THE AVENUES OF SALT LAKE CITY

KARL T. HAGLUND & PHILIP F. NOTARIANNI



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Prepared by the
Utah State Historical Society
for the City of Salt Lake

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PREFACE

Travel to the heart of Salt Lake City and you will see the State Capitol dominating the hills to the north. East of the capitol and climbing farther up the slopes of the Wasatch Range is an area known to Salt Lakers as the Avenues, one of the city's older and most important residential areas. Besides boasting some of Utah's best examples of residential architectural styles, the Avenues include several significant public and commercial buildings.

Turreted, ornamented, or plain, the houses stand as a reminder of a truly unique neighborhood. Some are statuesque — tall and well proportioned — portraying poise and dignity. Others, through the use of natural materials, reflect the graceful simplicity of the pioneer era. Most are single-family or two-family structures, though 3- and 4-story dwellings, built at the turn of the century, dot the area's southwest corner.

The Avenues district lacks the broad, spacious look of other parts of the city. The pioneers who built their homes on the Avenues were mostly businessmen, not farmers. They had no need for farm land about their homes. Instead of following the city's traditional system of 10-acre blocks with 132-foot wide streets, they employed a system of 2½-acre blocks with streets 82½ feet wide. Their gridiron plan platted on rather steep slopes further accentuates the special visual elements of the Avenues.

The heights, setbacks, styles, spacing, and design of the buildings produce a sense of continuity along many Avenues and streets. Small side yards and the dense pattern of structures create an almost rowhouse-like feeling — a feeling reinforced by the repetition of narrow house ends facing the street. Other visual features, such as front porches, retaining walls, fences, and landscaping, complete the sense of place that makes the Avenues Historic District such a remarkable facet of Salt Lake City's past and present.

This book, divided into three sections, deals with both the history and the architecture of the Avenues. Over one hundred and forty significant structures are presented in detail to allow the reader to understand this district's special sense of place. The area outlined in the book contains some of the most remarkable early architecture to be

found in the West. Although it is impossible to drive the complete perimeter of the district, all of the sites can be approached by car. Because of the stairway at the end of Canyon Road it is necessary to backtrack Canyon Road to Second Avenue (one way east). One of the most stirring vistas of the LDS Temple occurs on the westward drive along First Avenue. As F Street is approached two spires of the temple can be seen on the western horizon, framed by the rows of houses on either side of the street. Climbing the rise to B Street the spires momentarily sink only to reappear as the temple seems to lift out of the ground until it stands completely revealed.

The information included in this book was gathered primarily by the research personnel of the Utah State Historical Society. An architectural survey conducted by a private firm, Historic Utah, Inc., was also utilized. The Historical Society devised a structure-site information form to include data on the status, use, architecture, and history of each significant structure. A form was completed on 2,100 sites identified by the Historic Utah, Inc., survey as well as on an additional 200 structures. Less complete structure-site forms were produced by the Utah State Tax Commission's Local Valuation Office on 2,974 buildings in the survey area. Photographs of all these sites were attached to each form to aid in architectural identification and description. As research progressed, survey procedures were further refined to include a title search of each property to the 1940s, biographical data on owners, and, where appropriate, tenant information. The researchers scrutinized building permits, newspaper building lists, Sanborn maps, city directories, obituary indices, and other related sources.

Nominations to the National Register of Historic Places were also prepared from this research. These included the Avenues Historic District and the City Creek Canyon Historic District as well as individual building nominations. Although the Avenues neighborhood extends from A Street to Virginia Street and from First to Eighteenth avenues, the majority of the significant sites are located within a smaller boundary. Thus the nominated Avenues Historic District lies within the following boundary: beginning at State Street and South Temple, the line proceeds north to Canyon Road, east to the set of steps on Fourth Avenue, north on A Street to Ninth Avenue, including both sides of A Street to Sixth Avenue, east along the south side of Ninth Avenue to B Street, then south to the McIntyre house at 259 Seventh Avenue. From that point the northern boundary proceeds east, including both sides of Seventh Avenue and excluding a parking terrace next to 259 Seventh Avenue, to N Street, and drops south, including both sides of Fourth Avenue, to Virginia Street. Following Virginia Street south to the First Avenue-South Temple block, the boundary traces the South Temple property lines back to the starting place.

This area was selected primarily because of its concentration of sites of historical and/or architectural significance. Within the historic district boundary are 134 of the 143 identified significant sites on the Avenues: 55 of the 63 architecturally significant sites, 31 of the 31 historically significant buildings, and 48 of the 49 sites significant for both architectural and historical reasons. It also contains over 90 percent of the 2- and 2½-story dwellings, an important visual feature of the Avenues. Augustus Koch's 1870 map of Salt Lake City gives historical support for the boundary by clearly showing Seventh Avenue as the uppermost point of Avenues settlement.

The City Creek Canyon Historic District, because of its distinctive geography, was

nominated separately. It begins at Third Avenue and Canyon Road and is bounded by the roads on the east and west slopes of lower City Creek Canyon.

The Historic Preservation Office of the Utah State Historical Society researches properties and districts for listing in the National Register. Sites listed in the National Register are eligible for development funding that is used to ensure their protection, allow the reuse of valuable resources, and make the state's communities and rural areas more attractive for both resident and tourist.

This book reflects the efforts of many different individuals both within and outside of the Historical Society. The architectural firm of Wallace Cooper Associates worked with the Historic Preservation Office to prepare reports on the architectural styles on the Avenues, historic district ordinances in other major cities, and design guidelines for the Avenues, City Creek Canyon, and Capitol Hill historic districts. The work of Wally Cooper, Allen Roberts, and Kip Harris contributed substantially to this publication. The researchers involved in the survey project also deserve recognition and a profound thanks for their excellent work. Jessie Embry, Thomas Hanchett, Lois Harris, Mark Lundgren, Kathryn MacKay, John McCormick, and Henry Whiteside all share in this book's production. A special thanks must be extended to Linda Edeiken, Salt Lake City preservation planner, for her help and support, and to the officials of Salt Lake City for their aid and foresight in participating in this venture. The book has benefited from the organizational touch of Sybil Clays, and Katherine G. Morrissey, Yale University graduate student and Historical Society publications intern during summer 1980, did a superlative job of editing the manuscript for publication and completely rewriting "The Significant Sites" section.

Historic photographs are from the Utah State Historical Society collections. Contemporary photographs of significant sites are by Richard Menzies.

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THE PATTERNS OF THE PAST

BEGINNINGS

In July 1847 Mormon pioneers descended into Salt Lake Valley to establish their city by the Great Salt Lake. Its founding stemmed from the Mormons' religious purpose to build a community free of extensive secular restraints that would hinder their plans to bring about the kingdom of God. There followed a well-planned settlement where the original pioneers and those who came afterwards could go about their business without fear of persecution. The massive migration was conceived and executed with great care and skill.

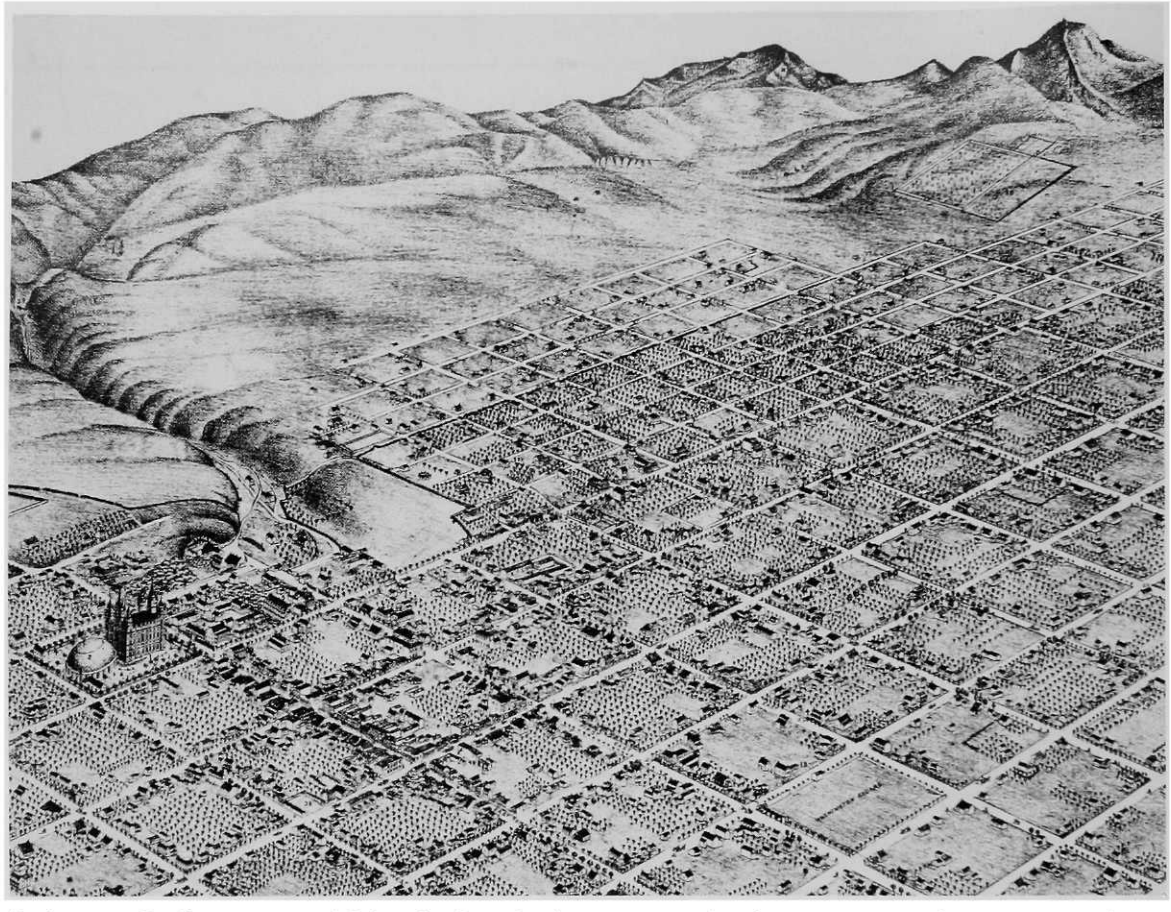
The city itself was deliberately planned, with streets and buildings laid out according to a definite scheme patterned after the City of Zion plat drawn in 1833 by Joseph Smith, founder and first president of the Church of Jesus Christ of Latter-day Saints (Mormon). The city's 10-acre blocks lay east-west and north-south to provide for well-spaced houses on lots large enough to allow for lawns, vegetable gardens, trees, and orchards. Houses were set well back from wide streets that would eventually be lined with shade trees, each street to contain an irrigation ditch in which all would have water rights. Fields, platted in a belt around the town lots, were farmed by owners who were obliged to journey to them daily. Ultimately, the unique characteristics of the city brought about an alliance among the people that fostered both religious and social institutions.

In his work on Utah history, Charles S. Peterson tells of the colonizing efforts of the frontier Mormons:

> Responding in part to the Great Basin environment and in part to the teachings and experiences that made them a chosen people, Mormons developed their most distinctive institutions and practices in the. . .colonizing process — the call, the move, group control over land and water, and the farm village life. Developed to bring a raw en-

vironment into harmony with God's will on the one hand, and to protect the independence that its rawness permitted on the other, the practices of colonization proved impossible to perpetuate indefinitely, but until 1890 they distinguished Mormon culture and served as the vehicle of the church's geographic expansion.[1]

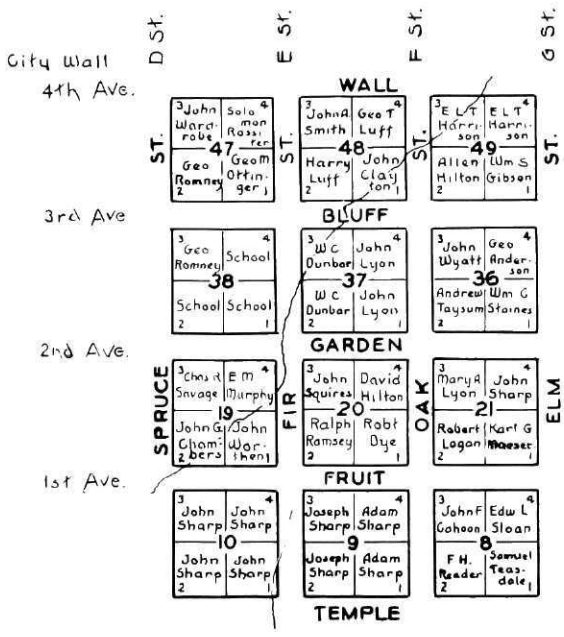
Expansion of settlement onto the Avenues aided in marking the end of certain colonization practices, at least in Salt Lake City.



In this 1870 Bird's Eye View of Salt Lake City the Avenues extend as far as Mountain Street, present-day Seventh Avenue. Drawn by Augustus Koch, the map looks northeast toward the Wasatch Mountains and shows the cemetery on the upper right. A completed version of the LDS temple emerges on the lower left even though the project was still under construction.

The Avenues neighborhood is the northernmost arc of a crescent formed by the foothills of the Wasatch Mountains north and east of Salt Lake City. Unlike the longer eastern section of the crescent, which flattens out part way up the slope to form what Utahns call the East Bench, the Avenues area is relatively steep from South Temple north to the crest of the foothills where it ends at the visible shoreline of ancient Lake Bonneville, the remnant of which is now the Great Salt Lake. Settlement of the upper Avenues area was delayed until the end of the nineteenth century because of the difficulty in getting water up the slopes.

Surveyed in the early 1850s as Plat D of Salt Lake City, the Avenues was the first section to deviate from the original plan of 10-acre blocks. Possibly because of the



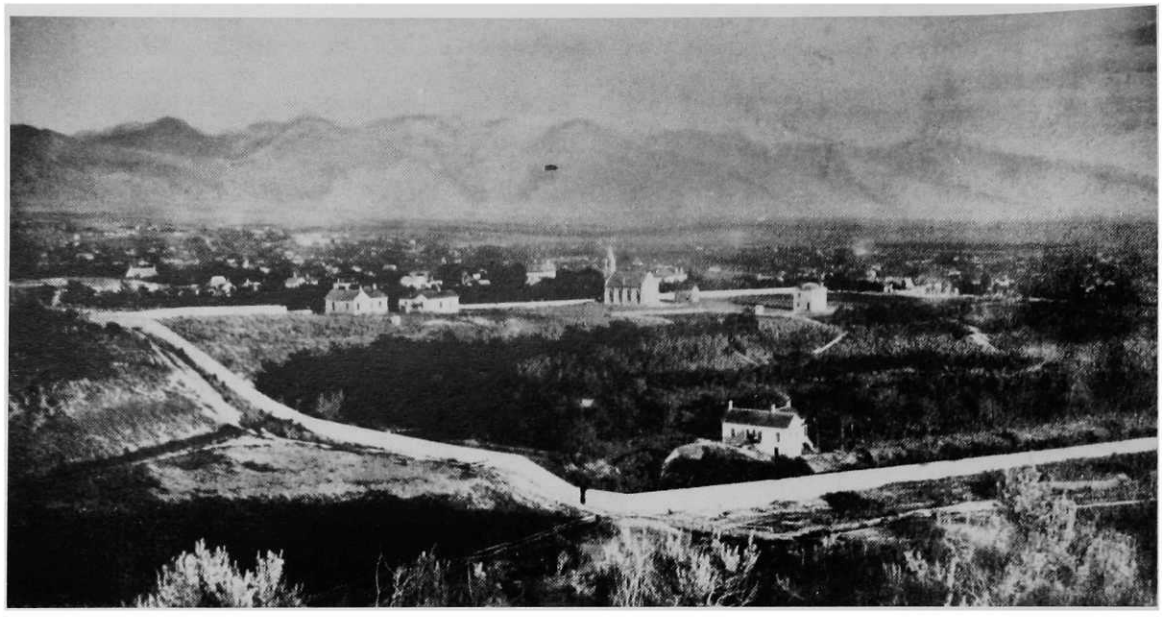
Early property owners are indicated on this Plat D map compiled by Nicholas Morgan, Sr. The portion shown includes the area presently bordered by D Street, Fourth Avenue, G Street, and South Temple.

slopes and lack of water, the Avenues have narrower streets and smaller blocks than those of Salt Lake City proper. Instead of 40-rod squares for city blocks, Plat D contained 56 blocks, each 20 rods square (2½ acres). Blocks were then subdivided into four lots instead of eight as in the greater Salt Lake City area; streets were 5 rods wide, and sidewalks were to be 10 feet wide as opposed to the 20-feet-wide sidewalks of the larger city. Plat D was formally recorded on February 7, 1857.[2] The Avenues' deviation from the city's original platting violated the law and required enactment of an additional survey ordinance by the territorial legislature on January 20, 1860.[3]

Expansion onto the Avenues became necessary with the city's steady growth in population. In addition, the discovery of gold in California in 1848 placed Salt Lake City in a strategic position to supply gold rush prospectors and others headed for the coast. The increased economic activity boosted local business and manufacturing. Early tradesmen came to prefer the Avenues area for residences because of its proximity to the city's business center and the splendid view the bench lands offered of the valley.[4]

Originally, the streets in the Avenues were named rather than numbered. The north-south streets were named for trees and the four east-west avenues were called Fruit, Garden, Bluff, and Wall streets. Tree names on what are now A through N streets were initially Walnut, Chestnut, Pine, Spruce, Fir, Oak, Elm, Maple, Locust, Ash, Beech, Cherry, Cedar, and Birch respectively. Early on the area was referred to as "the dry bench" because of its paucity of water. By 1885 the east-west streets had become First, Second, Third, and Fourth streets, and the north-south streets had been given alphabetical titles: A Street through V Street (V Street later became Virginia). Changing the word street to avenue for the numerical titles marked the beginning of the current appellation — the Avenues. In 1907 the city council approved the street name changes that remain to this day.[5]

The early designation of Fourth Avenue as Wall Street is explained by the existence of a city wall that ran east along Fourth Avenue to N Street, then veered south. Built of mud mixed with straw, hay, vegetation, and gravel, the wall was constructed by the



The old city wall is visible in the foreground of this southeast view of the LDS Eighteenth Ward chapel.

public works department during 1853-1854 and measured 12 feet in height and 6 feet thick at its base, tapering to 2½ feet thick near its rounded top.[6] Its purpose was not only to control livestock but to furnish public works employment for incoming immigrants. An opening existed at present D Street (at Fourth Avenue) where cattle were herded through each day to graze.[7]

Scarcity of water plagued the Avenues area until the LDS Twentieth Ward ditch diverted water from City Creek to supply the western section with water sufficient to influence development of the area. The ditch ran along Fourth Avenue from Sudbury Mill to K Street, where water was then distributed via a series of ditches and pipes to residents south to South Temple. The eastern section of the Avenues was supplied from Red Butte Canyon until 1862 when water was diverted to newly constructed Fort Douglas.[8] For 15 to 20 years after 1862 residents of the northeastern corner of the area had to haul water for everyday use.[9] Eventually, in 1884, protests from Avenues citizens over lack of facilities prompted the city to install about 12,000 feet of pipeline from reservoirs in City Creek near Sudbury Mill along Sixth Avenue to the city cemetery.[10]

Meanwhile, the upper avenues and streets continued to suffer from lack of water until the early decades of the twentieth century. In 1908 the Twentieth Ward water system was hooked into a large reservoir in City Creek. Three years later an 18-inch water main was installed from City Creek to Thirteenth Avenue and J Street, allowing for further development of the northern section.[11] One scholar contends that "had water facilities been more accessible during this period . . . the North Bench would have been built up to a far greater extent, for it held an elevated position above the city proper and lay close to the business center."[12]

Homes began to dot the Avenues as early as the 1850s, despite the lack of water. Usually built of adobe and typical of pioneer homes throughout Utah Territory, these early houses were constructed in the platted portion from A to N streets and First

to Fourth avenues. Then, in 1860 the slaughter yards were moved from Eighth South and State streets to the East Bench near the mouth of Dry Canyon so that water from both Dry and Red Butte canyons could be utilized. An area known as Butcherville sprang up near the eastern Avenues and what is now known as Federal Heights where men who worked for the slaughter yards lived to be nearer their place of work.[13] For example, in 1866 butcher John Picknell built a typical pioneer vernacular home which still stands at *1216 First Avenue.*† Water from Dry Canyon was used to make adobes from an excellent clay found in the vicinity. Later, a brickyard at Fourth Avenue and V Street was built and operated by Edward Brain in the 1880s. Further north Mark and Birthiah Lindsey established a pleasure resort, Lindsey Gardens, during the 1860s.[14]

In February 1857 Jesse W. Fox, as city and territorial surveyor, issued land certificates to Brigham Young for the 56 blocks in Plat D, and in 1859, as territorial surveyor, issued land certificates to Young covering the same tract and listing him as "lawful claimant." Beginning in 1871 these certificates were either confirmed or supplemented by mayoral deeds issued by Mayor Daniel H. Wells and his successors. Titles thus obtained were deemed legal.[15]

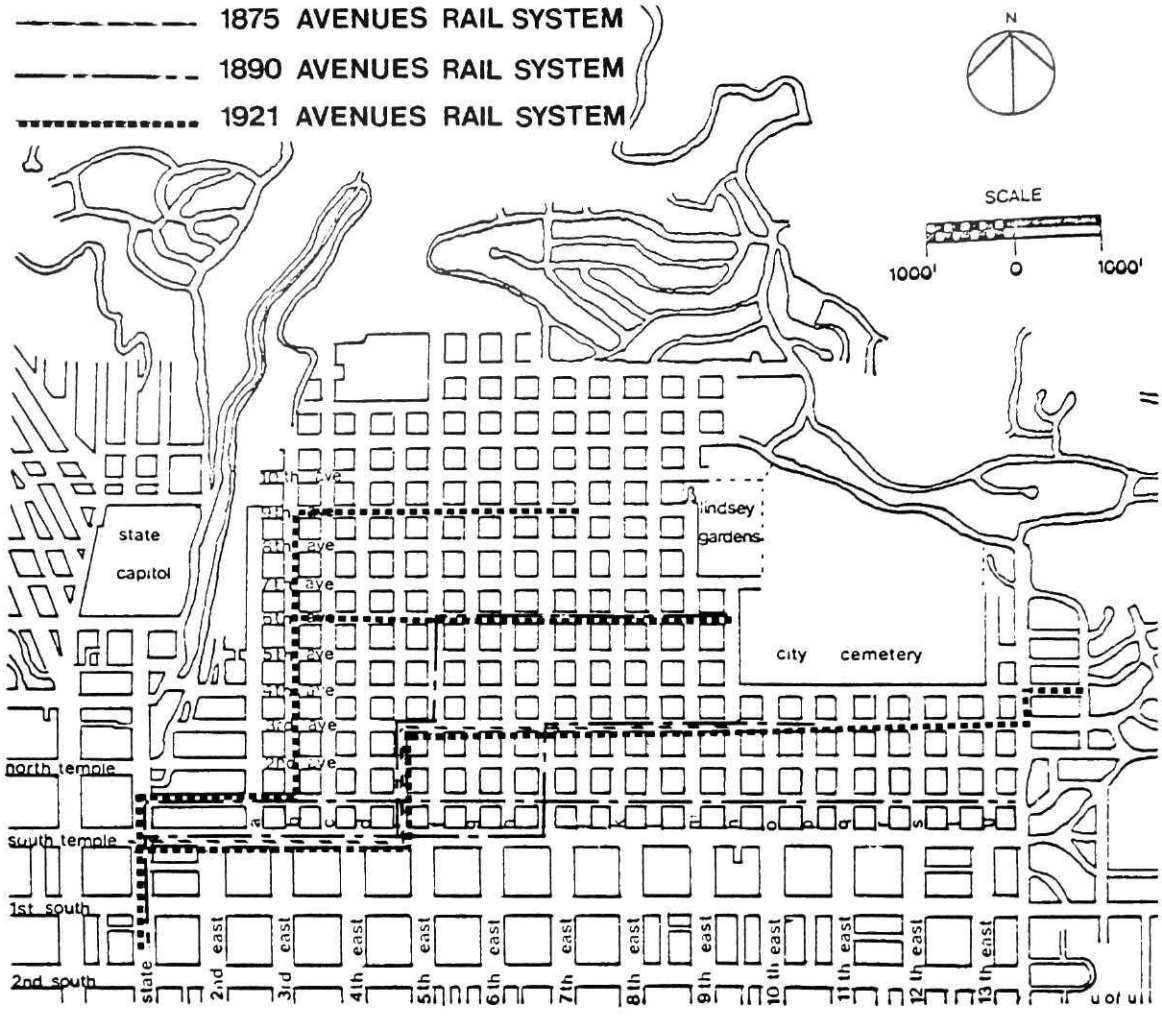
The first owners of lots in Plat D received nearly all deeds from Brigham Young or his executors, with but a few obtaining title by mayoral deeds. Of the 192 home owners indexed in Nicholas Morgan's "Pioneer Map," 151 received titles from Young, 11 had mayoral deeds, 21 were squatters, and 7 received titles with no recorded dates.[16] Clearly, Mormons were predominant in this portion of the area, at least during the Avenues' early existence. Butcherville also housed a sizable number of Mormons. Not until the late nineteenth century would so-called Gentiles settle in larger numbers on the Avenues, obtaining deeds primarily from Mormons.[17]

A pattern of home ownership illustrating the Mormon character of the southwestern Avenues is manifest in polygamous construction — houses built by one man for his several wives; *379* and *385 Fifth Avenue* are good examples.† These homes were built for sisters Henrietta Woolley Simmons and Rachel Emma Woolley Simmons, respectively, who had both married Joseph M. Simmons.[18] In this case the homes were built by Edwin D. Woolley, father of Simmons's wives. The home at 379 Fifth Avenue is a small, 1-story, gable-roofed dwelling. The structure at 385 is a 2-story, frame house with Georgian detailing. Both homes reflect early vernacular styles employed before the use of professional architects.

†Italicized addresses identify structures listed in the Significant Sites section, pp. 67-142.

TRANSPORTATION & TRANSITION

Transportation to and from the Avenues and the downtown business district soon became a factor important to settlement. The first rail line was constructed to haul sandstone from Red Butte Canyon to a stoneyard at South Temple and U Street.[19] The Salt Lake Railroad Company was organized in 1872, and rides on the mule-drawn cars cost five cents. By 1875 a track ran east on South Temple to E Street, then north to and along Third Avenue. In 1889, the first five miles of the system was electrified. The following year a competing company, the Salt Lake Rapid Transit Company, was incor-



The old trolley rail system gradually extended its lines up the Avenues. Map by Kip K. Harris.

porated. Competition between the companies was often bitter, and competing lines were sometimes run along the same streets. Several smaller companies were also started.

In 1890 Salt Lake Railroad trolleys climbed E Street to Third Avenue, went over to F Street, climbed north to Sixth Avenue, and ran east to N Street. An alternate route climbed from I street and South Temple to Third Avenue and then east to P Street. A Rapid Transit Company line ran along First Avenue to T Street. There it met one of Salt Lake's shortest lines, the Popperton and Fort Douglas Rapid Transit Company track which ran only a mile and a half to Fort Douglas.[20]

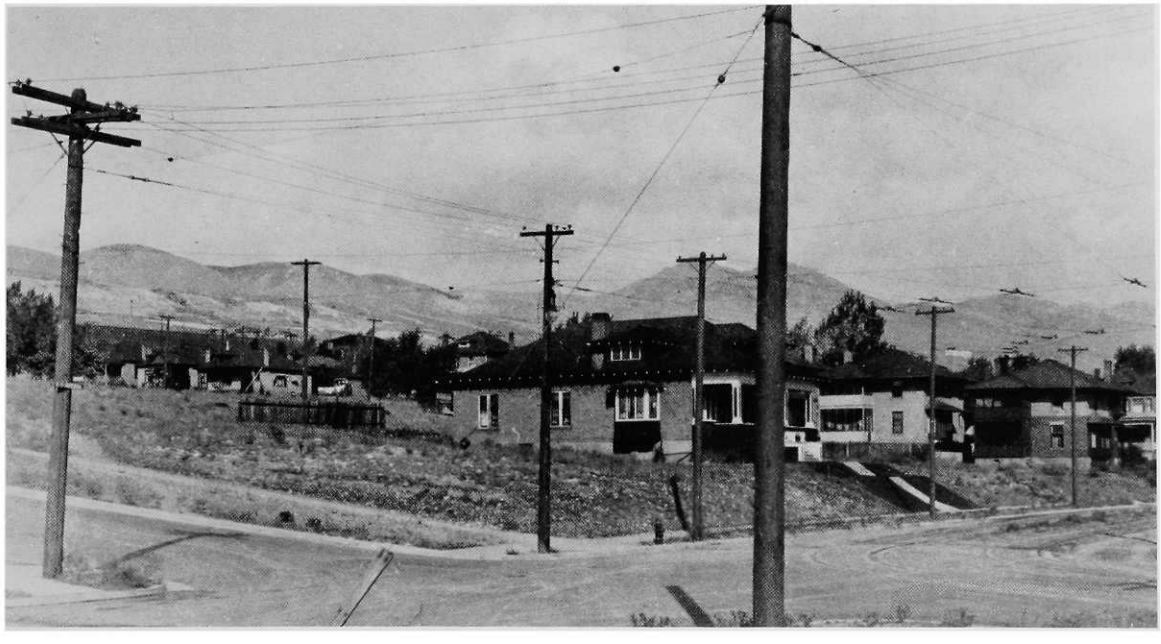
The two companies bought out the smaller companies during the 1890s, and in 1903 merged as the Consolidated Railway and Power Company. Because the transit companies either ran their own power plant or leased electric power from other companies, their history parallels the development of the city's electric utilities. In 1903, Utah Light and Power merged with Consolidated to become Utah Light and Railway. With its purchase by E. H. Harriman the company expanded rapidly and became the Utah Light and Traction Company in 1914.

The Traction Company's increased service to the Avenues reflected the northward



A Utah Light and Traction Company streetcar stops on Sixth Avenue in September 1918.

growth of the area. By 1915 one route followed Second Avenue to B Street, then to Ninth Avenue, turning east to K Street. Another route turned east at Sixth Avenue and B Street and ended at N Street. A feeder system that provided electricity connected the Ninth and Sixth avenues routes at K Street. Another rail line serviced South Temple. At E Street a spur continued north to Third Avenue, running east to Virginia Street, eventually winding its way north, east, then south to Fort Douglas. Feeder lines existed at M, between P and Q, and at S streets.[21]



Wires and poles of the transit companies were an early part of the Avenues landscape. This picture of Utah Light and Traction Company's feeder system along Ninth Avenue was taken in 1918.

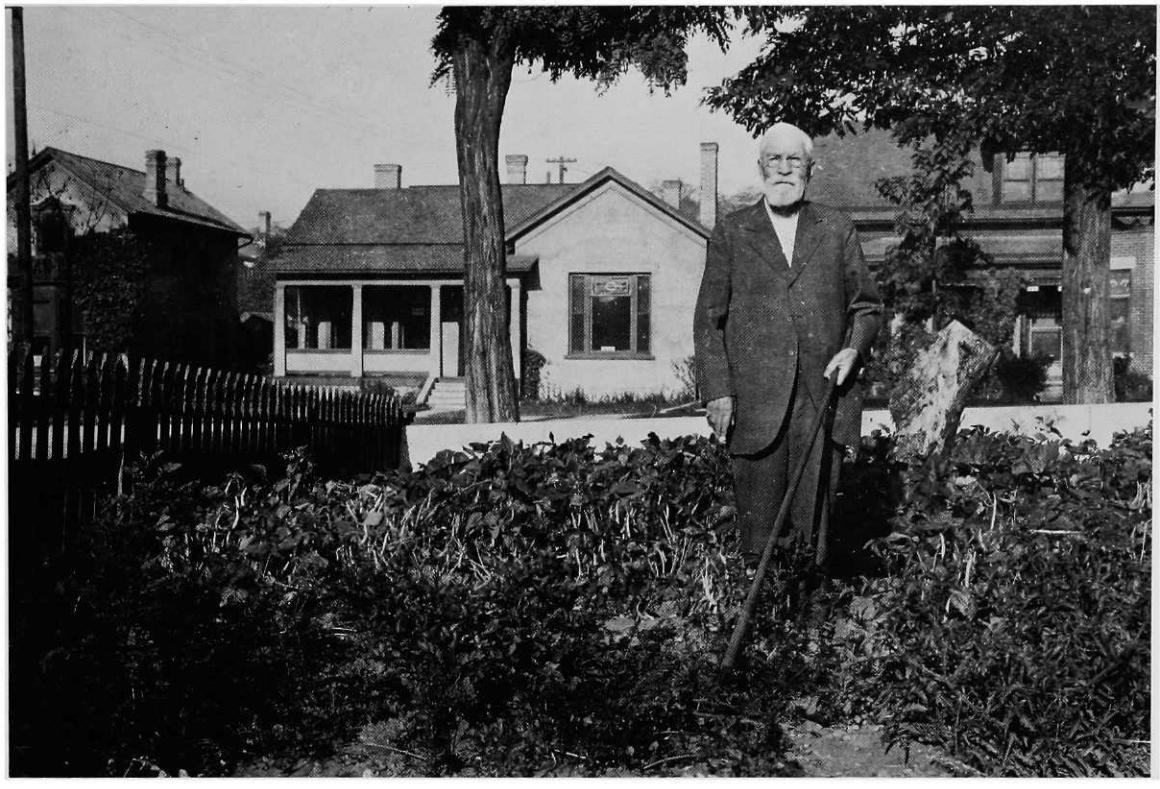
Trolley rails on the Avenues were removed in the 1940s, but the system's existence has left a permanent mark on the area's physical environment. Third, Sixth, and Ninth avenues are wider and flatter than the others, receive a heavier traffic flow, and have a foliage pattern that reflects their past usage.[22] Even E Street, which flattens out at Third Avenue, reflects the prior existence of the trolley system.

Avenues settlement patterns reflect the transition that occurred in Salt Lake City during the latter decades of the nineteenth century. With the advent of the mining industry in 1863 and the coming of the transcontinental railroad in 1869, Salt Lake City's character began to undergo a gradual transition from that of a large farm village to that of a regional commercial center. With the development of industry came secondary and tertiary functions that contributed to continued diversification of the city's social milieu. From the founding of Salt Lake City in 1847 to 1910 the proportion of Mormons declined from 100 percent of the population to less than 45 percent, with the greatest change occurring between 1885 and 1891.[23] Gentiles came to form a representative portion of the population, injecting into the once-dominant Mormon city a force that would lead to changes and adjustments in a number of institutions and areas — one of which was the physical environment.[24]

Because of titles issued by Brigham Young or his executors, Mormons were initially the majority landholders in the southwestern portion of the Avenues, with some dominance in the eastern section (Butcherville) as well. But as the population diversified, the proximity of the Avenues to the city center and its geographical location on the rising north bench became increasingly attractive. Consequently, the Avenues evolved into one of the city's most prestigious neighborhoods and became a middle- and upper-middle-class streetcar suburb. Ronald B. Boyce argues that the transition of Salt Lake City from village to city required the reorganization of *space* to accommodate both a concentration of population and a commuter population.[25] It was during this transition period that the Avenues district began to assume certain characteristics of its present state. One such characteristic is diversity, both in population and in architecture.

Salt Lake City directories illustrate the changing occupational composition of the Avenues. Scrutiny of the city directory for 1869 reveals some 48 occupations represented by Avenues residents.[26] By 1889 about 145 occupations were found in the neighborhood.[27] The changes in occupation during the 20-year period reflect the economic transition of Salt Lake from village to city. In 1889, for example, Avenues residents in the field of mining included miners, mine owners, mine operators, and assayers, while only one miner was recorded in 1869. Those in crafts and trades increased substantially as did those employed in industries supportive to mining and railroading and in service enterprises. Builders and contractors increased from George Romney (1869) to William L. N. Allen, Jr., John C. Dowlin, W. J. Tuddenham, and A. R. Wright, Jr., in 1889. In addition, architect William S. Hedges resided at Fourth Avenue between Canyon Road and A Street in 1889. Hedges's presence reflects the increasing use of professional architects in Salt Lake City during the late decades of the nineteenth century.

Other professionals had begun to reside on the Avenues by 1889. Dr. Ellen B. Ferguson, *121 B Street*, was one of the first physicians to settle in the area. She was also active in political affairs, serving as the only woman delegate to the Democratic National Convention in 1896. Other doctors included Mrs. M. E. Van, 167 Third Avenue,



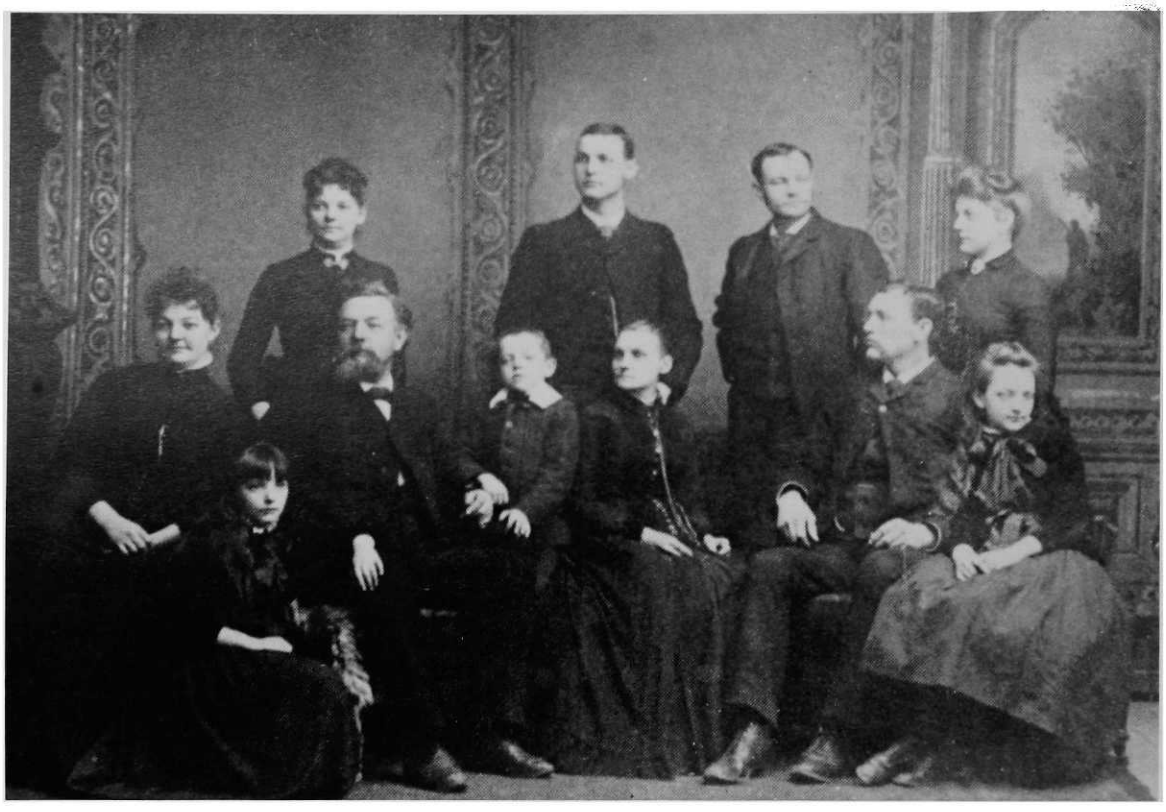
Avenues builder and businessman George Romney stands in his garden.

and Mr. and Mrs. J. M. Holland, 316 E Street. Dentists, nurses, veterinary surgeons, and attorneys were also numbered among the Avenues residents of 1889. At least one lawyer was specializing in land and mining law, further illustrating the growth influence of the mining industry.

The pattern of living on the Avenues and working in the downtown commercial business district was firmly established by the 1890s. However, it began much earlier. In 1869 Charles R. Savage, a prominent Utah photographer, lived at the corner of Garden and Spruce (Second Avenue and D Street) but maintained his studio on Main Street.[28]

Not all Avenues residents commuted to jobs downtown. Various service-related businesses grew up in the area to accommodate residents. Of these, grocery stores were the most typical. An example is found in the Twentieth Ward Store, located at 423-425 Fourth Avenue, owned by William and Elizabeth Willes. This existing structure illustrates the house-store combination popular in many communities when the neighborhood store functioned as a viable part of local life. Other local markets in 1889 included the Evans Meat Market, Sixth Avenue and B Street, and a grocery owned by Mrs. Thomas McIntyre at 39 I Street. Gibson's Tailor Shop could be found at the corner of Q Street and Second Avenue, with Goddard and Company, hatters, housed at 304 Sixth Avenue. By 1889 the Avenues was well established as a popular residential area with a growing number of community amenities such as stores, shops, schools, and churches.

The twentieth century ushered in a period of continued growth in Salt Lake City,



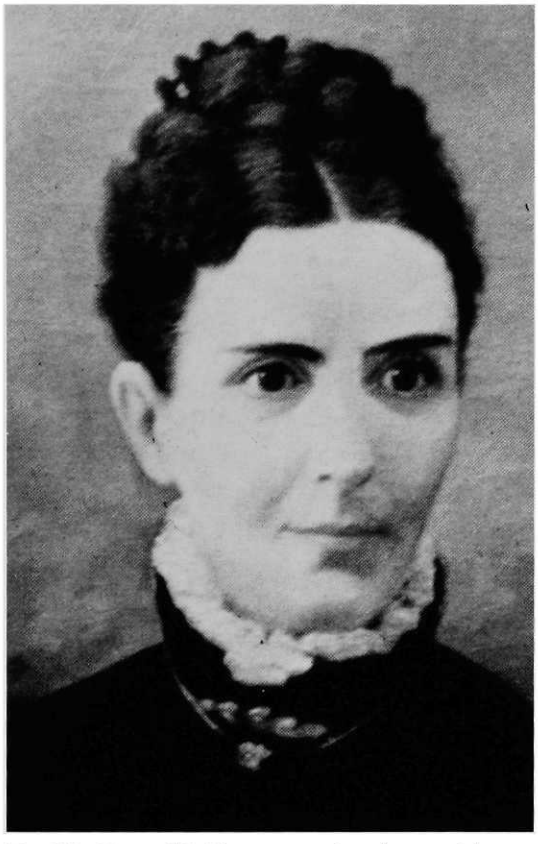
Photographer Charles R. Savage with his wife and nine children about 1880.
Kneeling: Lenny Louise; sitting: Annie Amelia, Charles R. Savage, Ray T., Annie Adkins Savage, Roscoe E., Ida May; standing: Luacine Annette, George L., Ralph G., Fannie.

with the Avenues experiencing the vicissitudes of that process. Diversity continued to characterize the area as occupational, housing, and land-use patterns adapted to the changing times. The increasing industrialization and diversification of Utah's and Salt Lake City's economy account for the variety of occupations represented in the Avenues as well as for the patterns of home ownership. By 1895 Mormons accounted for some 60 percent of the population on the Avenues and by 1917, about 50 percent.[29] The diversity of architecture, occupations, and ownership has persisted in the district, yet a continuity has also remained visible.

As Utah became a leader in the mining of gold and silver, the increasing prosperity significantly altered Salt Lake City's physical environment. Prominent mining entrepreneurs turned Brigham Street (South Temple) into a street of palatial residences.[30] Gill S. Peyton built a large 2½-story Classical Revival mansion, probably designed by architect Walter E. Ware, at *259 Seventh Avenue*. William McIntyre, cattleman and owner of the fabulous Mammoth gold mine in the Tintic Mining District, purchased the residence in 1901. The structure sits in the northwestern part of the Avenues, symbolizing the new wealth of the age, especially evident in the use of a professional architect.

The Charles Felt-Richard R. Lyman-Amy Brown Lyman house at *1084 Third Avenue* represents another home built by an entrepreneur. Its owners illustrate the Avenues' social dynamics; Felt, a strong anti-Mormon member of the American party and a force

in Salt Lake City politics from 1905 to 1911, sold the home to Richard R. Lyman, a Mormon apostle for twenty-five years. Other representative residences built by the wealthy include the George Wallace house, *584 Third Avenue;* the William M. Cunningham and Elizabeth Dern Cunningham house, *18 U Street;* and the Rhoda Chase Welcher-J. C. Penney house, *371 Seventh Avenue.*



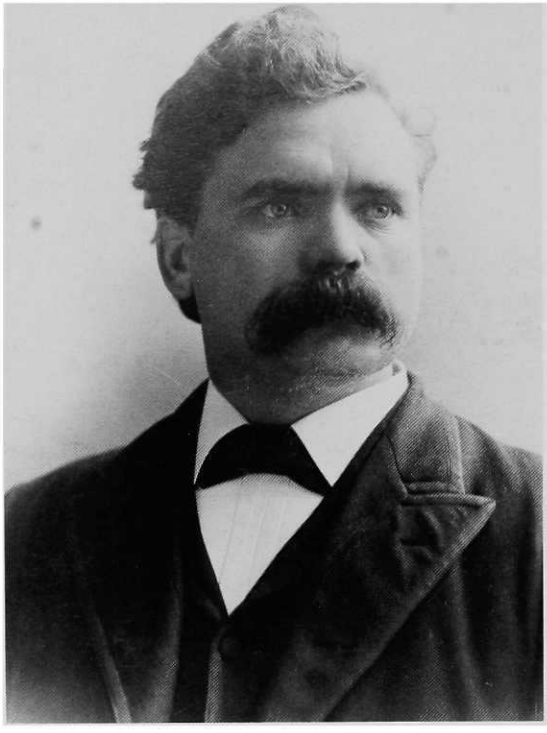
Dr. Ellis Reynolds Shipp was also the president of the Utah Women's Press Club and the editor of the Salt Lake Sanitarian, *a monthly medical journal.*

Physicians, attorneys, and architects enjoyed the amenities offered by the Avenues neighborhood. Dr. Alice E. Houghton built a 1½-story Dutch Colonial residence in 1906 at *911 Third Avenue.* She practiced in the city from 1905 until her death in 1968. Likewise, Dr. Ellis R. Shipp, active in the medical profession for more than 60 years, lived in a home built in 1907 at *711 Second Avenue.* She trained nurses and midwives in her own school and also served on the staff of the Deseret Hospital. The home at *903 First Avenue* was built during the 1890s, and in 1912 Dr. Panagestes Kassinikos purchased it. A native of Greece, he immigrated to Utah in 1905 and became the publisher of a Greek weekly, *The Light.* Samuel H. Allen, one of Utah's notable physicians, built a 2-story Prairie style residence at *206 Eighth Avenue* in 1910. Dr. Allen also built a house at 224 M Street, illustrating a trend toward investment properties common on the Avenues in the twentieth century. Representing the legal profession, William H. McCarty, chief justice of the Utah State Supreme Court, 1902-1919, built a box-type home at *1053 Third Avenue* in 1903.

Architect Walter E. Ware designed and built a 2-story, gambrel-roofed Colonial Revival home on First Avenue in 1906. Lewis Telle Cannon, another Salt Lake City architect and senior partner in the firm of Cannon and Fetzer, constructed a 1½-story bungalow whose design was inspired by the English cottage.[31] Several other prominent turn-of-the-century architects built or rented homes on the Avenues.

Mormon ecclesiastical leaders influenced trends in housing on the Avenues through their church positions, through the value attached to home ownership by the church, and by their involvement in Avenues real estate. George F. Richards, a member of the Quorum of Twelve Apostles and church historian, purchased a residence at *1010 Third Avenue* in 1905. The large 2-story Victorian home was built in 1898 by William H. Needham. Brigham H. Roberts, a general authority in the church, mission president, and historian, lived at *77-79 C Street.* Of particular significance was Heber J. Grant's bungalow residence at *201 Eighth Avenue.* Grant became the seventh president of the

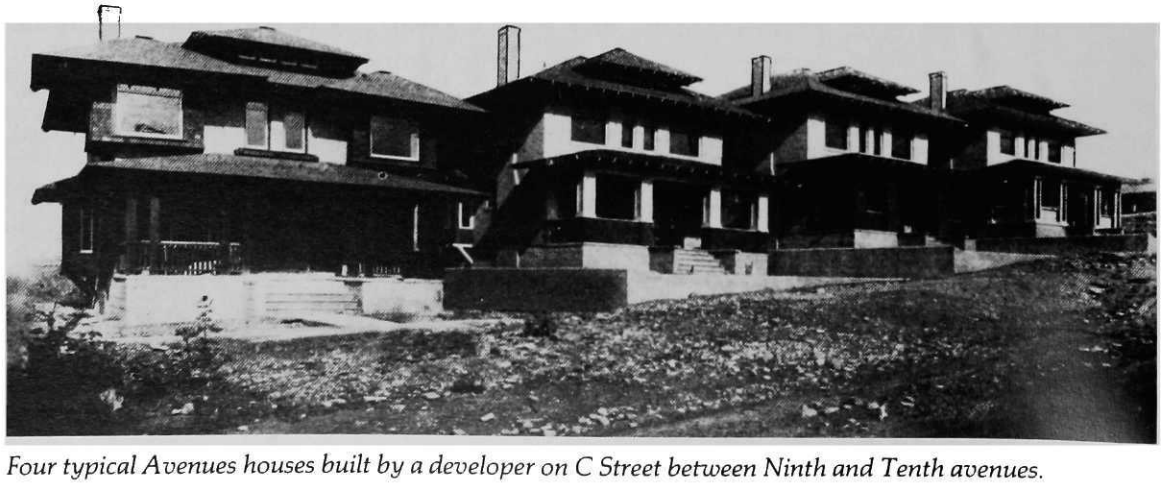
LDS church in 1918 and served until his death in 1945. During those years he continued to live on Eighth Avenue. In addition, as president of Heber J. Grant and Company, a real estate and insurance agency, he exerted influence in the building of structures and the acquisition of land on the Avenues.



This 1898 photograph of Brigham H. Roberts was taken at Charles R. Savage's photography studio.

The move of the University of Utah to its present location stimulated additional growth in the Avenues area. In 1894, sixty acres west of Fort Douglas were granted to Utah Territory for the university.[32] Subsequently, faculty members found the Avenues a suitable residential area. Typifying this trend is the Orson Howard house, 1105 First Avenue, a 2-story brick Victorian home constructed about 1904 for the professor of natural history and curator of the Museum of Natural History. Howard moved into the area in 1898 upon receiving his appointment. Sadie Tripp Howard, his wife, worked as a part-time teacher for the experimental William Stewart School at the university.

For about twenty years Noble Warrum, journalist and historian, lived at *1153 Second Avenue* in a home built in 1905. Warrum, a non-Mormon, authored the four-volume work *Utah Since Statehood.* Educator Christian N. Jensen also resided at an Avenues address. His 1½-story dwelling was built in 1908 at *1202 Fourth Avenue* as a rental unit. In 1921 Jensen became the first resident-owner and in that year was named



Four typical Avenues houses built by a developer on C Street between Ninth and Tenth avenues.

state superintendent of public instruction. Orson F. Whitney, teacher, historian, politician, and apostle of the Mormon church, lived in two different Avenues homes, *160 Fourth Avenue*, built in about 1903, and *764 Fourth Avenue*, constructed in 1923.

Noteworthy in the mix found in the Avenues neighborhood were the politicians residing there, both state and local officials — including governors, mayors, councilmen, superintendents — and key political party figures. Heber M. Wells, governor of Utah from 1896 to 1905, lived for a time at *182 G Street*. This 1-story Victorian home was constructed in 1889 and remained the Wells residence until 1897. Wells served in many political capacities prior to his election as the state's first governor.[33] George H. Dern, governor from 1925 to 1933, and United States secretary of war from 1933 to 1936, lived at *36 H Street* until 1922 when he moved to South Temple. Architect Richard K. A. Kletting was employed by Dern to design the substantial 2-story home, built in 1902, that shows influences of the Colonial Revival style then popular. Dern became a renowned mining figure who, with Theodore P. Holt, developed the Holt-Dern roaster — a method for treating a certain grade of silver ore. He maintained interests in Mercur, Park City, and Tintic, three of Utah's richest mining areas. He served in the Utah State Senate before being elected governor. Another political figure, Lydia D. Alder, purchased a home at *320 First Avenue* in 1905. Active in women's movements, she served as the first president of the National Women's Congress in London in 1899 and also became the first president of the National Women's Suffrage Association in Utah. In addition, she was an active member of the LDS church, helping to organize the Relief Society in Utah.



The family of architect Richard K. A. Kletting about 1917. Clockwise from the top: Richard K. A. Kletting, Mary, Mary Elizabeth Kletting, Helen, Walter.

Utah's cultural development also became entwined with Avenues history as artists, poets, actors, and musicians began to move into the area. Numbered among the artists were Mahonri Young, Lee Greene Richards, and Alma B. Wright who all grew up together in the LDS Twentieth Ward during the 1880s. Earlier artists included George M. Ottinger, Henry L. A. Culmer, and Alfred Lambourne. When Utahn Mary Teasdel returned in 1903 from her successful three-year sojourn in Paris, she established a private art studio and residence on C Street.[34] One year earlier Anton Pedersen, who directed the Salt Lake Philharmonic Orchestra, had purchased a Victorian residence at *509 Third Avenue*. An immigrant from Norway in 1875, he formed military bands in Salt Lake City and organized the first symphony orchestra in Utah. His son, Arthur Pedersen Freber, lived in the house until 1951. Freber, who adopted his stepfather's

name, was a child prodigy on the violin. He soloed at the Salt Lake Tabernacle at the age of four and in 1913 became conductor of the Philharmonic. Two musicians who exerted strong influences upon the Mormon Tabernacle Choir were John J. McClellan and Joseph J. Daynes. McClellan purchased the home at *688 First Avenue* in 1906. An accomplished musician, he became the organist for the choir in 1906, holding that position for twenty years. He also founded the Utah Conservatory of Music and conducted the Salt Lake Opera Company and the Salt Lake Symphony Orchestra. Daynes, the first Salt Lake Tabernacle organist, commissioned John A. Headlund to design his home. Built in 1904 by the Salt Lake Building Company at *38 D Street*, the 2-story, box-type dwelling served as the Daynes residence until 1920.[35]



Musician John J. McClellan three years after he purchased his First Avenue home.

Clerks, laborers, and other functionaries also came to reside on the Avenues. The list is long, but an example can be found in the home of Orrin Morris, *129 G Street*, built in 1894. Morris was the chief rate clerk for the Oregon Shortline Railroad and traffic manager for the U & I Sugar Company. Farther east, Oscar H. Cook, a teamster, lived at 83 Q Street.

CHANGING PATTERNS: OWNERSHIP & DEVELOPMENT

Occupational diversity was one characteristic that defined the Avenues area and illustrated the city's transition from Mormon village to regional center. Another trend identifiable with the Avenues was the changing pattern of property ownership. Of special note in the late nineteenth century was the growing practice of hiring houses. In Salt Lake City 4,391 homes were owned by their occupants, whereas 6,700 were hired or rented in 1900.[36] Mingled with the trend toward rental housing was the greater longevity of women that made widowhood a reality for many and affected, to an extent, property ownership.

The 1889 city directory reveals the presence of many widows on the Avenues. Research indicates that the building of homes as residences and income-producing properties by widows as well as by families became common. Several examples illustrate this point. Juliette O. Croxall, the widow of musician Mark Croxall, built a home for herself at 425 Sixth Avenue in 1902 at a cost of $2,000. She lived in this cottage until 1913. Oliver A. and Georgia Jennings, who lived at 353 Sixth Avenue, built three other dwellings as investments at 361 and 367 Sixth Avenue and 320 D Street. All were con-

structed in the 1890-1891 period. Elizabeth E. Martin, widow of mining entrepreneur Lewis Martin who died in 1902, resided at 128 B Street but maintained rental units, built about 1901 at 124 and 132 B Street.

This movement toward rental and speculative properties accelerated in the early decades of the twentieth century. The enthusiastic efforts of development companies and those in the home-building industry, as well as the popularity of the Avenues, may account for this acceleration. However, Charles Brooks Anderson observes that by 1912 in the housing industry "not only did vacancies cease to increase in certain areas of the city although new dwellings increased, but the greater proportion of the new residences were owned by their occupants," indicating the purchase of many of these homes from the developer.[37] On the Avenues the activities of investors, developers, and speculators centered on the construction of speculative properties and on rental units.

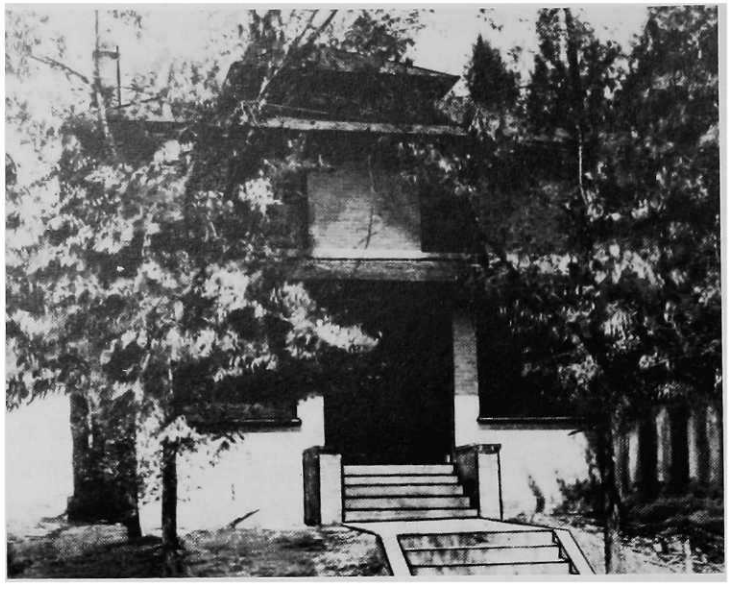
Residential additions were often laid out on large tracts of land and sold to homeseekers. An early and successful example is Darlington Place, encompassing the area from approximately N to S streets and First to Third avenues. Promoted by Elmer E. Darling, who lived at *1031 First Avenue,* Darlington Place was begun in 1890 and by 1892 was "one of the most popular residence portions of the city."[38] As a publication of the period described it:

> House after house was reared with energetic rapidity. Then streetcar companies . . . extended thru electric lines on First and Third Streets, giving the residents a double service of rapid transit. . . In two years this locality has grown from a few scattered houses to a thriving community represented by countless homes, every one of which has been built with an eye to the special comfort and convenience of its occupants. . . . The residents of Darlington Place are now building in their midst their own church. . . . The promoters . . . have pursued a most judicious course, . . . giving the option to buyers of building themselves, or furnishing their own plans, besides making the terms of purchase easy . . . . This, together with the choice location, is the keynote to the situation, and such is the present popularity of Darlington Place, that new buildings may be seen in all stages of construction from the foundation to the last finishing touch.[39]

Darling announced in an 1892 newspaper article that the growth of the addition was steady, due largely to the acquisition of natural gas. Business had been good in 1891, with fifty homes built. He predicted that the number would double by 1893. "Salt Lake is my kind of a town," the developer said, "it is a go-ahead city, full of golden opportunities for enterprising rustlers and will be the metropolis of the intermountain region."[40] Darlington worked in partnership with Frank E. McGurrin in 1891, but by 1893 they apparently had gone their separate ways.[41] Nevertheless, Darlington Place continued to thrive as other real estate developers such as Frank A. Grant built homes in the area.[42] Grant himself lived at 963 Third Avenue for a time. His neighbor Joseph P. Bache, the territorial librarian and a court clerk, had purchased the home at 967 Third Avenue from Grant who had built it.[43]

The panic of 1893, and the subsequent depression, eventually affected the Darlington project, and building in the area slowed down.[44] By 1898 Darling had moved to 934 East South Temple, and McGurrin had established F. E. McGurrin and Company. By 1905, when real estate activity again entered a boom period, McGurrin formed the Salt Lake Security and Trust Company which built many homes on the Avenues.[45]

Building and construction firms greatly influenced Avenues development. As a



PROFITABLE INVESTMENT

Three years ago I bought a house from you at 326 So. Eighth West and sold it last month for an increase of $1,000.00. We liked the place but this was such a good opportunity to sell that we took advantage of it. I have now bought one of your new houses at 973 First Avenue and will say that there is not a better house in Salt Lake for the money. It is substantially built with every modern improvement, including a sleeping porch, and it makes us an elegant home. Our relations with you have been most satisfactory, and I consider that buying these houses from you is the best investment I could have made of the money.

Very truly yours,
S. W. Grumpp.

973 First Ave.

Owning Your Own Home, *a promotional publication of the Salt Lake Security and Trust Company, included endorsements from Avenues residents.*

result, pattern-book homes became significant. Usually constructed from architectural pattern books, these dwellings were repetitious in design — much the same as homes found in today's suburbs. However, the earlier developments were smaller in scale. Similar pattern-book houses can be seen scattered throughout the Avenues area.

Among the firms involved in Avenues construction were the Modern Home Building Company, the National Real Estate and Investment Company, the Aaron Keyser Investment Company, Deseret Savings and Loan, the George Romney and Sons Company, the Taylor-Armstrong Lumber Company, and Heber J. Grant and Company. The Modern Home Building Company first appeared in the city directory in 1907, with Williiam H. Tibbals as president and R. S. Pritchard as secretary and treasurer. Tibbals lived at *1006 Third Avenue.*[46] The National Real Estate and Investment Company was cited in the city directory in 1909, with G. H. Wallace as president, Theodore Tobiason as vice-president, M. E. Crandall, Jr., as secretary, W. J. Burton as treasurer, and W. T. Atkins as manager. Three of these officers lived in the area: Crandall and Wallace at 676 and *584 Third Avenue,* respectively, and Atkins at *90 N Street.*[47] Apparently, many corporate officers chose to live and build on the Avenues, attesting to the desirable living conditions of the district.

The patterns of family ownership, especially evident in specific blocks, also attest to the popularity of the Avenues. Numbered among the families with ties in the area were those of Grant, Romney, Brain, Hansen, Glade, and Wells. These ties were often solidified by intermarriage between prominent Mormon families as well as by the business firms of the Grants and Romneys. Heber J. Grant functioned as a successful businessman; his Heber J. Grant and Company actively developed the Avenues. In addition, he helped organize the Home Benefit Building Society in 1915, encouraging Mormon families, especially young couples, to acquire their own homes.[48]

The block between A and B streets and Eighth and Ninth avenues illustrates family



Avenues developer Heber J. Grant heads this gathering of LDS church general authorities and their wives in 1930. Many of these people, such as Anthony W. Ivins, the first man sitting on the right, resided on the Avenues.

ties at work. Elizabeth Holland Anderson, wife of Robert R. Anderson, originally owned most of the land. Grant purchased much of the south half in 1908, selling lots to others, but providing property for his family. Mary Grant Judd, Heber's daughter, owned the property at *201 Eighth Avenue* and in 1915 acquired the property at 420 A Street from her half-sister, Anne Grant Midgley. In 1909 Grant deeded land at *207 Eighth Avenue* to his son-in-law, Willard Richards Smith, husband of Florence Grant Smith. The bungalow at 219 Eighth Avenue was built in 1908 by Fannie F. and Albert E. Neslen, who had purchased the land from Grant. Heber J. Grant moved into 201 Eighth Avenue in 1916. In 1924 Brigham Frederick Grant acquired the property at 418 B Street, giving it to his son.[49]

Over the years individuals continued to develop Avenues properties. John A. Anderson, Jr., a Salt Lake City contractor, built dozens of homes in the Avenues during the 1920s. One example of an Anderson home is 681 Third Avenue. In a similar manner, Lillias T. Staines erected Avenues dwellings. She built, among others, homes at 135 F Street and 434 Third Avenue.

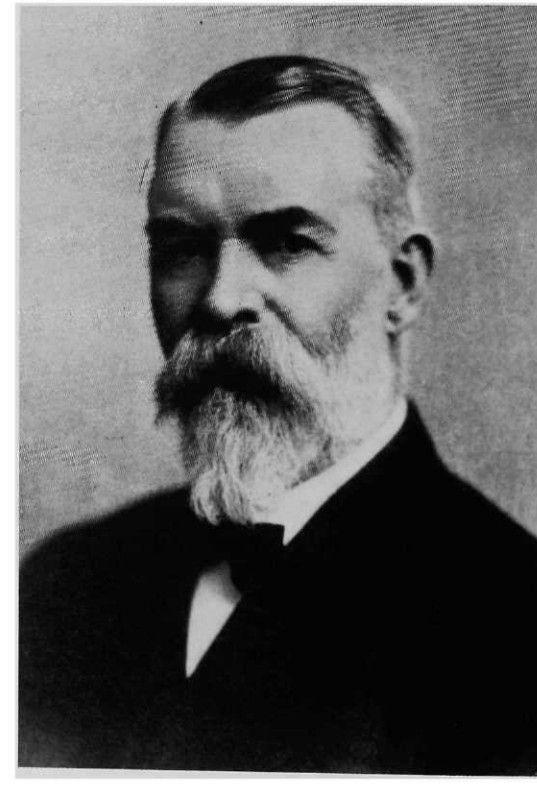
SHOPS, CHURCHES, & SCHOOLS

Adding to the popularity of the Avenues as a residential area were the amenities — including stores — available within the district. Merchants William and Elizabeth Willes constructed a house and store at 423-425 Fourth Avenue during 1886-1887. The structure, a 1-story cottage with an attached Mission style store in front, was known as the Twentieth Ward Store or the W. and E. Willes Grocery Store. Through various owners the structure continued to function as a neighborhood grocery, one of many in the area. In about 1905 Albert and Serena Olson built a frame commercial building at

480 Sixth Avenue. Known as Bert M. Olson Groceries and Provisions, it was more popularly called the Sixth Avenue Meat Market and the Sixth Avenue Grocery.[50] The Castleton Brothers General Merchandise Store, a 2-story corner building, was founded at 736-740 Second Avenue. The Castleton brothers operated their store for many years as the largest business of its kind on the Avenues. Charles L., William J., Frank M., James S., Arthur R., and Wallace C. Castleton established the business in 1891 and operated from this location until about 1920. Later, the building continued in use as a meat market and grocery store until 1940.[51]

Churches, schools, and a hospital formed other amenities that shaped a sense of neighborhood. The LDS Eighteenth Ward was among the original nineteen wards created in Salt Lake City. An early member of the ward was William Bell Barton whose Gothic Revival cottage, built about 1865, stands at *157 B Street.* By 1877 the ward was bounded by South Temple, the northern city limits, Main Street, and C Street. Its Gothic Revival chapel, designed by Obed Taylor and dedicated in 1883, sat high on the bench at A Street between Second and Third avenues. The Eighteenth Ward Independent School was constructed in 1884 but was razed in 1907 to make way for Whitney Hall, an amusement place for the ward.[52]

In October 1856 the first LDS expansion ward in Salt Lake City, the Twentieth Ward, was created with John Sharp as its first bishop. According to the original plat of the Avenues, three-quarters of the block between D and E streets and Second and Third avenues was set aside for a school. The first meetinghouse for the Twentieth Ward was built on this block. By 1884 the congregation had moved to a new building on the same block and continued to meet there until 1923. In the meantime, the Lowell School was erected next to the church and, when school expansion was needed, the church decided to sell the ward building and construct a new meetinghouse. The firm of Cannon and Fetzer received a commission to design the chapel, and in 1924 the cornerstone was laid for the Classical Revival style Twentieth Ward building at Second Avenue and G Street.[53]



LDS Bishop John Sharp was deeded the city block between D and E streets and First and Second avenues.

The expansion and division of the LDS wards on the Avenues continued as the area grew. The Twenty-first Ward was formed from the Twentieth on July 5, 1877. The ward encompassed the area east of H street between South Temple and the northern limit of settlement (Seventh Avenue). This area was further subdivided as population increased. In January 1902 the newly created Twenty-seventh Ward at *187 P Street*

included members from the area east of M Street between South Temple and Seventh Avenue.[54] In 1904 the Avenues wards were given their own stake organization — the Ensign Stake — when the old Salt Lake Stake was subdivided. As building on the Avenues crept north the Ensign Ward was created in 1913 from parts of the Eighteenth, Twentieth, and Twenty-first wards that lay north of Seventh Avenue. The following year, members of the Ensign Ward built a Prairie style meetinghouse at 363 Ninth Avenue.[55]

Other religious denominations were also represented on the Avenues. Members of the Catholic church worshipped at the Cathedral of the Madeleine, 331 East South Temple, dedicated in 1909. The First Presbyterian Church, an edifice designed by Walter E. Ware, was completed in 1906 at 347 East South Temple. Although these two church buildings are not on the Avenues proper but lie on the perimeter, they are noteworthy here because of their exquisite architecture and their historic value.[56]

One of the few non-Mormon churches actually built on the Avenues was the Danish Evangelical Lutheran Church at *387-389 First Avenue.* The first Danish mission in Utah was established by Rev. F. W. Flohm who ran the Lutheran Mission on the Avenues in the 1890s. Lack of support contributed to its demise, but in 1902 the United Danish Evangelical Lutheran Church formulated plans to begin a Utah Mission. Harold Jensen served as a missionary and in 1907 built a 1½-story residence at 61 E Street which was later connected to the church. That same year the Church of Denmark purchased property from Ashby Snow and provided $14,330 of the $17,330 needed to erect a church. Theodore Lauridsen, a draftsman for architect Richard K. A. Kletting, designed the Gothic Revival building. Jens Huid was the mason. The basement was completed in 1909, followed by the exterior, interior, and tower. The entire building was dedicated August 20, 1911. The Tabor Lutheran Church used the structure until 1963 when it was sold to the Central Baptist Church.[57]

Neighborhood schools were built to complement growth and development on the Avenues. The Eighteenth Ward School had been built in 1884, and a year later the city directory listed the Twentieth District School at the corner of E Street and Third Avenue. By 1893-1894 Lowell School, 379 Second Avenue, and Wasatch School, corner of R Street and South Temple, had been built. Work on the schools had started in 1892, two years after the consolidation of the city school system under the Salt Lake City Board of Education.[58] Longfellow School at the corner of J Street and First Avenue, the site of the old Twenty-first District School, was in full operation by 1900.[59]

The Rowland Hall-Saint Mark's School at *205 First Avenue* represents an important development in Utah's educational and religious history. Although never numerically strong in Utah, the Episcopal church figured among the first non-Mormon denominations to assign clergymen to the area, with priests sent to Utah in 1867. Saint Mark's Grammar School for Boys was organized first, followed by the Saint Mark's School for Girls. In 1880 a school for girls was endowed by Virginia L. Rowland and was operated exclusively for boarders. The two girls' schools eventually merged. The greater availability of free public schools in the post-1896 years caused the closing of the school for boys which was reestablished in 1956.[60]

The campus includes four homes originally built as single-family residences. The George D. Watt-Thomas W. Haskins house was built in 1862, making it one of the

oldest dwellings on the Avenues. This adobe structure was enlarged about 1871 in the Georgian style, with a truncated hip roof, and in 1880 was again remodeled. Changes were made by Haskins, an Episcopal missionary, but in 1880 the residence became the home of Rowland Hall. The Joseph L. Rawlins house, *231 First Avenue*, became part of the school in 1922. In 1956 both the Joseph E. Caine Mansion at *67 B Street* and the Priscilla Paul Jennings house were added to the complex. The Priscilla Paul Jennings house, built about 1901 at *87 B Street* (on the corner of Second Avenue), shows influences of the Classical Revival style. The cornerstone for the school classroom building was laid in 1906 by newly appointed Bishop F. S. Spalding, and the chapel was completed in 1910.[61] City directories note the presence of Rowland Hall students residing on the Avenues.



One of the many female homeowners on the Avenues, Priscilla Paul Jennings served on the LDS Relief Society general board.

Several events in the early 1900s mark the northward development of the Avenues and help to differentiate both geographically and historically the upper from the lower Avenues. Significant to the upper area and to the entire city was the construction in 1904 of the LDS Hospital on Eighth Avenue between C and D Streets. Money to purchase the site and begin construction came from a bequest of Dr. William H. Groves, a dentist. Additional funds were raised by the LDS Church.[62] The site, high on the bench, was then remote from the noise and congestion of the city. Alterations and additions have left the original structure indistinguishable. With the building in 1911 of a water main along Thirteenth Avenue to J Street, development of the area was given another boost. In 1912 the Ensign School was erected at 477 F Street (425 Ninth Avenue). Designed in an austere Classical Revival style by Richard K. A. Kletting, it, too, helps to document the northward thrust of the Avenues neighborhood.

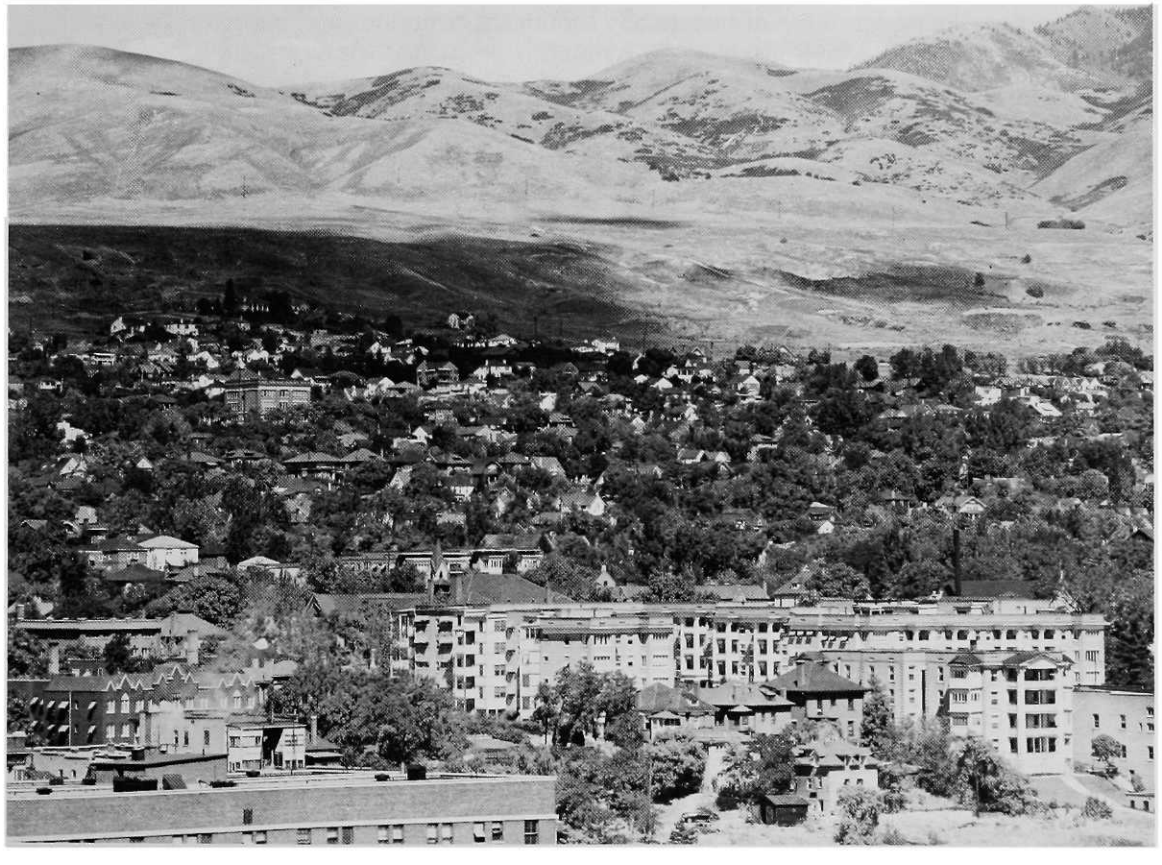
FORGING THE CONTEMPORARY SCENE: CHANGES & CONCERN

Sustained development on the Avenues led to the construction of apartment houses, especially in the post-1910 period. Several examples illustrate this trend toward multifamily housing. In 1910 Alexander Beveridge, of Beveridge Motor Company, built a 2-story apartment block at 130 Second Avenue that shows the influence of the Classical Revival style then popular. Covey Investment Company built the 4-story Hillcrest Apartments at *155-189 First Avenue* in 1915, one of the largest apartment structures in

Salt Lake City at that time. It was erected by W. C. A. Vissing, a contractor who is considered one of the first local Salt Lake City apartment house builders. Three Prairie style apartment buildings were erected in 1917 for the State Loan and Trust Company at *156-162 I Street.* Apartments such as these increased the density of the southwest section of the area. The basic character of the Avenues, however, as a neighborhood of single-family homes and duplexes was changing as a result of other factors.

With the growth of other residential areas, especially Federal Heights, the popularity of the Avenues began to wane. The depression of the 1930s witnessed a rise in the number of rental units, a factor that, over time, contributed to a change in the character of the Avenues. The gradual physical deterioration of the neighborhood became evident by the late 1960s. With a majority of Avenues homes dating from the 1880s to the 1920s and with an increasingly transient population, more housing came to be owned by absentee landlords who found it economically advantageous to let their properties deteriorate. Since owners are taxed on improvements made to their houses, not on the value of the land itself, the landlords were able to avoid taxes while their untaxed property value increased.[63]

The late 1960s ushered in a period of neighborhood revitalization. Discontent with suburban living and standardized homes and a growing fondness for the craftsmanship of an earlier period combined with the escalating costs of construction to attract people



The Hillcrest Apartments on First Avenue are in the foreground of this north panoramic view of the Avenues taken by John A. Spencer.

once again to the Avenues.[64] Together with older residents these newcomers are striving to regain a quality of life characterized by Avenue living — closeness to the city and quality homes that allow for individuality.

During the mid-1970s a community effort marked this endeavor. At the forefront was the Greater Avenues Community Council, an advocacy organization striving to preserve the character and livability of the neighborhood. Such efforts have centered upon a number of downzoning struggles and revision of the Avenues Master Plan developed by the Salt Lake City Planning Commission. Prominent among these battles were the successful opposition to the development of a Safeway complex between Second and Third avenues and I and J streets, and the blocking of a condominium development between Canyon Road and A Street and Third and Fourth avenues. In the latter case, various community groups banded together to achieve a goal. As members of the Greater Salt Lake Area Community Councils these groups demonstrated that Salt Lake City is indeed in the midst of a neighborhood renaissance.[65]

The Avenues master plan was completed in 1979 by the Salt Lake City Planning Commission and the Avenues Committee Master Plan Advisory Council. The plan updated the 1967 Salt Lake City master plan for the Avenues community. In the document's section on "Updated Land Use," the following objectives were enumerated:

> Maintain and reinforce the character for which the Avenues is known while accommodating growth within environmentally sound principles.
>
> Encourage the preservation of historically significant structures and improve the overall quality and character of housing in the Avenues.
>
> Accomplishment of the goals will require six interrelated plans listed below: An updated land use plan. A plan for revision of land development controls within the Avenues. A neighborhood improvement plan. A historic preservation plan. A streetscape design and landscaping plan. A plan for guiding development on the northern foothills.[66]

Work on this master plan proved the major impetus for declaring the Avenues a historic district, including A to Virginia streets and First to Sixth avenues. Under the recommendation of the Salt Lake City Landmarks Committee, created in April 1976, the area was declared an interim historic district by the planning commission, pending the outcome of a survey conducted by the Preservation Office of the Utah State Historical Society. A growing awareness of preservation and restoration led to the establishment of the Avenues Restoration Association, a nonpolitical, social, and educational group.[67]

Such awareness is a citywide phenomenon, with the Avenues having formed a large part of the growing concern for preservation and neighborhood revitalization, the contract for the Avenues survey having been a major manifestation of this concern. In this context, Avenues residents — diverse in social and economic backgrounds, a historic feature of the area — are striving to restore and maintain a quality of life characteristic of the Avenues community.

A SUBURBAN CITYSCAPE

During the first generation of settlement in Great Salt Lake City, the largest and most fashionable houses were built near Temple Square on the original three plats of the city. Surveyed as Plat D in 1855, the Avenues were only sparsely developed before 1880 due to the lack of water. By the time ample water was available to this



Looking northeast from Eagle Gate this early view shows evidence of the city's expansion up the north bench. Anderson's Tower stands on a knoll in the background.

northern benchland, substantial changes had occurred in residential construction and in the architectural preferences of the populace. These changes are mirrored in the houses built on the Avenues between 1880 and 1930. From vernacular dwellings like the Barton house at *157 B Street* to the Art Moderne Miller house at *711 Tenth Avenue* built during the 1930s, homes changed dramatically. Straightforward architectural configurations based on traditional patterns, limited in form, massing, and ornamentation became "machines for living." In the years between, a wide range of domestic styles that closely followed national trends were employed on the Avenues.

Changing architectural fashions were only part of the residential evolution of this north bench neighborhood. The popularity of the house-pattern book accelerated changes in taste. A growing concern for family life and more efficient domestic arrangements became a primary consideration, as the installation of utilities — water, gas, and electricity — altered the working environment in the home. Professional architects came to Utah in the late nineteenth century and designed homes for wealthy clients on the Avenues.

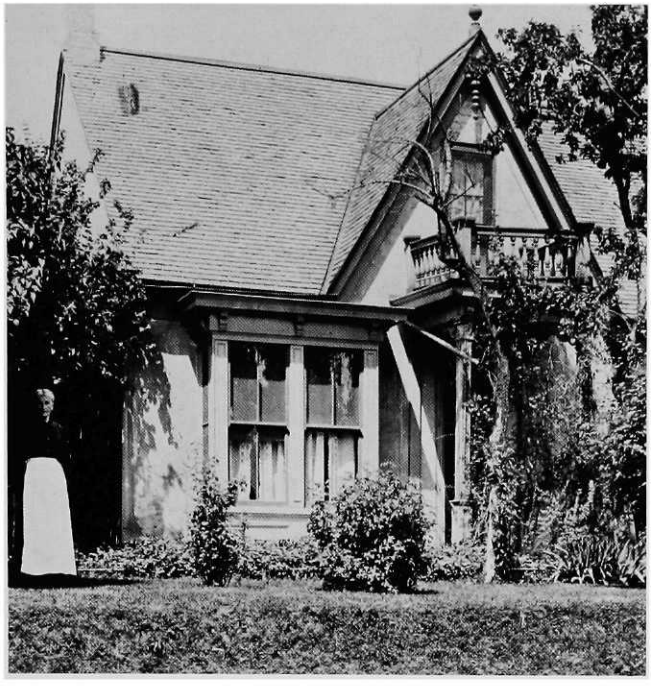
Outside the home, the public landscape reflected the changes taking place on the Avenues. The development of parks, the public improvement of streets and sidewalks, and the increase in commercial enterprises occurred as part of the expansion of the residential area. Streetcars carried residents from their homes to the city's growing downtown. Although the Avenues thrived for two generations, after 1900 it entered a period of decline as rental housing increased and fashionable neighborhoods were developed to the south and east.

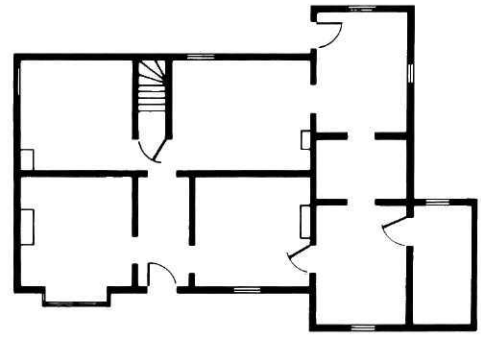
Today the Avenues is the center of a new concern for the maintenance and renovation of the city's older historic neighborhoods.

DEVELOPMENT PATTERNS & ARCHITECTURAL STYLES

Development patterns on the Avenues are a significant part of the neighborhood's architectural history. The population on the Avenues generally expanded up the north bench from Temple Square and South Temple. Architectural styles on the Avenues reflect this north and eastward expansion. Most of the remaining vernacular dwellings are located between Canyon Road and E Street. The majority of the later, 2½-story Victorian homes are found south of Fourth Avenue. This area also includes most of the large, often architect-designed homes in the Eastlake, Queen Anne, or Shingle styles and, later, the Prairie and Craftsman style homes. Although they account for less than one percent of all Avenues residences, these landmark structures greatly influence the general perception of the Avenues. The majority of houses north of Seventh Avenue are 1½-story bungalows built after the turn of the century. Often constructed by developers, these modest homes reflect the growing neighborhood population.

Salt Lake City's early builders brought a number of traditional house-plan types with them from the East. Often called "Nauvoo houses," after the city settled by the Mormons from 1839 to 1845 in Illinois, these house types were in fact derived from English Georgian architecture via the American Federal and Greek Revival styles.[1]





The Barton house at 157 B Street, *a central-hall cottage, includes a steeply pitched Gothic Revival cross gable.*

Although few early residents of the city could afford the elaborate, double-depth house type, a similar plan half as large could be built. Depending on the width of city lots, either the broad side or the narrow side of the house faced the street. The 1-story house built for Henrietta Simmons at *379 Fifth Avenue* and the 2-story house built next door for her sister Rachel Simmons *(385 Fifth Avenue)* are examples of these vernacular plans.

In the eastern United States a variation of the narrow, gable facade plan which utilized a side hall was introduced. Although rarely employed in vernacular or Federal/Greek Revival houses in Utah, this plan became at least as popular as the earlier hall-and-parlor and central-hall house plans during the Victorian era of house construction. The popularity of this new plan resulted largely from the enormous impact of house-pattern books on the builders' tradition.

The nineteenth-century house builder often used builders' guides that showed scale drawings of all the decorative detailing — moldings, doorways, balustrades, mantels — required in a proper residence. The Utah Territorial Library catalogue of 1852 listed several of the most popular builders' guides, including works by Minard Lafever, Asher Benjamin, and Peter Nicholson.[2] By midcentury these builders' guides had been supplanted by the so-called pattern books that consisted almost entirely of complete house plans and facades. Potential home owners or builders could browse through these books, in the same way they examined the new mail-order catalogues of the period, to choose the type of house they wanted. There was no longer the need for measured drawings of ornamental trim, since it, too, could now be ordered from catalogues. By 1890 even mail-order houses, ready to assemble, could be bought from large cities in the East or in California.[3]

Many houses on the Avenues are copies or simplified versions of plans from the most popular pattern books. The Sainsbury house at *206 E Street* is a close copy of a



"Design for a French Cottage" from A. J. Bicknell's Village Builder.



Architect's drawing for the restoration of the Sainsbury house, 206 E Street.

plan found in A. J. Bicknell's *Village Builder.*[4] The two single windows on each facade have been changed to paired windows framed in a single opening, but the plan and most of the other details are copied directly from Bicknell's book.

Most of the homes built before 1900, perhaps a third of all Avenues residences, are much plainer than most pattern-book houses of the period. Although incorporating a few elements of various styles, for example the irregular plans and massing of the Queen Anne style, most homes lack elaborate detailing and decorative trim. These houses might more accurately be called Builders' Victorian Eclectic. Such a phrase lacks the definition of traditional stylistic categories of the period, but it does indicate the more casual approach to house design reflected in most Avenues homes. These eclectic designs are not landmarks themselves but they do form a consistent background for the more intricate examples of pattern-book and architect-designed homes.

By the 1880s real estate developers were active in the growth of the neighborhood. The early Sanborn maps of the Avenues from 1898 show a large number of the original quarter-block lots still intact, but later, as the city's population increased and as the original Avenues lots were sold, the dividing of lots became more frequent.[5] Lots were increasingly sold to developers, who served a new function as brokers between builders and home buyers.

The history of Darlington Place, described earlier, is one example of Avenues development. Because of existing patterns of ownership, Elmer Darling and Frank McGurrin were unable to buy whole blocks or formally plat their "subdivision." They nonetheless succeeded in buying a large number of lots in the area between P and T streets, and built at least fifty houses on the Avenues. Development concerns and streetcar companies affected the growth of each other's business; improved transit and expanding utility lines accelerated the pace of house construction east of N Street on Plat G and north above Seventh Avenue.[6]

Nine subdivisions were formally platted and recorded on the northern and eastern edges of the Avenues. All but two of these subdivisions occupied only one Avenues block, and all of them tried to solve two problems that had become apparent throughout the Avenues: confusing right-of-ways and unused land in the center of blocks that had been divided piecemeal by separate owners. For most of these subdivisions the





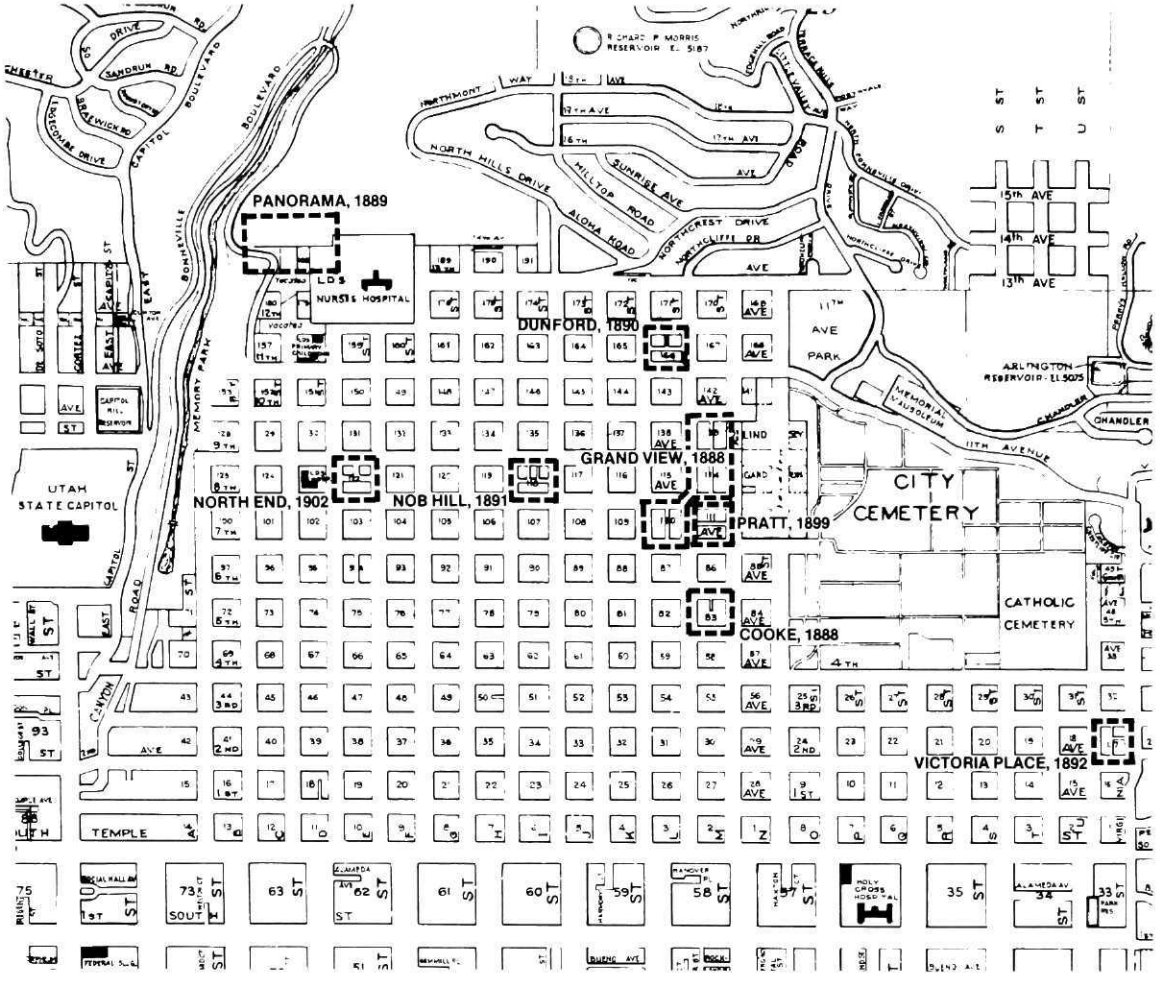








These six Darlington Place homes are all still standing. Clockwise from the upper left, they are located at 953 Third Avenue, 959 Third Avenue, 986 Third Avenue, 1007 First Avenue, 1037 First Avenue, *and 70 P Street.*

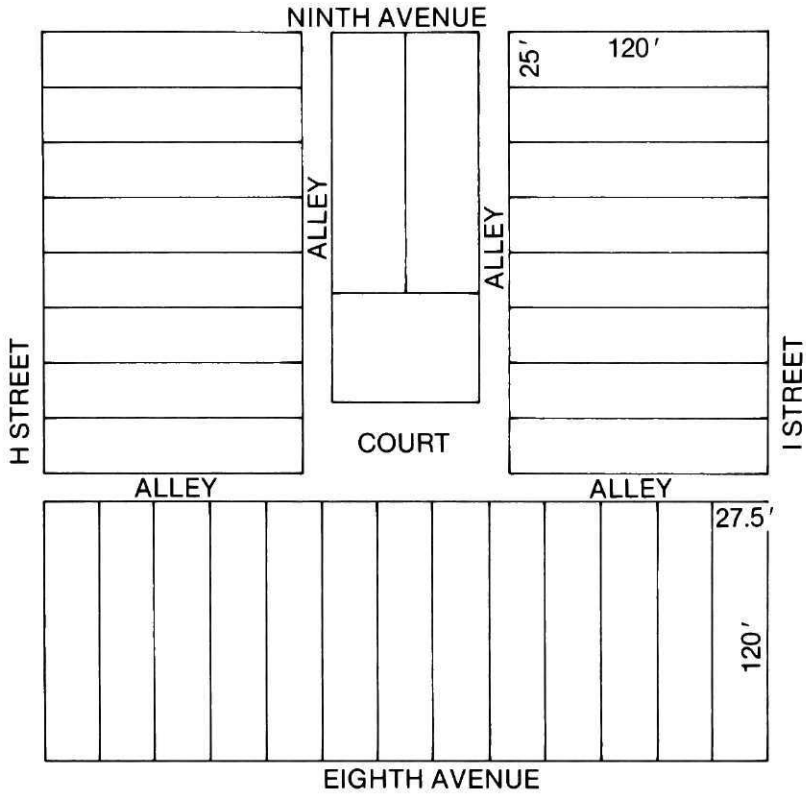


Eight subdivisions were platted on the Avenues between 1888 and 1902. Base map courtesy of the Salt Lake City Engineer's office.

solution was a simple alley, formally platted down the middle of the block. The Nob Hill subdivision, platted in 1891 between H and I streets and Eighth and Ninth avenues, provided a court in the center of the block by adding an east-west alley down the center of the block interrupted by two alleys running north.[7] The use of alleys in these small subdivisions increased the number of lots per block and provided access to the interior of blocks. For most blocks, however, the problems created by erratic divisions persist.

Sometime after 1900 fashionable neighborhoods were developed east and south of the Avenues and near the new University of Utah campus — Federal Heights, Gilmer Park, and the "Ivy League" streets. The Avenues saw a decline in the building of large, elaborate homes, although developers continued to build on the upper Avenues. Some subdividing of large lots continued. Modest bungalows were built on the vacant lots on the blocks between Fourth and Seventh avenues and filled the blocks between Seventh and Eleventh avenues.

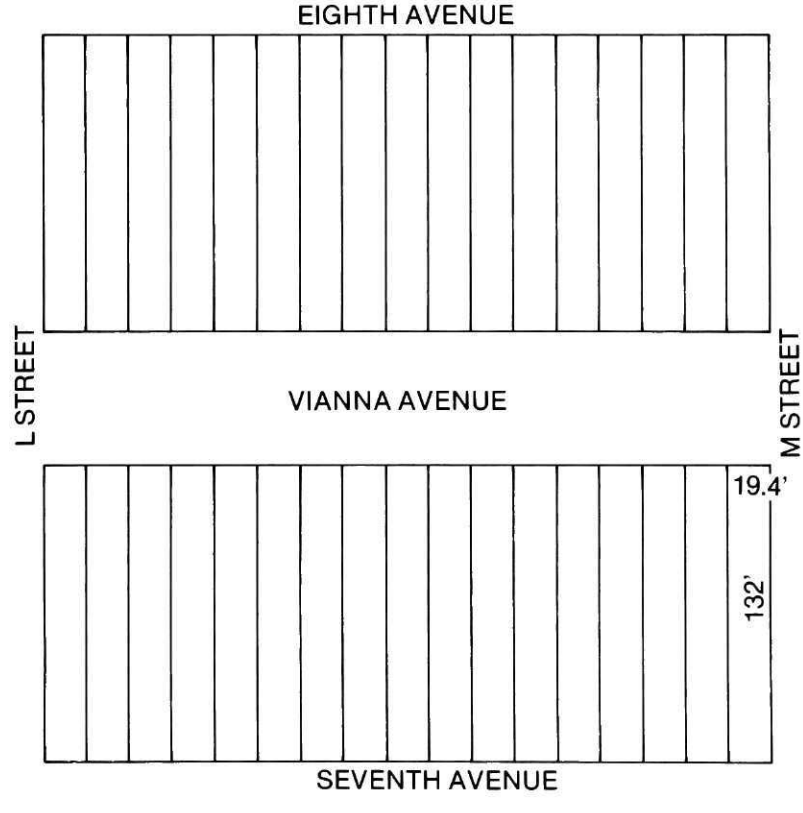
These early twentieth-century bungalows comprise about a fourth of all the homes on the Avenues. Although styles and floor plans had changed, these homes, like the Builders' Eclectic houses built before the turn of the century, represent the filtering



NOB HILL
SUBDIVISION
1891

Alleys dividing some of the Avenues blocks were created by the Nob Hill and Pratt subdivisions during the 1890s.

PRATT
SUBDIVISION
1899



down of contemporary architectural ideas to local contractors, carpenters, and developers. At least one local real estate firm, Frank McGurrin's Salt Lake Security and Trust Company, published its own small "pattern book" in 1908. Two-thirds of the homes pictured in their booklet, *Owning Your Own Home*, were on the Avenues. Besides photographs and house plans of recently constructed dwellings, endorsements were included from satisfied home buyers. The owners were pleased with the "substantially built homes with every modern improvement," whose materials and workmanship were "far superior to those of the average cottage built for sale." Owning a home offered contentment, satisfaction, "an anchor in times of adversity" and a "mainstay in old age."

Even though such enterprising publications boasted that "America is distinguished among the nations of the world as a land of home owners," there remained a large population who could not afford the "easy monthly installments" offered by promoters.[8] To meet the demand for rental housing, apartment projects multiplied. At the western edge of the Avenues near the city's central business district, the concentration of large apartment buildings increased markedly after 1900. Built with elements of various early twentieth-century styles (Prairie, Mediterranean, Spanish Colonial Revival, Tudor, Art Moderne), these apartments comprise almost all of the buildings taller than 2½ stories. Together with the single-family dwellings converted into small apartments, they illustrate the trend toward higher density rental properties in the twentieth century.

Most of these apartments are of ordinary design, but a few are fine examples of architectural styles applied to larger-scale buildings. The Gateway Apartments building at *28-38 North State Street* is an important Prairie style landmark in Utah. Probably influenced by several published projects of Purcell and Elmslie, the midwestern architectural firm, the design of the Gateway is distinguished by the large, fanshell cast panels above the entries. Across the street, the bow-front, classically ornamented Canyon



The Drayton Apartments at 1119 First Avenue are visible on the right in this view down the unpaved avenue.



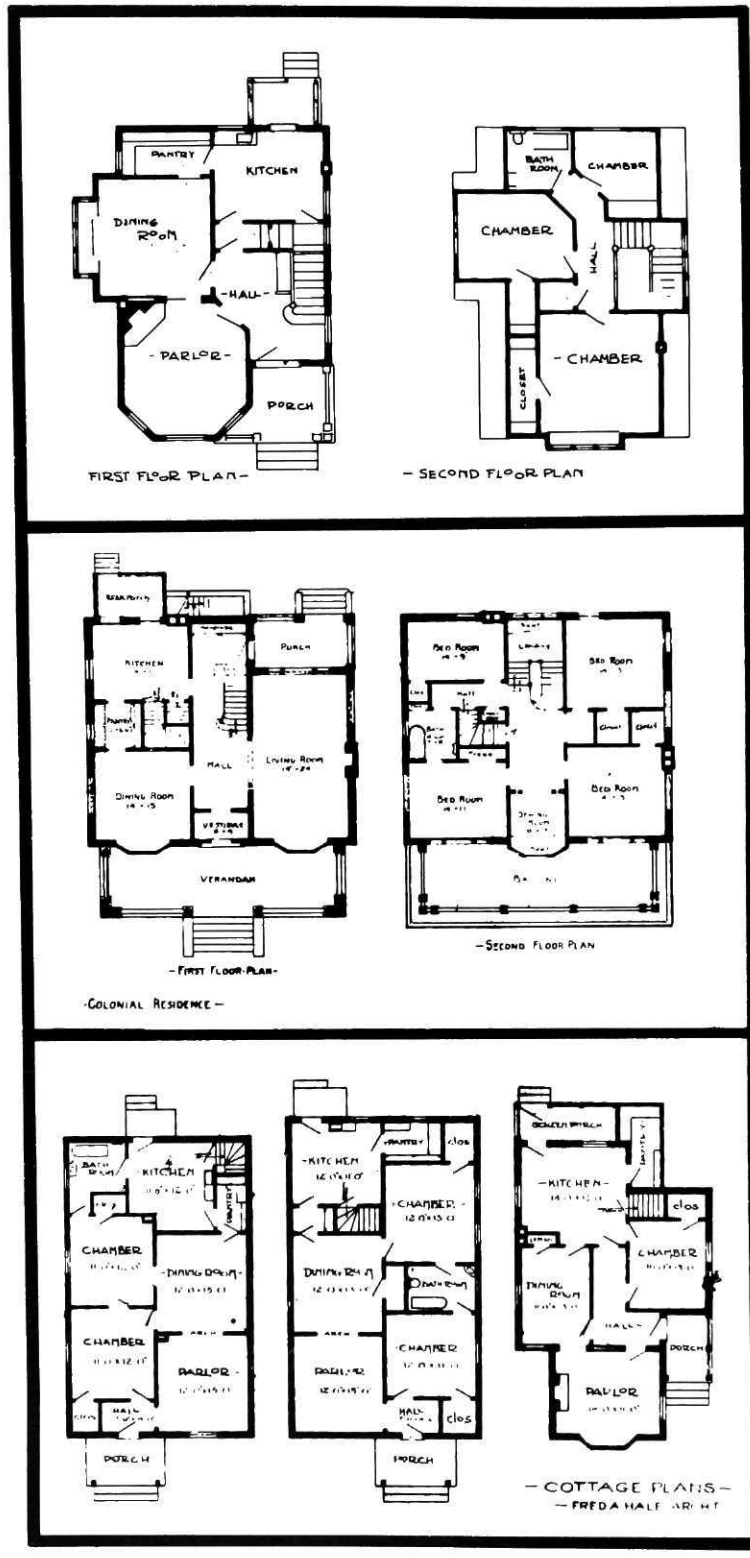
The Caithness Apartments at 86 B Street *is one of the city's major Prairie style landmarks. Its design is similar to one of Frank Lloyd Wright's unbuilt Chicago projects.*

Road Apartments *(101-107 First Avenue)* look like row houses transplanted from Boston or Philadelphia. One of the best Art Moderne apartments in the city, the Wymer, is at *603-607 First Avenue.* The Hillcrest Apartments at *155-189 First Avenue* are the largest apartments of a popular local type. Otherwise unornamented, the apartment balconies are connected by 3-story, square Classical columns. The large U-shaped blocks provide enough open space to give the whole complex a satisfying residential scale.

BUILDING TECHNOLOGY & THE MIDDLE CLASS

The transformation in building technology that took two centuries in the eastern United States occurred in Utah in two generations. From the vernacular adobe dwellings of the 1850s and 1860s to the 2-story brick Victorian homes of the 1880s and 1890s, a revolution had taken place in home building. The "well-tempered environment" became a common feature of most middle-class homes. Coinciding with this technological revolution was the rise of the middle class. Increasing affluence meant improvements in the design and function of the house.[9]

The new home environment included central heating, gas ranges, gas and later electric lighting, and indoor plumbing. The development of the Avenues' water supply and the introduction of gas and electricity to Salt Lake City and the Avenues by the 1890s contributed to a greater variation in floor plans. Earlier homes of adobe and brick were commonly built with wood-frame extensions for the kitchen at the rear, following patterns used in the Midwest and New England. In the later side-hall plans, the kitchen was located within the body of the house, to the rear of the parlors.



These drawings from Frederick A. Hale's published portfolio illustrate popular house-plan types. The side-hall plan at the top and the central-hall plan in the middle both include two floors. The three bottom plans show the compressed spatial arrangements of small bungalow cottages.

The use of adobe rather than the heavy timber brace frame in early homes was a consequence of the scarcity of local timber. Brick later supplanted adobe as the primary building material, and wood-frame houses are uncommon on the Avenues. By the 1870s when railroads made cheap lumber available in Utah, the brace frame had become obsolete, succeeded by the balloon frame. This new construction method, developed in the Midwest during the 1830s, involved "the substitution of thin plates and studs, running the entire height of the building and held together only by nails, for the ancient and expensive method of construction with mortised and tenoned joints. To put together a house, like a box, using only nails, this must have seemed utterly revolutionary to carpenters."[10] Even in brick homes, the balloon frame replaced masonry walls for interior partitions. The expressive forms, massing, and wall surfaces of the Queen Anne, Colonial Revival, and Bungalow styles were made possible by the freedom of this new construction method.

Technological improvements in house construction were mirrored by the development of "domestic economy," the new science of home management. These efforts suggested the impact of a growing middle class whose attitude toward domestic life was expressed in the ideal of "Home Religion," an accepted part of American Christianity by 1860.[11]

In *The American Woman's Home*, published in 1869, Catherine Beecher and her sister Harriet Beecher Stowe asserted that "the family state . . . is the aptest earthly illustration of the heavenly kingdom and in it woman is its chief minister." Women assumed this role, they said, not as "men-pleasers" but to properly train the young, either their own or the neglected children of the world. The Beecher sisters introduced their discussion of domestic science with plans and drawings for an ideal home. Although the basic plan is a New England central-hall house with a Gothicized exterior, their adjustments and modifications to the plan were intended to create "a house contrived for the express purpose of enabling every member of a family to labor with the hands for the common good, and by modes at once healthful, economical, and tasteful."[12]

The philosophical basis for writings like the Beechers' is found in the sermons and popular writings of the day's Protestant ministers, perhaps best outlined by Congregationalist Horace Bushnell: In developing a theory of what he called "Christian Nurture," Bushnell recognized that American society had changed profoundly in the generation before the Civil War. The era of home manufacture, the "Age of Homespun," he said, was over. The opportunities in the "Day of Roads" that replaced it were numerous, but for most families the father's work was now permanently separated, by the road to his office or factory, from the home. No longer primarily a place for work and sleep, the home, Bushnell argued, should reflect instead the ideals of family and nurture.[13]

This emphasis on domestic family life was symbolized by three elements of home design — the lawn, the porch, and the roof. The leisure that the middle-class father worked so hard for, and the invention of the lawnmower, made possible the development of the lawn and the home grounds. The lawn became the proper place for family activities and games like croquet and was connected to the house by the porch. Originally only a shelter for the front steps, the porch had grown to become a covered out-



Charles R. Savage's home at 80 D Street *exhibits the elaborate porch typical of the Victorian era. Courtesy of Marianne Clark Sharp.*

door living room. The family's living space now extended from the public sidewalks shaded by street trees and the more private areas of the lawn and the porch, to the completely private spaces of the home itself, wrapped protectively by the massive roof forms of the Victorian home.

Although most Avenues homes from 1880 to 1900 were built with the side-hall plan, the great variety in exterior massing, most often reflected in the large and irregular roof, gives a distinctive character to the entire neighborhood. The suburban ideal, with its emphasis on the porch and the roof, may also suggest class-conscious social aspirations — "a compromise between the city townhouse and the country estate. Both were models of great affluence, combining rich materials and textures, especially brick and stone. The stylistic treatment of the average suburban house was a reflection of these two upper-class ideals, but adjusted to the social aspirations of the owner and the limitations of suburban lot sizes."[14] Homes like the Coffin house *(1037 First Avenue)* and the Tibbals house *(1006 Third Avenue)* with their large porches, complex roof geometry, and wrought iron fences outlining the lawn illustrate this new middle-class ideal.

Unfortunately, the machine-cut wood-shingle roofs and the elaborate porches of Avenues homes are generally the first exterior elements to suffer from lack of maintenance. The wood-shingle roof, unoiled and curling, is often covered with asphalt, and the porch, originally ornamented to the limit of the owner's means, is filled in or the porch posts are replaced with spindly wrought iron.

When the reaction to the architectural extravagance of the Victorian era finally set in, it came in the form of house designs inspired by Charles and Henry Greene in California and the Prairie style designs of Frank Lloyd Wright and his midwestern contemporaries. These new styles were widely circulated in journals like the *Craftsman* maga-

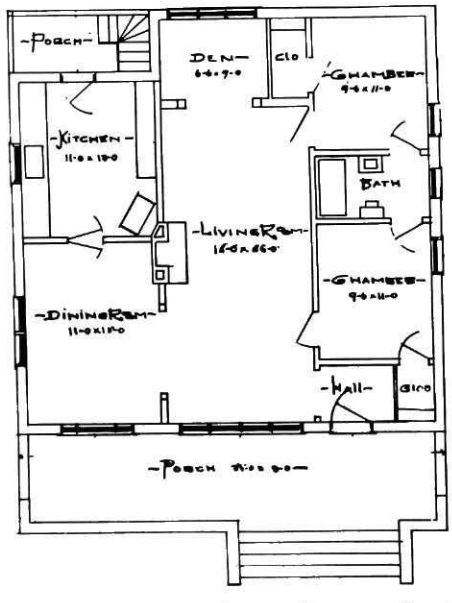


The Classical exterior of the Warnock house designed by Ware and Treganza on Second Avenue includes a large columned porch. The interior is done in the Craftsman style.

zine, published by Gustav Stickley from 1901 to 1916. New magazines for the homemaker, like *House Beautiful,* also published works by Wright and other architects. Such magazines included not only residential architecture but also furniture and decorative arts appropriate to the new styles.[15]

A number of fine bungalows were built on the Avenues. The Patrick house at *427 First Avenue* provides a good example of the exposed framing that characterizes Craftsman bungalows. Cobblestone was a popular natural material, and was often used in bungalow designs like the Kienke house *(307 M Street)* for foundations, retaining walls, and porch columns. Bungalows were advertised in many types and variations — Chicago, Colonial, California — often associated with regional styles. A fine

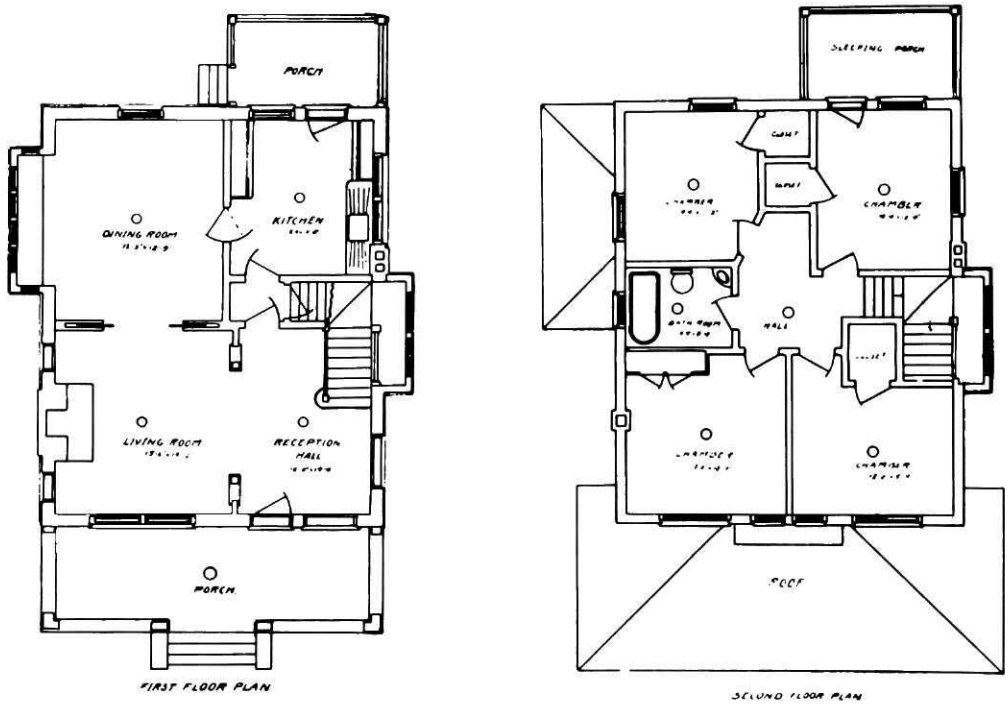




The bungalow at 387 Tenth Avenue was advertised by the Salt Lake Security and Trust Company as "six rooms, bath, cabinet kitchen, front porch 35 ft. by 9 ft., furnace, gas and electric lights" for the price of $4,500.

example of the Swiss bungalow is the Beesley house at *533 Eleventh Avenue.* Tudor was another popular stylistic applique characterized by steeply pitched roofs and half-timber surfaces, as on the large bungalow at *111 O Street.* The Timms house (166 Q Street), like an identical house at 40 Virginia Street, shows the melding of styles that was known as Prairie Bungalow. Although the Prairie style was more popular in newer areas like Federal Heights, the Allen house at *206 Eight Avenue* and the Keyser house at *381 Eleventh Avenue* are good examples of the style designed by local architects.





The detailing of this eight-room Craftsman Box house at 463 C Street includes exposed rafters, a broad hip-roof dormer, and a shingled porch. It was listed for sale at $7,500.

ARCHITECTS & THE AVENUES

Architecture as a profession developed in the last third of the nineteenth century, coinciding with the major period of house construction on the Avenues. Until the turn of the century few academically trained architects worked in Utah; most had been trained as apprentices to engineers or builders. Self-styled "builder-architects," whose training and approach to house design fell somewhere between the carpenter-builders of vernacular dwellings and professional architects, were also responsible for many house designs during this period. A number of architects lived on the Avenues, and several of them designed distinguished residences there.[16] Although local architects supervised the construction of many modest homes, their greatest impact on the visual character of the Avenues came from the elaborate residences they designed at the height of the neighborhood's popularity.

H. H. Anderson, a Danish immigrant to Salt Lake City in 1881, was listed in city directories first as a carpenter and later as a builder-architect. He built his own house at *207 Canyon Road* which is still owned by members of his family. A modest, 1-story house, its intricate, wooden ornament is still intact. Anderson's most flamboyant documented work is the Murdoch house at *73 G Street*, perhaps the Avenues' most elaborate example of Builders' Victorian Eclectic. Without adhering to a single style, the Murdoch house design is held together by sheer exuberance.



Herman Holstain Anderson, his wife, Andrine Ruud, and their daughter, Rose Wilhelmina, stand in front of their home at 207 Canyon Road. *The sign by the front door reads "H. H. Anderson, Architect."*



Architect Richard K. A. Kletting resided in his 280 A Street home for more than fifty years before his death in 1943.

Richard K. A. Kletting, at the other end of the professional spectrum, received academic training in architecture in his native Germany. Best known for his design of the State Capitol, he arrived in Utah in the mid-1880s and built a house at 280 A Street soon after. Many of Utah's next generation of architects were trained in his office. Kletting's own house incorporated the side-hall plan and eclectic decorative detailing of the period but reflects his skill in applying the current style. Kletting also designed the Dern house at *36 H Street,* another house marked more by its refinement of established convention than by extravagance or innovation.

The firm of Ware and Treganza was probably second only to Kletting's office in its impact on Utah architecture. A native of Massachusetts, Walter E. Ware came to Salt Lake City about 1890 after working for the Union Pacific Railroad in Omaha and Laramie and establishing a private practice in Denver. During the 1890s his office designed at least nine residences still standing on the Avenues. The Beeman house at *1007 First Avenue,* designed by the firm of Ware and Cornell, shows a deft use of the Shingle style, a reaction against the florid ornament of the most elaborate Victorian styles and a precursor of the more restrained Colonial Revival.

Ware was probably the architect for the house at *259 Seventh Avenue,* built for the family of Gill S. Peyton in 1896. The Peytons lived there only about three years, selling the house to William S. McIntyre in 1901. The McIntyre family owned the home through 1946. Set on a podium with a large, two-story pediment framed by four fluted columns, the McIntyre house, in its setting and design, is the most extravagant and pretentious house on the Avenues.

In 1904 Ware established a partnership with Alberto O. Treganza. Treganza had studied architecture at Cornell University and had worked in the well-known California firm of Hebbard and Gill in San Diego. He became the principal designer in the new partnership.

Four Avenue landmarks were designed by Ware and Treganza. The Georgian Revival style of the Ellis home, built in 1906 at *607 Second Avenue,* contrasts strongly with the Prairie style Allen house at *206 Eighth Avenue,* finished four years later. The Caithness Apartments *(86 B Street),* in some ways similar to Frank Lloyd Wright's unbuilt project for the McArthur Apartments in Chicago, also show Ware and Treganza's talent in this new twentieth-century style.[17] Ware's own house at *1184 First Avenue,* was probably built about 1905. Treganza's influence on the design is not known. The house stands unquestionably as the most pleasing essay in the Dutch Colonial style on the Avenues. Although many gambrel-roofed homes were built about this time, none matches the grace of Ware's detailing or the balance of the cross-gambrel roof which responds to the house's corner lot.

Another architect, Frederick A. Hale, is best known for the houses he designed for others. He rented a succession of houses on the Avenues, but never, apparently, designed a house for himself.[18] A native of New York, Hale enrolled at Cornell University in 1875 and completed the course in architecture, which had been established four



Peyton Hall, pictured in 1896 shortly after its construction, later became the long-time home of the McIntyre family.

years before. Cornell's architecture program was only the second of its kind in the United States; Massachusetts Institute of Technology had established the country's first academic program in architecture in 1869. Hale designed the restrained, Classical Box style house at *361 Seventh Avenue*, as well as a number of smaller houses in Darlington Place.

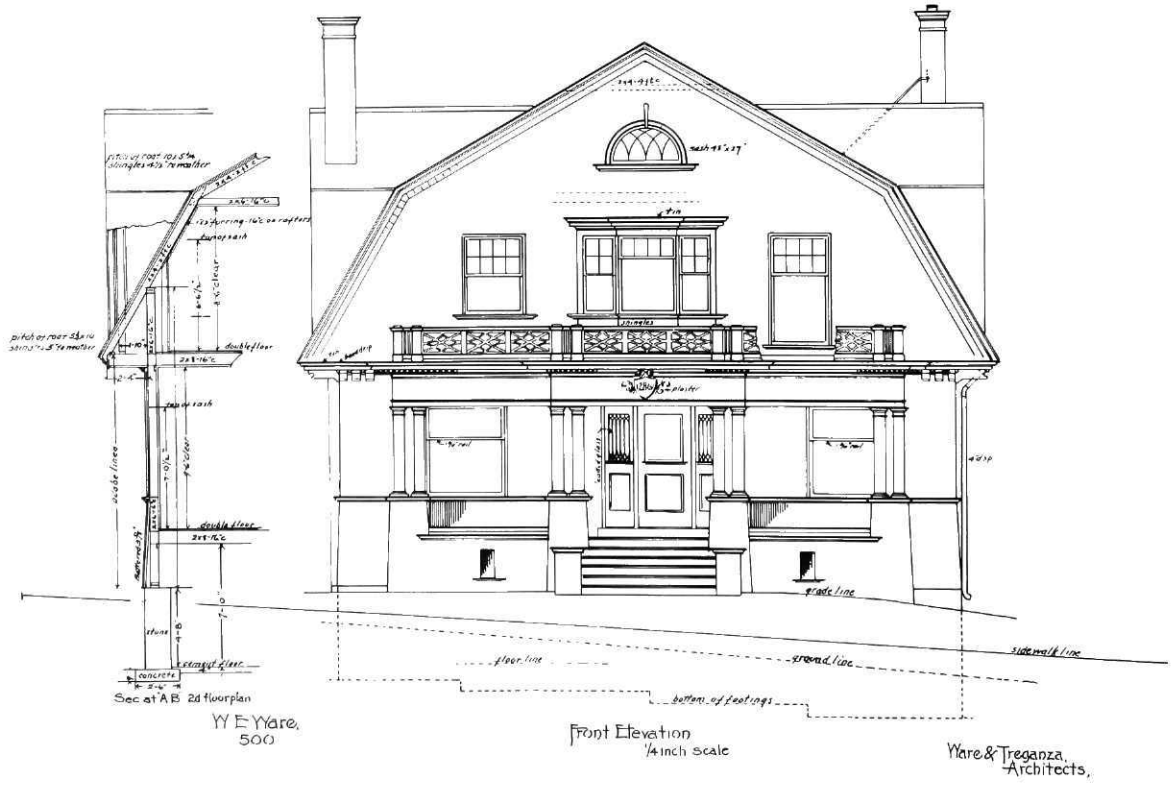
Architect Lewis Telle Cannon, of the firm Cannon and Fetzer, built his house at *376 Second Avenue* in 1920. Cannon lived in the home until his death in 1946, and his wife continued to live there until 1968. Although best known for larger structures like the Prairie style Salt Lake Technical School (now part of West High School) and the First Security Bank, Cannon and John Fetzer were the architects for the family home of his brother, Radcliffe Q. Cannon, at *86 H Street*, a competent essay in the Prairie style. The most academically Classical public building on the Avenues is Cannon and Fetzer's LDS Twentieth Ward chapel at *107 G Street*.

A number of other architects also made important contributions to the architecture of the Avenues. David C. Dart, whose own side-hall cobblestone and shingle bungalow was just south of the Avenues at 206 Douglas Street, designed a plain, symmetrical bungalow at *188 D Street*. Its facade is dominated by a hip-roofed full height dormer with a large balcony. He was also the architect of record for about two dozen other Avenues homes, most of them small bungalows. Bernard Mecklenburg probably designed the house at 69 S Street that his family occupied for about three years. He completed the Cathedral of the Madeleine after the death of Carl M. Neuhausen, the principal architect. At least sixteen homes remain on the Avenues that were designed by John Head-

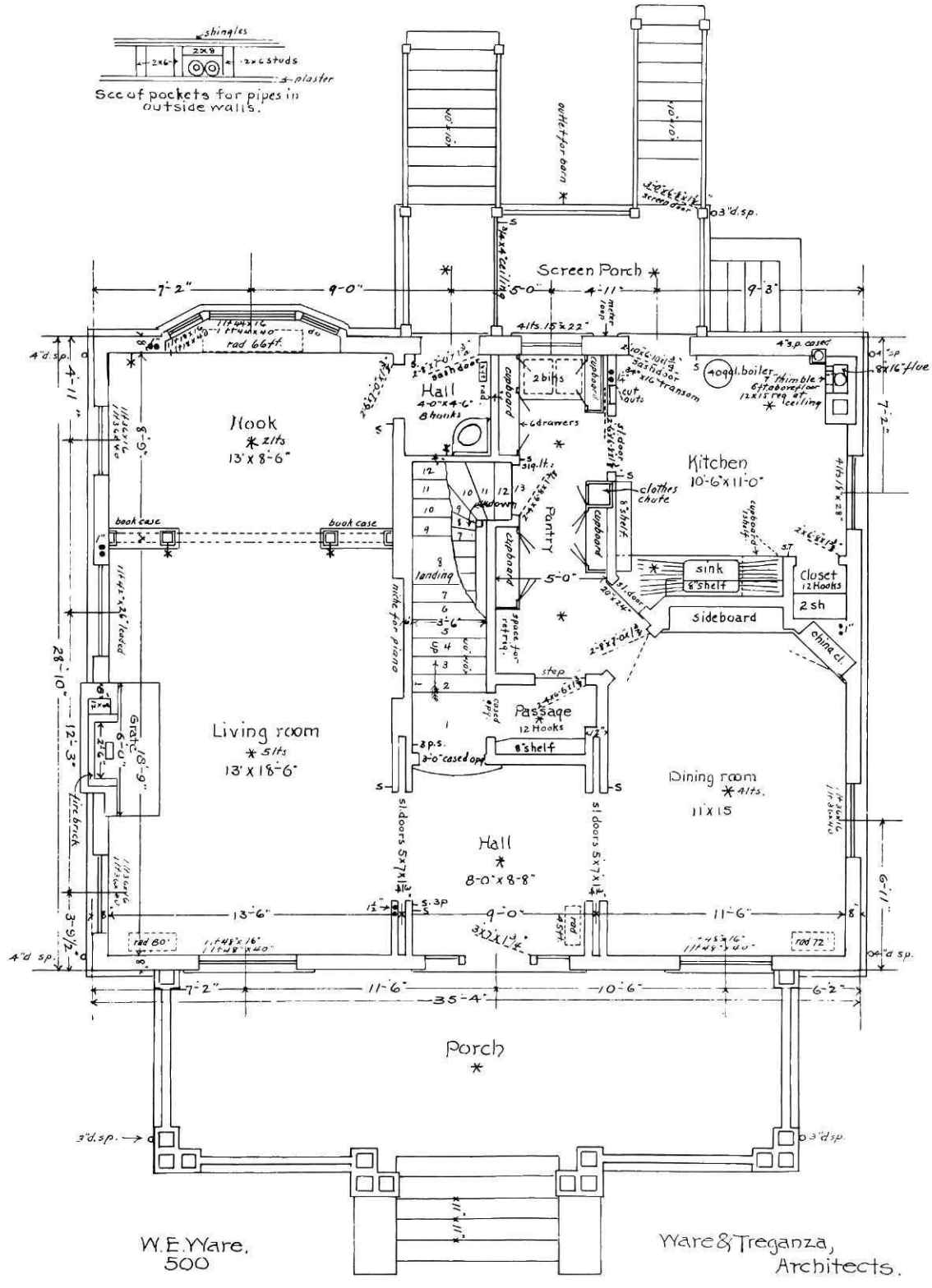


The Sabine-Bennett house at 176 D Street *in 1897, before a second story was added.*





The original architect's drawings for the Ware house at 1184 First Avenue.



First Floor, Plan.
1/4 Inch Scale.



The gate and planter at the southwest entrance to the city cemetery were designed in the Prairie style by architect Taylor Wooley who had apprenticed with Frank Lloyd Wright in Chicago.

lund or the firm of Headlund and Wood. The firm of Young and Son (Joseph Don Carlos Young and Don Carlos Young, Jr.) did several homes on the Avenues, the best of which is a Craftsman bungalow with unusual scroll-sawn ornament on the dormer balcony rail at *18 U Street*. Carl Scott, whose architectural work included the Masonic Temple and the Elks Building on South Temple, built his own house at *765 Eighth Avenue* in 1920.

Although the two hundred or so architect-designed homes seem like a small proportion of all the homes built on the Avenues, the several hundred more pattern-book houses whose original drawings were done by architects should be added in assessing the impact of architects on the neighborhood. These two types of house design taken together help explain the consistency of residential architecture.

PUBLIC SPACES & CITY ORDINANCES

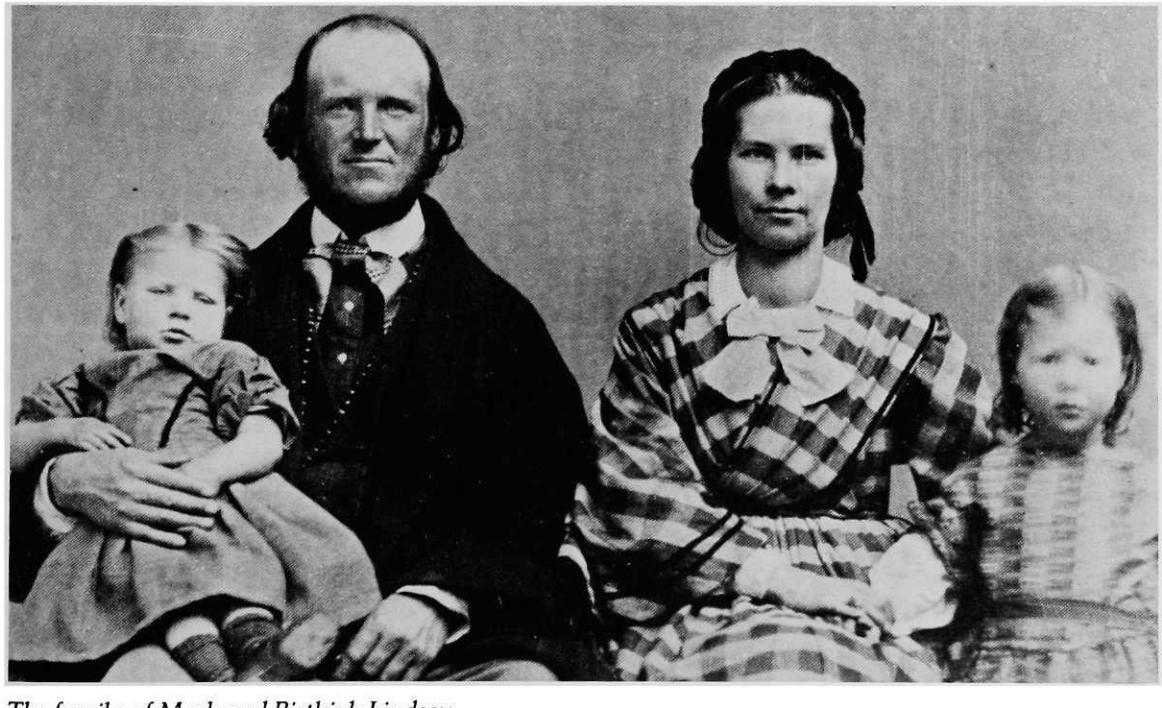
Beyond its residential architecture, the visual characteristics of the district's public landscape include setbacks, fences, retaining walls, landscaping, and public parks. These features evolved through both regulation and development. As early as 1848 Brigham Young prescribed twenty-foot setbacks for Salt Lake City residences.[19] The original quarter-block lots on the Avenues were slowly divided into long, narrow lots as the population grew. When the blocks filled in, the setbacks were generally maintained, even though the construction dates of the buildings range from the early 1860s to after 1930, to produce an important visual characteristic of the Avenues neighborhood.

Another early regulation was the 1851 city ordinance that required the fencing of all

property. Originally a necessity in what was predominantly an agricultural village, a tradition of fences continued long after the city ordinance was forgotten.[20] Where the lots on the north sides of streets required retaining walls to establish level building lots, sandstone and occasionally cobble walls separated the home grounds from the street.

Set in an enormous valley near forested canyons, Salt Lake City did not experience the same pressure for the development of public parks and open space as the more dense and rapidly industrializing cities of the East. Early parks were developed as pleasure resorts or commemorative sites. Liberty Park was dedicated on the anniversary of the Battle of Bunker Hill in 1882. Probably inspired, like a number of other major American parks, by the completion of New York City's Central Park in the 1860s, Liberty Park was for many years the city's only large public park. On the Avenues, public spaces in the early years consisted of the few large grounds of the neighborhood's schools and churches. One example, now gone, was the Eighteenth Ward Square located south of the old ward building on A Street. Not until the organization of local civic improvement groups after the turn of the century did active public support emerge for the acquisition of such parks as Lindsey Gardens and Memory Grove.

During the 1860s Mark and Birthiah Lindsey built a home near today's First Avenue and K Street. Close to a natural spring in the vicinity of present-day Ninth Avenue and M Street, they homesteaded 160 acres in 1865 and developed Lindsey Gardens, one of the territory's first pleasure resorts, including gardens, picnic areas, playgrounds, and bathhouses. Lindsey began selling lots in 1872, only two years after he received the federal patent to the homestead, and in 1875 he mortgaged the Gardens to finance a dance hall. After Lindsey's death in 1878, his family was unable to hold onto the resort and Auerbach Realty took over the land. A few small subdivisions were opened on part of the original homestead.



The family of Mark and Birthiah Lindsey.

Several groups were responsible for the eventual development of a city park on the site of the old resort. In 1921 the Federation of Women's Clubs petitioned the city to obtain the property as a playground, and the city leased the land the following year. The North Bench Improvement League constructed a shelter there in 1924 and four years later petitioned the city to purchase the available open land. At the request of Lindsey's daughter Emma, the city officially named the new fifteen-acre park Lindsey Gardens.[21]



The Fourth Avenue stairs between Canyon Road and A Street was one of the city's early public landscaping efforts.

Memory Grove park in City Creek Canyon also has a long history. The mouth of City Creek Canyon, in the area of Third Avenue and Canyon Road, was one of the first campsites used by the Mormons when they came to the valley in 1847. Ten years later this area was deeded by the territorial legislature to Brigham Young, who developed several industrial enterprises there. City Creek was used to power a sawmill and a flour mill. During the 1860s and 1870s Brigham Young gave and sold sections of the area to family members and friends. Several of these people built houses in the lower section of the canyon mouth, probably because the canyon was wider at that point. The upper section of the canyon area remained undeveloped since it was narrower and more difficult to reach.

The city began to acquire some of the land in 1902 and eventually developed three parks in the area. The land that became Memory Grove was set aside in 1902 but not improved until 1914. After World War I the first memorial monument was established, and in 1924 the area was dedicated as a memorial park. South of Memory Grove there are two small parks in the center of Canyon Road. When lower City Creek was put underground in 1909 the filled-in creek bed was developed into park areas.[22]

Other city projects reflected the growing population of the Avenues. In 1893 a city-wide program of improvements was begun to grade streets and provide sidewalks. While providing better transportation this development also removed or damaged a number of large shade trees. The *Deseret Evening News* reported that "on F Street and

on E Street near First Street, there is a complete blockade of trees which have gone down in a frantic endeavor to make the hilly sections over into flat sections when laying sidewalks."[23] Perhaps as a belated response to such criticism, the Salt Lake Shade Tree Commission was established by city ordinance in 1923. After studying similar commissions in other cities, it recommended a list of trees appropriate for the city. In 1932 the numbered avenues and the lettered cross streets were alternately assigned London plane, Norway maple, linden, and white ash.



Much of the architectural detailing, the trees, and the fence that characterized the Jennings house, 353 Sixth Avenue, at the turn of the century have been removed.

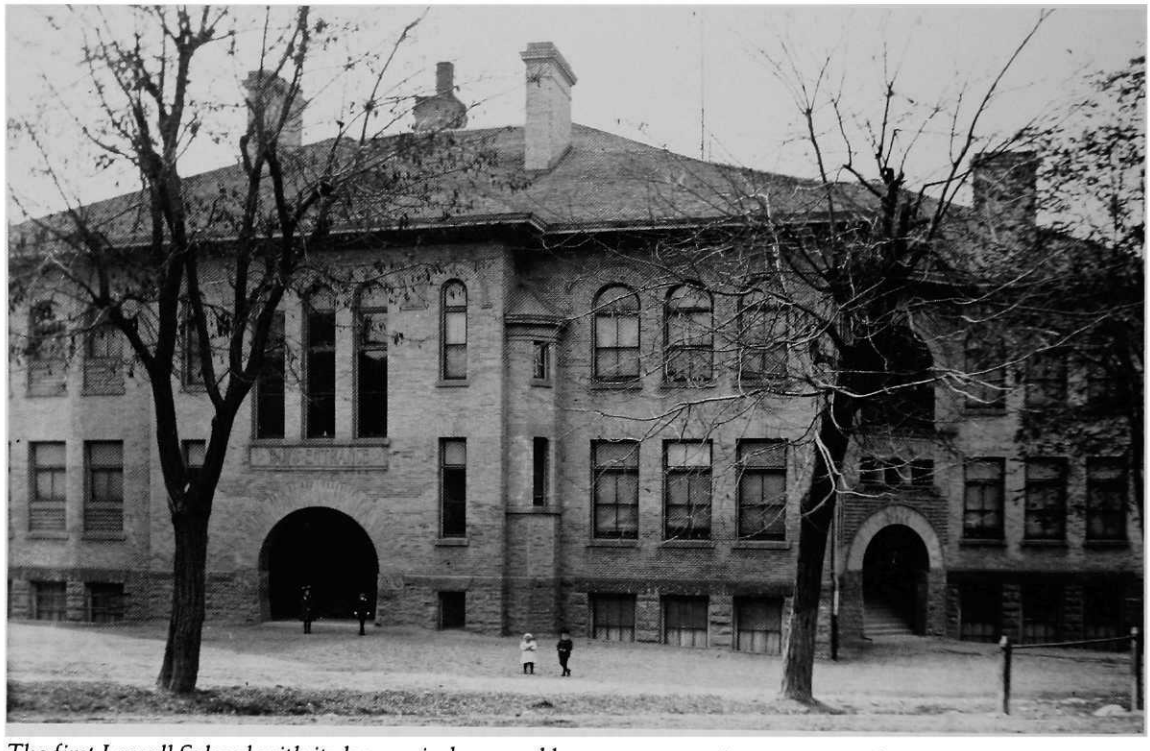
By 1947 the earliest trees in the Salt Lake Valley had become rare enough that the Daughters of Utah Pioneers, as part of the Centennial celebration, hung plaques on all the trees whose genealogy could be traced back before 1869. Although the plaque is now gone, one of the oldest trees on the Avenues is a European linden, originally brought from England for William C. Staines, on the grounds of the Twentieth Ward chapel.[24]

The concern for shade trees and landscaping declined with the increase in absentee ownership of Avenues homes. Large gaps in the tree canopy developed as older trees were removed and not replaced. Sandstone walls deteriorated and were patched or replaced with concrete. Broken wrought iron fences were removed or left to fall down. The prohibitive expense of replacing sandstone walls has often meant the substitution of incompatible materials like concrete or railroad ties to maintain existing yards. Another contributing factor has been the failure of the city to enforce the maintenance of the parking strip. As a result, in many places the original expanses of grass and street trees have been broken up by gravel, boulders, or vegetable gardens.

The burgeoning interest in the 1970s in old-house renovation has often been paralleled by the repairing of iron fences, by the rebuilding of stone retaining walls, and by new landscaping. With the active support of neighborhood groups, the city has completed several large street repaving projects on the Avenues, and plans have been proposed for the systematic planting of street trees.

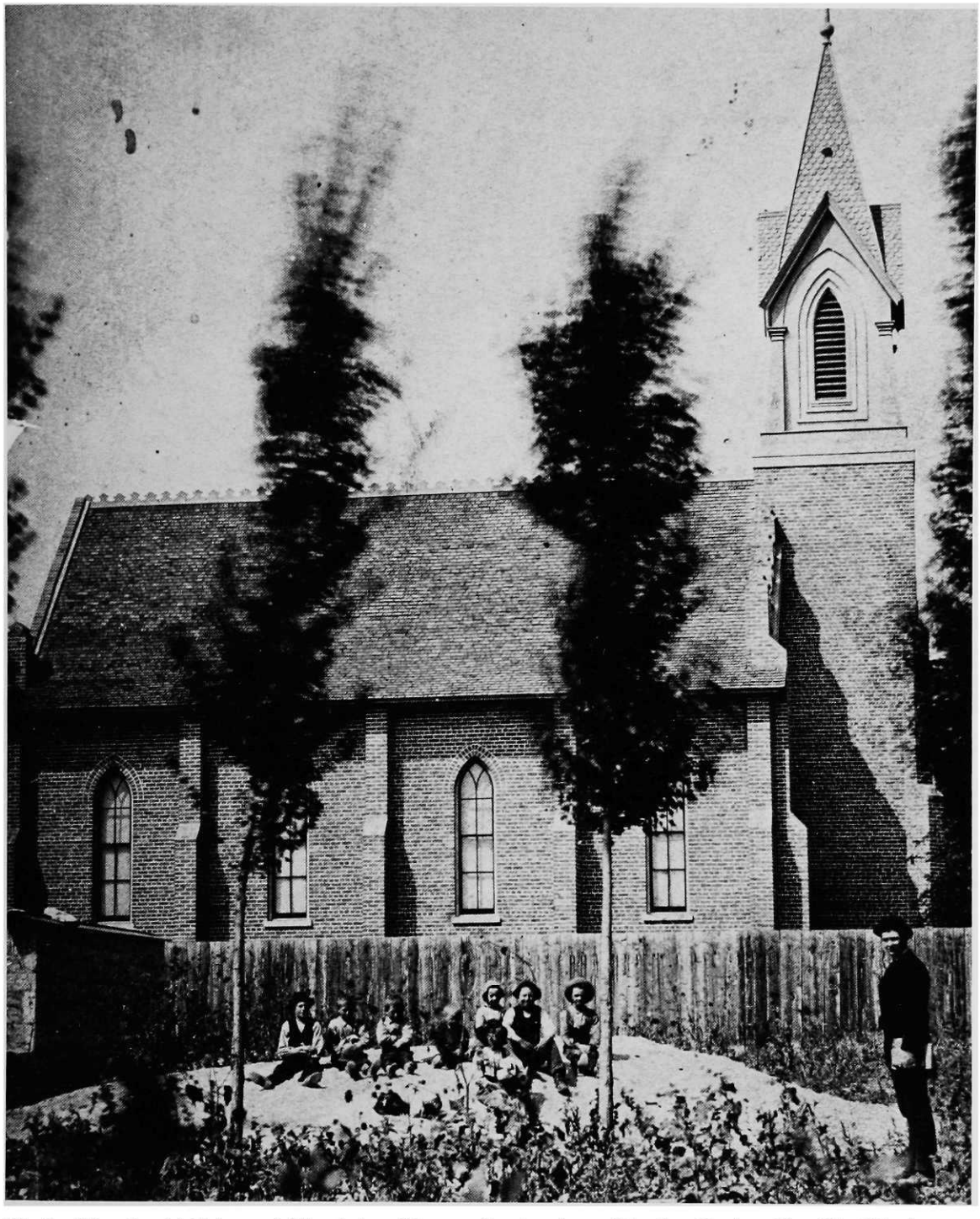
City zoning ordinances, first passed in 1927, also affected the landscape of the Avenues. Prior to that, the location of commercial buildings had not been regulated, and, because the Avenues lie so near Salt Lake City's business district, few nonresidential buildings were constructed there. The schools, churches, and stores originally built on the Avenues followed the architectural styles of the residential buildings. During the period of the Avenues' decline many earlier structures were altered or demolished, and the piecemeal rezoning of a number of parcels allowed the construction of large structures that are incompatible with the scale of the neighborhood.

All of the early school buildings on the Avenues have been torn down. The designs for the Wasatch and Lowell schools, published in 1894, were typically eclectic.[25] Ensign School, a modest work from the office of Richard Kletting, was more academically correct and formal. Both the Ensign and Wasatch schools were replaced in the 1970s by severe, almost windowless buildings.



The first Lowell School with its large windows and heavy construction contrasts sharply with the almost windowless Avenues schools built during the 1970s.

Two handsome early Mormon churches in Salt Lake City, the Eighteenth Ward on A Street, designed by Obed Taylor in a straightforward Gothic style with little ornamentation, and the Twenty-first Ward on Second Avenue, a similarly designed structure, were both recently razed. The sites are now parking lots for new church buildings. A later Gothic design, the Twenty-seventh Ward chapel, is well maintained and includes a compatible recreation hall addition dating from 1927, a period when LDS church buildings received more sympathetic treatment in maintenance and expansion. The LDS Twentieth Ward, designed by Cannon and Fetzer, is a pleasing example of Classical Revival with some Mannerist details. Its basic plan, an ell with the open side



The land for the old Eighteenth Ward chapel is now the site of a parking lot. Designed by Obed Taylor in 1880, the chapel stood on A Street. Some remnants of the old structure were used in a reconstruction of the building across from the State Capitol.

to the corner, breaks the normal rhythm of Avenues house lots. A later Mormon chapel, the Ensign Ward, was originally a plain but imposing Prairie style design. It has an addition from the 1950s across the front that destroys the integrity of the original



An early interior photograph of the LDS Twentieth Ward chapel.

design. The Central Baptist Church (originally the Danish Evangelical Lutheran Church) at *387 First Avenue*, retains its Gothic Revival design, including a corner bell tower.

When Salt Lake City passed its first zoning ordinance in 1927, the increasing density of the Avenues was reflected in the B (now R-5) and B-2 (now R-6) zoning which allowed for multiple dwellings. Anticipating continued growth, the most heavily trafficked intersections were zoned for commercial use on all four corners.[26] Neighborhood stores and shops have been common on the Avenues since the turn of the century. The Castleton Brothers General Merchandise business, which has since moved on to elegant stores in several shopping malls in the valley, began at 740 Second Avenue. Its original building is now vacant and, unfortunately, much remodeled. An almost unaltered neighborhood store is Stoneman's Grocery at *226-228 B Street*, now a residence.

Until 1956 few changes were made in Avenues zoning. In that year, the blocks from M Street to R Street were changed from R-5 to R-6 to allow convalescent homes and clinics but not offices. Although most of the commercially zoned property remained residential, some large changes occurred during the next several years. Originally the corners at the intersection of E Street and Sixth Avenue were zoned commercial. Subsequently the north half of the block bounded by E and F streets and Fifth and Sixth avenues was rezoned commercial, and finally the south half was rezoned, permitting the construction of the Avenues Plaza shopping center.[27] The Avenues Plaza makes no pretense of conforming to the scale or massing of its neighbors and has never provided adequate landscaping to ease the incompatibility.

Hospitals on the Avenues have become another source of traffic and neighborhood friction. The LDS Hospital on Eighth Avenue has been built in a number of phases, including a large section done with traces of Prairie style detailing. The hospital's con-



The original building for the LDS Hospital was designed in a castellated style.

tinuing expansion has involved numerous disagreements with its neighbors over zoning. The construction of the clinic and parking structure which occupy the whole block north of the hospital required the demolition of fourteen homes. The hospital's recently completed parking garage could not have picked a more unfortunate location. Decorated with metal screen panels, it almost totally surrounds the McIntyre house. The Primary Children's Medical Center on Eleventh Avenue and the former Veterans Administration Hospital on Thirteenth Avenue lack architectural distinction, although the V. A. hospital grounds are pleasingly landscaped and make an important visual contribution to the neighborhood.

The original appeal of the Avenues was its closeness to the city, the views of the valley from its slopes, its usually unpretentious but well-built homes, and the pleasing scale of the neighborhood. In spite of physical deterioration and the intrusion of larger-scale development, these elements remain. Their rediscovery has brought a revival of earlier neighborhood values. The concerns of the Greater Avenues Community Council sound much like the issues debated by the North Bench Improvement League two generations ago.

One reason for "owning your own home," according to the 1908 Salt Lake Security and Trust Company's booklet of that name, was the home owner's ability to "create about his family a wholesome environment" and "effectually assist in the promotion of healthful conditions, and in improving the community where his home is located."[28] The new owners of old houses on the Avenues in the 1960s and 1970s would agree. Just as the turn-of-the-century town improvement societies were criticized for emphasizing superficial issues of appearance, old-house renovators sometimes seem to be more concerned with a house's appearance than with its inhabitants. At its best, though, the passion for restoration is only the starting point in the development of a sense of place, a sense of place that comprehends all the problems and opportunities of a genuine neighborhood community.



This 1891 view of Salt Lake City, prepared by the Real Estate Exchange, marks the location of Popperton Place, later Federal Heights, and shows the growth of the Avenues.

ARCHITECTURAL STYLES & TYPES

"All styles may be divided into two classes, that derived from the post and lintel, and that derived from the arch. These are sometimes called the horizontal and perpendicular styles, the Grecian being a perfect type of the first, and the Gothic of the second."

Samuel Sloan, *The Model Architect*, 1852

In the following pages the styles of architecture most common on the Avenues are briefly outlined. Longer guides to architectural styles are widely available, and these descriptions are intended only as a starting point.

While the language of architecture may be unfamiliar, it begins with Sloan's division of horizontal and vertical and with the distinction between symmetry and asymmetry. These two aspects of architectural form underlie changing architectural fashions. Vernacular architecture is balanced and usually symmetrical. Victorian styles are vertical and asymmetrical, with picturesque facades and irregular floor plans. The Prairie and Craftsman styles emphasize the horizontal in the relationship of buildings to the landscape whether the designs are symmetrical and formal or asymmetrical and open. Without any architectural training it is possible to look at a house and determine whether it is horizontal or vertical, symmetrical or asymmetrical — a first step in reading the vocabulary of its design.

VERNACULAR



117 C Street, ca. 1872



385 Fifth Avenue, ca. 1874

Vernacular architecture, or folk building, includes most of the Avenues residences built in the pioneer period. In plan and massing they reflect eastern traditions based on the formal symmetrical Georgian architecture of the eighteenth century and modified by the Federal and Greek Revival styles. These square or rectangular houses are one or two rooms wide and one or two rooms deep. The most common plan is the hall-and-parlor; occasionally a central-passage plan is used.

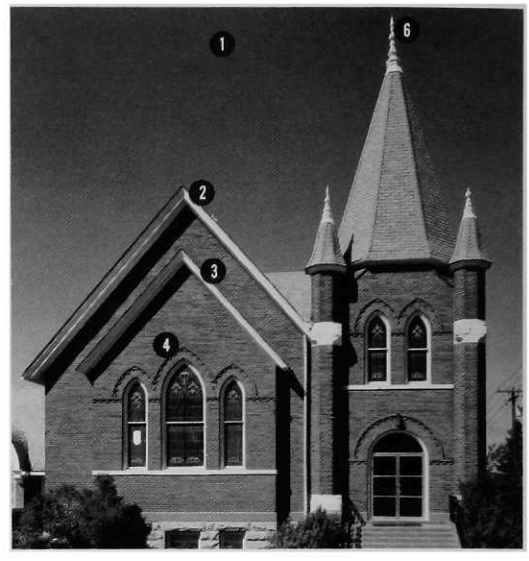
Folk building is sometimes misunderstood to be a crude imitation of academic architecture. Vernacular construction, however, is distinct from both the popular pattern-book building culture and the academic architectural high culture. All three modes of building do influence each other but tradition is the major determinant of the form, construction, and use of vernacular architecture.

1. Indigenous materials, especially adobe
2. Rectangular plan
3. Variations and additions to the rectangular I-plan usually in the form of a T, L, or H
4. Symmetrical facade
5. Modified temple plan
6. Gable roof
7. Broad side to the street
8. Plain molded cornice
9. Pedimented door

GOTHIC REVIVAL



157 B Street, ca. 1865



187 P Street, 1903

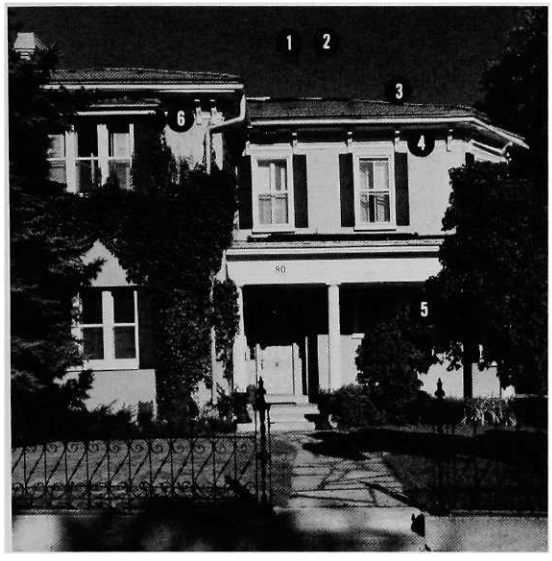
Imported to the United States from England about 1800, the Gothic Revival style was first used in Utah by Truman O. Angell for his 1853 design of the Salt Lake LDS Temple. This style was also popular for residential buildings. Angell's design for the Lion House on South Temple used buttresses, steeply pitched dormers, and pointed arched windows. The cottages designed by John Watkins in Midway, Utah, sometimes mistakenly referred to as "Swiss," are examples of the Gothic cottages made popular by the pattern books of Gervase Wheeler, Andrew Jackson Downing, and others. Because of the scarcity of both lumber and nails in Utah before the completion of the transcontinental railroad, "carpenter Gothic" houses were often built of adobe or brick.

Often a vernacular dwelling, like the Barton house at *157 B Street*, employed a few Gothic Revival elements such as the steeply pitched roof and finial.

A later high culture form, usually called Victorian Gothic, was popularized in midcentury by John Ruskin and others. The style was especially popular for religious buildings. The Twenty-seventh LDS Ward and the Danish Lutheran Church on the Avenues are descendants of this later Gothic Revival.

1. Vertical massing
2. Steeply pitched roof
3. Multiple gables
4. Corbeled brick pointed arch
5. Tall narrow windows
6. Finial
7. Steeply pitched cross gable
8. Projecting bay window

ITALIANATE



80 D Street, ca. 1871



474 Second Avenue, 1888

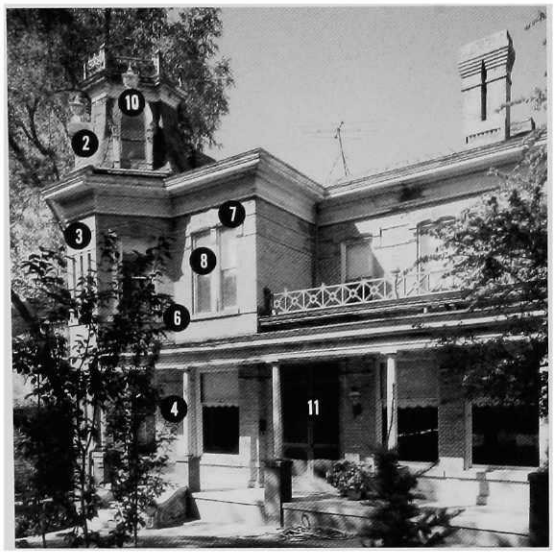
The Italianate, like other Victorian styles, came to Utah after the peak of its popularity in the eastern United States and before the advent of professional architects. Local examples tend to be plainer than their eastern counterparts.

On the Avenues, there are two distinct manifestations of the style. The 2-story Italianate house usually follows the style more carefully, with box-like massing, wide bracketed eaves, tall narrow windows, and low-pitched hip roofs. The elaborate cut stone arch window treatment typical of high-style Italianate is usually reduced on Avenues houses to the straight-sided arch with corbeled brick "drip molds."

The Italianate cottage is a smaller, popular version of the style. All that usually remains of the style in its cottage form are the hip roof and the corbeled brick window trim.

1. Box-like massing
2. Side-hall or L-plan
3. Low hip roof
4. Wide eaves
5. Broad porch on the long side of the house
6. Paired brackets
7. Corbeled arch windows

SECOND EMPIRE



33 C Street, ca. 1881



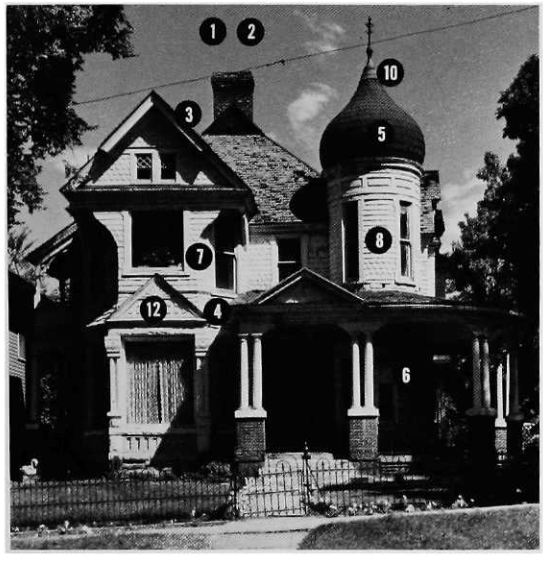
206 E Street, ca. 1881

The most prominent element of the Second Empire style is the Mansard roof, often originally covered with slate or metal. The style was widely used for public architecture in France during the reign of Napoleon III. One of the best-known local examples of the style is the Devereaux House on West South Temple, which received a Second Empire addition to the original Gothic cottage in the 1860s. The most elaborate example, now razed, was the Gardo House on South Temple and State streets. These elaborate mansions employed many of the other characteristics of the style, including projecting pavilions and heavily molded classical ornament.

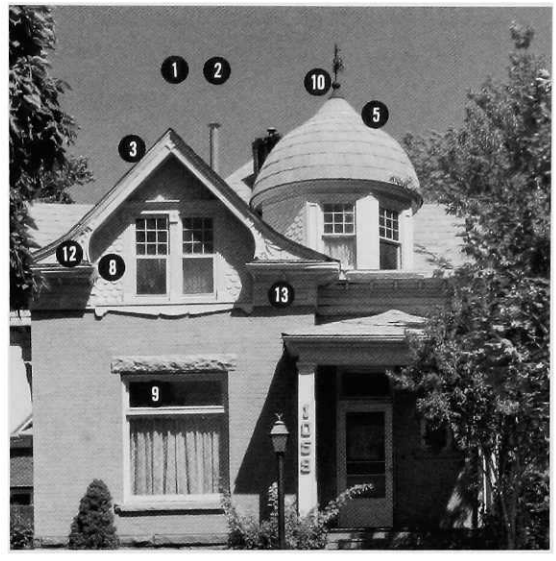
Early photographs of Salt Lake City show a number of Second Empire houses, most of which were demolished to make way for later historical styles. Only a few examples of the style remain on the Avenues.

1. Square or rectangular massing
2. Mansard roof with straight, concave, or convex sides
3. Angled pavilion
4. Large porch
5. Roof cresting
6. Belt course
7. Elaborate window surrounds
8. Paired window openings
9. Hipped dormer
10. Round arched dormer
11. Double door entry with transoms
12. Molded cornice and entablature

QUEEN ANNE



1037 First Avenue, 1896



1059 Third Avenue, 1895

Developed in the work of English architect Richard Norman Shaw, the Queen Anne style became known to a large American public at the Philadelphia Centennial Exposition of 1876 where the British government built two extravagant Queen Anne structures. In its most elaborate form, the style is highly decorative, asymmetrical, and exuberant. Towers, bays, and porches are added to the form of the house, which is covered in a rich variety of surface materials.

The Queen Anne was the most popular American residential style in the late nineteenth century and the dominant Victorian style on the Avenues. The height of the style's popularity coincided with one of Utah's building booms in the late 1880s and early 1890s. For many Avenues residents, the 2-story brick Queen Anne symbolizes the character of the neighborhood.

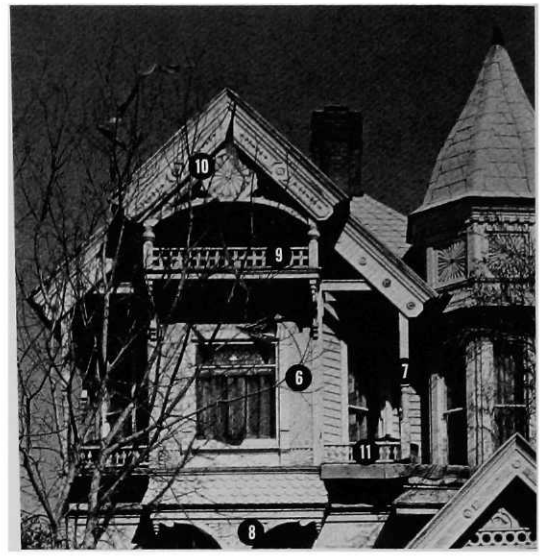
Like the Italianate style, the Queen Anne style was also popular in a smaller scale. The 1½-story Queen Anne cottages usually lack the towers and expansive porches of the larger Queen Annes but share their irregular plans, complex roof massing, and extensive ornament.

1. Irregular plan, usually side-hall
2. Asymmetrical, picturesque facades
3. Complex hip and gable roof
4. Projecting or flared upper story
5. Tower with conical or domed roof
6. Large porch
7. Projecting bay
8. Patterned shingles
9. Stained glass transom
10. Finial
11. Tall narrow chimney with ornamental panels
12. Carved wood panels
13. Decorated entablature

EASTLAKE



30 J Street, 1892



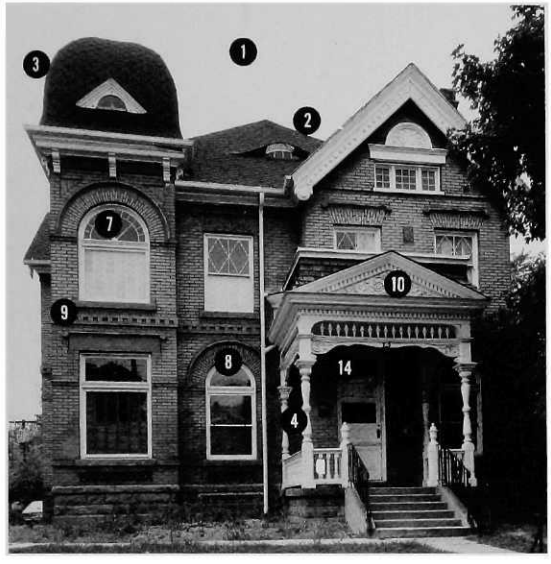
30 J Street, detail

This style is named for Charles Locke Eastlake, whose book, *Hints on Household Taste*, included the decorative turned and carved woodwork that became the hallmark of the style. Eastlake himself found the American style of architectural ornament which developed from his furniture designs "extravagant and bizarre." Eastlake architecture is distinguished from other Victorian styles by its massive, three-dimensional ornament. Unlike the scroll-sawn ornament of the Queen Anne and Stick styles, Eastlake brackets, spindles, knobs, and posts were turned on a lathe or carved.

Although Eastlake ornament was often used on Queen Anne and Victorian Eclectic houses, only one fully realized example of the style is found on the Avenues.

1. Irregular, side-hall plan
2. Picturesque facades
3. Complex hip and gable roof
4. Projecting attic gable with recessed porch
5. Tower with flared conical roof
6. Projecting bay
7. Turned posts
8. Carved panels
9. Latticework
10. Carved rosette
11. Spindle balustrade

VICTORIAN ECLECTIC



73 G Street, 1892-1894



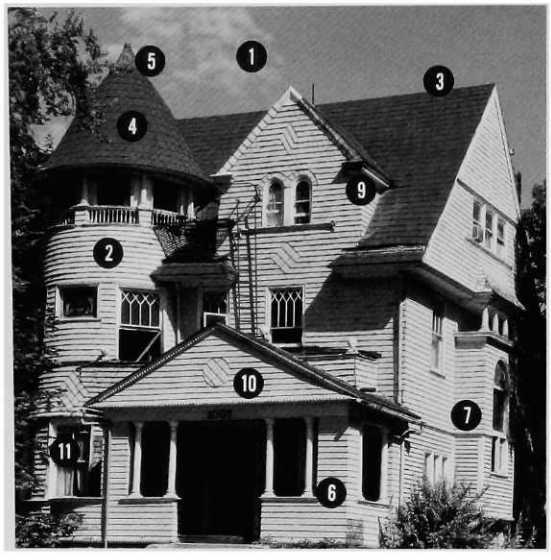
1006 Third Avenue, 1898

Most of the houses built on the Avenues during the twenty years prior to the turn of the century cannot be described by a single style. Here called Builders' Victorian Eclectic, these simplified versions of pattern-book houses usually follow a side-hall plan with a complex hip, gable, or hip-and-gable roof. A limited range of ornament is most often concentrated on the porch.

A few examples described as Victorian Eclectic are architect-designed and highly decorative. These more elaborate houses may include Eastlake, Queen Anne, and Stick style ornament, with several types of window openings. Some are asymmetrical Victorians in plan and massing but also include Colonial or Classical Revival detailing.

1. Irregular plan
2. Complex hip and gable roof
3. Tower with conical or domed roof
4. Eastlake posts
5. Bargeboards
6. Spindled balustrade
7. Upper sash with a border of small square lights
8. Corbeled arched window openings
9. Patterned belt courses
10. Pedimented porch
11. Doric porch columns
12. Projecting bay
13. Shingled gable end wall
14. Transom with stained or leaded glass

SHINGLE



1007 First Avenue, ca. 1892



1007 First Avenue, detail

Henry Hobson Richardson and the firm of McKim, Mead and White were the leading architects in the development of the Shingle style. The most important characteristic of the style is the uniform covering of wood shingles. A reaction against the diverse surface textures of the Queen Anne style, the use of shingles was the first sign of a return to American colonial precedents. The style is simpler and more horizontal than the Queen Anne.

In Utah, the style apparently found few adherents. Most examples, including the Beeman house at *1007 First Avenue*, tend to combine the Shingle style with Colonial Revival elements.

1. Free irregular plan
2. Shingle siding
3. Gable roof with long slopes
4. Tower with conical roof
5. Hip knob and finial
6. Shingled porch posts and railings
7. 2-story bay
8. Gable end pent
9. Shallow eaves
10. 1-story gabled porch
11. Multiple light sash

COLONIAL REVIVAL



1184 First Avenue, ca. 1905



607 Second Avenue, 1905-1906

An academic style promoted by McKim, Mead and White and other prominent eastern architectural firms, the Colonial Revival was popular in several different modes. In larger, more correct versions, the style was symmetrical and formal. Several roof types including hipped or gambrel were used with classically detailed cornices.

On the Avenues the most common variant is the Dutch Colonial house characterized by a gambrel roof. House pattern books, like *Radford's Bungalows,* include a number of Dutch Colonial designs typical of Avenues homes. The more formal Ellis mansion at *607 Second Avenue* is a rare example of the Georgian Revival on the Avenues.

1. Rectangular plan, usually central hall
2. Symmetrical facade
3. Gambrel roof, gable facing the street
4. Hip roof
5. Projecting center entrance bay
6. Pediment
7. Entablature
8. Side lights
9. Fan light
10. Arch with keystone
11. Square lights in the upper sash
12. Single light in the lower sash

BOX



361 Seventh Avenue, 1905



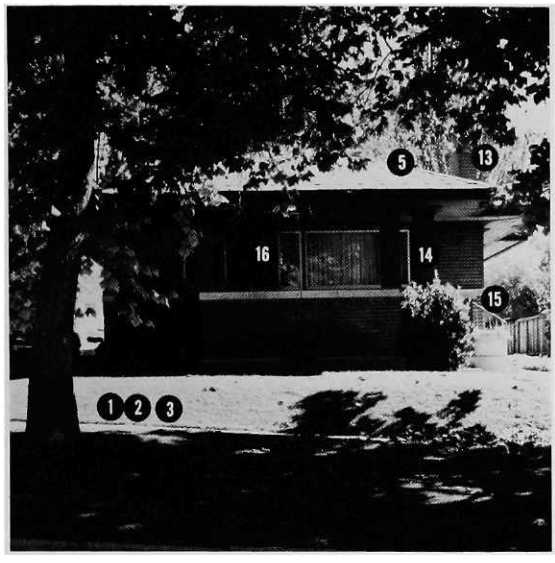
983 Third Avenue, 1904

A type rather than a style, this house plan is found in several plain and ornamented variations. The 2-story Box type may have developed as a response to the narrow city lot. It provides extensive interior space where it is impossible to face the broad side of the house to the street, as the Colonial and Classical Revival styles required.

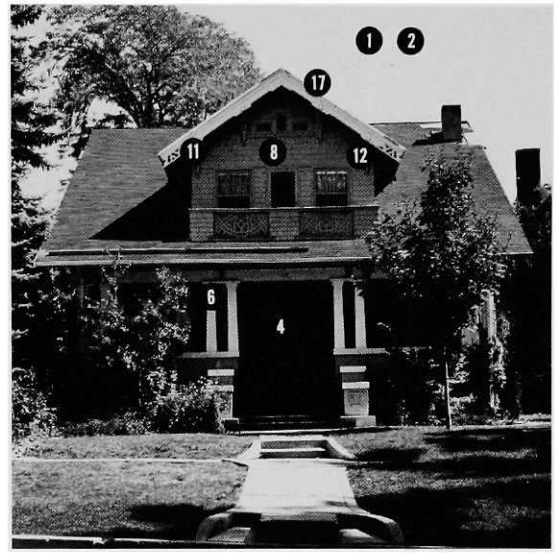
On the Avenues, the Box type house is almost always built of brick with a full-width porch, hip roof, and center dormer window. The interior usually follows the side-hall plan. More elaborate examples include dark, often angular, wood detailing.

1. 2 stories
2. High, rectangular massing
3. Hip roof
4. Full-width porch
5. Bay window
6. Brick corner quoins
7. Ionic capitals with volutes
8. Center hip-roofed dormer window
9. Side-hall plan
10. Geometric divided lights
11. Leaded glass window
12. Wide, bracketed cornice
13. Center wall dormer

BUNGALOW



166 Q Street, ca. 1916



18 U Street, 1908

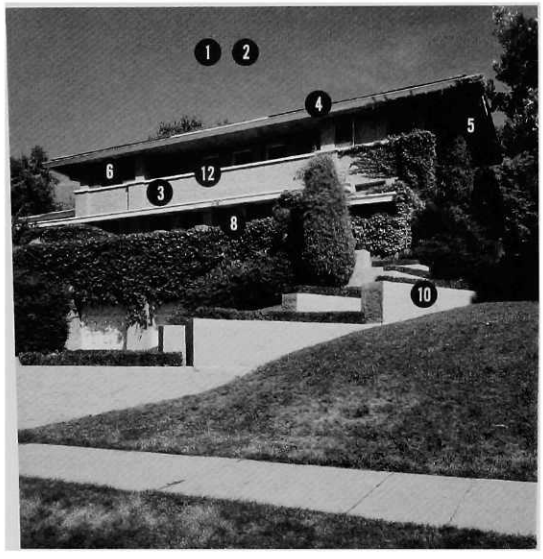
The name bungalow, borrowed from Hindustani, was used by British colonials early in the nineteenth century to refer to a low house surrounded by a verandah. As the type was popularized, especially in early twentieth-century California, it came to mean a small, single story house with a broad gable roof and full-width front porch. Often the plan was compressed, with the entry opening directly into the combined living / dining room.

In many ways the bungalow reflected the persistence of the single family house, by offering the smallest possible realization of the ideal type. Although its horizontal massing results both from its size and from the influence of the Arts and Crafts movement, the bungalow developed into a type as well as a style. It came in a number of variations, including California, Chicago or Prairie, Swiss, and Tudor. Pattern books even promoted "the house that is not a bungalow though built along bungalow lines," that is, a 2-story house trying to look like a bungalow.

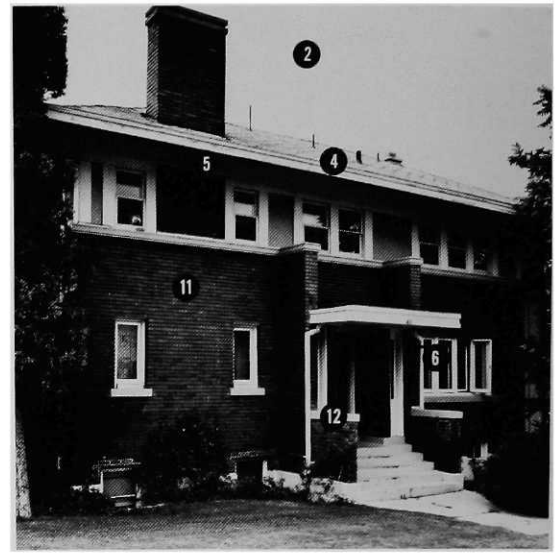
Many early twentieth-century Utah neighborhoods consisted of rows and rows of bungalows. On the Avenues the most popular types are the Prairie and the Craftsman bungalows. Although neither is a high culture type, both borrow from their stylistic namesakes.

1. 1- or 1½-story
2. Informal plan
3. Asymmetrical facade
4. Full-width front porch
5. Low hip roof
6. Tapered wood porch posts
7. Battered porch piers
8. Shingle siding
9. Wood banding
10. Small center dormer
11. Exposed rafters and purlins
12. Knee braces
13. Exterior chimney
14. Brick porch piers
15. Plain belt course at the sill line
16. Casement windows
17. Broad gable roof

PRAIRIE



381 Eleventh Avenue, 1913



189 A Street, 1913

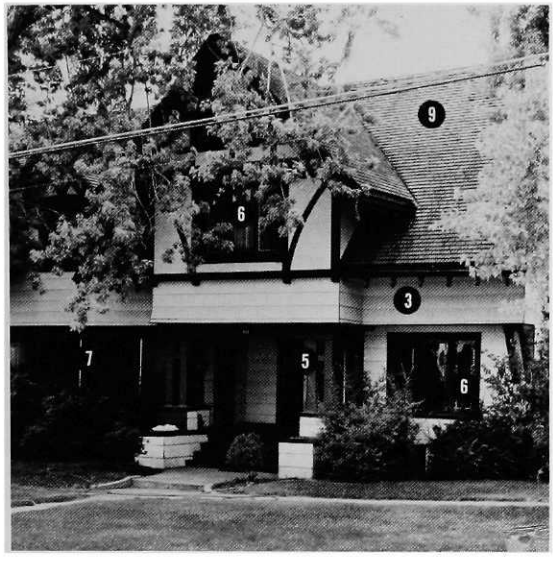
Frank Lloyd Wright, the master of the Prairie style, was greatly influenced by the Arts and Crafts movement and by Japanese architecture. In describing the style, Wright spoke of "gently sloping roofs, low proportions, quiet skylines, suppressed, heavy-set chimneys and sheltering overhangs, low terraces and outreaching walls sequestering private gardens."

Several Utah architects worked or studied in Chicago, where the style was developed. The Mormon church became a major patron of the new style, and selected a Prairie style design over six more traditional proposals in a 1913 competition for a new temple in Cardston, Alberta, Canada. A number of LDS church buildings in the style were soon constructed. One such design was described in a local paper as following a "strictly Mormon style" of architecture.

Two different local approaches to the style developed, and both are represented on the Avenues. The Keyser house, probably the work of Pope and Burton, shows more familiarity with the work of Wright himself in its integration of a series of horizontal volumes with the site. A second mode is found in several works by Ware and Treganza that exhibit many of the horizontal characteristics of the style but follow a traditional, often symmetrical plan and massing.

1. Open plan
2. Horizontal massing
3. Stucco over wood construction
4. Low hip roof
5. Wide, undecorated overhanging eaves
6. Horizontal bands of casement windows
7. Geometric patterned leaded glass
8. Cast stone or concrete belt courses
9. Brick banding
10. Low banded retaining walls
11. Brick first story, extending to the second story sill line
12. Stone or concrete coping

CRAFTSMAN



110 O Street, 1906



453 C Street, 1909

From 1901 to 1916, the *Craftsman* magazine published designs by Frank Lloyd Wright, Charles and Henry Greene, and other architects who shared a concern for the Arts and Crafts movement. The use of natural materials and the expression of the wood structure were common characteristics of many of their projects. Exposed rafters and purlins, broad sloping roofs, cobblestone and clinker brick, and extensive interior woodwork were frequently employed. These houses were influential in developing a western style of living, with the interior and exterior joined by relating the house to its site with extensive porches, balconies and patios. Even though the California climate was uniquely suited to these "ultimate bungalows," the style was envied and extensively copied.

The style included not only an approach to structure and materials, but an ideal union of architecture and decorative art. Copper fixtures, tiled fireplaces, and angular furniture were as much a part of Craftsman design as the use of natural wood.

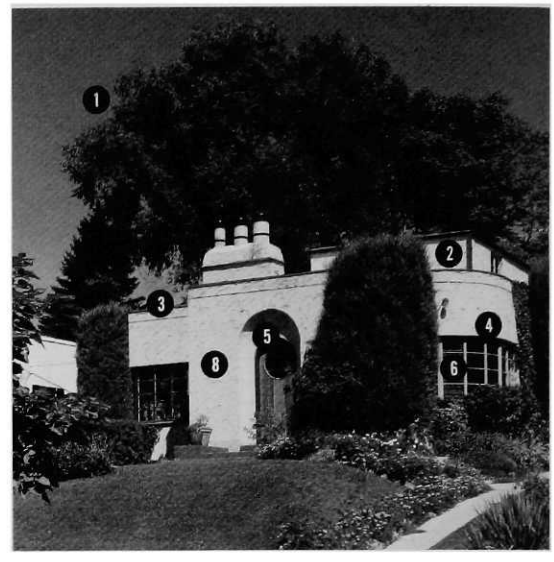
In Utah, as with the Prairie style, Craftsman design elements were sometimes applied to otherwise formal, symmetrical houses. Two of the best local examples of this are the Covey houses at 1211 and 1229 East First South.

1. Low pitched hip roofs
2. Open, irregular plan
3. Exposed rafters
4. Projecting purlins
5. Exposed heavy framing
6. Casement windows
7. Broad porch
8. Projecting bay
9. Broad gable roof

ART MODERNE



603-607 First Avenue, ca. 1936



711 Tenth Avenue, 1936

Strongly influenced by the new International style, Art Moderne expressed the machine aesthetic of early modern architecture. The style, also known as Streamline Moderne, was widely used in Los Angeles and Miami. Metal was a major material in the style. Metal factory sash windows and aluminum or stainless steel railings were common. Windows often continued around square or round corners, showing the designer's freedom from structural constraint. Stucco was the most common exterior material.

Because of the Depression, few Art Moderne structures were built in Utah. Some examples are found scattered among the bungalows on the upper Avenues.

1. Irregular plan
2. Projecting volumns
3. Flat roof
4. Rounded corners
5. Round windows
6. Curved glass
7. Bands of windows in metal frames
8. Stucco or concrete walls
9. Glass block
10. String course following coping
11. Streamlined attached columns

THE SIGNIFICANT SITES

Many of the individual structures and sites on the Avenues contribute to its historic character. Historical sketches of some of the most significant ones are here arranged in order from First to Eleventh avenues and from A to U streets. Buildings on North State Street and Canyon Road precede the First Avenue sites. Exceptions to this order are the buildings comprising the Rowland Hall-St. Mark's School; they are placed in a group under 205 First Avenue. These sites are identified by photograph, architectural style, original owner, date of construction, and, where available, architect. An architectural description and a brief historical background are also included.

The judgment of significance was based on a professional evaluation of architectural and historical records. Comparisons with other Avenues structures as well as with other National Register sites aided this evaluation. An effort was made to include both notable and representative structures. On these pages, therefore, are architecturally elaborate residences built for prominent Utahns and smaller middle-class homes built by individuals or developers.

The information came from a variety of sources. Original owners listed for each site are either the individual for whom the house was constructed, a development company, or a private speculator. The date of contruction was determined by comparing building permits, Sanborn maps, building lists, and sale prices from the title abstracts. In a few cases the approximations listed on tax records were used.

The historical sketches represent a summary of the written records found on owners or principal occupants. In many instances these sketches have been augmented through the aid of family descendents.

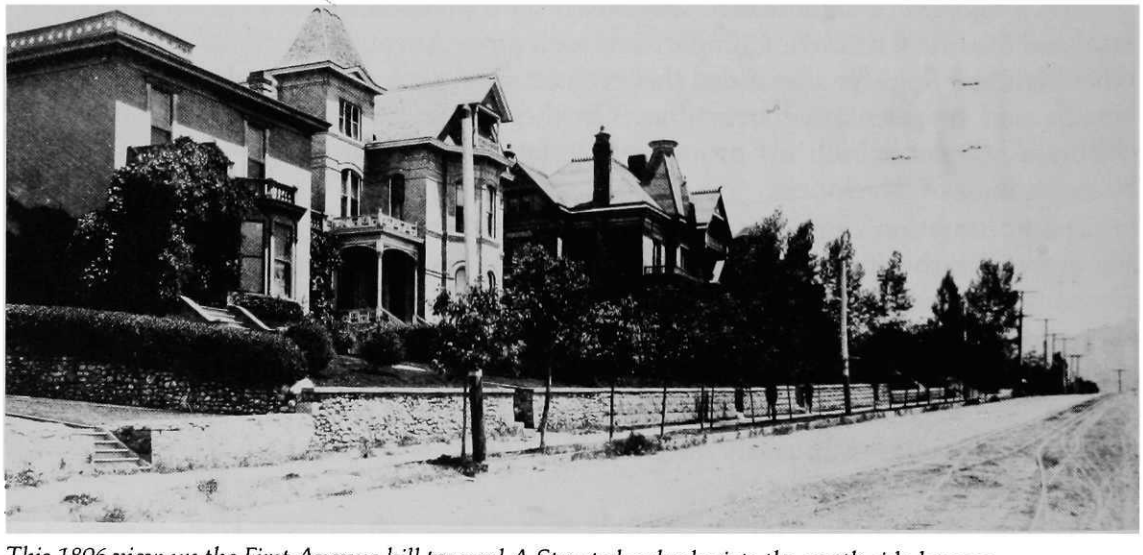
The architectural descriptions include information on notable Utah designers as well as on the characteristics of the structures. Architectural style is a category easily

misunderstood. Most of the homes on the Avenues do not represent formal academic essays in particular styles. Frequently they are the products of the free-flowing eclecticism of the Victorian era or the adaptations of academic styles to local preferences and aspirations.

Maps designating the location of the significant Avenues sites are included in this section. Space, however, prevented the inclusion of all the buildings that contribute to the Avenues neighborhood. Information on these sites and more complete studies of the significant structures can be found at the Utah State Historical Society.



In this view looking east onto Canyon Road from State Street, the back of the Grace Louise Emery Apartments, 101-107 First Avenue, is evident on the right.



This 1896 view up the First Avenue hill toward A Street clearly depicts the north side houses.

28-38 North State Street

Style: Prairie
Original Owner: Wallace M. Bransford
Architect: John C. Craig or Jesse C. Craig
Built: 1914



One of the two most significant of the Prairie style apartments in Utah, the Gateway Apartments were built in 1914. The excellent exterior decorative detailing recalls the work of the architectural partnership of Purcell and Elmslie. Several buildings of William Gray Purcell and George Grant Elmslie, who had offices in Chicago and Minneapolis from 1909 to 1922, were published in the *Western Architect* in 1913. It is unclear whether John C. Craig or Jesse C. Craig designed the building or if it was a collaboration of the two. John C. Craig's earlier works included the Herald Building and the Salt Lake Stock Exchange Building, both Classical designs. Jesse C. Craig, who received his training as an architect between 1903 and 1914, may have introduced the Prairie style into the design.

Originally known as the Eagle Gate Apartments, its name was changed in 1947 to the Gateway Apartments. The owner, Wallace M. Bransford, was a mining executive who also operated the Emery-Holmes Apartments and the Craig Apartments located respectively south and east of the Gateway.

56 Canyon Road

Style: Italianate
Original Owners: Sarah E. and Robert Burns, Jr.
Built: 1882-1883



The influence of the Italianate style on this brick home is shown in the low hip roofs, bracketed cornice, arched windows, and carved double doors with glass panels typical of the style. The flat-roofed front porch is topped by a turned balustrade and supported by paired wooden Doric columns. The arched windows, the ornamental wood carving, and the broad massing of this house are common design elements of Victorian homes.

This house was probably built by Robert Burns and his wife Sarah, a daughter of Brigham Young and Harriet Barney Young, who owned the property before the turn of the century. Charles S. Tingey, a member of the State Bank Commission who served as Utah state auditor and secretary of state, purchased the house in 1899. A later owner, Pehr von Ehrenhein, enlarged the building in 1906 and 1915. The house served as the office for contractor John K. Wallace during the 1920s. During that period it was also converted into apartments.

66 Canyon Road

Style: Vernacular
Original Owner: George Arbuckle
Built: ca. 1889

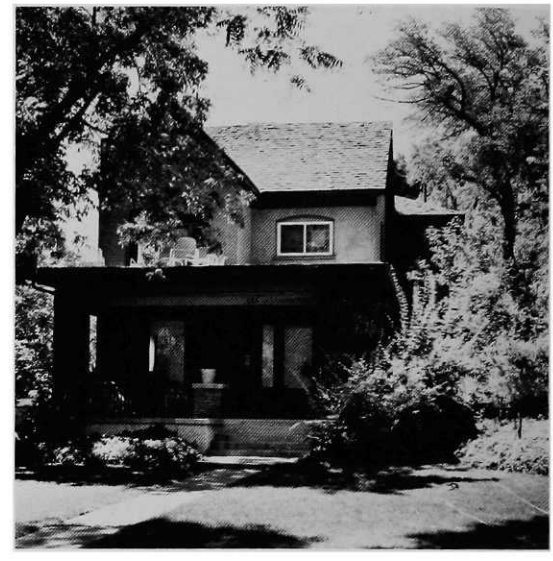


The detailing of this 1-story vernacular cottage includes Classical dentil molding along the cornice, decorative window pediments, and Gothic finials in the gable facade. Such ornamentation was often added after the initial construction. These additions do not detract, however, from the original character of the home.

Clarissa Young, a wife of LDS church president Brigham Young, may have been the first resident of this home. More likely George Arbuckle, a Scottish immigrant employed by a number of mercantile establishments, built the house after purchasing the property from Mrs. Young. In 1949 the architectural firm of Young and Hansen established their offices here. Partners Don Carlos Young, Jr., and Ramm Hansen designed many LDS churches and Salt Lake City civic buildings.

183 Canyon Road

Style: Victorian Eclectic
Original Owner: George Blair
Built: 1888

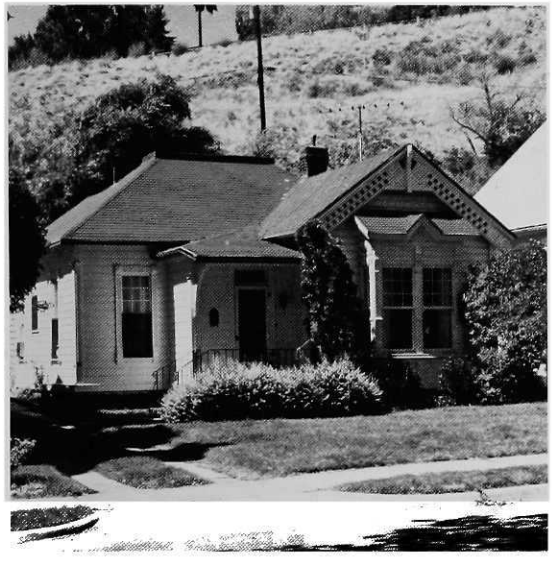


This 2-story stone and brick house includes a large round-arched bay window on the second floor. Segmented arched windows, Eastlake trim, and a gable roof exhibit excellent design and craftsmanship. A plain, massive porch is an early twentieth-century addition.

Real estate investor George E. Blair, who worked as a deputy county clerk and manager of the White Star Oil Company, originally owned this house. According to family tradition, his wife Nellie May Thatcher designed this house in consultation with her uncle, architect Truman Angell.

207 Canyon Road

Style: Victorian Eclectic / Eastlake
Original Owner: H. H. Anderson
Architect: H. H. Anderson
Built: ca. 1892

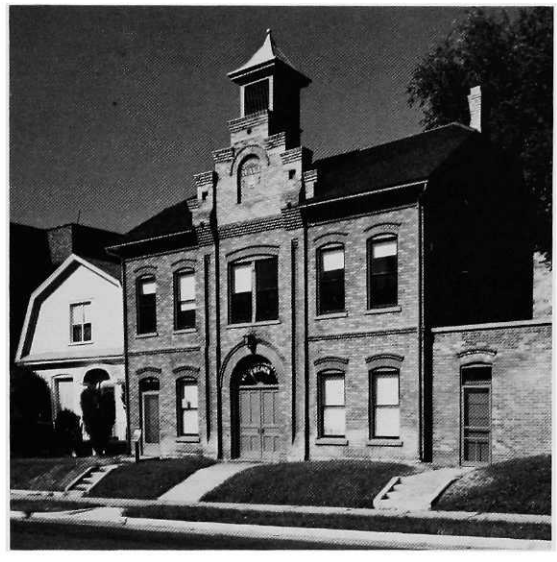


Excellent Eastlake detailing characterizes this 1-story frame cottage. The front gable and bay window retain most of the original trim but a balustrade along the edge of the hip roof has been removed. The front porch has been reduced.

H. H. (Herman Holstain) Anderson, a native of Denmark, came to Utah as a member of the Mormon church in 1881. He worked as a laborer and carpenter before turning to design. A prolific builder-architect, Anderson designed at least seventy homes and buildings, including **559 Third Avenue** and **73 G Street**, between 1891 and 1897, the year of his death. A daughter, Rose Wilhelmina, and her husband Clarence Herrick later owned the home.

233 Canyon Road

Style: Victorian
Original Owner: Veteran Volunteer Firemen's Association
Built: 1900



A bell tower set on a parapet gable dominates this 2-story brick building. The Roman arched entry includes a fanlight transom. The facade is enlivened by corbeled brick and raised segmental arched window openings. The north lean-to is a later addition.

Ottinger Hall was constructed by members of the Veteran Volunteer Firemen's Association as a social hall in 1900. Salt Lake City established a volunteer fire department as early as 1850. In 1883 when the city switched to a paid fire department, George M. Ottinger, a former volunteer chief, was appointed its first fire chief. Utah artist Ottinger helped organize the Veteran Volunteer Fireman's Association in 1890 and served as president of the association until 1917. The hall contains a variety of pioneer fire-fighting equipment including the 1853 fire engine designed by fire chief Jesse C. Little.

252 Canyon Road

Style: Second Empire
Original Owner: Helaman Pratt
Built: 1880

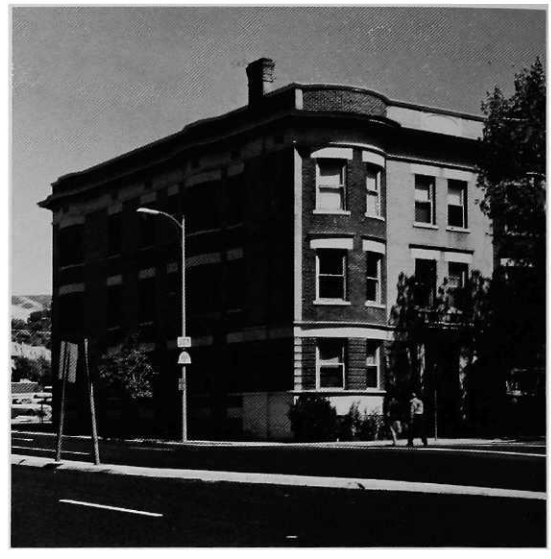


Built before the construction of Canyon Road, this early 1½-story brick house faces downtown Salt Lake. Its Mansard roof, paired gabled dormers, wide bracketed frieze, and Roman arched window bays are characteristics of the Second Empire style.

Helaman Pratt acquired this property from Joseph L. Kinsburg who ran a mill in City Creek Canyon. Pratt, who had earlier helped settle the Muddy River in Arizona and the Sevier area in Utah, left his Salt Lake City home in 1883 to work in the LDS Mexico mission. Franklin Richard Snow, a Mormon businessman and son of LDS apostle Erastus Snow, purchased the home in the early 1890s.

101-107 First Avenue

Style: Neo-Classical Revival
Original Owner: Susanna Bransford Emery Holmes
Architect: John C. Craig
Built: 1902



This 3-story apartment building is constructed of buff-colored pressed brick. The dentil molding along the cornice, the window sills and lintels, and the top belt course are all of white Sanpete limestone. Separate arched entryways trimmed in carved limestone or white terra cotta mark the entrances into the building's three sections. The vestibules are laid in blue and white mosaic tiling and wainscoted in recessed paneled dark oak. The interior contains eighteen 7- or 8-room apartments. Originally the building was set back from First Avenue and included a front lawn and landscaping.

Susanna Holmes, the "Silver Queen of Utah," had this apartment built for her daughter, Louise Grace Emery. Architect John C. Craig added many new inventions of the day including mail boxes, speaking tubes to the basement, electric lights, and button-operated front doors. On the east the remains of the original stone wall that first encircled Brigham Young's estate are visible. The first residents of the flats were prominent in their fields. They included George Blood, a leading mining figure, architect Dorsey Ash, and Jay T. Harris, president and treasurer of the Daily Reporter Company.

140 First Avenue
Original Owner: Brigham Young



This green-lawned area, surrounded by an iron fence, contains the grave of Brigham Young. In May 1974 the Sons of Utah Pioneers commissioned sculptor Edward J. Fraughton to fashion the 8-foot statue which now marks the grave. Other members of the Young family are also buried in this cemetery. They include several wives — Mary Ann Angell, Susan Snively, Lucy A. Decker, and Eliza R. Snow — and his oldest son, Joseph A. Young, among others.

Brigham Young (1801-1877) served as LDS church president from 1847 until his death. An important political and pioneer leader, Young led the Mormons into the valley of the Great Salt Lake during the summer of 1847. He was buried on September 3, 1877, according to his wishes expressed four years earlier: ". . . take my remains on a bier and repair to the little burying ground, which I have reserved on my lot east of the White House on the hill, and in the southeast corner of this lot. . there let my earthly house or tabernacle rest in peace."

155-189 First Avenue
Style: Neo-Classical Revival
Original Owner: Covey Investment Company
Built: 1916



This 4-story apartment block is one of the largest apartment buildings of the period in Salt Lake City. Topped by a tile-capped parapet with simple corbeling, the building includes only sparse ornamentation. In contrast to the light-yellow brick of the walls, dark brick accentuates the entries and porch piers. The full-height porches, with tapered, square columns topped by Ionic capitals, dominate the facade.

W. C. A. Vissing, one of Salt Lake City's leading apartment contractors, constructed this apartment block. The Danish immigrant was also responsible for the Buckingham, New Kensington, Fairmont, and Commander apartments. In 1925 two additional buildings, the 3-story brick apartment house and the garage, were constructed as part of the Hillcrest Apartments.

A Street

Style: Vernacular/Italianate
Original Owner: George D. Watt
Built: ca. 1862



Built as an adobe house with a gable roof, this building was first altered in 1871 when a rear addition and new truncated roof were built. Later alterations included opening the top of the house for a third floor and building two brick sections to the rear. Now the paneled wood cornice is decorated with paired brackets, and quoins accent the corners of the house. A long 1-story porch with square columns extends along the front. In 1906 the brick classroom building to the east was constructed and decorated to echo the Watt-Haskins house. The chapel between these two buildings, although conceived at the same time, was not built until 1910. Architect Theodore Davis Beal designed these new additions.

George D. Watt built the original adobe building while working in Brigham Young's office. Watt, who published the *Journal of Discourses* and worked for the *Deseret News*, left Young's office in 1868 and eventually joined the Godbeites, a group of disaffected Mormons. He moved to Kaysville, Utah, in 1870 and sold the house to banker Warren Hussey who, in turn, sold it to Thomas W. Haskins, an early Episcopal missionary. The property was owned by various Episcopal ministers including Bishop Daniel S. Tuttle and in 1880 was the original home of Rowland Hall. Rowland Hall, established as a girls' boarding school, soon merged with the Episcopal day school, St. Mark's School for Girls.

231 First Avenue

Style: Victorian Eclectic
Original Owner: Joseph L. Rawlins
Built: 1887



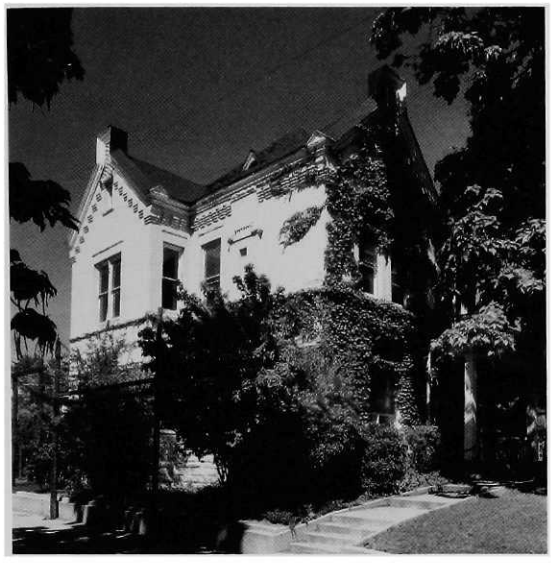
This 2½-story brick building has a complex irregular plan with gabled roofs and dormer windows. A 2-story rectangular tower and 1-story porch, now partially enclosed, mark the southeast front entrance. On the south side a segmented brick bay window extends through the roof with a wooden dormer. Corbeled brickwork decorates the two chimneys and the various belt courses.

Attorney Joseph Rawlins, an apostate Mormon, helped form the Utah Democratic party in 1894. As a delegate to Congress and later as a United States senator, he supported legislation favorable to Utah and the LDS church. In 1907, Lafayette Holbrook, a prominent Provo and Salt Lake businessman, purchased the house. Businessman Edward E. Jenkins, who owned the house after Holbrook, sold it to Rowland Hall in 1922.

205 First Avenue / Rowland Hall — St. Mark's

67 B Street

Style: Victorian Eclectic
Original Owner: Joseph E. Caine
Built: 1888



Composed of a small main hip-roofed block with three projecting 2-story bays, and a gabled 1½-story rear wing, this house is notable for its unusual brick and stone decorations. A corbeled brick parapet, with a wooden cornice and tiny corner pediments, runs around the edge of the roof. At the peak of the gables the cornice rises into a single corbeled step above the ridge line of the roof with checkerboard pattern brickwork. Windows have stone and brick trim including a variety of corbeled drip moldings.

Businessman Joseph E. Caine had this house built in 1888. Caine, the manager of the Caine and Hooper Company, an insurance firm, later became secretary and manager of the Salt Lake Commercial Club. In 1956 the Episcopal church purchased this building for additional classroom space needed due to the reopening of St. Mark's School for Boys. The first of the schools established by the Episcopal missionaries in 1867, St. Mark's Grammar School initially met in a bowling alley. Around the turn of the century financial difficulties caused the closing of the school.

87 B Street

Style: Colonial Revival
Original Owner: Priscilla Paul Jennings
Built: ca. 1900



Three gabled bays with chimneys project from the main hip-roofed block of this 3-story house. The gables, finished in stucco with decorative wood framing, include pediments ornamented with modillions. Two porches also extend from the building. The gabled front porch is supported by heavy round columns on posts with balustrades between. The enclosed 1-story porch to the rear includes decorative window panes.

Priscilla Paul Jennings had this house built fourteen years after the death of her husband, businessman and once mayor, William. Mrs. Jennings, an active member of the LDS church, served on the general board of the Relief Society. After her death in 1918 Charles E. Pinkerton, a physician educated at Creighton Medical School, and his wife Pearl owned the house for twenty-four years. A series of owners resided in the house until 1956 when the Episcopal church purchased the property. The building was used separately by Rowland Hall and St. Mark's until they merged in 1964.

304 First Avenue

Style: Victorian Eclectic
Original Owner: Samuel P. Teasdel
Architect: Fredrick A. Hale
Built: 1896-1897



The massive proportions of the high hip-roofed house contrast with the low, octagonal corner porch which is now enclosed and covered with imitation brick. The small northside top gable and the triple belt course of dark corbeled brick are among the building's interesting features. The north side porch roof and columns are recent additions.

Samuel P. Teasdel, the father of Utah artist Mary Teasdel, was a successful Salt Lake City businessman. After his death in 1901, the house was owned by a number of people until James E. Talmage, Mormon apostle and academician, bought it in 1912. A professor of geology and a consultant in mining geology, Talmage had served as the president of the Latter-day Saints College and the University of Utah. He was the organizer and director of the Deseret Museum. As an LDS apostle he wrote several well-known books on church doctrine including *The Articles of Faith* and *The House of the Lord.* Talmage converted his home into apartments after moving out in 1925.

320 First Avenue

Style: Victorian Eclectic
Original Owner: E. Curtis Warren
Built: ca. 1906

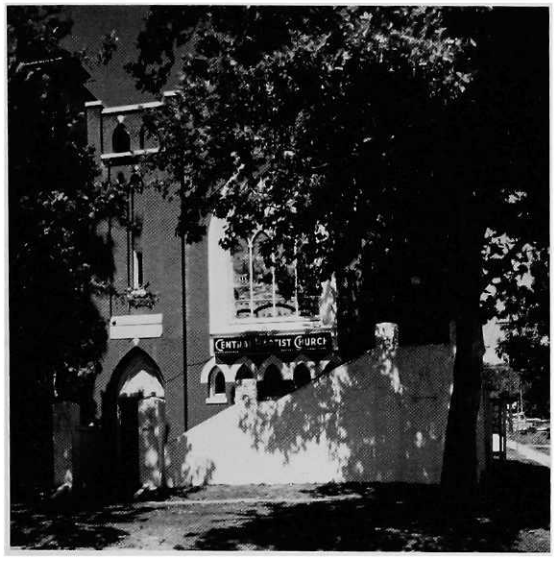


This 1½-story Victorian cottage probably follows a pattern-book design. The east side includes a curved brick bay window and wood shingle dormer. The front porch, partially enclosed with brick, may be a later alteration.

The initial resident of this house, Lydia D. Alder, was the first president of the National Woman Suffrage Association in Utah and active in women's movements. She spoke at the 1904 International Conference of Women in Berlin and, in 1914, at the Quinquennial Congress in Rome. She also served as the president of the London National Woman's Congress in 1899. As a member of the LDS church she was active in their Relief Society. During the 1930s the house was converted into apartments.

389 First Avenue

Style: Gothic Revival
Original Owner: United Danish Evangelical Lutheran Church
Architect: Theodore Lauridsen
Built: 1907-1911



The large pointed windows with tracery and stained glass, corner bell tower, buttresses, and vertical emphasis of this neighborhood church are characteristic of the Gothic Revival style. The square tower, decorated with a scalloped cornice of corbeled brick and arched windows, is topped by an octagonal belvedere and tent roof. Designer Theodore Lauridsen was a draftsman employed by architect Richard K. A. Kletting.

The United Danish Evangelical Lutheran church sent its first missionary to Utah in 1904. Harold Jensen, the missionary responsible for the building of the church, arrived in Utah in 1906. Most of the $17,300 needed to build this house of worship — named the Tabor Lutheran Church — was sent from Denmark. Although construction started in 1907, the church was finally dedicated on August 20, 1911. In 1963 the Lutherans sold it to the Central Baptist church. A Victorian Eclectic parsonage is located behind the church.

427 First Avenue

Style: Craftsman Bungalow
Original Owner: Joseph H. Patrick
Built: 1907



This 1½-story house, with its full-width front porch, paired wooden columns and knee braces, exposed rafters, and decorative fascia boards, is a good example of a Craftsman bungalow. The garage was added in 1914 by the original owner.

Joseph H. Patrick, employed as a teller and later as a treasurer, lived in the house until 1919. For the next twenty years, George M. Cannon, Jr., a lawyer active in real estate and banking, resided at this address. In 1941 the bungalow was converted into a duplex.

535 First Avenue

Style: Victorian Eclectic
Original Owner: Wilson I. Snyder
Built: ca. 1903

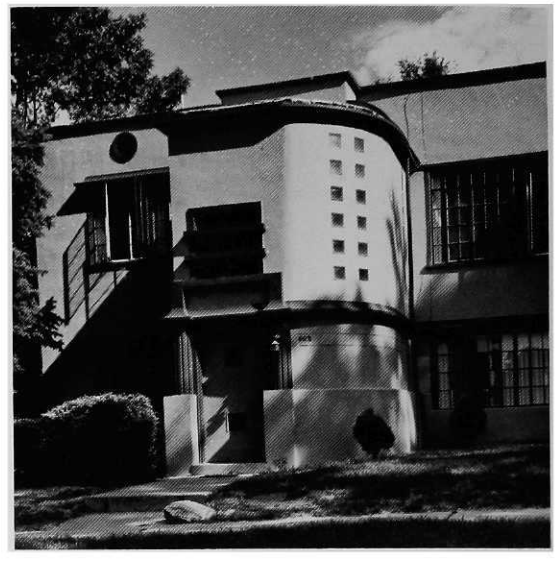


This 2½-story house shows the transition from the Victorian flamboyance to Colonial Revival restraint. The detailing is all from the new style, but the brick exterior and octagonal corner tower are Queen Anne leftovers. The hip-roofed porch includes a pedimented gable marking the entry, a dentiled cornice, and square fluted columns with rosettes at the capitals.

Wilson I. Snyder, who purchased this property in 1901, probably tore down the original small house which had been built on the lot during the 1860s. Snyder, a Salt Lake and Park City attorney, also served as president of the Utah State Bar in 1908. Later owners include lawyer Fergus Ferguson, retired salesman John Winn Simmins, and carpenter Raymond E. Phister. The house, divided into apartments at one time, has been renovated as a single family residence.

603-607 First Avenue

Style: Art Moderne
Original Owner: Charles E. Wymer
Built: ca. 1936



An example of the Art Moderne style, uncommon on the Avenues, this 2-story apartment house includes the flat roof, horizontal metal sash windows, rounded stairwell towers, and glass block windows typical of the style. The streamlined moldings extending above the windows accentuate the building's curves and horizontal lines. The entrances are set off with fluted, stylized half-columns. Few alterations have been made to the building.

This building helps document the increase in multifamily housing on the Avenues during the first part of the century. Charles E. Wymer, a salesman for the MJB Company, purchased the land for the apartment in 1936.

615 First Avenue

Style: Italianate
Original Owner: John J. Duke
Built: 1889



The low hip roofs and corbeled brick arches with drip molding of this 2-story Italianate home are in the Italianate style. The front square bay window and porch are both topped with truncated hip roofs.

John J. Duke, a small-businessman later employed as a policeman, was the first of many owners of this home. Before being converted into apartments during the 1940s, the house was owned by insuranceman William H. Boothe, schoolteacher Inez R. Adkinson, and Joseph Kimball among others.

688 First Avenue

Style: Victorian Eclectic
Original Owner: Daniel Eyer
Built: 1902

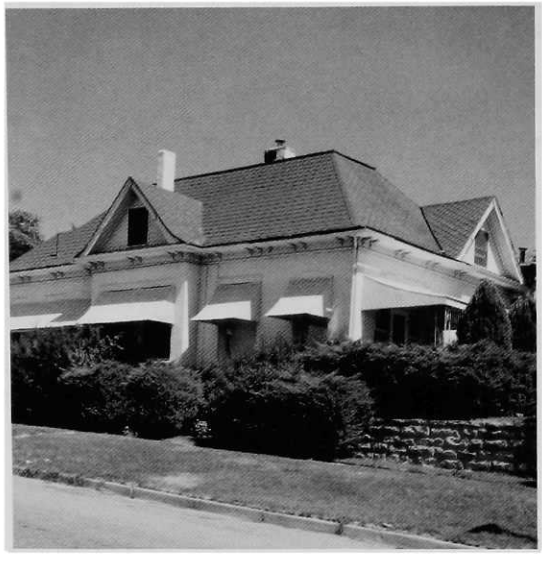


The asymmetrical massing of this 2-story brick home is characteristic of late-Victorian design. Random-patterned brown and tan bricks and sandstone window sills and lintels decorate the exterior. Originally the brick was painted to resemble fancy multi-colored brickwork. The large corbeled chimneys and the iron fence along the street are typical of the period.

Built as an investment by Daniel Eyer, this house was sold to Utah native John J. McClellan by Eyer's son in 1906. That year McClellan was named the organist for the Mormon Tabernacle Choir. A faculty member at the University of Utah and Brigham Young University, McClellan founded the Utah Conservatory of Music. He also conducted the Salt Lake Opera Company and the Salt Lake Symphony Orchestra.

903 First Avenue

Style: Victorian Eclectic
Original Owner: Madison B. Whitney
Built: ca. 1903



This 1-story Victorian home is probably derived from a pattern-book design. The front and west gables are sided with wood shingles. A sandstone wall of rough-faced blocks with a corner stair contains the raised yard. The aluminum front porch and window awning are recent additions.

The first two owners of this home were prominent residents of Salt Lake City. Madison B. Whitney, who was the secretary-treasurer of the Utah Implement Company and founder of the Mt. Nebo Irrigation Project and the Utah Land, Water, and Power Company, sold the house to physician Pan Kassinikos in 1912. Born and educated in Greece, Kassinikos published *The Light*, a weekly Greek-language newspaper, in Salt Lake City. The house was converted into apartments during the 1940s.

929 First Avenue

Style: Victorian Eclectic
Original Owner: Eugene Lewis
Built: 1895



Decorated gables and a 2-story porch dominate the facade of this large brick home. Its wooden ornamentation includes turned columns, fishscale wood shingle siding, carved sunburst patterns, and a second-story balustrade. The large single-pane window with a transom above is typical of the period.

Built for a non-Mormon lawyer, Eugene Lewis, this house was sold in 1908 to politician Clarence E. Allen. Allen, a member of the Utah Territorial Legislature beginning in 1888, was elected a United States congressman in 1896. Lawyer, assayer, and professor, Allen managed the Centennial Eureka Mining Company after his return from Washington, D.C. Although the house was rented after Allen's retirement in 1922, Mrs. Leigh B. Turner purchased it ten years later. She was a draftsman with the Silver King Coalition Mines for thirty-five years and an artist.

970 First Avenue

Style: Victorian Eclectic
Original Owner: James E. Talmage
Built: ca. 1900



The gables of this 2-story brick home have wood shingle siding and returns. Rough-faced brick emphasize the corners of the 2-story brick bay windows. The original porch columns have been replaced.

This house was built for English-born James E. Talmage, a Mormon apostle and educator. Talmage, who moved to **304 First Avenue** in 1912, was best known as a leading authority on LDS theology. Politician Orrice McShane and his wife Mary J. McShane purchased the home in 1922. McShane, who entered politics in Beaver, Utah, was elected to two terms in the state legislature and served on the State Industrial Commission. After Mrs. McShane's death in 1964, the house was converted into apartments.

1007 First Avenue

Style: Shingle
Original Owner: Frank E. McGurrin
Architect: Walter E. Ware and Ezra M. Cornell
Built: ca. 1892



The massive gable roof and wood shingle siding of this 2½-story house identify the Shingle style. The use of shingles as the only surface material and the change from Eastlake to Classical ornament were a reaction to Victorian architectural excess. The third level of the tower with its curved wooden balustrade and Doric columns was originally open. The gable front porch includes fluted Doric columns on wood-shingled railing walls. The architectural partnership of Ware and Cornell was also responsible for the Jackson School in Salt Lake City.

Built by Frank E. McGurrin while in partnership with Elmer Darling, this house was part of their Darlington Place development. Businessman Newell Beeman, its first resident, was involved in railroads, mining, and insurance. During the 1880s he was a member of the Utah Commission which, through the establishment of a test oath requiring voters to swear obedience to the anti-polygamy Edmunds Act of 1882, disenfranchised more than 12,000 voters. In 1916 another prominent businessman, Claude W. Freed, purchased the home. One of the founders of the Salt Lake Country Club, he sponsored open golf tournaments during the 1930s and became known as the "father of Utah golf." In 1938 realtor Quayle Cannon converted the house into four apartments.

1024 First Avenue

Style: Victorian Eclectic
Original Owner: Joseph P. Bache
Architect: William Carroll
Built: 1892



Some of the original details of this 2-story Victorian home were removed or covered when it was sided with asbestos shingles. The art glass transom above the first floor window and the wooden paired columns on the second floor porch are probably original.

Although architecturally altered, this house attains historic significance through its association with prominent Salt Lakers Russel L. Tracy and Eugene W. Kelly. Tracy, a noted financier and philanthropist, funded the Millcreek Canyon Boy Scout camp and the Tracy Aviary in Liberty Park. Kelly, who purchased the house in 1906, was a politician and businessman. He started his political career as a mayor of Fillmore, Utah, and served as a state legislator and chairman of the Utah State Republican Committee. During the 1930s he tried unsuccessfully for the offices of Salt Lake City mayor and Utah governor. Although divided into apartments during the 1960s, the house has been converted back to a single-family dwelling.

1031 First Avenue

Style: Victorian Eclectic
Original Owner: Elmer E. Darling
Built: 1892



The original wood shingle siding of this 2-story, cube-shaped house is covered by asbestos siding. Under the low hip roof simple block modillions decorate the eaves. The horizontal three-part front window contains leaded glass upper sashes and transom. The recessed entry is set behind a semielliptical arch. Above the entry a large window, originally an open porch, is framed with S-curved arches.

As part of his development of this area of the Avenues, Elmer E. Darling built this house for himself in 1892. Darling later moved out to the Highland Drive area and founded the Motor Merc Automobile Company. Later owners include dairyman Richard J. Schaar, chemist Charles M. Nokes, and postman Norman C. Murray.

1037 First Avenue

Style: Queen Anne
Original Owner: Edwin Chapin Coffin
Architect: probably Frederick A. Hale
Built: 1896



One of the finest Queen Anne designs on the Avenues, this brick and frame house depicts the diversity in materials, textures, and forms characteristic of this style. Its three projecting bays show different treatment: a gable with full cornice return tops the front bay, the middle side bay includes a smaller rectangular bay, and the third bay is finished with a hip roof. The shingles which cover the flared second story are done in fishscale, beveled, undulated, and staggered butt patterns. An onion-domed turret with iron finial carries through the sweeping, curved porch.

Edwin C. Coffin, a prominent Salt Lake City businessman, came to the West in 1883 and opened a hardware store in Hailey, Idaho. In Salt Lake he was engaged as a manufacturer's representative, investment broker, and mining executive. In 1900 Benjamin F. Caffey, a mining investor and member of the Salt Lake Stock Exchange, purchased the house.

1055 First Avenue

Style: Queen Anne
Original Owner: Elmer E. Darling
Built: 1890



This 2-story house includes a broad first floor corner porch, an attenuated tower with bell cast pyramidal roof, and a small southeast balcony. Tall, narrow, paired windows accent the gables. An addition was made to the house in 1908. Some of the wood trim appears to have been removed when the building was covered with asbestos siding.

Developer Elmer Darling built and held this house as rental property until the turn of the century. Later owned by realtor Henry C. Hoffman, this Queen Anne reflects the period's trend toward the "hiring of houses." John W. Hall, the first owner-resident, lived in the home for forty years.

1087 First Avenue

Style: Queen Anne
Original Owner: Marion W. Newcomb
Built: 1903



This rambling 1½-story brick home occupies a corner lot. Its large hip-roofed square corner tower is open as first- and second-floor porches. A bracketed cornice with dentil molding runs under the eaves of the multigabled roof.

Built for commercial photographer Marion W. Newcomb, this house was purchased in 1905 by James Christiansen, the Utah state treasurer. Glen Miller, a former U.S. marshal for Utah, bought the house in 1914 while he was president of Home Savings and Investment Company.

1184 First Avenue

Style: Colonial Revival
Original Owner: Walter E. Ware
Architects: Walter E. Ware and Alberto O. Treganza
Built: ca. 1905



The style of this 2-story Colonial Revival house is popularly known as Dutch Colonial due to its large gambrel roof. The house addresses its corner lot by employing a cross-gambrel roof in the design. The gables include wooden bay windows and semicircular attic vents. Decorative molding and paired square columns highlight the full-width 1-story front porch. Ornamental irons flank the front steps.

Architect Walter E. Ware was the son of Elijah Ware whose 1865 combined steam carriage and engine is now recognized as a forerunner of the automobile. With his partner Ezra M. Cornell, Ware designed the Avenues' best Shingle style residence at **1007 First Avenue** in about 1892. In 1904 he formed a partnership with Alberto O. Treganza which lasted until 1926. Ware and Treganza designed many important Utah buildings. Their familiarity with the Arts and Crafts movement is shown in residences like the Covey houses at 1211 and 1229 East First South. They did significant works in the Prairie style including the Ladies Literary Club on East South Temple and the Mt. Pleasant Carnegie Library. The firm designed a number of Avenues residences including **607 Second Avenue, 206 Eighth Avenue,** and **86 B Street.** Ware occupied this house until his death in 1951 when his daughter, Florence, a well-known Utah artist and educator inherited the property.

1216 First Avenue

Style: Vernacular
Original Owner: John H. Picknell
Built: ca. 1866



This 1-story gable-roofed home is set far back on the lot. Although it contains several additions, the vernacular construction of the house is evident in its severe detailing and hall-and-parlor plan.

When butcher John H. Picknell constructed this home on First Avenue, then Fruit Street, the area was known as Butcherville. The city slaughter yards had moved to this part of the north bench from Eighth South and State streets in 1860. The house stayed in the Picknell family until the death of Picknell's son-in-law, painter David A. Coombs, in the mid-1930s.

140 Second Avenue

Style: Queen Anne
Original Owners: Nephi W. and Sybella Johnson Clayton
Built: ca. 1890

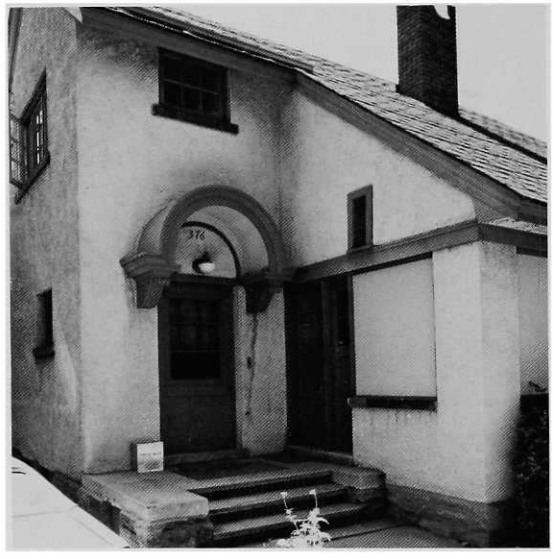


This 2½-story hip-roofed mansion has the complex massing typical of the Queen Anne style, but also the masonry construction and arched openings showing the influence of the Romanesque style. An enclosed wooden belvedere with bell-shaped roof tops the 3-story octagonal tower. The Romanesque second-floor windows are arched with corbeled carved brick molding, while the first-floor windows have stone sills and lintels and Italian stained glass transoms. Other ornamentation includes belt courses, a carved plaque on the west side, a wooden sunburst, and scallop detailing. A carriage house is located behind the mansion and an iron fence runs along Second Avenue.

Nephi W. Clayton, a leading Salt Lake City businessman, helped start and promote Saltair, a resort on the Great Salt Lake. The house was purchased in 1927 by Edward A. Evans, an early Utah radio manufacturer. The house has been converted into apartments.

376 Second Avenue

Style: Period Revival
Original Owner: Martha Howell Cannon
Architect: Lewis Telle Cannon
Built: 1920



The long, sloping roofs of this 1½-story bungalow are notched at the northeast corner for the entry. Small casement windows and a semi-circular entry roof adorn the exterior. Above the garage is a hip-roofed sleeping porch, a popular feature in designs of the 1920s.

This bungalow was the home of Martha Howell Cannon and her husband Lewis Telle Cannon, the well-known Salt Lake architect. The son of Mormon church leader and territorial politician George Q. Cannon, Lewis Telle Cannon received his B.Arch. from the Massachusetts Institute of Technology. In 1909 the firm of Cannon and Fetzer was organized. The firm was responsible for a number of Utah buildings including the Salt Lake Technical High School, now part of West High School and one of the state's most significant Prairie style structures. They also designed the Twentieth Ward chapel at **107 G Street**, the Martha Telle Cannon house at **77 E Street**, and the Radcliffe Q. Cannon house at **86 H Street** on the Avenues. After Cannon's death in 1946 his wife continued to live in the house until 1968.

424 Second Avenue

Style: Queen Anne
Original Owner: William J. Bateman
Built: 1891



A 3-story octagonal tower with a high-domed roof, an east side bay window, and complex massing characterize this 2½-story house. The wood shingle sided upper story flares out over the ship-lap siding of the first story. The front gable, which is supported by modillion brackets, contains a broad palladian window surrounded by fishscale pattern shingles.

William J. Bateman, an officer in several local companies, was born in Wales and raised in Australia before coming to Salt Lake City in 1877. One of the first telegraphers in Utah, he later became a member of the Salt Lake Library Board, secretary of the Utah State Fair Commission, and manager of the Saltair Railroad Company. After Bateman's death, the house was owned by Chloe A. Bruce, a Salt Lake County welfare worker, who lived there until 1960. The house is now converted into apartments.

461 Second Avenue

Style: Victorian Eclectic
Original Owner: William C. Staines
Architect: Walter E. Ware
Built: 1892



The round brick arches, stained glass windows, and corbeled brick texturing of this 2-story house show the eclectic approach to residential design of the period. Patterned wood shingle siding and arched windows with diamond-shaped panes ornament the three gables while the front gable also includes decorated bargeboard with pinwheel carvings. Ornate art glass windows and dentiled belt courses are located throughout the exterior. The gabled front porch has a wooden bargeboard and a corbeled, paneled brick base.

When William C. Staines had this house built, he was vice-president of the Cunnington Company and the Cane Spring Consolidated Mining Company. His wife Lillias, who dealt in Avenues' real estate, lived here until 1944. The house was remodeled into apartments during the 1920s.

474 Second Avenue

Style: Italianate
Original Owner: Howe C. Wallace
Built: 1888



Bell-cast, truncated hip roofs and wooden ornaments highlight this 1-story Italianate cottage. The roof is supported by elaborate built-up scroll-sawn brackets with turned pendants where the corners of the front bay are cut back. Decorative corbeled brick arches frame the tall windows. Alterations include the wrought iron front porch and the enclosure of the rear porch.

Howe C. Wallace, a carpenter, pharmacist, and building contractor, probably held this building as rental property until he sold it in 1912. Later owners included painter Frank L. Meyer and LDS author Nels Benjamin Lundwall. The house remains a single-family residence.

607 Second Avenue

Style: Georgian Revival
Original Owner: Adrian C. Ellis, Jr.
Architects: Walter E. Ware and Alberto O. Treganza
Built: 1905-1906



The symmetrical plan, elevation, and design of this 2½-story house characterize its Georgian Revival style. The rectangular plan includes hipped dormers on either side of a pedimented central pavillion and a rectangular entrance portico. Pronounced modillions mark the Classical cornice, pediment, and portico. The Classical design is unusual for the firm of Ware and Treganza who were better known for their Craftsman and Prairie style work.

Salt Lake lawyer Adrian C. Ellis, Jr., specialized in mining law and owned a number of mining properties. Also a prominent businessman, Ellis sat on the board of directors of several Utah enterprises including the First National Bank of Salt Lake City and the Columbia Steel Company. His wife, Stella Walker Ellis, a daughter of businessman David F. Walker, later owned the home. During the 1950s and 1960s the Alta Rest Home occupied the house.

663 Second Avenue

Style: Vernacular
Original Owner: William J. Tuddenham
Built: 1880s



This vernacular 1-story cottage follows an L-shaped plan. Although it has been covered with asbestos shingle siding and stripped of much of its decoration, Greek Revival returns remain in the gable.

William J. Tuddenham acquired this property from his father, John, and built this house during the 1880s. One of the city's best known contractors, he was responsible for the Hotel Utah, the LDS Hospital, the Deseret Gymnasium, and a number of schools. Tuddenham, who was in partnership for several years with another Avenues builder, Charles Brain, also served three terms on the Salt Lake City Commission. During the 1930s the house was divided into apartments when Tuddenham moved next door to 669 First Avenue. Twenty years later James C. McGarry converted it back to a single-family dwelling.

687 Second Avenue

Style: Box
Original Owner: Jeremiah E. Langford
Built: ca. 1908



A front porch topped by an iron balustrade, a southeast brick rounded bay, and a corner lot location distinguish this substantial 2-story house. The hip roof includes side dormer windows, a pair of front dormer windows, and wide eaves.

Businessman Jeremiah E. Langford started his career as a freighter, farmer, and logger. In the early 1890s he developed a procedure to process commercial salt from the Great Salt Lake and became an officer of the Inland Crystal Salt Company. He was also named superintendent of construction and general manager of the LDS Saltair Beach Company. In 1906, along with Nephi Clayton and Charles Nibley, he purchased the beach resort from the church. In 1915 Langford patented a metal railroad tie, organized the Metal Safety Tie Company, and devoted most of his time to this new enterprise. He sold the house the following year to Joseph Nelson, his replacement as president and general manager of the Saltair Beach Company. Nelson's wife, Dr. Pearl Udall, practiced osteopathic medicine in Salt Lake City for forty years.

711 Second Avenue

Style: Victorian Eclectic
Original Owner: Robert E. McConaughy
Built: ca. 1903



This 2-story hip-roofed house with a wood-shingled front dormer uses rough faced brick and stone to frame its windows. The front porch and Colonial Revival entry are probably not original.

Mining entrepreneur Robert E. McConaughy built four houses on this lot and sold this property to Anne H. Perkins in 1903. Dr. Ellis R. Shipp later purchased the house. Born Ellis Reynolds, she moved to Salt Lake City from American Fork when she was eighteen at the request of Brigham Young to live at his official residence as "one of his own children." Within eight months she had married Milford Bard Shipp, becoming the first of his four plural wives. In 1875, after Margaret Curtis Shipp, another of his wives, dropped out of Philadelphia's Women's Medical College, Ellis Shipp took her place. Upon her return to Salt Lake, Dr. Shipp became a member of the staff at the Deseret Hospital and established a school to train nurses and midwives. Later she traveled throughout the Mormon territories to conduct additional training programs. Dr. Shipp was also a member of the general board of the LDS Relief Society, a delegate to the National Council of Women, president of the Utah Women's Press Club, a published poet, and editor of the *Salt Lake Sanitarian*, a monthly medical journal. Following her death in 1939 the house was sold to Carl S. Emlay.

868 Second Avenue

Style: Box
Original Owner: John W. Delano
Built: ca. 1900



This 2-story hip-roofed house is a very severe example of the Box style. The front porch has been replaced, and a connecting garage has been added.

Although its pattern-book design is common on the Avenues, this house is historically significant as the former residence of Alice Merrill Horne. Businessmen John W. Delano and Frederick W. Francis and physician Ernest Van Cott owned the house before insurance executive George H. Horne and his wife, Alice, purchased the property in 1924. Educated in art at the University of Utah, Alice Horne promoted the arts throughout her life. As a member of the state legislature in 1898 she fostered the bill which established the Utah Institute of Fine Arts and the annual state art exhibit. Her 1914 book, *Devotees and Their Shrines: A Hand Book of Utah Art,* remained the only book on Utah art for fifty years. A chief organizer of the Utah Art Colony, she housed the Colony's art gallery in her Second Avenue home. Mrs. Horne was also an active member of the LDS church; she was one of the founders of their children's organization, the Primary Association, and a member of their Relief Society's general board. In 1934 her son, Lyman, purchased the house. Educated at Columbia University's College of Physicians and Surgeons, he was one of the first obstetricians in Utah.

951-953 Second Avenue

Style: Vernacular
Original Owner: John and Isabella Gibson
Built: ca. 1890



These frame buildings are two of the few wood frame structures built on the Avenues. The 1½-story L-plan cottage includes a full-width front porch ornamented with scroll-sawn brackets and square porch columns. Gable roofs cover both structures.

These buildings were most likely built for Scottish immigrant John Gibson who purchased this property for $1,000 in 1890. Gibson established his tailor shop in the 1-story building and in 1899 moved his business to 18 East 100 South. His daughters, Margaret and Isabella, owned this property until 1967.

1120 Second Avenue

Style: Queen Anne
Original Owner: Henry A. Ferguson
Built: 1892



This 1½-story cottage, extensively renovated in 1977, has a main hip roof topped by a tiny gabled dormer with an oval window. The 2-story front gabled bay is covered with a variety of patterned wood shingle siding and carved ornaments. Next to the bay is a 1-story gabled front porch with Doric columns. The brick storage and shop structure at the rear were built in 1909.

Henry A. Ferguson, a carpenter, sold this house to Albert H. and Emma Wiscombe Walsh in 1899. Walsh, the founder of the A. H. Walsh Plumbing Company, also owned two apartments on First Avenue: the Emma at 119 and the Drayton at 1121. This cottage was the property of the Walsh family for seventy years.

1153 Second Avenue

Style: Box
Original Owner: Noble Warrum
Architect: Septimus W. Sears
Built: 1905



This 2-story, cube-shaped house includes a hip roof, wood shingle dormer windows, and decorative panels. Paired wooden Doric columns support the wide front porch which is topped with a simple balustrade.

This house is associated with two politically active Utahns, journalist Noble Warrum and conservationist Harold P. Fabian. Warrum worked as an editor of the *Logan Journal* and on the editorial staff of the *Salt Lake Herald* and the *Salt Lake Tribune*. Active in state politics, he was a Logan probate judge, member of the 1895 Utah Constitutional Convention, Salt Lake City postmaster, Utah state senator, and Salt Lake City recorder. An amateur historian, he wrote the four volume *Utah Since Statehood* and *Utah and the World War*. Harold P. Fabian, a well-known Salt Lake City attorney and conservationist, purchased the house from Warrum in the early 1920s. A member of the Republican National Committee during Herbert Hoover's presidency, he served on Hoover's unemployment relief committee.

In 1926 Fabian was associated with John D. Rockefeller, Jr., in the preservation of Jackson Hole, Wyoming. Appointed by Governor George D. Clyde to organize the State Park and Recreation Commission, he served on the commission for fifteen years and as a member of the National Park Advisory Board for the secretary of the interior. As a businessman Fabian held many directorships on various corporate boards and was president of the Salt Lake City Chamber of Commerce and the Grand Teton Lodge and Transportation Company. He sold the house to Charles A. Boynton, Jr., during the late 1930s.

1175 Second Avenue

Style: Shingle / Craftsman
Original Owner: James H. Taylor
Built: ca. 1902



The design of this large 2½-story house is almost styleless. It includes a gable roof, a wood-shingled hood over the second floor windows, and an indented front porch. The casement windows, often with small square panes, are grouped to form horizontal bands on the house facades. The house has undergone considerable remodeling throughout the century; the brick rear garage was built in 1916, while the glass-enclosed second floor greenhouse is a recent addition. It may have been designed by Alberto O. Treganza.

Originally built as rental property, this house was purchased in 1911 by George Steiner, the founder of the American Linen Supply Company, a director of Walker Bank and Trust, and president of the Salt Lake City Chamber of Commerce. After his death in 1945 the house was owned by optometrist Lyndon Snow who rented its two apartments primarily to physician J. Russell Wherritt and his family and to Fred E. Smith, a businessman and the chairman of the First Security Bank Trust Committee.

1205 Second Avenue

Style: Colonial Revival
Original Owners: William C. and Martha H. Jennings
Built: ca. 1901



The formal design of this 2-story gabled home is probably the work of a professional architect. Corbeled brick decorates the tops of the two large chimneys and square or diamond-shaped panes are found in many windows. The columned front porch extends the full-width of the south and west facades. Additions have been made on the east.

The Jennings family lived in this house until 1922 when Martha Jennings sold it to Dr. Robert R. Hampton. Dr. Hampton, a specialist in ear, nose, and throat disorders, owned the property for nineteen years before he sold it to William S. Worthington.

1225 Second Avenue

Style: Box
Original Owner: Earl T. Harvey
Built: 1903



The well-preserved exterior of this hip-roofed house is an elaborate example of the Box style. The front and side dormer windows include small iron balustrades while the wood-paneled front and side bay windows feature swag molding. Other details include large-faced windows with transoms, simple double-hung windows, and windows with segmental arches of corbeled brick. Oval windows flank the front door underneath the Ionic-columned front porch.

After living in this house for several years, Earl T. Harvey, a real estate salesman, rented it until lawyer Christopher B. Diehl bought it in 1921. Alexander Eberhardt, secretary-treasurer of the Salt Lake Mattress and Manufacturing Company, president of the Utah Manufacturers Association, and president of the Salt Lake Oratorio Society, later owned the house for more than twenty years.

1235 Second Avenue

Style: Victorian Eclectic
Original Owner: William Hoffman
Built: ca. 1890



The exterior of this 2-story house is in excellent condition. The main hip roof is intersected by a heavy corbeled brick chimney and an east gabled dormer window. A gabled bay with curved, paneled fascia boards projects from the front of the house. The upper floor is covered with wood shingle siding which flares out over wooden novelty siding. The first floor porch features square wooden columns, latticework, and a scroll-sawn baluster panel. The garage is a later addition.

Built for insurance salesman William Hoffman, this house underwent frequent changes of ownership until 1909 when John W. Dwyer, a salesman for Standard Furniture Company, purchased it and resided there for thirty years. Murray W. Cowley, an agent for the Union Pacific Railroad, later owned the house until the mid-1970s.

131-135 Third Avenue

Style: Victorian Eclectic
Original Owner: Seldon Irwin Clawson
Built: ca. 1890, 1893, 1895

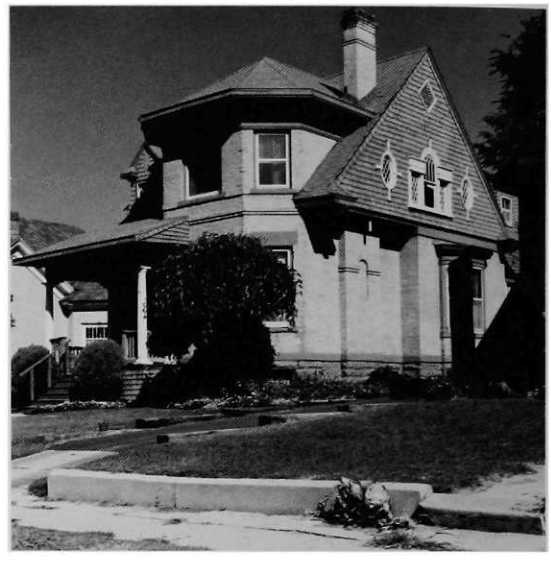


This building is a well-preserved example of modest Victorian row-house design, an uncommon building type in Salt Lake City. Corbeled brick pilasters separate the three sections and mark the corners. A stamped metal cornice with corbeled brickwork runs along the front edge of the flat roof. Rough-faced stone sills and lintels extend to form belt courses across the facade. The west facade of the building includes a 1-story brick segmental bay window.

Built in three sections, this house was started about 1890 for Seldon Irwin Clawson, an electrician and inventor who later moved to B Street. Widow Mary A. Sears built the middle section and lived there, both with her sons and alone, until her death in 1919. One son, Jack Sears, gained recognition as a newspaper cartoonist, commercial artist, and University of Utah art instructor. The third section was built in 1895 for J. Walsh Young, a son of Brigham Young, Jr., and Salt Lake branch manager for the Armour Company. After the original owners relinquished their property, the block was rented as apartments.

475 Third Avenue

Style: Victorian Eclectic / Colonial Revival
Original Owner: Charles E. Madsen
Built: ca. 1900



Like **535 First Avenue,** this house bridges a turn-of-the-century change in architectural style. The 2-story brick bay front is a common element of many Victorian Eclectic homes on the Avenues. Here, though, the bay is pushed into the broad sloping form of the long gabled roof. Most of the detailing is also Colonial Revival. The east and west side facades are covered in wood shingles and decorated with ornate Palladian windows flanked by oval windows. The porch roof is supported by fluted columns, and the shingled dormer above has flared side walls with bracketed returns.

A number of early owners, including Charles E. Madsen and Patrick J. Enright, resided in this house. During the 1910s the house became a rental unit and, about 1935, was divided into a duplex.

505 Third Avenue

Style: Victorian Eclectic / Colonial Revival
Original Owner: John R. Tiernan
Architect: Walter E. Ware
Built: 1899



This 1½-story Victorian home is detailed with ornament of the Colonial Revival style. Ionic columns and a carved cornice highlight the front gabled porch. A hip-roofed west side dormer window and a gabled front dormer with a swan's neck pediment intersect the main hip roof. The red tile on the roof is a later addition not compatible with the original style. An oval window and patterned wood shingle siding decorate the front gable. To the west of the house toward G Street is a wooden pergola.

Mining assayer John R. Tiernan sold this house, only three years after he moved in, to Robert Dunn Rhodes. Rhodes, superintendent of American Smelting and Refining Company, was the first of several businessmen to reside at this address. Later, Socialist lawyer Frank B. Scott and Utah Construction Company employee Cady Putnam owned the home.

509 Third Avenue

Style: Victorian Eclectic
Original Owner: William G. Phillips
Built: 1899

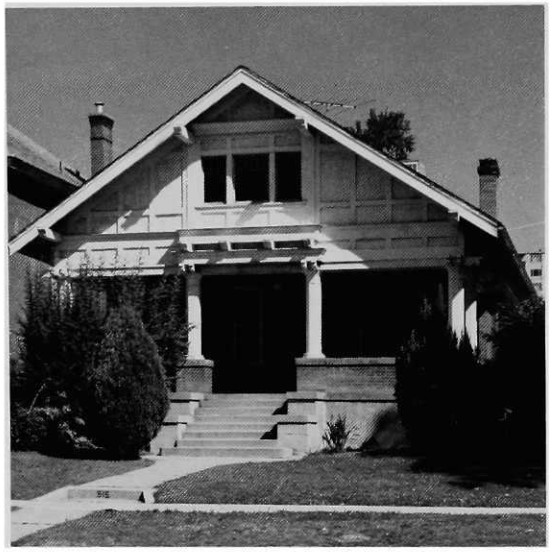


This 2-story hip-roofed house includes a front bay and an off-center dormer window. Doric columns support the gabled front porch. Stone and brick are used to frame the windows, several of which contain leaded glass transoms.

John R. Tiernan, who purchased this home from an employee of ZCMI, William G. Phillips, sold it in 1904 to Anton Pedersen. Several members of the Pedersen family were prominent Utah musicians. Anton Pedersen, who was born and studied music in Norway, came to Utah in 1875. He formed military bands in Salt Lake and served as the director of the Utah state band. He organized the first symphony orchestra in Utah and taught music at the All Hallows College. After his death in 1913 his son, Arthur Freber, succeeded him as director of the Salt Lake Philharmonic and director of music at All Hallows. Freber, a child prodigy on the violin, studied music in New York and was a member of the New York Philharmonic Symphony Orchestra. He later joined the University of Utah faculty and studied under noted composer Paul Hindemith in Berlin. Freber's sisters, Ronnie Walsh and Norma Beck, a local radio star, were also noted musicians. Freber and his wife, Beck and her husband, and Walsh lived in the house together from the 1930s to the 1960s.

515 Third Avenue

Style: Bungalow
Original Owner: Orson D. Romney
Built: ca. 1915

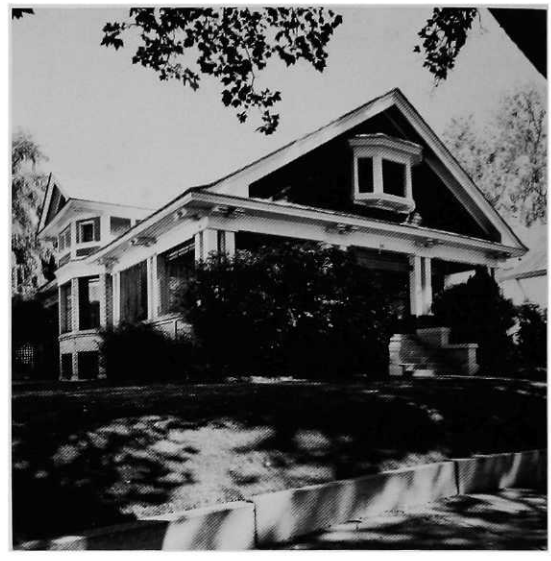


To fit its long narrow lot, this 1½-story bungalow is oriented with the gable end toward the street. The detailing shows the influence of the period's Arts and Crafts movement. The front gable has plain fascia boards supported by heavy purlins with notched ends. Similar notched beams are exposed beneath the second floor triple window, and smaller ones are paired above the octagonal porch columns. The stuccoed gable end includes decorative wood stick framing. A three-sided brick bay window is located in the recessed front porch.

Orson D. Romney, treasurer and manager of George Romney Lumber Company, built and sold this house to Nicholas and Annie M. Miller about 1915. Five years later manufacturer Perry E. Burnham purchased the home. Burnham, who invested and developed a number of water measuring devices, was also involved in banking.

531 Third Avenue

Style: Bungalow
Original Owner: Edwin E. Wilcox
Built: 1909

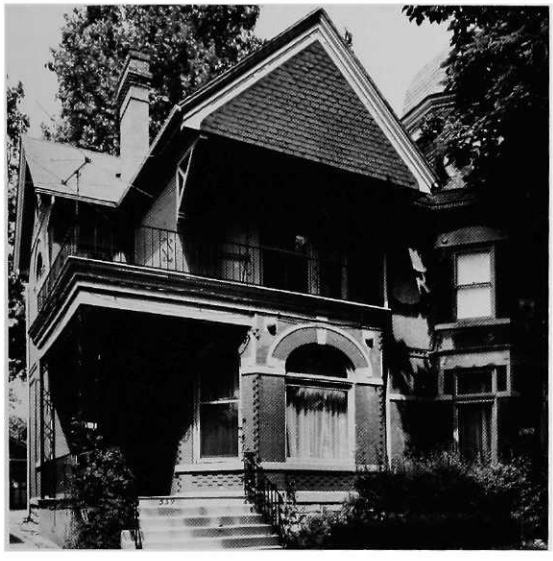


The heavy symmetry of the front facade of this large 1½-story bungalow is unusual. The house includes a three-sided bay window in the front gable, a recessed front porch, side dormer windows, and a stone belt course. An unusual 2-story segmental bay breaks through the roof on the east side of the house. Topped by a gable roof with a full pediment, the bay is covered with stucco and wide flat corner boards on the upper walls while the lower walls are brick.

Dr. Edwin E. Wilcox graduated from New York University Medical School in 1893 and practiced medicine in Nephi and Salt Lake City, Utah. Lynn W. and Helen Raybould purchased the home in 1946.

559 Third Avenue

Style: Queen Anne
Original Owner: Joseph Johnson
Architect: H. H. Anderson
Built: 1894



A 3-story octagonal tower with a bell-curved hip roof, carved stonework, and decorative brick windows stands at the southeast corner of this ornate 2-story Queen Anne home. A gable, supported by large brackets, extends over a second floor balcony that tops the first floor porch. Brick and stone detailing, such as the carved stone plaque on the second floor between the balcony and the tower, are used abundantly on the exterior. The original wooden front porch columns and balusters have been replaced with wrought iron. H. H. Anderson, who lived at **207 Canyon Road,** also designed the house at **73 G Street.**

Joseph Johnson, manager of the accounting department at Consolidated Wagon and Machinery Company, sold this residence to John Farrington in 1902 and later moved to **567 Fifth Avenue.** Farrington ran a livery stable at 162-164 South State Street that he had converted by 1914 to Farrington's Auto Service. The house, purchased by Dr. John J. Galligan in 1918, remained in the Galligan family for the next several decades.

584 Third Avenue

Style: Victorian Eclectic
Original Owner: George H. Wallace
Built: ca. 1901



Wood-shingled fascia boards, patterned wood shingle siding, and paired small-pane attic windows decorate the gables of this 1-story Victorian cottage. The main gable, supported at the corners by brackets, rests on a three-sided bay window. Part of the arched front porch remains, but the original wooden columns have been replaced with wrought iron.

George H. Wallace, a prominent Salt Lake City businessman and LDS church leader, had this house built around 1901. The Salt Lake branch manager of the National Biscuit Company, he was also the president of the National Real Estate and Investment Company. Wallace was a member of the LDS Sunday School general board and the Ensign Stake presidency. His wife, Anne, sold the house after his death to her nephew, C. Wallace Fox. The house, which has remained in the family since its construction, documents a pattern of family ownership common on the Avenues.

654 Third Avenue

Style: Victorian Eclectic
Original Owner: Samuel Woolf
Built: 1890



This 2-story frame house has an unusually large porch across the full width of the north and west facades. Its walls are covered with wide ship-lap wooden siding with corner boards and large double-hung windows with Eastlake surrounds. In the projecting gabled front bay, bargeboards curve to meet the returns and a round attic vent contrasts with the building's angularity.

Samuel Woolf, a Jewish merchant who owned and operated a wholesale cigar business at 150 South Main, also built the house at 658 Third Avenue where his brother Moss lived. These two homes were usually sold as a unit and various later owners, including lawyer Robert T. Brinton, William B. Jacobs, and widow Mary E. Nuslein, resided at 654 while renting out 658.

911 Third Avenue

Style: Colonial Revival
Original Owner: Adolph and Lucy Richter
Built: 1906

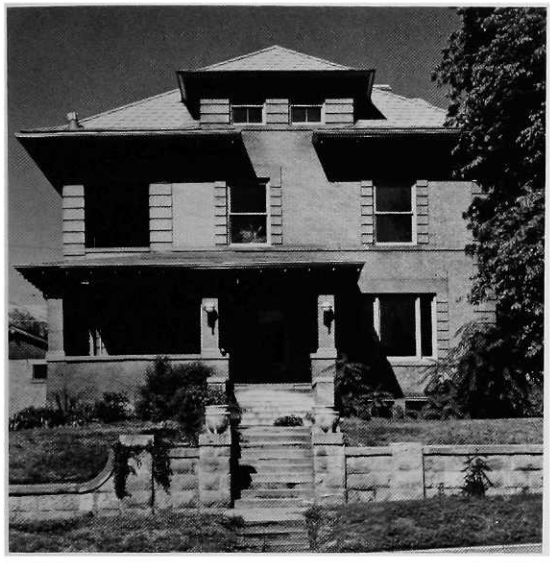


The style of this 1½-story gambrel-roofed house with side dormer windows is popularly known as Dutch Colonial. A curved east bay with wood shingle siding and a front porch with wooden balusters and Doric columns are also included in the design. The gable end walls of the second floor are covered with aluminum siding.

Built for investment purposes by Adolph and Lucy Richter, this house belonged to James and Imogene Melville before passing into the hands of Dr. Alice E. Houghton. Dr. Houghton graduated from the Kirksville College of Osteopathy and Surgery in Missouri before arriving in Utah about 1905. For many years she was professionally associated with Dr. Pearl Udall Nelson who lived at **687 Second Avenue.**

983 Third Avenue

Style: Box
Original Owner: Lafayette Hanchett
Built: 1904



This hip-roofed 2½-story house is the largest Box style house on the Avenues. The symmetry of its massive form is broken by the off-center porch that covers only two-thirds of the facade. On the second floor, the middle window is also not quite centered, and the southwest corner is opened up to create another porch. Corbeled brick forms quoin-like patterns at the corners and around the windows. The interior includes an elaborate oak entry hall and stair.

Lafayette Hanchett, this home's original and long-time owner, was prominent in Utah mining, banking, and energy after the turn of the century. He came to Utah in 1904 as the manager of the Boston Consolidated Mining Company. Later he became president of the National Copper Bank and from 1919 to 1935 was a director of the Federal Reserve Branch Bank in Salt Lake City. His interest in the electric power industry spread beyond Utah; he served as an officer of several electric power companies including the United Hydro-Electric Company of Colorado, the Thousand Springs Power Company of Idaho, and the Intermountain Electric Company. During World War I he accepted a presidential appointment to supervise the building of a power plant at Nitro, West Virginia. In 1920 he became president of the Utah Power and Light Company and nine years later was named chairman of the board. Following Hanchett's death in 1955 the house served as a nursing home.

1006 Third Avenue

Style: Victorian Eclectic
Original Owner: William H. Tibbals
Built: 1898



This intact 2-story Victorian home is distinguished by its setting on a large landscaped lot enclosed by an iron fence. Its large columned porch faces inward to the lot rather than toward the street corner. The gables of the three-sided north and curved west bays are covered with curved, paneled fascia boards and patterned wood shingle siding.

Built for educator and businessman William H. Tibbals in 1898, this house also served as the residence of mining engineer Ernest Gaylord. Tibbals, who came to Salt Lake City to teach at the Congregationalist Salt Lake College, left teaching the year before this house was built to pursue a business career. Within a few years he had accumulated a large fortune in mining with holdings in the Tintic and Beaver districts of Utah, in Idaho, and in Oregon. Gaylord, who purchased the house in 1916, worked for a number of mining companies before moving to Salt Lake City. During his years in the city he became nationally known in the mining industry for his contributions to the advancement of ore dressing and treatment. The author of numerous articles for professional mining journals, Gaylord was one of the founders and president of the General Engineering Company and its Canadian and London affiliates.

1010 Third Avenue

Style: Victorian Eclectic
Original Owner: John G. Anderson, Jr.
Built: 1898



Contractor John G. Anderson, who built several homes on the Avenues, was responsible for this 2-story house and those at **1006** and **1014 Third Avenue.** A pedimented gable shelters the small Doric-columned front porch. The frieze is decorated with a staggered double dentil molding.

George F. Richards, Sr., an LDS church leader, purchased this house from its second owner, William H. Needham, in 1906. Richards, who lived in this home until his death in 1950, was the son of LDS church historian and apostle, Franklin D. Richards. He was a member of the state legislature from Tooele County and was also called to be an LDS apostle. At the time of his death, he was president of the Council of Twelve Apostles and the oldest of the general authorities of the LDS church.

1014 Third Avenue

Style: Victorian Eclectic
Original Owner: John G. Anderson, Jr.
Built: 1898



This house differs from its two neighbors that were built by the same contractor. Its 2-story bay is rectangular and the bay roof is hipped rather than gabled. On the first floor of the bay is a large tripartite leaded glass window. The eaves are decorated with a wide bracketed cornice.

John G. Anderson sold this house to Francis M. Lyman, an apostle of the LDS church, in 1906. Lyman, the son of apostle Amasa M. Lyman, was called by his church to supervise the settlement of Millard County in 1863 and in 1877 to be president of the Tooele Stake. Active in politics, he was a county clerk, county recorder, territorial legislator, superintendent of schools, and prosecuting attorney. He moved to Salt Lake City in 1880 after being named an LDS apostle.

1053 Third Avenue

Style: Box
Original Owner: Arthur O. Clark
Built: 1903



This 2-story hip-roofed house is typical of the Box style. Paired square columns on paneled posts support the 1-story front porch. The frame garage was built in 1916.

Arthur O. Clark, who owned a number of houses in this area, taught in the Salt Lake City school system and was a principal of the Salt Lake High School. He sold this house to William M. McCarty after McCarty had been living there for four years. As a young man McCarty worked as a teacher and freighter before being admitted to the Utah Bar in 1887. The following year he became the assistant U.S. district attorney for Utah Territory and later served as Sevier County attorney and judge of the Sixth Judicial District. Appointed to the Utah Supreme Court in 1902, McCarty ended his legal career as chief justice. After his death in 1919 his wife, Lovina, lived in the house until 1952.

1059 Third Avenue

Style: Queen Anne
Original Owner: Arthur O. Clark
Built: 1895



The octagonal tower and elaborate ornament on this 1½-story cottage are unusual for a house of its size. Its two gables have ornate fascias, bracketed returns, fishscale siding, and paired windows with decorative frames. Windows are decorated with stone sills and lintels. A southeast stair tower projects through the roof and is topped by a domical roof with a metal finial. The porch originally wrapped around the southeast corner of the house.

Built for Salt Lake City educator Arthur O. Clark who later moved to 164 R Street, this house was also owned by residents Frantz and Marcia Hyde and musician Philander N. Cook before becoming rental property during the 1930s.

1084 Third Avenue

Style: Victorian Eclectic
Original Owner: Frank A. Grant
Built: 1895



This 2-story hip-roofed house is constructed of buff-colored brick. Art glass transoms and rough-faced brick corner decoration highlight its three-sided front bay. The Bungalow style wide wooden porch with squat wooden corner columns on brick posts was probably added in the early twentieth century.

Frank A. Grant constructed a number of houses in this area, including those at 1083 and 1087 Third Avenue. Although the property changed hands a number of times, Charles Felt, a sheep and livestock dealer, became it first resident-owner in 1900. Felt was twice elected Salt Lake City auditor as a member of the American party, an anti-Mormon political party dominant in the city between 1905 and 1911. In 1906 he sold the house to educator and engineer Richard R. Lyman, the son of LDS apostle Francis M. Lyman of **1014 Third Avenue.** The younger Lyman, who taught at the University of Utah, also carried on a private engineering practice. He attained a national reputation as a consulting engineer for the Grand Coulee Dam, Columbia Basin Project, and the Sanitary District of Chicago. He also established the system of numbering streets and houses in a coordinate grid pattern still employed in Utah. Lyman and his wife, Amy Brown Lyman, were both active in the LDS church. She was the church's Relief Society president and he an apostle when he was excommunicated in 1945. (He later returned to the church.) Mrs. Lyman was also associated with various social welfare and community agencies. In 1923 she was a member of the Utah House of Representatives.

1111 Third Avenue

Style: Queen Anne
Original Owner: Harry C. Burnett
Built: ca. 1894



Excellent decorative woodwork distinguishes this 1½-story Queen Anne cottage which was originally identical to the houses at 1115 Third Avenue and 167 N Street. Latticework, curved wood trim, and curved bargeboards fill the front gable. Below the cornice, a wide band of patterned wood shingle siding and a band of lattice-like framing runs around the house. A pair of double-hung windows with small turned pilasters cut through the pedimented cornice.

Built for railroad agent Harry C. Burnett, this house has remained a single-family residence. Among its later owners were businessman Ralph Zwicky, widow Susan Donnelly, and surveyor W. Lewis Wilde.

160 Fourth Avenue

Style: Victorian
Original Owner: Mathoni W. Pratt
Built: 1887



This 1½-story hip-roofed house still includes the original columned porch. Its design was probably taken from a pattern book. The side bay window, L-shaped plan, and front window transom are among its notable features.

Mathoni W. Pratt, the youngest son of LDS leader Parley P. Pratt, sold this house to Orson F. Whitney in 1903 or 1904. Whitney, who lived in the home for twenty years, was called to be an LDS apostle in 1906. A city editor of the *Deseret News*, he was the author of several biographies and histories and had worked as an assistant LDS church historian. His 1931 obituary called him a "poet, philosopher, historian, orator, defender and protagonist of religion."

203 Fourth Avenue

Style: Bungalow
Original Owner: Roscoe M. Breeden
Built: 1909



One of the best examples of a Craftsman bungalow on the Avenues, this 1½-story house displays the shingled walls, massive posts, and notched brackets characteristic of the style. The handsome dormer on the front facade includes a tripartite window with divided lights. The cobblestone foundation, porch columns, chimney, and retaining walls are important elements of the Craftsman design.

This house replaced an older brick home which had been owned and occupied by members of the Bernard Schettler family. Built for Roscoe and Molly Stack Breeden who lost it in a mortgage default, this house was later owned by Bernard Schettler's son, Ernest. The Schettler family — Bernard, his four wives, and their children — lived in a number of homes in this area.

207 Fourth Avenue

Style: Classical Revival
Original Owner: Peter Carl Evans
Built: 1909

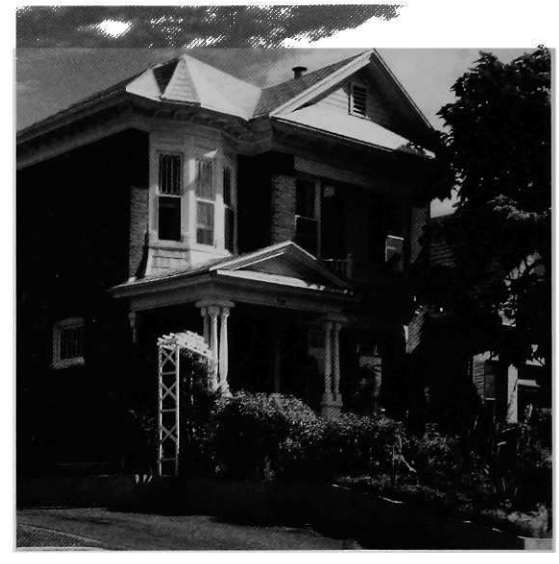


The design of this 2-story duplex with its flat roof and three-quarter round corner bays, although popular in the East, is rare in Salt Lake City. The symmetrical brick and stucco facade is divided horizontally by continuous bands of sandstone sills and lintels.

Two sets of brothers, P. Carl and Frank Evans and Joseph and Preston J. Cannon, were associated with this home. The Evans brothers bought adjoining sections of a lot held by Alonzo and Rosannah Cannon Irvine in 1907 with the intention of constructing two separate houses. After Carl had this duplex built, however, a court battle with the neighbors prevented further construction. The Evanses, partners in the Evans and Evans law firm, lived in the duplex with their families until 1913. Carl's wife, Martha, gave music lessons in the parlor. In 1913 Carl, later elected judge of the Third Judicial District of Utah, and Frank, later Utah state senator and organizer of the State Farm Bureau, traded their home on "Cobble Knoll" for Joseph Cannon's farm in Taylorsville. Businessmen Joseph and Preston Cannon were the sons of LDS church leader George Q. Cannon and his second wife Sarah Jane Jenne. Associated with the National Savings and Trust Company at the time of the trade, they lost the property in 1925 when its mortgage was foreclosed. Although the house was later converted into four apartments, it has recently been renovated as a duplex.

319 Fourth Avenue

Style: Victorian Eclectic
Original Owner: Nancy Williams
Built: 1897



The facade of this 2-story brick home includes a bay and a second floor door underneath a pedimented front gable. The first story segmental bay window is topped by a porch and a smaller bay. A pediment also dominates the front porch which is supported by paired turned columns and balusters.

One of many houses on the Avenues owned by widowed women, this house was built for investment purposes. Nancy Williams, the widow of Moses Williams, lived at **385 Fifth Avenue** and maintained this home as a rental. Later, miner and carpenter Matthias Connelly, his wife, Emma, and their daughters owned the home.

531 Fourth Avenue

Style: Queen Anne
Original Owner: Joseph Johnson
Built: ca. 1890

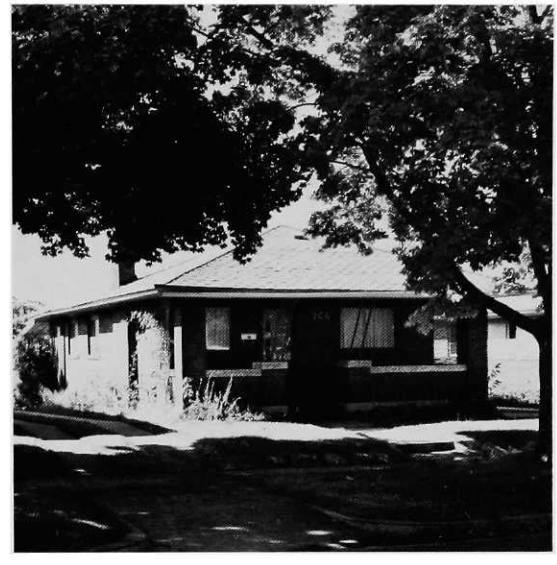


Although this 2½-story brick house follows the massing and general floor plan of most large Avenues homes built during the period, this home is distinguished by its fine detailing. Brick dentiling ornaments the octagonal corner tower under the windows and at the corners. Eastlake molding decorates the corners of the main gable and the pediment over the porch. A decorative panel on the second floor is surrounded by brick laid on edge. Both the exterior and interior of this house have remained intact.

Joseph Johnson, who had recently moved to the city from Logan with his wife, Emma Cope, built this house next to his brother-in-law's at 535 Fourth Avenue. In 1893 the Johnsons sold the property to George W. Philips and moved to 559 **Third Avenue.** The house was then retained as a rental.

764 Fourth Avenue

Style: Bungalow
Original Owner: Edward A. Johnson
Built: 1921



This 1-story hip-roofed bungalow is similar to those at 754, 758, and 768 Fourth Avenue, all built by the same developer.

Developer Edward A. Johnson sold this bungalow to Orson F. Whitney, the most important of its many owners. Whitney, a native Salt Laker, was active in politics and the LDS church. The author of a number of books including a four volume history of Utah while associated with the LDS church historian's office, he was named an apostle in 1906. Among his political activities were terms as Salt Lake City treasurer, clerk of the territorial legislature, and state senator. Whitney, who lived most of his life at 160 Fourth Avenue, spent only his last eight years at this address.

1202 Fourth Avenue

Style: Bungalow
Original Owner: Thomas J. Armstrong
Architect: David C. Dart
Built: 1908



This 1½-story house with its raised front porch and steep-pitched gable roof reflects the influence of bungalow pattern books. Wood shingle siding covers the end gables and front dormer window. Other buildings by David C. Dart on the Avenues are located at **167 B Street** and **188 D Street.**

Contractor Thomas J. Armstrong, who built and held this house as rental property, sold it to Christian Nephi and Marian L. Jensen in 1921. Jensen received his doctorate from Cornell University and served in various educational positions in Utah. He was a professor of botany at Utah State Agricultural College, president of Brigham Young College in Logan, state superintendent of public instruction, and superintendent of the Jordan School District. A former vice-president of the National Education Association, Jensen rented the property after 1934.

335 Fifth Avenue

Style: Queen Anne
Original Owner: John Larsen
Built: ca. 1888



The irregular plan, square corner tower, variety of gables, and window types on this 2-story house show the influence of the Queen Anne style. The corbeled brickwork and ornamental woodwork, particularly on the five chimneys and front porch, exhibit a high degree of craftsmanship. The 2-story southeast corner tower is finished with a steep pyramidal roof. A two-sided bay dormer with a bell-cast roof is centered over the front entry.

Built by carpenter John Larsen, this house was owned by lawyer R. D. Winters and baker Thomas Webb before James Chipman purchased it in 1896. Chipman, who came to Salt Lake City from American Fork when he was appointed the first state treasurer, lived in this house until his death in 1922. He started his business career as a freighter, invested in railroads, and built a fortune in mining and livestock. Chipman established a mercantile business and bank in American Fork where he was elected mayor in 1893. In Salt Lake City he became president of the Utah State National Bank and was an officer or board member of several businesses and mining companies. In 1926 the house was converted into residential apartments.

379 Fifth Avenue

Style: Vernacular
Original Owner: Henrietta Woolley Simmons
Built: ca. 1874



The symmetrical facade, gable roof, and brick exterior end chimneys of this small 1-story house are typical of vernacular design. The Georgian Revival front door frame and windows are probably not original.

This house was built for Henrietta Simmons by her father, Edwin D. Woolley, two years after the death of her husband. Her sister, Rachel, also one of Joseph Marcellus Simmons's plural wives, lived next door at **385 Fifth Avenue.** Simmons, who had boarded with and worked for the Woolley family as Rachel and Henrietta grew up, was noted for his involvement in local theatrical groups. After being sold to Joseph and Mary E. Burton, the house was purchased by Charles "Tom" Brown in 1906.

385 Fifth Avenue

Style: Vernacular / Georgian
Original Owner: Rachel Woolley Simmons
Built: ca. 1874



Covered with ship-lap siding, this 2-story vernacular house runs five bays wide with double-hung windows framed by wide, plain trim. Between 1898 and the 1930s several different porches were added to the exterior. The present elaborate porch was apparently added during an extensive Georgian style remodeling of the home in the 1930s. Since the original vernacular form was derived from eighteenth-century Georgian architecture, the remodeling shows the same style revived in a more elaborate form.

LDS bishop Edwin D. Woolley built this house, like the one next door, for one of his daughters. Rachel, the first wife of Joseph Marcellus Simmons, practiced obstetrics after her husband's death. She sold the house in 1895 to attorney Sidney W. Darke. A number of people owned the house, many of whom rented it out, until 1958 when it was converted into apartments by Keith Whitney.

567 Fifth Avenue

Style: Box
Original Owner: Joseph Johnson
Built: 1905



The influence of the Colonial Revival style on this 2-story house is seen in its detailing. Brick quoins accentuate the corners of the home, while sandstone walled steps, turned balusters, and Doric columns draw attention to the wide 1-story front porch. A second-story front bay window and a Palladian window in the gabled front dormer complete the Box-like exterior. The interior is largely unaltered.

Joseph Johnson, who had already owned and lived in a number of Avenues homes, only resided at 567 Fifth Avenue for two years before selling it to rancher William Samuel Milner Bean. Later C. Bert and Almira F. Peterson lived in the house for over forty years.

611 Fifth Avenue

Style: Queen Anne
Original Owner: John Flowers
Built: 1892



Although a modest cottage, this house is distinguished by the unusual geometric forms of the porch and the front gable. Done in shingles that contrast with the wood siding of the first floor, the gable opens to a balustraded balcony behind the large semicircular arch. The front porch pediment is broken by an inverted V-shaped fascia. The gate of the front fence follows the detailing of the porch.

An early employee of the Utah telephone industry, John Flowers was the original owner of this house. Flowers, a treasurer for both the Salt Lake Telephone Company and the Rocky Mountain Bell Telephone Company, retired in 1911. The house stayed in the family until 1967.

253 Sixth Avenue

Style: Victorian Eclectic
Original Owner: Sarah Latimer Timms
Built: ca. 1900



This 1½-story Victorian home, designed with the popular side-hall plan, has unusually complex roof forms. Constructed of brick, it is decorated with wooden dentils, columns and returns, sandstone blocks, and corbeled brick. A hip-roofed dormer with diamond-shaped window panes, a 1-story front porch, semicircular bays, and gabled dormers project from its main box.

Building contractor John William Avery Timms built this house as a home for his wife, Sarah, and their family. A partner in the Phoenix Planing Mill Company, Timms also built the houses at 259 and 263 Sixth Avenue. The Timms family, which had previously resided at 320 B Street, located to the rear, maintained the home until 1945.

254 Seventh Avenue

Style: Colonial Revival
Original Owner: Issac Ambrose Clayton
Architect: Richard K. A. Kletting
Built: 1905

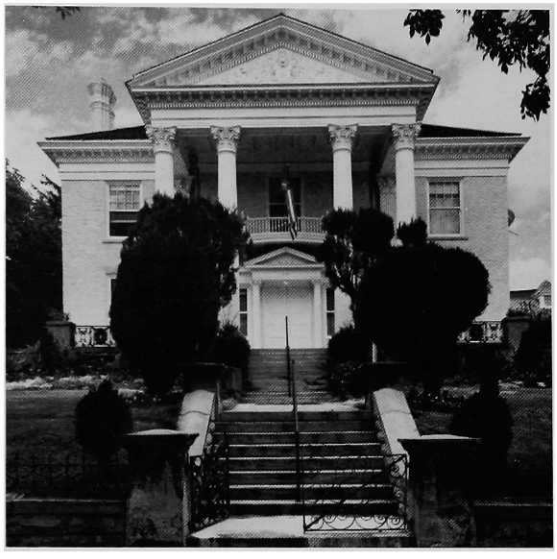


This imposing 2-story Colonial Revival home is almost invisible behind its mature landscaping. The facade includes an enclosed 1-story porch below a center eyelid roof window. Two pairs of tall end chimneys frame the hip roof.

Issac Ambrose Clayton, who had worked as acting territorial librarian with his brother Nephi, joined him in organizing the Inland Crystal Salt Company in 1891. The brothers were also involved in the Saltair Beach Company and the Salt Lake & Los Angeles Railroad. Issac Clayton sold this house to Stephen L. Richards, an apostle of the LDS church, in 1925. Richards was a member of the LDS First Presidency as a counselor to ninth president David O. McKay. The Richards family, which had previously lived at 218 First Avenue, occupied the house through 1949.

259 Seventh Avenue

Style: Classical Revival
Original Owner: Gill S. Peyton
Architect: probably Walter E. Ware
Built: ca. 1896



The most pretentious home on the Avenues, this 2½-story Classical Revival house sits on an elevated stone platform surrounded by decorative iron fencing. The 2-story entrance portico, topped by a Classical pediment, is supported by four Corinthian columns. A 1-story columned pediment shelters the doorway, with a semielliptical porch above. Leaded beveled glass is often used in the double-hung sash windows that surround the house. Semicircular bays on each side of the house originally included open second-story porches. Three dormer windows and three chimneys pierce the hipped roof. In the interior the hand-carved oak dining room furniture is still in use. The frame carriage house located northeast of the house is remarkably well-preserved. An elaborate south center gable and four-sided domed vent protrude from its gambrel roof. An iron railing set on a cut stone wall encloses the property on the south and west sides.

Although commonly known as the McIntyre house, this residence was built for Gill S. Peyton, the manager of the Mercur Gold Mining and Milling Company. Businessman William H. McIntyre purchased the house in 1901. McIntyre and his brother Samuel established a profitable cattle drive business as young men and invested money in several Utah mining and business ventures. At the time of this purchase William had developed an extensive ranch in Alberta, Canada.

361 Seventh Avenue

Style: Box
Original Owner: George H. Davis
Architect: Frederick A. Hale
Built: 1905

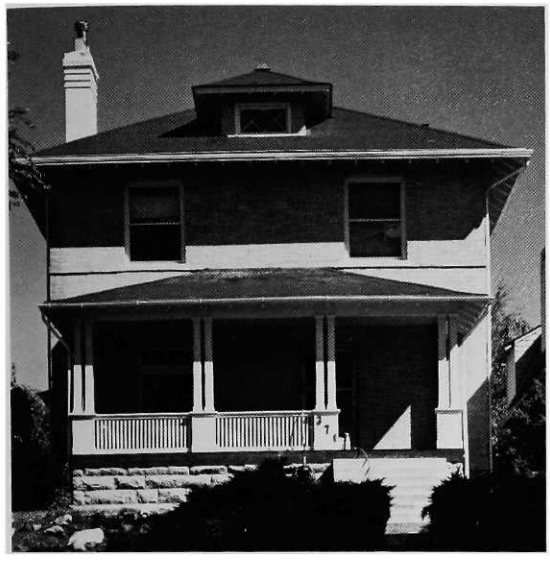


This 2-story hip-roofed house adds just enough asymmetry and carefully detailed ornament to enliven the basic form of the box. The brick quoins that accent its corners, topped by Ionic capitals, show the influence of the Neoclassical Revival style. Tall end chimneys and a front center dormer window emerge from the roof. On the front facade is a full-width porch with Doric columns and square corner posts.

Although George and Calaveras M. Davis were its first residents, this house may have been built when John F. Bennett previously owned the lot. Calaveras Davis sold the property after the death of her husband, a prominent business and mining man. Sylvester E. Pier and Elmer E. Johnson were among the later owners.

371 Seventh Avenue

Style: Box
Original Owner: Rhoda Chase Welcker
Built: 1906

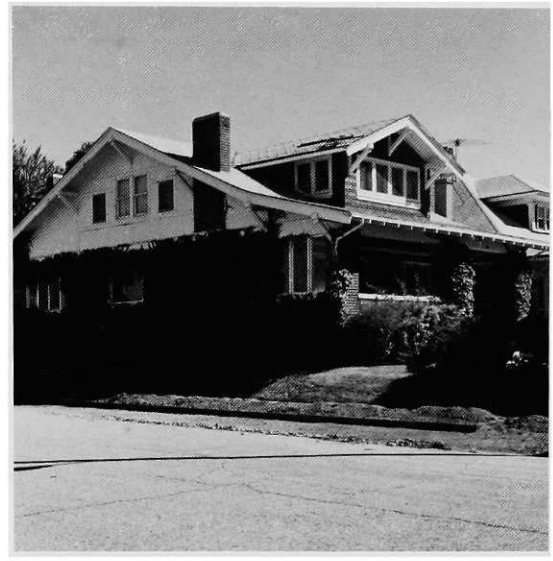


A broad porch with paired square columns, paneled posts, and balustrades stretches across the first story of this Box style house. A front center dormer window and west side bay window break the rectangular massing of the design.

Although Alexander and Florence Watson may have built this house for investment purposes, Rhoda Welcker was more likely responsible for the construction of the building that she sold to J. C. Penney in 1909. James Cash Penney, the founder of the J. C. Penney stores, resided in the house when the headquarters of his Golden Rule stores was located in Salt Lake City. In 1913 he changed the name of his stores to J. C. Penney and moved the headquarters to New York. His Salt Lake manager Frank R. Payne bought the house in 1918. Amy Bigler Grover, an active member of the Business and Professional Women's Association, resided in the house after 1927.

201 Eighth Avenue

Style: Bungalow
Original Owner: Mary Grant Judd
Built: 1915



The brick first story of this 1½-story bungalow is topped with frame gables and a front dormer covered with shingles. Craftsman detailing includes the exposed purlins on the full-width front porch and the large, faceted brackets on the gables and dormer. Alterations and additions have been made to the back porch and dormer ends.

Heber J. Grant, president of the LDS church from 1918 to 1945, was the first resident of this house and lived here until his death. His daughter May Grant Judd had this house and her own residence at 420 A Street built in 1915. Grant, the son of Salt Lake City mayor and LDS apostle Jedediah Grant, was a successful businessman and married three plural wives. Among his business dealings were the establishment of the Utah sugar beet industry with the Utah-Idaho Sugar Company and the development of a substantial amount of property on the Avenues.

206 Eighth Avenue

Style: Prairie
Original Owner: Samuel H. Allen
Architects: Walter E. Ware and Alberto O. Treganza
Built: 1910



The horizontal emphasis of this 2-story Prairie building is created by the rusticated dark brick courses, stuccoed second story, and grouped casement windows. The broad-eaved hip roof includes a front center dormer window. Heavy brick columns, railing walls, and paired exposed rafters ornament the front porch. As with some of their other Prairie style residences, Ware and Treganza here employed a traditional central-hall plan.

This house was one of several fine Utah homes built for Dr. Samuel H. Allen. Dr. Allen was educated at the Baltimore College of Physicians and Surgeons and Johns Hopkins University. In Salt Lake City he practiced in partnership with Dr. George W. Middleton and later formed the Intermountain Clinic. Dr. Allen also worked on the staff of the LDS hospital.

765 Eighth Avenue

Style: Period Revival
Original Owner: Carl W. Scott
Architect: Carl W. Scott
Built: 1919

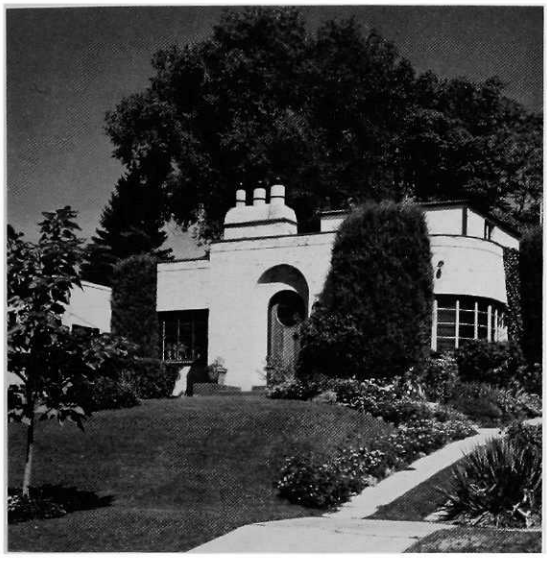


The unusual design of this house results from its complex roof massing. Two "wings" with clipped gable roofs flank the 2-story hip-roofed block; their separation from the main body is emphasized by the diagonal extension of the center section roof line. Ionic columns frame the gabled entrance.

Carl W. Scott, who graduated from the University of Utah as a mining engineer in 1907, worked as a draftsman for architect Richard K. A. Kletting. In 1914 he established his own architectural firm, initially in partnership with George W. Welch. His best known Utah works include the Masonic Temple, South High School, and the Shriner's Hospital for Crippled Children in Salt Lake City.

711 Tenth Avenue

Style: Art Moderne
Original Owner: James Rex Miller
Built: 1936

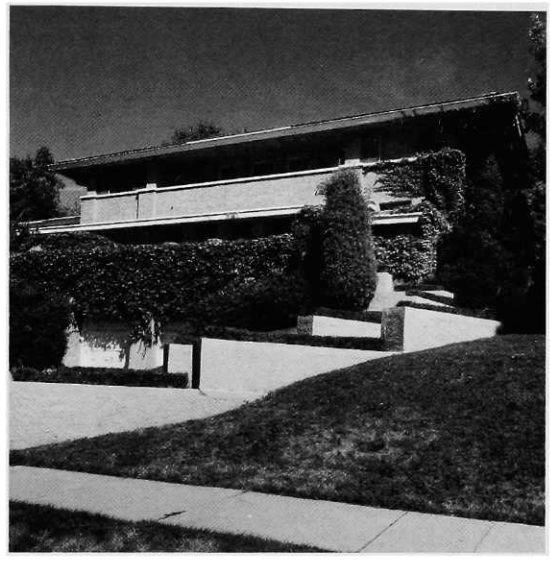


The projecting forms and modern material of this 1-story stucco house sets it apart as one of the few examples of the Art Moderne or Streamline style on the Avenues. Metal sash windows that continue around the front corners of the home emphasize the design's freedom from historical restraint. The arched front door is set in a receeding round arch opening. The door features a circular window with an abstract leaded glass pattern. A 2-story block emerges toward the rear of the house.

Businessman James Rex Miller died in his garden within two years of moving into this house. His widow, Florence Clark Miller, continued to reside at the address. Later owners included Lester E. and Mildred Robinson and Tophel N. and Naomi C. Bryant.

381 Eleventh Avenue

Style: Prairie
Original Owner: Malcolm A. Keyser
Architects: probably Hyrum C. Pope and Harold W. Burton
Built: 1913



This 2-story stucco house is the most complete realization of the Prairie style on the Avenues. The horizontal emphasis of the design results from the long overhanging eaves, the series of terraces and walls with wide flat coping, and the integration of the house into the sloping site. East and west additions, new windows, and altered terracing and exterior stairs are among the changes made to the home. Although popularly attributed to Frank Lloyd Wright, the firm of Pope and Burton most likely designed this now repainted home. Hyrum Pope, who had studied architecture at the Chicago Art Institute, added Harold Burton as a partner in 1910. Active in ecclesiastical architecture, they had recently won the blind competition for the new Canadian LDS temple in Cardston, Alberta, with a Prairie style design.

This large house was built for prominent businessman Malcolm A. Keyser. Keyser, a native Salt Laker, was president of the M. A. Keyser Fireproof Storage Company and vice-president of the Aaron Keyser Realty Insurance Company and the Utah Paper Box Company. He sold the house in 1922 to his brother's business partner, Albert Merrill.

533 Eleventh Avenue

Style: Swiss Bungalow
Original Owner: Joseph Nelson
Built: 1918



The materials and detailing of this large house follow a Swiss variation of the Bungalow style. Cut-out balcony panels on the first and second floors, and the octagonal pattern in the east belt course between the two floors, are among its unusual decorative details.

Joseph Nelson, the president of a plumbers supply firm, lived in this house until 1927 when he sold it to Alvin A. and Ruby Pratt Beesley. Alvin Beesley was a director and executive board member of the Hotel Utah. As president and manager of the Beesley Music Company he organized the Salt Lake local of the the American Federation of Musicians union.

165 A Street

Style: Colonial Revival
Original Owner: Joseph T. Richards
Architect: John Alfred Headlund
Built: 1903



The wood shingle siding of the upper story flares out over the brick first story of this Colonial Revival home. A curved first-floor bay window, a porch with paired Ionic columns, and several ornate leaded glass windows are among the notable features. Architect John Alfred Headlund, one of the most successful Utah architects at the turn of the century, designed many buildings in partnership with N. E. Liljenberg, including the Emanuel Baptist Church and the Joseph T. Daynes house at **38 D Street.**

The home was originally built for Joseph T. Richards, assistant United States attorney for Utah Territory. Widow Mattie Sells Richards sold it to Philo T. Farnsworth, Jr., another attorney. The house was converted into apartments about 1946.

174 A Street

Style: Victorian Eclectic
Original Owner: Charles J. Brain
Architects: Samuel C. Dallas and William S. Hedges
Built: ca. 1883-1884



This 2-story home is sided with wood shingles in a fishscale pattern on the upper floor. The stuccoed walls of the first story and the Doric-columned porch may not be original. The first floor windows have elaborate round-top pediments with carved panels and pilasters.

Charles J. Brain, a contractor, probably built this house on property originally owned by his father, Edward, a mason and brickyard operator. In 1899 William N. B. Shepherd, an Idaho court and legislative clerk, purchased the home from Phineas Young. Shepherd became a member of the LDS Ensign Stake high council and also directed his ward choir and Sunday school. He was employed in Salt Lake City as a bookkeeper. Family members occupied the home until 1969. The following year it was converted into apartments.

175 A Street

Style: Victorian Eclectic
Original Owner: Franklin S. Richards
Built: 1889



This 2-story brick home features a center tower with a steep gable roof, heavy cornice, and fishscale wood shingle siding. South of the tower a 2-story bay projects from the front of the house. A single-story porch with paired Ionic columns has been partly enclosed.

Franklin S. Richards was a prominent attorney who served for more than fifty years as general counsel for the LDS church. He was a member of the territorial legislature and a delegate to the 1896 state constitutional convention where he was an advocate of woman suffrage. His wife, Emily S. Richards, was one of the most notable Utahns working at both the local and national levels for woman suffrage. She also served on the LDS Relief Society general board. About 1925 the house was divided into apartments.

178 A Street

Style: Queen Anne
Original Owner: James Matt Barlow, Jr.
Built: ca. 1885



With its complex massing and ornate detailing, this 1½-story house is an excellent example of the Queen Anne style. A main gable roof with an eyelid dormer, a gabled front bay, an octagonal southwest corner tower, and a variety of porches are among its distinguishing features. Decorative brickwork, wood carving, and dentil molding ornament the exterior. The several rear additions do not detract from the character of the house, though the replacement of the original wooden front porch columns does.

Salesman James Matt Barlow, Jr., may have employed Charles J. Brain, a mason, to build this house. Attorney Alonzo Blair Irvine, who was elected to two terms in the Utah State Senate during the 1920s, bought the home from Barlow in 1905. Irvine made additions to the building in 1908 and 1916 and converted part of the house into an apartment in 1925.

189 A Street

Style: Prairie
Original Owner: Alexander Ray Irvine
Built: 1913

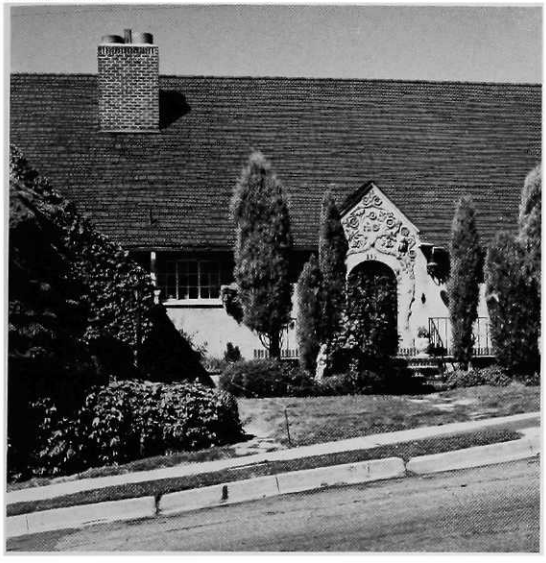


This 2-story house with a hip roof and large front chimney shows the influence of the Prairie style. Stucco panels and the second floor sash windows with wide, flat trim are arranged in a horizontal band around the building. Casement windows are used on the first floor except for the enclosed east side porch. The front porch includes brick pillars and railing walls and a cantilevered hood.

Alexander Ray Irvine and David A. Skeen, two prominent Utahns, were closely associated with this house. Dr. Irvine, who later headed the ophthalmology department at the University of Southern California Medical School, was the first owner of the house. The founder of the Salt Lake Clinic, he had studied medicine in Vienna and Philadelphia. He sold this property in 1925 to his brother's law partner, David A. Skeen. Skeen organized the Lions International in Utah and worked with the United Nations; he served as a consultant for some of their regional and national conferences. Skeen and his wife, Bertha Kerr, lived in this house until 1943 when it was converted into apartments.

235 A Street

Style: Period Revival
Original Owner: Elizabeth McCune
Architects: Alberto O. Treganza and Georgius Y. Cannon
Built: 1924



The McCune house includes elements of English provincial models such as the use of the random-course wood shingle roof, the low windows of the front facade, and the absence of a cornice or fascia. An elaborate sculptural relief with figures of owls, flowers, and leaves is found on the gable wall above the front door. The house was designed by Treganza and Cannon after the partnership of Ware and Treganza was dissolved and before Treganza returned to California.

Although the house was designed and built for Elizabeth McCune, the wife of Alfred McCune, she died before moving into the residence. The McCunes were well known in Salt Lake for their business and charity activities and had previously owned the McCune mansion on North Main Street. Henry A. Schweikhart, vice-president and general manager of the Salt Lake Hardware Company, purchased the home from the McCunes.

86 B Street

Style: Prairie
Original Owner: Lynville C. Riter
Architects: Walter E. Ware and Alberto O. Treganza
Built: 1908

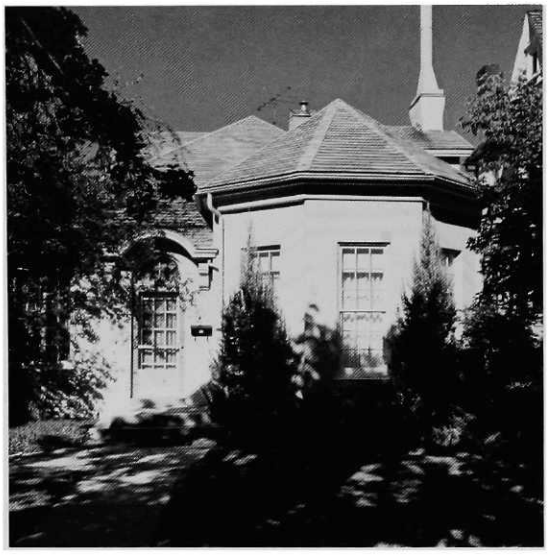


The projecting eaves, horizontal emphasis, dark coloring, and geometric ornamentation of this 3-story apartment building mark it as an example of the Prairie style. The U-shaped building surrounds an open courtyard. Its second and third story double-hung windows form horizontal bands outlined by red brick. The first floor rows of casement windows are set under heavy porch-like extensions of brick.

Lynville C. Riter and his mother Isabella M. Calder Riter commissioned Ware and Treganza to design this building along with other business construction. The Riters, a prosperous Salt Lake business and engineering family of Scottish descent, relinquished the property in 1933. Zella L. Roberts later purchased the building and maintained the apartments.

121 B Street

Style: Victorian Eclectic
Original Owner: Ellen B. Ferguson
Built: 1887



This 1-story hip-roofed Victorian cottage includes a south gable and three-sided front bay window. The stucco finish, bracketed canopy over the front door, and enclosed front porch indicate, most likely, twentieth-century alterations.

Ellen Brooke Ferguson, one of Utah's early physicians, was the original owner of this cottage. English-born, she immigrated to the United States with her husband Dr. William Ferguson and settled in Ohio. In 1876 they joined the Mormon church and moved to Utah. After the death of her husband, she left St. George to study medicine in the East. Returning to Salt Lake City, Dr. Ferguson served as house physician at the old Deseret Hospital. Active in politics, she organized the Woman's Democratic Club in Salt Lake and was the only female delegate at the 1896 Democratic National Convention. The same year she also served as a deputy sheriff, reportedly the first female in the United States to hold that position. When Dr. Ferguson moved to New York in 1900 she sold the home to neighbor Jane Adeline Robbins.

140 B Street

Style: Victorian Eclectic
Original Owner: Henrietta Dyer Ellerbeck
Architects: Samuel C. Dallas and William S. Hedges
Built: 1892

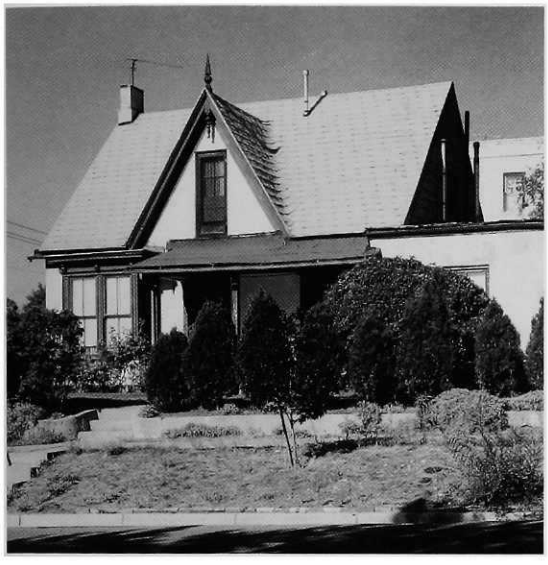


Located on a prominent corner lot, this 2-story brick home reflects the transition from the Victorian styles to the much more restrained designs of Neo-classicism. Victorian irregularities include a front center entrance bay and an octagonal northwest corner bay projecting from the main hip-roofed block. The columned porches, modillion bracketed eaves, and wide cornice with triglyphs are more classically correct details than those of most late Victorian designs. The center front porch and the partially enclosed northside porch, which originally held two oval colored glass windows, both contain spindle-screen work, wooden Doric columns, and brick railing walls. Other decorative elements include a stepped art glass window and a fan window on the north side and a cast iron fence along the street.

This house, originally the residence of Henrietta Dyer Ellerbeck, was one of many homes built on the Avenues for a plural wife. Her husband, Thomas Witton Ellerbeck, served as Brigham Young's chief clerk and lived at 24 East 100 South. Banker and businessman William F. Armstrong purchased the home in 1903.

157 B Street

Style: Vernacular/Gothic Revival
Original Owner: William Bell Barton
Built: ca. 1865



One of the oldest remaining homes on the Avenues, this 1½-story central-hall cottage includes the tall, narrow windows and steep pitched roof with transverse gable typical of the Gothic Revival style. The second floor door above the front porch, a common characteristic of vernacular architecture of the period, may have once opened on a balcony. A flat-roofed 1-story addition protrudes from the north side of the home.

Carpenter William Bell Barton was employed as a bookkeeper in Salt Lake City. An English Mormon convert, Barton also worked as a clerk in the presiding bishop's office and practiced polygamy. Two of his thirteen children by wives Ellen Birchall and Sarah Foster lived in the home after his death in 1915.

167-169 B Street

Style: Victorian Eclectic
Original Owner: Robert Patrick
Architect: David C. Dart
Built: 1900

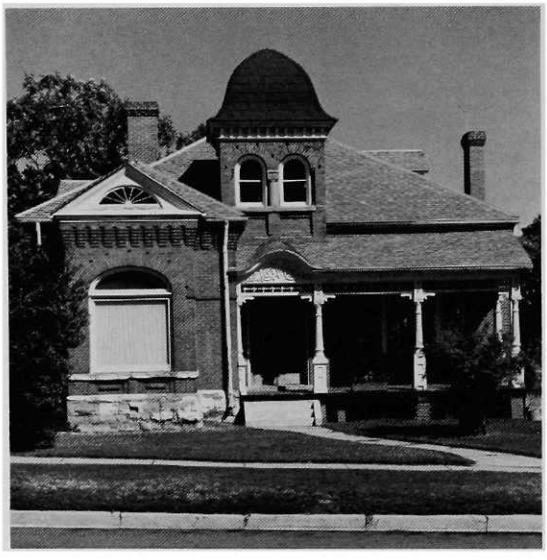


Built as a duplex at the turn of the century, this 2-story brick building is decorated with wood shingle siding and corbeled brick. A recessed entry section with double dormer windows along the roof separates two front bays. Art glass transoms adorn the first-floor windows on either side of the Doric-columned porch. Architect David C. Dart, a native of Sherburne, New York, also designed the James Sharp residence at **188 D Street** and the Judge Building downtown.

Robert Patrick owned and operated one of the earliest businesses on the Avenues, Patrick's Store, located at 163 B Street. An active member of the LDS church, he also served as a city alderman and sexton. The two houses on either side of this home were built by Patrick. In 1923 John K. Nicholson and his wife Laura moved into the home.

174 B Street

Style: Victorian Eclectic
Original Owner: John Aldridge Evans
Architect: Richard K. A. Kletting
Built: 1889

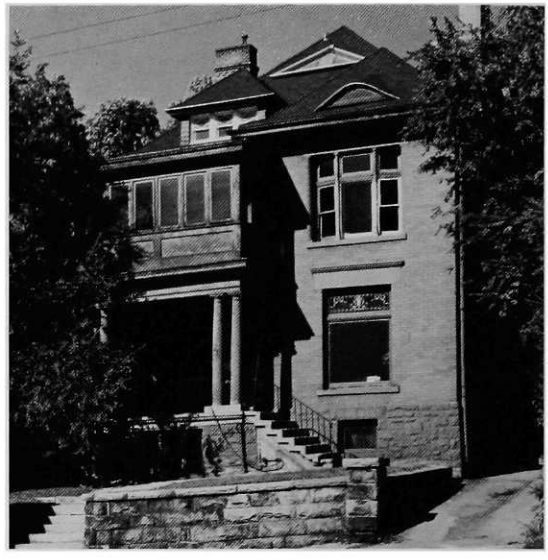


Designed by German-born architect Richard K. A. Kletting, this 1½-story house features a central tower with a four-sided, bell-shaped roof. Decorative brickwork includes a corbeled cornice, arched window openings, and corbeled panels. An ornate Eastlake style porch, and a projecting front gable also highlight the facade.

John A. Evans, general manager of the *Deseret News*, married Avenues resident Florence Neslen in 1889. Their son, Richard L. Evans, who became an LDS church apostle, produced, wrote, and presented the Mormon Tabernacle Choir broadcasts on CBS Radio and Television for thirty-six years.

181 B Street

Style: Victorian Eclectic
Original Owner: William F. Beer
Architect: Richard K. A. Kletting
Built: 1899

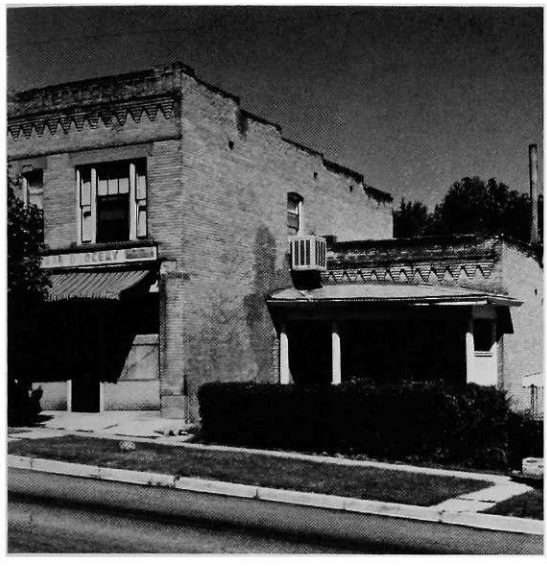


This sandstone and brick home features complex roof geometry, numerous colored or etched leaded art glass windows, and sandstone block wall and steps. Metal sunburst designs decorate the four chimneys. It was designed by prominent Utah architect Richard K. A. Kletting.

Dr. William Francis Beer, a well-known Salt Lake City physician, was also involved in mining. For his World War I work with the German prisoners of war at Fort Douglas, Beer was awarded the Iron Cross. Beer's son, William, Jr., lived in this house, which was divided into apartments in 1925, until his death in 1975.

226-228 B Street

Style: Victorian Commercial
Original Owner: William Stoneman
Built: ca. 1907



This 2-story commercial building and its 1-story residential wing are both topped by flat roofs with corbeled brick parapets. Red sandstone highlights the second-story front windows above the metal commercial sign. The facade of the residence includes a front porch with wooden Doric columns.

Stoneman's Grocery, one of many neighborhood stores with attached residences built on the Avenues, was owned and run by William Stoneman. Its popular name, the Live and Let Live Grocery, derived from the motto painted on the storefront sign. Stoneman, an English Mormon convert, had previously operated a store located at 444 West Fourth North.

251 B Street

Style: Italian Classical
Original Owner: Mary A. Robinson
Built: 1911



An early example of poured concrete construction on the Avenues, this 2-story residence alludes to Italian Renaissance designs. Notable features include the low balustraded hip roof, two 1-story porches, and second story casement windows. The rusticated first-story walls contrast with the smooth poured concrete upper floor. The frame enclosure above the front porch and the wrought iron porch columns are later additions.

John H. Magdiels, listed as architect on the building permit for this house, was in partnership with his brother Daniel; they manufactured concrete and reinforced fireproof floors.

Mary Anne Robinson received the building permit for this house in 1911. Her husband, businessman William Jarvis Robinson, helped organize and worked with several Salt Lake City companies including the Utah Consolidated Plaster Company, the Mineral Monarch Mining Company, and the Alberta Land and Stock Company of Canada. The house was divided into apartments during the 1950s.

33 C Street

Style: Second Empire
Original Owner: William Harrison Culmer
Built: ca. 1881



Ornate details, such as the bell-curve Mansard roof, the mahogany entrance doors with hand-etched panes, and the carved sandstone lintels and pediments, characterize this 2-story brick mansion. The interior includes stencils and murals by artist Henry L. A. Culmer, the brother of the original owner. The iron work on the tower and over the porches was added in the early 1900s.

The Culmer brothers, William, Henry, and George, organized their own business firm, G. F. Culmer and Brothers, during the 1870s. They became successful entrepreneurs in a variety of fields including retail distribution of paints, oils, varnishes, window and art glass, and manufacturing of mirrors, showcases, and galvanized iron work. In addition, they were officers and managers of, among other enterprises, the Wasatch Marble Quarries, the Mountain Stone Quarries, the Kyune Sandstone Quarries, and the Wasatch Asphaltum Company, which paved many of Salt Lake City's streets. The home, at one time divided into apartments, underwent renovation during the late 1970s.

77-79 C Street

Style: Victorian Eclectic
Original Owner: Brigham H. Roberts
Built: 1903

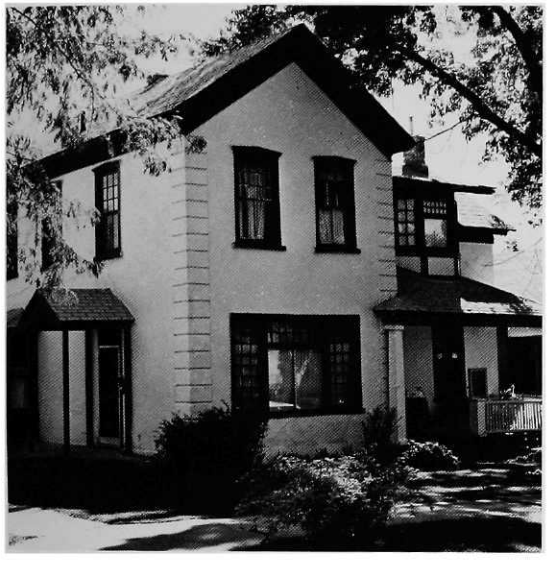


The stepped front gable with its corbeled brick caps is an unusual addition to an otherwise plain house. The front porch with its 2-story Doric columns and decorated pediment reflects the eclecticism of the period. Side windows, framed with stone sills and lintels, are grouped to form a forceful composition of different-sized rectangular openings.

Brigham H. Roberts is noted in Utah history as an LDS author, member of the First Council of the Seventy, and mission president. Roberts, elected to the United States House of Representatives in 1895, was refused his seat due to an earlier arrest on a polygamy charge. Among his publications written while Roberts was associated with the LDS Church Historian's Office is the authoritative *Comprehensive History of the Church of Jesus Christ of Latter-day Saints.*

86 C Street

Style: Vernacular
Original Owner: Charles F. Sansome
Built: 1876



Although its basic form is Federal / Greek Revival, this house has been altered in several succeeding styles. These alterations include the Italianate pedimental lintels over the second story windows, the Victorian bay window on the north side of the first floor, the Victorian Eclectic south wing, and the Stick style three-sided dormered bay window on the west side of that wing. The stucco quoins, the gable roof with a simple cornice, and the massing of the building are among its Federal characteristics.

Charles F. Sansome was employed by William Jennings and Company General Merchandise and later served as a manager of the Twentieth Ward Co-op, one of the cooperative mercantile ventures encouraged by the LDS church. Sansome sold the home to Richard W. Young, a grandson of Brigham Young in 1888. Although Young owned the house until 1907, he only resided there for five years. A graduate of West Point, he fought in the Philippines during the Spanish-American War and served as a military judge there until 1901. While in Salt Lake City, he established a successful law practice and moved to 305 First Avenue in 1905.

117 C Street

Style: Vernacular
Original Owner: Samuel F. Neslen
Built: ca. 1872



One of the few remaining vernacular dwellings on the Avenues, this modified temple form, or T-plan, house has its entrance on the south 1-story wing. Based on the Greek Revival temple form house with pedimented gable facade and two side wings, this design follows a typical western alteration by using only one wing. The 2-story gable facade includes a first-floor bay window and a second-story window with an Italianate pediment.

Samuel F. Neslen, a carpenter and Methodist minister, built this home during the 1870s. He and his wife Eunice Francis had come to Utah from England in 1853. After their deaths, the property was rented out by Eunice Foster, one of their eight children. She and her husband William H. Foster, also a carpenter, later built the house next door at 111 C Street. Both houses were sold to Stanley Fielding Kimball and his wife Maud Belnap in 1925.

153 C Street

Style: Victorian Eclectic
Original Owner: William Dinwoodey
Architect: Richard K. A. Kletting
Built: 1895

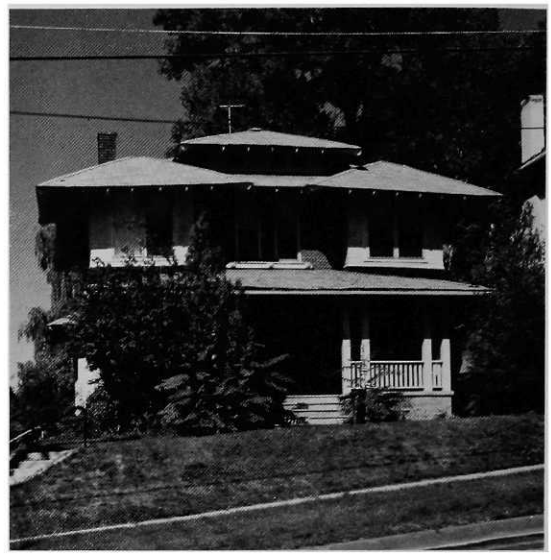


Designed by noted Salt Lake City architect Richard Kletting, this 1½-story Victorian home stands prominently on a corner lot. The complex massing of the brick home shows the influence of the Queen Anne style.

William T. Dinwoodey, who later formed the mining stock brokerage of Lawrence and Dinwoodey, built this house in 1895. Other small businessmen such as Joseph Enzensperger, a saloon owner, and Otto Ernest Branning, the manager of Salt Lake City's Chili Parlor, lived in the home during the early twentieth century. From 1931 to 1958 Albert J. Southwick, a prominent Utah musician, resided at this address. Southwick, who performed as a soloist, conductor, and choir director, worked for KSL Radio for fourteen years. The house was later used as a rest home.

453 C Street

Style: Craftsman
Original Owner: Salt Lake Security and Trust Company
Built: 1909

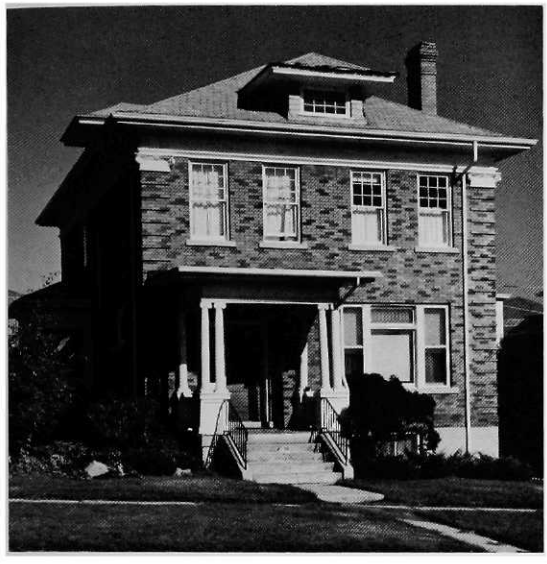


This hip-roofed, cube-shaped house displays the wood-frame detailing typical of the Craftsman style. Exposed rafters, wooden bay windows, and a full-width 1-story porch add to its character. It is similar in design to a later building located at 1176 Second Avenue.

Elof N. Engberg, a framing carpenter, bought this home from its builders, the Salt Lake Security and Trust Company, in 1910. Later owned by Judson B. Smith, the building presently belongs to the Health Service Corporation.

38 D Street

Style: Box
Original Owner: Joseph J. Daynes
Architect: John Alfred Headlund
Built: 1904

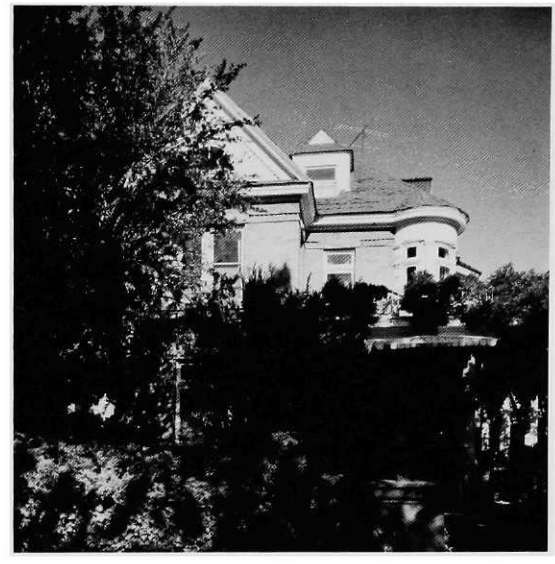


Every fourth brick course at the corners of this 2-story house has been corbeled out, suggesting quoins or pilasters. The small front porch is supported by short paired Ionic columns and its dentiled cornice mirrors the wide cornice found along the low-hip roof of the house. The south side porch has been enclosed.

Joseph John Daynes, who lived in this house until his death in 1920, served as the first Salt Lake Tabernacle organist. He started his thirty-three year tenure in that position when he was sixteen years old at the request of Brigham Young. Daynes established the free organ recitals that are still held in the tabernacle and composed some notable Mormon tunes; twelve of his hymns are now in the LDS hymn book. Henry I. Moore, general attorney and vice-president of the Salt Lake and Utah Railroad Company, lived in the house after Daynes's death. During the 1930s it was converted into apartments.

66 D Street

Style: Victorian Eclectic
Original Owner: John Farrington Cahoon
Built: 1892

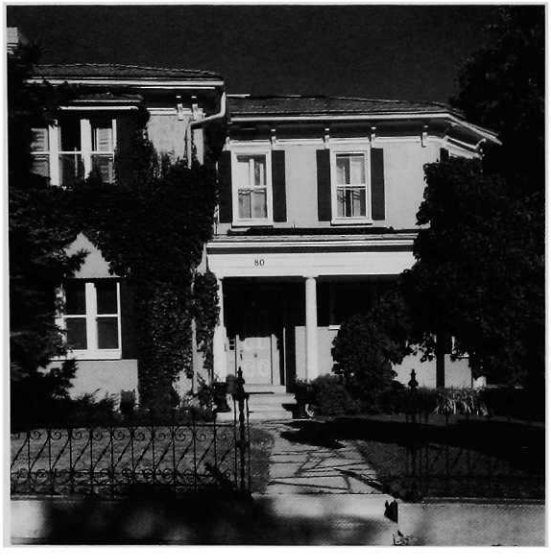


This substantial Victorian home features fish-scale wood shingle siding on the front dormer and gable, a large fan light, and ornate art glass in the windows under the porch and in the transoms above the first floor windows. Heavy Doric columns of wood support the first floor porch and three corbeled brick belt courses divide the facade.

Several prominent Utahns have resided in this house. Contractor John Farrington Cahoon sold the home in 1895 to Henry W. Brown, a mining magnate who served as vice-president of the Utah National Bank and president of the Salt Lake Saddlery Company. Brown, who held a strong interest in horses and horse racing, constructed a 2-story barn and a carriage shed in the rear of his residence. Dr. Emerson Root, the chief of staff at Holy Cross Hospital and, later, Ivor Sharp, vice-president of KSL Radio and Television, and his wife Marianne lived at this address. The daughter of diplomat J. Reuben Clark, Jr., Mrs. Marianne Clark Sharp was active in the LDS Relief Society for thirty-two years.

80 D Street

Style: Italianate
Original Owner: Charles R. Savage
Built: ca. 1871



The rectangular massing, low roofs, and bracketed cornice of this 2-story home are characteristics of the Italianate style. Additions and alterations to the original adobe building have probably been made over the years. The broad front porch with its wrought iron railing, the horizontal bands of windows in the projecting front bay, and the narrow shutters may represent twentieth-century alterations. An art glass transom is located over the wooden paneled front door.

Charles R. Savage, who had the house built in 1871, was a prominent Intermountain West photographer. His partnership with artist George H. Ottinger produced many excellent works which were sold throughout the United States. Savage was hired to photograph the Golden Spike ceremony uniting the transcontinental railroad in 1869. Savage's son-in-law, J. Reuben Clark, Jr., purchased the building to serve as a summer home for his children while he served in a number of government capacities including undersecretary of state and ambassador to Mexico. After resigning as ambassador, Clark served as a member of the LDS church First Presidency and lived in the house until his death in 1961.

176 D Street

Style: Box
Original Owner: James Sabine
Built: ca. 1888-1889

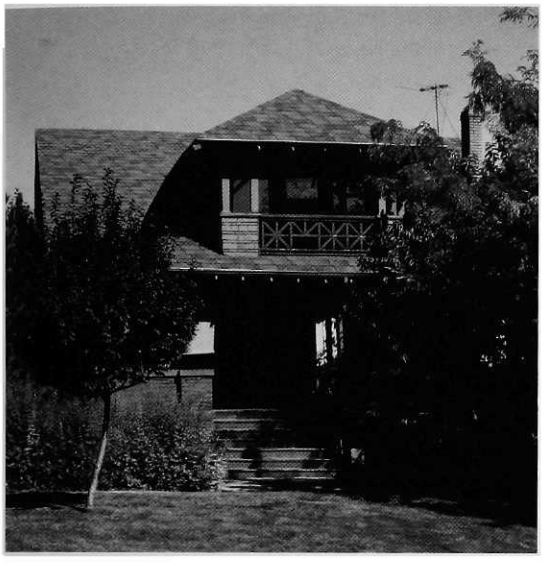


Originally one story, this wood shingle and brick house underwent alterations in 1904. The second story, with the broad-eaved hip roof and front center dormer window, was added at that time. A large round brick arch and a round arched wooden canopy supported by wooden brackets frame the front entry. Unlike most Box style designs, the broad side of this house faces the street.

John F. Bennett, a prominent business leader, purchased this house from its builder, contractor James Sabine, in 1897. Bennett, the president and manager of Bennett Glass & Paint Company and an officer in other Utah banks and business enterprises, lived in the house with his wife, Rosetta, and their family until his death in 1938. The house has remained in the Bennett family since 1897 and is currently maintained as an ongoing focus for the family's history by the Bennett Association.

188 D Street

Style: Craftsman Bungalow
Original Owner: James P. Sharp
Architect: David C. Dart
Built: 1915

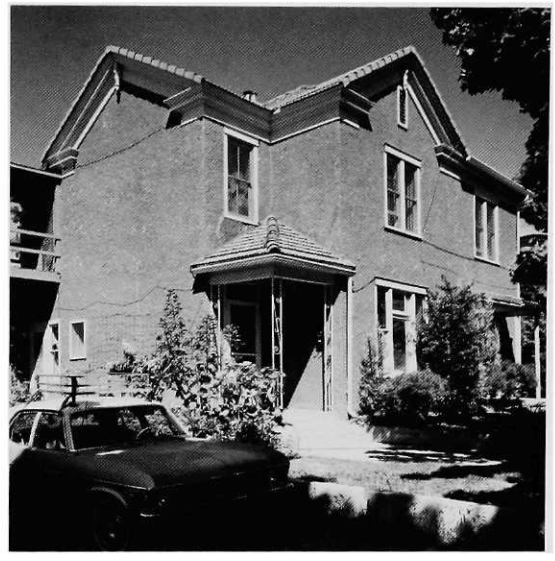


An excellent Craftsman bungalow, this large 1½-story home has extensive interior woodwork. A large hip-roofed dormer with a balcony projects from the front slope of the main gable roof. Exposed rafters and paired wooden columns highlight both the porch and balcony. A wood stucco half-timber gable decoration and a wood-paneled bay window are located on the north and south sides of the house. Large beam brackets support the eaves. David C. Dart was the architect of several large turn-of-the-century projects in Salt Lake, including the Judge Building at Third South and Main Street.

James P. Sharp, a farmer and businessman, lived in this building until his death in 1968.

215 D Street

Style: Vernacular
Original Owner: Amelia J. Reynolds
Built: ca. 1885



This 2-story gable-roofed adobe house includes many additions. The porches, the first floor windows, and the tile roof are not original. Additions have also been made to the north and rear.

Amelia Jane Schofield Reynolds was the second wife of George Reynolds. Their marriage became the basis of the celebrated test case for the Antibigamy Law of 1862. Reynolds, a voluntary defendant, was convicted, sentenced to two years' imprisonment, and fined $500.00. In 1879 the Supreme Court upheld the original ruling. The Reynolds family continued to own the home until 1927.

355 D Street

Style: Prairie / Classical
Original Owner: Joseph S. Richards
Architect: Charles B. Onderdonk
Built: 1913



The design of this 2-story brick home shows the influence of the Prairie and Classical Revival styles. The earthtone brick walls and porch columns are characteristic of the Prairie style, while the house's symmetrical facade modillion brackets and dentil molding are more common in the latter style. The main hip roof is intersected by a brick north side chimney. A frame bay window and porch are located on the south side of the building.

Dr. Joseph Richards was closely associated with the establishment of the Dr. William H. Groves LDS Hospital which opened in 1905. At the request of Dr. Groves who bequeathed the property to the hospital, he was named its first medical director. Richards, who lived in this house only one year before he died, also served as the chief surgeon.

77 E Street

Style: Tudor Bungalow
Original Owner: Martha Telle Cannon
Architect: Lewis Telle Cannon and John Fetzer
Built: ca. 1910

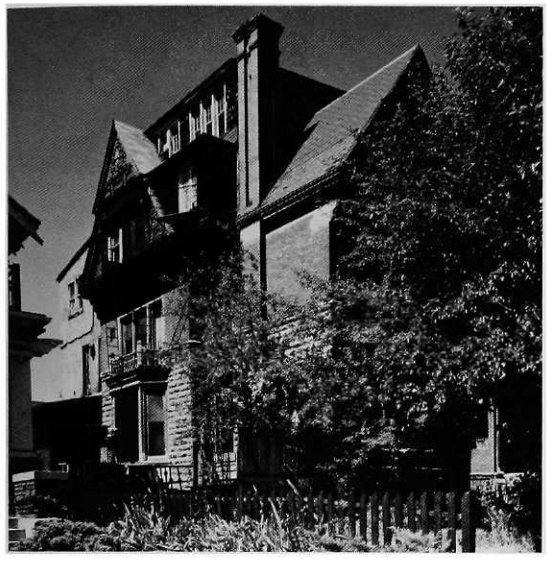


The design of this 2-story gable roofed home shows the free use of stylistic trappings that was as popular with some bungalow builders as it had been earlier in the Victorian era. The front facade includes wood and stucco half-timbered gable decoration, stuccoed second-story walls, symmetrical bay windows, and broad eaves supported by large paired brackets. Heavy "battered" columns on brick railing walls support the large first-floor front porch which is topped with an ornate balustrade and exposed rafters.

Martha Telle Cannon, the widow of LDS leader George Q. Cannon and the fourth of his six wives, lived in this house until 1917. Constructed by her architect son, this house was converted into apartments in 1925. During the 1930s Ivor and Marianne Clark Sharp lived in this house for two years before moving to **66 D Street.**

87 E Street

Style: Queen Anne
Original Owner: Parley L. Williams
Built: 1890

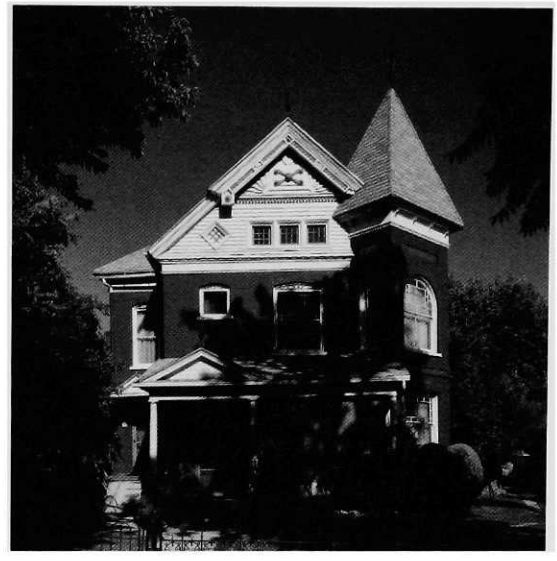


When this 2½-story sandstone and brick home was built, it was one of the finest mansions on the Avenues. Although significantly altered, much of its original opulence, including the extensive carved stonework, remains visible. A north side entrance has elaborate knob-and-spindle brackets and balustrades and several windows around the house contain leaded glass. Steep gables with bracketed carved wood panels and patterned wood shingle siding protrude from the exterior. The large first floor front window includes a carved wood frame and excellent leaded colored beveled glass.

The original owner, Parley L. Williams, was a lawyer who was appointed general counsel for the Oregon Shortline Railroad in 1901. Later residents included Glen Miller, an active Republican businessman and a drama critic for the *Salt Lake Tribune*, and mining developer Ernest L. Godbe. The house was converted into apartments during the 1920s when Mrs. Jennie L. Cohn owned the building. After her husband's death, Mrs. Cohn expanded his pioneer mercantile establishment, Cohn Dry Goods.

178 E Street

Style: Queen Anne
Original Owner: William Lambourne
Built: ca. 1870



This 2-story home has a tall, rectangular southwest corner tower and a gable roof with a triangular south dormer window. Elaborate details are found throughout the exterior. The front gable, for example, includes carved paneled fascia boards, a large sunburst panel with dentil molding, diamond-shaped decorative panels, wood shingle siding, and a triple attic window. According to family tradition, this house was built by Fred R. Sandberg, founder of the Granite Planing Mill Company.

This home was one of several that Salt Lake Tabernacle organist Joseph J. Daynes lived in before moving to his new house at **38 D Street.** Later, mining engineer Benjamin W. Tibbey and Frank H. Coulter, who divided the house into apartments during the 1930s, resided at this address. The succession of owners who followed Coulter lived in the house and maintained it as apartments.

206 E Street

Style: Second Empire
Original Owner: Brice W. Sainsbury
Built: ca. 1881



Mansard roofs are uncommon on the Avenues. The Second Empire design of this 2-story home was taken from a popular pattern book of the period, A. J. Bicknell's *Village Builder.* A garage was added in 1925 and some alterations were made to the home. Recent renovation work has included the addition of a new slate roof and the removal of the aluminum siding.

Built by carpenter Brice W. Sainsbury during the early 1880s, this house was purchased in 1912 by Brigham Clegg who maintained it as a rental. William Nelson Morris, a professional musician and president of the Utah Federation of Musicians, moved into the house in 1918. Morris or members of his family lived in the house for thirty years.

68 G Street

Style: Victorian Eclectic
Original Owner: Lewis P. Kelsey
Built: ca. 1888



The upper walls of this 2-story Victorian home flare out over a brick first story. An elaborate carved wood shingle fascia on the front gable and tiny dentil molding along the cornice decorate the exterior. The original front porch with Doric columns and turned balusters and its excellent interior woodwork are still intact.

Lewis P. Kelsey, of the real estate company Gillespie and Pomeroy, had the house built during the late 1880s. Among the many owners of the home were Utah banker William W. Armstrong and mining man Charles Scheu.

73 G Street

Style: Victorian Eclectic
Original Owner: David Lennox Murdoch
Architect: H. H. Anderson
Built: 1892-1894



This 2-story house with its projecting towers, gabled bay and ornate front porch is an elaborate example of Victorian eclecticism. Fascia boards with rosettes and a triple window with an ornately carved sunburst pattern lintel fill the northwest gabled bay. The southeast tower includes arched windows with carved drip molding and a bracketed cornice. Its four-sided bell carved roof contains triangular dormer windows. Constructed of light brown brick and wood, the house uses contrasting red brick for decorative effect. In the interior much of the original oak woodwork remains.

Scottish immigrant David Lennox Murdoch was a prominent businessman on the Avenues. An active member of the LDS church, he managed the Twentieth Ward Co-op and worked as an accountant for ZCMI. The G Street house, which took more than two years to complete, remained in the Murdoch family until 1954.

107 G Street

Style: Classical Revival
Original Owner: Church of Jesus Christ of Latter-day Saints
Architects: Lewis Telle Cannon and John Fetzer
Built: 1924

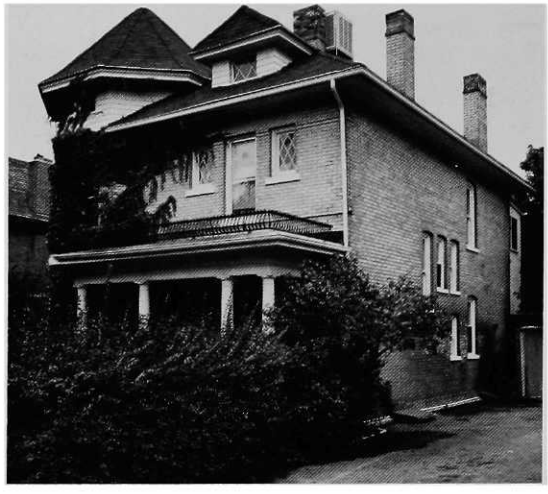


The Palladian Classical facades of the Twentieth Ward chapel include a parapet with carved stone volute buttresses above a stone Classical pediment with modillions and entabulature. The Palladian entry is supported by slim Corinthian columns. Contrasting stone quoins emphasize the edges of the brick facade.

This building was the third and the most substantial chapel built for the LDS Twentieth Ward. Earlier meetinghouses were located on Second Avenue between D and E streets. By 1924 the architectural firm of Cannon and Fetzer was recognized as one of Salt Lake City's leading design offices. Although the basic L-shaped church was altered after construction, its additions remained consistent with the original style.

129 G Street

Style: Victorian Eclectic
Original Owner: Orvin Morris
Built: 1894



A corner tower is a common feature of Queen Anne designs. Although this 2-story home includes a southeast tower, it lacks the elaborate decorative detailing which also marks the Queen Anne style. Wood shingle siding covers the tower third story and the dormer window. The dentiled cornice, the ornate leaded glass, and the curved front porch topped by an iron second-floor balustrade are among the other restrained details of this home.

Orvin Morris, who speculated in several Avenues properties, lost this house in a tax sale in 1904. A native Salt Laker, Morris worked for the Oregon Shortline Railroad and Utah-Idaho Sugar Company. Later owners included Arthur E. Snow and Annie Grace Wilton.

182 G Street

Style: Vernacular
Original Owner: Heber M. Wells
Built: ca. 1889



This rambling 1-story home includes a small gabled canopy supported by brackets over the front door which is framed by sidelights and a transom. The house was probably built originally as a five-bay hall-and-parlor house with a hip roof. The south wing with its transverse gable roof is, most likely, a later addition.

As the only remaining home of Heber M. Wells, the first governor of Utah after statehood, this house attains historic significance. Wells lived in this house until 1897, one year after he was elected to his first of two terms as governor. A member of the constitutional convention that drafted the 1895 Utah State Constitution, Wells was also active in local politics and business. He started his political career as a city tax collector and city recorder. In 1919 he was the assistant editor of the *Salt Lake Herald* and worked as an editorial writer for the *Deseret News* after his retirement. As treasurer of the United States Shipping Board, Merchant Fleet Corporation, Wells lived in Washington, D.C., for eight years. The house, which has been rental property since 1901, was the residence of the governor's brother Joseph S. Wells, after 1897.

36 H Street

Style: Victorian Eclectic
Original Owner: George H. Dern
Architect: Richard K. A. Kletting
Built: 1902

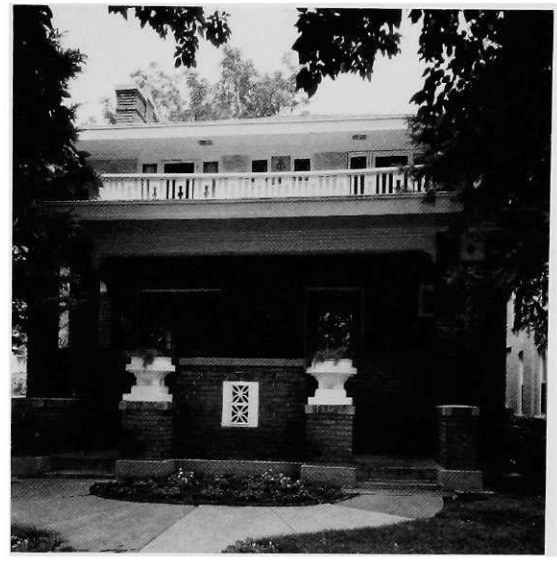


This 2-story hip roof home exhibits the side-hall plan popular in the Victorian era, but almost no decorative ornament. Its plainness probably resulted both from the declining use of applied ornament and from the Classical taste of the house's well-known architect Richard Kletting. Bow-front projecting bays and dormer windows emerge on the north and west. The foundation and window sills and lintels are made of sandstone. Paired Doric columns with balustrades between support the 1-story front porch.

A well-known Utah mining figure and politician, George H. Dern, resided in this home for twenty years. Associated with the Mercur Gold Mines Company and the Mines Operating Company of the Tintic Milling Company, he was also involved in the development of the Holt-Dern process for treating low-grade silver ore. Dern was a progressive politician who served as a Utah state senator, governor of Utah, and, for three years, United States secretary of war under Franklin D. Roosevelt.

86 H Street

Style: Prairie
Original Owner: Radcliffe Q. Cannon
Architects: Lewis Telle Cannon and John Fetzer
Built: 1911



Built by the architectural firm of Cannon and Fetzer in the second year of their partnership, this hip-roofed house is stuccoed at the second-story level. The influence of the Prairie style is found in the use of brown brick, leaded art glass with geometric patterns, and horizontal bands of casement windows. The Prairie style emerged toward the end of the most fashionable construction on the Avenues, and the Cannon house is one of the few examples of the style in the neighborhood.

Radcliffe Q. Cannon was a son of George Q. Cannon, a counselor in the LDS church's First Presidency during the late nineteenth century and a long-time Mormon leader. Radcliffe, who owned this home until 1937, worked as an accountant for ZCMI.

128 I Street

Style: Box
Original Owner: Walter G. Tuttle
Built: ca. 1901



This 2-story Box style house was moved from its original location at 368 First Avenue. The exterior includes a full-width porch with a broad wrought iron railing on it. Below the center dormer is a decorative oval window. Cresting still remains at the top of the truncated hip roof.

Walter G. Tuttle sold this house to Utah governor William Spry and his wife Mary in 1911. During Spry's terms as governor (1909-1917), the State Capitol Building was completed and labor leader Joe Hill was sentenced to death. Despite pleas for leniency from President Woodrow Wilson and others, the governor refused to intervene in the Hill case. In December 1915, the night before Hill's execution, two men were arrested and charged with attempting to blow up Spry's First Avenue home. Although another attempt was made the following year, the building remained intact. The Sprys sold the house in 1921 when they moved to Washington, D.C.

156-168 I Street

Style: Prairie
Original Owner: State Loan and Trust Company
Built: 1917

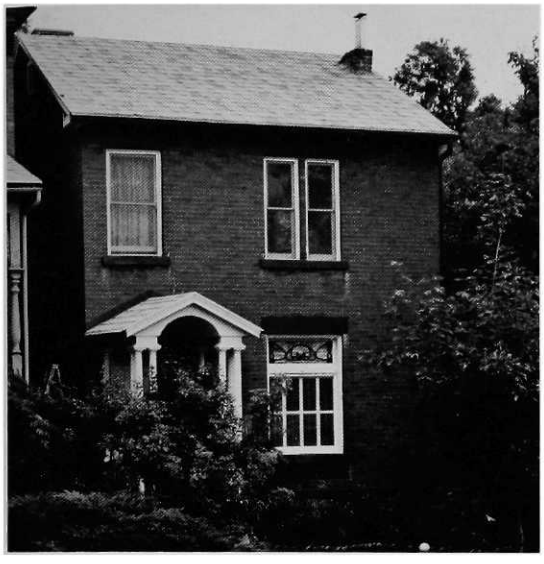


These 3-story apartment buildings with Prairie style decorations were built in 1917. All three buildings are dominated by two enclosed 3-story front porches. Arched pediments denote the center front entryways.

The 3-story brick apartment block helps document the trend toward multifamily residences on the Avenues. It was built at a cost of $12,000 by the State Loan and Trust Company.

234 I Street

Style: Federal / Colonial Revival
Original Owner: Elizabeth Sholes Worthen
Built: 1895



This brick, gable-roofed 2-story house, originally constructed in 1895, underwent alterations in 1925. Its tall, narrow windows are framed with stone sills and lintels. The front porch has a gable roof with an arched cutout, supported by slender paired columns. A gable roof also covers a 2-story segmented south bay window.

This home was built by contractor Alonzo Heber Worthen, the husband of the original owner. Celestia J. Grace Hudson and Frank A. Gregory each owned the house for thirty years.

236 I Street

Style: Queen Anne
Original Owner: John Burt
Architect: H. H. Anderson
Built: 1892



Well-preserved Eastlake ornamentation, such as the carved panels and the elaborate woodwork of the porch, characterizes this 2-story brick house. The house includes much decorative wood and brickwork along with multiple roofs and an octagonal corner tower. Builder-architect Herman H. Anderson was responsible for numerous Salt Lake City buildings including the old Sears and Irving Building on Richards Street and the David Lennox Murdoch house at **73 G Street.**

John Burt, the original owner of this house died at the age of forty. His wife, Janet, and later his son, Allen H. Burt, resided in the home. In 1946 Sidney L. and Jessie F. Roberg purchased the property.

565-567 I Street

Style: Craftsman Bungalow
Original Owner: Enoch Smith
Built: 1915

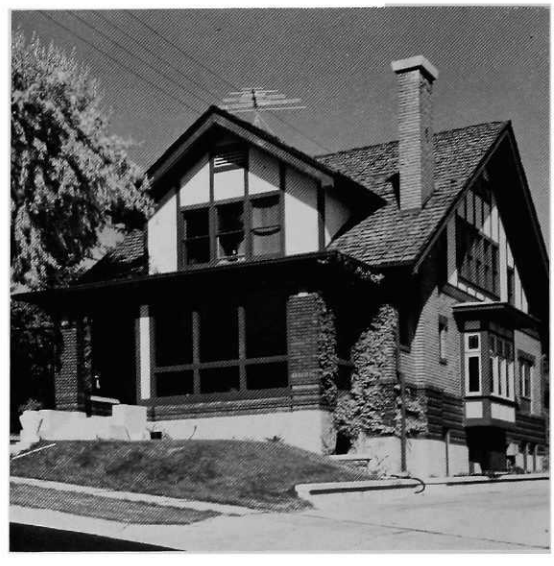


The exposed rafter ends and heavy bracketed gables of this 1½-story home are characteristic elements of the informal Craftsman bungalow. The steep gables are covered with flat barge-boards and wood and stucco half-timbering. Short, square tapered wooden columns on high brick posts frame the recessed front porch.

Contractor Enoch Smith built this bungalow as rental property. He owned the south half of this block and developed a number of homes, including the bungalow at **568 I Street.** Smith held onto this building until 1921 when he sold it to his brother and partner, Charles W. Smith.

568 I Street

Style: Tudor Bungalow
Original Owner: Enoch Smith
Built: 1915

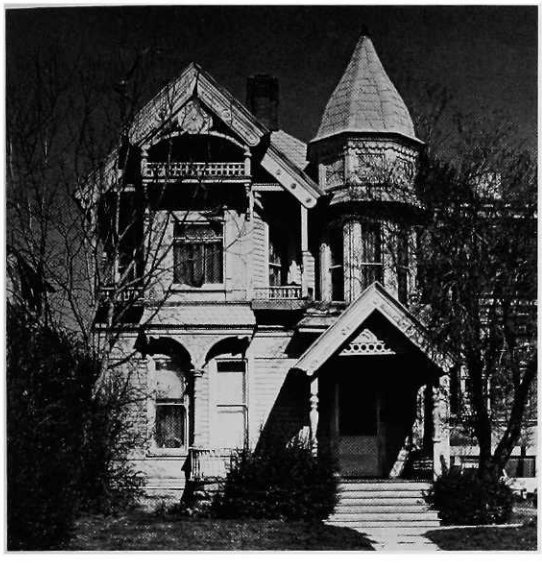


This 1½-story bungalow contrasts with the more casual design of the house at **565-567 I Street.** The brick-columned front porch has been partially enclosed in wood and glass, a rare example of a porch alteration consistent with the original design. As on the house across the street, the dark red brick below the windows of this bungalow contrasts with the brown brick above. A south side bay window is half-timbered.

This bungalow was built by developer Enoch Smith in 1915. Smith sold the house in 1920 to Edward R. and Bertha P. Phelps.

30 J Street

Style: Eastlake
Original Owner: Jeremiah Beattie
Built: 1892



The only full-blown example of the Eastlake style on the Avenues, this house lavishly exhibits the extravagant turned ornamental woodwork that is the hallmark of this style. It is also one of the neighborhood's few large wood-frame houses. The use of the wood frame was a necessity for achieving the free three-dimensional feeling of the style. A 2-story octagonal tower with sunburst panels and a tapered conical roof stands over the gabled front entry. A small balcony projects above a rectangular second-story bay. The bay, the porch roof, and the front facade gable are braced by elaborately turned Eastlake posts. Several stained glass windows remain in the house.

Although Dr. Jeremiah Beattie originally owned this architect-designed house, he did not reside on the Avenues. Absentee owners held title to the house until the Sims family purchased it in 1915. Harry A. Sims was known as a pioneer motion picture man in Salt Lake City. The Sims children were also involved in local theatres; one son managed the Isis Theatre while daughter Helen managed The Players, a local theatrical group. The house changed hands frequently during the 1920s and 1930s.

314 K Street

Style: Victorian Eclectic
Original Owner: Mary E. Hull
Built: ca. 1902



Decorative elements in the Queen Anne style cover this 1½-story Victorian cottage. The front porch includes unusual Eastlake style turned columns and brackets. Bands of fishscale pattern, wood shingle siding, and wooden latticework decorate the front gable ends. A large round-arched front window, with small decorative border panes around the upper sash, is found below the bay gable.

Contractor Harrison Hull, the husband of the original owner, probably built this house in 1902. After purchasing the property from Mary Hull, John and Mary Napper lived in the house until 1907. Lucy Richter, a real estate speculator and president of the Adolph Richter Company, owned the property for more than twenty years. Later owners included George A. Derrick and Werner A. Petzinger.

24 L Street

Style: Craftsman Box
Original Owner: George, James, and Louisa Harrison
Built: 1894 / 1909

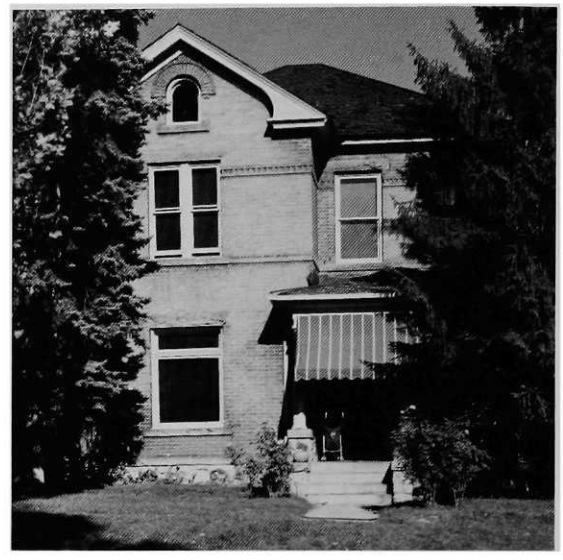


A 1-story brick cottage built in 1894 was apparently incorporated in an extensive 1909 remodeling of this house which added a second story and cost an estimated $3,500. The rafters of the low hip roof are exposed, and a hip-roofed dormer is centered over the full-width porch. Bay windows at the corners of the second floor project from front and side elevations. Although popular on published Craftsman designs, the use of exterior stucco was uncommon on the Avenues.

Two brothers and a sister, George, James, and Louisa Harrison, built a house on this lot which was sold several times before 1907. In that year, Joseph and Violet Galligher bought the house. He was the manager of Utah Mining Machinery and Supply Company and later established his own mining machinery company. In 1914 Max Ottenheimer, founder of Ottenheimer Wholesale Clothing House and a widower, bought and occupied the house.

70 L Street

Style: Victorian Eclectic
Original Owner: Herbert J. Foulger
Built: 1897

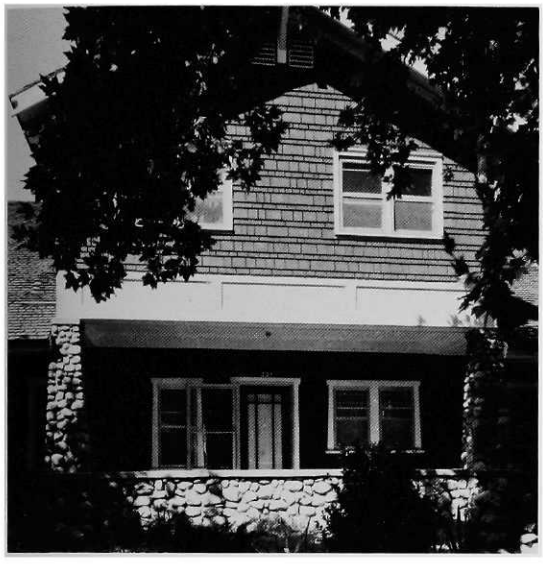


Corbeled brick and sandstone are used for decorative ornamentation on this handsome 2-story Victorian home. A gabled front bay projects from the main hip roof. Wood-paneled fascia trim and returns are found on the gable. Both the exterior and the interior are almost entirely unaltered.

Herbert J. Foulger built this home for his wife Charlotte M. Hall Foulger, an active member of the LDS church. Foulger, a polygamist, maintained his residence with another wife at 85 K Street. A former carpenter, he supervised workmen on the Salt Lake Temple and ZCMI construction projects. Foulger became a prominent businessman on the Avenues through his involvement with the Foulger Brothers General Store, the Twentieth Ward Co-op, and the People's Equitable Co-op. The L Street house was owned by the Foulger family for more than seventy years.

307 M Street

Style: Craftsman
Original Owner: Rachel McMaster
Built: ca. 1910



The extensive use of cobblestone distinguishes this 1½-story Craftsman bungalow. A popular, natural material in bungalow pattern books, cobblestone was rarely used on the Avenues. Retaining walls, porch posts, the chimney, and the porte-cochere are all done in cobblestone.

Rachel McMaster, a real estate speculator, had this house built while she owned the property between 1909 and 1914. McMaster sold the house to Asa S. Kienke, the head of the Mechanic Arts department at the LDS College. Kienke was also a member of the first Brigham Young Academy archeological expedition sent to explore the lands of the Book of Mormon.

167 N Street

Style: Queen Anne
Original Owners: Glen Miller and L. Charles Miller
Built: ca. 1892



The elaborate wood trim of this 1½-story house includes the latticework, curved barge-boards with dentil molding, and carved wood peak of the front gable. The wood shingle siding, patterned on the upper walls, covers the first floor in a ship-lap design. A pair of double-hung windows with brackets and turned pilasters cut through the heavy bracketed cornice that runs around the house. The gable-roofed front porch includes an elaborate ornamental gable panel, dentil molding, and turned columns. Similar houses built about the same time, perhaps by the same builder are located at **1111 and 1115 Third Avenue.**

This is one of four frame houses built on this lot by Miller and Miller, a father-son investment and real estate firm. Upon completion, this house was sold to Charles E. Stevens who maintained it as a rental unit. Subsequent owners included Joseph G. Grismer, salesman Spencer Young, and policeman Holger P. V. Hansen. The property has been owned by the Hansen family since 1935.

111 O Street

Style: Craftsman Tudor
Original Owner: Charles Read
Built: 1906



Unlike most Avenues Victorian homes, with their narrow facades facing the street, this large 2½-story house takes advantage of its corner lot by developing the main facade on its broad side, facing east. It is one of the Avenues' most successful bungalow designs to combine Tudor and Craftsman elements. The steeply pitched roofs, the notched roof purlins, the heavy rounded exposes joints above the porch beams, and the doubled or tripled posts at the porch corners are all details reflecting its Arts and Crafts origin. A rounded bay on the first floor with leaded windows contrasts with the angularity of the rest of the building. The original wall surfaces may have been shingled. The interior includes heavy timber decorative framing, a copper fireplace hood, and several original fixtures. The house was probably architect-designed, perhaps by the firm of Ware and Treganza.

Originally built for realtor Charles Read, this house was held as rental property until 1913. Abraham B. Cline, who bought and resided in the house, was an early Jewish merchant associated with I. Cline and Sons and the Broadway Shoe Store. Nicholas J. Meagher, a Vernal rancher and banker, purchased the home after moving to Salt Lake City in 1931. Meagher, who had first arrived in Salt Lake City in 1900 to teach at All Hallows College, was a graduate of Notre Dame University.

120 O Street

Style: Period Revival
Original Owner: Mary A. Mulryan
Built: ca. 1907

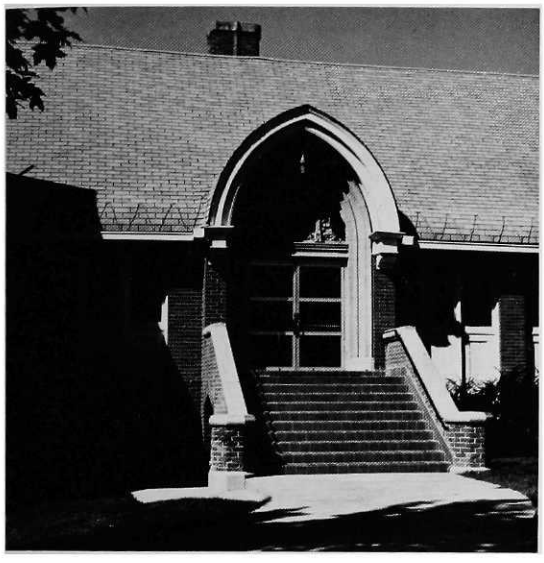


Large, round arch windows frame the door of this small 1-story house. A projecting triple casement window fills the gable above the door. The stucco finish and other details may be later alterations.

This house, built most likely by carpenter James Mulryan, achieves historic significance due to its association with N. Edward Liljenberg, one of Utah's most prominent architects. Swedish-trained Liljenberg, who came to the United States in 1888, designed buildings in Stockholm, Copenhagen, St. Petersburg, and New York. In 1902 he arrived in Salt Lake City where he designed several buildings on the Westminster College campus as well as a number of other schools and private residences. Liljenberg and his wife Anna lived in this house from 1907 to 1912. He built the house at 124 O Street as rental property after acquiring the land in 1907.

187 P Street

Style: Victorian Gothic
Original Owner: Church of Jesus Christ of Latter-day Saints
Built: 1903



The design of this cross-gabled church is dominated by a square corner tower with an octagonal roof and four small octagonal spires at the corners. Gabled bays with pointed arch windows project from each of the three principal facades. Handsome stained glass windows were added after the original construction. The only historic LDS ward building left on the Avenues, this ward also includes a sympathetically designed recreation hall. Built in 1927, the addition combines the tripartite pointed arch windows and high-pitched roof of the chapel with later, Tudor Revival half-timber gables.

The LDS Twenty-seventh Ward was organized on January 26, 1902. The members of the ward met in Taggart Hall over a drug store until this church was completed in early 1903. Meetings were held in the basement of the building beginning in February and the whole chapel was dedicated by LDS church president Joseph F. Smith on April 26, 1903.

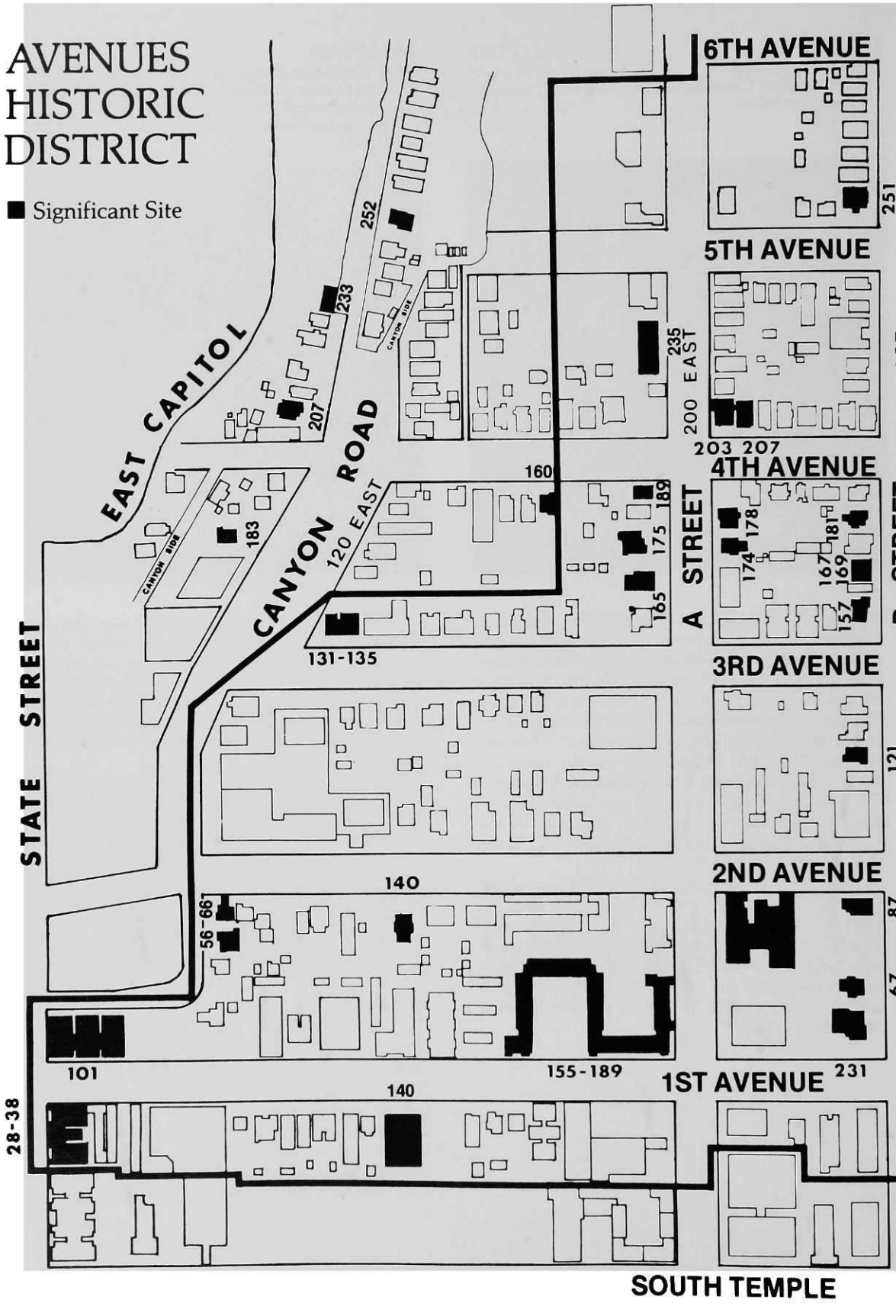
18 U Street

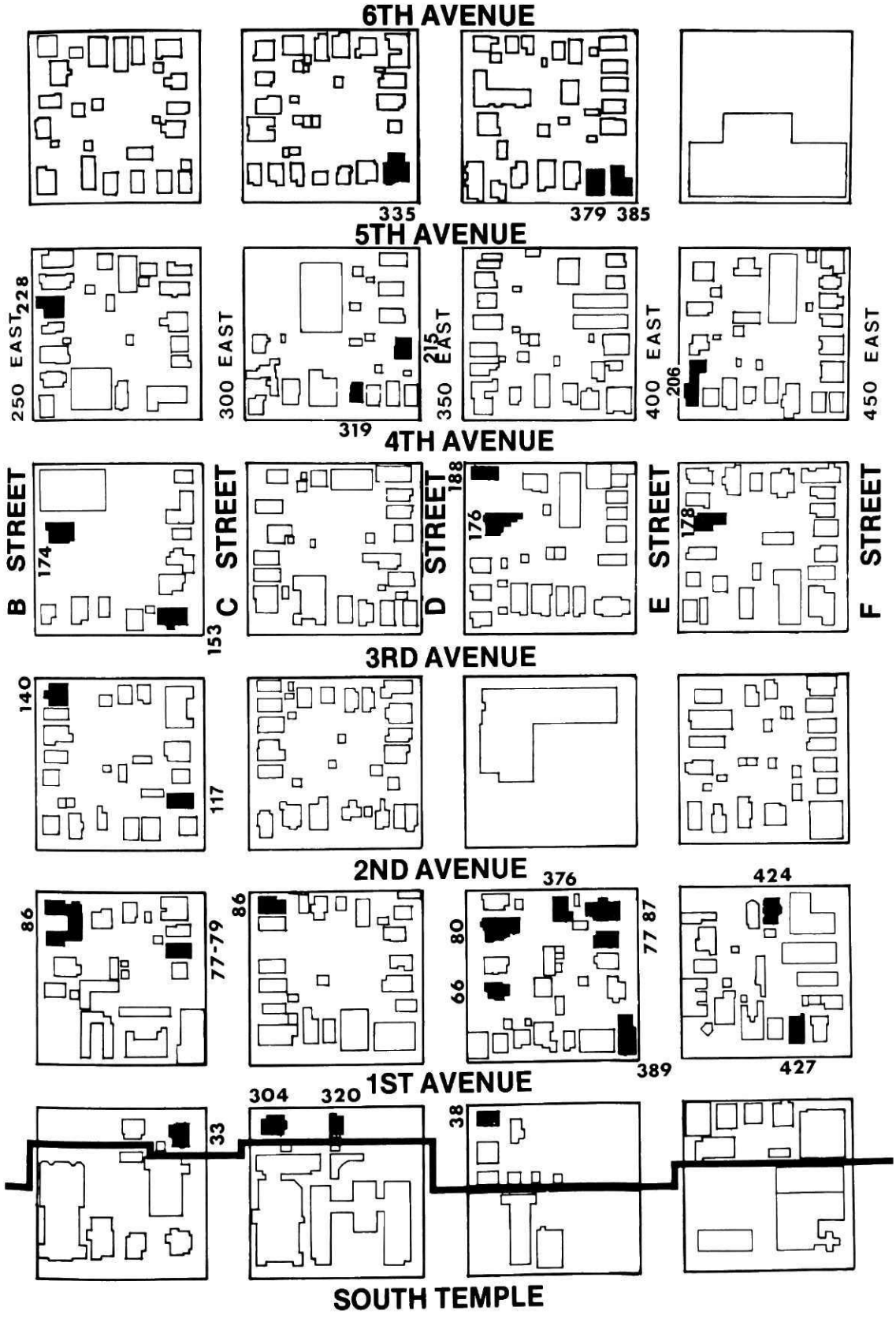
Style: Craftsman Bungalow
Original Owner: William H. Cunningham
Architects: Joseph Don Carlos Young and Don Carlos Young, Jr.
Built: 1908

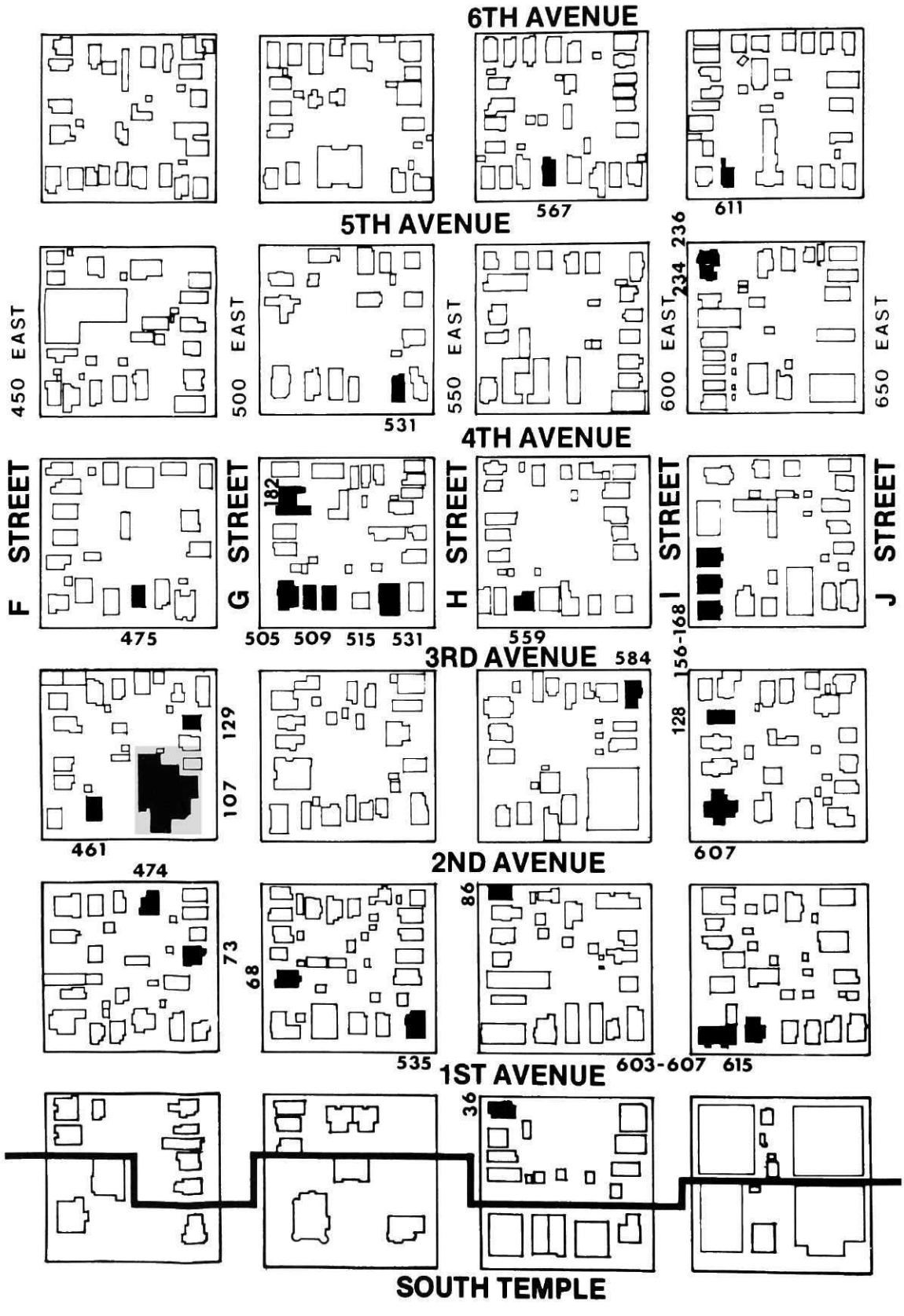


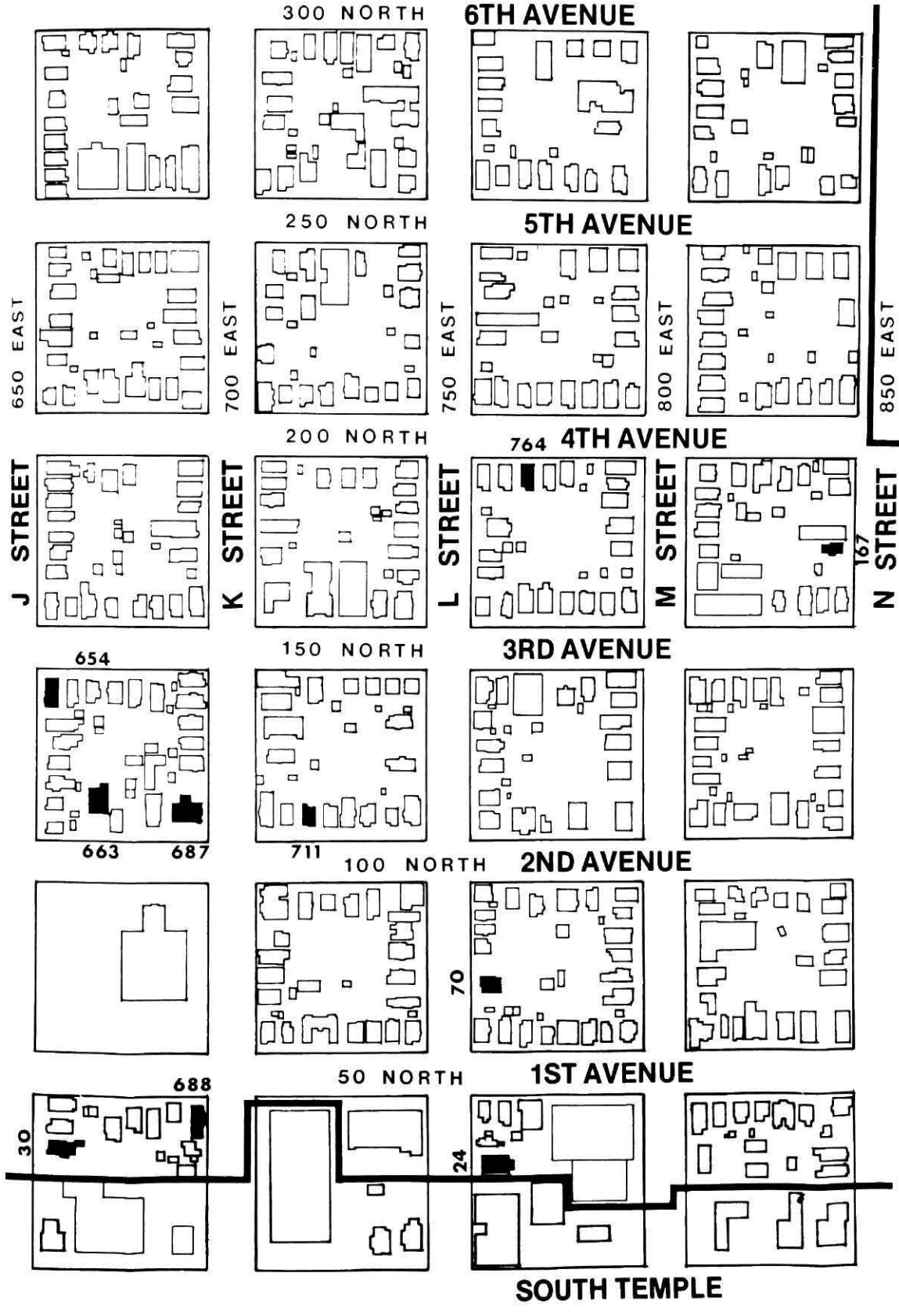
This 1½-story bungalow features the gable roof, recessed full-width porch, wood shingle siding, exposed rafters, scroll-sawn bargeboards, and decorative brickwork which identify its Craftsman style. The second floor balcony's wood shingle railing wall with scroll-sawn inserts is reminiscent of designs by architect Louis Sullivan.

Designed by Joseph Don Carlos Young, who later became the LDS church architect, and his son Don Carlos Young, Jr., this home was built in 1908 for William H. and Elizabeth Dern Cunningham. Cunningham, a businessman active in railroads, mining, and insurance, sold the house to fellow businessman Warren C. Snow in 1913. Originally from Manti, Utah, Snow achieved success as a western wool buyer and was also prominent in Utah banking and utility enterprises.


AVENUES
HISTORIC
DISTRICT
Significant Site
6TH AVENUE
5TH AVENUE
4TH AVENUE
3RD AVENUE
2ND AVENUE
1ST AVENUE
SOUTH TEMPLE
EAST CAPITOL
CANYON ROAD
120 EAST
STATE STREET
A STREET
B STREET
200 EAST
250 EAST
CANYON SIDE
252
233
207
183
160
189
175
165
131-135
235
203 207
251
178
174
181
167
169
157
121
140
56-66
101
155-189
87
67
231
28-38

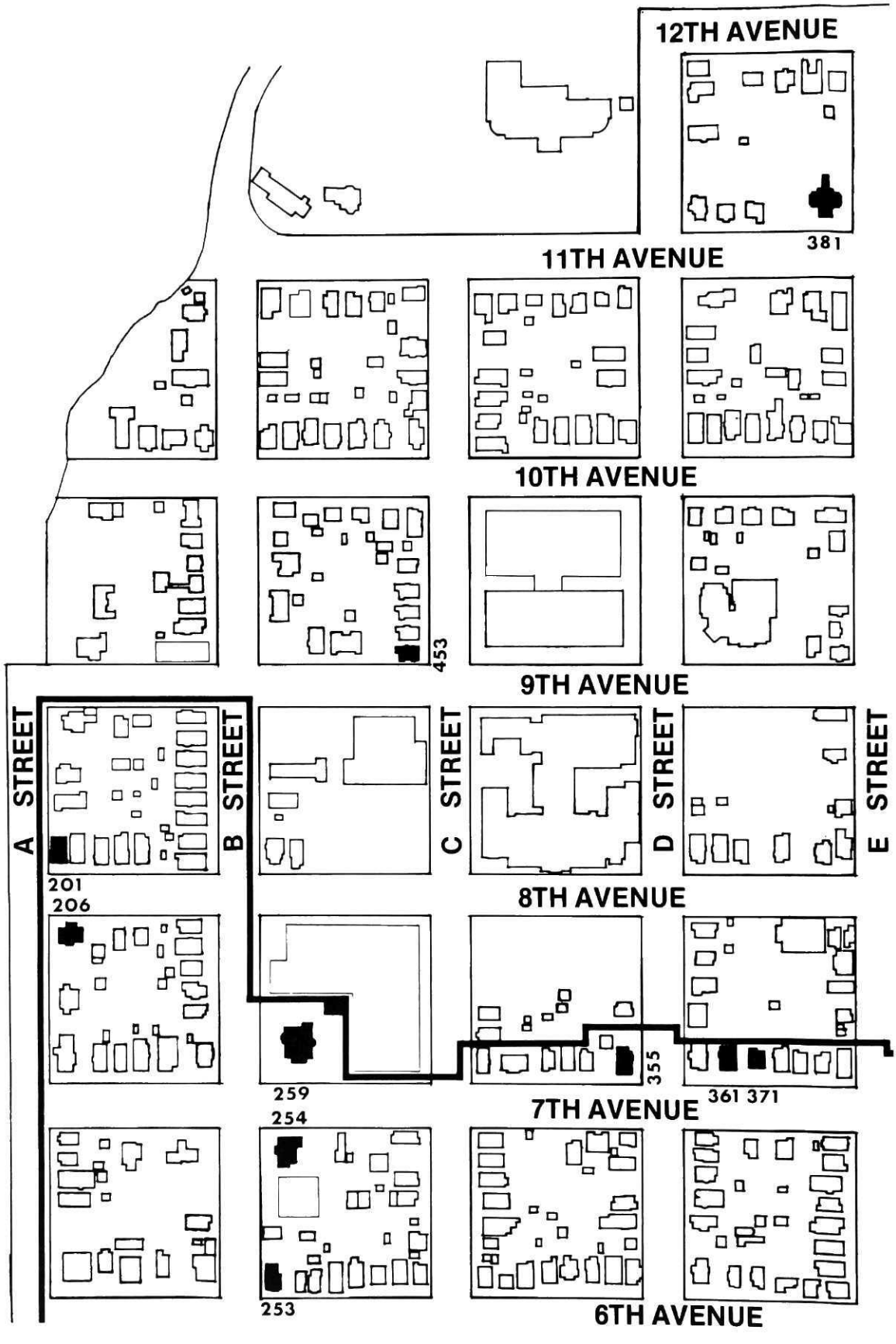

6TH AVENUE
335
379 385
5TH AVENUE
250 EAST
228
300 EAST
319
350 EAST
215
400 EAST
206
450 EAST
4TH AVENUE
B STREET
174
C STREET
153
D STREET
188
176
E STREET
178
F STREET
3RD AVENUE
140
117
2ND AVENUE
86
77-79
86
376
80
66
77 87
389
424
427
1ST AVENUE
304
320
33
38
SOUTH TEMPLE

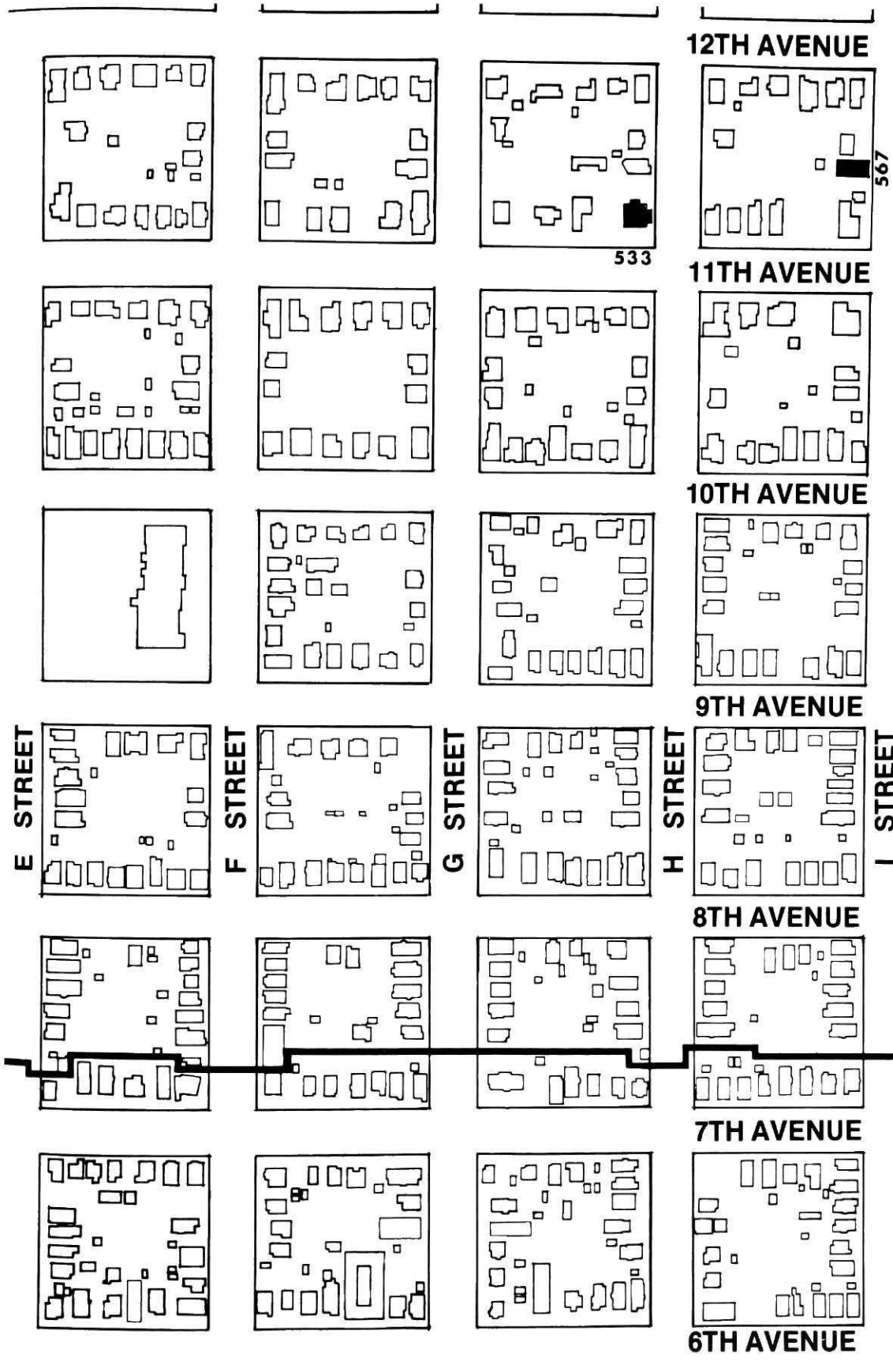

6TH AVENUE
567
611
5TH AVENUE
450 EAST
500 EAST
550 EAST
600 EAST
650 EAST
234
236
531
4TH AVENUE
F STREET
G STREET
H STREET
I STREET
J STREET
182
475
505 509 515 531
559
156-168
3RD AVENUE
584
461
474
107
129
128
607
2ND AVENUE
73
68
86
535
603-607
615
1ST AVENUE
36
SOUTH TEMPLE

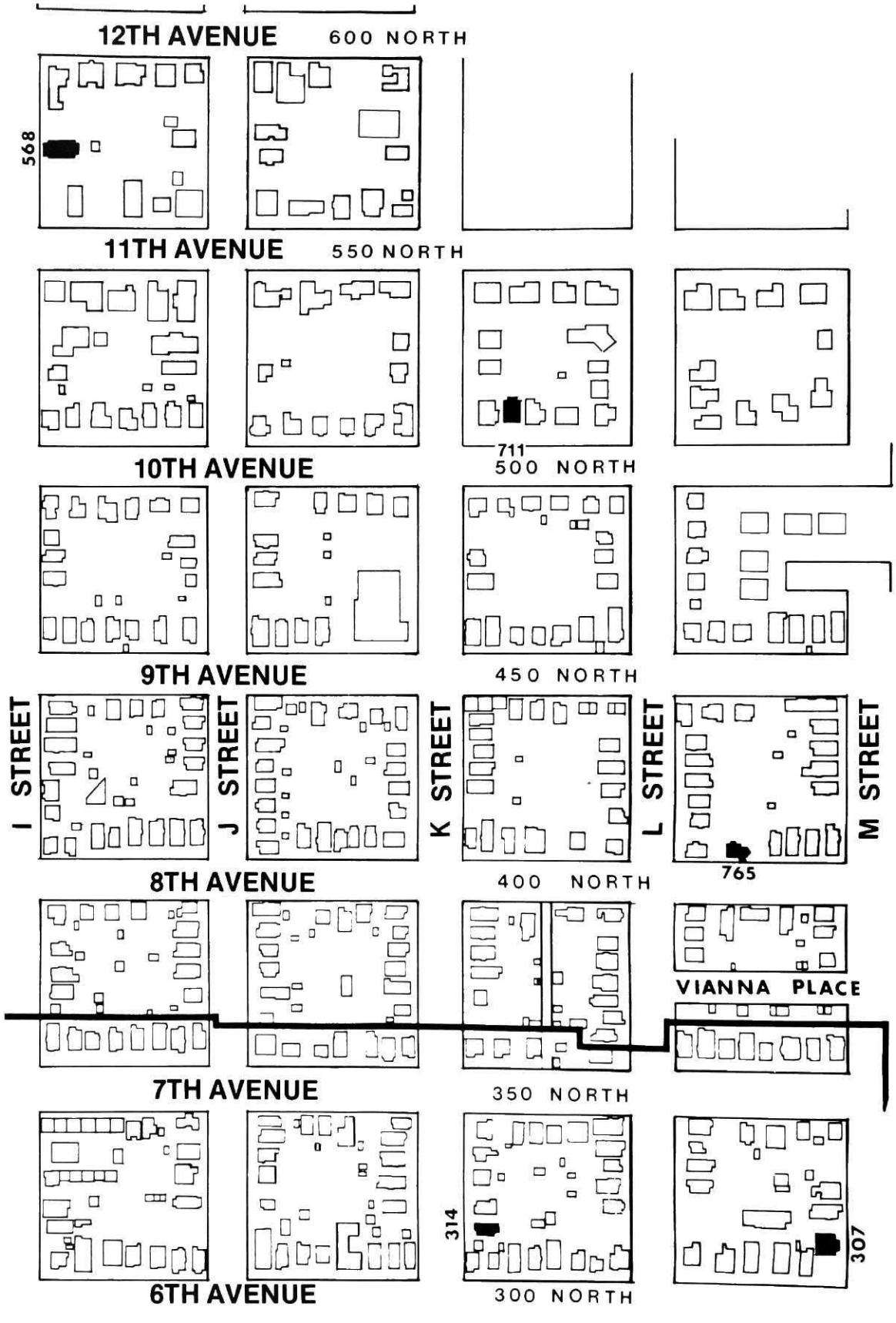

300 NORTH
6TH AVENUE
250 NORTH
5TH AVENUE
650 EAST
700 EAST
750 EAST
800 EAST
850 EAST
200 NORTH
764
4TH AVENUE
J STREET
K STREET
L STREET
M STREET
167
N STREET
654
150 NORTH
3RD AVENUE
663
687
711
100 NORTH
2ND AVENUE
70
688
50 NORTH
1ST AVENUE
30
24
SOUTH TEMPLE

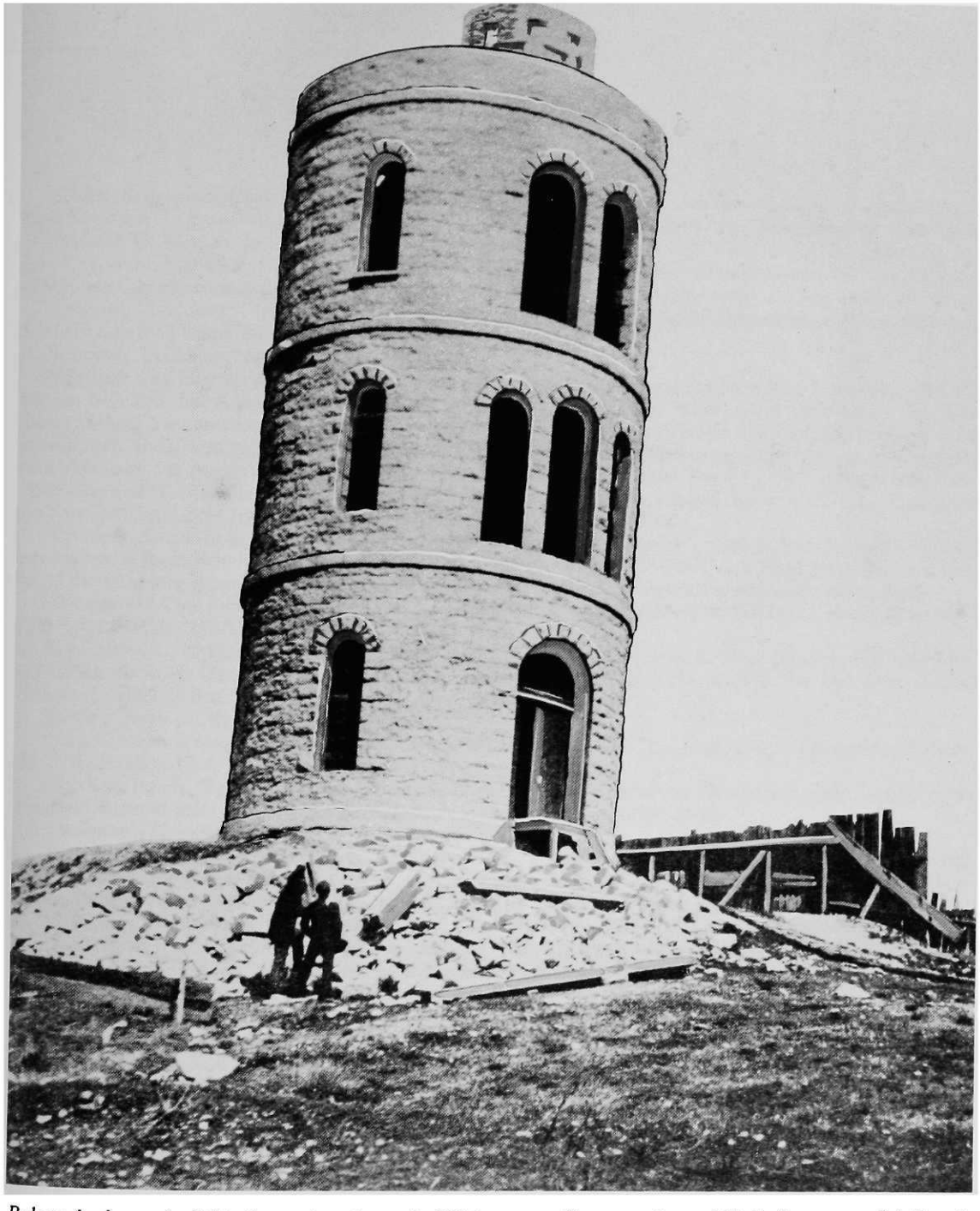
850 EAST
4TH AVENUE
N STREET
O STREET
P STREET
Q STREET
R STREET
187
911
983
3RD AVENUE
1006 1010 1014
900 EAST
950 EAST
1000 EAST
1050 EAST
120
111
951-953
2ND AVENUE
868
903
929
1007
1031 1037
1024
1ST AVENUE
970
SOUTH TEMPLE

4TH AVENUE
R STREET
S STREET
T STREET
U STREET
VIRGINIA STREET
1250 EAST
1202
1053 1059
1111
3RD AVENUE
1084
1050 EAST
1100 EAST
1150 EAST
1200 EAST
1153
1175
1205 1225 1235
1120 2ND AVENUE
1055
1087
1ST AVENUE
1184
1216
18
SOUTH TEMPLE


12TH AVENUE
381
11TH AVENUE
10TH AVENUE
453
9TH AVENUE
A STREET
B STREET
C STREET
D STREET
E STREET
201
206
8TH AVENUE
259
254
355
361 371
7TH AVENUE
253
6TH AVENUE


12TH AVENUE
567
533
11TH AVENUE
10TH AVENUE
9TH AVENUE
E STREET
F STREET
G STREET
H STREET
I STREET
8TH AVENUE
7TH AVENUE
6TH AVENUE


12TH AVENUE
600 NORTH
568
11TH AVENUE
550 NORTH
711
10TH AVENUE
500 NORTH
9TH AVENUE
450 NORTH
I STREET
J STREET
K STREET
L STREET
M STREET
765
8TH AVENUE
400 NORTH
VIANNA PLACE
7TH AVENUE
350 NORTH
314
307
6TH AVENUE
300 NORTH



Robert Anderson built his three-story tower in 1884 on a small promontory at Sixth Avenue and A Street. Although he expected to profit from tourists who would pay for the view from the top, the base of "Anderson's Folly" offered the same attraction free. In the end, Anderson's Tower, which stood until 1932, became the subject of photographers rather than a place from which to take photographs.

NOTES

The Patterns of the Past

[1]Charles S. Peterson, *Utah: A Bicentennial History* (New York, 1977), 36. See also, Leonard J. Arrington, *Great Basin Kingdom: An Economic History of the Latter-day Saints, 1830-1900* (Cambridge, Massachusetss, 1958), 24-25.

[2]Nicholas G. Morgan, Sr., comp., *Pioneer Map: Plat "D" and Empire Mill Tract, Great Salt Lake City* (Salt Lake City, n.d.), Map #538, Utah State Historical Society. See also, Stephen William Schuster, IV, "The Evolution of Mormon City Planning and Salt Lake City, Utah, 1833-1877" (M.S. thesis, University of Utah, 1967), 79.

[3]Schuster, "Evolution," 79-80. An early description of the valley is found in Edward W. Tullidge, *History of Salt Lake City* (Salt Lake City, 1886), 55-56.

[4]Schuster, "Evolution," 80-82.

[5]Salt Lake City Directory (1885), 62. No apparent reason for the changes has been found; however, Nicholas Morgan indicated that A and B streets were named early and provided a "hook up for the others"; "Historical Data," Morgan, *Pioneer Map*. Additional map research has uncovered that O Street was originally Hickory, P was named Larch, and Q was known as Box Elder. Fifth Avenue was Prospect, Sixth was named High, and Seventh was once Mountain. See Augustus Koch, *Bird's Eye View of Salt Lake City, Utah Territory, 1870* (Ithaca, New York, 1967), Map #587-1, Utah State Historical Society; Engineering Department, *Annual Report of the City Engineer for the Year 1907* (Salt Lake City, 1907), 31; Salt Lake City Directory (1907), 47-65.

[6]Arrington, *Great Basin Kingdom*, 112; "The Wall," *Deseret News*, October 1, 1853, 2. Each lot around the wall was assessed a tax to help finance the project. Albert Carrington, Parley P. Pratt, and Franklin D. Richards comprised the committee appointed by Mayor Jedediah M. Grant and the City Council to study the wall problem.

[7]Daughters of Utah Pioneers, comp., *Tales of a Triumphant People: A History of Salt Lake County, Utah, 1847-1900* (Salt Lake City, 1947), 118.

[8]Ivy C. Fowler, "Story of City Creek," Kate B. Carter, ed., *Heart Throbs of the West* (12 vols., Salt Lake City, 1939-1951), 9:156-57; Daughters of Utah Pioneers, *Tales of a Triumphant People*, 118. See also Laura Patrick Nicholson, "The Dry Bench," Carter, *Heart Throbs of the West*, 9:160-62.

[9]Fowler, "Story of City Creek," 157.

[10]Ibid.; Charles Brooks Anderson, "The Growth Pattern of Salt Lake City, Utah, and Its Determining Factors" (Ph.D. dissertation, New York University, 1945), 111-12.

[11]Kip King Harris, "Return to the City: A Study of Architectural Restoration/Renovation in the Context of the Avenues District of Salt Lake City" (M.Arch. thesis, University of Utah, 1978), 25-26.

[12]Anderson, "Growth Pattern," 112.

[13]Kate C. Snow, "Dry Canyon Stream," Carter, *Heart Throbs of the West*, 9:162-63; Daughters of Utah Pioneers, *Tales of a Triumphant People*, 128-29. Names prominent in the field included John Picknell, Charles B. Taylor, William Word, William Jennings, John Paul Epworth, and George Chandlers.

[14]Salt Lake City Directory (1885), 86; Daughters of Utah Pioneers, *Tales of a Triumphant People*, 129.

[15]The titles received through "squatter rights" were recognized as legal. July 14, 1884, was the last "Date of Deed" recorded on Morgan's map; "Index of Owners," Morgan, *Pioneer Map*.

[16]Morgan, *Pioneer Map*.

[17]Paul Wright observes the existence of religious segregation in Salt Lake City but maintains that it was never complete. He cites the parcels of land adjacent to the LDS temple and church business places as one prime area predominantly Mormon. Paul A. Wright, "The Growth and Distribution of the Mormon and Non-Mormon Populations in Salt Lake City" (M.A. thesis, University of Chicago, 1970), 113-14.

[18]The information regarding all the buildings referred to in the text is taken from their respective Structure/Site Information Forms, Avenues File, Utah State Historical Society. The forms are filed by address and are available for use by interested researchers.

[19]Harris, "Return to the City," 27; Daughters of Utah Pioneers, *Tales of a Triumphant People*, 130.

[20]Harris, "Return to the City," 28; Ronald R. Boyce, "An Historical Geography of Greater Salt Lake City, Utah" (M.S. thesis, University of Utah, 1957), 71.

[21]Utah Light and Traction Company, *Overhead System, Diagram of Trolley System and Feeders* (Salt Lake City, April 30, 1915), Map #595, Utah State Historical Society. See also Harris, "Return to the City," 28. In 1890 the Popperton Place & Fort Douglas Rapid Transit Company was organized to extend streetcar service. Its rail route ran from First Avenue and T Street through Popperton Place (later known as Federal Heights) to Fort Douglas. In 1893 the line was purchased by the Salt Lake Rapid Transit Company. Utah Light and Traction Company, "History of Origin and Development," 10, Utah State Historical Society.

[22]Harris, "Return to the City," 27.

[23]Wright, "Growth and Distribution," 9, 24.

[24]Boyce, "Historical Geography," 47. Ronald Boyce covers the effects of the "Mormon-Gentile Culture" on pages 47-51 of his study.

[25]Ibid., 50-51.

[26]Salt Lake City Directory (1869), 87-152.

[27]Salt Lake City Directory (1889), 1-264.

[28]Salt Lake City Directory (1869), 136. Charles Savage established a partnership with artist George M. Ottinger, a volunteer fireman chief, for whom Ottinger Hall was named.

[29]Wright, "Growth and Distribution," 131-34, 140.

[30]For a social history of Brigham Street see Margaret D. Lester, *Brigham Street* (Salt Lake City, 1979).

[31]Walter Ware's home was located at *1184 First Avenue.* Lewis Telle Cannon's bungalow was constructed at *376 Second Avenue.*

[32]Ralph V. Chamberlin, *The University of Utah: A History of Its First Hundred Years, 1850 to 1950* (Salt Lake City, 1960), 174.

[33]182 G Street is the location of the only remaining home of Heber M. Wells. In 1897 he moved to 61 First Avenue, now the site of the Wells Apartments.

[34]Robert S. Olpin, *Dictionary of Utah Art* (Salt Lake City, 1980), 285-93, 200-202, 280-83, 245-49.

[35]Daughters of Utah Pioneers, *Tales of a Triumphant People,* 116. Henry Culmer's work is still evident in the William Culmer House, *33 C Street.*

[36]Anderson, "Growth Pattern," 89.

[37]Ibid., 134.

[38]Harry R. Browne, "Salt Lake City," 263, Pamphlet #10608, Utah State Historical Society.

[39]Ibid., 263-64.

[40]*Salt Lake Tribune,* January 1, 1892, 36.

[41]Ibid.

[42]Ibid., Browne, "Salt Lake City," 269-70, 272.

[43]Other homes included: Elijah Griffiths, 953 Third; Ernest G. Rognon, 959 Third; James A. Robinson, 70 P Street; Edward D. Woodruff, 986 Third; E. C. Coffin, *1037 First;* and Newell Beeman, *1007 First.*

[44]In 1891 Lettie D. Bach had built two homes and was living at 967 Third, but in 1898 she was boarding at 664 East First South, and boarded elsewhere in subsequent years. Additions and subdivisions were often built in residential areas. In the Avenues the following additions have been identified: Nob Hill Subdivision (Eighth and Ninth, between H and I streets); Grand View Subdivision (Eighth and Ninth, between L and M streets); Pratt's Subdivision, including Vianna (Seventh and Eighth, between K and M streets); Cooke's Subdivision (Fifth and the north half of Sixth, between L and M streets); May's Court (First and Second, between C and D streets); North End Subdivision (Eighth and Ninth, between D and E streets); Victoria Place (off F Street between Ninth and Tenth); and Isom Place (off the north side of H Street between Third and Fourth).

[45]Salt Lake City Directory (1905), 72. The company was incorporated on January 29, 1907. See Secretary of State, Articles of Incorporation #6111, Utah State Archives, Salt Lake City.

[46]Salt Lake City Directory (1907), 741, 1047. By 1908 M. D. Grash was president, with O. H. Gray as secretary. Gray resided at 74 Virginia. An example of a dwelling built by the Modern Home Building Company is 410 Seventh Avenue, built in 1912. Aaron Keyser Investment Company erected the bungalow at 530 Second Avenue in 1921; Deseret Savings and Loan was responsible for 202, 206, 210, and 214 I Street.

[47]Salt Lake City Directory (1909), 797, 1128, 312, 142.

[48]*Salt Lake Herald,* June 15, 1915, 14; Salt Lake City Directory (1916), 349-50, 717-18, 339, 142-43, 372-75, 889-90, 412. Heber J. Grant served as president of the society, with G. J. Cannon as secretary, and R. T. Badger as treasurer. In 1913 George Romney, originally deeded land in the Avenues, headed Zion's Cooperative Home Building and Real Estate Company. On Grant's business dealings see Bryant S. Hinckley, *Heber J. Grant: Highlights in the Life of a Great Leader* (Salt Lake City, 1951), 51-76; and George Frederic Stratton, "The Business End of Mormonism," *Dearborn Independent,* March 27, 1926, Pamphlet #10288, Utah State Historical Society.

[49]The house at 201 Eighth Avenue transferred to Augusta Winters Grant in 1945 after her husband's death. Emily Harris Wells Grant, Heber Grant's third wife, lived at 61 First Avenue in 1892 in a home built by her husband. She later resided at 29 C Street. Another example is 257 Second Avenue. This box-type home was built in 1907 by Heber Grant and sold to his brother-in-law, Joseph S. Wells.

[50]Albert and Serena Olson lived at 283 G Street. From 1941 to 1948 John E. Lythgoe ran the store, and from 1949 to 1952 Paul B. Seeley operated it, while from 1953 to 1967 Paul T. and Venice E. Nordberg were the proprietors.

[51]Four of the Castleton Brothers resided in the Avenues — Charles L., 283 H Street; Frank M., 729 Third; James S., 823 Second; and Wallace C., 73 L Street.

[52]Ruby K. Smith, *One Hundred Years in the Heart of Zion: A Narrative History of the Eighteenth Ward* (Salt Lake City, 1960), 36, 41-50; "Through Memory's Halls, Eighteenth Ward Reunion, February 22 to 27, 1953," 12, Pamphlet #3074, Utah State Historical Society; "Eighteenth Ward Chapel," Salt Lake County, State Register File, Utah State Historical Society. The chapel was reconstructed on the site next to Council Hall.

[53]Several additions have been made to the basic L-shaped structure at *107 G Street.* In 1941 the largest addition was completed on the southeast corner, creating a new entry and several classrooms. As mentioned, the Twentieth Ward contained many artists, poets, and musicians. *The Peep O'Day,* a periodical edited by Elias L. T. Harrison

and Edward W. Tullidge, was published weekly in the Twentieth Ward and concerned itself with science, literature, and art; *The Peep O'Day*, Volume 1, Number 1, October 20, 1864, Pamphlet #15742, Utah State Historical Society. See also, Allen Roberts, "Historic Architecture of the Church of Jesus Christ of Latter-day Saints," photocopy, Preservation Office, Utah State Historical Society.

[54]The Twenty-first Ward chapel was built in 1904 and stood at First Avenue and K Street. See "Twenty-first Ward Chapel," Salt Lake County, State Register File, Utah State Historical Society.

[55]*Historical Sketch of the Twenty-seventh Ward Emigration Stake* (Salt Lake City, 1970).

[56]These churches are part of the South Temple Historic District which has been nominated to the National Register of Historic Places.

[57]The Tabor Lutheran Church constructed a new building at 709 East Second South.

[58]Salt Lake City Directory (1885), 55. *Salt Lake Tribune*, January 1, 1893, 18; January, 1895, 20. The former article includes a sketch of Lowell School. Salt Lake City Directory (1893), 508; Salt Lake City Directory (1894-95), 52.

[59]Salt Lake City Directory (1900), 70. In 1924 an annex for the Longfellow School was listed at 62 J Street. In 1895 the Salt Lake City Board of Education recognized the need for a "first class school building" in the area. See, *Fifth Annual Report of the Public Schools of the City of Salt Lake for the Year Ending June 30th, 1895* (Salt Lake City, 1895), 14.

[60]"Rowland Hall-St. Mark's School," Salt Lake County, National Register File, Utah State Historical Society.

[61]Ibid.

[62]"The Dr. W. H. Groves Latter-day Saints Hospital, Salt Lake City," Pamphlet #8721, Utah State Historical Society. See also, *Deseret News*, January 3, 1955, H1-2, May 4, 1959, C9.

[63]Wallace N. Cooper II, Architects and Associates, "Report on the Avenues," 23-24, Preservation Office, Utah State Historical Society.

[64]John McCormick, "A History of the Avenues," Avenues File, Utah State Historical Society.

[65]For articles on the westside Avenues downzoning see *Salt Lake Tribune*, October 1, 12, 13, 17, 1978; and *Deseret News*, October 9, 1978; January 3, 1979.

[66]Salt Lake City Planning Commission and the Avenues Committee Master Plan Advisory Council, *Avenues Master Plan* (Salt Lake City, 1979), 9.

[67]According to its by-laws, the purposes of the Avenues Restoration Association are: To encourage the sensitive restoration-rehabilitation of historic homes in the Avenues; to preserve and enhance the architectural and visual integrity of the Avenues Historic District; to provide a forum for the exchange of ideas and experiences associated with old-home rehabilitation; to disseminate educational and technical information concerning proper restoration and rehabilitation of homes in the Avenues; to increase public awareness, support and interest for historic conservation in the Avenues and throughout Salt Lake City. Gayle Kapaloski, "Avenues Restoration Association," Avenues File, Utah State Historical Society. This newsletter was distributed in 1979.

A Suburban Cityscape

[1]Henry Glassie, *Pattern in the Material Folk Culture of the Eastern United States* (Philadelphia, 1976), 124-33.

[2]*Utah Territorial Library Catalogue* (Salt Lake City, 1852), 27. The catalogue includes Andrew Jackson Downing, *Cottage Residences* (New York, 1847), Andrew Jackson Downing, *Hints to Young Architects* (New York, 1847), Asher Benjamin, *Practical House Carpenter* (Boston, 1850), and Peter Nicholson, *Principles of Architecture* (London, 1848).

[3]For a list of builders' guides and pattern books published before 1895, see Henry-Russell Hitchcock, *American Architectural Books* (New York, 1976).

[4]Paul Goeldner, ed., *Bicknell's Village Builder: A Victorian Architectural Guidebook* (Watkins Glen, New York, 1976), plate 2. This popular pattern book was originally published in 1872.

[5]Salt Lake City, Sanborn Maps, 1898, Special Collections, Marriott Library, University of Utah, Salt Lake City.

[6]*Salt Lake Tribune*, January 1, 1892. For some examples of the Darlington Place transactions see Deeds Book J, 165-67, Salt Lake City Records, City and County Building, Salt Lake City; Deeds Book 3R, 223-24, ibid.; and Deeds Book 3C, 249-50, ibid.

[7]Plat Book C, 89, Salt Lake City Records.

[8]Salt Lake Security and Trust Company, *Owning Your Own Home* (Salt Lake City, [1908]). Booklet courtesy of Mrs. L. A. Dahlstrom.

[9]Seen Reyner Banham, *The Architecture of the Well-Tempered Environment* (Chicago, 1969); David P. Handlin, *The American Home: Architecture and Society, 1815-1915* (Boston, 1979), 452-86.

[10]Sigfried Giedion, *Space, Time and Architecture* (Cambridge, Massachusetts, 1954), 345.

[11]Handlin, *American Home*, 4.

[12]Catherine E. Beecher and Harriet Beecher Stowe, *The American Woman's Home or, Principles of Domestic Science* (Hartford, Connecticut, 1975), 19, 20, 24, 23-42. Handlin, *American Home*, 405-08.

[13]Handlin, *American Home*, 4-19.

[14]Arthur J. Krim, *Northwest Cambridge: Survey of Architectural History in Cambridge, Report Five* (Cambridge, Massachusetts, 1977), 85.

[15]See Peter L. Goss, "The Prairie School Influence in Utah," *Prairie School Review*, XII (No. 1, 1975), 5-22. Barry Sanders, *The Craftsman: An Anthology* (Salt Lake City, 1978); Gustav Stickley, *Catalogue of Craftsman Furniture* (Watkins Glen, New York, 1978). This catalog, originally published in 1909, includes information on the *Craftsman* magazine and Craftsman house designs.

[16]Information on these architects was taken from the Utah Architects File, Utah State Historical Society.

[17]Plans for the Warren McArthur concrete apartment project in Kenwood, Chicago, Illinois, are given in Henry-Russell Hitchcock, *In the Nature of Materials* (New York, 1942), figures 131, 132.

[18]Among the houses Frederick Hale resided in were those at 125 N Street, 84 R Street, and 318 First Avenue. In 1903 he moved to 223 South Sixth Street, at that time a fashionable boulevard connecting South Temple and Liberty Park.

[19]Dale L. Morgan, "The Changing Face of Salt Lake City," *Utah Historical Quarterly*, XXVII (July 1959), 211.

[20]See, for example, Mark P. Leone, "Archeology as the Science of Technology: Mormon Town Plans and Fences," Charles L. Redman, ed., *Research and Theory in Current Archeology* (New York, 1972).

[21]Deeds Book E, 242, Salt Lake City Records; Deeds Book F, 192-93, ibid,; *Salt Lake Tribune*, June 20, 1948. Mark Lindsey received the patent to the homestead on July 15, 1870, Deeds Book E, 785-86, Salt Lake City Records. For examples of Lindsey's lot sales see, Deeds Book F, 332, 720, 721, ibid.

[22]"City Creek Canyon Historic District," Salt Lake County, National Register File, Utah State Historical Society.

[23]*Deseret Evening News*, October 22, 1906.

[24]Patricia Dougall, "The Shade Trees of Salt Lake City" (M.A. thesis, University of Utah, 1942), 8.

[25]Drawings of the two schools were published in the *Salt Lake Tribune*, December 31, 1894.

[26]Zoning map, 1927, Salt Lake City Planning and Zoning Commission, City and County Building, Salt Lake City.

[27]Zoning map, 1956, ibid; zoning ordinances, 1956-1980, ibid.

[28]Salt Lake Security and Trust Company, *Owning Your Own Home.*

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UTAH STATE HISTORICAL SOCIETY



When a group of active and aware citizens gathered in 1897 in Salt Lake City to found the Utah State Historical Society, they foresaw a great future for the new organization and suggested many areas where there was an urgent need to collect, preserve, and publish. Now under state sponsorship, the Society continues to fulfill the goals set for it long ago and to accept the challenges of the present. It invites today's active and aware citizens to participate in its various programs and to utilize the many services provided for them.

The Society is headquartered in the historic Denver & Rio Grande Railroad Depot, 300 Rio Grande in Salt Lake City.

HISTORY LIBRARY

The Society's library ranks among the best in the Intermountain Area with a special focus on Utah, the Mormons, and the West. A professional staff serves the needs of many different researchers: students of all ages, history buffs, genealogists, professional writers, local historians, educators, and well-known scholars. All are welcome to use the research facility, which includes an extensive photograph collection.

ANTIQUITIES

Within Utah's borders lie many of the West's most impressive Indian pictographs and petroglyphs and other remains of the Anasazi and Fremont cultures that flourished centuries ago. Utah also has two of the world's richest dinosaur deposits, the Cleveland-Lloyd Quarry and Dinosaur National Monument. To preserve and better understand our precious prehistoric heritage, the Utah State Legislature created the antiquities section with programs in both archaeology and paleontology.

HISTORIC PRESERVATION

Utah's heritage is richly varied. To preserve it for future generations and for the enjoyment of citizens today, the historic preservation office compiles a statewide inventory of historic and cultural sites and researches properties and districts for listing in the National Register of Historic Places. Sites listed in the National Register are eligible for development funding that can ensure their protection, reuse valuable resources, and make our communities and rural areas more attractive for both resident and tourist.

PUBLICATIONS

Scholar or buff, young or old, each person likes something different to read. The Society's excellent publications come in a variety of formats to appeal to a broad audience. Founded in 1928, *Utah Historical Quarterly* has achieved a prestigious reputation as one of the most scholarly and readable state history journals.

Exceptional pioneer diaries, biographies, the story of a major newspaper, a history of Utah's



many ethnic and cultural groups, and a social history of fabulous Brigham Street are among the outstanding books published by the Society over the years.

Geared to younger readers, but enjoyed by many of their parents as well, *Beehive History* is a colorful magazine sent to all members and used in many schools.

Antiquities Section Selected Papers is issued as a monograph series to inform those interested in Utah prehistory of current research data uncovered by those surveying and excavating the state's varied prehistoric heritage.

HISTORY MUSEUM

In the grand lobby of the Denver & Rio Grande Railroad Depot, the Utah State History Museum opens Utah's history to the public through visual and informative displays. From "Peoples of Utah" to "Utah in Pictures: The Pioneer Photographer in Utah and the West," museum exhibits give Utahns a link with their rich past during these times of rapid growth and change.

Our museum professionals also provide assistance to Utah's many local history museums by consulting in various areas of collection management and exhibit design.

MEMBERSHIP

Membership in the Utah State Historical Society is open to everyone with an interest in Utah history. Society members receive *Utah Historical Quarterly*, *Beehive History*, a bimonthly *Newsletter*, invitations to Society activities, and discounts on many other Society publications each calendar year. Membership information and applications are available from the Historical Society offices.