



One Building's Life: A History of Salt Lake City's Denver and Rio Grande Depot

BY BRANDON JOHNSON

In 1910, workmen finished construction on Salt Lake City's Denver and Rio Grande Depot. The project had been long and exceedingly complicated, fraught with interpersonal friction, false starts, and epistolary scuffles. Now the station was finally done, and the man who had seen it to fruition, architect Henry Schlacks of Chicago, no doubt was relieved to be able to write J. G. Gwyn, Chief Engineer for the Denver and Rio Grande Railroad, and say that "the Salt Lake Depot construction has all been completed so far as I am concerned." What remained, Schlacks pointed out, were a few simple tasks—mainly work on the ventilation and lighting systems—that he would stay on to help out with, though the architect reminded Gwyn that such work was "not part of [his] contract." Beyond these finishing touches, little remained to be done: in effect, the Rio Grande Depot was born in 1910.¹

To write of a railroad depot's "birth" might seem like an odd, overly strained conceit. Buildings, after all, are not a living species. In

The Salt Lake City Denver and Rio Grande Depot, completed in 1910.

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¹ Henry J. Schlacks to J. G. Gwyn, October 29, 1910, Denver and Rio Grande Railroad Records, 1907-1947, MSS B 294, Utah State Historical Society, Salt Lake City, Utah (hereafter referred to as D&RGRR).

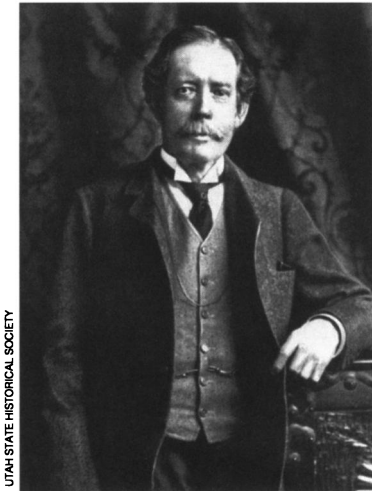
the words of cultural historian Neil Harris, they cannot “assume moral responsibility, speak, write, or perform in the manner of human beings.” Nevertheless, buildings do possess life cycles, marked by celebrations of birth and christening—such as cornerstone-laying and ribbon-cuttings—and rites of death—such as public demolitions. What is more, built structures are animated by the people who use and inhabit them; they demonstrate “signs of life” (to borrow a phrase from Harris). Certainly, buildings deserve attention for their unique architectural qualities—the Rio Grande Depot definitely has its aesthetic and formal idiosyncrasies—but, ultimately structures are built to discharge a purpose, and in the case of the depot it was to act early on as a functional interface between the city and an increasingly sophisticated national industrial complex of trains, tracks, and people, particularly workers and passengers, then later as home to several offices of Utah’s government. The building has lived a life, and to understand fully its place in Salt Lake City’s contemporary built environment we have to acknowledge that life; it was born, reached maturity, cheated death, and, ultimately, was reborn. To tell the story of that life in a comprehensive way would require a book-length study; here, readers will find a more impressionistic portrait of the building, one that illuminates the station’s relationship to its neighborhood and that highlights, in particular, lesser-known stories of its construction.²

That the Rio Grande Depot was conceived at all was something of a small miracle, considering the fact that the Denver and Rio Grande Railroad (or D&RG), the company at the forefront of the effort to build the depot, never actually intended to move into Utah from its Colorado stronghold. The railroad’s founder, William Jackson Palmer, originally meant to build and operate a railroad on a north-south axis, sticking close to the eastern slopes of the Centennial State’s mountainous spine in order to connect Denver with El Paso, and perhaps, in time, even Mexico City. But brutal competition and an adverse out-of-court settlement with the Atchison, Topeka and Santa Fé Railroad forced the D&RG to abandon Palmer’s “southern vision” and look further west for new opportunities, which in this case meant hauling coal and other minerals from Rocky Mountain mines, as well as giving the Union Pacific a run for its money by breaking into the Salt Lake City freight and passenger market.³

It was not until 1883 that the Denver and Rio Grande became an official part of Utah railroad history, when its crews and crews from a related company, the Denver and Rio Grande Western Railway (known as the RGW, or simply as “the Western”), met near Green River, Utah, after laying track eastward from Salt Lake City and westward from Denver. (The RGW had been leased by the Denver and Rio Grande in 1882 and it

² Neil Harris, *Building Lives: Constructing Rites and Passages* (New Haven: Yale University Press, 1999), 3.

³ Robert G. Athearn, “Utah and the Coming of the Denver and Rio Grande Railroad,” *Utah Historical Quarterly* 27 (April 1959): 129–31.



**William Jackson Palmer, founder
of the Denver and Rio Grande
Railroad.**

shared a general manager and several board members, including Palmer, with the D&RG, effectively making it an informal subsidiary of the Denver and Rio Grande. By 1901, the D&RG would buy the Western outright.)⁴

The building that originally served the Denver and Rio Grande in Utah's capital city in the late nineteenth century turned out not to be much of a conversation piece, at least when compared to the Rio Grande Depot most Utahns are familiar with today. It never seemed to seize the attention of Salt Lake City's populace, despite being a key entrepôt for railroad traffic and the site of several large send-offs of troops leaving for action in the Spanish-American War.⁵ Indeed, by the late 1890s, railroad boosters and officials of the D&RG were already calling for a "union

depot" that would serve as a transcontinental connection point between the Western Pacific (WP) and the Denver and Rio Grande (both of which were now effectively controlled by one man: railroad magnate George Gould).⁶ In the early twentieth century, "union stations" or "union depots" had become a popular means of sharing the burdensome expense of constructing a building to house trains and offices. Some cities and towns (Salt Lake City among them) had to contend with multiple railroad lines stretching into their business centers. If each railroad had its own station, the field could quickly become overcrowded and competing companies would be forced to gobble up huge tracts of increasingly scarce urban land. Union depots were a collaborative solution to this problem, though as one student of historic railroad stations has pointed out, getting former rivals to cooperate could be a difficult endeavor. (Charles Mellon's Northern Pacific and James J. Hill's Great Northern, for example, quarreled bitterly over the site and plans for Seattle's joint depot.)⁷

To think of the construction of the present-day Rio Grande Depot, however, solely as a practical decision to share resources is to ignore the highly competitive forces, both organizational and personal, that powered American railroads in the late nineteenth and early twentieth centuries. For the Denver and Rio Grande and the Union Pacific (UP)—and the men

⁴ Robert G. Athearn, *The Denver and Rio Grande Western Railroad: Rebel of the Rockies* (Lincoln: University of Nebraska Press, 1977), 115–22.

⁵ *Deseret News*, May 24, 1898, and July 22, 1899.

⁶ "Denver and Rio Grande Station, National Register of Historic Places Nomination Form," State Historic Preservation Office file, Utah State Historical Society, Salt Lake City, Utah (hereafter referred to as SHPO).

⁷ Janet Greenstein Potter, *Great American Railroad Stations* (New York: John Wiley and Sons, 1996), 39.

who ran the companies, George Gould and Edward Harriman—Utah was a key battleground for determining whose transcontinental railroad network would ultimately win out; both men were willing to engage in a no-holds-barred contest to decide the question. The D&RG had come to Salt Lake City in part to break the UP's monopoly on the Utah market, a move that greatly irritated Harriman and his subordinates. But the Colorado company was also being positioned as a pawn, along with the Western Pacific line (which was completed in 1909, the year before the new depot was finished), in helping to fulfill Gould's vision of a second transcontinental line connecting the Mountain West with the Pacific Coast, one that might be able to out-compete the old Union Pacific–Central Pacific route completed in 1869. (This new line was made necessary by the Union Pacific's 1899 purchase of the Central Pacific which prevented the UP's competitors from exchanging passengers and freight hauled on the old line from California to Utah.) In this context, the construction of a sparkingly new, regal station would signal something more than the culmination of a cooperative campaign: it would signify transcontinental mastery of the rails.⁸

The Union Pacific had a healthy head start on the D&RG in Utah. The UP had been in the territory since meeting the Central Pacific at Promontory Summit in 1869, more than a decade before the arrival of the Colorado railroad. The Union Pacific's relationship with leaders of The Church of Jesus Christ of Latter-day Saints, however, was a difficult one, complicated by the UP's broken labor contract with the church, agreed to in May 1868 by Brigham Young and Samuel Reed of the railroad. The contract was for Utah's Mormons to grade, bridge, and tunnel the railroad's planned route from Echo Canyon, down Weber Canyon, to the Great Salt Lake, a project that not only would provide work to thousands of under-employed Utah men, but was also estimated to put more than \$2,000,000 in the church's coffers. When work on the route wrapped up in the spring of 1869, the Mormons had received about a million dollars of the more than two million promised, but then the funds dried up thanks to scandalous financial activities by the UP, followed by bankruptcy. According to historian Leonard Arrington, when the church finally reached a settlement with the UP, it received only about \$530,000, most (if not all) of it in iron and rolling stock.⁹

Much of this in-kind payment ended up being used by the Mormons on the construction of the Utah Central Railroad, a spur line designed to connect Salt Lake City with Ogden and the transcontinental line. LDS

⁸ Athearn, *Denver and Rio Grande Western Railroad*, 196–97.

⁹ Leonard J. Arrington, *Great Basin Kingdom: An Economic History of the Latter-day Saints, 1830–1900* (Lincoln: University of Nebraska Press, 1966), 258–70, and David Haward Bain, *Empire Express: Building the First Transcontinental Railroad* (New York: Penguin Books, 1999), 660. Also see Athearn, "Opening the Gates of Zion: Utah and the Coming of the Union Pacific Railroad," *Utah Historical Quarterly* 36 (Fall 1968): 307.

church authorities, including Brigham Young, bought early subscriptions of Utah Central stock and volunteer laborers lined up to grade and bridge the road. Work began in the summer of 1869 and wrapped up in January with a “last spike” ceremony, attended by local citizens, church authorities, and at least one representative of the Union Pacific; Young drove the spike, made of native Utah iron and engraved with a beehive, with a steel mallet fashioned by the men in the church’s public works department. The Mormon venture appeared to be a resounding success. Once the Utah Central was completed, however, the church turned around and sold a controlling interest in it to the UP, effectively opening Salt Lake City’s northern door to the much larger railroad from the east.¹⁰ The Union Pacific would also acquire controlling interest in at least three other Utah railroads—the Utah Southern (and its extensions), the Utah Northern, and the Summit County—effectively transforming the UP into a regional cartel.¹¹

It was onto this stage—dominated by a virtual UP monopoly—that the Denver and Rio Grande strode. To Union Pacific administrators, the D&RG was a late-coming intruder that had to be kept at bay. In Ogden, the UP won an injunction against its upstart competitor, barring the Rio Grande from completing a route into the city. According to historian Robert Athearn, D&RG employees “took matters into their own hands” cobbling together units of ties and rails and then spiriting them into the forbidden city under the cover of a rainstorm. They had been able to complete nearly 200 feet of track before Union Pacific watchmen discovered the scheme and dispatched an engine to rip up the illegal tracks with a chain.¹²

The competition between the two railroads may have been less physical in Utah’s capital city, but it was no less serious. In describing the rivalry, the *Salt Lake Tribune* referred to it as a “freight war” and reported a “good deal of trouble brewing” between the competing railroads. Tactics were cutthroat. When the UP reduced fares into Salt Lake City in an attempt to “freeze out its rival,” the Denver and Rio Grande countered with free rides between the capital and Ogden.¹³ Not surprisingly, Utahns heartily welcomed the interloper railroad and cheered the likely profits for them that would accrue from the D&RG’s competition with the UP. The *Tribune* summed up the typical Utahn’s sentiments by stating that the Rio Grande would be a “new outlet for Utah to the whole East” and, more grandly, a “new artery of commerce.” And who would benefit most from this new commercial “artery”? One correspondent for the *Tribune* argued that it would be “the mining interests of the Territory,” because the Colorado railroad had driven down the price of coke from twenty dollars a ton to ten dollars and allowed many closed mines “to resume work.” Similarly,

¹⁰ *Deseret News*, January 12, 1870, Arrington, *Great Basin Kingdom*, 270–75.

¹¹ Arrington, *Great Basin Kingdom*, 275–89.

¹² Athearn, *Denver and Rio Grande Western*, 125.

¹³ *Salt Lake Tribune*, November 24, 1883; Athearn, *Denver and Rio Grande Western*, 125.



passengers, farmers and consumers would also gain from the D&RG's entry into the fray, as fares and shipping rates for staples dropped with the Rio Grande's coming.¹⁴

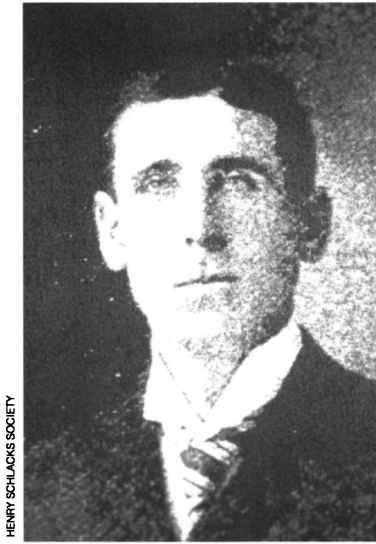
Workers digging a trench for the foundation of the Denver and Rio Grande Depot.

By the early twentieth century, the escalating rivalry between the Union Pacific and the Denver and Rio Grande played itself out in a new way: building construction. This was especially the case in Salt Lake City. In 1909, the Union Pacific completed its imposing mansard-roofed station at South Temple and Fourth West (now a prominent fixture in the Gateway shopping center). Designed by D. J. Patterson, the station was eye-catching in its grandiosity. A striking pair of towers guarded the front of the structure, while the rest of the building was ornamented with domed ceilings, stained glass windows, and ornate carved gargoyles.¹⁵

Not far behind the UP was the Denver and Rio Grande. The railroad and its allies were calling for a "union depot" on the city's west side as early as 1899. But it was a difficult sell at first, convincing the city council to allow the D&RG to build its depot. Streets would have to be closed and new tracks would need to be laid, significant modifications that some citizens living in the area strenuously opposed. They claimed, according to an article in the *Deseret News*, that their property would depreciate in value because of the closed roads, construction would "interfere with traffic," and "the laying of additional tracks would endanger the lives of persons crossing them." Residents of Salt Lake City's west side wanted the railroads to

¹⁴ *Salt Lake Tribune* March 29, 1883, and November 24, 1883.

¹⁵ John S. McCormick, *The Historic Buildings of Downtown Salt Lake City* (Salt Lake City: Utah State Historical Society, 1982), 122.



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Henry Schlacks (1867-1938)
commlssioned architect for the
Salt Lake City Denver and Rio
Grande Depot In 1906.

have “ample facilities,” explained one man in an 1899 public hearing, “but not at the expense of the residents along their lines. We also desire to have the privilege of crossing our streets without being blocked by waiting trains. What is needed is a proper number of viaducts.” It was his final comment, though, that best outlined the sociopolitical stakes of the issue. “It has been charged that the railroads were on the west side before the people were there,” he declared. “This is not true. Many people resided over there long before the railroads came.” The railroad’s corporate boosters were trying to minimize the opinions of people on the west side by writing residents out of their own neighborhood’s history, the outspoken man at the meeting seemed to be saying, and he was simply making sure not only that their concerns were properly validated, but that they also remained a part of the area’s story.¹⁶

Allies of the railroad were equally resolute in their arguments *for* the depot. At the same public hearing where detractors of the proposed building aired their views, a few businessmen, representing more than a hundred of their fellow entrepreneurs, rose in defense of the depot plan. One of the businessmen, F. J. Fabian, argued that the “whole city should not be made to suffer for one locality.” Other interests stood to benefit greatly from the station. Indeed, “a number of large business concerns were interested in the building of a union depot,” Fabian declared, leaving to people’s imaginations exactly what those business concerns were. Another businessman called on citizens to think about what would be best for the entire city, and asserted that the greatest good could only be realized by building the depot.¹⁷

In the end, the depot’s partisans won out, though delays meant that advanced planning for the project would not begin in earnest until 1906, with the choice of an architect. Indeed, by the new century’s first decade, it appears that little progress had been made on the project. When the city council began dragging its feet in 1902, the D&RG was forced to post a bond worth one-hundred thousand dollars as a show of good faith and to guarantee its part in the project.¹⁸

Conceiving the station appears to have been the easy part: the depot’s gestation would be long and its birth hard. While the planning process for

¹⁶ *Desert News*, November 28, 1899.

¹⁷ *Ibid.*

¹⁸ *Ibid.*, April 9, 1902.

the building was not the task of a single person, Chicago architect Henry Schlacks probably wished by the end that it had been. Best known as a designer of religious buildings, including St. Paul's Church on Chicago's Hoyne Avenue, Schlacks was born to German parents who immigrated to the United States following their home country's botched 1848 democratic revolution. After finishing his secondary school education in Chicago, Schlacks secured a place as an apprentice in the renowned architectural firm of Dankmar Adler and Louis Sullivan, where he learned the basics of the architect's craft, and then polished off his training with a two-year stint at the Massachusetts Institute of Technology. Schlacks did not follow in the modernist footsteps of his tutors, however, choosing instead to inject his commissions with a Gothic flavor that seemed more in step with the sensibilities of thirteenth-century Europeans than nineteenth- and twentieth-century Americans. (On St. Paul's in Chicago, Schlacks worked as his own contractor, enlisting, in time-honored pre-modern fashion, the labor of the local parish's German Catholics.)¹⁹

It is intriguing to contemplate what motivated Henry Schlacks, a designer of Gothic Midwestern churches, to compete for the commission on Salt Lake City's Rio Grande Depot. The short answer may have been money; perhaps Schlacks surmised there was more cash to be made further west, especially from deep-pocketed railroads, than what could be had in Chicago's increasingly competitive architectural market. And it was not as though the depot commission would be something entirely new for the Chicagoan. He had designed at least one other railroad station, namely the Denver and Rio Grande Depot in Grand Junction, Colorado. (The plans for the Grand Junction station demonstrate just how versatile Schlacks was as an architect; the depot, constructed in 1905, had a terra cotta veneer and was also decorated with Italianate Renaissance revival features.)²⁰

Schlacks' relationship with the Denver and Rio Grande over the Salt Lake City depot was a complicated one, and sometimes devolved into full-blown antagonism, particularly when the subject turned to money. Not surprisingly, this unfortunate reality retarded not only the architect's submission of his plans, but the depot's construction as well. Early in the relationship, things seemed to go smoothly. In an April 1906 letter to the D&RG's chief engineer at the time, E. J. Yard, general manager A. C. Ridgway entreated Yard to "kindly render [Schlacks] all assistance you can and furnish whatever data you have if called upon regarding the new passenger depot at Salt Lake City." Ridgway also pointed out to Yard that the architect was "to take entire charge of the work, drawings, plans, superintendence, etc.," and he charged the engineer with going over the "matter thoroughly and fully as to what his [Schlacks'] duties will be in

¹⁹ Roula Mouroudellis Geraniotis, "German Architectural Theory and Practice in Chicago, 1850-1900," *Winterthur Portfolio* 21 (Winter 1986): 293, 302-303.

²⁰ Denver and Rio Grande Station, National Register of Historic Places Nomination, SHPO.

connection with the compensation he receives and suggest that proper contract be drawn up.”²¹ By May of 1906, Schlacks had completed his initial plans for the depot and submitted a bill of \$2,500 to the D&RG for his services.²²

The architect learned rather quickly how communication regarding a complicated project can break down—and how reluctant the railroad was to part with its money. The first instance of miscommunication had to do with the scope of the project and Schlacks’ payment for it. D&RG officials claimed it was their understanding that Schlacks would take care of the entire project—from drawing up plans to the final supervision of the project—for 3 percent of the project’s total cost. But in a letter to then-assistant engineer J. G. Gwyn, Yard alluded to the fact that Schlacks did not have the same understanding, and the two parties ended up having to hash out a deal whereby the architect would be paid 3½ percent of the cost of the project for supervising the entire venture. That figure, complained Schlacks, was “so narrow a margin that it depends upon the time required to put up the building whether there will be any profit in it.”²³

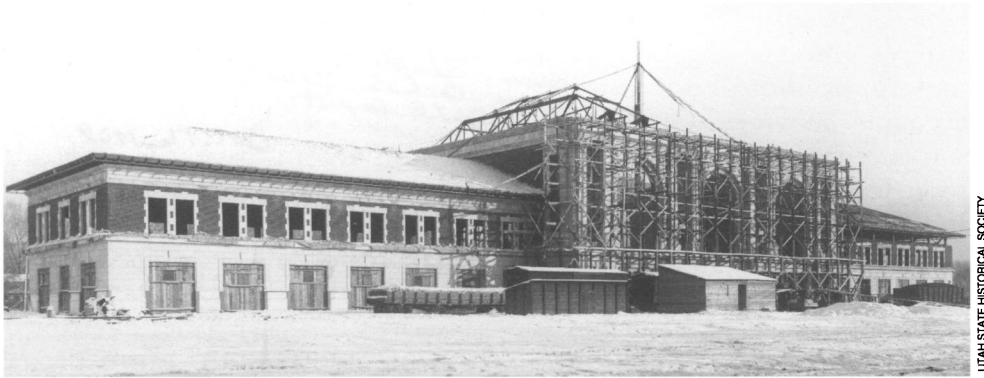
Schlacks complained a lot about the depot project, but he had legitimate reason to grouse. Railroad officials next rejected his initial architectural drawings, saying that his plans called for a building that was too “elaborate and expensive” for the company’s tastes. “The intention now is to prepare other designs for a less expensive structure,” J. G. Gwyn wrote to E. N. Clark, a D&RG attorney.²⁴ As if that were not enough, the company also questioned Schlacks’ expected payment for the rejected plans, saying he was only entitled to \$7,500 instead of an anticipated \$14,720.50. The architect stuck to his guns, claiming he was only adhering to the widely-held custom that architects be paid 2½ percent of the lowest bid they receive for their plans; in the case of the depot, the lowest bid was \$589,700. Gwyn seemed resigned to the idea of paying Schlacks what he asked. “In absence of other agreement,” he wrote, “it seems we will have to abide by custom if unable to prevail upon Mr. Schlacks to compromise upon lower figures upon the ground the railroad company receives practically no benefit from the plans.” A later letter from Gwyn, however, suggests that the assistant engineer’s acquiescence was premature. “My opinion that the amount of compensation claimed by Mr. Schlacks for his services in the preparation of rejected plans for the new Salt Lake station is unreasonably great,” he wrote. “It does not seem probable Mr. Schlacks will resort to legal proceedings to recover the sum which he claims, but that when he feels he has exhausted every other means to obtain the full amount of his claims he

²¹ A. C. Ridgway to E. J. Yard, April 28, 1906, D&RGRR.

²² E. J. Yard to A. C. Ridgway, October 29, 1906, D&RGRR.

²³ E. J. Yard to J. G. Gwyn, November 10, 1906, and A. C. Ridgway to E. L. Yard, December 2, 1906, D&RGRR. Gwyn would later succeed Yard as the railroad’s chief engineer.

²⁴ J. G. Gwyn to E. N. Clark, April 5, 1907, D&RGRR.



will be willing to compromise upon a smaller sum.”²⁵ The matter eventually ended up on the desk of Joel F. Vaile, the railroad’s general counsel, to whom Schlacks was forced to plead directly. “I see there is nothing to be gained by correspondence,” he grumbled. “I am completing my record of the case which I wish to go over with you personally and I will submit to your judgment in the matter, for I am positive that when you know the facts as they are, you will see the absolute justice of my position.” Continuing, he wrote that he was “not a man of means,” and therefore he “respectfully request[ed] a payment on account of at least \$2500 to enable me to meet my obligations with respect to this work, for I am at the end of my resources and am proceeding with considerable difficulty to carry the work through because of the expenditures involved.”²⁶

This pattern of wheedling, nagging, and dickering continued through the end of Schlacks’ contract with the D&RG, a bitter cycle that put Edward Jeffrey, the Rio Grande’s president, on edge. “The way the preliminaries of this Union Depot enterprise have been conducted is distasteful, inconsiderate and annoying, and while we are willing to pay the Architect what is fair and right, we should not go beyond this,” Jeffery angrily wrote to general counsel Vaile.²⁷ (Jeffrey was a highly conservative administrator who had been given the reins of the D&RG to curb some of the more profligate management practices of his predecessor David Moffat and, according to Robert Athearn, ultimately “make the property pay.” No doubt he thought he was doing that by keeping Schlacks on a short financial leash.) The relationship remained strained, with Schlacks often writing to railroad officials, begging for money he believed he was owed. In April 1909, for instance, the architect wrote to Gwyn requesting “a payment of at least \$5000.00 on account, which I trust will be acted upon soon, for I

²⁵ J. G. Gwyn to A. C. Ridgway, October 14, 1907, and J. G. Gwyn to A. C. Ridgway, February 6, 1908, D&RGRR.

²⁶ Henry J. Schlacks to Joel F. Vaile, February 22, 1909, D&RGRR.

²⁷ E. T. Jeffrey to J. F. Vaile, February 23, 1909, D&RGRR.

[am] carrying on this work at practically cost and I need the money.” Later that year, his prose turned even more imploring. Writing to Gwyn, he importuned the railroad man to get him his money. “I enclose an expense account,” he wrote. “Owing to the manner in which I have been treated I sincerely trust that you will do what you can towards paying this account soon, for I am unable to collect my just fees now long past due and am put to considerable hardship to carry on the work.”²⁸

Henry Schlacks’ fraught relationship with the D&RG contained within it a deliciously intriguing irony: his brother was Charles Schlacks, the railroad’s vice president.²⁹ It is possible—even likely—that Charles intervened to secure the depot commission for his brother. This, of course, makes Henry’s nearly incessant clashes with the railroad over even the smallest payments all the more puzzling. (Jeffrey went so far as to contest \$105 for watercolors slated for use on the building’s interior.) Could it be that Charles Schlacks had just enough clout in the D&RG’s upper circles to get Henry the design assignment, but not enough to shield him from Jeffrey? Possibly. The fact that Charles Schlacks had left the Rio Grande by at least mid-1910 to work for the Western Pacific, and then resigned from the WP in protest when railroad higher-ups floated a plan to combine the WP, the D&RG, and the Missouri Pacific into a single unit, raises the tantalizing prospect that he had been marginalized within the Rio Grande and that he had no intention of falling back into its orbit.³⁰

As work on the depot neared completion in 1909 and 1910, Henry Schlacks undoubtedly looked forward to getting paid and finally being liberated from what he surely regarded as a difficult project. But those dreams of a speedy payment, if he had them, went unrealized; the railroad continued to hold out on him. Writing to Gwyn, he advised the company that he could not “furnish inspection” on the depot “owing to the fact that I have not the means,” a not so subtle dig at the company’s parsimoniousness now coming full circle and hamstringing work on the station. What is more, the company’s seemingly lackadaisical response to his pleas for payment forced him to secure a loan to cover his expenses on the project. “You will

²⁸ Athearn, *Denver and Rio Grande Western*, 178; Henry J. Schlacks to J. G. Gwyn, April 8, 1909, and Henry J. Schlacks to J. G. Gwyn, October 25, 1909, D&RGRR.

²⁹ Correspondence between J. G. Gwyn, Henry Schlacks, and Edward Jeffrey bears out the fact that Vice President Charles Schlacks was indeed the architect’s brother, as does an article in the *Salt Lake Telegram*, after Charles had left the Rio Grande for the Western Pacific (see *Salt Lake Telegram*, May 16, 1910). The first communiqué in the series, a telegram addressed to Henry Schlacks and dated November 8, 1909, refers to asking Edward Jeffrey for “authority before paying your bill for expenses” on “account of absence of your brother and Mr. Vaile not caring to pass upon such matter” (my emphasis). Then a letter, dated November 9, 1909, and written to Jeffrey, reveals the identity of the “brother” in the previous letter when it refers to “Mr. Schlacks [being] absent” and “Mr. Vaile” hesitating “about authorizing the payment of so large a sum without first obtaining your approval.” A third piece of correspondence—again addressed to Henry Schlacks and dated November 9, 1909, reveals the same information in this passage: “I have wired you today on account of absence of Vice President Schlacks and disinclination of Mr. Vaile to pass on a question concerning expense account I have had to ask authority from President Jeffrey to make the payment of \$700.61 requested by you.” See D&RGRR.

³⁰ Athearn, *Denver and Rio Grande Western*, 220. See also *Salt Lake Telegram*, May 16, 1910.



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appreciate that the splendid progress made on the building ... has entailed considerable and expensive work for me," he wrote. "The large force of men employed on the building has piled up the work tremendously for me at my office so that it was necessary for me to borrow a thousand dollars to carry me through December." Willing to negotiate his already "low" bill, Schlacks told Gwyn that if there was "any way in which the matter can be adjusted so as to enable me to go ahead with the work in which I have taken so much pride, I will be glad to make such concession as you yourself or those who have the actual knowledge of really what work I did, would think justice."³¹ A telegram—unpunctuated and in all capital letters—was more pleading in its tone: "I DO NOT CONSIDER IT FAIR TREATMENT TO WITHOLD MY MONEY AS YOU KNOW I AM DOING A LOT OF WORK IN CONNECTION WITH THIS JOB WHICH IS NOT IN MY CONTRACT AND FOR WHICH I AM MAKING NO CHARGE AND WHICH WORK I AM DOING JUST TO HELP MATTERS ALONG AND I FEEL I AM ENTITLED TO SOME CONSIDERATION I EXPECT AT LEAST A PART OF MY MONEY IF NOT ALL."³²

Amazingly, work continued on the depot even as Schlacks carried on

Workers at the depot install ornamental iron made by Indiana's Noelke-Richards Iron Works.

³¹ Henry J. Schlacks to J. G. Gwyn, November 9, 1909, D&RGRR.

³² Henry J. Schlacks to J. G. Gwyn, undated, D&RGRR.

pressing his case. Furnishings for the depot came in from all over the United States. The station's boilers, built by the Kewanee Boiler Works of Kewanee, Illinois, were installed; workers also put in the building's ornamental iron, fashioned by Indiana's Noelke-Richards Iron Works, and the interior marble fixtures, furnished by Voska, Foelsch & Sidlo of Kansas City. Utah contractors were also involved in the depot's construction and finishing. Salt Laker George Curley, for instance, a subcontractor for H. Eilenberger and Company, furnished the masonry work and fireproofing.³³

As work on the depot neared an end, flaws in the building's construction also began to appear. This probably did not surprise either the architect or the D&RG; both parties would have expected issues to crop up, having experienced glitches on past construction projects. Still, J. G. Gwyn was careful to note them on a trip to Salt Lake City. The biggest problem he noticed was a cornice in the north wing that was "leaking quite badly from some unexplained cause, although the weather was comparatively dry." He also took note of a host of other less serious issues: a transom in one of the depot's many rooms had to be replaced, condensation from a pipe was dripping onto the ceiling of the onsite barber shop, one of the umbrella sheds leaked, two chandeliers were broken (because they had been shipped with weak chains and had promptly plunged to the floor when hoisted), and the four chandeliers in the main waiting room that were still intact, while "handsome," did not work well. (The "effect of the light" from the chandeliers, Gwyn explained, "is deadened by the style of globes used, so that the Main Waiting Room seems to be very poorly lighted. It is impossible, with all the lights burning, for the ordinary person to read." He hoped to rectify the problem with "some high power Tungsten lamps.")³⁴

By the summer of 1911, the issue of payment finally seemed to be moving toward resolution. Gwyn wrote Schlacks in August that he was drawing up a voucher for \$1,004.66, which the company understood "to be all that is now due in final settlement of your account."³⁵ For a brief time, it looked like things would stall when the final check was delayed in New York. But the working relationship Schlacks and Gwyn had built over the years—though sometimes tense—carried the transaction through to a successful conclusion. Schlacks joked that he did not "know whether to go fishing to escape my creditors, or to bring them all out to you to have you stand them off," and in a postscript he added that "a wire [telegram] at my expense will relieve the tension, and I think I could go and see a ball game and not have my mind on my troubles."³⁶ By late September, Schlacks was writing Gwyn, confirming that he had been "paid in full for [his] services" and, in a fit of seeming amnesia, promising the engineer that "if I can be of

³³ Henry J. Schlacks to J. G. Gwyn, January 7, 1910, and October 26, 1910, D&RGRR.

³⁴ J. G. Gwyn to Henry J. Schlacks, December 6, 1910, D&RGRR.

³⁵ J. G. Gwyn to Henry J. Schlacks, August 11, 1911, D&RGRR.

³⁶ Henry J. Schlacks to J. G. Gwyn, August 26, 1911, D&RGRR.



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any service in connection with this building I will be glad to do what I can gratis.” One has to wonder if Schlacks was simply being polite. Only a few months before, he had been hounding Gwyn and other Rio Grande officials for money; now he was saying he would work for free.³⁷

The interior of the depot during construction April 1910.

In the end, the efforts of Schlacks, Gwyn, various railroad officials and contractors, the depot work crews, and others involved in the construction process produced an attractive, imposing structure by any measure. But it had been a costly endeavor. According to one Salt Lake newspaper, the bill for the entire project had run close to \$800,000. For the Denver and Rio Grande (which was only just emerging from lean financial times and fallout from a rash of highly-publicized train accidents) and the Western Pacific, still a mere babe of a railroad, this was a hefty outlay, and may explain why some of the more elaborate plans for the building, such as a set of murals, were never executed.³⁸ Nevertheless, the Salt Lake depot was an impressive structure. More than four hundred feet long and nearly one hundred feet wide, the finished station sported a very large waiting room—about a third of the building’s total size—while elements drawn from several classical styles, including Renaissance Revival and Beaux Arts styles, gave the

³⁷ Henry J. Schlacks to J. G. Gwyn, September 22, 1911, D&RGRR.

³⁸ *Salt Lake Telegram*, August 20, 1910; Athearn, *Denver and Rio Grande Western*, 210–15.

structure an aesthetic flair. According to the *Salt Lake Herald-Republican*, one of the station's most striking features was the "green opalescent glass" housed in the "three immense arched windows" that filtered light into the waiting room. The large room was also decorated using a color scheme of "brownish red and gray for the walls, with a deep brown for the ceilings." Such a combination of light and color concluded the *Herald-Republican*, "gives the room a dignified quietness." Colorado-Yule marble formed a five-foot-high base around the building's exterior, with terra cotta and "red New Jersey washed brick" covering the rest of the outside walls. Red tile formed the roof.³⁹

The depot was laid out to make it useful to both railroad staff and passengers. In one wing of the building were the baggage, express, and parcel rooms, while in the other, the *Herald-Republican* explained, was "everything necessary for the comfort of travelers, including men's smoking room, women's retiring room, restaurant, etc." At the center of the station, in the waiting room, were "the ticket offices, news stand, telegraph and telephone offices, and other conveniences for the traveling public." The company's offices were all on the second floor.⁴⁰

Evidence suggests that there was no special ceremony to celebrate the station's "christening." Rather, the "new Gould Station" simply opened its doors to the public and Thomas "Tommie" Hughes, who had worked in the depot's now obsolete, "ramshackle" predecessor, began calling out train departures. The first two trains to leave the station were bound for points in Utah—Marysville in Piute County and Bingham—but the third, a "full vestibuled train" bursting with passengers from the West, left the depot heading toward the Midwest and East Coast. A few workers indulged in some nostalgic reminiscences about the "little old frame building," now abandoned, that had "done service for over a score of years," reported the *Salt Lake Telegram*, but there were "few regrets." Instead, most employees were sure to be awed by the new building. "If there is any man in the new station today who cannot be found at his desk," the *Telegram* playfully warned, "please don't blame him. He has probably wandered some ten or twelve feet away, and may need a guide to get back to it. He has so much more room this morning than he has been accustomed to that he might get lost."⁴¹

The neighborhood around the new railroad station immediately began to boom. Rumors about plans for a brewery and a pair of hotels in the area, one to be financed by A. H. Vogeler and another by a consortium of wealthy Denverites, began circulating before the depot was even finished. According to one source, the Vogeler hotel was slated to be "four stories high and thoroughly modern," while the Denver investors' establishment

³⁹ *Salt Lake Herald-Republican*, August 14, 1910.

⁴⁰ Ibid.

⁴¹ *Salt Lake Telegram*, August 20, 1910.

might rise as high as five stories and included spaces for stores. The expected increase in travelers making their way through Salt Lake City and residents coming to stay would necessitate new infrastructure—hotels, restaurants, stores, and local transportation options—and the city’s capitalists were happy to oblige by investing in this new future. Some may have been deterred by the “remarkable rise” in property values brought on by the depot’s construction, but many were unwilling to miss the opportunity for big profits and snatched up the most desirable lots quickly. “People with money are after locations, and in many cases are paying unusually large prices,” reported the *Telegram*. Even property on Main Street several blocks away rose in value with the station’s opening.⁴²

Of course, the west side neighborhood that became the Rio Grande Depot’s home was not a geographical *tabula rasa* on which real estate developers and speculators made their mark free of social disruptions and political ramifications. The area was already occupied and contained a community that grew and diversified as immigrants from Southern and Eastern Europe (and other world regions) rode the rails to Salt Lake City in search of work. For these immigrants, the city’s railroad stations became “gateways” to the neighborhood, and many newcomers settled quickly in the vicinity of the D&RG station. Greeks, Italians, Japanese, Armenians and Syrians all made their homes near the depot. Greek Town clustered along 200 South Street between 500 and 600 West, while the Armenians and Syrians tended to live directly behind the station near the intersection of 300 South and 500 West; Japanese immigrants carved out a community further away, near where the Salt Palace now stands.⁴³ With so many ethnicities represented in such a small district, the area around the depot must have been a vibrant place, with the smells of a thousand kitchens, coffeehouses, grocery stores, and saloons mixing in the crisp Utah air; walking around the depot, one could have taken in the pleasing aroma of savory roasted lamb, udon noodles, souvlaki, gnocchi, and boeregs (Armenian cheese-and-spinach pies) in the space of only a few blocks.⁴⁴ Later, in the 1920s, a new set of immigrants—this time from Mexico—moved north to work on the railroads, and many ended up settling near the Rio Grande Depot. Maria Delores Lopez, a native of Chihuahua, remembered living in the station’s shadow. The Denver and Rio Grande employed not only her father, who worked at the depot until his retirement, but all of her brothers as well. Lopez characterized the neighborhood she lived in as “mixed,” with African Americans, Greeks, Mexicans, and Italians all living

⁴² Ibid., June 18, 1910.

⁴³ See the chapters on the Italian, Japanese, South Slavic, Middle Eastern, and Greek communities in Utah in Helen Z. Papanikolas, ed., *The Peoples of Utah* (Salt Lake City: Utah State Historical Society, 1976), 303–468.

⁴⁴ “Denver and Rio Grande Depot Tour” and “Creating an Urban Neighborhood: Gateway District Land Use and Development Master Plan,” SHPO.

near each other and working together.⁴⁵

Interestingly, the neighborhood near the depot was also home to a major vice district. In the late nineteenth century, the city's prostitutes traditionally bunched around Commercial Street in the city's central business district, a trend that did not sit well with Mayor John Bransford. He hoped to make Salt Lake City's prostitution trade less conspicuous by moving it west to Greek Town, limiting it to a complex of small apartments or "cribs," and surrounding it with a high stockade. The compound, which would cover the area between 500 and 600 West and 100 and 200 South, would be regulated by the city and prostitutes would enjoy police protection as long as they stayed put. Bransford called on well-known Ogden Madame Dora Topham, otherwise known as Belle London, to head the venture. In 1908, Topham formed the Citizen's Investment Company and began construction on the stockade; three months later, the building was finished. (Bransford apparently stood to gain from the red light district's move to the west side. He owned property across the street from the stockade and constructed a two-story building on the lot to house prostitutes moving into the area from downtown.) When the stockade closed in 1911, shortly after the completion of the Rio Grande Depot, prostitution continued as a fixture in the neighborhood. In the 1940s, at the height of World War II, one observer who worked for the railroad remembered prostitutes hanging around the depot waiting for troop trains. "We had prostitutes over on the streets ... that was [sic] going up and down propositioning these soldiers while they were waiting here in the depot for the train to be serviced," the rail employee recalled.⁴⁶

The depot quickly became a true transcontinental hub with the Western Pacific and the Denver and Rio Grande trading an increasing number of passengers and railcars in its yard. People from all over the United States were passing through the depot. A sampling of accident reports filed by passengers injured at the depot gives us a rough sense of the geographical diversity of the people who crossed the threshold of the station's waiting room. (The reports also remind us that the station was more than just a gateway to the city for travelers; it was also an industrial space where life and limb were often in danger.) Passengers came from as far away as New York City, Kentucky, California, Illinois, Colorado, Pennsylvania, and Wisconsin. In some cases, they were traveling in near indigent circumstances. One woman, an African American resident of Bastrup, Louisiana, named Easter Givins, was on her way to Berkeley, California. She

⁴⁵ Maria Delores Lopez, interview by Leslie Kelen, 1984, in Salt Lake City, transcript, Hispanic Oral Histories, Marriott Library Special Collections, University of Utah, Salt Lake City, Utah.

⁴⁶ John S. McCormick, "Red Lights in Zion: Salt Lake City's Stockade, 1908-1911," *Utah Historical Quarterly* 50 (Spring 1982): 292-319; Linda Sillitoe, *A History of Salt Lake County* (Salt Lake City: Utah State Historical Society and Salt Lake County Commission, 1996), 137-38; Charles R. Whitney, interview by Kent Powell, February 23, 1990, in Salt Lake City, transcript, Kent Powell World War II Research Collection, Utah State Historical Society, Salt Lake City, Utah, 15.



had barely arrived in Salt Lake City when she collapsed walking from her train into the depot. A Rio Grande staffer named Gordon B. Hinckley (who would later lead the LDS church as its president) called a doctor and had Givins carried into the baggage room on a stretcher. When the woman regained consciousness, she reported that she had only had an orange for supper. “I called the County Hospital,” wrote Hinckley, “telling them that I thought she had very little money and the Supervisor agreed to take her. She accordingly took a cab at her own expense to the hospital.”⁴⁷

Economic depression and global war were ultimately what seasoned the depot and marked the building’s final ascent from a sort of early-twentieth-century adolescence to an experienced maturity. The dreary days of the Great Depression took their toll on the nation’s railroads and depots. As Janet Greenstein Potter has pointed out, more than a few railroad stations fell victim to “deferred maintenance and demolition by neglect” during the Depression. The Rio Grande Depot may have been especially vulnerable in the 1930s. Previous decades had not been kind to the D&RG. Financial difficulties in the 1910s brought on by George Gould’s meddling had forced the railroad into receivership. By the time it was sold in 1920 and

Construction on the 400 South Viaduct October 1913. The viaduct here and five blocks to the north on North Temple Street permitted traffic from the Westside and downtown areas to move unimpeded by trains.

⁴⁷ Accident Reports File and G. B. Hinckley to A. L. Moriarty, March 1, 1944, D&RGRR. On Hinckley’s career with the D&RG, see Sheri L. Dew, *Go Forward With Faith: The Biography of Gordon B. Hinckley* (Salt Lake City: Deseret Book Company, 1996), 128–35.

reorganized to become the Denver and Rio Grande Western Railroad Company, otherwise known as the D&RGW (not to be confused with the earlier Denver and Rio Grande Western Railway or RGW), the physical condition of the company's assets had deteriorated to an unsafe level, and the pace of its recovery in the 1920s hovered somewhere between glacial and nonexistent. Then the Great Depression hit and operating revenues fell precipitously. Following America's declaration of war on the Japanese, Germans, and Italians in 1941, however, the railroads seemed to spring back to life, and depots were forced to deal with a burgeoning wartime ridership. In the case of Salt Lake City's Rio Grande Depot, the station soon was servicing as many as fifteen or twenty trains, full of military personnel, a day. Added to these passengers were civilians who had been forced to garage their cars due to wartime tire and gasoline rationing. The building sometimes became so crowded with traffic that railroad employees made incoming trains wait for hours beyond 400 South before letting them in to disgorge their passengers. Added to these troop trains were the grim "Mortuary Specials" bringing the war dead back from distant battlefields. Such trains invested the work that went on in and around the depot with new gravity. "These Mortuary Trains," remembered one D&RGW station master, "were all like 25, 30 cars and they were all painted gray, all sealed up and it just gave everybody a funny feeling."⁴⁸

The wartime renaissance would not last, and the postwar era was marked by a steady decline for the D&RGW and the Rio Grande Depot, as well as hundreds of other railroads and stations. A variety of social and cultural forces contributed to this downward spiral, including America's wholesale return to its automobiles following the war, the passage of the Interstate Highway Act of 1956 which spurred extensive road-building across the United States, the movement of people out of the cities and into new suburbs not serviced by trains, and the rise of commercial aviation. In this context, cash-strapped railroads could not keep their depots in good repair, and some decided simply to tear them down and replace them, in Potter's words, with "dreary, nondescript boxes." Even some municipalities got in on the action by using decrepit stations in firefighting exercises: they set them alight to train firefighter cadets in rescue and fire suppression techniques.⁴⁹

Over time, the Rio Grande Depot fell into disrepair and appeared, like other railroad stations around the nation, to be on its way toward death and obliteration. Passengers had become a financial burden on the D&RGW; they cost too much to transport. More money could be made by shifting to freight-only operations. As a consequence, the company cut back on passenger service, and thus felt less and less motivated to maintain its Salt Lake City hub. Eventually, the railroad faced an historic decision: either tear

⁴⁸ Potter, *Railroad Stations*, 43-44; Athearn, *Denver and Rio Grande Western*, 217-56 and 293-305; Whitney, Interview, 6-7

⁴⁹ Potter, *Railroad Stations*, 45.



Passengers on platform west of the Denver and Rio Grande Building in 1910.

the station down (in order to avoid liability in the case of an accident) or sell it. The D&RGW chose the latter, and in 1977, it sold the depot to the State of Utah for a dollar.⁵⁰ Two years earlier, Melvin Smith, the state historic preservation officer, had submitted a nomination form for the depot to be included on the National Register of Historic Places, which may have forced the railroad's hand and tipped it toward selling; listing on the Register would have given the depot greater protection against demolition.⁵¹ Still, the building would require a lot of work to make it usable again. According to one historian, the station had, by this time, "long been unoccupied except by transients, and it was almost unbelievably filthy and run down."⁵²

The depot's rebirth came in the form of a decision by Utah government authorities to make it the new home of the Utah State Historical Society (USHS), the office of state government tasked with studying and preserving Utah's history. Over the years, the Society had been forced to live an itinerant existence, lacking a truly permanent home until the depot's purchase in 1977. For a while, USHS had found a temporary home in the Kearns Mansion, which the Kearns family gave to the state to house Utah's governors; chief executives George Clyde and Calvin Rampton, however, had lived elsewhere leaving the mansion available for the Society's use. It was only in 1976, with the election of Scott Matheson, that the Utah State

⁵⁰ "Denver and Rio Grande Depot Tour," SHPO.

⁵¹ National Register of Historic Places Inventory-Nomination Form for the Denver and Rio Grande Depot, SHPO.

⁵² Gary Topping, "One Hundred Years at the Utah State Historical Society," *Utah Historical Quarterly* 65 (Summer 1997), 289.

Historical Society was forced to move. Its new home was the Crane Building, by all accounts an inadequate space for the Society. According to one observer, "the Society occupied the entire first floor and most of the basement, fitting into both spaces about as well as a size ten foot in a size seven shoe."⁵³

Restoration work was necessary in order to give the old station new life and remake it into a building that satisfied the unique needs of a state historical society, but such work was slow going. (It was not until August 1981 when the restored building was formally dedicated following remarks by Salt Lake City Mayor Ted Wilson and Governor Scott Matheson.) The campaign to preserve the depot, however, had generated enough political will in Utah that the project ended up a success. This was partly due to the growing influence of the historic preservation movement nationwide. The 1960s and 1970s were decades of unprecedented growth for the movement, especially among friends of historic railroad depots. Many had watched in horror as New York's Pennsylvania Station was razed in 1963, and had vowed never to let such a thing happen again. Luckily, the passage of the National Historic Preservation Act in 1966 provided the tools (including the process of review) for preserving what they felt were significant symbols of the country's transportation history.⁵⁴

Another boon to the railroad depot preservationist cause was the advent of Amtrak in the early 1970s. As railroads, including the D&RGW, jettisoned their passenger business in favor of hauling freight exclusively, Amtrak, with its heavy federal subsidy, was able to pick up the new passenger trade and provide an incentive for preserving and restoring historic railroad stations.⁵⁵ In Salt Lake City, though, it did not exactly work that way. Preservation of the depot was already a priority of the state government; it did not need Amtrak's presence to justify the Rio Grande Depot's continued existence. What is more, Utah State Historical Society employees resisted a move by Amtrak into the depot, arguing it would take away much needed space from the Society; no doubt memories of the Society's cramped quarters in the Crane Building were still fresh in their minds. In the end, though, then-Governor Norman Bangerter made the call and Amtrak was given a slice of the depot. (Later, Amtrak gave the space up and it reverted back to the state.)⁵⁶

With the railroad station's revival in the 1980s came a sad goodbye. For a century, the D&RGW had been running passenger trains between Salt

⁵³ Ibid., 289-90.

⁵⁴ Building Dedication Program, August 21, 1981, SHPO; Potter, *Railroad Stations*, 49-51; Diane Lea, "America's Preservation Ethos: A Tribute to Enduring Ideals," in Robert E. Stipe, ed., *A Richer Heritage: Historic Preservation in the Twenty-First Century* (Chapel Hill: University of North Carolina Press, 2003), 10-15.

⁵⁵ Potter, *Railroad Stations*, 51-54.

⁵⁶ See *Salt Lake Tribune*, October 25, 1986; *Deseret News*, October 26, 1986; *Provo Daily Herald*, October 27, 1986, clippings in SHPO.

Lake City and Denver, but on April 24, 1983, the railroad finally ended the Salt Lake City to Denver passenger run because it no longer turned a profit. (Amtrak later picked up the route.) The train that made the final run was the Rio Grande Zephyr, the last private long-distance passenger train in the United States. No doubt the giant mudslide in Spanish Fork Canyon earlier in the month that sealed off the canyon, dammed the Spanish Fork River, and buried nearly 1,500 feet of track near Thistle was the final nail in the Zephyr's coffin.⁵⁷

Salt Lake City's bid to host the Winter Olympics in 2002 promised to breathe new life into the city's urban landscape, including neighborhoods on the west side. As preparation for the Olympics, the district around the depot was slated to receive a facelift in the form of the "Gateway Project," which opened "650 acres of west downtown to redevelopment" and which referred to the neighborhood's nature as a sort of "gateway" in welcoming immigrants to the city. One of the driving forces behind the Gateway Project was Deedee Corradini, Salt Lake City's mayor from 1992 to 2000. She took pride in having miles of railroad track removed from the neighborhood to make way for the area's redevelopment. This, of course, changed the nature of the district, which for decades had been tied, economically and culturally, to the UP and D&RGW railroads and their depots. Public opinion quickly divided on the issue of removing the tracks, though more than one observer realized that taking up the tracks would obliterate a physical barrier between the city's east side and neighborhoods downtown and on the west side. Whether or not removal has actually done anything to lubricate social relationships between Salt Lake City's disparate neighborhoods is a good question for urban sociologists.⁵⁸

Since the 1980s, the Rio Grande Depot has continued to face changes and challenges, but it has also come into its own as something more than a railroad station. Adaptive reuse has extended the depot's life indefinitely. The Rio Grande Café, which takes up the first floor of the building's north wing, has become something of a culinary fixture on the city's west side and is a lunchtime beacon to hungry patrons from around the city. Other state government agencies—including the Utah Arts Council—have joined the Utah State Historical Society in the building, and the Utah State Archives and Records Service, which moved into a new state-of-the-art building just south of the depot in 2004, chose to partner with the Utah State Historical Society in opening a joint research center in the depot's south wing. While it is impossible to tell how long this new phase of life for the Rio Grande Depot will last, it will no doubt be interesting. Who knows what will be written about the building in another hundred years.

⁵⁷ *Deseret News*, February 6, 1983; March 22, 1983; April 15, 1983.

⁵⁸ *Ibid.*, November 13, 2001.