

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Walker, George and Lida, House

Other names/site number: N/A

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 2480 E Walker Ln Holladay, UT 84117-7718

City or town: Holladay State: UT County: Salt Lake

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide X local

Applicable National Register Criteria:

A B X C D

/SHPO

Signature of certifying official/Title:

Date

Utah State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

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In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

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Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1 (House)</u>	<u>3 (Garage, Guesthouse, and Treehouse)</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>1 (Pergola)</u>	<u>1 (Pool House)</u>	structures
<u>1 (Lilly Pad Pool)</u>	<u>1 (Swimming Pool)</u>	objects
<u>3</u>	<u>5</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic / Single Dwelling

Current Functions

(Enter categories from instructions.)

Domestic / Single Dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and Early 20th Century Revival

Tudor Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

FOUNDATION: Brick

WALLS: Stucco

ROOF: Shake

OTHER: Concrete, Decorative Timber Framing, Glass

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The George and Lida Walker House stands at 2480 Walker Lane in Holladay, Salt Lake County (in the early 20th century, Holladay was frequently referred to as “Cottonwood” or “Big Cottonwood”). This Tudor Revival country villa dates to 1909 and was built according to a plan drafted by noted Salt Lake City-based architect John Charles (J.C.) Craig.¹ The two and one-half-story Walker House features a brick foundation, roughcast stucco walls interposed in places by false half-timbering, and a shake roof punctuated by dormers and tall brick chimneys. While heavily altered on its southwest (rear or tertiary) façade, the house’s exterior nevertheless retains a high level of integrity (Photos 1-11).

¹ The name “J.C. Craig” appears on the blueprint for the first floor of the “Ray Walker Esq.” house. 1909 is the date assigned the house by the Salt Lake County Tax Assessor.

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Like its exterior, the house's interior has been altered, but its original layout remains evident, particularly in the first floor's arrangement of public rooms (e.g., the entry hall, dining room, living room, and study / Photos 12-38). On both its interior and exterior, the house maintains integrity in terms of its location, setting, feeling, and association, and retains most of its original design, materials, and workmanship.

Between 1909 and 1913, George Walker hired the renowned Utah architectural firm Ware and Treganza to design a water garden on the west side of the house. This garden is a rare example of Alberto Treganza's landscape design, and remains one of the best Arts and Crafts-style gardens in Utah. Treganza's pergola, lily pad basin, and custom-designed benches survive to frame the garden along its northern edge.

Other areas of Treganza's garden have, within the past decade, been extensively replanted and revived; this garden features hundreds of new trees, shrubs, perennials, and bedding plants, as well as terraces, fountains, and other features which accentuate the property's English Arts and Crafts ambience. Specifically, this garden has acquired a new pool located in the place of the original pool, a new pool house, glass pavilion, and stone paving (Photos 39-46).²

These additions restore the garden's early 20th-century formality, but they do not strictly adhere to Treganza's original garden plan. Consequently, the garden maintains its location, feeling, setting, association, and much of its design, but has lost aspects of its workmanship and materials.

Narrative Description

Exterior

Like many other American country houses built in the late 19th and early 20th centuries, the Walker House was designed to resemble an English estate that evolved and expanded over generations. This sense of change over time is conveyed through the house's asymmetrically arranged extensions and gables which feature steep roof pitches, decorative half-timbering, and arrays of multi-patterned leaded glass. Other details such as figural carvings, window boxes, masonry chimneys, tall chimney pots, wrought iron hinges, and shake roofs contribute to the house's storybook quality.

Summary of Major Exterior Alterations (c. 2013)

In the mid-twentieth century, a wrap-around living room was constructed around the corner of the house's northeast (primary) and northwest (secondary or garden) façades. This living room was expanded during the house's 2013 major renovation. This living room addition altered the

² The current pool is probably the third to occupy this site.

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primary façade's northwest corner but had relatively little impact on the rest of the façade which retains much of its original detailing.

At various points in the mid-twentieth century (c. 1930-1980), ad-hoc additions were placed on the house's southwest (rear) façade. In 2013, these additions were all removed and replaced by a passageway connecting the house's historic core to a new one and a half-story kitchen and family room. Save for the connecting passageway, this new kitchen and family room stand independent of the main house.

In and around 2013, new plantings, structures, and various other features were added to the house's Treganza-designed water garden. These features include a new pool, pool house, pool pavilion, guest tower, stone paths, fountains, etc.

Northeast (Primary) Façade

The Walker House's primary, or northeast façade is anchored by a wide brick patio accessed via a series of low-rise brick steps leading to the front door. The house's walls are coated in roughcast stucco interspersed with false half-timbering. Three large gables extend from the house's core and buttress this façade. The first gable marks the house's northeastern corner while the other two gables form the house's northwest corner.

This façade's northeastern gable features a two-story overhang that delineates the house's ground floor from its upper stories. The first floor of the gable, occupied by the dining room, features a bay with four double-hung fifteen-over-one windows. The gable's upper two floors are defined by five rectangular casement windows topped by square transoms. Both the casement windows and square transoms are filled with diamond-paned lead glass. The false half-timbering on this gable aligns with the window casements, creating two rows of rectangular panels. A pair of diamond-paned windows fill the gable's third story peak; the half-timbering on this third story aligns with divisions in the windows.

The house's main core ties the façade's first gable with its conjoined second and third gables. The first story of this central section sits recessed under the second story. Two corbels extend out from the top of the first story and support the second story. These corbels, whose ends were originally carved with dragon heads but presently feature angles, frame the front door and its diamond paned sidelights. This section's second story features a band of six quatrefoils framed in half-timbering set underneath six rectangular casement windows featuring diamond-patterned lead glass. The house's steeply pitched roof extends above these six windows.

Together, the second and third gables on the house's façade together compose the house's left side; the second gable extends out from the house's core farther than the third gable, distinguishing these two gables as separate architectural masses. The first floor of both gables was recently replaced with an expanded living room, featuring large windows framed by Tudor four-pointed arches. Originally, the first floor of the second gable featured two pairs of twenty-over-one windows on each of this gable's three sides. The third gable featured a single pair of windows of this same type.

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The second gable's top story features five rectangular casement windows capped by square transoms. Both the windows and transoms are filled with diamond-paned lead glass. Originally, these windows all rose from a built-in window box. These windows now open like French doors onto a railed balcony set atop the newly extended living room roof. A false half-timbering pattern featuring a row of elongated quatrefoils visually divides the second from the third stories. Two diamond-paned windows fill the gable's third story peak. Three wood planks extending out from these windows at an angle comprise the third story's half-timbering pattern.

On its second story, the third gable features a box bay window inset with five rectangular diamond-paned lead glass casement windows topped by square transoms. The side of this gable features two additional diamond-paned lead glass windows which now open like French doors onto the railed balcony on the living room roof. Above the box bay windows, two diamond-paned windows fill the gable's third story peak. The half-timbering on this third story composes a series of wood planks extending out at an angle from these windows.

Southeast Façade

A single gable composes the core of the house's southeast façade. The main body of the house extends from this gable on the right side by two bays and on the left side by several bays and extensions. At some point in the mid-twentieth century, a kitchen extension (first floor, c. 1930-1960) and sleeping porch (second floor, c. 1960s-1970s) were added to the back of the house.

This façade's first floor includes a series of four double-hung windows positioned slightly right-of-center beneath the elevation's gable. These windows feature square muntins on the top panel and open glass panes on the bottom panel. A brick, pergola-covered patio featuring steps leading down to the garden appears to the right of these four windows. An additional double-hung window with muntins on top and open glass on the bottom is featured to the left of the four double-hung windows. Beyond this window, the house's footprint continues beyond the house's main roofline, accommodating a kitchen extension on the first floor. This extension accommodates a pair of double-hung windows featuring the same composition found on nearby windows (muntins on top, open glass on the bottom).

A decorative stringcourse and gable extending beyond the first-floor wall define the division between the first and second floor. On the second floor, two pairs of diamond-paned, lead-glass casement windows are symmetrically set to the right and left of the gable's center point. To the left, a sleeping porch / solarium composed of multiple diamond-paned lead windows was added at some point in the house's early history. The half-timbering on this level features a series of horizontal and vertical elements which create a complex pattern of squares and rectangles.

The third story gable end / peak is dominated by a large oriel window supported by five corbels. This oriel window features four diamond-paned, lead-glass rectangular casement windows topped with square transoms. Rather than following the horizontal and vertical half-timbering patterns found on the second story, the third story's decorative half-timbering is set at an angle,

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meeting the house's steep roof peak at nearly ninety degrees, or, as at the very top of the gable, splays out in a curving pattern around a central vertical shaft.

Southwest Façade

Circa 1909

The Walker House's rear façade is the most transformed of any of the house's exteriors. These changes occurred over the lifespan of this house. Period blueprints and historic photographs demonstrate that the southwest façade was even altered between its design and construction. The changes made to the southwest façade when newly built, and the changes the façade experienced over time, make it difficult to determine how this elevation appeared in 1909.

Period blueprints suggest the exposed basement level, constructed from brick, was periodically punctured by small windows at the ground level that let light into the house's coal room, bathroom, laundry room, and other basement-level service areas. Above the basement level, the southwest façade was constructed around three gables tied together by the house's core. The first of these gables, located on the house's southwest corner, extend well beyond the rest of the façade. The second gable, nestled against the southwest corner gable, overhung the first floor and extended to the third floor. The final gable, found on the house's southeast corner, extended out from the house's first story by a foot or so and rose two floors above this first story.

This façade's southwestern gable originally featured large, screened windows to let light and air into the breakfast room, kitchen, and other service areas of the house. This gable's left and right side featured two openings each, while the gable's center featured three openings, providing the breakfast room ample light and fresh air. It is likely these screens were fitted with windows during the cold months of the year. This gable's second-story level featured two twenty-over-one double-hung windows. These double-hung windows were framed by half-timbering which created a row of eight squares below the window and four larger elongated rectangles on either side of the windows. Two curving half-timbered boards rise from the base of the window to the top of the third level. On the third story, the gable rose to a pitch. Two diamond-paned casement windows were framed by decorative half timbering. This timbering comprised elongated quatrefoils beneath the window, two boards springing from the base of the window at a forty-five-degree angle, and half-timbering above the window creating a king truss pattern.

The façade's central or bridge section is centered around a shallow gable as well as a small section of the house's core. On the first floor, beneath the second-floor gable, a screen door provided access to the kitchen and breakfast room. This door featured long, narrow screened windows on either side and a wide screened transom above. To the right of this door, two double-hung windows set on either side of the kitchen sink lined up with two windows set into the house's basement level. The protruding gable on the central section's second story was filled with six diamond-paned casement windows with transoms. Above these six windows were three half-timbered panels featuring diamonds made of half circles backing onto each other. Above the diamonds, six diamond-paned casement windows filled the gable's third story. Half-timbered boards rose from the windows to fill the gables. To the right of this gable, three sets of diamond-

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paned lead-glass windows lined the house's core while a gable filled with three sets of single-paned casement windows ran along the roofline.

The house's southeast corner was dominated by a shallow gable which bookended the gable on the other side of the house. On the first floor, a small, single-pane window originally lit the house's pantry area. On the second floor, two twenty-paned wood casement windows sat inside half-timbering. Per the house's original blueprints, this half-timbering featured small squares at the base and elongated rectangles above. On the third level, the gable featured a set of diamond-paned lead-glass casement windows framed by half timbering featuring. As with the floor below, this half-timbering featured a row of squares across the bottom and half-timbering rising out of these squares and extending to the roof peak. A large, three-flume chimney rose out of the point at which the gable meets the house's core.

Circa 1930-2012

At some point in the house's history, likely between the 1940s and 1960s, a family room and dining space were added to the utilitarian kitchen. The walls of this extension mainly comprised large rectangular casement windows that, at one time, probably functioned as French doors that opened the family room to the house's back lawn. At some point in the 1970s or 1980s, the house's original screened breakfast room gave way to a slanting greenhouse-style glass extension. On the southeast corner, a first story addition, likely made at some point between the 1930s and the 1960s, enlarged the kitchen and pantry area. A 1960-1980, second story addition set atop this kitchen expansion enlarged the master bedroom.

Circa 2013

In the house's 2013 renovation, all the prior additions to the southwest façade were demolished and replaced with a bridge that links the house's main body with a new two-and-a-half-story peaked-roof addition built about five feet from the house's original southwest façade. On the exterior, this addition, accommodating a large kitchen and adjoining family room, features approximately ten pairs of French doors with two large rectangle muntined windows set above each pair of French doors. A chimney brackets each end of this addition, and shakes cover its roof. This bridge and addition largely obscure what remains of the original southwest façade.

Northwest Façade

The Walker House's northwest façade is dominated by a single, three-story gable extending out from the main body of the house. On either side of this gable, the house extended for two bays on each side. Like the house's main façade, this northwest façade featured an overhang which delineates the first from the second floors.

The northwest façade's first floor includes a slightly right-of-center bay window with three double-hung windows in the center and single windows on each side. These windows feature muntins on the upper segment of the window with open panes on the window's lower segment. To the left of the bay window, a small, rectangular window with divided lights sits high on the

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wall and illuminates the small water closet once located off the library. When the house was newly built, a stone and brick garden terrace began just beyond the left side of this small window and wrapped itself around the house's northwest corner. Two French doors near the house's northwest corner open from the living room onto the terrace which features Gothic latticework, and a flight of stairs leading down to the house's garden. On the façade's southwest corner, large screens / windows granted light and air to the house's breakfast room.

The northwest façade's second story features three casement windows placed right-of-center on the house's extended gable. These windows were topped by square transoms, all of which were filled with diamond-paned lead glass. As on the first floor, a rectangular window set to the left of the three casement windows illuminates a water closet. The two bays on either side of the gable each feature two diamond-paned, lead-glass windows. Decorative half-timbering set in vertical and horizontal patterns frames each of these windows as well as the windows on the central gable. A row of quatrefoil designs features in the central gable's decorative timbering adding great visual interest to the northwest façade's second story.

The gable's third story gable end / peak is dominated by a large oriel window supported by five corbels. This oriel window features four diamond-paned, lead-glass rectangular casement windows topped with square transoms. Rather than following the horizontal and vertical half-timbering patterns found on the second story, much of the third story's decorative half-timbering runs vertically, meeting the house's steep roof peak at nearly ninety-degree angles.

Interior

Summary of Major Interior Alterations (c. 2013)

On the first floor, a wrap-around living room was constructed in 2013 along portions of the northeast (primary) and northwest façades. This living room replaced the original living room and all its detailing (fireplace, molding, etc.). Over time, the house's original utilitarian kitchen, pantry, and breakfast nook areas along the back of the house (southwest façade) were altered in ad hoc ways to conform to a more contemporary kitchen, extended informal dining, and family room arrangement. The 2013 construction of a keeping-room passageway in place of the house's former kitchen and the creation of a new kitchen and family room on the house's southwest façade eliminated the little that remained of the southwest façade's original first-floor detailing.

On the second floor, the 2013 addition of several walk-in closets, new bathrooms, and a laundry room considerably altered the original floorplan. These alterations sacrificed many of the house's fireplace mantels, moldings, and other elements. The original second-story floorplan, however, still dictates this story's configuration of bedrooms and bathrooms, hallways, fireplace openings, and other key features.

The house's third story is little documented. Period photographs suggest that this floor was once a warren of small storage rooms and bedrooms. In 2013, the third story's walls were all removed, and this story opened as one continuous sitting space. False king truss roof beams and other like features were added to lend this space architectural character.

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First Floor

The 1909 plan for the first floor of the Walker House arranged the house's public rooms along the house's northeast (primary) façade. These public rooms included the entry hall and stair hall, the dining room on the house's southeast end, and the parlor and adjoining library on the house's northwest end.

More utilitarian spaces which, per the 1909 plan, included a pantry, a kitchen, a screened porch, and a breakfast porch, comprised the southwest back of the house. From the entryway's front door, one could access the dining room on the house's left or east side or move to the right to access the house's parlor, library, and stairway leading to the second story. A door between the pantry and dining room and a door underneath the stairs leading to the screened porch linked the first floor's formal public rooms with more utilitarian spaces.

Entry Hall c. 1909

Visitors originally accessed the entry hall through a heavy oak door set into a four-pointed Tudor arch frame. The door itself featured six lower panels comprised of horizontal rectangles, and two upper panels featuring vertical rectangles capped with Tudor arches. The same arch found on the door's upper panels is echoed in the lead diamond-paned sidelight windows found on each side of the door.

The walls of the entryway featured walnut wainscoting decorated in Tudor arches in low relief, walnut trim, and a shallow-profile crown molding. At some point in the house's history, this wainscoting was painted white. The house's original floorplans indicated that "hardwood" was used for the entryway flooring.

The original stairway featured a simple American Arts and Crafts-style newel post and a handrail supported by unadorned balustrades. Exposed stair treads featured decorative skirts along their edges. A narrow hallway that ran along the side of the stairway led to a back-screen porch and into the kitchen.

Entry Hall c. 2023

The existing entry hall retains key features of the hall, as this space was planned in 1909. Both the house's entry door and sidelight windows remain in place. The wainscoting that originally lined the hall remains in place or has had its missing pieces carefully replicated. This wainscoting remains painted white. One can still access the dining room by moving left, and the parlor, library, and now enlarged staircase by moving right through the entry hall.

Instead of accessing the back of the house (kitchen and other rooms) through a narrow hallway running along the stairway, one now enters a gallery and wide keeping room (hallway) directly opposite the front door. These two spaces act collectively as a display area and informal parlor.

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These spaces also serve as a passageway from the front door to the back of the house where a new addition to the home features an expanded kitchen, informal dining space, and family room.

Dining Room c. 1909

The large formal dining room at the right of the entry hall occupied a large portion of the house, running from the front to nearly the rear of the house. This dining room featured walnut wainscoting ornamented with the same arch design as the wainscoting in the entry hall, hardwood floors, a beamed ceiling (two beams running horizontally and two running vertically to create nine coffers), three double hung windows which looked out on the front lawn of the house, and a brick fireplace framed by walnut casework and brackets carved with foliage motifs supporting a mantel. Above this mantelpiece were three Tudor-arched panels like those found in the front hall wainscoting. Originally a door to the left of this fireplace lead to a China and silver closet. A door on the right side of the fireplace led to a butler's pantry with built-in cupboards. Both doors featured three recessed rectangles at the bottom and an upper panel capped by a Tudor arch.

Dining Room c. 2023

In the 2013 renovations, the dining room's form and size did not change but several of the room's original features did change. The original walnut paneling, which initially covered approximately a fourth of the wall, has now been replaced with painted flat paneling that covers three-fourths of the wall surface. Each flat panel is outlined in gold leaf, and the upper panels feature a quatrefoil design made out in gold leaf.

The door to the left of the fireplace, leading to what was once a China pantry but is now an enlarged butler's pantry, has been altered to fit a 19th-century stained-glass window depicting an angel holding a scroll. Only the bottom half of the original door remains. The same is true of the door on the right of the fireplace leading to the butler's pantry. The bottom half of the door is original to the house, while the upper half has been altered to accommodate a stained-glass window portraying an angel holding a scroll. The carved walnut fireplace itself remains unaltered.

China Pantry and Butler's Pantry c. 1909

Doors were placed on either side of the dining room fireplace. On the left side of the fireplace, the door led to a square China pantry which featured a two-door cupboard inside of which dishes and silver were stored. The door on the right side of the dining room fireplace led to a L-shaped butler's pantry which featured a cupboard and preparation surface or heating range.

Butler's Pantry c. 2013

The spaces occupied by the separate China and butler's pantries were combined during the 2013 renovation to become one large butler's pantry featuring an oval island in the center of the space, an ice machine, a sink, a countertop, and a cupboard placed along the wall.

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Back of House / Kitchen, Back Porch, Breakfast Room c. 1909

In 1909, the kitchen was designed as a utilitarian space for servants to prepare and serve food in the formal dining room on the left side of the house and an informal breakfast room located at the right of the house. From the kitchen, one could access the formal dining room through the butler's pantry. The breakfast room could be accessed via a screened back porch.

Little documentation aside from blueprint plans indicates how the kitchen was laid out and finished. Much of the kitchen's space was occupied by a large coal burning range connected to a chimney stack. A sink on the south wall of the kitchen stood directly opposite the stove. Note that a dashed line in the original blueprints indicates the "line of old house." Two windows were placed on either side of the sink. Shelves lined the left hand or east side of the kitchen's wall, and a servant's staircase placed on the right hand or west side of the kitchen ran up to the second story. A large table likely stood at the center of the room to accommodate food preparation.

The screened back porch was lined with screens / windows and featured a door to steps that led to the house's back garden. This garden door lined up with a door that led from the back porch to the stair hall and the entry hall. Two French doors installed on the breakfast room's north wall led from the breakfast room into the library.

Back of House / Great Room / Office c. 2023

The kitchen and back porch survived until 2013, but the breakfast room was frequently altered over the 20th century. At some point in the 1970s or 1980s, this room was removed and replaced with a greenhouse addition comprised of thin metal beams supporting large sheets of angled glass forming ceiling and walls.

In the 2013 renovation, the original kitchen, back porch, and greenhouse along with portions of the house's second floor were removed to make way for a two story "great room." This great room features a full kitchen on its left or east side, an informal dining area in the middle, and a family room / lounge on its right or west end. The room's west wall features an oversized fireplace with a carved stone mantel. This carved mantel mirrors a similar stone "mantel" mounted over the stove on the great room's east wall. The south wall of the great room is composed of three tiers of windows, lending this space a conservatory feeling.

The current floor plan has restored the original breakfast room / screened porch as an office space. In the 1970s or 80s, this room was remodeled into a greenhouse. As with the original breakfast room, the office features banks of lead-glass windows running along two of its walls.

Library c. 1909

In 1909, the library stood directly opposite the dining room across the entry hall. The library featured built-in bookcases along its east wall, two windows on its west wall, French doors on its south wall leading to the breakfast room, and a large fireplace on its north wall. A note in the

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1909 blueprints suggests this fireplace was built for an earlier house that once stood on this site. A small water closet could be accessed through a narrow door on the left of the fireplace. A five-window bay lit the room and created a window seat / reading nook.

Library c. 2023

In its current state, the library retains its fireplace, the bay window/ reading nook, and has gained two built-in shelves on either side of the fireplace and two built-in shelves on either side of the door leading to the former breakfast room. The breakfast room now serves as an office.

Living Room c. 1909.

In the original floorplan, the living room sat under a large gable that distinguished the northwest corner of the house's façade. This room was accessed from the entry hall through a "cased opening" and featured five pairs of lead-glass windows and a fireplace at its western end. According to a note in the blueprint, this fireplace, which shares its chimney stack with the library fireplace, was built for an earlier house that once stood on this site. A door on the room's northwest side leads out to a covered entryway, a raised, stone garden terrace, and a flight of steps down to the garden.

At some point in the mid-twentieth century, the house's owners added a large room on the far northwest corner of the living room, occupying the space where the raised garden terrace once wrapped around the house's northwest corner. This room might have functioned as a solarium, as the room featured several French doors that opened onto the entryway terrace, and three of its four walls were comprised of banks of windows. All of these windows were double hung; the lower panel consisted of a single pane of glass, while the upper window featured divided lites.

Living Room c. 2023

During the 2013 renovation, the original living room was expanded to encompass the addition made to the room at some point in the 20th century. The living room now juts out well beyond the gable under which the living room existed in the original plan. The floor was dropped down a step to make the room higher and to accommodate a beamed ceiling matching the beamed ceiling in the dining room.

In the 2013 renovation, all the living room's windows were altered to appear in keeping with the main body of the house. The living room windows are framed by a Gothic, four-point arch not unlike that found over the house's main door. Each of these Gothic window frames contains three individual windows with divided lights. The living room's original off-center fireplace was moved to stand centered in the room, and its original mantelpiece was replaced with a 19th-century French carved marble mantel.

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Second Floor c. 1909

The 1909 plan for the second floor of the Walker House arranged the house's bedrooms around the house's main staircase, as well as a large hall shaped like a backwards "L." This stair hall doubled as both a passageway and a second floor sitting room. The left of the stair hall and along the bottom of the "L" featured an enclosed alcove lit by three windows and two window seats facing each other.

The door to the master bedroom lay just beyond the enclosed window seat. The master bedroom's layout mirrored that of the dining room directly beneath it. One side of this room featured three double-hung windows overlooking the front lawn. A brick fireplace filled the other side of the room. Doors to the left and right of the fireplace led into two walk-in closets. A third door in the master bedroom led to a full master bath complete with a sink, tub, enclosed toilet, linen closet, and built-in cabinetry.

Three large bedrooms to the right of the second-floor hall and sitting area were accessed by a narrow secondary hallway off the main stair hall. One of these bedrooms featured a full bathroom, and one accessed a washroom with a plumbed basin. Both rooms had a fireplace. The third bedroom, nearest the back of the house, had neither a bathroom, washroom, nor fireplace.

Second Floor c. 2023

In the house's 2013 remodel, the second floor's layout changed considerably. The staircase to the second floor retained its historic position, and a large portion of the original backwards "L" shaped sitting hall was likewise retained. The lower part of this backwards "L," specifically, the hall area filled with the built-in window seats that provided access to the master bedroom is now filled with a narrow hallway-style "vestibule" providing access into the master bedroom. Flanking this vestibule is a guest bathroom on one side complete with a toilet, sink, and bathtub. A laundry room features on the opposite side of the vestibule.

The original master bedroom has been reduced in size by a third. A large, single walk-in closet now fills the space once occupied by the fireplace and the two smaller closets that once flanked the fireplace. This fireplace has now been turned to face into the full master bathroom that lays beyond the walk-in closet. The former master bathroom, once located to the side of the bedroom, now serves as an extended walk-in closet adjoining the laundry room. All the master suite's features, save the diamond-paned lead glass windows, date to the 2013 renovation.

On the right of the second-story hallway and seating area, the set of three bedrooms connected by a secondary hallway was converted into two bedrooms in 2013. The bedroom at the front of the house retains its dimensions, its fireplace, and its original half bathroom has now been expanded to a full bathroom by absorbing the former half bath that originally belonged to the adjoining bedroom. This adjoining, second bedroom retains its original dimensions, but the third bedroom is now divided into two walk-in closets and a full bath adjoining the second bedroom. The second bedroom also features two sets of lead glass French doors and an iron-railed balcony overlooking the garden and pool area.

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Third Floor

No floor plan survives to document the original layout of the third floor. Photos taken before the 2013 renovation suggest that this floor was divided into small rooms carved out of space beneath the house's steep gables. In 1909, these small rooms likely provided servant lodging or storage space. Families who owned this house later in the 20th century used the third story as bedroom and office space.

In the 2013 renovation, the third floor was completely opened to create one continuous space. Conversation / seating arrangements fill each of the house's gables. The vaulted ceiling is punctuated by five large king trusses. No original features, save for the lead-glass windows, survive on this third floor.

Garden

Garden c. 1909-1913

The George and Lida Walker House largely owes its location to the stream that runs in front of the house. When the house was built in 1909, this stream provided this house with a bucolic setting as well as natural air conditioning. In 1909, this stream ran in front of the house and meandered through lawn gardens dotted with trees and flower beds; today this same stream follows a more prescribed route than it did a century ago. Beyond its expanse of lawn, the Walker House's garden featured a tennis court, orchards, and acres of woodlands. Nearby the house was a lake, often referred to in period documents as Cheeseman's Pond, where the Walker family and their associates would swim in the summer months.

The most structured, formal part of the Walker House's grounds, the water garden, was constructed between 1909-1913 extending out from terraces on the home's southwest elevation. This water garden is credited to the firm of Walter Ware and Alberto Treganza, but Treganza was likely the garden's primary, if not sole designer. Treganza was one of the first professionally trained architects in Utah, if not the first such architect in the state to focus on landscape design and to advertise himself as a landscape designer.³ Most of Treganza's heretofore identified landscape work dealt with subdivisions (Gilmer Park) and cemeteries (Wasatch Lawn Cemetery). The plan Treganza created for the Walker House is the earliest documented private garden this architect is known to have designed and was perhaps Utah's first garden planned by a licensed, Utah-based architect.

The parterre-like garden plan centered around a "T" shaped pool. The top of the pool was lined with bricks down to five inches below the water line. Beneath the five-inch point, the pool's walls were coated with a "pea gravel finish". Alongside the pool, cement-framed blocks jutting out into the water created a varied pool edge. These blocks, labeled "nasturtium beds" in some architectural drawings and "flower pockets" in others, created special planting areas in which

³ See "Interest is Shown in Kodak Contest," *Deseret Evening News*, June 13, 1914, 14.

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bedding plants, when mature, would cascade over the edge of the pool and float on the water. A large pile of boulders set at the bottom of the “T-shaped” pool concealed a bubbling fountain which spilled into and filled the pool itself. This stone fountain was backed by perennial beds and a crescent-shaped pergola composed of brick pillars supporting wood trellises. The pergola screened the simple, Treganza-designed clapboard pool house. The pool house was a long, utilitarian building with a low-pitched shake roof and wood plank-sided walls. The front of the bathhouse featured five doors leading to five small changing areas that were ventilated by windows at the back of the structure.

On the opposite side of the pool from the curved brick pergola and bath house, an elliptical, brick-lined sand pile framed with low hedging extended out into a patch of lawn labeled “bowling green” on Treganza’s original drawing. Framing the bowling green and the rest of the garden’s north side was a long pergola made of cement pillars supporting wood lattice. This pergola was heavily planted with climbing roses. The middle of this long pergola was recessed to accommodate a lily pad pond, which aligned with the brick pergola and changing rooms on the other side of the pool, and which provided the garden with symmetry and secondary focal points. The lily pad pond itself featured stepping stones around its periphery, a bubbling fountain, and two “drinking fountains for birds.” At each end of the long pergola, along paths leading to the house on one side, and Cheeseman’s Pond on the other, Treganza placed special arched wood trellises planted with roses. Under these trellises, Treganza designed wood garden benches with tall backs featuring crescent moon-shaped cutouts.

The rest of the garden was framed by brick-paved pathways that lead garden visitors past cultivated flower borders, small patches of lawn, natural planting areas, seats under vine-covered pergolas, and other ornamental features.

Garden c. 2013

Treganza’s original water garden design was not placed on axis with the Walker House itself. Rather, its design was oriented to paths that led to ponds, streams, fields, and other features found on the 700-acre Walker Farm. By the 21st century, the Walker House retained only 2 ½ acres of grounds. Consequently, many of the features accessible to the property in the opening decades of the 20th century had long disappeared or had been subdivided into other properties. Additionally, over time, the garden had lost several of its characteristic features. The garden’s original planting scheme had been modified many times, save for larger trees planted around the garden’s perimeter, the original “T-shaped” pool had been replaced at least once with a conventionally-shaped rectangular pool, the sandbox and many of the secondary walkways were substituted for lawn, and the pool house / changing rooms found at the top or east side of the garden had disappeared. The original elements retained in the garden included the curved brick pergola on the pool’s south side, the long pergola on the pool’s north side, the benches placed on either end of the long pergola, and the lily pad pool.

When the Walker House water garden was reconstructed c. 2013, Treganza’s layout was retained in many respects, but the addition of several new features strengthened the connection between the Walker House and its garden. Rather than being accessed from the house across a broad

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lawn, the water garden is now entered via a horseshoe-shaped staircase which aligns with terraces that stretch along the house's southeast façade. The garden now features an expanded rectangular pool (likely the third constructed on the site), new stone pool terrace paving, a pool house which stands on the site of the original clapboard pool house and accompanying brick pergola, a glass dining pavilion, and several new planters, fountains, and other decorative features.

These changes have obviously altered the appearance of the Tregenza-designed water garden, but by and large have respected the spatial qualities of the original garden and restored the garden's formality which had gradually diminished over the 20th century. They also refrain from overshadowing the garden's surviving original features which include the long pergola, the water lily pond, and the Tregenza-designed trellis-covered benches.

Summation of Integrity / George and Lida Walker House

The George and Lida Walker House, like nearly every other early (pre-1910) summer or suburban house located in the Walker Lane area of Holladay, Utah, has been extensively remodeled. The various remodels made to the Walker House have impacted the house's integrity. The most significant changes to the house are summarized below.

- In 2013, the living room on the house's main floor was expanded well beyond the primary plane of the house's main façade / northeast elevation. This expansion was made to correct the awkward addition of a midcentury living room / sunroom that was constructed on the house's northeast corner (Photos 18-12). This living room addition greatly alters the first floor of the primary façade's northwest corner, but has relatively little impact on the rest of the façade. Despite the living room's expansion, the residence's façade would still be easily recognizable to its original designer and inhabitants.
- The house's back or southwest elevation is, undoubtedly, the most changed area of the house. This elevation's lower floor was greatly altered over the mid-twentieth century as the kitchen, originally designed as work space for servants, was expanded to provide family dining and entertaining space. In 2013, the kitchen's various pell-mell additions were removed and replaced with a primarily glazed two-story kitchen and family room addition. This glass addition is tied to the rest of the house by a passageway whose one-story height allowed the southwest elevation's upper story—untouched since the early 20th century—to remain preserved. Unfortunately, the two-story kitchen and family room addition blocks most visual access to this second story.

Despite these significant changes, the George and Lida Walker House still possesses good historic integrity (defined as "significance" and "completeness" by the National Park Service). As the house has never been moved it retains its location integrity. Although the gardens have been altered somewhat over time, the three-acre grounds surrounding the house preserve its setting integrity. The thoughtful nature of the house's 2013 renovation has retained the structure's quality, feeling, and association. The renovation, however, did introduce some new

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design, materials, and workmanship to the house's exterior and interior. The design, materials and workmanship is of extremely high quality and is not incongruent with the house's original elements.

When evaluating the George and Lida Walker House, one must remember that the Walker House is the only identified example of residential architecture assigned to early Utah architect, J.C. Craig. One must also remember that the Walker House is an excellent example of a rare early (pre-1910) summer / suburban villa in Holladay. Nearly every other example of this house type in Holladay and surrounding communities have either been demolished or fully gutted and rebuilt.

Summation of Integrity / George and Lida Walker Water Garden

The George and Lida Walker Water Garden is greatly changed from its original design. The garden still possesses its general layout (a pool surrounded by walks, stairways, pergolas, and pavilions), its formality, and its plantings, but changes were made to the pool and surrounding pavilions. These changes are summarized below:

- The garden's arts and crafts-style pool has been replaced with a basic rectangular pool.
- The house / changing room and brick pergola were replaced in 2013 with a large guest house.
- The garden's pergola covered seats which once featured on the pool's east and west ends have been replaced with a tea house (on the west end) and a brick access staircase (on the east end).

This notwithstanding, the George and Lida Walker Water Garden still possesses a sense of significance and completeness. The water garden retains its location and its setting is preserved by heavy boarder planting which blocks views of surrounding development. The garden's recent (2013) renovation, while introducing some new design elements, has retained the garden's feeling and quality. The garden remains the best-preserved example of Alberto Treganza's domestic landscape design in Utah. The garden also articulately communicates the lifestyle and ambitions of Utah's upper classes during the Gilded Age.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

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Period of Significance

1909-1913

Significant Dates

1909

1913

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

Charles C. Craig, architect

Alberto O. Treganza, landscape architect

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The George and Lida Walker House in Holladay, Salt Lake County, was constructed in 1909. The property is locally significant under Criterion C in the Area of Architecture as the work of a master. The house is the only known surviving private residence in Utah identified as the work of noted Salt Lake City architect John Charles Craig (J.C. Craig). Craig is best known today for his work designing many of Salt Lake City's signature early 20th century commercial buildings, apartment blocks, and hotels. Craig did design many houses in Utah, but all the architect's other known residential properties are now gone. The Walker House water garden, featured in the prestigious 1913 publication, *American Country Houses of Today*, is the work of important Utah-based architect Alberto Treganza. While the grounds have evolved over their 110-year existence, many of the garden's key features have been retained, and essential elements of Treganza's design have been preserved. This garden is significant under Criterion C in the Area of Landscape Architecture as the work of a master. The garden is one of the best, if not the best, preserved landscapes designed by Alberto Treganza and is one of the best period Arts and Crafts-era landscapes in Utah. The house's formal water garden was built between 1909-1913.

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Consequently, the period of significance extends from 1909, when the house was constructed, to 1913, when the garden was completed.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Criterion C Significance: Architecture

The Walker House is significant under Criterion C in the area of Architecture as the property embodies on the local level “the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.”⁴ The Walker House was designed by the prominent architect J.C. Craig, who worked in Utah from 1903 until approximately 1913. Craig-designed buildings are celebrated throughout Utah and are frequently listed on the National Register of Historic Places. Period newspaper articles indicate that Craig designed many family residences, and country houses in particular, during the time he worked in Salt Lake City. However, the Walker House is the only surviving residence currently attributed to the architect. Craig typically worked in a classical or eclectic Beaux Arts-style, making the Walker House a rare example of the architect’s work in the Tudor Revival style.

Newspaper articles suggest that George Walker was living in Holladay by 1907-1908 if not earlier, but he waited until 1909 to ask J.C. Craig to design his country house. George’s selection of Craig as architect is not surprising, as George was very familiar with Craig’s work. George and his family not only lived in the Craig-designed Emery Holmes (Bransford or Eagle Gate) Flats before moving to Holladay, but George had worked with Craig in 1904 on developing a design for an unrealized Salt Lake City commercial building.⁵ Craig was also well-known among Salt Lake’s social elite. Craig’s work on the Walker House demonstrates the architect was expert in designing residences that catered to his clients’ desires.

The Walker House’s location was undoubtedly influenced by proximity to running water (a stream), which added a bucolic note to the gardens and helped air condition the house in the summertime. An earlier house stood on the site of the Walker House; Craig references this house in the blueprints he created for the Walker House’s first floor. The blueprints note that the “line of old house” fell several feet inside the Walker House kitchen and indicate that the living room fireplace would require that the “old chimney stack [be] rebuilt.”⁶ Consequently, the Walker

⁴ *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, (Washington D.C: United States Department of the Interior, 1995), 2.

⁵ Author Unknown, “Eight Story Business Block: Big Office Building to be Erected by the J.R. Walker Estate This Spring,” *Deseret News*, Feb. 4, 1904, 2.

⁶ See Figure 50 of 56, “Walker House Front Door Blueprints by J.C. Craig, c. 1909.”

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House's footprint and aspects of its floorplan were likely impacted by this earlier house. The late 19th century core of Glenwood, the Matthew Walker family's country house which stood near the George Walker House, was never fully demolished, but incorporated into several 20th-century incarnations of the same residence. George Walker perhaps approached the (re)construction of this country house in a similar manner.

Sadly, no information exists to document what collaborations occurred between Craig and the Walkers in designing this home, what architectural sources, if any, the house's design references, or other details regarding the house's exterior or interior plans. Joseph Walker, George Walker's father, was born in Yorkshire, England, and this heritage likely influenced George to select Tudor Revival as the style for their new house. Tudor Revival architecture was also one of the most popular architectural styles for country houses at the beginning of the 20th century.⁷ George was raised in his father's Victorian mansion, a towered Italianate, which stood alongside those of the other Walker Brothers on the 600 block of Salt Lake City's Main Street. Edwardian architectural trends encouraged people to turn their back on this sort of Victorian architecture with its vertical massing, narrow hallways, and small, dark, heavily ornamented rooms; instead adopting more fashionable Edwardian horizontal massing, light-filled rooms, wide hallways, and simplified Arts and Crafts-influenced styling.

America's own embrace of English Gothic, Tudor, and Arts and Crafts architecture dovetailed with Americans' growing desire to live in suburbs if not the countryside beyond. In the late 19th century, Americans increasingly registered that pollution and other unwanted products of industrial urban life created real health risks. At the same time, railroads, trolley cars, and improved roads made suburban and country life more accessible than ever before. Books, newspaper articles, and magazines began to advertise the benefits and pleasures of country living. Many of these same publications suggested that the Gothic or Tudor architecture, along

⁷ In America, the tradition of building Tudor or Gothic Revival country homes first took root in the early 19th century, as many of the country's Romantic-Era artists and architects were Gothic Revival advocates themselves. In 1836, the renowned architect Alexander Jackson Davis created an architectural pattern book entitled *Rural Residences*. *Rural Residences* was the first American book to discuss country house design and was illustrated with hand-colored lithographs that helped introduce the Gothic Revival and other picturesque architectural styles to the United States.

The influential landscape and architectural theorist Andrew Jackson Downing worked in tandem with Alexander Jackson Davis to promote Gothic architecture in America, publishing several books on his own or in collaboration with Davis that served to popularize the style. Some of Downing's books which touch on Gothic architecture include his 1842 *Cottage Residences or a Series of Designs for Rural Cottages and Cottage Villas and their Gardens and Grounds Adapted to North America* as well as his 1850 *The Architecture of Country Houses Including Designs for Cottages, Farm Houses, and Villas, with Remarks on Interiors, Furniture, and the Best Modes of Warming and Ventilating*.

According to Downing, Gothic was particularly well suited to country settings in contrast to Classical architecture which, due of its "chaste, correct, symmetrical, and polished" nature was best suited to flat or gently rolling sites. Because Gothic architecture "sprang up among the rocks and fastness" of northern Europe, it blended well with America's landscape which was itself "wild" and "picturesque." Furthermore, per Downing, Gothic could be modified or expanded "to conform to the [ever-changing] requirements of [rural] domestic life" better than Classical architecture, whose ridged symmetries were easily destroyed by alternations or additions. For more information, see Andrew Jackson Downing. *A Treatise on the Theory and Practice of Landscape Architecture* (New York: Wiley and Putnam), 1841.

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with Neoclassical (Georgian, Greek Revival, or Federal), Chateausque, or French Provincial, were particularly appropriate styles to adopt when building in rural settings.⁸ As in other parts of the United States, streetcar suburbs sprang up around Salt Lake City that allowed the city's middle class to enjoy the promise of fresh air and engage, albeit on a limited scale, with nostalgia-tinged pastimes such as gardening and animal husbandry.

Wealthy people like the Walkers could afford to move beyond urban suburbs and build rural country estates that replicated features of European manor houses. The architectural styles used in these country houses, (Tudor, Neoclassical, etc.) offered middle and upper-class Americans instant pedigree and encouraged the "myths or fantasies by which . . . persons whose positions and privilege are rooted in urban commerce and industry may expropriate rural land" for themselves.⁹ In other terms, these estates helped distance these elite families from urban industrial or commercial connections (the source of their financing) and ensconce them in a seemingly natural world of social tradition, of traditional craft and design, and of gracious abundance and leisure.¹⁰

In summary, the Walker House embodies the influence of the English Tudor and Arts and Crafts traditions, the European and American Country House traditions, as well as the growing influence of the automobile and other new technologies. As such, the Walker House was a product of the conflicting modernities and anti-modernities that shaped middle and upper-class American life at the turn of the 20th century.

⁸ Many Salt Lake neighborhoods such as the Avenues or Yalecrest feature "stockbroker Tudors." This house style extended the pedigree of English Tudor architecture to the middle class.

⁹ James Akerman, *The Villa: Form and Ideology of Country Houses* (Princeton: Princeton University Press, 1987), 10.

¹⁰ Country estates like the Walkers needed at least one carriage house or garage to house the vehicles as well as the animals that conveyed the country house owners and their guests to and from urban centers. When the Walker's constructed their house, people debated if cars or horses were most efficient." As one might expect, the Walker House featured a large garage to house the family's automobile collection. This garage was later subdivided from the property and transformed into a residence (2400 East Walker Lane).

After 1912, guests to this and other country estates in Holladay and Millcreek were able to ride the trolley into Holladay. The trolley line ran from the Sugar House neighborhood of Salt Lake City and travel along what is now Highland Drive until it reached a terminus located on what is now Holladay Boulevard. One *Salt Lake Tribune* article dated March 24, 1912 discusses the extension of a Utah Light and Railway Company trolley line from "Sugarhouse Ward to Holladay, formerly Big Holladay Settlement." The article notes that such a line is needed in that many "townspeople" have established summer residences in Holladay village. "M.H. Walker, C.A. Walker, Ray Walker, Mrs. Herman A. Prosser, and J. Frank Judge have magnificent country places about Holliday" due in large part "to the cool breezes that always come out of the canyon during the summer time." Thanks to the new trolley line, the "jubilant" residents of Holladay were "already arranging for summer parties of their town friends for next year." See Author Unknown, "Trolley Line Extension to Fine Suburban District," *The Salt Lake Tribune*, Mar. 24, 1912, 22.

The July 1904 edition of *Country Life in America* magazine featured an article entitled "The Automobile vs. The Horse: A Comparison of the Expense and Efficiency of these Two Forms of Locomotion, With Schedules of Cost." See Author Unknown, "The Automobile vs. The Horse: A Comparison of the Expense and Efficiency of these Two Forms of Locomotion, With Schedules of Cost," *Country Life in America*, July 1904, 294-295.

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J.C. Craig, Architect

Thanks to a biography of John Charles Craig featured in the Sunday, April 8, 1888 edition of the Garden City, Kansas *Daily Sentinel*, the architect's early professional development is well-documented. John Charles Craig, more often referred to as "J.C. Craig," was born in 1865 in Mount Pleasant, Iowa where he attended a "high school course" in the early 1880s.¹¹ Craig followed high school with an "architecture course" at the School of Technology, Illinois State University from 1882-1884.¹² Between 1885-1886, Craig accepted a position in Kansas City as a mechanical draughtsman with the Fort Scott and Gulf Railroad Company. Afterward, he was employed by the well-known architectural firm, Proudfoot and Bird, of Wichita, Kansas with whom he remained for approximately a year (1886-1887).¹³ Thereafter, Craig traveled to Garden City, Kansas "to design the residence of leading community citizen, I.R. Holmes, which cost \$25,000."¹⁴

Using Garden City as his base, Craig undertook several other architectural commissions in communities throughout Kansas. Per the *Daily Sentinel* article:

[J.C. Craig] superintends the building of A.C. McQuarrie's hotel at Syracuse, Will Callahan's Business block south of the railroad in this city, and Captain J.J. Munger's new dwelling near the C.P. church, George E. Morgan's dwelling and the Union block opposite the Burnt District. While at Wichita, Mr. Craig worked on the plans of the Garfield University, which cost \$187,000, exclusive of the steam fitting, and is the finest educational institute in the state. He also worked on the plans of the Baptist University of the same place, costing \$100,000, and the Y.M.C.A. building, costing \$80,000. Mr. Craig has opened an office in the Bank of Western Kansas building, and is prepared to do all kinds of work in his line.¹⁵

¹¹ Author Unknown, "J.C. Craig," *The Daily Sentinel* (Garden City, Kansas), Apr. 8, 1888, 10.

¹² Author Unknown, "J.C. Craig," *The Daily Sentinel* (Garden City, Kansas), Apr. 8, 1888, 10.

¹³ William Thomas Proudfoot (1860-1928) and George Washington Bird (1854-1950), both left Kansas City for Salt Lake City in 1891, where they joined with local architect, Henry Monheim, (1824-1893) to form the firm Proudfoot, Bird, and Monheim. Almost immediately after its establishment, this firm won the competition to design the Salt Lake City and County Building which stands today in downtown Salt Lake City (National Register #70000629). When Monheim died in 1893, Proudfoot & Bird remained in Salt Lake City for a few years where they drafted plans for several homes and other buildings. In 1895, with the economy in decline, William Proudfoot went to Kansas City, and George Bird to Philadelphia. In 1896, they both reunited in Des Moines, Iowa where the two architects reestablished Bird & Proudfoot. The firm stayed in Des Moines where they became one of the premier architectural firms in Iowa at the turn of the 19th century.

¹⁴ Author Unknown, "J.C. Craig," *The Daily Sentinel* (Garden City, Kansas), Apr. 8, 1888, 10.

¹⁵ Author Unknown, "J.C. Craig," *The Daily Sentinel* (Garden City, Kansas), Apr. 8, 1888, 10.

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The Daily Sentinel article concludes that Craig was "... not only a thoroughly competent architect and draught-man, but possesses a rare taste in designing and is a thoroughly competent superintendent."¹⁶

From the onset of his career, as the *Daily Sentinel*'s biography suggests, J.C. Craig was willing to travel far and wide for commissions. The architect's embrace of the road, however, makes him difficult to track over the 1890s. The "Personals" section of the *Engineering News* published April 12, 1890 indicated that "Mr. J.C. Ferguson, C.E. and Mr. J.C. Craig, architect, late of Denver, Col. have formed a partnership as consulting engineers and architects at Seattle, Wash."¹⁷ The "Society and Personal" section of the Oct. 1901-Sept. 1902 *Architects and Builder's Magazine* announced that "Mr. J.C. Craig has opened an office for the practice of architecture at Salt Lake City, Utah in the Mosiam Block and would be pleased to receive the catalogues and samples of material men."¹⁸ When Craig's name first appears in Salt Lake City papers in 1902, Craig is introduced as "a Chicago architect with long experience in that line of work."¹⁹

Craig's first project in Salt Lake, and perhaps the very project that brought him to the city, was the 1902 Holmes Flats Building (north side of State Street and First Avenue in Salt Lake City, demolished), which period documents and historic records also refer to as the "Emery Holmes Flats," the "Louise Grace Emery Flats," and the "Bransford Flats." At the time, these apartments were particularly innovative for Salt Lake City as they included such modern amenities as "electric lights, steam heat, mail boxes, and holes in the wall to speak through."²⁰

The Holmes Flats Building, commissioned by Utah's "Silver Queen" Susanna Bransford Emery Holmes, was the first of many other buildings that Bransford and her husband, Salt Lake City Mayor Col. Edwin Holmes, asked the architect to design. Other Bransford-Craig architectural collaborations include the 1905 Emery Holmes Flats, which are also referred to as the "Bransford" as well as the "Eagle Gate" Apartments (South Temple and State Street, now demolished), and the 1914 Craig Apartments, officially named for J.C. Craig, but occasionally called the "Emery Holmes," the "Bransford," and the "Eagle Gate," (south side of State Street and First Avenue, now demolished).²¹

¹⁶ Author Unknown, "J.C. Craig," *The Daily Sentinel* (Garden City, Kansas), Apr. 8, 1888, 10.

¹⁷ Author Unknown, "Personals," *Engineering News*, Apr. 12, 1890, 346.

¹⁸ Author Unknown, "Society and Personals," *Architects and Builders Magazine*, Apr. 12, 1890, 344.

¹⁹ Author Unknown, "New Terrace for North Side: Mrs. Edwin F. Holmes Will Build Three Flat Buildings at State and First Streets, to Cost \$60,000," *The Salt Lake Tribune*, Mar. 5, 1902, 3.

²⁰ Author Unknown, "New Terrace for North Side: Mrs. Edwin F. Holmes Will Build Three Flat Buildings at State and First Streets, to Cost \$60,000," *The Salt Lake Tribune*, Mar. 5, 1902, 3.

²¹ Please see:

Author Unknown, "New Terrace for North Side," *The Salt Lake Tribune*, Mar 5, 1902, 3.

Author Unknown, "All Previous Building Records Demolished," *Deseret Evening News*, Dec 20, 1902, 26.

Author Unknown, "The New Emery Holmes Apartments," *The Salt Lake Herald*, Jul 28, 1902, 5.

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In addition to the apartment blocks commissioned by Susana Bransford Emery Holmes, J.C. Craig's work in Salt Lake City includes a 1903 expanded state fair park grandstand and barroom (Utah State Fair Park / Demolished), the 1905 Herald Building (165 South Main, Salt Lake City / National Register #76001827), the c. 1906 Sharp Flats (465 East South Temple, Salt Lake City / demolished), the 1909 Salt Lake Stock Exchange (39 East Exchange Place, Salt Lake City / National Register #76001830), the 1910 New Grand Hotel (385 S. Main Street, Salt Lake City), various Salt Lake City homes, a bank in California, and other projects that were ultimately never built.²² By the time the Walker House was built in 1909, Craig's whereabouts again become difficult to track.²³ A notice published on April 4, 1908 in the *Improvement Bulletin* indicated that "J.C. Craig, formerly of Salt Lake City, has purchased a half interest with F. A. Sexton, architect, of Seattle, Washington, and the firm will be known as Sexton and Craig."²⁴ Despite this report, on September 8, 1911, the *Deseret News* informed its readership that Craig had returned to Salt Lake City from a trip to Chicago.²⁵ That same year, Craig was asked by the Utah State Capitol Commission, as a "Utah architect," to submit plans for the proposed statehouse.²⁶

Craig's last Salt Lake City commission on record dates to 1914. After that year, the architect disappears from the historical record. Sporadic references to men named "J.C. Craig" appear throughout the American Midwest, Northeast, and Canada. but it is difficult to know if any of these J.C. Craigs is the same architect responsible for designing the Walker House and various other Utah buildings.

²² Author Unknown, "John Charles Craig," Utah Center for Architecture (http://utahcfa.org/architect/john_charles_craig).

²³ Despite all the commercial (office buildings) and multi-family residential (apartments) work that J.C. Craig enjoyed in Salt Lake City, the architect complained in one 1905 *Salt Lake Herald* article that Salt Lake City was not growing quickly and that most of the architect's work consisted of designing residences:

"I cannot truthfully say that in my opinion Salt Lake is on the verge of a 'boom' as far as building indications go. But everything points to a wakening up generally of the city. From my observations I would say that the people with the money are holding off to see just what turn things will take. Contractors note this condition. Once those who are watching new developments in railroads, etc., feel assured, Salt Lake will witness great building activity. At present the work I have on hand does not include any business structures. *It consists chiefly of summer residences.*"

Author Unknown, "Busier Times for Architects," *The Salt Lake Herald*, Apr. 30, 1905, 10.

²⁴ Author Unknown, "Architects and Engineers," *Improvement Bulletin*, Apr. 4, 1908, 17.

²⁵ Author Unknown, "Personals," *Deseret News*, Sept. 8, 1911, 7.

²⁶ Author Unknown, *State of Utah: Report of the Capitol Commission: 1915-16* (Salt Lake City: Arrow Press, 1917), 19.

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Criterion C Significance: Landscape Architecture

The Walker House water garden is significant under Criterion C as one of the best surviving landscapes designed by Utah-based architect Alberto Treganza. Known for his architecture, Treganza frequently advertised himself as a landscape architect and spent a significant portion of his time in Utah designing landscapes.²⁷ Some of Treganza's documented landscapes include Millcreek, Utah's Wasatch Lawn Cemetery, Salt Lake City's Popperton neighborhood, and Holladay's Ross Hame's grounds (NRHP reference No. 100002703).²⁸ Of Treganza's landscapes, only parts of Wasatch Lawn, Ross Hame, and the Walker House water garden survive. Of these landscapes, the Walker House water garden is perhaps the most intact of all.

When designing their country houses, the Walkers and other socialite families did not want merely a house, but an "all-around country place" complete with landscapes dotted with pergolas, pools, gazebos, and terraces in addition to orchards, model farms, streams, ponds, and woodlands. All these elements helped the landscape achieve a picturesque Claudian fusion of idealized nature, creating in the process "a pleasing display of natural beauty [...] imbued with a quality of subtle suspense."²⁹ This idealized landscape responded to the desires of the house's owners, but also provided a stage for entertaining and impressing guests.³⁰

²⁷ "Kimball and Richards Beautifying Park," *Deseret News*, 15 Apr. 1916, 13.

²⁸ Author Unknown, "Alberto Treganza," Utah Center for Architecture (http://utahcfa.org/architect/Alberto_Treganza).

Also see:

Author Unknown, "New Cemetery is Soon to be Opened," *The Salt Lake Tribune*, Jan. 31, 1915, 11.

Author Unknown, "Interest is Shown in Kodak Contest," *Deseret Evening News*, Jun 13, 1914, 14.

According to the Lemon Grove Historical Society:

"Alberto's father, Eduardo Treganza, had horticulture in his veins. He worked with early growers, including the great Hunter Dynasty (founder of the century-old Hunter's Nursery) to kickstart the town's [Lemon Grove's] citrus industry." See Laura Hook "The Treganza Family in Lemon Grove," *Lemon Grove Historical Society*, March 5, 2022, (<https://lghistorical.org/2022/02/01/members-event-join-us-parsonage-museum-march-5-2-4-pm/>).

²⁹ Martin Sonnabend and Jon Whiteley, *Claude Lorrain: The Enchanted Landscape* (London: Lund Humphries; New edition, November 28, 2011), 15.

³⁰ From the end of the 19th century up through the 1930s, America's newspapers printed thousands of articles treating the etiquette that governed country house design, fashion, dining, sports, conversation, music, etc. This etiquette insured that the country house tea, dinner, or weekend party put participants' financial and social dexterities on full display.

Utah's own newspapers regularly featured articles highlighting country house etiquette. On July 2, 1899, *The Salt Lake Herald* published an article on "Society's Water Nymphs," which suggested to readers what they should wear to country house swimming parties. See *The Salt Lake Herald*, July 2, 1899, 18.

On Nov. 19, 1910, *The Salt Lake Telegram* published an article on how to host the perfect country house Thanksgiving dinner and how to dress and behave as a guest if you are invited to a country house Thanksgiving. See "Special Finery for Thanksgiving Dinner," *Salt Lake Telegram*, Nov. 19, 1910, 12.

And Price's *Sun-Advocate* in 1911 ran a notice for a "Home Course in Domestic Science / Principles of Home Decoration." Among other things, the course's professor admonished that under no circumstances should the furnishings at country houses replicate the look and feel of urban dwellings. See Author Unknown, "Home Course

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No documentation exists to suggest how the Walker House's Water Garden took form. Historic photos of the Walker Garden suggest the garden plan was inspired by formal European Renaissance-era parterre gardens. These early photographs, however, were taken when the garden was recently installed, and the plantings had yet to reach maturity. In 1913, the Edwardian Arts and Crafts landscape was at the height of its popularity. This type of garden, largely the invention of English horticulturalist Gertrude Jekyll, typically featured stone and brick walls, paved walks, sharply edged lawns, topiary, and other formal architectural structure softened via heavy plantings of perennials, vines, shrubs, and annuals which were arranged with an eye towards colors, textures, scale, and other considerations. Jekyll's landscape design was popularized through her numerous articles published in *Country Life* and other magazines, and via the many gardens the horticulturalist herself designed in both England and America.³¹

The Walker Water Garden's design suggests architectural formality softened by heavy plantings, in accordance with Jekyll's gardening approach. The inclusion of trellises and arbors made from naturalistic materials, planting boxes at the edge of the swimming pool that would soften the pool's edge, lily pad ponds animated with softly bubbling fountains, and viewsheds into surrounding wooded landscapes suggest that Treganza was very familiar with the Edwardian Arts and Crafts garden forms, and particularly familiar with Jekyll's ideas on landscape design and planting. Treganza's own philosophy on the garden was most completely articulated in a *Salt Lake Tribune* article highlighting a series of lectures that the architect gave from the Walker Water Garden as part of a larger celebration of the 1925 "American Better Homes Week." Per this newspaper article, Treganza asserted, among other things, that:

It is not the size of the garden, but the heart and soul of the individual that matters. The English people are the only ones who, as a nation, know how to live in their gardens. There they find repose, develop family life and friendships, and their lives have more of the curative powers of nature. Americans admire European gardens, but they must remember that a lovely tree is perhaps 400 to 700 years in its development, and so America cannot have such beauty now. Plans should now be made and put into operation which will bring this beauty to our country in the future . . .³²

And in terms of planting, Treganza stated that:

in Domestic Science, Principles of Home Decoration, by Edith G. Charlton in Charge of Domestic Economy Iowa State College," *Sun-Advocate*, Feb. 23, 1911, 4.

³¹ Some of Jekyll's most renowned gardens included Munster Woods, Upton Grey Manor House, and Hestercombe Gardens (England), as well as gardens in Ohio (Elmhurst) and Connecticut (Cotswold Cottage and Old Glebe House).

³² Author Unknown, "Gardens Add to Beauty of City; Bring Nature to Home, Speaker Says; Flowers Induce Quiet and Repose," *The Salt Lake Tribune*, Apr. 1, 1925, 7.

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Plants are dependent on the kind of soil in which they are planted as children are of their surroundings. Form, texture, and color are the elements which much be considered in any planting. Every plant has an individuality which must be considered. All these ideas must be kept in mind when planting . . . Above all, the surroundings tell of the people who live in the home, and so attention should be given to expressing individuality in the garden . . . Gardens, particularly, should be for home life, and should add a very definite and beneficial part to that life, rather than being planned only for display as, regrettably, so often is the case.³³

This notwithstanding, Treganza asserted that good gardens did ensure that visitors gained positive impressions of a community and provided needed contact with nature:

Visitors form an opinion about a city and its inhabitants by what they see of the homes and gardens. Since this is true, all Salt Lakers should help to so beautify their surroundings that our city may give a favorable impression...If every homemaker would bring nature to his home with a garden, the constant association with nature and its forces would effectively answer the need in the lives of all the family, and so there would be no cry of 'back to nature.'³⁴

The fact that Treganza continued to highlight the Walker's garden, even years after it was completed, illustrates how important this commission remained for Treganza during his time in Utah.

Photographs and plans of the Walker Water Garden were featured in the second volume of *American Country Houses of Today*, a publication organized by the important 19th and 20th-century architect Ralph Adams Cram. In his introduction, Cram asserted that *American Country Houses of Today* was published to encourage replacing the "welter" of Queen Anne, shingle style, and Romanesque country residences with "such work as that which is given a showing in this series of monographs, . . . betray[ing] the hand trained in sound schools."³⁵ By showing their work alongside architects such as Philadelphia's Horace Trumbauer and Los Angeles' Robert David Farquhar, Ware and Treganza advertised themselves among the "hand[s] trained in sound schools" that could now serve as purveyors of good taste in both architectural and landscape architectural design.

The Walker Water Garden is one of the earliest private gardens in Utah to have been designed by a trained architect. This landscape was not only celebrated in Utah but was acknowledged nationally through the *American Country Houses of Today* publication. This garden has suffered

³³ Author Unknown, "Gardens Add to Beauty of City; Bring Nature to Home, Speaker Says; Flowers Induce Quiet and Repose," *The Salt Lake Tribune*, Apr. 1, 1925, 7.

³⁴ Author Unknown, "Gardens Add to Beauty of City; Bring Nature to Home, Speaker Says; Flowers Induce Quiet and Repose," *The Salt Lake Tribune*, Apr. 1, 1925, 7.

³⁵ Ralph Adams Cram, *American Country Houses of Today* (New York: The Architectural Book Publishing Company, 1913), 1.

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alterations to its original design, but it nevertheless survives as one of the most intact of all of Ware and Treganza's landscape design projects.

Alberto Treganza, Landscape Architect

Ware and Treganza was a leading Utah architectural firm during the first two decades of the 20th century. The firm's impact on Utah's architecture has been ranked as second only to that of Richard K.A. Kletting, the "dean of Utah architects."³⁶ Walter E. Ware, a Massachusetts native, came to Salt Lake City in the early 1890s after working for the Union Pacific in Omaha and Laramie and establishing a practice in Denver. In 1904, Ware established a partnership with Alberto O. Treganza, who studied architecture at Cornell University and had worked in the well-known San Diego firm of Hebbard and Gill. Treganza became the principal designer in the firm, which lasted until 1923. Treganza practiced in Salt Lake City until 1926 when the architect left Utah for Florida and then San Diego, California where he remained until his death in 1944.³⁷

Most accounts suggest that the relationship between Ware and Treganza was tension-filled. Georgius Cannon, a junior partner in the Ware and Treganza firm for a brief period, left his impressions of the personalities of the firm's principal architects. Per Cannon:

Treganza was volatile, artistic, brooked interference with difficulty. Mr. Ware on the contrary was steady, about the hardest worker I have ever known, and very persistent in wanting to carry out the meticulous details of a project. I think Treganza cared much more for the artistic accomplishment of the firm. It is hard to say what Ware's development might have been had he practiced architecture alone. Certainly, when he and Treganza formed their partnership and Treganza took over the design, no opportunity for design was left to Ware. I have always felt he might have made a real contribution to architectural design here. It may well be that part of the conflict between Ware and Treganza arose out of a conflict in their points of view about design. I know that Treganza resented any interference in design, and I suspect that Ware at times did not approve of the designs which Treganza had developed.³⁸

Neither Ware or Treganza developed a signature architecture of their own, but, as previously noted, worked primarily in revival styles. In terms of domestic architecture, many of Ware and Treganza's earliest Salt Lake area houses heavily drew upon American Arts and Crafts traditions. A *Deseret Evening News* article from 1907 identified the firm as specialists "in the

³⁶ "Richard Kletting," *Utah History Encyclopedia*, (https://www.uen.org/utah_history_encyclopedia/k/KLETTING_RICHARD.shtml).

³⁷ Georgius Cannon, "Impressions: Ware and Treganza." *Utah Architect*, Winter 1962.

³⁸ Georgius Cannon, "Impressions: Ware and Treganza." *Utah Architect*, Winter 1962.

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mission style of houses and bungalows.”³⁹ However, according to Georgius Cannon, Treganza held a particular love for “the architecture of England with European influences.”⁴⁰

Ware and Treganza frequently advertised themselves as landscape architects and designed several important Salt Lake City landscapes throughout their partnership. The architectural firm contributed to the streetscape design of the Salt Lake Gilmer Park (Gilmer Park Historic District, NRIS #96000314) and Popperton (now a part of Federal Heights) neighborhoods in 1908 and 1918 respectively. The firm also designed Millcreek’s Wasatch Lawn Cemetery in 1915. In describing the plans for Wasatch Lawn, a *Salt Lake Tribune* article stated the cemetery would feature “gentle rolling hills, wide vistas of lawns, miniature lakes, lily pools and waterfalls”—a description that could be applied as easily to the Walker House’s landscape of as to that of Wasatch Lawn.⁴¹ Note that the same aggregate-pillared and wood pergolas that still distinguish the west entrance to Wasatch Lawn first appeared in the Walker House’s water garden.

It is important to note that the Walker House water garden project launched a long, important friendship between Alberto Treganza and George Walker. An avid ornithologist, Treganza taught Walker to appreciate birds. Treganza even had Walker register 700 acres—Walker’s own land in addition to the properties belonging to his relatives on the larger Walker Farm—as an official Utah State Bird Sanctuary.⁴² Walker and Treganza collaborated on at least one ornithological journal publication treating “A Forty-Five Year History of the Snowy Heron in Utah” (Treganza wrote the article’s text and Walker provided illustrations), and both Walker and Treganza regularly participated in the Western branch of the “Southern Division of the Cooper Ornithological Club.”⁴³ Decades after Treganza left Utah, Walker maintained his interest in

³⁹ Author Unknown, “The Vernacular in Architecture: Eastern Critic on Salt Lake Buildings. Says it is Increasing,” *Deseret News*, July 17, 1907, 10.

⁴⁰ Georgius Cannon, “Impressions: Ware and Treganza,” *Utah Architect*, Winter 1962.

⁴¹ Author Unknown, “New Cemetery is Soon to be Opened: Beautiful City of the Dead is Located in Southeastern Section,” *The Salt Lake Tribune*, January 31, 1915, 11.

⁴² This designation meant that the Utah State Fish and Game Commission rented the property over a decade for \$1. In exchange, “the commissioner has power to prohibit the shooting or taking of the life of any animal within the limits of the sanctuary, except that predatory animals may be ordered killed. Not even the owners of the land, much less hunters, will be allowed to carry firearms on the property. The game commissioner also will place quail and pheasants on the land and protect song and insectivorous birds. Signs will be posted to warn persons against depredations, and, while the fine for violation of the law at present is only \$100, it is expected that the legislature will make additional provision for the protection of such sanctuaries.” For more information, see Author Unknown, “Bird Sanctuary to be Established,” *The Ogden Standard*, Sep. 26, 1916, 10.

Note that in 1908, the renowned egg collector Edward J. Court named a Blue Heron after Alberto Treganza. Treganza captured a specimen of the rare bird for Court, and in return, Court registered the bird as “*Ardea Herodia Treganzai*,” or the “Treganza Blue Heron.” For more information, see Edward J. Court. “Treganza Blue Heron.” *The Auk* 25, no. 3 (1908), 291–96.

⁴³ “A Forty-Five Year History of the Snowy Heron in Utah.” *The Condor* 16, no. 6 (1914), 245-249. Also see William Harroun Behle, *Utah Birds: Historical Perspectives and Bibliography*, Salt Lake City: Utah Museum of Natural History, 1990, 107.

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birds. An article entitled “How to Make Your Garden Spot Popular with Feathered Friends” published in *The Salt Lake Tribune* on March 11, 1951, highlighted Walker’s efforts to care for the birds who lived in and around his garden:

Over the years, Mr. Walker, who is a quiet, observant person, has learned much about feeding birds that might be helpful to you. Mr. Walker says the same birds will come year after year to feed. At the beginning of the winter season, he places food along the top of a stone wall and whistles. Soon the air will be filled with birds that have recognized his whistle. However, Mr. Walker cautions that once you start feeding the birds, you must continue through the winter, as they will depend upon you. He feeds around 200 to 300 quail daily and about 30 pheasants. He also feeds countless smaller birds such as the chickadees, song sparrows, nuthatches, crested jays, flickers, downy wood peckers and kinglets.⁴⁴

In addition to their shared ornithological interests, Walker and Treganza’s collaborations in the Walker Water Garden led to a partnership aimed at improving Salt Lake County’s bridges. In 1910, the year after he built his country house, George Walker ran for Salt Lake County Commission on the American Party Ticket. As a self-described “Good Roads enthusiast,” Walker made America’s Good Roads Movement principles central to his political platform.⁴⁵ Once in office, Walker and other Salt Lake County Commissioners sponsored an architectural competition to design improved bridges throughout the county.⁴⁶ Specifically, this contest aimed “to construct bridges throughout Salt Lake County designed by architects rather than employees of the county surveyor’s office.” Treganza was put in charge of administering the competition, and Walker served as a contest judge. Not surprisingly, Ware and Treganza’s bridge designs received first place. While the contest aimed at beautifying bridges county-wide, the only documentable bridge constructed from contest-generated plans was built near Walker’s house on 6200 South near Knudsen’s Corner.⁴⁷ Sadly, only the southern half of the cobblestone 6200 South bridge survives today, as the other half was destroyed by a flood several years ago.

Supplementary Information

Walker Family Background

⁴⁴ Author Unknown, “How to Make Your Garden Spot Popular with Feathered Friends,” *The Salt Lake Tribune*, March 11, 1951, 45.

⁴⁵ Author Unknown, “Ray Walker Candidacy,” *Salt Lake Telegram*, Sept. 21, 1910, 3.

⁴⁶ Note that this contest was held in 1913, the same year Walker hired Treganza to design his water garden. See Author Unknown, “Award Prizes to Architects in ‘Bridge Beauty’ Contest County Commissioners Adopt Plans for Two New Structures,” *The Salt Lake Tribune*, June 8, 1913, 19.

⁴⁷ Author Unknown, “Award Prizes for Bridge Drawing: Ware and Treganza Secure First Honors, Headlund and Kent, Second – Two Bridges Ordered – County Commissioners Put Plan into Effect to Beautify Stream Crossings,” *The Salt Lake Tribune*, May 29, 1913, Pg. 14.

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George Walker's father, Joseph Walker, one of the four famous Walker Brothers whose dream of developing Salt Lake City and larger Utah into a center of commerce directly clashed with Brigham Young's desire to maintain Utah as a religious enclave. Over time, the Walker Brothers became wildly successful businessmen, but the family initially arrived in Utah in 1852 as penniless pioneers.⁴⁸ The Walker Brothers' Holladay property, which came to be called the "Walker Farm" or the "Walker Fish Farm," was acquired by George Walker's uncle, Samuel Sharp Walker, shortly after the family's 1852 arrival in the Salt Lake Valley. The farm provided needed food for the Walker table and extra produce to sell. Thanks to the water provided by Willow (later Big Cottonwood) Creek and its spring-fed tributaries, the Walker Farm quickly became one of the Salt Lake Valley's verdant oases.⁴⁹

The Walker Brothers worked very closely with each other to establish a dry goods store, then a bank, followed by mining claims, hotels, opera houses, and other ventures. During the last two decades of the 19th century, however, the tight relationships that kept the Walker Brothers in lockstep dissolved. Fred Walker left the family business in 1884 after moving to California with Althea Hunt, his second wife and a renowned spiritual medium. Sharp Walker died an alcoholic in 1887. This left Rob, Matt, and their descendants to inherit the lion's share of the Walker family's holdings.

George and Lida Walker Background

George Raymond Walker was born to Joseph Robinson and Mary A. Carson Walker on June 5, 1880.⁵⁰ Salt Lake City's social registries suggest that George, who is most often referred to as "Ray" in newspaper reports, enjoyed a very comfortable childhood. George spent his youth living in his family's Italianate mansion located at 414 South Main Street, Salt Lake City (all the

⁴⁸ The Walker brothers, namely Matthew Henry (Matt), Joseph Robinson (Rob), Samuel Sharp (Sharp), and David Frederick (Fred), arrived in Utah in 1852 with James McGraw's Eleventh Company of Mormon pioneers. Shortly after arriving in the valley, the brothers decided to leave the Mormon Church over quarrels related to tithing. Over the subsequent decades, the Walker brothers built a Utah business, banking, and mining empire, making millions while simultaneously raising the ire of Brigham Young. Despite Young's attempts to crush the Walkers, the family persevered and played a key role socially and economically in integrating Utah into the fabric of the United States. For more information, see Johnathan Bliss, *Merchants and Miners in Utah* (Salt Lake City: Western Epics, 1983).

⁴⁹ By the time George Walker built his Tudor house, the Walker Farm, which, at its peak, extended over 700 hundreds of acres, had largely become a family holiday retreat. Charlotte Gilcrest, a friend of the Walker family, left a memorable account of summer days spent at the Walker "Fish Farm" as well as the Walker Villa located at Silver Lake at the top of Big Cottonwood Canyon. Gilcrest documented in 1891 that "the [Walker] farmhouse was situated about one mile from the mountains, in a grove of trees, and was a one-story frame building, forty feet front, with a plaza extending the entire length. . ." For more information, see Charlotte Gilcrest, *Summers in Silver Lake Glen by Charlotte Gilchrist: Walker family papers, 1838-1883* (University of Utah Marriott Library Special Collections / MS 0463).

⁵⁰ George Raymond Walker's siblings included Mary Walker Cheesman, J. Robinson Walker Jr., Charles Walker, and Albert Edmund Walker. See "Death of Mr. Walker: Pioneer Banker and Business Man and Senior Member of the Firm of Walker Brothers Passes Away," *The Salt Lake Tribune*, 07 Jan 1901, Mon, pg. 1.

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Walker Brothers lived on the same block along Salt Lake's Main Street where their opulent Victorian mansions stood in a proud row). Growing up within the Walker compound's parklike grounds provided ample recreation opportunities for George, his siblings, and his cousins. The Walker family's other properties provided additional entertainment. Newspaper reports from the 1890s and early 1900s highlight the frequent trips Joseph, and later George made with family and friends to the Walker Farm in Holladay and to the Walker Villa in Brighton.

Limited information exists to document George Walker's education. George's siblings went to preparatory boarding schools, and George enjoyed this same privilege, attending schools in both California and "the East" per one *Ogden Standard* article.⁵¹ A paragraph featured in *The Salt Lake Tribune* July 31, 1898 "Society" section indicated that George, "son of J.R. Walker, who has been studying for some time past with Prof. Vincent, has successfully passed the entrance examination for the State School of Mines at Golden, Colorado..."⁵² It does not appear that George actually attended the Colorado State School of Mines. Rather, society articles from 1898-1900 suggest that George maintained a full social calendar, appearing at house parties and taking groups of friends on buggy and sleigh rides across the Holladay farm and to other destinations.

In the years immediately following Joseph Walker's death, his heirs moved to divide, reassign, and/or liquidate key family assets. On January 5, 1903, Joseph's children agreed to accept Matthew Walker's offer of \$60,000 to purchase control of the Walker Bank. As part of this exchange, Joseph's children also received most of the interest in the Walker Dry Goods Store.⁵³ In subsequent years, Walker mining holdings, real-estate, and even the family farm were also divided amongst Joseph's heirs.⁵⁴

⁵¹ Author Unknown, *The Ogden Standard*, "Ray Walker Very Ill," Oct. 24, 1902, 8. Also see Margaret Lester. *Brigham Street* (Salt Lake City: Utah Historical Society, 1979), 199.

⁵² Author Unknown, "Society," *The Salt Lake Tribune*, Jul. 31, 1898, 10.

⁵³ Johnathan Bliss, *Merchants and Miners in Utah* (Salt Lake City: Western Epics, 1983), 260-61.

⁵⁴ A 1906 *Salt Lake Herald* article regarding the division of the Walker Farm stated: An equity suit was filed yesterday in the district court by Charles A. Walker and Lila S. Walker, his wife against George R. Walker and Lida Walker, his wife. Mary A. Cheesman, Winifred S. Walker and Alberta W. Walker, the heirs, for the division of the property. The plaintiffs asked that the real estate be partitioned by metes and bounds among the persons owning the same as tenants in common. The court granted the prayer of the plaintiff's and appointed Edward O. Howard, Robert S. Connor and L.C. Van Voorhies as referees and commissioners in the case, with the power to employ a surveyor and divide the farm into sections so that each heir may own his part of the land separately. The heirs own an interest in the property as follows: Charles A. Walker, one-fifth; George R. Walker, two-fifths, Mary A. Cheesman, one-fifth; Winifred S. Walker, one-tenth; Alberta W. Walker, one-tenth.

Author Unknown, "Divide Old Walker Farm, Court makes order and Place will be Partitioned Among the Heirs: The old Walker Farm in Holladay is to be divided among the heirs of the estate of Joseph R. Walker, Sr., deceased." *Salt Lake Herald*, Jun 20, 1906, 3.

Note that George Walker purchased the one-fifth Walker Farm share belonging to his brother, Joseph Walker Jr. for \$4,750, establishing his two-fifths share of the farm. See Author Unknown, "Real Estate," *The Salt Lake Herald*, Fri, Apr. 13, 1906, 5.

Matthew Walker retained a large share of the Walker Farm property upon which sat Glenwood, his summer villa. Matthew Walker eventually passed his share of the Walker Farm to his daughter Glenn Walker Wallace and her husband, John Wallace. Glenwood survived until 2020, when it was demolished. For more information, see Leia

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George spent the first years of the 1900s selling various inherited assets, including iron mines in Iron County, Utah, property on Salt Lake City's South Main Street between 8th and 9th South (the city's "Circus Square").⁵⁵ Ostensibly, these transactions provided George the funding required to construct his new house on the Walker Family Farm. George's many visits to the farm document an affection for the property, and his numerous cars facilitated easy transportation between Holladay and Salt Lake City.⁵⁶

Additionally, George started a family of his own via a surreptitious marriage to Lida Grey Ridge on August 31, 1902 and via the January 1908 adoption of a little girl that George and Lida named Adela Janet Walker.⁵⁷ Presumably, the couple felt it best to raise this child on the Walker Farm rather than in their Salt Lake Flat in the Emery Holmes (Bransford or Eagle Gate) Apartment Building. George's move to the Holladay suburbs also likely had political implications, as he ran on the American Party ticket as a resident of "Big Cottonwood" in 1910 for a position on the Salt Lake County Council.

The onset of the 20th century brought tremendous change to George Walker's life. In 1901, Joseph Walker died leaving his living heirs an estate worth \$616,280.23 according to some accounts (approximately \$21,811,961.79 in 2023).⁵⁸ Per Joseph's will, this money was to be paid

Miller, "Razing of historic mansion in Holladay sparks debate on Utah history, preservation. It is unknown what the future plans are for the property, once the opulent home to the state's 'First Lady of the Arts.'" *Salt Lake Tribune*, Dec. 27, 2020.

⁵⁵ See Author Unknown, "Iron County Iron Mines are Sold." *The Salt Lake Tribune*, Feb 17, 1906, 1. Also see Author Unknown, "Part of Circus Square Sold for \$7,000," *The Salt Lake Herald-Republican*, Dec. 5 1909, 19.

⁵⁶ Both George Walker and C.J. Craig were early adopters of the automobile. By 1908, Craig drove a 22-horsepower, two-cylinder Roadster touring car—a car that, after suffering a traffic accident, Craig ultimately sold to Salt Lake as one of the city's early fleet cars. By 1906, Walker drove a "Pope-Toledo" in "French Grey" finish, in 1909 he purchased an additional 6-cylinder 70-horse power Thomas car declared by Goodwin's Weekly to be "one of the fastest machines ever brought into town," and in 1912, he purchased "the first and only six-cylinder [Stoddard Dayton] Silent Knight engine brought to the state." See Author Unknown, "Motor Motions," *Goodwin's Weekly: A Thinking Paper for Thinking People*, 12 Jun 1909, 13. Also see Author Unknown, "Cheesman Company Reports Many Sales." *The Salt Lake Tribune*, Apr. 28, 1912, 22.

⁵⁷ Author Unknown, "Social and Personal," *Deseret News*, Jan. 13, 1908, 2.

⁵⁸ At the time of Joseph Walker's death, these living heirs included Joseph Walker Jr., Charles Walker, George Walker, and Mary Cheesman.

Various newspaper articles assigned different values to Joseph Walker's estate. Earlier accounts of the estate's worth usually report a higher value than do later accounts. See Author Unknown, "J.R. Walker Estate Settled," *The Salt Lake Herald*, Feb. 19, 1905, 5.

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out to each heir at \$4,000 and then in \$3,000 annual installments for 20 years, after which the remaining funds would be divided equally among Joseph's children and their respective heirs.⁵⁹ All of Joseph Walker's real-estate and business holdings would likewise be kept intact for 20 years, including his shares in the Walker Bank, the Walker Dry Goods Store, and the Walker Farm.⁶⁰ The will could only be changed by unanimous voting by all living heirs to find alternative arrangements. As previously suggested, George and his siblings did ultimately vote to divide and liquidate many of their father's holdings. George's uncle Matthew Walker, received Walker Bank, while George and his siblings received majority ownership in the Walker Dry Goods Store. George sold many other properties he received from his father's estate between 1905 and 1908, ensuring that he had plenty of funds to construct his Holladay home.

When the Walker's Holladay house was finished, George and Lida regularly held parties at their home for members of Salt Lake society and in support of various causes. These "country parties" often involved bringing people to and from Salt Lake City via fleets of automobiles. Even before completing his house, however, George began to transform Holladay from countryside into a Salt Lake bedroom community. As early as 1916, George worked with Russon Investment Company to subdivide a section of the Walker Farm advertised at \$600 per acre as "a pleasant trip to Walker Farm Acres on the Cottonwood Stream."⁶¹ Through his land subdivision, George established the tradition of piecemeal subdivision that other estate owners in Holladay followed over the course of the 20th century. This piecemeal subdivision established the organic street layout and development patterns that now characterize 21st-century Holladay City. On a personal level, land development allowed George a steady income stream. This income became particularly important after the Walker Dry Goods Store bankrupted after the 1929 Stock Market Crash.⁶²

George Walker and his family resided in their Walker Lane home for several decades. In the early 1950s, the Walkers moved to 1117 Alpine Terrace in Salt Lake's Federal Heights neighborhood, where George Walker died on Thursday, May 12, 1960. George Walker's obituary notes that he served on the Salt Lake County Council and in this position, he was instrumental in developing the Salt Lake County Hospital. The obituary also states that George developed "much of the Walker Lane area . . . above Highland Drive" and that he "retired in

⁵⁹ Author Unknown, "J.R. Walker's Fortune," *The Salt Lake Herald*, Jan. 24, 1901, 8. Note that some accounts state the annual estate payout would be as high as \$7,000.

⁶⁰ Author Unknown, "J.R. Walker's Fortune," *The Salt Lake Herald*, Jan. 24, 1901, 8.

⁶¹ Author Unknown, "Russon Investment Company, Walker Farm Acres, \$600 per acre, perfect place for your summer home," *Deseret Evening News*, April 29, 1916, 19.

⁶² The Walker Dry Goods Bankruptcy came about through a series of unfortunate and overlapping circumstances. To modernize the store, its leadership borrowed funds in the summer of 1929 to redecorate much of the store building. When these funds could not be paid back, the store went into receivership and ultimately into bankruptcy. See:

Author Unknown, "E.F. Dreyfous Sued for \$90,080.60 on Note," *Deseret News*, Jul 3, 1930, 9.

Author Unknown, "Receiver is Named for Walker Store," *The Ogden Standard-Examiner*, Jun 27, 1930, 1.

Author Unknown, "Walker Store for Lease or Sale," *The Salt Lake Tribune*, May 8, 1932, 13.

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1956 after working with the real estate construction business with E.B. Wicks Realty and Shaw Inc.” Both George’s wife, Lida, and his daughter, Janet, preceded him in death by a few years.⁶³

Frank and Kathrine Carman (Early 1950-1970s)

The Frank and Katherine Griffith Carman family was the second family to inhabit the Walker House. The Carmans moved from Salt Lake City’s Belvedere Apartments into the Walker House in the early 1950s. The earliest record of the Carmans in the Walker House is a newspaper article treating a “Miss Utah” party which the Carmens hosted in the Walker House gardens in September, 1953.⁶⁴

Frank C. Carman was born in Salt Lake City in 1909. Born with an innate interest in technology, Frank became an amateur ham radio operator while still a child. This early exposure to radio led Frank to pursue degrees in electrical engineering at the University of Utah, and then to establish radio stations throughout the Intermountain West. Frank’s radio career started in Price, Utah where he established KOAL. Frank then went on to establish KUTA in Salt Lake City, KGEM in Boise, Idaho, KLIX in Twin Falls, Idaho, KWIK in Pocatello, KIFI in Idaho Falls, KPOR in Butte, Montana, and KOOK in Billings, Montana. In cooperation with *The Salt Lake Tribune*, Frank launched KUTV Channel 2 in 1954. The KUTV station first signed onto the air on September 10, 1954 as an ABC affiliate in Salt Lake City.

Over the course of his life, Frank was heavily involved in Salt Lake’s civic growth. Frank served as a member of the Shriner’s Jester Court No. 49, and in this capacity was on the board of the Intermountain Unit Shriner’s Hospital for ten years. Frank also served as the president and lieutenant governor of the Salt Lake Kiwanis Club and was honored in the Utah Broadcaster’s Hall of Fame. Frank left Salt Lake City for Lincoln City, Oregon in the early 1970s, where he died on Sept. 19, 1989 at 80 years of age.⁶⁵

Katherine Griffin Carman was born in Guadalajara Mexico in June, 1909. Her family moved to Salt Lake City when Katherine was still a girl. Katherine served as an Honor Queen of Bethel No. 1, International Order of Jobs Daughters, and as a member of the Lynn Chapter, Order of the Eastern Star. Katherine graduated from East High School and then earned an accounting degree from the University of Utah, where she helped to establish the Alpha Delta Pi sorority and served as its first president. In partnership with her husband, Frank, Katherine founded several radio stations throughout the Intermountain States, including KLUB, and KUTV Channel 2.

⁶³ Author Unknown, “Former S.L. County Aide, 79, Dies After Illness,” *The Salt Lake Tribune*, May 13, 1960, 12.

⁶⁴ Mr. and Mrs. Frank Carman hosted Miss Utah “at their Walkers Lane residence, where officials of KUTAKUT and nearly 100 guests gave her a “bon voyage” party. On hand too were seven other beauties—hopeful aspirants for the 1954 Miss Utah crown. See “Miss Utah to Face Atlantic City Judges as ‘Boy,’” *The Salt Lake Tribune*, 03 Sep 1953, Thu, Page 17.

⁶⁵ Author Unknown, “KUTV Founder Dies in Oregon,” *The Salt Lake Tribune*, Sept. 20 1989, 27.

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Katherine's obituary notes that she managed both a farm and a ranch during her retirement years, and that she died in 1992 while living in Lincoln City, Oregon.⁶⁶

While living in the Walker House, the Carmans added a small sunroom onto the left or corner of the house's main or northeast façade, as well as expanded the master bedroom on the house's second story. Before the house's 2013 renovation, this expansion was visible from the house's southwest or rear façade. The Carman's also modified the house's kitchen, several bathrooms, and several bedrooms, but left the house's public room interiors intact (entry hall and staircase, living room, dining room, study). During their tenure in the house, the Carmans also replaced the Treganza-designed pool in the house's water garden with a standard, rectangular pool.

Oliver and Nina Johnston (c. 1970-2011)

The Oliver and Nina Johnston family were the third owners of the Walker House. According to Nina, her husband ultimately decided to purchase the Walker House so that their children "would learn to work."

Oliver or "Ole" Johnston was born in Blackfoot, Idaho on January 9, 1930, the son of Dr. Rich and Blanche Budge Johnston. He grew up in Blackfoot and St. Louis, Missouri. He attended Weber College, the University of Utah and the University of Utah College of Medicine, after which he prepared for his orthopedic specialty at the Lahey Clinic and the Boston City Hospital.

Ole married Nina Leishman on March 16, 1956 and served in the U.S. Army Medical Corps from 1957-1960. After leaving the army, Ole served as chief of staff at the Cottonwood Hospital in Murray, Utah. He was a member of the American Medical Association, the American Academy of Orthopedic Surgeons, the Arthroscopy Association of North America, the International Arthroscopic Association, and served as president of the Mormon Florida Jacksonville Mission.⁶⁷

Nina Leishman Johnston was born in Hyrum, Utah to Robert Bradshaw and Phyllis Liljenquist Leishman. Nina attended high school in Logan and finished her education at Brigham Young University. After marrying Ole in 1956, Nina worked as a homemaker and mother to six children. Nina spent much of the summertime gardening and hosting social events at the Walker House.⁶⁸

During their time in the Walker House, the Johnstons reconstructed bathrooms, the kitchen, and other secondary interior spaces, but left the house and its garden largely intact.

Gordon Bowen (2011-Present)

⁶⁶ Author Unknown, "Obituary: Kathrine Griffith Carman," *The Salt Lake Tribune*, Dec. 11, 1992, 83.

⁶⁷ Author Unknown, "Death: Oliver B. Johnston," *Deseret News*, Aug. 10, 1993.

⁶⁸ Author Unknown, "New Mission Presidents," *Church News Archive*, March 31, 1990.

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In 2011, Gordon Bowen became the fourth owner of the Walker House. Initially, Bowen planned to construct a new Arts and Crafts-style house in the Walker Lane area, but changed his plans when he learned that the Walker House was available for purchase.

Bowen was born in Salt Lake City in April, 1950 to Wesley Gordon and Lucille Johnson Bowen. Bowen attended High School in Salt Lake and received a Bachelor's degree in English from the University of Utah in 1976. Bowen became a copywriter in Chicago, Illinois for the advertising holding company, J. Walter Thompson (JWT) where he worked between 1977-1980. Bowen subsequently served as the senior vice president, creative director for Bonneville Media Communications in Salt Lake City, and then as creative director at Ogilvy & Mather Worldwide, McCann-Erickson Worldwide, and Young and Rubicam, all in New York City.

Bowen served as creative director for the 2002 Salt Lake Olympic committee, and partnered that same year with John McGarry to establish McGarry Bowen Advertising (spelled mcgarrybowen [all lowercase]). McGarry Bowen became the fastest-growing agency in advertising history and was twice named the Ad Age "Agency of the Year." The agency joined Dentsu Aegis Network in 2008. Since this 2008 merger, Bowen has overseen Dentsu Advertising offices that span the globe and works with companies like American Express, Chevron, Disney, Hershey's, Intel, Kraft/Heinz, Marriott, Mondelez, P&G, Subway, United Airlines, and Verizon.

In 2013, Bowen undertook the numerous renovation projects described in the Narrative Description section of this nomination.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreege of Property 2.57

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 40.649130 Longitude: -111.821560

Or

UTM References

Datum (indicated on USGS map):

AD 1927 or NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

COM 1252.2 FT S & 1241.97 FT E FR N 1/4 COR SEC 15, T 2S, R 1E, SL MER, N 89^49' W 158 FT; N 81^32' W 63.55 FT; S 74^43' W 34.35 FT; N 89^49' W 63.97 FT; S 0^13' W 20 FT; N 89^49' W 104.2 FT; S 30^14'30" W 89.14 FT; N 89^49' W 154.97 FT; S 42^15' E 12.52 FT; S 0^13' W 225.3 FT; S 89^47' E 150 FT; S 0^13' W 272.84 FT; N 60^48'30" E 28.37 FT; N 59^29' W 10.09 FT; N 0^13' E 253.82 FT; S 83^55' E 194.39 FT; N 0^13' E 332.5 FT; S 89^49' E 2.73 FT; N 74^43' E 32.86 FT; S 81^32' E 60.79 FT; S 89^49' E 159.44 FT; N 0^13' E 20 FT TO BEG. 2.57 AC. 4106-0353,0355 9960-3888

Boundary Justification (Explain why the boundaries were selected.)

The boundaries correspond with the property's current legal boundaries and are the remaining portion of the property's historical boundaries.

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11. Form Prepared By

name/title: Dr. David Amott
organization: _____
street & number: 1548 North Locust Lane
city or town: Provo state: Utah zip code: 84604
e-mail davidamott@gmail.com
telephone: 801-971-4808
date: January 18, 2024

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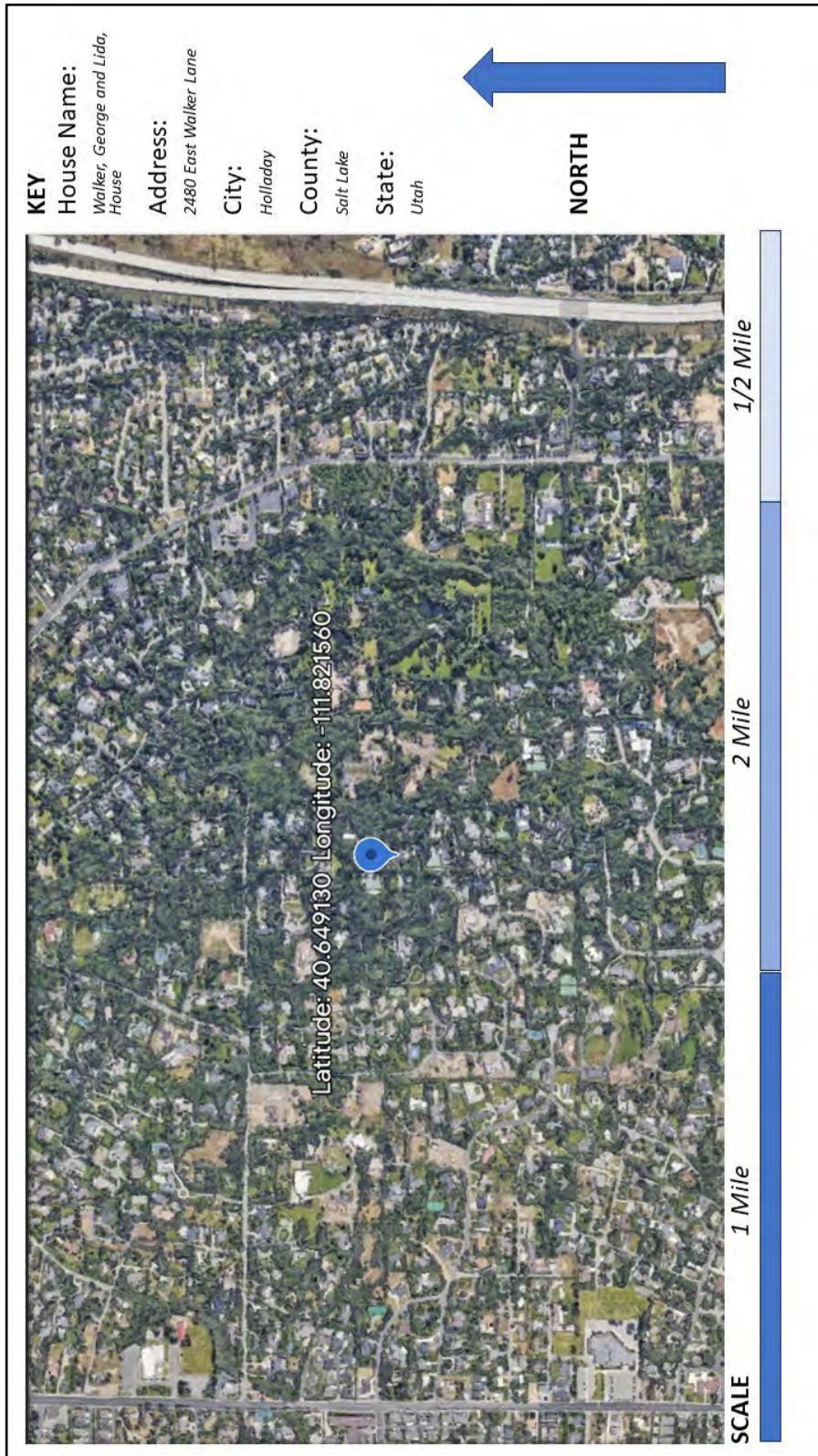
Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

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- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: George and Lida Walker House

City or Vicinity: Holladay City

County: Salt Lake County

State: Utah

Photographer: Unknown (2015 photos), David Amott (2023 photos)

Date Photographed: June 2015 and June 2023

Description of Photograph(s) and number, include description of view indicating direction of camera:

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Photo 1 of 46. Northeast Façade, 2023. Camera facing southwest.



Photo 2 of 46. Primary / Northeast Façade, c. 2015. Camera facing southwest.

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Photo 3 of 46. Primary / Northeast Façade, 2023. Camera facing southwest.



Photo 4 of 46. Entryway on Primary / Northeast Façade, 2013. Camera facing southwest.

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Photo 5 of 46. Primary / Northeast Façade, c. 2015. Camera facing southeast.



Photo 6 of 46. Southeast Façade, 2023. Camera facing northeast.

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Photo 7 of 46. Southeast Façade, 2023. Camera facing northeast.



Photo 8 of 46. Southeast Façade (Passage Between Historic House and Kitchen Addition), 2023. Camera facing northeast.

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Photo 9 of 46. Southwest Façade (Historic House and Later Kitchen Addition), 2023.
Camera facing northeast.



Photo 10 of 46. Northeast Façade (Historic House and Later Kitchen Addition), 2023.
Camera facing northwest.

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Photo 11 of 46. Northeast Façade (Historic House and Kitchen Addition), 2023.
Camera facing southwest.



Photo 12 of 46. Primary Entrance Door, c. 2023. Camera facing north.

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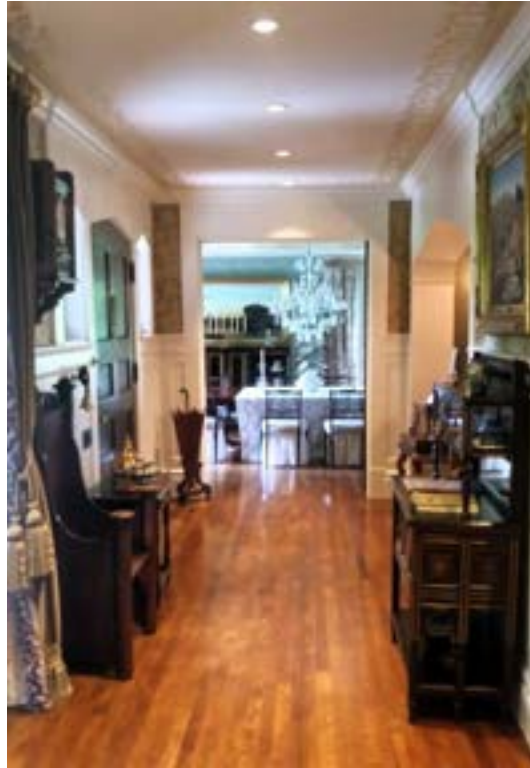


Photo 13 of 46. Entry Hallway, c. 2023. Camera facing northeast.



Photo 14 of 46. Entry Hallway, c. 2015. Camera facing northeast.

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Photo 15 of 46. Living Room, c. 2015. Camera facing northwest.



Photo 16 of 46. Living Room, c. 2023. Camera facing southeast.

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Photo 17 of 46. Living Room, c. 2015. Camera facing southeast.



Photo 18 of 46. Living Room, c. 2023. Camera facing northwest.

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Photo 19 of 46. Dining Room, c. 2015. Camera facing east.



Photo 20 of 46. Dining Room, c. 2023. Camera facing northeast.

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Photo 21 of 46. Main Staircase c. 2015. Camer facing southwest.



Photo 22 of 46. Study c. 2015. Camera facing west.

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Photo 23 of 46. Study c. 2023. Camera facing southeast.



Photo 24 of 46. Sitting Room (Former Breakfast Room) c. 2015. Camera facing northwest.

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Photo 25 of 46. Passage (From Entry Hall to Kitchen), 2023. Camera facing south.



Photo 26 of 46. Passage (From Kitchen to Entry Hall), 2023. Camera facing northwest.

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Photo 27 of 46. Kitchen, 2023. Camera facing west.



Photo 28 of 46. Kitchen, 2015. Camera facing east.

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Photo 29 of 46. Butler's Pantry, 2023. Camera facing east.



Photo 30 of 46. Staircase c. 2015. Camera facing northeast.

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Photo 31 of 46. Master Bedroom Study and Master Bedroom, 2023. Camera facing east.



Photo 32 of 46. Master Bedroom, 2023. Camera facing southeast.

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Photo 33 of 46. Walker House Master Bath, 2023. Camera facing southeast.



Photo 34 of 46. Walker House Playroom, 2023. Camera facing northeast.

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Photo 35 of 46. Bedroom c. 2015. Camera facing northwest.



Photo 36 of 46. Bedroom c. 2023. Camera facing southwest.

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Photo 37 of 46. Third Floor c. 2015. Camera facing southeast.



Photo 38 of 46. Third Floor c. 2023. Camer facing southeast.

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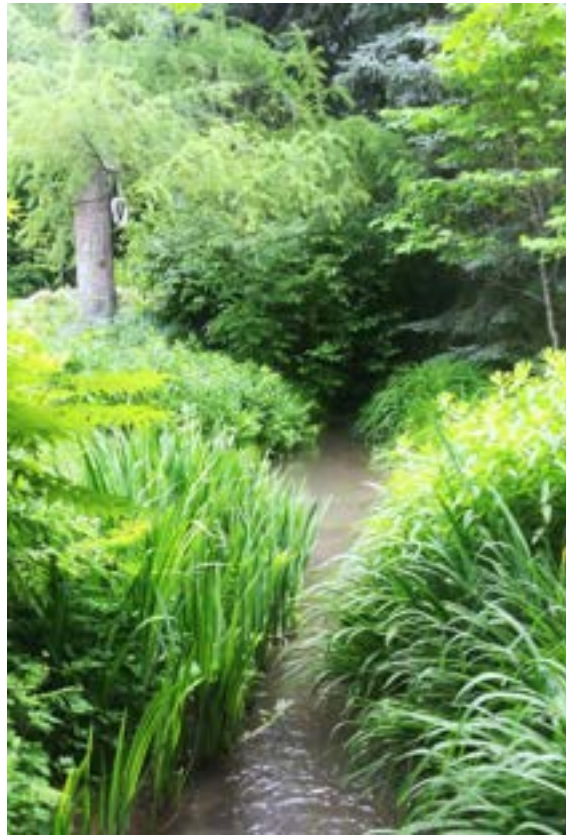


Photo 39 of 46. Cottonwood Creek, 2023. Camera facing southwest.



Photo 40 of 46. Pool / Water Garden c. 2015. Camera facing northeast.

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Photo 41 of 46. Pool and Pool House, 2023. Camer facing southwest.



Photo 42 of 46. Pool and Guest House, 2023. Camera facing south.

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Photo 43 of 46. Pergola and Lilly Pond, 2023. Camer facing north.



Photo 44 of 46. Pergola and Lilly Pond, 2023. Camera facing northeast.

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Photo 45 of 46. Pergola and Fountain, 2023. Camera facing east.



Photo 46 of 46. Pergola, 2023. Camera facing east.

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Figures



Figure 1 of 26. J.C. Craig, Image Published in *The Daily Sentinel* (Garden City, Kansas), Apr. 8, 1888.

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Figure 2 of 26. Alberto Treganza c. 1915, Image Courtesy of Lemon Grove Historical Society,
Lemon Grove, California.

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Figure 3 of 26. Images of George Ray Walker c. 1910 and c. 1960, Courtesy of the *Salt Lake Tribune*.

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Figure 4 of 26. Image of Frank Carman c. 1955, Courtesy of the Utah Historical Society.

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Figure 5 of 26. Image of Kathrine Carman c. 1955, Courtesy of the Utah Historical Society.

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Figure 6 of 26. George and Lida Walker House c. 1909, Courtesy of the Utah Historical Society.

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Figure 7 of 26. George and Lida Walker House and Water Garden c. 1915,
Courtesy of the Utah Historical Society.

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Figure 8 of 26. George and Lida Walker House Water Garden c. 1915, Courtesy of the Utah Historical Society.

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Figure 9 of 26. George and Lida Walker House Water Garden c. 1915, Courtesy of the Utah Historical Society.

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Figure 10 of 26. George and Lida Walker House Water Garden c. 1915
Courtesy of the Utah Historical Society.

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Figure 11 of 26. George and Lida Walker House Water Garden c. 1915,
Courtesy of the Utah Historical Society.

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Figure 12 of 26. George and Lida Walker House Water Garden c. 1915,
Courtesy of the Utah Historical Society.

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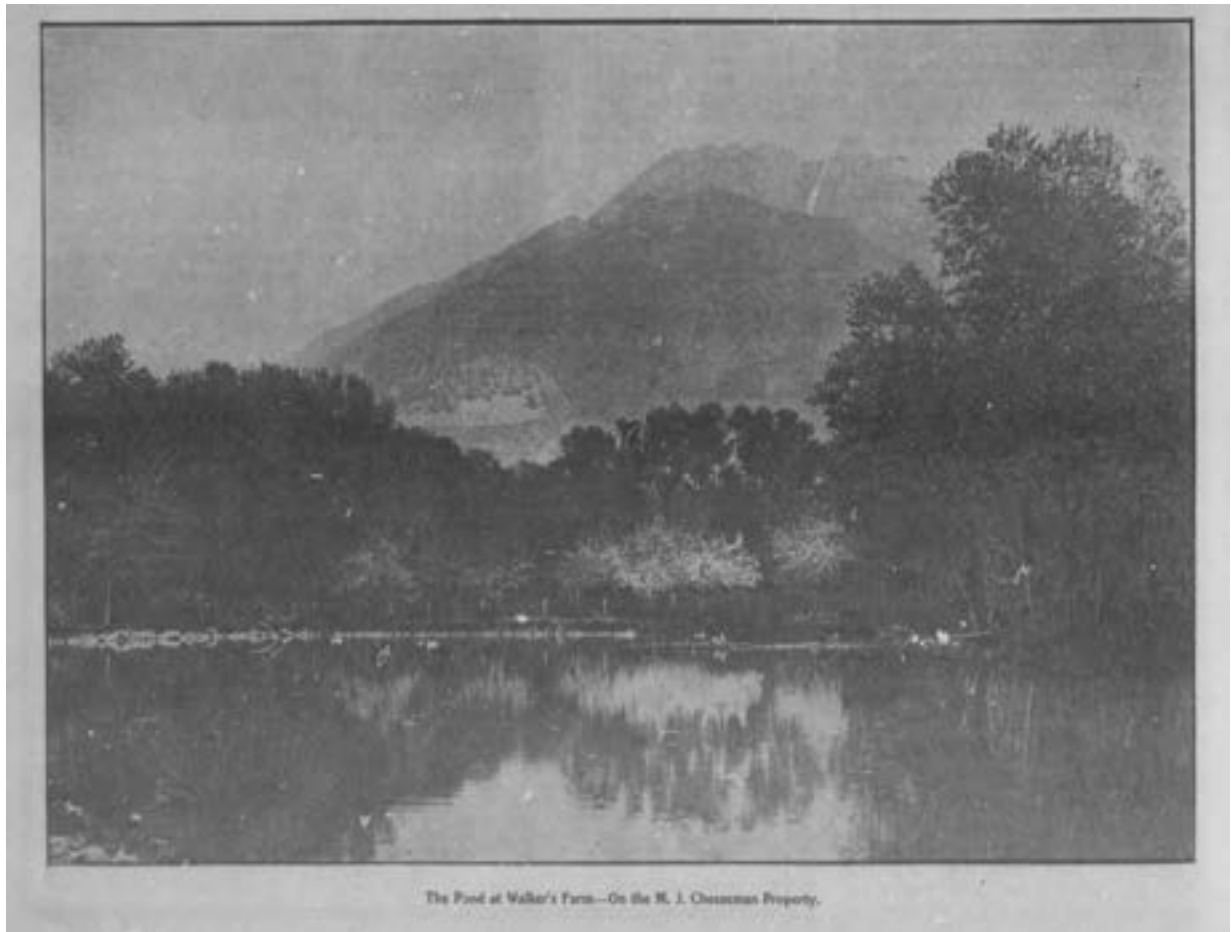
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Figure 13 of 26. George and Lida Walker House Water Garden c. 1915,
Courtesy of the Utah Historical Society.

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The Pond at Walker's Farm—On the W. J. Cheesman Property.
Figure 14 of 26. Walker Farm Pond / Cheesman's Pond c. 1908, *Goodwin's Magazine*.

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Figure 15 of 26. Walker House Front Door Blueprints by J.C. Craig, c. 1909.

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Figure 16 of 26. Walker House Front Door Blueprints by J.C. Craig, c. 1909.

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Figure 17 of 26. Walker House Front Door Blueprints by J.C. Craig, c. 1909.

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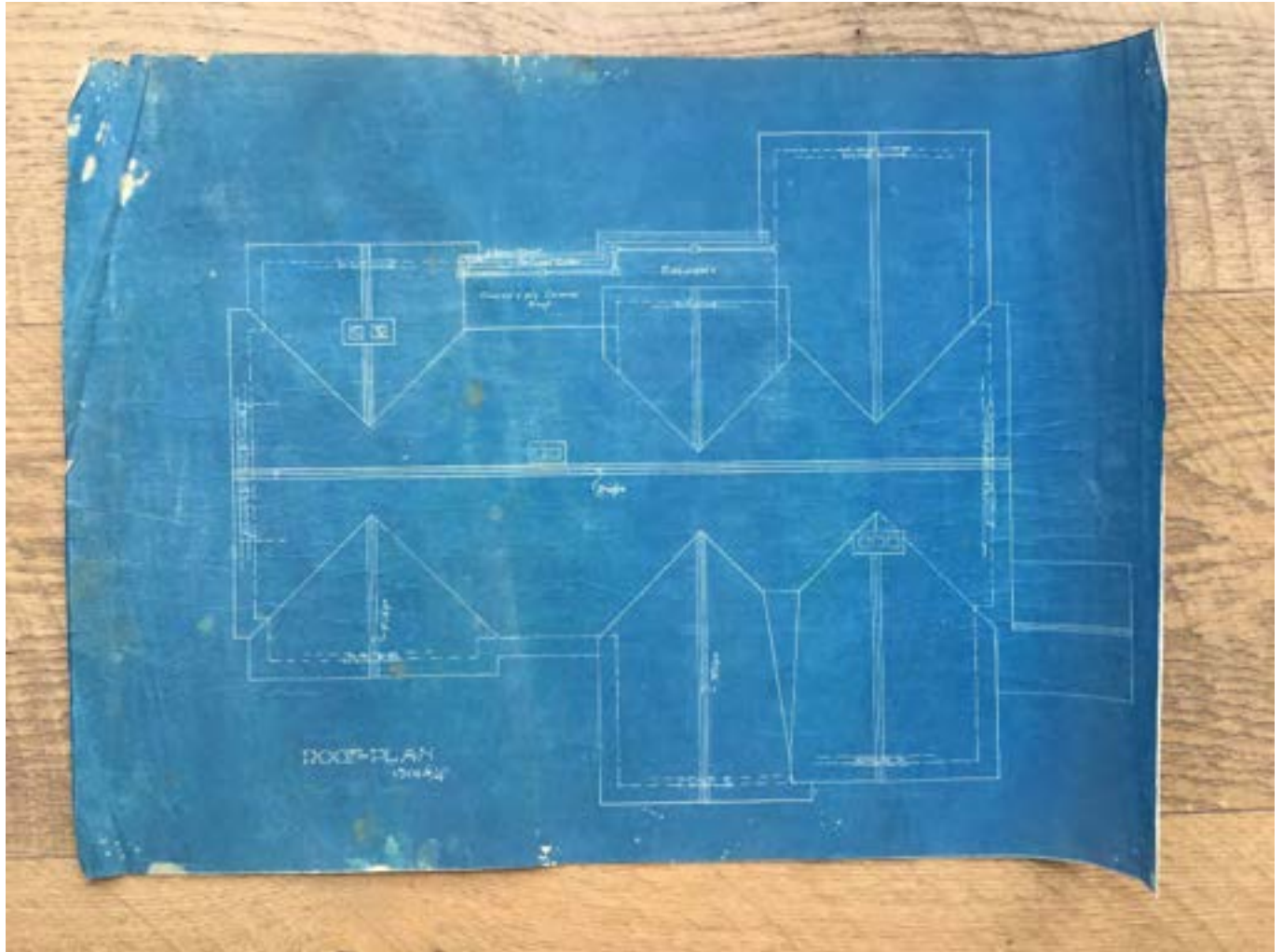


Figure 18 of 26. Walker House Front Door Blueprints by J.C. Craig, c. 1909.

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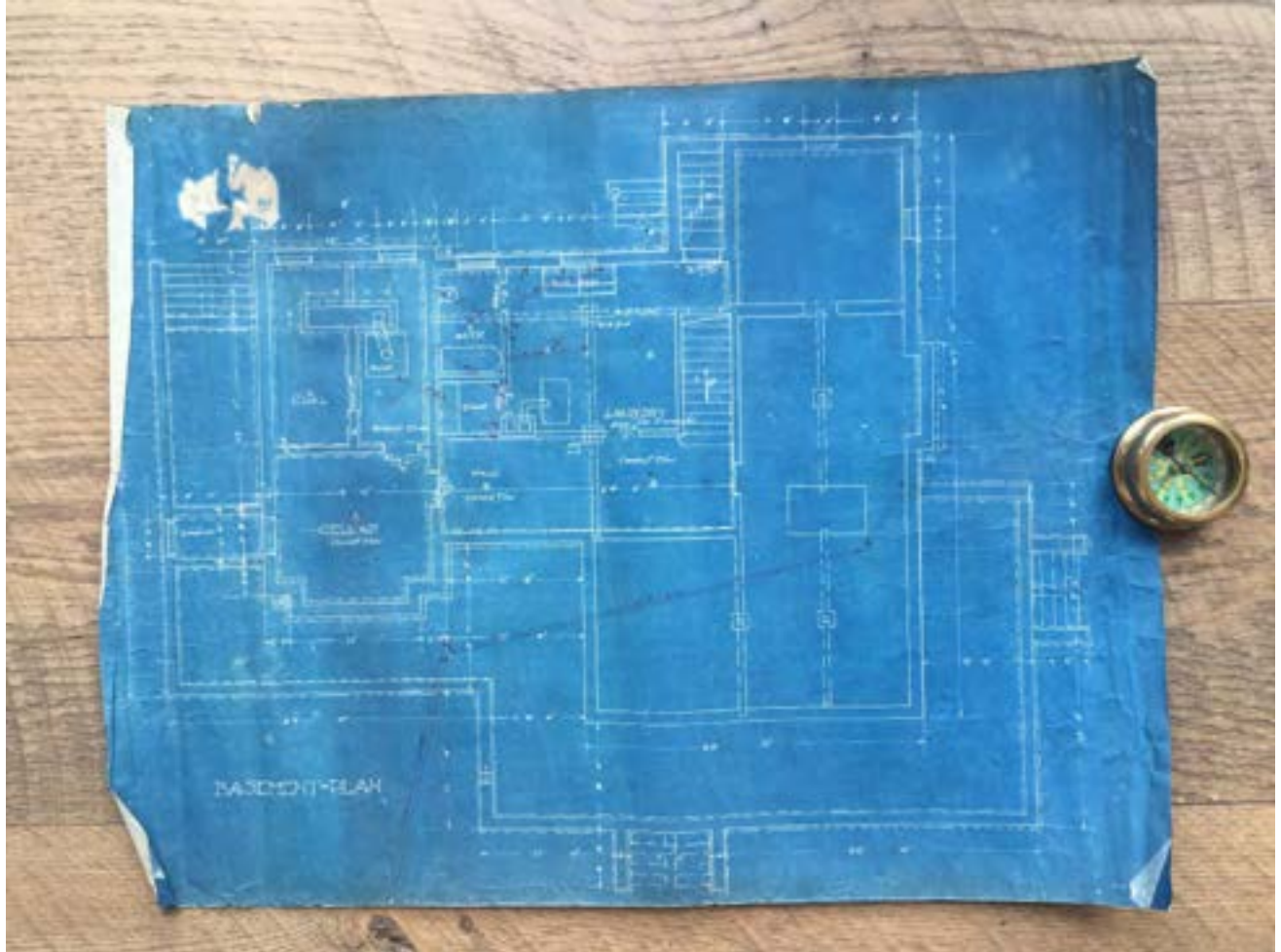


Figure 19 of 26. Walker House Front Door Blueprints by J.C. Craig, c. 1909.

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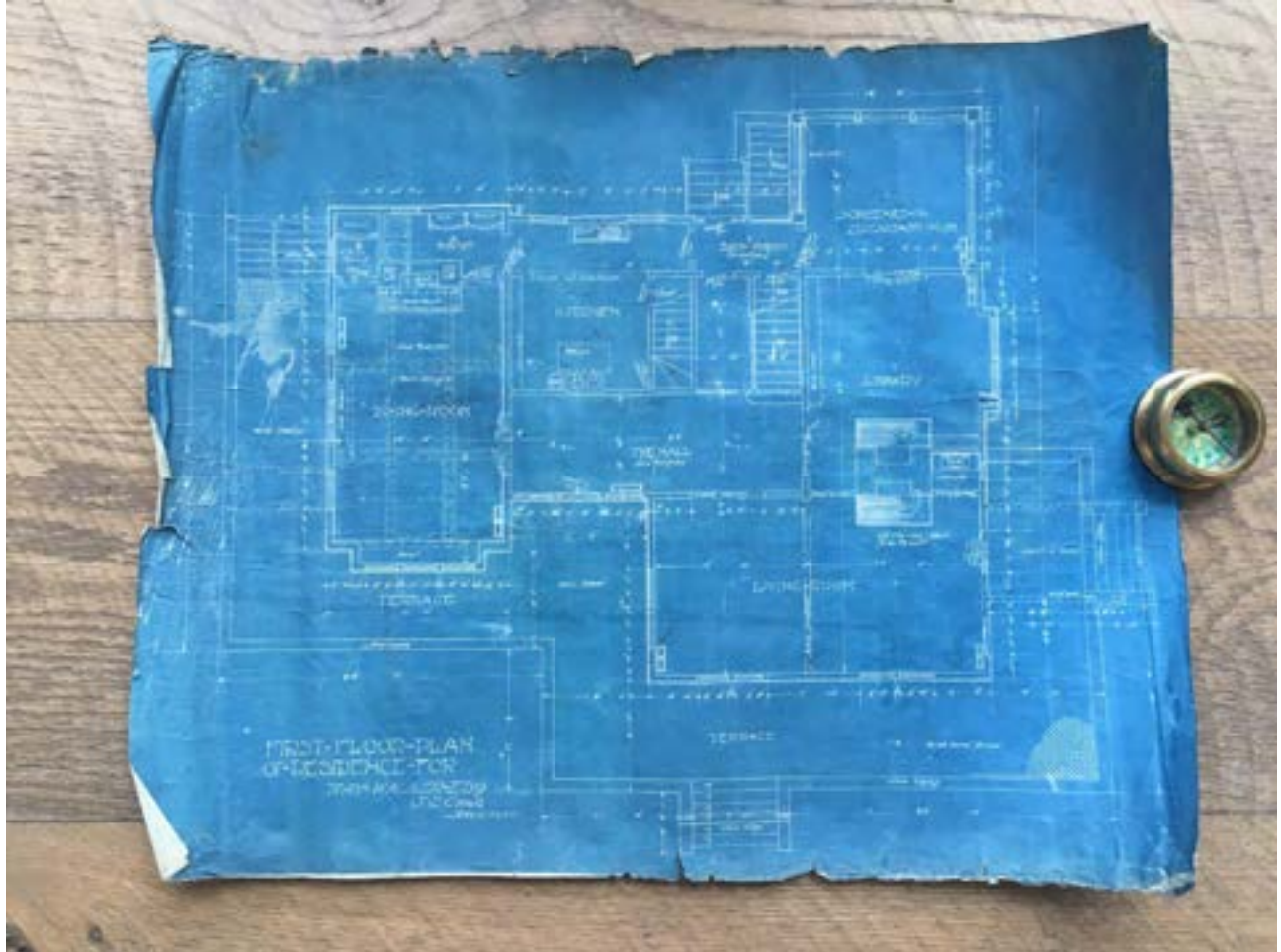


Figure 20 of 26. Walker House Front Door Blueprints by J.C. Craig, c. 1909.

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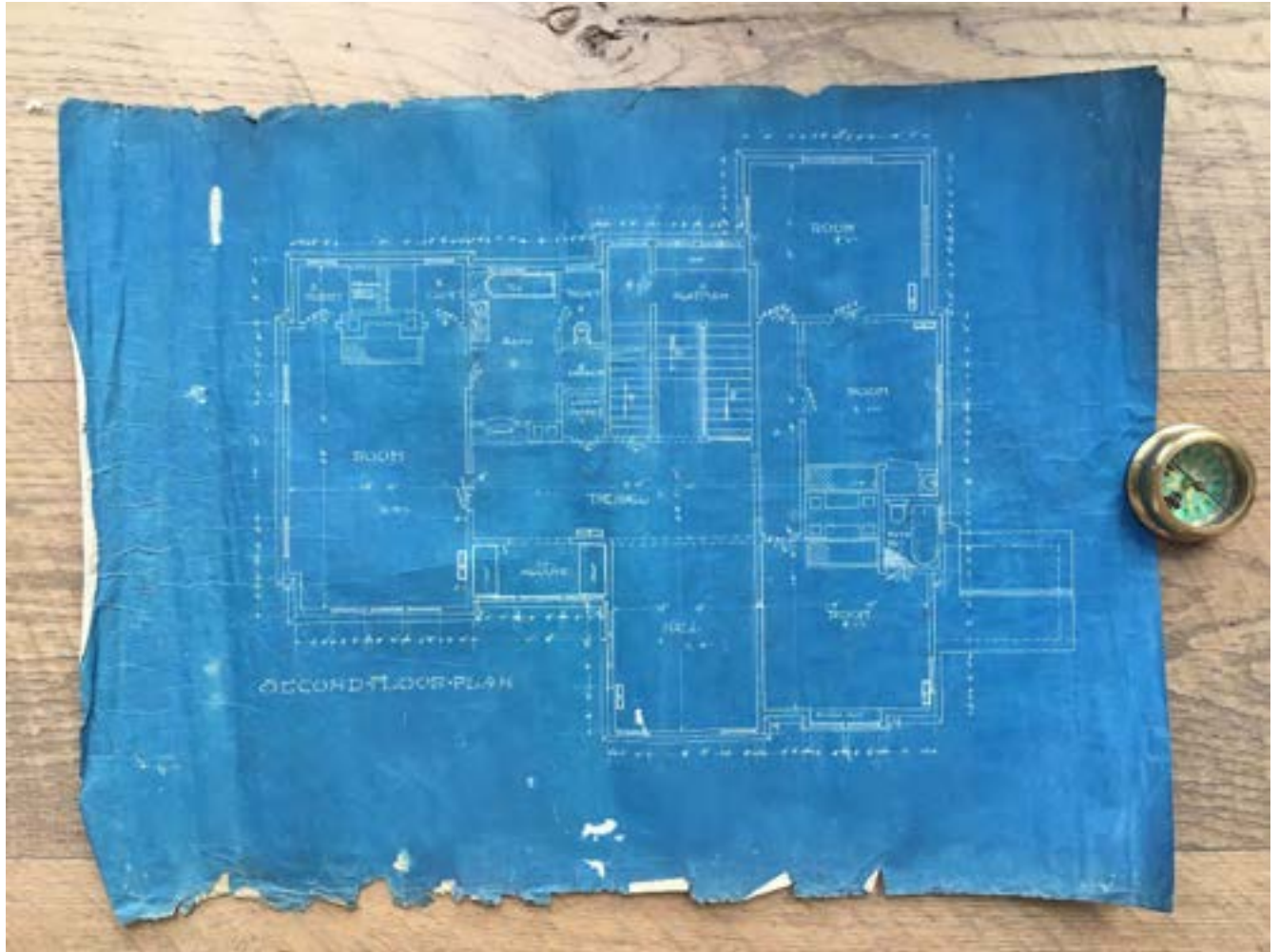
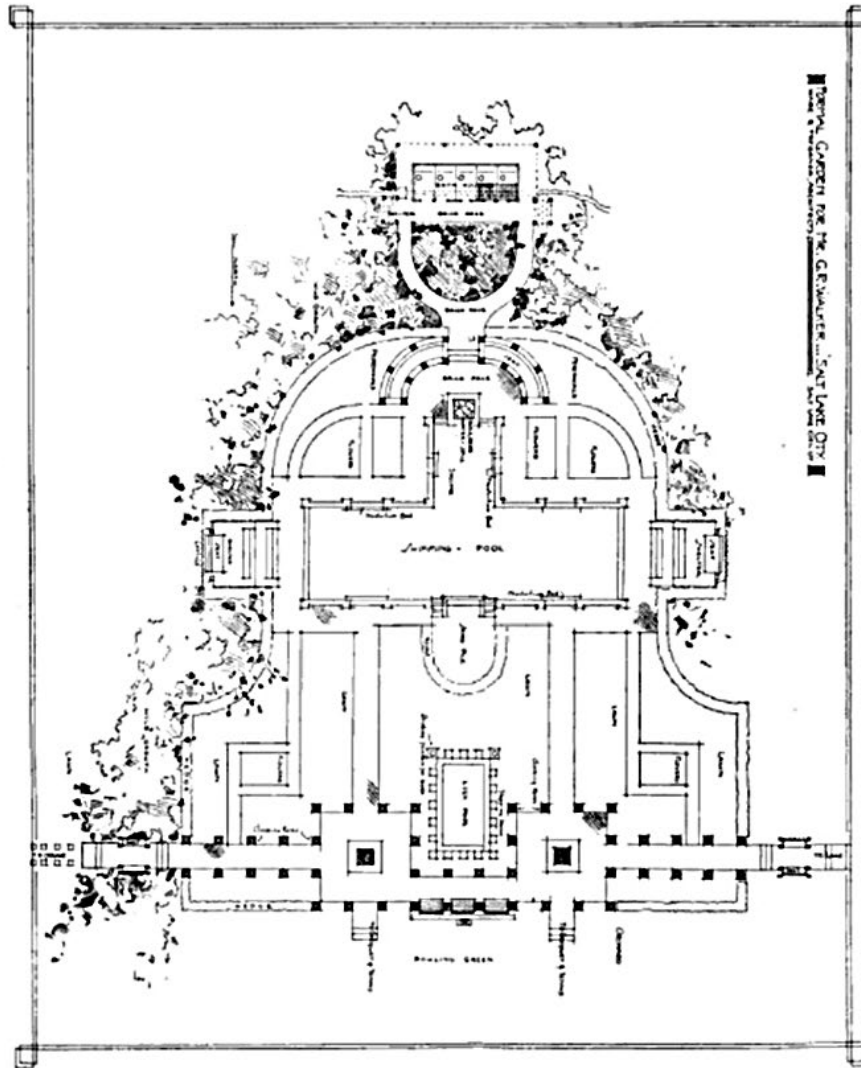


Figure 21 of 26. Walker House Front Door Blueprints by J.C. Craig, c. 1909.

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WARE & TREGANZA, ARCHITECTS, SALT LAKE CITY, UTAH



PLAN—WALKER GARDEN

Figure 22 of 26. Walker House Garden Blueprints by Ware and Treganza, c. 1913. Published in Cram, Ralph Adams. *American Country Houses of Today*. New York: The Architectural Book Publishing Company, 1913.

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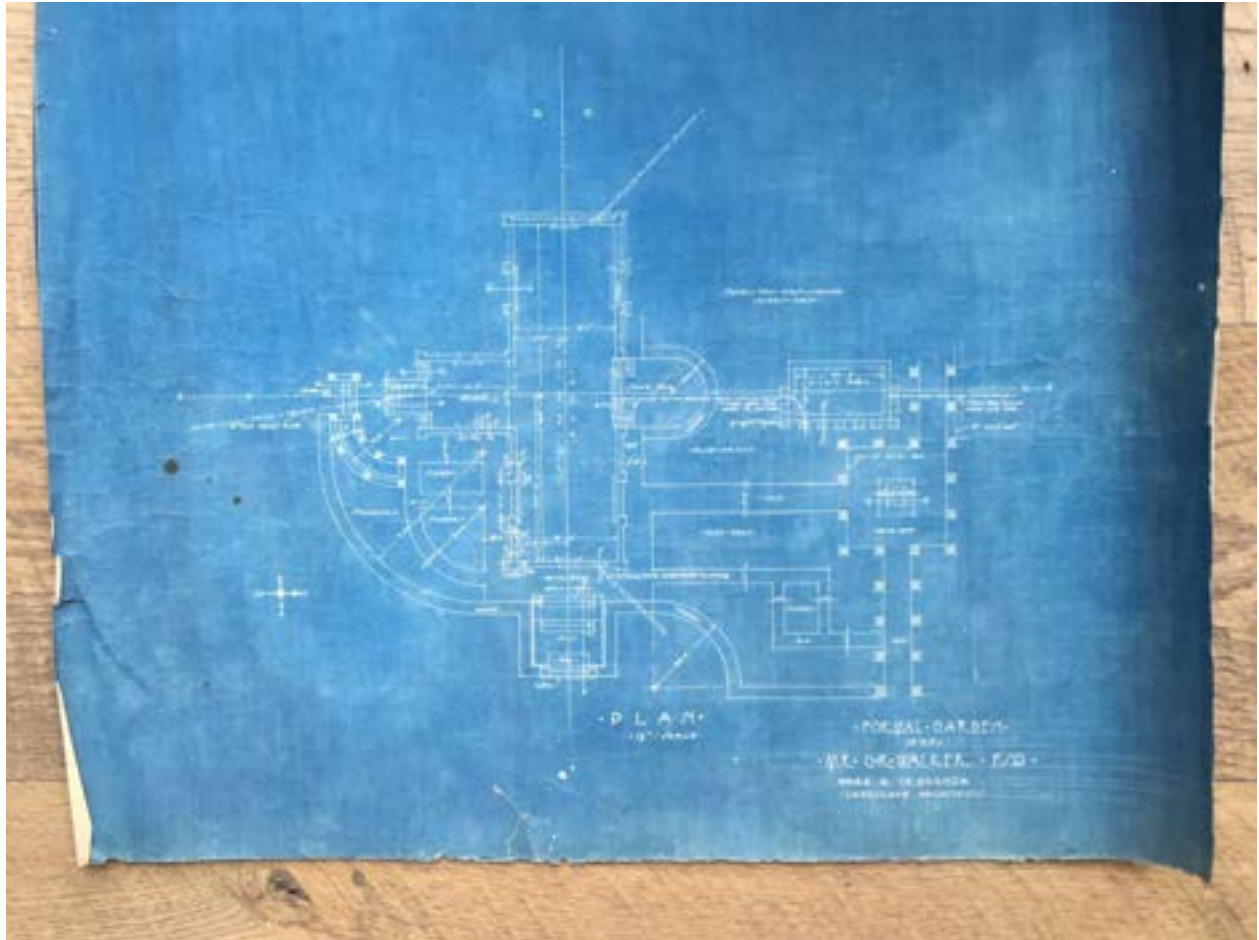


Figure 23 of 26. Walker House Garden Blueprints by Ware and Treganza, c. 1913.

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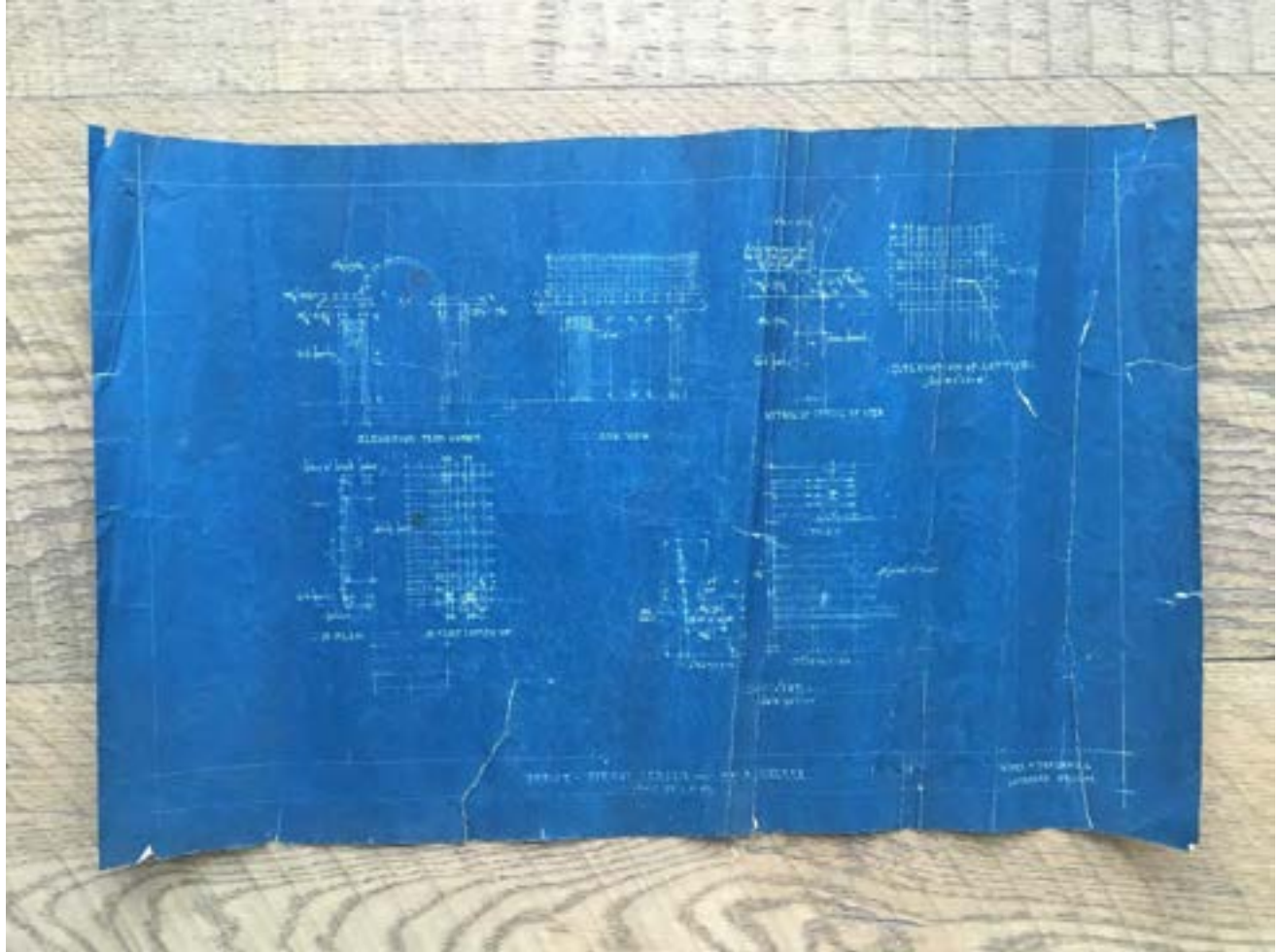


Figure 24 of 26. Walker House Garden Blueprints by Ware and Treganza, c. 1913.

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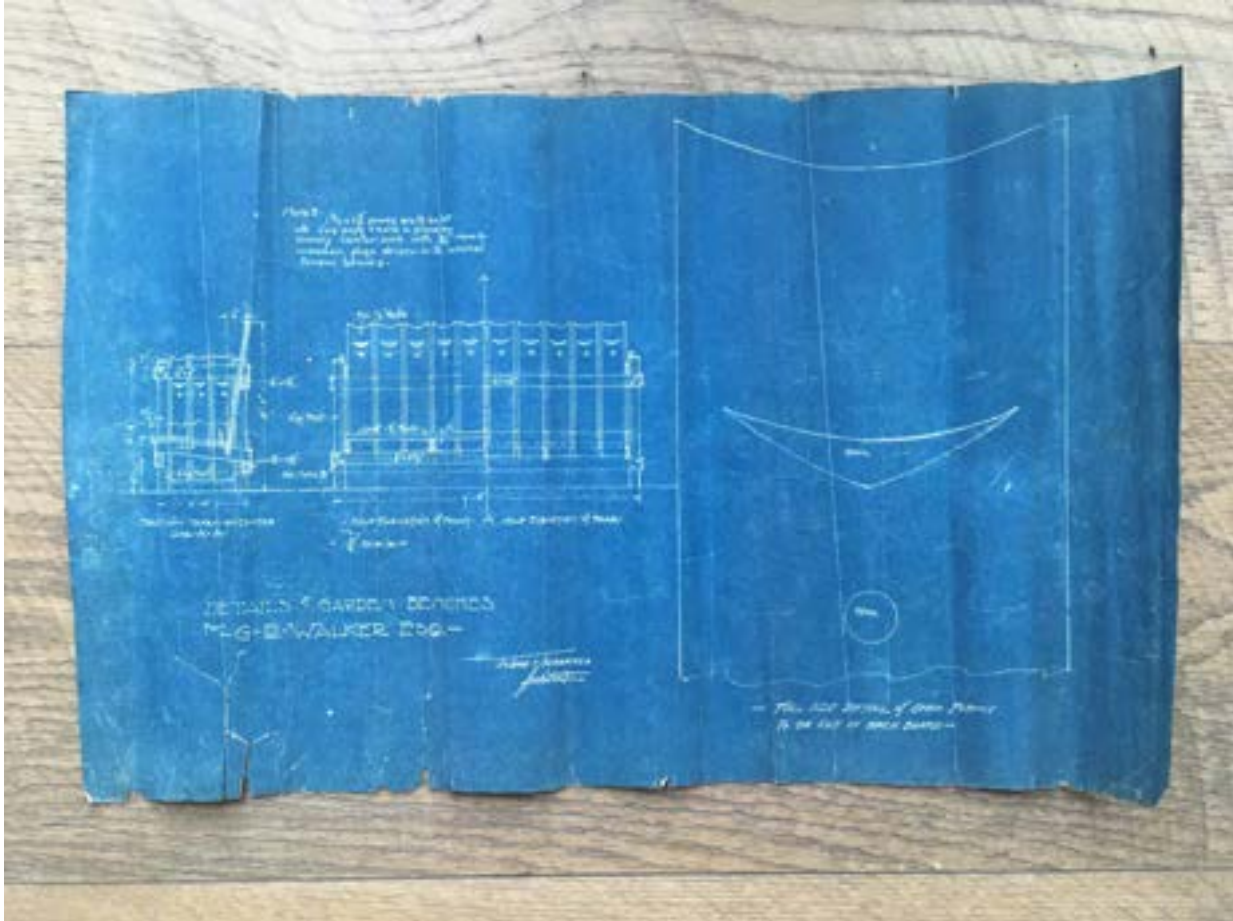


Figure 25 of 26. Walker House Garden Blueprints by Ware and Treganza, c. 1913.

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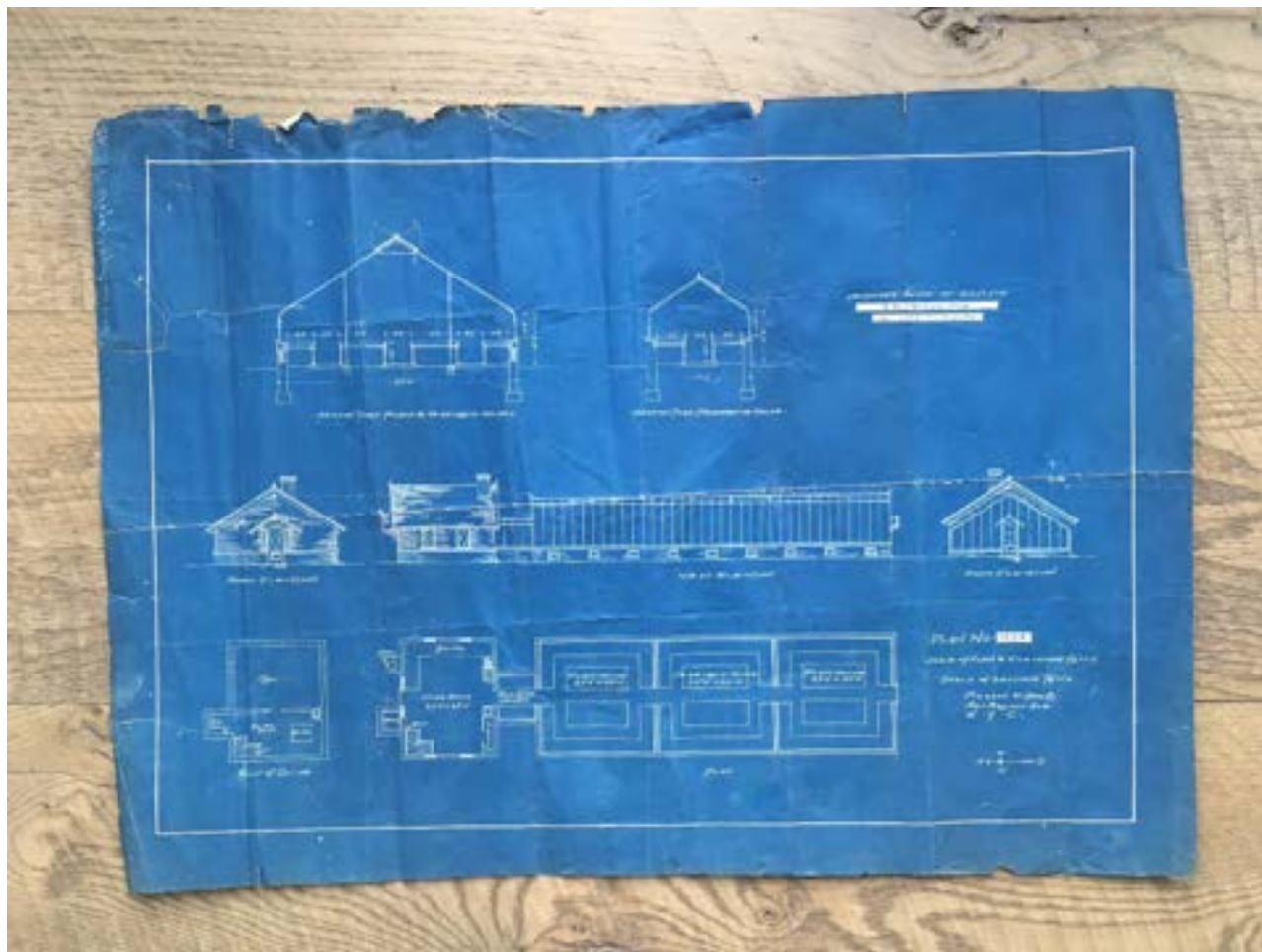


Figure 26 of 26. Walker House Glasshouse Blueprints by Ware and Treganza, c. 1913.

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