
4 Historic Context & Architectural Styles

Introduction

Salt Lake City contains a multitude of architectural styles. This rich architectural heritage enhances the city, establishes its identity and provides a strong “sense of place.” It also provides clues about the evolution of Salt Lake City, in terms of the sequence of development in different neighborhoods.

This chapter provides a brief overview of various historic styles found in Salt Lake City. While this section makes reference to a wide range of styles found here, it is not exhaustive. Architectural styles may exist that are not included in this section.

Property owners should review these descriptions carefully. In many cases the design guidelines that follow make reference to the characteristics of styles that are presented in this chapter. In some cases, specific design guidance is included in the style description, depending on the prevalence of the style being described. For example, the section on Bungalows provides special guidance because the bungalow is a prevalent building type in many historic districts in Salt Lake City. The homeowner is encouraged to use the styles section in analyzing the overall historic character of his/her building, as well as distinguishing its character-defining features. This approach should aid the homeowner in choosing an appropriate design solution for any proposed work.

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Historic Overview of Salt Lake City

The story of Salt Lake City's architectural past begins with its physical layout, which loosely conformed to Joseph Smith's Plat of the City of Zion. Salt Lake City was divided into blocks of 10 acres, with a block in the center reserved for the temple and wide streets of 132 feet. The blocks were divided into 8 lots of 1.25 acres each, enough to accommodate a family and the agricultural needs of everyday living, such as a vegetable garden, fruit trees and a few livestock and chickens. Residents travelled beyond the city wall at 900 South to farm the land that leaders of the Church of Jesus Christ of Latter Day Saints had assigned to them; resources such as timber and water were communally owned. This system was designed to establish an efficient use of land and prevent social isolation. Although the blocks were later subdivided into smaller parcels and any semblance to its early appearance as an agrarian village has long disappeared, Salt Lake City's orderly pattern and wide streets identify a planned community from its inception.

As in any new settlement isolated from an industrial society, the early residents were driven by expediency and thrift when it came to providing permanent shelter. Dwellings were simple: ornamentation was sparse, and floor plans consisted of a "double pen," "hall parlor," or a "central hall" arrangement. Their symmetry, balance, and simplicity displayed at a very basic level the classicism associated with the Greek Revival style.

Adobe, rather than wood, was the predominant material in the Salt Lake valley from 1847 until fired bricks became available in the 1860s. We tend to forget this because so few adobe structures from this period have survived and because log cabins are so lovingly presented in public places. None other than Brigham Young, however, admonished against the use of logs, stating that "log buildings do not make a sightly city." While adobe had the disadvantage that it could not withstand poor weather and did not lend itself to complicated construction, it was cheap, if not free, and didn't require skilled labor. It was used not only for homes, but also for outbuildings, such as barns and sheds, and also for public buildings, such as Social Hall.

While the initial village layout prevailed, both physically and socially, throughout the 1860s, the city began to push beyond its original boundaries. The establishment of Fort Douglas in 1862, the activity of the Red Butte quarry, and the moving of the slaughter yards in 1860 to the mouth of Dry Canyon, drew residents eastward. Residents also began to consider moving to the lower slopes of the Avenues and Capitol Hill to escape the noise and confusion of Main Street and South Temple; they had become busy thorough-fares, as merchants travelled between the Fort and downtown. Gradually people began to use fired brick instead of adobe.

The biggest factor that affected architecture, however, was the completion of the trans-continental railroad in 1869. The built domain began to reflect Salt Lake City's new link to the outside world. Now residents had access to the building guides, pattern books and home magazines used nationally, as well as the necessary materials to construct the homes promoted in the literature.

The railroad was the first, important step that enabled Salt Lake residents to keep pace with the architectural mainstream. Access to national markets made for a more complex economy, one based on cash, rather than trade, and based on capitalism, instead of subsistence. Most notably for the territory, it opened up the mining industry. In response to this economic development, Salt Lake City became more urban within a decade. A variety of styles, such as the Second Empire, Italianate, and Gothic Revival and the Queen Anne were used; builders quickly produced the complicated floor plans, asymmetrical facades and mass-produced ornamentation that were used in the late Victorian era.

The growth of the city led to municipal improvements such as better water distribution, the installation of gas lamps and electric street lights and a mass transportation system using electric railway cars. This last development enabled people to live increasingly farther from where they worked and resulted in the development of “streetcar suburbs,” especially in the area southeast of Liberty Park. Class differences emerged and characterized many neighborhoods. In general, working class residents lived in Central City and west of the railroad tracks. Professional, middle class people chose the Avenues and outlying suburbs in which to build or purchase homes — more expensive real estate because it was quieter and located on the benches, out of the smog. By the end of the 1880s, Salt Lake City had made the transition from a theocratic utopia to a regional center, one that looked like many other communities west of the Mississippi.

Also by this time, Salt Lake City was home to several millionaires who had made great fortunes in mining and other industrial pursuits. They built imposing residences, usually in classical styles such as Renaissance, Classical and Georgian revival. Although several still stand in Central City, Capitol Hill, and the Avenues, the most lavish were located on South Temple. Salt Lake’s prosperity attracted architects such as Richard Kletting, Walter Ware, and Frederick Albert Hale. Their professional training and experience coupled with their clients’ means led to a new, more sophisticated approach to architecture. During the period from about 1895 to 1915 these architects and others designed structures to house the new state’s institutions, such as the State Capitol, the public Library (later the planetarium and now O.C. Tanner) and the University of Utah in its current location, as well as clubs such as the Alta and University clubs (the latter demolished in the 1960s) in which people could separate themselves socially from the rest of society. The Salt Lake Temple was completed in 1893; the construction of the Cathedral of the Madeleine and the First Presbyterian Church announced that other faiths had a permanent stake in the city.

PART I Preservation in Salt Lake City

Concurrently, a steady influx of new residents provided a healthy market for residential development at the lower end. This occurred both at corporate and individual levels. James Anderson founded the Anderson Realty Investment Corporation in 1892 and constructed many Victorian Eclectic houses, several of which can be seen along 300 South between 600 and 700 East. These were substantial, two story structures with a boxy shape that Anderson could build for about \$3,200 and sell quickly at almost twice the price. Occasionally widows would subdivide their property and build two or three houses next door in order to get a monthly income and make a capital investment. Such homes — either of professional developers or individuals — adhered to no particular style and were designed according to the whim of the owner. They might be a bungalow, a Foursquare or “box” type or display a Victorian influence

About 1900, developers began to invest in large apartment buildings. This was a new building type for Salt Lake City — one that created a more urban landscape and indicated a substantial shift in demographics. They attracted a variety of residents: the wealthy who didn’t want the trouble of owning a house; the widowed who didn’t need the space of a house, and people just starting out, who couldn’t afford a house. W.C.A. Vissing constructed several buildings for the Covey Investment Company and was the city’s most prolific apartment builder. Elegant apartment buildings, such as the Maryland, were constructed on South Temple, while others, less prestigious but still comfortable, were located east and north of downtown and in the Avenues.

Bungalows and Period Revival cottages dominated the residential building scene from the end of World War I through the 1920s but with the onset of the Great Depression, the construction industry ground to a halt. The few people who could afford to build a new home generally picked traditional designs, such as the Cape Cod cottage or a revival style, such as Dutch Colonial. In rare instances the International or Art Moderne styles were used.

After World War II birth rates soared. Construction boomed and new subdivisions were developed. Unprecedented numbers of people could afford cars and the many new consumer goods that flooded the market. With the rise of the automobile, the popularity of the new suburb, and the encroachment of commercial development east of downtown, many of Salt Lake’s older neighborhoods began to decline. But as usual, this trend reversed. People grew weary of commuting and were disturbed by the demolition of irreplaceable landmarks. A preservation ethic emerged and slowly people began to take a second look at the city’s old buildings. They painstakingly restored historic homes and in the process, revitalized neighborhoods. Today, these neighborhoods are Salt Lake City’s most desirable real estate. Much has been lost but even more has been saved.

Classical

c. 1851-1885

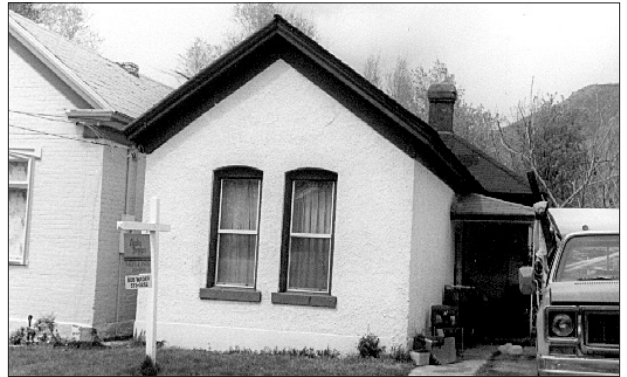
Although long out of fashion in the eastern half of the United States, variants of the classical styles, Georgian, Federal and particularly Greek Revival, continued to be popular in Utah into the 1880s. They were familiar styles to pioneers arriving from New England, upstate New York and the Midwest. These styles are characterized by their symmetry and the use of classical features: a wide frieze or fascia at the cornice, pediments over the windows or doors and round columns on porches. The homes from this period are generally side-gabled, so that when viewed from the side they resemble small temples. Alternatively they sometimes have one-story, shed-roof additions at the rear for a “salt-box” profile.

Characteristics

- usually side-gabled massing, one or two rooms deep
- one or two stories
- symmetrical facade, with the entrance in the middle
- stone foundations
- smooth plaster walls or clapboard siding
- two-over-two or one-over-one, double-hung windows
- wood cornices and fascia
- stone, projecting window sills
- low-pitch roof with cornice returns
- divided transoms over the doorways
- one-story, shed-roof addition at rear



Classical Porch, at central entry.



This is an unusual example of a front facing Greek Revival style building in the Capitol Hill Historic District. Despite the rarity of its orientation, its massing, stucco finish, pronounced wood cornices and fascia are clearly in keeping with this style and period.



Gothic Revival

Picturesque

c. 1865-1885

Nationally, Picturesque styles — especially the Gothic Revival and the Italianate — represented in part a rejection of the Greek Revival, which was seen as being too discordant with the landscape and not easy to remodel, especially for additions. During the 1830s, a group of influential reformers called for a house style that would reinforce righteous living, that would help shore up Americans in the face of social upheaval caused by westward expansion and industrialization. Reformers wrote about residential architecture in terms of morality, and different styles were described as dishonest or honest. Locally, residents might have been aware of the theory behind the promotion of these styles, but it is more likely they represented something fashionable, that was newly available. The use of the Picturesque styles pushed Salt Lake citizens a little closer to the American mainstream, after enduring two decades of isolation.

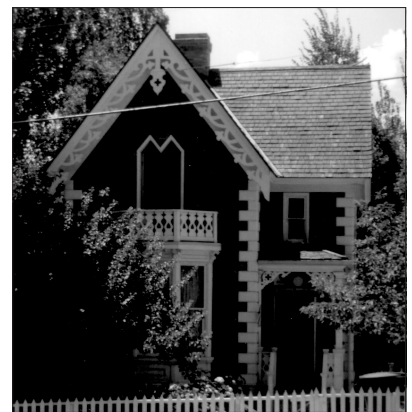
Gothic Revival

c. 1865-1880

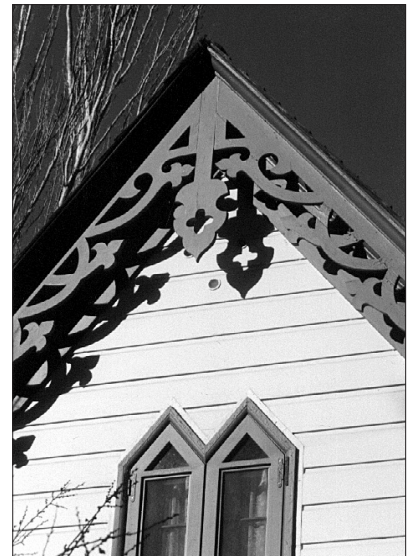
According to *Utah's Historic Architecture, 1847-1940*, (Carter & Goss, 1998) the Gothic Revival style was most popular in Utah during the 1870s, and in a broader context, was part of the Romantic movement that valued emotion over rational thought. As a rejection of classicism the most vocal proponent of this style, Andrew Jackson Downing, emphasized vertical lines, deep colors and the use of applied ornament. Few such homes exist in Salt Lake's historic districts but, because this style is so unique in this area, they greatly contribute to the architectural texture and richness of the city. Three can be found along Quince Street in the Capitol Hill Historic District; another, built in 1860, is located on B Street in the Avenues Historic District.

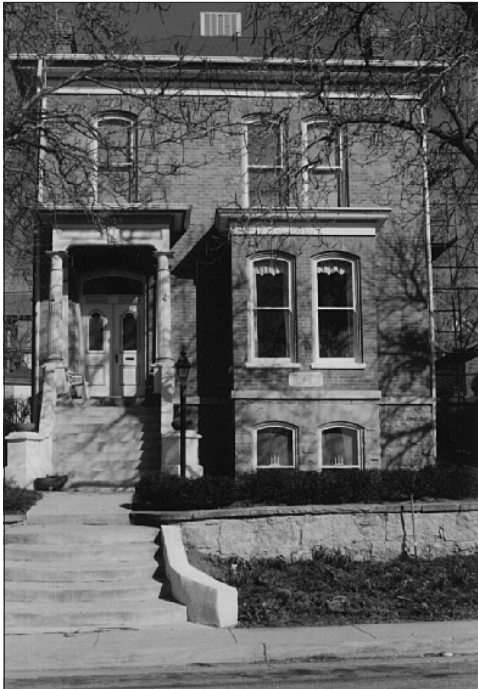
Characteristics

- steeply pitched roof
- cross gable roof plan, or
- side gable roof plan with central cross gable over the door
- clapboard or plaster siding
- quoins
- decorative barge board along eaves of main gables and dormers
- two-over-two, double-hung sash windows
- pediments over windows
- bay windows
- lancet windows
- elaborate porch railings: turned posts, cut-out boards



Gothic Revival



*Italianate*

Italianate

c. 1870-95

The Italianate style was introduced by Andrew Jackson Downing in his 1850 publication, *The Architecture of Country Houses*. He extolled the virtues of the Gothic Revival, but offered the “villa,” a version based on Italian country houses that veered more toward classicism and did not have the religious overtones of the Gothic Revival. The style was used in Salt Lake after 1870, but it was not widely used and few examples remain.

Characteristics

- brick, wood clapboard, stucco
- double-hung, narrow windows, often with round arch heads
- window panes are either one-over-one or two-over-two
- protruding sills
- ornate treatment of the eaves, including the use of brackets, modillions and dentil courses
- low-pitched, hipped roof
- blocky, cube shape, with a side-passage plan, or cross-gable
- bay windows, often rectangular in shape
- quoins
- cresting
- transom, often curved, above the front door
- ornate porch treatment, with round columns or square posts, and bargeboard ornament

Second Empire

c. 1870-1890

The Second Empire refers to the French reign of Louis Napoleon, the grand-nephew of Napoleon Bonaparte, who ruled from 1852 to 1870. In both France and America, the Second Empire style coincided with a period of prosperity and materialism, and was associated with urbanity and cosmopolitan society. In many cities in the United States it was used for government structures, but it was popular for residences as well. Classical details, such as quoins, round columns and heavy friezes were often used; however, there was usually so much going on that Second Empire buildings, at least high-style examples, took on a life of their own. Extant Second Empire houses in Salt Lake were constructed of brick and wood, and thus do not have the rich, sculptural wall texture found in examples in other parts of the country. Instead, builders and architects achieved the exuberance of this style by using asymmetrical and complicated massing, and by applying plenty of ornament: cresting, railings, and moldings.



Second Empire

Characteristics

- steeply pitched, mansard roof
- roof can be either straight or concave, and is interrupted by dormers
- complex massing forms
- brick, stucco or wood clapboard
- wrought-iron ornament, such as cresting on roof or heavy, ornate iron fencing
- wide eaves, often with modillions
- corbelled chimney
- dormers with heavy moldings
- double-hung windows, either one-over-one or two-over-two lights
- hood moldings over the windows
- sandstone foundation and porch steps

Victorian Era

c. 1870-1910

Technically the word “Victorian” refers to the long reign of Queen Victoria, which lasted from 1833 to 1901 and encompassed the rich variety of architectural styles that were popular during the nineteenth century. Architecturally the word “Victorian” evokes the complexity and irregularity seen in the massing and materials of modest homes to large mansions. The use of Victorian era styles in Salt Lake City became available with the advent of rail transportation; access to national markets and culture was reflected in its architecture.

Three specific styles popular during this period are discussed below; other examples, such as the Richardsonian Romanesque, Eastlake and Stick style can be found in Salt Lake’s historic districts but not in great quantity. (For more information about these styles, refer to Utah’s Historic Architecture or A Field Guide to American Houses.) The majority of Salt Lake’s “Victorian” houses do not represent pure examples of anything; simply describing a house built in Salt Lake after 1880 as “Victorian” can be misleading because residents and builders tended to take elements from one style and mix with another. Still, among most Salt Lake residents the term conjures up the image of a house built about 1890, either one or two story, with an asymmetrical form, a steeply-pitched roof and “lots of gingerbread.” No matter if the house is Queen Anne, Shingle, “eclectic” or “transitional,” if it can truly be termed “Victorian” it will have several of the following characteristics:

Complex Massing

The massing of Victorian era homes is often a profusion of towers, turrets, dormers, gables, bay windows and porches. Even small homes look complicated through the use of a cross-wing floor plan and roofs with a variety of planes and slopes.

Surface Ornamentation and Materials

Because fired brick was the most commonly used building material from 1865 on, Victorian era homes in Salt Lake do not display the abundance of wall decoration as those in cities where wood construction predominated. Still, Salt Lake Victorian era structures display a variety of materials.

- Shingles are the most commonly used embellishment on Victorian era homes in Salt Lake, especially in gable ends and dormer walls.
- Horizontal wood siding, although also used during other periods, can be seen on Victorian era homes. The siding has a crispness that gives the building a repetition of light and shadow that is texturally rich.

- Fancy scroll cut wood work, especially around gables and porches.
- Ornamental brick work, such as corbelling and rows of soldier bricks as lintels.
- Use of wrought or cast iron as cresting along ridge lines or as railings and fencing. The metal was heavy, in a complicated pattern, and was generally found in more prestigious structures and sites. In contrast the “licorice stick” porch supports and railing that became popular in the 1950s had a negative effect on historic character.
- Use of stone for foundations (sandstone, in a variety of colors and qualities, is the most common).
- Combinations of materials. For example, horizontal siding can be seen on the first story and shingles are used on the second. A very common combination is the use of sandstone for the foundation, the use of fired brick on the walls, and wooden shingles in the gable ends



Victorian Eclectic



Classical details combined with Victorian Eclectic massing.

Windows

- The standard window in a Victorian era house is the double-hung sash, made of wood.
- A large, plate-glass window with a fixed transom, often with leaded or stained glass, is commonly used in the front of the house. These are sometimes flanked by narrower windows that are usually in a one-over-one configuration.
- Palladian and oval windows are frequently used in the gable ends.
- Windows are often grouped in thirds (tripartite) in varying combinations.



Plate glass window with leaded glass transom.



Palladian window



Victorian Eclectic

Victorian Eclectic

c. 1885-1910

As Thomas Carter and Peter Goss point out in *Utah's Historic Architecture, 1847-1940*, "Victorian Eclectic is less a distinct style than an amalgamation of elements from many popular nineteenth century styles." It often has a massing defined by the Utah State Historic Preservation Office as a "central block with projecting wings"—a central cube with a hipped roof from which a shallow gabled wing projects. Thousands of examples of the one-story form can be seen throughout Utah, but many two-story examples can be found as well.

Characteristics

- hipped roof over the main block; projecting wing with front-facing gable
- porch with shed roof on one-story; often a gable on two-story examples
- usually round columns
- tripartite, often Palladian window in upper story of gable
- tripartite division of windows on projecting wing

Queen Anne

c. 1885-1905

Proponents of the Queen Anne style found their inspiration from the medieval art and architecture that preceded its namesake's reign (1702-1714), growing out of recognition of vernacular, modest, pre-industrial structures, and a desire to bring about a close relationship of architecture and ornament.

In the United States, it developed from a desire to identify a national style. Both the Centennial Exposition, held in Philadelphia in 1876, and the popularity of New England coastal towns, exposed Americans to their colonial, vernacular architectural past. The wood clapboard and shingle houses that were constructed in eastern Massachusetts during the seventeenth and early eighteenth centuries brought about the usual longing of security and simplicity that earlier ages always evoke, and were all the more appealing because they were seen as pure "American." The new Queen Anne style used the broad gables, long sloping roofs and small pane windows of these early houses for the exterior, while giant hearths inglenooks and spacious, inviting halls influenced interior design. The style introduced a new kind of open planning and a new way of massing volumes of space; it was inherently eclectic and became available to homeowners of all income levels.



Queen Anne with turret.

Characteristics

- irregular, asymmetrical massing
- use of bay windows, towers, turrets, dormers, gables — anything that protrudes from the wall and the roof
- use of varying wall textures
- use of ornament: wooden scroll work on porches and gables, complicated brick patterns, ornate metal railings
- windows with leaded or stained glass
- windows with large panes of glass surrounded by small panes
- tall brick chimneys



Shingle Style

Shingle

c. 1885-1900

The Shingle style is closely related to the Queen Anne and the Colonial Revival styles in the use of asymmetrical massing, broad front porches and window treatments. Its defining characteristic is the extensive use of shingles. The Shingle style can be seen on high-style, architect-designed homes; it was not used for more modest homes.

Characteristics

- structure is almost entirely clad with shingles
- secondary materials include sandstone foundations and wood for windows and trim
- large, dominant front gable
- asymmetrical massing, including the use of towers, dormers and eyebrow windows
- the porch is a prominent feature that is tucked under the main roof line
- use of classical features, such as round columns on porches, one-over-one double-hung sash windows, and Palladian windows

Period Revival

c. 1890-1940

Period Revival styles encompass the reworked versions of the Spanish Colonial, the English Tudor, French Norman, and classically-inspired architecture, along with many other variants used throughout the country's colonial history. With the exception of the Neoclassical, which was generally reserved for mansions, period revival styles lent themselves well to designs for modest homes, and offered an alternative to the bungalow. Developers and builders found that evoking a cozy image of the past sold well, and that revival styles satisfied the need of home buyers to conform to tradition, while making use of contemporary convenience and floor plans, such as the L-shaped living room. Several neighborhoods in Salt Lake were constructed with rows of period revival "cottages" - such as the area near the 1500 South and 1500 East intersection - in the same way that scores of bungalows were used in subdivisions surrounding Liberty Park. However, many Period Revival styles, especially the Spanish Colonial and the English Tudor, are less common in specific local historic districts because the development of these areas occurred prior to the popularity of these styles. Period Revival homes are more common in districts which developed after the turn of the century, such as the University district.



Spanish Colonial Revival

Spanish Colonial Revival

c. 1915-1935

This style was popularized by the Panama-California Exposition, held in San Diego in 1915. The exposition was widely publicized, and the use of architectural examples from the Spanish Colonies encouraged Americans to realize that their country had a rich Spanish heritage, as well as an Anglo-Saxon past. Several modest and high-style examples of this style exist in the historic districts.

Characteristics

- use of stucco, often with a textured pattern
- use of tile roofs, usually red
- use of wrought-iron for balcony and porch railings
- decorative wall surfaces, using tile or low-relief terra-cotta sculpture
- round-arched openings

Tudor Revival

(c. 1915-1935)

As with many styles, the Tudor Revival does not adhere to the source of its inspiration, that of sixteenth-century English architecture, but instead is a mixture of elements from an American image of medieval forms that resulted in something “quaint.” The development of the Tudor Revival style was associated with the Arts and Crafts movement, in which medieval architecture and crafts were valued as a rejection of the industrialized age. Ironically, the popularity of the style was due in large part to its exposure through mail-order catalogues such as Sears Roebuck and the Aladdin Company, in which parts of the house were pre-assembled and shipped by rail anywhere in the United States. The style was used extensively during the 1920s and 1930s; it was used both in large, formal examples (particularly in the University Historic District) and for smaller, modest homes.

Characteristics

- steeply pitched roof
- cross-gabled roof lines
- decorative half-timbering
- decorative masonry
- arched doorways
- casement windows, often with leaded, diamond panes
- projecting entryway that follows slope of front gable
- rolled edges on roofing (an attempt to imitate thatch)
- use of stucco or brick



Tudor Revival

*Colonial Revival**Dutch Colonial Revival*

Colonial Revival

c. 1890-1940

“Colonial Revival” encompasses many variants of residential architecture used from about the turn of the century through the 1930s, and was especially popular during the teens. It can apply to a Georgian Revival mansion, a Neoclassical home, a Dutch Colonial house or a structure in which elements of several of these styles were used. Massing forms vary but they often have classical details, such as dentil moldings, pediments over the doorways, round columns and lunette windows.

Dutch Colonial Revival

c. 1890-1915

The “Dutch Colonial Revival,” style has a gambrel roof form. This style is closely allied with the Shingle and the Queen Anne styles. The details, such as the window pattern, porches and materials are very similar.

- gambrel roof - both side-and front-facing variations can be found.
- shingle gable end
- two story
- prominent front porch, with classically-detailed porch supports and plain balustrades
- double-hung sash windows, with either single panes or multiple panes in the upper light.
- lunette windows in the upper gable.
- large, single pane windows with a fixed transom on the first story

Georgian Revival

c. 1895-1930

- usually large, elaborate
- brick (often red) or wood clapboard
- ornate moldings, such as dentils and modillions
- round columns with complex capitals
- hipped roofs with shallow pitches
- dormers
- double-hung windows, either one-over-one, six-over-one or six-over-six
- low porch railings with turned balusters
- prominent center window on second story, often arched or curved
- quoins
- shutters



Georgian Revival



Neoclassical

Neoclassical Revival

c. 1895-1925

- full-height porch with a pediment, round columns with complex capitals. In some instances the porches are curved porticoes
- hipped roofs
- eaves with dentils, modillions, prominent frieze
- shutters
- panelled doors surrounded by pilasters and a pediment
- double-hung windows; usually one-over-one, but sometimes six-over-six or six-over-one
- low porch rails with turned balusters



The Foursquare

The “Foursquare,” also known as “the Box”

c. 1895-1915

The Foursquare, also known as “the box,” is really more of a type or a form than a style, and architectural historians differ as to its origins. Some say that it is a descendent of the classical styles that were popular in the United States during the late 17th and 18th centuries because of their blocky shape and hipped roofs. These early houses, however, were wide and two rooms deep and not suitable for urban lots one hundred years later. The Foursquare was thus devised to adapt to narrow parcels of land. Other historians claim that it is merely a transition between the Victorian era and the bungalow — lacking the fussiness of the former but not achieving the cozy, earth-hugging quality of the latter. Mail order catalogs disseminated the style from 1900 to the 1930s. throughout the country. Salt Lake City has numerous examples, and this style is especially prevalent in the Avenues, and in the blocks east of 1000 East on South Temple.

Characteristics

- looks like a box
- low-pitched hipped roof
- one-over-one, double-hung windows, or
- one-light, fixed window; with fixed transom
- prominent lintels and sills
- full, open porch
- wide eaves
- brackets in some instances
- dormers: shed roof, hipped (with a low pitch), gabled (sometimes with a pediment)
- outside siding: wood clapboard, stucco, brick. Dormer walls shingled in Craftsman examples.
- rare examples have quoins
- concrete or brick foundation
- rear, frame, shed roof addition (or secondary space) at rear
- if Classical or Colonial Revival: vertical rail balustrade on porch, round porch columns with Doric capitals that are sometimes doubled and a broad fascia that is an entablature
- if Craftsman, porch has square posts, tapered arched openings, brick pony walls



Because of its simplicity, the Foursquare lends itself to many styles. With thick square posts and exposed rafters it take on a Craftsman tone. With rounded porch columns and a pediment on the porch roof it becomes classical.

The Bungalow

c. 1905-1925

Like the term “Foursquare,” the word “bungalow” denotes a type rather than a style. The word probably comes from a type of East Indian dwelling with broad verandas. Its immense popularity in the United States springs from a rejection of the constraints of the Victorian era, from the Arts and Crafts movement, and from the fact that it lent itself well to both modest and impressive house designs.

Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space. Many bungalows fall readily into the Arts and Crafts categories, with exposed brackets and rafters, the use of “art” glass in windows and the combination of different textures, such as cobblestone and shingles. Others represent scaled-down Prairie-style versions, with low-pitched roofs, broad eaves and simple geometric shapes that provide an overall horizontal appearance.

Thousands of the second type were built in new subdivisions in Salt Lake City about 1910. These are especially prevalent east, west and south of Liberty Park. Examples of Prairie-style bungalows occur in the city’s historic districts, but by the time the bungalow appeared there was not enough undeveloped land in the established neighborhoods to build rows and rows of them. Even when scattered among older structures, they represent an important era in the city’s architectural development, continuing to evoke their original intent: comfortable, informal living.

Characteristics

- a rectangular plan with one or two stories
- different roof types: a more steeply pitched roof with the ridge line parallel to the street that covers a porch extending the full width of the house and hip-roofs with a shallow pitch
- exposed rafters, brackets — anything to evoke the structural composition of the building
- brick, wood shingle or clapboard siding
- broad eaves
- thick, tapered porch posts
- rectangular bay windows
- casement windows
- large, plate glass windows
- wing walls on the porch
- dormers that follow the line of the roof
- use of cobblestone
- concrete cap around porch wall
- both sandstone and concrete foundations were historically used on bungalows. Concrete foundations generally extend one to two inches beyond the exterior wall.



Bungalow with projecting porch.



Bungalow with inset porch.

Wall Materials

- Many materials were historically used on bungalows.
- Arts and Crafts bungalows often had wooden shingles or shakes, cobblestone and brick.
- Prairie-style bungalows were usually brick, and sometimes had a brick wainscoting with stucco above.
- Although a variety of materials were often used on the same house, too many materials can ruin the simplicity that is an inherent characteristic of the bungalow. Shingles, for example, would be inappropriate on Prairie-style bungalow.

Windows

Many different window types are appropriate for bungalows. Solutions will depend on what style the bungalow is and where the window is located on the house.

Arts and Crafts

These windows are generally more complex than those of the Prairie style.

- Tripartite (divided into thirds) arrangements: two long windows flanking a wider central window which has a transom; windows of an even size, either aligned vertically or horizontally.
- Small paned windows. These are frequently seen in attic windows, in transoms and in the upper sashes of single hung windows.
- Casement. Probably not as prevalent in Arts and Crafts, but still appropriate.

Prairie

- Large, plate glass windows are appropriate for this style.
- Casement windows are a hallmark of this style, and are appropriate. Single or double-hung windows can also be used.
- Long, wide concrete lintels and sills are frequently seen on this style; these features should be retained.



Prairie-style bungalow

Doors

The doors of bungalows often imitate the geometric qualities found with this house type.

- Historically the doors are wooden with panels and windows in the upper third.
- Sidelights were occasionally used, but are not a common feature. If they exist, they should be retained.
- Doors with Victorian era elements, such as ovals or frosted glass, are not in keeping with the bungalow style.
- Heavy, elaborate storm doors should not be used.



Porch columns with Arts and Crafts details, rafter tails.



Bungalow with Arts and Crafts details.



Arts and Crafts style bungalow with rock porch piers.

Porches

- Along with the wide eaves and the broad roof form, the wide, prominent porch is the most important feature of the bungalow, and should be maintained.
- Posts vary, and include tapered, square or round columns. Materials can be brick; brick to the rail level with wood above; stucco; wood; and for Arts and Crafts bungalows, cobblestone and shingles. Again, too many materials can overwhelm the design.
- Railings also took on different forms. Balusters could be wooden 2 by 2's, spaced about 2 inches apart. They could be flat with a "cut-out" shape. The wall around the porch could also be brick, particularly appropriate for Prairie-style bungalows; or if the house was shingled, the porch wall might also be shingled. In a few instances, a heavy, curved wrought-iron was used.

Modern

The modern styles discussed below originate from a variety of sources, but overall the impetus for the “modern” styles was a rejection of all historical references. Proponents of modernity did not differ from reformers of other eras in their desire to use design to address social issues, but they distinguished themselves by shunning the past as well as cultural or national contexts. Additionally, modern architects stressed the emphasis on volume and the inherent value and elegance of materials. Architects had new structural options, primarily the steel frame and reinforced concrete. They could use flat roofs, greater window space and cantilevered elements. They embraced new technology and “the machine age,” and their imprint has had a profound effect on American architecture and urbanism.



International Style

International

c. 1930-1940

The use of the words “international style” refers to the title of the exhibit promoted by the Museum of Modern Art in New York City in 1931 presenting the work of forty architects from fifteen countries. It has become synonymous with modern styles and post-World War II architecture.

Characteristics

- flat roofs
- an emphasis on volume, rather than mass, most often expressed through an extensive use of glass and angular, horizontal shapes
- asymmetrical facades
- corner windows
- metal casement windows, often multi-paned
- metal pipes used for balusters
- no surface ornamentation
- an attempt to create smooth wall surfaces, although brick, as the predominant Utah material, was often used

*Art Moderne*

Art Moderne

c. 1930-1940

Often closely related to the International Style in appearance, the Art Moderne was devised as a way of incorporating the machine aesthetic into architecture, in the sense that buildings could emulate motion and efficiency. It is also referred to as the Streamlined Moderne, and always carried the aura of the futuristic. Whatever the term, in this case architecture followed industrial design, as “the slick look” was used for everything from irons to baby carriages.

Characteristics

- an asymmetrical facade, with a combination of rounded corners and angular shapes
- use of glass block
- use of metal sash windows with small panes, often placed at corners
- horizontal bands at the cornice, referred to as “speed bands”
- references to ocean lines, as in the use of “porthole” windows and metal railings

Post-War

Post-War Cottage

c. 1930-1950

The Post-War Cottage (sometimes referred to as a “Cape Cod cottage” or a “World War II-Era cottage”) is often considered as a sub-category of the Colonial Revival. They mark a transition between the Colonial Revival examples constructed before the war and the ubiquitous ranch type homes built afterwards. Because of their relatively recent construction many people have a difficult time thinking of them as “historic,” but in most instances they have met the fifty-year mark establishing significance, and their distinctive characteristics (listed below) make these buildings worthy of a sensitive and appropriate preservation approach.

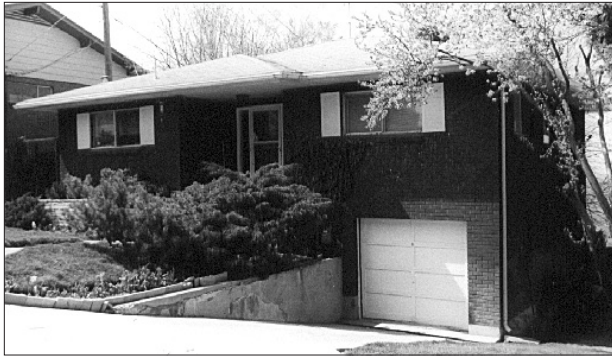
- brick, shingles or wood clapboard
- panelled door, surrounded by pilasters and an entablature
- small entrance porch with round columns with a simple capital
- double-hung windows, often with six-over-six lights
- alternatively multi-pane metal sash windows
- shutters dormers on front roof slope



Cape-Cod Cottage



Detail on a Post-War Cottage



Ranch Style House

Ranch

c. 1946-1970

The ranch style, with its roomy interior and “easy living” connotation, appealed to the post-World War II generation. Because of the Depression and the war, Americans had been deprived of consumer goods for fifteen years. During this period the home-building industry was at a standstill, but after 1945, the pent-up demand, coupled with the provisions of the G.I. Bill, led to an explosion of single-family home construction. Sometimes referred to as a “rambler,” ranch style homes were built in great quantities. Not many can be seen in the city’s historic districts because the style achieved popularity after their development; instead, they were built as infill housing.

Characteristics

- flat or slightly pitched roof
- prominent, built-in garages
- one story
- decorative iron or wooden porch supports
- asymmetrical massing and forms
- metal or wood window frames
- use of flagstone for decorative purposes, such as planter boxes

Multi-Family Structures

The construction of apartment buildings at the turn of the century represented one indication of the urbanization of Salt Lake City. An article in the Salt Lake Tribune in 1902 stated:

“It is generally recognized by farseeing investors that the period of cottages in Salt Lake has reached its highest point and the period of flat buildings, marking another stage in the evolution from town to city, has just begun.” (July 27, 1902, p. 32).

During the period from 1902 to 1931, at least 180 apartment buildings were constructed in the central city (including the Avenues) sections of Salt Lake. They did not house the inner city poor; rather, occupants included members of the middle-class who were either at a transient period of their lives, or as a choice of longer-term residence: unmarried young adults, widows, childless couples, retired workers and people starting new careers.

All of the apartment buildings had fired brick exteriors and were usually at least three stories tall. Prior to World War I, “walk-up” apartments were the norm. They contained six to eight units (three or four stories) with two units off of a central hallway. They almost always have projecting porches on the front and frame utility porches with back stairways at the rear.

After World War I the “double-loaded corridor” type replaced the walk-up. These have a narrow end facing the street and are long, rectangular blocks. They are usually between three and five stories tall. There are several units on each floor that flank a long corridor. These apartment buildings were well-suited to the large, deep blocks in Salt Lake



The Kensington Apartments were constructed about 1905, and represent a type of apartment known as a “walk-up.”



A double-loaded corridor apartment building.

Other variants exist, but are not as numerous. These include the “U,” the “H,” and the hotel block (similar to the “U” but with a commercial use on the first story).”

Walk-up

- brick exterior walls
- flat roof
- front porch bay that extends the full height of the building
- frame, often enclosed, porch at the rear
- high, raised basements, often stone but also concrete
- defined front and back facades

Double-Loaded Corridor

- brick exterior walls
- flat roof
- if balconies exist, they are purely ornamental, very shallow, often with wrought iron railings
- bay windows or French doors on the street facade
- the “front” of the apartment, from the perspective of the tenant, is the corridor, and the exterior side walls form the “back.”

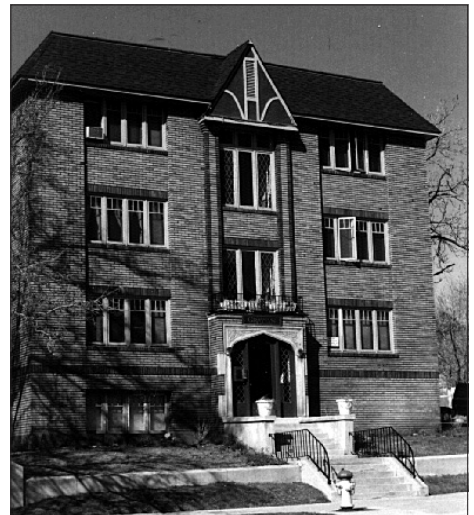
Both types exhibit a variety of styles, most commonly Classical or Colonial Revival. Walk-ups are generally classical.

Classical Revival

- Appearance of a parapet because of an applied, projecting cornice, usually about one foot from the top of the wall.
- Round columns on porches
- Large capitals, especially Corinthian, at the top of the porches of walk-ups.
- Quoins
- Pastiche keystones and imposts over doorway arches
- The use of mutules, dentil courses
- Pediments over the porches.

*Classical Revival***Tudor Revival**

- Steeply pitched roofs over the entrances
- Multi-pane windows, sometimes diagonal panes
- Crenulation as a cornice detail
- Half-timbering
- Crenulation around the entrance way

*Tudor Revival***Prairie**

- Casement windows
- Wide, overhanging eaves
- Heavy lintels to emphasize horizontal orientation

*Prairie Style*

Commercial Structures

c. 1900

Compared to the number of residential structures, there are few historic commercial buildings in the Avenues, South Temple, Central City, Capitol Hill and University districts. In contrast, Exchange Place district is entirely commercial. Historic commercial buildings in the Avenues, Central City, Capitol Hill, and the University districts were typically small stores which provided services to nearby residents. In the University district several historic homes and institutions have been converted to commercial use.

Commercial and institutional buildings on South Temple may be historic if close to Downtown. East of Downtown these non-residential structures were frequently built following the demolition of historic homes. They are now becoming old enough to be considered historic in their own right, although they were not the basis for establishing the district. The most recent historic district, Westmoreland Place, does not have any commercial buildings.

See also the Design Guidelines for Commercial Historic Properties in Salt Lake City.

Characteristics

- One- or two-story
- Flat roof
- The street elevation of the first story is almost all plate glass above a knee wall. There is often a transom above the plate glass.
- There is often a parapet wall on the street elevation, with decorative corbelling.
- Signage was either painted on the building above the transom; most often the business was identified by the use of an awning. The awning was angled (not rounded) with a valance of about 4".

Additional Information

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