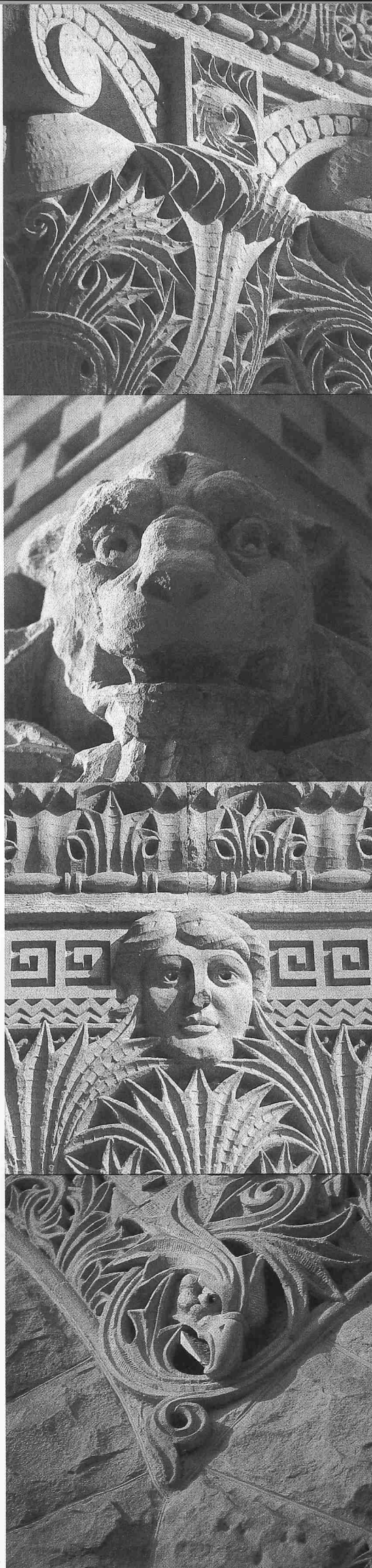


THE
SALT LAKE CITY
AND COUNTY
BUILDING

The intricate relief carvings on the exterior of the building were created by a French sculptor named Linde, who set up his workshop right on the square. His own portrait can be seen on the north facade between the words "City" and "Hall." Linde's

work symbolizes the early history and heritage of the community, and includes a sun rising behind a beehive flanked by two pioneers, marine monsters from ancient Lake Bonneville, acanthus and fleur-de-lys friezes, faces of dignitaries, an American eagle, an owl, a lion, an eel, a crocodile, roses, and the sun representing the seasons.



The Salt Lake City and County Building: Reflecting the History of a City, Symbolizing the Heritage of a People

As the story goes, a Salt Lake City official offered to take a visiting dignitary on a tour of the town. The dignitary graciously accepted the offer, but told his host that he would only have time for a quick visit to one location before catching his flight.

"Then I will take you to the Salt Lake City and County Building," said the official.

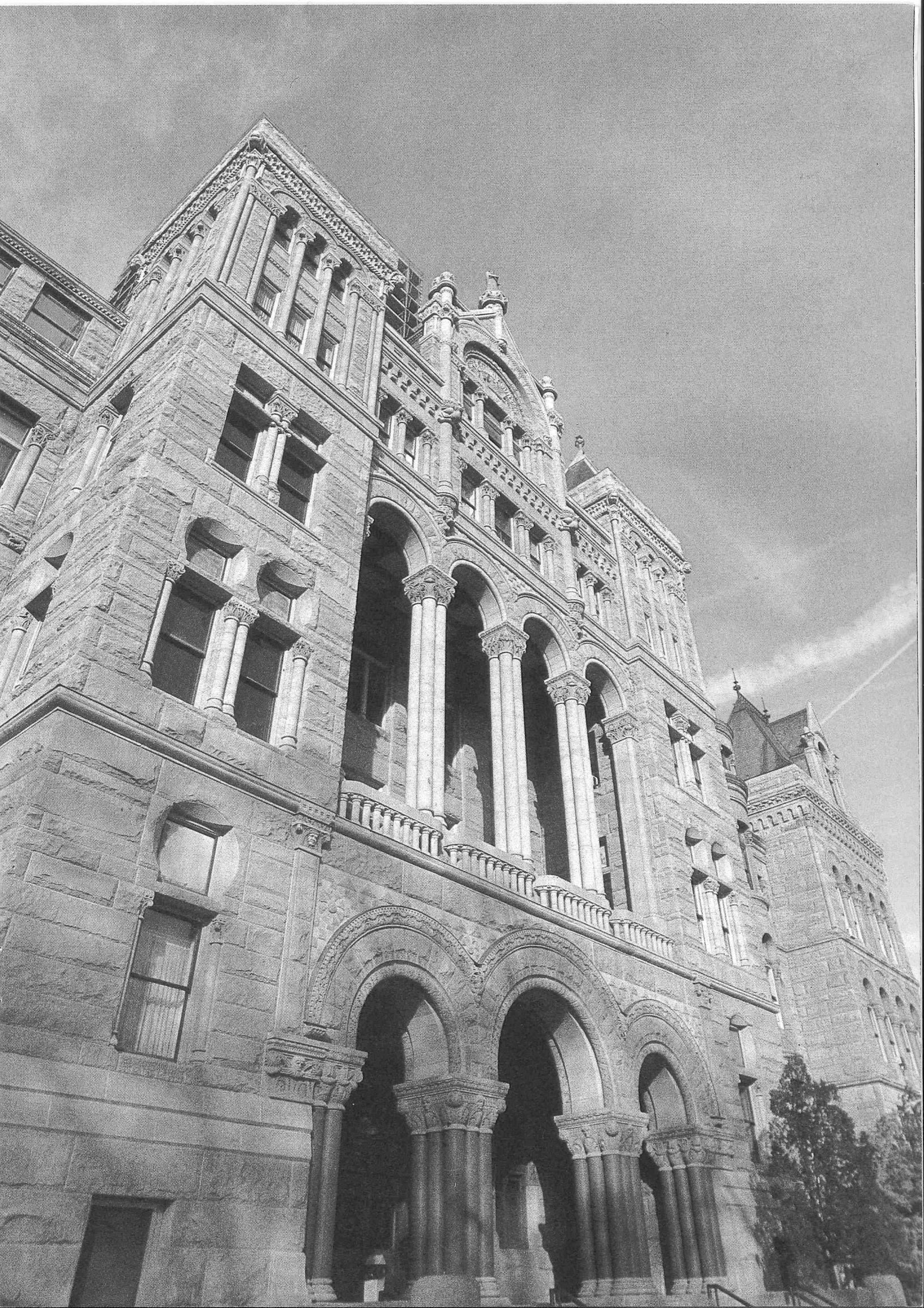
When the visitor asked why he suggested that particular building, his host replied: "Once you understand the City and County Building and its history, you will understand the history of Salt Lake and its people."

This story touches on an interesting phenomenon: that within every major city in the world—almost without exception—there exists a single, definable piece of property that mirrors the history and the cultural ideals of the metropolis that surrounds it.

In Salt Lake City, that property is Washington Square and the gray sandstone building that graces it.

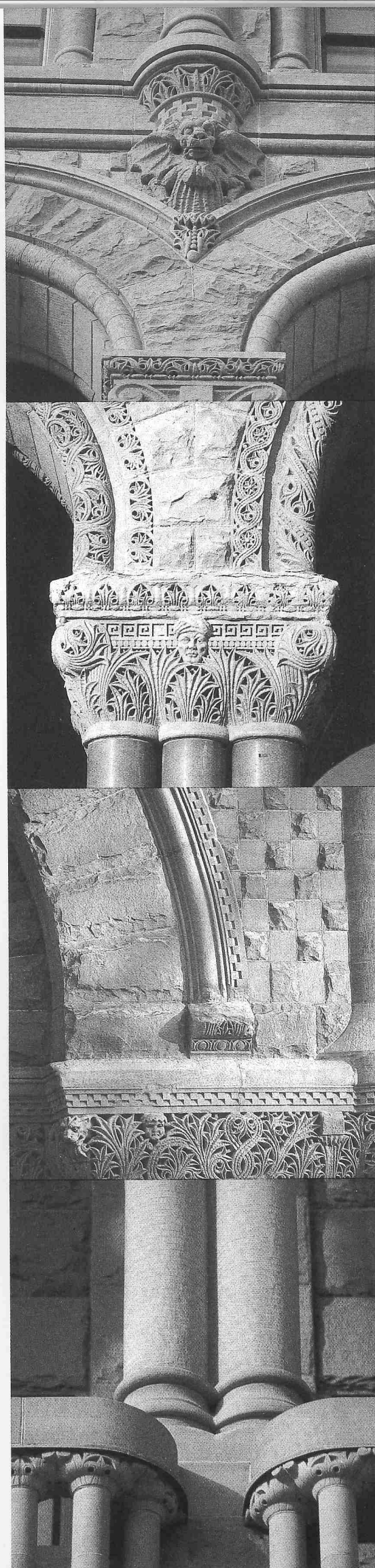
Past, Present and Future

Approaching the Salt Lake City and County Building from any direction, there is an unmistakable feeling that here is an island set apart from the urban sea that engulfs it; an enclave where lingering memories of past generations meld with the fast-paced activities of today's pressing affairs.



The Salt Lake City and County Building reflects the strong American influence of the Richardsonian Romanesque Revival style. The sandstone walls of the 267-foot by 128-foot structure are over five feet thick. The

structure is listed in the state and national historical registers, and a drawing of it is found in the American Architecture collection of the Smithsonian Institution.



Today, city and county officials conduct government business from rooms in which similar issues were discussed as far back as the late 1800s.

Today, workers and visitors alike wander through the Square's beautiful grounds in the shade of ancient trees imported by immigrants from all over the world.

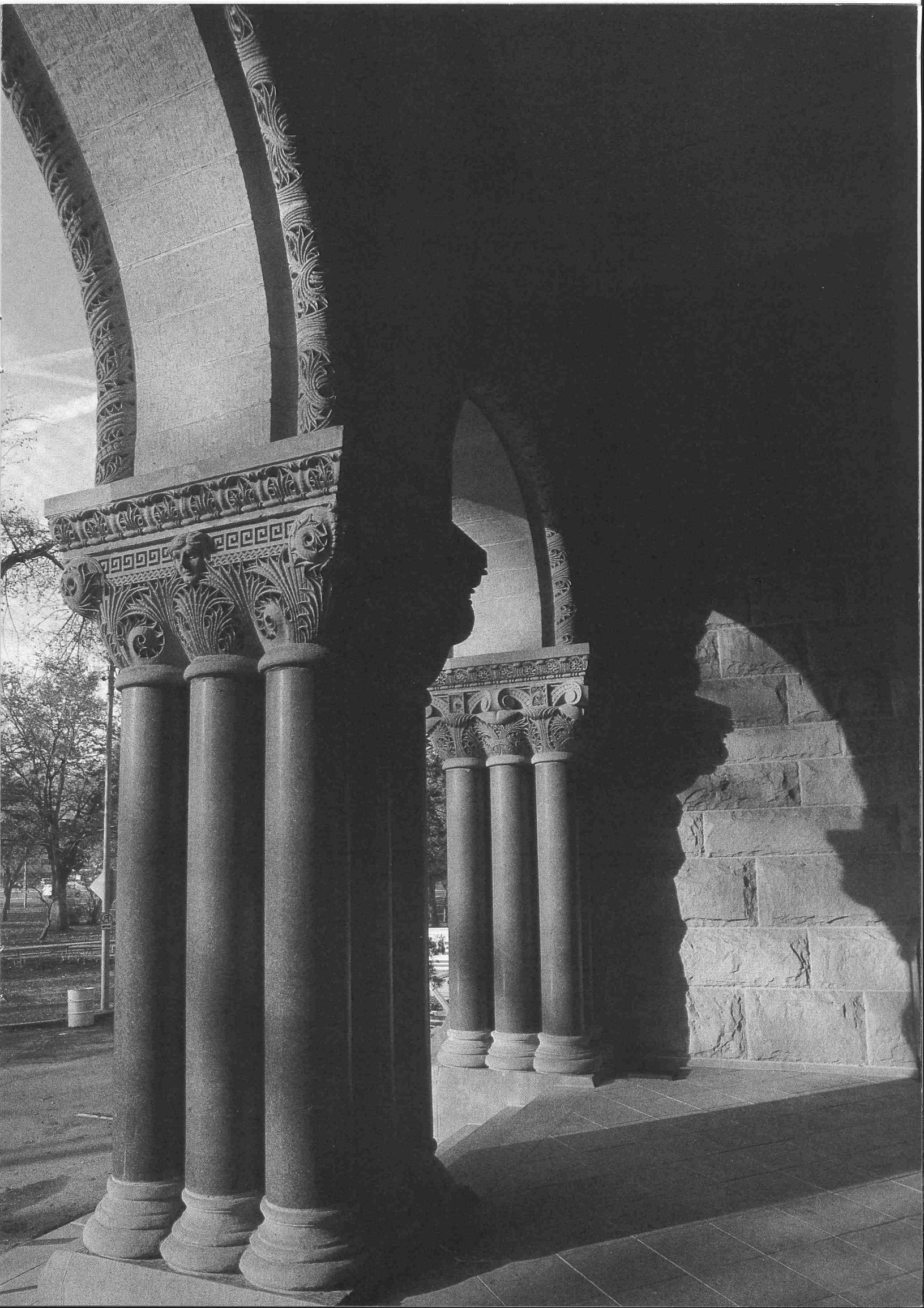
Here, the past lives harmoniously with the present, and points the way to the future.

The First Campsite

The land on which the City and County Building sits can boast the oldest inhabited written history in the Salt Lake Valley. On the morning of July 23, 1847, a small vanguard company of Mormon pioneers reached the valley and made camp on the grassy east bank of a pure stream they named City Creek. This site would bear several names in the future: Emigration Square, Eighth Ward Square, and finally in 1865, Washington Square.

Within two hours of their arrival at the City Creek camp, members of the vanguard company had begun plowing the ground a short distance to the northeast. After breaking a few plow points in the dry, hard earth, they dammed the nearby stream and soaked the terrain with the diverted water, marking the beginning of irrigation in the area. Five acres were plowed that day, followed by the planting of potatoes and other seeds the next morning.

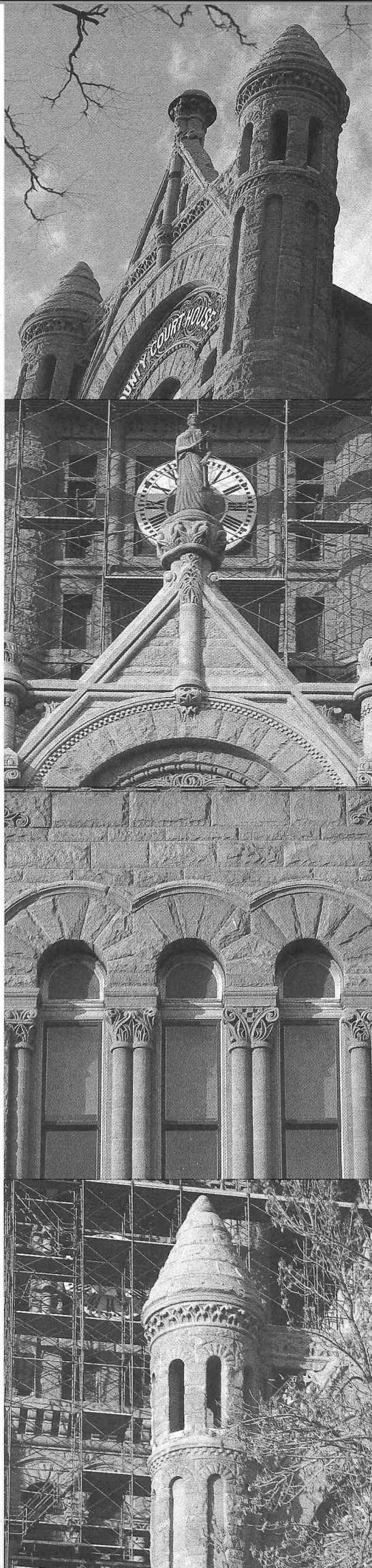
When Brigham Young and the main body of pioneers arrived in the valley on July 24, they joined a camp that was already alive with the excitement of colonization.



The 10-acre campsite was set apart as a public square, and was for years the site where immigrating pioneers would spend their first few days in the Salt Lake Valley.

Through the years, it continued to be a nucleus of activities for the new community. Hay and livestock were brought here to be sold. Baseball games were played here, featuring former Salt Lake City mayors and future presidents of the Mormon Church. The square was the scene of carnivals, medicine shows, cattle drives, baptisms and religious services, circuses—even jousting tournaments. The first peace treaty between the Ute and Shoshone Indians was signed here.

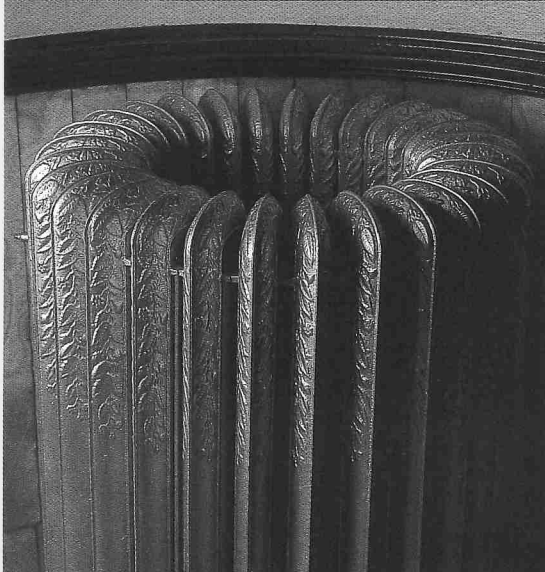
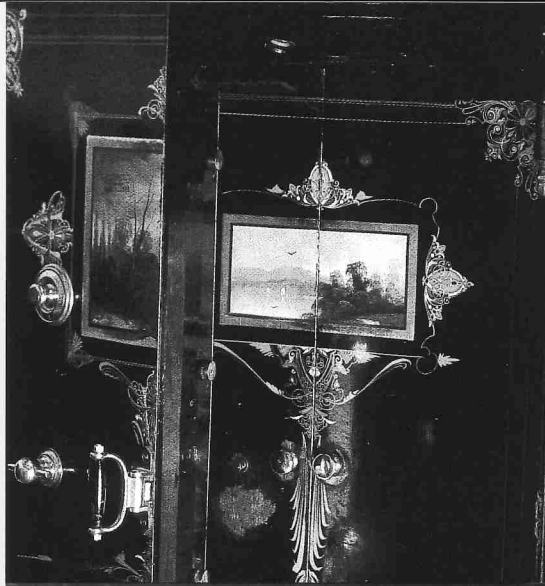
Pressed-metal statues originally stood atop each of the building's towering gables. The central tower was crowned with a statue representing "Columbia," while the gables above the east and west doors were guarded by "Commerce." Over the south entrance was "Justice," and "Liberty" enhanced the north entrance gable. Due to earthquake damage in 1934, these statues were removed for the public's safety. Years later, one statue was found in a museum, duplicated, and returned to its place above the east entrance. The location of the other four—if indeed they still exist—remains a mystery.



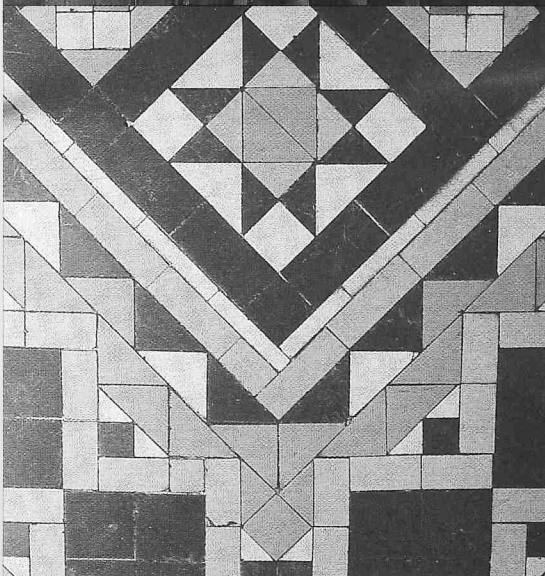


A number of safes are found in the building, each decorated with a hand-painted

landscape by an unknown artist, executed in the romantic tradition of the mid-19th century. The safes were installed by the Mosler Bahmann Company of Cincinnati in 1894 and 1895.



In honor of Salt Lake Valley's native inhabitants, the floor tiles in the central areas of the main corridors are designed to resemble woven Indian blankets.



The Making of an Architectural Landmark

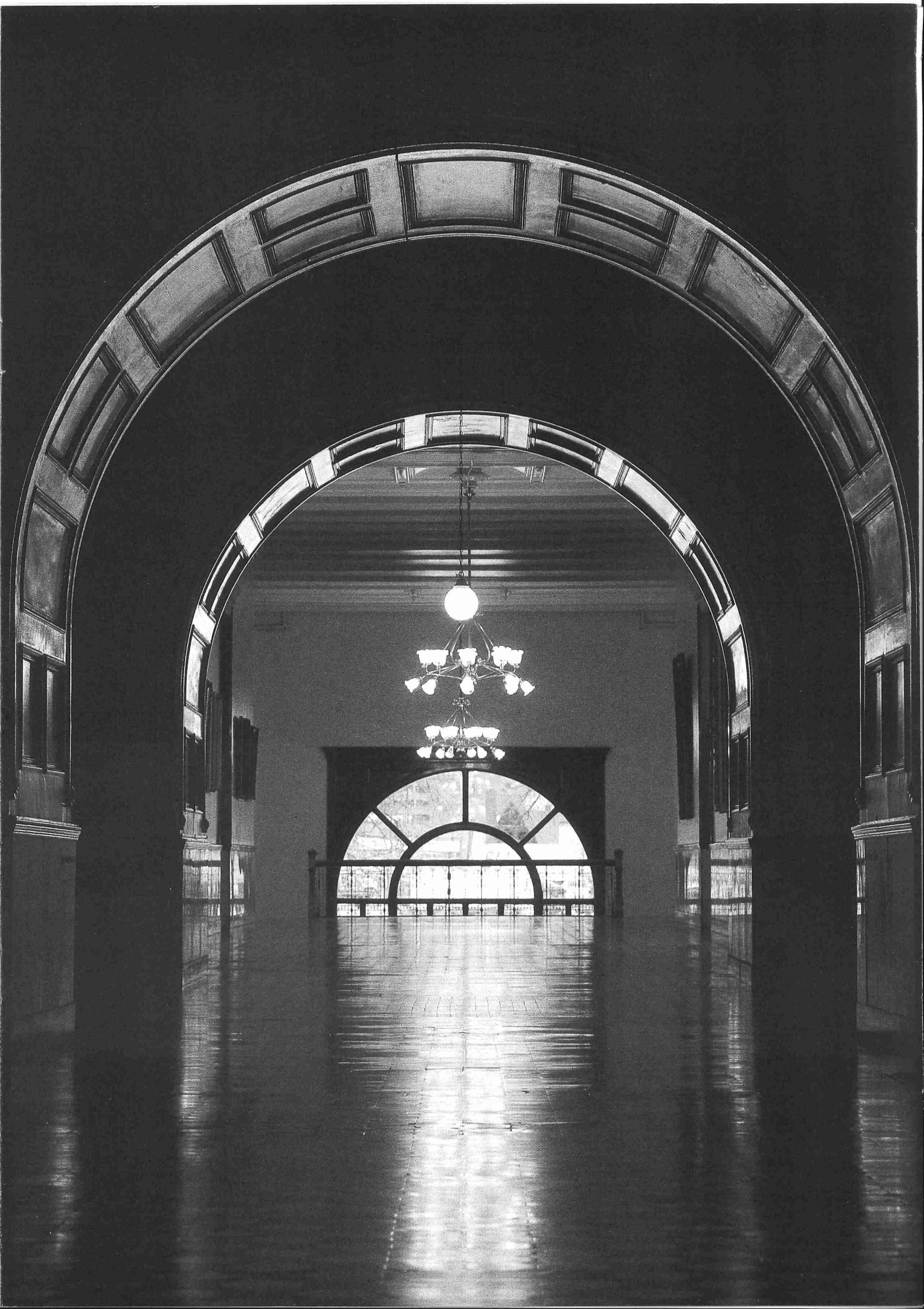
In 1889 officials of both city and county governments decided to build an edifice that would be a fitting home not only through the remainder of the 19th century, but throughout the coming centuries as well.

It was originally decided that this building be constructed on the corner of First South and First East Streets. The site was acquired, and a competition was held for the best architectural plans. The prize—\$250—was awarded to a Hungarian architect. But problems with both the site and the architect arose and by the spring of 1891 it was resolved to change the location to Washington Square, where the building could be surrounded by a public park. New architects were chosen as well: the Salt Lake firm of Mssrs. Monheim, Bird and Proudfoot.

The new site had its problems as well. Quicksand under the soil made it necessary to dump trainloads of broken rock into the excavation, and then to crisscross railroad T-beams throughout the hole and encase everything in concrete. This created a massive 31,150 square-foot foundation.

The cornerstone was laid in 1892 under the traditional auspices of the Masonic Fraternity.

Work stoppages, delays and problems with the head contractor plagued construction, but in December of 1894—three years and two months after the ground-breaking ceremony—the Salt Lake City and County Building was officially complete. The actual cost of construction was \$892,534, more than double the original bid of \$377,978.



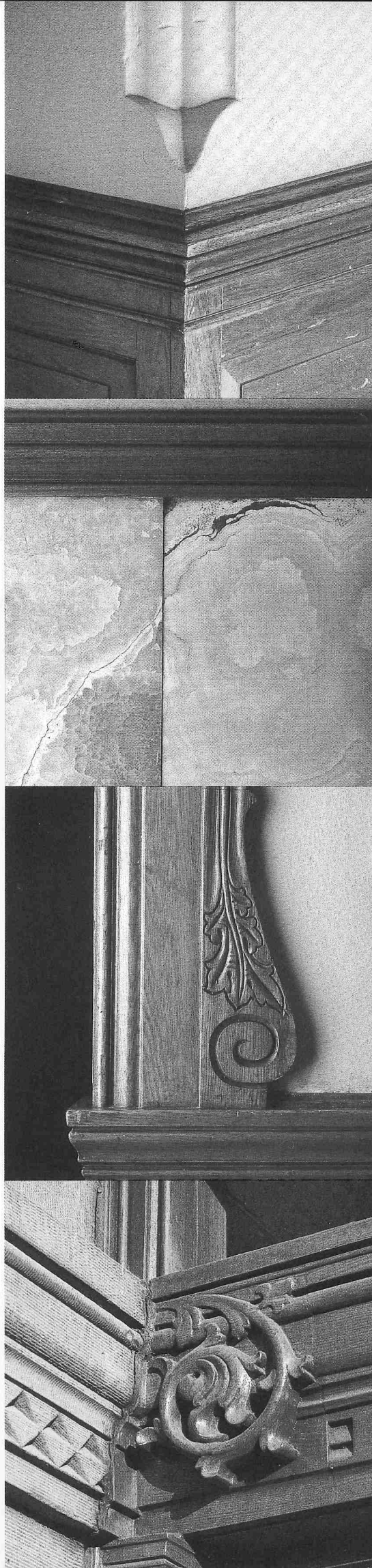
A Monument of Usefulness
and Beauty

During the dedication ceremonies, Salt Lake City Mayor Robert Baskin stated that even though the building had been constructed during a time of financial hardships, it would more than repay the city and county in usefulness and beauty.

That prophecy has been fulfilled many times over. For the first 20 years of its existence, the building not only housed the county offices in the south portion and the city offices in the north portion, but also served as the Utah State Capitol. From 1898 until 1905, the city library was located on the second floor.

The simple, rough-hewn beauty of the Kyune sandstone exterior stands in stark contrast to the intricate carved figures that adorn it. The top of the tower rises 239 feet above the ground, and was the tallest structure in Salt Lake well into the 20th century. Inside, the crossed-axis interior features seventeen-foot vaulted ceilings with wide plaster mouldings, onyx and oak wainscoting, multi-colored tiles, Italian marble fireplaces, natural hardwood office floors and a potpourri of unique architectural elements—many of which could never be reproduced.

The beautiful onyx wainscoting in the hallways of the second and third floors was mined at Pelican Point, Utah. Embedded in the onyx are a variety of interesting fossils.





Preserving A Masterpiece

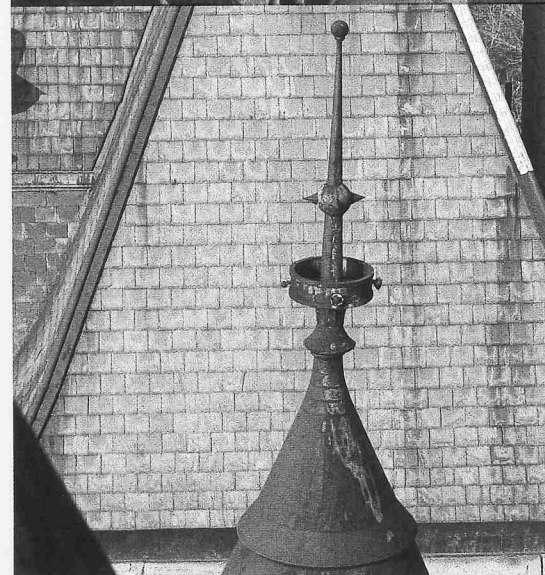
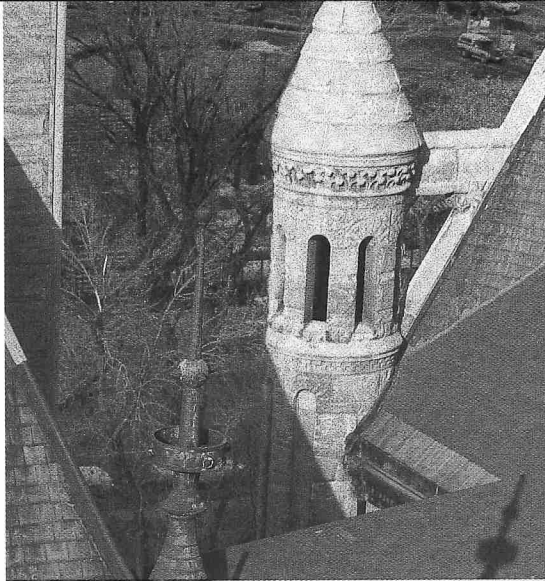
Today, the people of Salt Lake face a responsibility and an opportunity.

The responsibility: To preserve an historic landmark — a cultural symbol upon whose foundations the visual manifestations of a people's heritage have been laid.

The opportunity: To maintain a center for local government that combines the expedience of utility with the inestimable value of timeless beauty.

A fully restored City and County Building will stand as an enduring witness to a city's ongoing commitment to the past and the future.

Two water fountains, dating back to the late 1890's, once graced Washington Square. One remains today. This three-tiered tribute to women was designed after a fountain in Paris, France.



**A PROJECT FOR A NATIONAL LANDMARK STRUCTURE
SPONSORED BY SALT LAKE CITY**

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Earl F. Hardwick

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Tom Godfrey

Ronald J. Whitehead

Restoration Committee

Phil Erickson

Project Manager

Albert E. Haines, CAO

Roger Cutler, City Attorney

Cheryl Cook, City Treasurer

Jane Erickson, Risk Manager

Max Peterson, City Engineer

Carole Stokes, Council Executive Director

Restoration Architect

The Ehrenkrantz Group

Associated Architect

Burtch W. Beall, Jr., FAIA

Original Architect

Monheim, Bird and Proudfoot