pot. The hissing noise is funny and the water really boils up. My brother is learning how to make arrowheads but he's not very good. He keeps breaking them. He gets mad and it's funny. I like coming to the island even though it is hard work hauling rocks for the fire and making the bone grease. Soon we'll cross the lake in our little boats and go back to the big village by the river for the winter.
>
> (A. Rogers, age 12)

In addition to participating in the archaeological dig, the Mushroom Springs project offers learning opportunities for students with a range of interests. A young man named Austin Watkins was intrigued by the 35mm cameras and photography. After a quick lesson, he became our site photographer for several days. He learned to set up the photo-board and document on paper every photo he took. Students interested in art took a workshop on illustrating artifacts from Ron Taylor, Antelope Island State Park manager, who has substantial skills in scientific illustration.

Students work hard at Mushroom Springs though the heat on the island is often brutal. In spite of canvas shades and plenty of water, the work day typically ends at 2:00 pm with students running through the sprinklers under the cottonwood trees at the Fielding Garr Ranch.

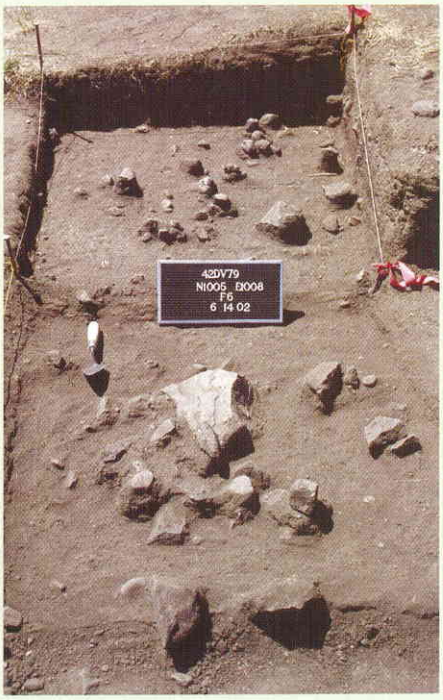
Research Results

With the assistance of student archaeologists, we have learned a great deal about ancient life at Mushroom Springs. Although there are hints of earlier occupations, most of the material excavated at Mushroom Springs dates to about 1,000 years ago. Archaeologists call materials from this time period "Fremont," a term used to describe an ancient group of Native Americans who lived over much of Utah. The Fremont grew corn, lived in pithouse villages, made pottery, and used the bow-and-arrow. They also made their living by hunting and gathering a wide variety of plants and animals.

Hunting, butchering, bone processing, and plant processing are the major activities associated with the Fremont occupation at Mushroom Springs. We found bones from a variety of animals, including antelope, deer, bighorn sheep, bison, and rabbits at the site. All of this bone is fragmented and splintered suggesting the production of bone grease and the extraction of bone marrow for food. Bone grease was an important source of fat and calories in prehistoric diets. Native people mixed it with dried meat and berries.

Large numbers of hammer stones and anvil stones, along with thousands of kilograms of fire-cracked rock, are further evidence of bone grease production. The grinding stones found at Mushroom Springs indicate plant processing, but we are not sure what plants were being used.

While we have learned much at Mushroom Springs, many questions remain. For example, we know bone grease production was important, but exactly how was it accomplished? What season of the year were they making bone grease? Fall? Spring? Both? Continued research and fieldwork will help us piece this story together.



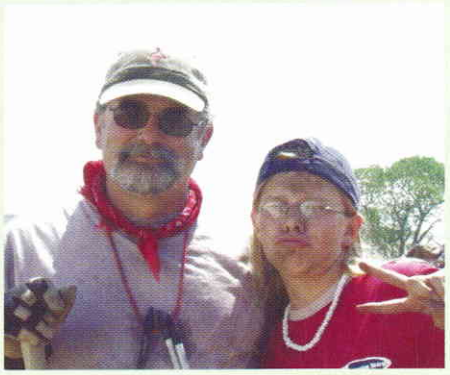
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Top left: Large quantities of fire-cracked rock are evidence of bone grease production at Mushroom Springs. **Top right:** A student displays the arrow points she discovered. **Middle left:** Archaeologists covered the site with a shade dome in 2006. **Middle right:** Assistant State Archaeologist Ron Rood and veteran Mushroom Springs participant Nikel Taylor. **Bottom left:** A Mushroom Springs crew sweats it out on a hot afternoon. **Bottom right:** After working at the excavation site, kids spend a week in the lab analyzing the artifacts they found.

When we were at Mushroom Springs on Antelope Island, everyone got to unlock some secrets of the past. I personally love to get down and dirty, but getting dirty wasn't all I loved about my experience at Mushroom. I loved the mysteries of finding new objects and discovering what they were. My mother would take my picture before the dig began and then after. Oh man, there would be a thick layer of black dirt all over my face and arms.

One day I was walking back from the sifter to the grid I was working and saw a piece of pottery just lying in the open. I picked it up and showed it to Ron Rood, State Archeologist. He was surprised that I found it in the middle of the open ground. Another time I was digging in my grid and wasn't finding anything. After a while I heard a thud. I started to dig around and uncovered a huge pile of FCR or fire cracked rock. Underneath the rock we found a rib bone of an animal. It was really cool. I would recommend going to a dig site to anyone who loves discovery and getting down and dirty.

- Nikel Taylor

Taking Ownership

As a professional archaeologist, the significance of a project like Mushroom Springs to me is twofold. First, the site is like an undiscovered library of books and manuscripts about life in Utah. The artifacts, the butchered animal bone, and the ubiquitous fire-cracked rock all combine to tell a story about how people made their way in what we now call Utah thousands of years ago. Our excavations at Mushroom Springs will teach us volumes about ancient Utah.

Secondly, as I watch fourth grade students carefully excavate around a piece of bone or a pottery shard, get the map, plot the artifact's location, and carefully write notes about their find, it is clear that these students will never harm an archaeological site. Working with real archaeologists on a significant site gives these kids a sense of respect for the site and the people who lived here over 1,000 years ago. They become active owners and protectors of Utah's cultural heritage.



Courtesy of State History

The Mushroom Springs project engages kids with many different interests. This student was responsible for documenting the excavation with photos.

Ronald Rood, Utah Assistant State Archaeologist, has worked at the Division of State History, Antiquities Section for ten years. He works extensively with the public on archaeological education, preservation, and stewardship. He can be reached at rrood@utah.gov.



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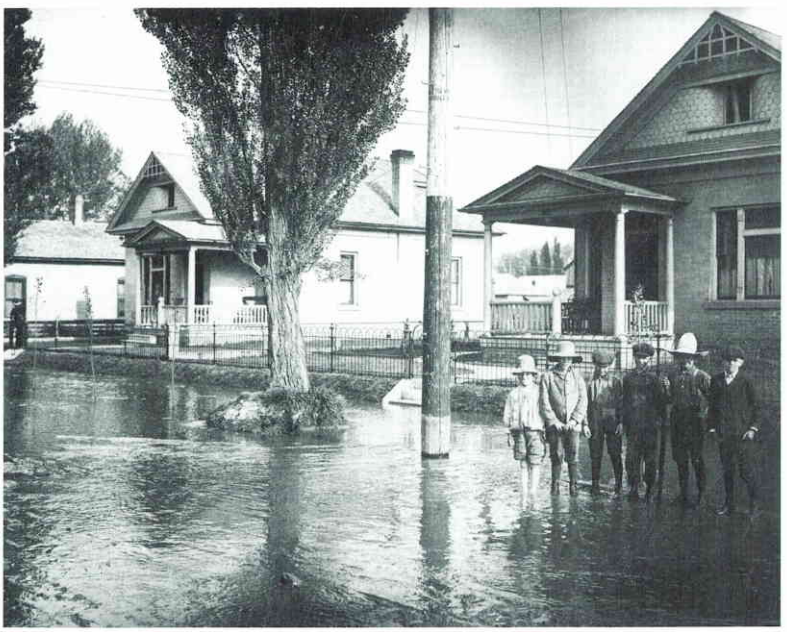
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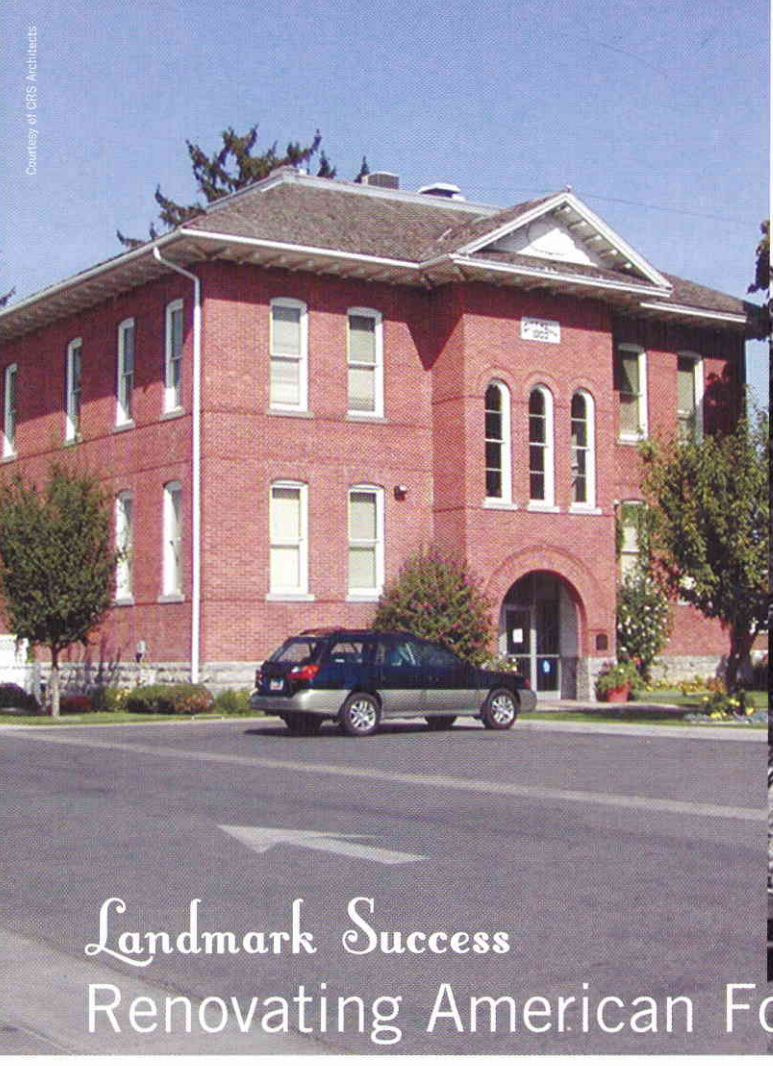
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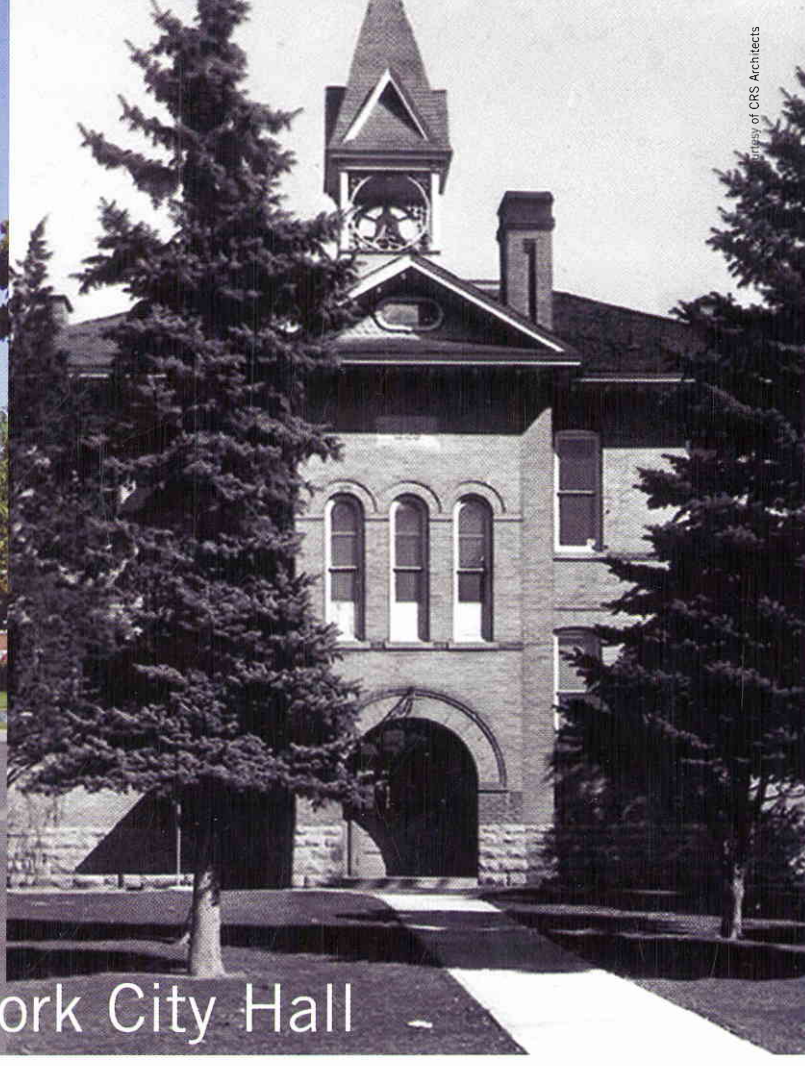




The American Fork City Hall has served as the seat of American Fork's city government for more than 100 years. (opposite page, left) Over the decades, the city hall's bell tower was removed and its brick sandblasted. (opposite page, right) The current renovation insures the city hall will continue its central role in the American Fork community.

Courtesy of CRS Architects





Landmark Success
Renovating American Fork City Hall

THE DISTINCTIVE BELL TOWER OF THE AMERICAN FORK CITY HALL DOMINATED THE CITY'S SKYLINE FOR DECADES. THE BELL TOWER MARKED THE LITERAL AND COMMUNAL CENTER OF AMERICAN FORK. AFTER THE BELL TOWER WAS REMOVED IN 1959 TO MAKE WAY FOR AIR CONDITIONING, TALL MODERN BUILDINGS ECLIPSED THE CITY HALL. TUCKED QUIETLY BEHIND MAIN STREET'S COMMERCIAL BUILDINGS, CITY HALL QUIETLY LANGUISHED FOR MORE THAN HALF A CENTURY.

By Steve Cornell, Rachel David, and Michael Leishman

Juel Belmont recognized the unimposing building's importance. "It has been the seat of city government continuously since it was built at the turn of the twentieth century. It is the centerpiece of a town that is suffering from "Big Box" syndrome," she explains.

Belmont grew up on West Main Street in American Fork and saw the city's historic buildings begin to disappear in the 1960s. In 1986, she helped establish American Fork's Preservation Committee. These stalwart preservationists fought, but lost, battles to save the American Fork Carnegie Library, the Tithing Office, Chipman's Mercantile, and the old high school. "The losses are so great. It is such a tragedy when you begin to tear at the fabric of community, especially the landmarks," Belmont notes.

The demolition of so many American Fork landmarks only strengthened Belmont's resolve to preserve the city hall. A window of opportunity opened in 2003 when the Utah State Legislature passed legislation allowing smaller cities to use RDA funding for renovation projects. Belmont was serving on the city council at the time and she had any ally in City Administrator Melanie Marsh.

Although there was a long list of potential projects and a lengthy debate, Belmont and Marsh persuaded the city council to invest RDA money in city hall. They convinced their colleagues that renovating city hall could be a key component to the revitalization of downtown American Fork.

Pride of the Town

Set in the center of a grassy lot shaded by large conifer trees, the American Fork City Hall is a significant example of an early twentieth-century civic building. As noted in its 1993 nomination to the National Register of Historic Places, the building "presents an enduring, and somewhat romantic, picture of the nineteenth and early twentieth-century Utah and American small town government, civic pride, and community identity."

The city hall was built in 1903 on the site where the town's civic offices had been concentrated since 1861. American Fork leaders paid architect James H. Pulley $50.00 to "get out the blueprints" for the building. Pulley designed both the city hall



A new roof to support the heavy bell tower and extensive masonry repair were important parts of the exterior renovation of American Fork City Hall.

and its neighbor, the Harrington School, in the late-Victorian Romanesque style.

The two-and-one-half story building is essentially square with two projecting central pavilions on the east and west. These two elevations are identical and anchored by large Romanesque archways. A stone plaque inscribed "City Hall 1903" is located on the upper wall beneath deeply indented pediments.

The hip roof features a small central deck topped with a wooden belfry. The belfry originally had a steeply pitched roof, Gothic roof pediments, and Queen Anne trim. Its bell came from American Fork's first city hall.

Remuddling

One hundred years of use and insensitive renovation diminished the city hall's character. Many of the building's significant historic elements were obscured, lost, or replaced. In 1916, the building's exterior was painted white. Frequent reapplications of paint continued until 1977 when the building was sandblasted. Sandblasting removed the top, protective layer of the brick, leaving the exposed masonry susceptible to moisture and weathering. The mortar joints were also improperly repaired with caulk and Portland cement-based mortar, both of which accelerated the deterioration of the masonry.

The belfry was torn down in 1959 and the bell was installed atop a Daughters of Utah Pioneer's monument in American Fork City's Robinson Park. The interior of the city hall was remodeled in the same year and then radically altered in 1977 with a new staircase, elevator, and partitions. Windows were painted shut or covered. Ceilings were lowered. Doors were replaced with aluminum or glass substitutes.

Through all the "remuddling," the building continued to serve as the seat of city government. Fortunately, enough of the building's historic fabric remained intact to make a renovation feasible. Other than the lost belfry and the sandblasting, the building's exterior had not changed significantly. While much less survived on the interior, the original floors and window finish work were still in place.

Rediscovering the Past

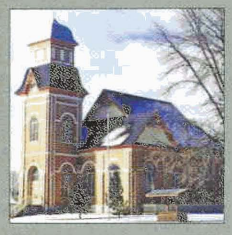
The goals of American Fork City Hall renovation project included re-establishing the grandeur of the building by recreating its historic and character-defining elements, halting the building's deterioration, and providing an effective, sustainable building to meet the needs of the community through the next century.

An enormous amount of work needed to be completed with the $1.6 million available for the project. To guide this preservation effort, the city council hired Cooper Roberts Simonsen Architects, a firm specializing in the preservation, renovation and adaptive use of historic Utah structures.

As they began to evaluate the building and demolish its non-





Consider *Our* History.

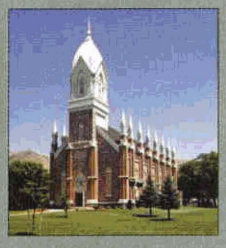
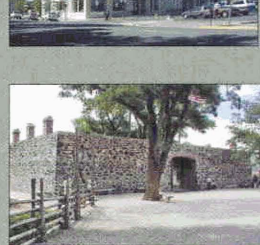
In 1976, Wally Cooper and Allen Roberts established the first architectural firm in Utah to specialize in historic buildings.

Thirty years later, Cooper Roberts Simonsen Architects has hundreds of projects and over eighty awards to its credit—renovating and restoring banks, schools, churches, museums, government buildings, theaters, warehouses, stores, depots, apartments, houses and more.

With the advent of its Historic Preservation & Conservation Studio, CRSA continues to tackle many of Utah's most exciting and prestigious historic projects: the restoration/renovation of Maeser School, American Fork City Hall, Wattis House, Major Downey Mansion, Fort Douglas Military Museum, Fitzgerald House, Southern Utah University's Old Main, and Ogden High School, an Art Deco masterpiece.

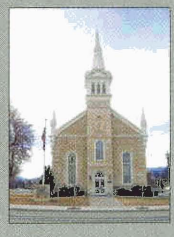
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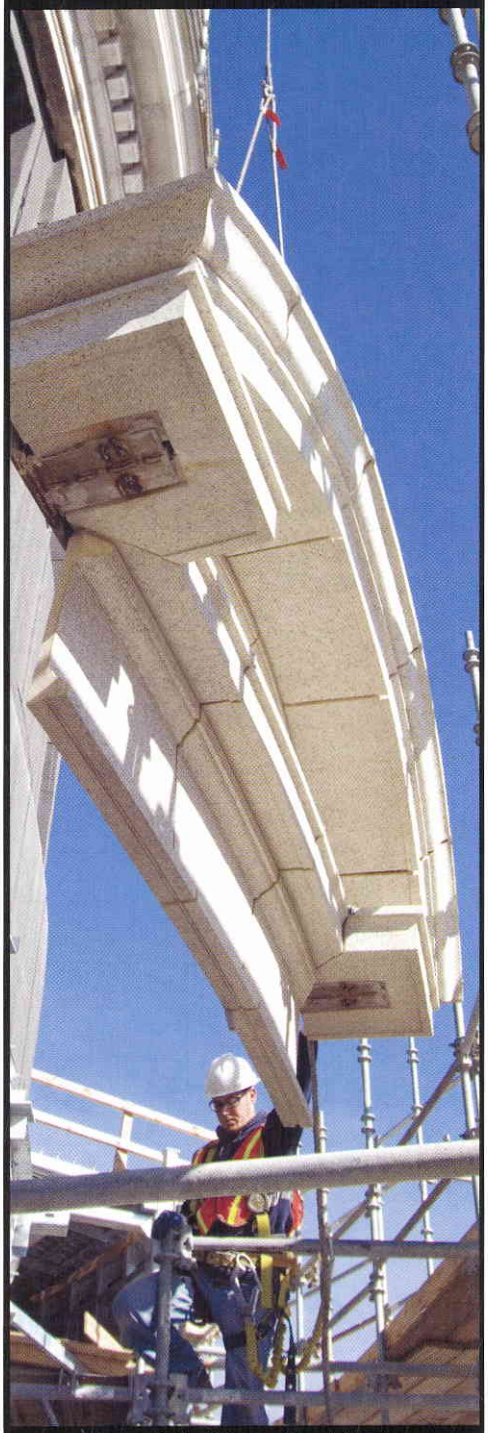
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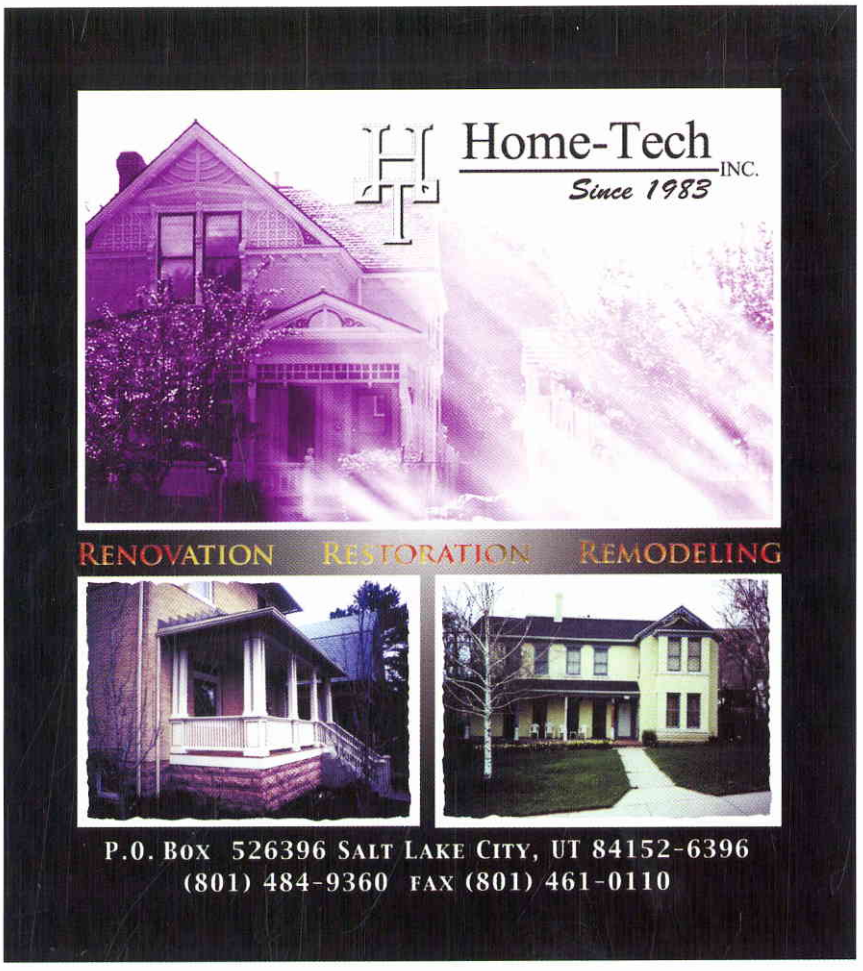


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historic elements, renovation team members made several exciting discoveries. The removal of the modern suspended ceiling revealed original tin ceiling tiles with an intricate floral pattern. The elaborate historic ceiling also included tin banding and a decorative corner cove molding. To everyone's surprise, the bell tower's original tin finial resurfaced in the attic.

Scraping through layers of paint revealed the city hall's original interior and exterior color schemes. The renovation team used this information, along with samples of historic interior wall fabrics, to create a color scheme that reflects the building's historic appearance.

Starting at the Top

Guided by early photographs of the building, the renovation team carefully reconstructed the bell tower. The finial found in the attic served as the model to fabricate a new finial. To complete the process, the Daughters of the Utah Pioneers returned the original bell to the reconstructed tower.

A new roof was required to support the heavy bell tower and upgrade the building's thermal performance. To preserve the historic soffits and fascia, contractors stabilized the soffits prior to demolition and tied them to the newly installed roof trusses. The gables on the east and west portions of the roof were rebuilt.

Masonry restoration was another critical component of the exterior renovation. Sadly, nothing can be done to reclaim stone lost to sandblasting. The renovation team, however, used bricks salvaged from the building to remedy earlier repairs made with a lower-grade masonry. The offending caulk and Portland cement-based mortar that hastened the masonry deterioration were also removed and replaced with an historically-accurate lime-based mortar.

Dramatic Changes

While the portion of the pressed tin ceiling revealed during the evaluation was damaged beyond repair, the majority of the original ceiling was intact. The contractor carefully removed the tiles and reinstalled as many as could be salvaged. The original tiles were supplemented with custom tiles pressed to match the originals, restoring the grandeur of the first floor corridor and second floor ceiling.

Another dramatic result of the renovation is the restoration of the second level's original open floor plan. During the radical remodel of 1977-78, the second floor was divided into numerous separate rooms. Moreover, existing walls were furred out for new wall surfaces resulting in the removal or modification of much of the historic interior trim. Even the city council chamber windows along the west wall were covered with panel board.

The renovation removed the non-historic interior walls and the paneling over the chamber windows. The team also recreated missing historic elements like the wood trim. The second floor is now a monumental, light-filled space appropriate for the significant city work that takes place there.

Green Preservation

While restoring the American Fork City Hall's historic character was the primary goal of the renovation, the project also consciously integrated "green" design features. The building's new mechanical system and light fixtures are significantly more energy efficient than those installed during the 1977 remodel. New insulation and proper sealing of the roof, walls, and windows have raised the insulative value of the building by 467 percent. In addition, the restored windows can be opened to provide natural ventilation throughout the building. These measures reduce the energy consumption required to light, heat, and cool the building.

Every effort was made to salvage and reuse as much building material as possible, including the ceiling tiles, window sashes and frames, and stairway treads. The new construction materials used in the building, including gypsum board, insulation, and carpeting, contain



Courtesy of CRS Architects

The building's historic interior was radically altered by a 1977 remodel.



Courtesy of CRS Architects

Original tin ceilings remained intact underneath the drop ceilings installed in 1977.



Courtesy of CRS Architects

The renovation restored the second floor's original open floor plan.



Courtesy of CRS Architects

American Fork City lost its original bell tower in 1959. A carefully-constructed replica was set atop the building as part of the renovation of this community landmark.

recycled content. Utilizing recycled and salvaged materials reduced the amount of virgin material needed for the project.

Looking Ahead

Because of the continued growth of American Fork, the historic city hall is no longer adequate to house the day-to-day administrative functions required by the city. However, the building continues to serve as a venue for dialogue between citizens and city leaders and has assumed new functions that enhance its vital role in the future of American Fork.

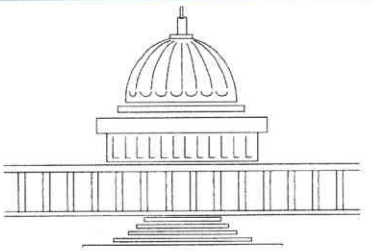
The city council and planning commission meet in the city hall's restored second floor. The new space, which accommodates about 100 people, is equipped with modern audio and visual technology. When not in use for city business, this beautiful space can be used for community gatherings, like concerts or lectures, or rented for private weddings and receptions.

The American Fork Arts Council is now housed in office space on the main level. As part of their mandate, the arts council will promote the arts in American Fork from their new home through classes in subjects like figure drawing, water and oil painting, sculpture, and music.

Whether the renovation of the American Fork City Hall will serve as a catalyst for downtown revitalization remains to be seen. But Juel Belmont is optimistic. "Since city hall has been renovated, more people are looking at the downtown area as a real possibility for business," she claims. "The bank is right there, the city's administrative offices, the new police department, fire station, and library, and now the city hall. People are definitely looking at downtown as an option for development."

Juel and her colleagues, however, have already accomplished an equally important goal: the preservation of one of American Fork's last remaining landmark buildings. In a city that has lost so many historic resources, this is truly an achievement worth celebrating. ❁

Michael Leishman, Steve Cornell and Rachel David are members of Cooper Roberts Simonsen Architect's Conservation and Preservation Studio. Mr. Leishman is an Associate Principal of the firm and Project Architect, Mr. Cornell is an architectural preservationist, and Ms. David specializes in "green" architecture.



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WHERE HISTORY MEETS NATURE

BY RICHA WILSON

HAVE YOU STARTED PLANNING NEXT SUMMER'S VACATION YET? DO YOU YEARN FOR THE SOLITUDE AND SPLENDOR OF UTAH'S BACKCOUNTRY? OR ARE YOU LOOKING TO ENGAGE WITH UTAH'S RICH PAST AT A FASCINATING HISTORIC SITE? COMBINE YOUR LOVE OF NATURE AND PASSION FOR HISTORY BY VISITING THE HERITAGE RESOURCES MANAGED BY THE USDA FOREST SERVICE IN UTAH'S NATIONAL FORESTS. FROM THE ALPINE HIGH UINTAS TO THE RED ROCKS OF CASTLE COUNTRY, YOU CAN TRAVEL BY FOOT, BICYCLE, MOTORIZED VEHICLE, OR HORSE TO VISIT PREHISTORIC ROCK ART, CLIFF DWELLINGS, MINING CAMPS, TIE HACK CABINS, CIVILIAN CONSERVATION CORPS STRUCTURES, HISTORIC ROADS, AND MORE.

Rent a Historic Mountain Hideaway

In the first half of the twentieth century, the Forest Service built ranger stations within a day's horseback ride of each other. Many of these cabins became obsolete as roads were constructed and vehicles replaced horses. The Forest Service retained some of these cabins and now makes them available to the public for short-term rental. The cabins' settings, typically characterized by beautiful scenery and solitude, are essentially unchanged since the early 1900s. Some cabins offer modern conveniences and amenities like furniture, appliances, and dishes. Others have no running water or electricity and may appeal to those of you who like to "rough it."

In the Ashley National Forest in northeast Utah (see map of Utah's National Forests on page 28) you can rent the 1933 Colton Guard Station and the 1934 Trout Creek Guard Station. George Lee Nichols, a Forest Service architect in Ogden, designed cabins with a nod to the Classical Revival Style. Their gable-front facades include full-width porches, a perfect place to enjoy the twilight after a day of hiking or fishing.

The Colton and Trout Creek cabins are open most of the year. Each has beds for four people and a furnished kitchen. From mid-June to mid-September, they have running water, flush toilets, showers, and refrigerators. Although these are turned off during the cold season, you will still have amenities such as outdoor vault toilets, propane cook stoves, and wood-burning stoves for heat.



Courtesy of U.S. Forest Service



Courtesy of U.S. Forest Service

Originally constructed as ranger stations in the 1930s, the historic Colton Guard Station (left) and Trout Creek Guard Station (right) in the Ashley National Forest are now available for rent much of the year.



Courtesy of U.S. Forest Service

The picturesque South Bunk building is part of Gooseberry Administrative Site in the Fishlake National Forest. The extensive complex can accommodate up to 250 people.

> Waiting silently in the mountains, canyons, and river valleys of our national forests and grasslands are the remnants of past cultures that confront us and remind us of the centuries-old relationship between people and the land. These heritage resources hold clues to past ecosystems, add richness and depth to our landscapes, provide links to living traditions, and help transform a beautiful walk in the woods into an unforgettable encounter with history.
>
> *– USDA Forest Service National Heritage Strategy*

A third cabin on the Ashley National Forest, the 1922 Paradise Guard Station, will be available after it is restored in the near future. Located near remnants of the historic Bartlett Sawmill, it is one of few remaining Forest Service cabins from the pre-New Deal era.

Further south in the Fishlake National Forest, large groups can stay in several historic cabins at the Gooseberry Administrative Site, about 15 miles southeast of Salina. The extensive compound, first developed in 1908, served as a ranger station, experiment station, a CCC camp, and, more recently, a youth camp. The site can accommodate up to 250 people although only 50 beds are provided. The Gooseberry Administrative Site is especially pleasant in the summer, given its location on the north-facing slopes of Mt. Terrill, abundant aspen, and proximity to Gooseberry and Sheep Creeks.

The 1934 Warner Lake Guard Station east of Moab in the La Sal Mountains is another great escape from the summer heat. The two-room cabin in a beautiful aspen setting is a popular destination for visitors to the Manti-La Sal National Forest.

Omero Torres, recreation staff officer for the Vernal Ranger District, is an enthusiastic supporter of the rental program. He reports, "We rent out the cabins to the public so they get a chance to experience a part of the Forest Service legacy. The rental program also encourages us to maintain these facilities and retain their historic character. Otherwise, these facilities could possibly fade away and fall into disrepair."

Follow a Trail through the Past

Numerous routes on Utah's National Forests help us understand the fundamental relationship between people and the land. Some of these routes are historic while others are modern trails or roads that pass through historic areas. All allow you to travel through time to experience our ancestors' diverse uses of the state's terrain, waterways, minerals, and grazing range.

The historic Carter Military Road follows the old Lodgepole Trail of the Utes and crosses the Ashley National Forest. Judge William Alexander Carter constructed the military route in 1881 to transport supplies from Fort Bridger to Fort Thornburgh near Vernal. Hiking along the Carter Military Road, you will see log segments of the road across marshy areas and remnants of the adjacent telegraph line. You can also learn about the route's historic significance from signage erected by the Uinta Basin Archeology Club and from a Forest Service interpretive brochure.

In the Fishlake National Forest, you'll find evidence of the once-vibrant mining industry in the Tushar Mountains. Use the Bullion Canyon trail system to hike or ride a horse past abandoned miners' cabins and equipment, a historic sawmill, and old adits. Motorists can pick up a brochure for the 2.5-mile Canyon of Gold Driving Tour that begins just west of Marysvale. Along the way, you will see remnants of a historic toll road, the Witt Tate Mine, the Dalton Mill, Bullion City, and a rail bed for mule-drawn ore carts. The drive ends at Miners' Park which



Courtesy of U.S. Forest Service



Courtesy of U.S. Forest Service



Courtesy of U.S. Forest Service

Top: Hikers can explore the Carter Military Road through the Ashley National Forest. These Passport in Time volunteers are investigating remnants of the road. **Bottom left:** The Canyon of Gold Driving Tour passes remnants of a once-vibrant mining industry in the Tushar Mountains, including this battery-powered locomotive from the 1930s. **Bottom right:** Built by the CCC, the Ute Mountain Fire Lookout is Utah's only live-in lookout tower. The tower is open to the public during the summer.

features displays of mining equipment, a restored cabin, and reconstructed workings.

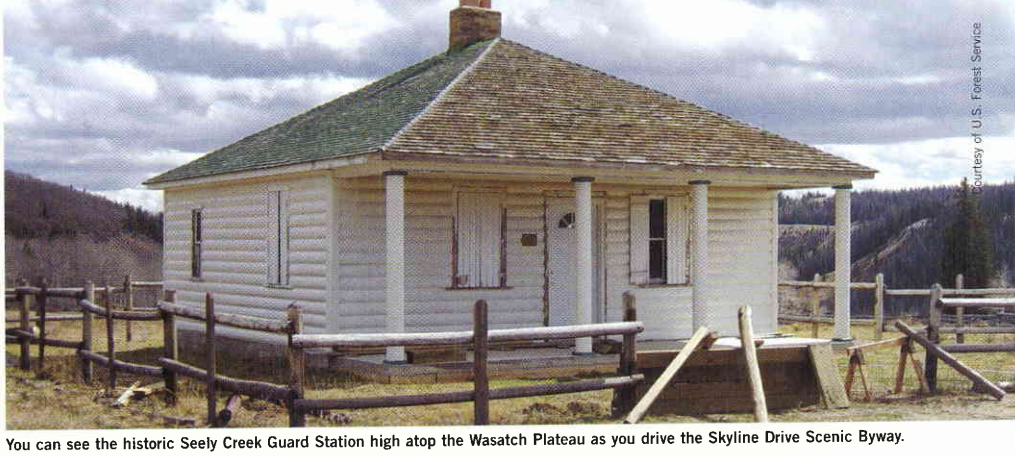
The Skyline Drive Scenic Byway, a north-south route at the top of the Wasatch Plateau, offers spectacular scenery and access to several historic resources. When driving from Ephraim to Skyline Drive, you can stop at the historic Great Basin Experiment Station in Ephraim Canyon. The Forest Service first developed the site in 1912 and the Civilian Conservation Corps constructed many of the existing buildings in the 1930s. This restored compound, listed on the National Register of Historic Places, now serves as an environmental education center for Snow College.

The Seely Creek Guard Station is situated a few miles east of the Great Basin Experiment Station, just off Skyline Drive at an elevation of 9,840 feet. Historically, forest rangers used the station as a summer base of operations. It consists of a house, barn, and garage set in a meadow surrounded by ponderosa pine and aspen. Since 2005, the Manti-La Sal National Forest and students from Snow College's Traditional Building Skills Institute have worked to restore the station's buildings.

Rediscover the CCC

The young men of the Civilian Conservation Corps (CCC) made significant contributions to the national forests. They terraced eroded mountainsides, built roads and trails, constructed campgrounds, and planted thousands of trees. Their work is interpreted at the Stuart Guard Station located along the Energy Loop Scenic Byway in Huntington Canyon (State Road 31). Built by the CCC in the 1930s, the restored station serves as a visitor center for the Manti-La Sal National Forest. One room of the ranger's house has historic office furnishings and offers glimpses into the duties of early forest rangers. Signage and historic equipment in an adjacent garage illustrate the work and life of the young CCC men.

The CCC built the Ute Mountain Fire Lookout in 1935-1937 to aid in forest fire detection. As the only live-in lookout tower in Utah, it is listed on the National Register of Historic Places. The unique structure consists of 14 by 14-foot room or "cab" on a 50-foot tower and provides



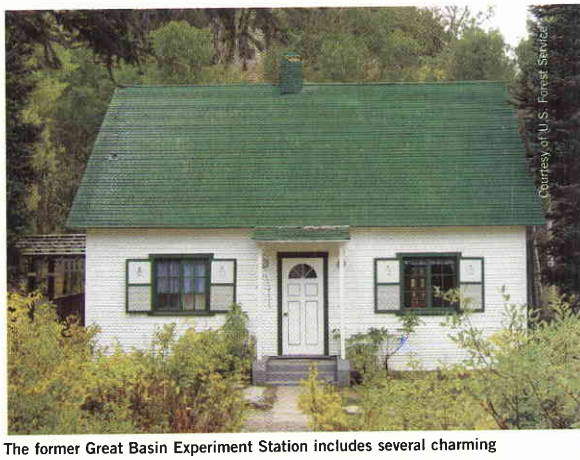
Courtesy of U.S. Forest Service

You can see the historic Seely Creek Guard Station high atop the Wasatch Plateau as you drive the Skyline Drive Scenic Byway.



Courtesy of U.S. Forest Service

Signs in the Granite Flat Campground interpret CCC history.



Courtesy of U.S. Forest Service

The former Great Basin Experiment Station includes several charming white cabins with green roofs.



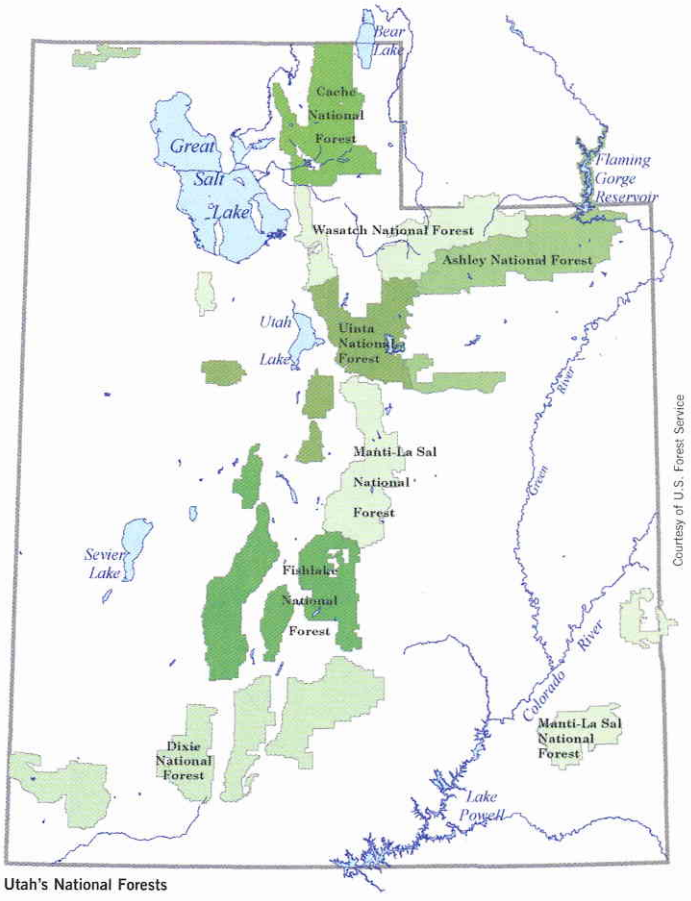
Courtesy of U.S. Forest Service

Passport in Time volunteers work with professional archaeologists and historians to document and preserve cultural resources in National Forests.



Courtesy of U.S. Forest Service

The Manti-La Sal National Forest is home to numerous cliff dwellings. Some of these spectacular sites can be reached by interpretive trails.



Courtesy of U.S. Forest Service

Utah's National Forests

a panoramic view of the Ashley National Forest. Open to the public in the summers, the Ute Mountain Lookout Tower is equipped with a historic fire finder, stove, and other furnishings. If you visit, take advantage of the hiking trails that begin at the lookout's parking lot.

Utah's first CCC Camp, established in 1933, was in American Fork Canyon in the Uinta National Forest. The former camp is now the site of the Granite Flat Campground, which has four loops named to honor the CCC legacy: Tree Army, Mess Hall, Spike Camp, and Barracks. Interpretive signs at the campground discuss CCC slang and the enrollees' contributions to the area. You can find other CCC-constructed features in and around American Fork Canyon, including the Mutual Dell and the Theater-in-the Pines amphitheaters, as well as the South Fork and Timpooneke guard stations.

Looking for Something Unique?

For a touch of whimsy, visit the Podunk Ranger Station. The one-room cabin, built in 1927, is unique not only for its name but also for its steeply pitched hip roof. One ranger reported its peak was so pointed that it would "split a raindrop." The Forest Service restored and moved the abandoned cabin to the Red Canyon Visitors Center in the Dixie National Forest. While enjoying the nearby red sandstone formations, you can get a sense of early forest rangers' living conditions in this diminutive building with period furnishings.

If you're in the Moab area, visit the Pinhook Battlefield, site of an 1881 conflict between early settlers and Utes. The battlefield, at the north end of the La Sal Mountains, is listed on the National Register of Historic Places. Further south in the Abajo Mountains you can follow interpretive trails to prehistoric sites. From the Nizhoni Campground north of Blanding, hike the trail to Dry Wash to view ancient cliff dwellings.

Discover a link to Ogden's architectural history at a lime kiln on the Wasatch-Cache National Forest. James Moroni Thomas built the stone structure located at the Indian Trail trailhead in scenic Ogden Canyon in 1865, taking advantage of the plentiful limestone on nearby slopes. The kiln produced lime used in the construction of Ogden's early buildings. In recent years, the Forest Service worked with the Weber County Heritage Foundation and other groups to restore the collapsed kiln and interpret it for visitors.

Windows on the Past

If you want to do more than just visit a heritage site, the Forest Service can put you to work. Under its "Windows on the Past" initiative, the Forest Service provides opportunities to people wanting hands-on experiences with prehistoric and historic resources. Volunteers in the Passport in Time (PIT) program work with professional archeologists and historians on a variety of sites.

As a PIT volunteer, you can help excavate Finch Draw near

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Manila, locate artifacts on the Carter Military Road with metal detectors, develop interpretive plans for the Old Spanish Trail, or document prehistoric and historic sites south of Tooele. Other ongoing projects include restoration of the Swett Ranch homestead near Dutch John and reopening historic trails in the Tushar Mountains.

Gail Carbiener of Oregon is one of many volunteers who participate in several PIT projects every year. After a recent assignment on the Ashley National Forest, he noted, "Our PIT project helped the Forest Service with interpretation and I learned from the archaeologist how he determines the stories of the artifacts I find."

The Utah Site Steward program offers the public long-term involvement with a prehistoric or historic site. Stewards regularly visit and document sites to monitor them for vandalism and natural deterioration. The Utah Division of State History, the Forest Service, and other public land managers work closely with these dedicated volunteers who receive training in field techniques, mapping, and safety.

According to Manti-La Sal archaeologist Don Irwin, "Utah's pilot program in the San Juan County area has been very successful. We have volunteers providing stewardship for a number of important sites and have worked with the Edge of the Cedars Museum to train site stewards in identifying archaeological artifacts and completing site documentation."

Plan Your Trip

Heritage resources in Utah's national forests are the links connecting people, past and present, to the land. They enrich our lives, enhance our sense of place, and help us understand continuity and change. This article describes a few, but there are many more throughout the state. Whatever your interest, the diverse heritage opportunities on Utah's National Forests offer something for everyone.

For more information about the heritage resources on Utah's National Forests, contact your local Forest Service office or visit www.fs.fed.us/r4/about/utah/shtml. This website also provides links to volunteer opportunities, brochures, and current conditions. You can find details about rental cabins at www.fs.fed.us/r4/maps/brochures/rusticcabins.pdf. Make reservations for rental cabins and campgrounds at www.reserveusa.com. or sign up for a PIT project at www.passportintime.com. ❁

Richa Wilson is the Regional Architectural Historian for the Intermountain Region of the USDA Forest Service. With degrees in architecture and historic preservation, she previously worked in private practice and as a Peace Corps Volunteer in Malawi, Africa.

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Photo by Brian Griffin

The original kitchen in this Victorian home was altered long ago. To restore a period feel, the owners added a custom-made soapstone sink from Vermont. The free-standing base cabinet reflects their interest in early Mormon furniture and matches the other kitchen cabinetry they designed and hand-grained.



Photo by Brian Griffin

Details, like historic hardware and proudly-displayed china, contribute to the historic feel of a kitchen.



Photo by Brian Griffin

This refurbished bungalow kitchen features flush-inset cabinet doors with visible hinges, Marmoleum flooring, and a William Morris pattern wallpaper.



Photo by Brian Griffin

Cheery colors, like carnation pink, were common in baths and kitchens of the 1930s and 1940s.



Photo by Brian Griffin

OLD HOUSE KITCHENS AND BATHS

Giving Modern-Functioning Rooms an Historic Look By Alysa Revell

Count yourself lucky if your old house still retains some of its original plumbing fixtures or kitchen cabinetry. More commonly, as homeowners remodeled kitchens and bathrooms over the years, they threw out most, or all, historic materials, leaving old-house restorers without any original elements left to restore. But it's entirely possible to recreate the ambiance of an old room by selecting historically-appropriate materials, thus avoiding the painful "architectural whiplash" caused by going from a perfectly restored dining room into a glaringly modern kitchen.

In houses new or old, there is no harder-working room than a bathroom and none more multi-tasking than a kitchen. When you consider the constant changes in cooking trends and the ever-increasing technological advances in appliances, it's easy to see why homeowners typically update their kitchens about every fifteen years or so. Bathrooms undergo remodels less frequently, but have dramatically increased in quantity, size, and importance over the years to the point where bedroom-sized, "spa-styled" master baths are the norm in most new houses today.

So how does a period-sensitive renovator refurbish a kitchen or bathroom to support a modern lifestyle while retaining (or recreating) the charm of an old house? First, get to know the past. Research your home's history and educate yourself about



Photo by Chadwick Greenhalgh

A local woodworker built this bathroom vanity from drawings of an antique washstand.



Photo by Chadwick Greenhalgh

This recreated 1918 kitchen features a subway tile backsplash, antique lighting fixtures, linoleum tile flooring, glass cabinet doors, and a mix of counter surfaces.

its era and style. The more you know, the more you'll start to notice the many era-appropriate materials currently available. To get you started, here is a quick history of local kitchen and bath evolution.

Pre-1900: No Running Water and Outhouses (a.k.a. The Good Old Days)

A pioneer-era home (c. 1847-1869) could be anything from a tiny log cabin or two-room adobe house to a larger home made of stone or, more rarely, brick. These small houses often served big families in multipurpose kitchen areas that doubled as living room space and probably a bedroom as well. If your home is from this era, its indoor plumbing and bathrooms were added decades later.

The Victorian-era kitchen (c. 1870-1910) became slightly more civilized. It typically contained a work table, wet sink (with a pump) or dry sink, kitchen tools, freestanding storage pieces, and a coal- or wood-burning stove. If your Victorian house contained the luxury of a bathroom (kitchens and bedrooms were more commonly used for bathing), it was never meant to be seen by visitors and no attempt would have been made to decorate it. These kitchens and baths were radically remodeled around the turn of the century as indoor plumbing became widely available and the revolutionary "sanitary movement" took hold nationwide.

Turn of the Century: Talkin' Bout a Revolution

The revolution happened like this: most homes acquired electricity and indoor plumbing at roughly the same time the theory that contagious disease is caused by germs became widely accepted. Thus the pursuit of spotless, germ-free homes began. Form followed function as the owners of both old and new houses installed linoleum floors, porcelain sinks, smooth zinc countertops, and ceramic tile backsplashes. The point of it all was *cleanability.*

This revolution transformed homes dramatically and has been the basis for modern kitchen and bath design ever since. While colors, materials, and styles have changed to suit the fashions of the day, the philosophy behind the sanitary movement has remained constant. There has been no real shift in hard-surface, easy-to-clean bathroom and kitchen finishes despite the evolving functions of these rooms.

Early-to Mid-Twentieth Century: What a Colorful World

This obsession with sanitation made all-white kitchens and baths the rage until cheery greens and yellows appeared in the 1930s. Succeeding decades witnessed the popularity of carnation ("band-aid") pink, turquoise, black, and cherry red. Early to mid-century tastemakers and homemakers personalized American

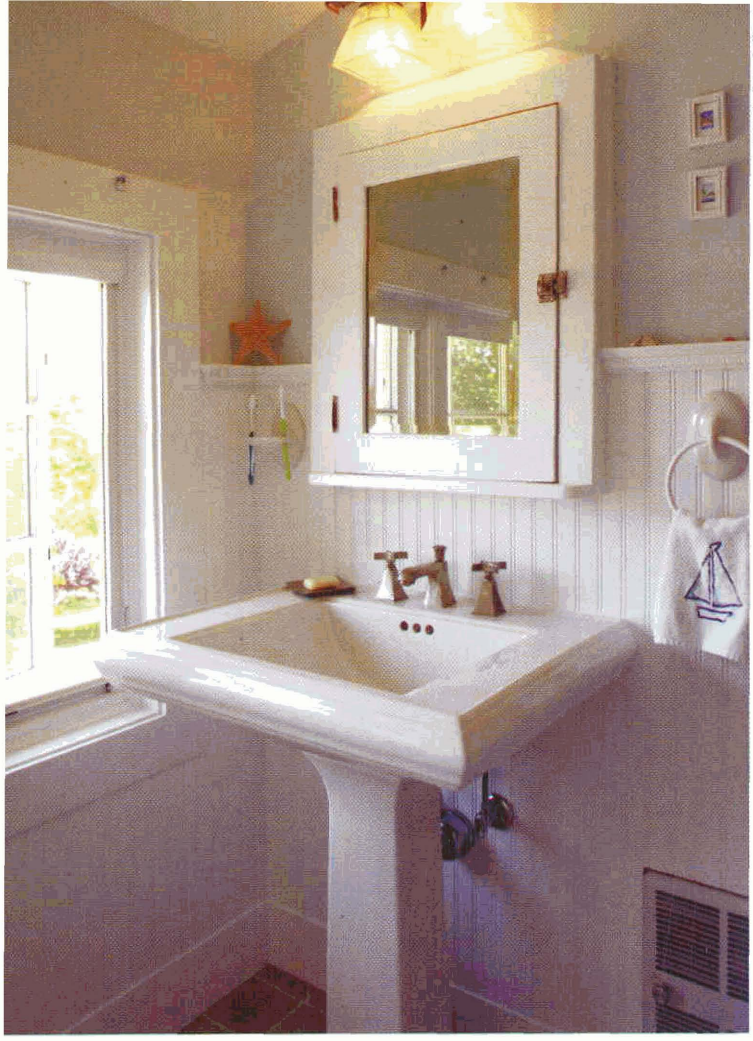


Photo by Brian Griffin

When adding a new bathroom in their bungalow, the owners of this home used beadboard wainscoting, a salvaged medicine cabinet, and a pedestal sink give the room a period feel.



Photo by Brian Griffin

For the truly dedicated, there are appliances with an historical appearance, like this French-made black enamel stove with brass knobs.

kitchens and baths with upbeat color and cheerfully printed fabrics and wallpapers.

Keep in mind that these homeowners had options and you do, too. You can customize your rooms to reflect your own personality and still stay true to your home's style. For instance, Craftsman-style homes relied on natural materials in their finishes and furnishings, like copper, iron, and stained wood. The look was heavy, linear, and awash with warm earthtones. The sanitation movement's prescribed slick and shiny all-white kitchens and baths contrasted mightily with other rooms in these homes. A rich wall color or stained cabinetry can create a more consistent Arts and Crafts feel than the original kitchen did.

Individual Elements:

Walls

If you're attempting a period-appropriate restoration, keep in mind that wallpaper was the dominant trend in old homes. (Big surprise to all those who've spent countless weekends stripping away layer after layer of crumbling, brittle, melded-to-the-wall paper, huh?) Even so, many period paint colors are smashing in an old kitchen and provide interest to a tiny bath. Many paint companies, like Benjamin Moore and Sherwin-Williams, now have entire collections of period colors, helpfully classified into eras/styles to make selection even easier.

If you opt for wallpaper, you'll find an amazing selection of great reproductions. Visit a designer showroom for help wading through the myriad options to find the right design. And it doesn't need to be a pricey Burrow or Bradbury & Bradbury design (although these are lovely). Many "regular" wallcovering companies, like Seabrook, now produce some excellent reproductions.

Window treatments

Pioneer homesteaders used what they had: simple fabric panels over the windows, usually in a plain muslin or cotton. These are easy to replicate. Victorians loved heavy, layered draperies in formal rooms. But for kitchens and other informal areas, they hung more simple curtains. Roller blinds were also used extensively from Victorian times through the 1960s and are still available from companies like Smith & Noble and the Handwerk Shade Shop. (Choose fabric ones, not vinyl, with traditional spring roller systems rather than the newfangled continuous loop. It's not a real, old-timey blind if it doesn't flip-flip-flip once in awhile!)

Arts and Crafts-style homes had their own prescribed styles of window treatments, as they did for everything else. These included wooden shutters, stenciled muslin and linen panels, and roller shades. Kitchens and baths of early to mid-twentieth century homes look right with a cheerfully-patterned, shirred valance over sheers, shutters, or roller shades. Café curtains work beautifully here, too.

Trade Secret

Magicians never share their secrets, but I do. Here's a handy technique I use for old-house kitchen and bath renovations. Use elements from the earliest "modern" kitchen and bath design to create rooms that function well, yet have the look of a previous era. The current market offers mainly modern products like Corian and wall-to-wall carpeting, but old-fashioned goods—those on my "Materials Checklist"—are also available. Incorporating them into your modern-functioning kitchen and bathrooms will lend them an appropriately vintage flavor. Because demand for these products has skyrocketed in the last decade, many kitchen and bath showrooms now display them and many items can even be special ordered from "big box" home improvement stores.

Flooring

Most pre-1900 kitchens started out with a wood floor, probably a painted non-hardwood like fir. Wood floors are still warm and wonderful, especially if the boards show wear, inherent flaws, and texture, rather than being honed to a perfectly slick, shiny finish. The stain should be a medium to dark brown.

Linoleum, available since the mid-1800s, was installed both in tiles and sheets. Get the real stuff (made from natural linseed oil), like Marmoleum, if possible. An inexpensive alternative is Armstrong's vinyl composition tile, available at home improvement centers. Ceramic and porcelain tile can also work, as long as it is smaller-scaled (nothing over 12 inches square) and does not attempt to resemble stone or anything other than tile. When it's done, throw down some braided-rag or wool-hooked rugs for a warm look and warm toes.

Lighting

Good light and good lighting fixtures are both important elements of a period room. If you have the original lights, leave them (just make sure the wiring is in good shape). If the originals are missing and you have to replace them, it's important to stay as close as possible to your era, since they are almost an architectural element of a room.

Try to find true antiques first. I've found great antique lighting at local antique stores, on eBay, and also at Retrospect Water & Light in downtown Salt Lake City. If you can't find a good antique, Rejuvenation Hardware out of Portland does the most gorgeous reproductions. All of their fixtures are put into period collections, so it's easy to find lights in the right style.

Appliances

Great-grandma didn't enjoy the comforts of dishwashers or microwaves, so how best to incorporate them into our new, old kitchens? You can easily hide the microwave behind a cabinet door and install a two-drawer dishwasher with custom panel kits if you really don't want it visible.

The practice of "hiding" refrigerators behind huge doors is currently all the rage in new homes, but I recommend against it for old ones. Gigantic cabinet doors are historically inappropriate, and major appliances (stoves, iceboxes, etc.) were traditionally meant to be seen and easily accessible. Stainless steel or black enameled appliances from "professional" lines, like those made by Wolf and Viking, look surprisingly good. Some specialty companies, like Heartland, manufacture reproductions of vintage models. A few companies even refurbish actual antiques.

Accessories

Simple, humble, handcrafted items (preferably old) make appropriate accessories in pioneer-era homes. Victorian homes benefit from floral motifs and proudly-displayed china collections. Play up the hominess of early-twentieth century cottages with vintage elements. The popular "shabby chic" look is successful in many of these homes. Get it by incorporating white wicker, ticking striped fabric paired with colorful vintage florals, depression glass, painted (but chipped) case pieces, and yellowware.

Collections of Jadeite and other refrigerator-ware make fun accessory collections for homes built in the 1930s and 40s, as do flea-market finds of printed tablecloths and linens. An old home will feel like it evolved if you've got mostly pieces that are styled to the era of the home and then add in other elements to personalize the space. Family heirlooms make the best furnishings of all.

Materials Checklist

Whether your old house was built in 1870 or 1920, at some point the kitchen and bath probably incorporated these materials:

Subway tile: White 3-inch by 6-inch is the classic. Great for a backsplash or even entire walls in kitchens, bathrooms, and shower stalls.

Hex and square tile: One-inch is most common, but some are larger. Great for bathrooms on walls, floors, and showers.

Linoleum: Sheet lino and 9-inch square tiles were the most common.

Beadboard: Used on walls as wainscoting (sometimes on full walls) and ceilings. Also used on cabinet interiors where it was often painted in surprising colors like red and orange. V-board was also very common and used the same way as beadboard.

Cabinetry: Specify face-framed doors, flush-mounted into



Photo by Brian Griffin

The kitchen in this 1911 bugalow was remodeled in the 1930s. The cabinetry, tile courtertops, and tile backsplash were typical of, if not as colorful as, many kitchens of the era. The large, pull-out cutting board creates a handy additional workspace.

the cabinet face instead of "euro" doors which migrated to America after WWII. You really can't go wrong with a simple Shaker door style. Painted was more common than stained, but stain in a medium to darkish wood tone works well, too. Lose the toekick (small recessed space beneath the cabinets). It's a modern detail and most kitchen and interior designers admit you don't need it. Plate racks and open shelving contribute to an old-house look, as do glass doors on some or all upper cabinets.

Countertops: Don't be afraid to use wood. It was the standard for decades. Wooden countertops are gorgeous, warm, and durable. Plus, new synthetic finishes make it more water repellant than ever. Hardwood, butcher block, stainless steel (or better yet, zinc, if you can find it), and stone (honed finish, not slick) provide different surfaces for different tasks and all are appropriate for an old house. You can even use a mix of these materials. The development of synthetic plastics in the thirties led to full-length countertops covered in laminates by the 1950s. Laminate counters with metal edging look terrific in a mid-century kitchen.

Sinks: A big old salvaged "farmhouse" sink is sheer perfection in a pre-WWII kitchen. Reproductions of these are also fabulous. I highly recommend integral drainboards and have no idea why these attractive and highly-functional sink parts went out of vogue. You can't go wrong with vintage-style, nickel-tone plumbing fixtures. White pedestal sinks, whether vintage or reproduction, are always proper in an old bathroom and take up less room than a vanity. (I know, I know - no storage with the pedestals. But you're living in an old house so you're used to that, right?)

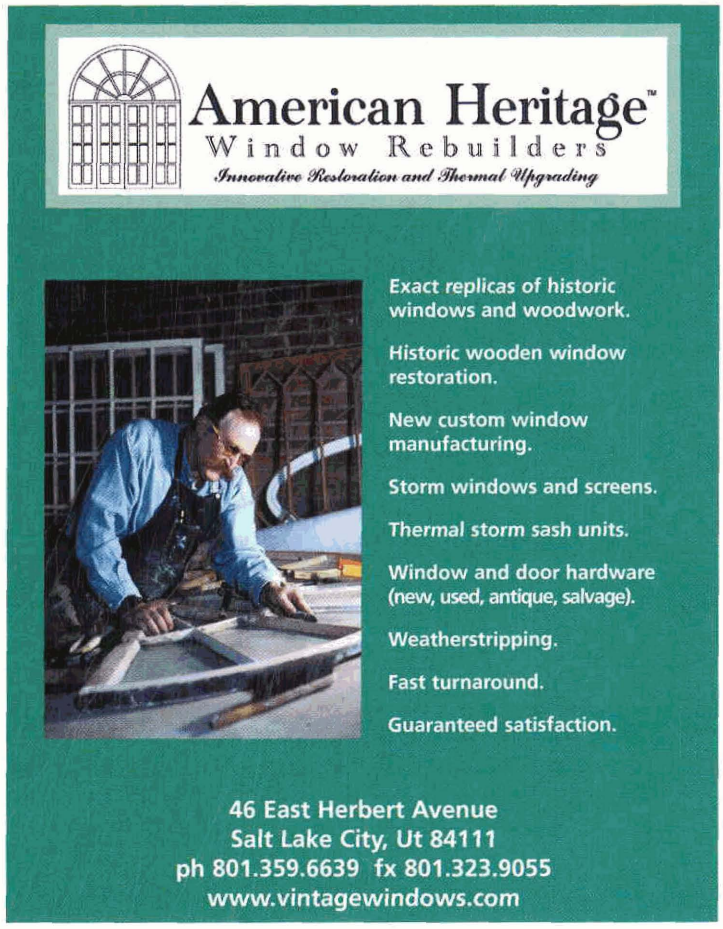
You Are Not Alone

Help is out there. The Utah State Historic Preservation Office maintains a list of old-house contractors. The Utah Heritage Foundation offers do-it-yourself workshops. Talk to other old-house owners/restorers. Engage the services of local architects and designers who specialize in historic restoration projects. They can assist you with finding creative solutions and specific sources that will make your old-house kitchen and bathrooms sparkle like it's 1925. ❁

Sources

- Wallcovering, fabric, window treatments, design assistance: Rice & Strand Interiors, 300 South Hwy. 89, North Salt Lake, (801) 936-5087, **www.riceandstrand.com**
- Plumbing fixtures and lighting: Retrospect Water & Light, 68 East 700 South, SLC, (801) 517-3876
- Old-house contractors directory, state rehabilitation tax credits: State Historic Preservation Office, **www.history.utah.gov/historic preservation/index.html**
- *Rehab it Right!* Workshops, low-interest rehabilitation loans: Utah Heritage Foundation, **www.utahheritagefoundation.org**
- Roller shades: The Handwerk Shop, **www.thehandwerkshop.com**
- Window coverings: Smith + Noble, **www.smithandnoble.com**
- Real linoleum: Forbo, **www.themarmoleumstore.com**
- Lighting: Rejuvenation Hardware, **www.rejuvenation.com**
- Appliances: Heartland Appliances, **www.heartlandappliances.com**

Alysa Revell is a local interior designer specializing in old-house restorations. She lives in Farmington with her husband, their two-year-old twin sons and lovable mutt, Tagalong, in an old house that has owned them since 1999.



THE HOUSE REMEMBERS

BY STEVE LUTZ



Courtesy of Lell Heaps

The William Heaps family gathered on the front porch of their home in Teasdale for this photo in 1915.

The first thing you learn when renovating an old house is that age is relative—relative to the framing, the plumbing, the electrical system, and relative to the times and people who lived there. My old house was built in 1905, but some parts are significantly younger. Things were added and things were taken away. Each change affected more than might have been intended. As I work, I watch for signs of how the house has changed and I wonder about the people who did the work.



Photo by Clark Knight

Restoring an old house requires careful study. A house needs to be treated, in part, as an archaeological site. Measurements and photographs should be taken, sketches drawn, artifacts carefully removed, layers of wallpaper and flooring peeled back, spirits preserved. These are all things I have done as I attempt to restore my hundred-year-old house in the town of Teasdale in the redrock country of Wayne County, Utah.



Sue and Steve Lutz have been restoring the William Heaps House and uncovering its history for the past six years.



The Lutzes combined a dining room and a bed room on the main floor of the house to create a living/dining space.

Pioneer Builder

An original settler, town founder, and carpenter named Isaac Goodwin built this house for William Heaps and his family to replace the log cabin they had lived in since moving from Escalante in the late 1890s. The house has a cross-gable floor plan with four rooms downstairs and four rooms up. It is a simple design, attractive and practical.

Downstairs there was a parlor with its own porch entrance. It has been converted into a bedroom with a drop-ceiling which absolutely has to go. Upstairs there was one finished bedroom, two others were roughly framed, and another had wide rough-sawn planks nailed to the wall and ceiling over old newspapers.

Isaac didn't need much in the way of plans. Like many early Utah builders, he built from pictures in his head, transforming those visions with wood and stone, glass and handmade adobe bricks into solid, lovely houses that would last generations. But Isaac was no structural engineer. A few structural members have failed over the years causing some walls and floors to permanently tilt or sag.

I cannot assume any part of this house is square, plumb, or level. All of my carpentry is compensatory. I try to split the difference between true and the facts of hundred-year-old framing; I try to fool the eye so that the new square window in the trapezoid-shaped north wall looks right. I jack things up and reinforce them, and, if I do my work right, you won't notice a thing.

One of the Family

I have a 1915 photograph of the house. The family is standing in the shade of the porch looking stiff and formal. I'm told they were not usually like that. One of the girls in the picture, May Heaps, inherited the house in the 1940s and lived in it until her death in 1980. This information and the picture itself came from William's great-nephew, Lell Heaps, who still lives in town, along with many other descendants of its pioneer settlers.

Lell is seventy-something years old and in failing health, but his memory, voice, and guitar playing are still strong. We have become friends since I bought his family's old home, and he invited me to his fiftieth wedding anniversary. Some elderly guests convinced themselves I was a relative, probably cousin Hattie's long-lost son, Robert. I told them I wasn't related. I had just bought their Aunt May's house and was fixing it up. They hugged me and said it was great the old home was back in the family. My further protests were met with cake and punch. I smiled and thanked them. I guess I'm related to the house now too.

I cannot assume any part of this house is square, plumb, or level. All of my carpentry is compensatory. I try to split the difference between true and the facts of hundred-year-old framing.

Old Home Evolution

When we bought the house in 2000 it didn't much look like it did in 1915. Sometime in the 1950s, an itinerant window and siding salesman came to town. He convinced May and her husband, Sam Adams, to replace the original tall, narrow, double-hung windows with short, wide aluminum sliders. Then he covered the unpainted Douglas fir siding with pink asbestos hardboard shin-



A wood-fueled Majestic stove still warms the kitchen in the Heaps House.



Steve Lutz has encountered many of the travails of restoring an old home, including getting a new square window in a trapezoidal wall to look right.



The Lutzes discovered the frame of a transom window when they restored the tin ceiling in the kitchen.

gles. Some of the windows and doors were taken out completely and merely sided over. Apparently, he was a hell of a salesman. His handiwork is still evident on half a dozen other houses within a few blocks of here.

The breezeway and the attached barn shown in the 1915 picture are gone, replaced by the bathroom addition and a lean-to storeroom on the north side. The old log cabin nearer to the road with its root cellar basement is gone too, but its prior existence is indicated by a depression in the lawn.

Inside the house are many changes not revealed in the photo. Teasdale didn't get electricity until 1938. Before that, the house was lit by candles, coal oil lamps, and acetylene lights. The acetylene gas was generated in a heavy steel pressure chamber about the size of two stacked coffee cans installed on the back porch. Inside the chamber, water dripped onto calcium carbide to produce acetylene, the most explosive of all gasses. This gas ran through my house in tiny copper tubing about the thickness of the ink tube in a ballpoint pen. More than one old house exploded and burned due to malfunctioning acetylene generators or lights.

The plumbing system also evolved over time. In 1912, the hand-dug water ditch was made obsolete by a pressurized water system feeding a single spigot installed just outside the back door. The Heaps family continued to haul water into the house in buckets and heat it on the wood-fueled cookstove that still graces the kitchen with its warm glow. Some 20 years later a small addition was built on the east side of the house for a toilet, sink, and claw foot bathtub.

The walls have seen their share of changes, too. The original lathe-and-plaster walls fell victim to plumbing and wiring projects and were replaced by thick cardboard-like sheets of Celotex covered with multiple layers of floral wallpaper. A big archway was cut in the wall between the dining room and bedroom to create the current living room. In one room upstairs, the walls and ceiling were covered by hundreds of tiny pieces of salvaged drywall creating a bizarre mosaic. The other two upstairs rooms had no finish at all and were open to the rafters and studs and the nearly ceaseless wind.

Sam's Handiwork

Sam Adams was not as handy as the builder Isaac Goodwin. Sam built the bathroom addition that tilts crazily on the east side. He dug a cesspool right next to the foundation on the north side causing that corner of the house to sink about four inches. Later, he had the cesspool pumped out and put a septic tank in the same hole and then built the storeroom on top of it.

His wiring consisted of one main wire running through the entire upstairs floor with short sections stripped bare, twisted together with other wires for branch circuits, and then wrapped with cloth tape. I found these wires when I tore out the floor. I am still amazed they hadn't caused the place to burn down. If that wasn't enough, the notches he cut to accommodate the wiring in the undersized floor joists weakened them to the point that you could see the movement of a person walking upstairs in the downstairs ceiling.

Although Sam's work was not up to Isaac's standards, he had his own talents. Sam was a fine horseman and a notable cowboy. He never learned to drive an automobile and traveled only by horse or donkey wagon until his death in 1970. The local kids would always clamor for a ride with him.

Sam was also a master leather worker. According to Dwight Taylor, who grew up across the street, the sway-backed shed on our property was Sam's tannery and more. It was a place where boys and old men swapped skills and stories. Sam taught the boys how to skin a deer and turn the carefully-scraped hide into the softest of leather. He told them about Butch Cassidy, Sundance, and the Spanish treasure he had found in a lost cave and was never able to find again.

Spirits of the Past

On this cold, bright fall night, I wish to visit with Sam and May's ghosts. I have questions that will never be answered without them. What were all the other people in the dog-eared photograph like? Was Butch Cassidy as nice a man as people around here still attest? Were there transom windows into the parlor, as



Sam Adams built this small addition to house a bathroom and laundry around 1950. The Lutzes plan to jack up a corner and stabilize the foundation to correct the crazy tilt on this example of Sam's handiwork.

the framing seems to suggest? Was there a piano here and what tunes made it ring?

You may have heard someone say, "If these walls could only talk. . ." The walls of my old house do talk. I have found newspapers, magazines, ancient and well-repaired shoes, toys, letters, shopping lists, bills, clothing, and school lessons. Each artifact says something to me about the people who lived here, what they cared about, and some of what they wished for. I hope they would approve of my craftsmanship or at least of my intentions towards their home. I know the last family that lived here approves. They've been back to look around and comment. According to them, I haven't screwed it up too badly yet.

Not that I haven't made mistakes. I've fallen through the ceiling twice when I had the floor open while placing a new joist alongside an old one to strengthen the floor. I've shocked myself on circuits I thought I had turned off. I framed a window opening six inches off center and had to tear it all out and start again.

Of course I am not doing all of this difficult work for those who lived here before. I do it to fulfill my own vision. I do it to have something to show for my efforts. Working on this house contrasts with my job, which at the end of a week leaves me wondering just what I've accomplished. Here I can see the results. If I build a wall this week, it will still be here in a month, a year, maybe in a hundred years.

But truth be told, I do care about what the ghosts think of what I am doing to their house. They are my consultants, my advisors, the inspectors of my craft. I definitely do not want to get a stop-work order from beyond the grave. So for them, for me, for those who will live here a hundred years from now, I try to do things right. The insulation, the heating ducts, the carpentry, and especially the wiring, I try to do as if the whole family were watching. ❋

When not working at the Utah Fire & Rescue Academy or fixing up one or the other of their 1905 houses with his wife Sue, Steve Lutz is probably playing bluegrass and old-time music with his band, Tangle Ridge. Contact him from the "Contact us" link at Tangleridgeband.com



The Lutzes have added some of their own history to the house, like the rocking horse Steve's grandfather made for him that stands atop an antique pie safe in the kitchen.



This shed once housed a tannery where Sam Adams shared his skills and stories.

"A STRUCTURE OF



Photo by Korral Broschinsky



Photo by Korral Broschinsky



Photo by Korral Broschinsky

On January 11, 2006, Cache County officials hosted a dedication and open house in the newly-renovated Cache County Courthouse on Logan's Main Street. Originally constructed in 1882-1883, the building is one of only a few nineteenth-century courthouses still used for government offices in Utah. Until recently, the future of the building was uncertain. After decades of remodeling and expedient maintenance, this grand dame of courthouses had not aged gracefully.

By Korral Broschinsky

The building was targeted for demolition in early 2000 but was saved through the cooperative efforts of state and local officials, preservationists, and concerned citizens. After a two-and-a-half year, $2.1 million renovation project, the historic courthouse now looks as fresh and lovely as a debutante. The title of an 1883 Logan *Utah Journal* article is as apt today as it was then, "The New Court House: A Structure of Which our County May Well be Proud."

"A Fine and Imposing Structure"

In 1881 Cache County selectmen approved a design for a new courthouse to replace a small frame building, which had served as office, repository, and jail since 1867. Truman O. Angell, Jr. was the architect for the building (see sidebar on page 45). On September 12, 1883, the *Utah Journal* published a lengthy description of the building as it neared completion. The reporter pronounced it "a fine and imposing structure."

The two-story brick building provided space for county offices on the main floor, court spaces on the second floor, and rooms for cells in the basement (though the jail was later built behind the courthouse.) Ceremonial spaces included the entrance hall, second-floor parlor, and a spacious courtroom which doubled as an auditorium. The reporter praised the building, declaring, "On the whole the court house is well adapted to the purposes for which it was built, its offices, apartments, etc. are large, light, airy and commodious, and will be finished and furnished in excellent style."

WHICH OUR COUNTY MAY WELL BE PROUD"



Photo by Larry Hasiem



Photo by Koral Broschinsky



Photo by Koral Broschinsky

A "call to action" at a critical moment during a legislative session and the resulting community support were key to saving the historic Cache County Courthouse.

By 1905, the county government had outgrown the once ample courthouse. An addition was built on the west end, doubling the size of the facility. Expansion occurred again in 1917 with the addition of projecting wings at the northeast and southeast corners flanking the main entrance. The first threat of demolition came in 1938 when a building and trade organization suggested constructing a new courthouse as a way to stimulate employment. This proposal eventually died from lack of interest and funding.

A Sweet Old Lady in a Tattered Old Dress

As the county's population expanded after World War II, there were renewed calls for a new courthouse. However, building conditions were not favorable, and the county continued to repair and modernize with a new roof in 1947 and a coat of white paint in the 1950s. Inside, the large rooms were divided, the ceilings dropped with acoustic tile, and air conditioning units installed in the windows. While these changes addressed the needs of patrons and employees, they were made with little regard for the preservation of architectural features.

Beginning in the late 1960s, the courts system and several county offices were moved from the over-crowded historic courthouse. By the 1990s, the building had become, as one letter to the *Logan Herald Journal* described, "a sweet old lady in a tattered old dress." A quaint pioneer relic, it was a serviceable government building, but just barely. The "fine and imposing structure" had been modified into a labyrinthine, inaccessible nightmare with a history of leaky roofs, sewer backups, and electrical problems. With little money for renovation, county officials felt they had run out of options.

A Few Days in February

The moment of decision came in early February 2000. The Cache County Council agreed to a land swap with state courts so that a new courts facility could be built on the site of the historic courthouse. This proposal gave the county land for constructing a much-needed county administration building and passed the decision for demolishing the historic courthouse to state.

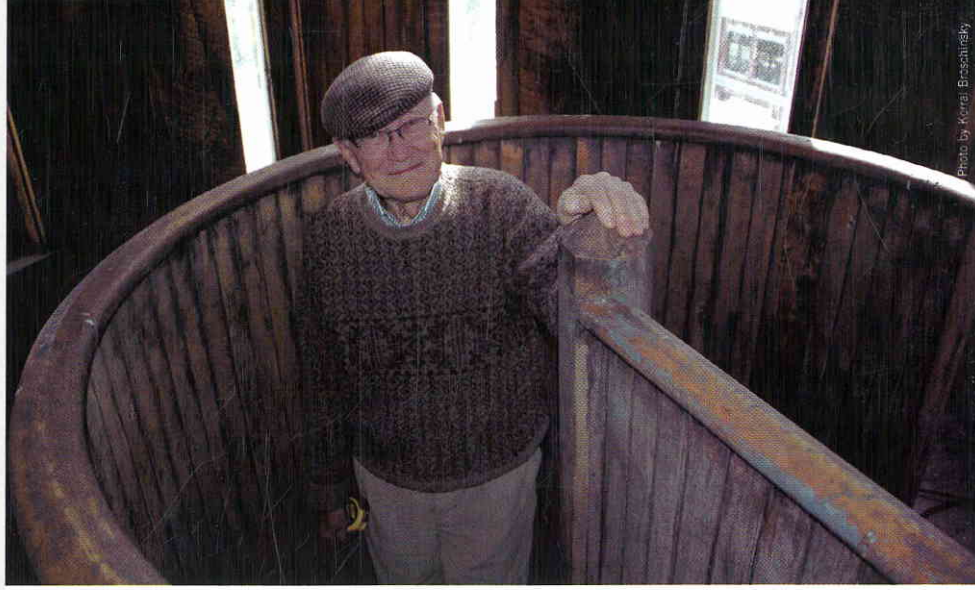


Photo by Karel Braschinsky

Dr. Newel Daines was a driving force in the Cache County Courthouse renovation.



Photo by Kirk Ipsen

Numerous insensitive alterations and years of deferred maintenance transformed the once-grand Cache County Courthouse into "a sweet old lady in a tattered old dress."

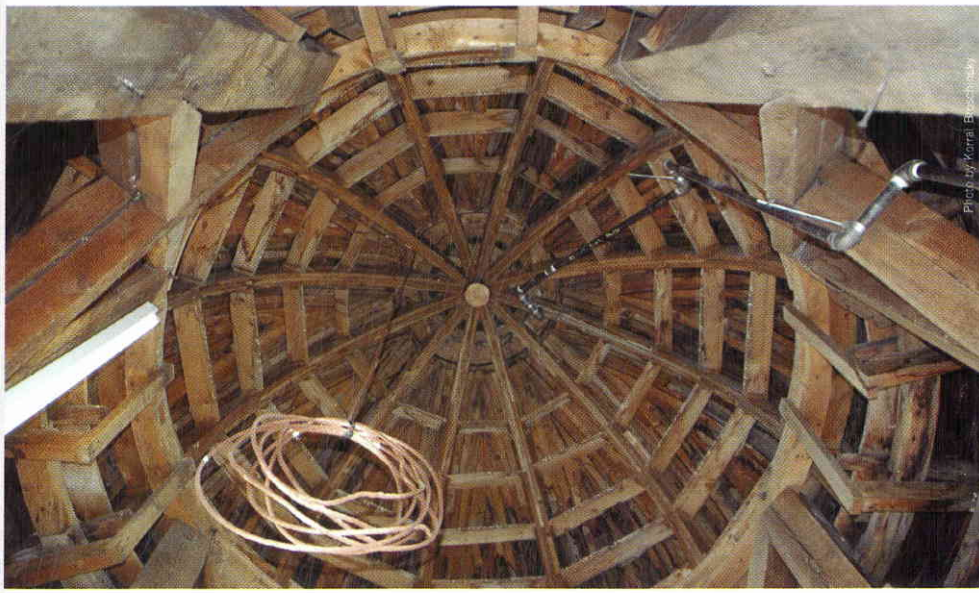


Photo by Karel Braschinsky

Contractors corrected a three-degree tilt in the courthouse's cupola.



As news of the trade appeared in the *Logan Herald Journal*, concerned citizens contacted the newspaper to express support for preserving the old courthouse. But demolition remained a strong possibility as an appropriations bill made its way through the state legislature. This bill tied funding for a new courts facility to the historic courthouse site.

When Utah Heritage Foundation (UHF) learned of the proposed land swap and appropriations bill, it mobilized resources to save the courthouse. UHF contacted State Representative Ralph Becker, a member of the appropriations committee, who confirmed that the State Courts Administration had only recently decided the old courthouse was the preferred site and had not fully considered the option of rehabilitation.

On Valentine's Day, UHF issued a "Call to Action" via the Internet, urging those interested in saving the courthouse to contact their legislators. The response was overwhelming. UHF Interim Executive Director Kirk Huffaker recalls, "UHF reached out to our members in Cache County and legislators immediately started hearing requests from their constituents to keep the historic courthouse and build the new courthouse somewhere else in downtown Logan."

Rep. Becker drafted language for the appropriations bill that allowed funding for the new courts facility to proceed without reference to the historic courthouse site. The new language passed in committee on February 16. The appropriations bill was later passed with language assigning responsibility for the site of the new courts building and the fate of the historic courthouse to local officials. The bill also included $2.7 million to fund design work and the purchase of a site, giving the old courthouse a temporary reprieve.

At a meeting called by the Cache County Preservation Commission on February 17, local officials and preservationists met together to discuss options for the courthouse. They decided to undertake a feasibility study to investigate alternatives and cost projections for the seismic retrofit and renovation of the historic building.

A Creative Solution

In late 2000, the feasibility study concluded that the courthouse could be renovated at a reasonable cost. The study also concluded that the best possible use for the building would be to continue as county office space. While reviewing the situation, Cache County officials noted the response to the proposed demolition had been overwhelmingly in favor of saving the courthouse. The majority of negative responses had not opposed to saving the building, but expressed concerned about funding the project. Meanwhile, the courts decided to build at the corner of 100 West and 100 North, leaving the county to address its own space needs.

One part of the creative solution emerged as county administrators were planning to move the motor vehicle registration department from the old courthouse to the Wilkinson Supply Building just south of the courthouse on Main Street. In April 2001, former Logan mayor Dr. Newel Daines and his son, George, owners of the Wilkinson Building, presented a proposal to the Cache County Council suggesting their property be used for the construction of a new county administration building. In May, the Cache County Council accepted the proposal and made plans for a multi-phase building project that included the new building and renovation of the historic courthouse.

A year later, the county approved a bond to pay for a new jail and the administration building. The bond also provided $1 million toward the restoration of the historic courthouse. In August 2003, after the county moved its offices into the new red brick administrative building, renovation of the old courthouse began in earnest.

A Collaborative Effort

The renovation project was a collaborative effort involving county officials, local preservationists, architect Lanny Herron of Architectural Nexus, and numerous sub-contractors and vendors, including Burton Lumber and Hardware, who supplied many of the building materials at cost.

More funding help came as Newel Daines stepped in to serve as fundraiser and unpaid renovation supervisor. Nearly $1 million in additional funds were raised through private donations, including a generous grant from the George S. and Dolores Dore Eccles Foundation.

Accomplishing the seismic retrofit and providing ADA accessibility without compromising the historic integrity of the building were the most important components of the renovation. The National Trust for Historic Preservation provided Cache County a grant for a seismic study through the Utah Preservation Initiatives Fund in 2002. Based on the results of the study, the county employed Spindler Construction Company to install an interior frame of studs tied to the masonry and locked in place with four levels of horizontal diaphragm.

Contractors lowered the basement floor ten inches, reinforced the footings, and corrected the three-degree tilt of the cupola. Other ceilings were raised and lowered as needed to consolidate floor levels from five to three and provide space for the necessary mechanical, plumbing, and electrical systems. With the bulk of county offices in the



Mahogany finishes and Italian fabrics and furnishings adorn the ceremonial spaces in the renovated courthouse.



The restored 14.5-foot ceilings contribute to the grand feeling of the courthouse.



A new spiral staircase provides access to the cupola.

administration building, there was now room for a ADA accessible entrance on the south side of the building with access to an interior elevator.

The exterior was restored to its 1917 appearance. As years of paint were removed, the original contrasting sandstone and cast concrete emerged. The masonry was revealed to show the three colors of brick on the main building and the additions. The original 1882 portion of the building was constructed of buff-colored brick that had been stained red in the historic period. The decision was made to re-stain the brick to match the wings. Three types of foundation surfaces, long hidden under a coat of gray paint, are now distinct. A new portico was built on the west elevation to provide a secondary entrance from the main parking area.

Because few elements of the historic interior had been preserved through the years, a faithful recreation of the historic interior was not possible. Instead Daines and his team of designers and artisans focused on creating functional and ceremonial spaces inspired by the woodwork, carpets, and light fixtures of other historic buildings of the period. Fine craftsmanship is apparent throughout the building, from the mahogany finishes of the woodwork and cabinetry, to the marble counters and period tile in the restrooms. Many of the fabrics and furnishings were imported from Italy.

The building features many amenities, including a new spiral staircase to replace the long-missing access to the cupola. Metal screens hidden in box panels can be pulled out to secure the offices during evening council meetings. Concerned about obscuring the arched windows with horizontal blinds, Daines designed special hollow casings for the windows on the south and west elevations that hide the blinds when not in use.

A visitor familiar with the pre-renovation condition of the courthouse will be most impressed by the grand feeling of the space, from the 14.5-foot ceiling height to the number of uncluttered and impressively furnished nooks. While sitting at his desk in a corner office which once housed three-plus employees, Cache County Executive Lynn Lemon jokes, "It's true, we don't use the space as efficiently as we used to."



Photo by Korral Broschinsky

Metal screens hidden in box panels can be pulled out to secure offices during evening council meetings.



Photo by Korral Broschinsky

The renovated courthouse and new administration building consolidate county services in the heart of Logan's historic downtown.

A Credit to the County

Lynn Lemon is justifiably proud of what the county and its citizens have accomplished, far beyond the preservation and renovation of a deteriorating old building. Once located in five different buildings, all county offices and services are now consolidated in two buildings in the heart of Logan's downtown historic commercial district. Overall, the renovation project was a bargain thanks to Newell Daines and his family, private donations, and the many contractors and consultants who worked to keep costs down. The historic courthouse looks brand new and is a delight to residents and tourists alike. Mr. Lemon looks forward to hosting downtown events on the plaza between the courthouse and new administration building. The county is proud to be "a contributor in maintaining and keeping the downtown area vital," Lemon explains.

Once again dressed in her finery, this grand old lady is poised to serve Cache County for another hundred years with pride. As the anonymous writer in 1883 remarked, "It is a credit to [those] who built it, and to our county, and a structure of which our citizens may well be proud." ⊕

Korral Broschinsky is an architectural historian living in Murray, Utah. She has worked on numerous projects in the Cache County, including a resurvey of the Logan Center Street Historic District in 1999.

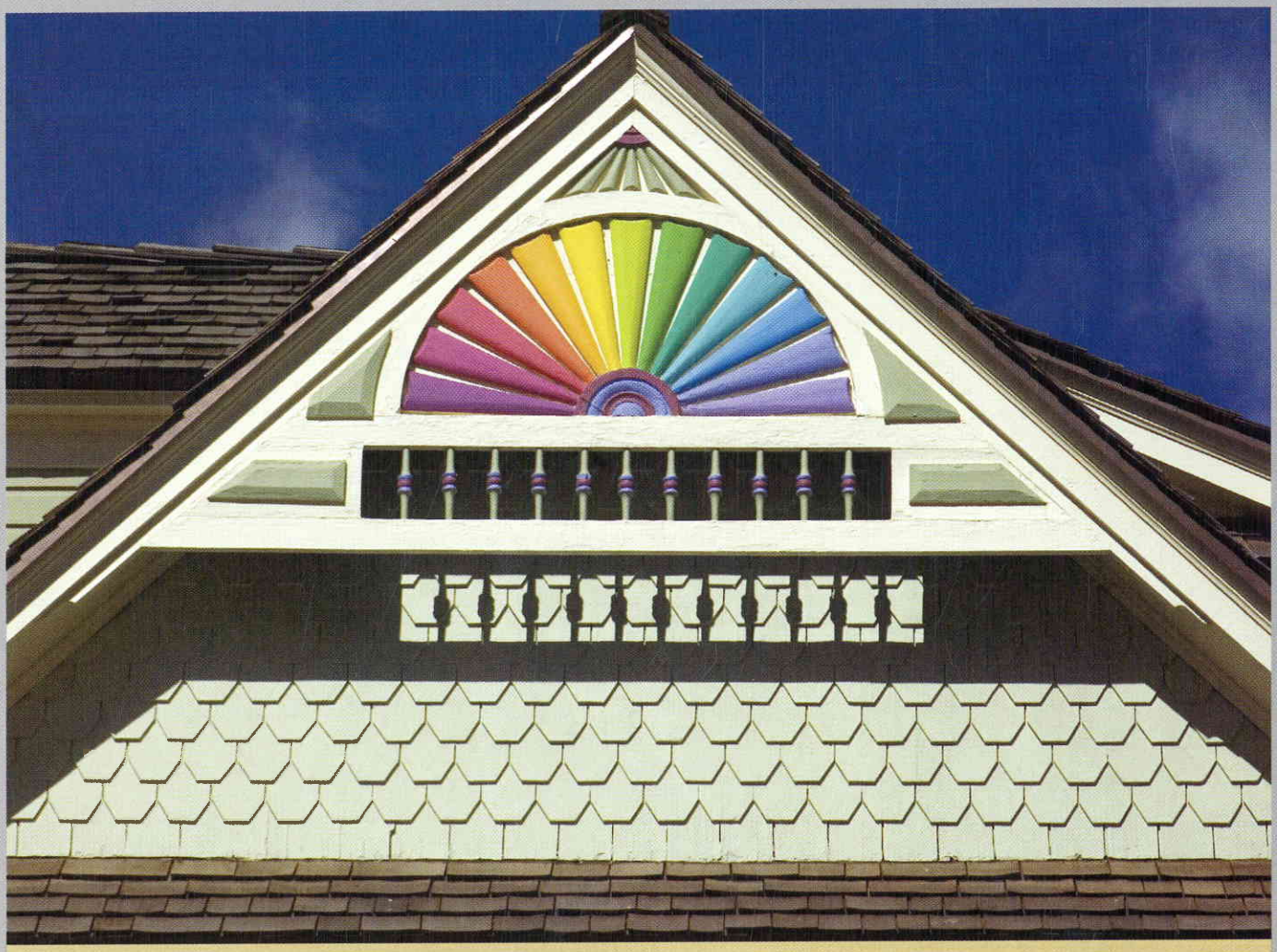
Courtesy of State History



Truman O. Angell, Jr.

Truman Osborn Angell, Jr. is often confused with his famous father, Truman O. Angell, Sr., architect of the Salt Lake Temple of the Church of Jesus Christ of Latter-day Saints (LDS Church). Truman Jr. was born in Salt Lake City on February 27, 1852, the son of Truman O. Angell (1810-1887) and Susan Eliza Savage (1825-1893). The son learned the architectural trade from his father. Truman O. Angell, Sr. served as official architect for the LDS Church. In 1867, Truman Angell, Jr., was appointed assistant for the LDS Church and in this capacity collaborated with his father and other architects on numerous Church buildings including the Salt Lake Temple and LDS Church tabernacles in Brigham City, Coalville, Logan, and Paris, Idaho.

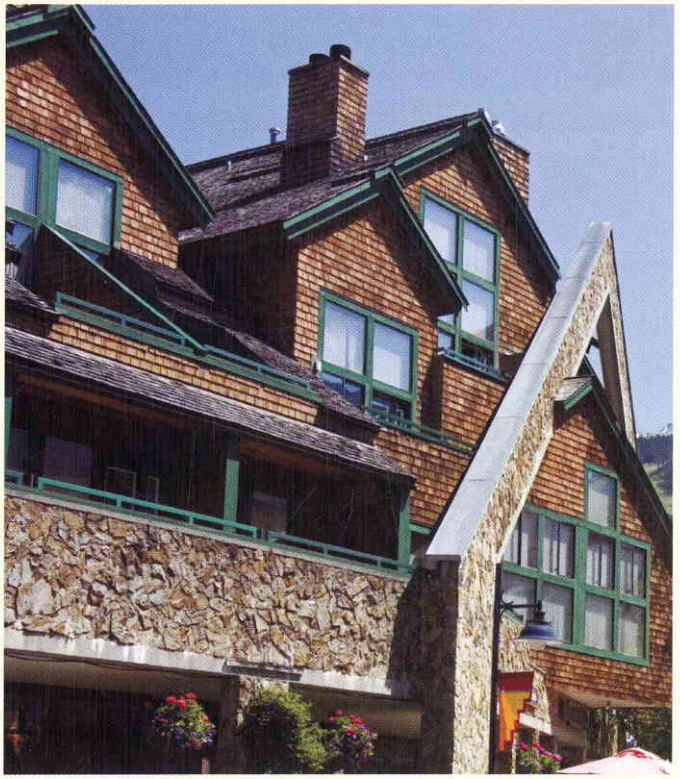
Several sources credit Truman O. Angell, Jr. with the design of the Logan Temple. It was during a work stoppage at the temple site (due to lack of funds), that Cache County paid Truman O. Angell, Jr. $150 for designs and specifications for the county courthouse. The temple construction crew followed the architect to provide labor for the courthouse construction. The Logan LDS Second Ward's United Order Manufacturing and Building Company completed the courthouse in the fall of 1883. Truman O. Angell, Jr. was also an accomplished musician and artist. He moved to Butte, Montana, in 1908, where he lived until he died on April 10, 1933.



HOW TO ECONOMICALLY AVOID

REPLACING YOUR CEDAR ROOF AND SIDING FOR LIFE

As you observe the roofs in your neighborhood you may notice variations in the tile. Most are made of asphalt shingle, a few are ceramic tile, your neighbors might be made of cedar shake. Cedar has been a popular choice for hundreds of years. Which makes you wonder—why do roofs last sometimes hundreds of years in Europe, but not here? Mark Hedden, applications manager for '777 Coatings Corporations', has the answer to this question and many others about cedar roofs.



Why did roofs built hundreds of years ago last so long?

Well, you have to consider the tools available and the circumstances of the people at that time. They didn't just go to a store or a contractor and buy a new roof. They had to fell a tree and split it into small sections, sometimes with only an axe and their family to help.

So people didn't just replace a roof when it didn't look as good as it once did. A roof was a functional system and its only purpose then was to hold itself together and hold out water. It was never about looks. People replaced only the sections that needed replacing and then, every once in awhile, they took the leftover renderings from making wax and soap from an animal, or even just the fat, and applied that to the roof on a schedule handed down through generations".

To be fair, those old roofs are often oak or another hardwood that grew right in their back yard. We use softer woods today. Also, they didn't have acrid air and pollutants to wear away at their roof. They didn't just throw things away when it didn't please them either. We are a throw-away society, but times are changing and people shouldn't be tossing out a superior product and replacing good cedar roofs with inferior asphalt roofs or using new, thinner, softer cedar shakes than the better ones you already have (normally, only 5% of cedar shakes need replacing on a restoration).

What can people today do to make their residential cedar roofs and siding last a lifetime?

The problems often start from the way the roofs are built. In an effort to save money, roofers often chose a thin ½" or ¾" butt shake and then lap it for a 10" or 11" reveal (the amount of the shake that shows), while a ½" butt shake is specified for half that. This results in about 45 percent fewer shakes and a lot less labor—but it will bite you in 6-12 years. Pay attention and you will see how much curling is common on newer homes with thin shakes.

As already mentioned, if you're lucky, you have a home with good old thick shakes. Just like getting a great thick shake at the soda fountain, you will never find that earlier quality of cedar shake that you currently have ever again, period. Those older and bigger cedar trees are gone, so to replace it you will end up with vastly inferior shakes from the start. So your hands are tied! You either have a great 30 year-old roof that's in rough shape or you have a 10 or 15 year-old roof that's rougher. Either way, you're thinking replacement, you're looking at $30,000 for a cedar roof and you really don't want a cheap roof.

So what can homeowners facing this dilemma do?

At '777 Coating Corporations', we use proven, high quality, tested, cutting-edge, brand name products, along with methodologies and ingredients which have been around for decades. These include nano-scale materials, such as ceramic micro-spheres. Be aware that others pretend to have the same answer, but I often see the damage from doing things wrong. Chlorine on your roof, aggressive power-washing, cheap stains, waxes and oil treatments all have problems and/or risks. And speaking of risks, wood shake roofs are, quite simply stated, a major fire hazard. Wood is





extremely flammable in the first place. The wood on your roof dries out and over a period of time it can become very susceptible to the elements, such as lightning and even sparks from a nearby fire. You can eliminate the inherent risk to your home through the use of advanced fire and wear protection products and techniques.

The U.S. Forest Service and BobVila.com warn against the use of wax and/or cheap stains. Chlorine or over-powerwashing takes years off the life of the roof in a vain effort to make it look "new" again, but this won't last. Oil is an extension of what they did in ancient times. The most obvious problem with oil is the fact that you are putting a flammable product on a very dry and exposed roof. There is no end to the reports of death and property destruction in relation to oil and cedar roofs.

So what is the answer? We clean and mend in a way that protects the roof and we only apply products that result in a fire retardant roof. In the best cases, we achieve a "Class A" fire-resistant roof and extend the life another 10 years. The ceramic micro-spheres help to prolong maintenance cycles by reducing heat build-up through reflection of radiant heat from the sun.

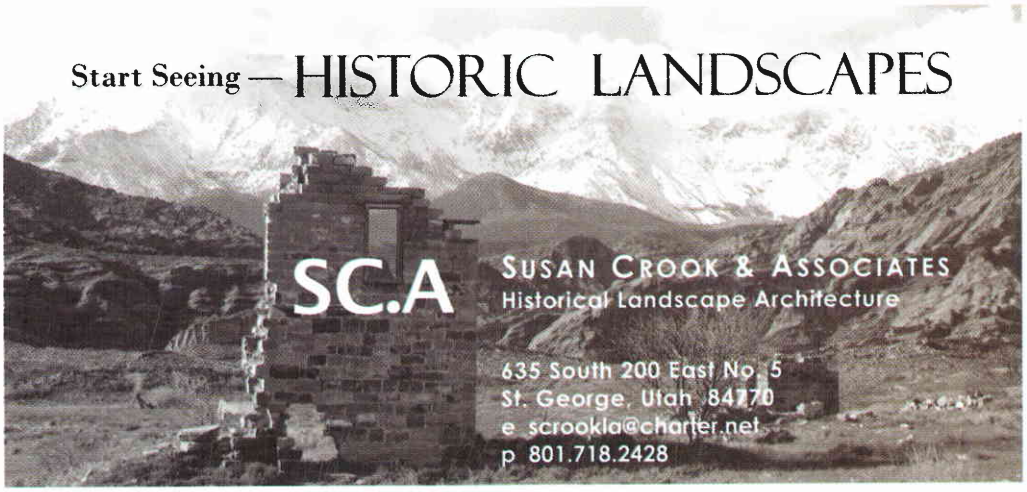
Preserve what you have and replace ONLY the small percentage of the cedar that needs replacing. Then, have it treated so that the cedar will stop wearing. Work with someone who will provide a built-in sacrificial wear layer and won't damage your roof. This is the key! Otherwise, you will continue losing about 1/8" of your shingles per decade. Keep in mind that if you see a 1" butt, the area towards the back where it wears is only 3/4" thick when new and this is the area of concern. It is far less expensive to maintain a cedar roof than it is to allow it to fail, leaving an ecologically disastrous mess to clean up and a high replacement cost.

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'777 Coatings Corporations' can provide all the detailed information you need about our qualifications and training. We can be traced back two decades as contractors without complaint. It might be an over-simplification to say this, but what makes '777 Coatings Corporations' different from 95 percent of the contractors out there is our true desire to satisfy the customer. Our standards are very high and we simply won't accept the job if we can't do it right! We hope you will find this out for yourself.

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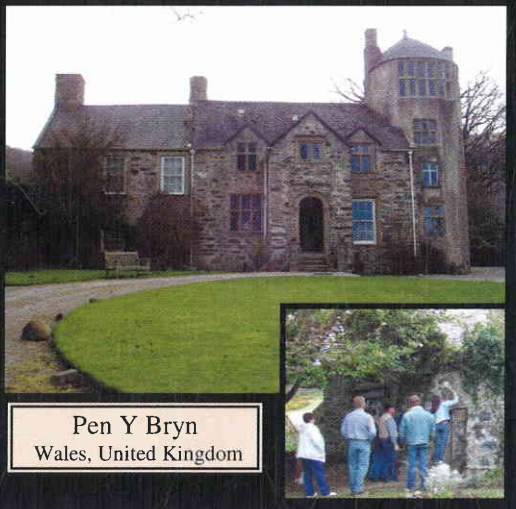
Adobe	Masonry
Blacksmithing	Millwork/Woodwork
Ceramic Tile	Stained Glass I
Decorative Plaster	Stained Glass II
Faux Painting	Stonework
Furniture I & II	Timber Framing
Furniture Refinishing	Wood Carving
Log Cabin	Wood Windows

Old World Traditional Building Skills - Europe

** ***Preservation Matters*** is a discussion series scheduled for Wednesday nights at Snow College in Ephraim.

The series is **free to the public**.

Topics follow the workshop schedule.



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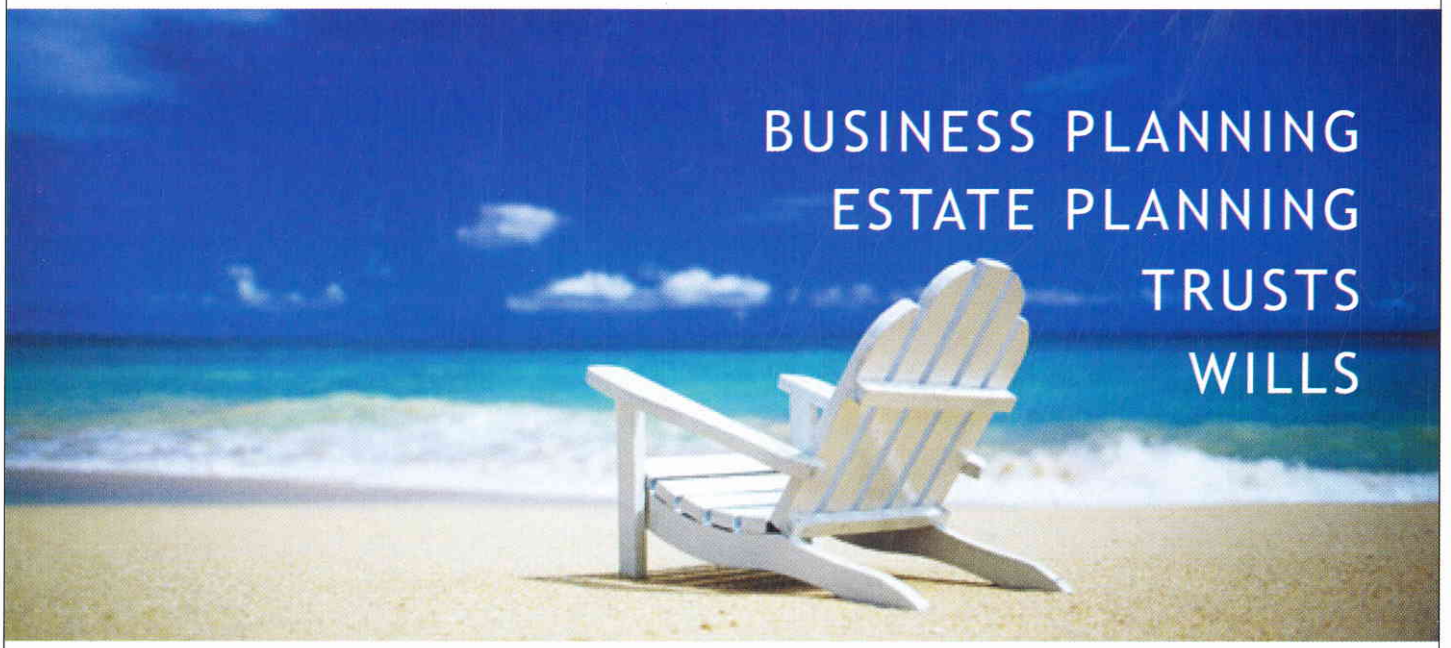
Kathryn & Brian Pritchard Gibson, Northern Wales, UK, are coming to Sanpete County and Snow College this fall as guest speakers. A journey in historic preservation started when they purchased a chicken farm. It turned out to be Pen Y Bryn, the Prince's Tower and last known residence of Llywelyn the Last and his daughter Gwenllian, the first and last trueborn Princess of Wales.

Traveling to Europe and Pen Y Bryn is part of the Old World Traditional Building Skills program. Its a restoration destination for TBSI students. Sections of the original structure date back to 11th century. Pen Y Bryn is also the site of the fictional novel *Here Be Dragons* by Sharon Kay Penman.

For additional information on any of these programs, contact Joan Larsen.
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Photo by Kirk Huffaker

Gallery strolls attract crowds to Pierpont galleries.



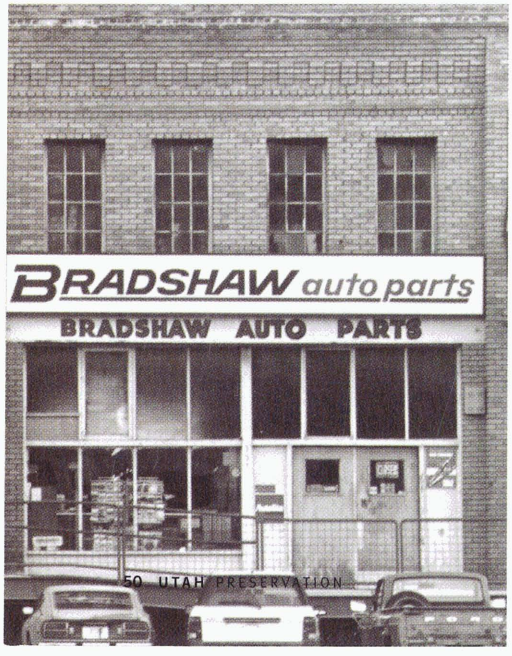
Courtesy of Artspace



Photo by Kirk Huffaker

Artspace's Pierpont project transformed the historic Free Farmers' Market Building from languishing to . . . a lively community.

From auto parts . . . to art galleries.



Courtesy of Artspace



Photo by Kirk Huffaker

RTFUL



Courtesy of Artspace

From forgotten . . .

to favorite gathering place.

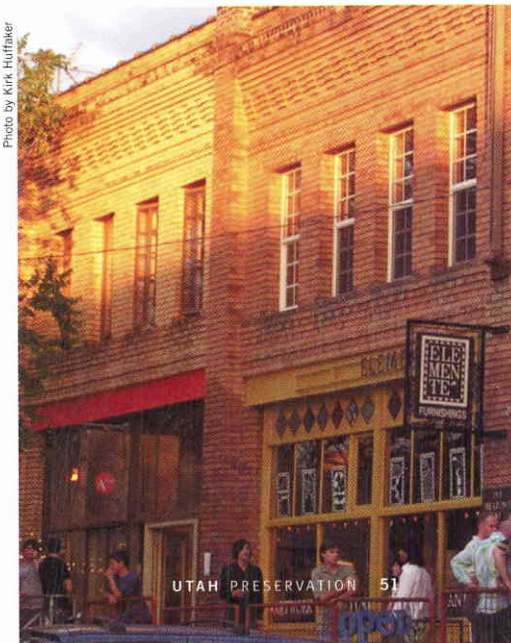


Photo by Kirk Huffaker

TRANSFORMATION

PIERPONT AVENUE west of downtown Salt Lake City was an eerie, somewhat desolate place in the late 1970s. On some days, tumbleweeds blew down Fourth West. Grain from overfilled trains sprouted between the tracks and lent an air of the open prairie to the neighborhood. It wasn't advisable to leave your car there overnight. The warehouses and streets around Pierpont were largely forgotten.

BY KIRK HUFFAKER



Fashionable galleries and retailers occupy the first floor of the Rubber Company Building.



A dramatic skylight brings light to the interior of the Rubber Company Building.



A sleek loft kitchen in the Rubber Company Building.

More than any other single factor, Artspace changed the fate of Pierpont Avenue and the west side of downtown Salt Lake City. In fact, the organization's name has become synonymous with the neighborhood. Artspace is a non-profit community development organization founded in 1980 to foster to the arts and culture by providing affordable artist studios and galleries. Over the last 25 years, its projects have catalyzed the development of west downtown into one of the hottest real estate markets in Utah.

Rising property values, however, aren't Artspace's greatest achievement. Through historic preservation, neighborhood revitalization, urban design, and public-private partnerships, Artspace has helped build a vibrant community of artists, unique local retailers, restaurants, professionals, and nonprofit organizations. Utahns like the results. Monthly Gallery Strolls consistently draw hundreds and housing construction in the neighborhood is booming.

If you build it, will they come?

Artspace was born when sculptor Stephen Goldsmith was searching for an affordable studio near downtown that gentrification would not reach in the foreseeable future. Goldsmith and a handful of artists envisioned a community where they could both live and work in a supportive, affordable environment. "Even though artists create individually, they want to be in a community with other people like them. That was realized from the beginning and continues to be the value of Artspace in the community," explains Jackie Skibine, Artspace's director of development.

The languishing historic Free Farmers' Market Building on Pierpont Avenue seemed like the perfect site for this community. Built in 1910 by the Eccles-Browning Investment Company, the Free Farmers' Market was intended to house local truck farmers. The truck farmers, however, didn't want to leave their downtown carts for a central market. So the building was home to various businesses until 1983 when Artspace leased the property. Selecting the Free Farmers' Market Building for its home linked Artspace to historic preservation early on.

Support for the project began to grow. The community design center, ASSIST, developed a plan to integrate the Artspace concept into the city's west side. City Council Member Sydney Fonnesbeck championed the creation of Artspace at the city level. Other early supporters included Lon Watson of the George S. and Dolores Dore Eccles Foundation, Stephanie Harpst, and Bonnie Phillips. Several architects participated over the life of the project including Max Smith, Ranch Kimball, Roger Borgenicht, and Prescott Muir.

Artspace's Pierpont project involved many people working together rather than a few individuals dictating the direction of the project. Goldsmith says the key to the organization's success was "to lead by listening." The result was a cohesive small neighborhood that held garden parties, reduced neighborhood crime, cleaned up Pioneer Park, slowly rehabilitated a building, and provided livelihoods for artists. Community outreach and programs for artists were part of Artspace programming during these early years.

It took about 20 years of on-and-off construction to complete the Pierpont project. Long-time Artspace Board Member John Milliken fondly recalls, "Today it's impossible to replicate this with the building codes and how they used to just have their friends come down here and *do* rehab. You can't *do* rehab like that anymore."

The concrete Acropolis

The Jennings-Hanna Warehouse, more commonly known as the California Tire and Rubber Company Building, sits just one block west of Artspace's Pierpont project. The 1915 building was designed by Richard K.A. Kletting, the renowned architect of the Utah State Capitol Building. Sculptor Bruce Lindsey called it the "concrete Acropolis," a nickname that inspired an architectural vision for Goldsmith and launched Artspace into the housing development business.

Artspace embarked on the difficult project of converting a building with little natural light into a residential building

with first floor retail spaces. Completed in 1995, the Rubber Company Building provides 53 affordable apartments for households earning 34 to 54 percent of area median income. The building's $5.8 million renovation cost involved a complex financial structure and public-private partnership, including Artspace's first use of low-income housing tax credits.

Residential units in the Rubber Company Building filled up quickly. Artists, retailers, and coffee outlet Cup of Joe leased the inviting first floor retail spaces. A neighborhood evolved between the two Artspace buildings as private investors opened restaurants and galleries. By the time the Rubber Company project was successfully completed, Artspace was already planning its next project.

Ahead of the curve

Artspace purchased a site and historic building at 500 West and 200 South in 1997. Its new project included two phases. The first phase involved the construction of a new building on the corner and the second phase focused on rehabilitating the historic ZCMI Warehouse just south of the new building.

The site was perfectly located to take advantage of the evolution of west downtown. Salt Lake City passed the Rail Consolidation Plan in 1996, combining many of the underutilized rail lines west of 400 West into just two lines. The rail consolidation led to shorter freeway viaducts and a west side transportation hub. This new landscape spurred thoughts of development that would have been laughable only a few years earlier.

Seemingly always ahead of the curve, Artspace was the first to take advantage of the new development opportunities. As Artspace Executive Director Jessica Norie puts it, "Artspace pioneered



Photo by Kirk Huffaker

A corner entry welcomes visitors to galleries at the Bridges.



Photo by Kirk Huffaker

The historic Rubber Company Building offers 53 affordable apartments for artists and others wishing to live in a vibrant downtown neighborhood.



Photo by Kirk Huffaker

The Patrick Moore Gallery at the Bridges features the work of a wide range of Utah artists as well as unique gifts made by local artists.



Photo by Kirk Huffaker

Splashes of red give the Bridges a lively appeal.



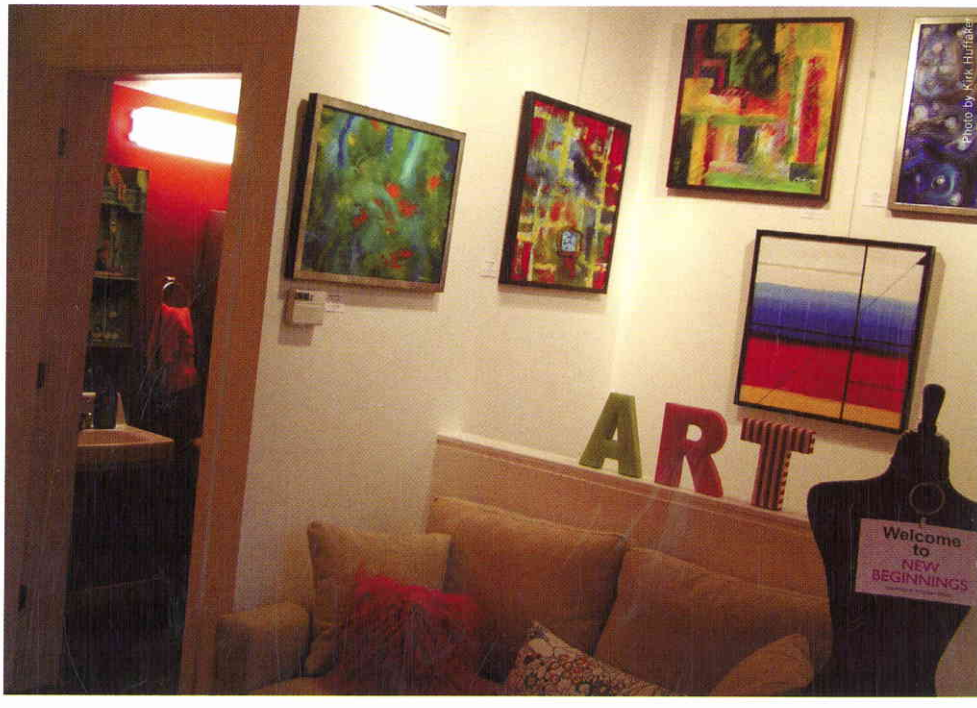
The historic ZCMI Warehouse is home to Artspace's new City Center project.



Artspace preserved the ZCMI Warehouse's large interior columns and support beams.



The ZCMI Warehouse's unique central train loading dock was transformed into an indoor garden space.



This City Center townhouse serves as both a home and a gallery for local artist Madison Briggs.

development on the west side. Our third project, the Bridge Projects, was underway before there was even a thought of The Gateway."

The Artspace Bridge Projects opened in 2001 to great acclaim in a new building designed by Salt Lake City architect Prescott Muir. Bridges includes 62 affordable apartments with modern conveniences for households earning 35 - 55 percent of area median income, galleries, offices for two nonprofits, and retail spaces.

Bridges' four-story height is compatible with the scale and massing of the historic warehouses in the area. The welcoming design of the corner entry feature, the rhythmic break-up of the façades with bump out bays and small porches, and the splash of red gives the building a livable appeal that many modern buildings could learn from. These features surely contributed to Artspace's success in filling the building with tenants.

City Center

The second phase of work, called City Center, proceeded in 2005 when Artspace secured financing for rehabilitation of the historic ZCMI Warehouse. ZCMI used the 1905 building as its main warehouse facility until 1960. This unique structure is bisected by a central loading bay where trains entered to unload. Because of its historic significance and unusual design, the building was listed on the National Register of Historic Places in 2005.

With the help of architect Max Smith, Artspace adapted the 70,000 square-foot warehouse for 18 rental live-work townhouses of 1,300 square feet each, offices, galleries, retail space, and 20 underground parking spaces. The $8 million project has a complex financial package that includes Artspace's first use of federal rehabilitation tax credits and New Markets Tax Credits.

To qualify for the rehabilitation tax credits, Artspace retained the character-defining features of the historic warehouse, such as interior arches and support beams and the exterior truck loading docks. An atrium over the central train loading dock has preserved it as an indoor garden.

Art Access, a popular gallery with diverse programming, recently moved to City Center from Pierpont. When considering their options, Executive Director Ruth Lubbers states, "We definitely considered what was available around the developing arts and culture block downtown. But the storefront space, ADA accessibility, extra square footage to hold workshops, along with the great ambiance that only artists in a historic building like City Center could create was what ultimately attracted us to move to the new Artspace project."

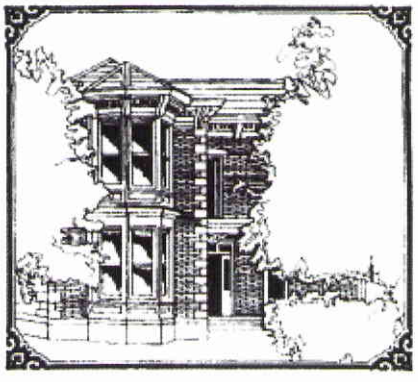
The challenges of success

Amid Artspace's success, founder Stephen Goldsmith's fear that gentrification would push artists out of the neighborhood is beginning to be realized. Property values in the area have risen substantially and it is unclear what the owners of the Pierpont building will do when Artspace's lease on the property ends in 2008. Many current tenants are seeking new spaces. Pierpont artist Lyndsie Orgill explains, "It seems to happen in every city, whether it's Tacoma or Salt Lake. So we have a bit of an uncertain future."

Artspace has continued to evolve as an organization meeting the needs of artists—its main constituency. Projects are becoming increasingly difficult as financing becomes more complex, more community partnerships are needed, and property values are skyrocketing in the target neighborhood. But with every new challenge comes new opportunities. Artspace's success has opened doors to new banks, partners, and potential tenants. The biggest challenge for Artspace, however, may be to keep a stable tenant mix and stable rents in their existing buildings in a gentrifying neighborhood.

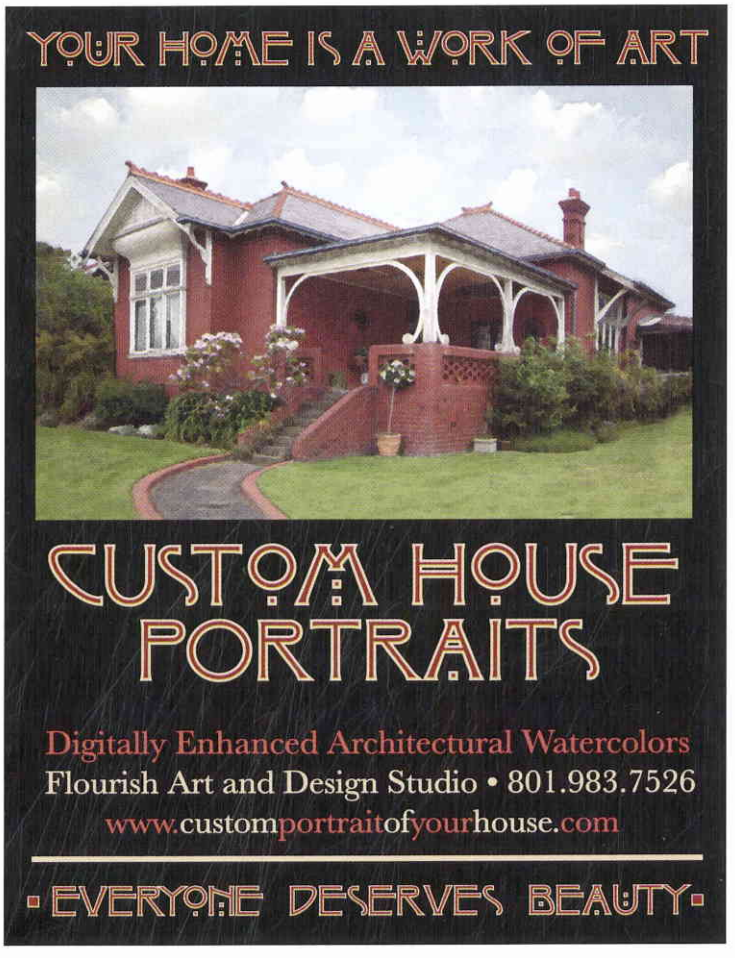
As Artspace moved from project to project, it brought the public along in thinking that the west side is *the* place to be. Gone are the days of auto parts stores and tumbleweeds on Pierpont Avenue. Now the west side offers a place to buy your Bose surround sound system and a soy latte down the street from the studios of some of Utah's best artists. Early Artspace programs produced art through the artists that lived and worked in its buildings. Over the years, Artspace has mastered the art of creating community through the buildings it constructs and the architecture it preserves. ❁

Kirk Huffaker has been an advocate for historic preservation with Utah Heritage Foundation since 1998. He spends his other time enjoying music, outdoor sports, and his brown Lab, Cassidy.



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John Lambert, founder and head of Abstract Masonry Restoration, Inc., trains students in mixing mortar for masonry restoration at a hands-on TBSI workshop.



Master carver Jean-Fracois Eakle hand-carves a block of Torrey buff sandstone into a birdbath basin. The stone will eventually be placed in the garden of a private residence.



The craftspeople at Historical Arts and Casting handle all phases of metal design and fabrication at their studio in West Jordan. This piece is a portion of a larger gate assembly.

UTAH PRESERVATION TREASURES

By Nelson Knight and Wilson Martin

UTAH BOASTS A WEALTH OF CRAFTSPEOPLE whose mastery of traditional building techniques is critical to the state's successful historic preservation movement. The excuse "We can't restore it because nobody knows how it was done" doesn't hold water around here.

Among the state's many noteworthy craftspeople are three firms whose contributions to historic preservation make them "treasures" of Utah's preservation trades. These firms vary in their crafts and products, but they share three important traits: all of them complete projects on a national or international scale, all of them have furthered the field of preservation education, and all have cultivated traditional methods of craftsmanship while integrating new approaches and technologies.

Looking through the eyes of craftsmen of the past

Founded in 1986, Abstract Masonry Restoration, Inc. provides historic masonry consulting and contracting services for projects throughout the United States, England, and Wales. The company maintains its corporate headquarters in Salt Lake City and has a branch in Boston.

Abstract Masonry Restoration's craftspeople have stabilized, cleaned, and restored the masonry on numerous notable buildings, including the Ralph Waldo Emerson house in Concord, Massachusetts; the Fox Theatre in Atlanta, Georgia; Robert E. Lee's Civil War headquarters near Lewisburg, West Virginia; and the Union Pacific Depot, McCune Mansion, David Keith Mansion, First Presbyterian Church, St. Mark's Cathedral, and The Holy Trinity Greek Orthodox Cathedral in Salt Lake City.

John Lambert, founder and head of the firm, peppers his conversation with a mix of high-tech terms such as "microinjection" and "siloxane." But he also has a deep appreciation for the principles and techniques developed by earlier generations of masons. "It is only when one sees through the eyes of the

masonry craftsmen of the time that one can develop the reverence for an accurate and respectful preservation or restoration project," he explains.

In his study of these techniques, Lambert has assembled what is thought to be the most comprehensive collection available of historic books, art, and documents on masonry from the early 1700s through the early 1900s. These resources contribute to his understanding of how historic masonry buildings were originally constructed and why masonry craftsmen chose the materials they did.

Like the masons who preceded him, Lambert passes on his knowledge to new generations of craftspeople. He conducts hands-on historic masonry restoration training workshops at the Campbell Center for Historic Preservation Studies in Mt. Carroll, Illinois, and the Traditional Building Skills Institute (TBSI) at Snow College in Ephraim, Utah. He has also served as chairman of the board for TBSI.

Each year, Lambert leads a group of students to England and Wales to study historic masonry buildings and learn traditional skills and restoration techniques. As part of their studies, the students work on ongoing projects at an eleventh-century manor owned by Llewelyn, the last sovereign Prince of Wales.

Lambert counts his firm's work on the St. George Reef Lighthouse as his most challenging. Constructed over ten years from 1882-1892, the lighthouse sits on a small rock island six miles into the Pacific Ocean off the shore of Crescent City, California. The island is only 17 feet above sea level and affords no safe landing for boats. The only way to access the lighthouse is via helicopter which, weather permitting, lands on the small deck of the lighthouse. Therefore, transportation of manpower and heavy masonry materials is time consuming, dangerous, and expensive.

The dedication and ingenuity Abstract Masonry Restoration brought to bear on the lighthouse project are typical of Lambert's passion for preserving our architectural heritage through the highest standards of his craft. As Lambert explains, "Anyone can repair masonry. We restore it."

The Middle Ages meet the Computer Age

At State Stone's yard in Murray, you can see the best of the old and new in stone carving side by side. In one workshop, master stone carvers Brad Hansen and Jean-Francois Eakle hand carve blocks of Little Cottonwood granite for the Utah State Capitol Building and buff Torrey sandstone for the Salt Lake Tabernacle of the Church of Jesus Christ of Latter-day Saints (LDS Church) and a private residence.

Next door, Jim DeLong operates a computer controlled, diamond saw and lathe to carve other blocks of Little Cottonwood granite into balusters that will line the Capitol's rooftop. The saw, fabricated by a company in Italy, is connected to computer

IT IS OUR HANDS-ON CRAFTSMEN, who while left alone and unobserved, control the quality of both the seen, and the unseen. Ignoring the unseen festers a canker in the soul of the craftsman and robs the building owner of what he is rightfully due. It leaves a scar on our cultural heritage, disrespects the original mason, and does not do justice to the respectful restoration of the masonry. The craftsman who focuses on both the seen, and the unseen is a true craftsman – with integrity.

— JOHN LAMBERT, FOUNDER & PRESIDENT

ABSTRACT
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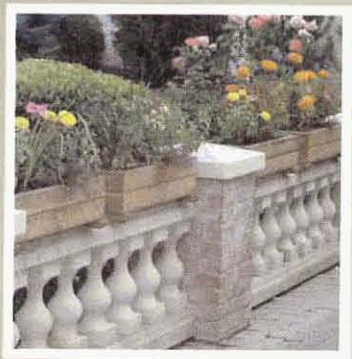
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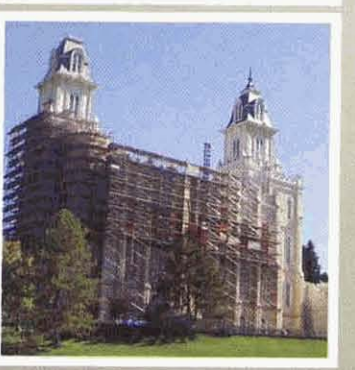
Sandstone, Limestone, Granite

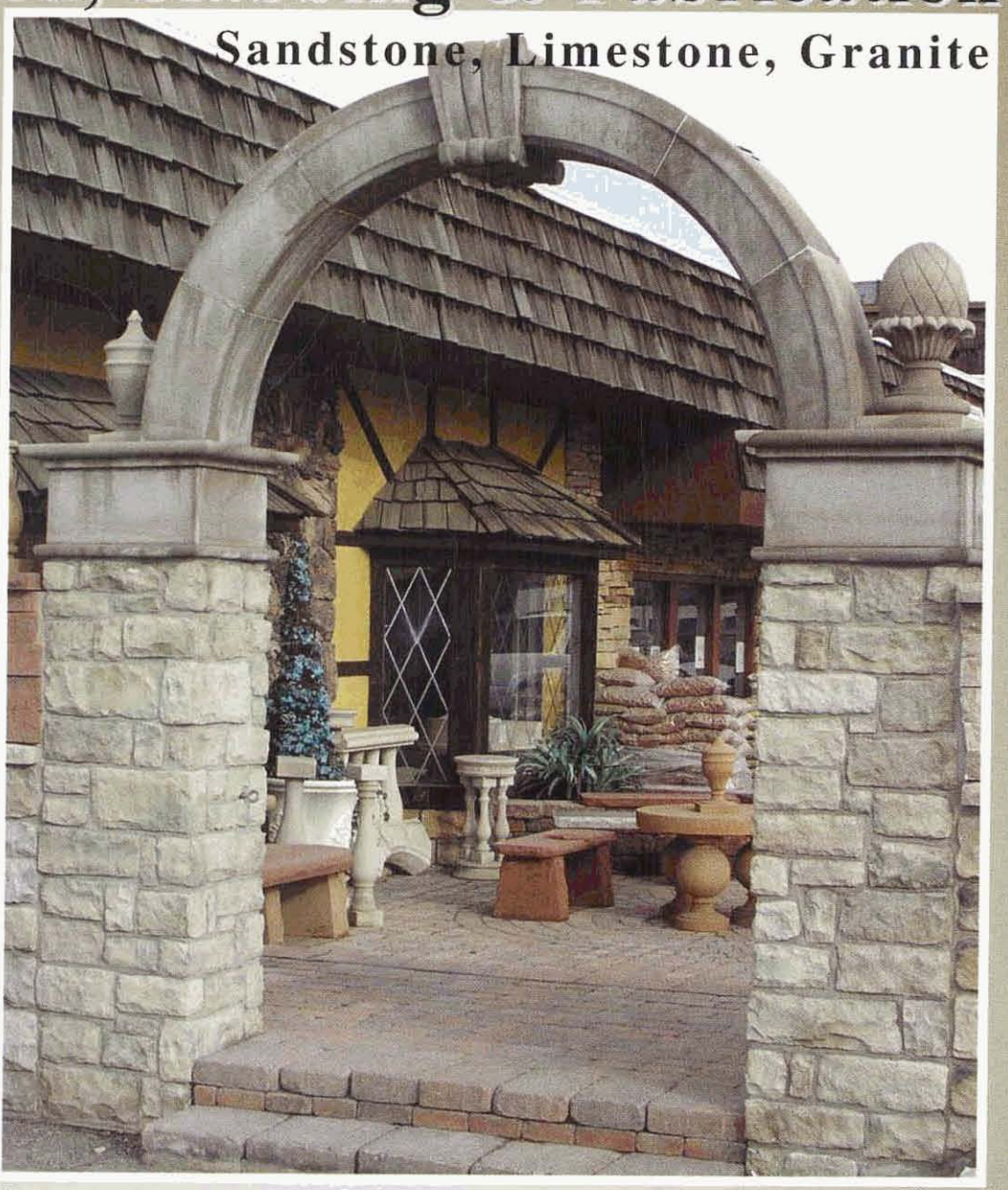












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software and a 3-D scanner that can convert a two-dimensional image or three-dimensional model into a digital tool path for the saw. The saw then uses these codes to cut a piece of stone into any shape imaginable.

In addition to its yard, State Stone owns quarries near Torrey and Manti. Much of the quarry work utilizes methods familiar to the workers who cut stone for cathedrals in the Middle Ages. State Stone also has a slabbing plant in Torrey where large wire and belt saws cut limestone, granite, and Torrey red and buff sandstone from the quarries into more manageable pieces.

State Stone has put this investment in tradition and technology to work on a long list of historic preservation projects. Initially much of this work was in Utah. The firm's early projects included fabricating and installing stone for the St. George Tabernacle and the exterior limestone at the Manti Temple of the LDS Church.

State Stone provided the limestone for the restoration of the Utah Governor's Mansion after a devastating fire in 1993. In a later project, State Stone craftspeople were able to add their own creative touch to the largely restorative work on the mansion. They designed and carved a cartouche commemorating the 2002 Winter Olympic Games for the east side of the mansion's upper story.

More recently the company has broadened its focus to include projects across the country. It was one of several stone firms that prepared stone for the LDS Church's reconstruction of the Nauvoo Temple in Nauvoo, Illinois. State Stone also carved intricate column capitals based on ears of corn for the restoration of the exterior on the North Dakota State Capitol and used Manti limestone from its own quarry to restore the exterior of the Sheraton Palace Hotel (William Ralston's 1875 Palace Hotel) in San Francisco.

Keith MacKay, the owner of State Stone, has been working with stone for 55 years. He shares his knowledge of stone carving techniques with a new generation of craftspeople as a member of the TBSI Board and through teaching TBSI's stone carving workshops. By making historic preservation a major focus of State Stone's business, MacKay has created an oasis where the time-honored skills, technology, and passion required to preserve historic stone buildings thrive.



Courtesy of Abstract Masonry Restoration, Inc.

In one of their most challenging projects, Abstract Masonry Restoration craftspeople restored the beautiful, but nearly inaccessible, St. George Reef Lighthouse off the California coast.

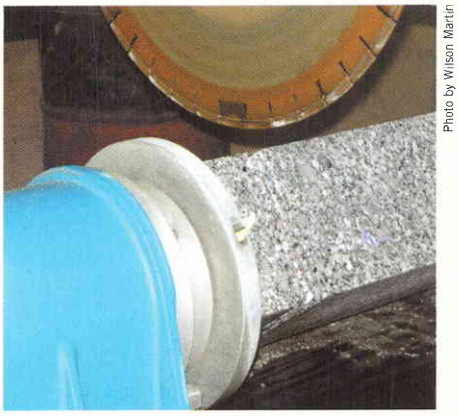


Photo by Wilson Martin

State Stone's computer controlled diamond saw will turn this blank of Little Cottonwood granite into a baluster for the Utah State Capitol restoration.

Reinventing a lost art

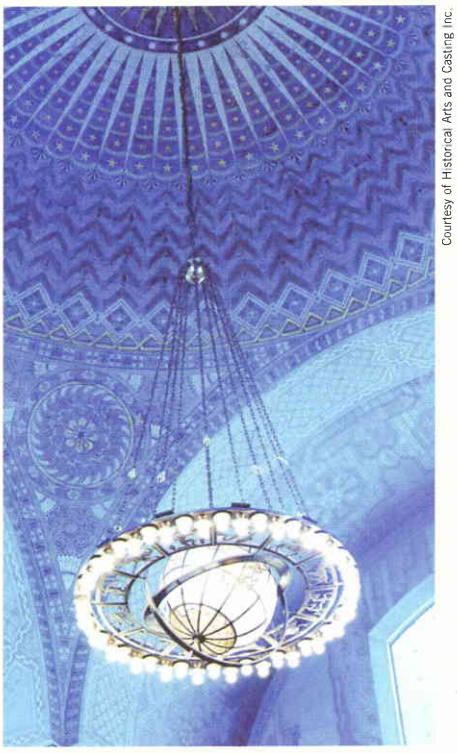
The Baird family re-invented a lost art and established a thriving business along the way. Company founder Steven T. Baird was a preservation architect. In the early 1970s, he was asked to direct the restoration of the 1876 cast iron facade of the ZCMI department store in Salt Lake City. Baird discovered that few, if any, people in the country had experience with cast iron construction technology. So Baird oversaw local metal fabricators, pattern makers, and foundry men in the creation of pieces necessary to restore the façade.

News of the project quickly spread through preservation circles around the country and Baird was asked to consult on numerous cast iron projects from New York to California.

Baird's son, David, started organizing the various subcontractors involved in the early projects and assembling some of the components in his parent's garage. Soon the team grew with the addition of Robert and Richard Baird, as well as other associates.

The growing interest in historic preservation and traditionally-inspired new buildings allowed the company to prosper. Now Historical Arts and Casting, Inc. has 60 employees and a 75,000 square foot manufacturing and fabrication facility in West Jordan. A tour of the facility takes a visitor from quiet offices, where the Baird brothers and their creative crew dream up the designs for their metal masterpieces, to the cacophony of the foundry, where the designs are cast in an elaborate sand casting process utilizing sand and molten iron, aluminum, and bronze.

Today Historical Arts and Casting, produces a wide variety of ornamental and architectural metalwork, from cast iron storefronts to decorative grillwork, canopies, doors, windows, statuary, and fountains. It combines traditional foundry processes with computer-aided design and fabrication tools. The firm's highly sought-after work can be



Courtesy of Historical Arts and Casting, Inc.

Historical Arts and Casting restored the spectacular Globe Chandelier at the Los Angeles Central Library. Composed of cast bronze, the nine-foot diameter chandelier is a model of the solar system.

found in grand public buildings, ornate churches, historic commercial buildings, and exclusive residences across the county.

To help others learn about this traditional craft, Historical Arts and Casting has republished important and rare books on metalwork, including "MacFarlanes Catalogue of Cast Iron Ornamentation," a 1908 work considered the best and most comprehensive publication on metalwork of its time. The MacFarlane catalog is even available for free online at the firm's website.

One of the firm's specialties is the restoration and reproduction of ornate chandeliers for large public buildings. The restored chandeliers in the Los Angeles Central Library and in the main waiting room of Grand Central Station in New York City show the breadth of Historical Arts & Casting's expertise and skill of its artisans. Another of the firm's many restoration projects involved restoring a series of metal bridges in New York City's Central Park. In Utah, the company recently completed the casting for new light standards, based on a historic design, for the grounds of the Capitol.

The scope, magnitude, and quality of Historical Arts and Casting's projects combined with its pioneering work in reviving the craft of cast iron construction have made the firm a worldwide leader in the design and manufacturing traditional ornamental metalwork.

Preserving traditional skills for the future

The work of Utah's preservation "treasures" has benefited historic buildings in Utah and beyond. And by generously sharing their advice and expertise, these firms have contributed to many more successful projects that don't bear their names. But perhaps most importantly, these firms have helped lay the foundation for the future success of Utah's historic preservation movement by keeping alive the traditional skills of thepast and training new artisans for the future.

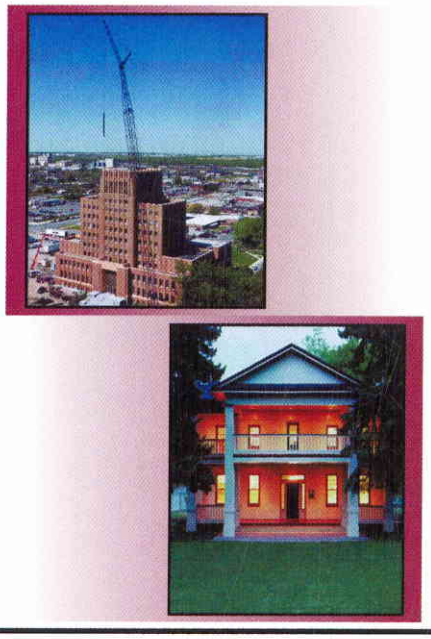
"We are so fortunate to also have these people here in our state," explains Utah Heritage Foundation Interim Executive Director Kirk Huffaker, "because they bring a technical artisan's craft directly to the layperson in classes and workshops on a regular basis. They all have the ability to teach and communicate with regular folks and provide them with excellent skills and a preservation knowledge base that is needed in the state." ❁

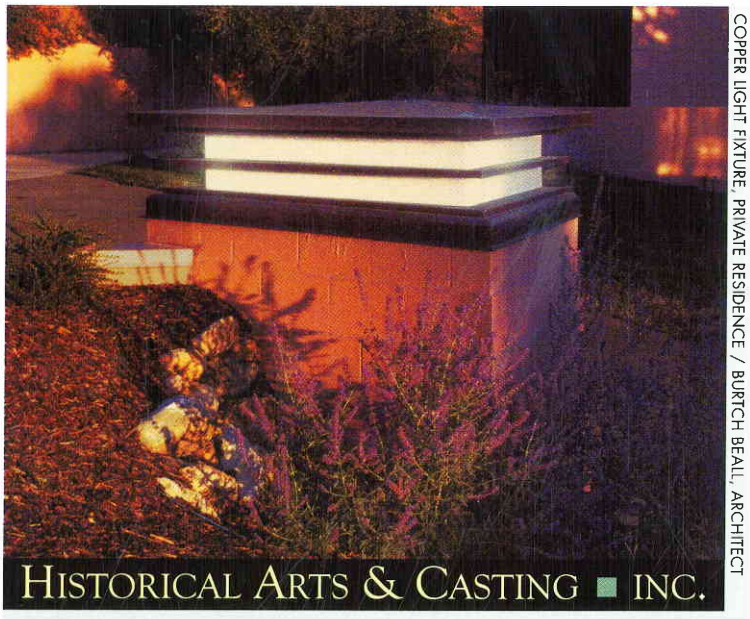
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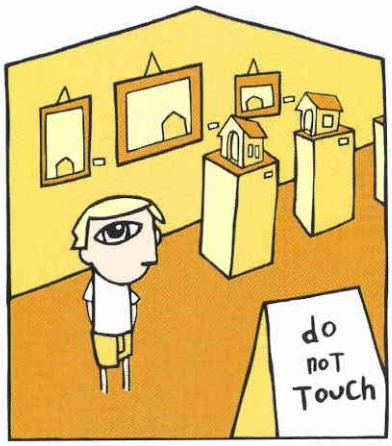
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preservation myths

Can They Really Tell Me What Color To Paint My House?

by don hartley
illustrations by Nicole larue



Myths. Lore. Urban legends. Whatever you call them, they exist in all aspects of our lives. In the world of historic preservation, I constantly encounter myths about rehabilitating historic buildings that just refuse to die. So in the spirit of SNOPES.COM or the MythBusters series on the Discovery Channel, I'd like to shed some light on a few of the myths I regularly encounter in my practice as a preservation architect.



Having my building listed by the historical society will limit what I can do with it and lower my property values.

Contrary to rumors, there are no restrictions associated with having your private property listed in the National Register of Historic Places. Owners do not have to open buildings listed in the National Register to the public, nor do they need anyone's approval for anything they do to their buildings. National Register listing does not affect property taxes or how buildings may be used. On the other hand, listing in the National Register can make federal and/or state income tax credits available to owners who rehabilitate their historic buildings.

In an effort to protect historic neighborhoods, some local governments have adopted preservation ordinances that regulate buildings listed on local registers. The few cities in Utah that do impose restrictions on historic buildings usually limit their control to building exteriors. Contact your local planning department to see what, if any, rules apply to local historic register designation.

And what is the effect of those restrictions? Anyone familiar with protective covenants on exclusive subdivisions will recognize their power to encourage pride-in-ownership and sustain property values. Local preservation ordinances have the same effect. All property owners can be assured their investment will be protected because all the neighbors are held to the same standards for repairs, remodeling, and additions.

It is cheaper to tear down my old building and replace it with a new one than it is to fix up the old one.

Generally speaking, the cost for rehabilitating an historic building, including seismic improvements, is comparable to new construction. Yes, historic preservation can cost a lot of money, especially for high-end public or commercial buildings with elaborate interiors that require extensive structural, mechanical, plumbing, and electrical upgrades. And, yes, you can build a new building at a lower cost per square foot with low-quality materials. But generally speaking, the costs for new construction and rehabilitation are comparable.

On the plus side of the balance sheet for historic preservation are financial incentives, such as federal or state income tax credits for rehabilitation or low-interest loans through groups like Utah Heritage Foundation. On the negative side of the balance sheet for new construction are ever-increasing demolition and disposal costs for existing buildings that have to be added to the price of a replacement building.

Don't forget the costs for the embodied energy in the existing building materials, either. For example, when an historic building was constructed, non-renewable natural resources and energy were expended to mine the clay and fire the bricks, ship the bricks to the site, and erect the building. The value of this embodied energy is lost when the building is demolished and the materials taken to the landfill. And this loss of embodied energy is made worse when the old materials are replaced with new materials that are extremely energy intensive and environmentally unfriendly to produce.

And finally, there are hard-to-quantify values, such as the historical or community significance of a building or its aesthetics, that are lost whenever a historic building is demolished.



I can save lots of money by replacing my old wood windows with new, energy efficient windows. In fact, new windows pay for themselves in energy savings!

New windows, especially standard-grade replacement windows, will not pay for themselves before they wear out and have to be replaced. Here's what I learned when I did the math on my own house a few years back.

My 1916 house has 21 existing windows (a combination of double-hung, casement, and large, fixed "picture" windows). I received bids averaging around $12,000 for replacing these windows with decent-quality clad-wood windows with insulating low-e glass. The cost to refinish, weather-strip, and install storm windows was about $5,000. Thus the cost difference between replacing and repairing the windows was $7,000.

Like virtually all Utahans, I use natural gas for space heating, water heating, and cooking. My annual gas bill, at that time, was about $1,000. According to the U.S. Department of Energy, space heating accounts for 36 percent of residential energy use, or $360 per year in my case. Also, according to the Department of Energy, I could reduce my heating costs by about 25 percent by replacing my existing windows with new "energy efficient" windows.

With a savings of only $90 (25 percent of $360) per year, it would take more than 77 years to recoup the cost of the new windows. Of course, that payback time could be reduced to around 40 years by today's high natural gas prices, but I'm confident most replacement windows currently being manufactured will not last 40 years, let alone 77.

By rehabilitating historic wood windows, you can save energy, save money, and maintain an important character-defining feature of your historic building.

I can fix damaged historic brick and/or make my old brick building look more "historic" by covering it with stucco.

The current architectural fashion is "traditional" and stucco is the building material du jour. But don't even think about installing it on your historic brick building because it will destroy the architectural integrity and likely cause severe damage to the historic masonry.

Stucco, whether modern synthetic stucco or traditional cement-based stucco, is prone to failure because it allows moisture into walls through cracks caused by shrinkage, building movement, or poor workmanship. Stucco does not breathe well, so moisture vapor generated inside



the building gets trapped inside walls. The moisture caught under a layer of stucco will erode the masonry it is attached to or cause decay in wood studs or joists.

And contrary to popular belief, modern stucco is not a maintenance-free solution. Drivit, one of the earliest manufacturers of synthetic stucco, has had to develop a full line of repair services and products to help building owners avoid the catastrophic failures (and resulting lawsuits) that are all-too-common with the product.

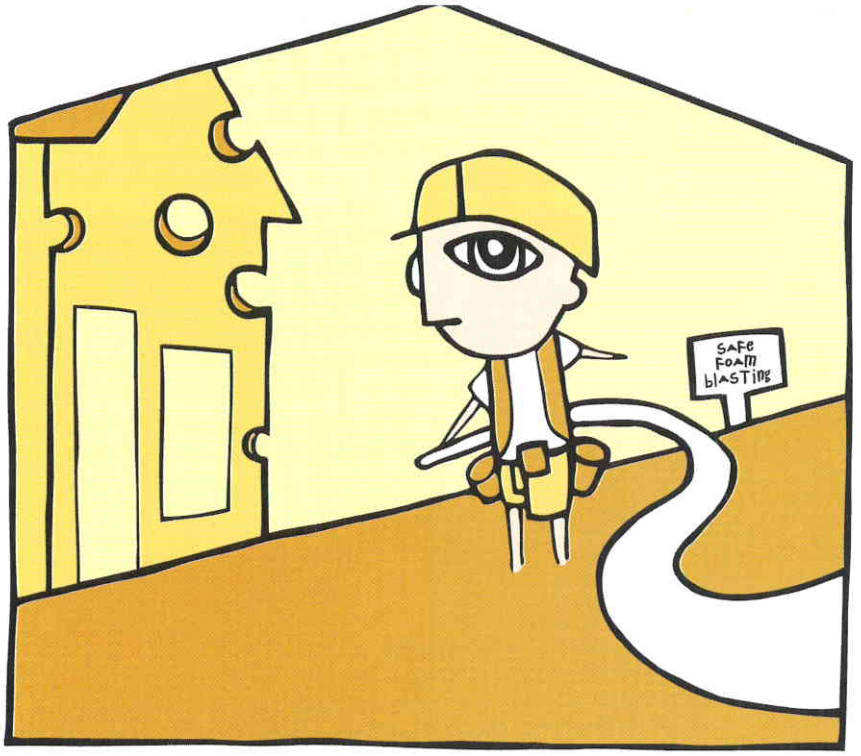
The brick used on most of Utah's historic buildings is a durable, quality material. Most failures with it can be traced to concentrated water from leaking or missing gutters and downspouts, spray from lawn sprinklers, etc. Fix the water problem and the damaging effects will go away. Repairing a few areas of damaged brick will cost less than covering a whole building in stucco and last longer, too.

Don't attempt to resolve problems by covering them with stucco. You'll likely ruin the architecture of the building and introduce on-going maintenance issues down the road.

I've heard I shouldn't sandblast brick or wood to remove paint, but now there is a new method that uses dry ice (or baking soda or ground foam or soft limestone) that is harmless.

Currently, there are two basic methods for removing paint from building materials —chemical or mechanical. Chemical methods use solvents or caustics to soften paint so it can be removed from building surfaces. Mechanical methods employ various types of abrasive blast media to physically knock the paint off a building wall.

Chemicals are "smart." They know the difference between paint and soft-fired brick, for example, and can get paint to release its bond to the brick without damaging it. On the other hand, mechanical methods are "dumb" and can't tell the difference between paint and what it's applied to. Once the blast medium penetrates the paint film, it doesn't know to stop, so it raises the grain on wood or removes the tough outer shell from historic brick.



Don't be fooled by claims about certain abrasives being safer than sand or even harmless. Abrasives are abrasives and they can damage your historic brick and wood, even in the hands of the most skilled blasters.

The presence of any asbestos or lead in an historic building poses a severe health hazard.

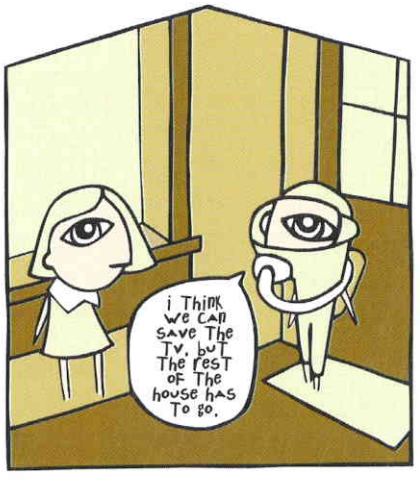
Asbestos and lead were used in a wide variety of building materials in the nineteenth and twentieth centuries. But what sort of problem do they actually represent?

According to the Consumer Product Safety Commission (CPSC), *"Even if asbestos is in your home, this is usually NOT a serious problem. The mere presence of asbestos in a home or a building is not hazardous. The danger is that asbestos materials may become damaged over time. Damaged asbestos may release asbestos fibers and become a health hazard."* Asbestos-containing materials can also be a problem when they are disturbed during remodeling and release fibers that can be inhaled into the lungs.

Lead can be a serious health problem for certain high-risk groups. Fetuses and young children under the age of six years are at the greatest risk of lead poisoning because they are growing rapidly and absorb lead efficiently. Lead poisoning also increases blood pressure, so adults with high blood pressure can be especially vulnerable.

Lead was widely used as a pigment and drying agent in oil-based paint until it was banned from use in 1978. But when is lead paint a problem? Again, according to the CPSC, lead only poses a hazard when dust is created and can be ingested or inhaled. Like asbestos, lead-based paint in good condition is typically NOT a health hazard.

So how do you handle asbestos and lead in your home? The best advice for potentially hazardous materials that are in good condition is to LEAVE THEM ALONE. Disturbing asbestos- and lead-bearing materials may create a health hazard where none existed before. Asbestos fibers and lead dust commonly remain behind after professional abatement projects. They can re-enter the air through sweeping and vacuuming or as people move throughout the house.



If you remove or disturb small amounts of asbestos or lead-based paint, take simple precautions such as wearing an appropriate face mask (not a paper filter mask) and gloves, wetting the material beforehand, and thoroughly wet-cleaning afterwards. If you have to remove or disturb large quantities of either material, the CPSC recommends hiring a professional removal contactor.

If you have potentially hazardous conditions in your home, especially with lead-based paint, or have been remodeling and are concerned about your health or the health of other occupants, get screened. That way you'll know for sure if a problem exists.

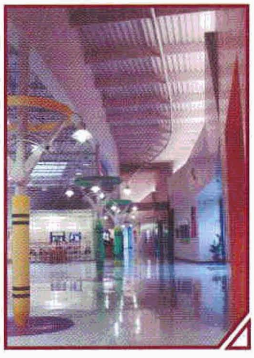
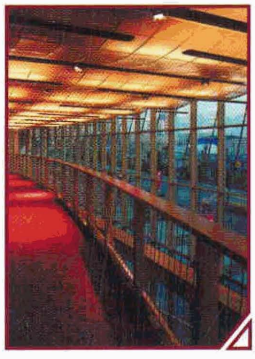
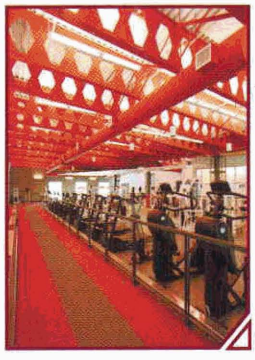
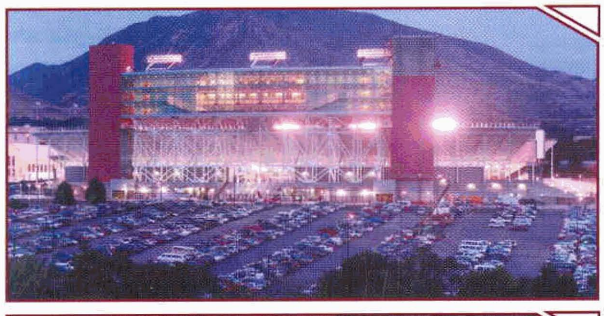
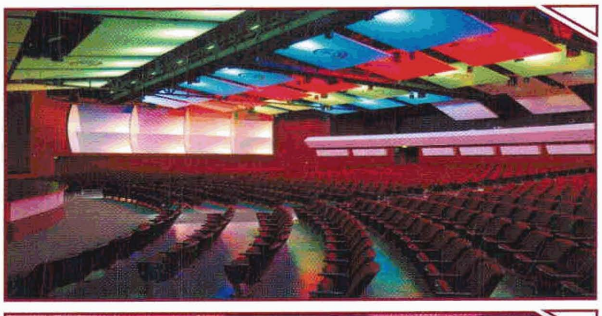
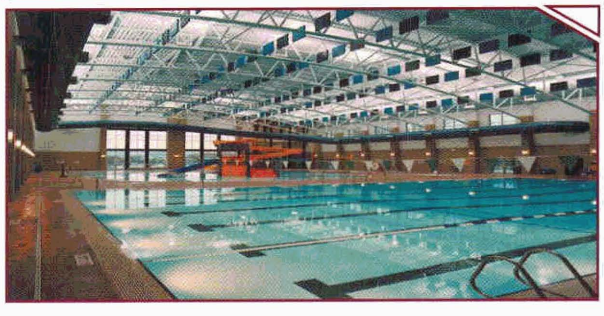
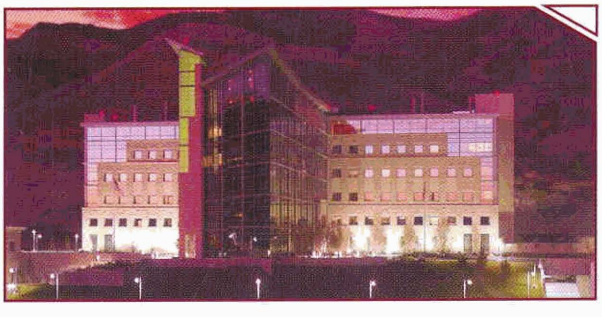
Online brochures published by the Consumer Product Safety Commission and the Environmental Protection Agency are available at www.cpsc.gov. They contain reliable information to help you evaluate the actual health risks of asbestos and lead in your home. They also provide recommendations for simple procedures to take during cleaning and remodeling projects to reduce the risk of exposure.

Are there other historic preservation myths? Sure! Like the one about the historical society being able to tell you what color to paint your house. To my knowledge, not a single community in Utah regulates paint colors in historic districts or for individually-listed properties. That's not to say that preservation professionals don't have opinions about color and love to offer them, but only in the spirit of dispelling another persistent myth about historic preservation. ❁

Don Hartley is an architect with the Utah State Historic Preservation Office and has been advising historic building owners in Utah since 1984.

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