

**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For HCRS use only

received MAR 28 1984

date entered

1. Name

historic Fairbanks, J. Leo, House

and/or common

2. Location

street & number 1228 Bryan Avenue _____ not for publication

city, town Salt Lake City _____ vicinity of _____ congressional district _____

state Utah code 049 county Salt Lake code 035

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	N/A <input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Michael Treshow; Marilyn Tueller

street & number 1228 Bryan Avenue

city, town Salt Lake City _____ vicinity of _____ state Utah

5. Location of Legal Description

courthouse, registry of deeds, etc. Salt Lake City and County Building

street & number 400 South State Street

city, town Salt Lake City _____ state Utah

6. Representation in Existing Surveys

title Salt Lake City Central/Southern Survey, has this property been determined eligible? _____ yes no

date 1982 _____ federal _____ state _____ county local

depository for survey records Salt Lake City Planning Department

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 date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The J. Leo Fairbanks House, built in 1908, is a one and one half story brick Colonial Revival style house, which is essentially unaltered. Although it features many of the basic elements of the Colonial Revival style, such as a gambrel roof and classical details, the house is a unique example of that style, exhibiting a variety of elements and proportions which combine to create an unusual, but successful architectural design.

Gambrel-roofed Colonial Revival houses were first popular in Salt Lake City from about 1900 to 1910. Although the Fairbanks house has the roof type that characterizes the style, the proportions and complexity of design distinguish it from the typical representation of the style. The main axis which is parallel to the street and has an extremely broad gambrel roof, is cut by a narrower gambrel roofed cross wing that projects on the north and south sides of the main roof section. The cross wing is set to the left of center, allowing for a recessed porch at the northwest corner. Window openings on the facade and side elevations have no symmetrical conformity. The lack of symmetry in both the massing and fenestration and the narrow proportions of the facade gambrel roofed crosswing are unusual in the Colonial Revival style. It was more common to have a broad gable dominating the facade, and a symmetrical arrangement of openings.

Specific notable details include: the diamond-pattern muntins in transoms and in the upper sash of some windows; a diagonally-cut front corner; modillions decorating the horizontal cornices; and small square panes in the upper sash of the double hung windows. The porch is supported by square wooden columns with heavy diagonal brackets, and has a simple wooden balustrade. The brick exterior walls are accentuated by sandstone sills, and the gable ends are sheathed in plain wood shingles. The foundation is of cut, random coursed red sandstone. The house is located on a sloping site, allowing for a basement entrance on the west side. The condition of the exterior of the house is excellent with little or no sign of deterioration in either the roof, walls or foundation.

Minor modifications of the original building include the bricking in of the wooden back porch about 1930 so that the entrance is to the west instead of to the south as originally designed. The original single car garage was replaced by a double car garage at about the same time. On the interior much of the original wood molding and trim is intact. Two walls were constructed on the second floor to provide a bedroom and smaller studio in the space which originally was used as the Fairbanks Art Studio. A small, one-half bath was created from one upstairs bedroom. These changes were made while the Fairbanks still owned the house. The original interior walls are plaster over wood lath. Sliding doors once separated the dining room from the parlor. They were removed in the 1940s, were stored and are in good condition. There are plans to reinstall them. Three of the four fireplaces are in their original condition. The fourth has a gas-grill insert dating about 1930.

The house is set in a complementary landscape, and visually dominates the hillside into which it is set.

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 checked="" 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 1908 **Builder/Architect** unknown/J. Leo Fairbanks

Statement of Significance (in one paragraph)

Built in 1908 for Utah artist J. Leo Fairbanks, this house is both historically and architecturally significant. Historically it is the only house associated with both J. Leo Fairbanks and his father John B. Fairbanks, both of whom made significant contributions to Utah art as artists, educators, and promoters of art. It is also the only extant building that was used as a residence and studio by the entire Fairbanks family, including the nationally famous sculptor Avarð Fairbanks, a brother of J. Leo. Both J. Leo and John B. studied in Paris and returned to Utah where they became best known for their work on religious murals in temples of The Church of Jesus Christ of Latter-day Saints (LDS Church), John B. having painted some of the murals, and J. Leo having restored some damaged murals. Both taught art at the LDS University in Salt Lake City and elsewhere, and each held the position of supervisor of art in public schools, John B. in Ogden, and J. Leo in Salt Lake City. Architecturally the house is significant as a unique variant of the Colonial Revival style in Utah. Sophisticated early examples of Utah's Colonial Revival style are very limited, and the Fairbanks house is probably one of the three best documented extant examples of the style in Salt Lake City. Two other examples listed in the National Register include: the Walter E. Ware House, 1184 First Avenue, built ca. 1905 and listed in 1980 as part of the Avenues Historic District; and the Mort Cheesman House, 2320 Walker Lane, built 1912–13, and listed in the National Register as an individual nomination in 1982.

J. Leo Fairbanks, the designer and original owner of the house at 1228 Bryan Avenue, was born in Payson, Utah in 1878 to John B. and Lily H. Fairbanks. Following the lead of his father, John B. Fairbanks, and having studied under him at the LDS University, he became an artist. In 1901 he replaced his father as a teacher for one year at the LDS University, and then went to study in Paris. He studied with Laurens and Simon, and sculptors Bohn and Verlet before returning to Utah in 1903. He was then employed as supervisor of drawing in the Salt Lake City schools, a position which he held until 1923. He also served as the art director at LDS University and as president of the Utah Art Institute. J. Leo is best known for his many religious (LDS) paintings, and worked on the restoration of damaged mural sections in the Salt Lake City LDS Temple. He devised several successful schemes for mural decoration for the interiors of public halls. In 1924 he moved to Oregon where he became the director of the art department at Oregon State College.

J. Leo was single when he designed and had this house built in 1908.¹ According to his brother Avarð, inspiration for the design of the house came from the old family home in Dedham, MA, the famous Jonathan Fairbanks home, built in 1636, and from European sources to which he had been exposed during his years of study. J. Leo invited his father, a widower, and the rest of his family to live with him, and the house served as the Fairbanks family home and

9. Major Bibliographical References

City Directories
Dictionary of Utah Art
Interviews with Avard Fairbanks and E. C. Titus, March 17, 1982, Architect Planners Alliance Report.

10. Geographical Data

Acreege of nominated property 0.23

Quadrangle name Sugar House

Quadrangle scale 1:24000

UMT References

A

1	2	4	2	7	7	8	0	4	5	0	9	5	4	0
Zone		Easting				Northing								

B

Zone		Easting				Northing								

C

Zone		Easting				Northing								

D

Zone		Easting				Northing								

E

Zone		Easting				Northing								

F

Zone		Easting				Northing								

G

Zone		Easting				Northing								

H

Zone		Easting				Northing								

Verbal boundary description and justification

Lots 19, 20, 21 and the East 10 feet of Lot 22, Block 1, Whitaker's Subdivision, Block 16-A, Five Acre Plat A, Big Field Survey of Salt Lake.

List all states and counties for properties overlapping state or county boundaries

state N/A code county N/A code

state N/A code county N/A code

11. Form Prepared By

name/title Michael Treshow; Debbie Randall/Architectural Historian

Utah State Historical

organization Professor, University of Utah; Society date July 1983

street & number 1228 Bryan Avenue; 300 Rio Grande telephone (801) 467-8814; (801) 533-6017

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 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 Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature A. Kent Powell

title A. Kent Powell, Deputy State Historic Preservation Officer date March 20, 1984

For HCRS use only	
I hereby certify that this property is included in the National Register	
<u>for</u> <u>Delores Byers</u>	Entered in the National Register date <u>4/26/84</u>
Keeper of the National Register	
Attest:	date
Chief of Registration	

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studio for over fifteen years. They had previously resided at 1152 East Bryan Avenue.

J. Leo, his father John B., and his brother Avard were all notable Utah artists, and each resided in the house for an extended period of time.² Some of the second story rooms were used as a home studio. John B. was born in Payson on December 27, 1855 to Utah pioneers John Boylston and Sarah Van Wagoner Fairbanks. He studied art in Paris from 1890 to 1892 under Rigelot, Constant, Lefebvre and Laurens. Although his work includes some paintings, he is best known for the murals he painted in the LDS temples in Salt Lake City, St. George, Utah, and Mesa, Arizona, and for the Century in Progress exposition in Chicago, the San Diego exposition and the Texas centennial.³ He was a professor of art at Brigham Young University, Weber Stake Academy, and at the LDS University. He became the first supervisor of arts in public schools in Ogden in 1898. Avard, the most famous of the Fairbanks artists, was a child prodigy, and is the best known among traditional realist sculptors working in Utah.⁴ He spent his childhood in this house. He too studied in Paris at the Academie de la Grande Chaumier et Colaross and then with Injalbert at the Ecole Moderne. He became the first dean of the School of Fine Arts at the University of Utah.

The house was rented periodically during the later years of Fairbanks occupancy. It was sold to Edward G. Titus, Director of the Utah-Idaho Sugar Co., in 1925, and he owned the house until his death in 1964. The current owners are Michael Treshow and Marilyn Tueller who bought the house in 1982 and are restoring it.

Notes

¹Avard Fairbanks, telephone interview with Roger Roper, March 17, 1982, Salt Lake City, Utah.

²John B. lived in several residences in Salt Lake City, 1152 Bryan Avenue for six years and 1111 Whitlock for 14 years. The Bryan Avenue residence no longer maintains its original integrity and the Whitlock residence was demolished. He occupied the J. Leo Fairbanks house for nine years, and it therefore is the only house in Utah that is primarily associated with him. Avard lived in the house only during his childhood, and there are other residences with which he is associated.

³Deseret News, June 16, 1940, p. 1, section B.

⁴Robert S. Olpin, Dictionary of Utah Art (Salt Lake City: Salt Lake Art Center, 1980), p. 71.

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Miner, R. G. Historical Buildings of Massachusetts, 1977.

Morrison, H., Early American Architecture, 1952, Oxford University Press, 619 p.

Sanborn Maps

Title Abstracts