

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DATA SHEET

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MAR 31 1976

DATE ENTERED

DEC 12 1976

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC David Eccles Subdivision

AND/OR COMMON

Wm Eccles Avenue Historic District

2 LOCATION

STREET & NUMBER

See Item #10

Eccles Ave, bounded by 25th 426 Sts, Van Buren and Jackson Aves

CITY, TOWN

Ogden

— NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

1

STATE

Utah

— VICINITY OF

CODE

049

COUNTY

Weber

CODE

057

3 CLASSIFICATION

CATEGORY

OWNERSHIP

STATUS

PRESENT USE

DISTRICT

PUBLIC

OCCUPIED

AGRICULTURE

MUSEUM

BUILDING(S)

PRIVATE

UNOCCUPIED

COMMERCIAL

PARK

STRUCTURE

BOTH

WORK IN PROGRESS

EDUCATIONAL

PRIVATE RESIDENCE

SITE

PUBLIC ACQUISITION

ACCESSIBLE

ENTERTAINMENT

RELIGIOUS

OBJECT

IN PROCESS

YES: RESTRICTED

GOVERNMENT

SCIENTIFIC

BEING CONSIDERED

YES: UNRESTRICTED

INDUSTRIAL

TRANSPORTATION

NO

MILITARY

OTHER:

4 OWNER OF PROPERTY

NAME

Several Owners

STREET & NUMBER

Jackson, Eccles and Van Buren Avenues between 25th and 26th Streets

CITY, TOWN

Ogden

— VICINITY OF

STATE

Utah

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Weber County Recorders Office

STREET & NUMBER

Municipal Building, 2555 Washington Boulevard

CITY, TOWN

Ogden

STATE

Utah

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Utah Historic Sites Survey

DATE

April 1975

— FEDERAL STATE — COUNTY — LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Utah State Historical Society

CITY, TOWN

Salt Lake City

STATE

Utah

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

A. Description:

1. General description of types, styles or periods of architecture represented in district:

One major architectural style, the Prairie Style (M. Whiffen, 1969), dominates the district. The important structures in the district are residences designed by two Ogden architects, Leslie S. Hodgson and Eber F. Piers, who developed a distinct neighborhood of regionalized Prairie Style architecture. The homes on Eccles Avenue are typically 2 story, brick structures, with hipped roofs, deep eaves, Wrightian windows, portes cochere, porches, and 2/3 to 1/3 height relationship of first to second stories. A few homes are 1 or 1 1/2 stories and some are of frame construction, but these are rare exceptions.

Continuity in design was accomplished by utilizing Wrightian decorative motifs on nearly every home. In addition, brick, stucco, paint and shingle colors were coordinated. Architectural detailing is consistent throughout the neighborhood although there are variations within the Prairie theme from house to house. Most of the dwellings were built by the same contractor, Mr. Meade, resulting in consistently good workmanship and unity in execution of designs. That all aspects of the neighborhood were planned along thematic lines is still very obvious as one travels through the district of relatively unaltered Prairie Style homes.

General physical relationships of buildings to each other and environment:

Ogden city streets were laid out in a strict grid system by city founders. Jackson and Van Buren Avenues, therefore, run north and south and 25th and 26th Streets run east and west. Each of these streets is approximately 120 feet wide--unusual width being a regular feature of streets in older Mormon communities. Architect Leslie S. Hodgson, however, was intent upon creating a special residential effect on Eccles Avenue and designed a street only 66 feet in width which divided around an elliptical boulevard at the center of the street. The large area between the divided street was handsomely landscaped and became a neighborhood park. The park also served to break up the otherwise straight sight line of the street. This "lost and found" effect produces a setting more like an estate drive than a common city street.

The curving of Eccles Avenue does not effect the regular east-west orientation of lots and the east-west layout of homes on the lots. The residences are generally set back 40 feet from the streets making for nearly flush facade lines. Rear property lines for the properties on Eccles Avenue deviate east and west according to the curves in the street. The back yards, therefore, do not line up and provide a contrast to the flush facade line pattern evident along the avenue.

Homes are generally separated by 20 to 40 feet of open side yard. The possible feeling of moderate density owes more to the thick planting than to the closeness of structures. Most of the original planting is intact and has reached maximum growth. Original planting has been supplemented by additional landscaping in many areas. The land itself is flat but has been carefully landscaped so that vertical emphasis is apparent, complementing the Wrightian homes and creating an environment of grandeur and dignity.

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3. Present and original uses of buildings:

All buildings in the district were constructed as single family residences and were privately owned. This pattern of land use and ownership remains intact with the exception of the Patrick Healy Jr. residence which is presently maintained as a real estate office.

4. General conditions of buildings:

All of the residences have been carefully maintained by their various owners, both original and subsequent. Due to this unusual pride in maintenance, no restoration has been necessary. Additions have generally been minor and inconspicuous, consisting mostly of new porches or bedroom expansions to the rears of homes. Distasteful alterations are not visible from the streets, the continuity of design having been kept intact over the years. The conversion of one home to a real estate office was made with uncommon care and discretion.

5. Intrusions:

There have been no major intrusions. Small garages, sheds, and minor additions have been made over the years but no major structures have been built since 1920. No signs or other visual distractions have marred the original character of the neighborhood.

6. Qualities which make the district distinct from its surroundings:

The Eccles Avenue district is a residential neighborhood surrounded on all sides by low density residential neighborhoods. The distinct Prairie Style employed in the Eccles Avenue district is the main distinguishing feature. The boulevard on Eccles Avenue and the unchanged quality of the district are also distinguishing elements.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1909-1920 BUILDER/ARCHITECT Leslie S. Hodgson, Eber F. Piers

STATEMENT OF SIGNIFICANCE

B. Statement of Significance:

1. Historical Significance:

The historical significance of the Eccles Avenue Historic District is found in the prominence of the families who lived within the district's boundaries. The Eccles, Browning, Wattis, Kiesel, Houtz and other families whose names are associated with the district's homes were prominent in the business, civic and cultural affairs of Utah. There are few families who have made a greater contribution to the economic development of the Far West than the David Eccles family. Through the principles of hard work, thrift, and complete independency from outside capital, David Eccles, who came to the United States destitute, founded fifty-four separate businesses and earned the reputation of Utah's "Wealthiest Citizen." After the death of David Eccles in 1912, his son Marriner carried on in the same tradition as his father. Yet the depression of the early 1930's brought a complete change in the economic philosophy of Marriner Eccles. Called to Washington and appointed Governor of the Federal Reserve System by Franklin D. Roosevelt, Marriner became perhaps the strongest leader of a revolution which produced an economic philosophy based on deficit spending during times of depression and government interference to manipulate the economy. This was obviously foreign to the individualistic laissez faire beliefs of his father's generation. Perhaps the Victorian mansion of David Eccles west of the subdivision, constructed without the modernistic Wrightian characteristics of the Eccles Subdivision area, is symbolic of the difference in economic philosophies of the two Eccles.

2. Architectural Significance:

The Eccles Avenue District is architecturally significant due to its early development of a regional form of the Prairie Style in the western states. Frank Lloyd Wright, protege of Louis Sullivan, purported "Father of Modern Architecture," was the originator and master of the Prairie Style. "We of the Middle West," wrote Wright, "are living on the prairie. The prairie has a beauty of its own and we should recognize and accentuate this natural beauty, its quiet level. Hence, gently sloping roofs, low proportions, quiet sky lines, suppressed heavy-set chimneys and sheltering overhangs, low terraces and out-reaching walls sequestering private gardens."¹

Wright's works were influenced by extra-regional Japanese and pre-Columbian architecture, though Wright was reluctant to acknowledge these precursors. The first Prairie houses, the Bradley and Hickox houses at

¹Frank Lloyd Wright, quoted by Marcus Whiffen in American Architecture Since 1780--A Guide to Styles, p. 202, 1969.

?
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9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Leonard J. Arrington, David Eccles: Pioneer Western Industrialist, Logan, Utah, Utah State University, 1975.
- Marriner S. Eccles, Beckoning Frontiers, New York, Alfred A. Knopf, 1951.
- William E. Leuchtunburg, Franklin D. Roosevelt and the New Deal, New York, Harper and Row, 1963.
- Eccles Avenue Research Committee, compilers, "Eccles Avenue Documents" Utah State Historical Society, Salt Lake City, Utah.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES

A	1,2	4,2,0	4,2,0	4,5,6,3	4,5,5	B	1,2	4,2,0	4,2,0	4,5,6,3	2,2,5
	ZONE	EASTING		NORTHING			ZONE	EASTING		NORTHING	
C	1,2	4,2,0	0,7,0	4,5,6,3	2,3,5	D	1,2	4,2,0	0,7,0	4,5,6,3	4,7,0
	ZONE	EASTING		NORTHING			ZONE	EASTING		NORTHING	

VERBAL BOUNDARY DESCRIPTION

The Eccles Avenue District is bounded on the north by 25th Street and on the south by 26th Street; on the west by the rear property lines of the properties facing east on Jackson Street; on the east by the rear property lines of the properties facing west on Van Buren Street. There are no geographical features which separate the district from its surroundings.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Allen D. Roberts, Architectural Historian / A. Kent Powell, Preservation Historian

ORGANIZATION

Utah State Historical Society

DATE

January 2, 1976

STREET & NUMBER

603 East South Temple

TELEPHONE

(801) 533-5755

CITY OR TOWN

Salt Lake City

STATE

Utah

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

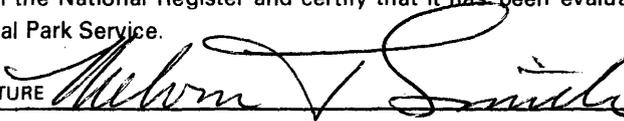
NATIONAL X

STATE _____

LOCAL _____

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE Melvin T. Smith, State Historic Preservation Officer

DATE

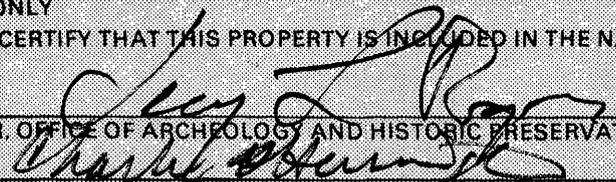
March 15, 1976

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

ATTEST:



DATE

12/12/06

DATE

11-26-75

KEEPER OF THE NATIONAL REGISTER

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Kankakie, Illinois, were designed by Wright in 1900. His first masterpiece in the style was the Willits House, designed in 1901 at Highland Park, Illinois. The Robie House (Chicago, 1908), the Beachey House (Oak Park, 1906) and Allen House (Wichita, 1917) were other exceptional Wrightian Prairie houses.

Concurrent with Wright's work were the designs of several other Prairie School architects, many of whom had worked with Wright, but one of whom rivaled Wright in the mode--although several did build some fine houses. Architects who had direct links with Chicago as well as builders who were impressed by Wrightian illustrations in the "Inland Architect" and other magazines quickly spread the Prairie Style throughout the country. Utah seems to have been particularly impressed with the style and indeed led the Western U.S. in adopting the new progressive house form. Architects such as Taylor Wooley, Clifford Evans, Miles Miller, Pope and Burton, and Ware and Treganza introduced Prairie Style buildings to Utah as early as 1909. The LDS Church was the only American religious group to make major ecclesiastical utilization of the style. The Dooley Building (1894, by L. Sullivan) excepted, the first example of modern architecture in Utah was the LDS Park First Ward, recently nominated to the National Register.

While several Prairie buildings were erected in Salt Lake City, the major impact of the style was felt in Ogden where numerous LDS churches and the David Eccles Subdivision composed of homes designed by Eber Piers and Leslie Hodgson, employed Prairie School architecture in a strikingly innovative regional manner. Together, these buildings represent the initial inroad of this significant American architectural mode in the Intermountain West.

3. History:

The settlement of Ogden dates back to 1845 when Miles Goodyear built a log cabin on the Weber River, two miles above the Ogden River confluence to serve as a supply station for California-bound emigrants. In November 1847, James Brown purchased the Goodyear holdings amounting to nearly 225 square miles for \$1,950.

In the early spring of 1848, Brown and his family moved to the Goodyear cabin site. They were soon followed by other settlers. Originally called Brown's fort or Brownsville by the Mormon settlers, the settlement was incorporated into the city of Ogden established in 1850 between the forks of the Weber and Ogden Rivers. Ogden grew rapidly, especially after the coming of the railroad in 1869, and by 1910 Utah's second largest city had a population of approximately 27,000.

In 1910, construction began on the first homes located on Eccles Avenue. Although not all of the thirteen homes identified as part of the district belonged to members of the David Eccles family, seven did and the remaining six were originally owned by friends and business associates of David Eccles.

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David Eccles life could have been the theme for a Horatio Alger novel. Born May 12, 1849, near Glasgow, Scotland, Eccles was forced to begin his business career at an early age when his father, a wood turner by trade, suffered almost a complete loss of sight from double cataracts on his eyes. Supplied with kitchen utensils made by his father and resin sticks used to ignite coal fires, the eleven year old David journed to neighboring towns to peddle his wares. In 1863, at the age of fourteen, David Eccles and his family emigrated to Utah with help from the LDS Church Perpetual Emigration Fund. After working in Utah and Oregon sawmills, and the Almy Wyoming coal mine, David took a contract in 1872 to supply logs to a portable sawmill. This venture led to further investment in the lumber industry first in Utah then Idaho, and by 1887 in Oregon. His success in the lumber industry made possible other investments in railroads, beet sugar refineries, food processing enterprises, construction, coal, land, livestock, banks, and insurance companies. After his death in 1912, his estate was valued at over six million dollars. During his business career he had founded 54 different enterprises. His biographer, Leonard Arrington wrote:

To a poorly educated person from a family with no savings or social status, the only way out of poverty was hard work and careful use of time and resources. Eccles therefore concentrated his efforts toward the goal of accumulation. He did not expend his energies in "church activities," nor in striving for social recognition, nor in unproductive political debate, nor in the pursuit of pleasure. Every moment, every ounce of energy, every expenditure had to count toward the goal of accumulation and profit. This was not a driving preoccupation but a pattern of life he knew was right. He was neither tense nor humorless; he enjoyed his work and his endeavors to turn a profit. He worked with gusto, relished the attempt to make business succeed, found pleasure in investing in new enterprises. But he was careful, prudent, and shrewd. This was habitual with him and not just a "show" to induce a spirit of economy among his employees. David Eccles, pp. 126-127.

In keeping with the standard set by prominent men of good standing in the Mormon Church before 1890 David Eccles married two women. His first wife and her family lived in Ogden and their home, now known as the Bertha Eccles Art Center has been listed on the National Register of Historic Places. It was for three of the older children of Bertha that David built homes on Eccles Avenue in 1911. The other children of Bertha and Ellen had homes of their own or were not married before the death of David in 1912 and therefore did not receive the same wedding presents.

The Eccles family continued to play a significant role in the economic history of Utah, the west, and the nation after the death of David Eccles.

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Two separate companies, representing the two families, were organized. The Eccles Investment Company, which represented the interests of Ellen and her children, was managed by the oldest son Marriner Eccles. Although his economic philosophy came to differ greatly with that of his father, Marriner proved his father's equal and expanded the families inheritance in a manner reminiscent of his father. Under Marriner's direction, the Eccles Investment Company soon became much more successful than the David Eccles Company. In the settlement of the David Eccles estate, Bertha and her children received approximately 5/7's of the estate while Ellen and her children only 2/7's. This led to an apparent rivalry between the two family companies, at least in the eyes of Marriner. On one occasion Marriner visited David C. Eccles, his oldest half brother, to discuss a change in policies for the Oregon Lumber Company, in which both families had an interest. Marriner recounted the discussion in the following manner. "He [David] went on to say that he was getting sick and tired of my interference and he wished I would mind my own business. I was a damned nuisance, he said, and he didn't want me to cause him anymore trouble. This was climaxed by an invitation to get out of his office at once." (Eccles, Beckoning Frontiers, p. 46.)

Despite the strained business relations, personal and family relations between the Ogden and Logan group were much more tolerable. In 1923, when Marriner moved from Logan to Ogden, he purchased a house just west of Eccles Avenue. In 1922, Marriner Eccles and Marriner Browning, who lived at 2565 Eccles Avenue and was the nephew of the important Ogden gun manufacturer, John Moses Browning, pooled the Eccles and Browning family resources to form what became the first Security Bank of Utah. It was his experience in this enterprise which trained Marriner for his position as Governor of the Federal Reserve Board and the author of many major New Deal Banking Reforms. Marriner inherited an economic philosophy from his father in which the elder Eccles "...produced his own capital for all his ventures, saying that a business, like an individual, could remain free only if it kept out of debt, and that the west itself could remain free only if it kept out of debt to the East." (Eccles, Beckoning Frontiers, p. 20.)

According to Marriner, his own conduct from the time of his father's death in 1912 until 1930, was governed by his father's philosophy. With the depression Marriner realized that the frontier economic philosophy of his father was outdate and developed his own which sought to deal with the issues of over production and under consumption. Speaking at the Utah State Bankers Convention in June 1932, Eccles declared:

I believe, contrary to the opinion of most people, that the depression in our own country was primarily brought about by our capital accumulation getting out of balance in relationship to our

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consumption ability. Our depression was not brought about as a result of extravagance. It was not brought about as a result of high taxation. We did not consume as a nation more than we produced. We consumed far less than we produced. The difficulty is that we were not sufficiently extravagant as a nation.

The theory of hard work and thrift as a means of pulling us out of the depression is unsound economically. True hard work means more production, but thrift and economy mean less consumption. Now reconcile those two forces, will you?

There is only one agency in my opinion that can turn the cycle upward and that is the government. The government, if it is worthy of the support, the loyalty, and the patriotism of its citizens, must so regulate, through its power of taxations, through its power over the control of money and credit, and hence its volume and use, the economic structure as to give men who are able, worthy, and willing to work, the opportunity to work, and to guarantee to them sustenance for their families and protection against want and destitution. If this is not done, the country cannot expect to get the support and loyalty that makes for a good, sound, safe government. (Eccles, Beckoning Frontiers, pp. 83-84.)

To incorporate this plan would require deficit spending and result in an unbalanced budget. Yet, as Eccles pointed out, the federal government was not bound by the same economic rules as an individual, family, business or state. The ideas of Marriner Eccles eventually drew the attention of Roosevelt advisors. In January 1934, Marriner left his home at 2541 Van Buren Avenue for Washington D.C. In the nation's capitol Marriner found Franklin Roosevelt sufficiently receptive to his banking ideas to appoint him Governor of the Federal Reserve Board in November 1934. Under his direction and the Banking Act of 1935, Eccles sought to lessen the influence of private bankers, who he felt had taken over the Federal Reserve System, give greater control of the system to the Executive Branch, and use the Reserve Board as an agency to consciously control the economy.

The Marriner Eccles home on Van Buren Street was originally one of three homes comprising the Wattis compound. The compound included the home of E.O. Wattis and two matching houses built on adjoining properties for his daughters, Mrs. E.R. Dumke and Mrs. Roscoe Gwilliam. E.O. Wattis, along with his brother William H. Wattis, were owners and business partners of David Eccles and later Marriner Eccles in the Utah Construction Company. The company was responsible for the construction of the Western Pacific Railroad line from Salt Lake City to Groville, California, in the first decade of the 20th Century. In the 1930's the Utah Construction Company formed the nucleus of a six company consortium which built the Hoover Dam on the Lower Colorado River.

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The Eccles Avenue Subdivision was created in 1909 by David Eccles who deeded lots to his family and selected other Ogden families. Two Ogden architects, Leslie O. Hodgson and Eber F. Piers, practiced independently but cooperated and coordinated their efforts in the planning and designing of the unique neighborhood. Each architect had previously been attracted to and enamored with the contemporary Prairie Style and the two determined to make the new residential style the dominating architectural theme of the project. The prairie-like setting of the subdivision was appropriate and the selected owners were pleased that the subdivision would have a certain unity and progressiveness designed into it to set it apart from surrounding neighborhoods and their eclectic architecture. Each architect designed approximately half of the significant structures and both proved capable of working within the chosen motif.

Leslie O. Hodgson was a native son of Utah, born in Salt Lake City on December 18, 1879. His father, Oliver Hodgson, a Mormon convert and Utah pioneer of 1850, was a leading builder and contractor in Salt Lake City and introduced his son, Leslie, to the architectural trade. Leslie studied architecture as a draftsman in the offices of two of Utah's most prominent architects, Samuel C. Dallas and Richard K.A. Kletting. Hodgson then gained valuable exposure to modern residential trends as chief draftsman with the firm of Hebbard and Gill in San Diego, California. Irving Gill had worked in the Chicago office of Adler and Sullivan before moving to San Diego in 1893 and was undoubtedly acquainted with Frank Lloyd Wright who had also worked closely with Sullivan. Upon returning to Ogden to establish his own practice in 1905, Hodgson was well exercised in designing buildings in contemporary American styles. In 1906 Hodgson became the partner of Julius A. Smith, of Ogden. Young Eber F. Piers later became a draftsman for the firm. The firm of Smith and Hodgson was very prolific until its dissolution in 1910, the year the Eccles Subdivision began to materialize. During the initial year of Smith and Hodgson's existence, the firm published a book, Architecture of Ogden: J.A. Smith and Leslie S. Hodgson, Architects, 1906-07.²

The publication displayed photographs of the major works of the firm including Hotel Bigelow (now Ben Lomond Hotel), Peery's Egyptian Theatre, Union Stock Yards, Elk's Lodge, Washington School, Lorin Farr School, and numerous other public, commercial, religious and residential buildings. Many of Hodgson's designs showed a flare for the Prairie Style. The Prairie Style residences designed by Hodgson in the Eccles Subdivision were those for James Canse (1914), John S. Houtz (1910), LeRoy Eccles, later Elijah A. Larkin house (1911), LeRoy Eccles, later Weber Club (1917), William Wright (1911), Hugh M. Rowe (1911), and Patrick Healy, Jr. (1920).

²By Century Printing Co., Salt Lake City, compiled and published by E.T. Harris.

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Leslie S. Hodgson was a versatile architect and designed comfortably in several styles. He worked with Neo-Classical Revival, Western Stick Style, Bungaloid and Modernistic (Art Deco) designs. He was the leader in introducing Art Deco to the Intermountain region. His Ogden City and County Building, Ogden High School, Regional Forest Service Administration Building, and Tribune Building remain the most significant monuments of the Modernistic Style in Utah. The Healy house on Eccles Avenue was a sensitive "Old English Cottage" design.

Hodgson also employed the Prairie Style in religious and commercial buildings, the LDS Deaf Branch and Nye Building being the best extant examples. Official architect for the Ogden School Board and architect for federal agencies during World War II, as well as for the Eccles and Scowcroft families and their vast financial empires, Hodgson obtained the largest and most prestigious design commissions of his day. As a consequence, much of the modern appearance of Ogden and northern Utah may be attributed to this significant architect. Hodgson served as President of the Utah Chapter of the American Institute of Architects. He died in Ogden the 26th of July, 1947.

Eber F. Piers had only recently entered the architectural profession when he began designing residences in the Eccles subdivision. Piers was not listed as an architect in Ogden business directories until 1910, the year of commencement of buildings in the subdivision. Piers designed homes for Edmund O. Wattis (1914), Mrs. Ruth Wattis Gwilliam (1917), Ezekiel Dumke (1917), Virginia Houtz Green (1914), Royal Eccles (1920), and Marriner Adams Browning (1914). Piers' homes were all completed after 1913, making him a latecomer to the project. Nevertheless, his designs were harmonious with Hodgson's earlier works and were, in fact, more properly Wrightian or Prairie Style.

A comparison of the works of the two architects seems worthwhile. Hodgson's homes, while essentially Prairie Style, were often heterogeneous in design. The Houtz residence has, in addition to Wrightian decorative vocabulary, classical brackets in large and small sets under the eaves of the porch, main roof and dormers.

The Week's house is sheathed with clapboard on the first story and shingles on the second story, making it the only all-wood residence on Eccles Avenue. The home is devoid of special decoration, is box-like in massing and is only mildly suggestive of Wrightian influence.

The home of LeRoy Eccles is one of the largest structures in the subdivision and later became the house for the Weber Club, a private Men's Club. The building has Prairie Style features but again deviates from the norm with its tile roof, Tuscan columned front porch and porte cochere, and classically bracketed frieze. The art glass windows with Mediterranean scenes and Roman arched bays also reflect classicist ornamentation.

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The William Wright house is a brick structure due south of and nearly identical in design to the Week's residence. The home is unpretentious, straightforward and common in appearance.

The older LeRoy Eccles home, later the Elijah Larkin House, is one of the oldest and most eclectic residences in the district. It appears to be a hybrid mix of Neo-Classical Revival, Southern Colonial and perhaps Prairie Style. Due to its individualistic expression, the home seems out of character but does not distract from the district. Rather, it enhances the visual variety of the area and provides interesting contrast to buildings such as the Hugh M. Rowe home, the Hodgson design which most closely resembles a Wrightian Prairie Style dwelling.

The one home that definitely seems out of place is the Patrick Healy, Jr. residence, now the Real Estate Exchange Offices. The last home built in the subdivision, the Healy residence has been described by architect, John Piers (son of Eber Piers) in glowing terms: "The Healy home is a masterful work in the development of Old English (Cottage Style) architecture. The house has a high pitched roof punctuated by a series of dormer windows, successfully contrasted with a stucco base to form an attitude of restful domesticity. The rounded arches, the tapered brick chimney, and a canopied entrance door are remindful of an era of English Art Nouveau. This is one of the most sensitive designs in Ogden."

It is apparent that while Hodgson set the general theme for architectural design in the Eccles Subdivision, he was not intent on copying Wright or following the Prairie Style theme to a fault. His interest seems to have been to provide beautiful, liveable homes which, though varied in design, had a familial resemblance. It was left to Eber F. Piers to really give the subdivision its distinct Prairie Style flavor.

Piers approached the task of continuing the thread of Hodgson's Prairie Style format with greater commitment to stylistic purity than his predecessor. None of Pier's designs were greatly diluted or "enhanced" with Neo-Classical Revival or other alien details. His designs were characteristically Wrightian, featuring two storied, low-hip roofed masses with single-story wings, porches and carports reaching out in several directions, deep eaves, emphasis on the horizontal, (especially through brick banding), oblong chimneys, ribbon windows with wooden casements, 2/3 to 1/3 height relationship of ground story to second story, brick bottom stories and plaster upper stories, heavy rectangular piers supporting porch roofs and verandas, occasional prow roofs on smaller homes, etc. Piers was also fond of Wrightian pier ornamentation and used it tastefully. A few dormers which have been added since initial construction are the only intrusions upon Piers' carefully

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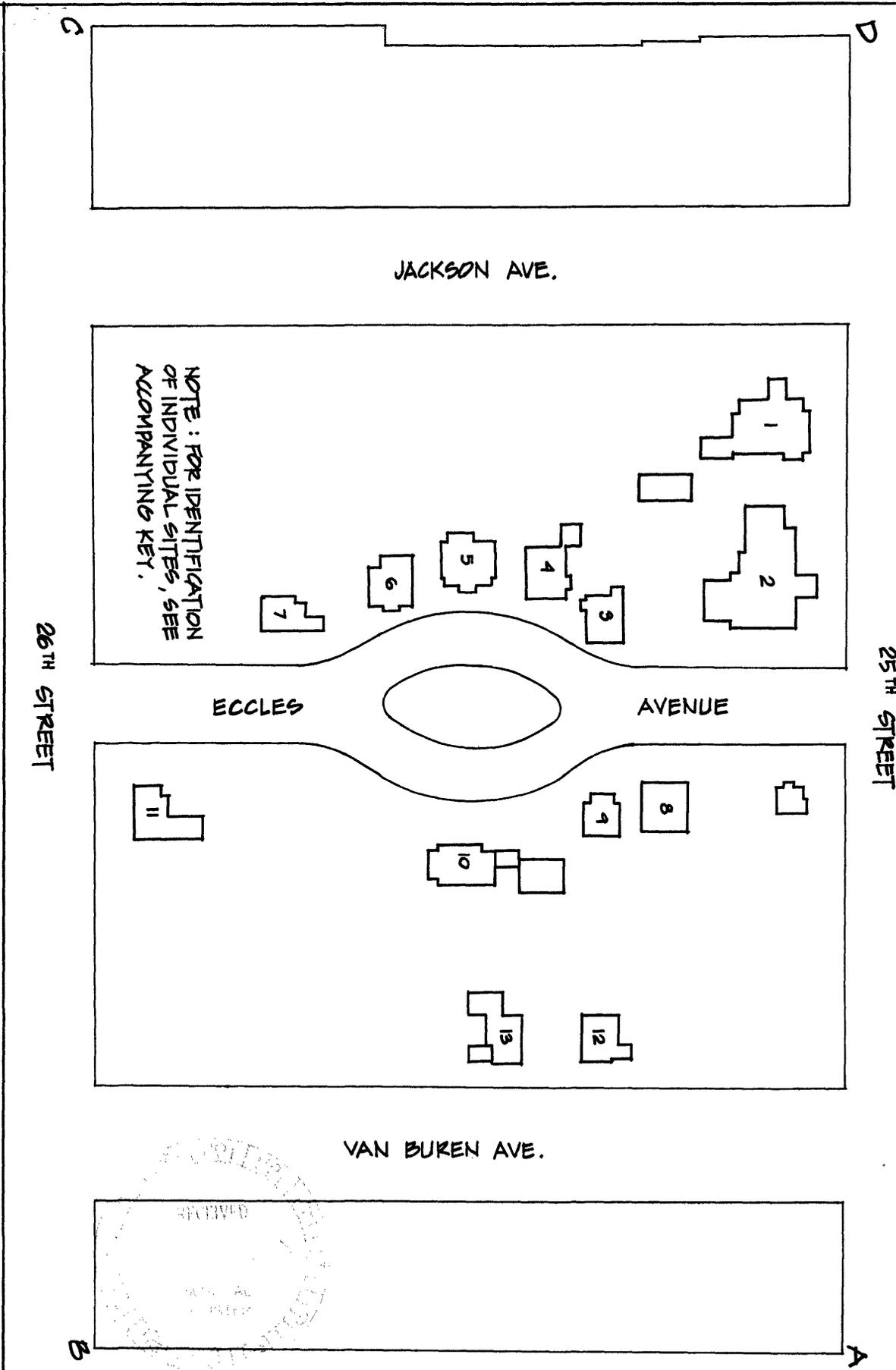
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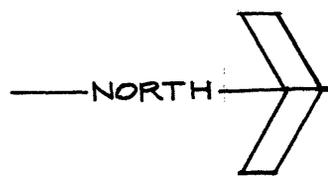
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conceived Prairie Style designs. Yet his homes were not purely imitative; they were unique in their own ways. The plans, for example, were not as open as Wright's were. Cantilevered concrete construction and other technological features were not employed. Piers' architecture met the needs of his clients, as did Hodgson's. Their contribution was one of regional introduction and development of one of America's important architectural movements.



DAVID ECCLES SUBDIVISION
 (ECCLES AVENUE HISTORIC DISTRICT)
 OGDEN, WEBER COUNTY, UTAH
 NOT TO SCALE

3-12-76



DAVID ECCLES SUBDIVISION

Individual Residences (by historic names):

1. Royal Eccles, 2508 Jackson Avenue
2. LeRoy Eccles, 2509 Eccles Avenue
3. James M. Canse/Ottis Weeks, 2529 Eccles Avenue
4. William Wright/Joseph Morrell, 2533 Eccles Avenue
5. Elijah Larkin, 2545 Eccles Avenue
6. Hugh M. Rowe, 2555 Eccles Avenue
7. Marriner A. Browning, 2565 Eccles Avenue
8. John Shannon Houtz, 2522 Eccles Avenue
9. Virginia Houtz Green/William H. Shearman, 2532 Eccles Avenue
10. Edmund Orson Wattis, 2540 Eccles Avenue
11. Patrick Healy, Jr., 2580 Eccles Avenue
12. Ezekiel R. Dumke, 2527 Van Buren Avenue
13. Mrs. Ruth Wattis Gwilliam/Marriner S. Eccles, 2541 Van Buren Avenue

