

Chapter 18

Westmoreland Place





NB THESE DESIGN GUIDELINES APPLY TO THE WESTMORELAND PLACE LOCAL HISTORIC DISTRICT ONLY



Historic Architectural Character

Westmoreland Place was laid out as an exclusive residential subdivision in 1913 on the East Bench of the city. The developers were the brothers, Earl and Clark O. Dunshee, who had previously platted the first restricted residential area in Salt Lake City as the nearby Westminster Heights. They adopted this approach again for Westmoreland Place.

The Dunshee brothers drew inspiration from the work of architects Greene & Greene in Pasadena, California, and their creative development of the Craftsman bungalow style infused with Japanese architectural influences. The name of Westmoreland Place it seems was also inspired by the Pasadena setting of their seminal Gamble House.

The subdivision was laid out with distinctive granite gatehouses framing the diagonal Westmoreland Drive access at the north west corner. The gatehouses, with their associated areas of open space, effectively identify and distinguish this district from its surrounding neighborhood with a creative and interesting departure from its street grid setting.

Within the subdivision the centralized street pattern is roughly square, enabling it to integrate with the grid layout to the east and the south, yet creating its own sense of exclusive enclave. The original subdivision plat and marketing of the development included 10 ft wide alleys and tennis courts, although neither materialized.

Single, unattached residential houses, on at least 50 ft wide lots, with a uniform 25 ft setback, and at a minimum cost of \$3000, would be constructed. Garage construction was only permitted on completion of the house. Landscape design for the development was conceived to establish and to enhance its gentility, with tree planting including up to 500 maple trees, uninterrupted by utility lines which were sited to the rear of the lots.

A Preservation Handbook for Historic Residential Properties & Districts

HISTORIC ARCHITECTURAL CHARACTER	18 : 3
DEVELOPMENT TRENDS	18 : 5
CHARACTERISTICS OF WESTMORELAND PL	18 : 5
GOALS FOR THE DISTRICT	18 : 6
STREETSCAPE FEATURES	18 : 6
ARCHITECTURAL FEATURES	18 : 7
BUILDING FORM, MASS & SCALE	18 : 7
PORCHES	18 : 8
BUILDING & ROOF MATERIALS	18 : 9
ADDITIONS	18 : 10



Westmoreland Place Streetscape

PART III Historic Districts

With a city streetcar line along 1500 East, the location could be advertised and sold as being within 18 minutes of Downtown Salt Lake City. The streetcar continued to provide service and attract residents through to c.1940, when it was replaced by bus service on the same route.

Exercising fairly detailed control of all aspects of the early development, the sites were successfully marketed to a range of the city's prominent citizens. The other key players in the early development of Westmoreland were William and Eric Ryberg who as contractors built the majority of the first residences.

This first phase of the development of Westmoreland Place included many examples of the bungalow design concept, with both Craftsman and Prairie School examples. Rare for Utah, there are examples of the California and Airplane Craftsman bungalow subtypes, with the houses at 1576 East Harrison Avenue and 1347 South Filmore Street being respective examples. These were built for and occupied by the Dunshee brothers.

There are some 23 examples of bungalow types (38% of the total) in Westmoreland Place, personifying the fashionability of this residential type at its height. Early bungalow development was characterized by the use of few materials and by a shallow pitched roof ridge parallel to the street, usually with cross gabled projecting front porch and deep eaves lines. This cohesive relationship helps to establish the primary character of Westmoreland, despite its later and more varied architectural expression.



A concentration and variety of bungalow designs typify the earliest phase of development in Westmoreland Place.

The Dunshee brothers' departure for Los Angeles in 1922 marked a break from the early coherent phase of development. This coincided with changing architectural fashion and opened up Westmoreland Place to its second development phase, focusing primarily on the then popular period cottage styles across the 1920s and '30s. These include English Tudor, English Cottage and a number of Colonial Revival types, introduced by Clipped Gable cottages. While some of these maintained the initial single to one-and-a-half-story scale, an increasing number of two-story houses were constructed during this period.

Architects include Evans & Wooley who helped to popularize the Prairie style in Utah, and who designed the early Colonial Revival house at 1353 Filmore Street in 1922. The late 1930s saw the construction of two duplex houses, contrasting with the previous exclusively single-family character.

Infill construction in the 1940s and 1950s took the form of the simpler Minimal Traditional type, completing the spectrum of the development of Westmoreland Place. Many of these examples, including two duplexes, were constructed around the fringes of the subdivision. Some are outside the boundaries of the City's designated local historic district (although inside the National Register Historic District.)

Westmoreland Place was designated as a Salt Lake City Local Historic District in August 2010, and as a National Register Historic District in 2011.



Development Trends

Westmoreland Place is an established and fully built-out residential neighborhood, thus future significant change is likely to be limited. Proposals for alteration and perhaps additions are anticipated, as owners develop objectives to restore or enhance their living space. Alterations and additions have in most cases been sensitive to the particular character of the buildings and the context. Future proposals should continue to be designed to respect the special character of the building, its immediate setting and its Westmoreland Place context.



A shared front setback line helps to harmonize a spectrum of front porch forms and designs defining the street frontage.



The second development phase provides contrasting period revival designs and often an increase in building height.

A Preservation Handbook for Historic Residential Properties & Districts

Characteristics of the Westmoreland Place Historic District

The following is a summary of key characteristics of the district:

- Westmoreland Place is initially defined by the 'exclusive' distinguishing character of its formal diagonal entrance gatehouses, and associated areas of open space. Beyond, this approach focuses on the diverging Filmore Street and Sherman Avenue helping to frame the central street block. While Westmoreland is directly connected with the street pattern beyond, the sense of enclosure and 'enclave' character maintain the original impression of the exclusivity of the development concept.
- Closely spaced 'avenues' of mature street trees contribute to the individuality and cohesion of the neighborhood. A sense of shared mature tree canopy and landscape helps to integrate the sequence of private open spaces as an asset for the neighborhood, creating an atmosphere of sophistication and tranquility, while reinforcing a coherent streetscape character.
- The low, deep eaves lines of the sequence of bungalows, orchestrated by a common setback line, help to emphasize a horizontality and also a cohesion in the streetscape, even as the subsequent architectural form becomes more varied.
- Drive width to rear garages tends to be limited, periodically taking the form of wheel strips, helping to integrate vehicle hardscape with lawn and planting. Front path walkways are also an inherent characteristic, punctuating streetscape views.
- Westmoreland Place was designed as a single family residential district and, despite limited later duplex construction, generally retains this character.

- The character of the core of the neighborhood is defined by its physical and phased sequence of single-story bungalows, interspersed with occasionally taller period revival cottages.
- The spectrum of individual and architecturally significant bungalow designs help to define the primary character of the district and to establish its unique qualities.
- The visual emphasis inherent in the bungalow designs creates a pronounced horizontality, contrasting with the more vertical emphasis and proportions of the subsequent period cottages.
- Later buildings maintain the sense of human scale, while simplifying the palette of materials, architectural forms and details from the first two decades of development.

Goals for the District

Goals for the Westmoreland Place Historic District center upon retaining, maintaining and enhancing its distinctive historic architectural and landscape character. Major change is not anticipated. Alterations and additions should be planned and designed to retain and respect character-defining features and the original architectural character of the building, reflecting historic design advice in this chapter, and the other design guidelines in this Residential Handbook.



A continuity of open space and mature landscaping helps to unify varied architectural expression.

Streetscape Features

Street Pattern, Landscape & Site Design Features

The street pattern of the core of the district effectively defines a central roughly square street block, accessed from the northwest by the diagonal approach through the two granite gatehouses. To the north, the neighborhood is defined by 1300 South, and to the west by 1500 East. Harrison Avenue cuts through the southern part of the district, linking it with 1500 East and 1600 East, and the surrounding street grid. Because most streets terminate within the neighborhood, they help to create the sense of detachment and intimate enclosure associated with Westmoreland Place.

The stature of the tree canopy is a critical element of the character of the district and the maturity of the neighborhood. This has been spared the ravages of utility pruning. Much of the character of Westmoreland Place centers on this street pattern and the features of this streetscape. Substantial tree cover and established planting across the sequence of private yards help to create this sylvan character. It also provides a complimentary context for the initially varied, low profile bungalow forms and designs, with their horizontal lines established by shallow roof pitch, deep eaves and visually aligned front porches.

The grading of individual sites varies across the neighborhood, with buildings increasingly situated above street level towards the south and west. While this changes to a degree the sense of continuity from public to private space, the same continuity remains an important streetscape feature. Areas of retaining wall, and access steps to front entries, become a characteristic.

18.1 The mature street tree canopy should be retained as a principal characteristic of the neighborhood.

- Future City management of these trees should adopt this objective and be phased accordingly.
- Similar varieties should be used where incremental replacement proves necessary.

18.2 The sense of openness and continuity across private front yards should be retained where this is a characteristic of the streetscape.

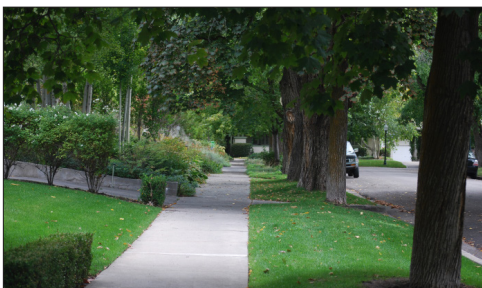
- Avoid or restrict the extent of fencing in the front yard.
- Consider recessing the demarcation of a front yard with fencing to the rear section of the yard to maintain a sense of continuity to the front.
- Keep fencing low and transparent.

18.3 Retaining walls should be designed to avoid abrupt and significant changes in level and to reflect the materials of the context.

- Use terracing to reduce the height of any individual section of wall.
- Match the palette of materials of the house and/or the context.

18.4 Historic common setback lines, which help to unify the varied sequence of building forms and styles, should be maintained.

- The setback line is variously defined by a projecting porch or the front building facade.



A gradual transition from public to private open space is often gently defined by front yard landscaping and planting.

Architectural Features

Building Form, Mass and Scale

Architectural form, massing and scale tends to reflect the evolution of the neighborhood. Consequently these characteristics tend to be important in establishing the development sequence and the overall character of the district.

The initial phase from 1913 demonstrates the ambitions of the developers, and is represented by a number of fine examples of the bungalow type, ranging from variations on the Craftsman through to Prairie School forms. Building profiles and roof pitches are consistently low, even where they rise to an additional level. Characteristically, architectural lines and proportions are horizontal, emphasized by deep projecting eaves, creating an affinity with the landscaped open space. Plan form is usually rectilinear, with either an integral or projecting front porch. Massing and composition tend towards the asymmetrical, resulting in interesting intersecting shallow roof profiles and an interplay of gables and roof planes.

The second phase of the development of Westmoreland Place is represented by the period-revival cottage styles. The cottages contrast notably with the earlier character, with their steeper profiles, gables and roof pitches creating a distinctly vertical emphasis. Building plans tend to more compact, and a number of buildings rise to include a second story, departing from the largely single story bungalow phase. Building form is increasingly irregular, manifest in asymmetrical massing and steep intersecting gables. Fenestration, as well as principal articulation, tends to be more vertical in proportion.

The final phase of the development of the neighborhood includes infill housing around the fringes of the district. The simpler forms and absent eaves of the Minimal Traditional types contrast with the earlier decades. Medium pitch roof forms and spare embellishment characterize this period and the conclusion of the development of Westmoreland.

Although the architectural character of the district can be categorized by these sequential phases, the variety and individuality of the design of each building is also essential to the character of the neighborhood. It should be the primary design reference point for the consideration of alterations to an existing building, taking into account the relationships defined by the context.

18.5 The individual design of the building and its style should be the primary context and reference point for the form and design of alterations.

- Design in character with the building, then the style and context.

18.6 Original architectural features should be retained in the planning and design of any alterations.

- These include gables, roof forms, porch profiles, eaves and details, and dormer windows.
- The historic integrity and the individuality of the design of the building will be the essential considerations.

18.7 Chimney stacks, as a key character-defining element in many buildings, should be retained.

- Avoid reducing the height of the stack.
- Plan for repair and reinstatement if necessary.
- Repair to match existing character, materials and detailing.

Porches

Front porches vary with the architectural style of the house, ranging from the genteel and discreet front door arch, through to the variety of wide low deep porches and verandas of the individual bungalows. They introduce the building, and create an important architectural and social interface with the street, while establishing and emphasizing the particular architectural style or type. The form, profiles, details and palette of materials are usually all important in defining this architectural character.

The bungalows bring a variety of porch forms, from the Prairie horizontal eaves, through to the open and structurally framed gables of the Craftsman and California styles. They are features of significance in terms of the individual building, in the street facade and in defining the character of the district.

Where it is used, the period cottage porch, while more limited in scale, is still an important introduction to the building, and visual emphasis for the front entrance. Again, they are usually a significant focus of the architectural composition and interpretation of the style, with an opportunity to be creative with stylistic reference and motif in defining the individuality of the building.

18.8 The character of the original porch should be retained in any proposed alterations.

- The porch is often the most public element in the building design.
- Retain all elements of the porch, including the palette of materials, profiles and detailing.

18.9 The open porch should not be enclosed.

- The open porch is an important element in passive energy management, tempering extremes in temperature and weather.
- Consider restoring an open porch where this has been enclosed in the past.

18.10 Match the framework and molding profiles, details and materials in any porch repair or alteration.

- Avoid altering the profiles of rafter-tails, beams, purlins or molding details, when considering re-roofing, or planning for gutter installation.

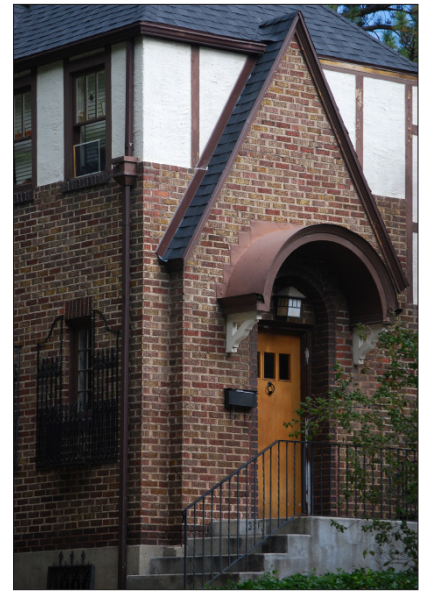
Building & Roof Materials

The palette of building materials, their qualities, integrity, textures, tones and detailing, are essential to the character of the individual building, and to Westmoreland Place as a whole.

Brick is a predominant building material, often in combination or embellished with stone or concrete. Stucco is also characteristic, and draws from the range of Arts and Crafts finishes such as ‘roughcast’ which were in vogue in the first two decades of the development of the neighborhood.

Cedar shingle siding is a key characteristic of the Craftsman bungalow style and is widely used in Westmoreland to decorative effect, often double-lapped, to quietly embellish the principal facades. Rock-faced sandstone, concrete block and river rock/cobblestone are also a characteristic of a number of houses, helping to define their individuality as well as their stylistic reference points. Retaining original materials, and maintaining a continuity with the original palette of materials in any repairs or alterations, are important to the integrity and character of the individual building and the district.

Roofing in the district is now largely in asphalt shingles, although there are examples of cedar shingles and bartile. Cedar shingles, once a characteristic of the roofing as well as the siding of many buildings, continue to complement the granite gatehouses either side of the entrance to Westmoreland Place.



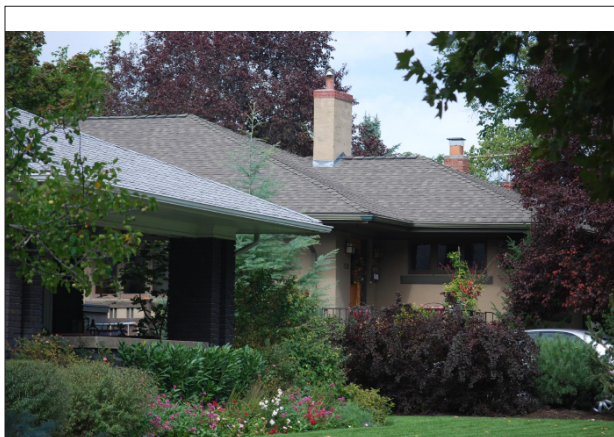
The design detail and materials of the porch frequently help to define architectural character and style.



Specific attention to the choice of construction materials and their detailing are an inherent characteristic of the Arts and Crafts design philosophy defining early Westmoreland.



The detailing as well as the palette of materials play a key role in defining the individual character of each of the buildings.



Horizontal lines and low roof profiles are a key characteristic of the bungalow styles and prompt designing an addition within and behind these profiles.

18.11 Maintenance, repairs and alterations should adhere to the palette of original materials employed in the design of the building.

- This is of particular importance to buildings of Arts and Crafts character where the choice and the expression of materials were central to the construction of the design.
- Avoid substitute materials or finishes.

18.12 The characteristics of each material, and its profiles and details, should inform planned maintenance and repair.

- A regular maintenance program will reduce or avoid a need for many repairs or replacement.
- Retain and repair wherever possible.
- Match the original material where it is beyond repair, and replacement is unavoidable.

Additions

Designing a compatible addition in the context of a smaller lot and low rooflines of the bungalow forms can present special challenges, and will need to be considered in the context of the form and design of the individual building.

18.13 Plan an addition to be compatible with the scale, height and design of the building.

- This becomes a greater challenge with the shallow roof planes and profiles of the bungalow.
- An addition should not detract from or compete with the original building.

18.14 An addition should be placed to the rear of the original building, and avoid increasing the height of the building.

18.15 See also the Design Guidelines on Additions in Chapter 8.