NPS Form 10-900-b
(Jan. 1987)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

OCT 1 6 1989

National Register of Historic Places Multiple Property Documentation Form

This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900-a). Type all entries.

A. Name of Multiple Property Listing

Historic U.S. Post Offices in Utah 1900-1941

B. Associated Historic Contexts

Appropriations for and construction of U.S. post offices/federal buildings by the federal government in Utah from 1900 to World War II (1941).

C. Geographical Data

State of Utah

☐ See continuation sheet

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards for Planning and Evaluation.

Signature of certifying official — Date: 12-19-88

United States Postal Service
State or Federal agency and bureau

I, hereby, certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

for Patrick Andrus — Signature of the Keeper of the National Register — Date: 11/20/89

E. Statement of Historic Contexts

Discuss each historic context listed in Section B.

The theme of this nomination concerns the federal building programs in Utah as manifested in the construction of post offices in the first four decades of the 20th Century. The buildings included also record the evolution of both the political/economic philosophies and the design philosophies of the federal government through its building programs.

As selected through initial field surveys and preliminary significance evaluations, the buildings in this group represent outstanding and well-preserved architectural examples of the progression of federal architecture from the first two decades of the century through the transition of style which ended with the onset of World War II. The buildings completed in this era represent a discrete body of federal architecture.

With the War's end the federal government turned again to its construction programs, but modernization and efficiency became the new symbols of America's post-war philosophy. The use of design to provide a symbol of the monumental presence of the federal government in its post offices had ended with the beginning of the War.

This thematic nomination includes nine post offices owned and administered by the U.S. Postal Service (USPS) throughout the State of Utah. The buildings included in this nomination represent a continuum of federally-constructed post offices allocated to the state between the turn of the century and 1941. The nominated buildings exhibit a variety of styles and sizes but maintain a common demeanor representative of the federal presence. All of the nominated buildings, except one, maintain high integrity and have been well-preserved.

While the buildings specifically included in this nomination cover only the span of years between 1919 and 1941, they, along with other federally-constructed post offices in Utah currently listed in the National Register, represent the two major eras of federal construction between 1900 and the on-set of World War II. Imbedded in these construction periods are transitions in federal design philosophy, changes in funding programs, and changing economic conditions of the state and nation. The purpose of this nomination is to provide an overview of these various factors within the thematic period with which to establish a context for the evaluation of the individually nominated buildings.

[X] See continuation sheet

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number D Page 2 Historic U.S. Post Offices in Utah, 1900-1941

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements consistent with the National Register criteria for the listing of related properties. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary the Interior's Standards for Planning and Evaluation.

Signature of certifying official

NOV 15, 88
Date

Utah State Historical Society
State or Federal agency and bureau

All of the buildings included in this nomination were constructed from standardized plans developed from guidelines provided by the Office of the Supervising Architect in the Treasury Department. Variations in design styles reflect both the transition in the design philosophies of the Supervising Architect and the requirements developed in response to the Depression. These variations in design, as well as functions, are also somewhat related to the communities in which they were placed and reflect the economic/political/-governmental context of those communities.

ORGANIZATION OF THIS NOMINATION

This nomination consists of two parts: the theme (or cover) document and nine individual nomination forms, one for each of the buildings included in the theme.

The cover document lists the properties to be nominated as well as federally-constructed post offices listed in the National Register, defines the theme, discusses the criteria used in determining the significance of the nominated buildings, and examines the historical context in which the buildings were constructed. The purpose of this discussion is to establish a broad overview to which the significance of the individual properties can be related. The nominated properties were selected by consultation between the USPS and Utah State Historic Preservation Office.

The individual nomination forms are included to provide more complete information on each of the properties. The information provided in these forms includes: physical descriptions of the properties, discussions of their significance and relationship within the theme, a brief historical overview of the community in which they are located, and a summary of local newspaper coverage during the construction period.

The following list includes the nine USPS properties included in this nomination. This list is followed by federally-constructed post offices currently listed in the National Register.

PROPERTIES NOMINATED AND OWNED BY THE USPS

Office	Date Occupied	Architect
Richfield MPO[1]	1919	James A. Wetmore[2]/OSA[3]
Eureka MPO (HD)[4]	1923	James A. Wetmore/OSA
Price MPO	1931	James A. Wetmore/OSA
Nephi MPO	1933	James A. Wetmore/OSA
Cedar City MPO	1934	Cannon & Fetzer[5]
Helper MPO (HD)	1938	Louis A. Simon/OSA
Beaver MPO	1941	Louis A. Simon/OSA
Springville MPO	1941	Louis A. Simon/OSA

POST OFFICE BUILDINGS CURRENTLY LISTED IN THE NATIONAL REGISTER OF HISTORIC PLACES

Office	Date Occupied	Administered By
Salt Lake City FB[6] (HD)	1905	GSA[7]
Ogden FB	1909	GSA
Logan MPO (Cache Co.) (HD)	1911	Cache County
Park City MPO (HD)	1921	USPS
Eureka MPO (HD)	1923	USPS
Helper MPO (HD)	1938	USPS

Notes:

[1]MPO: Main Post Office

[2]James A. Wetmore: Acting Supervising Architect, was an attorney who administered the office, but was not involved in design work.

[3]OSA: Office of Supervising Architect

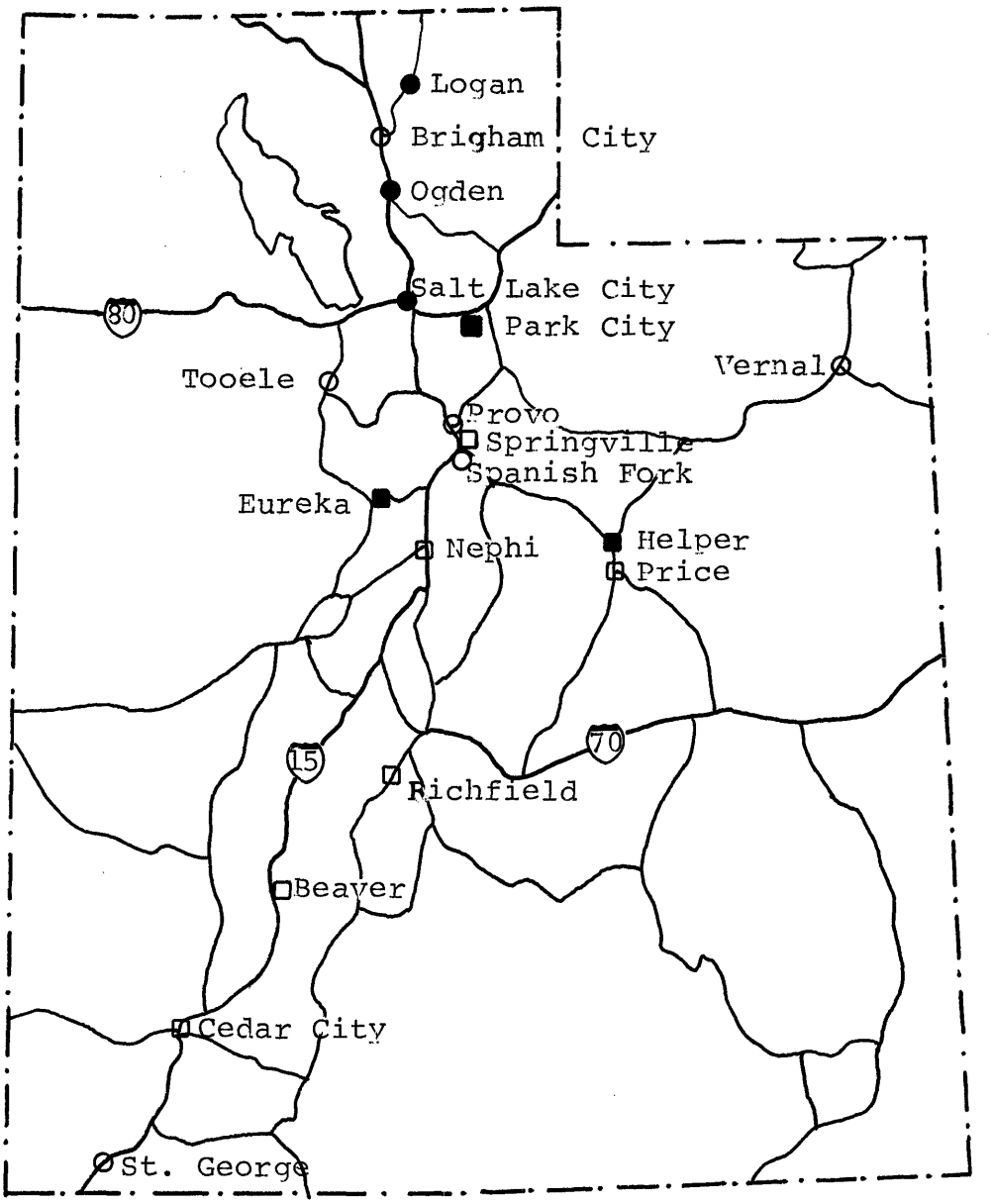
[4]HD: Historic District

[5]Cannon & Fetzer: Salt Lake City architectural firm.

[6]FB: Federal Building

[7]GSA: General Services Administration

According to Postal Service records, public building appropriations, and local newspapers, 21 post offices were constructed in Utah between 1905 and 1941. Six were constructed between 1900 and 1920. Of these, only one, Richfield (1919), remains under USPS-ownership; two, Salt Lake City (1905) and Ogden (1909), are administered by GSA; one, Logan (1911), is used by Cache County for administrative offices; and two, Provo (1909) and Brigham City (1915), have been razed.



□ Post Offices Included In This Nomination
○ Post Offices Not Included In This Nomination
■ ● Post Offices Listed In The National Register

FEDERALLY-CONSTRUCTED POST OFFICES IN UTAH

Four post offices were constructed in the early 1920s. Of these, three, Park City (1921), Eureka (1923), and Spanish Fork (1923), remain under USPS ownership and one, Vernal (1925), has been replaced by a new building and will be sold.

Eleven post offices were constructed between 1931 and 1941. Eight of these, Price (1931), Nephi (1933), Cedar City (1934), Tooele (1934), Helper (1938), Sugar House Station (1940), Beaver (1941), and Springville (1941), are owned by the USPS. Of the remaining three, Saint George (1937) has been replaced by a new building and will be sold, Provo (1938) is administered by GSA and is no longer used by the Postal Service, and Bingham Canyon (1934) has been razed.

FEDERAL PUBLIC BUILDINGS CONSTRUCTION PROGRAMS

This section will provide a discussion of national building programs. A following section will be devoted to the relationship of these programs in the context of the buildings constructed in Utah.

The history of post office construction before WWII can be divided into three distinct phases. From 1893 to 1914, under the provisions of the Tarsney Act, buildings could be designed within the Treasury Department or submitted to competitive bids among private architects. From 1915 to 1930, the Secretary of the Treasury implemented policies that standardized the design of public buildings, in contrast to the previous practice of preparing an individual design for each structure. From the onset of the Depression (1929 to 1930) a new era of government buildings was initiated with the development of public works programs designed to stimulate local economies.

Prior to 1902, when the first "Public Buildings Omnibus Act" was passed, federal buildings were funded on an ad hoc basis. Appropriations bills rarely contained allocations for more than three buildings at one time. Acquisition of sites and construction occurred only with Congressional authorization.

The Public Buildings Omnibus Act of 1902 authorized 150 new projects. Since it provided for a large body of projects rather than requiring individual authorization, it saved a considerable amount of time in Congress. However, the omnibus bills created the opportunity for political abuse in that Congressmen were eager to please their constituents by distributing "federal presents." Political influence, rather than operational requirements, seemed to dictate size, ornamentation, and location. The omnibus legislation provoked allegations of waste and cries of "pork barrel" from the press.

The utilization of the omnibus buildings approach greatly increased the number of buildings under the control of the Treasury Department. In 1899 there were 391 federal buildings under the Department of the Treasury; this number increased to 1,126 by 1912 (Craig, 1979, p. 213). Many of the new buildings went to smaller cities and developing towns, which received their first federal buildings.

After experimenting in 1903-04 with submitting smaller projects (less than $500,000) to competing architects in the project vicinity, it was decided that these projects would be designed "in-house" by the Supervising Architect's office. A return to the "classical style of architecture" for government buildings was also announced during this period. Stylistic elements were drawn from the French Beaux-Arts and Neo-Classical traditions. In addition, America's architectural heritage was reflected in Colonial Revival design.

During the tenure of Supervising Architect James Knox Taylor (1898-1912), buildings were individually designed. Toward the end of his tenure (1912), concern was expressed that the costs of federal construction in comparison to privately-constructed commercial buildings was too high. It was felt that designs should be standardized. Taylor felt, however, that government buildings could not be designed and constructed as standardized units.

After Taylor resigned as Supervising Architect, James Wetmore served as Acting Supervising Architect from 1912 to 1913. Oscar Wenderoth followed Wetmore from 1913 to 1915. During Wenderoth's tenure, legislative changes took place that profoundly affected government architecture, particularly small-scale projects. The designs of 1913 and 1914, however, differed little from Taylor's. Post offices designed during Wenderoth's administration, through the use of ornamentation, symmetry, and fine materials (using Renaissance Revival details), brought the idea of the Beaux-Arts movement to small cities and towns. "They [small town post offices] are generally the most important of local buildings, and taken together, are seen daily by thousands, who have little opportunity to feel the influence of the great architectural works in the large cities" (The Architect, Vol. XV, No. 23, March 1918, p. 188).

The Omnibus Public Buildings Act of 1913 set the stage for a change in federal construction policy. Although the Act authorized a large number of construction projects, it also stipulated that no new post office buildings would be authorized for communities with postal receipts totaling less than $10,000. Pressure to control "wasteful spending" on unneeded public buildings also led to the establishment of the Public Buildings Commission in the 1913 Act.

In his annual report for fiscal year 1913, the Supervising Architect seemed somewhat skeptical of the commission's ability to render assistance. He hoped, however, that the commission would discuss thoroughly:

> "... the two mooted questions of the so-called 'standardization of buildings' and the claim that the public buildings erected under the direction of the Supervising Architect cost appreciably more than similar buildings erected by municipalities, by county and state governments, and by private individuals. The reports of the debates in the House and Senate show that there is great diversity of opinion among members of Congress on these two subjects, and that they are matters of frequent discussion. It is believed that it is due this office that

Congress be authoritatively informed of the limitations of the scheme of 'standardization' and, also, whether the Supervising Architect is actually to be charged with fostering extravagant methods of building construction." [Annual Report of the Supervising Architect of the Treasury, for Fiscal Year Ending 30 June 1913", Washington, D.C.: Government Printing Office, 1914]

The Public Buildings Commission, chaired by Secretary of the Treasury William McAdoo, presented its report to Congress in 1914. The report strongly recommended that buildings be standardized in order to reduce cost. The was followed by the establishment of four building classes and building criteria in McAdoo's annual report of 1915. The purpose of the classification scheme was "to provide a rational system of uniformity and business economy in designing and constructing public buildings, so that buildings suitable to the public needs may be built without waste of government money." [Ibid., p. 9] The result of this report was the complete reshaping of post office construction policies after 1915. Buildings were to be less costly but durable, simple, and architecturally desirable. The policies of standardizing plans and constructing cost-efficient public buildings continued throughout the 1920s. An effort was made to use the same design as frequently as possible, with variation in floor plans only if an unusual, specific need arose.

The classification scheme developed by the committee is as follows:

* CLASS A:
Definition: Buildings that include a post office of the first class with annual receipts of $800,000 or over; the site forming part of a city development plan or situated on an important thoroughfare of a great city; improvement on an adjoining property reaching the higher valuation of metropolitan real estate.

Character of Building: Marble or granite facing; fireproof throughout; metal frames, sashes, and doors, interior finish to include the finer grade of marble, ornamental bronze work, mahogany, etc. Public spaces to have monumental treatment, mural decorations; special interior lighting fixtures.

* CLASS B:
Definition: Buildings that include a post office of the first class with receipts from $60,000 to $800,000; valuation of adjoining property somewhat below the higher valuation of metropolitan real estate.

Character of Building: Limestone or sandstone facing; exterior frames and sash metal; interior frames, sash and doors wood; interior finish to exclude the more expensive woods and marbles; ornamental metal to be used only where iron is suitable. Restricted ornament in public spaces.

* CLASS C:
Definition: Buildings that include a post office of the second class with receipts of $15,000 or over, and of the first class to $60,000 receipts; valuation of surrounding property that of a second class city.

Character of Building: Brick facing with stone or terra cotta trimmings; fireproof floors; non-fireproof roof; frames, sashes and doors wood; interior finish to exclude the more expensive woods and marbles; the latter used only where sanitary conditions demand; public spaces restricted to very simple forms of ornament.

* CLASS D:
Definition: Buildings that include a post office having annual receipts of less than $15,000; real estate values justifying only a limited investment for improvements.

Character of Building: Brick facing, little stone or terra cotta used; only first floor fireproof; stock sash frames, doors, etc., where advisable; ordinary class of building, such as any business man would consider a reasonable investment in a small town.

James A. Wetmore resumed the reins of the Supervising Architect in 1915 and retained the title of Acting Supervising Architect. Wetmore was a lawyer by training and was concerned more with administration than the design of buildings. During his administration the Superintendent of the Architectural Division, Louis A. Simon, exercised considerable influence on the design of federal buildings. After 1914, designs became standardized and ornament less lavish.

Construction of public buildings had tapered off with the onset of WWI and came to a halt during the war. After the war ended, construction of previously authorized buildings resumed slowly. For example, 20 buildings were constructed in 1919, 10 in 1920, 3 each in 1921 and 1922, 9 in 1923, and 13 in 1924. No new construction laws were enacted until the Public Buildings Act of 1926. This Act contrasted with previous omnibus acts which had authorized appropriations for specific buildings. Two public buildings commissions--one for the District of Columbia and the other for the rest of the country--recommended a new building program which would base building location and size on a business approach rather than Congressional logrolling. The 1926 Act ordered the Treasury Department to implement a "business considerations" policy in response to protests over unneeded projects that were merely a means for a Congressman to win local favor. The standardization of plans for small post offices was also carried forward from the policies of the Public Buildings Commission's report of 1914. A survey report completed under the direction of the 1926 Act identified over 2,300 towns and cities with postal receipts over $10,000 that were without federal buildings. The estimated cost of constructing these buildings was $170,420,000. [Ibid., p. 13]

The policies of standardizing plans and constructing cost-efficient buildings continued throughout the 1920s. Post offices, particularly those in small communities, were constructed in so far as possible according to plans established in conformance with conditions and community needs. Stylistically, the majority retained the basic elements of Beaux-Arts massing and plan. Classical details were minimized (to reduce costs) and floor plans did not vary unless a specific need arose.

The crash of 1929 and the subsequent Depression delayed the full implementation of the building program outlined in the 1926 Act. In 1930, Congress authorized increased funding for public building by amending the 1926 Act. This legislation established a trend in public works projects that arose in direct response to the Depression. It served as a precedent for subsequent policies and acts that would attempt to reduce unemployment and stabilize the economy.

The Federal Employment Stabilization Act of 1931 was a major step in the government's efforts to aid the national

economy through building programs. The Act established the Federal Employment Stabilization Board, which was charged with advising the President as to the trend of the economic and employment situation. [46 Stat 1086] The President would then transmit to Congress "such supplemental estimates as he deems advisable for emergency appropriations to be expended during such period upon authorized construction in order to aid in preventing unemployment and permit the Government to avail itself of the opportunity for speedy, efficient, and economical construction during any such period." Emergency appropriations were to be used, among other things, for carrying into effect the provision of the Public Buildings Act of 1926. The Act also provided for acceleration of emergency construction, advanced planning, and increased appropriations by $100,000,000.

Design policies also continued to stress standardization. A set of "Cabinet Sketches" was produced by the Treasury Department which provided standard floor plans for post offices of different sizes. Where practicable, individual treatment was given to exterior details. In order to achieve rapid construction, emphasis was placed on minimizing the number of individual drawings.

In 1933 the Treasury Department was reorganized and the Supervising Architect's office was placed within the Procurement Branch in the Division of Public Works. Also in 1933 the Public Works Administration (PWA) was created under the National Industrial Recovery Act and additional legislation was passed for funding new projects through emergency construction programs. The funds appropriated under the 1926 Act became unavailable, except for those projects under contract. In 1934 Louis A. Simon became the Supervising Architect, a position he held until 1941. He became responsible, therefore, for carrying out the bulk of federal construction through the balance of the Depression era.

The proliferation of federal building programs increased the bureaucratic complexity of federal construction. The Treasury Department's annual report of 1935, for example, listed construction projects under the following programs: the original Public Buildings Program under the 1926 Act; Public Works Administration projects; the Emergency Relief Construction Program; and the Building Program for the District of Columbia under the 1926 Act. [Ibid., p. 17]

The number of post offices constructed under these programs grew rapidly. There was a push to provide post offices in those communities that had been identified in the survey report resulting from the 1926 Act, as well as in towns that had not been included in the report or subsequent amendments. As indicated below, the emphasis on economic revival was reflected in the distribution expansion of the building programs.

> ...[W]ith a view to relieving countrywide unemployment the Secretary of the Treasury and Postmaster General, in the selection of towns or cities in which buildings are to be constructed, shall endeavor to distribute the projects equitably throughout the country so far as may be consistent with the needs of the public service; and the Secretary of the Treasury and the Postmaster General may also select for the prosecution under this appropriation such projects not included in such report as in their judgment are economically sound and advantageous to the public service. [48 Stat 1062].

Emphasis on standardization and the allocation of economic benefits of federal construction programs to the various producing industries was indicated in the Annual Report of the Secretary of the Treasury (Fiscal Year ended 30 June 1935). An advisory committee on engineering was formed and was charged with the task of developing a Manual of Design to serve as a guide in the development of plans and specifications for new structures. A directive board was established to study the requirements of each project in its preliminary stage, taking into consideration the best utilization of the site selected, the general character of the design in its broad sense, the selection of the most appropriate materials for the construction and finish, the availability of local materials, the relationship of the proposed building to its surroundings, and the development of an equitable balance in the use of materials that would spread the benefits of the public building program as much as possible among all the producing industries.

The Annual Report of the Secretary of the Treasury for 1937 reported that standardization had been successful in achieving its goals of efficiency and stimulating employment. It is also interesting to note the reference to 11 standard designs to meet the sectional architectural traditions.

A large portion of the program consisted of small post office buildings spread over the entire United States. Type designs were developed and, in order to meet the varying requirements of the Post Office Department and the sectional architectural traditions, eleven designs were required. By thus standardizing the designs, there resulted a great saving in time and cost of production of the drawings and specifications and the placing of these projects on the market was greatly expedited. The buildings which have been constructed from these type designs have proved economical and satisfactory.

The policy of preparing drawings and specifications permitting to the greatest practicable extent the use of materials and products native to the localities has resulted in stimulating employment and spreading the benefits of the building program.

In 1935, 185 post offices were constructed by the federal government. This number was followed by 260 in 1936, 303 in 1937, and 259 in 1938.

Under Government Reorganization in 1939, the Public Buildings Branch of the Procurement Division was placed under the administration of the Federal Works Agency. The Supervising Architect was also consolidated under the FWA. The Public Buildings Administration, headed by a commissioner of public buildings, was charged with the responsibility of administering these functions. It appears that the post office construction policies remained substantially the same as under the previous organization.

The architectural styles of the Depression Era, particularly after 1933, tended toward modernized, simplified buildings. The buildings retained the symmetry and proportions of their predecessors but were stripped of the architectural ornamentation that characterized the pre-1920 buildings and even those of the first three years of the 1930's. The design was a basic rectangular box with flat facade; and detailing suggested Classical elements, but in rudimentary form. In addition to the various Revival influences, Art Deco was used but even this motif worked with stylized Classical elements. However, these buildings were still of quality construction, using brick, stone, and terra cotta,

and they continued to symbolize the stability of the federal government.

The quest for efficiency of plan preparation and rapid construction, and the influence of the international or modern design movement created a building that is termed "starved classical". The end of the Depression Era also brought the end to this building type. Construction essentially stopped during World War II and the post offices which followed were designed to meet the changing operational functions of modern postal facilities.

FEDERAL ARTS PROJECTS

Like the accelerated post office construction of the Depression Era, the New Deal Federal Art Projects were developed to alleviate unemployment in the arts and to decorate federal architecture. Three programs were administered through the Treasury Department and one through the Works Progress Administration. [The New Deal Art Projects: An Anthology of Memoirs, O'Connor, 1972, p. 12]. These programs were as follows:

Treasury Department Programs

1. The Public Works of Art Project (PWAP), which lasted from December of 1933 to June of 1934. This was an emergency relief program applied without a strict relief test. It employed roughly 3,700 artists and cost $1,313,000.

2. The Section of Painting and Sculpture, later the Section of Fine Arts. This was the program primarily responsible for murals and sculpture found in post office buildings throughout the country. Commissions were awarded based on anonymous competitions without reference to the artists' economic need, i.e., it was not, strictly speaking, a relief program. The program began in October of 1934, the final commission was completed in 1943. There were 1,400 contracts awarded at a total cost of about $2,571,000.

3. Treasury Relief Art Project (TRAP) was created in July of 1935 by a funding allocation from the WPA to the Treasury Department. TRAP was administered by the Section of Fine Arts, applying the same relief rules that governed WPA employment. The project employed 446 persons at a cost of $833,784; it was discontinued in 1939. The project's primary output was painting and sculpture used to decorate federal buildings.

Work Progress Administration

4. Federal Art Project (WPA/FAP) was a large relief project devoted to the plastic arts. The WPA/FAP was part of a larger program called Federal Project No. 1, which included the WPA drama, music, and writing projects. The over-all project began in August of 1935, employed over 4,000 persons, cost $35 million, and was terminated in 1943.

In decorating its new public buildings, the Treasury Department supported the arts in the manner of the traditional patron. The Department selected both artists and subject matter in the process of conveying the ideals of the New Deal to the public users of its facilities. In accomplishing that task, the Section of Fine Arts made it clear what was considered as appropriate style and subject matter for its programs. Literal interpretation of the American scene, particularly events that were representative of the communities in which they occurred, was the essence of that appropriate style. Though some artists felt that this standard was repressive, many critics praised the Section for bringing art out of studios and museums into public buildings, some in towns where people had never seen original works of art.

The themes portrayed in the local buildings expressed the experiences, history, and ideals of the local communities, so their artistic significance varied with the local context. The style was conservative and realistic, one that was identifiable and did not require an art critic's interpretation to be appreciated by the local populace; it was a style that could be related to. The mural art and the public buildings in which it was located provided the link between the federal government in its New Deal programs, and the local citizen.

ESTABLISHMENT OF EARLY MAIL SERVICE IN UTAH

The settling of Utah is unique in the history of the American west, for Utah was founded primarily as a religious colony. Escaping persecution, the first Mormon settlers arrived in the Great Salt Lake Valley in 1847. Until that time Utah was a wilderness, the home of small bands of Indians and occasionally traversed by missionaries, traders, fur trappers, government explorers and California-bound pioneers.

Mormon leader Brigham Young moved that their settlement be named the "Great Salt Lake City of the Great Basin of the North America." At the same time he suggested that their post office be called the "Great Basin Post Office." The early Utah settlers desired and needed not only communication with other Mormon settlements but with others still remaining in the east. The first mail service was sporadic, unscheduled and provided by the settlers themselves; mail arrived and departed with private travelers and was distributed by church officials or individual settlers. Willard Richards, a postmaster who came with the pioneers from their Winter Quarters, was appointed as the first, unofficial postmaster.

The first church office building was built in 1848-49; besides serving as a site for church and civil functions it was also used for postal activities. On January 18, 1949, Joseph Leland Heywood was appointed by the Postmaster General as the first official Postmaster of Great Salt Lake City. Since this date preceded the formation of Utah Territory, the appointment was carried under California appointments and the first postmarks read "Salt Lake, Cal.". According to an article by Harold Schindler (Utah's First Post Office and Postmaster), a post office was open by March 1st and it appears that a building had been constructed for that purpose. Also in March, the first government-sponsored mail dispatch departed the valley, destined for Kanesville, Iowa. It has been estimated that the journey took approximately 60 days. Since no funds were allocated, however, this mail express was discontinued after just one exchange. Nevertheless, the Salt Lake City post office became the second in the West open to for business, following the post office in Monterey, California.

Early government mail between the Atlantic and Pacific Coasts was transported by ocean routes. Mail was shipped south to Panama, transported across that country, and then shipped north to California and the Oregon Territory. Even after overland routes were established, ocean vessels continued to carry much of the Great Salt Lake City mail to California, then overland. Mail service through the future state of Utah was authorized by Congress on March 3, 1847 [9 Stat. 194]. The intent of the legislation was to establish two transcontinental mail routes, both originating from Independence, Missouri. One route would follow the Santa Fe Trail southerly to Santa Fe, then to California. The other would follow the Oregon Trail route via Fort Laramie to Astoria, Oregon.

By the end of 1849 Great Salt Lake City had a population of nearly 10,000 and a federally-sanctioned post office. No scheduled government mail express service, however, supported the facility. What mail expresses there were were the result of Church initiatives. In 1850, California became a state, Utah a territory, Willard Richards was appointed as the new postmaster, the word "Great" was deleted from Great Salt Lake City's postmark, and the first mail contract between the Salt Lake Valley and Independence, Missouri was awarded. In addition, a September 27, 1850 Act established the following post roads from Great Salt Lake City: to Sampete, via Utah Lake; to Brownsville (Ogden); and to Utah Lake, and thence to Sand Pitch Valley.

Samuel Woodson and James Brown were awarded the 1850 overland mail contract of $19,000 for mail delivery between Salt Lake and Independence once a month in each direction. While service was slated to begin July 1, 1850, the first express did not reach the Great Salt Lake Valley until early November. To improve service valley residents helped cover a portion of the route, from Salt Lake to Fort Laramie.

In 1851 another overland mail route was established: George Chorpenning and Absalom Woodward were awarded a contract for a monthly express between Sacramento City, California and the Great Salt Lake Valley. Western mail service between Salt Lake City and California was provided under separate contract from the eastern route. Early mail deliveries faced many difficulties: Woodward was killed by Indians

while delivering the November mail dispatch from Sacramento, and both the December and January mail dispatches were forced to return to Sacramento because of heavy snows in the Sierra Nevadas. (As a result, beginning with the winter of 1852-53, an alternate trail was used in the winter months.)

In July of 1851 Samuel Woodson subcontracted the portion of his Central Overland Mail route between Fort Laramie and Salt Lake City to Feramorz Little. That section, over 500 miles long and entirely in mountainous terrain, was responsible for much of the delay in service from Independence. Little's $8,000 per year contract was for a round trip once each month.

In 1853, after frequent and lengthy delays in mail service (overland mails would pile up in mountain stations during the region's severe winters) Brigham Young complained to the Utah Territorial Legislature of the inadequacy of the monthly mails. The Legislature requested of Congress a weekly mail route to the Missouri River. By this time, Salt Lake City was the focal point of mail service to a growing network of territorial post offices; by March 1854 there were over thirty post offices and communities which were included in the eight authorized post roads from Salt Lake. Among these were American Fork, Provo City, Springfield, Payson, Nephi City, Parovan, Filmore City, Springville, Odgen City, Tooele City, and Grantsville.

Elias Smith was appointed postmaster of Salt Lake City in 1854 and faced the displeasure of the public regarding late, unreliable, and damaged mail. The eastern overland mail deliveries were virtually discontinued during the winter months. Indian attacks and rugged terrain also added to the difficulties in delivery. In 1854 the mail contract for the eastern overland mail route was awarded to William F. Magraw, (in partnership with John M. Hockaday). Though the initial contract paid $14,400 per year, Congress raised the compensation to $36,000 by an Act of March 3, 1855. A portion of this amount was to cover losses incurred in the previous year. Service on the eastern route remained poor, while Chorpenning's mail service from California was more reliable.

At his request, Magraw was released from his contract on August 18, 1856. Exasperated by the undependable mail

service, the Mormons initiated the Brigham Young Express and Carrying Company (known as the "B.Y.X.") to facilitate mail, freight and passenger service. In October of 1856 Hiram Kimball, agent for the B.Y.X., won the new mail contract for the eastern route with his bid of $23,300. These new service efforts, however, were thwarted with the outbreak of the Utah War in 1857. Kimball's contract was cancelled by the federal government in June and martial law was declared in Utah Territory. The federal government sent 2,500 troops to Utah to suppress the "Mormon rebellion" and install new federal officers. Hiram Morrell, the newly appointed Salt Lake City Postmaster, was unable to assume his position there and, instead, opened a post office at Camp Scott under a tent. Mail destined for Salt Lake City was detained there. The Mormons in Salt Lake City--where Elias Smith, a Mormon, retained control of the post office--were accused of interrupting and violating the U.S. mails.

In June, Peace Commissioners, including Postmaster Morrell, journeyed to Salt Lake City, taking with them the mail that had accumulated all winter. On June 12, Smith surrendered the post office to Morrell. The Utah War ended without a casualty. Morrell remained postmaster until 1861 and was generally under poor terms with the Mormon residents.

Immediately following the cancellation of the B.Y.X. mail contract, John Hockaday submitted a $62,000 bid to transport the monthly mails to Salt Lake. Instead, the contract was given to Stephen B. Miles in the amount of $32,000. This was not nearly enough to allow adequate provision of the route and the contract was subsequently cancelled when Miles was unable to provide adequate service. John Hockaday then regained the route; he was awarded the contract which would commence on May 1, 1858 for a sum of $190,000. The service, between St. Joseph, Missouri and Salt Lake, was increased to weekly. (In 1858 the entire journey along the Central Route, from St. Joseph to Placerville, California, took 38 days.)

Although Hockaday finally established a successful and reliable mail service, sectionalist rivalries in Washington D.C. and the favor of the southern Butterfield mail route by the Postmaster General Joseph Hold and the Administration led to a reduction in funding and service along the Central Route

serviced by Hockaday; funding was reduced to $125,000 and service to semi-monthly. This led to financial difficulties for Hockaday and the sale of his contract to Russell, Majors, and Waddell, of the Leavenworth and Pikes Peak Express (L. & P.P. Ex.) in May of 1859. In February of 1860, the L. & P.P. Ex. was absorbed by the Central Overland California and Pikes Peak Express (C.O.C. & P.P. Ex. Co.) under the same ownership. Two months later, Chorpenning's Salt Lake - Sacramento contract was annulled for alleged failures and the C.O.C. & P.P. Ex. Co. gained the contract. Russell, Majors and Waddell now controlled the entire Central route.

To focus attention on the embattled Central route, William H. Russell initiated the Pony Express. On April 3, 1860 the first rider of the Central Overland Pony Express Company rode out of St. Joseph, Missouri on the ten day relay to Sacramento. Salt Lake City was now within six days mail delivery of the East. The weekly service provided rapid communication and Western legends but was never a practicable means of overland mail delivery and soon proved to be a financial disaster.

Attention was shifted to the Central route; the Post Office Appropriation Bill of March 2, 1861 directed the Postmaster General to discontinue the Southern route and commence daily service along the Central route. The Pony Express was increased to semi-weekly and would operate until the completion of the overland telegraph. The contract, however, did not go to Russell, Majors and Waddell; Butterfield, in a contract modification, was given the route. Arrangements were then made with Russell, Majors and Waddell (C.O.C. & P.P. Ex. Co.) for their continued operation of the eastern route. Butterfield's Overland Mail Company operated the western leg.

The fate of the Pony Express was sealed on October 24, 1861 when the transcontinental telegraph line was completed in Salt Lake City. With the telegraph came instant communication and the end of the Pony Express. That colorful, imaginative service--which had put Salt Lake City within seven days of Washington, D.C. and four days of Sacramento--had been rendered obsolete within two years.

The completion of the telegraph, however, did not displace the need for the Overland Mail which remained the only

conveyance for day-to-day correspondence, newspapers, and periodicals. Mail service continued to remain the same, despite the difficulties experienced by the mail contractors. Due to financial difficulties (stemming primarily from its Pony Express service), the C.O.C. & P.P. Ex. Co. was sold at public auction to Ben Holladay (to whom the company was heavily indebted) on March 21, 1862.

After 1862 the only two primary carriers were Ben Holladay's Overland Mail and Stage Lines on the route east of Salt Lake City and the Wells Fargo Company (which had invested in and eventually controlled Butterfield's company) on the western route. In 1866 Holladay sold out to Wells Fargo and the entire Central Overland Mail route was in the hands of a single contractor.

Another communications milestone was achieved on May 10, 1869, when the golden spike was driven at Promontory, Utah, completing the transcontinental railroad. With the driving of the spike, the Central Overland mail, as had the Pony Express, became an era that survived only in history. The mail stages, operated primarily by Wells Fargo, now carried only local mails--from terminal points of the expanding rail lines to the scattered communities along dusty wagon roads.

Immediately following the completion of the transcontinental route, work began in Odgen on the Utah Central Railroad which reached Salt Lake City on January 10, 1870. Although the railroad and its future extensions in Utah did not substantially affect the pattern of Mormon development, it did lay the foundation for the development of the mining industry and economic expansion. Unlike the pattern of Wyoming and Montana where towns sprouted from the sagebrush alongside the westward-extending rails, with few exceptions, the Mormon communities were already in blossom. Only a few communities, including Corinne (1869), Utah's first non-Mormon community, Sandy (1871), Milford (1880) and Helper (1884) had origins in railroad development.

Brigham Young, though recognizing its potential for introducing non-Mormon influences, enthusiastically supported the development of the railroad and the benefits it would carry. He invested in the Union Pacific and gained some control of the Utah construction by securing contracts for

local Mormon labor. With the experienced labor and by obtaining some rolling stock and construction materials from the Union Pacific, the Mormons were able to construct the Utah Central and begin the rail network within Utah.

According to the 1870 Census (the first of Utah with its present state boundaries) Utah Territory had a population of 86,786. Most of Utah's citizens lived in small settlements, as shown by the fact that in 1870 only three towns had a population greater than 2,000. Salt Lake City was the largest with 12,584 residents; Ogden, Utah's future rail center, had 3,127 residents; and Provo, 2,384 residents. Of the 182 settlements reported in the 1870 census, only 133 had populations greater than 500 and of these, only 21 towns had populations greater than 1,000. Most of these communities stretched along a narrow corridor from Logan in the north to St. George in the south. Agriculture provided the base for the Mormon settlements and the territory's economy.

The availability of relatively cheap rail transportation contributed to the development of the mining industry which, in turn, stimulated the expansion of Utah's nascent rail network. In 1871, work began on the Utah Southern and the Utah Northern lines. Both lines were initiated by Mormon investors but were completed by private, outside interests. By 1880, the Utah Southern had linked the communities of Provo, Springville, and Nephi and reached the mines of Frisco. Intended in part to divert traffic from Corinne to Ogden, the Utah Northern passed through Logan and the northern Mormon communities and, by 1884, had reached the mines of Butte and linked with the Northern Pacific in Garrison, Montana. The final major rail line, the Denver and Rio Grande Western, linked Denver and Salt Lake City in 1883. This line opened the coal mining area of eastern Utah, stimulated the growth of Price and was instrumental in the founding of Helper.

According to the Annual Report of the Postmaster General for the year 1886, Utah Territory had 3,428 miles of postal routes. Of these, railroads accounted for 1,217 miles. The longest was from Ogden City to Butte City, Montana, operated by the Union Pacific Railroad over a route of 417 miles. Other routes included the Denver and Rio Grande Western from the Colorado-Utah border to Ogden City (311 miles), Bingham Junction to Alta (18 miles), Sandy to Bingham Canyon (17

miles), and Colton to Schofield (17 miles); the Utah Central Railway route from Ogden City to Frisco (281 miles); the Echo and Park City R.R. route from Echo City to Park City, 28 miles); the Utah and Nevada Railway between Salt Lake City and Stockton (40 miles); the San Pete Valley Railway between Nephi and Chester; and the Salt Lake and Western Railway between Lehi Junction and Silver City. The communities not on the rail routes continued to be served by stage coaches or freight wagons from way points along the rails.

FEDERAL POST OFFICE CONSTRUCTION IN UTAH

At the beginning of the Twentieth Century, four years after statehood, Utah had a population of 276,749. Salt Lake City, Ogden and Provo remained the three largest cities with populations of 53,531, 16,313 and 6,185, respectively. With a population of 5,451, Logan was the only other city having more than 5,000 residents. Twelve cities had populations of greater than 2,500. Population remained concentrated along the Wasatch Front and the north-south corridor through the central portion of the state. Agriculture was the major source of employment and mining the leading export industry. Manufacturing growth was concentrated in agricultural and non-ferrous metals processing.

Salt Lake City, the center of population and the seat of government of the newly formed state, received the state's first federal building. Completed in 1905, the monumental Neo-Classical courthouse and post office signified the assimilation of the state into the Union. The building's rigid formality and roots in the architecture of Classical Greece conveyed the philosophy of democratic rule. Previous to its construction, the structural presence of the federal government had been manifested in military posts such as Camp Floyd and Fort Douglas: these structures symbolized control rather that participation in the Union. The buildings that housed the non-military functions of the federal government were either commercial buildings or county courthouses in which space was leased. The post offices were either in leased commercial buildings or, in the case of small communities, in the homes of the local postmaster.

The efforts to provide a federal building in Salt Lake City began immediately after statehood, and almost a decade

of legislative authorizations and appropriations were required before the building was finally completed. Funding was piecemeal: either through omnibus public buildings acts or sundry civil appropriations. Between the first legislative authorization on June 11, 1896 and the final appropriation on March 3, 1903, four authorization bills and four separate appropriations bills were passed. Furthermore, within three years of completion, three more authorizations bills and five more appropriations bills were passed between May 30, 1908 and June 34, 1913 to expand the site and building.

On June 11, 1896, six months after achieving statehood, $75,000 was authorized and appropriated for the acquisition of a site and erection of a post office and courthouse in Salt Lake City. [29 Stat. 415] A year elapsed before additional action was taken. An Act of June 4, 1897 authorized that the initial appropriation be made available for site acquisition. [30 Stat. 13] This was followed by an additional authorization of $225,000 on March 2, 1899 which increased the cost limit of the building to $300,000. [30 Stat. 975] On March 3, 1899, $75,000 was appropriated for the building. [30 Stat. 1075] Another $200,000 was added to the cost limit on March 3, 1901, increasing the total to $500,000. [31 Stat. 1098] The same act provided an appropriation of $75,000. The Omnibus Public Building Act of June 6, 1902 provided an appropriation of $50,000 for the Salt Lake City building. [32 Stat. 422] A second Utah federal building was also provided in this act: $200,000 was authorized for the acquisition of a site and construction of a courthouse and post office in Ogden. [32 Stat. 316] And, $10,000 was appropriated for site acquisition. The final appropriation for the Salt Lake City building was made in the Sundry civil expenses appropriations of March 3, 1903. [32 Stat. 1089] Additionally, the bill appropriated $50,000 for the Ogden building. In Salt Lake, the years of waiting and wondering of whether or not the building would ever solidify from words to stone had come to a close. Built on a site that had been donated by "public spirited" citizens, the $500,000 Federal Building was at last completed in 1905.

In the meantime, the burgeoning rail center of Ogden was receiving its staves of federal pork barrel. As the state's "Gentile" stronghold and where federal authority was strong-

est, Ogden was to be rewarded with its own federal building. A site which had been donated to the federal government in 1903 was in hand when another $40,000 toward construction was appropriated on March 3, 1905. [33 Stat. 1159] The final legislative authorization, which added another $120,000 to the cost limit of the building, was made in the Omnibus Public Buildings Act of June 30, 1906. [34 Stat. 778] The Act also authorized the acquisition of additional land for the building. A total of $320,000 had now been authorized for the site and building (of which $150,000 had been actually appropriated) . Two more appropriations were made--$130,000 in 1907 and $40,000 in 1909--before the building was finally completed in 1909. The three story stone edifice, as in the case of Salt Lake City, clearly stated the authority of the federal government in its Classical monumentality.

The Omnibus Public Buildings Act of June 30, 1906 which had provided the final authorization to the Ogden building also authorized post offices in Provo and Logan, $60,000 and $50,000, respectively. [both 34 Stat. 781] With the authorizations were appropriations of $15,000 for each city. [34 Stat. 794] On March 4, 1907 the final appropriation of $45,000 was made for the Provo Post Office. A site was donated for the building which was completed in 1909. The two story brick building which also housed federal offices was much smaller and simpler (though in the Neo-Classical style) than the buildings in Salt Lake City or Ogden.

Logan received its final authorization which increased the limit of the building cost by $20,000 in the Public Buildings Omnibus Act of May 30, 1908. [35 Stat. 523] This authorization also included the following: $175,000 for acquisition of additional land (not to exceed $40,000) and expansion of the Salt Lake City Federal Building; and $25,000 for a site and building in Park City. Appropriations were also provided in the amounts of $60,000 for Salt Lake City and $11,000 for Park City. Logan received its final appropriation of $20,000 on April 4, 1909. Two years later, the $63,000 building was completed. Quite similar to the Provo Post Office, the brick building is two stories in height and Neo-Classical in style.

Brigham City was the next Utah city to be authorized a new post office. The Public Buildings Omnibus Act of June

25, 1910 authorized $35,000 for a site and building. [36 Stat. 688] The same legislation added $5,000 to the Park City authorization, appropriated an additional $75,000 for the expansion of the Salt Lake City building, and authorized the acquisition of a site for a post office and courthouse in Richfield. Another $70,000 was added to the appropriations total for the Salt Lake City expansion project in 1911 and 1912.

The year 1913 was a good one for small town boosters. The booming mining camp of Eureka enjoyed its new found legitimacy in the eyes of the federal government as had Park City five years earlier. Spanish Fork, Nephi and even Vernal with only 836 residents (1910) also struck federal gold in the Public Buildings Omnibus Act of March 14, 1913. [37 Stat. 876 and 879] The following funds were authorized by the legislature: $50,000 for sites and buildings in Eureka, Spanish Fork and Vernal; and $5,000 for a site in Nephi. The citizens of Richfield also found good news in the form of a 55,000 authorization which would add a building to the site already purchased by Uncle Sam. And, Brigham City boosters discovered that the authorization for their $35,000 post office, for which a site had also been purchased, had been increased by another $20,000. [both 37 Stat. 873] Three months later Salt Lake City received its final appropriation of $20,000 for completion of the $185,000 Federal Building expansion. [38 Stat. 13]

With appropriations of $15,000 in 1913 and $33,000 in 1914, construction of the Brigham City Post Office was soon underway. The $53,000 building on a donated site opened its doors to serve the citizenry in 1915. Appropriations for the remaining authorized post offices lagged. War was on the horizon and by 1917, when the United States finally was drawn to the fray, only the proposed federal building for Richfield had received its full appropriation of $60,000. The Act of June 12, 1917 for sundry civil expenses provided the final appropriation of $39,500 for Richfield as well as $10,000 for Eureka, $15,000 for Spanish Fork, and $20,000 for Vernal.

Actually, excavation work had begun for the Richfield building in May, preceding the appropriation by a month. The project had, by that time, lagged sufficiently to become a source of frustration for local boosters. A site had been in

federal hands for almost five years and according to the Richfield Reaper in an article announcing the call for construction bids on the building in December 1916:

> ... one delay has followed upon the heels of another until patience ceased to be a virtue and the whole deal began to drift into disrepute. Perhaps, after waiting all these years, Richfield is to have a structure in keeping with her importance as a growing city and which will be a credit to all those who spent time and sleepless nights in getting the matter before the Washington officials.

Construction was plagued by delays which drew the ire of locals. Apparently materials were scarce because of the demands of war. Even though the exterior of the building was essentially complete in March 1918, the building was not occupied until spring of the following year. Local commentary on the building, however, was not that of favor. Much to the contrary. Local citizens, according to the Reaper, "...are greatly disappointed, not to say irritated, at the appearance of the federal building." It seemed that, in the minds of those public-spirited citizens, the building was lacking.

> For lo! these many weeks, we have been watchfully waiting to see some kind of dome or covering rise above the four square, jail-like walls that represent the federal building, and we have thought the delay in getting some sort of roof was just another idiosyncrasy among the many that has puzzled the innocent bystander in the erection of this home office for Uncle Sam's wards.
>
> Now we are told that the roof is on, nailed down hard and fast and hermetically sealed from moisture; where moths and rust cannot enter, nor thieves break in and steal. Ah, well!, Ah, well! We should have known better than anticipate anything in the federal building line, which is always something fearsome and wonderful.
>
> Honestly, good people, doesn't that square, unadorned pile of masonry form something of a blot on the landscape.

At least Richfield had a new federal building. In Park City, the appropriation of $35,000 which had been available since 1910 was lying idle in the Treasury and the site which had been owned by Uncle Sam since 1912 was still a mud hole. The Park Record in February 1920, however, reported that there was still hope for the new building. Although Senator Reed Smoot had introduced a bill to increase the funding for Park City and four other Utah post offices, local citizens felt that existing funding was adequate and urged Smoot to have the Treasury get out detailed plans. Work finally began in April 1921. The Park Record wrote:

> Who said Park City would never get a government building? If all of us had been pessimists and 'knockers', the federal site would have ever remained a 'mudhole'--but thank goodness, there were some good optimists and boosters and the 'mudhole' will be beautified by the erection of a much-needed public building. Moral: Boost and spend your money where you make it--and Park City will prosper.

Completed in August 1921, the citizens of Park City finally had their federal building--a plain stucco box adorned only by an entry architrave of two round columns and a simple entablature of wood. Nonetheless, the community boosters, and particularly the Park Record had won out over "...those 'whining species' who laughed at and ridiculed the structure while in the course of construction." The building was a testament to the "...few whose persistence and keeping-everlastingly-at it resulted in Park City being dignified by the erection and furnishing of a solid, neat, convenient and ample government building..."

The year 1923 ended the decade-long wait of Spanish Fork and Eureka citizens. Built in the apogee of the Tintic mining district's post-World War I production, the Eureka Post Office symbolized the faith of the federal government that the booming mining town would mature to a prosperous city. Soon thereafter, however, the 'bust' came and Eureka began to fade into a town whose future was little more than its rich history. In Spanish Fork, both the Rotary and Kiwanis had been pushing their representatives in Washington D.C. for the long-promised federal building. The Spanish Fork Press resignedly stated in March 1922; "It may yet be that before

all this generation have passed away a postoffice will be erected in Spanish Fork." By September 23, 1923, however, Postmaster Wes Jones was reported to be "as happy as a kid with a little red wagon" in his newly completed post office.

Vernal's new $50,000 post office was finally completed in 1925. In Nephi, the citizens continued to wonder if they would ever be presented with their new federal building. The site which the federal government had purchased in 1918 was being used for a Forest Service office and library. The brick building had formerly housed the church Tithing and Stake offices. In fact, the site which would eventually be home to the post office was the location of the city's first public building--a log house constructed in 1852 which served as a meeting house, school house, and place of refuge in which children were kept during times of Indian unrest.

By the mid 1920s, Utah had received ten federal buildings and post offices. Ten more would be constructed in the following decade. Monuments to the federal government in cut stone and Classical design had been completed in Utah's two major cities, Salt Lake City and Ogden. Provo, Logan, Bringham City and Richfield had received smaller Neo-Classical buildings of brick by 1920. These buildings marked the federal presence in cities stretching along Utah's central agricultural corridor from Logan in the north to Richfield in the south. The buildings in Spanish Fork, also along the central corridor, Eureka and Park City, clinging to rugged metal-rich canyons, and Vernal, isolated in the eastern Uinta Basin, reflected the federal construction economies of the 1920s. Few new federal buildings had been authorized after the mid-teens and the construction of those that were authorized proceeded slowly. Nationwide, only 56 buildings were completed from 1920 to 1925 (compared to 52 in 1918 alone).

The federal government was assessing its approach to the construction of public buildings and until the Public Buildings Act of 1926, which established the foundation for the decade of the 1930s, economy prevailed. All four of the 1920s Utah post offices were plain, unadorned boxes wrapped in stucco. The Eureka Post Office, the only unaltered building from this era, exemplifies this economy. Although the basic form is Classical, the facade is flat and the decora-

tive elements are severely limited. A simple wooden Classical order architrave which surrounds the centered main entry bay provides the only notable detailing. This is also true of the original designs for Spanish Fork, Park City and Vernal.

The federal economies evident in the Utah post offices of the 1920s reflect more than merely a shift in federal construction programs. Though not so intended by the federal government, they reflected the state of Utah's economy which, at the end of World War I, had turned from prosperity to depression.

Utah had experienced strong growth between the turn of the Century and 1920 during which time the population had increased from 276,749 to 449,396. Agriculture was the largest single occupation and the value of farm land and buildings had reached $311 million (from $39.5 million in 1890). From 1909 to 1919, capital investment in manufacturing increased from $47.3 million to $130.6 million and investment in mining increased from $98 million to $187 million. Between 1910 and 1920, bank assets increased from $65.8 million to $172.9 million. It might be noted, however, that even though manufacturing employment had grown in absolute terms, Utah was lower relative to the nation as a whole than in 1890. Furthermore, from 1910 through 1920 and to WWII, Utah suffered from net immigration outflow even though the population increased significantly.

The end of World War I coupled with a change in federal fiscal and monetary policies brought forth a prolonged period of economic stagnation in Utah. Much more profound than the short post-war lapse in the national economy, the effect on the Utah economy carried through the 1920s to the national depression of the 1930s. Mining was the first to suffer. In 1919, after peaking in 1917, production dropped fifty-four percent below the 1918 level. In 1920 agricultural prices began a steep decline. Prices for cattle, sheep, grain crops, and other agricultural products dropped to pre-war levels. The number of manufacturing firms dropped to 645 in 1921 after reaching 1,000 in 1919. Although banking assets increased during the 1920s, the number of banks declined in every year except 1924.

As previously mentioned, no new federal buildings/post offices were authorized in Utah after the Public Buildings Omnibus Act of 1913. The Vernal Post Office, constructed in 1925, was the last of the buildings authorized in this Act. This is true of the nation as a whole: between 1921 and 1930 only 122 post offices were constructed by the federal government. Most of the 1920s buildings followed the Public Buildings Act of May 25, 1926 (also known as the Keyes-Elliot Act). This act expanded the scope and consolidated the funding of post office construction. It set the groundwork for the massive federal building programs of the 1930s. Between 1931 and 1939, 1,584 post offices were constructed across the nation--three times as many as had been constructed in the previous fifty years.

In response to the duties imposed by the 1926 Act, the House of Representatives issued House Document 710 (February 14, 1927) to identify potential projects under the $100,000,000 allocation provided by the Act. The report recommended 278 projects including 118 new buildings in towns which had not previously received federal buildings. In addition, the committee estimated a need for 2,311 public buildings across the nation and recommended another $100,000,000 to expand the program. The report listed three projects in Utah: expansion of the Salt Lake City Federal Building ($695,000); expansion of the Ogden Federal Building ($500,000) and a new Federal building in Price ($115,000). In addition, $60,000 was allocated to city not yet named.

This report was followed by House Document 613 (February 26, 1929) which included an additional $60,000 building (location not yet named) to those included in House Document 710. Also, Nephi was listed as a place where a site had been acquired but no building was yet authorized. The Document also revised the individual cost estimates and increased the total projection in Utah from $1,370,000 to $1,665,00. Nationally, the amount allocated to public buildings programs was increased from the original $100,000,000 to $200,000,000 plus an estimated additional $48,000,000 from the sales of existing excess facilities. The number of buildings to be constructed was also increased to 571.

Price, the seat of Carbon County and the state's tenth largest city, was the first in Utah to receive a federal

building in the 1930s. The key city in Utah's "treasure house" of coal, agriculture and sheep, Price received a $50,000 appropriation in the Annual Act of March 5, 1928. An estimated cost limit of $90,000 for site acquisition and building construction was established in the Act. After purchase of the site in 1928, a year of delay ensued after the construction bids were found to exceed the construction allocation. Finally, construction began in the spring of 1930 and several years of hard work by individuals, Congressman Don B. Colton and local civic groups culminated in the building's opening in February 1931. Crafted in red brick and embellished with arched bays and limestone trim, the one story, hipped roof building, was viewed by the citizens of Price as being unique and beautiful. In the Neo-Classical mode, the building retained the characteristics of the Beaux Arts Classicism that had been omitted in the simplified buildings of Eureka, Park City, Spanish Fork and Vernal.

House Document 788 of February 27, 1931 again expanded the program. Now $415,000,000 plus $89,000,000 from the sale of existing buildings was to be available for 1,624 projects nationwide, including 1,085 buildings in places which had not previously received a federal building. Eleven projects were listed for Utah. New post offices were appropriated and authorized in the five following cities: Bingham Canyon and Tooele ($75,000 each), Cedar City ($150,000), Nephi ($55,000) and Price ($96,000). Also appropriated and authorized were expansion projects in Salt Lake City ($1,315,000), Ogden ($365,000), and Provo ($45,000), and a new office building in Ogden ($300,000). Projects that were allocated for future appropriation included expansion of the Logan Federal Building ($50,000) and a post office ($75,000) in a yet to be named location.

The long held hopes of Nephi civic groups and boosters were rekindled by the placement of Nephi on the list. Almost two decades before, the Omnibus Public Buildings Act of 1913 had provided $5,000 for a post office site. After five more years, a site had been purchased. But, Congress failed to appropriate money for a building. The census of 1920 and of 1930 indicated Nephi was declining in population after showing strong growth to 1910. Furthermore, the receipts of the Nephi Post Office were less than $20,000 per year which was

the minimum level of receipts required by the Post Office Department for a new building. Senators William H. King and Reed Smoot had been endeavoring for many years to secure a federal appropriation, but the Post Office Department had refused to give sanction because postal receipts were only $6,674 in 1929. Reportedly, when Acting Supervising Architect James A. Wetmore consented to approve a post office if fiscal year postal receipts reached $7,500, Nephi's citizens purposely increased the post office business so that the $7,500 threshold could be reached.

Congress finally relented and Nephi's new Federal building was granted in 1931. Later in the year, Senator Smoot announced that bids would be let for the building. Much needed work would be provided to local labor at a time when work was scarce. Work began, and a cornerstone laying ceremony was planned for July 4, 1932 with Congressman Donald B. Colton providing the main address. Proclaimed by the Times-News to be "...one of the most outstanding events in the history of Nephi..." the July 4th ceremony was plagued by delay and rescheduled. According to the Times-News: "When the stone is not here, there seems to be no way of laying said stone." At last! the small but magnificently detailed brick and stone building opened its doors in January 1933.

During this same period, the citizens of Cedar City and Tooele were looking forward to their new federal buildings. Cedar City, the commercial center of Iron County and Tooele, the seat of Tooele County, had both grown significantly in the 1920s. In Cedar City, despite the Depression, a mood of optimism prevailed at the end of 1930: a $150,000 Federal building had been authorized, a prime site had been selected and the effort to wrest the county seat from Parawon was underway (but later failed). In 1931, the approval of the site was confirmed and the task of raising $13,000 to supplement the $20,000 provided by the Federal government for site purchase was undertaken by the Chamber of Commerce. So important to the city was the Federal building that $5,000 was granted by the Chamber and $8,000 was pledged by local businessmen. After delays and additional costs incurred during the foundation work, the building was finally completed in January of 1934. The two-story Neo-Classical edifice of red brick, terra cotta and Utah stone surpassed even the buildings granted to the much larger cities of Provo and Logan in

its size and quality. Designed by the prominent Utah architectural firm of Cannon and Fetzer, the monumental building, with six fluted Ionic columns rising two stories in its front facade, proclaimed the importance of Cedar City as a regional center.

Meanwhile, Senator Reed Smoot and Congressman Federic C. Loofbourow succeeded in obtaining an appropriation of $75,000 for a new Federal building in Tooele (Second Deficiency Act of March 4, 1931). Early indifference and divisiveness over site acquisition were finally resolved and, after "fooling around for almost two years" with preparing contract documents, work was finally begun in April of 1933. Designed by Salt Lake City architect Miles E. Miller, the one-story Neo-Classical building of buff-colored brick was finally dedicated and opened to the public on February 17, 1934.

Bingham Canyon, west of Salt Lake City on the eastern slopes of the Oquirrh Mountains, was the center of Utah's copper mining activity. With a 1930 population of 3,248, the city was growing and appeared to have a bright future. The Second Deficiency Act of March 4, 1931 which provided Tooele with its federal building also granted $75,000 for an new building in Bingham Canyon. Little more than a year after receiving the appropriation, a site for the future post office was purchased by Uncle Sam. The citizens of Bingham Canyon were able to take pride in their fine new building when it opened for business in January of 1934. The federal government had recognized the stability and future of Bingham Canyon. That future, however, proved to be relatively short-lived: the building, constructed at a cost of $57,423.07, and its $10,000 site were eventually swallowed by the expanding copper pit which had given the city its wealth. Indeed, the post office and entire city met a common fate when the encroaching mining operations finally prevailed during the 1960s. The fickle mining industry in which the depletion of mineral resources left the fading towns of Park City and Eureka had, in its success, resulted in the economic decision to destroy Bingham Canyon.

The Utah post offices constructed between 1935 and 1941 represent those authorized under various emergency appropriations that were enacted "with a view to relieving country-wide unemployment". The Secretary of the Treasury and the

Postmaster General were directed to distribute projects equitably throughout the country so far as may be consistent with the needs of the public services. They also had the latitude to select projects not included in the report promulgated by the direction of the 1926 Act. The Federal Employment Stabilization Act (February 10, 1931) had addressed the use of planned and accelerated emergency construction to aid in preventing unemployment. This Act, along with several federal programs designed to provide economic relief, provided a foundation for the next wave of post offices built in Utah.

Utah received six post offices between 1935 and 1941; four in communities which had not previously had a federally-constructed post office. House Report 1879 of June 2, 1934 listed two projects in Utah which included the projects under the Deficiency Appropriations Bill of fiscal year 1934 and the Emergency Appropriation Bill of fiscal year 1935. The expansion of the Federal Building in Provo with an authorization of $40,500 under a proposed cost limit of $125,000 was included as a remaining public building listed in House Document 788. Saint George, as a building not included in House Document 788, was proposed for a new post office at an estimated cost limit of $57,000.

The final group of Utah post offices, those constructed after 1934, exhibit the simplified facades of the modern design movement. Although they continue to exhibit the Classical influence in symmetry and proportion, these buildings are devoid of even the limited historical detailing of their early-1930s counterparts in Price, Nephi and Tooele. They are typical, in some cases identical, to numerous other small town post offices constructed throughout the West and nation during the later years of the 1930s. Typically, round arches for window and entry bays have been replaced by flat arches; architraves and friezes have become suggested by belt courses or all the elements of the entablature are combined into a broad contrasting stone or terra cotta band; and cornices have become flush with the facade or replaced by a simple coping course. Articulation is minimized, columns or pilasters are no longer used, and facades are flat. As stated by Lois Craig in <u>The Federal Presence:</u>

...the facades became simplified, their classical

ornaments turning angular and disappearing into the opening shallow and anonymous. What resulted was a gaunt, underfed, "starved" classicism, denoted as much by white masonry and the rhythm of wall and window as by vestigial columns.

Saint George, the seat of Washington County in Utah's southwest corner, received the first of these "starved classical" buildings in 1937. One-story in height and constructed of brick, the building is characterized by a flat facade adorned only by stone sills, lintels, belt courses and coping. Other than its proportion and symmetry, the building claimed no link with historical architecture.

The next Utah city on the list of post office recipients was Helper. Founded as a railroad town in 1884 and in the heart of Utah's coal mining district, Helper's rapid growth between 1910 and 1930 had subsided and was beginning to level by the mid-1930s. In 1936 when Congressman Abe Murdock notified the city that a federal building was assured, Helper was riding a federally-financed building boom: the $52,000 junior high school was ready for dedication; a $100,000 municipal auditorium, $150,000 underpass project, and $75,000 in street and sewer improvements were underway; and a $114,000 waterworks project was proposed. An $8,000 site for the new post office was purchased from the Denver & Rio Grande Western Railroad in 1937, and construction began in the spring of 1938. The $50,000 building was dedicated in October 1938 with Senator Elbert D. Thomas and Congressman Abe Murdock providing congratulatory addresses. Murdock complimented the citizens of Helper for their far-sighted and aggressive attitude and work to make the community a better place to live. Almost identical in size and design with the post office in Saint George, the Helper Post Office is somewhat simpler in its facade detailing. It does, however, allude to historical detailing in the form of flat, fluted pilasters and a simple entablature of wood which frame the main entry.

Provo's second federal building was also completed in 1938. Occupied on May 31st, the Provo Federal Building replaced the 1909 Post Office which was subsequently sold to the City. Apparently, the effort to purchase additional land to expand the original building did not succeed since a new site was acquired. Built at a cost of $143,361, plus $17,500

for a site, the two story building is Utah's first totally concrete post office. The facade is also flat with nominal detailing. Other than molded framing around the entry and window bays and a slightly projecting cornice with block modillions, the building is a concrete box.

New post offices for Salt Lake City (Sugarhouse Station) and Beaver were included in House Document 177 of February 2, 1939. This document included public building construction projects included under acts approved August 25, 1937 and June 21, 1938 as well as future authorizations. Under the heading Emergency Construction of Pubic Building Projects Outside of the District of Columbia were the following projects in Utah: Beaver, $75,000; Helper, $75,000; Provo, $210,000; St. George, $69,000; Sugarhouse Station, $150,000, and Vernal (expansion and remodel), $30,000. As discussed, the Helper, Provo and St. George buildings had already been constructed. The post office to be constructed in Springville in 1941 was not included.

In the Sugar House district of Salt Lake City, the Sugar House Station (post office) was completed in 1940 at a cost of $85,976. Constructed of buff-colored brick, the one-story building with hipped roof hints at the American Colonial in its design motif. The facades are flat and detailing is limited to sandstone framing around the window and entry bays.

Founded in 1857 by Mormon pioneers as a stock raising village on the high Great Basin Desert, Beaver is the seat of Beaver County. Slowly recovering from its population decline from 1,899 in 1910 to 1,673 in 1930, Beaver was the home to 1,808 residents in 1940. The overall outlook in Beaver was positive when the city was appropriated $75,000 for a new post office in the Federal Public Buildings Appropriation Act of June 21, 1938. Beaver's home son, Congressman Abraham Murdock, had been working diligently for several years to gain a post office for his neighbors. In November of 1938, a site offered by the Mormon Church was selected as the home for the future building. The city, however, would have to agree to sponsor a $2,500 project to improve the adjoining park before the Church would reduce its $10,000 asking price to $7,500, the price Uncle Sam would pay. Construction on the $53,436 building began in April 1940 but delays were encountered when local quarry operations failed. Arrangements

were made to substitute limestone from Bedford, Indiana. The new post office was officially opened on September 2, 1941. Of simple American Colonial design, the one-story brick building with copper hipped roof and glass cupola, features a sculpted American eagle set in an ornate grille above the main entry doors. An editorial of October 3rd praised the "splendid efforts in behalf of our little city" put forth by now Senator Murdock and requested that Beaver citizens contact "Abe" to thank him for his work.

The last city to receive a federally-constructed post office in Utah prior to World War II was Springville. Known as "the art city", and only a few miles south of Provo, the city's population was rapidly increasing by 1940 when it boasted 4,796 citizens. The Chamber of Commerce had been pushing for a federal building since 1939 and had finally gained a pledge of support from Congressman J. Will Robinson. After all, Springville was the largest city in the state without a federal building. In spite of the difficulty, Robinson felt that he could squeeze an appropriation out of the millions of dollars available for public building construction. "Springville Gets New Post Office" greeted readers of the Springville Herald on May 11, 1939. By October, a site was selected. Work on the $70,000 building did not begin, however, until January 1941. Described by the Herald as "a modern adaptation of the traditional Colonial architecture" the one story brick post office was dedicated on November 15, 1941.

In Summary, Utah received 21 federally-constructed post offices between 1900 and 1941. Three of the buildings have been razed--the original Provo Post Office (1909), the Bringham City Post Office (1915) and the Bingham Canyon Post Office (1934). Six are no longer used as post offices. These include the Federal buildings in Salt Lake City (1905 - NHD), Ogden (1909 - NHR), and Provo (1937) which are administered by the GSA; the Vernal MPO (1925) and Saint George MPO (1937) which have been replaced by new buildings and will be sold; and the Logan Post Office (1911) which is owned by Cache County and used for administrative offices. Finally, twelve of these buildings continue to function as post offices under the control of the U.S. Postal Service.

F. Associated Property Types

I. **Name of Property Type** Federally-constructed Post Offices/Federal Buildings

II. **Description**

CHARACTERISTICS OF POST OFFICE FUNCTION, DESIGN, AND PLANS

The design characteristics of federally-owned post offices are based on functional considerations, although to some degree political considerations entered into site location, building size, and materials. As mentioned, plans were standardized with some consideration given to special conditions of the local area and the attempt to provide some degree of individuality to the buildings of individual communities. In most all cases, however, the dimensions and

III. **Significance**

The significance of the properties included in this nomination lies in the following areas: architecture, politics/government, and art. Two other areas--community planning and economics--also have some relevance to the properties included in the nomination. The significance within these latter categories, however, are less clearly defined and relate not to the major influences of specific buildings within a community but to general trends. For example, the Richfield MPO is associated with the major growth period of the city in the same way that the Depression Era buildings are associated with the broad economic patterns of the nation, rather than with identifiable economic impacts to the community resulting from a building's construction.

IV. **Registration Requirements**

The threshold factor for consideration in this group is that the building had been constructed by the federal government as a post office or federal building in which the post office was a major element. These buildings are significant to a community, particularly a smaller community, as a symbolic link to the federal government. They represent the recognition by the federal government, in the form of a public building, that a community had achieved stability and permanence. Architecturally, through the use of traditional design forms and quality materials, the buildings were intended to convey the appropriate image of the federal government. Thus, only in rare cases did local tastes influence the design that Uncle Sam felt appropriate for a community.

☒ See continuation sheet

☐ See continuation sheet for additional property types

G. Summary of Identification and Evaluation Methods

Discuss the methods used in developing the multiple property listing.

The multiple property listing for U.S. post offices in Utah is but one in an overall program being undertaken by the Postal Service to survey and document all USPS-owned, federally-constructed post offices/federal buildings in the Western Region that were constructed prior to World War II. The same basic survey procedures, property analysis, contextual period, and evaluation format have been maintained throughout the program. The contextual period for each state begins with its first federally-constructed post office and ends with WWII when federal construction programs shifted to the war effort and were subsequently revised.

Survey methodology for each property included the following: field surveys; interviews with local post office personnel; consultation with local planning agencies, libraries, and historical societies; review of assessors' records; and review of available federal statutes and reports of the Office of Supervising Architect, Department of the Treasury, and Congress. The field survey involved building

[X] See continuation sheet

H. Major Bibliographical References

See continuation sheets.

[X] See continuation sheet

Primary location of additional documentation:

- [ ] State historic preservation office
- [ ] Other State agency
- [X] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Specify repository: Facilities Service Center, San Bruno, CA.

I. Form Prepared By

name/title H.J. "Jim" Kolva, Project Manager; Steve Franks, Research Assistant
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building envelope were set with variations limited to minor interior arrangement of functional areas, use of lobby materials, facade treatment, and use of exterior materials.

1. Functional Categories

Functional categories cannot always be clearly defined. But generally, post offices/federal buildings can be placed in the following broadly descriptive divisions. The funding appropriated for construction, design, and use of building materials were influenced by these categories. The categories, based upon the size and annual postal receipts of the respective communities, determined the type of post office a town might hope to receive. The broad categories that would apply to Utah post offices are discussed below.

a. Small, Single-purpose Post Offices

These buildings were constructed in small towns and, in the case of metropolitan areas, neighborhood areas within the service area of the main post office. The Beaver, Eureka, Helper, and Springville MPOs are examples of this functional category.

b. Small, Combined Post Office and Federal Building

These facilities were also located primarily in small communities, usually in communities somewhat isolated from the larger cities that served as regional centers. These buildings typically covered the same ground area as the single-purpose buildings but carried an additional one or two floors to provide office space for Federal agencies. The primary function of the building was to provide postal service to the community. Examples of this building type include the Price, Cedar City, and Richfield MPOs.

c. Combined Post Office, Federal Offices, and Federal Court

Constructed in major regional centers, the post office, Federal courts, and often various federal agencies were also housed in these structures. Although no buildings in this category are presently USPS-owned, examples include the Salt Lake City and Ogden Federal buildings.

2. Design

Design styles of the Utah post offices during this period vary, although they are all rooted in Classical design principles and, therefore, display common characteristics. The nine post offices included in this nomination and the three non-USPS-owned buildings listed in the National Register represent the spectrum of federal design styles used in Utah and are thus representative of the state as a whole.

The typical post office is a rectangular box, ranging from one to three stories in height with the first floor set on a raised platform (basement) three to five feet above grade. The facades are flat with nominal articulation, usually less than one to two feet. Articulation is provided by either projecting the central section of the front facade slightly beyond the corners or by recessing the central section relative to the corners. The facades are symmetrical and well-proportioned, with the principal entry centered on the long axis in all but rare cases. The entry is flanked by lamps, either free standing on buttresses flanking the entry platform or affixed to the wall. Windows are also symmetrically arranged. The roof is either flat or hipped and in most cases terminates behind a low parapet.

Variations in facade treatment are provided by the inclusion of historical architectural elements and by use of materials. Brick is the most used facing material. Stone is rarely used for the entire facade and is generally limited, as is terra cotta, for use on detailing (sills, belt courses, cornices, etc.). The evolution of the modern influence can be traced by the change from distinct facade treatment such as columns or pilasters, full capitals, full entablatures, and cornices to piers dividing bays, stylized capitals or none at all, belt courses to suggest entablatures, and coping to replace cornices. Roofs also provided stylistic variation but are limited to flat or hipped.

The stylistic variations of the facade treatment, or design types, are discussed in the following section, titled "Glossary of Stylistic Terms."

3. Plan

The plan is based on functional considerations and displays the same general characteristics for both large and small buildings. The first floor plan is rectangular with the public area oriented to the primary entrance. The main entry provides access to the lobby via an entry vestibule. The approaches from the vestibule to the lobby are, in most cases, lateral, one at each end of the vestibule. The lobby is elongated, running along the front side of the building, with the postmaster's office at one end. Service counters along the lobby face the entry and post office boxes are arrayed to the sides of the counter area. The opposite end often contained the registry/money order office, though this room has been typically replaced by lobby expansion in the demand to provide additional post office boxes. The postmaster's office contains a restroom. The vault is located adjacent to the postmaster's office, typically opening to the workroom area. In larger post offices, additional offices are provided for the assistant postmaster and administrative personnel. These offices are also located adjacent to the postmaster's office or at the opposite end of the lobby.

The workroom, where the mail sorting takes place, is located behind the lobby and counter area and occupies the entire rear of the building. Restrooms and swing rooms for personnel are located immediately off the workroom, on a mezzanine level if provided, or in the basement. The loading vestibule, which provides access to the loading platform, is located to the side or rear of the building. If additional floors are provided, the stairs are located at the end of the lobby. The additional floors, are, in most cases, U-shaped and open to the rear. The central court is open so as to allow the provision of skylights (which in most cases have been covered over). In buildings with a federal court, the courtroom was placed in the open area of the "U", thereby creating a rectangular plan. Offices and activities associated with the court occupied the perimeter of the building in a "U" configuration.

GLOSSARY OF STYLISTIC TERMS

This glossary discusses the terms used to identify architectural styles in this report. The process is complicated by a lack of consensus among architectural historians on what to call various styles, and by some confusion on the part of the buildings' architects themselves. Most of the architects discussed in this report adhered to the decorated shed concept; that is, the shape of a building was predefined as a classical box, and the style was determined by adding the appropriate ornamentation. The dates given for the styles are somewhat later than for their eastern counterparts. As a final note, federal design was often eclectic. In other words, various styles and stylistic periods might be interwoven in the design of a single building. Thus, a building design may not clearly fit into a specific stylistic cateegory, but instead cross into other closely related styles.

Beaux-Arts Classicism (1890-1920)

This term is used rather loosely to describe buildings derivative of the design ideology taught at the Ecole des Beaux Arts, the leading architecture and art school in France during the 19th and early 20th centuries. In this nomination, only the American interpretation of this school is relevant.

Beaux-Arts Classicism is characterized by its grandiose compositions with an exuberance of detail and variety of stone finishes. Highlights of the style are projecting facades or pavilions with colossal columns, sometimes grouped in pairs with enriched moldings and statuary. Windows may be enframed by free-standing columns, balustraded sills, and pedimented entablatures. Pronounced cornices and enriched entablatures are topped with a tall parapet, balustrade, or attic story.

The following two classifications (Neo-Classicism and Second Renaissance Revival) can also be categorized under the

heading of Beaux-Arts Classicism since they derived from the Classic Greek and Roman forms.

Neo-Classicism (1900-1920)

Neo-Classical style is based primarily on the Greek and, to a lesser extent, the Roman architectural orders. It can be distinguished by symmetrically arranged buildings of monumental proportions finished with a smooth or polished stone surface. Colossal pedimented porticos may highlight the facade flanked by a series of large pilasters. Windows are predominantly large single-light sashes. Parapets and attic stories are popular but roof lines are devoid of statuary ornamentation. Arches or archways are generally not employed and enriched moldings are rare.

Second Renaissance Revival (1890-1920)

This refers to an academic style not at all incompatible with the Beaux-Arts style. The inspiration for this style is derived from the Northern Italian Renaissance. The term refers not to a Second Renaissance, but to the Revival; the Renaissance enjoyed popularity earlier in the 19th Century (1840-1890).

Scale and size distinguish the later Revival from the earlier Renaissance Revival. Larger buildings (usually three stories high) are organized into distinct horizontal divisions by pronounced belt or string courses. Each floor is articulated differently. For example, if the Doric Order or rustication is used on the first floor, the upper floor will be treated with a different order and finish. The window trim usually changes from floor to floor. Enriched and projecting cornices are supported with large modillions or consoles. The roof often is highlighted with a balustrade.

Starved Classicism (1930-1942)

Also referred to as PWA Moderne by some writers, Starved Classicism was the dominant mode of government construction during the 1930s and it is a direct descendant of the Supervising Architect's earlier Beaux-Arts-inspired buildings.

The facade and plan of these buildings remain symmetrical; the primary shift is in the ornament. Starved Classicism, in an effort to reduce costs and speed construction, eliminated or reduced ornament to a minimum. The ornament that was used often owed a stylistic debt to the Art Deco style of the twenties.

The term Starved Classicism was used by Lois Craig, Director of the Federal Architecture Project for the National Endowment of the Arts, in describing the "modern" architectural style that was derived from the Classical but stripped and simplified to provide in her terms: ". . . a gaunt, underfed, "starved" classicism, denoted as much by white masonry and the rhythm of wall and window as by vestigial columns" (The Federal Presence, p. 282).

All but three of the nominated buildings were selected for their architectural significance, as being well-crafted and well-maintained or notable examples of their style. They represent the evolution of federal design philosophy and public building programs as influenced by international design movements and federal funding policies. Essentially, the buildings constructed prior to 1926 represent the first of the comprehensive federal building programs (although greatly curtailed between WWI and 1926), while those constructed in the 1930s represent the transition of design and construction programs in response to the national economic emergency. The buildings constructed in the early 1900s typically represent their communities' early period of development, whereas those of the mid-to late-1930s stand as monuments to the massive federal building programs of the Depression.

In all cases, the various construction programs under which these buildings were constructed linked local communities to the federal government. In smaller communities, these properties were the first federally-constructed buildings and the sole representation of the federal presence. Most remain the community's only federal building. As such, the construction of a federal building/post office was a major community event which not only involved local politics (involving economics and community development) but also the interaction with national elected officials. As a result, these buildings in their architectural form exhibit an important symbol of the federal government and its relationship to the local community.

Two Depression era post offices, Beaver and Helper, are exceptional in the category of art, as they house murals from the New Deal arts programs.

Specific areas of significance are addressed below. The following criteria explain the ways in which National Register Criteria A, C, and D relate to Utah post offices. They are divided by areas of significance, level of significance (national, state, or local), and level of integrity needed to qualify as significant. The headings also indicate which of the three National Register criteria was judged to be most relevant for each area of significance.

A. ARCHITECTURAL SIGNIFICANCE

1. Local Level

a. Criterion C

The post office is of local importance as one of the most monumental, imposing or sophisticated buildings in a town. For example, this is true of the Cedar City MPO which is one of the city's most imposing buildings. All of the post offices included in this nomination are locally important and, in most cases, locally unique examples of a given architectural style. The Beaux-Arts-design buildings represent locally unique examples of a style common to government and certain commercial buildings, especially banks, in larger cities throughout the country.

It is doubtful that post office design discernibly affected the designs of subsequent buildings or a town's architectural history. Analysis of other buildings in communities receiving post offices indicate that there was little or no influence. The post office is a unique type. Though it plays an essentially commercial role in terms of land use, post office design did not follow design practices for commercial development, nor did subsequent development tend to imitate the style of the post office. There is a reason for this: post offices were designed to look like post offices; that is, certain symbols or signifiers were included as subliminal messages of the building's function.

b. Criterion A

The architectural signifiers and symbols also carry meaning and associative values beyond their mere physical appearance. A post office design is a record of the post office's and the federal government's self image, and of the image which the federal government wished to project to those it governed. A post office in a small town may provide one of the few, perhaps the only, such record of the demeanor of the federal government -- that of the monumental and the solidity. This is true for essentially all of the small town post offices considered in this nomination. The use of

strong classical forms, such as those incorporated in the design of the Price and Nephi MPOs, reinforces the idea of a strong and stable federal government.

2. State Level

a. Criterion C

A post office may be aesthetically important on the state as well as the local levels, as an example of particularly fine craftsmanship, or as a sophisticated, imposing, and well-articulated example of its style or type. The Supervising Architect's office used standard designs for most post offices, but many have been altered in the process of modernization and expansion. As per National Register guidelines, a post office may have statewide significance because it is a first, an excellent example, or a prototype of a standardized design. The Beaver and Springville MPOs are excellent examples of standard designs found in the Western United States. None of the post offices in Utah are thought to be the earliest of prototype examples of standard design.

b. Criterion A

A group of post offices from different periods can, by the associative values contained in their architecture, act as a record of the federal government's self and projected images. Post offices in such a group would not have to be individually significant; the significance would lie in the relation of one building to another. In this nomination, all of the buildings have Beaux-Arts derived ornamental motifs although two represent the Starved Classicism style in which these motifs were substantially reduced and simplified.

B. POLITICS/GOVERNMENT AND ECONOMIC SIGNIFICANCE

1. Local Level

a. Criterion A

Research could not quantify the economic impact a post office had on a particular town and this may not be possible. An individual post office may, however, be an important local example of national economic trends and the

federal government's policies in dealing with those trends. In particular, those post offices built during the 1930s as part of the accelerated public works programs under the Hoover and Roosevelt administrations are concrete examples of the New Deal and the Depression. In many cases, the employment provided by post office construction was an important local event. Also, the site selection process within a community was, in most cases, an event that brought into play the political and economic forces of the community. A post office may qualify as locally significant if it is the only, or one of the few, surviving examples of New Deal public works projects. Finally, the federal building/post office represents the presence of the federal government in the community and the recognition of the stability of that community. The efforts of a community to procure a federal gift involved local cooperation and involvement with national elected officials. This would apply to all of the nominated properties.

C. COMMUNITY PLANNING AND DEVELOPMENT

1. Local Level

a. Criterion A

A post office may have been constructed in a significant period in a town's development and, thus, act as a passive record of that development. A post office can be significant as an active participant in a town's evolution if it can be demonstrated that the building's siting played a role in the direction, shape, and nature of a town's growth or in the siting of other public buildings.

A post office may also act as an important document of a town's past, even if it did not have a particularly strong effect on its development. A post office may also be sited in a distinct district within a community and make a significant contribution when associated with the other buildings within that district.

D. ART

1. Local Level

a. Criterion A

Murals in post office lobbies were, in many towns, the only examples of the Treasury Department's fine arts program. More so than even the architecture of the building, these murals represent the only example of trained artist's work easily and publicly accessible. These examples represent the federal commitment to public art in a form understandable to the common citizen. As such they have an historic association with the government's New Deal arts programs which were intended to bring art to small communities and provide relief to artists.

b. Criterion C

The murals, as an integral part of the decor of the post office lobby, represent a significant type, period, and style of artistic expression. The expression of the American Scene or the American Regionalism through public mural art represents a specific period in American art as promoted through the New Deal arts programs of the Depression era. The depiction of events or scenes that were representative of the local area was accomplished in a straight-forward style that could be enjoyed without possessing the interpretative capability of an art critic.

c. Criterion D

The symbolic content of a mural may have local significance in that it reflects a period in the community's history and the social or economic values of the community. As such, they are valuable documents of a region's local history and economy. This fact means that the murals derive much of their meaning from the context, not only of the post office lobby, but also of the town or county in which the post office is located.

2. State Level

These murals, in the case of Utah, would have statewide as well as local significance for essentially the same reasons discussed above. The murals contained within the Beaver and Helper MPOs, for example, represent two of only three public artworks in the entire state that were placed in post offices (the other is in the Provo Federal Building). Only nine other murals were placed in Utah's public buildings under the various federal arts programs. Therefore, these murals as provided to the communities and the state under the public arts programs are rare examples and serve as an important legacy to the state as a whole. They symbolize the federal government's efforts to bring public art to Utah and to illustrate the local context in the historical development of the state.

To meet the demands of growing communities, many post offices were expanded and others were sold without alteration and replaced by new facilities. While most of these buildings retain their integrity, some have had changes that affect the exterior materials, proportion, symmetry, and scale of the original facades. Of particular importance is the front facade or public face of the building. Expansions which extend the building to the rear or to the sides while not affecting the original front facade are not generally considered to compromise the building's eligibility.

There are some cases, however, when a building that has had an alteration of the front facade by addition may retain its eligibility (unless totally obscured). These include: (1) the building houses a WPA mural that is intact and was unaltered by building expansion; (2) the building is a prototype or a distinctive design type; and (3) the building was pivotal in the development of a community.

Post offices less than fifty years old will not normally be considered eligible for listing unless they meet the following criteria: (1) the building houses a WPA mural which is integral to its interior; (2) the building is a prototype or a distinctive design type; (3) the building was pivotal in the development of the community; or (4) the building was a major project in a small community during the Depression era.

inspection; review of available plans, specifications, and progress photographs of building construction; photographing the existing building; and survey of surrounding land uses and other significant period buildings within the community.

After completing the field work and review of local historical information, a preliminary evaluation of significance was made. This was later supplemented by additional research at the Utah Historical Society Library. In addition to the USPS-owned buildings that were included in the initial survey work, the Utah State Historic Preservation Office (SHPO) was consulted to gather survey data on post offices no longer owned by the USPS (including GSA, state or local government, and private ownership). Information on these other surveyed buildings is used in comparative analysis and for supplemental information.

In addition, inquiries were made to individuals or local planning agencies regarding former federally-constructed post offices that were not included on the USPS, GSA, or SHPO inventories, but that were listed in either newspaper accounts or federal appropriations. All of these non-USPS-owned buildings were visited.

It should be noted that the methodology outlined in the document "How To Apply National Register Criteria To Post Offices" (Bulletin 13, U.S. Department of the Interior, Washington, D.C. Fall 1984) was used as a guide in preparing this nomination.