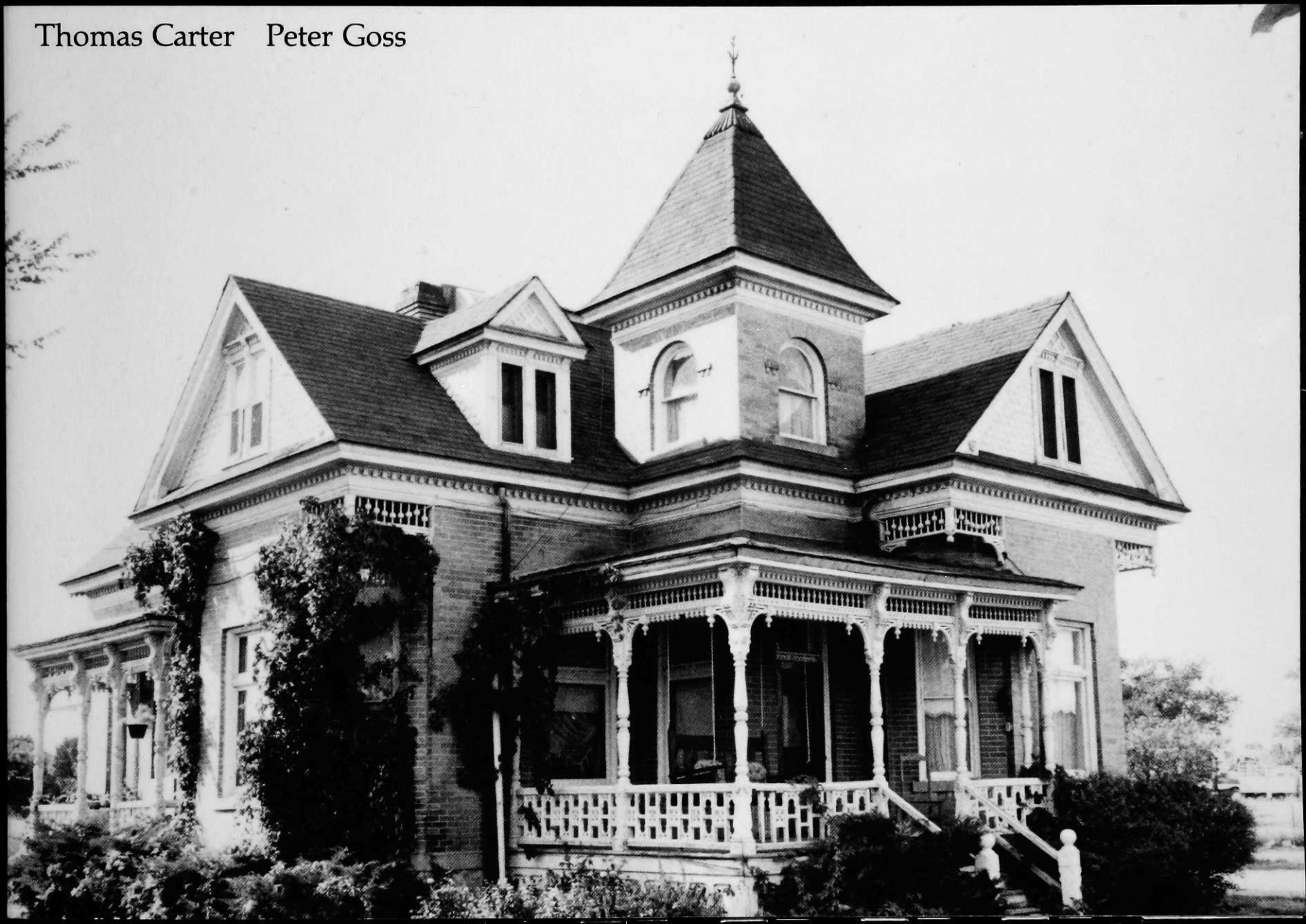
Utah's Historic Architecture, 1847-1940

A Guide

Thomas Carter Peter Goss



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Thomas Carter and Peter Goss

Published by the Utah State Historical Society

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Preface

This book is envisioned as a general introduction to Utah's historic architecture for the scholarly community, for preservation workers, and for the general public. It is not an architectural history, nor is it a guided tour of the state's buildings. It is, rather, a device for understanding the architecture itself. At the very least, we hope we have succeeded in developing a more consistent and unified vocabulary for the study and appreciation of the state's buildings. Some scholars may disagree with our choice of particular terms, categories, or sequences. Yet we have not attempted to reinvent architectural classification, and in all cases we have worked as much as possible within the framework of the existing literature. In those cases where we chose to create new categories, we have grounded our actions as much as possible in both field and historical research. Where information is spotty and inconclusive, we have acknowledged lacunae and have chosen general over specific headings with the expectation that, as more research is completed, we may be further able to refine our taxonomy.

Unless otherwise noted, all the photographs and drawings in this book are by the authors. The major exception is the artwork of Charles Shepherd which introduces the type sections and illustrates the glossary. The plans are drawn to a scale of 1/8" to one-foot and are largely based on original fieldwork. In the section on form, the dates listed in the captions indicate when the building was measured. In the section on style, two dates indicate when the building was started and when completed, as with 1863–68. A shaded area in a drawing denotes the original structure. Subsequent additions are not differentiated.

The introductory sections, style headings, and individual building descriptions contain a certain amount of technical information. The reader is referred to the glossary at the end of the book for specific definitions and to the bibliography for further reading. We have purposely chosen not to include the addresses for the properties illustrated in the book. Very few of these buildings are open to the public, and we hope readers will respect the privacy of the owners.

Many people have contributed to the completion of this book. Robert Bliss, Dean of the Graduate School of Architecture at the University of Utah, and Kent Powell, Coordinator of the Preservation Office at the Utah Division of State History, encouraged us from the outset and supported us during the length of the project. Preservation staff architectural historians Diana Johnson and Karl Haglund were involved in the early planning discussions, and their considerable experience with local surveys helped to define the scope of the work.

Debbie Randall and Roger Roper of the Preservation Office and architect Allen Roberts tested the classification system in the field; their comments and suggestions significantly improved the final product. Roger's assistance in tracking down the histories of the individual buildings was also invaluable.

Charles Shepherd, historic architect in the Preservation Office, provided drawings that improved the book considerably. Richard Longstreth of the George Washington University kindly allowed us to use his classification scheme for commercial buildings, and thereby pushed us to include a chapter on apartment buildings as well. Finally, we want to thank all the people who allowed us to photograph and measure their buildings. Without their cooperation this work would not have been possible.

1

Introduction

This book outlines a method for identifying and describing Utah's historic architecture. Our initial objective was to compile a basic reference for the statewide architectural survey then being conducted by the Utah State Historic Preservation Office. The state surveyors needed a reasonably comprehensive guide to the major building styles in Utah from 1847, when the first Mormon settlers arrived in the Great Salt Lake Valley, to around 1940, the cutoff date for the preservation survey. As we began the work it became apparent that we faced not one, but two tasks; not only did we need to assemble a catalog of Utah buildings, but we also had to create the classification system for that catalog. The problem was that no useful models existed for architectural classification at the state and local levels, nor were there any for vernacular buildings. This book, then, while specifically designed to identify the kinds of buildings found in Utah, is also intended to provide a general approach to classifying regional, state and local architecture.

The cornerstone of architectural classification has traditionally been style. While rarely defined precisely, style has generally been used to mean a particular design tradition, often inspired by the work of a single architect, an architectural firm, or a school of architecture. A style differs significantly from already existing traditions and becomes generally accepted by builders for a period of time. Styles are usually described in terms of their historical origins, their basic design principles, their unique characteristics, and because they tend to change through time, their years of peak popularity. A description of the Queen Anne style in Utah, for example, begins with a discussion of its intellectual roots in England during the mid-nineteenth century and the influence of such American architects as H. H. Richardson during the 1870s. It then points out the asymmetrical massing associated with the style, enumerates such distinctive visual elements as the corner turret and textured wall surfaces, and concludes with a statement about the Queen Anne's popularity in Utah between 1880 and 1900. Most architectural classification systems, by extension, are based on a chronological listing of the various styles, their identifying features, and their dates.[1]

In recent years, style has continued to play an important role in both architectural history and historic preservation, but not without its detractors. The most serious indictment of style as the basis of classification has been leveled by folklorists and social historians. They charge that a rigid stylistic approach to buildings robs them of their cultural content and presents a sequence of stylistic change without explanation of the cause of that change. In *Folk Housing in Middle Virginia*, Henry Glassie writes that the architectural historian who is content to divide the past into discrete stylistic episodes "often finds himself having to explain architectural change as a series of unconnected revolutions instead of the gradual development that he would find to be the case if he examined architectural wholes." Glassie adds that a preoccupation with style often obscures the important role played by individual, cultural, environmental, and aesthetic concerns in the design process. If buildings are to become historically meaningful, if they are to be seen as evidence of human behavior in the past, historians must shift their attention from the objects themselves to the ideas that lie behind them.[2]

A second charge is that an emphasis on style ultimately leads to the creation and perpetuation of ideal style categories. Most architectural guidebooks, in defining a style, enumerate its essential features and provide examples that effectively display all the requisite elements. As a result, buildings that have all the identifying features are viewed as good examples of the style; those that do not, are seen as something less. A hierarchy of architectural values is created. Anyone who has tried to use John J.-G. Blumenson's *Identifying American Architecture* knows the frustra-

tion of trying to find buildings that look like the ones in the book. Although he states that his "emphasis is on domestic architecture of an average nature rather than the well known house-museum, public and commercial building or monument," Blumenson's illustrations nevertheless depict the biggest, best, and most complete examples. For the student of most American communities, whether in Virginia, Indiana, or Utah, a system like Blumenson's is undermined by the presence of literally thousands of buildings that either do not fit readily into the defined categories, or do not measure up to the prescribed standards. Are such buildings unstylistic and therefore historically insignificant? Are they to be ignored? It is all too easy simply to conclude that some buildings have style and others do not.[3]

Most people would probably agree that an architectural classification system, to be of general value, should be as comprehensive and objective as possible. But how can this be accomplished? Our work in Utah suggests that style must be acknowledged as a powerful force, not just in elite circles, but in all walks of architectural life. The main argument for adopting such an expanded approach to architectural style is found in the nature of design itself.

It has been customary to view architectural design in terms of a few large buildings conceived and executed by professional architects. This is because design is usually equated with the refined and cultivated taste found among the better educated members of society. A number of recent studies, however, have shown that even common buildings—buildings which at first glance may appear plain and boldly utilitarian—are also designed. Such buildings may reflect the preferences and pocketbooks of an inherently conservative and frugal middle or lower middle class, one that favors tradition and restraint over innovation and extravagance. Nonetheless, they are deliberately and thoughtfully conceived, planned, and built with deep regard for their final appearance and function. People build or buy houses that provide shelter and space for eating, sleeping, and entertaining, but they also choose designs that are pleasing to look at and that meet community standards. Not all such houses will strike the connoisseur's fancy, but they have common characteristics: they are intended to convey the owner's sense of self, their social and economic standing in the community, their ethnic or cultural affiliations, *and* their understanding of the community's collective aesthetic—that is, the group's prevailing concept of beauty. Expanding the concept of design to include all buildings, large and small, exceptional and typical, is crucial in achieving a new and more inclusive view of architectural style.[4]

As with the case of design, style too has often been considered the exclusive domain of a set of buildings distinguished by their size, scale, appointments, and pedigrees. If architectural style is defined as a mode of artistic expression characterized by a particular set of aesthetic principles and by the structures that result from applying those principles, then it has been conventional practice to assume that only the most sophisticated and unabridged articulations of those principles have that style. But if we accept the idea that the aesthetic intentions of the builder exist in even the most common building, then the designation of style must be broadened as well.

One fundamental criterion of design is appearance, the assumption that the completed design will accord with the prevailing architectural aesthetic, an aesthetic determined in turn by the particular style or combination of styles currently in vogue. The design of buildings, big and small, is largely determined by the set of stylistic principles existing at that time. Certain other considerations, such as the availability of funds, the competence of the designer and craftsman, and the cultural background of the community, will ensure that the architectural landscape has great variety. But the repeated application of basic stylistic conventions will also produce a visual unity within each style. Viewed in this way, style becomes an integrating concept, one that binds a diversity of buildings into a consistent whole.[5]

Several examples of Queen Anne-style buildings are useful in seeing how style may influence a wide range of actual designs. The Edwin C. Coffin house in Salt Lake City (fig. 1), designed by Frederic Albert Hale, represents a very elaborate articulation of Queen Anne conventions. In the Coffin house are found the asymmetrical composition, the variety of surface textures and materials, and the towers, turrets, decorative porches, and encircling verandas that characterize the style in its most expansive form. Such fully articulated structures are called *high-style* buildings and are differentiated from other buildings not by the presence or absence of style itself, but by their size, appointments, and elaboration.[6]

Utah has many other more common examples of the Queen Anne. The Arthur O. Clark house, another example from Salt Lake City



Fig. 1: Edwin C. Coffin house, 1896, Salt Lake City, Salt Lake County. This side-passage house was designed by architect Frederic Hale and is often used as the quintessential example of the Queen Anne style in Utah. Coffin was a prominent Salt Lake City businessman.



Fig. 2: Arthur O. Clark house, 1895, Salt Lake City, Salt Lake County. Built for Salt Lake educator Arthur Clark, this is a Queen Anne style house with a side-passage plan. The design is the mirror image of fig. 9, a house built several years earlier in Nephi by Oscar Booth, a local architect. Booth worked in Salt Lake City, and he may have assisted Charles L. Thompson, a Salt Lake architect and builder, in the construction of the Clark house.

(fig. 2), is generally less grand and more subdued than the Coffin house, but still retains the corner turret, the wrap-around porch, and the decorative woodwork associated with the Queen Anne. Another house from Ogden (fig. 3), shows most of the style's conventions: it has asymmetrical massing, a bay window with colored glass panels, textured, shingled walls, a circular porch, and a corner turret, but all are scaled down and simplified in comparison to the high-style Coffin house. The Ogden house is not a *bad* example of the Queen Anne, just a less elaborate and expensive one. A final example is a small one-story cottage in Salt Lake City (fig. 4). It has a hipped roof and a basically square plan, but it nevertheless makes reference to the asymmetrical form and corner tower of the Queen Anne.

Buildings like these constitute the greatest part of the built environment. They are not unstylistic, but are the typical regional and local manifestations of style. These buildings form the vast body of *vernacular* architecture in the state. In a given place, at a particular time, and within the design guidelines of a prevailing style, vernacular architecture is architecture that most people build, and in which most people live and work.[7]

The stylistic complexities of vernacular architecture suggest a second



Fig. 3: Queen Anne house, c. 1895, Ogden, Weber County. This small cottage is a fine vernacular example of the Queen Anne style. Note in particular the complexity of massing and textures, both hallmarks of the style.



Fig. 4: House, c. 1890, Salt Lake City, Salt Lake County. The octagonal corner turret lends a fashionable air to this small brick cottage.

useful direction for architectural classification: the area of building types. Smaller and less elaborate buildings of repetitive design stem from the real need to create attractive yet affordable structures. This need is fulfilled today as in the past by the repeated use of particular designs that have proven themselves to be functional, pleasing to look at, and economical. Such designs constitute architectural *types*, forms that may be superficially varied without changing their basic shape. Classification systems group objects according to shared attributes, but instead of focusing upon a collection of specific decorative features as styles do, types are based upon form. And because a building's use may vary through time, and because stylistic features and construction materials often change, a classification system based on form is essential because form "is the most persistent, the least changing of an object's components."[8]

The formal appearance of a building may be described by *primary* and *secondary* characteristics. Primary characteristics are those that determine the form of the building (and hence, define the basic type); secondary characteristics are those that may change without affecting the basic form. For example, since the floor plan often determines the final shape of a building, it is considered a primary characteristic. On the other hand, wall materials, decorative trim, and roof shape are secondary. The two houses in figs. 5 and 6 illustrate the diversity that can be achieved within a particular type. They are hall-parlor houses, a type defined by two rooms unequal in size arranged axially behind a symmetrical facade. Within this basic format great variation occurs. The Samuel Baker house in Mendon (fig. 5) has the typical hall-parlor plan. It is built of stone, has a plain classical cornice, and has been the recipient of a stylized East-



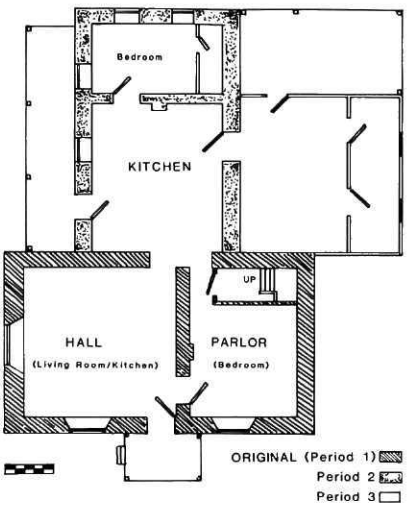


Fig. 5: The Samuel Baker house, 1870-75, Mendon, Cache County (6/15/82). The Baker house is a hall-parlor type with a Victorian Eclectic style porch. The porch and rear additions are from around 1890 (the shaded portion in the drawing indicates the original house). The Bakers were early converts to the Mormon church who came to Cache County in the mid-1850s. In the early 1870s, Samuel Baker married Annie Leavitt and probably built the first section of the house shortly thereafter.



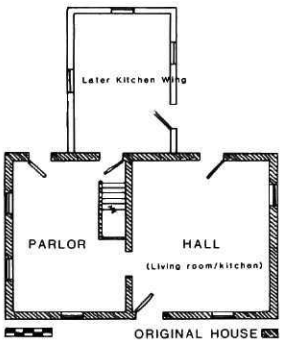


Fig. 6: House, c. 1890, Fountain Green, Sanpete County (4/13/79). This one-and-a-half-story brick house is a hall-parlor type with Victorian Eclectic stylistic elements.

lake porch. Another hall-parlor house in Fountain Green (fig. 6) has the polychromatic brick and arched window heads associated with the Victorian Eclectic style. In these houses, the stylistic trim is very different, but the basic house type remains intact. Vernacular architecture, Amos Rapoport reminds us in *House Form and Culture*, is composed of "models and adjustments or variation," and "it is the individual specimens that are modified, not the type."[9]

In the above examples buildings may be seen from both aesthetic (stylistic) and formal (typological) perspectives, and it is this dual approach that is the key to the classification system used in this book (fig. 7). One of the problems with architectural classification is the widespread impression that each building must fit into one particular category. In fact, much of the architectural reality is typified by eclecticism—the selection of stylistic elements from a variety of sources—and rarely do buildings fit neatly and precisely into a single mold. Because much of the enduring character of regional and local architecture rests in its diversity, a classification system, if it is worth anything, should be flexible enough to accommodate such complexity.

Our approach to the problem of identifying and describing Utah architecture has been to combine typological and stylistic classification systems. In the first section of the book we have identified fundamental residential, commercial, public, and apartment building types. Each type is described with a number of examples displaying the compositional diversity found within each type category. The second part is devoted to styles, and we have made every attempt to make style an inclusive concept, one that gathers together a wide variety of buildings that share basic design principles. A number of high-style and vernacular examples are included to illustrate the full range of possibilities within each style, from the smallest to the most grand. Although the types and styles are presented in separate sections, this scheme is for organizational convenience and is not meant to suggest that classification proceed from one direction or the other. Our ultimate goal is the integration of these two perspectives, and with this in mind we have cross-referenced the two sections.

For example, consider the brick house built around 1880, in Holden, Millard County (fig. 8). In its basic shape and central-passage plan, the house reflects the symmetrical composition of the Classical period, although the steeply pitched roof, projecting entrance tower, pointed

Styles	Predominant Types
Classical (1847-90)	
Georgian (1850-65)	single cell
Federal (1847-65)	double cell
Greek Revival (1847-90)	hall-parlor
	central passage
	temple form
	side passage
Picturesque (1865-80)	
Gothic Revival (1865-80)	hall-parlor
Second Empire (1870-1900)	central passage
Italiante (1870-95)	side passage
	cross-wing
Victorian (1880-1910)	
Queen Anne	cross-wing
Eastlake	side passage
Shingle Style	Victorian forms
Victorian Gothic	
Victorian Romanesque Revival	
Richardsonian Romanesque	
Victorian Eclectic	
Chateauesque	
Beaux Arts	
Second Renaissance Revival	
Early Twentieth Century (1900-15)	
Bungalow	bungalow
Arts & Crafts	foursquare
Prairie Style	
Period Revival (1915-35)	
Colonial Revival	period cottages
Neoclassical	
Byzantine	
Egyptian Revival	
English Tudor	
Jacobethan Revival	
French Norman	
Spanish Colonial Revival	
Mission	
Pueblo Revival	
Modern (1930-40)	
International	not researched
Art Deco	sufficiently
Art Moderne	
PWA Moderne	

Fig. 7: Diagram showing the chronological relation of styles and types.



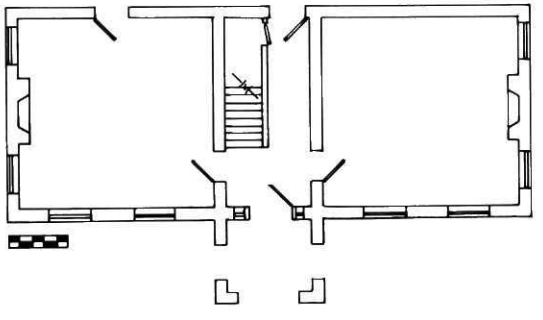
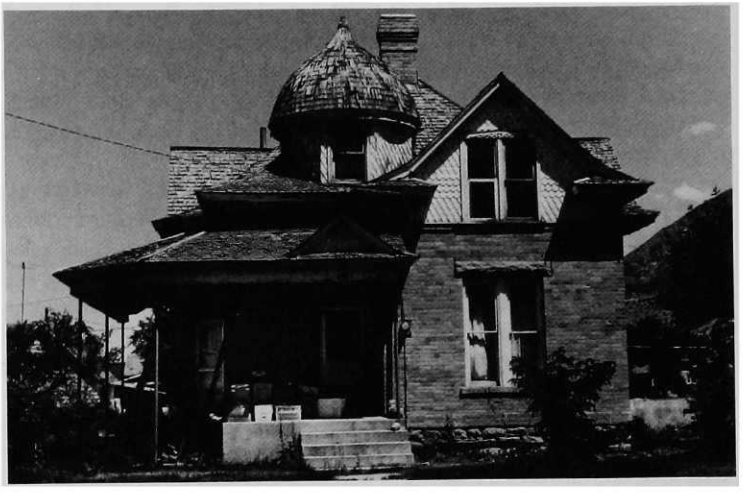


Fig. 8: House, c. 1880, Holden, Millard County (4/8/81). This two-story brick house has a central-passage plan. Such features as the projecting entrance tower, the arched tower openings, and the gable finials make this a good example of the Gothic Revival style.



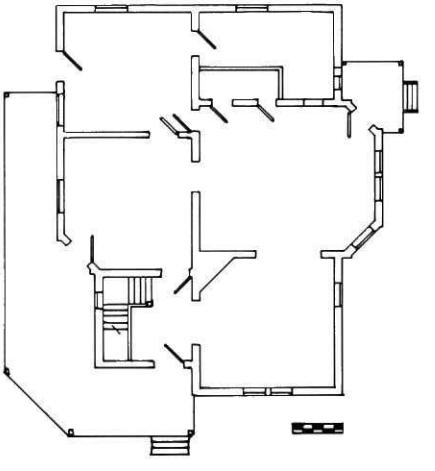


Fig. 9: Oscar Booth house, 1893, Nephi, Juab County (10/6/83). The Booth house is a one-and-a-half-story house with a side-passage plan in the Queen Anne style. Booth was born in 1868 and was primarily engaged in carpentry and building in Juab County until his death in 1944 (see fig. 2).

arched tower windows, and gable finials reveal Gothic Revival influences. For classification purposes, the house is a central-passage type in the Gothic Revival style. The dual description of type and style is important because it reveals both the persistence of the traditional, symmetrical, central-passage form into the 1880s, and the concern for Picturesque fashion in conservative, rural, central Utah.

A second example is the Oscar Booth house in Nephi, Juab County, built in 1893 (fig. 9). Booth was the architect, and his design is dominated by the side turret and wrap-around porch, both suggesting the Queen Anne style. Equally striking is the basic form of the house, a central block with projecting bays and a side-passage plan. This was a type popular in the Victorian era. The house has a pyramidal roof with projecting gables, a turret, and textured siding, so it would be classified as a basic Victorian house type in the Queen Anne style.

If the classification system presented here is to be useful, it must also overcome two basic criticisms of other classification systems: first, that they break up the artifactual world into unrelated categories, and second, that they are purely object-oriented. In addressing the first issue, we have attempted as much as possible to show basic continuities within both types and styles. Within the type headings, a range of examples has been provided in order to demonstrate the persistence of these forms through many changing styles. Also, the style sections have been grouped in longer periods when particular ideas of appearance and propriety predominated. Six such stylistic periods occurred in Utah: the Classical, the Picturesque, the Victorian, the Early Twentieth Century, the Period Revival, and the Modern.

In addressing the second issue, we can only say that while the book is based on the premise that there is a fundamental relationship between buildings and people, between material and culture, and that the role of architectural history is to explain this relationship, our task here is more limited. Our goal lies in description, and we have intentionally confined ourselves to the objects themselves, their forms, their materials, and their styles. Why particular designs are executed, how they change, and what such changes tell us about social and cultural movements are topics that cannot be addressed here. Careful description must precede analysis, however, and we hope that this work will be a first step in a larger quest to understand Utah's architectural history.

Notes

1. The standard reference works are Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge, Mass.: The MIT Press, 1969); S. Allen Chambers, John Poppeliers, and Nancy B. Schwartz, *What Style Is It? A Guide to American Architecture* (Washington, D.C.: The Preservation Press, 1977); and John J.-G. Blumenson, *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600–1945* (Nashville, Tenn.: American Association for State and Local History, 1977). Utah architectural styles are discussed in Peter L. Goss, "The Architectural History of Utah," *Utah Historical Quarterly* 43 (Summer 1975): 208–39; and Karl T. Haglund and Philip F. Notarianni, *The Avenues of Salt Lake City* (Salt Lake City: Utah State Historical Society, 1980): 52–66.

2. Henry Glassie, *Folk Housing in Middle Virginia* (Knoxville: University of Tennessee Press, 1975), 8. Glassie's work has been instrumental in shaping a new culturally oriented perspective in American architectural studies. For a useful summary of Glassie's specific contributions and of the vernacular architectural movement in general, see Dell Upton, "The Power of Things: Recent Studies in American Vernacular Architecture," in *Material Culture: A Research Guide*, ed. Thomas J. Schlereth (Lawrence: University of Kansas Press, 1985): 57–78.

3. Blumenson, *Identifying American Architecture*, vii.

4. A number of studies have contributed to the sweeping reevaluation of the design concept. See in particular Henry Glassie, "Folk Art," in *Folklore and Folklife: An Introduction*, ed. Richard M. Dorson (Chicago: University of Chicago Press, 1972): 253–80; Henry Glassie, *Folk Housing in Middle Virginia*, 19–40, 66–113; Kenneth L. Ames, *Beyond Necessity: Art in the Folk Tradition* (Winterthur, Del.: The Winterthur Museum, 1977); David Pye, *The Nature and Aesthetics of Design* (New York: Van Nostrand Reinhold, 1978); Thomas Hubka, "Just Folks Designing: Vernacular Designers and the Generation of Form," *Journal of Architectural Education* 32 (1979): 27–29; and Thomas Carter, "Folk Design in Utah Architecture, 1849–90," in *Utah Folk Art: A Catalog of Material Culture*, ed. Hal Cannon (Provo, Utah: Brigham Young University Press, 1980): 35–60.

5. Useful discussions of the meaning of "style" can be found in Meyer Shapiro, "Style," in *Anthropology Today: An Encyclopedic Inventory*, ed. A. L. Kroeber (Chicago: University of Chicago Press, 1953), 287–312; Richard W. Longstreth, "The Problem with 'Style,' " *Newsletter of the Society of Architectural Historians*, 29 (June 1985), 5–8, and Dell Upton, *Holy Things and Profane: Anglican Parish Churches in Colonial Virginia* (Cambridge, Mass.: The MIT Press, 1986), 101–2.

6. Folklorists have been most interested in defining high style or academic architecture as a means of differentiating it from folk architecture. See Henry Glassie, "Artifacts: Folk, Popular, Imaginary and Real," in *Icons of Popular Culture*, ed. Marshall Fishwick and Ray Brown (Bowling Green, Ky.: Bowling Green Press, 1970), 103–19; and Warren E. Roberts, "Folk Architecture," in *Folklore and Folklife: An Introduction*, ed. Richard M. Dorson (Chicago: University of Chicago Press, 1972), 281–83.

7. Our understanding of vernacular architecture has been influenced by the following works: Eric Mercer, *English Vernacular Houses* (London: Her Majesty's Stationery Office, 1975), 1–3; Dell Upton, "Early Vernacular Architecture in Southeastern Virginia" (Ph.D. Dissertation, Brown University, 1980), 1–3.

8. Henry Glassie, *Pattern in the Material Folk Culture of the Eastern United States* (Philadelphia: University of Pennsylvania Press, 1969), 8.

9. Amos Rapoport, *House Form and Culture* (Englewood Cliffs, N.J.: Prentice-Hall, 1969), 4. The idea of primary and secondary characteristics is introduced in Glassie, *Pattern in Material Folk Culture*.

2

House Types

Domestic architecture in Utah represents a continuation of broader American patterns, so the house types identified in this chapter are generally typical of the country as a whole. The buildings are grouped according to their basic form or shape. The first five categories in the chapter are difficult to distinguish without inspecting the interior, since all have symmetrical facades parallel to the ridgeline of the roof. It is their specific floor plans that truly identify them, although the double cell can generally be recognized by its even number of door and window openings in contrast to the single-cell hall-parlor types. Also, central-passage houses are usually (but not always) larger than those with a hall-parlor plan. The remaining types, including the side-passage house with its distinctive offset door, can all be identified by their exterior appearance. Several examples of each house type are presented in an effort to demonstrate the stylistic and compositional variety found within each category.

Readers will notice that two of the house types, the bungalow and the period cottage, are not accompanied by floor plans. In these cases field investigation has not progressed to the extent that specific subcategories have been identified. But since it seemed wise to point out areas needing further research, these large, general categories have been included in an effort to acknowledge their importance in Utah architecture. We hope that continued investigation by future researchers will more fully describe and explain these important forms.

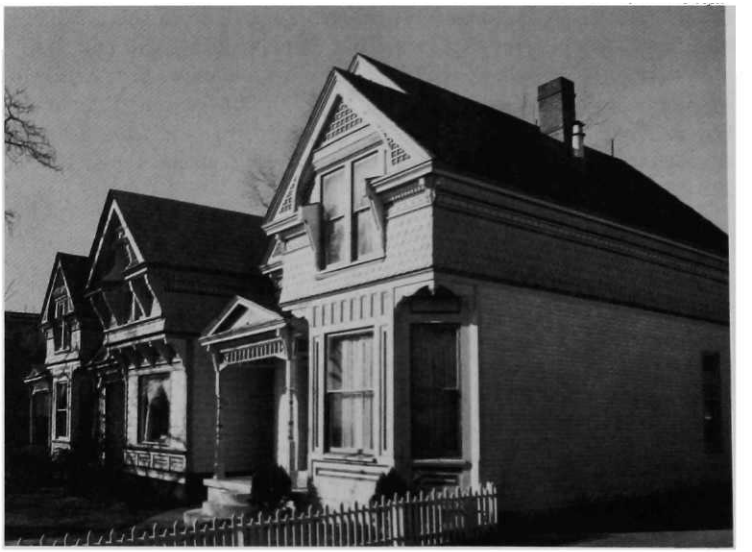
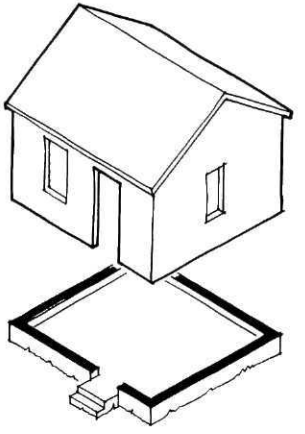


Fig. 10: A row of c. 1890 side-passage cottages in Salt Lake City. These buildings show a mix of stylistic elements usually called Victorian Eclectic.



Single-Cell, 1847–1910

The single-cell house consists of a single square unit that is not further subdivided. It is the minimum building form and may be one, one and a half, or two stories tall. The single-cell house, sometimes called the "square cabin" or "hall house," is an English form found in all sections of the United States. While often considered an impermanent frontier dwelling type, this small house was in fact a substantial and fashionable residential form that remained popular in Utah well into the 1890s.



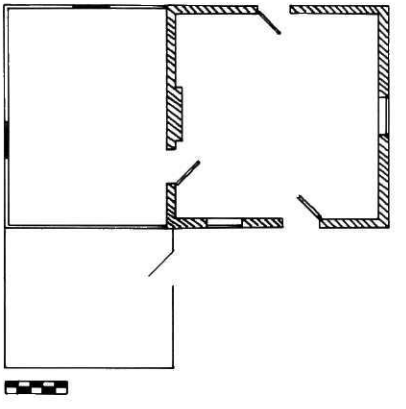
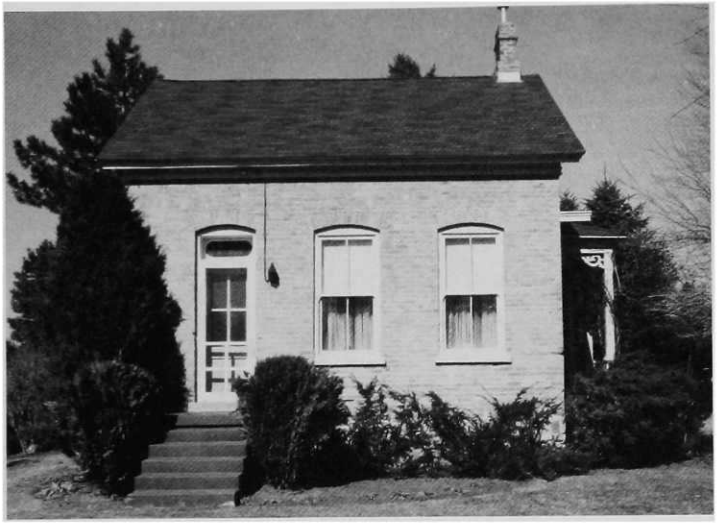


Fig. 11: House, c. 1860, Fillmore, Millard County (4/8/81). This small one-story, brick single-cell house, now abandoned and in disrepair, is a rare early example of a once-common Utah house form. The frame addition to the side is from the late nineteenth century.



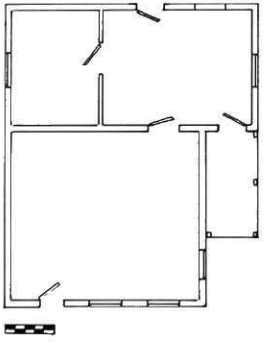


Fig. 12: Santa Anna Casto house, ca. 1870, Holladay, Salt Lake County (12/15/80). This one-story, brick single-cell house displays the relieving arched window heads of the Victorian Eclectic style. The rear lean-to extension is original to the structure, but the side porch is probably a late nineteenth-century addition. Casto was a farmer and fruit grower in early Holladay.



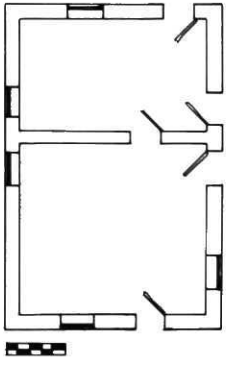


Fig. 13: William Ellis house, c. 1890, Pleasant Grove, Utah County (6/27/83). Constructed of locally quarried tufa stone or "soft rock," this one-story, single-cell house had an original rear lean-to extension. It was demolished in 1985.



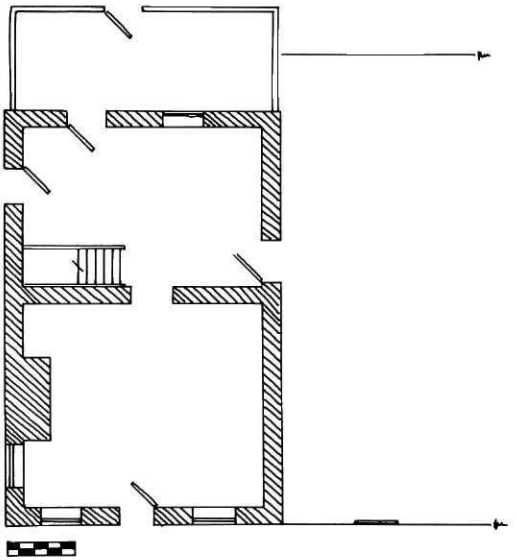
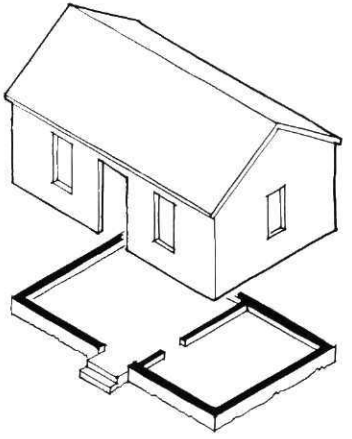


Fig. 14: House, c. 1865, Paragonah, Iron County (3/9/81). This two-story, stone single-cell house was covered with asbestos-shingle siding when the garage was added during the 1950s.



Hall-Parlor, 1847–1910

The hall-parlor house is composed of a single square room, the hall, with a smaller room serving as the best room, or parlor, attached to the side. It is a single room deep and may be one, one and a half, or two stories high. While primarily associated with the Classical styles, it is found in Utah with Picturesque and Victorian detailing as well. The internal plan is always asymmetrical, an imbalance masked by the characteristic three- or five-bay symmetrical facade. Chimneys may be located either internally or at the gable ends. The house type is of English ancestory and is ubiquitous in America. The hall-parlor may be considered the quintessential Utah house during the second half of the nineteenth century.



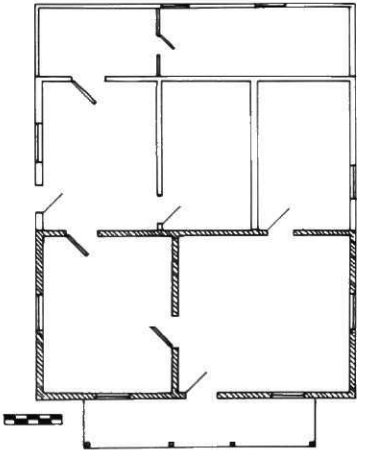


Fig. 15: House, c. 1885, Park City, Summit County (6/83). Typical of many miners' residences in this silver-mining boomtown, this one-story, frame hall-parlor house has a Victorian Eclectic porch. There are several extensions to the rear.



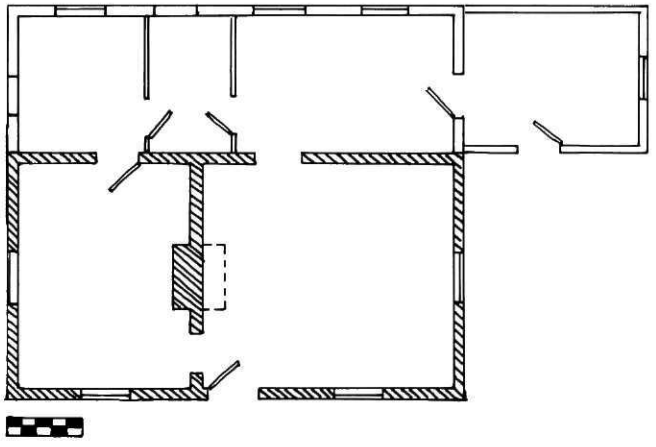


Fig. 16: Samuel Jackson house, 1878, Beaver, Beaver County (5/17/83). A one-story, three-bay hall-parlor house, this building is of brick with an offset internal chimney. The rear lean-to dates from the late 1890s, while the concrete-block side room was added in the 1960s.



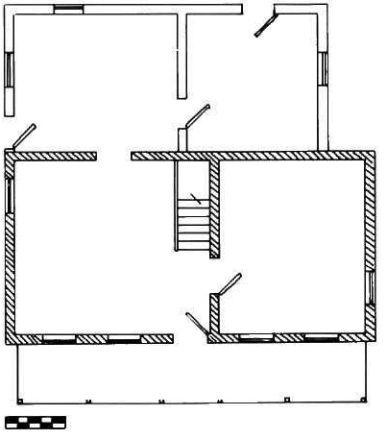


Fig. 17: Neils Alder house, 1874, Spring City, Sanpete County (7/27/78). The one-and-a-half-story Alder house is a five-bay version of the hall-parlor type. It is constructed of brick and has end-wall chimneys and a c. 1890 rear lean-to addition.



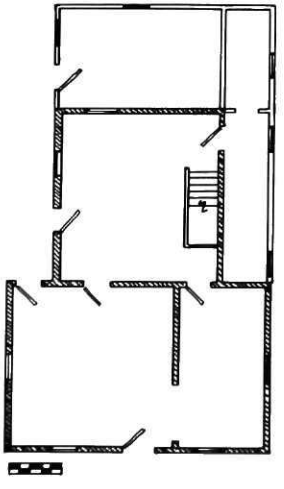
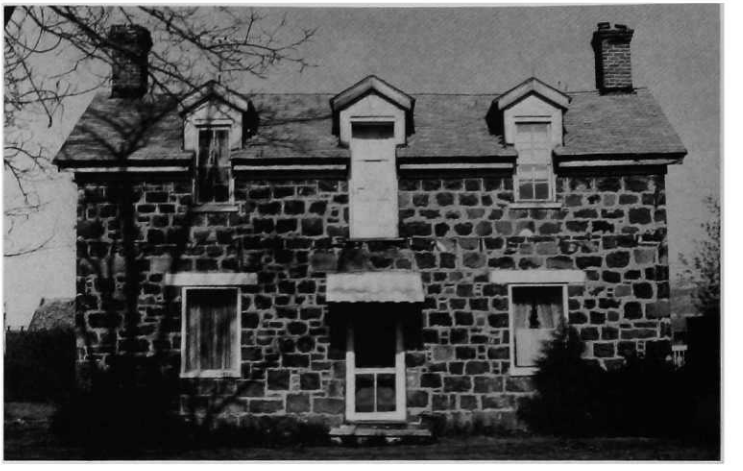


Fig. 18: House, c. 1880, Garden City, Rich County (7/4/83). This is a two-story, frame hall-parlor house with an original rear kitchen ell. The centrally placed gable on the front contains the kind of decorative shingling popular during the Victorian period. The front porch is a recent addition.



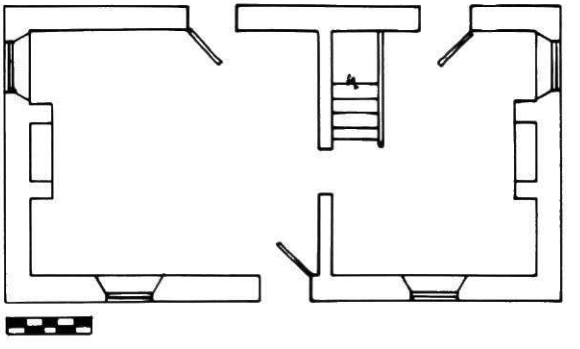


Fig. 19: David Powell house, 1875, Beaver, Beaver County (after Bonar, 1978). Thomas Frazer, an immigrant stonemason from Scotland, built this one-and-a-half-story house out of locally quarried volcanic stone or "black rock." Frazer often worked with the wall dormers and cross gables associated with the Gothic Revival style.

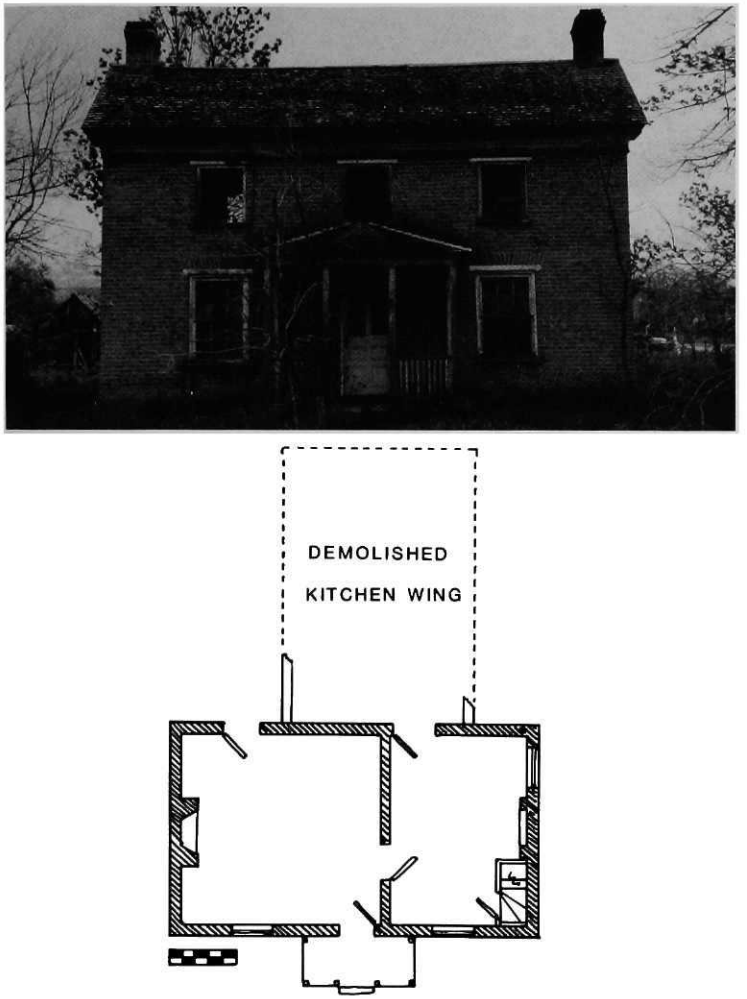
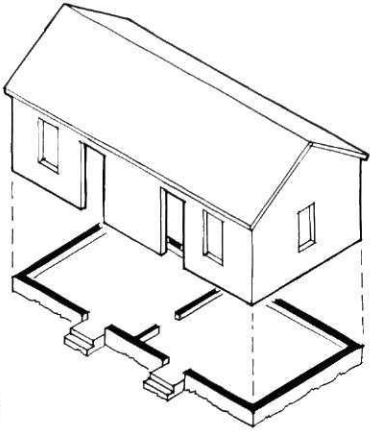


Fig. 20: House, c. 1865, Fillmore, Millard County (5/17/83). This is a good example of a two-story, Greek Revival style hall-parlor house. The front porch is from the late 1890s.



Double-Cell, 1847–90

The double-cell house is composed of two square or roughly square units arranged axially. It may be one, one and a half, or two stories tall and usually has a facade with two front doors and either two or four windows arranged symmetrically. Chimneys may be located at the gable ends or in the center of the house. The presence of the two doors has often led to the conclusion that the double-cell house was a uniquely Utah form developed for polygamous families—one door, that is, for each wife. While in fact the house type did lend itself to multifamily living situations, the double-cell house is a common American form in the South and Midwest, with the double doors providing a balance of openings on the principal facade.



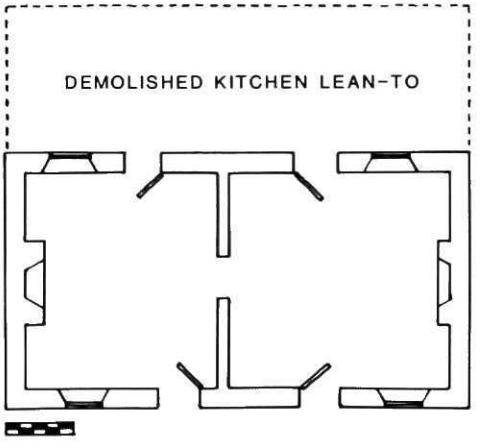


Fig. 21: House, 1857, Harrisburg, Washington County (6/24/83). This is a one-story, double-cell stone house with end-wall chimneys. It has four bays and reflects the Greek Revival style.



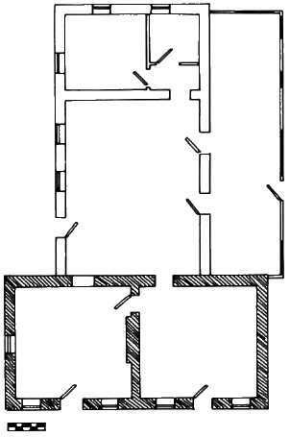


Fig. 22: George Washington Baker house, 1869, Mendon, Cache County (4/24/82). Greek Revival in style, this one-story double-cell house has six bays and a central chimney. Baker was born in New York State and came to the Cache Valley in 1860. He was a farmer and had only one wife, despite the dual structure of the house. The rear ell is a later addition.



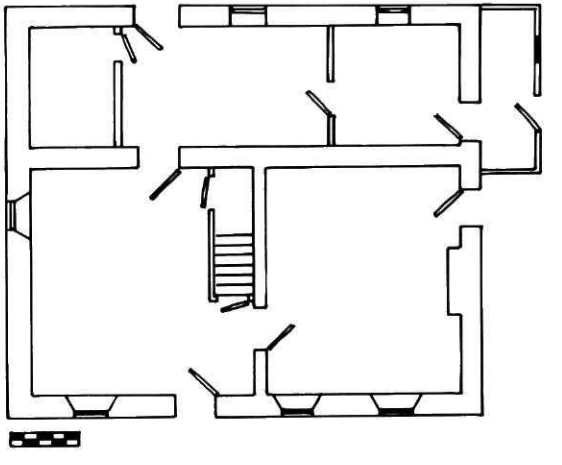


Fig. 23: William Parsons house, c. 1870, Willard, Box Elder County (7/7/83). This large two-story house is built of local metamorphic stone and has an asymmetrical four-bay facade. The overall stylistic effect is Classical. The rear lean-to is original; the porch dates from the early twentieth century.

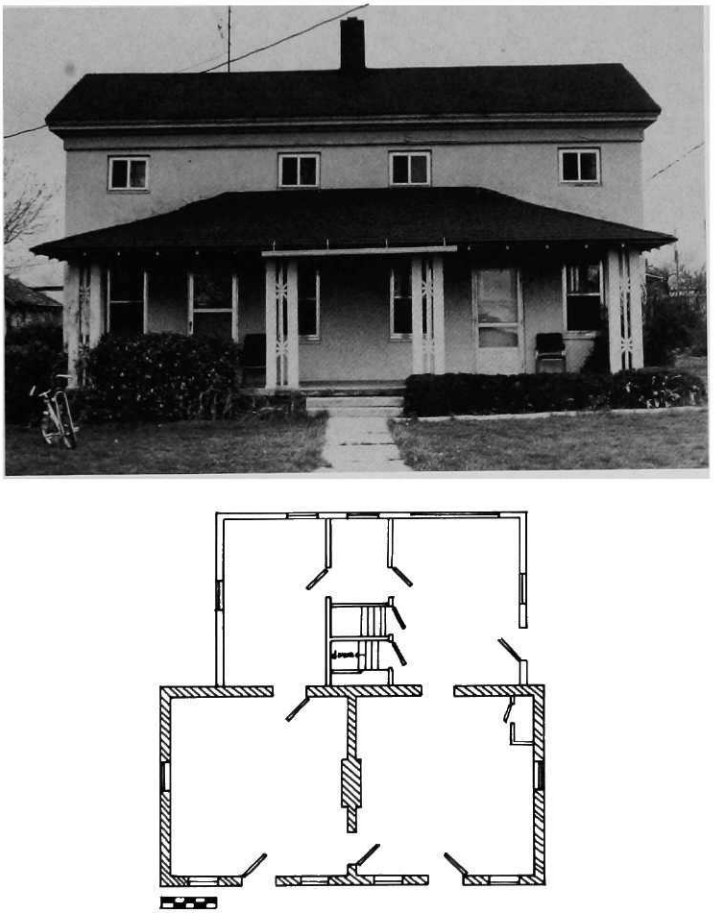
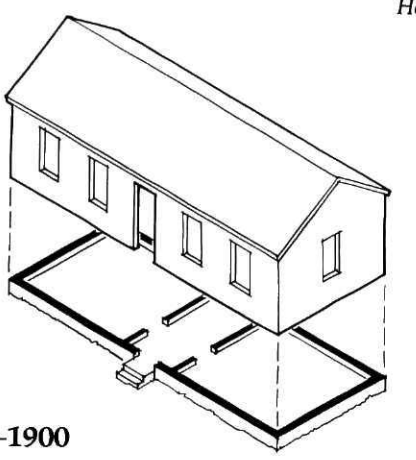


Fig. 24: House, c. 1865, Fillmore, Millard County (4/17/83). This two-story double-cell house has an internal chimney and a two-door, six-bay facade. The original adobe walls have been plastered and the whole house fronted by an interesting bungalow-style porch dating from about 1910. The rear addition is not original.



Central Passage, 1847–1900

The central-passage house type is characterized by the presence of a passage or hallway (usually containing a staircase) between two square or roughly square rooms. One-, one-and-a-half-, and two-story examples of the house have been recorded and both three- and five-bay forms are common. From the outside the central-passage type is generally indistinguishable from the hall-parlor house, although central-passage houses are usually larger in scale and more elaborate. In houses built after 1880, the chimneys are ordinarily placed on both walls of the central passage. The resulting pair of internal chimneys is a sign of the presence of the internal passage and therefore serves as one means of identifying these later central-passage types (see fig. 25).

The house type constitutes a legacy of Georgian stylistic influences on American traditional housing during the eighteenth century and may be understood as a conceptual modification of the earlier hall-parlor house. In its two-story form, the central-passage house (often call an I-house because of its widespread occurrence in Indiana, Illinois, and Iowa) became something of a national symbol of economic achievement during the nineteenth century. It was the house form of choice on successful farms in all parts of the country, and was also built widely in prosperous sections of cities and towns.



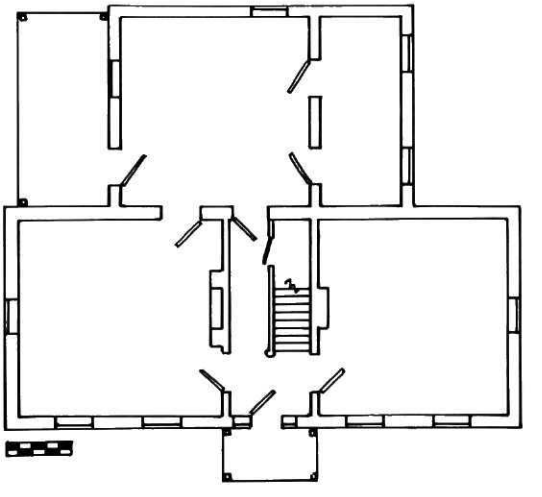


Fig. 25: Frederick Wasden house, c. 1870, Scipio, Millard County (3/9/81). This one-and-a-half-story central-passage house has Greek Revival styling and paired internal chimneys. The rear kitchen ell is original. Wasden was an English immigrant who had converted to the Mormon church.



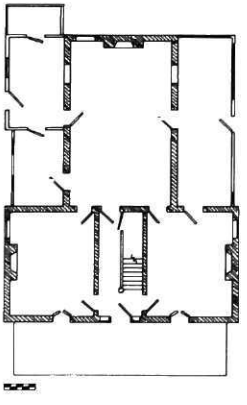


Fig. 26: Thomas Judd house, 1876, St. George, Washington County (3/10/83). The Judd house is a one-and-a-half-story plastered adobe house in the Gothic Revival style. The rear ell is original, as are the three front doors on the lower story—an accommodation to Washington County's warm climate. Judd was born in England and came to Utah in 1864. He helped settle Utah's southwestern "Dixie" region and became a prominent St. George merchant.



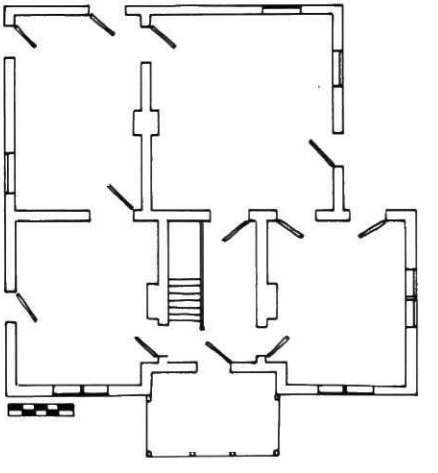


Fig. 27: Joseph Hendricksen house, c. 1895, Glenwood, Sevier County (7/6/79). The Hendricksen house is a late example of the central passage form. Built of brick, it is one and a half stories tall and has an original rear kitchen ell. One of the original internal chimneys has been removed. The house is designed in the Victorian Eclectic style and is distinguished by its elaborate Eastlake porch.



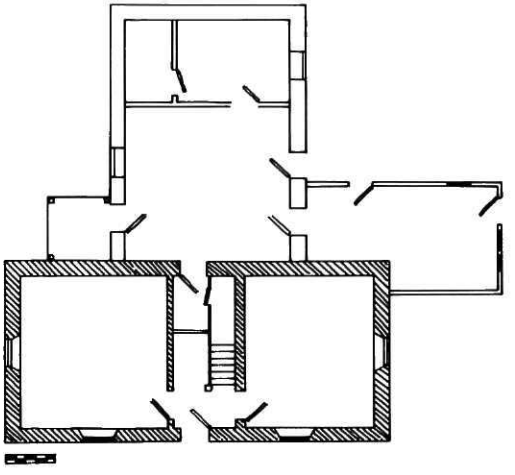
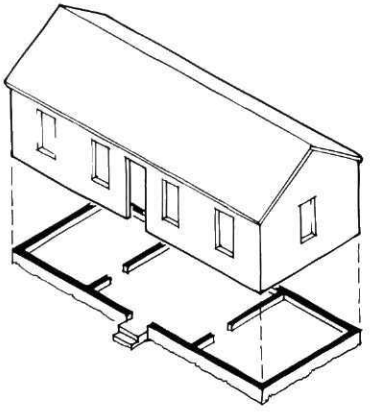


Fig. 28: Anson H. Clark house, c. 1870, Newton, Cache County (6/14/83). This abandoned two-story house has a central-passage plan and end-wall chimneys. Its symmetry reflects Classically derived ideals. There have been numerous additions to the rear.



Pair House, 1853–90

The pair house is defined by its distinctive three-room-wide floor plan. The name comes from the Swedish "parstuga," meaning a house with a pair of rooms flanking a central room. The pair house differs from the central-passage type in that the central room is more than a passageway; in fact, it is usually either the kitchen or the living room. It may be one, one and a half, or two stories tall and have either gable-end or internal chimneys. The pair house may often be recognized by the presence of paired internal chimneys, though they are more widely spaced than in the central-passage house to accommodate the large central room. The house usually has three or five bays; in the five-bay examples, the inside windows are placed very close to the central doorway, creating gaps between them and the outside windows that reveal the location of the internal walls. This distinctive fenestration pattern becomes another readily recognizable diagnostic feature of the pair-house form (see fig. 29). The pair house was introduced to Utah from the Scandinavian countries by Mormon immigrants. It is encountered most frequently in Sanpete and Sevier Counties, but other examples are scattered throughout the state.



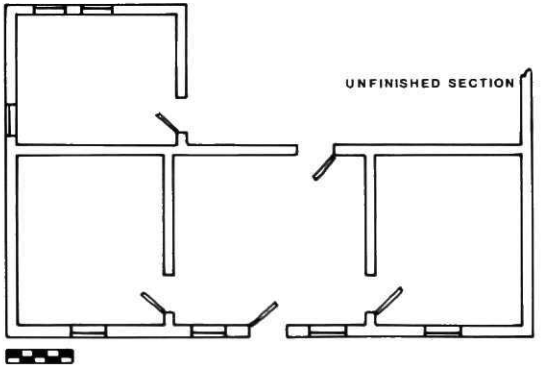


Fig. 29: Annie Birch house, 1875, Hoytsville, Summit County (4/16/81). This is a one-story brick pair house with Greek Revival trim. The rear lean-to was never completed. The gapped window arrangement on the principal facade reveals the presence of the tripartite internal plan. Annie Birch was the third wife of Richard Birch, a farmer who maintained separate households for each of his wives. This is one of the few Utah pair houses not built by Scandinavians and may reflect the adoption of the form by Anglo-American craftsmen.



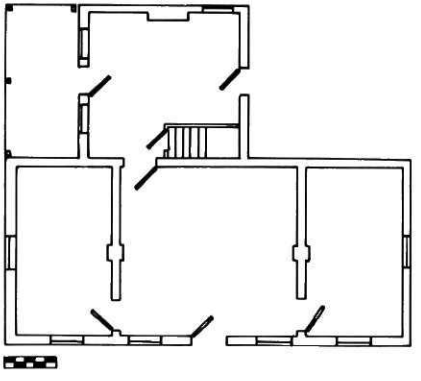


Fig. 30: Andrew Barentsen house, 1876, Fountain Green, Sanpete County (3/8/79). This brick house is a one-and-a-half-story example of the pair-house form. The Greek Revival styling of the house has been hidden by the early-twentieth-century bungalow-style porch. The rear ell is original. The gapped fenestration pattern on the facade and the paired internal chimneys reveal its floor plan. Barentsen was born in Denmark. In Fountain Green he was a farmer and stockman and built houses for each of his two wives.



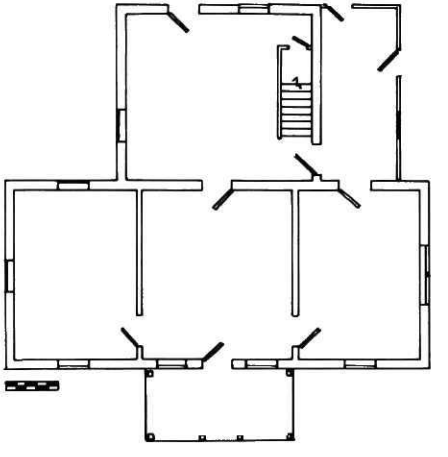
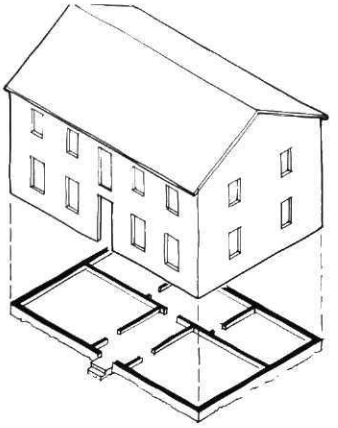


Fig. 31: Soren Simonsen house, c. 1880, Monroe, Sevier County (3/8/79). Simonsen was a Danish immigrant who built this one-and-a-half-story brick pair house in the Victorian Eclectic style. The distinctive pair-house fenestration is concealed by the fine bungalow porch from the early twentieth century.



Double Pile, 1847–80

The double-pile house, in contrast to all the house types previously described, is two rooms deep. This form is a regional modification of the Georgian detached house, a type having two rooms on either side of a long central passage. The true Georgian form is not found in Utah; instead, the double-pile plan generally reflects a New England adaptation in which the central passage runs only halfway through the house, with a tier of three smaller rooms to the rear (see fig. 137). Other double-pile forms in Utah are created by extending the hall-parlor, pair-house, and double-cell types one unit to the rear.



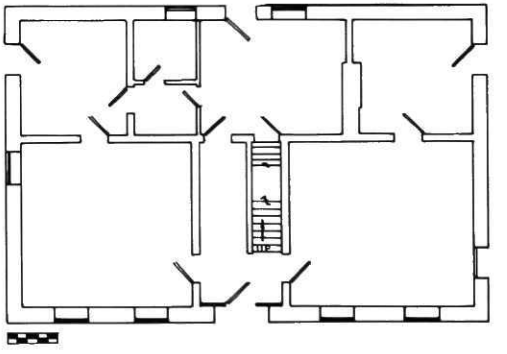


Fig. 32: Marcus Shepherd house, 1876, Beaver, Beaver County (after USHS drawing, 1978). The Shepherd house is typical of the double-pile form in Utah: it has a central passage in front and three rooms (one of them subdivided) in the rear. The house, two and a half stories tall, is a fine example of the Greek Revival style. Shepherd was born in Ohio. In Beaver, he prospered in the livestock business and was instrumental in founding the Beaver Woolen Mill. Shepherd took several wives, but only one of them lived in this large house.



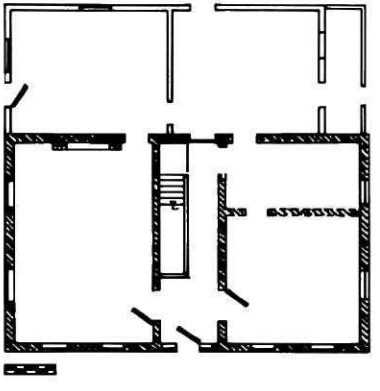


Fig. 33: Samuel Mitton house, c. 1865, Wellsville, Cache County (6/14/82). This two-story hipped-roof house has a long central passage that originally divided the first floor into two large rooms, one of which was partitioned. Mitton was a cabinetmaker and carpenter from England. His clapboarded, box-frame house is unusúal in Utah, where different types of masonry construction dominated building. The rear rooms were added in the twentieth century.



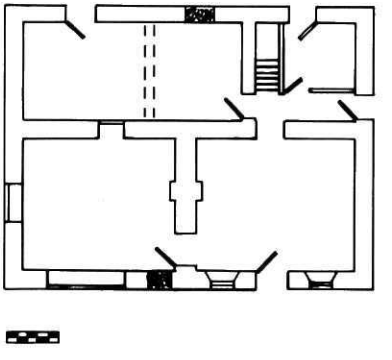
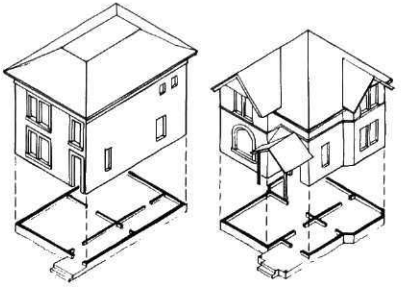
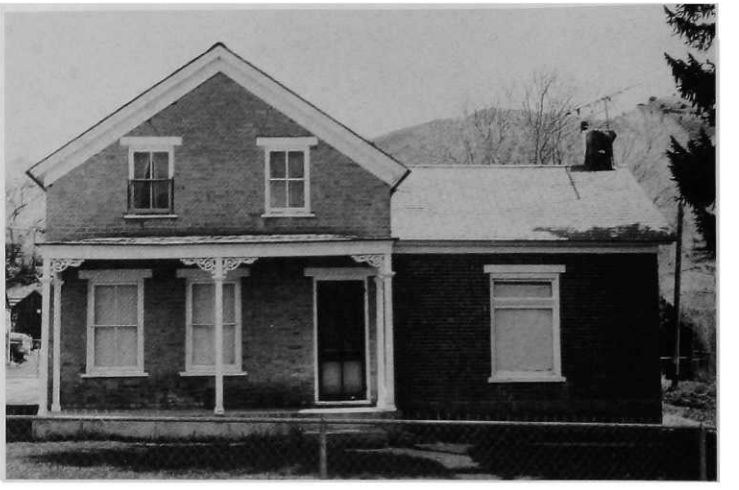


Fig. 34: Albert Baker house, 1868, Mendon, Cache County (6/15/82). Although now dramatically altered, the Baker house remains a good example of the double-cell plan conceptually extended to the rear to form a double-pile house. This two-story house was built of local metamorphic stone subsequently covered with tar paper. It originally had a two-door, six-bay facade. The picture window on the left was formed by connecting a door and flanking window. Baker was a farmer and early settler of Mendon. The house plan nicely accommodated his two wives.



Side Passage/Entry Hall, 1847–1920

The side-passage house has a square or rectangular plan with an entrance passage inserted on one side of the main floor, which gives the house a distinctive asymmetrical appearance. The side-passage house is one and a half or two stories and displays a remarkable longevity, being found in styles ranging from the Greek Revival to the Prairie School style. The side-passage form originates as an eighteenth-century variant of the Georgian detached house, which had two rooms on either side of a central passage. In essence, the side-passage house represents two-thirds of the complete Georgian form. The side-passage plan was found in both urban and rural areas of the country during the eighteenth and nineteenth centuries.



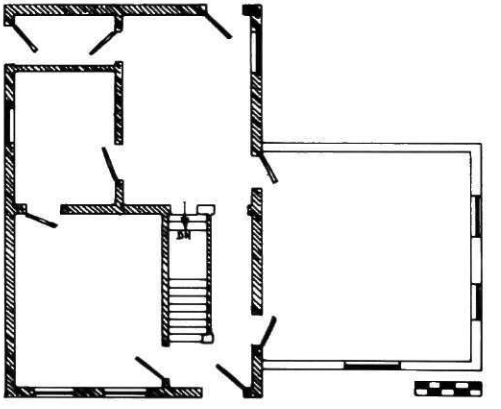


Fig. 35: House, c. 1865–70, Hoytsville, Summit County (7/18/83). The original section of the house is on the left. It is a one-and-a-half-story brick example of the temple-form house with a side-passage plan. The Victorian Eclectic porch and side addition date from the turn of the century.



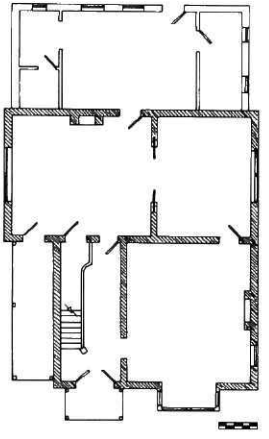


Fig. 36: John T. Rich house, c. 1880, Grantsville, Tooele County (4/19/83). The Rich house is a fine two-story example of a side-passage house in the Italianate style. The rear rooms are not original. Rich was born in England, was involved in the livestock business, and served for a time as mayor of Grantsville.



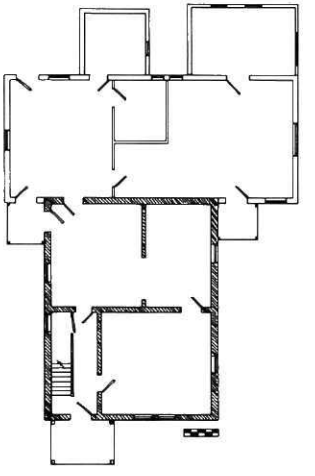


Fig. 37: House, c. 1890, Provo, Utah County (6/18/83). This is a two-story side-passage brick house that combines the massing of the Italianate style with trim elements from the Victorian Eclectic. There are numerous rear additions.



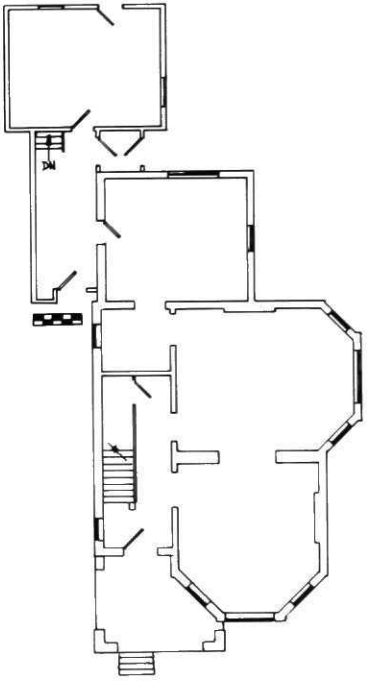
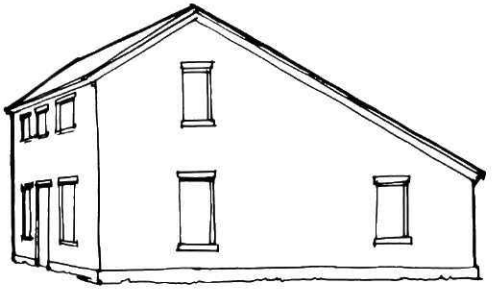


Fig. 38: Ruth Howell Cope house, 1891, Salt Lake City, Salt Lake County (1/26/87). This two-story brick house, which has a number of nonoriginal rear additions, is a good example of the side-passage plan in a later Victorian form: the central block with projecting bays. The style is Victorian Eclectic. Comparing this house with the earlier side-passage houses shows how the main rooms are significantly enlarged by the addition of the projecting bays. Cope came from England with her husband, who was an executive with the Oregon Short Line Railroad. She built this house after her husband's death.



Saltbox, 1847–70

The saltbox type is defined principally by its roof shape rather than its plan. The saltbox has a two-story front section and a one-story extension, or outshut, to the rear, the entire house being contained under a long sloping roof. The line of the roof is continuous and unbroken, giving the house the shape of the old-fashioned domestic storage box yielding its name. Utah examples occur in central-passage, hall-parlor, and pair-house plans, but all share the distinctive sloping roof. The saltbox is a New England colonial form that was never very popular in the state, despite the Yankee origins of many of the settlers. The saltbox name is often erroneously given to any house with a rear lean-to roof.



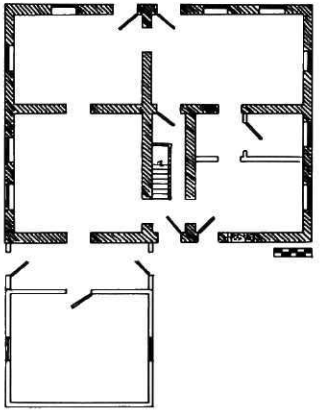


Fig. 39: Lauritz Smith house, 1867, Draper, Salt Lake County (5/75). This two-story saltbox is thought to be one of the first brick houses constructed in the Salt Lake Valley. It has a central-passage plan, with a c. 1890 addition to the front. Lauritz Smith was a Danish immigrant with an adopted American name. A blacksmith by trade, he built this house for his second wife, Hannah.

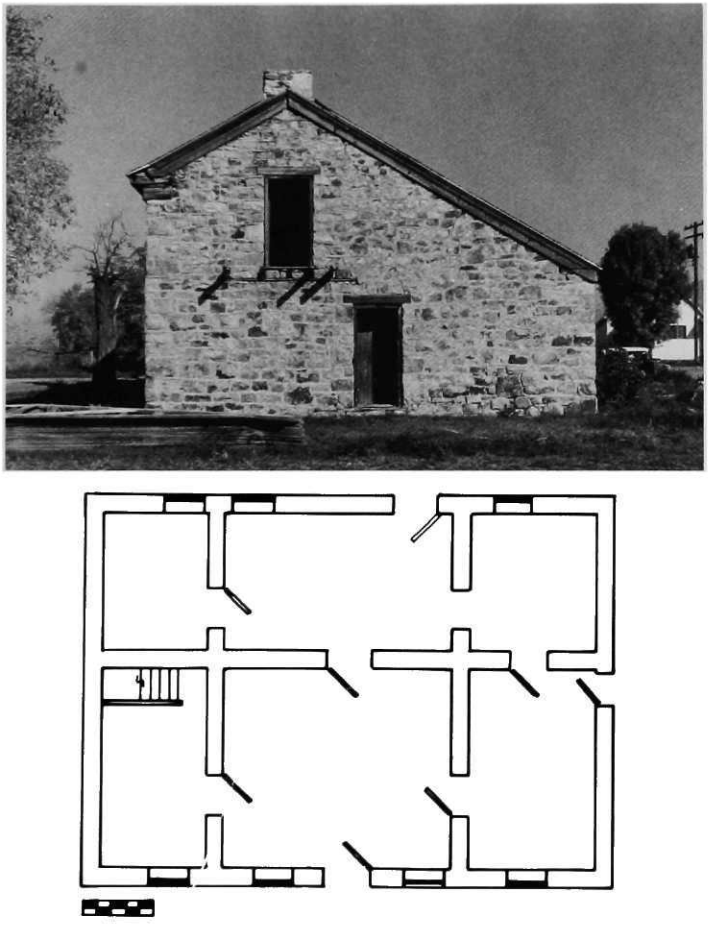
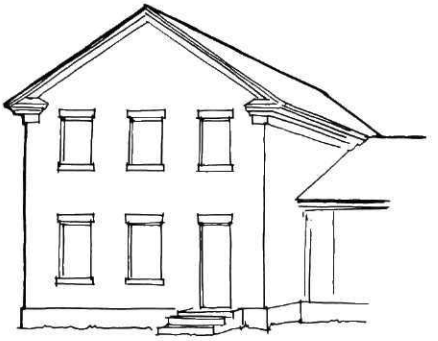


Fig. 40: William Skeen house, 1862, Plain City, Weber County (7/82). Skeen built this two-story saltbox house of the local metamorphic stone and lived here with his first wife, Caroline. He was a stockman and farmer and became one of the country's largest landowners. The house has a pair-house plan.



Temple Form, 1847–75

The temple-form house is a distinctive type that has its entrance in the narrower side of the house, usually under the gable end of the roof. Temple-form houses may be one and a half or two stories high, and are almost always associated with the Greek Revival style. Different floor plans, including the double-cell and side-passage, may be employed, and wings may also be present on one or both sides. Subordinate to the main block in early nineteenth-century plans, these side wings had gained in stature by the time of Utah's settlement. By 1850, several new types, most notably the cross-wing and cruciform houses, were emerging as important contenders to the freestanding temple-form block (see the discussion in the next section).

The temple-form house was an early nineteenth-century product of the Greek Revival stylistic movement. Seeking to capture the spirit of monumental buildings of ancient Greece like the Parthenon, American architectural theorists championed gable-front, pedimented structures with columned porticoes. The popularity of the temple-form house with the eastern half of the country increased steadily during the 1830s and '40s, although the colossal porticoes were usually abandoned in favor of a simple gable roof. This type is especially common along the expanding New England frontier and was particularly popular in the Upper Midwest during the mid-nineteenth century.



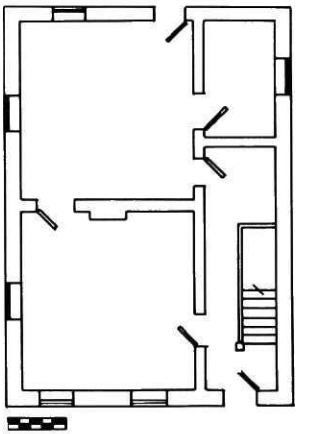


Fig. 41: House, c. 1865, West Bountiful, Davis County (3/17/82). This is a two-story, side-passage temple-form house that has been extensively altered. Simulated brick siding now covers the original adobe walls, and aluminum siding has been added in the gables.



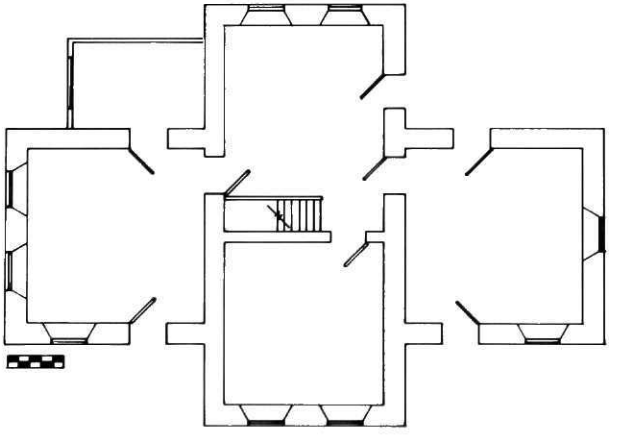


Fig. 42: Ward house, c. 1870, Willard, Box Elder County (12/17/81). This one-and-a-half-story stone temple-form house has original flanking side wings. The style is Greek Revival.



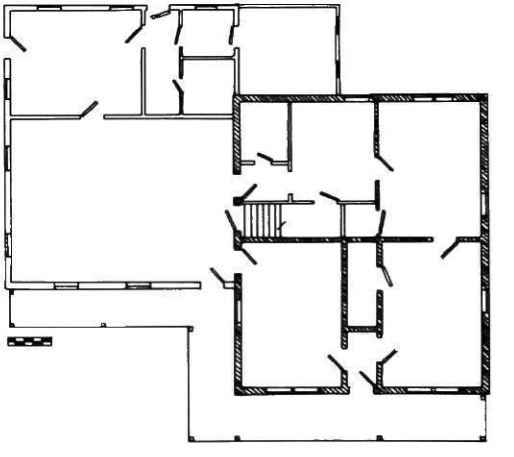


Fig. 43: Nathaniel Hodges house, 1865, Pickleville, Rich County (8/12/83). The original section on the right is a one-and-a-half-story frame temple-form house with a central-passage plan. The side wing was added at a later date. Hodges was an early settler in the Bear Lake Valley and was a farmer and polygamist.



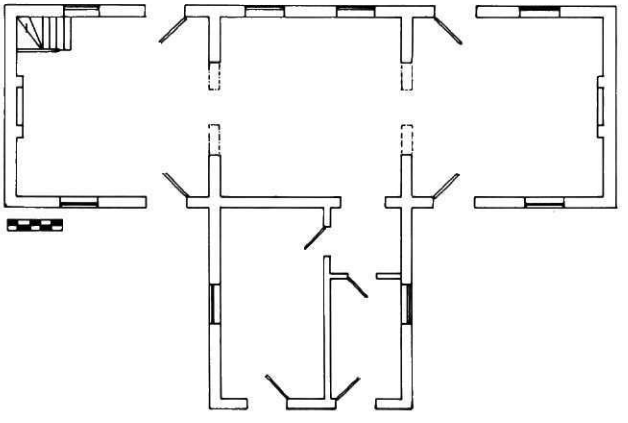


Fig. 44: Jacob Houtz house, 1864, Springville, Utah County (4/17/79). This two-story, side-passage temple-form house was demolished in 1984. Houtz was born in Pennsylvania. He joined the Mormon church and lived several years in Nauvoo, Illinois, before emigrating to Utah in 1847. The owner of both flour and woolen mills, Houtz was a prosperous Utah Valley resident with three wives, all of whom lived together in this house.



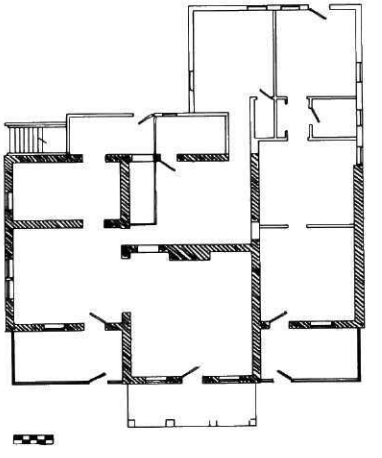


Fig. 45: John B. Kelly house, c. 1865, Salt Lake City, Salt Lake County (6/83). This is a one-and-a-half-story temple-form house made of adobe plastered on the outside. The central section is basically a double-cell plan with wings on both sides. Over the years the side porches have been enclosed, and several major additions have been made to the rear.



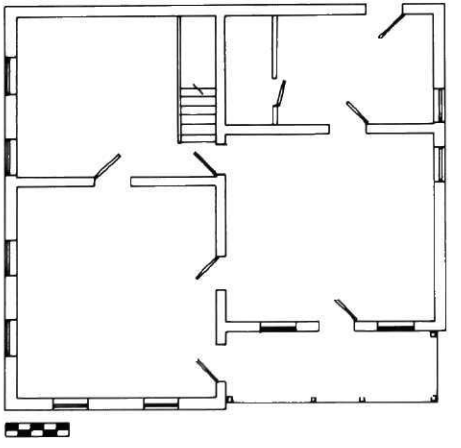
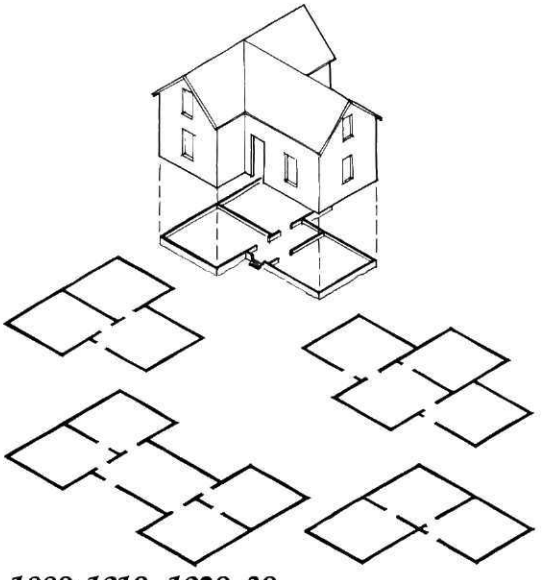


Fig. 46: Andreas Petersen house, c. 1875, Scipio, Millard County (3/10/81). Petersen was a merchant who was born in Denmark. The house is a one-and-a-half-story temple-form type with Greek Revival styling.



Cross Wing, 1880–1910, 1920–30

The cross-wing house consists of two wings placed at right angles so that the floor plan resembles either a "T" or an "L." The stairway is often placed in the side wing. The stylistic emphasis of the house is divided equally between the facade of the projecting wing and the porch fronting the main entrance in the flanking wing, and it is at these points that decoration is commonly found. The house itself is usually one and a half stories tall, although two-story examples may be encountered. The cross-wing house was initially developed in association with the Gothic Revival and Italianate styles, but during the late nineteenth century, it became a popular plan for Victorian dwellings as well. Smaller one-story examples, often called simply "T-cottages," also appear with great frequency. Variants of the basic cross-wing form include the "double cross wing," a house that has two forward projecting wings, and the "cruciform cross-wing," a house that has side wings projecting to both sides of the principal wing.

The cross-wing house was a Medieval English form resurrected by the authors of nineteenth-century American architectural style books. Such writers as Andrew Jackson Downing, William Ranlett, and Gervase Wheeler all relied heavily on the cross wing as a vehicle for advancing their new Picturesque designs. The popularity of the cross wing was undoubtedly tied to its visibility in the architectural literature, yet other factors were at work as well. The tension created between its main components, the front gable and the side wing, allowed the cross wing to express the balanced irregularity so important to the Picturesque aesthetic, yet it still remained a controlled and essentially conservative design. The cross wing represented a departure, but not a radical departure, from the older Classical tradition, and its obvious similarity to the already established temple-form type made the transition all the more palatable. In the years after 1880, the cross-wing house replaced the hall-parlor as the most common Utah house type.



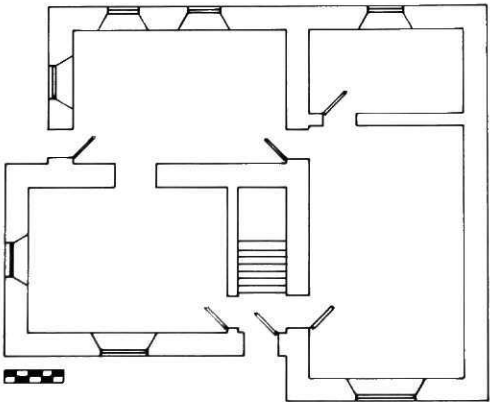


Fig. 47: John Miller house, c. 1865, Willard, Box Elder County (after USHS drawing, 1972). The Miller house, a one-and-a-half-story cross wing, has massive stone walls. The windows on the front gable have been altered, but the house retains much of its original Gothic Revival appearance. Shadrach Jones, a local stonemason, built the house for Miller's second wife.



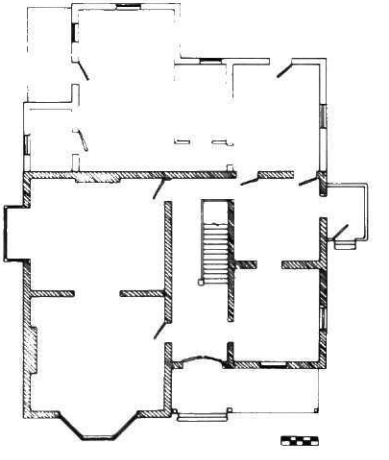
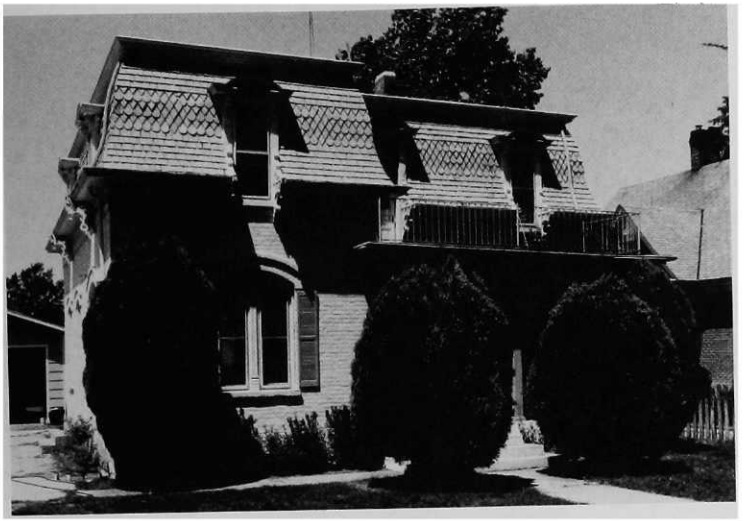


Fig. 48: Horace Eldredge house, c. 1878, West Bountiful, Davis County (8/6/82). This large, two-story cross-wing house is constructed of brick and has a central passage. It is a fine example of the Italianate style in Utah.



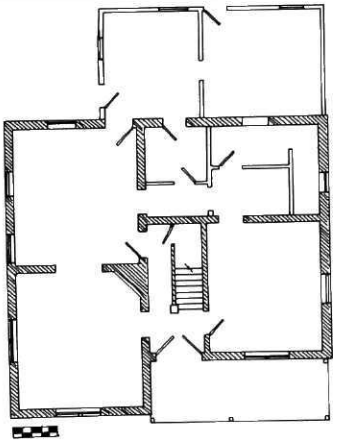
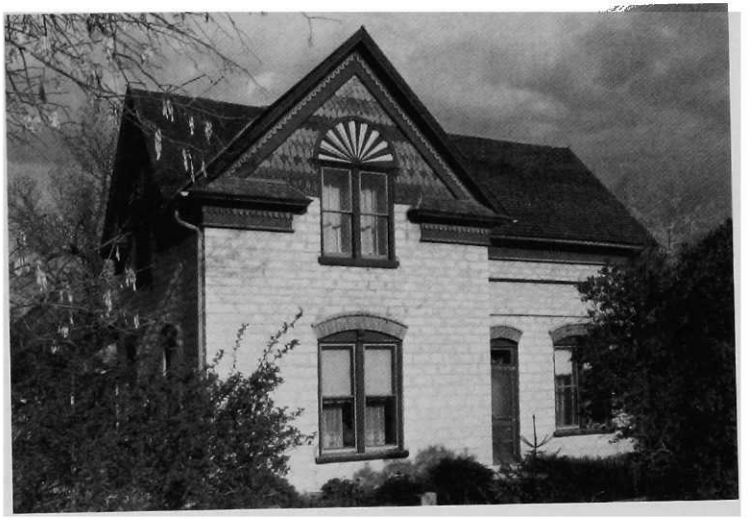


Fig. 49: House, c. 1885, Brigham City, Box Elder County (7/7/83). The combination of the Second Empire mansard roof and Victorian Eclectic trim on the porch and windows of this one-and-a-half-story cross-wing house demonstrates the stylistic eclecticism characteristic of the late nineteenth century.



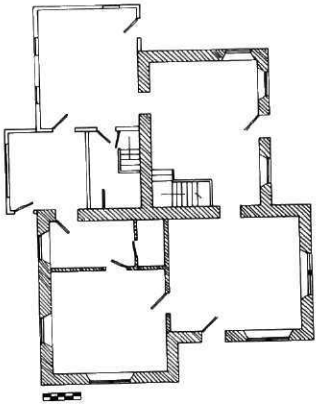


Fig. 50: Emil Eriksen house, 1891, Spring City, Sanpete County (7/30/83). The Eriksen house, a one-and-a-half-story variant of the cross-wing house, is built of the oolitic limestone common in Sanpete County. It makes good use of Victorian Eclectic details, particularly in the multicolored gable shingling. Eriksen was a Swedish immigrant and farmer who built this house about the time he became Sanpete County recorder.



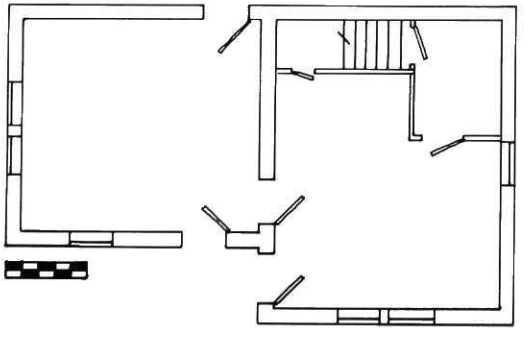


Fig. 51: Byron Mitchell house, 1897, Francis, Summit County (10/4/83). This is a small one-and-a-half-story cross-wing brick house in the Victorian Eclectic style. Only the slight projection of the larger wing and the perpendicular rooflines mark this two-room house as a cross wing.



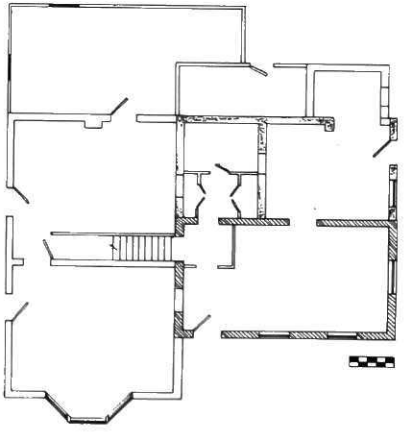


Fig. 52: Maeser-Smith house, 1885, 1908, Beaver, Beaver County (5/18/83). In 1885, Reinhard Maeser built the original one-story single-cell section of this house (the shaded portion of the drawing). In 1908, Robert Smith added the large, one-and-a-half-story cross-wing section with an elaborate Victorian-inspired two-story bay window.



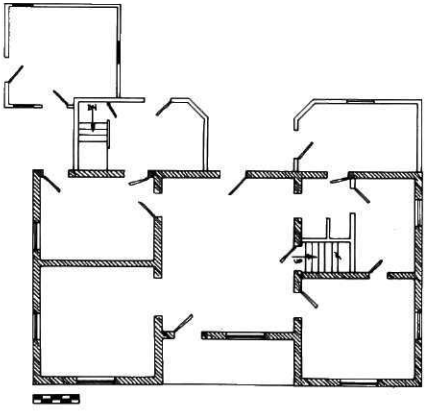


Fig. 53: Charles Ence house, c. 1890, Pleasant Grove, Utah County (5/24/83). This one-and-a-half-story, hipped-roof Victorian Eclectic house represents an important variant of the basic cross-wing form, one with two forward-projecting wings. This sub-form is usually called a "double cross wing."



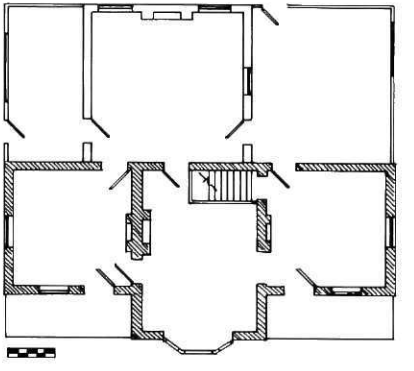


Fig. 54: George Bonner, Sr., house, 1876, Midway, Wasatch County (5/9/85). The noted Midway builder, John Watkins, designed this one-and-a-half-story Gothic Revival house for Bonner in the mid-1870s. Constructed of brick, the house's cross-wing plan has side wings projecting to both sides of the central section, a design often called "cruciform cross wing." Bonner was born in Ireland and came to Utah as a Mormon convert in 1856. He was a farmer and merchant.



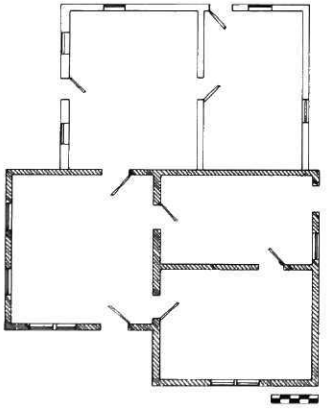


Fig. 55: Joseph Stone house, 1890, Scipio, Millard County (3/11/81). This is the one-story version of the cross-wing type often called a T-cottage. It is constructed of brick and has had several rooms added to the rear.



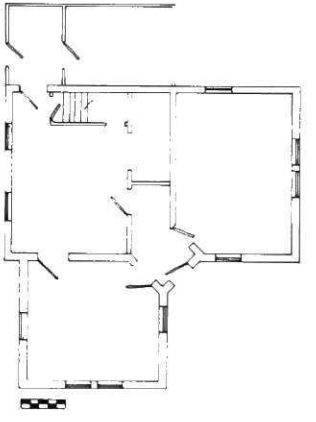


Fig. 56: House, c. 1890, Beaver, Beaver County (5/17/83). This brick cottage has a cross-wing plan and Victorian Eclectic detailing.



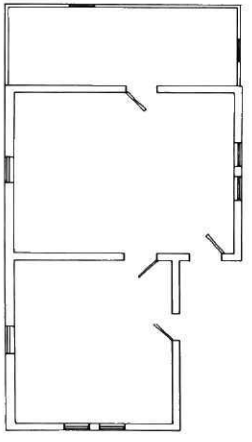


Fig. 57: Alfred Asper house, 1894, Salt Lake City, Salt Lake County (after USHS drawing, 1980). This small T-cottage is turned sideways on this narrow city lot in Salt Lake City's Marmalade District. The style is Victorian Eclectic.



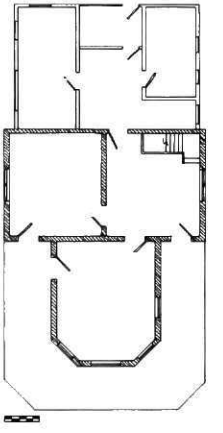


Fig. 58: William Robb house, 1920, Paragonah, Iron County (3/9/83). In this example of the cross wing, the end of the side wing has become the principal facade. The house is one and a half stories tall and reflects the lingering effects of the Victorian Eclectic style in southern Utah.



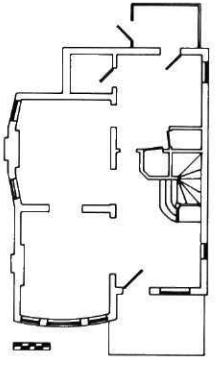


Fig. 61: Mattie McKay house, 1901, Salt Lake City, Salt Lake County (2/15/87). The Anderson Real Estate Development firm built numerous examples of this basic hipped-roof, central-block-with-projecting-bays house in Salt Lake City around the turn of the century. The house has a formal staircase/entrance hall and is a fine vernacular example of the Victorian Eclectic style. Mrs. Mattie McKay, a teacher and school administrator, lived in the house for over 40 years.



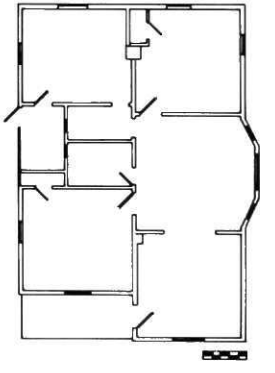
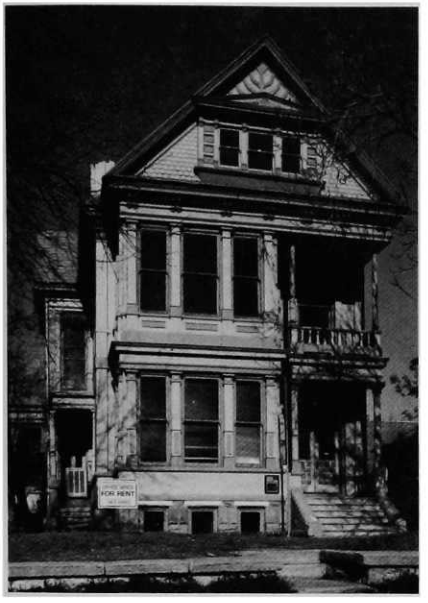


Fig. 62: Mark Kunkel house, 1903, Salt Lake City, Salt Lake County (2/20/85). A typical one-story example of the central block with projecting bays, this is a frame house with a pyramidal roof and a gabled front bay.



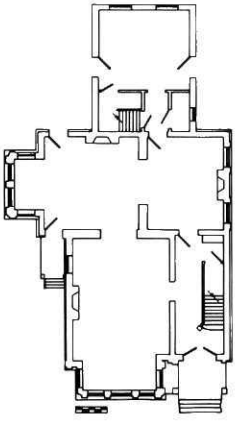


Fig. 63: Simon Bamberger house, c. 1883, Salt Lake City, Salt Lake County (1/26/87). The Bamberger house is a two-and-a-half-story rectangular block with Victorian Eclectic styling. It has a gable roof and side-passage plan. Simon Bamberger was born in Germany and emigrated to this country in 1859. He managed a company store for the Union Pacific Railroad and eventually settled in Ogden in 1869. Bamberger became a successful businessman and served as governor of Utah between 1916–20.



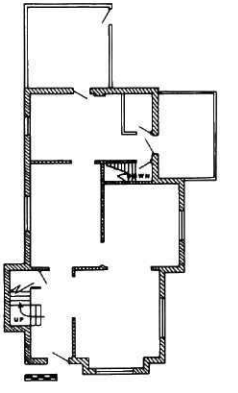


Fig. 64: Clifford Pearsall house, 1891, Salt Lake City, Salt Lake County (photo and drawing by Roger Roper). This house, built in the Perkins Addition subdivision of Salt Lake City, is a two-story example of the rectangular block house type. It has a side-passage plan and is designed in the Victorian Eclectic style.



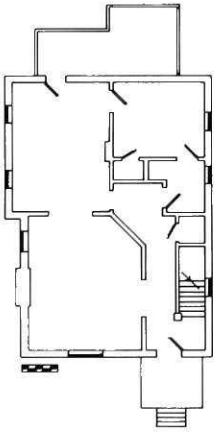


Fig. 65: Frank Grant house, 1896, Salt Lake City, Salt Lake County (1/25/87). This one-and-a-half-story gabled house, basically a rectangular block, has a side-passage plan and Victorian Eclectic details. The house was one of several built by Grant, a real estate developer, and is a type commonly encountered in most Utah communities.



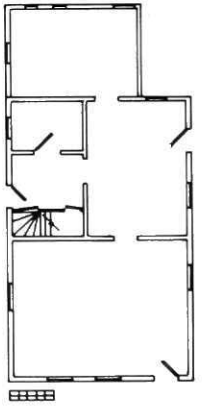
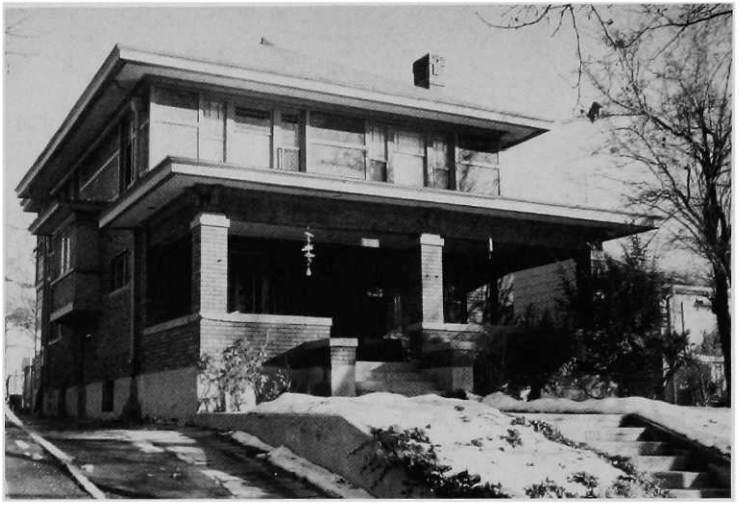


Fig. 66: Alfred Ison house, 1895, Salt Lake City, Salt Lake County (2/2/87). The smallest version of the rectangular block Victorian form was a one- or one-and-a-half-story cottage lacking an entrance passage. The Ison house, Victorian Gothic in style, is typical of these ubiquitous structures. Ison worked for the Salt Lake Mattress Manufacturing Company.



Foursquare, 1900–1920

The foursquare house type is a one- or two-story cube-shaped house with a hipped or pyramidal roof. Often there is a wide one-story front porch and a centrally placed hipped dormer in the roof. Primarily associated with the Neoclassical and Prairie School styles, foursquare houses generally consist of four roughly square rooms on each floor. They may be entered either directly into a living room or through a center- or side-passage entrance. The large two-story examples of the foursquare were moderately popular in Utah cities and represent a clear rejection of the eclectic irregularity of the Victorian styles. The one-story foursquare was a common residence in Utah's mining towns after 1900.



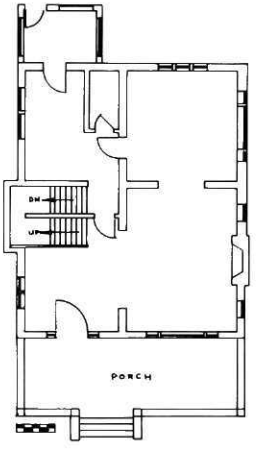


Fig. 67: James Lynch house, c. 1912, Salt Lake City, Salt Lake County. This is a two-story, side-passage-plan, foursquare house built in the Prairie School style. Lynch was the president of an engineering firm.



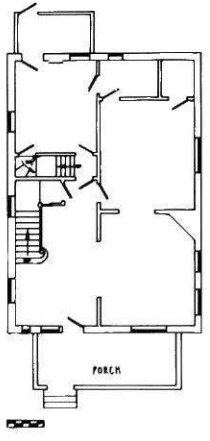


Fig. 68: John Hickey house, 1900, Salt Lake City, Salt Lake County. Hickey was a master mechanic for the Rio Grande and Western Railway and his house, designed by architect Walter E. Ware, is a classic rendering of the foursquare form with basic Bungalow-style detailing.



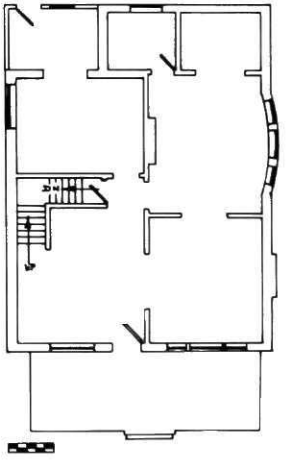


Fig. 69: Charles Lambourne house, 1909, Salt Lake City, Salt Lake County. This is a two-story foursquare house in the Neoclassical style.



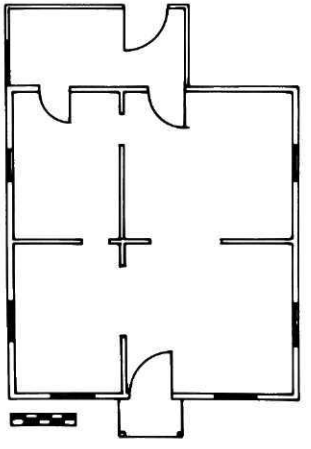
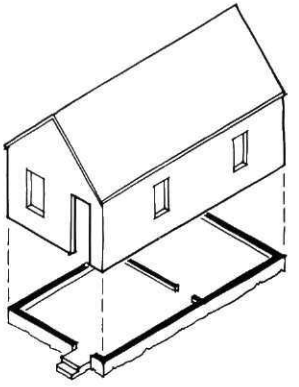


Fig. 70: Miner's house, c. 1905, Hiawatha, Carbon County (6/82). The foursquare, built of wood and one story tall, was a common residential form in Utah's mining communities and working-class neighborhoods during the early twentieth century.



Shotgun, 1875–1910

The shotgun house is one story tall, one room wide, and two or more rooms deep. The narrow gable end faces the street and contains the entrance. The shotgun is an Afro-American house form that is found primarily in the southern states and in the industrial cities of the North. In Utah the shotgun house is uncommon; it is usually encountered in mining towns and urban working-class neighborhoods.



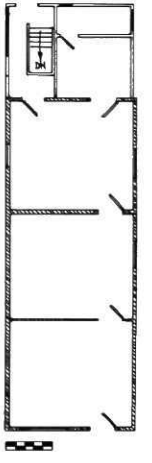


Fig. 71: House, c. 1890, Salt Lake City, Salt Lake County. This is a frame shotgun house that has been covered with tar paper siding.



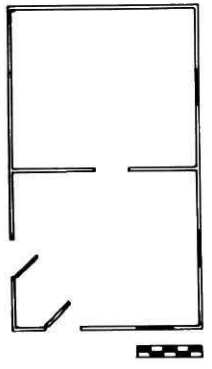


Fig. 72: House, c. 1890, Park City, Summit County. A rare example of the shotgun house in this northern Utah mining town, it has single-wall frame construction.



Bungalows, 1905–20

As a popular dwelling type in Utah in the years before World War I, the bungalow was a noticeably low, ground-hugging house of one or one and a half stories and rectangular plan. It had a low-pitched roof that projected conspicuously out over the eaves. Decoration itself was sparse, being generally limited to exposed structural features such as rafter ends, exaggerated purlins and king posts, and heavy, tapered porch posts supporting the overhanging front porch. Porches and verandas facilitated access; inside the house, circulation was unrestricted and spaces open. Convenience was emphasized, so bungalows were generally equipped with small efficient kitchens and built-in features such as bookcases and tables. Most Utah bungalows were built by local contractors following ideas contained in popular pattern books and home-improvement magazines.

Three main bungalow types are encountered in Utah. The first has its narrow end placed toward the street and may have either a low-pitched Prairie School style hipped roof or an Arts and Crafts style gable roof. The second type is a one-and-a-half-story house characterized by a broad gable roof that projects out over the front porch. There is almost always a centrally placed dormer having either a shed or gable roof. The third type of bungalow is a small gabled cottage fronted by a Bungalow style porch.



Fig. 73: House, c. 1910, Fairview, Sanpete County. This bungalow belongs to the first main grouping of the type, those of low rectangular profile. It displays the low-pitched hipped roof associated with the Prairie School style.



Fig. 74: House, c. 1915, Hiawatha, Carbon County. Simple frame bungalows such as this were common in Utah's mining camps during the 1910–1920 period.



Fig. 75: House, c. 1915, Richfield, Sevier County. This is a good example of the basic rectangular bungalow form with a gable roof and Arts and Crafts style detailing.



Fig. 76: House, c. 1915, Ephraim, Sanpete County. This house is one and a half stories high and mixes Bungalow, Victorian Eclectic, and Neoclassical features.



Fig. 77: House, c. 1910, Ephraim, Sanpete County. The broad, overhanging roof and gabled dormer are characteristic of this popular type of Utah bungalow.



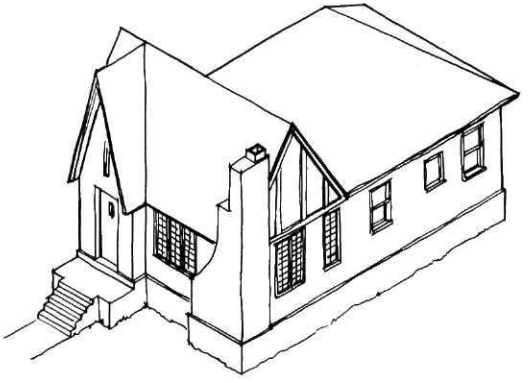
Fig. 78: House, c. 1905–10, Salt Lake City, Salt Lake County. This bungalow is distinguished by the cobblestone front porch and by its sleek shed-roof dormer.



Fig. 79: House, c. 1905, Ogden, Weber County. This is a small but intriguing bungalow with battered cobblestone porch posts. It is representative of the bungalow form, having its long side placed facing the street.



Fig. 80: House, c. 1915–20, Salt Lake City, Salt Lake County. This is a one-story bungalow cottage with a clipped gable roof and small porch.



Period Cottages, 1910–35

Utah architecture between the two world wars was characterized by the revival of aesthetic concepts associated with particular historic periods. A range of house types emerged that in a general way imitated older medieval building forms. These "period houses" often had rectangular floor plans in a hall-parlor or central-passage configuration, or were variants of the cross-wing house with one projecting wing. Appearing small from the street, their appearance was often deceptive, for they often extended deep into the lot. Stylistically, period cottages ranged from Spanish Colonial to Mission, but they are most commonly encountered in the English Tudor style. Period cottages populated the expanding suburbs of larger cities like Salt Lake City, Provo, Ogden, and Logan, but are found in rural communities as well.

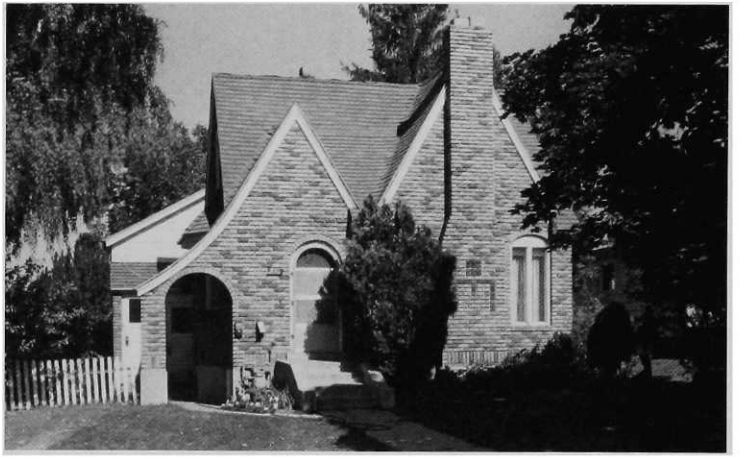


Fig. 81: House, c. 1920, Logan, Cache County. This is a one-story brick English Tudor cottage.



Fig. 82: House, c. 1915, Salt Lake City, Salt Lake County. Intended to simulate the shape of the cross-wing form, this period cottage is one story and built of brick. It too borrows stylistic elements from the Tudor.



Fig. 83: House, c. 1920, Ogden, Weber County. This house shows how elements such as the steeply pitched entrance gable, front chimney, and cross-wing-like gable could be manipulated to achieve variety in English Tudor-style period cottages.



Fig. 84: House, c. 1920, Cedar City, Iron County. This example consists of a foward-facing gable with an offset chimney and is another variant of the Period Cottage form.

3

Commercial and Public Buildings

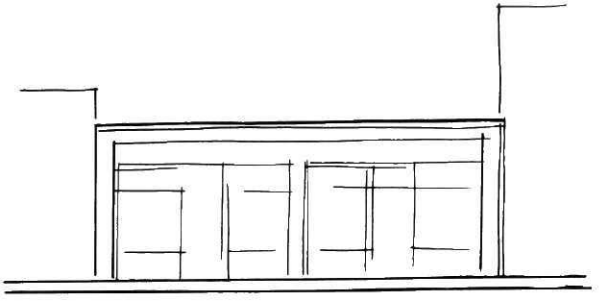
Until recently, virtually no research had been done on the form of commercial structures. Through the sponsorship of the National Trust for Historic Preservation, however, architectural historian Richard Longstreth has established a series of categories for classifying these buildings. His "Compositional Types in American Commercial Architecture: 1800–1950" (in *Perspectives in Vernacular Architecture*, Vol. 2, ed. by Camille Wells [Columbia: University of Missouri Press, 1986]) and his recently published work *The Buildings of Main Street: A Guide to American Commercial Architecture* (Washington, D.C.: The Preservation Press, 1987) are pioneering efforts that form the basis for this chapter. We have drawn from Longstreth's studies and have expanded his typology to include public as well as commercial architecture.

Longstreth's system of classification is based upon form and more specifically on the facade, that portion of the building intended for public view. His analysis does not deal with the interior plans of commercial buildings, since they are usually flexible in arrangement and subject to continual change. His analysis includes a range of commercial functions, including banks, retail stores, office buildings, hotels, and theaters.

Because of the prominence of public buildings in a majority of Utah communities, we have expanded Longstreth's typology to include city halls, city and county buildings, post offices, and court buildings. The major types of commercial and public buildings found in Utah include what Longstreth calls the one- and two-part commercial blocks, the enframed window wall, the two- and three-part vertical blocks, the temple front, the vault, the central block with wings, and the enframed block.



Fig. 85: Commercial building, c. 1900, Moroni, Sanpete County. A two-part commercial block with rock-faced enframing walls and a recessed entrance. The upper story of the facade contains rock-faced window openings over art-glass transom windows. (Photograph by Karl Haglund.)



One-Part Block

The one-part commercial block is a single street-level structure. In the late nineteenth and early twentieth century, many such buildings were constructed with large plate-glass display windows for use as retail stores. False-facade buildings common to smaller communities in the western United States are generally one-part blocks as well. One-part public buildings are also widespread in Utah, including public libraries and city offices. "Block," by the way, was a common turn-of-the-century term for even the smallest of commercial structures.



Fig. 86: Mercantile, 1912, Loa, Wayne County. A three-bay, one-part commercial block with an unusual indented corner entry.



Fig. 87: Shop, c. 1900, Monroe, Sevier County. A one-part commercial block on the town's Main Street, this building most likely functioned as a blacksmith shop or machine shop.

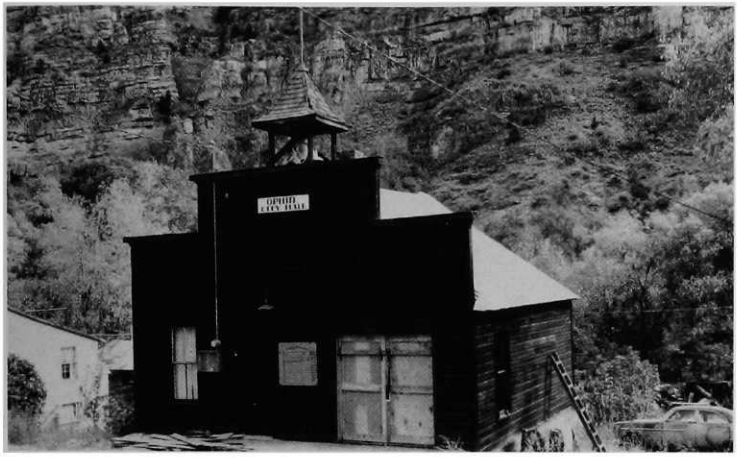


Fig. 88: Ophir City Hall, c. 1870–74, Ophir, Tooele County. This one-part commercial block in a former mining town is the epitome of the Western false-front building. The basement contains the town jail.

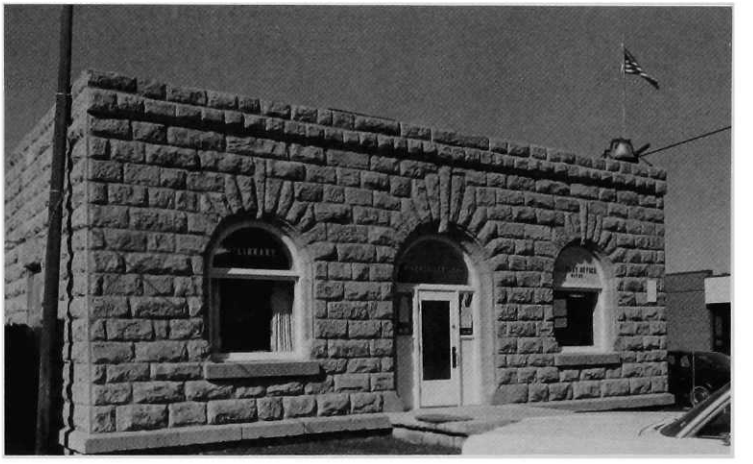
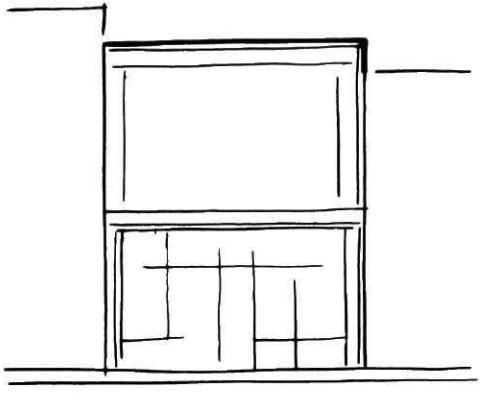


Fig. 89: Minersville City Hall and Post Office, 1935, Minersville, Beaver County. This rock-faced stone masonry building, now a public library, was built with government funding from the Federal Emergency Relief Administration.



Two-Part Block

This is the most common commercial structure found in Utah communities, often in the form of the local "merc" or mercantile. Composed of two distinct zones, the building may range from two to four stories in height. The first part of the structure is on street level and is made up of public spaces such as stores, offices, or banking rooms, often visible through large plate-glass windows. The upper zone contains more private spaces such as apartments, offices, or organizational meeting rooms.



Fig. 90: Midway Merc, c. 1900, Midway, Wasatch County. A two-part commercial block designed by local architect John C. Watkins. The stepped gable was added at a later date.



Fig. 91: Southern Utah Equitable, 1871, 1906, Panguitch, Garfield County. This two-part commercial block was originally a mercantile establishment. The cast iron facade, imported from St. Louis, is a 1906 addition.



Fig. 92: Union Block, 1889, Provo, Utah County. This Victorian Eclectic design in brick masonry was built for Provo merchant Abraham O. Smoot, who also served as mayor of Provo.

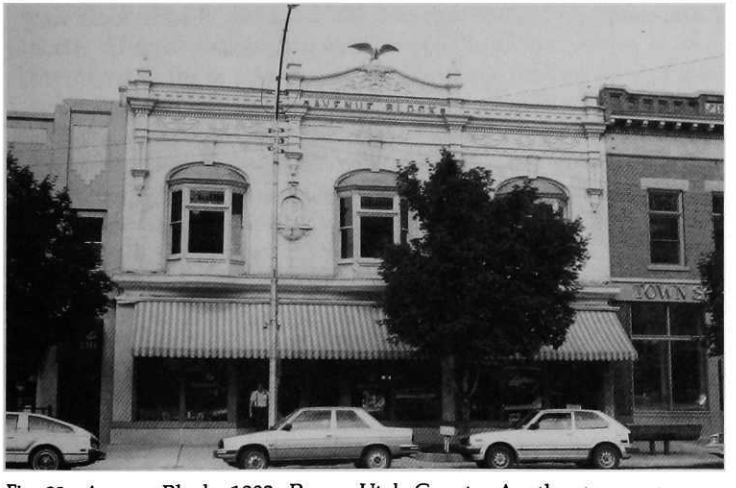
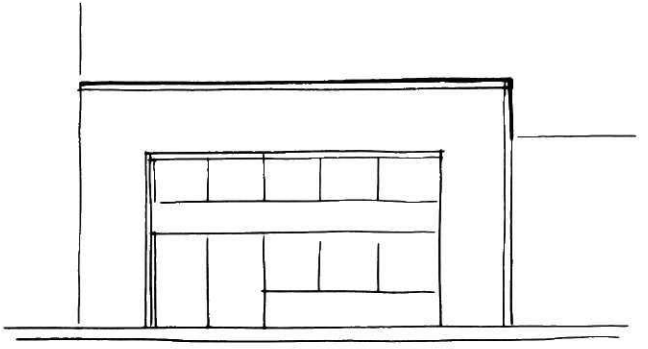


Fig. 93: Avenue Block, 1902, Provo, Utah County. Another two-part commercial block, this structure was built for R. R. Irvine and Sons, a dry goods business. The upper story was used for professional offices.



Fig. 94: Helper State Bank, 1905, Green River, Emery County. An example of the two-part commercial block containing an angled entry in the corner, this bank was the business anchor of the block.

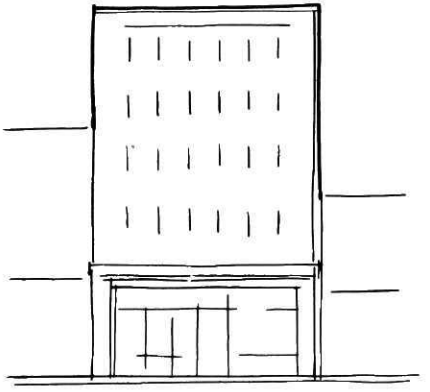


Enframed Window Wall

The enframed window wall is a composition in which a border surrounds or enframes the entire facade or the central section of a small commercial building of one or more stories. Small movie theaters often make use of this design. This type is rare in Utah.



Fig. 95: Commercial Building, c. 1940, Salt Lake City, Salt Lake County. The facade of this enframed window-wall building is sheathed in a veneer of terra-cotta.



Two-Part Vertical Block

One of the more popular tall commercial building types, the two-part vertical block contains a street-level zone, which may extend to a second story, and an upper, multi-storied portion. In contrast to the two-part block already discussed, the two-part vertical block has two distinctly different facades and consists of at least four stories in all. The street level of the facade usually contains large window bays of glass to encourage retail business or to display banking functions. The upper zone is distinguished from the street level by the window pattern or by framing the windows with engaged columns or pilasters. Corners are frequently reinforced by decorative masonry patterns such as quoins. The top of the facade usually terminates in a cornice or stringcourse of decorative masonry to differentiate it from the lower stories.



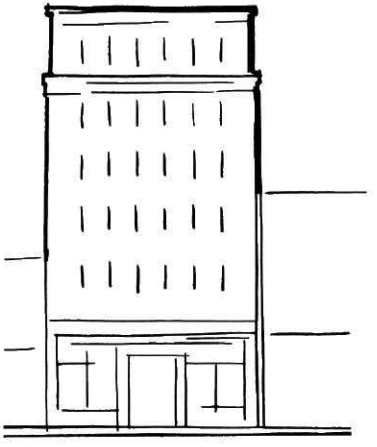
Fig. 96: Thatcher Brothers Bank Building, 1914, Logan, Cache County. This two-part vertical block on Logan's main commercial street replaced the earlier Thatcher Brothers Bank, which was destroyed by fire in 1912.



Fig. 97: Kearns Building, 1909–11, Salt Lake City, Salt Lake County. One of Salt Lake's earliest high-rise buildings, this two-part vertical block on Main Street was designed by the Los Angeles architectural firm of Parkinson and Bergstrom for Senator Thomas Kearns. The terra-cotta facade hints of the Second Renaissance Revival style.



Fig. 98: Ezra Thompson Building, c. 1924, Salt Lake City, Salt Lake County. The firm of Pope and Burton, Salt Lake City, designed this example of a two-part vertical block. In 1937 it was purchased by the Salt Lake Tribune Corporation. The facade at the ground-floor level has been extensively remodeled, but the noteworthy cornice of terra-cotta is still intact.

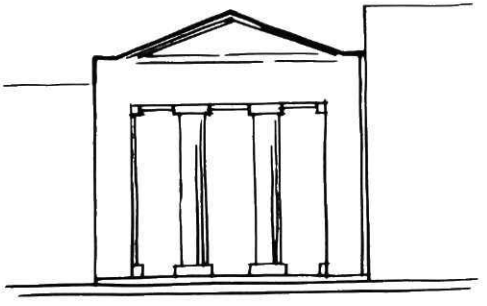


Three-Part Vertical Block

Popular at the same time as the two-part vertical block, this type is differentiated from it by the treatment of its uppermost stories, giving the building three separate and distinct zones of design. The third part often had a greater variety of decorative treatment than the middle or street-level zones. In early twentieth-century commercial blocks, lightweight terra-cotta was a popular material for creating the differentiation between these zones.



Fig. 99: First Security Bank Building, 1927, Ogden, Weber County. A three-part vertical block, this building has a reinforced concrete frame. It was designed by Ogden architect Eber Piers for one of the state's largest banking organizations.



Temple Front

The temple-front facade is derived from classical architecture, particularly Greek and Roman temples. This type may be found in the designs of public, religious, and institutional buildings, but in commercial use, the temple front was usually a small bank building. Two facade designs were most popular: one with a portico and pediment (prostyle), the other with an entrance framed by columns and by the end walls of the building (distyle in antis). License was taken by many designers; if a pediment was not used on the facade, a parapet or balustrade took its place. Buildings situated on corners were often designed in such a manner that the side along the street repeated the pattern of the facade columns through the use of engaged columns or pilasters.



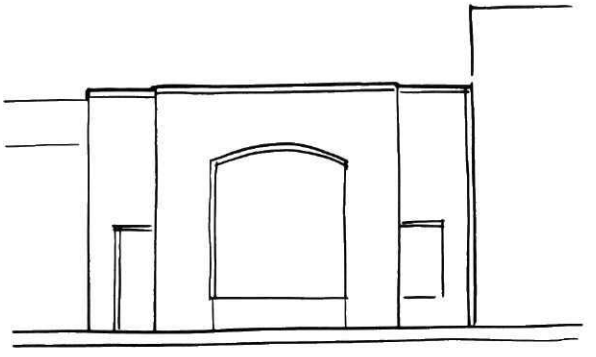
Fig. 100: Zion's First National Bank, 1864, 1916, Salt Lake City, Salt Lake County. A building rich in history, this temple-front bank was originally built by Salt Lake merchant William Jennings as the Eagle Emporium. It later served as the Zion's Cooperative Mercantile Institution, the major retail store of the Mormon church. Since 1890, the building has been occupied by Zion's First National Bank. Its terra-cotta veneer dates from 1916. Two upper-story additions were removed from the building in the early 1980s.



Fig. 101: Bank of Southern Utah, c. 1917, Cedar City, Iron County. Built of brick masonry and terra-cotta, this temple-front building has a columned projecting bay in the center.



Fig. 102: Tracy Loan and Trust Company, 1916, Salt Lake City, Salt Lake County. This building has an ionic *distyle in antis* design by Salt Lake City architect Walter J. Cooper.



Vault

The vault has a rectangular facade punctured by a large highlighted entrance. It may also contain small windows on either side of the entry. A number of Louis Sullivan's Midwestern banks from the 1920s follow this design. We include, too, similar buildings in which the entry is to the side of a central monumental window.



Fig. 103: Bank, c. 1920, Woods Cross, Davis County. The central arched window is flanked by a door on the left and a window on the right.

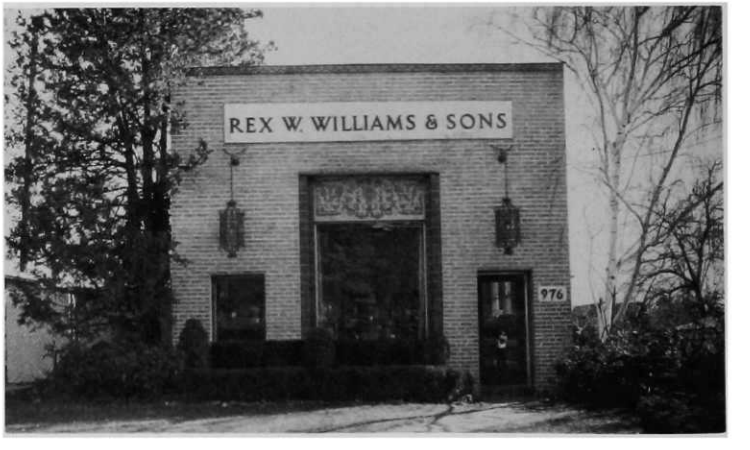
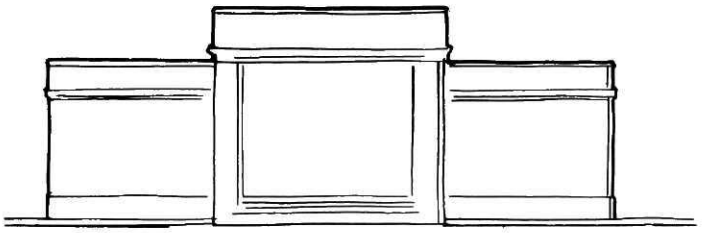


Fig. 104: Spiker Tile and Pottery Company, 1934, Salt Lake City, Salt Lake County. This vault building is enlivened by colorful window and door surroundings and a cornice made of tile. It hints of Spanish influence.



Central Block with Wings

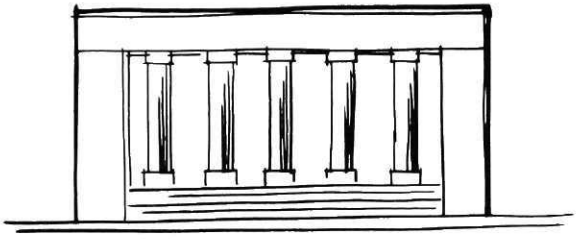
This type is a symmetrical composition of a dominant central block flanked by identical wings. The central block is accentuated by its size, decoration, and projection from the wings. In contrast to the three-part block previously discussed, the flanking wings are generally lower and recessed from the central portion. This type was common for banks, public and institutional buildings, and railroad stations.



Fig. 105: Sanpete County Courthouse, 1935–37, Manti, Sanpete County. This central block with wings was designed by architects Young and Christensen of Salt Lake City and was funded by the Federal Emergency Relief Administration (photo by Karl Haglund).



Fig. 106: Ephraim City Hall, 1936, Ephraim, Sanpete County. A Works Progress Administration (WPA) project, this city hall has a columned portico and an interesting steeple-like tower (photo by Karl Haglund).



Enframed Block

The enframed block has a rectangular facade containing classical columns or pilasters in the form of a colonnade, which is framed by substantial corners, bays, or end walls. As in some versions of the temple front, the colonnade has an entablature with a projecting cornice and a parapet or balustrade. This type is frequently seen in the designs of banks, post offices, courts, and institutional buildings.



Fig. 107: U.S. Post Office, c. 1929, Cedar City, Iron County. A brick masonry and terra-cotta example of the enframed block, this post office has columns of the Ionic order and a projecting cornice topped by a parapet.



Fig. 108: U.S. Post Office and Courthouse, 1903–6, 1912, 1932, Salt Lake City, Salt Lake County. The enframed block type was created here via major additions to James Knox Taylor's original design of 1903–6. A rear addition was built in 1912 and the final addition to the south end of the block was completed in 1932.



Fig. 109: Church of Jesus Christ of Latter-day Saints Administration Building, 1914–17, Salt Lake City, Salt Lake County. Built of Utah granite, this enframed block was designed for the LDS Church by Joseph Don Carlos Young and Son, son and grandson of Brigham Young. It served as church headquarters until the early 1970s when a new highrise office tower was completed to the rear of this building.

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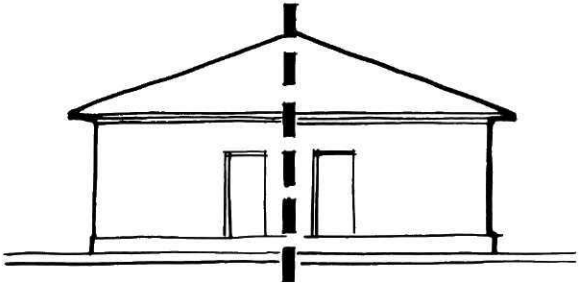
Apartment Buildings and Hotels

This typology for apartment building and hotel types is an outgrowth of our investigations into commercial architecture. Although apartment buildings have received some attention from historians in recent years, those studies have been largely confined to such major cities as New York, Washington, and Chicago. Little of significance from these studies is applicable to Utah. Research into nineteenth- and twentieth-century publications on apartments and hotels gives some general information, but again little of it applies to Utah buildings. The following classifications were developed specifically for apartment buildings and hotels in Utah.

This categorization system is based on the form of the building and its orientation to the site, and secondarily on the points of entry and the pattern of circulation within the building. Floor plans have not been studied in detail. Thirteen major types have been identified, most with subtypes, ranging from the double house to the "H" apartment block.



Fig. 110: Elaine Apartments, 1928, Salt Lake City, Salt Lake County. An example of a "U" court apartment with an unusually spacious, landscaped court, the Elaine was designed by Salt Lake architect Slack Winburn.



Double House: A

This type was referred to as the "double cottage" in pre-Civil War architectural works and as the "double residence" or "pair of houses" after the Civil War. It consists of two living units under one roof. The building is similar in scale and appearance to a single-family house. The two units usually have separate entries and may be either one or two stories high.



Fig. 111: Double-house bungalow, c. 1910, Salt Lake City, Salt Lake County. In this example the privacy of the two units is reinforced by a brick wall that projects onto the front porch, which is supported by underscaled columns of the Ionic order.

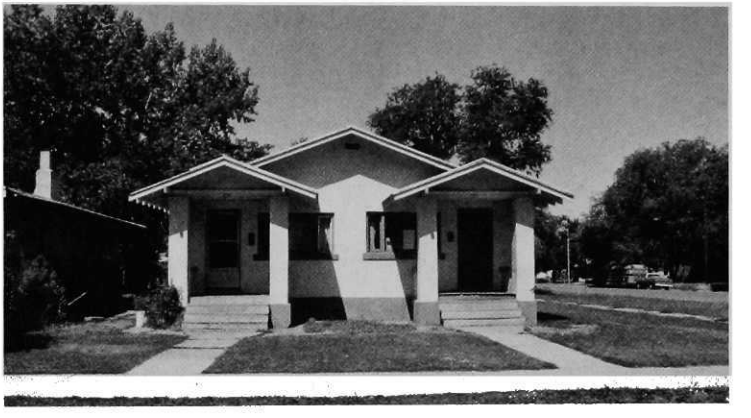
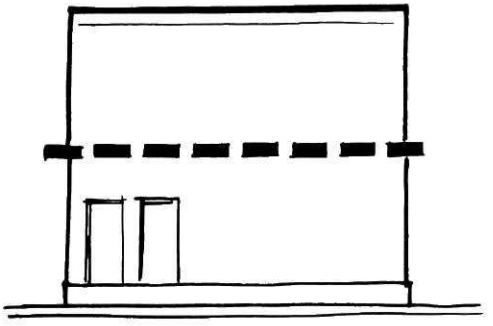


Fig. 112: Double house, c. 1915, Salt Lake City, Salt Lake County. Separate gabled entries project from this double house, built in the style of a California bungalow with low pitched roofs, exposed rafters, and stucco over wood frame construction.



Fig. 113: Two-story double house, c. 1918, Salt Lake City, Salt Lake County. Much larger than the single-story version of the double house, this building is hard to confuse with a single-family residence due to the symmetrical facade and double entries.



Double House: B

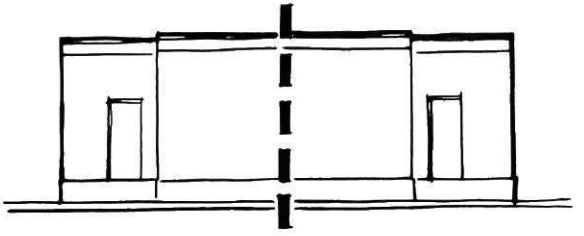
Version B of the double house is a horizontally divided building containing one flat or apartment per floor. Unlike A, type B often has a flat roof and is more urban in character. This type may have either a single common entry for both units or separate entries. Adding a mirror image of the facade of this building—in effect doubling it—creates the four-unit block, below.



Fig. 114: Two-story flat with single entry, 1908, Salt Lake City, Salt Lake County.



Fig. 115: Two-story flat with double entries, 1908, Salt Lake City, Salt Lake County. William Asper built this apartment house for bookkeeper K. Brothers and his wife, who occupied one of the flats until the 1930s.



Double House: C

Type C includes buildings of one, one and a half, or two stories joined together at one end (literally a double house) creating a self-contained unit. This type includes flat-roof examples. More than two such units constitute row housing (see row house, below).

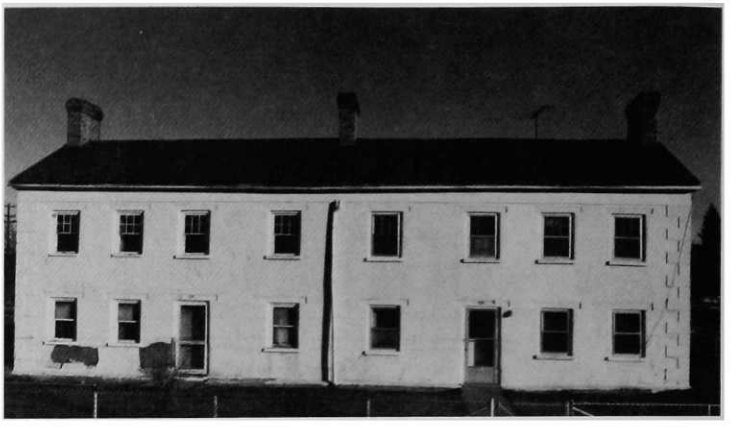


Fig. 116: Double house, c. 1868, Beaver, Beaver County. This stuccoed adobe structure in the Georgian style was owned and occupied by Sidney Tanner, a freighter, and his brother.



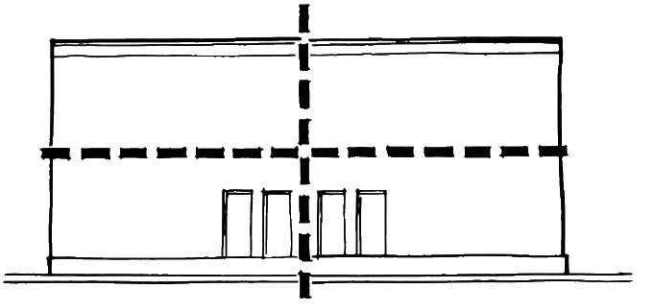
Fig. 117: Double house, c. 1895, Ogden, Weber County. This is a Victorian Eclectic example of the double house with a symmetrical facade. The single, central portico contains separate entries for each half of the building.



Fig. 118: Double house, c. 1905, Salt Lake City, Salt Lake County. This single-story example of the double house has side entries with narrow porches supported by Tuscan columns.



Fig. 119: C. I. Anderson double house, 1910, Salt Lake City, Salt Lake County. Built by Edwin Rollins in the Capitol Hill District of Salt Lake City, this building was an investment of C. I. Anderson, who lived next door.



Four-Unit Block

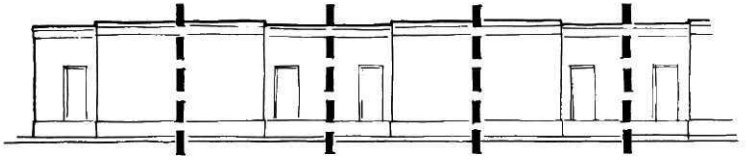
The four-unit block in essence is the mirror-image duplication of type B. Entries for the units may be found on either side of the common wall or in a series of doorways. A variation of this pattern is separate first-floor entries and a common entry for the two second-floor units.



Fig. 120: Four-unit block, c. 1905, Salt Lake City, Salt Lake County. This elegantly proportioned, four-unit block of brick masonry has brick quoins and a cornice with dentils below a short parapet. A portico of paired Tuscan columns protects the double entry to the building.



Fig. 121: Four-unit block, c. 1900, Ogden, Weber County. This example of the four-unit block contains separate entries for each apartment and a unified corbeled brick cornice and parapet.



Row House

A row house consists of three or more single-family housing units of one or two stories joined together.



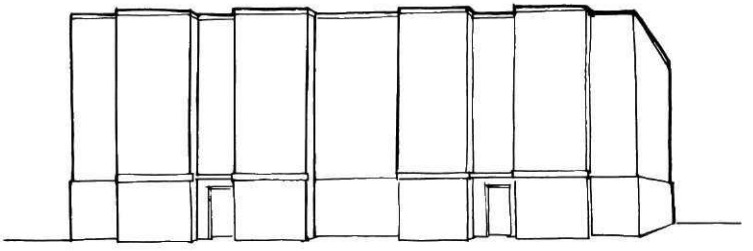
Fig. 122: Alonzo Raleigh row house, 1885, Salt Lake City, Salt Lake County. Built by James Wyatt for Raleigh, Mormon church leader, this building was occupied by several of Raleigh's descendants into the 1900s.



Fig. 123: Silver Row, c. 1890, Provo, Utah County. This brick row house, highlighted by a decorative gable over each entry, was owned and rented out by David Felt, a Provo publisher and printer.



Fig. 124: Two-story row house, c. 1890, Ogden, Weber County. This pleasing design for a row house has projecting brick bays that illustrate the influence of the Queen Anne style.



Apartment Block: A

The basic apartment block has two or more stories containing multiple dwelling units. Such buildings may be either horizontal or vertical blocks, depending upon the number of stories and the orientation of the building to the site.

Horizontal blocks may be sited paralled to the street on a wide but not very deep lot. In such cases multiple entries are common in the facade. Such entries lead to foyers with adjacent stairs and—in later, taller buildings—elevators to the upper floors. Off the foyers or stair landings are generally located two or more apartments. Two apartments off each foyer or landing usually indicate a basic plan of two apartments running the depth of the building and separated by a common wall.



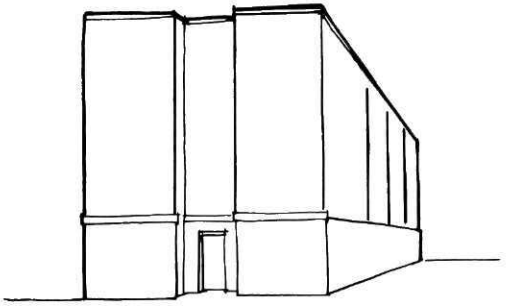
Fig. 125: Swallow Apartments, c. 1900, Salt Lake City, Salt Lake County. This horizontal apartment block contains a central entry and spacious sun porches for the front-facing units.



Fig. 126: Browning Apartments, c. 1916, Ogden, Weber County. Constructed for Ogden businessman George E. Browning, this horizontal block shows the influence of the Prairie School style in the use of casement windows and wood banding.



Fig. 127: Chateau Normandy Apartments, c. 1929, Salt Lake City, Salt Lake County. This stepped, horizontal block of apartments illustrates the Period Revival style with its crenellated bays and half-timbering.



Apartment Block: B

Sites with limited street frontage or narrow width but great depth can contain horizontal blocks with a single entry in the facade. Within the building, the apartments are usually arranged in a line on either side of a central hall, an arrangement referred to as a "double-loaded corridor." Occasionally, on wider sites, two such buildings may be constructed parallel to each other with an open court between them. In such cases they may have either the multiple entries of type A or the single-entry, double-loaded corridor of type B.



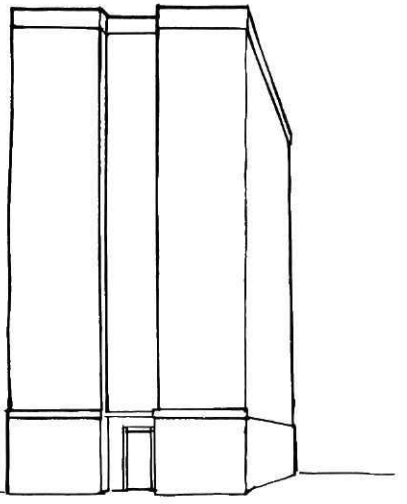
Fig. 128: Picardy Apartments, c. 1928, Salt Lake City, Salt Lake County. This central-entry apartment building is highlighted by a terra-cotta base and a cornice of blind arcading.



Fig. 129: Kier Corp. Apartments, c. 1932, Salt Lake City, Salt Lake County. A projecting central entry complete with terra-cotta surround and decorative finials is flanked by two projecting bays that articulate the facade and distinguish this apartment building from its neighbors.



Fig. 130: Royal Arms Apartments, c. 1918, Salt Lake City, Salt Lake County. Two flanking, central-entry blocks create an example of the open-court apartment complex.



Apartment Block: C

Square or nearly square sites usually result in an apartment block of two or more stories with a vertical emphasis. Such buildings frequently have a central entry in the facade.



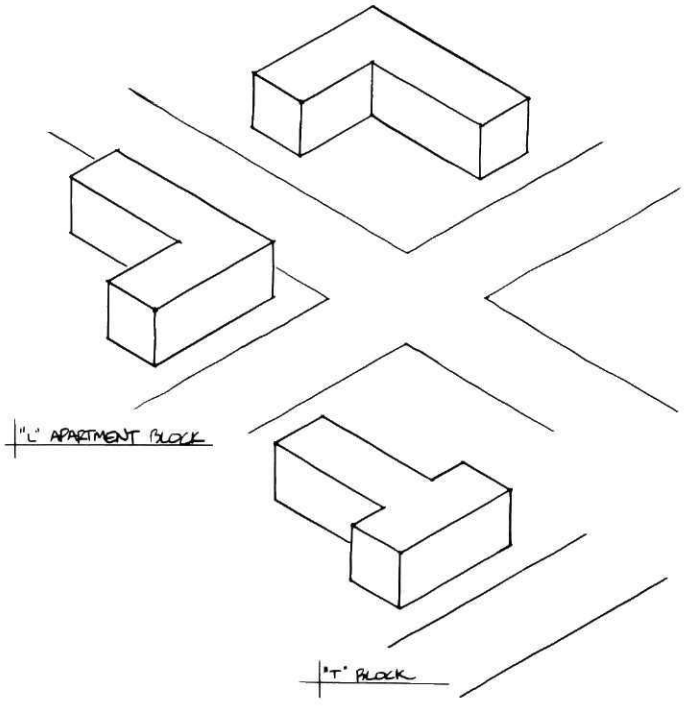
Fig. 131: Rainer Apartments, c. 1900, Salt Lake City, Salt Lake County. The raised basement of this building helps create a sense of verticality characteristic of this apartment type.



Fig. 132: Norma Deane Apartments, 1917, Salt Lake City, Salt Lake County. One of three identical buildings on the same site built for the State Loan and Trust by C. C. Severs, this block exhibits the wide overhanging eave and geometric woodwork common to the Prairie School style.



Fig. 133: Viva Apartments, c. 1915, Salt Lake City, Salt Lake County. With little stylistic pretension, this building, like many others, uses a partially raised basement to help achieve a sense of verticality.



"L" and "T" Apartment Blocks

The "L" block has two or more stories of multiple dwelling units arranged in an "L" configuration. The building may be built close to the street corner with two sides facing the streets, or the configuration may be reversed so that the building is set back on the site and preceded by a forecourt.

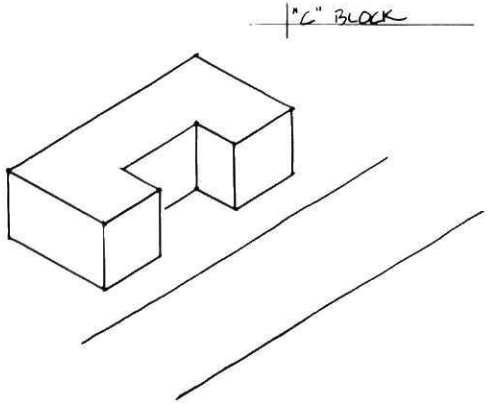
The "T" block is similar in construction; most frequently, the cross-piece of the "T" is placed adjacent to the street. This form is commonly placed on lots in the middle of the block.



Fig. 134: Apartment building, c. 1915, Salt Lake City, Salt Lake County. This "L"-shaped apartment is built adjacent to the lot line and may have originally contained some ground-floor office space.



Fig. 135: Apartment building, c. 1910, Salt Lake City, Salt Lake County. Another example of the "L" configuration, this block has a small forecourt at the corner of the lot. The projecting porches are supported, starting at the second floor, with tapered square Ionic columns that frame the corner entry.

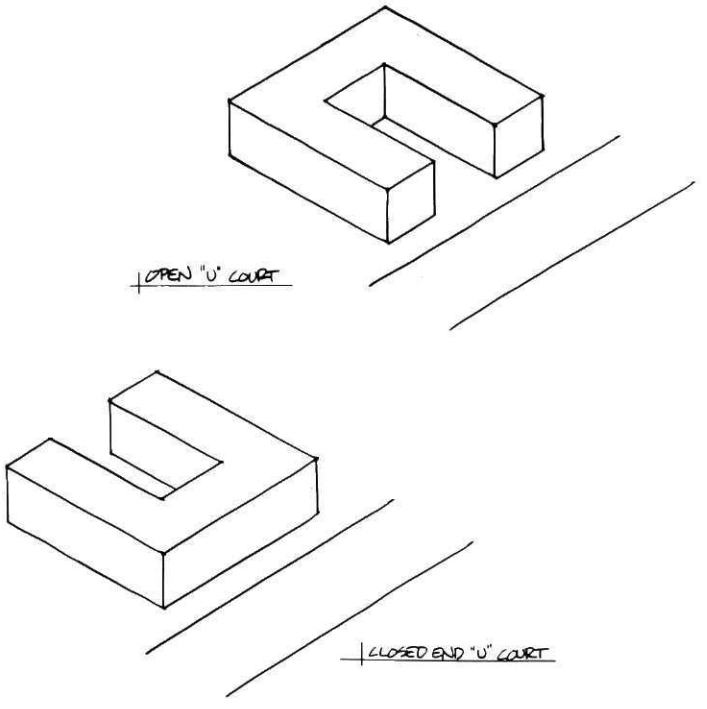


"C" Apartment Block

This type is not to be confused with the "U" court. The two side wings projecting from the back of the "C" are usually not deep and the open space confined within the shape is too shallow or too small to be considered a real court. Entry into this type may occur at the ends of the wings, or the building may have multiple entries at the back of the "C."



Fig. 136: Rose Apartments, 1923–24, Ogden, Weber County. This is a brick masonry "C"-shaped apartment building containing entries in the wings.



"U" Court

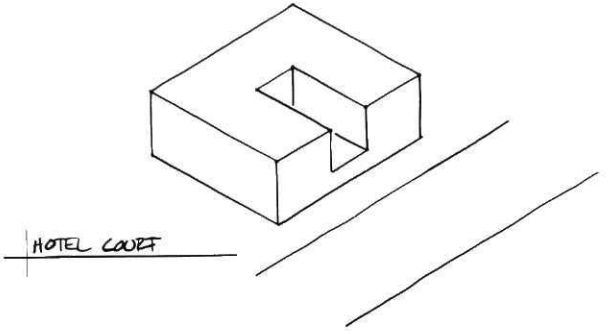
In the "U"-court form, the court is usually oriented toward the street. Such configurations may have either a single entry point at the base of the "U" behind the court or multiple entries, often one entry facing the court in each wing and one in the base. As in the perpendicular Apartment Block: B, a single entry leads to a foyer, stairs and/or elevator and to a double-loaded corridor. In the case of multiple entries, two or more apartments are located on each floor. Examples of the "U" court may be one or more stories in height. A less common variation is the reverse "U" court with the court oriented away from the street.

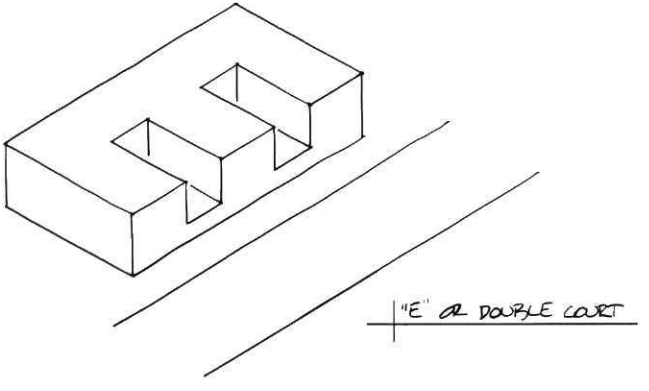


Fig. 137: Apartment court, c. 1920, Price, Carbon County. A one-story "U" court of stuccoed masonry, this apartment building shows the influence of the Mission style.



Fig. 138: Caithness Apartments, 1908, Ware and Treganza, architects, Salt Lake City, Salt Lake County. A "U" court design influenced by the Arts and Crafts and Prairie School styles, it originally featured an extensive roof garden.





Hotel Court

A variant of the "U" court is the hotel court. In this type the first floor is reserved for commercial functions and the central court is open above that level. Laterally extended versions of this type containing a second court also can be found, as in the "E" or double court. The "E" court was a popular design for large hotels in urban areas.



Fig. 139: The Shubrick, 1912, Salt Lake City, Salt Lake County. Based on the hotel court type, this building was constructed for Blanche and Archibald Rikert, out-of-town investors.



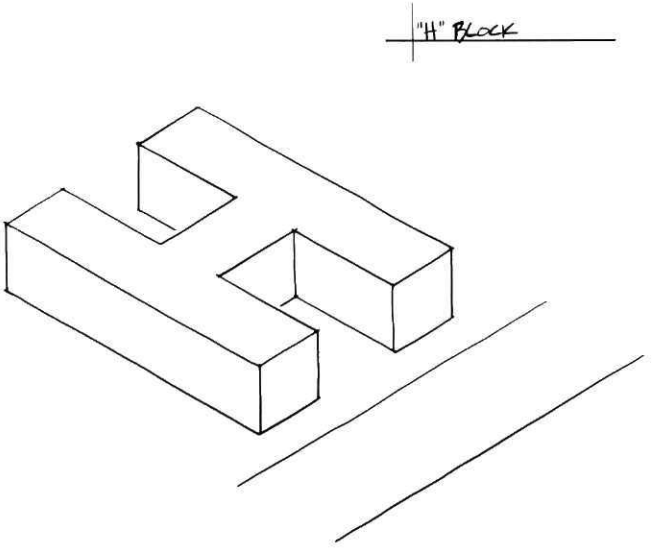
Fig. 140: New Brigham Hotel, 1912–13, Ogden, Weber County. This hotel court was built by the Ogden Trust and Development Company for principal owner Fred Kiesel, an Ogden entrepreneur.



Fig. 141: Peery Hotel, c. 1910, Charles Onderdonck, architect, Salt Lake City, Salt Lake County. This example of the "E" or Double Court was built for Ogden businessmen David and Joseph Peery.



Fig. 142: Milner Hotel and commercial block, 1910, Ogden, Weber County. Another extended hotel court, the Milner is nearly identical to the Peery.



"H" Apartment Block

What appears at first glance to be a "U" court may turn out to be an "H" apartment block with a second court at the rear. Such designs provide improved light and ventilation to all units.



Fig. 143 Bell Wines Apartments, 1927, Slack Winburn, architect, Salt Lake City, Salt Lake County. This "H"-type apartment block is preceded by an unusually shallow forecourt. A tall portico supported by square columns spans the width of the court. The wings of the building are emphasized by stone quoins and a molded cornice.



Fig. 144: Mayflower Apartments, 1927, Slack Winburn, architect, Salt Lake City, Salt Lake County. A vertical "H" apartment block complete with attached parking structure, the Mayflower was built by and for the Bowers Building Company.

5

CLASSICAL STYLES, 1847–90

The stylistic history of Utah architecture during much of the nineteenth century is largely the demonstration of the enduring effects of eighteenth-century American Classicism. By the time of the Revolution, Renaissance-derived ideas had penetrated the colonial world and were working to transform a collection of essentially local building traditions into a single national style based on a revival of Classical principles. Geometrical composition and symmetrical balance were the hallmarks of Classical design; everywhere were to be found buildings with rectangular facades, centrally placed doors, and smooth, regularly punctuated elevations. Exterior appointments would eventually change, and several important, related styles would emerge during the century, yet the overriding concern for symmetrical design and Classical decorative features would remain a consistently powerful force in American architecture. These Classical styles were prevalent in the Midwest during the 1830s and '40s, and it was this tradition that was carried to the Great Basin by the early Mormon settlers. From small, symmetrically pierced log and adobe cabins in the outlying regions to the large Greek Revival mansions of Salt Lake City, Classicism dominated Utah architecture from the pioneer period until well into the 1880s.

The important styles of this period are the Georgian, Federal, and Greek Revival. The Georgian style is primarily associated with the introduction and subsequent popularity of the Georgian house, a large, central-passage, two-room-deep structure with smooth exterior wall surfaces, heavy, flat-arched window heads, and a low-pitched gable roof. These houses were found during the eighteenth century from Maine to Georgia and were conspicuous symbols of economic achievement and social standing. The Federal style, so called because it rose to prominence along the East Coast during the early national or Federalist period between 1790 and 1820, continued many of the basic Georgian features. It is distinguished from the Georgian by the use of elliptical and round-arched windows and doors and by carved decorative ornament, elements that were played off against the rigid symmetry of the overall design. The Greek Revival style, popular in America from about 1820 to 1870, also used the symmetrical format, but featured such Hellenic elements as full entablature, pedimented window heads, pedimented cornice returns below low-pitched gable roofs, and elaborate Classical porticos. The Greek Revival is often interpreted as sign and symbol of the flowering of American democracy during the early nineteenth century, and while there may be some truth to this assertion, the Greek Revival must also be viewed as part of the larger rational, symmetrical movement in American architecture that occurred thoughout the previous century.



Fig. 145: Shadrach Jones house, 1872, Willard, Box Elder County. Jones was a Welsh stonemason who designed and built many of the stone houses in Willard. His own house, a compact symmetrical block, is a prototypical statement of Classical ideals.

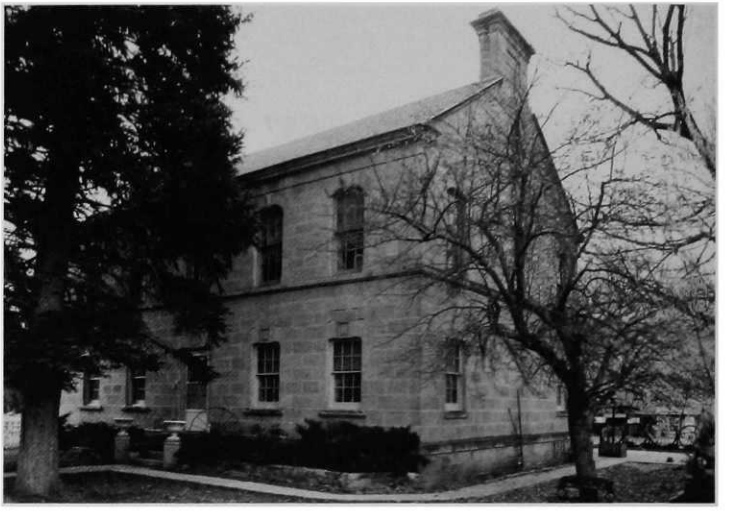
Building forms during the Classical period were largely geometric blocks, some big, some little, but all displaying a balance in both massing and detail. Houses were based on traditional floor plans that were essentially transformations of square units, and principal facades were normally placed on the long side of the rectangular block, and reflected the room arrangement of the interior. The notable exception, however, was the temple-form type with its main entrance on the narrow side, usually below the gable.

The Classical stylistic period also saw the beginnings of the establishment of the architectural profession, but most buildings continued to be designed by skilled builders and craftsmen. The dissemination of architectural ideas remained largely in the oral tradition, although the period did witness the appearance of such builders' handbooks as Peter Nicholson's *The Carpenter's New Guide* (London, 1792) and Asher Benjamin's *The Practical House Carpenter* (Boston, 1841), both of which were listed in the catalogue of the Utah Territorial library in 1852.

Georgian, 1850–65

The Georgian style was largely an eighteenth-century phenomenon, and not surprisingly it is rare in Utah. There are, however, several large houses from the early settlement period that employed Georgian decorative elements. But more important than specific examples of the style is the double-pile (i.e., two-room-deep) Georgian house form itself, and nearly every Utah community has one or two of these distinctive dwellings. Although the true Georgian house has a central passage dividing the two rooms on each side, the most common Georgian form in Utah has the passage running only halfway through the house, with two large rooms in the front and three smaller rooms along the rear. This pattern seems to reflect a lingering New England architectural influence.

Characteristics:
—symmetrical principal facade
—side gables
—low-pitched roof
—coursed ashlar walls
—emphasized water table
—flat arched window heads with pronounced keystones



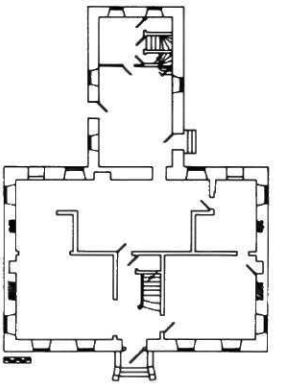


Fig. 146: Samuel Hoyt house, 1863–68, Hoytsville, Summit County. Hoyt was born in New Hampshire and became an early convert to the Mormon church. He was a farmer, miller, and church leader and built this large central-passage double-pile house for his first wife, Emily Smith. The plan has the characteristic (for Utah) truncated passage and three rooms in the rear.

Federal, 1847–65

Like the Georgian, the Federal style's popularity largely predates the settlement of Utah yet is nonetheless evident in early buildings in the state. The continuing influence of this subdued style may be seen in buildings that have the basic Classical symmetrical shape, yet lack extremes in external decoration. Elliptical and round-arch transoms or panels over windows or doors are distinguishing features of this rather plain style. Often found on two-story, one-room-deep, two-room-wide houses, the Federal style is also used in public and religious buildings.

Characteristics:
—symmetrical principal facade
—side gables
—low-pitched roof
—elliptical arched openings
—thin corner boards (vertical boards at the building's corners)
—lintel-type window heads (i.e. long rectangular beams above windows)
—plain, unornamented entablature
—clapboard siding



Fig. 147: Utah Territorial Capitol, 1855, Fillmore, Millard County. Fillmore was chosen as Utah's original territorial capital because of its central location. Plans called for a large domed building with four radiating wings. Only one wing, built between 1852 and 1855 of local red sandstone, was completed. The territorial legislature met here from 1855 until 1858, when it returned permanently to Salt Lake City. The architect was Truman O. Angell.



Fig. 148: James A. Allred house, 1874, Spring City, Sanpete County. This central-passage house with its thin corner boards and modest doorway decoration is a good example of the restrained Classicism of the Federal style. Allred was born in Tennessee, and was a civic and church leader in Spring City during the late nineteenth century. Two of his three wives lived in this house.



Fig. 149: House, c. 1875, Paragonah, Iron County. The arched doorway on this one-and-a-half story brick hall-parlor house makes subtle allusion to Federal-style ornamentation.

Greek Revival, 1847–90

The Greek Revival was the most popular architectural style in Utah during the early settlement period, and its popularity lingered on in many parts of the state well into the 1890s. The style is often encountered in buildings from the 1870s and 1880s in combination with decorative features from the Gothic Revival and Italianate styles. Greek Revival buildings can be recognized by decorative elements associated with monumental Greek architecture such as columns, full and often exaggerated entablature, and pedimented gables and window heads. Traditional house types were prevalent, although the new temple-form type, with its forward-facing gable, was introduced during this period and became extremely popular in the northeastern states, the northern Midwest, and Utah.

Characteristics:
—symmetrical principal facade
—gable ends
—pedimented returns
—pedimented porch roof
—entablature (architrave, frieze, cornice)
—raking cornice
—dentils
—columns, usually of the Ionic, Doric, or Corinthian order
—transoms with lights
—pilasters
—pedimented window heads



Fig. 150: Niels Ole Anderson house, 1868, Ephraim, Sanpete County. Anderson, born in Sweden, was a farmer and craftsman who built this one-and-a-half-story-brick hall-parlor house in the late 1860s. The pedimented window heads and dogtooth brick coursing along the cornice accent the Greek Revival styling. The rear ell is a later addition.



Fig. 151: George Mason house, c. 1865, Willard, Box Elder County. The low-pitch roof, dentiled frieze, and cornice returns make this house a good example of the Greek revival style. It is a two-story central-passage house built of locally quarried metamorphic stone. The front porch is a late nineteenth-century addition, and a lean-to has also been added to the rear. Mason was born in Michigan and came to Utah in 1852.



Fig. 152: Otto Mayhew house, c. 1875, Pleasant Grove, Utah County. The Mayhew house is a one-and-a-half-story example of the temple-form house type. It is a clapboarded frame house with cornice returns and pedimented architrave windows. The porch is not original.



Fig. 153: Jacob Houtz house, 1865, Springville, Utah County. The Houtz house is a two-story temple-form house that has the low-pitched roof and cornice returns associated with the Greek Revival style.



Fig. 154: Washington Cotton Factory, 1865–70, Washington, Washington County. This factory was built to process the cotton raised by farmers in Utah's "Dixie." Greek Revival elements are visible in the low-pitched roof and cornice returns.



Fig. 155: LDS United Order Cooperative Store, 1872, Ephraim, Sanpete County. The Ephraim Co-op Building is one of the best examples of the Greek Revival style in Utah. Particularly interesting are the bracketed cornice, the hoodmolded window heads, and the elliptical plaque that once displayed the United Order's signature logo, the beehive. In the late 1860s, Mormon communities were faced with the challenge of an ever-increasing number of non-Mormon merchants settling in Utah. In response, church leaders developed a cooperative merchandising program in which goods purchased by a parent store in Salt Lake City were distributed to outlying communities through outlets. Initiated in 1868, within ten years the program had more than 150 local stores, but only a handful remain standing.

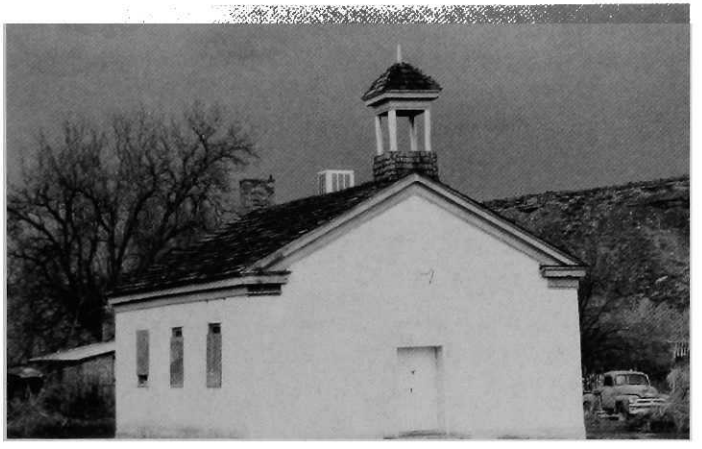


Fig. 156: LDS Meetinghouse, c. 1870, Virgin, Washington County. This small Greek Revival building is typical of early Mormon meetinghouses in Utah's smaller towns.

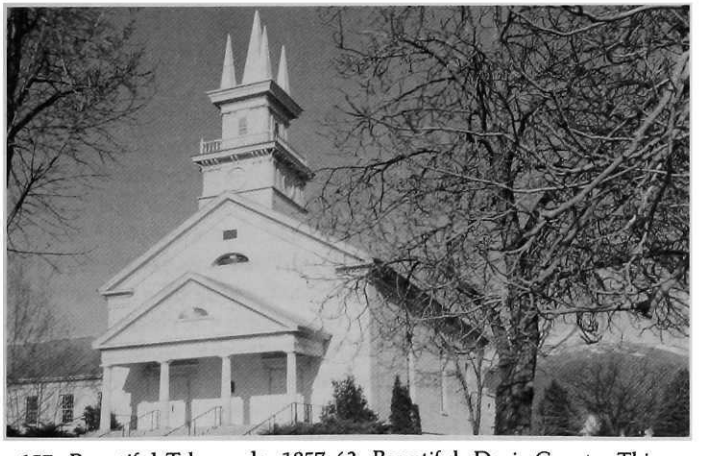


Fig. 157: Bountiful Tabernacle, 1857–63, Bountiful, Davis County. This LDS church is constructed of adobe and is the oldest religious structure in continuous use in Utah. The Greek Revival design was provided by Augustus Farnham of Salt Lake City.



Fig. 158: School, c. 1865, Fillmore, Millard County. This stone school building displays the cornice returns associated with the Greek Revival style.



Fig. 159: Washington County Courthouse, 1866–76, St. George, Washington County. The two-story square and central cupola are characteristic features of early Utah courthouses, although the Washington County building is a rare surviving example. The design is distinguished by the monumental portico, decorated entablature, and bracketed eaves.

6

PICTURESQUE STYLES: 1865–85

The first serious challenge to the Classical architectural tradition in Utah was mounted by the Picturesque styles during the 1860s and 1870s. The Picturesque aesthetic, based upon irregularity of composition and embodied in such styles as the Gothic Revival and Italianate, was the architectural manifestation of American romanticism which stressed spontaneity and emotion over control and reason. As the prevailing Classicism came to be considered artificial and unnatural, it was replaced by forms thought to be natural and therefore somehow more honest. Building materials were used in ways that emphasized their textures and forms, and that seemingly reduced the artifice of the builder. Picturesque designers stressed the aesthetic appeal of asymmetrical massing, verticality, the use of rich colors, and the application of complicated and often exaggerated decorative schemes. Harmony was not itself eschewed, but the Picturesque concept of architecture was based upon an active tension between competing building elements rather than a simple order based upon proportion and symmetry.

Picturesque design principles were set forth in many architectural stylebooks that surfaced during the 1840s and 1850s. Books such as Andrew Jackson Downing's *Cottage Residences* (1842), William Ranlett's *The Architect* (1847), and Gervase Wheeler's *Rural Homes* (1851), which contained both essays on the advantages of Picturesque designs and romanticized line sketches of cottages and houses, added an important new dimension to the builder's repertoire. The style most commonly associated with this period is the Gothic Revival, a vertically oriented architecture imported from England that is characterized by pointed arches, steeply pitched roofs, and the elaborate saw-cut ornament often called "gingerbread" today. The Italianate, another important Picturesque style, introduced the broad flat roof with bracketed eaves into American architecture. The Second Empire style, while not strictly Picturesque given its heavy reliance on formal and Classical details, is included here because it still represented a break from the restraint of the Classical tradition. In Utah it is most commonly and distinctively encountered in the form of a mansard roof placed upon one of the Picturesque-era house types.



Fig. 160: John Watkins House, 1869, Midway, Wasatch County. Watkins, an English-trained builder, constructed this Gothic Revival cross-wing house for his two youngest wives.

Although stylebook writers continued to use the older, more traditional house types such as the central- and side-passages forms, they may also be credited with introducing and popularizing the cross-wing design. Based loosely on a medieval English house form, the cross-wing's forward-projecting wing, contrasted to the horizontal side wing, is the minimal statement of the Picturesque quest for asymmetry. It became the principal house type in Utah during the late nineteenth century and is found with Gothic Revival, Italianate, Second Empire, and Victorian decorative appointments.

In Utah, as in many other parts of the country, the reaction to the Picturesque was mixed. Picturesque ideas had their most direct impact

on the state's architecture as decorative elements applied to the exteriors of older Classical and traditional forms. Buildings during this period rarely fall into a single stylistic category, but instead mix elements of several styles in an eclecticism that became a hallmark of the nineteenth century. The archetypal Picturesque house in Utah, then, is a symmetrical house with a central gable or wall dormers, with or without bargeboards, finials, scrollwork, and other decorative detailing commonly associated with these styles.

Gothic Revival, 1865–80

The Gothic Revival enjoyed its greatest popularity in Utah during the 1870s. It is easily recognized by its steeply pitched gable roofs, gabled dormers with finials, and scroll-cut decorative woodwork along the gables and eaves. Traditional house types such as the hall-parlor and central passage were commonly built during this period with Gothic Revival dormers or a centrally placed cross gable. The cross-wing house gained ascendency during this time as did smaller variants of the side-passage form. The effects of such style books as A. J. Downing's *The Architecture of Country Houses* were certainly evident, but older patterns still persisted and direct copies of stylebook designs were rare. Midway, in Summit County, and Willard, in Box Elder County, are particularly rich in Gothic Revival buildings.

Characteristics:
—asymmetrical plan and/or facade
—vertical emphasis
—multiplication of gables and chimneys
—high, steeply pitched roof
—central cross gable
—wall dormers
—bargeboards on gables and dormers
—lancet windows
—finials at the apex of gables and dormers
—tracery
—wall buttresses
—bay windows
—polychromatic treatment of materials



Fig. 161: House, c. 1875, Newton, Cache County. The steeply pitched, centrally placed cross gable on this one-and-a-half-story stone central-passage house represents the minimum statement of the Gothic Revival in Utah.



Fig. 162: House, c. 1865, Brigham City, Box Elder County. This one-and-a-half-story central-passage house is a typical vernacular expression of the Gothic Revival style. The principal feature of the house is the steeply pitched cross gable, but the design is also enhanced by decorative stick work around the front entrance and cut bargeboards along the raking gables.



Fig. 163: Omar Call house, c. 1865, Willard, Box Elder County. Another commonly encountered manifestation of the Gothic revival in Utah is the use of dormers. Often featuring steeply pitched gable roofs, finials, and fancy bargeboards, such dormered houses were built throughout the state during the late 1860s and 1870s. Call was a miller by trade and was born in Ohio.



Fig. 164: John Blain house, 1875, Spring City, Sanpete County. Blain was a farmer from England. His one-and-a-half-story stone house is indicative of the stylistic eclecticism found in early Utah architecture. The house mixes the finialed cross gable of the Gothic Revival with the cornice returns and pedimented window heads of the Greek Revival.



Fig. 165: Jonathan Edwards house, 1868, Willard, Box Elder County. This is a one-and-a-half-story example of the cross-wing type with Gothic Revival detailing. The decorative second-floor porch on the projecting wing is particularly intriguing.



Fig. 166: Thomas Quayle house, 1872–73, Salt Lake City, Salt Lake County. The front bay window, steeply pitched roof, wooden bargeboard and porch decoration, and pointed windows make this one-and-a-half-story cottage a good example of the Gothic Revival style. It has the side-passage plan and offset, recessed entrance that later became mainstays of Victorian residential design. Quayle was born on the Isle of Man and was engaged in the freighting business. The house was moved to its present location in 1975 to prevent demolition.

Italianate, 1870–95

The Italianate was a second architectural style championed by architects and builders of the antebellum period that did not become popular in Utah until after the Civil War. Italianate houses were constructed in Salt Lake City as early as the 1870s, but did not become common in outlying communities until the 1880s. Two varieties of Italianate houses are regularly encountered: the first a substantial two-story, box-like residence with a side-passage plan, the second in the form of the ubiquitous cross wing. Both forms are characterized by a low-pitched hip roof, overhanging eaves, bracketed cornices, and tall windows capped by slightly arched and sometimes hooded window heads.

Characteristics:
—asymmetrical plan and/or facade
—multiplication of openings and chimneys
—projecting bays
—low hipped roof
—bracketed cornice or eaves
—segmented or arched window heads



Fig. 167: Fredrick Meyer house, 1873, Salt Lake City, Salt Lake County. The original section on the left is a two-story side-passage house with a low-pitched hipped roof, a bay window, bracketed eaves and window heads, and a Classical entrance porch. The side wing is later, but only by a few years, and it nicely complements the Italianate style of the original design. Meyer was a salesman and later manager of the LDS church department store.



Fig. 168: John W. Taylor house, c. 1880, Salt Lake City, Salt Lake County. This is a a two-story example of an Italianate side-passage house. It was built by the son of one of the LDS Church presidents.



Fig. 169: John Sherriff house, c. 1879–81, Salt Lake City, Salt Lake County. Sherriff was a stonecutter and builder. His house is a late and relatively plain version of the side-passage Italianate type. The exterior of the house was plastered and the Classical porch added around 1900.



Fig. 170: Manti City Hall, 1873–82, Manti, Sanpete County. A. E. Merriam, a local builder, supplied the design for this two-story stone Italianate municipal building. It has a central-passage Georgian plan, a low-pitched hipped roof, and bracketed eaves. The porch appears original, but the plaster exterior dates from the 1940s.



Fig. 171: House, c. 1885, Nephi, Juab County. This is a fine one-story example of an Italianate cross wing.



Fig. 172: Lewis Hills house, 1885, Salt Lake City, Salt Lake County. Hills was a banker who came to Utah from Massachusetts in 1882. His Italianate-style house is a two-story cross wing with a central passage.

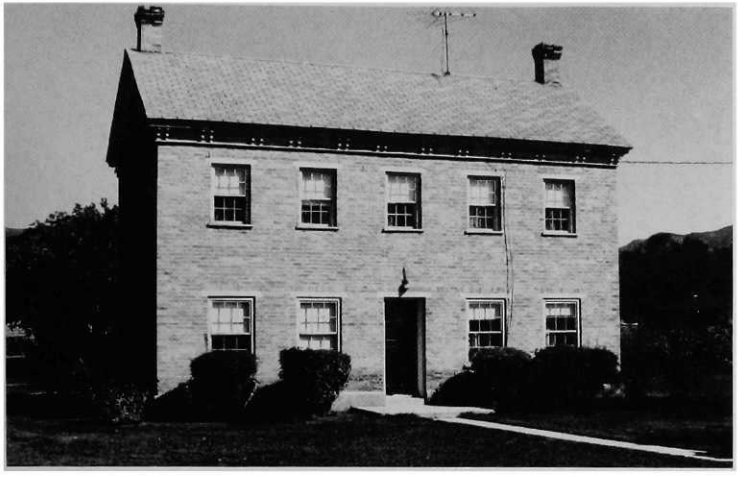


Fig. 173: House, c. 1875, Fillmore, Millard County. The bracketed eaves on this otherwise plain central-passage-type house give it an Italianate flair.

Second Empire, 1870–1900

The Second Empire style in Utah is chiefly identified by the presence of a "curvilinear" or mansard roof. While popular in Salt Lake City in its complete form during the 1870s, the manifestations of this style are largely confined to decorative trim added to typical nineteenth-century house forms. Probably the most common of these forms is the cross-wing house with mansard roof.

Characteristics:
—square or rectangular massing
—mansard roof (straight or concave)
—roof dormers
—roof cresting
—wide eaves, ocasionally bracketed in a manner similar to the Italianate style
—segmented or arched windows
—Classical ornamentation



Fig. 174: William H. Culmer house, 1881, Salt Lake City, Salt Lake County. Culmer was born in England and with his brothers operated a wholesale business dealing in paints, oils, varnishes, and art glass. This two-story brick cross-wing house is dominated by the corner tower with its mansard roof.



Fig. 175: House, c. 1880, Mantua, Box Elder County. This is a one-and-a-half-story cross-wing house built of brick, with a mansard roof having concave sides and a hipped crown.



Fig. 176: George Bradshaw house, 1903, Wellsville, Cache County. Bradshaw was a Missouri native who arrived in Wellsville during the late 1860s. He was a freighter and farmer and built this side-passage house with a concave mansard roof after the turn of the century.



Fig. 177: Minersville Hotel, 1885. Louis Lessing ran this hotel and saloon for miners during the late nineteenth century. The concave mansard roof lends a stylish appearance to this large and otherwise plain brick building.

7

VICTORIAN STYLES: 1880–1910

The historical changes that marked an end to the isolation of Utah Territory in the late nineteenth century are also reflected in the architecture of this period. The great variety of styles popular in other parts of the country appeared during the 1880s in and around Salt Lake City, and by the 1890s their presence was also felt in the rural areas of the state. Most of these styles, popular during America's Victorian age, emphasized the conventions of the Picturesque, but two styles—Beaux Arts Classicism and Second Renaissance Revival—relied strongly upon bilateral symmetry.

The Picturesque characteristics of irregularity, intricacy, and variety present in the Gothic Revival and the Italianate styles discussed in the previous chapter were extended and elaborated upon during the latter decades of the nineteenth century. Domestic architecture best exemplified these characteristics. Late-nineteenth-century houses were asymmetrical, complex compositions, often of disparate elements, their wall surfaces highly textured and usually intricate, their external surfaces extensively decorated. This conscious effort to achieve visual complexity was not usually achieved by the use of one style; instead, forms and elements from a number of stylistic sources were combined into highly eclectic residences. Indeed, much of this period's architecture has been classified by some scholars as "Picturesque Eclecticism."



Fig. 178: Victorian Eclectic house, c. 1895, Nephi, Juab County. The mighty gesture of the tower in this eclectic design creates an asymmetrical facade composed of brick masonry, rock-faced masonry, and rock-faced brick in combination with a variety of arched openings and window styles.

The goal of visual complexity was achieved using a variety of different house types, some which were carried over from earlier periods. The side-passage plan popular in the Classical and Picturesque periods is also found in the larger houses of the Victorian period, although in some instances this plan type underwent alteration by expanding the passage into a more formal entrance hall or lobby. The cross-wing house type associated with the Picturesque period also continued to appear in the Victorian period. But at least one new form developed during this period: the "central block with projecting wings." Roughly square in plan with projecting bays, this type was crowned by either a hipped or a pyramidal roof.

The Queen Anne and Eastlake are the best-known styles of this period, both influenced by nineteenth-century English architects. Indigenous to the United States are the contemporaneous Stick and Shingle

styles; like the Queen Anne and the Eastlake, these styles were based upon wood construction and materials, yet Utah examples of masonry construction are not uncommon.

The Victorian Gothic is most frequently encountered in church buildings, particularly those constructed for the LDS Church and for the Presbyterian Church, whose buildings stand as artifacts of their nineteenth-century missionary efforts among the Mormons. The Victorian Romanesque Revival was popular in civic, institutional, and commercial designs, in part because of the extensive use of masonry construction in Utah. This fact, no doubt, also led to the adoption of the Richardsonian Romanesque style, with its Utah examples executed in red sandstone, Kyune sandstone, granite, or Sanpete oolitic limestone.

Along with the Queen Anne and Eastlake, the Victorian Eclectic was the most common of the styles in the state. This style allowed builders and architects great freedom in selecting decorative motifs to achieve a high degree of picturesque intricacy and enhancement of the irregular massing of their designs. Much less common in the state was the Chateauesque, combining elements of French medieval architecture with those of the Italian Renaissance. As its name implies, it was used by architects almost exclusively in the design of large residences for well-to-do clients.

Beaux Arts Classicism was introduced to the United States by students of the famous French school of architecture, the Ecole des Beaux Arts, and was very popular nationwide for institutional and commercial buildings. Many such designs, based upon the traditions of Classical architecture, lacked the sophisticated architecture principles adopted by the Beaux Arts-trained architect. The Second Renaissance Revival style was also popularized by several Ecole-trained American architects near the turn of the century. Like Beaux Arts Classicism it was commonly used in designing institutional architecture: libraries, college and university buildings, private mens' clubs. Beaux Arts Classicism, the Second Renaissance Revival and the Neoclassical (see Chapter 8) all involve, to a varying degree, the conventions and vocabulary of Classical architecture. The most original, monumental, and innovative use of Classical motifs appears in Beaux Arts Classicism, while the Second Renaissance Revival interprets the Classical by examining and reusing motifs generated during the Italian Renaissance by such architects as Palladio. In the Neoclassical, one finds the most conservative use of Classical motifs, in particular the use of the orders.

Across America these styles reflected a new level of sophistication for both the architect and his client. Numerous magazines and stylebooks aided the promulgation of these styles. The availability of mass-produced millwork and decorative ornamentation affected stylistic developments on both the national and local levels. The former isolation of rural areas was no longer an obstacle to building well due to the widespread dissemination of information and building materials. The sophistication and quality of design were also affected by significant changes in the education of the architect. Architect-builders could now study design on a formal basis through correspondence courses without leaving their profession. Opportunities for young persons who aspired to a career in architecture were developed in the drafting rooms of architectural firms. Those seeking a formal education in architecture could do so, based upon the Ecole des Beaux Arts curriculum, in one of twelve schools of architecture established at American universities by 1900. Utah's familiarity with this proliferation of styles proves the impact of these innovations, which coincided with periods of great economic growth and a substantial increase in the state's population.

Queen Anne, 1885–1905

The nineteenth-century English architect Richard Norman Shaw is credited with creating this widespread, flexible style. Two examples of the style were erected for the British government at the 1876 American Centennial Exhibition in Philadelphia. One of the most picturesque of the late-nineteenth-century styles, it also became in America the most popular style of the period. In Utah its popularity coincided with the building boom of the late 1880s and 1890s. Residential examples are characterized by their asymmetrical facades, irregular plans, and varied silhouettes resulting from dormers, gables, and towers. The building materials and decoration were equally varied. Like the Gothic, Italianate and Second Empire styles, smaller houses and cottages of one and one and a half stories were popularized by stylebooks.

Characteristics:
—irregular plan
—asymmetrical facade
—variety of building materials, textures, and colors
—carved, lathe-turned, and scroll-cut woodwork
—towers
—tall chimneys, often with decorative brick patterning
—bay windows
—round, square, or polygonal turrets
—leaded and stained-glass windows
—decorative shingle patterns on wall surfaces



Fig. 179: John H. Bishop house, c. 1895, Logan, Cache County. This one-story brick masonry house built for druggist Bishop is highlighted by a number of Queen Anne characteristics including the decorative woodwork of the porch and of the projecting gable and the corner tower.



Fig. 180: Andrew J. Warner house, 1890, Ogden, Weber County. This Queen Anne house, built for a real estate developer, exhibits many of the characteristics lending picturesqueness to the style.



Fig. 181: House, c. 1895, Logan, Cache County. This Queen Anne cottage of modest means is of wood frame construction; it is a cross-wing plan with a tower at the junction of the wings.



Fig. 182: C. Alex Johnson house, 1899, Grantsville, Tooele County. This Queen Anne cross-wing house with a tower was designed by Zephaniah Shaffer. The varied wooden decoration, in particular the cornice with dentils and lathe-turned spools and spindles, enhances this brick masonry structure.



Fig. 183: Moses Thatcher, Jr., house 1893, Logan, Cache County. A wedding present from Mormon Apostle Moses Thatcher to his son, this side-passage Queen Anne residence was based on a design chosen by Thatcher Jr.'s wife from a periodical of the day.



Fig. 184: Queen Anne cottage, c. 1898, Nephi, Juab County. This fine example of the style combines a first floor of brick masonry with a wood frame upper story complete with octagonal corner tower, projecting bay window, and a myriad of brick, stone, wood, and shingle details.

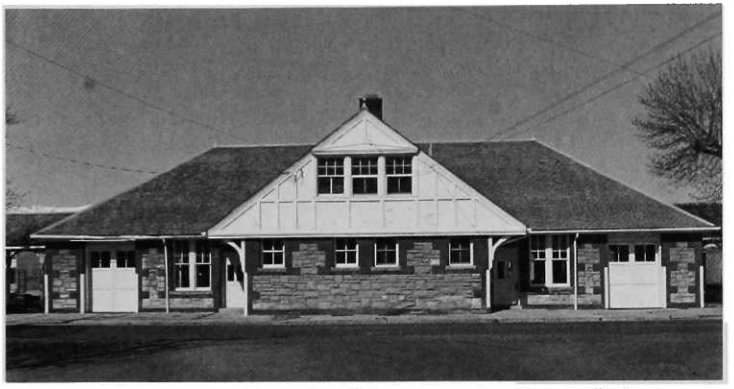


Fig. 185: Oregon Short Line Railroad Depot, c. 1894, Logan, Cache County. An unusual example of the Queen Anne, the depot consists of varied brick and stone building materials and a well-detailed cross gable.



Fig. 186: Beaver County Courthouse, 1876–82, 1889, Beaver, Beaver County. In this building, Queen Anne characteristics are mostly confined to the roof, tower, and dormers that were constructed in 1889 after a fire consumed the attic and roof of the original building.

Eastlake, 1880–1900

This exuberant, decorative style is named for Charles Locke Eastlake, an English architect. Eastlake's book, *Hints on Household Taste*, found a ready audience in America, and its illustrations helped generate a style bearing, to the author's dismay, his name. The style relies primarily upon large amounts of wooden decoration, much of it flat jigsawn patterns combined with three-dimensional lathe-turned or carved woodwork. Eastlake houses lack the variety of building materials such as stone, brick, and shingle that were characteristic of the Queen Anne style. Since wood frame construction was not as popular as masonry in Utah, only a small number of Eastlake houses were built in the state. However, porches and decorative gable cornices in this style are often found in combination with Queen Anne, Victorian Eclectic and other styles.

Characteristics:
—asymmetrical facades
—carved panels
—spindles in porch friezes, corner brackets and balusters
—ornate lathe-turned columns, balustrades and balusters
—jig-sawn decorative patterns in porch friezes and gable cornices



Fig. 187: Alma Mathews house, 1902, Providence, Cache County. This Eastlake-style house is based on the Victorian house type of a central block with projecting wings. It was built by its owner, a farmer and Cache County contractor.



Fig. 188: William Myrick house, 1901, Marion, Summit County. Myrick, a farmer, commissioned Claude Fitch to build this cross-wing example of the Eastlake style.

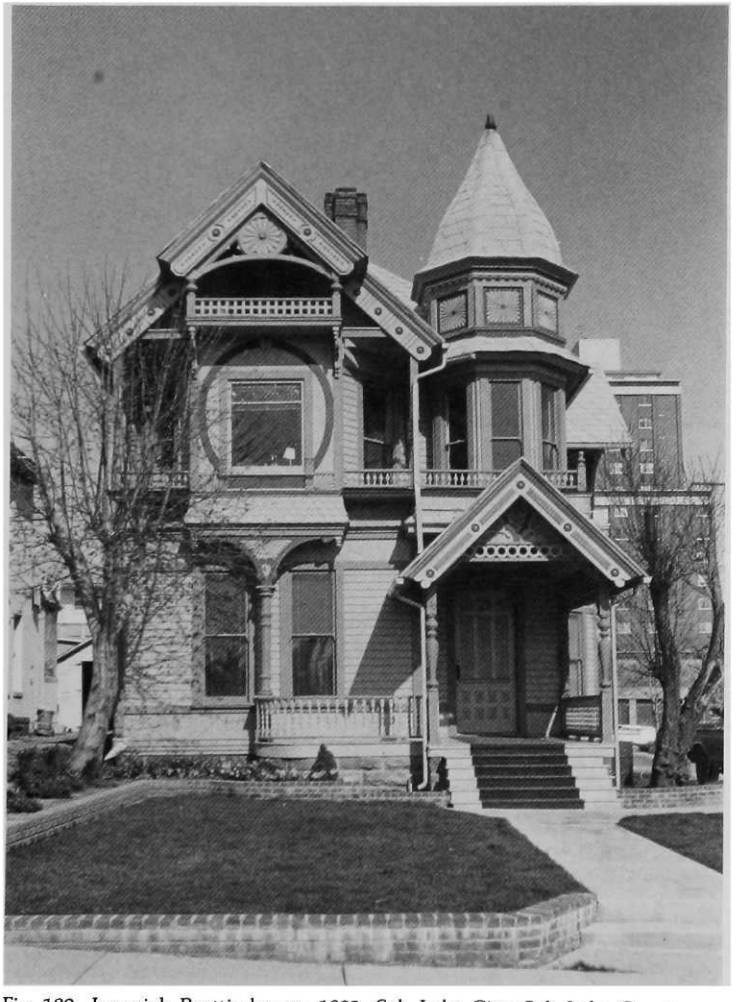


Fig. 189: Jeremiah Beattie house, 1892, Salt Lake City, Salt Lake County. This urban example of a side-passage house in the Eastlake style was built a decade earlier than the rural examples above.

Stick Style, 1885–95

The Stick style, named by architectural historian Vincent J. Scully, is considered a purely American style. The style apparently originated in stylebooks of the mid-nineteenth century in which the authors talk about a certain "truthfulness" in wood construction. The logical extension of this romantic ideal was to express the structure of the building and its wood material through the application of vertical, horizontal, and even diagonal boards on the exterior surface. Suggestive of the building's structural frame, they are also strongly decorative. Very few examples of this style were ever constructed in Utah.

Characteristics:
—sill outlined at top of foundation
—wood corner posts
—horizontal, overlapped siding
—studs visible on exterior
—corner braces with pendant



Fig. 190: William Alexander house, c. 1891, Provo, Utah County. This rare example of the Stick style in Utah was undoubtedly designed and built by its owner, a Provo contractor and builder.



Fig. 191: Episcopal Church of the Good Shepherd, 1874, Ogden, Weber County. Gordon W. Lloyd, an architect from Detroit, is credited with the design of this church, which is mostly Gothic Revival in its style. The entry bay, however, is definitely in the Stick style because of its exposed studs.

Shingle Style, 1885–1900

Like the Stick style, the Shingle style was named by Vincent J. Scully and is purely American in its development. Popular on the East Coast, it was supposedly influenced by the colonial architecture of New England. In fact, the style may have developed in reaction to the extreme decorative qualities of the Queen Anne. Shingle-style residences are large, two- or three-story dwellings, the exteriors of which are almost completely covered with wooden shingles. Thus, they are a reaction to the exposed structural members of the Stick style. Utah examples often have wood construction above a stone or brick masonry base or first floor.

Characteristics:
—large, asymmetrical massing
—gable roof with long slopes
—shallow eaves
—tower with conical or bellcast roof
—tower roof topped with hip knob and/or finial
—shingle siding, often in undulating patterns
—multi-light sashes
—various shingle patterns



Fig. 192: Newell Beeman house, 1892, Salt Lake City, Salt Lake County. An impressive example of the Shingle style, the Beeman house was designed by architects Ware and Cornell and was part of a small subdivision called Darlington Place in the Avenues area of Salt Lake City.



Fig. 193: Rachel McMaster house, 1899, Salt Lake City, Salt Lake County. Built on speculation by McMaster, a real estate developer, this Shingle-style residence was designed by architect David C. Dart and built by contractor William Asper.



Fig. 194: Major George M. Downey house, 1893, Salt Lake City, Salt Lake County. This Shingle-style house was built from the design of architect Fredric Albert Hale for Downey, a retired army officer and president of Commercial National Bank.

Victorian Gothic, 1880–1910

This style includes both residential examples and church buildings. Victorian Gothic churches in Utah were either of masonry or wood frame, highlighted by pointed arched openings and stained-glass windows with wooden tracery and some form of a pointed tower. The polychromy typical of the Victorian Gothic is not often seen in Utah. Victorian Gothic cottages were also constructed in Utah, generally of brick masonry. The more elaborate have pointed arched openings and steeply pitched gables; others acknowledged the Gothic with a simple pointed gable in the facade.

Characteristics:
—pointed gable
—gable entry
—pointed arched windows
—stained-glass windows with wooden tracery
—decorative bargeboards
—brick belt course
—quatrefoil (clover-like) windows
—brick corbelling
—polychrome masonry



Fig. 195: George Arbuckle house, 1890, Salt Lake City, Salt Lake County. This cross-wing, Victorian Gothic cottage has high-peaked brick gables containing Gothic arched door openings.



Fig. 196: Victorian Gothic house, c. 1895, Junction, Piute County. A brick cross-wing design, this house has steeply pitched wall dormers decoratively framed by scroll-cut bargeboards.

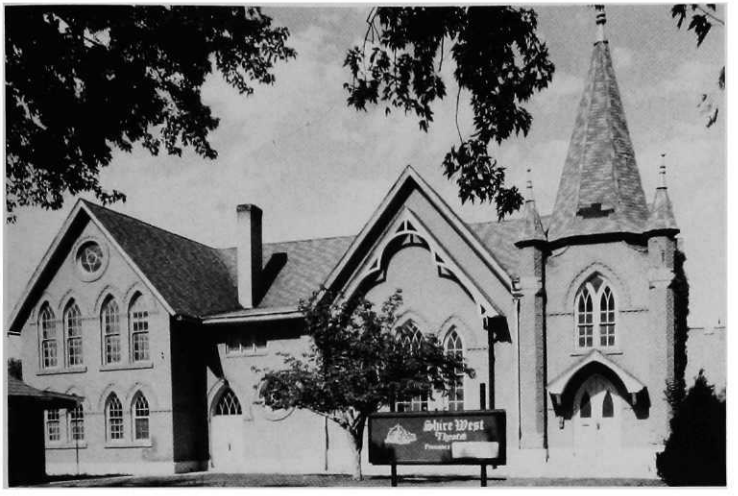


Fig. 197: Fifteenth Ward, 1904, Salt Lake City, Salt Lake County. A Victorian Gothic design, this ward house is built of brick masonry and features a tower, pinnacles, and finials.

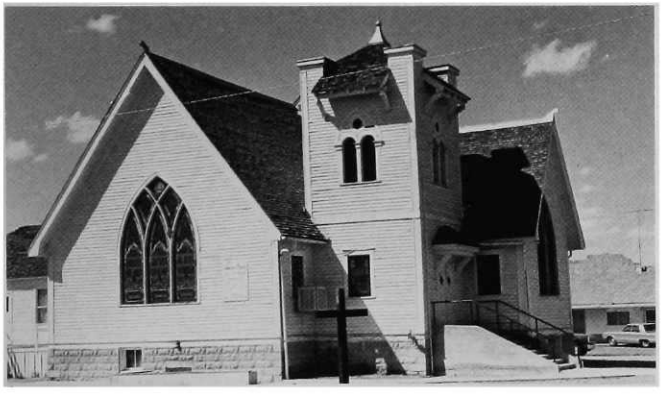


Fig. 198: Community church, c. 1905, Green River, Emery County. A Victorian Gothic-style church of wood frame, this small church is sheathed in clapboard, and contains a number of fine Gothic arched, stained-glass windows framed in wooden tracery.

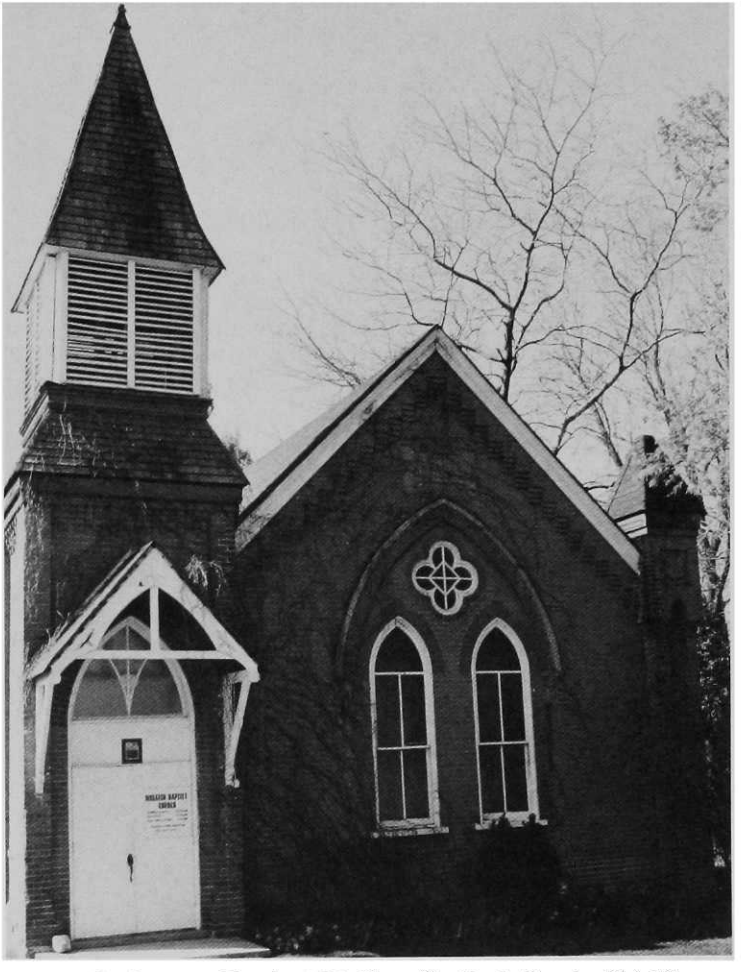


Fig. 199: Presbyterian Church, 1888, Kaysville, Davis County. This Victorian Gothic church is an example of the Presbyterian mission church established within a Mormon community. It was designed by local architect-builder William Allen and built of locally manufactured brick.

Victorian Romanesque Revival, 1880–1900

The Victorian Romanesque Revival is a style that was used extensively for civic, commercial, and ecclesiastical designs and to a lesser extent for residences. The brick and stone masonry walls of Romanesque Revival buildings are highlighted by semicircular openings for doors and windows. This superficial reference to the architecture of the medieval period is often enhanced by the use of rock-faced stone arches for entries, window headers, and sills in otherwise smooth-surfaced masonry walls.

Characteristics:
—buildings of substantial weight and mass
—gable ends terminating in parapets
—masonry walls highlighted by rock-faced arches, lintels, and sills
—semicircular arches used in windows, doors, and porches
—rock-faced foundation
—blind arcading
—polychrome masonry
—foliated capitals
—tower roof topped with a hip knob and/or finial



Fig. 200: House, c. 1895, Salem, Utah County. This is an example of the Victorian house type called the central block with projecting bays. Entry into this side-passage plan is by way of the porch at the base of the large, flat-roofed tower.

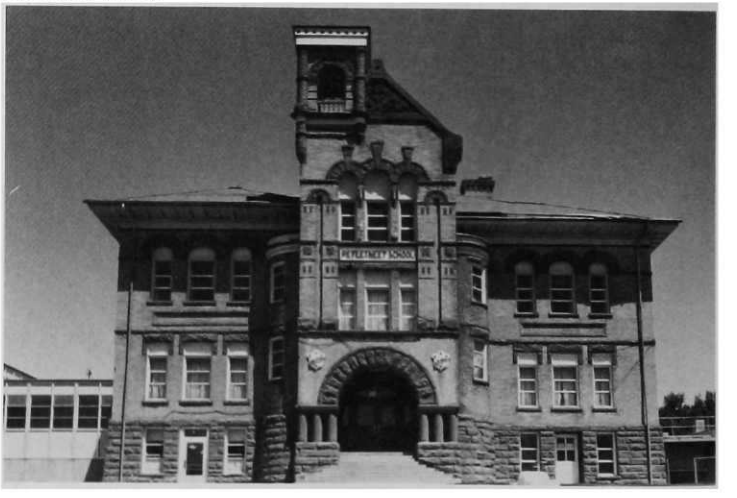


Fig. 201: Peteetneet School, 1896, Payson, Utah County. This Victorian Romanesque Revival school building displays the combination of brick and rock-faced stone masonry so common to the style.

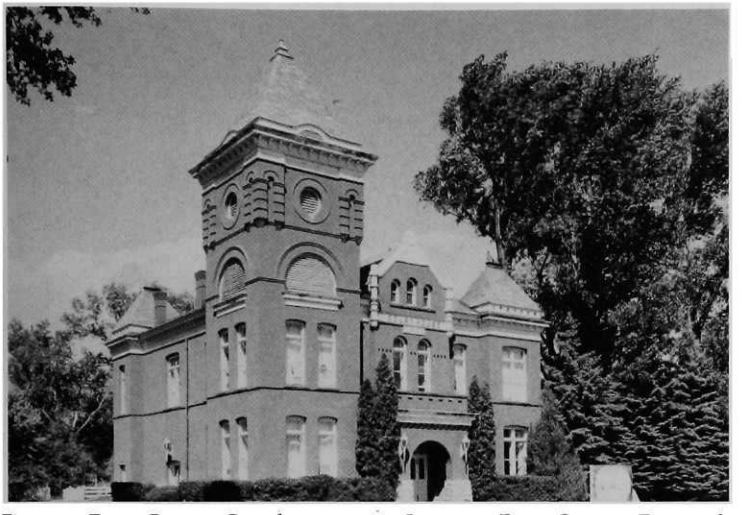


Fig. 202: Piute County Courthouse, 1903, Junction, Piute County. Designed by architect Richard C. Watkins, this example of the Victorian Romanesque Revival has a rock-faced base, but relies more upon the texture and decoration of the brick masonry in the upper stories.



Fig. 203: Commercial block, c. 1895, Castle Dale, Emery County. This two-part commercial block in the Victorian Romanesque Revival style is built of ashlar stone masonry accentuated by the rock-faced quoins, lintels, sills and round-arched window heads with boldly projecting keystones.

Richardsonian Romanesque, 1880–1900

Made popular by American architect Henry Hobson Richardson in the last quarter of the nineteenth century, the Richardsonian Romanesque was adapted to civic, commercial, residential, and ecclesiastical designs nationwide, but was most frequently used for churches and county courthouses. The Salt Lake City & County Building is the state's finest example of the style. Richardsonian Romanesque buildings, like those of the Romanesque Revival, use a semicircular arch motif for windows, entry porches, and doors. The Richardsonian Romanesque, however, finds expression in all-stone masonry buildings with rock-faced stonework.

Characteristics:
—buildings of substantial weight and mass
—rock-faced, coursed stone masonry
—polychrome masonry
—towers topped with hip knobs and/or finials
—segmental arched entries
—rock-faced stone piers with foliated capitals
—columns with smooth shafts and ornamentally foliated capitals
—semicircular arches used in windows, doors, and porches
—blind arcading
—ornamental carving



Fig. 204: Roman Catholic Rectory of the Cathedral of the Madeleine, 1900, Salt Lake City, Salt Lake County. This cross-wing dwelling in the Richardsonian Romanesque style was designed by Carl M. Neuhausen, architect of the adjacent cathedral.



Fig. 205: John Dixon house, 1893–94, Payson, Utah County. An intricately detailed example of the Richardsonian Romanesque, this building is also an example of the Victorian house type called central block with projecting bays. It was possibly designed by architect Richard C. Watkins.



Fig. 206: Summit County Courthouse, c. 1900, Coalville, Summit County. Charles F. Woods, an Oregon architect, was the designer of this example of a Richardsonian Romanesque civic building.



Fig. 207: Salt Lake City & County Building, 1894, Salt Lake City, Salt Lake County. The most ornate example of the Richardsonian Romanesque style in the state, the building's design was the result of a competition won by the firm of Monheim, Bird, and Proudfoot. (Photograph courtesy of Utah State Historical Society.)

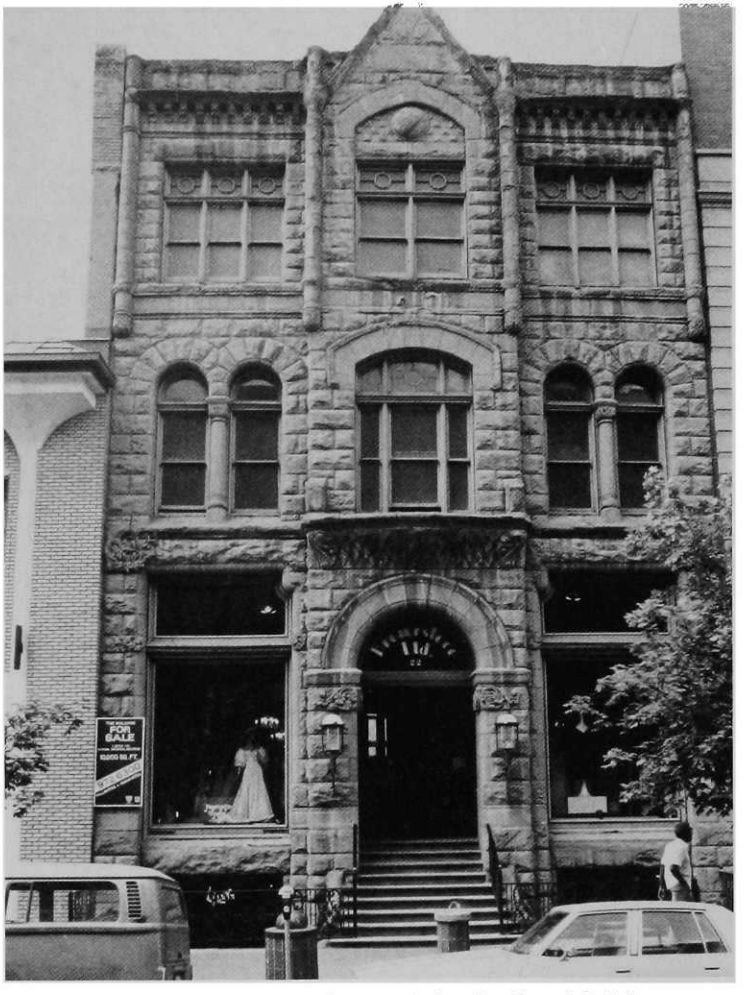


Fig. 208: Commercial Savings Bank, 1889, Salt Lake City, Salt Lake County. Francis Armstrong, mayor of Salt Lake City, commissioned architect Richard K. A. Kletting to design this two-part commercial block in the Richardsonian Romanesque style.



Fig. 209: Brooks Arcade, c. 1891, Salt Lake City, Salt Lake County. This Richardsonian Romanesque two-part commercial block was designed by Dallas and Hedges, architects for Salt Lake City merchant and real estate investor Julius G. Brooks.

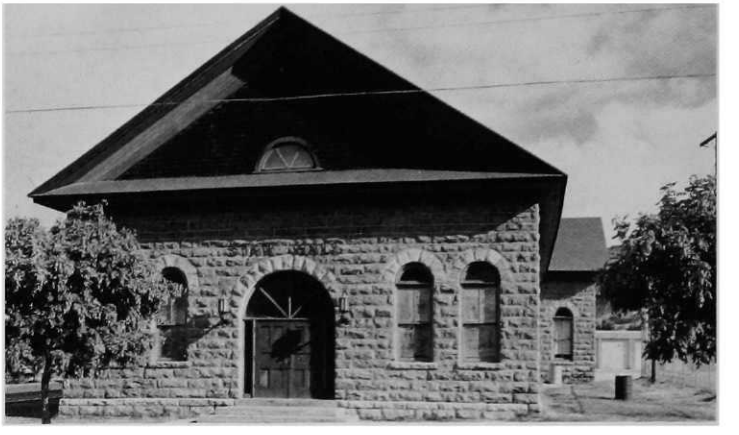


Fig. 210: Star Hall, c. 1906, Moab, Grand County. This Richardsonian Romanesque building was built for the LDS Church as a recreational facility.

Victorian Eclectic, 1885–1910

As the name implies, this late-nineteenth-century expression is less a distinct style than a term used to identify buildings that show a combination of elements from such popular styles as the Italianate, Queen Anne, Neoclassical, Romanesque Revival, Colonial Revival, and the less common Moorish. Like other late Picturesque styles, in scaled-down form it was applied to cottages and other small residences.

Characteristics:
—irregular plan, asymmetrical facade and roof silhouette
—bay windows, round and polygonal turrets, towers, decorative porches, and dormers
—conical, bellcast, and onion-dome roofs atop towers
—Moorish or horseshoe arches
—segmental or arched window and/or door openings
—projecting door and window lintels
—leaded and stained-glass transom windows
—patterned wooden shingles in vertical surfaces
—patterned belt courses



Fig. 211: David Murdock house, 1892–94, Salt Lake City, Salt Lake County. H. H. Anderson was the designer and builder of this Victorian Eclectic house, which in form is a central block with projecting bays. Anderson's client, David Murdock, a Scottish immigrant, was an accountant for ZCMI and a manager of the Twentieth Ward Cooperative.



Fig. 212: Francis Armstrong house, 1892, Salt Lake City, Salt Lake County. This Victorian Eclectic cross-wing house was built for Francis Armstrong, who was mayor of Salt Lake City in the 1880s and a prominent businessman and banker.



Fig. 213: J. William Knight house, 1889, Provo, Utah County. This Victorian Eclectic house, complete with onion-dome tower, was most likely designed by architect Richard C. Watkins for Knight, a prominent Provo businessman.



Fig. 214: Victorian Eclectic house, c. 1900, Nephi, Juab County. A corner tower, round arches accentuated by rock-faced brick, and ornate Flemish gables constitute some of the stylistic features of this Victorian Eclectic house.



Fig. 215: Dennis Smyth house, 1889, Ogden, Weber County. This Victorian Eclectic dwelling designed by S. T. Whitaker of Ogden for Irish immigrant Dennis Smyth, who came to the West through his employment with the Union Pacific Railroad.



Fig. 216: Albert Fisher house, 1893, Salt Lake City, Salt Lake County. This large Victorian Eclectic residence is a transitional type between the central block with projecting gables of the Victorian house type and the four-square house type. It was designed by Richard K. A. Kletting for a fellow German immigrant, brewer Albert Fisher.



Fig. 217: David P. Stratton house, 1908, Orem, Utah County. A one-story example of a central block with projecting bays in the Victorian Eclectic style. (Photograph by Deborah Randall.)



Fig. 218: William T. Dinwoody house, 1895, Salt Lake City, Salt Lake County. This one-story Victorian—again a central block with projecting bays—in the Victorian Eclectic style was also designed by Richard K. A. Kletting for stockbroker William T. Dinwoody.

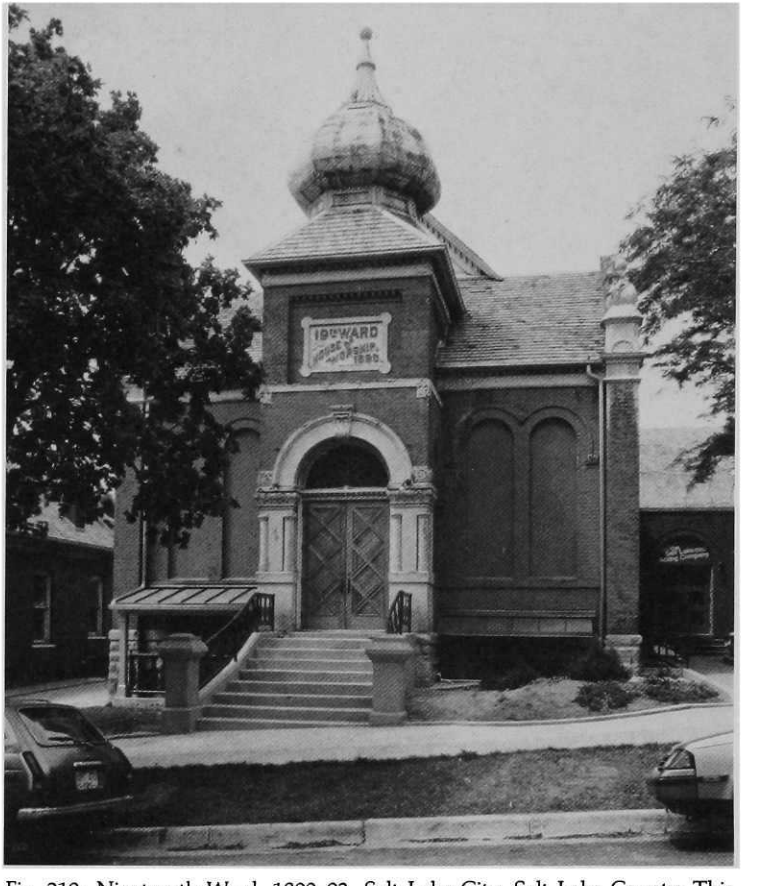


Fig. 219: Nineteenth Ward, 1890–92, Salt Lake City, Salt Lake County. This Victorian Eclectic LDS wardhouse was designed by Robert Bowman. It is located in Salt Lake City's Capitol Hill District.

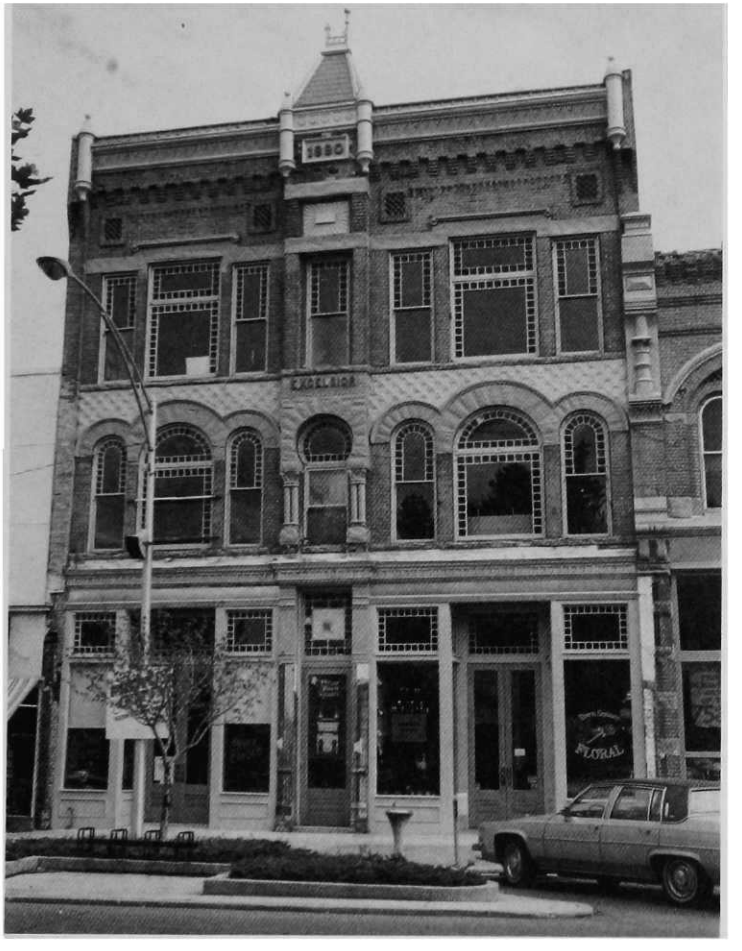


Fig. 220: Excelsior block, 1890, Provo, Utah County. A two-part commercial block in the Victorian Eclectic style, the Excelsior block has an ornamental brick and stone facade enhanced by colored glazing and a pressed-metal cornice.

Chateauesque, 1890–1900

The Chateauesque style was inspired by the reign of the French king Francis I (1515–47) and encompasses elements of the Gothic tradition and the Italian Renaissance. It was popularized in the United States by the designs of Richard Morris Hunt for the Vanderbilt family in New York and North Carolina. Stone construction or stone in combination with brick masonry was demanded for such an ornate and monumental style. Two examples of the style exist in Utah, both residences designed for prominent and wealthy families: the Thomas Kearns mansion in Salt Lake City and the David Eccles mansion in Logan.

Characteristics:
—substantial stone and/or brick masonry forms
—round corner turrets with conical roofs, topped with hip knob and/or finial
—pedimented stone parapets and/or ornately gabled dormer windows
—balustraded terraces or balconies on upper floors
—stone detailing with classical motifs
—windows with stone mullions
—tall ornamented chimneys



Fig. 221: David Eccles house, 1907, Logan, Cache County. This large Chateauesque residence was designed by Logan architects Monson and Schaub for Eccles, whose business interests included lumber and railroads.



Fig. 222: Thomas Kearns house, 1902, Salt Lake City, Salt Lake County. The state's most notable example of the Chateauesque was designed by architect Carl M. Neuhausen for U. S. Senator Thomas Kearns, one of the most prominent figures in U. S. mining history. At present it is the governor's residence.

Beaux Arts Classicism, 1890–1910

One of the most famous of all schools of architecture, the Ecole des Beaux Arts in Paris, lent its name to this style. Numerous American architects either attended this institution themselves or were taught at American schools of architecture by its graduates. The style achieved fame by way of exhibitions, most notably the 1893 World's Columbian Exposition in Chicago, at which monumental designs eclectically incorporated the classical vocabulary of Greek, Roman, and Renaissance architecture. Beaux Arts Classicism was favored for large public buildings such as libraries, schools, state capitols, courthouses, and post offices, and for commercial structures like hotels, railroad depots, banks, and office buildings. Many American examples— including most of those in Utah—do not use Beaux Arts planning principles either in their floor plans or in the building's relationship to its site and surrounding buildings. They do maintain a diversity of Beaux Arts qualities: large volumes of space (e.g. railroad depot waiting rooms), exuberant decorative elements, and interrelated facade components. One of the earliest examples of this style in the state was architect Richard K. A. Kletting's design for the original Salt Palace, which was built in 1899.

Characteristics:

—use of Classical orders in combination with exuberant decorative elements.
—pavilions projecting from the main structure, with Classical ornamentation sometimes topped by a pediment
—balustraded parapet broken by projecting pediments, wall dormers or sculpture
—raised basement level, often rusticated by emphasizing masonry joints, exposing mortar, and using rough-hewn stone
—round arch and/or segmental arch openings

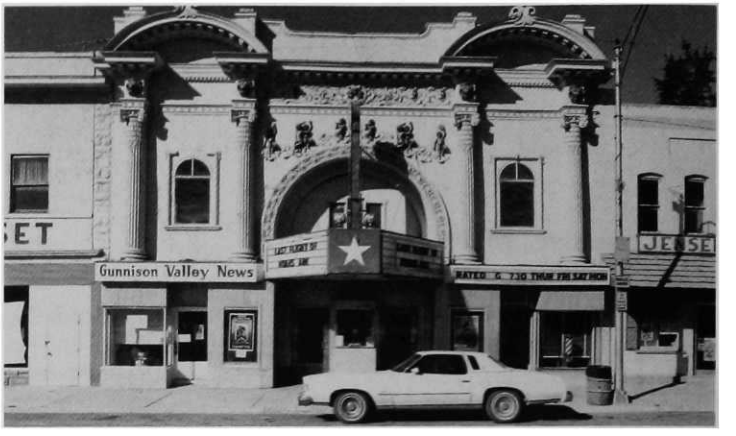


Fig. 223: Casino Theater, c. 1910, Gunnison, Sanpete County. The Casino was originally a vaudeville theater designed in the style of Beaux Arts Classicism.



Fig. 224: Salt Lake Public Library, 1905, Salt Lake City, Salt Lake County. Designed by the prestigious New York firm of Heins and LaFarge, this example of Beaux Arts Classicism was built under the supervision of Salt Lake City architect Frederic Albert Hale. It has since been converted to a planetarium.

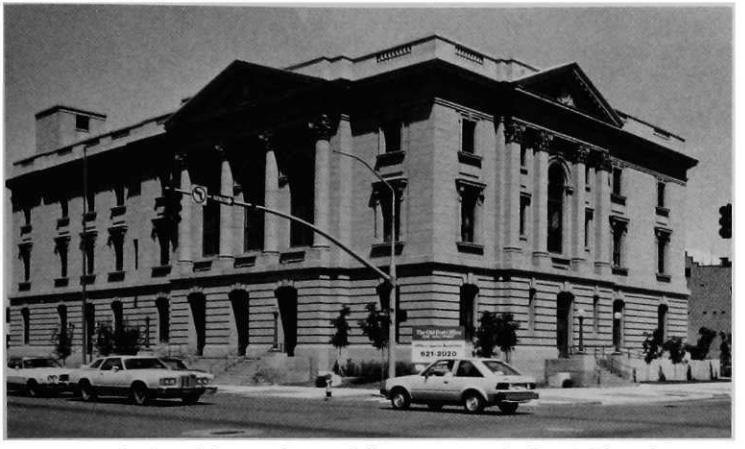


Fig. 225: Federal Building and Post Office, 1905–9, Ogden, Weber County. The raised-basement example of Beaux Arts Classicism was most likely designed by the United States architect James Knox Taylor.



Fig. 226: Rio Grande Railroad Depot, 1910, Salt Lake City, Salt Lake County. The railroad commissioned Chicago architect Henry Schlachs to design this example of Beaux Arts Classicism. The three great round-arched windows in the facade hint of the large volume of space enclosed by the waiting room.

Second Renaissance Revival, 1890–1910

Like the earlier Renaissance Revival style, which was popular in the East between 1840–60 (no examples survive in Utah), the Second Renaissance Revival was inspired by various Italian buildings. In contrast to the earlier style, the Second Renaissance Revival relied upon a larger scale and attempted to impart a greater simplicity and order, partially through the use of two-dimensional decoration. It was popularized at the end of the nineteenth century by such well-known East Coast architects as McKim, Mead and White in their design of the Boston Public Library, and R. M. Hunt, in his plan for the Breakers, Cornelius Vanderbilt's summer house in Newport, Rhode Island. The style was also used at the turn of the century in the design of private clubs, particularly men's clubs, and was chosen for Salt Lake City's Alta Club and Commercial Club. Other Utah examples include classroom buildings at the University of Utah and at Southern Utah State College in Cedar City.

Characteristics:
—symmetrical facade
—masonry construction
—arcades at ground level, often with a loggia
—rusticated ground floor and stone quoins
—accentuated belt courses
—wide, overhanging cornices
—modillions (ornamental brackets under the cornice)



Fig. 227: Normal (Education) Building, University of Utah, 1901, Salt Lake City, Salt Lake County. This example of the Second Renaissance Revival is one of three buildings designed by architect Richard K. A. Kletting on the original campus circle.



Fig. 228: Alta Club, 1897, Salt Lake City, Salt Lake County. This men's club was designed in the Second Renaissance Revival style by architect Frederic Albert Hale. It was one of his first nonresidential commissions.



Fig. 229: Commercial Club, 1910, Salt Lake City, Salt Lake County. This businessmen's club, considered by some an alternative to the more staid Alta Club, was designed by architects Ware and Treganza.



Fig. 230: Orpheum Theater, 1913, Salt Lake City, Salt Lake County. Architect G. Albert Langsburgh of San Francisco designed this Second Renaissance Revival theater, which was the center of vaudeville entertainment in Salt Lake City.



Fig. 231: Bigelow Hotel, 1927, Ogden, Weber County. Ogden architects Hodgson and McClenahan designed this Second Renaissance Revival hotel, the ground level and top story of which are highlighted with glazed terra-cotta.



Fig. 232: Hotel Utah, 1909–11, Salt Lake City, Salt Lake County. This Second Renaissance Revival hotel, sheathed in terra-cotta tile, was designed by Los Angeles architects Parkinson and Bergstrom.

8

EARLY TWENTIETH-CENTURY STYLES: 1905–25

Architectural design in the early twentieth century presented the country with a new group of styles and types less dependent on historical models than were the styles of the preceding Victorian period. As with other major stylistic periods, no precise commencement or concluding dates can be cited, and various popular styles frequently overlap. For example, Victorian cottages in styles such as the Queen Anne were built contemporaneously with bungalows. One of the most visible features of the Bungalow, the Arts and Crafts, the Prairie School, and other styles of the early twentieth century, was their lack of busy three-dimensional ornamentation so popular in the Victorian period. This is not to say that the new architecture lacked ornamentation altogether, but it was more reserved and less three dimensional. The Bungalow, Arts and Crafts, and Prairie School styles were quickly absorbed into Utah's building tradition during this period of economic prosperity.

The origin of the Bungalow house type has been traced to a dwelling noted for its verandas that existed in India. Its popularity in the United States, and particularly Utah, was due in part to the American Arts and Crafts movement. The bungalow was intended to be a comfortable-looking, low profile house that communicated a sense of shelter. This new type of residence became an everyman's house replacing the Victorian cottage of the 1880s and the 1890s.

The bungalow came to be a style as well as a building type, and many variations on the basic bungalow form were sketched out in numerous builders' magazines and pattern books published by such companies as "Bungalowcraft" of Los Angeles. These plans were advertised as open and informal in nature and as spatially economical. In early twentieth-century Utah, as in other areas of the developing western United States, particularly California, the bungalow became one of the most popular residences. Its popularity in California led to a subtype that was further



Fig. 233: Bungalow, c. 1912, Manti, Sanpete County. The front porch, an omni-present bungalow feature, is protected by the projecting hip roof on this one-story brick dwelling and supported at the corners by two battered wooden piers. The attic story of this bungalow is illuminated by multi-panel casement windows located in the hip roof dormers.

enhanced by the designs of the brothers Charles and Henry Greene of Pasadena. Thus, a prototypical "California bungalow" was a one-story (two-stories on occasion) wood frame house with a low-pitched roof and partially exposed framing members in its gable ends. Bungalows were frequently dressed in Neoclassical, Swiss Chalet, Tudor, California, Mission, Arts and Crafts, and Prairie School decorative motifs. The latter two were the most popular styles for bungalows in Utah.

The Arts and Crafts style in America was the result of several influences; the orginal English movement called "Arts and Crafts" led by designer William Morris, who elevated the concept of craftsmanship to art; the work of English architects C. F. A. Voysey and Sir Edwin Lutyens;

and the publications of Gustav Stickley, one of the spiritual leaders of the American Arts and Crafts movement, whose *Craftsman Magazine* contained articles by designers, artisans, artists, and architects. The Arts and Crafts architectural style was most frequently used in domestic designs, although it also appeared in some civic and religious architecture. Arts and Crafts residences are generally large, two-story structures emphasizing natural materials such as wood shingles, exposed components of the wood structural frame, and brick and stone masonry, including cobblestones and clinker brick. As with the bungalow, the house designs often included porches and verandas, creating an impression of informal living and joining the house to its site. Natural materials were also used in the interiors of the houses to achieve a cozy, informal quality. Interiors featured inglenooks, tiled fireplaces, built-in bench seats, wood paneling and wainscoting, and metal fixtures whose surfaces often had the appearance of a hand-beaten finish. The innovative Arts and Crafts design philosophy also had an influence upon the Prairie School style.

The early work of Frank Lloyd Wright and his Midwest associates gave rise to the Prairie Style, popular during the first two decades of this century. In addition to creating forms that were clean, precise, and angular, the Prairie School emphasized horizontality. This spareness of appearance was accomplished by the use of masonry or stucco over masonry or wood frame construction, highlighted by wood or cast stone banding. The building often accentuated the texture of its materials and featured abstract patterns in stained and leaded glass. Residential, ecclesiastical, and civic buildings used this innovative style; it was particularly popular in Utah for residences and for LDS Church ward houses. Residential designs included one-story, narrow, masonry bungalows, well-suited to narrow city lots and larger, symmetrical, two-story houses, nearly square or rectangular in form, with casement windows and hipped roofs with wide, overhanging eaves.

The Prairie School style was particularly popular in Utah, probably because some of Utah's architects worked in Chicago during the inception of the style. One such architect, Taylor Woolley, apprenticed with Frank Lloyd Wright in the mentor's Oak Park studio during the first decade of the century. The appearance of the style in Utah also coincided with a period of rapid urban growth along the Wasatch Front. A number of architects in Salt Lake City and Ogden specialized in the style between 1910 and 1920, some of whom found it especially appropriate as a "modern" style for Latter-day Saint ward houses and seminary buildings. Schools, public libraries, clubs, and commercial structures were also designed in this style.



Fig. 234: Ernest Jackson house, 1911, 1933, Teasdale, Wayne County. A one-and-one-half-story bungalow with the roof ridge parallel to the street and a shed-roof dormer projecting from the slope of the roof. Jackson, builder of the town's LDS recreation hall, built his own house in 1911; in the 1930s he added a veneer of rock-faced stone to its exterior. The hollow-stone porch columns replaced earlier wooden columns.

Bungalow, 1905–25

As mentioned above, the bungalow expressed comfort and a sense of shelter, qualities that were emphasized by the texture of exposed beams, rafters, shingles, bricks, cobblestones, and other structural features. Bungalow plans were advertised as open, informal, and economical. The front door of the bungalow often opened directly into the living room; in simpler plans, living rooms opened directly into the dining room.

Since this was the most popular house type in Utah during the first quarter of this century, there are numerous examples throughout the state. However, the bungalow court—a group of bungalows separated by a walkway—that was common in other areas of the United States was rare in Utah. The bungalow became the basic middle-class house, replacing the Victorian cottage of the later nineteenth century. Its popularity was due to numerous pattern books, many published in California, and to a period of economic prosperity that allowed families to purchase their first homes.

Characteristics:

—one or one and a half stories on a rectangular plan
—several major roof types: (1) long, steeply pitched roofs with eaves parallel to the street covering porches which stretch the full width of the facade; (2) low-pitched roofs in California bungalows; (3) hip roofs in Prairie-style examples.
—dormers in the slope of the roof, often facing the street
—cobblestone and/or brick (especially clinker brick) foundations
—shingle siding
—wood banding
—exposed rafters, purlins, ridge beams, brackets
—projecting bays on the main floor
—casement windows
—battered, (i.e., rough-textured) stone piers supporting porch roofs
—geometrically patterned leaded or stained-glass windows



Fig. 235: Bungalow, c. 1912, Provo, Utah County. This one-and-a-half-story Arts and Crafts example of the style is a common type with the roof ridge parallel to the street and the slope of the roof interrupted by a gabled dormer and sleeping porch. The bungalow's Arts and Crafts features include: a foundation of clinker brick, exposed roof rafters and purlins, and the casement windows with small square panes above and larger ones below.



Fig. 236: Avery Timms house, 1916, Salt Lake City, Salt Lake County. Constructed by the owner, a local builder, this Prairie School bungalow is built of brick with a low hip roof and wide overhanging eaves. Most often this type of bungalow is built with its narrow end to the street.



Fig. 237: House, c. 1910, Salt Lake City, Salt Lake County. This one-story bungalow with its low-pitched roof and stucco-over-frame contruction is derived from the style of bungalows popular in California after the turn of the century.



Fig. 238: Albert Johnson house, c. 1910, Ephraim, Sanpete County. This Neoclassical example of the bungalow style features a veranda running the length of the house comprised of wooden Tuscan columns supporting the wide bracketed eaves of the hip roof.



Fig. 239: Bungalow, c. 1915, St. George, Washington County. This bungalow shows the influence of the California architects Greene and Greene. It was constructed to expose the ridge beam and purlins of the low-pitched roof as well as the rafter ends at the eaves. The wood frame is sheathed in a striated pattern of square-cut wood shingles.

Arts and Crafts, 1900–1915

This style emerged from the pages of *Craftsman Magazine* (1901–17), a publication containing articles by designers, artisans, and architects sympathetic to the Arts and Crafts movement in America. As a style of architecture, it was mostly adapted to domestic designs, along with small civic commissions like schools, libraries, city halls and small churches. Arts and Crafts houses are generally large, two-story buildings that emphasize such elements of their wood frame construction as rafters, purlins, and ridge beams. Some examples of the style also had half-timbering reminiscent of English Tudor architecture. Porches and verandas aided in creating an impression of informal living and in uniting the house to its site. Stained or oiled wood and other unpainted, natural materials were also commonly used for the interiors of Arts and Crafts buildings.

Characteristics:

—large, two-story buildings, often with moderate to steeply pitched roofs pierced by gables and dormers
—wide porches
—wide, overhanging eaves
—cobblestone and/or brick (especially clinker brick) foundations
—shingles and/or stucco on exterior walls
—exposed framing members such as rafters, purlins, and ridge beams
—exposed framing members with panels infilled with stucco
—casement windows with stained and leaded glass or double-hung windows with small square lights in the upper half



Fig. 240: Arts and Crafts house, c. 1910, Kanab, Kane County. This example of the Arts and Crafts style contains a number of identifying characteristics including the cobblestone foundation, clinker brick chimney, exposed rafters, and the effect of half timbering in the gable. (Photograph by Deborah Randall.)



Fig. 241: David Dart house, 1910, Salt Lake City, Salt Lake County. Dart, a Salt Lake City architect, designed this Arts and Crafts house. The veranda wraps around two sides of the house; the base is constructed of cobblestone. Exposed rafters and purlins are emphasized in the roofs of the front gable and in the hip roof of the wall dormer.



Fig. 242: Lester Mangum house, 1908, Provo, Utah County. Designed by the Salt Lake City firm of Ware and Treganza, this large, two-story Arts and Crafts house was built for an executive in Jesse Knight Industries. The base and first story are constructed of a distinctive sulfur-yellow clinker brick.



Fig. 243: Oscar H. Jensen house, 1908, Salt Lake City, Salt Lake County. This Arts and Crafts house was designed by H. S. Fredrickson for Jensen, a U.S. postal employee. It features stucco plastering, small lights in the upper portions of the windows, and strongly emphasized rafters in the gable.



Fig. 244: Richfield Public Library, 1913, Richfield, Sevier County. A Carnegie-funded library, this Arts and Crafts building was designed by the firm of Watkins and Birch, architects, and was based on a standard design established by the Carnegie Foundation. This raised basement design, built of clinker brick and cast stone elements, is preceded by a steeply pitched gable roof entry creating a porch-like entrance to the building.

Prairie School, 1905–25

The early work of Frank Lloyd Wright and his Midwest associates gave rise to the Prairie Style, popular during the first two decades of this century. In addition to creating forms that were clean, precise, and angular, the Prairie School emphasized horizontality. This spareness of appearance was accomplished by the use of masonry or stucco over masonry or wood frame construction, highlighted by wood or cast stone banding. The building often accentuated the texture of its materials and featured abstract patterns in stained and leaded glass. Residential, ecclesiastical, and civic buildings used this innovative style; it was particularly popular in Utah for residences and for LDS Church ward houses. Residential designs included one-story, narrow, masonry bungalows, well-suited to narrow city lots and larger, symmetrical, two-story houses, nearly square or rectangular in form, with casement windows and hipped roofs with wide, overhanging eaves.

Characteristics:
—low, hipped roof
—wide, overhanging eaves
—brick masonry, stucco over masonry, or stucco over wood frame construction
—single-story porch or porte cochere projecting from the house
—horizontal bands of cast stone or concrete coping
—wood banding on wall surfaces and under eaves
—casement windows with geometric patterns created in stained and/or leaded glass or with wooden muntins
—mullions topped with cast geometric ornamentation



Fig. 245: Edmund Wattis house, 1914, Ogden, Weber County. This Prairie School-style house was designed by Ogden architect Eber Piers for one of the founders of the Utah Construction Company, one of the five firms that constructed the Hoover (Boulder) Dam in Nevada. The horizontality of this house is accentuated by the extension of the porte-cochere to the left and the sun porch to the right.



Fig. 246: William W. Ray house, 1915, Salt Lake City, Salt Lake County. This all-masonry residence was based on Frank Lloyd Wright's popular "fireproof house for $5,000" and was designed by Taylor Woolley, formerly an apprentice in Wright's studio.



Fig. 247: Prairie School-style house, c. 1917, Logan, Cache County. This brick masonry example of the style has a striated patterning of brick that emphasizes the horizontality of the design.

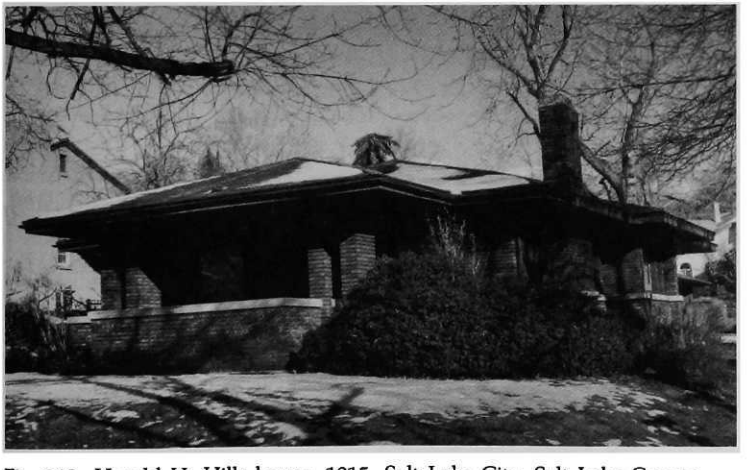


Fig. 248: Harold H. Hills house, 1915, Salt Lake City, Salt Lake County. This Prairie Style bungalow was built by its owner, a prominent contractor with numerous building investments in the Salt Lake Valley.



Fig. 249: Ladies Literary Club, 1912, Salt Lake City, Salt Lake County. The architects Ware and Treganza won the commission for this Prairie Style building over four other entries. The scale of the building is harmonious with its older residential neighbors on South Temple Street.



Fig. 250: LDS Branch for the Deaf, c. 1916, Ogden, Weber County. Leslie Hodgson, an Ogden architect, designed this Prairie School church building. The cast stone capitals of the brick mullions owe a debt to Frank Lloyd Wright's design for Unity Temple.



Fig. 251: Caithness Apartments, 1908, Salt Lake City, Salt Lake County. A "U" court apartment building composed of colorful and highly textured masonry brick and tile, it was designed by Ware and Treganza.



Fig. 252: Elementary School, c. 1912, North Salt Lake, Davis County. This Prairie School-style school building is highlighted by geometric stone capitals atop brick mullions and wide overhanging eaves.

9

Period Revival Styles: 1890–1940

The term Period Revival refers to a wide range of historically based styles favored by the American public for nearly half a century. Such styles as the Colonial Revival and Neoclassical were popular throughout the entire period and appeared concurrently with the nonhistorical styles discussed in the previous chapter. Following World War I, other, more varied styles became popular, such as the Spanish Colonial, English Tudor, and French Norman. A number of these styles—including Spanish Colonial, English Tudor, Mission, Pueblo, and French Norman—were based on the indigenous building traditions of North America and Europe and were especially popular for domestic architecture built after World War I.

Various explanations have been offered for the popularity of these Period Revival styles. One opinion is that nationalistic pride following World War I led to an increased use of the Colonial Revival and Neoclassical styles, while another states that the English Tudor and French Norman were favored by doughboys recently returned from Europe. Whatever the reason, many of these historical styles began appearing in all types of architecture. These designs almost always displayed the architect's or builder's familiarity with the external, decorative features of the historical style rather than with the building tradition, its formal features, or plan types.

This return to historicism was reinforced in the teens and twenties by the architectural press in numerous articles on the "country house." Surprisingly, such houses were usually not large, but they were generally sited on large lots or acreage and were frequently designed in the English Tudor or French Norman styles. Some authors of the period rationalized the appropriateness of such styles by claiming that the climatic conditions and varied terrain of America resembled those of England and France. They also supported such styles because of their significant picturesque qualities, which were enhanced by their rural settings.



Fig. 253: English Tudor Cottage, c. 1929, Logan, Cache County. The asymmetrical design of this house is enhanced by the octagonal entry tower at the inside corner of the "L"-shaped plan. It is less ornate than many Period Revival cottages. Nevertheless, the variegated brick and the imitation half-timbered gable, formed by the steeply pitched roof of the projecting wing, are indicative of the English Tudor style.

This emphasis on the picturesque came out not only in the articles published in the various journals of the time, but also in their accompanying photographs. Unlike the Victorian fondness for the picturesque, which was expressed mostly through a variety of building materials, decorative detailing, and silhouettes, the Period Revival's historical allusions were based on picturesque architectural massing that accommo-

dated various roof pitches, dormer types, and towers. This variety in massing also alluded to the irregular forms and additions that were common in the vernacular architecture from which the styles were derived. Another characteristic of the Period Revival styles was the basic simplicity of form and facade. These hallmarks, plus a respect for materials and the craftsmanship necessary to imitate certain historical construction techniques (half-timbering, stonemasonry, tile and slate roofing, and wood shingles laid in a simulated thatch pattern) provided texture, another necessary picturesque quality.

The overall simplicity of mass also suggested the informality that various architectural writers of the period stated was appropriate to the modern American way of living. Thus, the interiors of buildings designed by American architects conformed to American concepts of comfort and practicality. Undoubtedly, this informality in living patterns had been influenced by changes in family relationships after the Victorian period and by the shortage of domestic help.

Subsequent analysis of these designs has concluded that in the Period Revival of the teens and twenties, architects and designers integrated many aspects of modern architecture, most particularly the open plan, which combined living and dining rooms into an "L"-shaped space. Another development was the appearance of the outdoor living area, which in turn led to a lowering of the height of the first floor in relation to ground level. Unlike the usual Victorian practice of building the house several feet above the grade, the Period Revival house was built within twelve to eighteen inches of grade to allow the family's living patterns to extend onto a terrace. A later aspect of the Period Revival appeared in the thirties: one-story houses containing one or more wings, a pattern based upon the works of such notable modern architects as Frank Lloyd Wright and Richard Neutra.

The architectural style of the "country house," which reflected the social aspirations of its well-to-do or upper-middle-class owners, quickly migrated to the rapidly expanding suburbs and their spacious house sites. The suburbs, in turn, had gained accessibility with the growth of the streetcar, the interurban railroad, and finally, the automobile. A further trickling down of Period Revival influence appeared in the form of cottages, small, single-family residences constructed by speculative builders both in urban subdivisions and in newly platted suburbs.

To counteract what many considered the amateurishly poor design of these single-family residences, and to enhance their professional standing, architects and the architectural press in the twenties and thirties started a movement for standardization. Touting the importance of good architecture in small houses, the architectural profession launched a regionalized stock-plan service known as the Architects' Small House Service Bureau (A.S.H.S.B.). Designs generated by anonymous architects were made available to the public nationwide. What began as a professional experiment by architects blossomed into a successful attack on the design of small houses by lumber dealers, contractors, and carpenters. The A.S.H.S.B. produced numerous designs for houses of six principal rooms or fewer. The service, which included plans and specifications, cost five dollars per principal room. The experiment lasted nearly a decade and a half, and its designs were built from coast to coast.

A dozen different styles comprise the Period Revival in Utah; the most popular were the Colonial Revival, the Neoclassical, and, to a lesser extent, the Spanish Colonial. Examples of these styles are found in civic, commercial, religious, and residential structures. The English Tudor and French Norman styles were most frequently used in residential design, as were the Mission and Pueblo styles. The Early Christian Byzantine and Jacobethan Revival appeared in religious and institutional architecture, and rare, exotic Egyptian Revival was limited to movie theaters and club buildings for fraternal orders.

Colonial Revival, 1890–1940

This term covers a wide variety of American architecture, including the English and Dutch vernacular architecture of the colonial period and the more formal English-inspired architecture of the Georgian and Federal periods of the late eighteenth and early nineteenth centuries. Extremely popular in Utah as a residential style, it is also seen in numerous religious buildings and in some commercial and institutional buildings. Common characteristics of the style include the gambrel roofs often associated with "Dutch Colonial" architecture but found widely in New England as well, and high-style architecture borrowed from Georgian houses, including Palladian windows and fanlights. The Cape Cod cottage, an indigenous New England house type, first became a popular sub-style of the Colonial Revival during the 1930s. Gambrel roof designs became especially popular in Salt Lake City, particularly for cottages. Early twentieth-century plan books, such as the nationally popular *Radford's Bungalows*, contained numerous Colonial Revival designs.

Characteristics:
—hip, gable, or gambrel roofs
—symmetrical facades
—porches and/or porticos with classical motifs
—surfaces covered in shingles, wood siding, or brick
—bay windows
—fanlights
—Palladian windows in second-story walls or gables
—side and transom lights around the main entry
—clear leaded-glass windows
—multiple light sashes above single light sashes
—broken, segmental, or swan's neck pediments



Fig. 254: William Wimmer house, 1906, Salt Lake City, Salt Lake County. A cross-wing example of the Colonial Revival style, this house has its gambrel roof emphasized by its front-facing gable.



Fig. 255: Samuel Hamill house, 1905, Salt Lake City, Salt Lake County. This gambrel-roofed Colonial Revival house was designed by architect David C. Dart for real estate speculator Adolph Richter.



Fig. 256: Walter E. Ware house, 1906, Salt Lake City, Salt Lake County. Architect Walter E. Ware, known for his Arts and Crafts and Prairie School designs, planned this Colonial Revival house as a residence for him, his wife, and their daughter Florence.



Fig. 257: William Nelden house, 1894, Salt Lake City, Salt Lake County. A very early Utah example of the Colonial Revival, this central-passage Georgian house was designed by architect Frederic Albert Hale. Nelden, an Easterner, was active in community affairs and established the Nelden-Judson Drug Company, a wholesale business serving the Intermountain West.



Fig. 258: Colonial Revival house, c. 1929, Salt Lake City, Salt Lake County. This design is a side-passage house based upon a two-thirds Georgian plan. The pillars and pediment surrounding the front door are wooden. The segmental pediment and door frame and the accentuated keystones of the first floor window lintels accentuate a Georgian character.



Fig. 259: Cape Cod cottage, c. 1940, Salt Lake City, Salt Lake County. A plain, nearly square house type with a steeply pitched gable roof parallel to the street, the original "Cape" was indigenous to New England architecture and became popular as a Colonial Revival design in the 1930s.

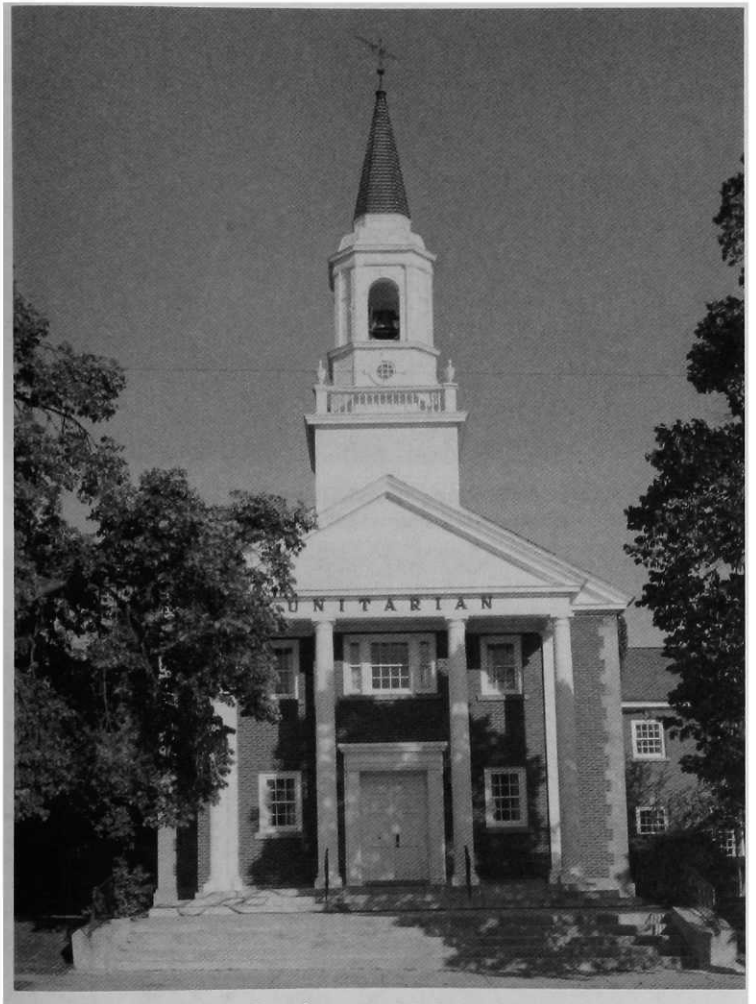


Fig. 260: First Unitarian Church, 1926, Salt Lake City, Salt Lake County. Based on a design by architect Slack Winburn, this Colonial Revival church was built for the First Unitarian Society of Salt Lake City, organized in 1891.



Fig. 261: Pleasant View First and Second Ward, 1927, Provo, Utah County. A standard ward house plan initiated by architect Joseph Don Carlos Young and nicknamed the "Colonel's Twins." Architectural motifs of the Georgian or Federal styles were incorporated into the gable ends of the projecting wings. Here the combination of fanlights below a projecting keystone of the round arch, the belt course, and the cornice return emphasize the Colonial Revival nature of this building.

Neoclassical, 1900–1925

The Neoclassical style uses Greek and Roman classical motifs, especially the orders (Doric, Ionic, Corinthian, Composite, and Tuscan), in a more conservative manner than do buildings of Beaux Arts style classicism. Neoclassical buildings are symmetrical, monumental forms with facades highlighted by colonnades or large pedimented porticos that are integral to the design of the building. Banks, courthouses, post offices, and churches from the early decades of this century were often designed in this style.

Characteristics:
—symmetrical facade
—raised basement story
—attic story
—uninterrupted cornice and/or parapet
—colossal colonnades and/or pedimented porticos
—pilasters
—smooth ashlar finish on masonry buildings
—terra cotta details



Fig. 262: House, c. 1908, Provo, Utah County. This symmetrical Neoclassical house has an Ionic portico and widely spaced dentils on all cornices.



Fig. 263: William G. Ehlert house, 1902, Salt Lake City, Salt Lake County. This is a Neoclassical example of the foursquare house type.



Fig. 264: Weber State College building, c. 1925, Ogden, Weber County. This Neoclassical example of an enframed block commercial building has terra-cotta Classical detailing that contrasts with the dark color and texture of the brick masonry wall.

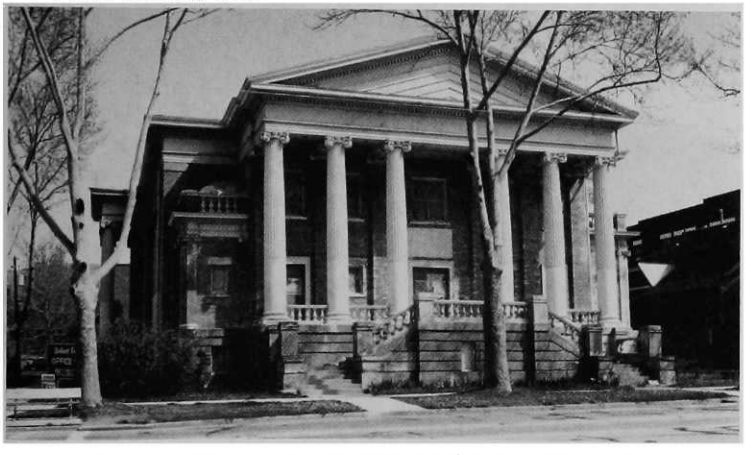


Fig. 265: Emmanual Baptist Church, 1910–11, Salt Lake City, Salt Lake County. This church was designed by architect J. A. Headlund and is an impressive Neoclassical structure on a raised, rusticated basement.



Fig. 266: Salt Lake Stock Exchange, 1908, Salt Lake City, Salt Lake County. This Neoclassical design, complete with Ionic portico, served as a stock exchange for nearly eighty years.



Fig. 267: City and County Building, 1920–26, Provo, Utah County. A Neoclassical design by Provo architect Joseph Nelson, this government building has a pedimental sculpture over the main entry relating to the history of Utah County.

Early Christian/Byzantine, 1910–35

Of the Period Revival styles used in nondomestic architecture, the Early Christian/Byzantine is most frequently seen in church buildings. The early Christian basilica form of a great hall—with or without cross wing or transept arm—naturally accommodated the functions of various religious groups, including the LDS Church in Utah. The more centralized plan of Greek origin is the basis of some of the state's Greek Orthodox churches. These buildings are generally of brick and stone masonry with tile roofs. The facades of these structures, when used as church buildings, faced the gable end to the street, with entry into the main hall through a rounded arch opening. Secondary entries in the basilica plans are located along the lateral sides of the hall and in the transept arm. Exterior decoration relies upon the intrinsic quality of the brick and stone masonry and some cast ornamentation in the form of terra-cotta tiles.

Characteristics:
—stone masonry alternating with brick coursing
—tile roofs
—low, rounded arch openings
—blind arcading
—columns with composite capitals
—decorative terra cotta tilework
—vertical brick courses inserted at regular intervals in the brick bond



Fig. 268: Tremonton First Ward, c. 1928, Tremonton, Box Elder County. An Early Christian design most likely by architects Pope and Burton of Salt Lake City. The Early Christian style is characterized in this ward house by brick masonry walls with vertical brick courses at regular intervals, round arched main entry, tile roof, and projecting side wings.



Fig. 269: Union Station, 1924, Ogden, Weber County. The passenger waiting room of a railroad station was easily accommodated in the long, narrow, hall-like space of this Early Christian basilica plan. Decoratively highlighted side entries, brick patterning, tile roof, low, round arched openings, and a cornice of blind arcading heighten the effect. Los Angeles architects Parkinson and Parkinson designed this depot to replace an earlier one destroyed by fire.



Fig. 270: Hellenic Orthodox Church of the Assumption, 1916, Price, Carbon County. A simple brick masonry church based upon the Byzantine style of a centralized worship space. The two corner bell towers frame the low arched triple portal entry.

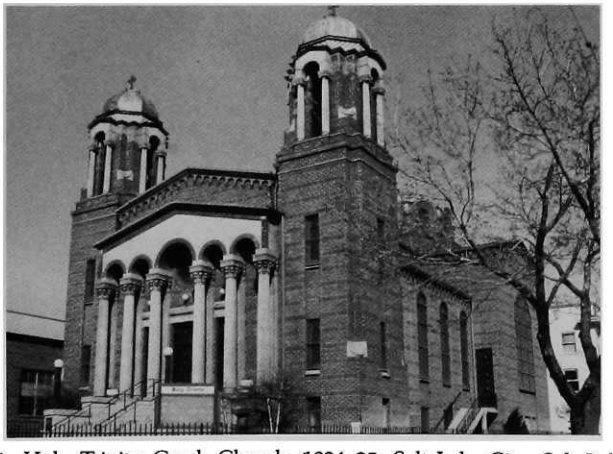


Fig. 271: Holy Trinity Greek Church, 1924–25, Salt Lake City, Salt Lake County. This church combines the hall-like space of the Early Christian basilica with the domed centralized worship space of the Byzantine style. Nearly all of the characteristics of this style are found on the exterior of this Greek Orthodox church designed by architects Pope and Burton.

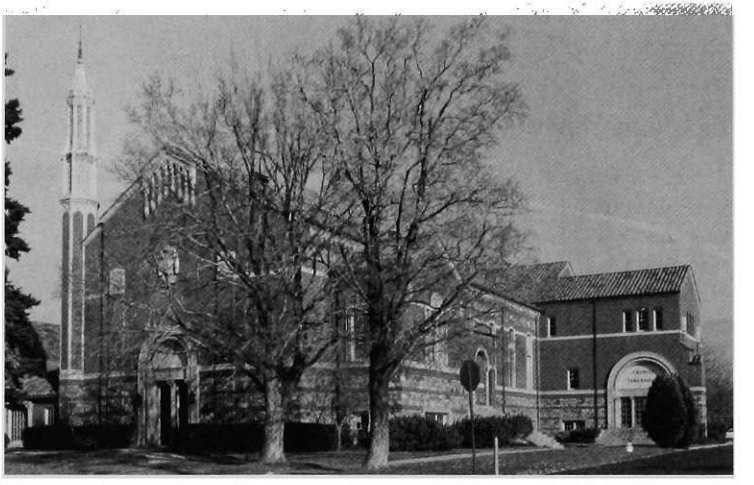


Fig. 272: Granite Stake Center, c. 1929, Salt Lake City, Salt Lake County. This Early Christian design by architect Lorenzo Snow Young is in the shape of a basilican hall church and is enhanced by the stone and brick masonry at its base and decorative terra-cotta details.

Egyptian Revival, 1920–30

This distinctive style was first seen for a brief period during the mid-nineteenth century in a variety of building types. Its Period Revival phase was mostly confined to the decade from 1920 to 1930, when the style was used for places of entertainment such as movie theaters and for club buildings for various fraternal orders. Egyptian architectural motifs like battered walls, lotus columns, and sphinx-like figures were applied to the building's surface. Walls were constructed of brick and/or stone masonry or were covered with stucco or terra-cotta tiles to imitate some form of masonry construction. Examples of this style in Utah are rare; in fact, the three buildings illustrated here are the only remaining Egyptian Revival buildings in the state.

Characteristics:
—battered walls
—lotus capital columns
—statuary of Egyptian rulers
—cavetto cornices
—composite capitals
—rope molding (i.e., a band of terra cotta or other molding in a rope-like design)
—vulture and sun disk symbols



Fig. 273: Egyptian Theater, 1926, Park City, Summit County. This Egyptian Revival example was built by John Rugar and reflects the popularity of the style for movie houses even in a rural Utah community.



Fig. 274: Egyptian Theater, c. 1925, Ogden, Weber County. This terra-cotta Egyptian Revival theater was designed by Ogden architects Hodgson and McClanahan. It is one of the finest examples of the Egyptian Revival in the Intermountain West and influenced the designs of other theaters in neighboring states.

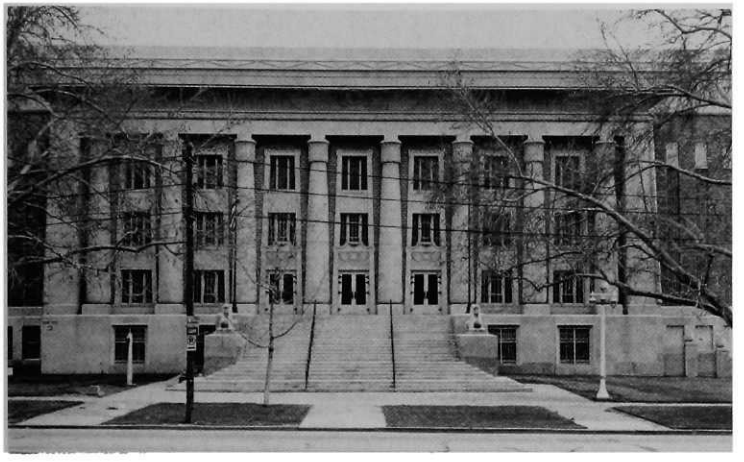


Fig. 275: Masonic Lodge, 1926–27, Salt Lake City, Salt Lake County. Designed by the firm of Scott and Welch, architects, this large and impressive example of the Egyptian Revival uses a number of Egyptian motifs in terra-cotta on the facade and side elevations.

English Tudor, 1915–35

English Tudor is a term used generically to refer to the timber-frame architecture of medieval England. Timber framing and half-timber framing are construction methods in which the wall structure is made of heavy timbers with the spaces between the framing members infilled with various materials and covered with plaster. American examples of this style were not generally based on true timber construction, but were built to imitate the visual effect of this method. Small one-and-one-half-story residences, primarily constructed after World War I by speculative builders on small suburban lots, comprise the majority of these buildings. They incorporate surface characteristics of English vernacular cottages using contemporary materials. Picturesque irregular massing, a variety of window shapes, and the decorative use of materials combined to make these small but affordable houses popular despite their small lots and inflexible plans.

Characteristics:
—asymmetrical facade
—steeply pitched gable roof, often a clipped gable
—exposed framing members (occasionally carved) with panels infilled with stucco
—stucco walls with randomly placed areas of exposed brick or stone
—round or segmental arch openings
—diamond-pane and/or bottle-glass lights
—tall casement windows with numerous small lights
—ornate bargeboards
—brick and stone masonry in a textured pattern
—brick polychromy
—terra cotta window and door surrounds
—simulated thatched roofs of wood and asphalt shingles
—clay chimney pots



Fig. 276: Harold H. Bennett house, 1928, Salt Lake City, Salt Lake County. This large residence in the English Tudor style exhibits half-timbering in the projecting bays on either side of the Tudor arched entry.



Fig. 277: James William Wade house, 1925, Salt Lake City, Salt Lake County. Architects Pope and Burton emphasized the asymmetry of the facade with the offset projecting chimney stack. Wade was the president of Tintic Standard Mining Company and a prominent business and civic leader in Salt Lake City.



Fig. 278: English Tudor house, c. 1920, Ogden, Weber County. The residence's steeply pitched, barn-like shingle roof attempts to imitate thatch.

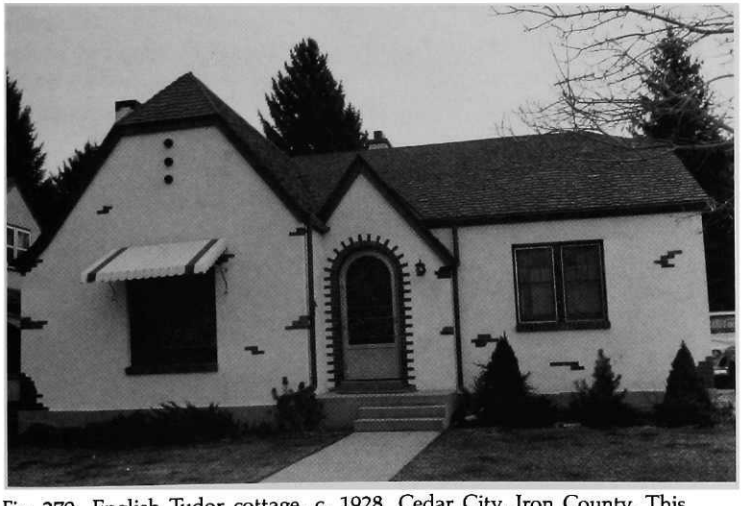


Fig. 279: English Tudor cottage, c. 1928, Cedar City, Iron County. This example of an English Tudor cottage of masonry construction contains an occasional pattern of brick coursing in its stucco wall surface.



Fig. 280: English Tudor cottage, c. 1929, Salt Lake City, Salt Lake County. This cottage example of brick masonry construction with its asymmetrical facade is roofed with a rolled edge (originally of wooden shingles) to imitate a roof of thatch.

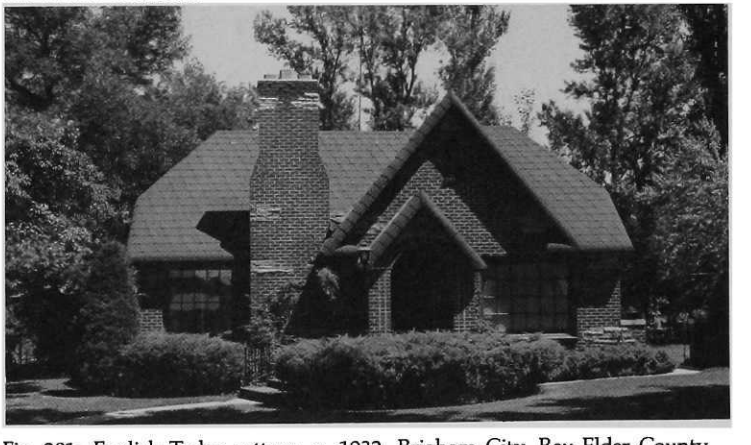


Fig. 281: English Tudor cottage, c. 1932, Brigham City, Box Elder County. This Tudor example has multiple gables, an exposed chimney stack, occasional stone coursing in a brick masonry wall surface, clipped gables, and a rolled edge imitative of thatch.

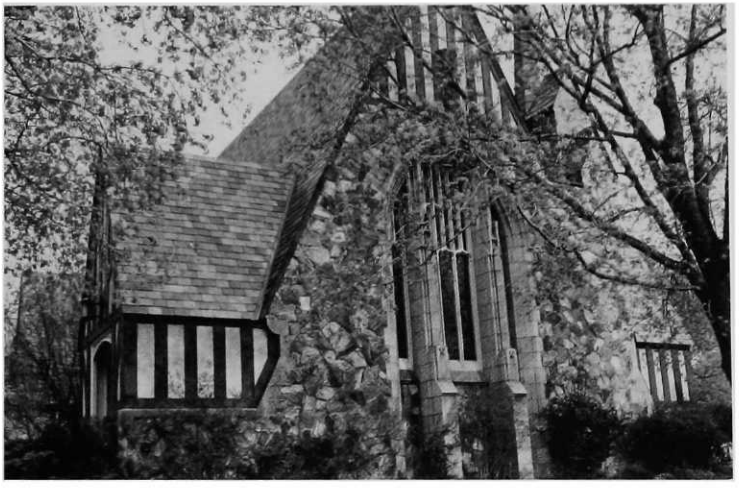


Fig. 282: St. Paul's Episcopal Church, 1927, Salt Lake City, Salt Lake County. This English Tudor design by architects Pope and Burton combines stone masonry, cast stone buttresses, and half-timber framing.

Jacobethan Revival, 1900–1935

This conglomerate term is derived from joining the English historical designations Jacobean and Elizabethan. The designs using this style borrowed motifs from both phases of the English Renaissance. Their forms were emphasized by distinctive gables, windows, and chimneys. The outer walls of such buildings are often composed principally of brick combined with stone—or terra-cotta imitating stone—in the form of quoins, cornices, parapets, mullions, and door and window surrounds. Gables rise above the roofline and bay windows project outward from the wall surfaces. Towers and turrets are used in larger buildings.

Characteristics:
—steeply pitched gable roofs
—bay windows
—crenellated parapets
—stone or terra-cotta window and door surrounds
—ogee arches in entries
—decorative window and doorway hoods of stone or terra-cotta



Fig. 283: Salt Lake City Public Library, Sprague Branch, 1928, Salt Lake City, Salt Lake County. Designed by architects Ashton and Evans, this example of the Jacobethan makes use of terra-cotta door and window surrounds, coping, and window and door hoods.



Fig. 284: Converse Hall, Westminster College, 1906, Salt Lake City, Salt Lake County. This example of the Jacobethan was designed by architect Walter E. Ware and originally served as the principal building of the college.



Fig. 285: Irving School, 1916, 1926, 1930, Salt Lake City, Salt Lake County. The Jacobethan was frequently used in public school buildings; this school was originally designed by architects McDonald and Ashton.

French Norman, 1915–35

The French Norman, like the English Tudor, is a revival style harking back to medieval European architecture. It was popular during the first three decades of this century. In actuality, French medieval architecture—especially of the chateau—had been popular in America since the early work of architect Richard Morris Hunt. His designs for country houses were influenced by his familiarity with French architecture due to his education at the Ecole des Beaux Arts; his French Norman designs were later eclipsed by his larger and grander works in the Chateauesque style. The French Norman revival, as the second wave of enthusiasm for French architecture, was like the English Tudor in that it was loosely based upon the vernacular architecture of Normandy and Brittany. Stone and brick were the common building materials, and both square and round towers were incorporated into American designs, often in combination with stucco wall surfaces, half-timbering, and decorative brick patterns. Steeply pitched roofs were also common.

Characteristics:
—square, round, or octagonal towers with conical or pyramidal roofs
—steeply pitched gable and hip roofs
—simulated thatched roofs of wood or asphalt shingles
—slate or imitation slate roofs
—brick and/or stone masonry walls
—imitation half-timbering in combination with masonry construction
—decorative brick patterns on wall surfaces
—wall dormers
—round and/or segmental openings
—terra-cotta window and door surrounds



Fig. 286: Eugene Christensen house, c. 1932, Salt Lake City, Salt Lake County. This example of the French Norman style was owned by a prominent Salt Lake City contractor, a partner in the Ryberg Construction Company. Christensen supervised the construction of the Geneva Steel plant and the Wendover Army Base.

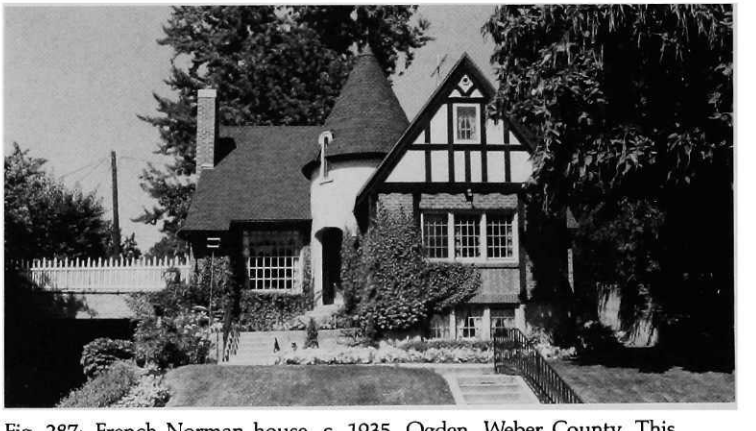


Fig. 287: French Norman house, c. 1935, Ogden, Weber County. This example of the style exhibits the omnipresent conically roofed tower in combination with half-timbering and panels of basketweave brick patterns.

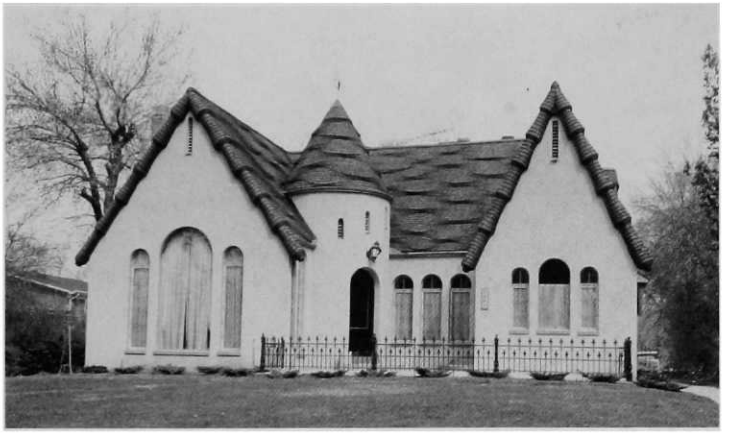


Fig. 288: Leo Bird house, c. 1930, Salt Lake City, Salt Lake County. One former owner of this French Norman house with its sculptured roof of wood shingles is Mormon church President Ezra Taft Benson, formerly Secretary of Agriculture under President Eisenhower.



Fig. 289: French Norman cottage, c. 1930, Ogden, Weber County. The only reference to the French Norman style in this "L"-shaped cottage is the entry tower.

Spanish Colonial Revival, 1915–35

Based upon the baroque architecture of Mexico, the Spanish Colonial Revival was especially popular during the early part of this century in California and portions of the Southwest as well as in Florida. Characterized by red tile roofs and white stucco-covered wall surfaces, the style was used for schools, churches, residences, apartment buildings, commercial buildings, and governmental complexes. It is differentiated from the Mission style by the use of low-relief ornament, decorative cornices and parapets, and wrought iron grills and balconies.

Characteristics:
—curvilinear gables
—red tile roofs
—stucco wall surfaces
—wrought iron balconies
—low-relief ornamentation
—low, rounded arch openings
—decorative door surrounds of tile or terra-cotta



Fig. 290: John Lang house, c. 1935, Salt Lake City, Salt Lake County. This example of the Spanish Colonial style was built for the founder of the Lang Company, a steel fabricating establishment specializing in oil refinery towers.

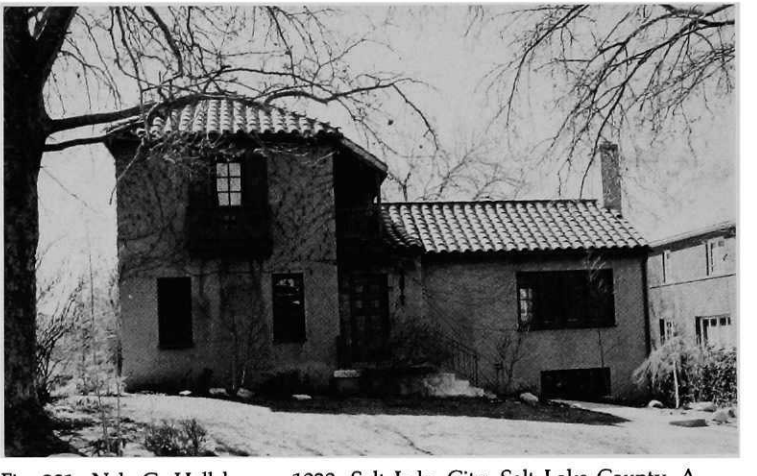


Fig. 291: Nels G. Hall house, 1929, Salt Lake City, Salt Lake County. A Spanish Colonial design by Slack Winburn, this house has Batchelder tiles as the front door surround.



Fig. 292: Spanish Colonial cottage, c. 1930, Kanab, Kane County. A flat-roof cottage hinting at the Spanish Colonial style through the use of a rounded entry and a portion of tile roof inset in the parapet. (Photograph by Deborah Randall.)



Fig. 293: Apartment court, c. 1925, Ogden, Weber County. The Spanish Colonial style was often used for apartment buildings like this one-story "U" apartment court.



Fig. 294: Lehi City Offices, 1918–26, Lehi, Utah County. This example of an extended city office complex in the Spanish Colonial style was designed by Salt Lake City architects Ware and Treganza.



Fig. 295: Monroe City Offices, 1934, Monroe, Sevier County. This small Spanish Colonial design was funded by the Federal Emergency Relief Administration.

Mission, 1910–30

The Mission style emanated from California at the end of the nineteenth century based on the design of the old Catholic missions. Like the Spanish Colonial style, it relies upon red tile roofs, stucco wall surfaces, and simple geometric forms. Curvilinear gables, round arches, and arcades are also key features of the style. Little surface ornamentation is used, unlike the Spanish Colonial style.

Characteristics:
—red tile roofs
—plain stucco walls
—curvilinear gables
—arched openings
—arcades



Fig. 296: Julius Hornbein house, 1916, Salt Lake City, Salt Lake County. This example of a Mission-style residence was built by its owner, a civil engineer, who worked for a brief period with a federal agency in Salt Lake City.



Fig. 297: Clark Dunshee house, 1911, Salt Lake City, Salt Lake County. This Mission-style bungalow was built by the Dunshee Brothers, who were among the first developers of bungalow subdivisions in Salt Lake City.

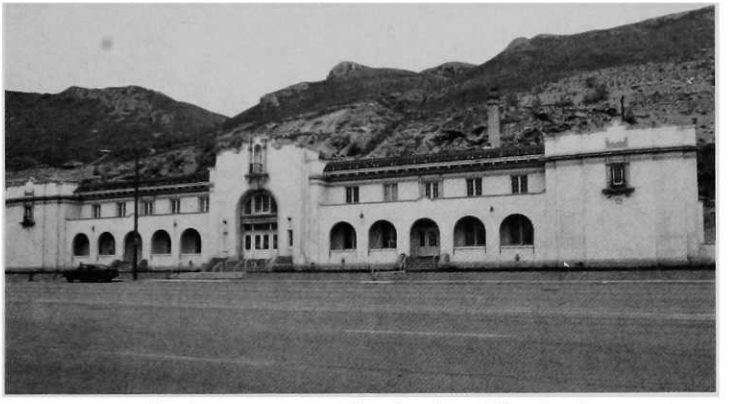


Fig. 298: Wasatch Plunge, c. 1921, Salt Lake City, Salt Lake County. This indoor public swimming facility was designed by Salt Lake architects Cannon and Fetzer.



Fig. 299: Utah Light and Traction Company Car Barns, 1906, Salt Lake City, Salt Lake County. This Mission-style utility building complex has been converted into a shopping and entertainment center.

Pueblo Revival, 1915–35

Derived from the Native American pueblo architecture of the southwestern United States as seen in New Mexico and northern Arizona, this style was much more popular in California and other parts of the West than in Utah. The residential examples of the style have battered walls emulating the appearance of thick adobe walls, rounded corners, flat roofs (often with setback upper stories like true pueblos), stucco walls, and roof rafters or *vigas* projecting from the outer walls. Most Utah examples are either stucco over wood frame or masonry construction.

Characteristics:
—battered walls, usually stucco-covered
—flat roofs with parapets
—rafters or vigas projecting from the outer walls
—stepped-back upper stories

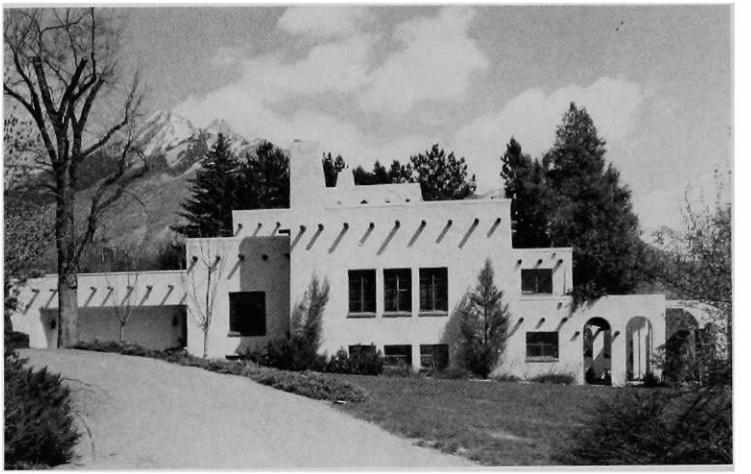


Fig. 300: Pueblo Revival house, c. 1935, Holladay, Salt Lake County. In this example of the Pueblo Revival style, the projecting beam ends or *vigas* become a strong visual element on the facade.

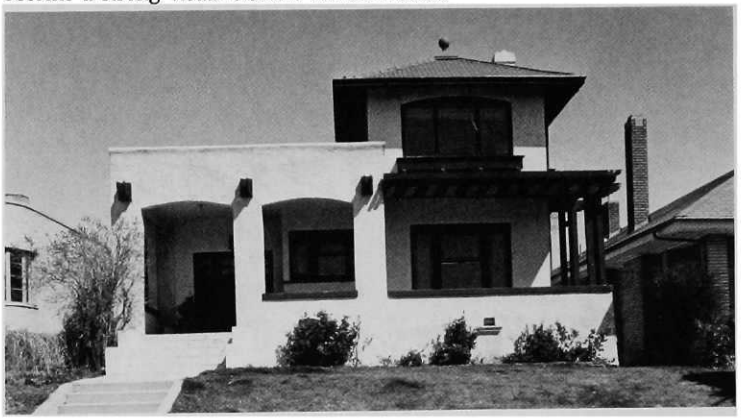


Fig. 301: Pueblo Revival house, c. 1918, Salt Lake City, Salt Lake County. This example of the Pueblo Revival style in the Avenues area of Salt Lake City contrasts a deep, shaded entry porch on one side of the facade with an open porch and recessed tower on the other side.



Fig. 302: William Robinson house, 1910, 1937, Salt Lake City, Salt Lake County. This example of the Pueblo Revival style was "pueblo-ized' in the late 1930s, using asbestos-cement shingles on the wall surfaces and glazed clay tile coping on the parapet.

10

Modern Styles: 1930–40

At the peak of the Period Revival's popularity, the American public received a glimpse of a new kind of architecture, an architecture that rejected historicism. The new architecture, as it was called by its European pioneers, soon became known in this country as "modern architecture." Its American premier was not without controversy. The first glimpses came in the form of a number of European entrants to the 1922 Chicago Tribune Tower competition. The architects of these designs siezed the opportunity to apply their theories of modern design to that uniquely American building type—the skyscraper. The winning design, however, was a tower in the Gothic Revival style, and the influence of the modern European designs was not assimilated into American architecture for almost a decade.

By 1923, one of the foreign entrants in the competition, Eliel Saarinen, had permanently settled in the United States. The same year also saw the immigration of a young Viennese architect, Richard Neutra, to southern California. Before the decade ended, Neutra's design for Dr. Lovell's Health House in the Hollywood Hills presented America with its first major residence in the International style of modern architecture.

In Europe, a number of significant events took place during the 1920s that affected the future of modern design. Architect Walter Gropius founded the Bauhaus, a new school of design in Germany, in the early 1920s. By 1926 a new school facility designed by Gropius became symbolic of both the new architecture and the school's philosophy. In 1925 Paris hosted the Exposition Internationale des Arts Decoratifs et Industriels Modernes, from the title of which the popular Art Deco style was derived. The 1927 League of Nations Competition also brought to public attention a number of modern European architects, in particular the French-Swiss Le Corbusier, who had previously been known for his elegant, modern country villas. Also in 1927, his work and the work of a number of other modern European architects appeared at the highly influential housing settlement of Weissenhofsiedlung in Stuttgart, Germany. Sponsored by the German Werkbund, it was the first major exhibition of modern architecture in Europe.



Fig. 303: International Style house, c. 1938, St. George, Washington County. The flat roof, smooth stucco surface, and asymmetrical massing of this residence is indicative of the new or modern architecture that began to appear in the second quarter of this century. This International Style design is also characterized by the use of metal sash and double cantilevered corner windows.

By the end of the 1920s America had become more familiar with modern architecture. Neutra's unique steel-framed Lovell house had been completed and the planning of architects Howe and Lescaze for the Philadelphia Savings Fund Society Building, America's first International Style skyscraper, was well under way. But it was not until the following

decade that modern design received full recognition. The Museum of Modern Art in New York City gave the new architecture its seal of approval by producing an exhibition in 1931. Organized by two architectural historians, Henry-Russell Hitchcock and Philip Johnson, "The International Style: Architecture Since 1922" presented the work of forty architects from fifteen countries. So influential was this exhibition that the term "International Style" has stuck, for better or for worse, in the minds of many as a synonym for modern architecture.

In his preface to the catalog *The International Style* that was published to accompany the exhibition, Alfred H. Barr, Jr., the museum director, enumerated the "aesthetic principles" of the style:

1. Emphasis upon volume—space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity.

2. Regularity as opposed to symmetry or other kinds of obvious balance.

3. Dependence upon the intrinsic elegance of materials, technical perfection, and fine proportions, as opposed to applied ornament.

The authors of the catalog carefully chose works illustrating these points, and included four American buildings: the works of Raymond Hood, Howe & Lescaze, and Richard Neutra.

The full theoretical impact of the teachings of Gropius and Mies van der Rohe, both of whom would eventually head architectural departments at American institutions, and of Le Corbusier, among others, was interrupted by the Second World War. Still, by the end of the 1940s, American architectural education had gone through a major revamping, despite a good deal of protest by more traditionally trained architects.

Pre-World War II modern architecture in the United States has been analyzed and divided into a number of styles, the names of which sometimes allude to important exhibits in the modern movement. For example, the Art Deco derives its name from the decorative motifs of the 1925 Paris exhibition, and the International Style is based upon the design characteristics in the Museum of Modern Art exhibition of the same name. Art Moderne, on the other hand, was influenced by the streamlined designs of industrial products of the 1930s and 1940s. A more recently recognized style is the PWA Moderne. The Public Works Administration was created by Congress in 1933 as the Federal Administration of Public Works. This agency administered the construction of public works and loaned money to states and municipalities for public projects. The PWA Moderne style was commonly seen in public works projects of the 1930s; such designs were based upon certain Classical principles incorporating Art Deco decorative motifs and molded ornamentation.

The popularity of these styles in Utah was not as great as in other western states, most particularly California. International Style or Art Moderne houses in residential neighborhoods are unusual, and those that were built often found themselves surrounded by more traditional Period Revival styles. More frequently, the modern styles were used for commercial storefronts and movie theaters. In Utah, most of the buildings in these modern style buildings were supported by federal monies and included schools, institutions of higher learning, city halls, federal buildings, and county courthouses.

International Style, 1930–40

Rejecting all references to historicism, this style emerged in Europe during the 1920s and eventually became known around the world for its unadorned, smooth-surfaced, flat roof designs. Based on the machine aesthetic, which borrowed the appearance of machined surfaces and used machine-finished industrial products, it was made popular by such European architects as Le Corbusier, Ludwig Mies van der Rohe, and Walter Gropius. The latter two men emigrated to the United States prior to World War II and both taught and practiced in this country. No building type escaped the influence of this style. It was less popular in Utah than its close kin, the Art Moderne style.

Characteristics:

—asymmetrical facades
—horizontal volumes
—stucco over masonry walls
—flat roofs without cornices or eaves
—extensive use of glass
—metal sash
—double-cantilevered, corner windows
—metal pipe railings and balustrades



Fig. 304: International Style house, c. 1938, Richfield, Sevier County. This house exemplifies the smooth surfaces and flat roof characteristic of the style.

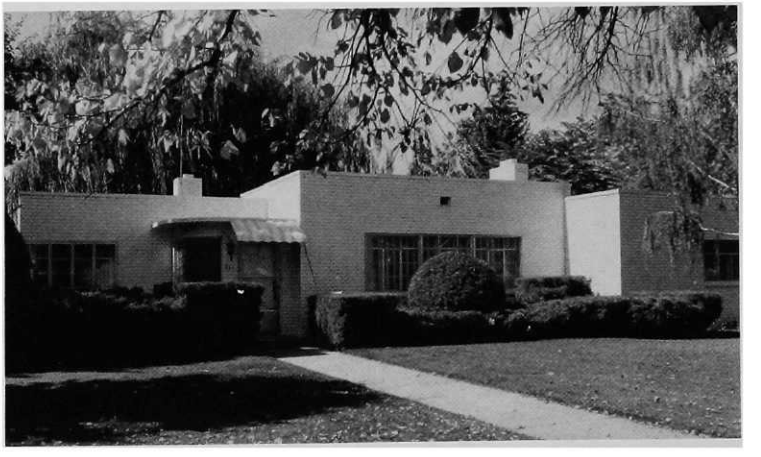


Fig. 305: Jack Fronk house, 1940, Tremonton, Box Elder County. This brick masonry version of the International Style uses a sliding of volumetric forms to create a strong geometry and a decided asymmetricality in the facade.



Fig. 306: James H. Ballinger house, 1934–35, Salt Lake City, Salt Lake County. This example of the International Style emphasizes not only the smooth surfaces and flat roof of the design but also the machine-produced pipe railing and metal sash.



Fig. 307: International Style house, c. 1938, Salt Lake City, Salt Lake County. This example of the style uses prominent railings and corner windows to underscore its apparent simplicity of design.



Fig. 308: Bennet G. Blair house, c. 1938, Logan, Cache County. This example of the International Style is of frame construction rather than the usual stucco over masonry.



Fig. 309: Jacobs Apartments, 1940, Salt Lake City, Salt Lake County. This International Style apartment is based on the plan of the popular "U" court.

Art Moderne, 1930–40

Also known as "streamline moderne," this style was influenced by the International Style and the work of industrial designers. Flat-roofed Art Moderne buildings recall the machine aesthetic, nautical imagery, and especially the aerodynamic imagery of the locomotive and the airplane. Curves were incorporated into the designs in the form of rounded corners, curved windows, or by highlighting the smooth wall surfaces (some of them stucco) with metal trim or sash. A decorative effect was achieved with the use of such machine-age materials as steel pipe railing, aluminum and stainless steel, circular windows, and translucent glass block.

Characteristics:

—irregular plan and asymmetrical facade
—smooth-surfaced, flat-roofed volumes usually incorporating rounded corners
—stucco or masonry wall surfaces
—metal sash
—curved windows
—glass block windows and walls
—circular windows similar to a ship's porthole
—double-cantilevered corner windows
—unpainted metal trim and/or cornice
—steel pipe railings



Fig. 310: Art Moderne house, c. 1938, Ogden, Weber County. This example of the Art Moderne style borrows the aerodynamic imagery of the period with rounded corners and metallic trim.

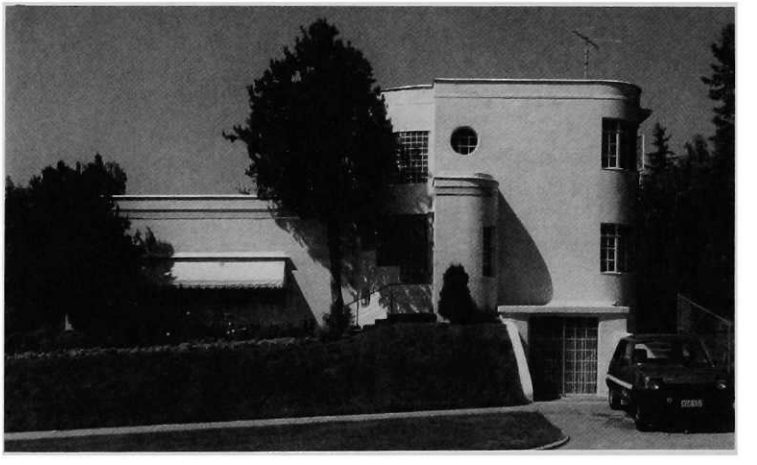


Fig. 311: Art Moderne house, c. 1938, Ogden, Weber County. This example of the Art Moderne employs most of the characteristics of the style, notably the curved corner windows.



Fig. 312: Art Moderne house, c. 1938, Vernal, Uintah County. This example appears to border on the International Style, but the porthole windows in the wall and door as well as the metal trim help to differentiate it from that style.

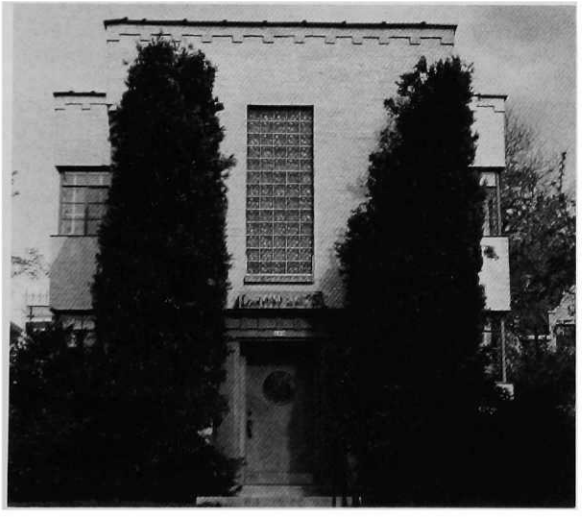


Fig. 313: Dawn Apartments, 1940, Salt Lake City, Salt Lake County. This example of the Art Moderne is constructed of brick masonry with a porthole in the entry door, glass block, steel sash, and double-cantilevered corner windows.



Fig. 314: Helper Civic Auditorium and Library, 1936–37, Helper, Carbon County. This public building was designed by Salt Lake architects Scott and Welch and was funded as a WPA project.



Fig. 315: Twelfth Ward, 1939, Salt Lake City, Salt Lake County. This example of the Art Moderne style was designed by Alton B. Paulson, architect, using an angled corner in place of the more typical aerodynamic rounded corner.

Art Deco, 1930–40

Referred to by some as the "zigzag" phase of Art Moderne, this style relies upon stylized plant and animal motifs as well as hard-lined, angular geometric patterning in exterior and interior ornament. Influenced by the International Style, this "modern" style is also said to have derived its reliance upon ornamentation from the 1925 Paris Exposition des Arts Decoratifs. The flat-roofed buildings of this style were surrounded by decorative parapets echoing the effect of crenelation. Ornamentation in the form of panels, cornices, parapets, and window and door surrounds were composed of contrasting materials such as terra-cotta, colored glass, glass block, and various exposed metals. Large-scale monumental buildings often contained central towers, some of which were buttressed by side wings in the fashion of tall multistory buildings designed for densely populated urban areas.

Characteristics:
—angular geometric decorative patterns
—vertical molded ornamentation
—tower suggestive of highrise buildings
—central tower with stepped wings
—decorative parapet
—decorative cornice
—ornamented door and window surrounds
—metal sash windows
—polychromatic decorative glass or glazed brick



Fig. 316: Municipal Building, 1939, Ogden, Weber County. This example of the Art Deco style was designed by Ogden architects Hodgson and McClanahan and was funded as a PWA project.

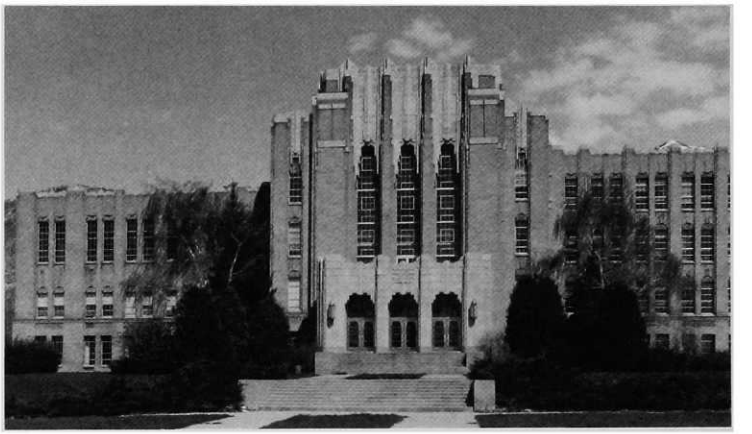


Fig. 317: Ogden High School, 1937, Ogden, Weber County. This is the finest example of the Art Deco style in Utah; like the Municipal Building, it was designed by Hodgson and McClanahan and funded as a PWA project.



Fig. 318: Art Deco duplex, c. 1938, Salt Lake City, Salt Lake County. This is a rare example of the use of the Art Deco style for a residence, in this instance a double house.



Fig. 319: Yalecrest Ward, 1936, Salt Lake City, Salt Lake County. This Art Deco church building is constructed of board-textured, reinforced concrete and is highlighted by an octagonal tower decorated with ceramic tile and roofed with a metal lantern.



Fig. 320: Utah Service Station, c. 1940, Springville, Utah County. This example of the Art Deco style includes the use of glazed tile and black glass in a zigzag and geometric pattern.

PWA Moderne, 1935–40

The design of many Public Works Administration projects was influenced by the Art Deco and Art Moderne styles or was inspired by Beaux Arts Classicism and the Neoclassical. This use of a stripped-down Classicism has resulted in the term PWA Moderne. Generally associated with governmental buildings, it may also be seen in some commercial buildings. These formal, symmetrical buildings with their Classical roots also contain Art Deco and Art Moderne details that give them an updated appearance.

Characteristics:
—symmetrical facade
—smooth wall surfaces, flat roofs, and plain, narrow cornices
—projecting pavilions
—vertical molded ornamentation
—Art Deco decorative motifs
—framed entrances
—piers, usually without capitals
—metal sash



Fig. 321: Rich County Courthouse, 1942, Randolph, Rich County. This example of the PWA Moderne style is the building type known as the central block with flanking wings.

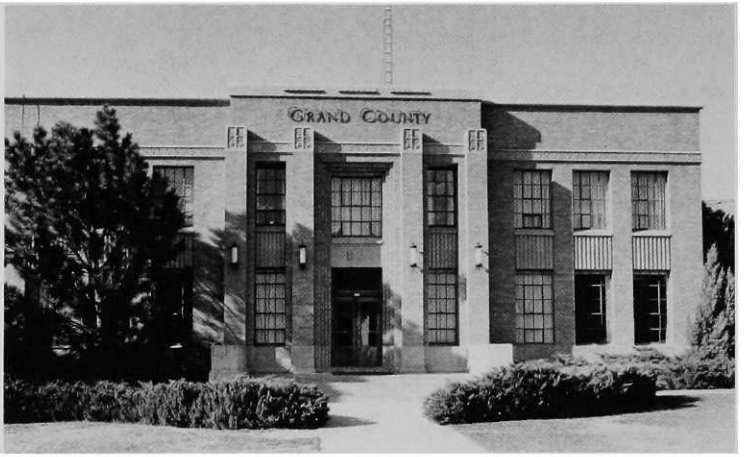


Fig. 322: Grand County Courthouse, 1937, Moab, Grand County. This example of the PWA Moderne style was designed by Salt Lake architects Scott and Welch.



Fig. 323: Wayne County Courthouse, 1938–39, Loa, Wayne County. This PWA Moderne style building has a raised basement and central entry frame of rock-faced stone.



Fig. 324: Park City Public Auditorium, 1939, Park City, Summit County. Another example of the PWA Moderne, this auditorium is constructed of board-textured reinforced concrete. The panels above the entry doors contain cast Art Deco-style ornament.

Glossary

The following list of terms provides the reader with a basic, general architectural vocabulary and does not elaborate solely on terms used in the text.

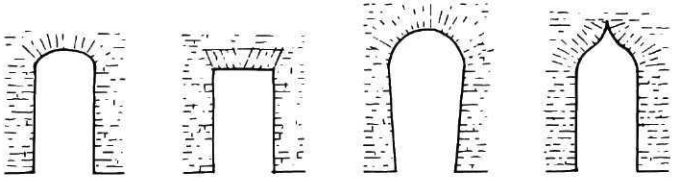
ARCHITECTURAL TERRA-COTTA (see TERRA-COTTA)

ADOBE Clay bricks of varying sizes cured by exposure to air and sun.

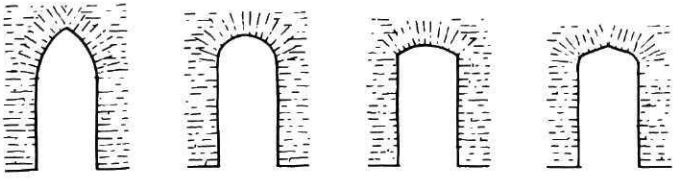
ALUMINUM SIDING Exterior siding for buildings molded to imitate horizontal wood siding.

ARCADE A range of arches supported by piers or columns.

ARCH



Elliptical Flat (jack) Horseshoe (Moorish) Ogee (ogive)



Pointed Round Segmental Tudor

ARCHITRAVE (see ENTABLATURE)

ASBESTOS SIDING Thin sheets or "shingles" of pressed asbestos cement used for exterior siding.

ASHLAR (see STONE MASONRY)

ASPHALT SIDING Rolled asphalt impressed with mineral granules, also available in embossed brick patterns for use as an exterior siding.

BALUSTER A plain or ornamented post supporting the upper rail of a balustrade.

BALUSTRADE A railing supported by a series of posts or balusters and sometimes by a bottom rail.

BARGEBOARD A board, often decorated, covering the sloping edge of a gable roof.

BATTERED A column or wall surface that slopes as it rises.

BAY A regularly repeated element on a structure. For example, a house having three openings, a window, a door, and a window, would be considered a "three-bay" house.

BAY WINDOW A window or windows projecting from the outer wall that extend floor space. On the exterior, the bay extends to the ground. Not to be confused with an ORIEL WINDOW, which is a bay cantilevered or corbeled from the wall above the ground.

BELLCAST (see ROOFS)

BELTCOURSE (STRINGCOURSE) A horizontal course of masonry running across the elevation of a building.

BLIND ARCADE A row of arches applied to a wall surface to create a decorative effect.

BOARD AND BATTEN (see WOODSIDING)

BOX FRAME A wooden building frame where the weight of the roof is carried by the vertical members of the wall. Box framing customarily consists of vertical posts joined by horizontal plates, sills, and girts.

BRACKET A projection, often decorative, that supports or appears to support an overhanging element such as an eave.

BRICK A solid masonry unit of clay burned in a kiln. Different designations are given to bricks depending upon their positions in a masonry wall. These include:

Header—a brick laid flat with its greatest dimension perpendicular to the wall surface

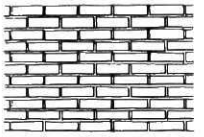
Stretcher—a brick laid flat with its greatest dimension parallel to the face of the wall

Soldier—a brick laid on end so that its greatest dimension is vertical

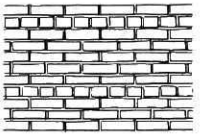
The process of manufacturing brick, whether molded or extruded, results in a variety of sizes and finishes.

BRICK BONDS

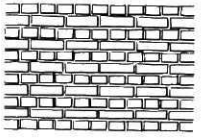
Stretcher (running). Courses of stretchers only



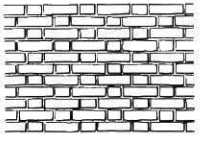
Common (American). Courses of stretchers with each sixth course of headers



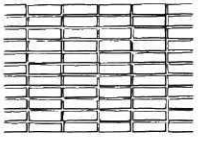
English. Alternating courses of headers and stretchers



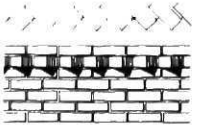
Flemish. Alternating headers and stretchers in each course



Stacked. Brick is laid with vertical joints aligned

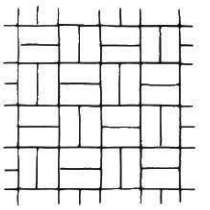


Dogtooth Brick Coursing. A brick course laid with its corners projecting from the wall surface.

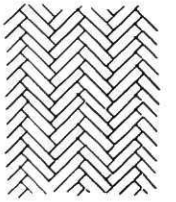


BRICK MASONRY (see BRICK BONDS)

BRICK PATTERNS:



Basketweave



Herringbone

BROKEN PEDIMENT (see PEDIMENT)

BUILDERS' HANDBOOKS Books intended to provide builders with specific technical information on such things as laying out complex geometric figures, reproducing the classical orders, and building stairs.

CAPITAL The decorative top of a column or pilaster (see orders).

CASEMENT WINDOW A window hinged on the side.

CAST IRON Molten iron poured into molds. Used as both a decorative and structural element in the late nineteenth century. Strong in compressive strength and weak in tensile strength.

CAVETTO CORNICE A concave molding at least a quarter round.

CERAMIC VENEER (see TERRA-COTTA)

CLAPBOARD (see WOODSIDING)

CLINKER BRICK A brick whose shape has been distorted during the burning process because of its proximity to the fire.

CLIPPED GABLE ROOF (see ROOFS)

COBBLESTONE A naturally rounded stone used for walls, foundations, and columns. Also referred to as a creek stone.

COMPOSITE (see ORDERS)

CONCRETE A combination of cement, large and small aggregate, and water placed in its liquid state in forms until set.

Lime concrete and mud concrete refer to an indigenous form of concrete containing specific proportions of lime and/or mud.

Reinforced concrete contains some form of reinforcement such as metal bars.

CONCRETE BLOCK Concrete molded into the form of a hollow or solid unit and used like brick or stone as a masonry building material. Incorrectly referred to as a cement block.

COPING A protective layer or cap to a wall of masonry constructed of stone, wood, metal, etc., and often angled or double-beveled to prevent water from penetrating the wall.

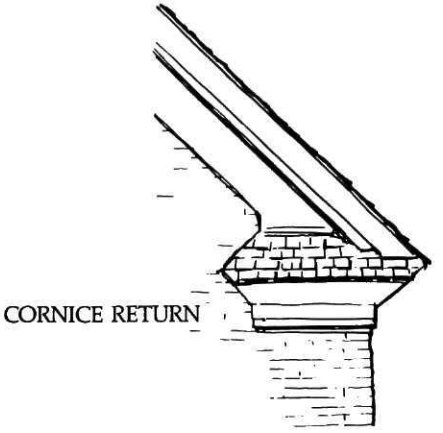
CORBEL A projection, usually in a masonry wall, either of masonry or another material structurally supporting something or used in a decorative manner.

CORINTHIAN (see ORDERS)

CORNER BOARD A vertical board placed at the corner of a wood-frame building.

CORNICE (see ENTABLATURE)

CORNICE RETURN The continuation of a cornice in a different direction.



COURSE (see BRICK BONDS AND STONE MASONRY)

CRENELLATION A parapet with alternating openings (crenels) and solid parts, originally designed for defense but later used as a decorative motif.

CRESTING A continuous wooden or metal ornament situated on the ridge line of a roof.

CROSS SECTION An architectural drawing illustrating a vertical cut through a building to indicate relationships within the interior space.

DENTIL One of a band of small blocks forming a teeth-like molding characteristic of classical entablatures.

DISTYLE IN ANTIS Two columns set between pilasters or side walls.

DOGTOOTH BRICK COURSING (see BRICK BONDS)

DORIC (see ORDERS)

DORMER A projection from the slope of a roof, usually containing a window or louver.

DOUBLE-CANTILEVERED CORNER WINDOW A window that wraps around an angle in the wall surface and is unsupported at the corner.

DOUBLE-HUNG WINDOW A window containing two or more sashes that can be operated by moving the sash up or down. Also referred to as a guillotine window.

DROP SIDING (see WOODSIDING)

EAVE The projecting edge of a roof.

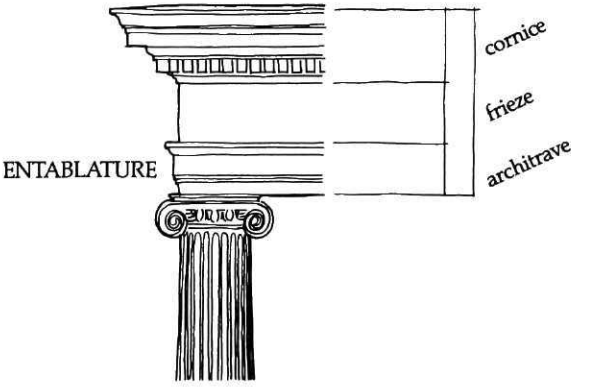
EGG AND DART MOLDING A molding common to classical architecture and represented by an alternating pattern of an egg shape and a dart-like motif.

ELEVATION The vertical plane of one exterior side of a building, often represented in an architectural drawing.

ELL A secondary wing or extension to a building usually placed to the rear at a right angle to the primary structure.

ELLIPTICAL ARCH (see ARCH)

ENTABLATURE The top or beam member of a classical order carried on columns and composed of three parts: architrave, the lowest zone; frieze, the middle zone; and the cornice, or uppermost zone. Each is treated in a manner characteristic of a particular order.



FACADE The front or main elevation of a building. The "principal facade" is the side facing the major thoroughfare.

FANLIGHT A semi-elliptical window set above a doorway with radiating muntins.

FINIAL (see also HIP KNOB) A terminal, decorative element atop a tower, pinnacle, gable, or spire.

FLAT ARCH (see ARCH)

FLUTING Grooves or channels, usually semicircular in section and often used decoratively on the shafts of columns.

FRIEZE (see ENTABLATURE)

GABLE ROOF (see ROOFS)

GAMBREL ROOF (see ROOFS)

GARLAND A sculpted ornament of leaves or flowers in a wreathlike form.

HALF-TIMBERING A form of construction dating from the medieval period using wood framing with the intervening spaces filled with masonry.

HEADER (see BRICK)

HIP ROOF (see ROOFS)

HIP KNOB A finial.

HOODMOLDING A drip molding which projects over a doorway or window.

HORSESHOE ARCH (see ARCH)

INGLENOOK An area, sometimes recessed, with a fireplace and built-in seating.

IONIC (see ORDERS)

JACK ARCH (see ARCH)

KEYSTONE A wedge-shaped stone located at the apex of an arch.

KING POST TRUSS A triangular frame formed by two inclined members rising from a central strut or post.

LANCET WINDOW A narrow window culminating in a pointed gothic arch.

LEADED GLASS Sash in which the panes are held together with lead cames or strips.

LIGHT A single pane of glass in a window.

LINTEL A beam placed over an opening such as a doorway or window and supporting the weight of the wall above it.

LOG NOTCHES



Square



Saddle



"V"



Half dovetail



Full dovetail



Double



Tongue



Lap joint



Butt joint

LOGGIA A passage or gallery with an arcade on one or both sides attached to or incorporated into a building.

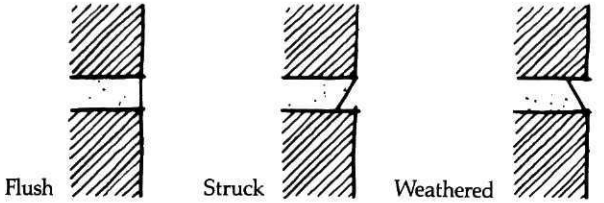
MANSARD ROOF (see ROOFS)

MOLDING A continuous band usually projecting from the wall surface for the purpose of accenting or decorating a surface.

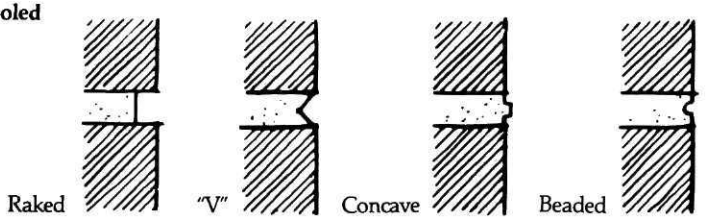
MOORISH ARCH (see ARCH)

MORTAR JOINTS

Troweled

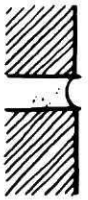


Tooled



Scribed

In combination with some of the above



Skintled

Mortar is allowed to ooze out between the bricks creating an irregular surface appearance



MULLION A vertical element such as a column or pier separating windows, doorways, or wall openings.

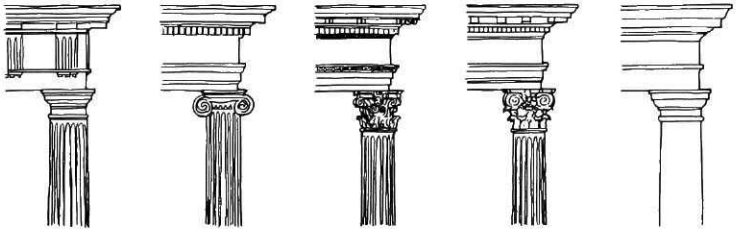
MUNTIN The bars separating panes in a window or glazed door.

NOTCH (see LOG NOTCHES)

OCULUS A circular opening or window.

OGEE (OGIVE) (see ARCH)

ORDERS In classical architecture an order refers to a specific type of column and entablature depending upon its style. These include the Doric, Ionic, Corinthian, Composite and Tuscan. Orders are most easily identifiable by their distinctive capitals.



ORIEL WINDOW A bay with windows cantilevered or corbelled from the wall surface above the ground (see also BAY WINDOW).

PALLADIAN WINDOW A window opening consisting of three parts: a large round-headed window in the center flanked by two smaller, rectangular windows.

PARAPET A low wall at the edge of a roof.

PARTY WALL A wall used jointly by two parties; a common wall.

PASSAGE A hallway or walkway.

PATTERN BOOK A type of architectural mail-order catalog containing plans for specific building designs.

PEDIMENT In classical architecture the triangular gable created by the slope of the roof and the cornice of the entablature (see drawings). Pedimented doorways are a common decorative motif in the Neoclassical and Colonial Revival styles.



PEDIMENTED WINDOW HEAD The upper horizontal cross member of a window in the shape of a triangle.

PENDANT A hanging ornament.

PILASTER An engaged pier projecting from a wall.

PLASTER/STUCCO VENEER A mixture of lime, cement, sand, and water applied to the surface of a building.

POLYCHROMY Architectural materials in more than one color.

PORTE COCHERE A covered passageway for vehicles connected to a building near its entrance; also referred to as a carriage porch.

PORTICO An entrance porch supported by columns.

PRESSED METAL Sheet metal embossed with various decorative patterns and used to cover exterior and interior walls and ceilings.

PURLIN A horizontal framing member resting upon the roof trusses, principal rafters, and/or the end walls of a building to suppport the common rafters atop which roofing is laid.

PYRAMIDAL ROOF (see ROOFS)

QUATREFOIL A four-lobed figure often employed as a decorative element.

QUOINS Emphasized cornerstones in a wall. Traditionally incorporated into the masonry to strengthen the corners, they are often employed as decorative, non-load-bearing elements.

RAFTER A wooden frame member stretching from the ridge to the eave of the roof.

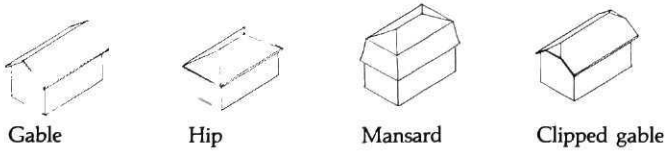
RAKING CORNICE The cornice that follows the slope of the roof (see also PEDIMENT).

REINFORCED CONCRETE (see CONCRETE)

RIDGE The highest point in a sloped roof. The ridge beam is the horizontal beam to which the rafters are affixed.

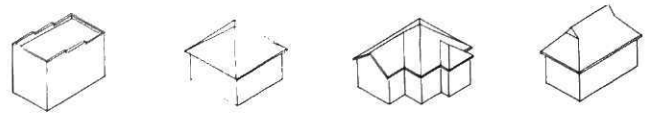
ROCK-FACED STONE (see STONE MASONRY)

ROOFS



Gable Hip Mansard Clipped gable

Truncated hip Gambrel Conical Shed



Flat Pyramidal Pyramidal/hip with projecting bays Gablet

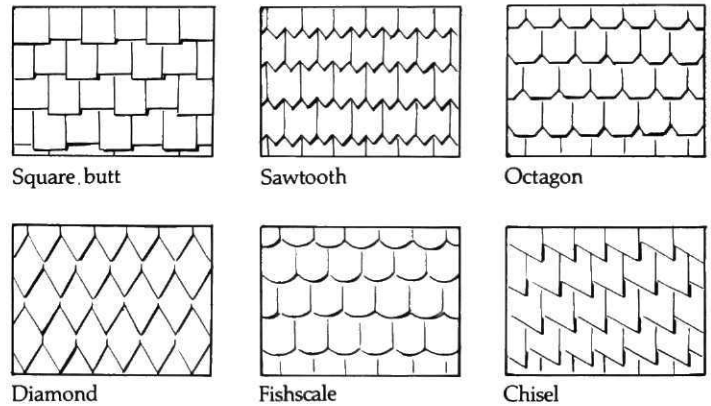
RUSTICATED (see STONE MASONRY)

SASH A frame for windows, either fixed or movable.

SCROLLWORK Wood ornamentation in scroll-like patterns, often cut with a scroll saw.

SEGMENTAL ARCH (see ARCH)

SHINGLE PATTERNS (WOOD) These patterns are most often used on vertical surfaces.



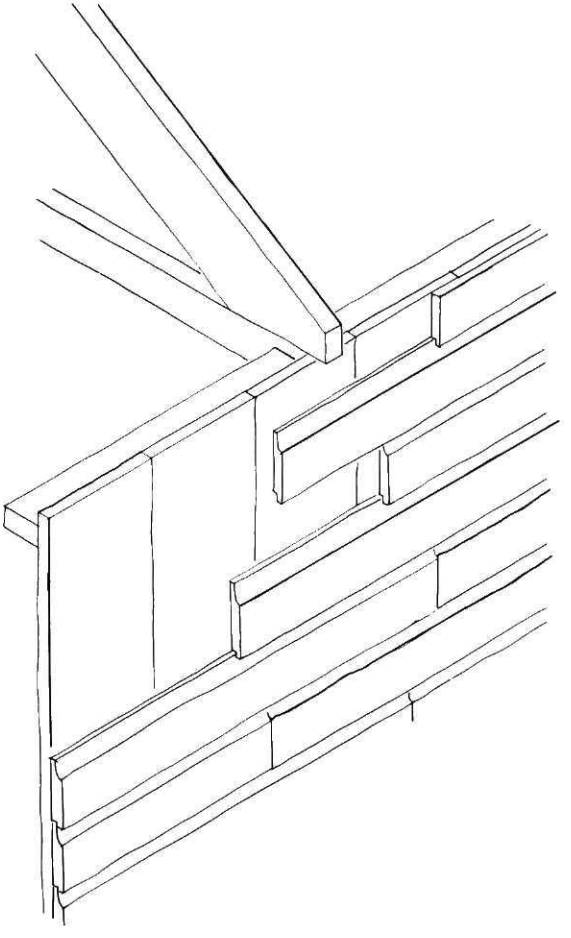
Square butt Sawtooth Octagon

Diamond Fishscale Chisel

SIDELIGHT A fixed window flanking the side(s) of a door.

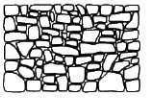
SILL The main framing member above the foundation to which the wall members are fastened.

SINGLE-WALL CONSTRUCTION A building method that uses single walls without the frame typically used in balloon-frame construction. In Utah this form of construction was most often undertaken without the aid of a foundation.

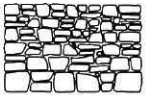


SKINTLED BRICK (see MORTAR JOINTS)

STONE MASONRY



Random rubble. Stones of irregular size and shape



Coursed rubble. Stones of irregular size and shape laid in approximate horizontal courses



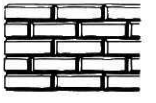
Random ashlar. Cut stone in square and/or rectangular shapes without continuous vertical or horizontal joints



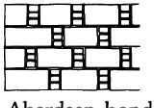
Coursed ashlar. Square and/or rectangular-cut stone of equal height laid in courses



Rock-faced ashlar. Square and/or rectangular-cut stone in which the face is made to appear in a natural or quarried state



Rusticated. Stones of various face types that have emphasized recessed joints



Aberdeen bond. A manner of arranging stones in a wall following a pattern indigenous to Scotland

STRETCHER (see BRICK)

STRINGCOURSE A horizontal band of masonry, flush or projecting, running across the facade of a building.

STUCCO (see PLASTER)

STUD One of a series of upright posts or supports in a wall or partition.

STYLEBOOK Popular architectural books of the mid-nineteenth century introducing new building styles. These books contained treatises on taste and romanticized drawings of buildings intended to convince prospective buyers of the attractiveness of the new designs.

SURROUND A border, such as a molding or trim, framing an opening in a wall.

SWAG A decoration in relief resembling garlands or gathered drapery.

SWAN'S NECK PEDIMENT (see PEDIMENT)

TERRA-COTTA Also referred to as architectural terra-cotta or ceramic veneer; it is a burned clay product with a glazed or unglazed surface used in building construction for fireproofing, roof tiles, or exterior decoration on buildings.

TRACERY Mullions and branch-like window bars most common to the upper portion of a gothic window.

TRANSOM OR TRANSOM LIGHT A window, either fixed or movable, positioned above an opening in a wall.

TUDOR ARCH (see ARCH)

TURRET A small tower corbeled from the corner of a building.

TUSCAN (see ORDERS)

VERANDA A covered porch running along the exterior of a building.

VIGA A roof beam, often in the form of a log, projecting from the wall. Common to the Native American architecture of the Southwest.

WAINSCOT A material, such as wood paneling, applied to the lower portion of an interior wall.

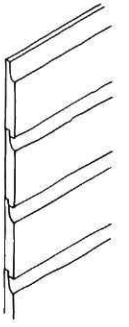
WALL DORMER A dormer that intersects both the wall of a building and the pitch of the roof.

WATER TABLE A projecting ledge near the base of a building, usually covered with a drip molding or beveled course to throw off water and frequently marking the transition between the basement and the first story.

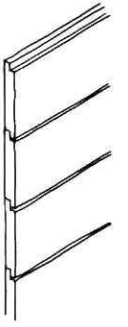
WOODSIDING

Horizontal

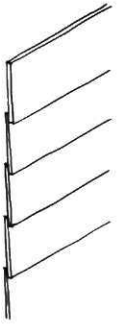
Drop or novelty



Shiplap

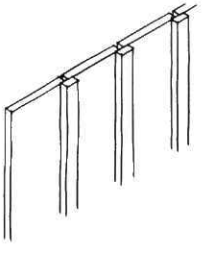


Clapboard

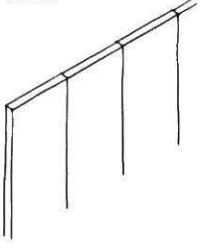


Vertical

Board and batten. The narrow battens cover the joints between boards to make them weatherproof.



Plank



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Art Deco? Chateauesque? Victorian Gothic? A period cottage? Authors Carter and Goss have outlined a method for identifying major building styles and types found in Utah between 1847 and 1940. Over 500 photographs and drawings illustrate their method of classification, which, while directed here toward Utah architecture, has application for other states and communities as well. *Utah's Historic Architecture* is an invaluable resource for understanding the state's rich architectural heritage.

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