

DEVEREAUX HOUSE

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We wish to thank the Devereaux Committee for its support and also the granddaughter of William Jennings, Mrs. Katherine Jennings Peterson, the only remaining person to have lived in the house.

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ARCHITECT AND CONSULTANTS

Burtch W. Beall, Jr., FAIA, as Architect

Education: Bachelor of Architecture, Ohio State

Position: Registered Architect, Utah and other states

Extensive Experience in restoration work, including Brigham Young's Winter Home, St. George, Utah; Jacob Hamblin Home, Santa Clara, Utah; Stagecoach Inn, Fairfield, Utah; Salt Lake City and County Building, Salt Lake City, Utah; Supervisor of Historic American Building Survey and Historic American Engineering Record, State of Utah

Peter Goss as Historian

Education: Ph.D. in Art History, Ohio University

Position: Associate Professor, Graduate School of Architecture, University of Utah

Active in Utah Preservation Activities

Participant on two Historic American Building Surveys, State of Utah

Member of Governor's Historical and Cultural Sites Committee

Edmund W. Allen as Structural Engineer

Education: Bachelor of Science, Civil Engineering, University of Utah

Registered Engineer, Land Survey in Utah

Extensive experience in restoration work, including Salt Lake City and County Building, Oquirrh School Renovation, Restoration of Glendinning House, Remodeling of Kearns Mansion

Frederick Belden as Landscape Architect Historian

Education: Bachelor Landscape Architecture, University of Massachusetts

Professionally active in various preservation and civic organizations
Extensive experience at Colonial Williamsburg in 18th and 19th Century gardens

The work Mr. Belden is going to accomplish for the Devereaux Committee is the research documentation that will permit Mr. Karsten Hansen, a Salt Lake landscape architect, to develop construction documents.

Kevin Watts for Feasibility Study

Education: Bachelor of Architecture, University of California

Extensive experience in developing feasibility studies for developmental projects

Samuel Dornsife as Interior Designer

Professionally active in a variety of preservation and historical societies

Extensive experience in restoration projects involving interior draperies and carpet design, including: the Biltmore in Ashville, North Carolina; the Hermitage in Nashville, Tennessee; the Gallier House in New Orleans; and, recently, the State Capitol in Sacramento, California

INTRODUCTION

William Jennings, English born, son of a wealthy butcher, a mercantile businessman, frequently referred to as Utah's first millionaire, established the Utah Southern Railroad; the Deseret National Bank; the Eagle Emporium, later ZCMI; and in 1882 served as the mayor of Salt Lake City. His palatial residence was called Devereaux and served an important function in Salt Lake City's rising social status. Jennings entertained notable dignitaries visiting the city and provided a balance to the humble Mormon society that Brigham Young offered. Jennings was host to lavish dinners served in the luxurious surroundings of the house and its well-maintained grounds. Jennings accommodated such notable guests as President and Mrs. Ulysses S. Grant, the Japanese ambassador and members of the embassy, General Sherman, and President Rutherford Hayes.

William C. Staines, original occupant of the property later to be known as Devereaux, was also an Englishman, and a horticulturalist who established a landscape tradition which has been an inherent part of Salt Lake City. Staines built his cottage amidst his utilitarian garden and set back on the property 130 feet. The Staines household also entertained important visitors to the early Salt Lake Valley, among those the new Territorial Governor of Utah, Alfred Cummings, and his wife.

In 1868, two years after the purchase of the Staines cottage, William Jennings added a large three-story wing to the west side of the original Staines cottage. The second and final addition to the Jennings

residence consisted of an east wing constructed circa 1874. The Devereaux, an example of the affluent society being produced in Salt Lake City, symbolizes a new era in Utah history.

The heritage of the house, site, prominent owners, architect-craftsmen, gardeners, are certainly significant to its restoration, but perhaps its present importance is its unique location, in addition to its past history. Devereaux has the potential of serving once again as an initiator of community importance to West South Temple. Devereaux is located on historic Brigham Street and situated on a large area of land available for landscaping and the performing arts. The fact that the property is available for restoration and will serve to rehabilitate an area having tremendous future possibilities, only adds to the reasons for restoration.

This report was undertaken to provide a study of the potential the Devereaux House has as an historic structure and a self-supporting facility. The initial seed money was given by the state for acquisition, and construction costs payback is not required; therefore, certain advantages exist with a public owned and funded facility, i.e., no real estate tax nor debt service payback. Because of commercial activity, the revenue generated will maintain the building and grounds without further public subsidies. Using the Devereaux as a museum along with the potential, additional commercial activity, there develops a supportive relationship which permits the restoration of an important historic building while being self-sufficient.

**ARCHITECT'S & CONSULTANTS'
REPORTS**

REPORT TO THE RESTORATION ARCHITECT
ON THE HISTORY OF THE
DEVEREAUX HOUSE

Submitted by

Peter L. Goss, Ph. D.
Architectural Historian

SUMMARY

The National Register Site referred to as the Devereaux House (334 West South Temple Street, Salt Lake City) was the home of Utah's merchant prince, William Jennings. Salt Lake City's earliest mansion was known for its elegant interiors, fine landscaping and the grand hospitality of its owner. Historically it is linked to the residence and gardens of an earlier notable Utahn, the horticulturalist William C. Staines.

Staines, whose mission in early "Zion" was to beautify and decorate the area with the successes of his horticultural pursuits, constructed a cottage (1855-57) in the Gothic style amidst his gardens on two city lots. This Englishman later sold his cottage and in 1867 it came into the hands of another English convert to the Mormon religion, William Jennings. The Staines cottage and portions of the original gardens became the basis of an estate eventually known as the Devereaux House.

Upon possession of the Staines Cottage, Jennings immediately began acquiring the remaining property on the south half of the block for more garden space and added a substantial addition, designed by his father-in-law, William Paul, to the west side of the cottage. This addition, stylistically sympathetic to the adjacent cottage, was dedicated with great ceremony in 1868. Brigham Young recognized the significance of this residence and encouraged Jennings to host visiting dignitaries at his new house. By the early 1870s Jennings' landscape

gardener, Stephen Stanford, was busy improving the landscape surrounding the south elevation, including a formal carriage drive opposite the main entry of the dwelling. Within a few years (c. 1874), a second addition was added on the east side of the 1868 addition and replaced the Staines Cottage. Matching the Mansard roof of the earlier addition, the style of the mansion was then uniformly changed to the Second Empire Style. Furnishings for the completed Devereaux House were selected by Jennings and members of his family in England in 1876. The selection of certain items may also have been influenced by their visit to the Centennial Exhibition in Philadelphia upon their return from England.

The Devereaux House continued to be a Utah show place where national and international figures were hosted in a grand style by Jennings until his death in 1886. In little over a decade after his death, the spacious grounds surrounding the estate quickly fell to the increased industrialization of the west-side location.

Despite that rapid change, the social and architectural heritage of the building and site is symbolic of the growth and development of both Salt Lake City and the State of Utah. This heritage begins with the simple cottage and planted grounds of a man partially responsible for the garden image of "Zion" and progresses to the more grand and exceptional urban villa of one of Utah's most successful nineteenth-century businessmen.

The recommended period of restoration for the Devereaux House, its interiors and its landscape is 1876-1880. This time period is chosen to represent the completed structure at the height of its elegance as an urban villa and conforms to the building as it presently exists in spite of alterations.

INTRODUCTION

The purpose of this report is to establish the construction history of the Devereaux House and the accompanying social history via written and photographic documentation. Included are descriptions of the major personages associated with the building and site, an architectural description of the design, a limited description of the interior spaces, a description of the nineteenth century landscape, and recommendations intended to assist in the restoration of the building and grounds. The architectural history is supplemented with various appendices which provide biographical sketches of major figures involved with the building, design, and landscape of the Devereaux House and site.

The research undertaken in the preparation of the report includes an examination of public records, specifically the chain of title to lots upon which the estate was built and information from inventories from the Salt Lake City Public Works Office records and private papers and journals pertaining to the house owners were examined in the archives of the Church of Jesus Christ of Latter-day Saints. Newspaper accounts, city and commercial directories, and numerous secondary sources were also consulted. A number of valuable photographs and maps illustrating the house and site were found in the L.D.S. Church Archives and the Utah State Historical Society. Finally a personal interview with Mrs. Katherine Jennings Peterson was undertaken in Pasadena, California. This interview records the comments of the sole survivor of the Jennings family who resided in the Devereaux House as a child.

. . .

The Devereaux House, 334 West South Temple Street, near the Union Pacific Depot, is Salt Lake City's earliest mansion. The home of "merchant prince" William Jennings, it was named after an ancestor or an ancestral estate in England. However the site's historical significance begins with the original owner of the property, horticulturalist William C. Staines, who constructed his own house on the site within the first decade of the City's settlement. It is with this personage that the history of the Devereaux House will commence.

WILLIAM C. STAINES, 1818-1881

. . . it is my business to decorate and beautify Zion, it is a part of my religion as much as going to meeting, praying or singing.¹

The Man

An Englishman, William C. Staines (Plate I), was in no small part responsible for beautifying Zion. He established a landscape tradition within a decade of settlement that was commented upon by numerous observers and visitors to Salt Lake City in the 1850s and 1860s and which has been an inherent part of Salt Lake City ever since. Born September 26, 1818, in Higham Ferris, Northamptonshire, England, Staines as a boy had a passion for horticulture. A spinal injury in his youth resulted in a deformation noticeable in his portrait (Plate I). He was converted to the Church of Jesus Christ of Latter-day Saints (the Mormons) at age twenty-three and the following year, in 1843, he set sail for America. Arriving at New Orleans in April of that year, he sailed up the Mississippi by way of St. Louis and on to Nauvoo, Illinois, home of the Saints. He met the Mormon prophet Joseph Smith, worked on the Nauvoo Temple, and was present when Brigham Young was accepted by the Saints as Smith's successor. He arrived in Salt Lake City in September of 1847 in one of the first wagon trains to reach the city after its founding. Staines assumed a number of civic duties as well as engaging in a new career of horticulture.

In 1851 he was appointed by the Territorial Legislature to participate on a committee responsible for selecting the site of the Territorial

Capitol. This task was accomplished and the site chosen was in the town of Fillmore, Utah. That same year he was also appointed Territorial Librarian, a position which he occupied until 1860. After fulfilling his church mission to England, he resumed this post in 1865, serving until 1868. It is uncertain whether or not Staines was directly involved with book selection and acquisition; however, amongst those works acquired by a Congressional grant of \$5,000 were a number of practical works on farming and horticulture. Volumes on carpentry, building and architecture by such authorities as Peter Nicholson and Andrew Jackson Downing (see Appendix A)² were also listed in the Territorial Library and were undoubtedly invaluable to tradesmen and builders during the pioneer phase of the Territory's settlement.

In 1855 William C. Staines acquired a portion of lot 2 and all of lot 3 of Block 84, Plat A, Salt Lake City Survey, and was listed as the original occupant of the property. In 1860 he acquired a portion of lot 1 in the same block, located in the Sixteenth Ward.³ In September of 1855 Staines and a number of other distinguished citizens of the City, including Governor Brigham Young, were occupied with the construction of their new houses.⁴ Staines also improved his garden, which by this date was producing fine fruit, especially peaches. Earlier in September, Staines had been present at an organizational meeting of the Horticultural Society at which there was a discussion about the extraordinary number of fruits, berries and melons being produced in Utah Territory. Responsible to a large degree for the success of this development, Staines was unanimously nominated vice-president.⁵ From 1856 to 1860 Staines was a member of the Deseret Agricultural and Manufacturing Society whose purpose was to encourage better farming techniques.⁶

1855-57 were busy years for Staines. While his house was under construction he was constantly working in his garden and the gardens of Brigham Young. Staines had planned the extensive gardens behind the Beehive House and later was listed as the superintendent of Brigham Young's gardens.⁷

The Staines Cottage

Built amidst his garden, the Staines House (Plate II) was described as a "splendid dwelling house, in the cottage style."⁸ The architect or builder of the cottage remains unknown. However, the Trustee-in-Trust records of the Public Works Office, Salt Lake City, indicate that from 1855-1857 Staines was billed for materials such as sand and clay, adobe, lumber, woodwork, glass, paint, plaster, and carpentry labor; some of these expenses were paid for in trees and seeds.⁹

Naturally proud of his new house, Staines recorded the following entry in his journal for September 6, 1857, upon the building's completion:

On Tuesday I had President Young, Kimball, Wells, John Taylor one of the Twelve and Bishops Kesler, Livermore and Little and their families 26 in all. Dined at 3 pm all sat down at my table. I think I never felt better in my life all enjoyed. They were much pleased with my new house and Gardens the Presidency blessed me and my family my home and all that pertains to me.¹⁰

In June of 1858 the Staines house was used to accommodate the new Territorial Governor of Utah, Alfred Cummings, and his wife while the entire population of Salt Lake had abandoned the city and headed south toward Provo because federal troops were on their way to the city. However, the "Utah War" that the Mormons feared did not materialize and Governor and Mrs. Cummings resided in the Staines house for several months. Mrs. Cummings, quite fond of the accommodations, wrote a letter

to her sister-in-law in which she provided an excellent description of the cottage:

It stands about 130 feet back from the street. - flowers & c. in front - peach and other small trees on each side of the house and extending to the street - a large garden behind and one each side. The house built like an English cottage - a piazza in front, with flat, open work pillars, for vines and a piazza above the first, with heavy carved work all around it, ornamented windows & c. & c. I went into a large parlour. There was a really magnificent and monstrous piano - London make - & new - eight octaves - sent for my use by Heber C. Kimball - some handsome chairs, sent for my use by Brigham Young - & other furniture, carpets & c. sent by other church dignitaries. Then in a china closet, near a large dining room, were cups and saucers and other table furniture,¹¹

The setback of 130 feet is unusual since most Salt Lake residences built within the first two decades of settlement conformed to the 25-foot setback stipulated in Joseph Smith's "Plat for the City of Zion." Such an exception may have been made in the case of Staines to provide a southern exposure for his plantings. The "piazzas" Mrs. Cumming referred to are the front porch and the second-story porch above it. It is quite likely that access to the upper porch was through a door or possibly a large window in the central gable. Unfortunately in Plate II foliage blocks the view of the dormer. The "flat open work for vines" on the porch columns is clearly visible. These patterns were cut with a jig saw in much the same manner as the patterns found in the bargeboards of the central gable. Mrs. Cumming's reference to the "heavy carved work" is likely directed to the lathe-turned balusters found in the balustrade of the upper porch. The exact meaning of "ornamental windows" is not clear (these are not visible in Plate II), unless some had specially carved lintels. The plan or the general configuration of the house is

not known, nor is it apparent what Mrs. Cumming meant by such subjective designations as "large parlor" and "large dining room." Simple cottages of this type were often enlarged with a rear extension or gabled addition in the center of the rear wall or at one end. Such additions resulted in a "T" or "L" shape plan, but another possibility is that a simple lean-to addition was built across the rear wall.

The laymen's use of the term "cottage style" and "English cottage" is marked by certain features common to both the Staines residence and to the designs found in the writings of landscape gardener Andrew Jackson Downing. Notable cottage features of this residence included a porch, a pointed gable with decorative bargeboards and pinnacle, and scored, colored stucco (resembling ashlar masonry) over the adobe walls. This 1857 house is very similar to various cottage designs (compare Plates II and III) published by Downing and referred to as "Gothic" or "English."¹²

Staines: The Later Years

Staines actively pursued his career in horticulture until 1860. He acquired a three hundred-acre farm in Davis County and carried on some of his work on that site. He also was a partner in a restaurant on Main Street known as Staines and Candland's. Another business venture involved a brief partnership in a mercantile firm known as Staines and Needham & Company.¹³ In April of 1860 Staines was elected to the City Council. His mission for the L.D.S. Church lasted from 1860 to 1863 and upon his return he assumed the position of Church emigration agent, thus abandoning his career as a gardener. Except for periodic stays in Salt Lake City, his new job involved a great deal of traveling between Utah, New York and England. This position may have influenced his decision to sell his cottage in May 1866 to Joseph Angell Young, a son of Brigham Young, for twenty thousand dollars.¹⁴

Elder William C. Staines, a polygamist with three wives and the father of one child, a son, died after a brief illness in Salt Lake City on August 3, 1881. Funeral services for this well-known and admired pioneer were held in the Assembly Hall on Temple Square to accommodate the large number of mourners. Various church authorities were in attendance, including President Joseph F. Smith who eulogized Staines.¹⁵

WILLIAM JENNINGS, 1823-1886

The Man

It is doubtful that Joseph Angell Young, a lumber dealer in the city's Fourteenth Ward, resided in the Staines cottage.¹⁶ Young retained the house and property until February of 1867, at which time he sold it to William Jennings for twenty-four thousand dollars.¹⁷ Jennings, an Englishman and successful businessman (Plate IV), began adding onto the cottage while simultaneously acquiring a majority of the lots in Block 84. By 1882 he had purchased the remaining portion of lot 1 and all of lot 4, thus owning the entire five acres in the south half of the block. He had also purchased most of lot 7 and all of lot 8 in the northern half of the block.¹⁸ This additional property provided Jennings with greater privacy and room for the construction of various out-buildings, including support facilities for landscaping of his expanded estate.

Born in 1823 at Yardley, near Birmingham, England, William Jennings was the son of a reportedly wealthy butcher. According to some sources, he was the only child in his family who did not receive a boarding school education. At the age of fourteen, he began working for his father in lieu of a formal education. Even at this early age he manifested a certain business acumen.¹⁹

Of an independent mind, Jennings set out to seek his fortune in the United States in 1847. In 1849 he was in St. Louis, Missouri, engaged in butchering. While in Missouri he fell ill and was robbed of his savings. Shortly thereafter he was befriended by a priest who loaned him

fifty dollars to enable Jennings to start over.²⁰ In 1851 in St. Joseph, Missouri, he met and married his first wife, June Walker, a Mormon. The following year they moved to Utah and settled in the farming community of Cottonwood, south of Salt Lake City. Here he continued his butchering business.

About 1855 Jennings converted to the Mormon religion and in July of that year took his second wife, Priscilla Paul, daughter of the recently emigrated English architect and builder, William Paul. The following year he went on a church mission to Carson Valley, Nevada, where Priscilla gave birth to the first white male born in what is now the State of Nevada. Franktown, Nevada, was named in honor of their son Frank. Jennings drove cattle to Carson Valley, which cattle he slaughtered and sold in the mining camps. Receiving gold dust for his efforts, he is said to have begun to accumulate his wealth with the profits of that early venture. In 1857 he and his family, along with those in all Mormon outposts, were recalled to Utah due to the fear of the "Utah War."

Jennings entered the mercantile business in 1860 and very quickly became the leading Utah merchant. In the early 1860s he took advantage of numerous opportunities to supply various needs, not only to the pre-railroad public of Utah Territory and portions of the Intermountain West, but also to such operations as the establishment of the Overland Mail Line, the Overland Telegraph Company, and the newly established U. S. Army installation, Fort Douglas, on the east bench overlooking Salt Lake City. By 1863 he had branched into freighting, banking and brokerage. Jennings, along with other merchants, began to establish Salt Lake City's commercial center on the northern portion of what is now Main Street. In 1864 he built one of the city's larger department stores, the Eagle Emporium,

designed and constructed by his father-in-law, William Paul.²¹ An 1867 Salt Lake City commercial directory listed Jennings as a "merchant, banker and leather manufacturer." The Jennings' tannery, established in the late 1850s as a by-product of his butchering business, was also listed.²²

The stock of the Eagle Emporium was sold in 1869 to the L.D.S. Church in order to form the basis of the Mormon cooperative movement store known as the Zions Cooperative Mercantile Institution, and the Eagle Emporium building was rented to ZCMI for a three-year period.²³ Jennings was the superintendent of ZCMI for many years and its vice-president from 1877 until his death. The Eagle Emporium resumed its own operation under Jennings and Sons in the 1880s.

The Devereaux House

Within two years of his purchase of the Staines cottage, William Jennings added a large three-story wing to the west side of the original building (Plate V). The new wing, designed by Jennings' father-in-law William Paul (see Appendix B), was dedicated on December 23, 1868, and was described as follows:

Dedication.—Yesterday evening Wm. Jennings, Esq., had his new house, erected in the 16th Ward, dedicated. Among the invited guests were Presidents B. Young, George A. Smith and Daniel H. Wells, with Elders Orson Pratt, Wilford Woodruff, Franklin D. Richards, George Q. Cannon, Joseph F. Smith, B. Young, Jun., Joseph A. Young, Bishop Edward Hunter and William Paul, the architect, and their ladies. The building is well designed, with harmony pervading all its parts; and inside it does great credit to the owner's taste, discrimination and judgment. In the principal drawing room, the pattern being green and gold, the workmanship, pictures and picture frames are fine specimens of home art, home taste, and home productions. Mr. R. Ramsey did the carving; and Mr. Edward Martin furnished the gilt picture

frames. Among the pictures is one—Christ blessing children—by Bro. Dan. Wegeland, which is a very fine specimen of art. The massive gilt frame is also of home manufacture, and is the workmanship of Bro. Wm. Gregg.

The sleeping apartments are well arranged and elegantly furnished, and the height and roominess throughout are conducive to good health and exhibit a proper appreciation of the sanitary rules requisite in the construction of first-class dwelling houses.

The guests sat down to a regal repast at about six o'clock; and after a most pleasant reunion all separated with hearty wishes for the prosperity of the owner and his family.

We congratulate Bro. Jennings on the taste and judgment displayed in all parts of the building, and are pleased to see such palatial residences rising among us.²⁴

In plan (refer to architect's drawings) the main floor of the addition included a vestibule and central stairhall adjacent to the earlier cottage. The balusters and newel post of the stairway were probably carved by Ralph Ramsey (see HABS photo and Appendix C). At the rear of the central hall was a door to the rear passageway leading to the kitchen. To the west of the central hall was the drawing room or parlor and the rear of this room contained a door allowing passage into the banquet or ball room at the rear (north end) of the addition. The second level contained major bedrooms over the drawing room and children's bedrooms above the banquet room. The third level contained storage (trunk room) in the north end and what has been labeled a "billiards room" in the south end.

Exterior features of the building which were not discussed in the news account include the overscaled Mansard roof cut by a gothic gable (see Plate V) on the facade matching the earlier gable in the facade of the cottage, the crenellation atop the second story porch (at the junction of the Staines cottage and the new addition), and the crenellation above the second story over the ball room entrance on the west side. Thus

what has been previously labeled the "Staines cottage" in various sources, that is the house as seen in Plate V, is in actuality the Jennings' residence.

Visual confirmation of this fact is given by the two views of Salt Lake City dating from 1870. The first is a photographic panorama of the city taken from the Capitol Hill area looking southwest across the Salt Lake Valley (Plate VI).²⁵ The rear or north elevation of the Staines cottage and the Jennings' addition is visible under magnification. The second view is a "Birds Eye View of Salt Lake City, Utah Territory 1870"²⁶ illustrating the main elevation of the Jennings mansion in a perspective from the southeast (Plate VII). This illustration corresponds with what is photographically present in Plate V with the exception of the greenhouse to the west of the new addition. It is not known whether this outbuilding originally belonged to Staines or whether it was erected for Jennings. However, the Sanborn-Perris fire insurance maps do confirm the presence of a large and elaborate greenhouse in this position (see Plates XIV and XV).

The formal appearance of the grounds is apparent in Plate V. The main access to the house is through a central gate in the cast iron fence (built atop a stone foundation). Behind the fence and in the circular bed formed by the carriage drive are formal plantings. The circular bed contains a two-, possibly three-tiered fountain. Behind and on the sides of the house, forming a backdrop to the view, are a considerable number of trees. Some of these trees were undoubtedly planted by Willaim Staines. On the east side (right side of the photograph) there is a screen of trees, behind which only the gable of the carriage house/barn is visible.²⁷

The second and final addition to the Jennings residence consisted of an eastern wing constructed c. 1874. Unlike the first addition, little was publicized about this portion of the building (Plates V and VIII). Most likely William Paul had a hand in the design, although to date no documentation confirms this. Paul was listed as an "architect and builder" in Salt Lake City commercial directories from 1869 to 1884. One obscure reference in the biography of William H. Folsom (see Appendix D) indicates that this noted architect-builder may have supervised the construction of the addition.²⁸ Folsom was a general partner in the contracting firm of Folsom and Romney (1864-74).

In the design and construction of this addition (compare Plates V and VIII), it was apparently necessary to demolish the Staines cottage. Whether any of the original cottage walls remain inside the house will require a detailed, on-site examination of the wall materials.

Complete with a Mansard roof to match the 1867 addition, the eastern wing greatly enlarged the Jennings' mansion. Some of the gothic qualities in the roof of the 1867 addition, notably the dormer gable and roof balustrade, have been removed to conform with the new addition. Stylistically these changes and the uniform use of large, nearly floor-to-ceiling windows emphasize the then popular Second Empire Style. The porch and upper balustrade of the new addition (which wraps around the east elevation) are aligned with the cornice and balustrade of the central entry.

Spatially this new portion contained a library and behind that a dining room on the main floor (see architect's drawings). The second story contained three bedrooms and the third, under the Mansard roof, contained servants' quarters. Although substantially completed with

this 1874 addition, further work did take place in the late 1870s and 1880s. Later additions included a conservatory built onto the porch on the east facade (see Plates X and XI) and a kitchen and laundry enclosing a courtyard space at the rear of the east wing.²⁹ The decorative cast or wrought iron balustrade on the roof was also a later addition. These refinements are evident in the fine engraving of the "Devereau (*sic*) House" (Plate XII) published in Tullidge's Quarterly Magazine, Volume I, July 1881. Jennings' account books also refer to improvements during the 1878-79 period involving construction of a garden wall by the Watson Brothers, building or rebuilding a portion of the front porch, and building of an ice house in the rear of the property.³⁰

An actual record of the quality and quantity of furnishings in the Devereaux House for the mid-1870s has not been found, although there are several descriptions of how portions of the house were furnished (see Appendices E and F).³¹ Jennings and his daughters June and Priscilla travelled to England in 1876 to collect silver, china and stemware for the newly completed mansion.³² On their way, they reportedly stopped in Washington, D.C., to visit President and Mrs. Grant who had visited the Devereaux House the previous year.³³ According to family legend, some of the material collected by Jennings were reproductions of patterns used by Queen Victoria. Such items may have been available in celebration of the Queen's appointment that year as Empress of India.³⁴ Jennings and his daughters returned to the United States in late August, 1876, stopping in Philadelphia to visit the Centennial Exhibition before proceeding to Utah.³⁵

Devereaux House Landscape

The landscaping and gardening required to enhance the Devereaux House was under the care of an English gardener, Stephen Stanford (Appendix G). Even before the construction of the eastern addition, the quality and extent of the landscape on the estate was referred to in the local papers. The following is such an example taken from the Deseret News of September 3, 1873:

HORTICULTURAL—This morning, by courtesy of Mr. Stephen Stanford, gardener to Mr. William Jennings, our reporter was conducted through the grounds of the latter gentleman, surrounding his residence near the depot. The first thing that attracts the eye there is the very beautiful velvety lawn, which is scarcely surpassed anywhere. Indeed it was a splendid mark for the admiration of the late distinguished visitors from New York, some of whom state that it was rarely equaled in the Eastern States.

It would take too much space . . . to give the details of all the various kinds of plants and flowers which are displayed in the grounds and in the greenhouse. The varieties are very extensive, ranging from those which are indigenous to this region to those of a tropical character, and there are scarcely any specimens but are in a healthy thriving condition.

There is a peculiarity about most of the flowers raised here that is frequently alluded to by strangers - the brilliancy of the colors. This peculiarity is very marked in the collection of Mr. Jennings.

The vegetables raised on those grounds, the careful attendance of Mr. Stanford, are also generally large and healthy. He has been very successful in producing a good celery an article the cultivation of which has, . . . , been greatly neglected here. It has even been asserted that it could not be successfully and profitably raised here, but the experiments of Mr. Stanford and a few others have exploded this idea.

In June of 1874 a news item listed the minutes of a recent meeting of the "Domestic Gardener's Club" at which the name was changed to the "Deseret Horticultural Society" and Stanford was appointed to a committee

to draft the society's constitution.³⁶ In July of the same year, Stanford, listed as the "gardener to William Jennings," won a number of premiums for his fruits, plants and vegetables at the first exhibition of the Deseret Horticultural Society. Stanford's awards were as follows:

Fruits: Best collection of early fruits, not less than eight varieties

Best dish of cherries, red currents, white currents

Best pound of gooseberries

Best seedling gooseberry (seed from England by Edward Laker)

Plants: Best geraniums

Best collection variegated foliage plants

Second best collection carnations

Best twelve verbenas

Second best collection of cut roses

Vegetables: Best display of vegetables, not less than six kinds

Best six turnips

Best three cabbages

Best six stalks rhubarb ³⁷

Stanford extended the earlier, more utilitarian landscape established by William Staines. Considering the extent of the Jennings property, that is the five acres of the south half of Block 84 plus more property in the northeast corner of the block, the gardener's responsibilities were considerable. Judging from the 1874 premium list, it appears Stanford was involved with not only formal and ornamental plantings, but also with the kitchen garden. It is difficult to get an overview of the landscape of the house and grounds because only a few photographs exist of the completed building (Plates VIII and XI). To

these can be added two highly picturesque and idealized engravings (Plates XII and XIII). From these it is apparent that Stanford landscaped the estate to create an ideal setting for the mansion. One secondary source describes the landscape as follows: "There was a tall hedge the entire length with beautiful ornamental iron gates set in the outer corners and directly opposite the central entrance to the home. The garden was laid out in symmetrical lines and divided into four parts, each connected by broad graveled driveways. The property consisted of the home, ornamental grounds, the finest kitchen garden in the territory, besides vineyards, hothouses, stables and a carriage house."³⁸ There is no doubt that Devereaux House with its landscaped setting was truly unique in all of Salt Lake City.

To what extent William Jennings, the outgoing, socially active person, businessman and politician participated in guiding the landscape design of his estate is not known. A biographical sketch from 1881 makes the point that to compensate for his lack of a formal education, Jennings was a patron of the arts and was concerned with the ". . . cultivation of the beautiful around his grounds and home."³⁹ It can be assumed that Jennings left most of the landscape decisions to his professional gardener. Jennings greatly admired his fellow Englishman and upon his death rewarded the service of his ". . . old gardener Stephen Stanford" with a bequest of one thousand dollars.⁴⁰ Jennings' gift to Stanford was the only one of its kind to a non-blood relative.

Devereaux House, more than its predecessor the Staines cottage, served an important function in Salt Lake City and Utah society. When the name "Devereaux" came into vogue is unknown, but the origin of the name is thought to be derived from either a distant English relative or

an ancestral estate in England.⁴¹ It was at the Jennings' residence that all notable visitors to the city were entertained and were occasionally overnight guests. The host maintained a well-stocked wine cellar and was noted for the lavish table he set for visiting dignataries.⁴² Among the notables who visited Devereaux House were the Japanese ambassador and members of the embassy (1872), General and Mrs. Grant while Grant was President (1875), and General Sherman while he visited Salt Lake City with President Rutherford Hayes.⁴³

Jennings: The Later Years

During his tenure in the Devereaux House, Jennings was extremely active in his business enterprises and in public life. In 1869 he was appointed to the Board of Directors of the Utah Central Railroad and later served as Director of the Board. He also assisted in organizing the Utah Southern Railroad and served as its President after Brigham Young. Jennings was a founding member and director of the Deseret National Bank and as previously mentioned, he served as superintendent of ZCMI. In his first bid for political office in 1874, he ran against and lost to the incumbent mayor of Salt Lake City, Daniel H. Wells. His church appointed him to the influential Council of Fifty when it was reorganized in 1880.⁴⁴ In 1882 he was successful in his campaign for the mayor's seat in Salt Lake City and served one term in this office. Under his administration Liberty Park, acquired under the previous mayor, was opened to the public. He failed to serve a second term due to an interpretation of the Edmunds Bill concerning polygamy.⁴⁵ Before he completed his term as mayor, his name was also being suggested by various newspapers as a likely candidate for the position of Territorial Governor.⁴⁶

After his term as mayor, Jennings' health began to decline rapidly. On January 14, 1886, William Jennings, Utah's "merchant prince," the father of twenty-five children by two wives, died in the Devereaux House of "diabetes mellitus."⁴⁷

Frequently referred to as a millionaire, and sometimes as Utah's first millionaire, Jennings in his last will and testament estimated his personal estate at about 400,000 dollars and his real estate at 450,000 dollars. The estate, both personal and real, was very extensive and the appraised value for the purposes of distribution to heirs was nearly 840,000 dollars.⁴⁸ The bulk of the estate went to his only remaining wife, Priscilla Paul Jennings, and the Jennings children from both marriages. Priscilla received one-sixth of his personal and real property, plus his home, furnishings, "horses and carriages now in and about my barn, all of this with necessary appurtenances."⁴⁹ The appraisal of the estate recorded in the Salt Lake County Probate Records runs nearly fifteen pages and lists the value of the Devereaux House and property (i.e., all of lots 1, 2, 3, and 4, Block 84) at 60,000 dollars. The only other property held by Jennings in the same block was the south end of lot 7 referred to as the "Rieser house and cow yards," valued at 4,000 dollars.⁵⁰

Priscilla Paul Jennings resided in the Devereaux House from the time of her husband's death until the early 1890s. She left the mansion with various furnishings, including a "black marble" mantelpiece and took up residence on South Temple Street.⁵¹ In 1903 she moved to a small residence built for her on "B" Street in the Avenues. Frank W. Jennings, the first son, and his family resided in the Devereaux House from 1896 to 1903. An interview with Frank Jennings' daughter,

Katherine Jennings Peterson, in which she reminisces about her childhood in the Devereaux House, is found in Appendix F.⁵² From 1904 until 1919 the mansion was occupied by the Keeley Institute, a drug and alcohol treatment program active in Utah from the 1890s.

POSTSCRIPT

Recent efforts towards the preservation of the Devereaux House began in 1967 with the documentation of the building by the Historic American Building Survey (HABS). No doubt the greatly deteriorated quality of the neighborhood surrounding the mansion and the numerous encroachments upon the original grounds of the estate had heightened citizen concern. However the Sanborn-Perris Maps (fire insurance maps) show that in little over a decade after Jennings' death, major alterations to the environment surrounding the Devereaux House had already taken place. These changes primarily involved the disposition of parcels of land once belonging to the estate.

The Sanborn-Perris Map of 1889 (Plate XIV) indicates that three years after Jennings died most of the south half of Block 84, containing the house and outbuildings, remained in his estate with the exception of the southwest corner of the block (lot 4) containing a building labeled "concert hall." Six years later, in the Sanborn-Perris Map marked "1889 map corrected to 1895" (Plate XV), major changes had occurred affecting the estate. A Salt Lake City firehouse had been erected on a portion of lot 1 in the eastern quarter of the block. The outbuildings of the estate did remain with the exception of the elaborate "hot house and cellar" (1899 map), which had been reduced to merely a "cellar." The greatest change occurred in the western quarter of the block on

portions of lots 3 and 4. Lot 3 now contained a railway round house and in the southwest portion of lot 4 a railway station, ticket office and the Grand Pacific Hotel (on the site of the earlier concert hall) had been erected. Finally the Sanborn-Perris map for 1898 (Plate XVI) illustrates a major alteration to the southern half of the block and particularly its western quarter. Almost totally industrialized, the entire quarter, with the exception of the Grand Pacific Hotel, is labeled "Salt Lake and Ogden Railroad Yards and Sidings" and includes a new round house, coal shed, hay warehouse and the Pacific Feed Mill Company (see also Plate XVII). Ironically, all of this perilously close to the former home of a major Utah businessman and railroad official. The 1898 map also indicates the acquisition of more land in portions of lots 1 and 2 in the eastern quarter of the block by the city's fire department. Therefore by 1898 the environment of this west side area must have been noisy, grimy and odoriferous, due primarily to this intense railroad activity. Even the construction of the Union Pacific Depot in 1903 had little impact upon improving the nearby Devereaux House and its surroundings.

CONCLUSION

The legacy of the Devereaux House is tremendous. Abstractly, it symbolizes the passage of a people and the form of their physical environment from an isolated pastoral oasis to an industrialized urban form. From a semi-arid setting sprang a garden city laid out on a prescribed grid with the addition of shade trees on the major streets, bountiful kitchen gardens and fruit-laden trees surrounding and softening the simple, plain pioneer houses. Part of the responsibility of this garden image can be attributed to none other than the Englishman William C. Staines, horticulturalist and gardener to Brigham Young. Staines' own Gothic cottage broke with the conventional 25-foot setback and was set amidst his large garden of fruit trees. A simple, honest individual, Staines' knowledge and persistence led to the fulfillment of his mission "to decorate and beautify Zion." The results of his efforts, commented upon by famous early observers of Salt Lake City, form the basis of a landscape tradition still apparent in the Salt Lake Valley. From the dignified but humble Staines Cottage, there emerged the new and elegant Jennings House representing not only the taste and status of its new owner, an Englishman and merchant, but also symbolic of a new era in Utah. This new residence was dedicated only months prior to the completion of the transcontinental railroad at Promintory, Utah. Designed by the English architect-builder William Paul, the house would ultimately become known to Utahns and various national figures as the Devereaux House. Thus with the introduction of the railroad, a machine in the

garden to paraphrase Leo Marx's book title, there was a change not only in some aspects of Utah's physical landscape, but more so in the isolationist policies of the Mormon people. Jennings, the prosperous, progressive businessman not only embraced the new technology of the railroad in order to strengthen his own business empire, but he served on the boards of local railroads that would interconnect Utah Territory with the transcontinental line. With this new era and Jennings' increased prosperity, came a change to the physical landscape of his dwelling. In less than half a decade after the dedication of his house Jennings acquired adjacent properties in order to enlarge and protect his estate and he had begun to employ an English gardener. Most of the earlier, utilitarian plantings of William C. Staines' fruit trees were replaced by a more decorative and formal landscape framing the front or south elevation of the residence. This landscape image was reinforced with the construction of the second addition that replaced the earlier Staines Cottage. With the new addition came a new architectural style—the Second Empire Style—perhaps illustrating Jennings' progressive nature combined with a heightened level of sophistication. All that remained was to select appropriate furnishings and some of these he acquired in his mother country. Not an isolated country estate in the truly English manner as idealized in Tullidge's Quarterly Magazine (Plate XII), the Devereaux House, surrounded by its famous landscape, was in fact a local exception—it was an urban villa. No other nineteenth century residence in Utah matched the Devereaux House in its social significance, tradition and combination of architecture and the landscape art.

RECOMMENDATION

The historical significance of the Devereaux House and site relates to both the life and work of horticulturalist William C. Staines and his family and to the larger, Second Empire Style residence of the Jennings family that superseded it. Based on the information provided in this report, it is this consultant's recommendation that the house, its interiors and its landscape be restored to the period of 1876-1880. This period represents the approximate date at which the house was largely finished and furnished by Jennings and also represents the present architectural fabric, despite alterations. It must be emphasized that an accurate account of the creation of this urban villa and the personages connected with it cannot be successfully recounted by restoring only the building and its interiors. The story is incomplete without the restoration of the nineteenth century landscape and gardens surrounding the house, including the identification of various outbuildings that supported the estate but no longer exist on the site.

Note: See Architect's and Consultants' intermediate recommendations.

NOTES

1. Deseret News, September 19, 1855.
2. Utah Territory, Utah Library Catalogue, p. 13.
3. Salt Lake City Recorder's Office, Sheet 13 (see Appendix H).
4. Journal History of the Church of Jesus Christ of Latter Day Saints, September 30, 1855, L.D.S. Archives.
5. Deseret News, September 19, 1855.
6. Deseret News, July 30, 1856.
7. Richard F. Burton, The City of the Saints and Across the Rocky Mountains to California (New York: Harper & Brothers, 1862) pp. 269-270; Salt Lake City Directory Including a Business Directory of Provo, Springville, and Ogden, Utah (G. Owens, 1867) p. 95; and Susa Young Gates Papers, Utah State Historical Society.
8. Letter from George A. Smith to Editor of The Seminary, September 30, 1855, Historian's Office Letterpress Copybooks, L.D.S. Archives.
9. Trustee-in-Trust Account Books, 1847-87, L.D.S. Archives. Records pertaining to Staines house include: Carpenter Shop Time Accounts, Lumber Yard Accounts, Machine Shop Accounts, and Paint Shop Accounts for the years 1855-57.
10. Staines' Diary, MSD 1580, L.D.S. Archives. Staines' diary discusses his preparation for the Cumming visit as well as his willingness to destroy his house and gardens if troops march into the city.
11. Letter from Elizabeth Cumming to Sarah Wallace Cumming, "Great Salt Lake City, 17th June 1858," reprinted verbatim in Ray R. Canning and Beverly Beeton, The Genteel Gentile: Letters of Elizabeth Cumming, 1857-1858 (Salt Lake City: Tanner Trust Fund, 1977) pp. 75-79.
12. Andrew Jackson Downing, The Architecture of Country Houses (New York: D. Appleton, 1850).
13. Deseret News, May 13, 1856, and Deseret News, October 3, 1860.
14. Salt Lake City Recorder's Office, Book C, p. 456.
15. Salt Lake Herald, August 4, 1881, p. 4; Deseret News, August 10, 1881, p. 410; and a privately printed funeral program, "The Funeral Services of Elder W. C. Staines," 1881 L.D.S. Archives.

16. G. Owens, Salt Lake City Directory.
17. Salt Lake City Recorder's Office, Book C, p. 616.
18. Ibid. Lot 1: Book C, P. 405, Book D, p. 454, Book J, p. 56; Lot 4: Book D, p. 456, Book G. p. 314; Lot 7: Book D, p. 79, Book M, pp. 116-117, Book T, pp. 157-159; Lot 8: Book T, pp. 952-43, Book X, pp. 467-468 (see Appendix H).
19. "Biographical Sketch of William Jennings," Tullidge's Quarterly Magazine, April 1881, p. 359. This essay alleges this lack of education had to do with an accident and health problems associated therewith in Jennings' childhood. See also Orson F. Whitney, History of Utah, IV (Salt Lake City: George Q Cannon & Sons, 1904) p. 243.
20. Tullidge's Quarterly Magazine, April 1881, p. 360.
21. Journal History, February 9, 1864, and March 2, 1864.
22. Owens, Salt Lake City Commercial Directory.
23. Leonard J. Arrington. Great Basin Kingdom: Economic History of the Latter-Day Saints, 1830-1900 (Lincoln, Nebraska: University of Nebraska Press, 1968) pp. 301-303.
24. Journal History, December 24, 1868.
25. The original photograph is in the Utah State Historical Society Photo Collection. The approximate date of this photograph can be determined by the completed Tabernacle on Temple Square and the fact that the Temple construction has progressed little beyond the foundation stage.
26. Augustus Koch, Artist, "Birds Eye View of Salt Lake City, Utah Territory, 1870." Chicago Litho Company, Chicago, Illinois (currently being reproduced by Historic Urban Plans, Ithaca, New York).
27. A discussion of some of the later plantings near this area is discussed in the interview of Katherine Jennings Peterson (Appendix F).
28. Nina Folsom Moss, A History of William H. Folsom (Salt Lake City, 1973) p. 54.
29. See the Sanborn-Perris Map for 1889 and the Katherine Jennings Peterson interview.
30. William Jennings Account Books, 1878-79, L.D.S. Archives.
31. Kate B. Carter, Heart Throbs of the West, Vol. III (Salt Lake City: Daughters of Utah Pioneers, 1941) p. 42. There is no source of information cited in this work. See also the Katherine Jennings Peterson interview. The use of hardwood on the interiors is also mentioned in Horne's Devotees and Their Shrines, pp. 34-35.

32. Katherine Jennings Peterson interview. Deseret News, May 10, 1876.
33. Orson F. Whitney, History of Utah, IV, p. 245.
34. Katherine Jennings Peterson interview.
35. Deseret News, August 29, 1876.
36. Deseret News, June 2, 1874.
37. Deseret News, July 22, 1874.
38. Kate B. Carter, Heart Throbs of the West, Vol. III, pp. 41-42.
39. Tullidge's Quarterly Magazine, April 1881, p. 359.
40. Salt Lake County Probate Records, County Recorder's Office, Book S-U, 1886, p. 6, and Whitney, History of Utah, Vol. IV, p. 245.
41. Katherine Jennings Peterson interview.
42. Ibid.
43. Salt Lake Herald, February 7, 1872, and October 5, 1876, and Edward W. Tullidge, History of Salt Lake City (Salt Lake City, 1886), pp. 560 and 623.
44. Klaus J. Hansen, Quest for Empire: The Political Kingdom of God and the Council of Fifty in Mormon History (East Lansing, Michigan: Michigan State University Press, 1970) p. 226.
45. Tullidge, History of Salt Lake City, p. 882, and Whitney, History of Utah, p. 246.
46. Salt Lake Herald, December 15, 1883, and Deseret News, December 20, 1883.
47. Salt Lake Herald, January 15, 1886, and Deseret News, January 15, 1886.
48. Salt Lake County Probate Records, County Recorder's Office, Book S-U, 1886, pp. 1-51.
49. Ibid, p. 5.
50. Ibid, pp. 15-16.
51. The "black marble" mantel referred to by Mrs. Peterson in her interview has also been referred to as a carved, wooden mantel by Ralph Ramsey in Alice Merrill Horne's Devotees and Their Shrines: A Handbook of Utah Art (Salt Lake City: Deseret News, 1914) p. 32, and may even be the mantel illustrated on page 34 of this book.
52. Katherine Jennings Peterson interview.

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Peterson, Katherine Jennings. Pasadena, California. Interview, February 21, 1980.

APPENDICES

- A. Utah Territorial Library Catalogue, page 13.
- B. Biographical Sketch of William Paul.
- C. Biographical Sketch of Ralph Ramsey.
- D. Biographical Sketch of William Folsom.
- E. Description of the Devereaux House Interiors.
- F. Katherine Jennings Peterson Interview.
- G. Biographical Sketch of Stephen Stanford
- H. Chain of title for Lots 1, 2, 3, 4, 7 and 8, Block 84, Plat Salt Lake City Survey, Salt Lake County Recorder's Office.

APPENDIX A

UTAH TERRITORY, UTAH LIBRARY CATALOGUE

Architecture, Mechanical Arts, Etc.

- Carpentry, Elementary Principles of. Thomas Tredgold.
Carpenters' New Guide. William Johnston.
Rural Architecture. Edward Shaw.
Rural Architecture. Lewis F. Allen.
Architecture, Principles of. Peter Nicholson.
Young Architects, Hints to. George Wightwick.
Cottage Residences. A. J. Downing.
School Architecture. Henry Barnard.
A Home for All. O. S. Fowler.
Surveying, A Treatise on. John Gummere.
Tables and Formulae Useful in Surveying, Geology and Practical Astro-
nomy. T. J. Lee.
Hydraulic and Other Machines for Raising Water. Thomas Ewbank.
Road Making. M. M. Gillespie.
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Science and the Arts of Industry. Alonzo Potter.
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APPENDIX B

A BIOGRAPHICAL SKETCH OF

WILLIAM PAUL, 1803-1889

Born in St. Agnes, Cornwall, England, William Paul entered the building trades in his hometown and established a reputation as a good mechanic. Later he resided with his wife and children in Liverpool where they were baptized into the Latter-day Saints Church. In 1854 the family sailed from Liverpool to America, destined to join the Saints in Utah. For this transatlantic crossing the ship's log listed the profession of William Paul and his son Walter as "joiner." Immediately upon arriving in Salt Lake City in October of 1854, William Paul's skills were put to the test building doors, probably for various Public Works Office projects. The first major design project attributed to Paul was William Jennings' mercantile establishment, the "Eagle Emporium" constructed in 1864 on Main Street.

Salt Lake City newspapers occasionally recorded other projects by Paul, particularly small commercial buildings and residences. The earliest Salt Lake City directory (1867) lists William Paul's profession as "carpenter and builder" and there is no separate listing of his name under the commercial categories such as "architects," "carpenters," or "builders." However in the alphabetical sections of directories for the 1870s and 80s, his name is followed by either "architect" or "architect and builder." Unfortunately little is known about Paul's work and

particularly his design ability with the exception of the two commissions for William Jennings. His second major design, also for his son-in-law, is the western addition to the former Staines Cottage in 1868. Although much attention was given to this addition in newspaper accounts, little was recorded about the second or eastern addition of 1874 which obliterated the cottage. Since William Paul, respectfully referred to by the Jennings family as "Father Paul," was still listed as an architect and builder during the 1870s, it must be assumed that he and possibly his daughter Priscilla Paul Jennings were responsible for the design of this major addition. In May of 1883 the Salt Lake City newspapers reported the celebration of "Father Paul's" eightieth birthday and almost six years later on February 3, 1889, he passed away at the age of nearly 86. He was the father of ten children, the grandfather of sixty-nine children, and the great-grandfather of fifty-six children.

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APPENDIX C

A BIOGRAPHICAL SKETCH OF RALPH RAMSEY (1824-1905)

Born in Leddesfell, England, Ralph Ramsey apprenticed to a wood turner and carver and practiced his trade in England prior to his journey to America in 1856. Converted to the Church of Jesus Christ of Latter-day Saints in England, he arrived in Salt Lake City in the fall of 1856 and immediately went to work with a cabinet and furniture maker. He also worked for a time in the Salt Lake City Public Works Shops and may have been responsible for turning the balusters for the Staines house. His talents as a carver and furniture maker were recognized by Brigham Young and he was employed on the Beehive and Lion Houses as well as making furniture for these buildings. One of his most noted accomplishments was the carving of the large eagle set atop the original Eagle Gate near the Beehive House. Some of his finest craftsmanship is seen in the carving and turning for the Jennings mansion which included such things as the central stairway balusters and newel post, wall carvings highlighting various rooms of the mansion, and mantels. Ramsey was active in the formation of a carpenters and cabinet makers cooperative company composed of members of these and the building trades. One of the members of the intended company was the architect and builder, William Paul. One of Ramsey's largest, notable accomplishments was the carving of the famous Mormon Tabernacle organ designed by Joseph Ridges.

Ramsey left Salt Lake City in 1869 and settled in Richfield, Utah; later he resided in Arizona and Mexico. He died in the Mormon community

of Snowflake, Arizona, in 1905 at the age of eighty-one.

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APPENDIX D

A BIOGRAPHICAL SKETCH OF
WILLIAM HARRISON FOLSOM, 1815-1901

William Harrison Folsom was born in Portsmouth, New Hampshire, and was raised in Buffalo, New York. The son of a building contractor, he was trained as a carpenter and joiner at an early age. In 1842 he joined the Latter-day Saints Church in upstate New York and the following year he moved to Nauvoo, Illinois. Employed as a carpenter on the Nauvoo Temple, he and his family remained in Illinois and Iowa after the Saints moved westward to Zion. Folsom, his wife and six children arrived in Salt Lake City in 1860 and he opened a carpentry shop on Main Street. The following year he was sustained as Church Architect until 1867, replacing Truman Angell who was in poor health. Folsom's first major design was the Neoclassical Salt Lake Theater (1861). In 1863 his first wife died and he remarried later that year; eventually he took a second wife. That same year he prepared plans for the new tabernacle of Temple Square and in 1864 he designed the Salt Lake City Hall. He also established a contracting firm in 1864 with George Romney. The firm of Folsom and Romney was responsible for the construction of several commercial buildings on Main Street, most notably the fireproof Amunsen Building. In 1873 Folsom, along with Joseph Ridges, designer of the tabernacle organ, designed and began construction of the Gardo House in the Second Empire Style. A year later he supervised the construction of the new addition to the Devereaux House in the same style. In 1875 he formed a

partnership with the newly arrived San Francisco architect Obed Taylor and they designed numerous commercial buildings, including the new ZCMI building. This new cast-iron facade building was built on Main Street on property owned by William Jennings and constructed by the firm of Folsom and Romney. Folsom's major religious project was the design and construction of the Manti, Utah, temple begun in 1875. This beautifully situated structure of stone is considered one of the finest designs of the early Mormon temples. After the supervision of this project, he returned to Salt Lake City in 1880 and constructed a house, complete with Mansard roof, for himself and his two wives. Two years later he was chosen to design the Provo Tabernacle. At eighty-five years of age, this remarkable architect-builder was ordained a patriarch in the Latter-day Saints Church. He died the following year on March 19, 1901, in Salt Lake City.

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APPENDIX E

DESCRIPTION OF THE DEVEREAUX HOUSE INTERIORS

...The first things one noticed upon entering the building were two glass doors and on the glass of each door was inscribed the "coat of arms" of the Jennings family. The most famous parts of this building were the front hallway and stairway. The bannisters and newel posts were masterpieces of perfect combination of joints. Mr. Jennings, who was a freighter operating between Missouri points and Salt Lake City, arranged to have his wagon boxes made of hard-wood in Missouri. After bringing them to Great Salt Lake City loaded with merchandise, he would dismantle the wagon box and use the lumber for the hardwood finish in his home, especially the front hallway and stairway.

The parlor was a beautiful room furnished with French furniture. A beautiful mirror hung over the fireplace. The fireplace mantle was an elaborate and artistic piece of carved wood work consisting of grapevines and bunches of grapes carved to look very natural. The chandelier with its long spindles of crystal prism reminded one of a huge fountain turned upside down. All rooms of the house had "store" carpets on. Back of the parlor was the big ball room. This room was large enough to accommodate eight sets dancing the quadrille. The beautiful hardwood floor was inlaid with a very interesting design. The French doors at the north opened up into the gardens. Across the hall from the parlor was the library and back of that, the dining room. On one side of the dining room was the side board built nearly to the ceiling and on top of it rested an eagle, which Mr. Jennings held very sacred. At the rear of the house was located the kitchen, pantry, store room and skullery. On the second floor were three master bedrooms, six regular size bedrooms and the nursery. In the attic was a trunk room (later the boys had this room made into a billiard room) and on the other side of the hall in the attic were the servants' quarters.

Kate B. Carter
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APPENDIX F

CONVERSATION WITH MRS. KATHERINE JENNINGS PETERSON
and BURTCHE W. BEALL, JR., FAIA (B) AND PETER GOSS, PH.D. (P)
FEBRUARY 21, 1980 RE: DEVEREAUX HOUSE

On the outside, there was an iron fence and hedges, but the iron fence, I can't remember that as a child; it seems there was something; but you entered the Devereaux House by two big iron gates and then as you went in, there was a ring, we called it the ring, a gravel driveway around, and the fountain was there and a large lawn. I remember the fountain, we used to wade in it. (B: Did it throw water up?) No, it was a big fountain. (B: Did it trickle down over the sides and there was a large collecting pool and that's what you waded in?) Well, it wasn't too large. No, my brother and I used to take the hose and fill the fountain as much as we could and then we'd wade in it, but you see it never played while we were there.

Here are the big gates. (B: You actually entered these gates, they had to open, there weren't any small side gates?) No, not in the front, but there was in the back, when the fire department was there. You had to enter here and then here was your lawn and the fountain. (B: And the fountain was this? It looks like it was a ledge...) It wasn't a great big fountain as I remember. It would be twice the size of this table, I guess. (B: I would almost say, that looking from that point over, that it's almost as wide as the pair of gates. Would it have been that wide?) Well, you see, when I live there the gates were down. They were already moved. And, now they have a tree right up here that I could just scream every time I see it. (B: We've already taken it down; that was the first

thing we did.) Thank you. That was worth the trip. And then there was a lawn, then there was a gravel driveway and it would go around like that, and then it also went over here; it lead to the stables and the ice house. I remember the doors were about that thick and we always had sawdust in there to keep the ice. (B: Now there's this little building here, this is the stable and I'd say 15 feet away from it would be a small building.) That was the ice house for sure. (B: There was another structure that's indicated on the early maps west of it. Was it there when you were?) No, the only thing we had at the back, as I remember, was the stable and then the ice house, but I don't remember that other. Maybe that could have been a smoke house, but I don't know. (B: The buildings that are shown on here came from an 1889 map of the city and it showed the little building immediately west of the ice house.) I wonder if it could have been a chicken coop, but it wasn't there. You see, my grandfather died before I was born, and my father, being the eldest son, lived in the Devereaux House. (B: And you lived there for how long?) Let me see, I must have been four, maybe three, and we remained in the Devereaux House until after the Spanish-American War. When I say that I sound as old as Methuselah. (B: Let's see, you'll have to correct me, is that '96 or '98?) Well, I'll tell you. I was born in 1891, and my father was an army person, and we went to Angel Island during the Spanish-American War and we lived there for a year and a half. Then, we, my stepmother, my brother and sister, came back to the Devereaux House. My father went to Manilla, and when we came back, we left the Devereaux House. I went to live with my aunt up in Bountiful when I was in the third grade and I was about nine years old. (B: Did you visit the Devereaux House when you were living with your aunt?) No, I never went back; I never looked when we went past. I didn't

like it. I had loved the gardens. Then, it was a Keeley's Institute at one time and, also, Coans had it. And they are the ones that tore down the windows in the dining room - the bay windows. I did go back, I had forgotten about that, my husband and daughter and I, but I didn't go inside, and I was sick when I saw the window had been torn out because I used to play with my dolls in that window.

(B: Was the greenhouse there?) No, not when I lived there, but I know where it was. It was on the side of the ballroom; no, it wasn't there.

(B: So, in 1891, it was already gone?) Well, I guess so because I didn't live in the Devereaux House until I was about four, three or four. (P: So, in 1891 to about 1895.) But, the conservatory, is that still there?

(B: No, both the porch and the conservatory are gone.) Well, the porch that goes across the house, it was sort of like a veranda. Here's the conservatory in here and you could go from the conservatory out on this little veranda and it had a railing. I used to play in the conservatory and the windows were about this high, (B: About a foot above.) because you could step from the library out into the conservatory and also there was two great big windows; you could step from the library on to the veranda. They were long windows, just so you could step. (B: You mean you stepped from the room out on the porch, so they were actually doors.) No, they were long windows and they came about this high, I think. In the dining room there was also a window, but I don't think you could step into that, I don't remember that; that seemed to always be closed. But from the dining room, you could look out onto the conservatory. (B: Do you remember anything else about the conservatory; since it no longer exists, we're going to have to recreate it.) It was a small room, about like this, from here to the wall, and it was glass on one side, not clear to the floor, but it was

about like this, and then up with the windows, and then the door was over here. (B: The drawings we see of it, it was sort of triangulated like that. Is that the way you remember it?) No, as a child, I don't remember it like that. I used to play in there and come up the steps on to the veranda and then into that. (B: You would come up the steps from the east, you would come up on the narrow side of the porch?) Well, there was only one opening on the porch and that had a couple of steps onto the porch and then you could go into the conservatory. (B: And you couldn't go into any other rooms?) No, you never went from the outside into the library through those windows. (B: Did it seem like a high room to you?) The conservatory? No. It didn't seem as high as the interior. The library, as we called it, had the high windows, and in every room there was a fireplace. Now, like we're sitting here, over there was the fireplace, and then along the fireplace was bookshelves.

(B: The landscape architect would like to talk about orchards, gardens, irrigation ditches.) Well, I can remember, a corner of the property had been sold to the fire department, when I was there, because we were very friendly with the fire department. They kind of watched out for the fruit trees; so many people used to come in and pick the fruit. And the fire department, Mr. Bywater was his name, whenever our parents had gone out, they used to tell the fire department to kind of see that everything was all right.

As you came through the gates and went to the right, there were wide plots about from here to the wall around the gravel driveway, and in there were rose bushes and narcissus and everything you could think of. Then, beyond that as you drove by this sort of plot, oh, and it had spring flowers and everything you could think of, then beyond that was the lawn and the lilac

trees and the umbrella tree - I used to play dolls under that. Over by the fire department, there was cherry trees and lots of lilac bushes.

(B: What bushes were along the fence, would they have been the lilac bushes that went east?) Yes, they were lilac bushes and then right next to them, beyond a little bit, was the umbrella tree. On this side were cherry trees and I remember my father said if the fire department would keep people out, they could have all they wanted. As you went up towards the fire department, there were also apple trees and cherry trees, an awful lot of cherry trees, and lilac bushes. (B: Did they extend from the street as far back as the stables?) Yes, They'd be parallel to the ..., but there was a big hedge at the back separating the stables from the other part of the garden. The, there was a great big beautiful apple tree right down by the house and I had a swing under that. Have you got a piece of paper? Here are the gates, here is the driveway that comes around here. Then over here beyond the gravel driveway is this garden like this, and beyond that coming over to the fence again were lilac bushes right by the fence. Then the umbrella tree, and the cherry trees, and fire department. Then, as you go around the driveway, there was a driveway that led out to the stables and there was a hedge here that separated the front part of the house ... so that took care of that. Here are the stables and ice house back here. The gravel driveway went around the ring, around the fountain, and there was this, let me see, it would be about as wide as from here to the door where they had rose bushes and pansies. (B: About 9 feet.) You see, when we went to the Devereaux House, the property had been sold to the Union Pacific when they came in. And so that other side of the house didn't have very much because it came quite close to the actual Devereaux House. I know where the green house was, that was on that side. (P: Can

you remember anything being planted over there?) You mean on the other side of the house? There was this same garden on this side that went around the same and that was about all on that side. (B: Was there lawn beyond the garden before the trees?) That was all lawn when we lived there; we did a lot of cutting. And the lawn around the fountain. (B: Was there lawn west of the fountain?) No, just some lilac trees. It wasn't as nice on that side as the other. You see, my grandfather was interested in Union Pacific and he had a private car when it came in and used to send a car back to get cooks and different people when he used to entertain. All the dignitaries were entertained at the Devereaux House. And those stone steps in the front, I remember, after we had our dinner, we always sat on those stone steps. And my father bought my first bicycle; he said "Katherine, I want to see you out in front." And I thought, "My gosh, what have I done now." And I sat there, here he came wheeling this bicycle, and he said now I'll show you how to ride, and I said, "I know how." And he said, "How?" and I told him I used to get my brother's bicycle out when everybody was gone.

(B: Let's talk about the steps then. On the west side of the house, people entered into the ballroom by a little porch?) Yes, maybe a couple of steps and there was a little something. (B: A roof over it of some sort. Was it a gravel walkway up to it then?) Yes. (B: Was there any other paving other than gravel on walkways?) No.

(B: This is the house and here are the front steps and here's the side porch and here's this gravel. Do you remember what happened to it? Did it go down and over to the circular driveway around the fountain?) I don't remember that, to tell the truth. (B: Was there a gravel walkway between the bottom of the steps and the driveway, or did the driveway come right

up to the steps?) I don't think there was gravel to it; I went in that way enough. There was the gravel around the ring, but I don't remember whether gravel went up to the steps. (B: There could have been lawn?) Yes, there could have been. I've been trying to remember whether there are three large windows in the ballroom on the west side, because there was the drawing room that had the bay window. Then there was a little place that had a glass folding door that you closed if you were in the drawing room; you closed it so you couldn't see into the ballroom. And then there was a little tiny room, it was the littlest thing you ever saw that led into the ballroom and I don't know where people put their things. There was a little seat in this little room, it was the tiniest - like about from here to there - and there was a seat where you could put something down, and then that led to the ballroom. The ballroom had folding doors, so that it could be closed if they had a luncheon or something small, they could close it. Then if they wanted a great big ball, they'd open those doors; they folded. There was a fireplace in each part so it could be used for a great big affair or a little tiny one. But I can't remember the windows in there, whether there were three.....that stumped me. Do you know anything about those windows. (B: Let's look at the drawings. There are four windows.) Oh, I see, two for each, in case the doors are closed, and then the door comes out this way.

(P: Maybe you can bring us, imagining, walking up the steps and through the hall and through each room.) Yes, I can do that without looking at the drawing. Well, you go up the stone steps into the large door and then there's a vestibule and it has a little seat over at the west side; it was built in. Then you opened two swinging doors and in those days it was glassed, W.J. Then you come into the hall with the staircase. (B: Was

there a light fixture, chandelier, anything in the vestibule?) I don't think so. Then you go into the hall and as the stairs came down, there was this great big metal fixture with a light in on the bottom post. I don't remember any light in the hall excepting that. Then you turn to your left and you go into the drawing room. You know, I'd like to know what became of the carved grapes and the fox over the door that led from the hall into the drawing room. In those days they painted the woodwork gold, and the whole thing was done in gold and blue with the exception of the fireplace and it was black marble and my grandmother took that to every house she lived in after. (B: Where do you think that might be?) I don't know and I'd like to know where the grapes and the fox are. (B: Now, this grapes and fox, was it wood, was it carved?) It was at the top of the door and it was wood and it was carved and painted gold. While I'm thinking of it, let me tell you. Several years ago, I sent Helen Clawsen a piece of blue striped fabric that the drawing room was done in and she must still have it. Helen Clawsen Wells (husband, Seymour), she has always been interested in the Devereaux House; they were talking then of doing the Devereaux House and I sent it to her because she was on the committee. (B: What was on the ceiling, was it blue?) No, I guess it was white, I don't remember that; but I know the woodwork was gold, everything in there was gold. (B: What was on the floor, did you have throw rugs, or bare wood floors in those days.) We had rugs, I don't know what grandfather had. (B: Did they cover the whole room or were they just where you had seating arrangements?) That doesn't ring a bell to me. (B: You don't remember playing on rugs?) I didn't go in the drawing room at all. My father was a military man and at 6:00 my brother and I had to have our black shoes shined and clean clothes on. We used to slide down the bannister, stand at the

door and at 6:00 we would open the door and sit while they had their cocktails and then we'd go into dinner. So I don't remember about the rugs. Then, there's a little opening that goes from the drawing room into the ballroom and there was a sliding door that had a glass in it. A big mirror, because I tried to buy it, but I was one day late. And in the drawing room, we had the most gorgeous crystal chandelier you ever laid eyes on. Oh, my it was a huge thing. On days when it was rainy and they were cleaning the chandelier, the servants would let me get up on the table and they'd get the prisms down, and if I was real good, they would clean them and I could wipe them. (B: Where they teardrop?) No. They were about this long crystals. My aunt was going to take the chandelier and have all the grandchildren something made out of it, but we never did. Somebody bought it or stole it, we don't know. (B: There were candles that went on the top side of it?) No, there'd be electricity; we had electricity in the house. And we also had two bathrooms. (B: I have a mechanical engineer who is interested in my talking about bathrooms with you. But, the chandelier was electrified even at the very beginning?) Yes, we had electricity right from the beginning. The chandelier was located right in the center of the drawing room, and I used to lie on a couch in the corner and look at it, but my father put the couch in there; it had nothing to do with my grandfather. (B: There was a little room behind the sliding door with the mirror on it, what did you use that room for?) It wasn't any wider than this. We never used it, but I think they used it in olden days to put their hat or coat, because it had a little built-in place like a little shelf or seat or whatever you want to call it. (B: We show a window in that room, was there a window?) I don't know, I can't tell you about that, probably. (B: If you think about the drawing room, between the fire place and the

sliding door that goes into that room, on the outside elevation, it looks like there was a door in there. Was there a door or a window on either side of the fireplace?) No, the only entrance to the drawing room, was this beautiful door and the plates that the door knobs were put on, they were gorgeous. I was in hopes that if they had destroyed it, I could get one. (B: The door was badly burned on one side and the other side was hardly touched. So that the gold side is still in fairly decent shape. The hardware is all there, and of course, we've been very careful that it not be lost.) When you go in the ballroom, there was the most beautiful parquet floor, that I'm sure was built with the original house, because it was there when I was a child and we didn't put it down. (B: Did you have throw rugs on it when it was used as a dining room space and rolled up the rugs when there was dancing?) No, in my day we didn't ever use it; I used to have my doll house out there. I don't know what grandfather did and I can't remember what the fireplaces were in those two. There were fireplaces in each side, and right in there, there was this little tiny room between the drawing room and the ballroom, and as you go into the ballroom that can be slid back and then you can either close it or whatever. I don't know where they'd put their wraps because there was so many dignitaries. You see, grandfather used the ballroom for a dining room, or a business meeting, and it was made so they didn't have to come into the house; they came in that west entrance. And he could also entertain in the drawing room and then they could use that for a dining room or a ballroom. (B: Was there a chandelier in that room, how was it lit?) I don't know; I have no recollection. (B: Wallpaper? Colors?) No, as I remember, they were kind of neutral, there wasn't wallpaper on anything. (B: The fabric you spoke of in the drawing room?) That was to cover the chairs. I'll tell

you, Queen Victoria had a jubilee or else had her palace redone and the people were allowed to buy imitations of what she had. And grandfather had made his money by driving his cattle to Virginia City. Just think, my grandmother was pregnant with her first son and they went all the way, and grandfather walked most of the way because the Indians were on the fight. And, they went to a little place, an Indian settlement, and he took his cattle and butchered it and took it up to Virginia City and that is where he made his money. And after he made the money, he went to England and bought all the fabric, the silver, and the dishes, and the trays. He didn't buy a dozen, he bought two or three dozen of everything. I know this from what the family have told me.

(P: Remember in the back hall, there's a stairway that went up to the second floor?) In grandfather's day that went up to the second floor and there were six small bedrooms. I think his sons had those and the bathroom was up there too. (P: Was that one flight of stairs that went straight up?) (B: Was it very steep or was it a ladder, or almost a ladder?) No, it was comfortable walking. (B: The distance is not very long, it looks like it's a short run for the amount of height. Was there a handrail? Was it enclosed?) Yes, there was a handrail. No, it wasn't enclosed, just sort of like the front stairs, only it wasn't as nice. And that led to the six bedrooms and the bathroom. Then you walked up a step and you came to two other big bedrooms, they had folding doors, you could close them off. That led to a little room; they called that the baby room, where the baby slept. Then the main bedroom entered into that and the main bedroom had its own bath. Then you came out into a big hall upstairs and then across from that there were two bedrooms and I understand that the Keeley Institute, when they had it, blocked them off or closed them so they could have two rooms.

(B: Let's go back to the kitchen.) It's a double kitchen. The kitchen that we used, I think there were two or three windows over the sink, there were two I know. But the architect that did this before had the door in the wrong place and the door is over by the wall. (B: If you walked out of the back hallway into the kitchen, was there an east wall where the kitchen sink was located and that's where the windows occurred?) No, the wall, it wasn't like you'd go from here to there. It was two kitchens and it had a great big opening; it was almost like one large room, and there was no window in there at all. But the kitchen that leads to outdoors, that is the one that had, I think, three or four windows over the sink. It was on the outside wall, and then the door was away from the windows, right close to the wall. (B: As you were looking at the windows, would the door be on the right-hand side?) The door would be on the right-hand side and the sink would be here. They only had one sink. The other big kitchen had a stove in it; they had two stoves, but we never used it. (B: There's a fireplace on the south wall of that room. Is that where the stove stood up against?) I know that they had the two stoves in there, and we only used the one kitchen. (B: What went on in the rest of the space? Were there cupboards on the wall?) There's a pantry that you'd keep things in and we had a great big refrigerator, that must have been grandfather's. It had double doors below and double doors above. And that was out in the hall right by the door that led into the back hall because the eggman used to come in and put the eggs in the refrigerator. Then there was a huge pantry. And leading from the pantry in back of the kitchen was a room where they used to iron. The part that leads, like here - here's the back part and the tubs, then there was another, and I noticed when I was there, this part was destroyed; it wasn't down - in the back

there, they had great big, two great big places where you could put boilers on to boil for fire. I imagine they used to boil things, they didn't have soaps, like they do now. That came out and another think I noticed. Here's the kitchen, here are the windows, here's the door, and here's this that goes out even with the house. And then there was a lattice work with a door, and in there, that's the only place I can ever remember, they had something like asphalt, it wasn't gravel, it was a black tar stuff and that made a beautiful little place for my brother and I to play on stormy days, because they'd shovel the snow out and get it out and that was dry and we would bounce our balls off that wall. (B: Was that lattice, did it go overhead, was it sort of a fence, was it all the way down to the ground?) It was to block off the rest of the and it came this way like this and then it went up and then down, and then there was a door in it. And the Indians used to come and sit in there and they never rang the bell, knocked or anything, but we'd see them sitting in there and they used to come for sugar and coffee. Sometimes they used to bring a papoose, which delighted me because I could play with it. Then, right out from that lattice work was that beautiful apple tree, that's where I had my swing. Up in that area, right from that, over on the right side was the hedge that separated the house from the stables. (B: In that laundry room, were there any windows that you remember?) Yes, there must have been because it wasn't dark; I had a cat I used to keep in there. It finally froze to death. I can't tell you that. (B: How did you get into it - only from the pantry?) Through the kitchen and then the pantry, and there was a back door in the laundry room where the tubs were because I remember it had a door and we used to have quite a lot of tramps. There was one poor man came and he hadn't had a bath in maybe years and he asked Dad if he could have a bath. Dad told him yes, he

could use the laundry, use that tub - they were great big ones, not like ones they have today. (B: Was that door on one end or the other of that laundry?) It was just a common door on the furthest end towards the stable, facing the stable. (B: The windows were on the north side, there weren't any windows on the courtyard side?) I can't remember. That's what made the court, the dining room wall and the ... (B: Would you have played ball on the wall, and that would have been the dining room wall?) The dining room wall and on the other too, so maybe there wasn't a window. Maybe there was a window on the north side.

(B: Let's go back to the library. We come in through the vestibule into the hall and we turn right and go into the library. There's a fireplace on the west wall, do you remember anything about that room?) The bookcase and the long windows that you could step out onto. (P: The bookcases were near the fireplace in the corner there?) Yes, like here's the fireplace, and the bookcases came around that way. (B: And they went over to that sliding door? The double door that is between the library and the dining room and over the head of the door is a lyre in wood, it slid back into the pockets on either side?) I'd forgotten about that double door, that's why, it was open most of the time. Every room had a fireplace, but I still don't understand - in the basement, there was a furnace, unless they just kept the coal down there to feed the fireplaces, I don't remember. But it was awfully cold in the Devereaux House; it was cold upstairs. And then my father bought a great big base burner and put in the hall and we left the doors open and it was warmer then. A great big round stove and you put coal in it and it blasted. That was in the front hall under the stairs. You know, in the bedroom, my sister and I didn't have a chandelier, all we had was a cord hanging down and a bulb on it. I remember I used to be scared to death -

the house was so big, and the bed my sister and I had, I used to stand on the pedestal at the foot to turn off the light and then leap into bed and cover up.

(B: Do you remember anything about the colors or the walls in that library?)

I don't remember a thing about the walls. I think they were just sort of neutral. (B: Throughout the whole house?) Yes. (B: And there wasn't a

chandelier in the library?) No, we had a table and a lamp on it. The dining room, I can't remember. In the dining room there was the little bay

window and then they also had a window that you could look out into the conservatory. (B: And that was a window and not a door?) No. I don't

know how they managed. There was a built in sideboard, I think it was in the dining room, and they had a little walk-in china cupboard where there

were shelves and shelves where they kept the china. We walk in here and right over there is this little cupboard. (B: You go through the double

doors that were always open and it was this little room right to the left? And you could enter it from two sides, so you could come out of the dining

room into it; there's some form of a door that looks like it went close to the kitchen.) That would be the kitchen door, the door that led out to the

kitchen, and there's a little room there with a basin where you could wash your hands and face if you were outside and wanted to go into the dining

room. (B: That's all one room now. It makes it an L-shape, if you walk into it from the dining room into the china closet, it turns and has an

L-shape but then you could get out to the kitchen.) Well, the way they entered the dining room, there was just a door, then you went through this

little cubby hole that had a little wash basin. I used to stand on it to look in the kitchen, that door had a transom over it and I could look

right in. (B: That was right to the side of the door that went into the

kitchen? There is a space there that you could have that.) The little china cupboard was over by the library and then you'd come out and there was the door. The inconvenience of everything!

(B: There was a fireplace on the north wall in the dining room, were there side boards or anything that you had in that room at all?) There were these sort of sideboards that had drawers and places. (B: Were these pieces of furniture?) They were built into the house. (B: On both sides?) Just one, right there by the door as you walked in from the kitchen. But think of it, at the kitchen, you get the food and then walk through this little place and then open the door to the dining room. (B: How big a table did you have in the dining room?) We didn't have any of my grandfather's furniture.

As you go upstairs and turn to the right, then you turn to the right and there are the two big bedrooms. They only had two little closets; I don't know where they put their clothes. (B: That was the back bedroom that had the two little closets; the front bedroom didn't have any. So, what did they have, furniture, chest of drawers to put your clothes in?) Yes, chest of drawers. (B: It shows originally double doors between those two rooms, is that the way it was?) No, didn't the Keeley Institute put those in? (B: I don't know. I think that's the way it is now, but I don't know what it was.) It was just a big, wide one door. (B: Did it actually close the two rooms?) No, it was just an opening from the master bedroom to the other bedroom. The master bedroom was the one that had the private bath. (B: Did it have a regular tub in it?) Yes, it had a tub and a wash basin and lavatory. (B: Where was the tub?) As you walked in from the bedroom, here would be the lavatory, the tub and the basin. And the little tiny room off of that, when my grandfather lived there was called the baby room.

But when my father lived there, he put in dumb bells and all that equipment. And that led into where my brother had his room. There was another double room and in order to come into the bathroom that we used, you went down a step. I remember we had a little wood or coal stove in the bathroom and on Saturdays my brother had to light the stove so we could take our bath. This was the one in the back hall and that had a tub and a lavatory and a basin. I remember it was a long tub. To get to the front part of the house from the bathroom, you came down a step - up on the landing. There was a door on it and it was closed off from the rest of the house. (B: You actually came up to a landing, turned around and went back up to the main hallway, but right at that landing was a door back into the back hallway and into the bathroom?) Yes. (B: How many bedrooms upstairs in that second floor over the ballroom?) There were six; they were small. (B: Was that stairway enclosed on the second floor?) No. (B: It just had a handrail around it. Was it an open handrail? You couldn't peek through it or shove things through it?) I don't remember. Now, the front hallway had ballisters. (B: Did the backstair have anything like that or was it plain?) It was just plain at it could be. (B: You get into this back hallway right after coming off the landing. If you turned right towards your brother's bedroom, there was a flight of stairs that went up to the third floor. And if you went to the left side, there was another flight of stairs?) There were two rooms on that side as you went left, then you crossed on the roof and went over to some more bedrooms; that's where the servants evidently slept. (B: The west room has been labeled the billiard room, then there was a trunk room, sort of an attic space, and on the west side were the servants' quarters. Do you have any idea how many servants?) Well, I can just guess. From what I've heard, he had a scullery maid and

two cooks, a maid to dust and clean the house, and grandmother always had a personal maid. Then the livery people; they slept out in the barn. Then when he entertained, when important people from the east came, like the President, he always knew in advance, he would send his car to the east to get the cooks so they could do all sorts of fancy things. (B: You means his railroad car?) Yes. They'd come and serve and oversee. (B: They weren't regular staff?) No, but they had a lot in the kitchen. Some of them would do the laundry. But grandfather believed in education; he sent his boys to military school and his daughters were taught painting and music. Also, they were taught how to keep a house. When they had regular company, one of his daughters would be out in the kitchen overseeing. And they made their beds and the girls made the boys' beds. In ENgland, the boys are the most important. I remember my aunt telling me the boys would come in when the girls were making their beds and make them say their prayers or twist their arms.

(P: Here are these long windows you have been talking about, with the little bottom to them.) (B: Is that the same out of the dining room?) No, the windows weren't long, they were shorter. (B: That would be in the bay window; what about the one that looked onto the conservatory?) I can't tell you; I don't remember. (P: Did they have a well on the property?) No, the water was always in the house. I remember when my father had the phone put in. (B: Do you remember how they watered the gardens?) I can see my father every night when he came home, watering; but in grandfather's day, I don't know what they did. They had a gardener, Stanford, who used to have charge of the greenhouse, and he was there all the time watering and taking care of everything, but I don't think they had a water system, just used hoses. (B: Do you recall the color and the outside of the house?) Yes, it was

kind of a pink; I can't remember exactly. I hate to tell you anything if I'm not sure. (B: Was there color on the bay windows or the front door or were they very plain?) Well, the front door was thick gorgeous wood, but I don't think they had as much color; the only thing, they had gold. (P: We're to get a few other questions about you and family history. You were born in 1891, July 30. And your father's name was Frank William Jennings. He was the son of which wife?) The second, Priscilla Paul. We're related to John Paul Jones. (P: And your mother's maiden name was?) Margaret Kimball. (P: How many brothers and sisters did you have?) I had one brother and two sisters, but one I never saw, she died before I was born. (P: What was your brother's name?) Frank Kimball Jennings. (P: And what was your sister's name?) Lucille Jennings Dinwoodey, she married into the furniture people. (P: And you think that you were at the Devereaux House from?) I was about three years old when I came to live with my father, my mother died when I was three weeks old. (P: So about 1894, and then you lived there for?) Until after the Spanish American War. (P: Where did you move after that?) I went to live in Bountiful with my father's sister. (P: While your father was in the service?) When he had failures. It was funny, with all the money grandfather had, there was only one son that made a success financially. (P: Which son was that?) That was James. (B: In what area of business was he?) He was in all kinds of things, but he really made a success; he was the only one. And the girls, Aunt Priscilla and Aunt Jane, kept their money. But the rest of them were poor as can be, well, not exactly poor, but they didn't have money. (P: Why did your grandmother move from the Devereaux House?) Grandfather died and it was too big for her. And then she built a house on South Temple; Farnsworths bought that, a beautiful home. Then she moved finally to

B Street in a small home, still kept her private maid and her cook; it was the way she was brought up. (P: Is there a Jennings Family historian? Has anyone tried to write the history?) No. The Kimball has; I'm a granddaughter of Heber C. Kimball; that's all been written up. Would you like to look at this piece of silver? They're soft. Now, this was a luncheon set; he bought dozens and dozens of that. (P: Did you know anyone associated with the Keeley Institute?) No. (B: Is this a pearl handle?) No, it's bone, I think. I can't use the handles; the handles are all shot. (B: How many of these do you have?) Oh, he must have bought dozens; I have a half dozen spoons and forks and some serving spoons. I've given all my silver to my children, but I've kept those, somehow or other they seem like they are part of me. Oh, and I have the candelabra from the Devereaux House, which my daughter has, and then I had a tray about this large and it has handles and little legs on it. And then I had eighteen plates that grandfather got the same time that he bought all the other. They are put away for my great granddaughter. We always called them the Shakespeare plates. They were white with black Shakespearean figures or pictures on them. (B: You mean the individual characters from Shakespeare's stories?) Yes. And then Ruth, my cousin, has one of the large vases, oh, beautiful, that grandfather bought. They had two at the side and then the great big one. They are just priceless. (B: This is Ruth who?) Ruth Murch, my cousin, she lives over in Beverly Hills. She has ..., I don't know whether she has the table that came from the Devereaux House - whether it was grandfather's or whether it came from the Dinwoodey side. (B: Her husband's name, in case we want to contact her?) He's dead. T.H. Murch. She and I are the only ones left. (B: I'm sure the gentleman who works with the interiors will want this kind of information in an effort to, say, photograph

them, or get a more specific description because he will try to replace them or buy them, in time.) (P: You said that your daughter has some of the possessions?) Yes. She has the tray and the candelabra. Her name is Ann Wollen. She flew to Utah this morning to take her husband's ashes. But I can get in touch with her and with Ruth. (P: Do you know whether anyone in Utah would know where any other possessions from the Devereaux furnishings would be?) No. (P: Would the Kimball family have ended up with any of these?) No. Everybody seems to have been gone. (P: I read one description when your grandfather first purchased the house from Staines, then they put the addition on. It mentioned that there were some nice paintings bought on the inside by Dan Wegland and some by other artists from Utah, you wouldn't know the whereabouts?) No, I'd have no idea. If you're interested, what I said about grandfather making his money in his cattle, then he came back and went to England and he did all the purchasing. He loved art; he loved beautiful things. (P: You were telling me about Franktown, Nevada, where they settled.) Yes, my father was the first white boy born there and they named the town Franktown after him, and there's a little wooden board that says Franktown. And, my son got up in school, they were telling about early days, and told that, and the teacher said, "Sit down, Frank, you're just dreaming." I'll tell you another thing if you're interested, the night my father was born, grandfather had to go for the midwife, and he called a young boy in. They were ready to go as soon as she was able to travel, and my grandfather said if anyone tries to get my gold dust, [you see, he was paid in gold dust and it was underneath the floor], shoot them. And somebody did try and the young teenage boy did shoot him. And the next morning, they saw blood stains in the snow. So he did get him, didn't kill him, but wounded him.

(B: Would you like to look at the pictures and see if anything comes to mind?) What is this? (P: That is the east side, a piece that the railroad owned was bought out by a company that had cars and they parked them there. They are going to acquire that piece of property and remove that and allow the gardens to be restored.) I hope I've helped you and I've tried to tell you the truth. Oh, there's that tree. It kills me - that tree, the idea! This was all gravel around here. (B: Now, there's the archway in the kitchens. Is that the way you remember?) Yes. (B: Isn't that strange; it seems so foreign. And yet the brick work looks like it was original. Do you remember what kind of a roof space was in that kitchen? It looks like there's a line over here on the wall that makes it appear that the second kitchen was a shed roof.) I don't think it was. Of course, as a child, I wouldn't notice that. Do you know, we had a great big piece of metal up on the roof; the roof was flat on top. (B: In between?) Uh-huh. That was for lightning. I don't know whether it helped or not! Every Fourth of July, we'd have our fireworks, then we'd go up on the roof and watch the fireworks, and then come down and have ice cream.

I'd kind of forgotten about this. Oh, how interesting. My, but it's elaborate. I love that. And, there's that room upstairs and the flat roof. I wonder, how do we get the snow off. Now, what is that? (B: That's one of the two doorways in each of the attic spaces, so you could go through them from one side to the other.) Yes, and this is flat and we used to run over, my brother and I, barefooted.

.....Look how tall that is for a child, you just could reach over....I would love to have one of those. (B: These are in the ceilings.) Oh, I'd forgotten about those. I'd love to have a picture of one of those and one of these. I'd like to keep them and then hand them down to my children. (B:

Certainly. Those are the ceiling escutcheons; this is the door handle. It looks like that's probably where the key went in.) They weren't destroyed, were they? I think they are so beautiful. (B: This was the grapes. Now, that's in the bay window in the parlor, but those aren't the grapes and the fox that you are speaking about?) No, they were on the door. (B: This was the same group of grapes only looking straight up into it.) That was in the ceiling in the living room. (B: In the alcove. Here's the stairway.) That makes me cry. (B: It was such a beautiful flight of stairs.) This was destroyed? (B: The stairs are still there; it just took all the newel posts out - burned them so badly.) I think that's terrible. Back here is where my father had the burner. (B: Yes, the pot belly stove. This is what it is at the top of the stairs.) I didn't think I'd be so affected. Oh, yes, this is the door that my sister and I always went through. (B: This is sort of at the landing looking up and the two doors. Those two sort of go together.) My goodness, that was elaborate. It had a big thing of metal and a light. (P: What did that look like, do you remember?) No, I haven't any idea. I wish I wouldn't cry. I haven't cried for so long, it's kind of nice. Oh, I can't believe these pictures. (B: At the landing in the stairs, there's a niche) Oh, yes, I'd forgotten....there was always a statue in there. (B: A bust?) No. A bronze statue that went very well with the one that's here. I had forgotten about that. Yes, I remember. My but these were elaborate. (B: These were the doors from the dining room looking back towards the music room; those were the ones that slid into the pocket on either side that you say were mostly open.) The moldings are fabulous. You know, my daughter is an art major and I would love her to see some of these things; she's retired now. (B: I guess we thought it was the music room, because it's a lyre over the door.) (P: Is that the one that goes into the

ballroom?) (B: No, no.) What does this go to? (B: That is from the front room.) You mean the drawing room? (B: The drawing room.) That's why they'd have the music because it leads us into the ballroom, wouldn't that be? (B: No, the room on the east side - the front east room is the library, and then the dining room, and this is between the library and the dining room.) I don't remember that at all. But look at the panels of the door, look at the work. Think of the work to keep it clean. Where is that from? (B: I don't know which ceiling that is. I haven't mastered each of those rooms. It must be the parlor. Here we have the drawing room or the parlor, with that fret work at the ceiling.)

.....He had a paper mill, he had the ZCMI before it was ZCMI, he had property everywhere, and he had his own livestock, his own cattle. (P: Somebody said he owned a tannery.) He probably could. When the children were little, there were quite a few of them. You see, his first wife died and left all these little children to my grandmother. It's funny we never think of him as a polygamist because it was such a short life. But he had a farm up in Farmington, did you know that? It had a swimming pool, and they had a boat, and every summer, he would send all his children up there with two nurses. Isn't that smart! They had a wonderful time up there; they had everything. Seems so funny to be in the Devereaux House without all those children running up and down the stairs, sliding the bannister. (P: I've read accounts where your grandfather took two of his daughters and on the way to Europe, I think it was to buy the material for the Devereaux, he stopped and visited President Grant in Washington. Do you know if he ever stopped to see the Centennial Exhibition in Philadelphia, that would be in 1876?) I don't know. But I know there was Mrs. Franklin came to the Devereaux House as a guest, and Tom Thumb, the original Tom Thumb. And, I

don't know how many other people. And when the Union Pacific came, did they meet at Promotory Point? My grandfather was there. (P: I think he was involved in founding one of the railroads too; I think, the Utah Central Railroad.) He was a very busy man. He didn't ever land in jail!

APPENDIX G

A BIOGRAPHICAL SKETCH OF STEPHEN STANFORD (1823-1909)

Stephen Stanford, a gardener and florist by trade, was born in Southwick, England, and came to Utah in the fall of 1861. He had converted to the Latter-day Saints Church in his native land and spent several years there on a church mission. Sometime after arriving in this country, he spent time in Boston in charge of L.D.S. immigration. Notice of his work as a gardener in Salt Lake City does not appear until the summer of 1874 when he was active in "the Domestic Gardeners Club," later known as the Deseret Horticultural Society. In July of 1874 he is also identified as a gardener to William Jennings and the winner of a large number of premiums for his entries in the First Exhibition of the Deseret Horticultural Society. He remained in association with the Jennings family after the death of William Jennings, into the early 1890s. Jennings remembered Stanford in his will with a cash gift of one thousand dollars. Stanford was listed in the Salt Lake City commercial directories as a gardener until 1892 and the following year he was listed as a florist under the business title of "Stanford and Son."

Bibliography

Deseret News, June 2, 1874.

Deseret News, July 22, 1874.

Salt Lake City Commercial Directories, 1874-1893.

Salt Lake Tribune, December 15, 1874.

Essholm, Frank. Pioneers and Prominent Men of Utah (Salt Lake City: Pioneers Book Publishing Co., 1913).

APPENDIX H

CHAIN OF TITLE

The following references to the title of these lots are found in the Salt Lake County Recorder's Office, Salt Lake City and County Building, Salt Lake City, Utah.

Lot 1

- 1855 Deed, signed 1855, filed 1855, recorded in Sheet 1. Homer Duncan original occupant. Lot 1 all.
- 1855 Deed, signed 1855, filed 1855, recorded in Book B pg. 12. James James bought from Homer Duncan. North East corner Lot 1.
- 1855 Deed, signed 1855, filed 1855, recorded in Sheet 13. John Scott bought from James James and Homer Duncan. All lot 1.
- 1855 Deed, signed October 22, 1855, filed October 22, 1855, recorded in Book A pg. 35. Elis Hawley bought from John Scott No. 1/2 of lot 1 for \$600.00.
- 1855 Deed, signed 1855, filed 1855, recorded Book B pg. 21. John Reese bought from John Scott part lot 1.
- 1856 Deed, signed October 8, 1856, filed October 8, 1856, recorded in Book A pg. 214. Henery J. Jarvis bought from John D. Reese part of lot 1 for \$300.00.
- 1857 Deed, signed Feb. 17, 1857, filed Feb. 17, 1857, recorded in Book A pg. 265. Mary and Sarah Woodmansee bought from Henery J. Jarvis part of South-East corner of lot 1 for \$3,600.00.
- 1859 Deed, signed August 11, 1859, filed Aug. 11, 1859, recorded in Book B pg. 52. John Scott bought from Elis Hawley North 1/2 of lot 1 for \$200.00.

Lot 1 (continued)

- 1859 Deed, signed August 12, 1859, filed August 9, 1859, recorded in Book B pg. 52-53. William H. Hooper bought from John and Elizabeth Scott North 1/2 of lot 1 for \$600.00.
- 1860 Deed, signed July 30, 1860, filed July 11, 1860, recorded Book B pg. 199. William Staines bought from William Hooper part of lot 1 for \$150.00
- 1862 Deed, signed Oct. 23, 1862, filed Oct. 23, 1862, recorded Book C pg. 216-17. Thomas H. Hudson bought from William Hooper Part of lot 1 for \$456.00.
- 1864 Deed, signed Oct. 14, 1864, filed Oct. 14, 1864, recorded Book C pg. 212. James James bought from John Scott part of lot 1 for \$615.00.
- 1864 Deed, signed Oct. 14, 1864, filed Oct. 14, 1864, recorded Book C pg. 212. Charles Cooper bought from James James part of lot 1 for \$325.00.
- 1864 Deed, signed Nov. 15, 1864, filed Oct. 27, 1864, recorded Book C pg. 222-23. Bartlett Tripp bought from Thomas H. Hudson part of lot 1 for \$898.00.
- 1866 Deed, signed May 25, 1866, filed Oct. 6, 1865, recorded Book C pg. 456. Josph Angell Young bought from William C. Staines part of lot 1, 2, 3, for \$20,000.00.
- 1866 Deed, signed Aug. 8, 1866, filed Oct. 6, 1865, recorded Book C pg. 494. Samuel D. Sirrine bought from Mary and Sarah Woodmansee and Emily Sirrine (formerly Woodmansee) part of lot 1 for \$6000.00.

Lot 1 (continued)

- 1866 Deed, signed Aug. 8, 1866, filed Aug. 8, 1866, recorded in Book C pg. 496. Joseph Angell Young bought from Samuel Serrine part of lot 1 for \$6000.00.
- 1867 Deed, signed Feb. 19, 1867, filed Feb. 13, 1867, recorded Book C pg. 616. William Jennings bought from Joseph Angell Young part of lot 1 and all of 2 and 3 for \$24,000.00.
- 1867 Deed, signed May 20, 1867, filed May 20, 1867, recorded Book C pg. 405. William Jennings bought from Charles Cooper part of lot 1 for \$3000.00.
- 1869 Deed, signed Dec. 29, 1869, filed June 24, 1869, recorded Book D pg. 447. William Jennings bought from Homer Duncan part of lot 1 for \$6000.00.
- 1869 Deed, signed Dec. 15, 1869, filed Dec. 15, 1869, recorded Book D pg. 454. William Jennings bought from Bartlett Tripp part of lot 1 for \$3000.00.
- 1872 Deed, signed Nov. 9, 1872, filed Sept. 16, 1872, recorded in Book G pg. 314. Mayor of S.L.C. to William Jennings part of lot 1 and all of 2, 3, and 4, for \$16.45.
- 1873 Deed, signed Dec. 8, 1873, filed May 23, 1873, recorded in Book G pg. 1397. E.B. Tripp bought from the Mayor of S.L.C. part of lot 1 for \$3.70.
- 1873 Deed, signed June 5, 1873, filed Dec. 18, 1874, recorded in Book J pg. 56. William Jennings bought from E.B. Tripp part of lot 1 for \$1.00.

Lot 1 (continued)

- 1888 Estate of William Jennings, Nov. 16, 1888, recorded in Books D and F pg. 419-426. William Jennings grants Priscilla Paul Jennings her heirs and assigns all of 1, 2, 3, 4, 8, and part of 7.
- 1889 Deed, signed March 26, 1889, filed April 1, 1889, recorded Book 2T pg. 188-9. Charles Hubbard bought from Priscilla Paul Jennings So. 1/2 of lot 1 and No. 1/2 of lot 4 for \$26,500.00.
- 1890 Deed, signed March 22, 1890, filed March 22, 1890, recorded in Book 3R pg. 550-5. Priscilla Paul Jennings from Isac, Joseph Jennings South 1/2 of 1, 2, 3, and 4.
- 1890 Deed, signed Oct. 14, 1890, filed Oct. 14, 1890, recorded in Book 3R pg. 347-8. Frank W. Jennings bought from Priscilla Paul Jennings N 1/2 of lot 1 and all of 2 and 3 for \$6000.00.
- 1890 Deed, signed Oct. 24, 1890, filed Oct. 14, 1890, recorded in Book 3R pg. 395. City of Salt Lake Corp. bought from Charles H. Hubbard part of lot 1 for \$
- 1891 Deed, signed Jan. 8, 1891, filed Jan. 3, 1891, recorded Book 3W pg. 218. Jennings Bros. Investment Corp. bought from Frank and Maggie Jennings part of lots 1 and 3 and all of lot 2 for \$100,000.
- 1892 Deed, signed Feb. 20, 1892, filed March 7, 1892, recorded Book 4C pg. 154-6. Edward Cheminant bought from Isac Jennings part of lot 1 for \$800.00.
- 1893 Deed, signed Aug. 17, 1893, filed Aug. 1, 1893, recorded Book 4L pg. 94-5. Charles Hubbard and George C. Adams (Adams Real Estate) WC on No. 1/2 of lot 4 and lot 1.

Lot 1 (continued)

- 1899 Deed, signed Dec. 1, 1899, filed Dec. 1, 1899, recorded Book 4J pg. 476-9. Orange Salisbury Trustee bought from Jennings Inv. Corp. part of lot 1 and 3 and all of lot 2, for \$1.00.
- 1900 Deed, signed March 6, 1900, filed March 6, 1900, recorded Book 5K pg. 373-4 for \$12,500.00, lots 1, 2, and 3.

Lot 2

- 1855 Deed, signed 1855, filed 1855, recorded in Sheet 1. Homer Duncan original occupant.
- 1855 Deed, signed 1855, filed 1855, recorded in Book B pg. 15. Orson Hyde bought from Henery Boiles all of lot 2.
- 1855 Deed, signed Oct. 22, 1855, filed Oct. 22, 1855, recorded Book A pg. 60. William Ward bought from W.C. Staines for \$100.00 part of lot 2.
- 1856 Deed, signed Sept. 10, 1856, filed Sept. 10, 1856, recorded Book B pg. 94. Daniel Burch bought from William W. Ward for \$200.00 part of lot 2.
- 1866 Deed, signed May 25, 1866, filed May 24, 1866, recorded Book C pg. 456. Joseph Angell Young bought from William C. Staines part of lot 1 and all of 2 and 3 for \$20,000.00.
- 1867 Deed, signed Feb. 19, 1867, filed Feb. 13, 1867, recorded Book C pg. 616. William Jennings bought from Joseph Angell Young part of lot 1 and all of 2 and 3 for \$24,000.00.
- 1867 Deed, signed Jan. 18, 1867, filed Jan. 23, 1867, recorded Book C pg. 602. E.B. Tripp bought from Bartlett Tripp all of lot 2 and 3 and part of lot 1 for \$50.00

Lot 2 (continued)

- 1872 Deed, signed Nov. 9, 1872, filed Sept. 16, 1872, recorded Book G pg. 214. William Jennings bought from the Mayor of S.L.C. part of lot 1 and all of 2, 3, and 4 for \$16.45.
- 1888 Estate of William Jennings, Nov. 16, 1888 recorded in Books D and F pg. 419-26. William Jennings grants Priscilla Jennings and her heirs and assigns all 1, 2, 3, 4, 8, and part of 7.
- 1890 Deed, signed March 22, 1890, filed March 22, 1890, recorded Book 3R pg. 550-5. Priscilla Paul Jennings from Isac, Joseph Jennings So. 1/2 of 1, 2, 3, and 4.
- 1890 Deed, signed Oct. 14, 1890, filed Oct. 14, 1890, recorded Book 3R pg. 347-8. Frank W. Jennings bought from Priscilla Paul Jennings for \$6000.00 all of lot 2 and 3.
- 1891 Deed, signed Jan. 2, 1891, filed Jan. 5, 1891, recorded Book 3W pg. 212. James Jennings bought from Frank and Maggie Jennings part of lot 3 for \$4200.00.
- 1891 Deed, signed Jan. 8, 1891, filed Jan. 3, 1891, recorded Book 3W pg. 218. Jennings Bros. Investment Corp. bought from Frank and Maggie Jennings part of lot 1 and 3 and all of lots 2 for \$100,000.00.
- 1899 Deed, signed Dec. 1, 1899, filed Dec. 1, 1899, recorded Book 4J pg. 476-9. Orange Salisbury Trustee bought from Jennings Inv. Corp. part of lot 1 and 3 and all of lot 2, for \$1.00.
- 1900 Deed, signed March 6, 1900, filed March 6, 1900, recorded Book 5K pg. 373-4. Aron Keyser and Thomas Weir bought from Jennings Inv. Corp. lots 1, 2, and 3 for \$12,500.00

Lot 3

- 1855 Deed, signed 1855, filed 1855, recorded Sheet 13. William C. Staines original occupant.
- 1866 Deed, signed May 24, 1866, filed May 24, 1899, recorded Book C pg. 456. Joseph Angell Young bought from William C. Staines part of lot 3 for \$20,000.00.
- 1867 Deed, signed Jan. 23, 1867, filed Jan. 18, 1867, recorded Book C pg. 602. E.B. Tripp bought from Bartlett Tripp all 2 and 3 and part of lot 1 for \$50.00.
- 1867 Deed, signed Feb. 19, 1867, filed Feb. 13, 1867, recorded Book C pg. 616. William Jennings bought from Joseph Angell Young all of lots 2 and 3 for \$24,000.00.
- 1872 Deed, signed Sept. 16, 1872, filed Nov. 9, 1872, recorded Book C pg. 314. William Jennings bought from Mayor of S.L.C. (Daniel H. Wells) part of lot 1 and all of 2, 3, and 4 for \$16.45.
- 1888 Estate of William Jennings, Nov. 16, 1888, recorded in Books D and F pg. 419-26. William Jennings grants to Priscilla Paul Jennings, her heirs and assigns all of lots 1, 2, 3, 4, 8 and part of lot 7.
- 1890 Deed, signed March 22, 1890, filed March 22, 1890, recorded Book 3R pg. 550-5. Priscilla Paul Jennings from Isac, Joseph Jennings So. 1/2 of 1, 2, 3, and 4.
- 1890 Deed, signed Oct. 14, 1890, filed Oct. 14, 1890, recorded in Book 3R pg. 347-8. Frank W. Jennings bought from Priscilla Paul Jennings N 1/2 of lot 1 and all of 2 and 3 for \$6000.00.

Lot 3 (Continued)

- 1891 Deed, signed Jan. 2, 1891, filed Jan. 5, 1891, recorded Book 3W pg. 212. James Jennings bought from Frank and Maggie Jennings part of lot 3 for \$4200.00.
- 1891 Deed, signed Jan. 8, 1891, filed Ja. 3, 1891, recorded Book 3W pg. 218. Jennings Bros. Inv. Corp. bought from Frank and Maggie Jennings part of lot 1 and 3 and all of lot 2 for \$100,000.00.
- 1892 Deed, signed Feb. 20, 1892, filed March 20, 1892, recorded Book 4C pg. 154-6. Edward Cheminant bought from Isac Jennings part of lot 3 for \$800.00.
- 1895 Deed, signed Sept. 9, 1895, filed Sept. 9, 1895, recorded in Book 4P pg. 649. Simon Bamberger bought from Jennings Inv. Corp. part of lot 3 for \$4500.00.
- 1896 Deed, signed Sept. 30, 1896, filed Sept. 30, 1896, recorded in Book 4Y pg. 508. Simon Bamberger bought from Jennings Inv. Corp. part of lot 3 for \$7083.33.
- 1899 Deed, signed Dec. 1, 1899, filed Dec. 1, 1899, recorded 4J pg. 476-9. Orange Salisbury bought from Jennings Bros. Inv. Corp. all of lot 2 and part of lot 1 and 3 for \$1.00.
- 1900 Deed, signed March 6, 1900, filed March 6, 1900, recorded Book 5K pg. 373-4. Aron Keyser and Thomas Weir bought from Jennings Inv. Corp. 1, 2, and 3 for \$12,500.00.
- 1900 Deed, signed March 22, 1900, filed March 22, 1900, recorded Book 5Q pg. 515. Salt Lake and Ogden Railroad bought from James Jennings lot 3 for \$20,000.00.

Lot 4

- 1855 Deed, signed 1855, filed 1855, recorded Sheet 1. Abel Butterfield original occupant all of lot 4.
- 1855 Deed, signed 1855, filed 1855, recorded Sheet 1. Brigham Young & Trust Co. bought from Abel Butterfield all of lot 4.
- 1855 Deed, signed April 11, 1855, filed April 11, 1855, recorded Book A pg. 249. Brigham Young good will to his successors in office all of lot 4.
- 1864 Deed, signed June 11, 1864, filed June 11, 1864, recorded Book C pg. 175. Brigham Young bought from Abel Butterfield all of lot 4 for \$500.00
- 1870 Deed, signed July 23, 1869, filed June 7, 1870, recorded Book D pg. 456. William Jennings bought from Brigham Young for \$300.00 part of lot 4.
- 1872 Deed, signed, Septe. 16, 1872, filed Nov. 9, 1872, recorded Book G pg. 314. William Jennings bought from Daniel H. Wells, Mayor of S.L.C. all of lot 4 for \$16.45.
- 1888 Estate of William Jennings, Nov. 16, 1888, recorded in Books D and F pg. 419-26. William Jennings grants Priscilla Paul Jennings her heirs and assigns all 1, 2, 3, 4, 8, and part of 7.
- 1889 Deed, signed April 6, 1889, filed April 6, 1889, recorded Book 2T pg. 254-5. Catherine T. Whittemore bought from Priscilla Paul Jennings part of lot 4 for \$17,500.00.
- 1889 Deed, signed April 1, 1889, filed April 5, 1889, recorded Book 2T pg. 188-9. Charles Hubbard bought from Priscilla Paul Jennings N 1/2 of lot 4 for \$26,000.00.

Lot 4 (continued)

- 1890 Deed, signed March 17, 1889, filed March 22, 1890, recorded Book 3I pg. 550-5. Priscilla Paul Jennings from Isac, Joseph, Thomas Jennings part of lot 7, 1, 2, 3, 4, and 8.
- 1891 Deed, signed April 3, 1891, filed April 3, 1891, recorded Book 3A pg. 424. Catherine T. Whittemore bought from Salt Lake Valley Loan & Trust for \$20,000.00 So. 1/2 of lot 4.
- 1891 Deed, signed June 8, 1891, filed June 6, 1891, recorded Book 3A pg. 444. Salt Lake Valley Loan & Trust bought from Benjamina and Catherine Whittemore part of lot 4 for \$15,000.00.
- 1891 Deed, signed Oct. 21, 1891, filed Nov. 20, 1891, recorded Book 3Y pg. 545. Great Salt Lake and Hot Springs Railroad bought from Catherine Whittemore and Benjamin part of lot 4 for \$3,500.00.
- 1891 Deed, signed Sept. 12, 1891, filed Sept. 17, 1891, recorded Book 4G pg. 69. Great Salt Lake and Hot Springs Railroad bought from Charles Hubbard No. 1/2 of lot 4 for \$12,000.00.
- 1891 Deed, signed Nov. 4, 1891, filed Nov. 3, 1891, recorded Book N pg. 300-2. Catherine T. Whittemore bought from Sierra Nevada Lumber Co. So. 1/2 of lot 4 for \$5,985.47.
- 1891 Deed, signed Sept. 3, 1891, filed Sept. 17, 1891, recorded Book 4G pg. 69. Great Salt Lake and Hot Springs Railroad bought from Charles Hubbard N 1/2 of lot 4 for \$17,000.00.
- 1891 Deed, signed Nov. 3, 1891, filed June 20, 1892, recorded Book Q pg. 323-4. G.S.L. and Hot Springs Railroad bought from Ben Whittemore part of lot 4 for \$1741.00.

Lot 4 (continued)

- 1892 Deed, signed Nov. 11, 1892, filed Nov. 12, 1892, recorded in Book 3J pg. 361-2. Salt Lake Valley Loan & Trust Co. bought from Ben T. Whittemore part of lot 4 for \$6,425.00.
- 1893 Deed, signed 1892, filed 1892, recorded Book pg.
Adams Real Estate bought from Charles Hubbard N 1/2 of lot 4.
- 1895 Deed, signed Apr. 15, 1895, filed May, 1895, recorded Book 3V
pg. 382-3. George C. Adams bought from C.F. Adams N 1/2 of lot 4.
- 1896 Deed, signed Oct. 30, 1896, filed Oct. 30, 1896, recorded Book 4Y
pg. 5502. Salt Lake and Ogden Railroad bought from Great Salt
Lake and Hot Springs Railroad No. 1/2 of lot 4 for \$70,000.00.
- 1896 Deed, signed Aug. 18, 1896, filed Aug. 22, 1896, recorded Book 5B
pg. 204. Salt Lake Valley Loan & Trust bought from Catherine T.
Whittemore and Benjamin So. 1/2 of lot 4 for \$1.00.
- 1900 Deed, signed Jan. 4, 1900, filed Jan. 6, 1900, recorded Book 5S
pg. 420-1. The Salt Lake and Ogden Railroad bought from S.L.
Valley Loan & Trust lot 4 for \$3,500.00.

Lot 7

- 1855 Deed, signed 1855, filed 1855, recorded Sheet 13. Joshua Smith
original occupant of lot 7 all.
- 1861 Deed, March 8, 1861, filed March 9, 1861, recorded Book B pg. 251.
E.B. Tripp bought from Bradford Lenard part of 7 and 8 for \$400.00.
- 1865 Deed, signed April 4, 1865, filed April 8, 1865, recorded Book C
pg. 285. George C. Riser bought from Sarah Smith part of lot 7
for \$275.00.
- 1867 Deed, signed June 18, 1857, filed June 18, 1857 recorded in Book D
pg. 79. Joshua Parker bought from Sarah Smith part of lot 7 for \$175.

Lot 7 (continued)

- 1868 Deed, signed June 23, 1868, filed June 25, 1868, recorded in Book D pg. 79. William Jennings bought from Joshua Parker part of lot 7 for \$300.00.
- 1870 Deed, signed Aug. 22, 1870, filed Sept. 23, 1870, recorded in Book D pg. 667-8. Peter L. Cheminant bought from Sarah Smith part of lot 7 for \$500.00.
- 1873 Deed, signed April 5, 1873, filed March 25, 1873, recorded Book F pg. 789. George C. Riser bought from Sen. Brigham Young part of lot 7 for \$1000.00.
- 1873 Deed, signed March 25, 1873, filed April 5, 1873, recorded Book F pg. 791. Sarah Wells bought from George C. Riser part of lot 7 for \$3000.00.
- 1873 Deed, signed Jan. 10, 1873, filed Jan. 23, 1873, recorded Book G pg. 596. Sen. Brigham Young bought from Mayor of Salt Lake City part of lot 7 for \$1.30.
- 1873 Deed, signed May 28, 1873, filed April 4, 1873, recorded Book H pg. 51-2. George C. Riser bought from Sarah Wells part of lot 7 for \$1.00
- 1874 Deed, signed Dec. 2, 1874, filed Nov. 30, 1874, recorded Book I pg. 985. Joshua Parker bought from Sarah Wells part of lot 7 for \$1.10.
- 1874 Deed, signed April 14, 1874, filed April 15, 1874, recorded Book E pg. 4. Edward Hunter bought from George C. Riser part of lot 7 for \$800.00.

Lot 7 (continued)

- 1876 Deed, signed Oct. 10, 1876, filed Oct. 10, 1876, recorded Book K pg. 116-7. Zina Bishop bought from George C. Riser part of lot 7 for \$2000.00.
- 1876 Deed, signed May 20, 1873, filed Dec. 27, 1876, recorded Book L pg. 145-6. Bradford Lenard Estate to Sarah Wells part of lot 7 and 8.
- 1877 Deed, signed Dec. 15, 1877, filed Dec. 21, 1877, recorded in Book M pg. 116-7. William Jennings bought from Edward Cheminant part of lot 7 for \$500.00.
- 1879 Deed, signed Aug. 11, 1879, filed Aug. 12, 1879, recorded Book O pg. 344-5. John Nash bought from Alfred Frewin part of lot 7 and 8 for \$100,000.00.
- 1882 Deed, signed May 8, 1882, filed May 9, 1882, recorded Book T pg. 157-9. William Jennings bought from Zina L. Bishop part of lot 7 for \$2750.00.
- 1886 Deed, signed March 17, 1886, filed Nov. 16, 1888, recorded Book 2Q pg. . Daniel Wells bought from Sara Gumbar Wells part of lot 7 for \$3000.00.
- 1888 Estate of William Jennings, Nov. 16, 1888, recorded in Books D and F pg. 419-26. William Jennings grants Priscilla Paul Jennings, her heirs and assigns all of 1, 2, 3, 4, 8, and part of 7.
- 1889 Deed, signed Nov. 2, 1889, filed Nov. 2, 1889, recorded Book 2G pg. 416-18. Zions Savings Bank & Trust Co. bought from Sarah Wells part of lot 7 for \$1500.00.
- 1889 Deed, signed May 17, 1889, filed May 17, 1889, recorded in Book 3E pg. 83. Priscilla Paul Jennings Trustee and Executor to William Jennings part of lot 7 and 8.

Lot 7 (continued)

- 1890 Deed, signed March 17, 1889, filed March 22, 1889, recorded Book 3I pg. 550-5. Priscilla Paul Jennings receives from Isac, Joseph, Jennings, Thomas Hobbes executor lots 1, 2, 3, 4, 8, and part of 7.
- 1890 Deed, signed July 14, 1890, filed July 21, 1890, recorded Book L pg. 309-16. The 3rd Judicial Court decree part of lot 7 and 8 to Priscilla Paul Jennings.
- 1890 Deed, signed Oct. 28, 1890, filed Oct. 28, 1890, recorded Book M pg. 136-34. Thomas Jennings awarded by the 3rd District Court part of lot 7 and 8.
- 1891 Deed, signed Feb. 13, 1891, filed March 10, 1891, recorded Book 3T pg. 330-2. Isac Jennings bought from Priscilla Paul Jennings part of lot 7 and 8 for \$1.00.
- 1891 Deed, signed Feb. 28, 1891, filed March 10, 1891, recorded Book 3T pg. 573-5. Isac Jennings bought from George C. Riser part of lot 7 for \$1.00.
- 1892 Deed, signed Feb. 12, 1892, filed March 7, 1892, recorded Book C pg. 184-6. Isac Jennings bought from Edward Cheminant part of lot 7 for \$800.00.
- 1892 Estate of John Nash Feb. 11, 1892, recorded Book Z pg. 135-6, part of lot 7 and 8 to Charlotte Nash.
- 1893 Deed, signed Oct. 21, 1893, filed Oct. 24, 1893, recorded Book 30 pg. 536-7. Charles G. Lange bought from Isac and Irene Jennings for \$2000.00 part of lot 7.
- 1896 Deed, signed April 10, 1896, filed Aug. 18, 1896 recorded Book 3Z pg. 120. Zions Savings Bank bought from Walter C. Lyman part of lot 7 for \$2000.00.

Lot 7 (continued)

- 1898 Deed, signed Aug. 15, 1898, filed Aug. 15, 1898, recorded Book 4L pg. 554. William H. West sold to Zions Savings Bank for \$1504.52 part of lot 7.
- 1901 Deed, signed Dec. 31, 1901, filed Jan. 16, 1902, recorded Book 5J pg. 523-4. Petro Cheminant bought from Isac and Irene Jennings lot 7 for \$20.00.
- 1902 Deed, signed Nov. 19, 1902, filed Nov. 20, 1902, recorded Book 5H pg. 226. Marietta Bailey bought from Irene Jennings lot 7 for \$1500.00.

Lot 8

- 1861 Deed, signed March 8, 1861, filed March 9, 1861, recorded Book B pg. 251. E.B. Tripp bought from Bradford Lenard part of lot 7 and 8 for \$400.00.
- 1876 Deed, signed May 20, 1873, filed Dec. 27, 1876, recorded Book L pg. 145-6. Bradford Lenard Estate to Sarah Wells part of lot 7 and 8.
- 1877 Deed, signed June 2, 1873, filed March 10, 1877, recorded Book L pg. 167-8. Estate of Bradford Lenard Robert, Alfred Frewin bought from Robert J. Golding part of lot 8 for \$600.00.
- 1879 Deed, signed Aug. 11, 1879, filed Aug. 12, 1879, recorded Book O pg. 334-5. John Nash bought from Alfred Frewin part of lot 7 and 8 for \$1000.00.
- 1882 Deed, signed Sept 1, 1882, filed Sept. 2, 1882, recorded Book T pg. 942-3. William Jennings bought from Samuel Feuton part of lot 8 for \$1,500.00.

Lot 8 (continued)

- 1882 Deed, signed Sept. 1, 1882, filed Sept. 2, 1882, recorded Book T pg. 943-4. William Jennings bought from R. B. Tripp part of lot 8 for \$1,500.00.
- 1884 Deed, signed Dec. 24, 1883, filed June 21, 1884, recorded Book X pg. 467-8 part of lot 8 for \$5.00.
- 1888 Estate of William Jennings, Nov. 16, 1888, recorded in Books D and F pg. 419-26. William Jennings grants Priscilla Paul Jennings, her heirs and assigns all of 1, 2, 3, 4, 8, and part of lot 7.
- 1889 Deed, signed Nov. 2, 1889, filed Nov. 2, 1889, recorded Book 2G pg. 416-18. Zions Savings Bank to Sarah Wells part of lot 7 for \$1500.00.
- 1889 Deed, signed May 17, 1889, filed May 17, 1889, recorded Book 3E pg. 83. Trustee and executor to William Jennings, Priscilla Paul Jennings part of lot 7 and 8.
- 1889 Deed, signed March 17, 1889, filed March 22, 1890, recorded Book 3I pg. 550-5. Priscilla Paul Jennings from Isac, Joseph Jennings and Thomas Hobbes Executor lots 1, 2, 3, 4, 8, and part of 7.
- 1890 Deed, signed July 14, 1890, filed July 21, 1890, recorded Book M pg. 309-16. The 3rd District Court decree part of lot 7 and 8 to Priscilla Paul Jennings.
- 1890 Deed, signed Oct. 28, 1890, filed Oct. 28, 1890, recorded Book M pg. 136-34. Thomas Jennings awarded by the 3rd District Court part of lot 7 and 8.
- 1891 Deed, signed Feb. 13, 1891, filed March 10, 1891, recorded Book T pg. 330-2. Isac Jennings bought from Priscilla Paul Jennings part of lot 7 and 8 for \$1.00.

Lot 8 (continued)

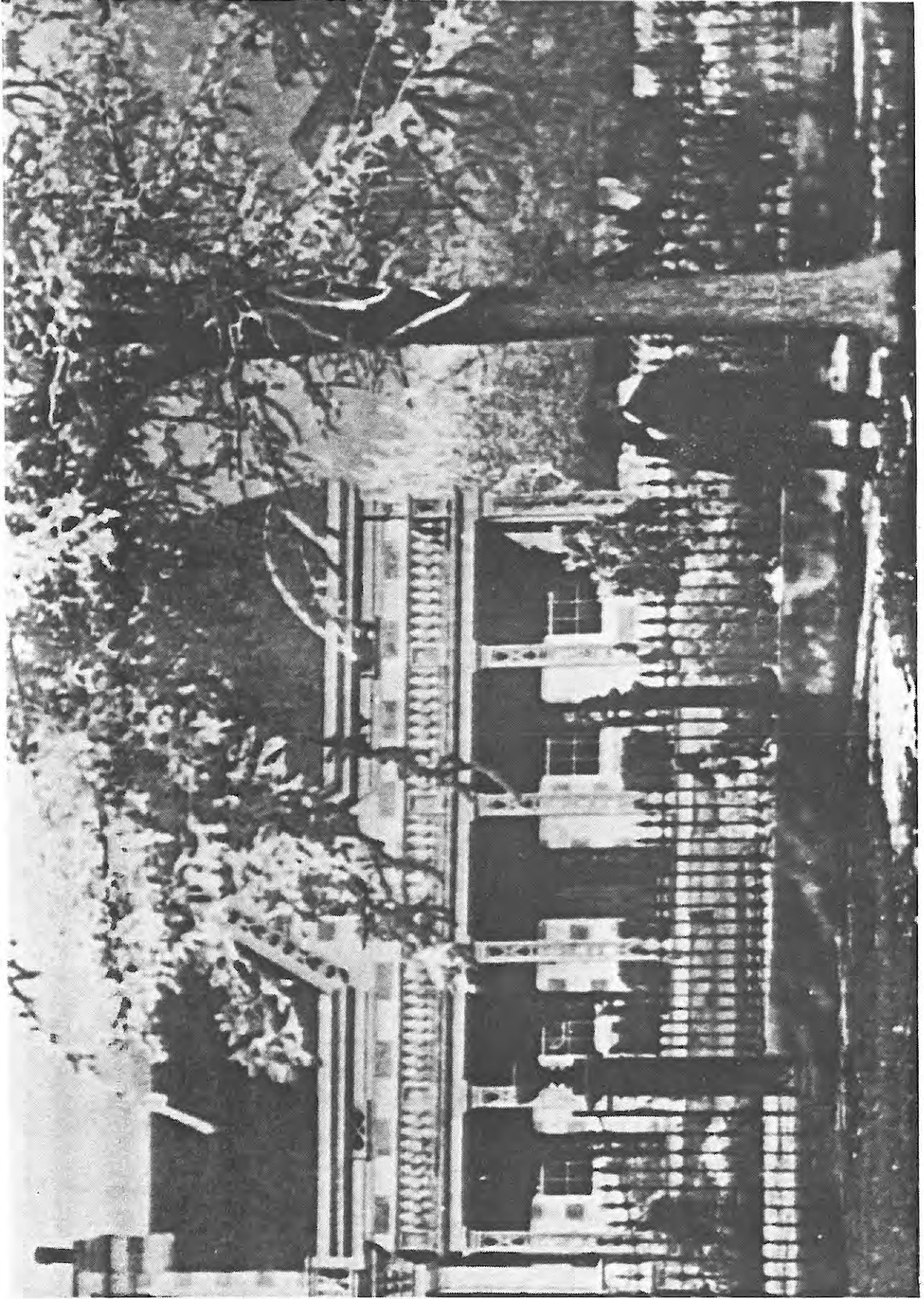
- 1892 Deed, signed Sept. 9, 1892, filed Sept. 9, 1892, recorded Book 3I pg. 361-4. Morton Cheesman bought from Samuel Feuton part of lot 8 for \$1000.00.
- 1892 Deed, signed June 17, 1892, filed June 18, 1892, recorded Book 3L pg. 125-6. Robert Leavitt bought from Bob Davison for \$2500.00 part of lot 8.
- 1892 Estate of John Nash to Charlotte Nash, recorded Book Z pg. 135-6. Feb. 11, 1892 part of lot 7 and 8.
- 1893 Deed, signed Nov. 9, 1893, filed Nov. 9, 1893, recorded Book 3P pg. 243-5. William Fowler bought from Isac Jennings part of lot 8 for \$4,625.00.
- 1894 Deed, signed Oct. 20, 1894, filed Oct. 20, 1894, recorded book 3T pg. 285. Elijah A. Whitaker bought from Isac Jennings part of lot 8 for \$5000.00.
- 1894 Deed, signed Nov. 19, 1894, filed Nov. 19, 1894, recorded Book 3V pg. 162-3. William B. Fowler bought from Isac and Irene Jennings part of lot 8 for \$3,777.00.
- 1898 Deed, signed Dec. 6, 1898, filed Dec. 7, 1898, recorded Book 4L pg. 554. Samuel McIntyre bought from Isac Jennings part of lot 8 for \$1504.52.
- 1900 Deed, signed Sept. 18, 1900, filed Sept. 18, 1900, recorded Book 3S pg. 237. E. A. Whitaker bought from Isac and Irene Jennings lot 8 for \$5000.00.
- 1901 Deed, signed May 27, 1901, filed May 27, 1901, recorded Book 5X pg. 579. Irene Jennings bought from Samuel McIntyre lot 8 for \$1300.00.

LIST OF PLATES

- I. Portrait: William C. Staines (USHS Photo Collection).
- II. William C. Staines Cottage (USHS Photo Collection).
- III. "Design VII: Symmetrical Cottage," A. J. Downing, The Architecture of Country Houses.
- IV. Portrait: William Jennings (USHS Photo Collection).
- V. William Jennings' Residence (USHS Photo Collection).
- VI. Panoramic View of Salt Lake City Looking Southwest (USHS Photo Collection).
- VII. Bird's Eye View of Salt Lake City, Utah Territory, 1870 (USHS Photo Collection).
- VIII. Devereaux House (USHS Photo Collection).
- IX. Devereaux House (L.D.S. Church Archives).
- X. Keeley Institute (USHS Photo Collection).
- XI. Devereaux House East Facade, Salt Lake City Chamber of Commerce; Salt Lake City: A Sketch of Utah's Wonderful Resources, Chicago: Rand McNally & Co., 1888 (L.D.S. Church Archives).
- XII. "Devereau House," Tullidges Quarterly Magazine, I, July 1881, (USHS Photo Collection).
- XIII. "Jennings Residences," Sidney Darke, Salt Lake City Illustrated, Salt Lake City: Sidney Darke & Co., 1887 (USHS Photo Collection).
- XIV. Sanborn-Perris Map, 1889.
- XV. Sanborn-Perris Map, 1889 corrected to 1895.
- XVI. Sanborn-Perris Map, 1898.
- XVII. "Black Soldiers Returning from the Philippines Campaign 1899" (L.D.S. Church Archives).



William C. Staines



William C. Staines Cottage

DESIGN VII
SYMMETRICAL COTTAGE

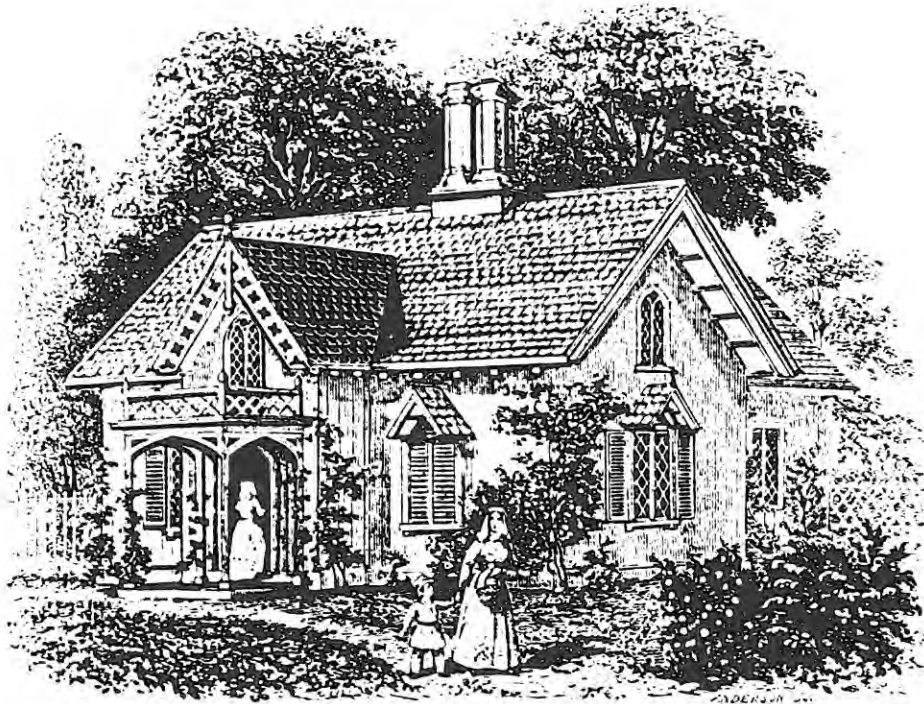
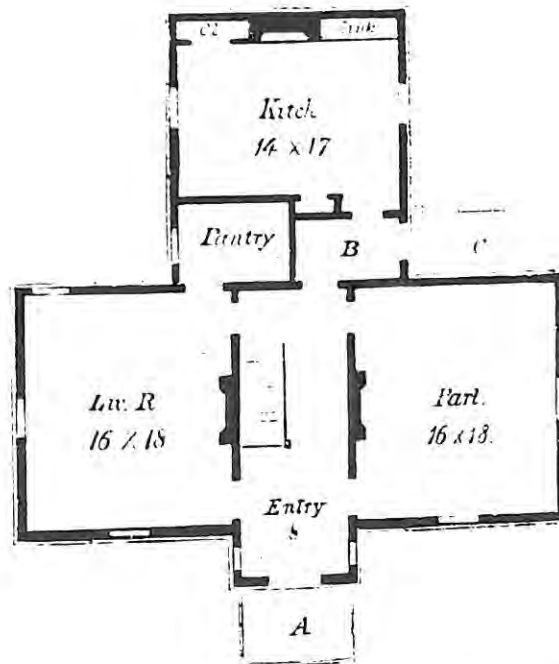


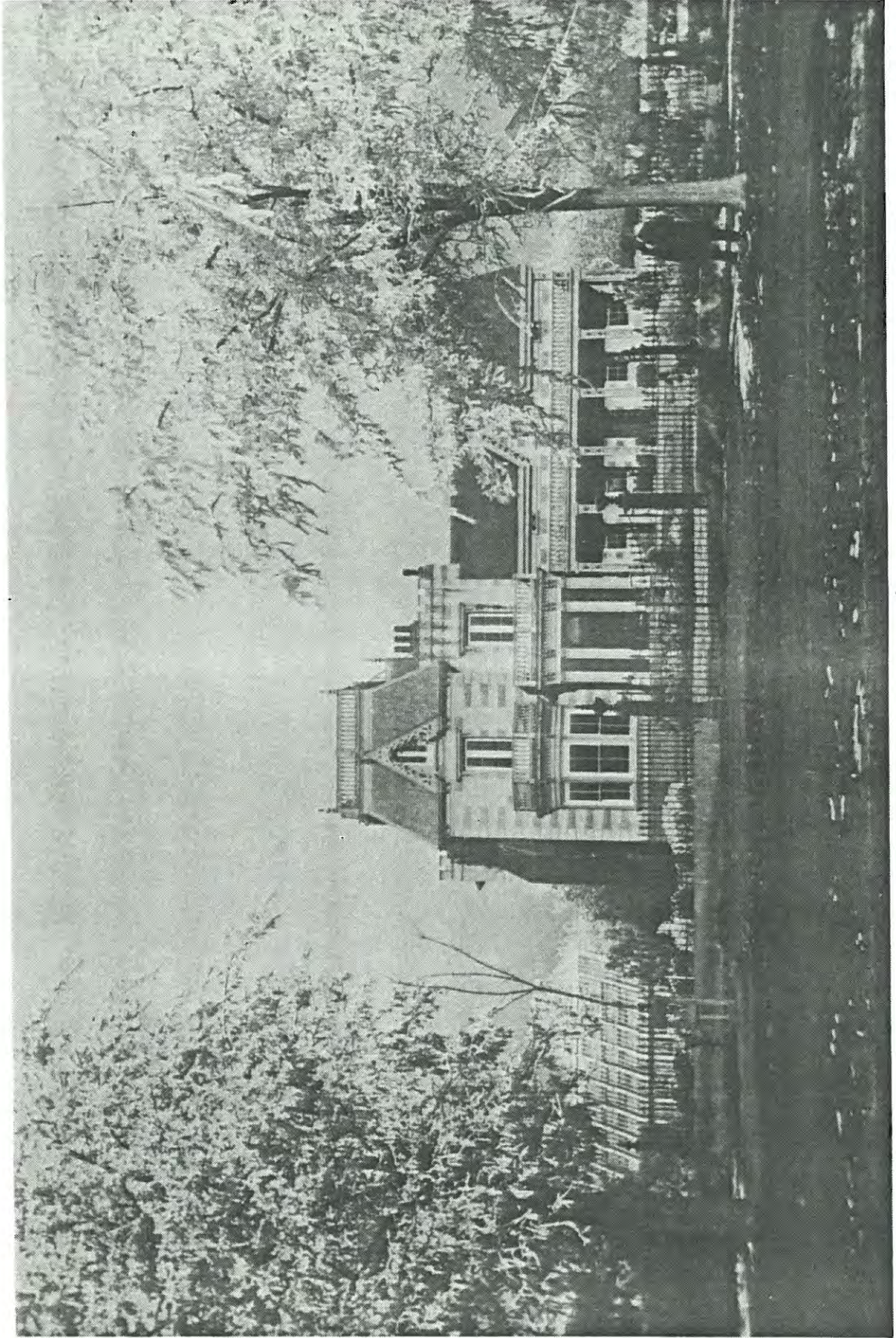
Fig. 27



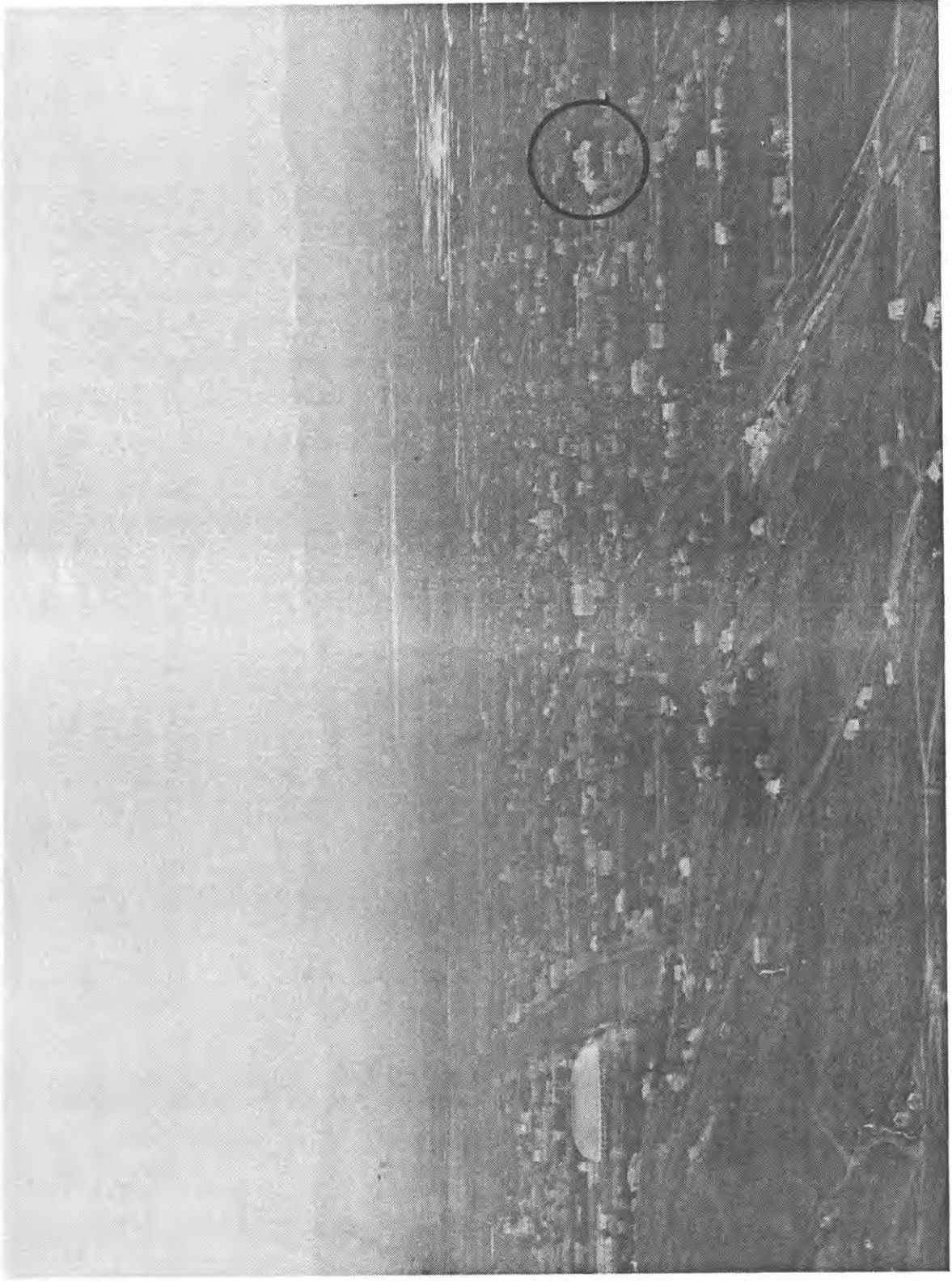
"Design VII: Symmetrical Cottage," A. J. Downing



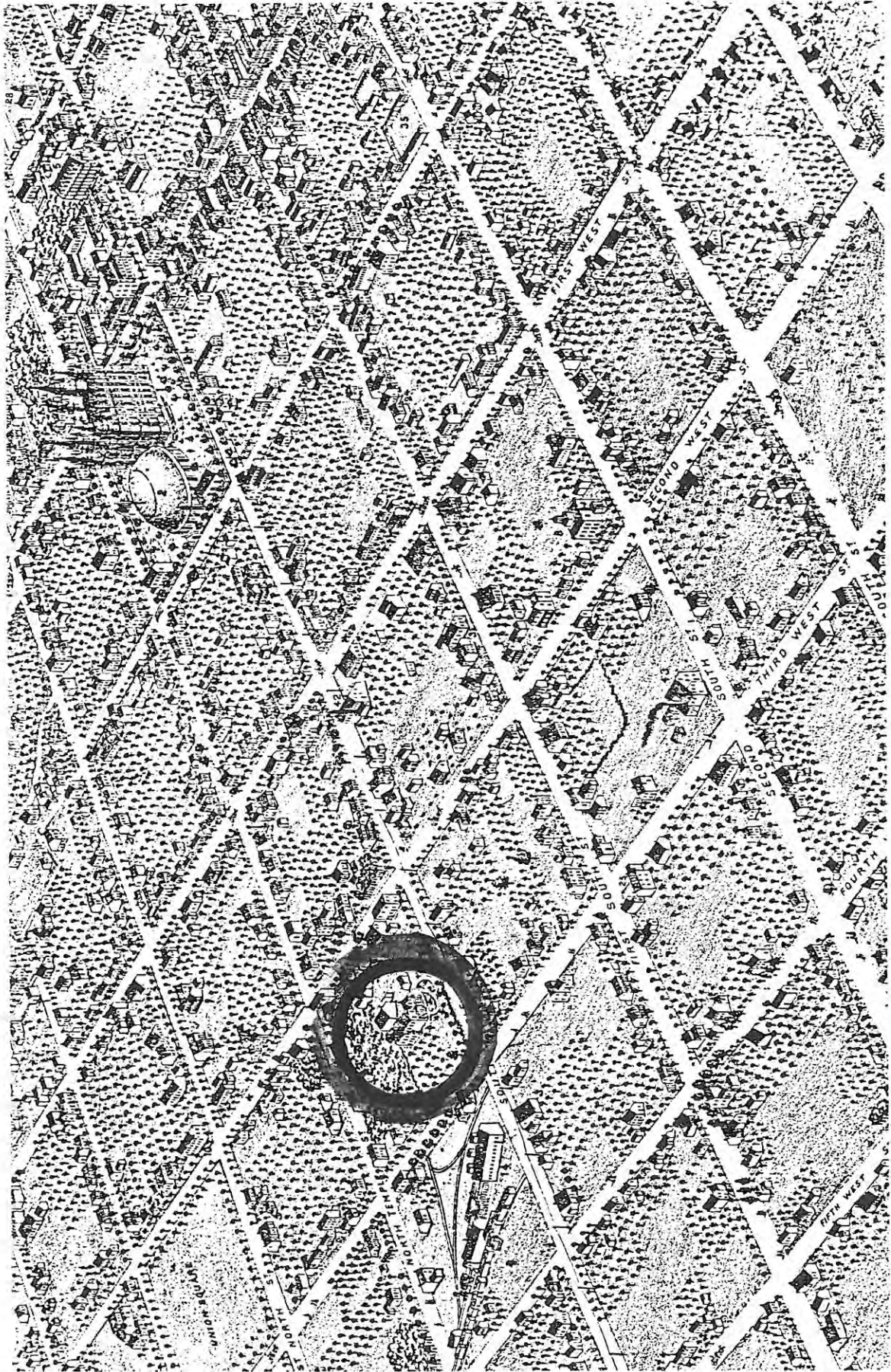
William Jennings



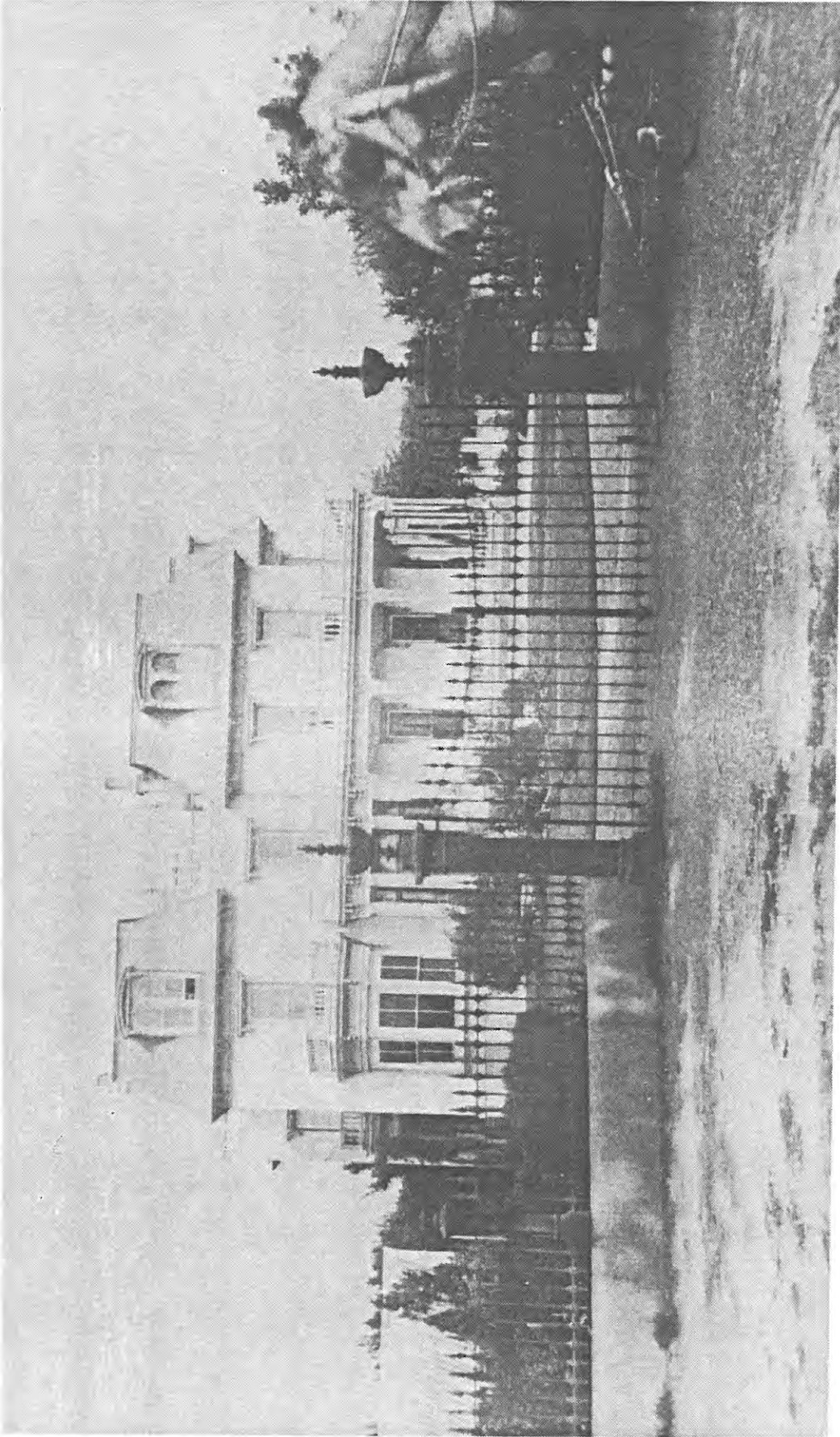
Jennings' Residence



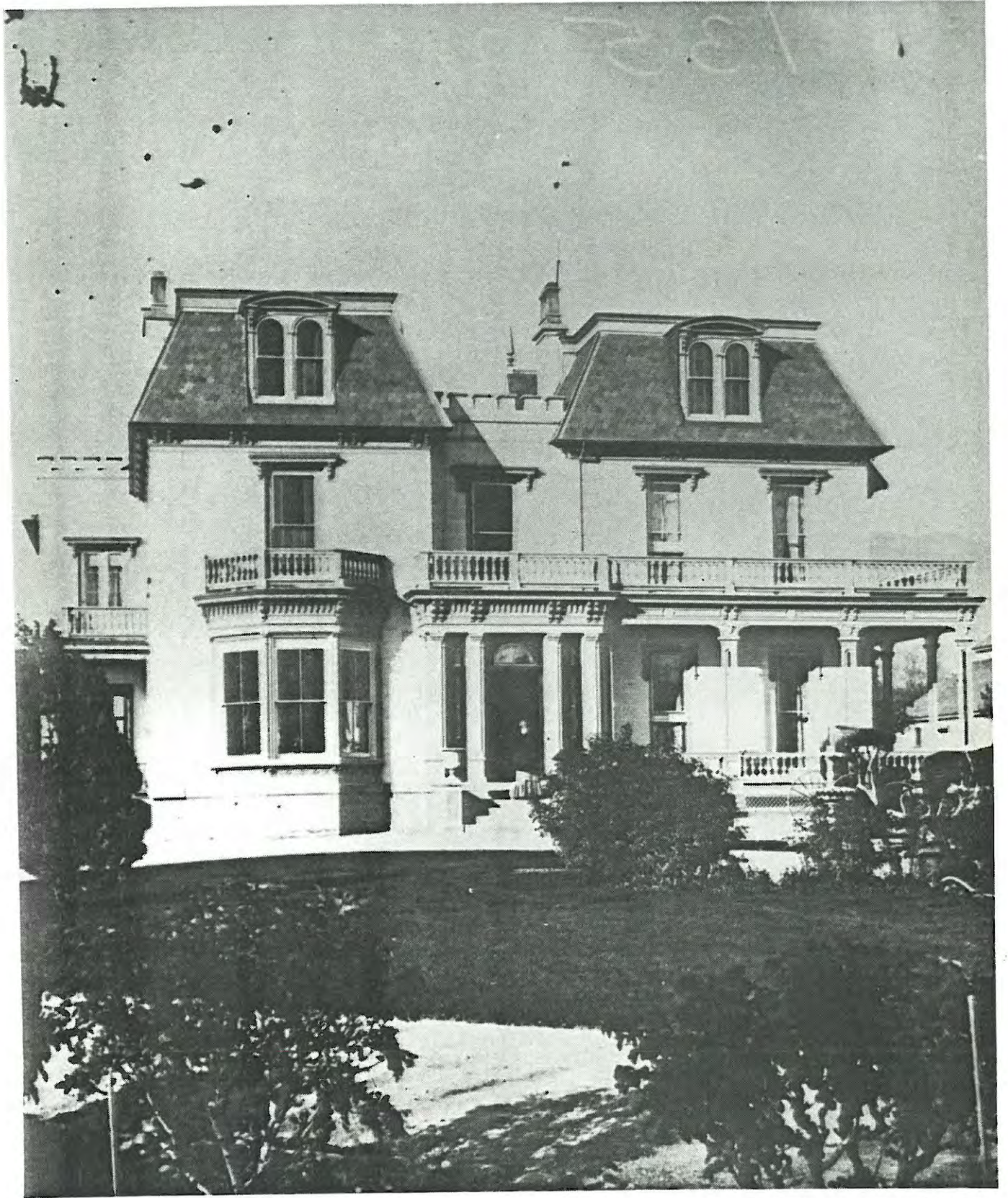
Panoramic View of Salt Lake City Looking Southwest



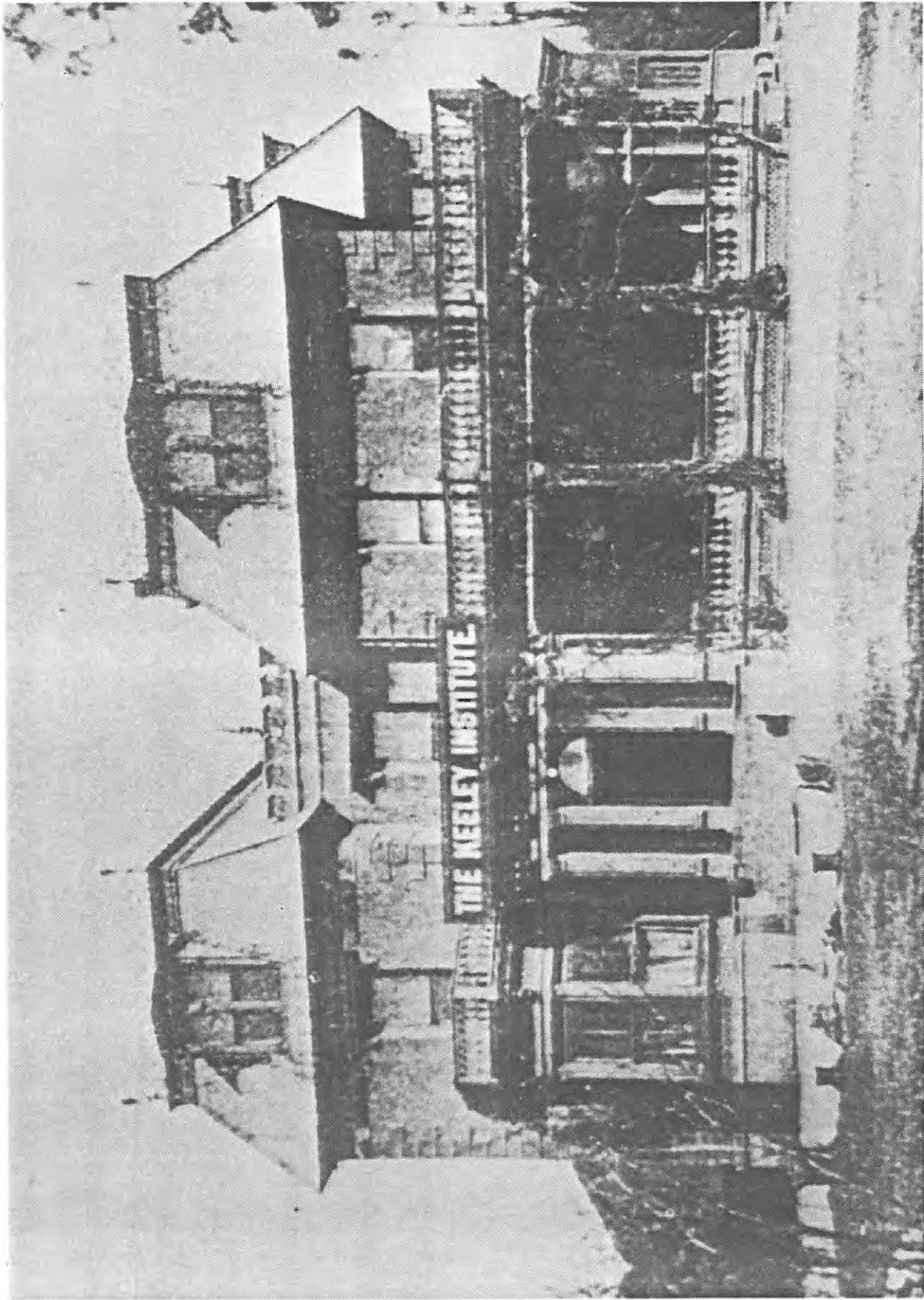
Detail from "Bird's eye view of
Salt Lake City" 1870



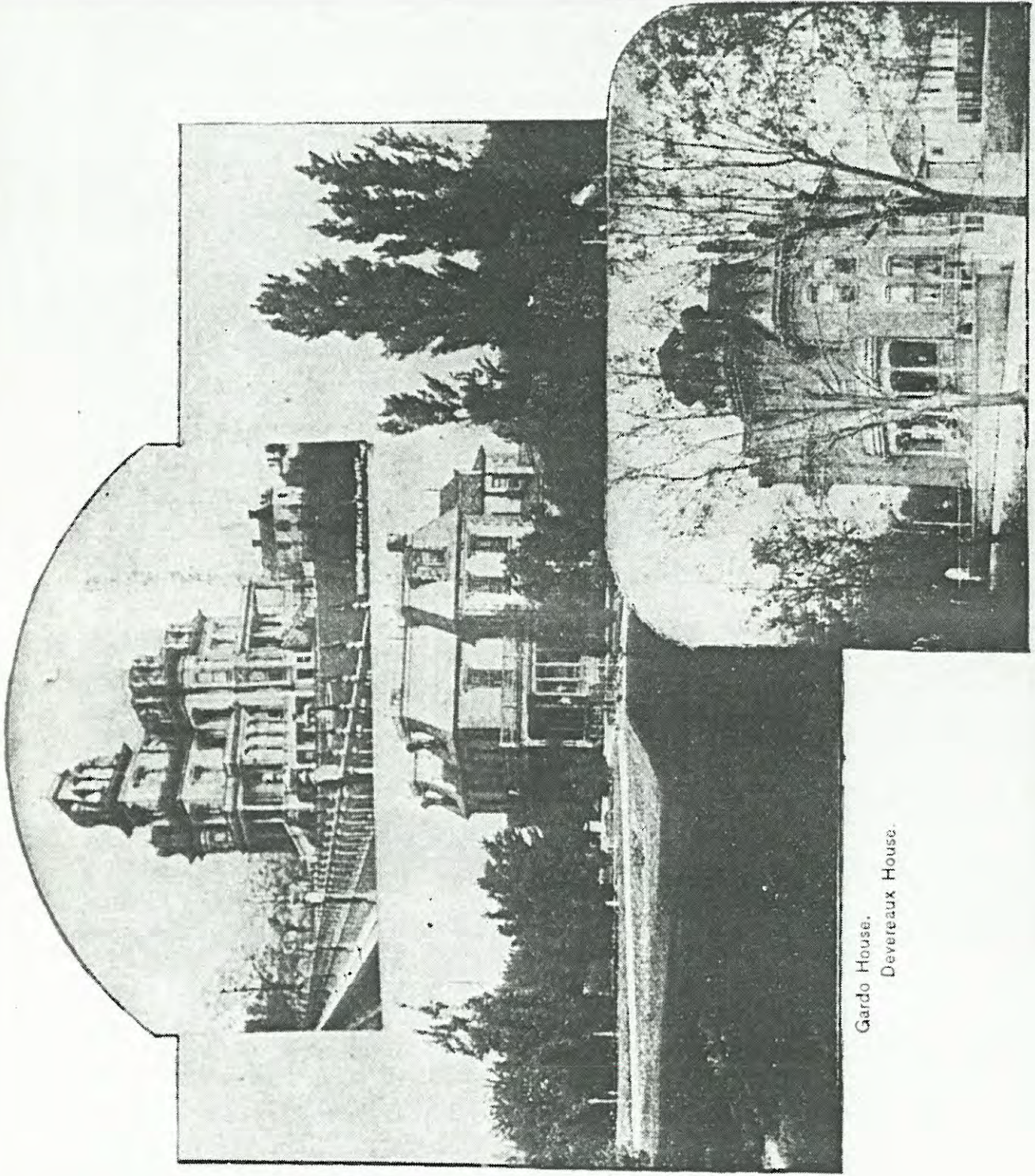
Devereaux House



Devereaux House

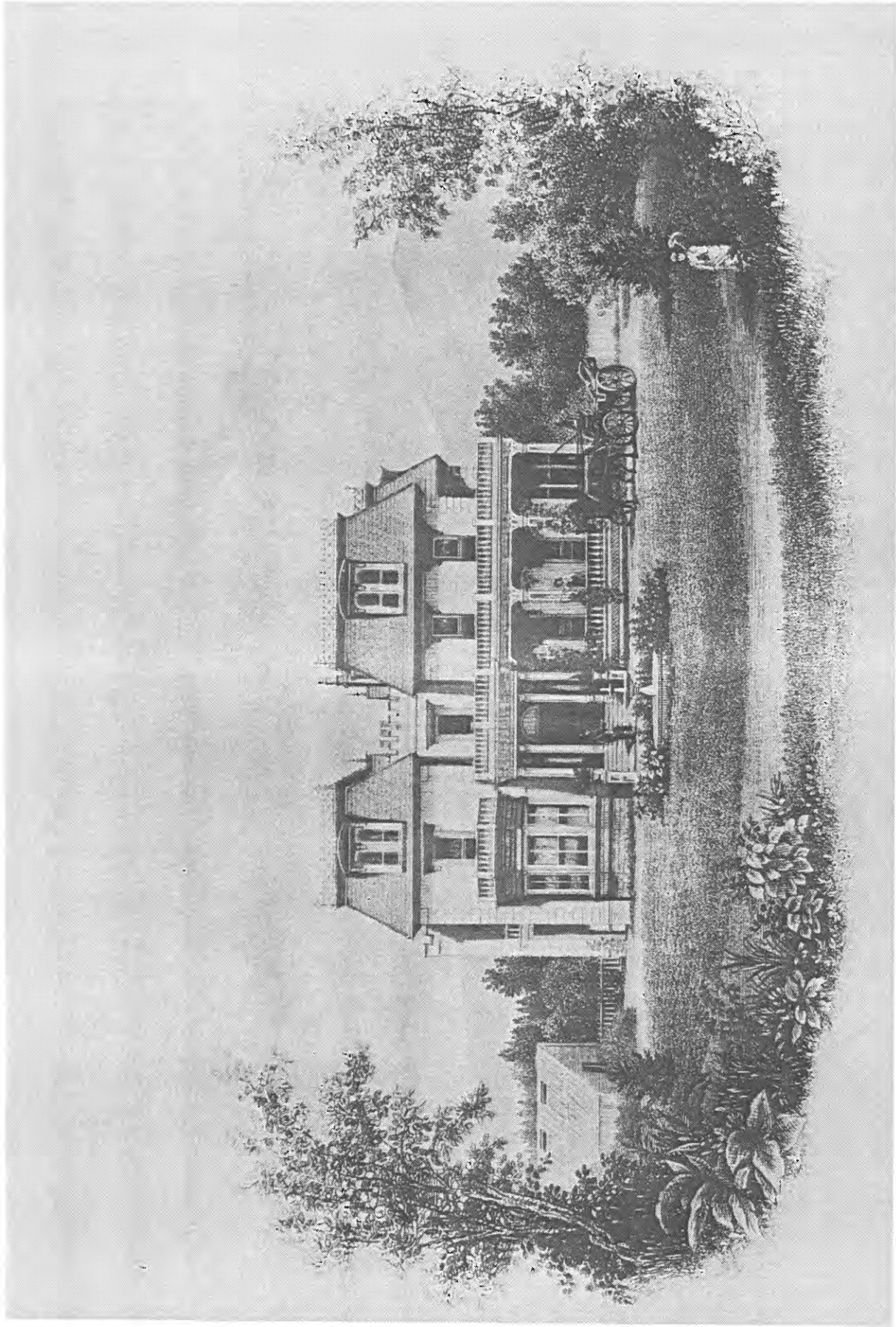


Keeley Institute

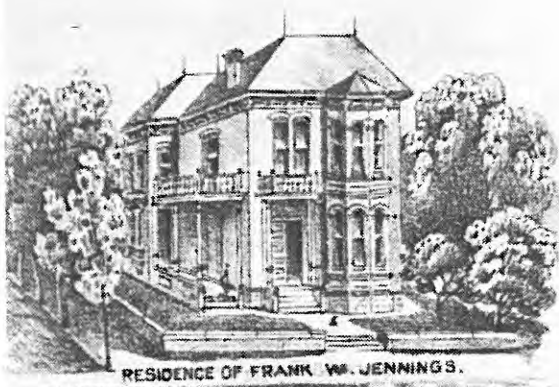


Gardo House.
Devereux House.

Devereux House - East Facade



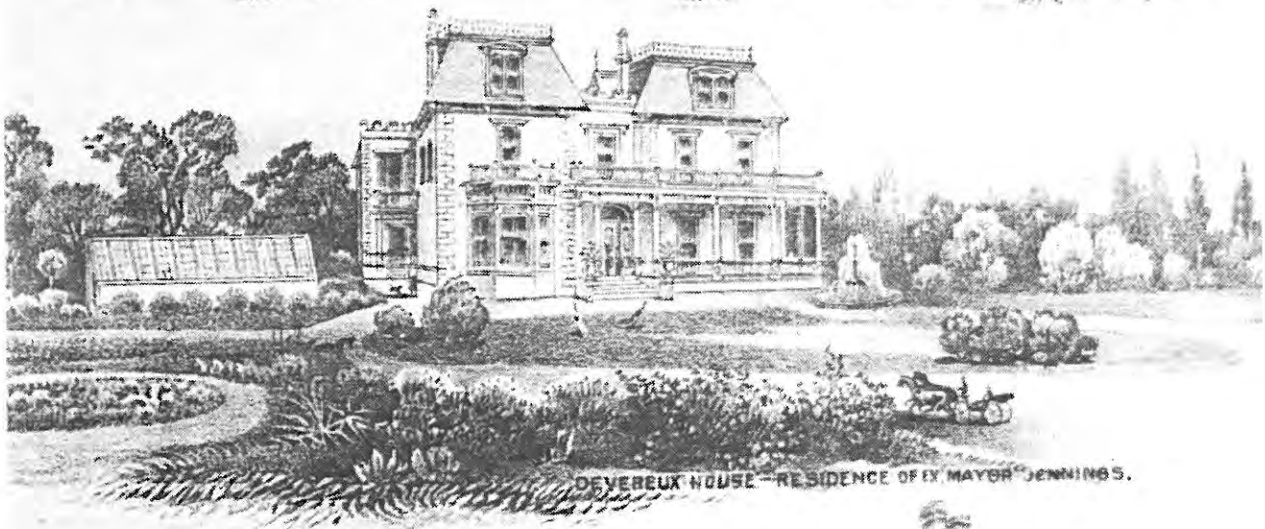
"Devereau House"
Tullidges Quarterly Magazine



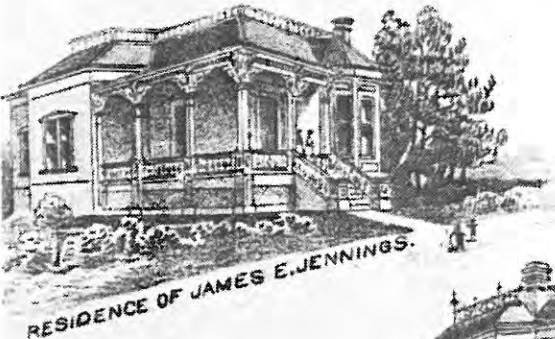
RESIDENCE OF FRANK W. JENNINGS.



RESIDENCE OF THOS. W. JENNINGS.



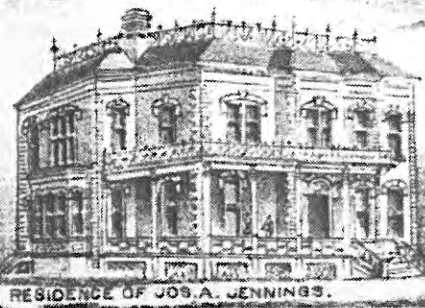
DEVEREUX HOUSE - RESIDENCE OF EX MAYOR JENNINGS.



RESIDENCE OF JAMES E. JENNINGS.

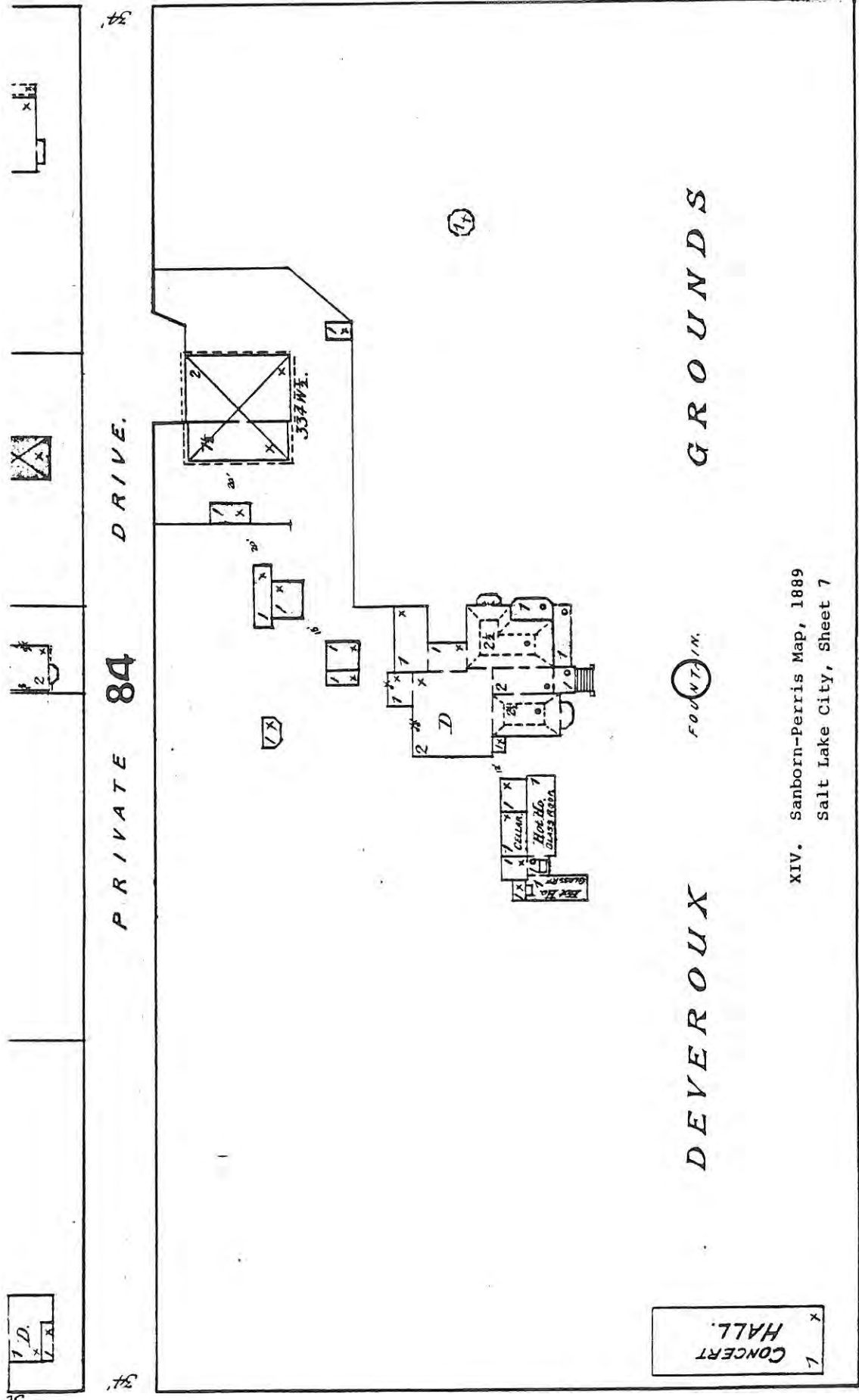


RESIDENCE OF ISAAC JENNINGS.



RESIDENCE OF JOS. A. JENNINGS.

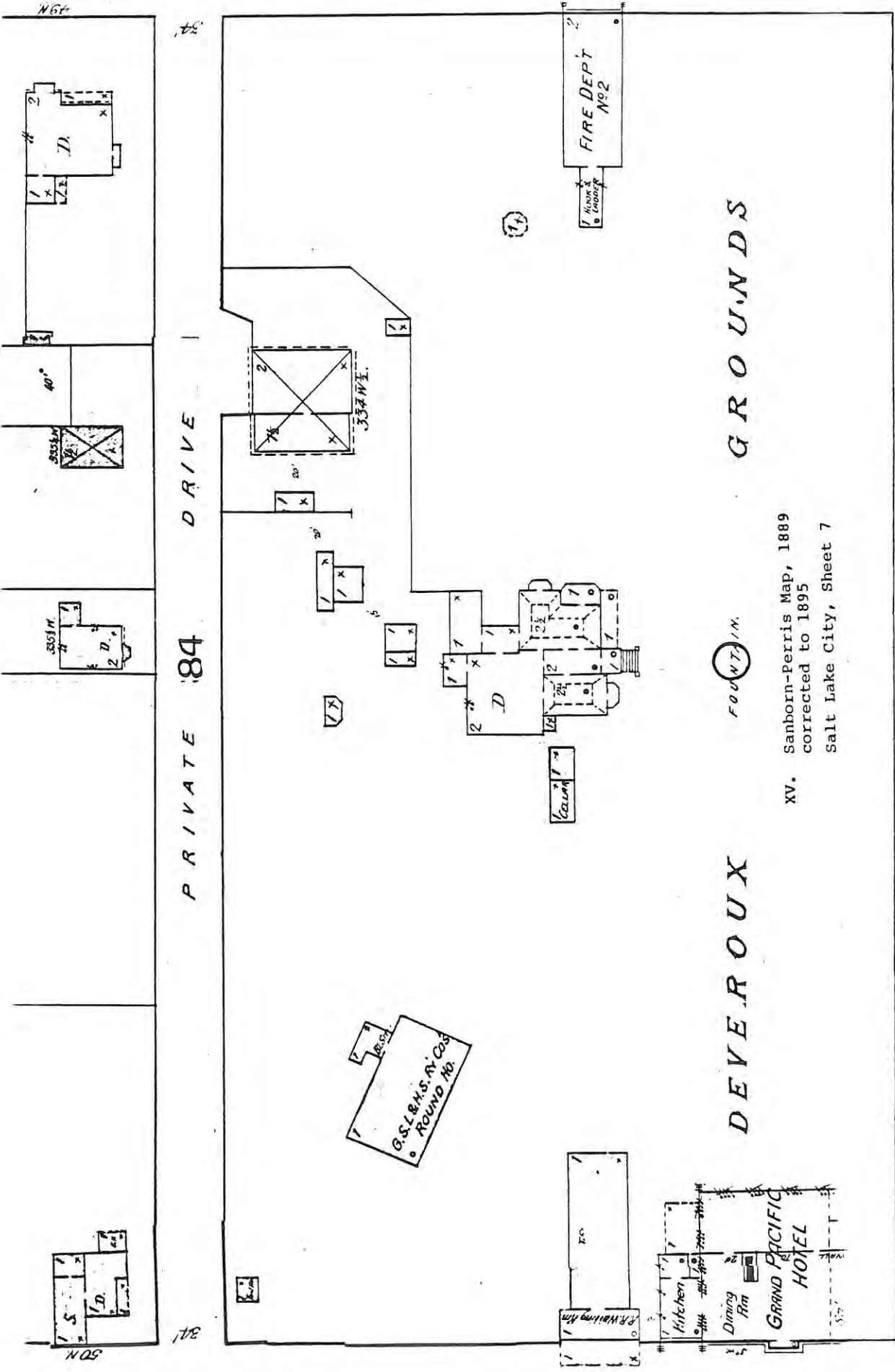
"Jennings Residences"



DEVEROUX GROUNDS

XIV. Sanborn-Perris Map, 1889
Salt Lake City, Sheet 7

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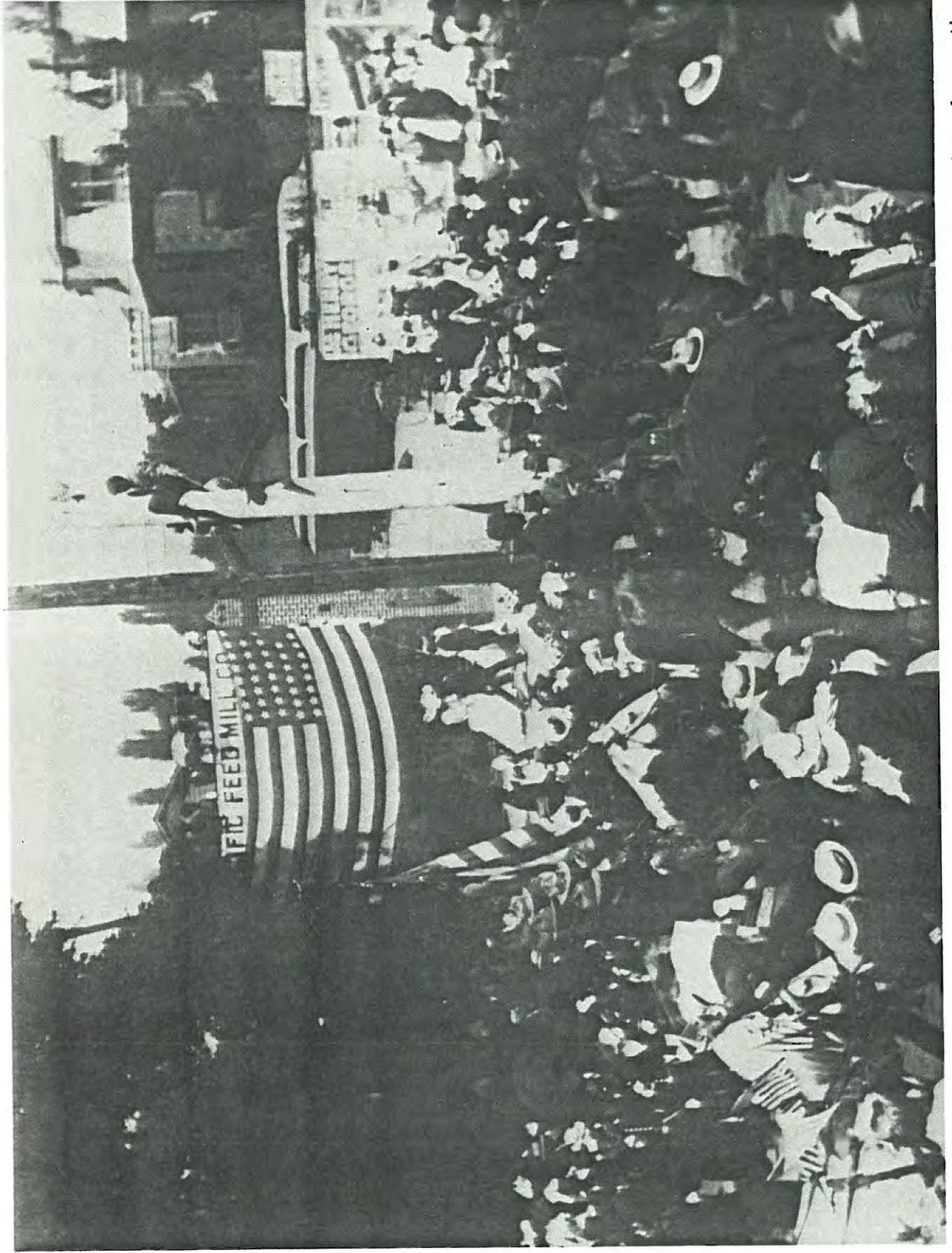


DEVEROUX

FOUNTAIN

GRAND PACIFIC HOTEL

XV. Sanborn-Perris Map, 1889
 corrected to 1895
 Salt Lake City, Sheet 7



Black Soldiers returning from the
Philippines Campaign 1889

REPORT TO THE RESTORATION ARCHITECT
ON THE LANDSCAPE RESTORATION OF THE
DEVEREAUX HOUSE

Submitted by

Frederick L. Belden, ASLA
Landscape Architect

INTRODUCTION

A visit to the Devereaux House and site today confirms the fact that gardens are indeed of a transitory and fragile nature. The lack of any visible extant features from this 19th Century garden places a heavy reliance on the documentary phase of its reconstruction. Given the present state of the site, it is indeed commendable that the restoration of the Devereaux House includes its gardens and grounds. It is only through the presentation of a complete site that the sense of place and history can be interpreted.

It is imperative at the investigative stage to clearly identify this project as a garden reconstruction. By reconstruction we mean returning the grounds and structures to a period in time that has been deemed appropriate, based on documentary and research evidence. Reconstruction should only be considered when positive evidence is available. How extensive the garden reconstruction is, and how much adaptive use is made of these spaces, are questions best answered at the end of the research phase.

An important reason for restoring the grounds is the educational role they will play in explaining the social and cultural history and development of Salt Lake City. The fact that this space may become a focus for the redevelopment of this major section of the city does not discourage its primary educational role.

RESEARCH

The Devereaux garden reflects the current tastes of the mid to late 19th Century, but with a decided English influence. This English influence

is apparent when the ownership of the property is understood. The first owner, William C. Staines, born in England in 1818, converted to Mormonism in 1841 and immigrated to America in 1842, arriving in Utah in 1847. The house he built for himself in 1857 was acclaimed to be the "first mansion reared in Utah and a horticultural showplace."¹ Richard Burton, writing in The City of the Saints and Across the Rocky Mountains to California, published in 1861, does not single out Staines' house, even though it sat 130' back from the street, an exception to the regulations established by Brigham Young. Burton does comment that "the best houses resemble East Indian bungalows, with flat roofs, and low, shady verandahs, well trellised and supported by posts and pillars."² This would describe the house defined by Mrs. Cummings in 1858 as belonging to Staines. Burton does further state that Brigham Young's garden was laid out by W. C. Staines.

Although Staines' interests were wide and varied, his chief concern was horticulture and he made a living raising fruit trees and tending to gardens. In an address to the Deseret Agriculture and Manufacturing Society in 1855 he says, "some agree that it is too expensive to fence and raise fruit trees, but it is my business to decorate and beautify Zion, it is part of my religion as much as going to meeting, praying, or singing."³

Thus it is no accident that his grounds were extensively developed and described by Elizabeth Cummings in a letter to Sarah Cummings dated 17 June 1858 as a house standing "...about 130 feet back from the street - flowers, etc. in front - peach and other small trees on each side of the house and extending to the street - a large garden behind and on each side"⁴

When William Jennings purchased Staines' house in 1867 from Joseph A. Young, the garden and grounds would have 10 years of growth and

development. Given the influence of an arid climate, it is reasonable to assume that Jennings incorporated much of Staines' plantings into his improvements to the grounds.

Like Staines, William Jennings was an Englishman, born in 1823 at a place called Yardley near Birmingham. The influence of his English middle class background is reflected in the design of the grounds and the ornamental iron features.

Birmingham was an important location for the manufacture of garden features and ornaments, and the simplicity of the fence and gates, indicated in several photographs, suggests an English source. Such fences and gates produced in the east tended to be more elaborate. Certainly, 19th Century catalogue sources need to be checked for possible precedence and reproduction.

It is interesting to note that a C.W. Carter photograph, incorrectly identified as showing Staines' house, does indeed show the first, or western addition, constructed by Jennings in 1868. This photograph reveals the fence and gates in place along with the fountain and urns at the front door.

This same Carter photograph shows the hot house west of the new Jennings addition. Given Staines' passion for horticulture, the hot house might well have been constructed by him. Certainly, if Jennings had erected the hot house along with, or subsequent to, his first addition, he might well have located it at a greater distance from the house since it basically served a utilitarian function. The hot house would have served to furnish the much more fashionable conservatory with a variety of foliage and blooming plants. The conservatory is believed to have been added along with the eastern addition circa 1874. The hot house is not

mentioned by Mrs. Peterson when she lived there as a child, but it does show on the 1895 Sanborn map of the area even though the western portion of the property had been purchased by the Union Pacific Railroad.

The arrangement of the remaining outbuildings is well documented by the Sanborn map of Salt Lake City, dated 1889. These outbuildings, including the surviving carriage house, were vital adjuncts to maintaining a household the size of William Jennings.

The Sanborn map also offers a solution to the vital requirement for water to sustain such an extensive garden. City Creek is shown running along North Temple Street contained in a channel. Samuel Bowles, author of Across the Continent: A Summer's Journey to the Rocky Mountains, the Mormons and the Pacific States, with Speaker Colfax, published in 1866, comments, "the gardens in the cities and villages are tropical in their rich greenness and luxuriance. I do not believe the same space of ground anywhere else in the country holds so much and so fine fruit and vegetables as the city of Salt Lake to-day."⁵ He further explains, "Salt Lake City is thus irrigated, mainly from one mountain stream; bright, sparkling brooks course freely and constantly down its paved gutters, keeping the shade trees alive and growing, supplying drink for animals and water for household purposes, and delightfully cooling the summer air, besides being drawn off in right proportion for the use of each garden."⁶ Obviously, minor canals must have served the Devereaux garden from City Creek. Research has not yet determined if there existed a central storage tank to provide water pressure for the fountain as well as other household needs. Mrs. Peterson describes the gardener, Stanford, "all the time watering ... but I don't think they had a water system, just used hoses."⁷ However, the 1889 Sanborn map does show a 10" water pipe

as part of the city water system and would have provided ample pressure for any fountain or watering system.

Interestingly, the first group of Mormon pioneers to reach Utah in 1847 diverted water from City Creek near the site of present Salt Lake City and are thus credited with founding modern irrigation agriculture in the United States.⁸

The earliest mention of Stanford, the gardener, is an article in the July 16, 1874 issue of the Deseret News, listing premiums awarded to "S. Stanford, gardener to W. Jennings."⁹ Stephen Stanford, the third Englishman to be associated with the Devereaux property, was born in Southwick, England in 1832, and came to Salt Lake City in 1861. There is no evidence to indicate that he was brought to this area by Staines or Jennings. From the photographs available from the 1880 period, it is obvious that Stanford, the gardener, improved the appearance of the garden until it resembled a typical gentleman's country estate as described by Andrew Jackson Downing in A Treatise on the Theory and Practice of Landscape Gardening adapted to North America, first published in 1841. Downing's books and articles heavily influenced landscape gardening in this country in the mid to late 19th Century. It would be indeed fortunate to discover a list of books lining the shelves of the Devereaux House library.

The number of premiums awarded to S. Stanford, according to the Deseret News, would indicate that he was an accomplished horticulturist since he received awards for "fruits, plants and vegetables including best collection variegated foilage."¹⁰

Besides the Deseret News, several sources list types and varieties of plants growing in the Salt Lake City area during the mid to late 19th Century. Again, traveler Richard Burton writes in 1861 that, "the garden

plots were small, as sweet earth must be brought down from the mountains, and the flowers were principally those of the old country - the red French bean, the rose, the geranium, and the single pink, the ground or winter cherry was common; so were nasturtiums and we saw tansy, but not ... mint," "vegetables - potatoes, onions, cabbages, cucumber, tomatoes, wheat, hay. The corn had lots of weeds."¹¹ In describing Brigham Young's garden, Burton says it contained "imported 100 varieties of apples with 91 still surviving, peaches not pruned, also apricots, walnuts, quinces, cherries, plums, currants, raspberries and gooseberries - vegetables included Irish potatoes, sweet potatoes, squash, peas, cabbage, beets, cauliflower, lettuce, broccoli and rhubarb and celery."¹² Mrs. Peterson, in her interview with Burtch W. Beall, Jr., and Peter Goss on February 21, 1980, recalled roses, lilac trees, umbrella tree, cherry and apple trees, narcissus and pansies as being on the property. Mrs. Peterson's reference to "umbrella tree" indicates the problem of researching plant material. Several varieties of trees are commonly called umbrella tree and often the reference may reflect the shape of the tree rather than a botanical nomenclature.

RESTORATION

The period from 1875, when President Grant visited Salt Lake City and stayed at the Devereaux House, until 1886 when William Jennings died, represents the height of the development of the property, and it is to this period that we are recommending restoring the grounds. We are fortunate in having available sufficient information to detail the general arrangement of functions on the property. It is hoped that planned archaeological work and subsequent research will fill in the present gaps.

The features recommended for restoration include the following:

The iron fence and gates are visible in several photographs and represent a very stylish means of enclosing the property, yet permitting the passerby to view the grounds and plantings. The gate posts are approximately 12" square, 7 to 7-1/2' high. The gate itself tapers to about 6' high at center. The gates appear to be set back from the fence alignment, thus permitting the fence to curve into the gate. This recessed aspect of the gates along with the surved top are sophisticated design elements. The extent of the fence is not known at this time. Presumably it extended along the street frontage and terminated in a hedge or board fence. Mrs. Peterson recalls the large front gates but refers to an iron fence and hedges as being on the outside. It may be possible to acquire an antique fence, but the prohibitive cost of either an antique or reproduction will limit its extent to the gates and a few side panels. The picket fence is 3 to 3-1/2' tall on an 18-24" stone base wall, with the newel posts adding another 12" to give an overall effect of 5-1/2 to 6' in height.

Beyond the gates is a "ring" or circular gravel drive. Centered in the "ring" is a cast iron fountain in a 12 to 16' circular basin. The 3-tiered fountain appears typical for the period but certainly represents wealth and position in an arid climate. An antique fountain should be high on the acquisition list since it is such a dominant feature. The lawn in the ring and surrounding the circular drive is interrupted by individual plants and beds. What is not clear at this point is the extent of this open lawn with plantings. Mrs. Peterson refers to lilac bushes on either side of the drive with a rose garden to the east. Whether this is a distinct garden or simply beds of roses set in the lawn has yet to

be determined. An orchard of fruit trees apparently completed the grounds to the east.

The hot house to the west of the mansion, shown in all photographs and engravings, should be restored in order to help explain the horticultural influence of Staines. Certainly some of the fruit trees and many of the plantings in the 1880 period were a result of Staines development of the property.

The fence screening the house from the outbuildings to the rear should be reconstructed as shown on the 1889 Sanborn map. This fence is conjectured to be a vertical board fence common to the area. Hopefully, archaeology will verify the outbuilding locations and perhaps determine their respective uses. It is important to at least identify locations on the ground to help explain the requirement and uses of these buildings in running a household. Their educational value is immense. This service area of the property extends to what was then a private drive and is now Learned Avenue.

Little has been determined of what occurred on the north half of the property other than knowing that Jennings acquired most of the block. When Mrs. Cummings mentions a large garden behind, we can only conjecture its location. Certainly a large vegetable garden would have been required for the family and, quite possibly, a nursery and holding area for plants that gardener Stanford would have needed. Since this portion of the property cannot be considered for reconstruction, its use during this period can only be explained.

Also not part of the garden restoration plan is the southwest corner, since this portion of the property must be developed as a city park. It is my recommendation that this park area be designed in a manner compatible

with the grounds of the Devereaux House, i.e., in the landscape style of the mid to late 19th Century. An undulating path system with planting forms similar to those on the mansion grounds would seem appropriate. A bandstand could introduce an architectural element and serve a variety of functions. Creating an earthen "bowl" or series of curved terraces could accommodate a variety of entertainment needs.

It is interesting to note that the area we are concerned with as regards garden restoration is approximately the two central lots originally purchased by Staines for his cottage. Therefore, I feel it is important to explain in any interpretation or brochures the evolution of the landscape from the time Staines acquired the property to the height of its development as a gentleman's estate. By so doing, an important part of the economic, social and cultural history of Salt Lake City can be explained to future generations.

NOTES

1. Church of Jesus Christ of Latter Day Saints Pamphlet,
Friday, August 5, 1881.
2. The City of the Saints and Across the Rocky Mountains to California,
Richard F. Burton, originally published in 1861, edited by
Fawn Brodie, N. Y. Knopf, 1963.
3. Deseret News, Sept. 19, 1855.
4. Letter from Elizabeth Cummings to Sarah Cummings "Great Salt Lake City,
17 June 1858."
5. Across the Continent: A Summer's Journey to the Rocky Mountains,
the Mormons, and the Pacific States, with Speaker Colfax,
Samuel Bowles, S. Bowles & Co., 1866, Springfield, Mass.
6. Bowles, pg. 90.
7. Conversation with Mrs. Peterson, re: Devereaux House, with
Burtch W. Beall, Jr., and Peter Goss, February 21, 1980.
8. Reading in the History of American Agriculture, edited by
Wayne D. Rasmussen, University of Illinois Press, Urbana,
1960, pg. 83.
9. Deseret News, July 16, 1874.
10. Deseret News, July 16, 1874.
11. Burton, pg. 221.
12. Burton.

ARCHITECTURAL AND STRUCTURAL REPORT

on

THE DEVEREAUX HOUSE

Submitted by

Burtch W. Beall, Jr., FAIA
Architect
Edmund W. Allen
Structural Engineer

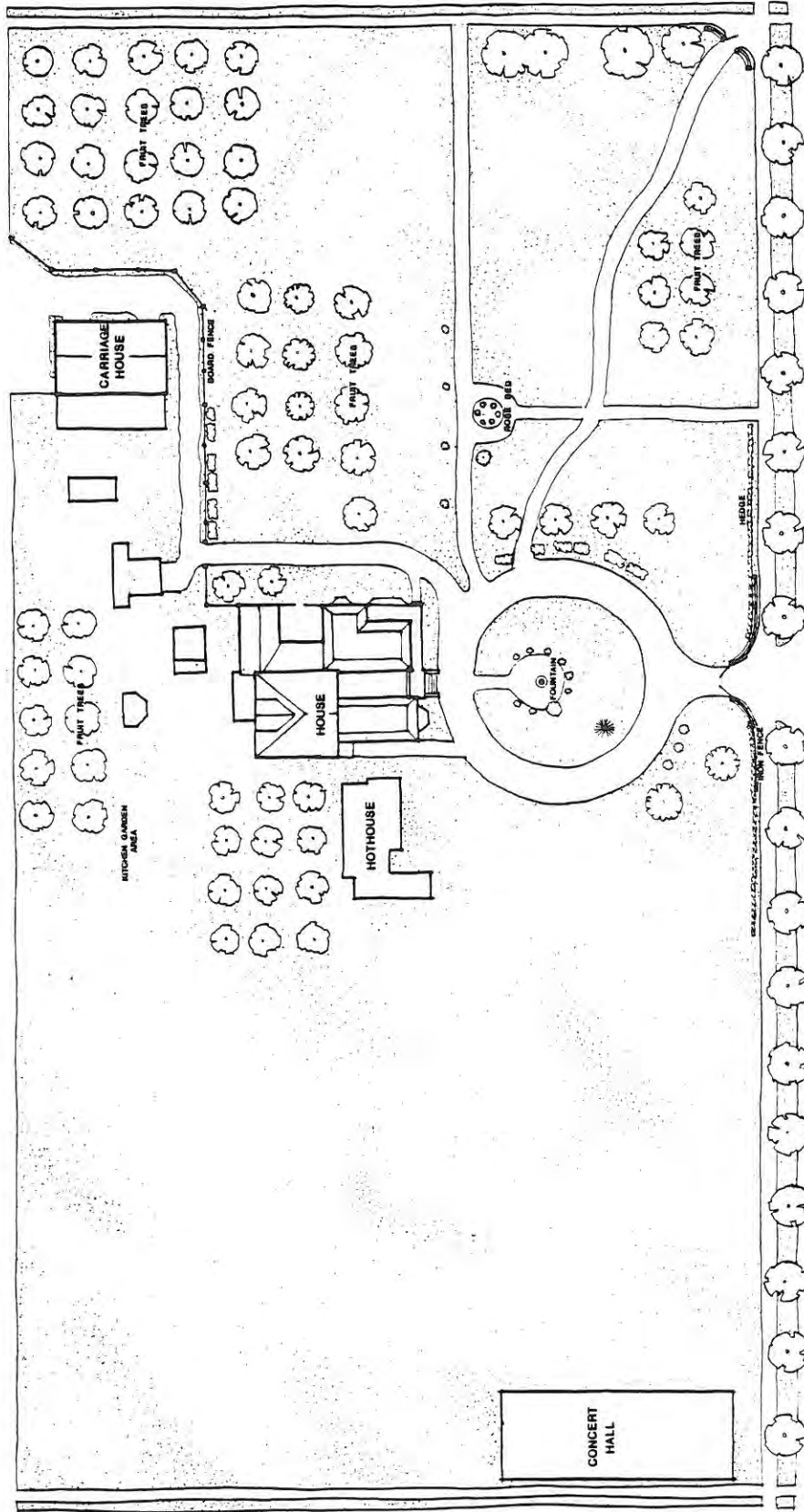
The following architectural plates show a comparison of pre-fire conditions (1967-1979) to the recommended restoration date of 1876-1880. A comparison of the plates will show the elements which have been lost through time.

1. ornamental iron balustrade
2. south porch ballroom
3. south porch library
4. east porch containing the conservatory
5. dining room bay window
6. laundry room
7. north porch
8. addition of second kitchen

This prominent building has survived the changes and alterations of West South Temple and is in overall good structural condition for its age.

1. There is little or uniform settlement.
2. The walls do not have serious structural problems, except for crack on southwest corner.
3. There is a good distribution of masonry walls adequate to resist seismic forces.

LEARNED AVENUE



FOURTH WEST

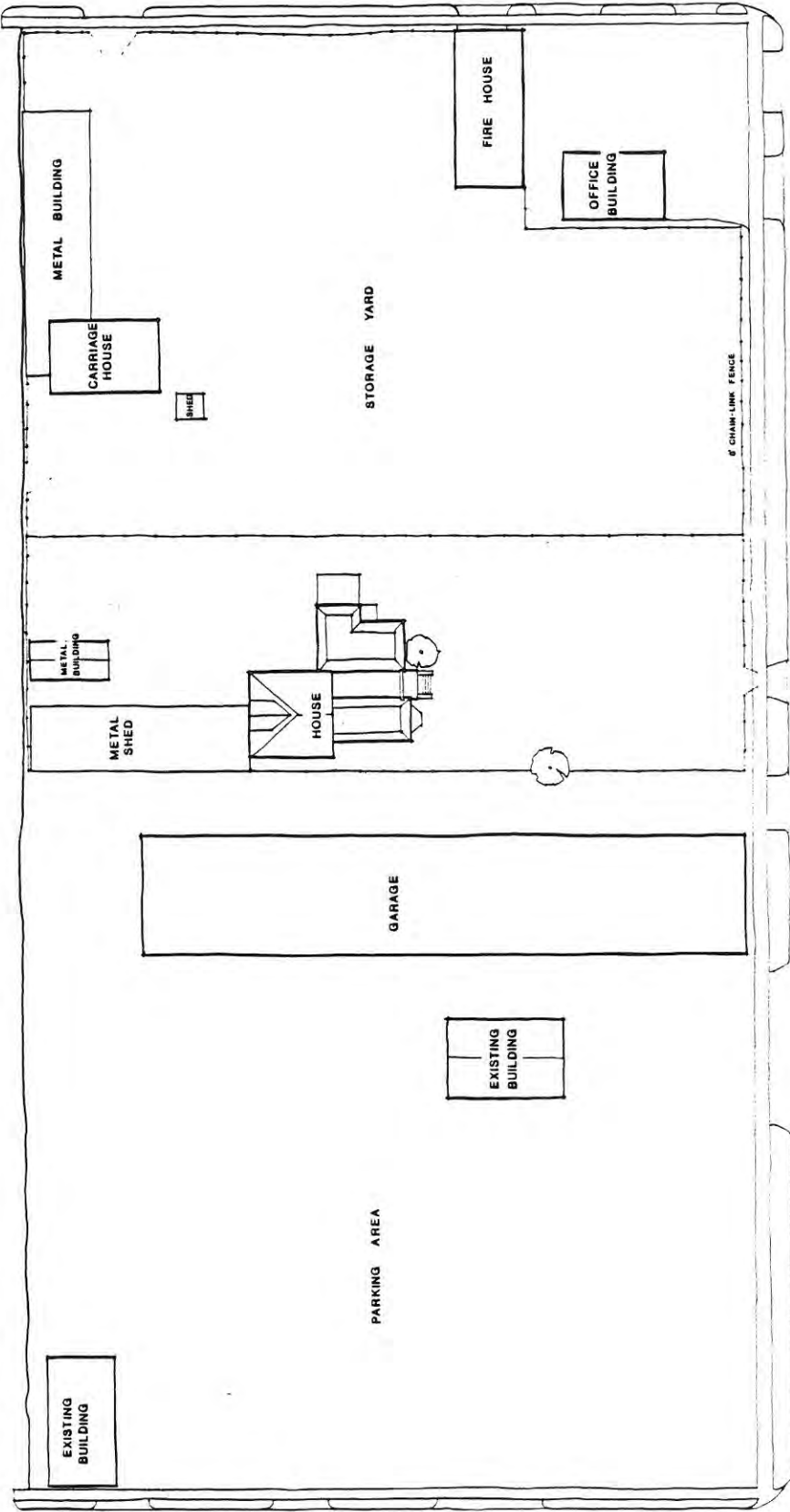
THIRD WEST

SOUTH TEMPLE



1880 SITE PLAN

LEARNED AVENUE



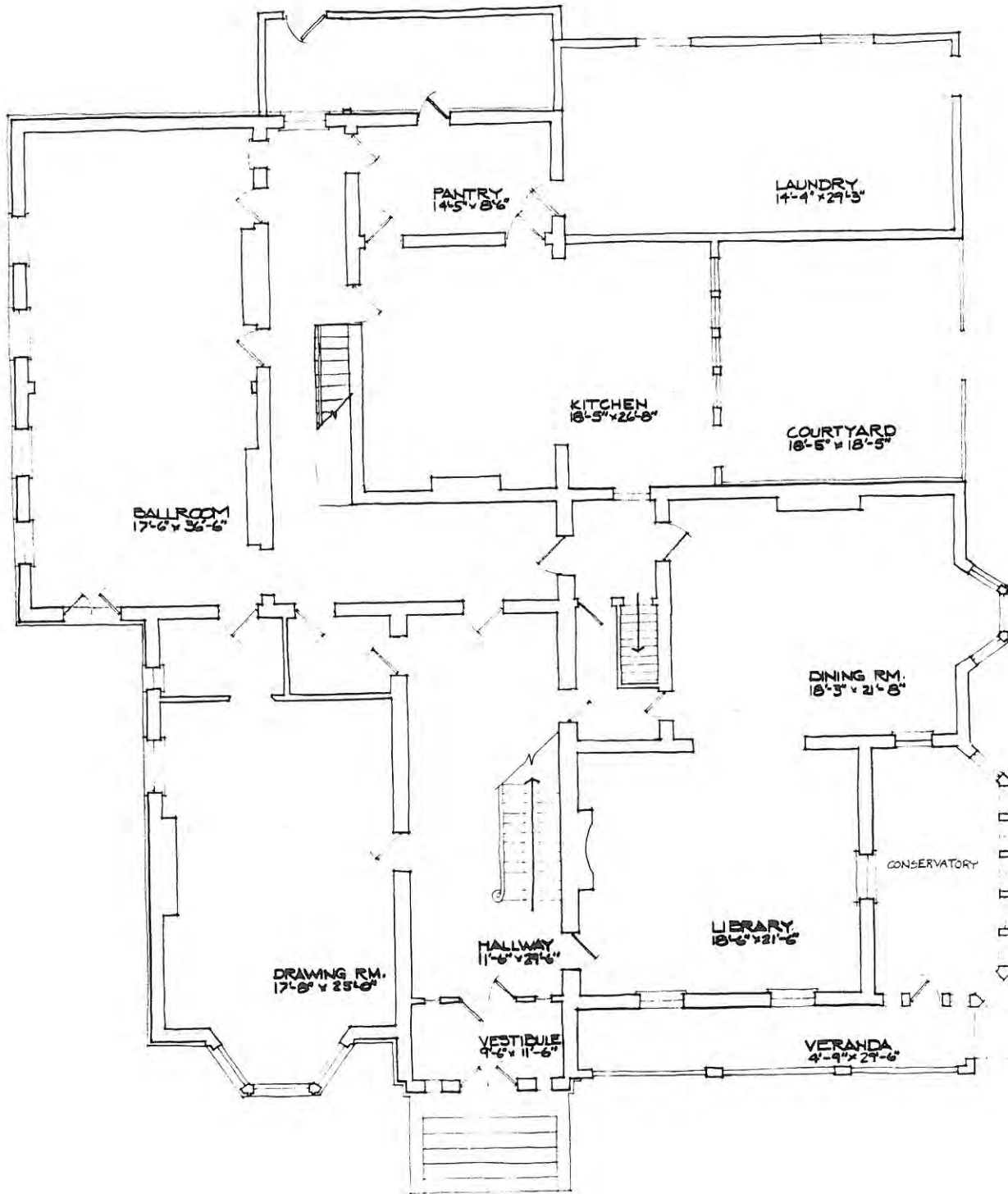
THIRD WEST

FOURTH WEST

SOUTH TEMPLE

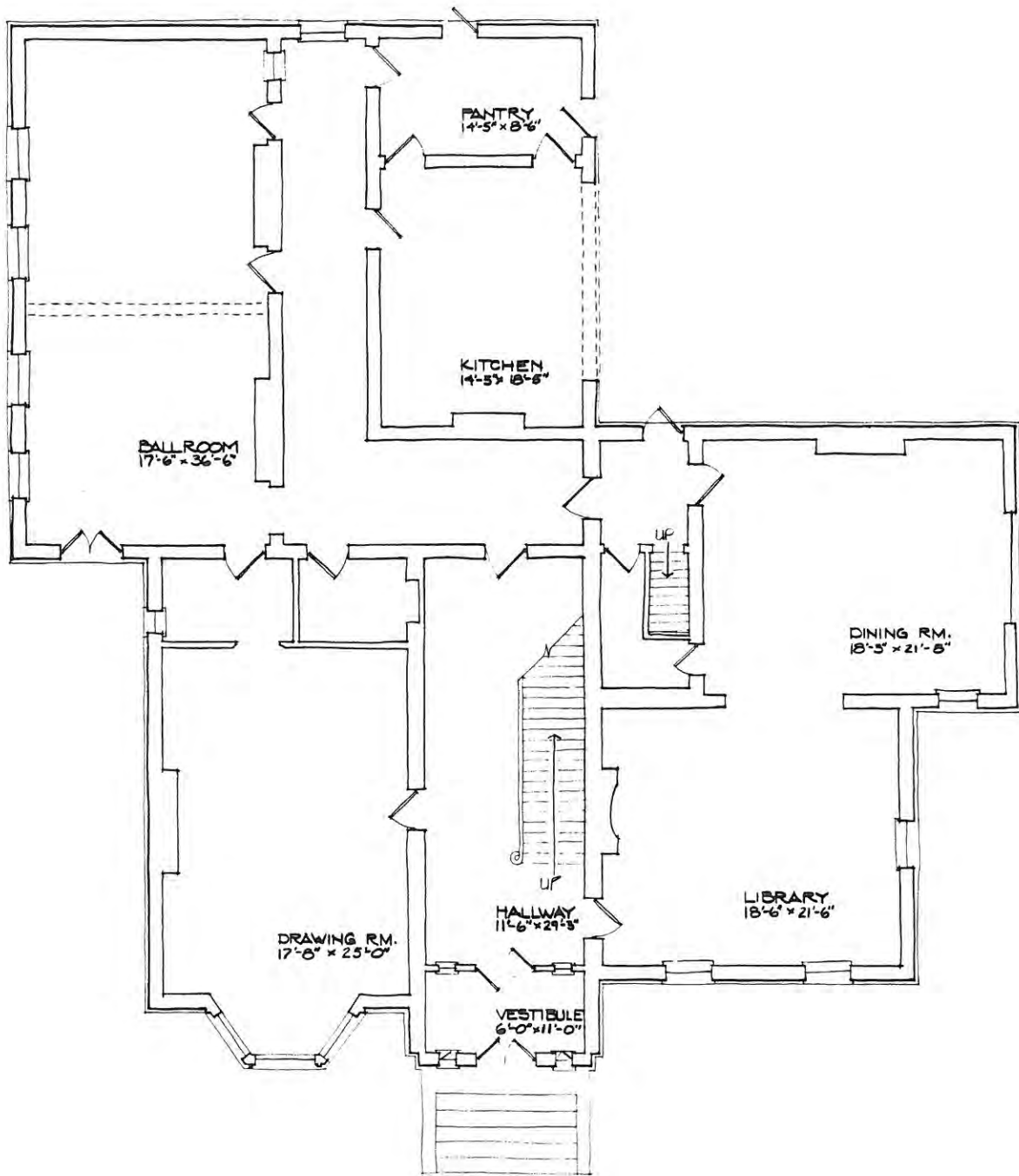
1980 SITE PLAN





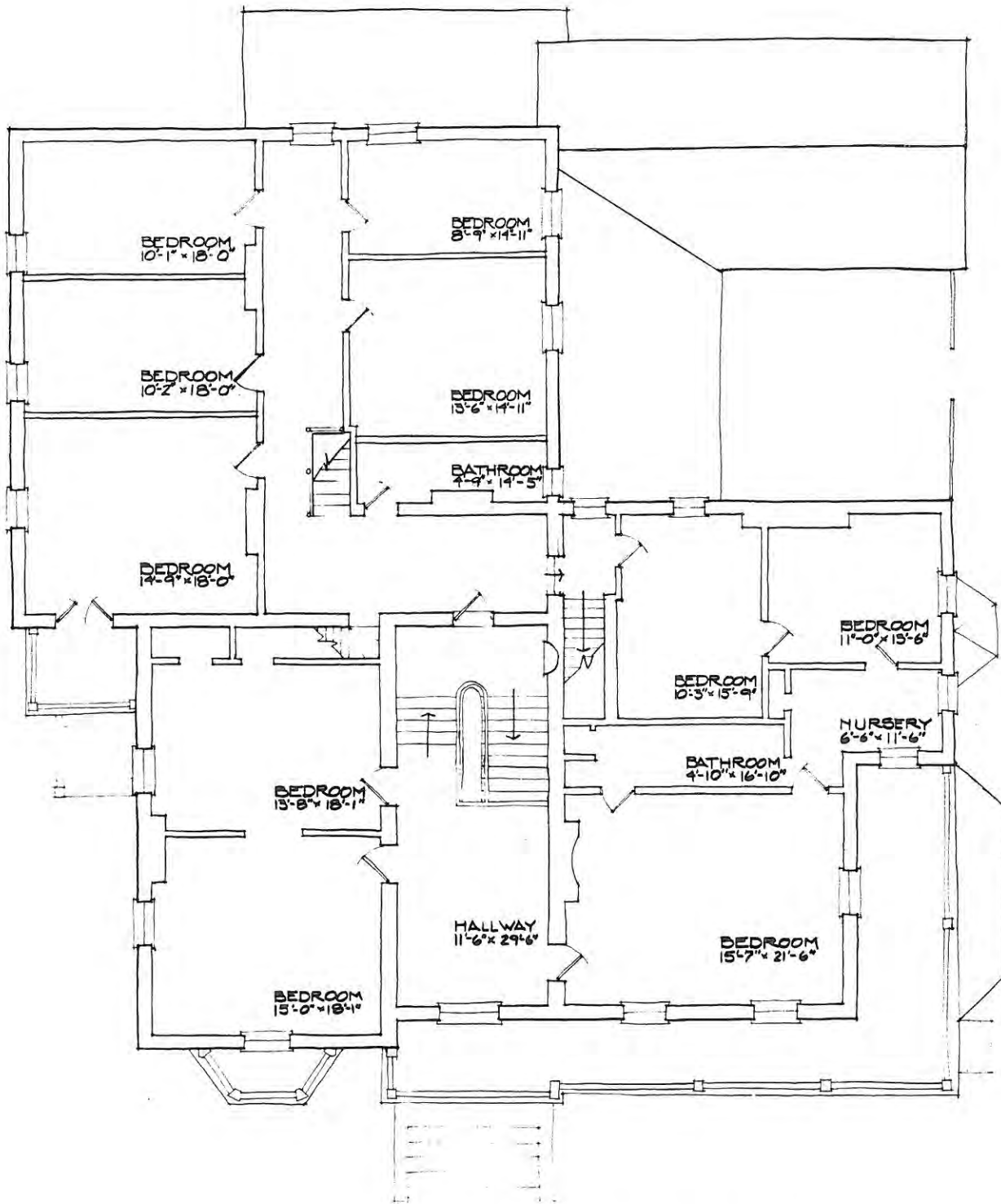
FIRST FLOOR PLAN

1880



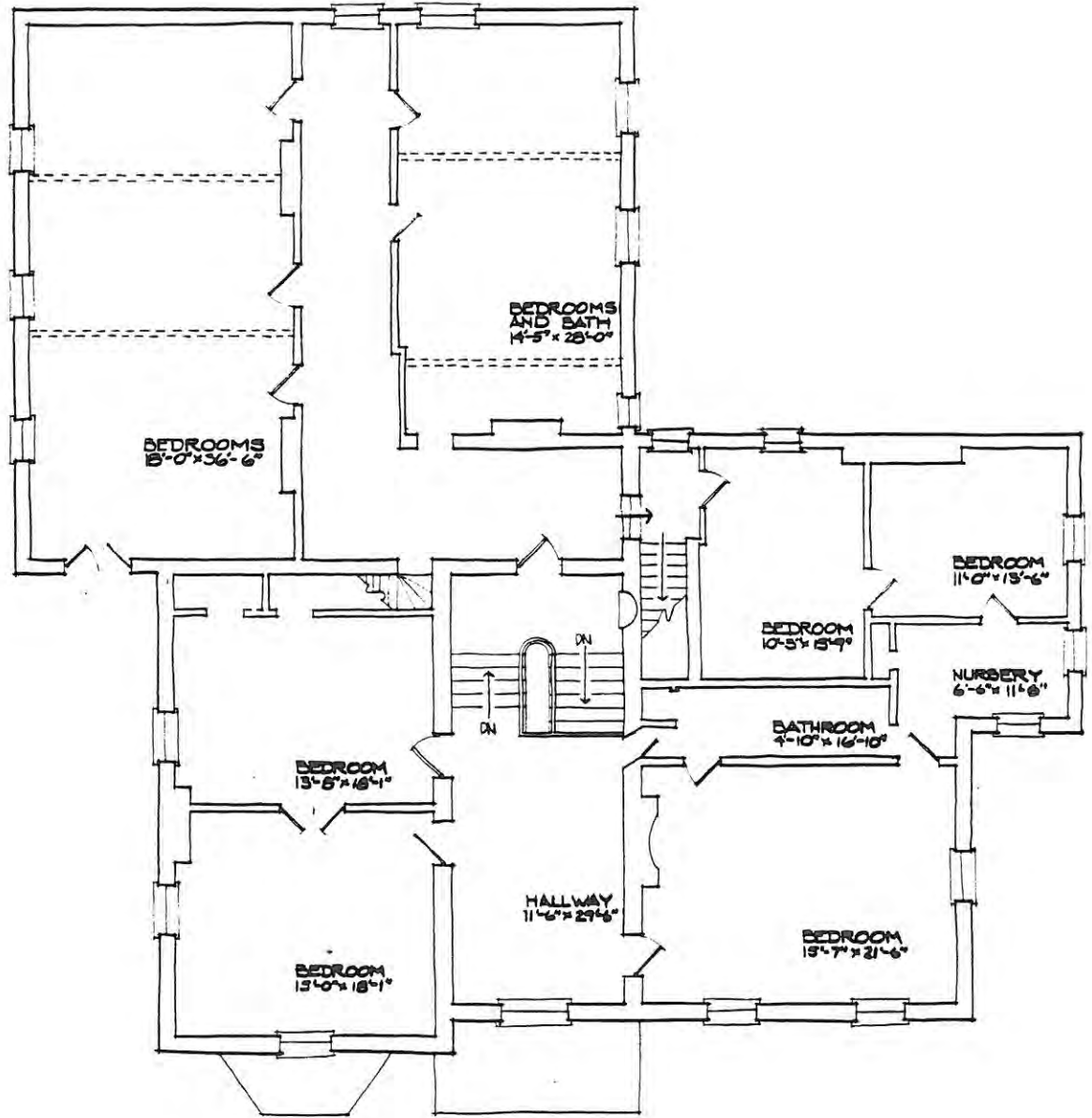
FIRST FLOOR PLAN

1980



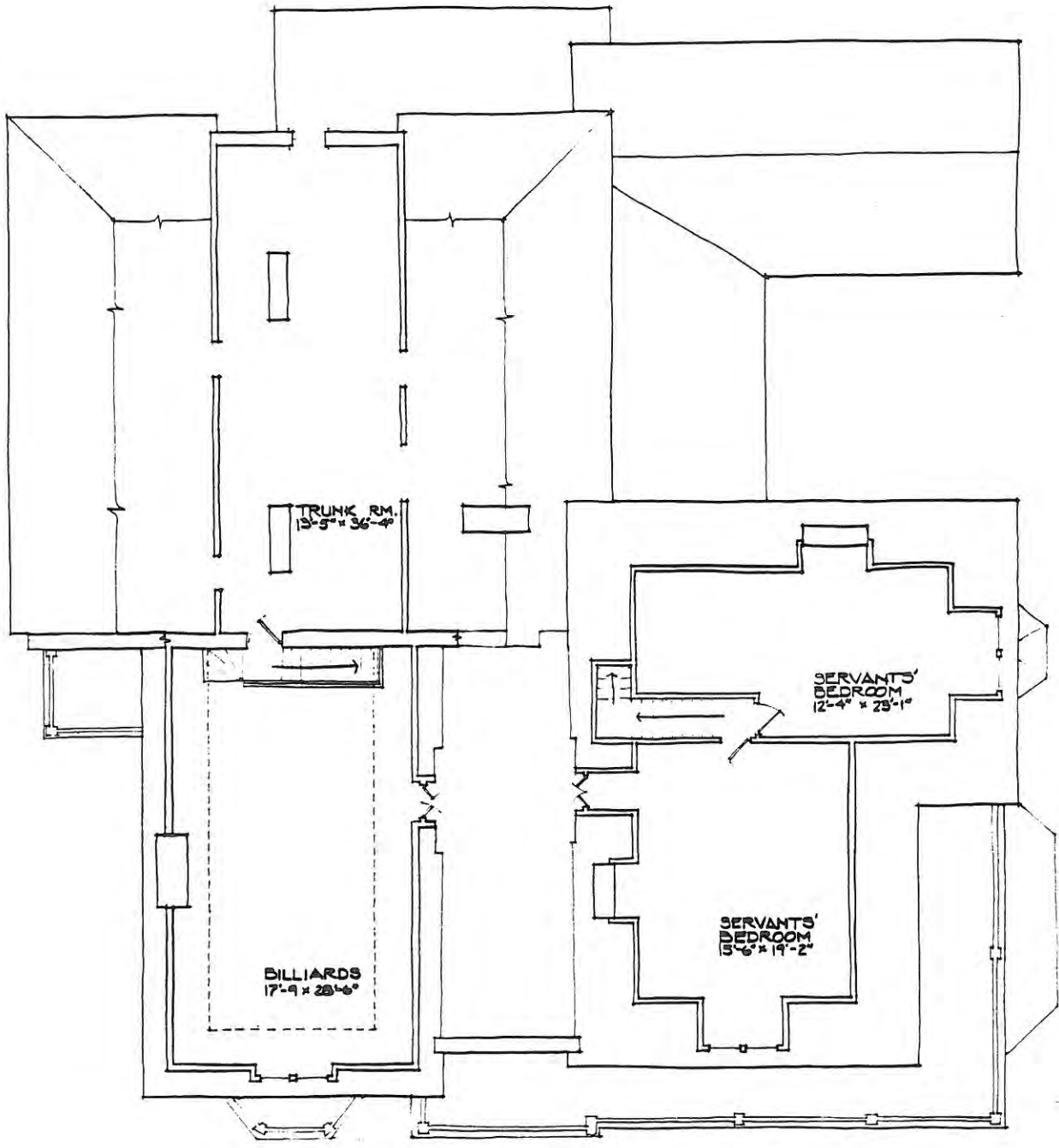
SECOND FLOOR PLAN

1880



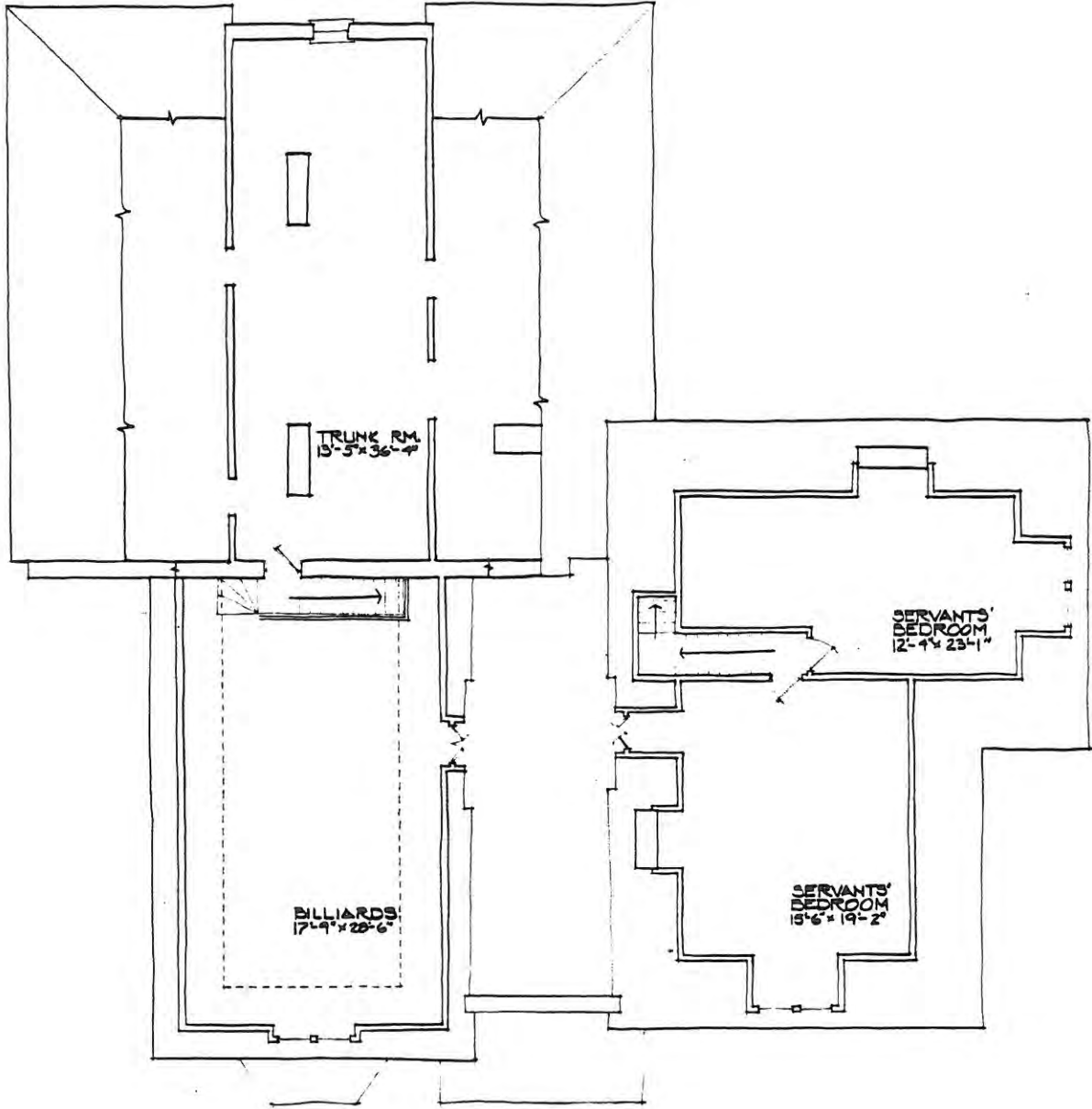
SECOND FLOOR PLAN

1980



THIRD FLOOR PLAN

1880



THIRD FLOOR PLAN

1980



1980



1880

SOUTH ELEVATION

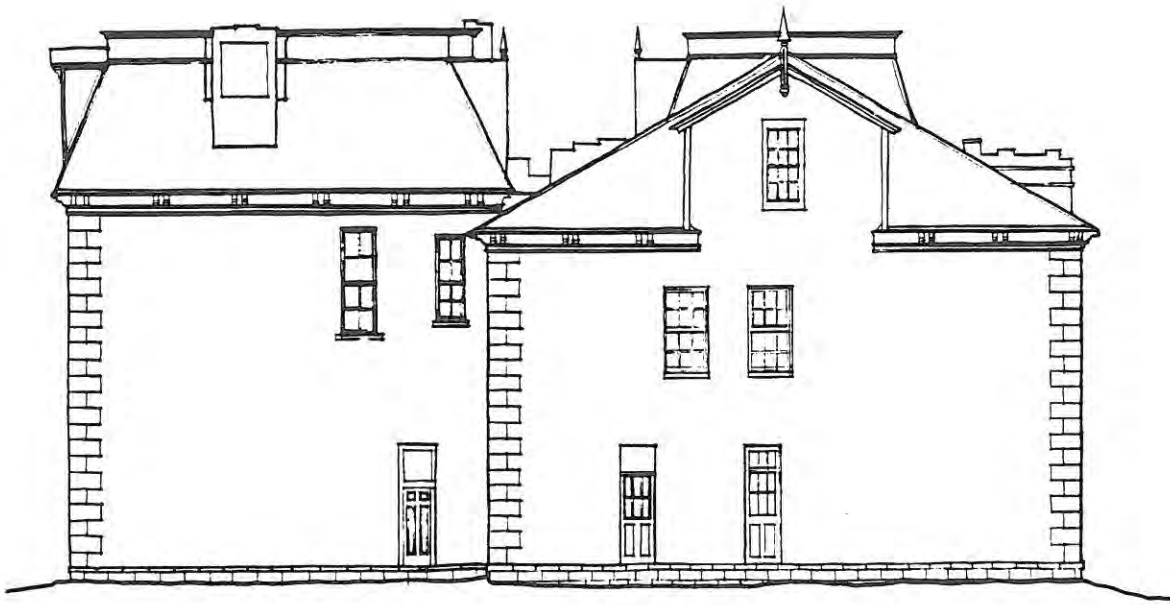


1980



1880

EAST ELEVATION

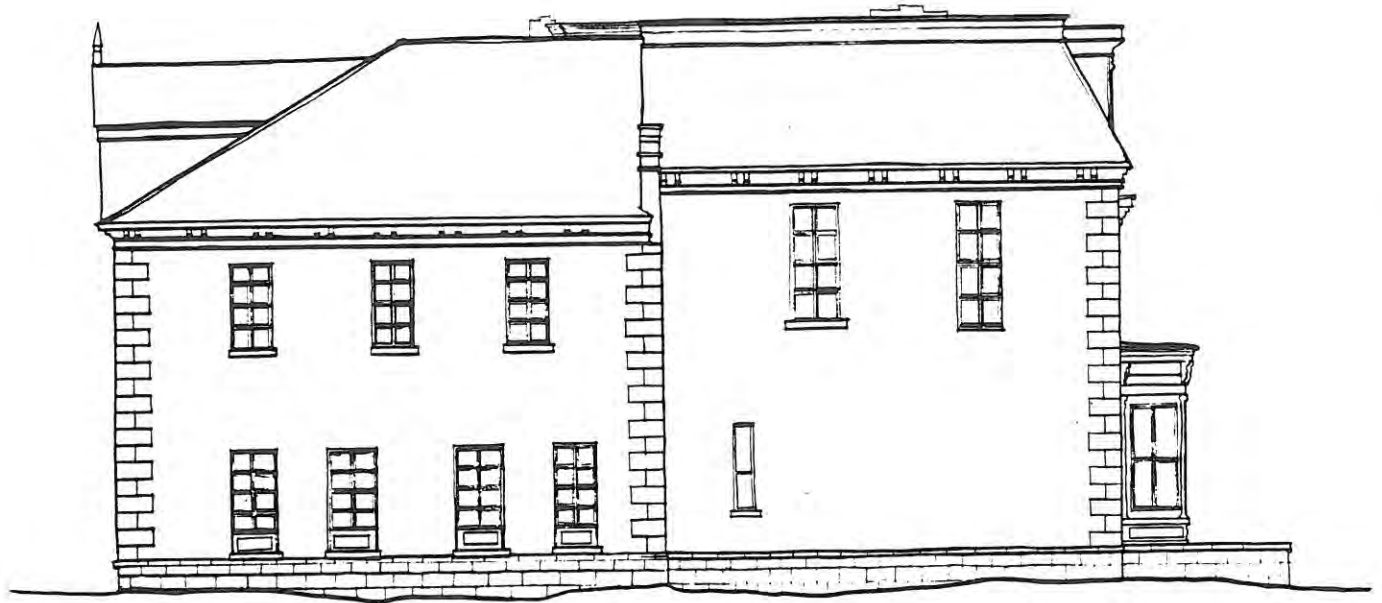


1980



1880

NORTH ELEVATION



1980



1880

WEST ELEVATION

INTERIOR DECORATION REPORT

on

THE DEVEREAUX HOUSE

Submitted by

Samuel J. Dornsife, ASID, FRSA

Through the iron gates and around the central fountain is the entrance to the Deveraux house. Dwarfed by its monumental entry doors and high ceilings of the vestibule, the stair hall is most impressive and expressive of pioneer ingenuity, affluence and richness of Victorian luxury. It is noteworthy for its doorways, which have broken pediments, plumes, scrolls, and brackets. Although of pine, the doorway pilasters resemble a sienna-colored marble with the capitals in a contrasting yellow ochre and green marble for the base. Walls of the entry hall were hand-painted to resemble oak grain with a frieze of draped tassels and cords. The focal point of the entry hall is a carved staircase and newel post that held a sculptural light illuminating the area.

To the left of the entry hall is the drawing room, the most elaborately decorated room at the Devereaux. Intertwined vines and grape clusters ornament the plaster cornice and ceiling border. The doorway has a curved broken pediment that encased a sculpture of the "fox and grapes." The door is of imitation curly/bird's eye maple with gilded pilasters flanking the entry. A bay window, on the south wall of the drawing room is intricately carved with pilasters, columns and ceiling panels. A cluster of carved wood grapes is at the center of the bay window ceiling. The bay window is squared off by a wooden valance with turned gilded pendants quite detailed in design. At one time, a large chandelier, centrally located, dominated the room and was reflected by a full-size mirrored doorway on the north wall. Grapes are said to have decorated an ebony mantel on the west wall. This room contained works of art by Wegeland and carved gilt frames by Ramsey and Edward Martin.

The door on the north wall with a full-size mirror leads to the ballroom through a small coat room. The ballroom had two wood mantels, a hardwood parquet floor and two matching chandeliers. Opposite the fireplaces, on the west wall are four multi-paned windows, once framing a view of the gardens. A folding door at one time separated the large room for smaller parties.

To the right of the entry hall is the library which also has an ornate entry way on the library side. The perimeter of the room has a plaster cornice which is a dominate feature of the room. The library receives adequate natural light from two south windows and one east window which opens on to the conservatory, generally filled with exotic plants grown in the hothouse. The original fireplace, grained to look like marble, remains on the west wall of the library. Bookshelves commenced from the fireplace on the west wall and extended to the entrance doors of the dining room on the north.

The south entry of the dining room is through two sliding doors. This entryway is different than any other doorway in the house. A broken triangular pediment on the dining side and a segmental broken pediment containing a lyre on the library side distinguishes the entrances to these rooms. The doorway in the northwest corner of the dining room is in the same style as the entry hall doorways. On the north wall was a fireplace and to the left a breakfront or serving area that at one time carried a carved wooden eagle of which Mr. Jennings claimed to be very fond. On the east wall, there is a bay window, similar to the one in the drawing room. This room also contained a central chandelier and plaster cornices around the perimeter.

The large double kitchen had two stoves, wood floors, and several entrances from the ballroom and dining area. To the north off the kitchen are a pantry and a laundry. The east side of the kitchen had three windows and an outside door which led onto a paved area between the laundry and dining room sections of the house.

There are ten bedrooms on the second floor of the Devereaux. The southeast corner contains the master bedroom with its original fireplace. The other two rooms on the south did not contain fireplaces but received adequate light from windows on the south and west walls. The other bedrooms required access through the entry on the main stair hall landing or from the back hall next to the ballroom. The bedrooms were small but had adequate light and ventilation through glass transoms above each door. Two of these bedrooms had fireplaces.

The east side of the third floor contained the servant quarters and on the west was the billiard room. The billiard room had slanted walls while the later east addition had straight walls beneath the mansard roofs. Located on the northwest side was the trunk room.

Indeed, the Devereaux interior is a splendid example of Victorianism in all its eclecticism. The high ceilings, elaborate doorways, dominant cornices, and impressive staircase provide the backdrop of an affluent family in a developing 19th Century city.

REPORT TO THE RESTORATION ARCHITECT
ON THE FINANCIAL REVIEW OF THE
DEVEREAUX HOUSE

Submitted by

Kevin Watts, AIA
Architect/Planner

EXPLANATION OF FINANCIAL ANALYSIS

The Approach: The restored house and grounds were considered as a privately owned and operated commercial rental facility with income from the lease agreements. Certain advantages exist with a public owned and funded facility: no real estate taxes and no debt service payback.

Management: Establish a "Devereaux House Authority." Their charge from the Governor is to operate and maintain the buildings and grounds without public subsidies. Because of the historic concepts used in the design and installation of the grounds, only specialized grounds keepers can provide adequate maintenance. A select Authority could provide the required close interested in the restoration.

Income: Income can be realized from four sources:

1. Income from visitors to the restored facilities. Yearly estimates of visitor numbers could reach 200,000.
2. Income from office rental. Rental would be on net basis with the tenant paying for his own interior improvements. Income from the carriage house and the firehouse will be on a triple net lease basis.
3. Income from the restored first floor might be as a reception center.
4. Another possible source is the sale of historical books and related gift items.

Expenses: A standard commercial costing approach has been utilized in determining operational cost. Real estate tax and construction cost payback is considered as zero cost. No consideration has been given to building depreciation and value appreciation.

PROJECT PARAMETERS

Area of developed site:

450' x 375' - 3.87 acres

Restored building:

First Floor -

Gross area 4800 s.f.

Second Floor -

Gross area 4800 s.f.

Net rentable 3958 s.f.

Third Floor -

Gross area 1450 s.f.

Net rentable 1329 s.f.

Carriage house:

First and second floors -

Gross area 5755 s.f.

Firehouse:

Gross area 3600 s.f.

CONSTRUCTION COSTS

APRIL 1980

All costs for -

LAND

LAND DEVELOPMENT

LANDSCAPING

BUILDING CONSTRUCTION

FURNISHINGS

CONSTRUCTION FINANCING

CONSULTING FEES

ADMINISTRATION FEES

Will not be required to be prepaid to contributing agencies through generated building revenues.

Construction costs for insurance purposes -

Structure \$ 2,500,000

Contents \$ 500,000

Public funds: \$250,000

Contributions: \$250,000

Liability \$ 1,000,000

PROBABLE INCOME AND EXPENSES
APRIL 1980

INCOME	AREA SF	PROBABLE	
Office	5,287	@ 10.50	\$ 55,513
Carriage House Restaurant	5,775	@ 8.00	46,200
(Interior costs by tenant) Triple net lease			
Firehouse	3,600	@ 6.00	21,600
Triple net lease			
Reception Center		@ 500	75,000
150 nights/year			
150,000 paid visitors/year			_____
		Yearly Gross Income	\$198,313

PROBABLE INCOME AND EXPENSES
APRIL 1980

EXPENSE (ANNUAL)

Vacancy Loss		\$ (6,166)
Reserve Fund		\$ 12,890
Fixed:	Real Estate Tax	0
	Insurance	\$ 7,000
Operating:	Utilites (gas, power) on house and grounds	\$ 14,600
	Landscape maintenance	34,500
	Custodial on building	10,500
	Elevator maintenance	1,100
	Building repair	5,000
	Reserve for interior replacement	30,000
	Hostess costs	12,000
	Office costs	4,000
	Advertising	2,000
	Snow removal	2,000
	Trash service	1,200
	Administration fee	<u>5,000</u>
	Yearly Gross Expense	\$ 135,624

ARCHITECT'S & CONSULTANTS'
INTERMEDIATE
RECOMMENDATIONS

HISTORICAL RECOMMENDATION

for

THE DEVEREAUX HOUSE

Submitted by

Peter L. Goss, Ph.D.

RECOMMENDATION

The historical significance of the Devereaux House and site relates to both the life and work of horticulturalist William C. Staines and his family and to the larger, Second Empire Style residence of the Jennings' family that superseded it. Based on the information provided in this report, it is this consultant's recommendation that the house, its interiors and its landscape be restored to the period of 1876-1880. This period represents the approximate date at which the house was largely finished and furnished by Jennings and also represents the present architectural fabric, despite alterations. It must be emphasized that an accurate account of the creation of this urban villa and the person-ages connected with it cannot be successfully recounted by restoring only the building and its interiors. The story is incomplete without the restoration of the nineteenth century landscape and gardens surrounding the house, including the identification of various outbuildings that supported the estate but no longer exist on the site.

LANDSCAPE RECOMMENDATION

for

THE DEVEREAUX HOUSE

Submitted by

Frederick L. Belden, ASLA

The Devereaux House grounds are being restored to a circa 1880 period - a period in the history of landscape design that reflected the culmination of a major change in the style of gardens and grounds. The formal arrangement of plants and beds of the eighteenth century gradually changed to the gardenesque concept of trees, shrubs and flower beds being arranged in an informal and undulating manner. By the 1860s, the combinations of fountains, urns, carpet bedding and exotic plants brought us to the Victorian era of gardening. The Devereaux House grounds are a restrained version of the popular gardening tastes of this period.

The simple cast iron fence and gate provide the necessary entry and enclosure to the grounds but also allow views into the garden for the passerby. It is believed from photographs that the fence terminated after a few sections and that a hedge completed the enclosure along the street frontage.

The circular gravel drive with a three-tiered fountain set in a circular pool are formal elements typical of the period for a city property. Space prohibited the undulating drive of a country estate.

The arrangement of trees, shrubs and beds is designed to outline the drive and open lawn area in the front of the house as well as to be seen and enjoyed by the inhabitants and their guests. The plant material will consist of various species of deciduous trees and shrubs with a few pointed evergreens to act as accents.

To the east of the house, groups of fruit trees will reflect the horticultural legacy of Staines and his avid interest in developing

orchards in the Salt Lake City, area. A typical vertical board fence separates the stable and service area from the front. If the stable is renovated as a restaurant, then the requisite parking can be provided on the northeast corner of the property.

The service area to the rear of the house should have the various outbuildings identified and outlined on the ground so that their vital role in the working life of the mansion can be interpreted. This area would also certainly have had a kitchen garden and working area for Stanford, the gardener, to raise replacement plants as well as new introduced species.

To the west of the house, the reconstructed hot house could further serve to illustrate the importance plant material plays in the Victorian style of gardening. Not only would this facility have kept the conservatory filled with exotic indoor plants, but it also would have provided a means for furnishing the bedding cut plants and starting many vegetables for the kitchen garden. Built by Staines, the hot house would help to interpret the evolution of the landscape of the Devereaux House.

The front yard to the west of the house will serve as a transition area between the house grounds and the city park. This park is envisioned as an open green space developed in the Victorian park style. An undulating path system with various groupings of plants and a large open "bowl" could serve a variety of uses such as arts festivals, outdoor concerts, open classroom activities or, simply, a cool, green place to sit. Any building or structure within this park area should be of a compatible scale and style so as to not dominate or overpower the Devereaux House.

A series of street trees should surround this block to emphasize the fact that Salt Lake City encouraged such concepts as street tree plantings during this period of its history.

The importance of restoring the grounds of the Devereaux House cannot be overemphasized since they not only play an important role in the history of the house, but also are critical to maintaining the visual scale necessary for making this project a success.

ARCHITECTURAL RECOMMENDATIONS

Submitted by

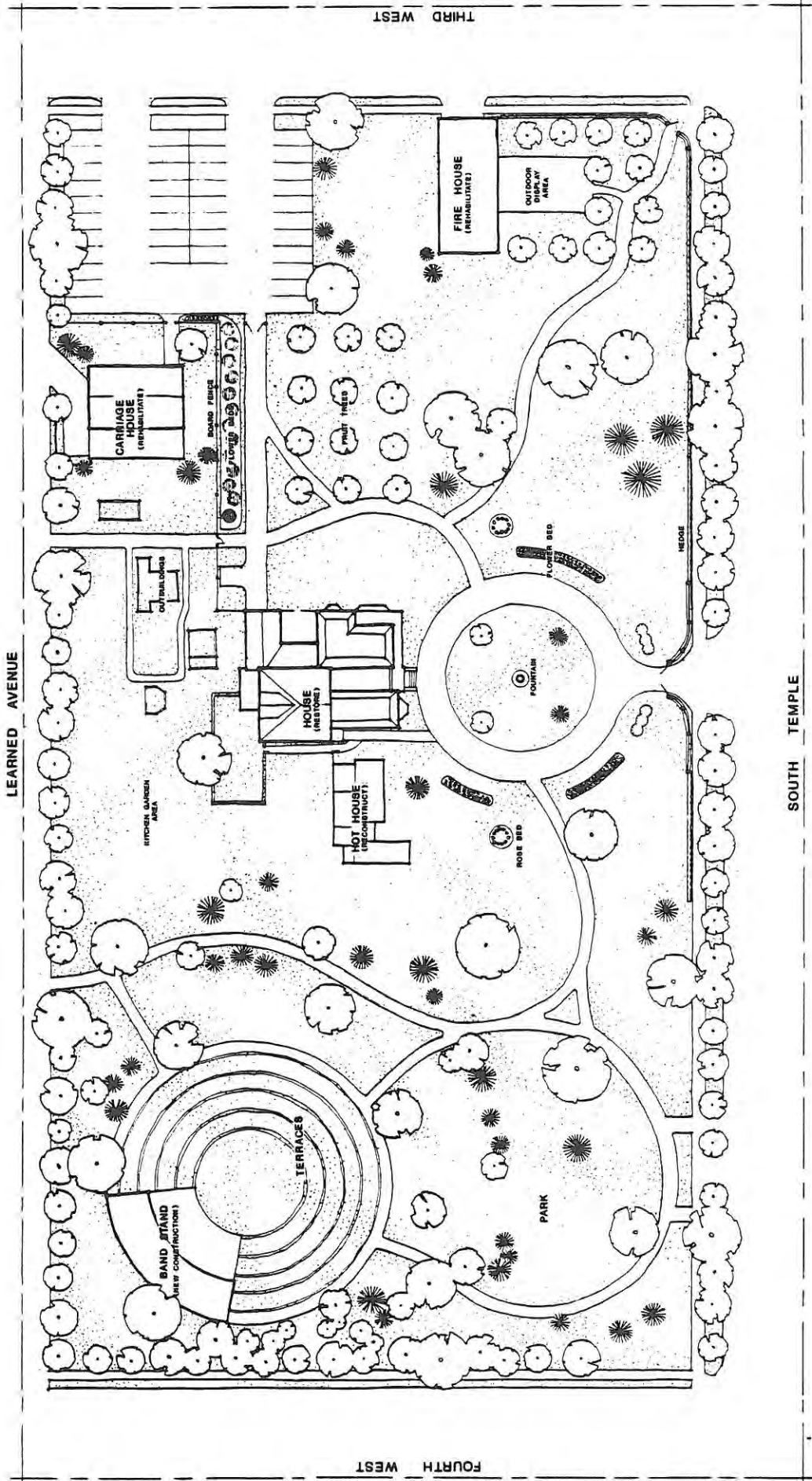
Burtch W. Beall, Jr., FAIA

Proposed plans for the restoration of the Devereaux House include the restoration of all elements present in 1876-1880, now lost through time, adaptation and fire. These elements include:

1. balustrade of the mansard roof
2. west mansard roof
3. south ballroom porch
4. south library porch
5. east conservatory porch
6. dining room bay window
7. laundry room
8. north entry.
9. second addition kitchen
10. interior staircases
11. ornamental doorways

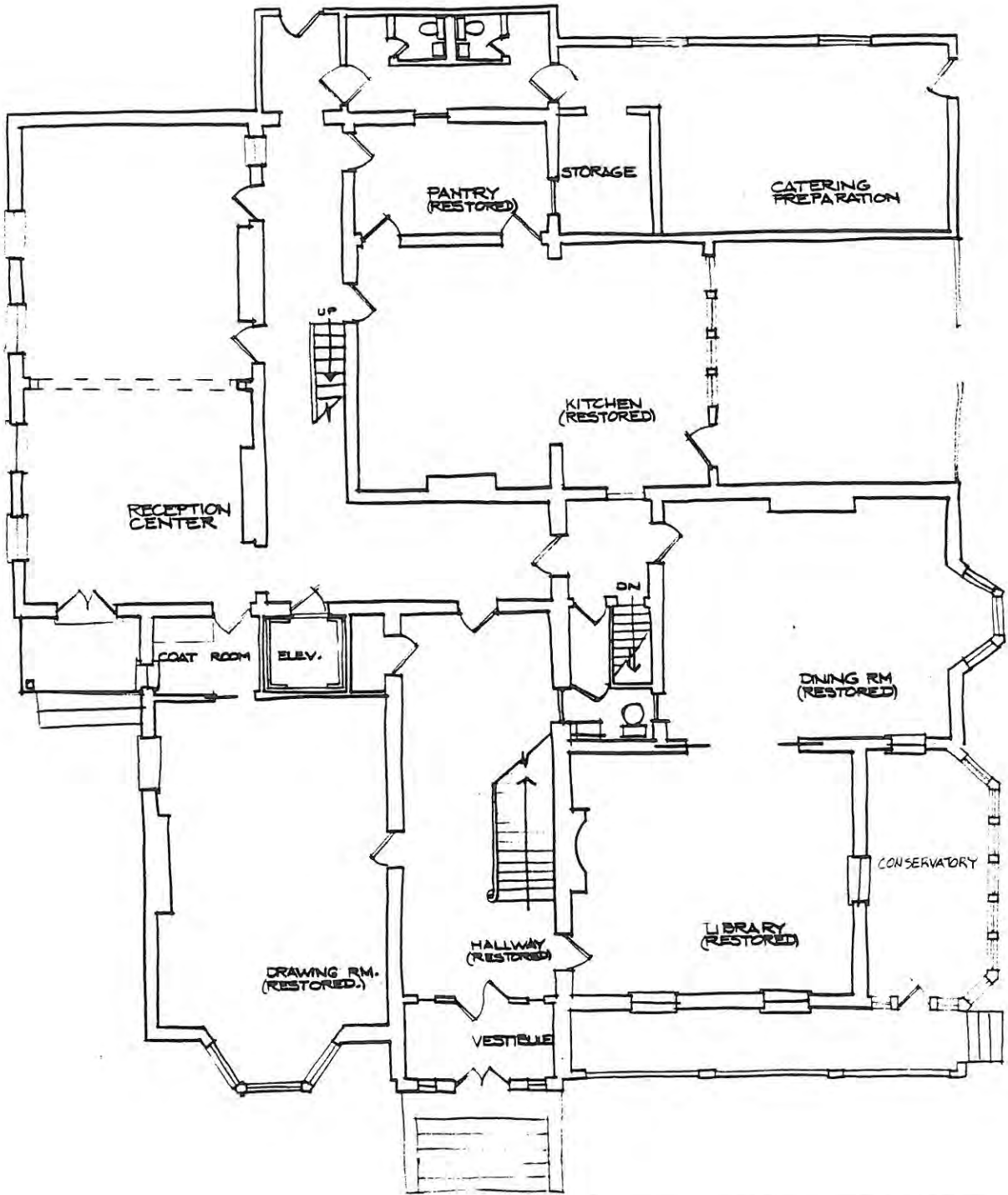
The proposed plans also show how the building can be altered for adaptive reuse.

1. an elevator added to serve the second and third floors
2. an apartment on the third floor east side furnished as a suitable living space for caretakers
3. laundry and back porch adapted to serve as a kitchen to accommodate a catering service



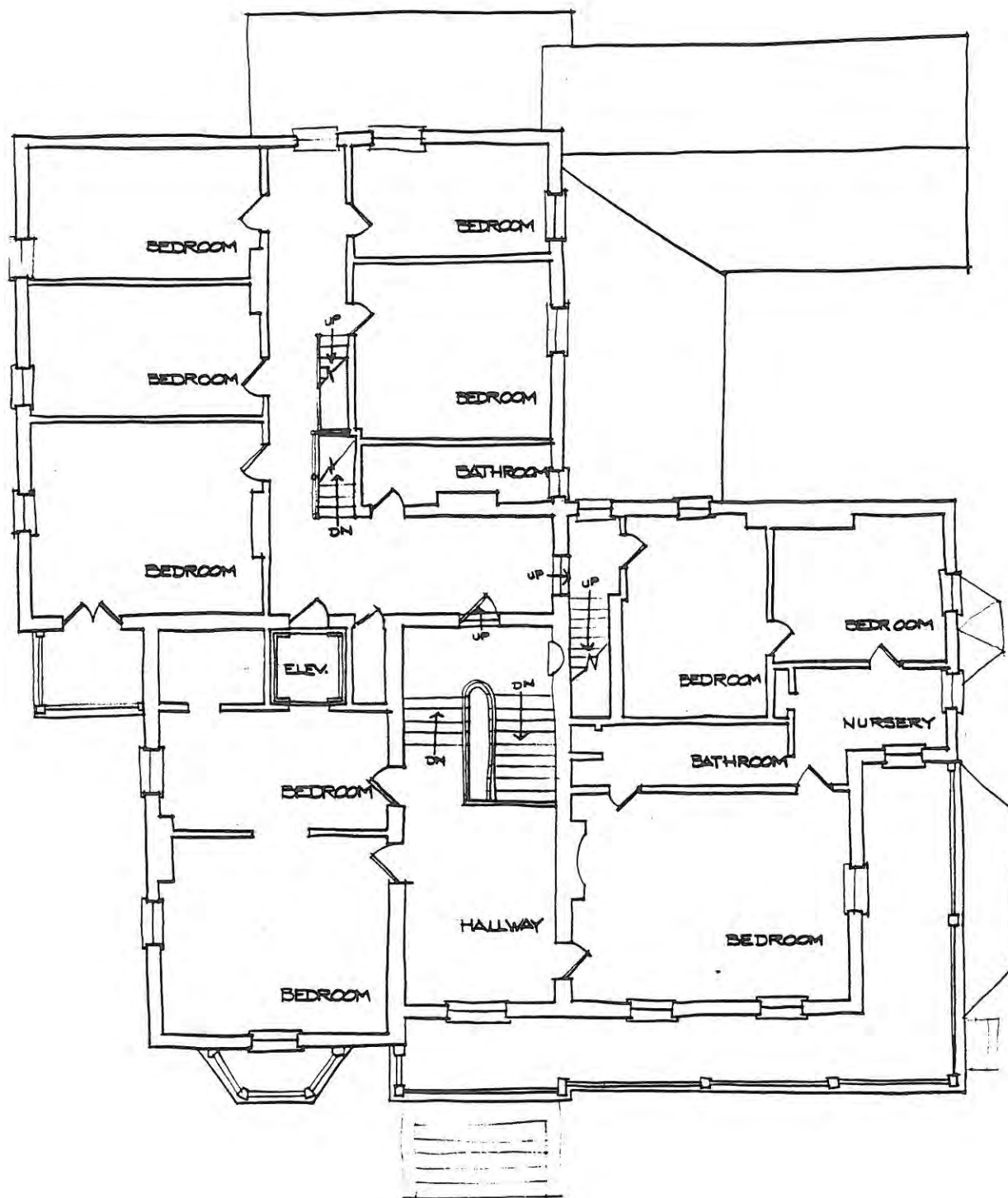
PROPOSED SITE PLAN





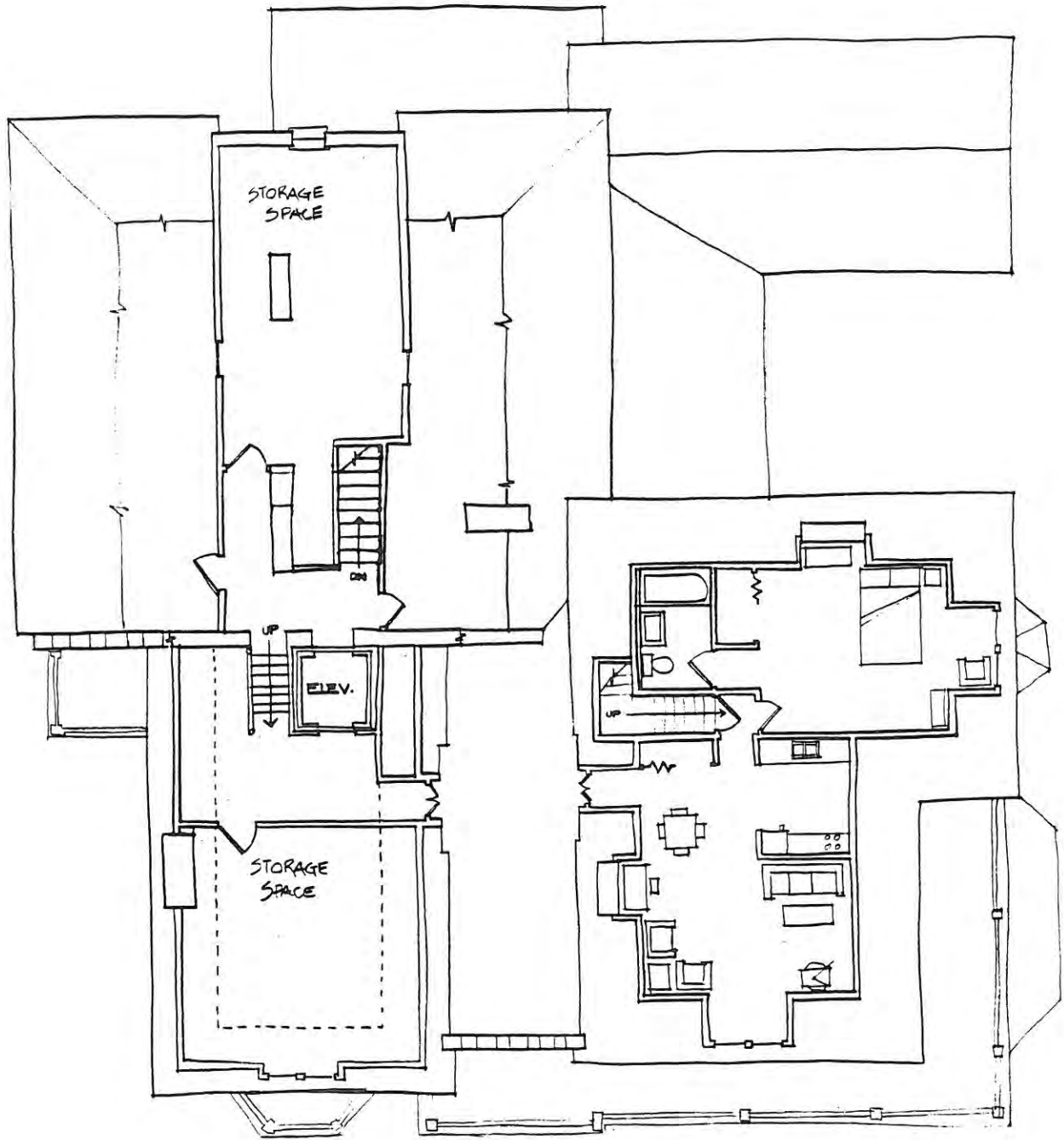
FIRST FLOOR PLAN

PROPOSED



SECOND FLOOR PLAN

PROPOSED



THIRD FLOOR PLAN

PROPOSED



NORTH ELEVATION



SOUTH ELEVATION

PROPOSED



WEST ELEVATION



EAST ELEVATION

PROPOSED

INTERIOR DECORATION RECOMMENDATION

for

THE DEVEREAUX HOUSE

Submitted by

Samuel J. Dornsife, ASID, FRSA

The colour schemes at Devereaux should be dark and rich - "like a plum cake" - with highlights of gilt to liven the effect and further add to the richness that was so much a part of interior decoration in the period 1875-1880.

Walls in the hall and stair must be returned to their original faux bois with a frieze of draped cords with pendant cords and tassels. The graining and marbling on the doors and door casings must also be returned to their original appearance. Suitably patterned and coloured Brussels carpet on the floors and up the stair will do much to restore the ambiance of the entry to this one-time Jennings residence.

In the drawing room, a Japanese leather paper could be simulated by gilding and glazing an embossed papier mache' base. Since this room already has an extremely rich and handsome plaster cornice, a wallpaper frieze might be dispensed with. The curley/bird's eye maple graining on the woodwork must be returned. Suitable Brussels carpet is needed for the floor.

Furniture in this room should include a matched set of seat furniture plus cabinets, whatnots, easels and plant stands as well as an odd chair or two upholstered in needlework. The "set" would most likely be covered in a combination of plushes and damasks with decorative fringes and cords to complete the ensemble. Draperies should be damask, suitably trimmed, and hung over lace curtains.

The dining room wallpaper should include a dado, a field paper and a frieze, en suite. Colouring should be medium dark to dark, with much

gilt in evidence. A matched set of furniture should be found for this room. China should be prominently displayed on mantel, cabinet tops, etc., and the china cabinets should be filled with china and glass of the period. Again, a properly patterned and coloured Brussels carpet should be on the floor. Upholstery here could be leather or rep. Draperies could be of rep, suitably trimmed and tasseled and hung over lace curtains.

The carpets for the library and dining room could perhaps be the same pattern and colour. Walls in the library would best be covered in a frieze, field and dado combination - but a different one from that in the dining room. Several easy chairs might be in evidence with adequate (for the period) lighting provided. A library table would be required. Bookcases should be filled and table tops covered with books of the period or earlier. Upholstery should be rep - some of it perhaps enlivened with embroidered bands or stripes. Horsehair could be on a few small chairs. Window treatment would be similar to that in the dining room with trimmed rep arranged over lace curtains. Much play should be made of the conservatory opening off the library - consequently, the windows should not be so heavily draped as to preclude easy access to the conservatory.

Suitable shelves for plants must be planned for the conservatory and an effort be made to fill it with those plants that were available for such use in the time period 1875-1880.

STATEMENT OF PROBABLE COSTS

for

THE DEVEREAUX HOUSE

Submitted by

Burtch W. Beall, Jr., FAIA

AUGUST 1980

STATEMENT OF PROBABLE COSTS (AUGUST 1980)

1. Site Development First Phase (Lots 1 and 2)		\$ 490,000
2. Exterior Architectural Restoration		\$ 619,000
3. Interior Environmental Systems		\$ 198,000
Basic Systems		
4. Interior Architectural Restoration		\$ 315,000
First Floor North (Ballroom, Kitchen, and Laundry [Catering Kitchen])		
5. Interior Architectural Restoration		\$ 566,000
First Floor South (Entry, Parlor, Library and Dining Room, Stairs, and Second Floor Hall)		
6. Interior Architectural Restoration		\$ 288,000
Second Floor		
7. Interior Architectural Restoration		\$ 128,000
Third Floor/Caretaker's Apartment		
8. Interior Decoration and Furnishings		
Plan B (First Floor - North)		\$ 189,000
Furniture, incl. kitchen	\$ 60,000	
Carpets, Drapes, Etc.	\$129,000	
Plan C (First Floor - South, Stairs, and Second Floor Hall)		\$ 526,000
Furniture	\$316,000	
Carpets, Drapes, Etc.	\$210,000	
Plan D (First Floor - North and South, Stairs and Second Floor Hall)		\$ 715,000
Furniture	\$376,000	
Carpets, Drapes, Etc.	\$339,000	
Plan E (Total Project)		\$1,309,000
Furniture	\$667,000	
Carpets, Drapes, Etc.	\$642,000	
9. Second Phase (Lots 3 and 4) (Yellow Cab Property)		\$ 470,000

STATEMENT OF PROBABLE COSTS (AUGUST 1980)

1. Site Development First Phase (Lots 1 and 2)		
Carriage House Restoration (including addition)		\$ 215,000
Firehouse		\$ 80,000
Gas Station Demolition		\$ 10,000
Parking		\$ 18,000
Landscaping		<u>\$ 167,000</u>
1) 70' cast iron fence with 10' gate, 2 decorative posts and 6 intermediate posts	\$ 30,000	
2) 550' of clipped hedge	\$ 4,400	
3) 450' of 4' vertical board fence	\$ 6,750	
4) Gravel drive and paths	\$ 5,200	
5) Parking area for house	\$ 4,650	
6) Grass areas with sprinkler system	\$ 32,000	
7) Antique fountain, urns, garden furniture	\$ 20,000	
8) Flower beds	\$ 1,500	
9) Site demolition	\$ 15,000	
10) Plant material and misc.	<u>\$ 12,500</u>	
	Sub-total	\$132,000
	Profit and Overhead/ General Contractors - 15%	<u>20,000</u>
	Sub-total	\$152,000
	10% Contingency	<u>15,000</u>
	Total	(\$167,000)
		\$ 490,000

STATEMENT OF PROBABLE COSTS (AUGUST 1980)

2. Exterior Architectural Restoration

1) Masonry - Repointing sandstone	\$ 3,000
- Rebuilding parapets	\$ 1,000
2) Concrete Footing and Foundation - New Construction	\$ 7,000
3) Stucco - Removal and replacement	\$ 35,000
4) Paint - Stucco and woodwork	\$ 37,000
5) Ironwork	\$ 16,000
6) Porch - New flooring/roofing	\$ 6,000
- New millwork	\$ 53,000
- Conservatory insert	\$ 8,000
7) Laundry/Kitchen Addition - Walls/floor structure	\$ 16,000
8) Roof Removal	\$ 16,000
9) New Roof Structure	\$ 42,000
10) Roofing - Slate, wood, metal	\$ 23,000
11) Flashing	\$ 6,000
12) Windows, Porch and Millwork - Demolition/preparation	\$123,000
13) Millwork - Cornice, bracket, entry	\$ 50,000
14) Windows	\$ 43,000
15) Doors	\$ 5,000

Sub-total \$490,000

Profit and Overhead/General Contractors - 15% 73,000

Sub-total \$563,000

10% Contingency 56,000

Total \$619,000

STATEMENT OF PROBABLE COSTS (AUGUST 1980)

3. Interior Environmental Systems

Basic Systems

Basic Plumbing (mains, feeders)	\$ 5,000
Basic Heating/Ventilation (boilers, air handlers)	\$ 94,000
Basic Cooling	\$ 5,000
Basic Electrical	\$ 32,000
Basement Work (mechanical room, elevator, pit)	<u>\$ 21,000</u>
	Sub-total \$157,000
Profit and Overhead/General Contractors - 15%	<u>23,000</u>
	Sub-total \$180,000
10% Contingency	<u>18,000</u>
	Total \$198,000

STATEMENT OF PROBABLE COSTS (AUGUST 1980)

4. Interior Architectural Restoration

First Floor North (Ballroom, Kitchen, and Laundry
[Catering Kitchen])

Plaster - Remove and replace	\$ 21,000
Wall Insulation	\$ 1,000
Crawl Space Insulation	\$ 1,000
Ceiling Insulation	\$ 1,000
Baseboard - Remove and replace	\$ 4,000
Doors - Remove and replace	\$ 47,000
Stairs	\$ 47,000
Misc. Millwork - Partition	\$ 16,000
Ballroom Floor	\$ 14,000
Other Flooring	\$ 7,000
Painting	\$ 21,000
Kitchen Millwork and Equipment	\$ 21,000
Additional Plumbing	\$ 16,000
Additional Heating/Ventilation	\$ 21,000
Additional Electrical	<u>\$ 11,000</u>
	Sub-total \$249,000
	Profit and Overhead/General Contractors - 15% <u>37,000</u>
	Sub-total \$286,000
	10% Contingency <u>29,000</u>
	Total \$315,000

STATEMENT OF PROBABLE COSTS (AUGUST 1980)

5. Interior Architectural Restoration

First Floor South (Entry, Parlor, Library and Dining Room,
Stairs, and Second Floor Hall)

Plaster - Remove and replace	\$ 36,000
Wall Insulation	\$ 1,500
Crawl Space Insulation	\$ 1,500
Baseboard	\$ 8,000
Doors (interior) - Remove and replace	\$ 78,000
Misc. Millwork - Vestibule, bay window	\$ 32,000
Structural Floor (plywood)	\$ 8,000
Pine Flooring	\$ 16,000
Painting	\$ 32,000
Additional Heating/Ventilation	\$ 21,000
Cooling	\$ 21,000
Humidification	\$ 11,000
Additional Electrical	\$ 5,000
Stairway	<u>\$177,000</u>
	Sub-total \$448,000
Profit and Overhead/General Contractors - 15%	<u>67,000</u>
	Sub-total \$515,000
10% Contingency	<u>51,000</u>
	Total \$566,000

STATEMENT OF PROBABLE COSTS (AUGUST 1980)

6. Interior Architectural Restoration

Second Floor

Plaster - Remove and replace	\$ 58,000
Doors - Remove and replace	\$ 19,000
Flooring - Remove and replace with plywood and pine	\$ 42,000
Baseboard - Remove and replace	\$ 15,000
Paint	\$ 49,000
Additional Heating/Ventilation	\$ 32,000
Additional Plumbing	\$ 4,000
Additional Electricity	\$ 7,000
Wall Insulation	<u>\$ 2,000</u>
Sub-total	\$228,000
Profit and Overhead/General Contractors - 15%	<u>34,000</u>
Sub-total	\$262,000
10% Contingency	<u>26,000</u>
Total	\$288,000

STATEMENT OF PROBABLE COSTS (AUGUST 1980)

7. Interior Architectural Restoration

Third Floor/Caretaker's Apartment

Plaster	\$ 9,000
Baseboard	\$ 2,000
Doors	\$ 7,000
Floors	\$ 14,000
New Walls	\$ 2,000
Stairs	\$ 2,000
Painting	\$ 11,000
Misc. Equipment	\$ 2,000
Insulation	\$ 4,000
Additional Plumbing	\$ 8,000
Additional Heating/Ventilation	\$ 32,000
Additional Electrical	<u>\$ 8,000</u>
	Sub-total \$101,000
	Profit and Overhead/General Contractors - 15% <u>15,000</u>
	Sub-total \$116,000
	10% Contingency <u>12,000</u>
	Total \$128,000

STATEMENT OF PROBABLE COSTS (AUGUST 1980)

8. Interior Decoration and Furnishings

Plan B (First Floor - North) \$ 189,000

Furniture, incl. kitchen \$ 60,000
 Carpets, Drapes, Etc. \$129,000

Carpets \$ 34,000
 Draperies \$ 39,000
 Lighting \$ 49,000
 Wallpaper \$ 7,000

Plan C (First Floor - South, Stairs, and Second Floor Hall) \$ 526,000

Furniture \$316,000
 Carpets, Drapes, Etc. \$210,000

Carpets \$ 58,000
 Draperies \$ 68,000
 Lighting \$ 57,000
 Wallpaper \$ 27,000

Plan D (First Floor - North and South, Stairs, and Second Floor Hall) \$ 715,000

Furniture \$376,000
 Carpets, Drapes, Etc. \$339,000

Carpets \$ 92,000
 Draperies \$107,000
 Lighting \$106,000
 Wallpaper \$ 34,000

Plan E (Total Project) \$1,309,000

Furniture \$667,000
 Carpets, Drapes, Etc. \$642,000

Carpets \$151,000
 Draperies \$238,000
 Lighting \$134,000
 Wallpaper \$119,000

STATEMENT OF PROBABLE COSTS (AUGUST 1980)

9. Second Phase (Lots 3 and 4) (Yellow Cab Property)

Hot House Restoration	\$ 40,000
Landscaping	\$100,000
Yellow Cab Demolition	\$150,000
Site Stripping	\$ 20,000
Pergola (Band Shell)	<u>\$160,000</u>
	\$470,000

FINANCIAL FEASIBILITY DATA

for

THE DEVEREAUX HOUSE

Submitted by

Kevin Watts, AIA

DEVEREAUX HOUSE
FINANCIAL ANALYSIS

OPTION A

AUGUST 1980

PROBABLE INCOME AND EXPENSES

<u>INCOME (ANNUAL)</u>	<u>AREA SF</u>	<u>PROBABLE</u>	<u>\$</u>
Carriage House Restaurant (Interior costs by tenant) Triple net lease	5,775	@ 8.25	\$ 47,643
Firehouse Triple net lease	3,600	@ 6.25	22,500
			<hr/> \$ 70,143
 <u>EXPENSE (ANNUAL)</u>			
Vacancy Loss 5%			\$ 3,500
Reserve Fund			6,000
Fixed: Real Estate Tax			0
Insurance			3,000
Operating: Utilities (gas, power, water)			4,000
Landscape maintenance			34,500
Custodial on building			1,000
Elevator maintenance			0
Building repair			3,000
Advertising			1,000
Snow removal			2,000
Trash service			480
Administration fee			<hr/> 5,000
			\$ 63,480
		Net Income:	\$ 6,663

DEVEREAUX HOUSE
FINANCIAL ANALYSIS

OPTION B

AUGUST 1980

PROBABLE INCOME AND EXPENSES

INCOME (ANNUAL)	AREA SF	PROBABLE	\$
Carriage House Restaurant (Interior costs by tenant) Triple net lease	5,775	@ 8.25	\$ 47,643
Firehouse Triple net lease	3,600	@ 6.25	22,500
Reception Center 150 nights/year		@ \$500	75,000
			<u>\$145,143</u>
 <u>EXPENSE (ANNUAL)</u>			
Vacancy Loss 5%			\$ 7,257
Reserve Fund			10,000
Fixed: Real Estate Tax			0
Insurance			5,000
Operating: Utilities (gas, power, water, etc.)			7,900
Landscape maintenance			34,500
Custodial on building			3,500
Building repair			3,500
Reserve for interior replacement			4,200
Hostess costs			5,000
Office costs			2,000
Advertising			1,500
Snow removal			2,000
Trash service			800
Administration			<u>5,000</u>
			\$ 92,157
		Net Income:	\$ 52,986

DEVEREAUX HOUSE
FINANCIAL ANALYSIS

OPTION C

AUGUST 1980

PROBABLE INCOME AND EXPENSES

INCOME (ANNUAL)	AREA SF	PROBABLE	\$
Carriage House Restaurant (Interior costs by tenant) Triple net lease	5,775	@ 8.25	\$ 47,643
Firehouse Triple net lease	3,600	@ 6.25	22,500
150,000 paid visitors/year		@ \$.50	<u>75,000</u>
			\$145,143
<hr/>			
EXPENSE (ANNUAL)			
Vacancy Loss 5%			\$ 7,257
Reserve Fund			10,000
Fixed: Real Estate Tax			0
Insurance			5,000
Operating: Utilities (gas, power, water, etc.)			7,900
Landscape maintenance			34,500
Custodial on building			4,600
Building repair			3,500
Reserve for interior replacement			12,000
Hostess costs			5,000
Office costs			2,000
Advertising			1,000
Snow removal			2,000
Trash service			600
Administration fee			<u>5,000</u>
			\$100,357
		Net Income:	\$ 44,786

DEVEREAUX HOUSE
FINANCIAL ANALYSIS

OPTION D

AUGUST 1980

PROBABLE INCOME AND EXPENSES

<u>INCOME (ANNUAL)</u>	<u>AREA SF</u>	<u>PROBABLE</u>	<u>\$</u>
Carriage House Restaurant (Interior costs by tenant) Triple net lease	5,775	@ 8.25	\$ 47,643
Firehouse Triple net lease	3,600	@ 6.25	22,500
Reception Center 150 nights/year		@ \$500	75,000
150,000 paid visitors/year		@ \$.50	<u>75,000</u>
			\$220,143
 <u>EXPENSE (ANNUAL)</u>			
Vacancy Loss 5%			\$ 11,000
Reserve Fund			12,890
Fixed: Real Estate Tax			0
Insurance			6,000
Operating: Utilities (gas, power, water, etc.)			9,000
Landscape maintenance			34,500
Custodial on building			6,000
Building repair			4,000
Reserve for interior replacement			16,000
Hostess costs			12,000
Office costs			4,000
Advertising			2,000
Snow removal			2,000
Trash service			1,200
Administration fee			<u>5,000</u>
			\$125,590
		Net Income:	\$ 94,553

DEVEREAUX HOUSE
FINANCIAL ANALYSIS

OPTION E

AUGUST 1980

PROBABLE INCOME AND EXPENSES

<u>INCOME (ANNUAL)</u>	<u>AREA SF</u>	<u>PROBABLE</u>	<u>\$</u>
Carriage House Restaurant (Interior costs by tenant) Triple net lease	5,775	@ 8.25	\$ 47,643
Firehouse Triple net lease	3,600	@ 6.25	22,500
Reception Center 150 nights/year		@ \$500	75,000
150,000 paid visitors/year		@ \$.50	<u>75,000</u>
			\$220,143
<u>EXPENSE (ANNUAL)</u>			
Vacancy Loss 5%			\$ 11,000
Reserve Fund			12,890
Fixed: Real Estate Tax			0
Insurance			7,350
Operating: Utilities (gas, power, water, etc.)			14,600
Landscape Maintenance			34,500
Custodial on building			10,500
Elevator maintenance			1,100
Building repair			5,000
Reserve for interior replacement			30,000
Hostess costs			12,000
Office costs			4,000
Advertising			2,000
Snow removal			2,000
Trash service			1,200
Administration fee			<u>5,000</u>
			\$153,140
		Net Income:	\$ 67,003

	PROBABLE CONSTRUCTION COSTS	NET INCOME
PLAN A (EXTERIOR ONLY)		
Site Development (Lots 1 and 2)	\$ 490,000	
Exterior Architectural Restoration	619,000	
Interior Decoration	110,000	
Architect/Engineer Compensation	<u>210,000</u>	
	\$1,429,000	\$ 6,663
PLAN B (INTERIOR, FIRST FLOOR - NORTH)		
Site Development	\$ 490,000	
Exterior Architectural Restoration	619,000	
Interior Architectural Restoration	315,000	
Interior Environmental Systems	198,000	
Interior Decoration	189,000	
Architect/Engineer Compensation	<u>263,000</u>	
	\$2,074,000	\$52,986
PLAN C (INTERIOR, FIRST FLOOR - SOUTH, STAIRS, AND SECOND FLOOR HALL)		
Site Development	\$ 490,000	
Exterior Architectural Restoration	619,000	
Interior Architectural Restoration	566,000	
Interior Environmental Systems	198,000	
Interior Decoration	526,000	
Architect/Engineer Compensation	<u>320,000</u>	
	\$2,719,000	\$44,786
PLAN D (INTERIOR, FIRST FLOOR - NORTH AND SOUTH, STAIRS, AND SECOND FLOOR HALL)		
Site Development	\$ 490,000	
Exterior Architectural Restoration	619,000	
Interior Architectural Restoration	881,000	
Interior Environmental Systems	198,000	
Interior Decoration	715,000	
Architect/Engineer Compensation	<u>365,000</u>	
	\$3,268,000	\$94,553
PLAN E (TOTAL PROJECT)		
Site Development	\$ 490,000	
Exterior Architectural Restoration	619,000	
Interior Architectural Restoration	1,297,000	
Interior Environmental Systems	198,000	
Interior Decoration	1,309,000	
Architect/Engineer Compensation	<u>365,000</u>	
	\$4,278,000	\$66,505
SITE DEVELOPMENT (Lots 3 and 4)	\$ 470,000	

ARCHITECTS COMPREHENSIVE
RECOMMENDATIONS

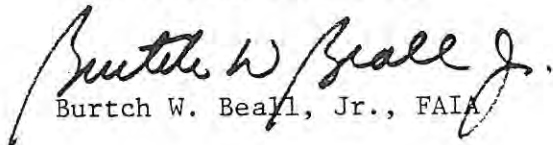
After reviewing the foregoing material, I recommend that:

1. The Devereaux House, its interiors and landscape be restored to the period 1876-1880.
2. A Devereaux Corporation, yet to be established, should be responsible for maintaining the building and all of the grounds comprising Lots 1, 2, 3 and 4, Block 84.
3. The grounds, which will serve a variety of uses, should be restored in a manner similar to the enclosed proposals, so as to be compatible in scale and historical style to the 1880 era.
4. From the financial feasibility study, Plan B offers a reasonable initial program along with a modest net income; however, if funding for the entire project is available, then the savings in time, money and inconvenience would warrant Plan E.

In conclusion, recognizing the historical importance of the house and Mr. Jennings to Salt Lake City and Utah, along with the uniqueness of the site and its part in the development of West South Temple, this project will offer to future generations a glimpse into our past.

Therefore, I encourage the State of Utah to continue its support of the restoration of the Devereaux House.

Respectfully submitted,


Burtch W. Beall, Jr., FAIA