

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: Ross Hame

Other names/site number: William Harvey and Sarah Seegmiller Ross House

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: 4769 South Holladay Boulevard

City or town: Holladay State: Utah 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Not For Publication: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 X 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 X 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 XC \_\_\_D

	<u>Deputy SHPO</u> <u>5.3.18</u>
<hr/> <p><b>Signature of certifying official/Title:</b> <span style="float: right;"><b>Date</b></span></p> <p><u>Utah Division of State History/Office of Historic Preservation</u></p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>	

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

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#### 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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

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

##### Category of Property

(Check only **one** box.)

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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>1</u>	buildings
<u>          </u>	<u>          </u>	sites
<u>1</u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>3</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register None

**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 20TH CENTURY REVIVALS

Tudor Revival \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Stucco, wood, concrete, stone, asphalt shingles

### 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.)

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The William Harvey (W. Harvey) and Sarah Seegmiller Ross House stands on Holladay Boulevard near the town center of Holladay City, Utah. Referred to by the name "Ross Hame" in period newspaper articles, this country villa dates to 1922-23 and was built according to a plan drafted by architects Walter E. Ware, Alberto O. Treganza, and Georgius Y. Cannon.<sup>1</sup> Ross Hame's exterior features roughcast stucco interposed in places by false half-timbering on the Tudor Revival-style house. The house's interior maintains its original asymmetrical cross-wing floorplan which was designed to take full advantage of the house's location on a rise above Spring Creek which flows through Ross Hame's grounds. These grounds include many circa 1922 landscape elements including waterfalls, benches, bridges, lawns, and a tennis court, which is considered a contributing structure. The grounds also feature a contributing caretaker's cottage which is located directly behind, or east of the main house. The two-story cottage, originally built

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<sup>1</sup> In an article published in 1930 in the *Salt Lake Telegram* entitled "The Charm of a Home Which Has a Name," the article's author Edith Mudgett Hines notes "There is something very fascinating about homes which have names, just as there is about homelike homes." Ross Home, "the country place of the Harvey Ross family, with its lovely gardens" ranked among the homes that Hines argues was made both more homelike and charming due to its name. Numerous other articles, particularly those in the society pages, refer to the Harvey Ross house as "Ross Hame." See Edith Mudgett Hines, "The Charm of a Home Which Has a Name," *Salt Lake Telegram*, January 5, 1930, 1 & 3.

Ross Hame's architects are documentable by way of a floorplan of the house submitted by Ware, Treganza, and Cannon to an AIA exhibition in Los Angeles. For more information, see the Utah Department of Heritage and Arts Library and Collections, Walter E. Ware Photograph Collection 1861-1951, Folder 2 Content 3, Ross, Harvey, Home—floor plans sketch.

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to serve as a stable and carriage house, features a roughcast plaster exterior and a double pile interior. While the exterior of the cottage remains largely unchanged since its construction in 1922, the interior was divided in half at some point in the 1930s or early 1940s. The northwest side of the cottage was remodeled to be a large garage and storage area while its southeast end was transformed into a residence complete with a living/dining room and adjoining kitchen on the first floor, and two bedrooms and a bathroom on the second floor. The cottage is in good repair, retains its historic integrity, and is a contributing property feature. Behind, or east of this cottage stands a large, three-bay, lean-to garage with wooden plank sides and a corrugated metal roof. The garage dates to the late 1940s or early 1950s and is non-contributing as it was constructed outside the designated period of significance.

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## Exterior

Ross Hame is a three-story Tudor Revival villa covered with heavy, roughcast stucco. This stucco has been painted white since at least the 1950s but was likely unpainted or painted a different color when the house was new. The stucco finish is interspersed by false half timbering on the stair tower rising from the house's front or west-facing façade and on a dormer rising from the house's back or south-facing roof. This half-timbering together with the house's flared rooflines, leaded glass windows, and parklike setting grant Ross Hame a storybook English cottage feel. Currently, Ross Hame's roof is covered in asphalt shingling designed to imitate slate. Originally, this roof was covered in cedar shakes, a feature that reinforced the house's storybook character.

Most of Ross Hame's windows are comprised of wooden casements filled with leaded glass or mullioned panes. Around a dozen of Ross Hame's fifty-six original windows have been replaced. These windows include five leaded kitchen windows which were removed when the back or east side of the house was extended in 2013 as well as two sets of leaded glass French doors—one set from the building's primary or west elevation and one set from the house's south elevation. Both sets of doors were removed in the 1950s and replaced with plate glass windows. In 2018, the French doors along the house's façade were replaced with replicas of the original doors. The French doors that once opened out to the patio, however, have yet to be replicated. Despite the changes made to many of Ross Hame's exterior doors and windows over time, all of the house's exterior openings have retained their original dimensions.

Ross Hame responds to its unique position at the top of a rise extending from the banks of Spring Creek. The house's primary or west-facing elevation consists of a garage, a one-and-a-half-story stair tower, a recessed entryway, and a residential wing. The motor court and garage are located on the house's northwest edge and sit at the base of the rise. Arched carriage-style doors originally enclosed the garage, but today the garage features a modern roll-up door designed to replicate the original carriage doors. Ross Hame's stair tower extends up from the southern edge of the garage and provides the façade with its primary focal point. This tower features false half timbering, two tiers of leaded glass casement windows, and a gable top with a flared roofline. Formalistically, the stair tower signals the transition from the garage at the lower portion of the house to its southwest or residential wing which occupies the crest of the rise. This stair tower also emphasizes the house's recessed main entryway located directly to the side of the tower. This entryway is distinguished by a heavy front door held together by elaborate wrought-iron ties. Two sidelight windows, a plaster frieze of vines and Tudor roses, and a circa 1922 arts and crafts pendant porchlight further set the entryway apart.

The house extends south from the main entryway and features two windows framed by black wooden shutters; both windows illuminate the living room. The first of these windows consists of a set of wooden frames filled with leaded glass, while the other is a large plate glass window set behind a narrow wrought-

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iron balcony. This plate glass window occupies the space once filled by French doors with leaded panes. As previously noted, these French doors were replaced at some point in the 1950s with a picture window but were replicated and put back as French doors in 2018. A narrow flagstone sidewalk extends along Ross Hame's primary façade leading to the house's two-story, gable-ended southern elevation. This elevation features a one-story bay window extending from the house's living room on the ground level. At one time, the middle section of this bay contained a pair of leaded-glass French doors that opened onto a patio. These doors were removed in the 1950s and replaced with a picture window. This elevation also features two wood frame glass doors on the ground level that open into the dining room, both of which are filled with leaded glass. On the second story, this elevation features a set of four casement windows which illuminate a bedroom located under the gable's peak.

Ross Hame's east elevation was planned with two projecting gabled wings extending from a recessed central block. The southernmost wing features three tall leaded glass windows which illuminate the dining room, while the northern wing features a set of two smaller leaded glass casement windows that provide light to the master bedroom. The central block between these wings was built with two window openings, one filled by a pair of small leaded glass windows illuminating a breakfast nook and the other filled by three tall leaded glass windows that served to light the kitchen workspace. In 2013, a roughly thirty- by twenty-foot family room only visible from the back of the house was built off the original kitchen within the space left open by the recessed block. Both sides of this new family room are lined with large sliding windows that give access to the yard to the south or to a recently constructed deck to the north. A wide cobblestone chimney occupies much of the new extension's east elevation. Undisturbed by this new extension, the roofline directly above this extended kitchen and family room is enlivened by two dormers. The largest of these dormers features a broad hipped roof and seven leaded glass casement windows that illuminate a bedroom. This dormer is balanced by a second, smaller dormer with a flared roofline as well as a pair of leaded glass casement windows that light a bathroom.

The house's gable-ended north elevation rises three stories, including the house's basement and garage, the main floor, and the uppermost floor. The elevation is dominated by a brick chimney that extends above the roofline and a two-story bay featuring windows with mullioned panes on the second story. A pair of leaded glass windows located east of this chimney open to the master bedroom. West of the bay window, this elevation features three other leaded glass windows arranged in two tiers. The upper tier features a set of casement windows that illuminate a walk-in closet connected to the master bedroom. The lower tier consisting of two other sets of casement windows light the garage.

## **Interior**

In 1924, Ware, Treganza, and Cannon submitted a sketch of Ross Hame's floorplan to a 1924 exhibition of "single dwellings" hosted by the Los Angeles Chapter of the American Institute of Architects.<sup>2</sup> This sketch, now preserved in the Utah State Archives, includes a few refinements the architects made to the actual floorplan used in Ross Hame's construction. Overall, however, this sketch illustrates how little the house's interior spaces have changed since the 1920s. Just as Ross Hame's original layout remains largely intact, many of the house's interior finishes and details, including its plaster walls, moldings, doors, hardwood floors, and light fixtures likewise have little changed since the 1920s.

In Ross Hame's public rooms, which include the entry hall and the living and dining rooms, the walls are coated with highly textured plaster and the floors are quarter sawn oak lined with thick base moldings. In

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<sup>2</sup> See the Walter E. Ware Photograph Collection 1861-1951, Folder 2 Content 3, Ross, Harvey, Home—floor plans sketch.

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contrast, the house's more private spaces—the stair hall and staircase, four bedrooms, and hallways—are not as highly finished as the public rooms. These rooms feature smooth plaster walls, reduced moldings, and maple in lieu of oak floors. A handful of the windows in these private rooms likewise feature plate glass or wooden mullions in lieu of leaded glass. It should be noted that all these finishes are original to the house. Since Ross Hame's construction in 1922, most of the house's interior alterations have been confined to its two bathrooms and kitchen.

As shown in the 1924 plan, Ross Hame's front door opens into an entry hall that includes a coat closet, a door which leads to a stair hall, and a spacious arched entryway that opens to the house's living or "great" room. This living room features a broad arched ceiling, two mirrored "whatnot" shelves recessed into the wall, large windows which look out onto surrounding gardens, original brass sconces framing a large fireplace wall mirror, and a fireplace with a molded concrete frame that takes the form of a four-pointed arch. As illustrated in the plan, an oversized hearth extends far into the living room. At some point, the flagstones that covered this hearth were overlaid by a slab of polished black marble.

An arched passage leads from the living to the dining room which features a coved and gabled ceiling, brass sconces, and a large wall mirror, all which date to the house's construction. Originally, a large brass chandelier illuminated the room, but this was replaced in the 1950s with a crystal chandelier. A bank of leaded glass windows enlivens the east end of the room while two leaded glass French doors light the room's southern wall and provide access from the dining room onto a garden terrace. On the opposite wall, an original swinging "traffic" door leads to the kitchen.

As documented on the architectural sketch, Ross Hame was built with a galley-style kitchen consisting of a breakfast nook illuminated by a pair of leaded glass windows and a work space lit by a trio of tall, leaded glass windows. A wood door with mullioned window panes led from the kitchen into a small back door entry accessed from the rear garden by a set of rounded flagstone steps. In 2013, the back or south wall of this kitchen was removed and replaced with a larger kitchen, dining, and sitting room area. This new extension features a vaulted ceiling, a fireplace on its eastern wall, modern oak floors, and sliding glass doors which lead to the garden on the room's south side and to a large wooden deck on the north side. This deck occupies the space once filled by the rounded flagstone steps.

A doorway on the kitchen's north end leads to a stair hall which serves as a passage into the kitchen, the main entryway and living room, flights of stairs that lead into the basement or up to the house's upper story, and as an entryway into the master bedroom. The 1924 sketch shows a door leading from this hall into the main floor bathroom, but this door was never built. Likewise, the architectural sketch shows the main floor master bedroom divided into a dressing room and sleeping area. As constructed, the master bedroom combined the dressing and sleeping areas into one contiguous room. This bedroom also featured a bay window instead of balconied French doors, and a single walk-in closet in place of the double closets shown in the sketch. Finally, this bedroom's "sleeping area" is illuminated only by a pair of south-facing leaded glass windows and not the two north- and east-facing window banks delineated in the sketch.

Unlike the lower floor, Ross Hame's uppermost story was constructed exactly as it is illustrated on the 1922 sketch. This upper story contains three bedrooms and a single bathroom connected by a hallway lined with two built-in wardrobe closets. Each of these bedrooms features coved ceilings and large windows to catch summer breezes; the middle bedroom features seven leaded glass casement windows, while the two rooms on the house's north and south gable ends are lit by large-paned casement windows. The second-floor bathroom features coved ceilings and a pair of leaded glass windows but otherwise possesses none of its original fixtures or fittings. When Ross Hame was built, the upper story was floored with maple. This original flooring still exists but is presently concealed under wall-to-wall carpeting.

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Most of Ross Hame's basement rooms serve utilitarian purposes (storage, laundry, or coal and furnace rooms). However, the basement includes a recreation room or a "ballroom," as it is called in period newspaper account that contains many of Ross Hame's most interesting elements.<sup>3</sup> A (prohibition-defying) bar constructed of green fumed oak serves as the recreation room's focal point. The bar boasts beer dispensing taps, a tin-lined icebox for cooling, a large mirror lit by exposed lightbulbs, and fine inlay on some of the cabinets. When not in use, pocket doors inset with radial windows partially conceal this bar. Built-in benches made of the same fumed oak surround the bar and lend the room a tavern-like atmosphere. At one time, murals painted around 1922 by the artist Florence Ware, daughter of architect Walter Ware, lined walls above these benches. These murals depicted landscapes, courtiers in eighteenth-century dress, garden herms, and other fanciful and picturesque subjects. During the 1960s, these murals were painted over and have recently been removed from the room for restoration. When this restoration is complete, these murals will be returned to the room. Hardwood maple floors graced this recreation room in the 1920s. Due to water damage, these floors were recently replaced with carpeting.

### Grounds and Features

In the 1920s, carefully planned gardens distinguished the three acres comprising Ross Hame's grounds. Spring Creek, a stream seeping from a natural source a few blocks above Ross Hame, ranked first among these features, but the grounds also included a duck pond, a fountain-fed lily pad pond, a swimming pool and tennis court, a large concrete patio, an orchard, extensive lawns and lawn gardens, a stone and brick barbeque area, and a variety of garden ornaments including wooden, iron, and stone bridges and several concrete urns and benches. The property also included large trees that provided a welcome canopy of shade. Many of these trees predated the house. An extensive planting campaign attending Ross Hame's construction introduced several additional trees to the grounds including a handful of now-rare American elms.

Ross Hame's grounds remained intact until the mid-1950s when half of its original three acres were sold for development. The 1 ½ acres that were sold included a large lawn in back or east of the house, as well as the orchard and barbeque area. What remained in the 1 ½ surviving acres included the stream, ponds, patio, tennis court and swimming pool, a large back or east-facing lawn, and several west-facing or front lawns and lawn gardens. The remaining grounds are an important feature of the site, but because of the earlier parceling and loss of some elements they lack the integrity to be considered significant under landscape architecture.

Two circa 1922 brick and concrete gate posts inset with reliefs of knights in medieval armor signal the formal entrance into Ross Hame's grounds. These posts also support heavy wrought-iron gates that lead to a long driveway linking Ross Hame's entrance to the house's motor court and garage. At its midpoint, this driveway passes over Spring Creek via a three-arched concrete bridge with a central opening that exposes the stream as it passes through the arches (over the years, many of the house's visitors have fallen through this unexpected opening while walking down the driveway after dark).

As noted, Spring Creek is the most important feature of Ross Hame's grounds. This creek explains Ross Hame's location and its form—Ware, Treganza and Cannon took full advantage of opportunities to tie

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<sup>3</sup> An account published in *The Salt Lake Tribune* notes that "an informal dancing party" held "at Ross Hame in Holladay" for the pledge members of the Chi Omega sorority at the University of Utah featured a garden "decorated with gay colored lanterns" and a "ballroom" decorated "with the sorority colors of straw and cardinal." See "Informal Dance Party," *Salt Lake Tribune*, March 18, 1934, 4D.

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Spring Creek to the house. As noted, Ross Hame stands on a hill above Spring Creek whose cliff-like bank wraps around the house to the south, but gradually loses its steep pitch as it flows to the west. Ross Hame's elevated position enhances the house's prominence and, by extension, draws it into the age-old architectural tradition of the "mansion on a hill." This elevation also gives views from the house down to the creek; this was even more the case before plantings matured and began to conceal the creek from the house. On the practical side, Spring Creek refreshed Ross Hame by cooling the breezes that entered the house through its numerous casement windows and French doors.

Photographs taken of Ross Hame's lower gardens in the 1950s show that lawn gardens filled the strip of land that lay between the driveway and a large duck pond. These same photographs show a graceful Japanese bridge arched over the duckpond at its narrowest point. The lawn gardens remain today, but the duck pond gradually silted over and filled in with willow and cottonwood trees. The Japanese bridge likewise disappeared at some point in the 1980s. A narrow grass path led around the pond, along the rock-lined bank of Spring Creek, and ultimately to a small waterfall-fed pond and a second, much smaller Japanese bridge. The path, pond, and waterfall still survive, but like the larger bridge, the small bridge was removed at some point in the 1980s. Before leaving the southern side of the property, Spring Creek tumbles over a second waterfall before passing under the driveway and into the gardens to the north of the driveway.

The gardens north of the driveway feature a pair of foot bridges, one comprised of wrought iron and cement and the other of a split stone suspended over a waterfall. These gardens also feature a large cobblestone planter built up on a small island in the middle of Spring Creek. Originally, lawns dotted with trees extended from the bank of Spring Creek to the edge of the property. Several of these now century-old trees remain, but the lawn has recently been replaced by a gravel garden path surrounded by banks of bushes and groundcover. The top of this parcel features a circa 1922 concrete bench supported by picturesque "Oriental" or "Egyptian" figures—likely a reflection of the American fascination of all things Egyptian after the discovery of King Tutankhamen's tomb. In 1922, the upper part of this parcel also featured a large concrete lily pad pool enlivened by two jets of water that sprayed from a mound of lava rock. This pool was filled in at some point in the 1990s and planted over with bushes and groundcover.

A curving flight of flagstone steps leads up from the motor court to Ross Hame's front entryway and the top of the west-facing front lawn which slopes from the house down to the bank of Spring Creek. Photographs taken in the 1950s illustrate the view from the front lawn focused on the carefully positioned Japanese bridge and duck pond in the lower part of the yard. Today, this same view culminates in a large copper beech whose bronze foliage contrasts with the surrounding greenery. Along its southern edge, the front lawn is lined by densely planted trees and bushes which, in the summer, shields views of encroaching development. On the north side, a large, cement and metal sundial has graced the lawn since the 1920s.

Along its upper edge, the front lawn is lined by a flagstone sidewalk which leads to Ross Hame's southern elevation, a flagstone patio, a tennis court, and a lawn garden which culminates in a metal gazebo. The tennis court remains unchanged from the 1920s, and is considered a contributing structure. However, the current flagstone patio built in 2013 replaces the original concrete patio, and the lawn garden with its gazebo exists on the site of the former concrete swimming pool and wooden diving house / changing rooms. The pool was replaced by the lawn garden in 2013.<sup>4</sup>

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<sup>4</sup> Society accounts from the 1920s and 1930s document that Ross Hame's swimming pool and tennis court received regular use. One such account published in *The Salt Lake Tribune* in 1934 stated "At the Ross Hame in Holladay Wednesday afternoon and evening the pledge members of Chi Omega will entertain. At 4 o'clock swimming and

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The gardens behind or to the east of Ross Hame include a broad lawn edged with bushes, shrubs, and several century-old trees. A gravel driveway runs along the north edge of the back lawn and provides access to the back door of the caretaker's cottage and to a large, three-bay wooden garage dating to the 1950s.

### **Caretaker's Cottage Exterior**

The contributing caretaker's cottage, originally constructed to serve as a carriage house, lies directly south of Ross Hame and was designed with the same Tudor Revival style exhibited in the main house. This style is expressed through the cottage's roughcast stucco exterior, flared rooflines, rear dormer, and rooftop cupola surmounted by a weather vane. Unlike Ross Hame, all the original wooden windows and exterior doors of this cottage have been replaced. The cottage's original shake roof has likewise been substituted with asphalt shingles. Aside from these alterations, the cottage looks much as it did when it was constructed in 1922.

The cottage's front or west elevation features a centrally positioned door framed by wall extensions on either side and by a slight lift in the eave directly above the door. Large, mullioned, three pane windows are placed on either side of the door. The window south of the door provides light to the family room while the window north of the door illuminates a small caretaker's office. The roof slopes steeply from this front elevation and culminates in the cottage's rooftop cupola.

The cottage's southern gable elevation features two, asymmetrically sized and positioned windows on the ground floor. One of these windows opens to the cottage's living room while the other window opens to its kitchen. Two small second-story windows located directly under the house's gable serve to light a bedroom.

The cottage's east or back elevation is centered by a back door above which rises a second-story wall dormer. This dormer features a "false door" comprised of two wooden panels surmounted by windows with chamfered outer edges. This dormer accommodates a second story bathroom. As on the front elevation, the cottage's back door is bracketed by two symmetrically sized and positioned windows. One of these windows services the cottage's kitchen and the other its laundry room.

The cottage's northern gable elevation is dominated by two carriage-style garage doors not unlike Ross Hame's original garage doors. East of these garage doors, a former door frame is now filled by a window supported on the bottom by wooden panels. This window opens to the cottage laundry room. West of the garage, a small window lights the caretaker's office.

### **Caretaker's Cottage Interior**

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tennis will be enjoyed and supper will be on the program." Through the Ross family's tenure at Ross Hame, such events were regularly held and advertised in Salt Lake area newspapers. See "Swim, Tennis, Dance, and Supper is Plan," *Salt Lake Tribune*, July 15, 1934, 3D.

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The interior of the caretaker's cottage which dates to the 1930s or early 1940s follows a modified double pile floorplan. The cottage's front door opens to a small entry space and a flight of stairs leading to the second story. This entry also opens to the cottage's living room on the southern side of the house. In a typical double pile plan, this entry would also open to a second room located on the north side of the house. In the case of this cottage, the small caretaker's office and garage located north of the front door are only accessible through the garage. The living room is a simple, square room with few architectural embellishments. This room, like the rest of the cottage, was floored with maple. This flooring still exists but was deemed to be too worn to rehabilitate. Consequently, it has recently been covered with engineered / laminate "wood."

A narrow galley kitchen may be accessed from the living room itself or from the cottage's back door. A cement lined laundry and potting room extending out from and set below the kitchen is accessible via a short flight of steps.

The cottage's upstairs consists of a landing at the top of the stairs, a bathroom directly off the landing, and two bedrooms on either side of this landing. All three of these spaces feature coved ceilings, engineered / laminate "wood" floors and simple baseboards, but are otherwise utilitarian in nature.

### Garage

A wood framed, three-bay garage with a corrugated metal roof sits behind the caretaker's cottage. The garage features wide, wooden carriage-style doors along its front, and painted wooden siding along its sides and back. This garage dates to the 1950s and is a noncontributing building as it was built several decades after the property was first developed.

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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.)

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- 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  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1922-23  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1922-23  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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**Cultural Affiliation**

N/A

**Architect/Builder**

Walter E. Ware

Alberto O. Treganza

Georgius Young Cannon

**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.)

Ross Hame, also known as the William Harvey and Sarah Seegmiller Ross House, was constructed 1922-23. The house is locally significant under Criterion C in the area of Architecture. The period of significance is the house and grounds' construction date, 1922-23. First, the house and its grounds are significant as they represent a rare collaboration between three important Utah architects, namely Walter Ware, Alberto Treganza, and Georgius Cannon. Ross Hame was designed during the final year of Ware and Treganza's eighteen-year partnership and was a project its architects were particularly proud of as evidenced by their submittal of the home's plans to a 1924 exhibition in Los Angeles sponsored by the American Institute of Architects. Secondly, although such estates continue to shape Holladay's twenty-first century identity, very few of Holladay's first-generation estates have survived excessive alteration or outright demolition and even fewer have retained much of their historic landscape. In the case of Ross Hame, however, the house, its adjacent stable/caretaker's cottage, and much of its landscape convey the original intent of their designers and grants the passerby a rare glimpse into Holladay's rural past which contrasts greatly with the city's twenty-first-century redevelopment.

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

**Architecture of Ware & Treganza and Georgius Cannon**

Ross Hame 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." Ross Hame was designed by two master Utah architects, Walter Ware and Alberto Treganza during the final year of their partnership and, as such, classifies as one of their final collaborative projects. As proponents of the Arts and Crafts, City Beautiful, and Better Homes movements, Ware and Treganza brought "modern" American Arts and Crafts, Prairie, Classical, Colonial Revival, Spanish Revival, Mediterranean, Tudor Revival, and other revival styles to Utah that contrasted with elaborate late 19<sup>th</sup> century Victorian or "Queen Anne" architecture. For this and other reasons, Ware and Treganza-designed buildings are celebrated throughout Utah and are frequently listed on the National Register of Historic Places.<sup>5</sup>

<sup>5</sup> Properties designed by Ware & Treganza and listed in the National Register include: Green River Presbyterian Church (NRIS # 88002998), Morton A. Cheesman House (NRIS # 82004137), Converse Hall (NRIS # 78002685), Sweet Candy Company Building (NRIS # 00001584), Smith Apartments (NRIS # 89001740), Park Hotel (Rio

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Together with Ware and Treganza, Ross Hame bears the stamp of a third Utah architectural master, Georgius Cannon. In 1922, the year Ross Hame was designed, Cannon worked with Ware and Treganza as an architectural assistant. As in the case of Ware and Treganza, Cannon was a prolific designer and many of his buildings are celebrated in Utah. Late in his career, Cannon spoke fondly of the time he spent with Ware and Treganza. In a 1962 article he wrote for the journal *Utah Architect*, Cannon noted that the year he spent with the firm “was one of the finest experiences of my life.”<sup>6</sup> Undoubtedly influenced by the time he spent working with Ware and Treganza, Cannon’s architecture engaged with traditional architectural forms adapted to the streamlined design popular during the mid-twentieth century.

As the caretaker’s cottage was constructed at the same time as the house, Ware and Treganza likely had a hand in designing the structure. It is likely that the firm contributed to, if not fully planned Ross Hame’s gardens. 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 Federal Heights) neighborhoods in 1908 and 1918 respectively.<sup>7</sup> The firm also designed the formal gardens on the G.R. Walker Estate in Holladay in 1913, and 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 landscape of Ross Hame as to that of Wasatch Lawn.<sup>8</sup>

By most accounts, Ware crewed the operational side of the partnership while Treganza focused on the firm’s creative output. Neither of these architects 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. Indeed, a Deseret Evening News article from 1907 identified the firm as specialists “in the mission style of houses and bungalows.”<sup>9</sup> According to Georgius Cannon, however, Treganza held a particular love for “the architecture of England with European influences.”<sup>10</sup> Many of Ware and Treganza’s bungalow and foursquare houses were animated with four pointed arches and other details taken from Tudor or, more accurately, Tudor Revival architecture. This meld can be seen on the NRHP listed 1909 Almon A. Covey House (1211 East 100 South, Salt Lake City) and the sexton houses at Salt Lake City and Mount Olivet

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Grande Hotel) (NRIS # 92001690), Utah State Fair Grounds (NRIS # 81000583), and the John Hafen House (NRIS # 82004182).

<sup>6</sup> Georgius Cannon, “Impressions: Ware and Treganza,” *Utah Architect*, Winter 1962, 7.

<sup>7</sup> “Popperton Plans Contemplate Ultra Swell Residence District,” *The Salt Lake Herald*, August 11, 1908, 10 and “Kimball and Richards to Sell Tract: Gilmer Property to Have Winding Drives and Paved Roadways,” *The Salt Lake Tribune*, June 23 1918, 6.

<sup>8</sup> “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.

<sup>9</sup> “The Vernacular in Architecture: Eastern Critic on Salt Lake Buildings, Says it is Increasing: Mission Style Most Sane: He Praises Local Examples and Says Qualities of Quietness and Breadth Insure its Popularity,” *Deseret Evening News*, July 17, 1907, 10.

<sup>10</sup> Georgius Cannon, “Impressions: Ware and Treganza,” *Utah Architect*, Winter 1962, 8.

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Cemeteries, dated 1906 and 1911 respectively. In contrast, Ross Hame, like many of Ware and Treganza's later Tudor Revival buildings, draws more heavily on overtly English Arts and Crafts traditions exemplified in buildings designed by Edward Lutyens, Baillie Scott, and other early twentieth-century English architects.

### Architecture and Landscape of Ross Hame

It is important to note that English Arts and Crafts traditions not just informed Ross Hame's massing but the image or narrative the house was designed to convey. As a villa, Ross Hame encouraged its occupants to participate in what architectural historian James Ackerman identified as a "myth or fantasy through which . . . persons whose positions and privilege is rooted in urban commerce and industry have expropriated rural land for themselves . . ." For millennia, Ackerman continues, the "content of villa ideology has rooted in the contrast of country and city, in that the virtue and delights of one are presented as the antitheses of the vices and excesses of the other."<sup>11</sup> Like other country villas, Ross Hame offered its industrialist owners the charms and benefits of salubrious rural living set apart from the polluted city. By building Ross Hame in the English Arts and Crafts tradition, Ware and Treganza granted these charms and benefits additional layers of meaning. Ross Hame's Arts and Crafts form and detailing further distanced the house and its owners from their industrial or commercial connections, ensconcing both house and owner inside a seemingly natural world of social hierarchies and tradition, of traditional craft and design, and of gracious abundance and leisure.<sup>12</sup>

In early twentieth-century Utah, there were few places better than Holladay to construct a country villa like Ross Hame and by no means was Ross Hame the first such villa to appear in this area. Real-estate advertisements from the first decades of the twentieth century note that homes "in the residential district of Holliday" are nearly all owned by Salt Lake City's "business and professional men."<sup>13</sup> Holladay was

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<sup>11</sup> James Ackerman, *The Villa: Form and Ideology of Country Houses* (New York: Thames and Hudson, 1993), 10-12.

<sup>12</sup> The tradition of building Gothic or Tudor Revival country homes in the United States began well before the onset of the Arts and Crafts movement. Many of America's early nineteenth century Romantic-Era artists and architects were Gothic Revival advocates in their own rights; most notably, the renowned architect Alexander Jackson Davis who, in 1836, began creating an architectural pattern book entitled *Rural Residences*. *Rural Residences* was the first American book about the design of country houses 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 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.

<sup>13</sup> "Best Farm Bargain in County," *The Salt Lake Tribune*, May 28, 1911, 30.

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far enough removed from downtown Salt Lake City to offer a respite from its bustle, but close enough to make the city easily accessible. Holladay also offered access to both country life as well as the pleasures of urban society. A *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 Cottonwood 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.”<sup>14</sup>

Through the 1920s and 1930s, articles advertising Holladay’s charms increased in frequency and the rhetoric describing these same charms intensified. A 1932 article published in the *Murray Eagle*—typical of many other articles about Holladay—celebrated the abundant nature available in the area, and claimed that Holladay’s idyll provided the perfect antidote to even the Great Depression:

[Holladay’s] well-kept homes, the deep nap of green lawn, the tapestry of shrubbery, the neat groom of orchards, the surgery of trees, the richness of gardens, and the profusion of flowers reflect the industry, the happiness, the contentment and prosperity of Holladay . . . . When things look bad and joys are few / The sun is always shining / Tho’ clouds may hide his face from view, / There is a silver lining, / Depressions show the darkest clouds / And everything confining—/ Then why not come to Holladay, / And get a silver lining.<sup>15</sup>

When it was first built, few homes neighbored Ross Hame. Gradually, over the 1920s and especially in the 1930s, Holladay’s “silver linings” inspired builders to construct several homes around Ross Hame; these homes featured Tudor detailing likely informed by Ross Hame’s own architecture. These other Tudor-styled houses include 4774 South Holladay Boulevard constructed in 1934, 4749 South Holladay Boulevard constructed in 1925, 2430 East Kentucky Avenue constructed in 1936, and 2480 East Kentucky Avenue constructed in 1933. Together these homes formed a cluster of “manors” surrounded by gardens featuring lily ponds, large lawns, flower borders, and other trappings deemed necessary to create the veneer of Anglo-aristocratic living. Each of these homes remain standing today, albeit in altered conditions and are set among new developments that obscure the architectural and horticultural features that once linked them as a group.

During the latter half of the twentieth century Holladay developed rapidly. The community’s quiet country lanes transformed into busy thoroughfares and its once-numerous farms and large estates began to be subdivided and developed. Despite these changes, Holladay’s contemporary identity remains tied to its natural features and to the large estates that continue to be built in the area. This notwithstanding, twenty-first-century Holladay City is, for all intents and purposes, an extension of the larger metropolis it once contrasted itself against, and many of Holladay’s new estates have resulted in the demolition of much of the area’s built history. Very few of Holladay’s old estates have survived excessive alteration or outright demolition, and even fewer have retained much of their historic landscape. Ross Hame is an exception to this trend in that the house, its significant outbuildings, and much of its landscape remain intact and

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<sup>14</sup> “Trolley Line Extension to Fine Suburban District,” *The Salt Lake Tribune*, 24 Mar 1912, Sun, 22.

<sup>15</sup> “Holladay’s Captivating Gardens Make Paradise of Magic Beauty: This Couple Reflect the Happiness and Contentment When Their Home is in Holladay,” *Murray Eagle*, Jun. 9, 1932, 4.

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continue to communicate the intents and values of their designers. Furthermore, Ross Hame's prominent location on Holladay Boulevard and not tucked away down a private lane grants the passerby a glimpse into another era of Holladay history when, according to the *Murray Eagle*, Holladay offered "the ideal place to live:"

Where is the ideal place to live? There must be the majesty of the mountains, the sereneness of winding streams and wooded dells; the ideal place would have to be filled with flowers, colors, and inviting homes the method of living would have to be industrious honest and active, combined with gayety and pleasure. No somber shadows, no squalor or crime, no smoke and grime, poverty and suffering—and as one made recalls of the various places and picked the ideal of them, all would form the picture of Holladay—the Ideal Place to Live.<sup>16</sup>

Ross Hame was designed by three of Utah's most noted twentieth-century architects to be not just the ideal Holladay house, but to represent a housing ideal incorporating the best of the past and present, the natural and the manmade, and urban benefits concealed behind country idyll. By contributing to Holladay's "villa" tradition, Ross Hame represents a significant contribution to the city's architecture as well as its twentieth and now twenty-first-century identity. As previously noted, estates like Ross Hame may have established Holladay's reputation but very few the city's earliest estates survive intact today. Ross Hame, however, is a rare survivor that provides a look back into the Holladay of "winding streams and wooded dells; the ideal place would have to be filled with flowers, colors, and inviting homes . . . the picture of Holladay."<sup>17</sup>

### Ross Hame Resident History

Ross Hame's resident history reflects the realities of an industrializing but pre-globalized America, when the local economy sustained an array of local institutions, and many Salt Lake City fortunes were not tied to national or global networks but rather derived from the exploitation of local resources. Each of Ross Hame's four initial owners were heavily involved in managing uniquely Utah-based industries and institutions—sugar beet processing, mountain mining, Z.C.M.I, and local banking and insurance. Each of these owners used Ross Hame to broadcast their social and professional standing and to further advance the same via conspicuous consumption and hospitality. Paradoxically, each of these owners used Ross Hame to suggest removal from the very economic activity that made the house's construction and conservation possible.

William Harvey Ross, the man who commissioned Ross Hame, was a descendent of early Utah pioneers who had helped settle Provo, in adjacent Utah County. Harvey Ross's father, Thomas William Ross, was born in Provo in 1851 but moved to the small town of Joseph, in Sevier County, to raise cattle. A few years before his death, Thomas Ross established a sugar beet processing company based in Centerfield, Sanpete County. In due time, the company transferred to neighboring Gunnison and took the name "The Gunnison Sugar Company." Upon Thomas Ross's death in 1919, William Harvey Ross, Thomas's eldest son, became president of Gunnison Sugar.

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<sup>16</sup> "See Holladay First," *Murray Eagle*, Jun. 23, 1932, 4.

<sup>17</sup> "See Holladay First," *Murray Eagle*, Jun. 23, 1932, 4.

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Harvey Ross initially faced financial failure in managing Gunnison Sugar, but received unexpected financial relief from William Wrigley Jr. Wrigley, the chewing gum industrialist. As summarized in a 1924 article from the *Gunnison Valley News*:

It is well known that in 1921 the whole [Utah] sugar industry was in sore financial straits, and that such losses were suffered as to threaten the very existence of the industry itself. Then, like a golden rainbow appearing after a storm, William Wrigley Jr., the big chewing gum manufacturer appeared on the horizon. The company took on new life. The growers and stockholders of the company took on renewed hope. Wrigley was unsparing in his support. He lent his hundreds of thousands to rebuild the sugar factory and saved it from failure because a of the great losses in 1921 . . . Wrigley went into the company at first to insure himself a supply of sugar, but he was always willing to pay the market price for the sugar and never took advantage of his position. He even bought the Gunnison Valley's sugar and permitted that company to resell it at higher prices and gain the increased profit.<sup>18</sup>

By purchasing the Gunnison Valley Sugar Company, Wrigley put Gunnison Sugar and Harvey Ross in the black, as Ross was permitted to remain company president. With his professional and financial situation secure, Ross began the next year to construct his dream house in Holladay. On May 18, 1921, Harvey Ross purchased several acres of land from Anders and Augusta Peterson, Scandinavian immigrants who settled in Holladay in the late nineteenth century. Shortly thereafter, Ross commissioned Ware, Treganza, and Cannon to create plans for Ross Hame which, according to the firm's own calculations, cost approximately \$20,000 to build. Harvey Ross would likely not have had this \$20,000 if not for William Wrigley Jr's largess. As a result, it can be said that Ross Hame was "built" from chewing gum.

During the 1920s and much of the 1930s, the society pages of Salt Lake City newspapers reported frequently on the numerous dances, swim and tennis parties, bridge parties, luncheons, and bridal teas hosted at Ross Hame. On several occasions, Ross Hame's gardens were "inspected" by members of the Salt Lake Flower Garden club, the Holladay Garden Club, and the "Columbine Club of Riverton." While these articles focus more on party decorations than on the features of the house and grounds, the general sense transmitted from these society reports is one of lively contentment. Despite whatever contentment the Ross family derived from Ross Hame, on August 16, 1937 they sold their house and decamped to a new residence at 1160 Gilmer Drive. The Lyons, the second family to live at Ross Hame, lived at this precise address before moving to Holladay, a fact that suggests the Rosses and the Lyons purchased their houses from, or traded houses with each other.

Tom Lyon, a geologist, served as an official of the International Smelting and Refining Company, vice president of the Mountain City Mining Company, and sat on the boards of other mining related corporations and associations. Tom Lyon is best known today for causing a scandal in the Eisenhower administration. President Eisenhower nominated Tom Lyon to serve in his administration as the director of the Bureau of Mines. Later, senate testimony revealed that Lyon was ineligible for the position in as much as he received a substantial pension from the Anaconda Copper Mining Company which represented a conflict of interest. During their stay at Ross Hame the Lyons appear to have made few significant alterations to the house or grounds. Between 1942 and 1943, the Lyons did hire a couple to

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<sup>18</sup> "Millionaire Manufacturer Rescues Sugar Company," *Gunnison Valley News*, April 4, 1924, 1.

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occupy the back cottage and help maintain the house; A Jesse M. and Verna Peterson lived at Ross Hame and served in the capacity of “gardener.”

On May 14, 1943, the Lyons sold Ross Hame and shortly thereafter moved to 2490 Walker Lane. Ross Hame’s new owners were Carl and Irene Erickson; Carl served as a manager of the Utah-based department store ZCMI. After Irene’s death in 1949 and Carl’s remarriage in 1953, Carl and his second wife Marie were ready to return to Salt Lake City. They sold Ross Hame on July 6, 1955 to Eugene and Florence Amott, a couple who had previously purchased a home from Carl Erickson in Sugarhouse’s Yalecrest neighborhood (Yalecrest Historic District, NRIS #07001168).

When he purchased Ross Hame, Eugene Amott served as the executive vice-president over the insurance division of Tracy Collins Bank and was president of the Salt Lake Council of Boy Scouts. Facing failing health, Eugene Amott took the advice offered in several Holladay-related articles to “get a prescription from your doctor—Holladay for your health—satisfy yourself.”<sup>19</sup> Relocating to Holladay did not prevent Eugene’s health from further declining and he passed away in 1957. After Eugene’s passing, Ross Hame stayed in the Amott family, serving as Florence Amott’s residence until her death in 1991. Following Florence’s death, the house’s title passed to Eugene and Florence’s eldest child, Joan Amott, who lived in the house until her own death in 2012. Since 2012, Ross Hame has belonged to Jean Amott Wright, Eugene and Florence’s second child. In 2013, Jean renovated Ross Hame by rebuilding its chimneys, refinishing hardwood floors through much of the house, extending the kitchen and family room, restoring the original leaded glass windows, replastering the basement recreation or “ballroom,” and replanting sections of the garden.

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<sup>19</sup> “See Holladay First,” *Murray Eagle*, Jun. 23, 1932, 4.

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## 9. Major Bibliographical References

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“Travelers from East and West: Folke Myrins Return from Sun Valley to Continue their Visit in Salt Lake.” *Salt Lake Telegram*, Feb. 2, 1939.

“Trolley Line Extension to Fine Suburban District.” *The Salt Lake Tribune*, March 24, 1912.

“See Holladay First.” *Murray Eagle*, Jun. 23, 1932.

“Swim, Tennis, Dance, and Supper is Plan.” *Salt Lake Tribune*, July 15, 1934.

Ware, Walter E. *Walter E. Ware Photograph Collection 1861-1951, Folder 2, Content 3, Ross, Harvey Home—Floor Plans Sketch*. Utah State Archives Research Center.

“Wm. Wrigley, Jr. Proves Friend: Saves Gunnison Valley Sugar, Invests Fortune in Utah Enterprise, as a Result Company Gets on a Prosperous Basis and Industry Will Survive Thanks to His Generosity.” *Salt Lake Telegram*, April 11, 1924.

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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**

**Acres of Property** 1.35 Acres

Use either the UTM system or latitude/longitude coordinates

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**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

Latitude: 40.666337      Longitude: -111.821065

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

COM 19.29 CHS E & S 30°50' E 2.53 CHS & S 70°18' W 330.8 FT FR N 1/4 COR SEC 10 T2S  
R1E SL MER S 10°50' E 41.9 FT S 4°07' W 107.48 FT S 75°45' E 142.81 FT M OR L S 36° W 7.7  
FTS 41°35' W 61.8 FT S 76°16' W 34.2 FT S 36°42' W 18 FT S 69°17' W 59.7 FT S 44°26' W 70.2  
FT S 36°30' E 29.1 FT S 56°30' W 10.5 RDS M OR L TO CEN OF ROAD N 41° W 209.6 FT M  
OR L N 60°44' E 196.5 FT N 30°29' E 130.9 FT N 6°40' E 61.62FT M OR L N 70° E 89.45 FT TO  
BEG 1.35 AC 5429-0002 6248-0779 6613-2134 6809-0425 7389-1688,1691 7389-1692 7389-1692  
9423-4314 9428-1381

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries of Ross Hame's National Register of Historic Places nomination correspond with the property's legal boundaries.

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**11. Form Prepared By**

name/title: Dr. David Amott  
organization: Preservation Utah  
street & number: 1208 South Meadow Fork Road #1  
city or town: Provo state: Utah zip code: 84606  
e-mail davidamott@gmail.com  
telephone: 801-971-4808  
date: April 26, 2018

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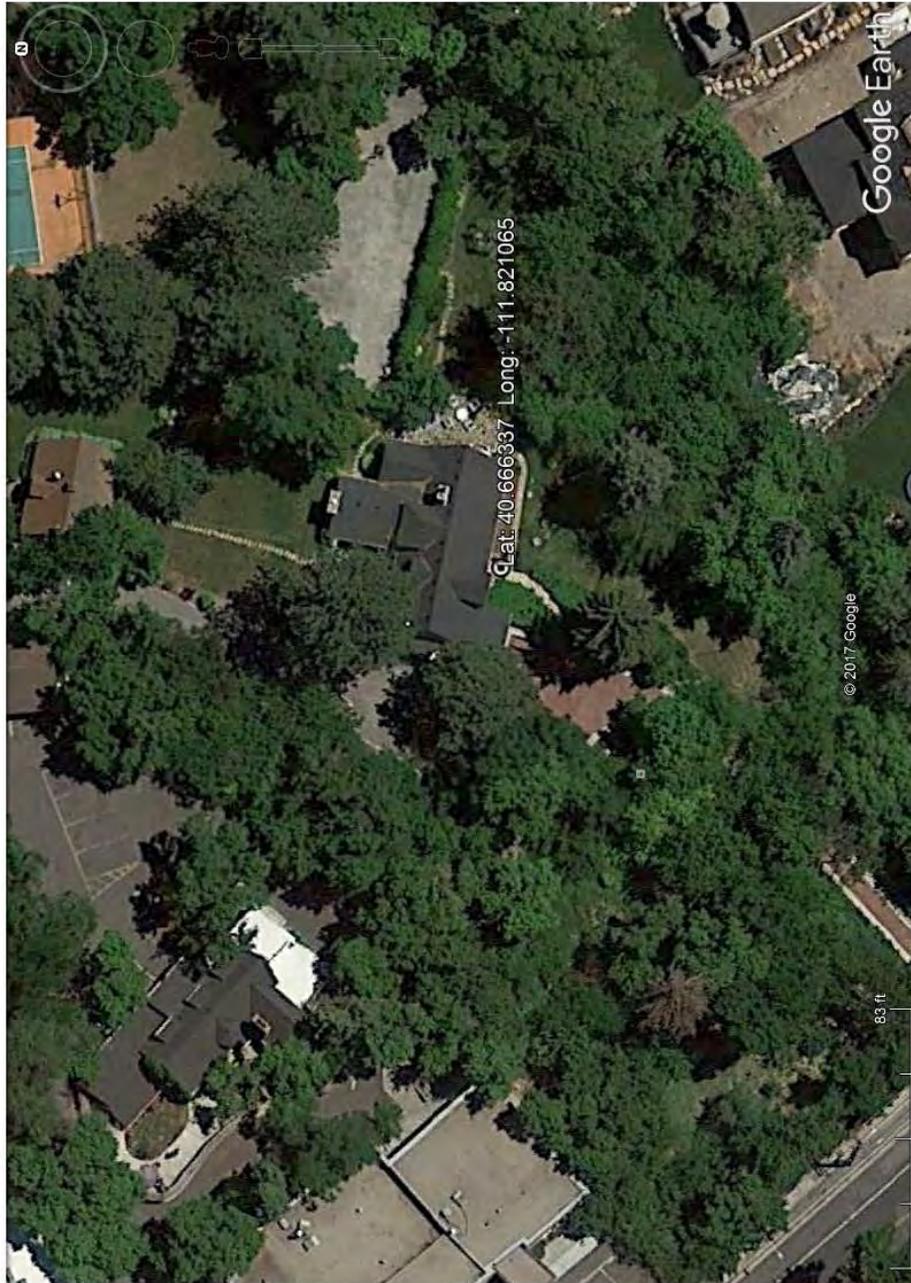
**Additional Documentation**

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
- Sketch map for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

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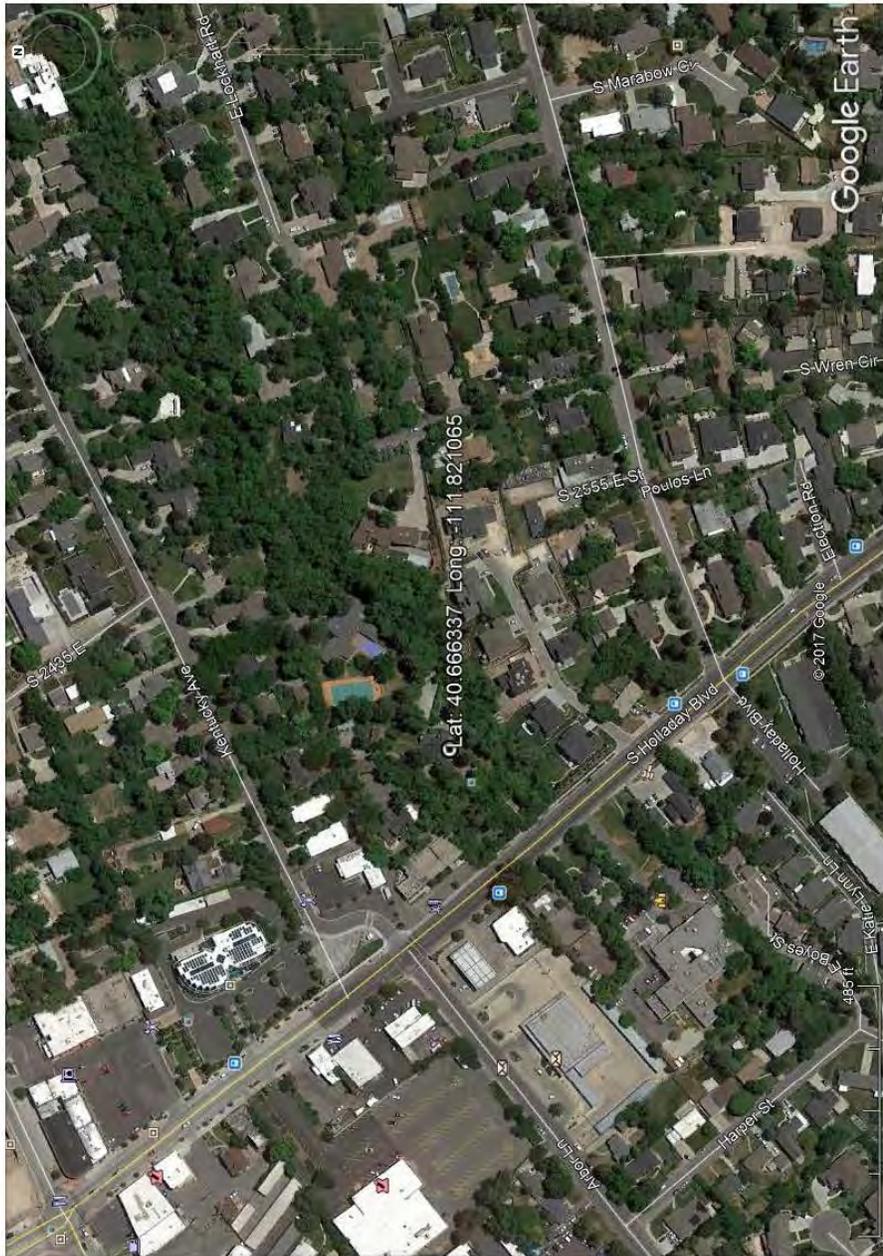


**Ross Hame**  
4769 South Holladay Boulevard  
Holladay, Salt Lake County, Utah  
Latitude 40.666337° Longitude -111.821065°



Ross Hame  
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Salt Lake County, Utah  
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Ross Hame  
4769 South Holladay Boulevard  
Holladay, Salt Lake County, Utah  
Latitude 40.666337° Longitude -111.821065°



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- Map showing direction of the camera in each keyed photograph.



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### **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: Ross Hame

City or Vicinity: Holladay

County: Salt Lake County

State: Utah

Photographer: David Amott

Date Photographed: April 4, 2017

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Photograph 1 of 38. View of west elevation / front facade and primary approach to Ross Hame's front door. Camera pointed northeast.



Photograph 2 of 38. Ross Hame entryway. Camera pointed northeast.



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Photograph 3 of 38. Ross Hame façade detail showing French doors restored in 2018. Camera pointed northeast.



Photograph 4 of 38. Ross Hame south side. Camera pointed northwest.



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Photograph 5 of 38. Ross Hame's rear or east elevation. Camera pointed southwest.



Photograph 6 of 38. Ross Hame's rear or east elevation. Camera pointed southeast.



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Photograph 7 of 38. Ross Hame's side or north elevation. Camera pointed east.



Photograph 8 of 38. Façade or west side of the c. 1922 caretaker's cottage. Camera pointed northeast.



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Photograph 9 of 38. Caretaker's cottage west (façade) and south sides. Camera pointed northwest.



Photograph 10 of 38. Caretaker's cottage south and east sides. Camera pointed southwest.



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Photograph 11 of 38. Caretaker's cottage east and north sides. Camera pointed southeast.



Photograph 12 of 38. Circa 1950 three-bay garage (noncontributing resource). Camera pointed northeast.



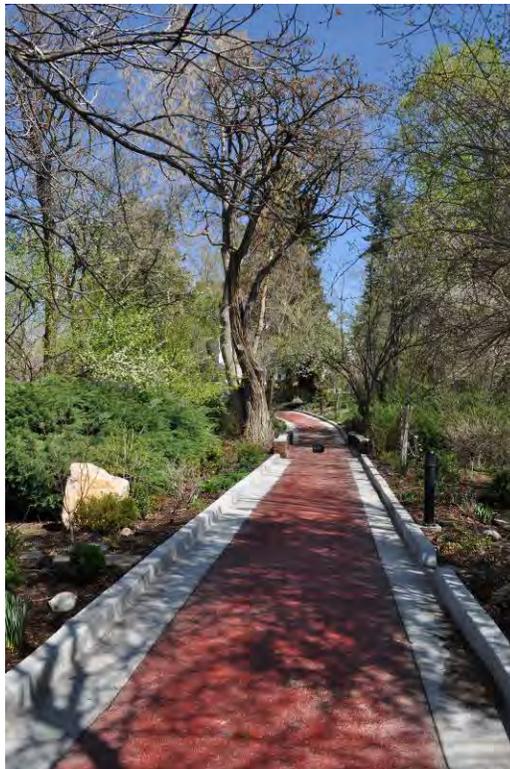
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Photograph 13 of 38. Ross Hame's gateposts. Camera pointed northeast.



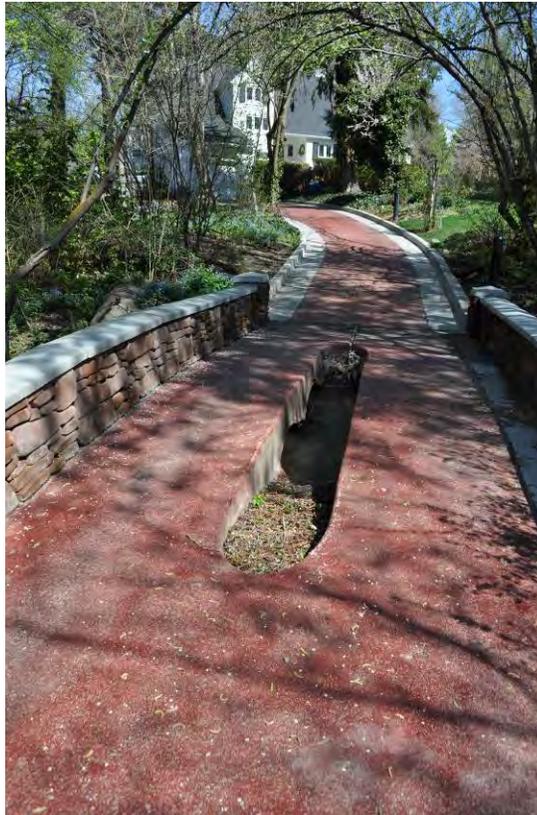
Photograph 14 of 38. Ross Hame's driveway. Camera pointed northeast.



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Photograph 15 of 38. Ross Hame's driveway with stream bridge and cutout. Camera pointed northeast.



Photograph 16 of 38. Spring Creek waterfall / Stream gardens in Ross Hame's lower yard. Camera pointed southwest.



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Photograph 17 of 38. Spring Creek / Stream gardens in Ross Hame's lower yard with driveway and wrought-iron bridges. Camera pointed southwest.



Photograph 18 of 38. Spring Creek / Stream gardens in Ross Hame's lower yard with wrought-iron bridge. Camera pointed northwest.



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Photograph 19 of 38. Spring Creek / Stream gardens in Ross Hame's lower yard with rock planter island. Camera pointed southwest.



Photograph 20 of 38. Spring Creek / stream gardens in Ross Hame's lower yard with split-rock footbridge and waterfall. Camera pointed northeast.



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Photograph 21 of 38. "Oriental" bench. Camera pointed northeast.



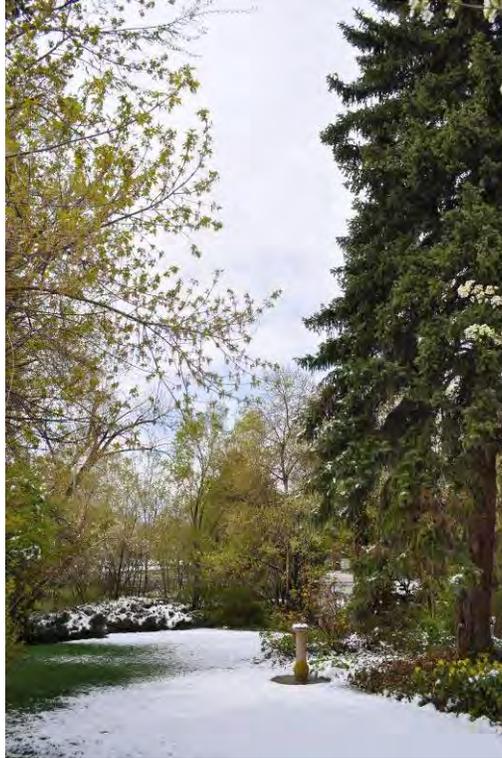
Photograph 22 of 38. Garden and path over the site of former concrete lilypond and fountain. Camera pointed northwest.



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Photograph 23 of 38. Front Lawn with c. 1922 Sundial. Camera pointed northwest.



Photograph 24 of 38. Front Lawn (in fall) with c. 1922 Sundial. Camera pointed northwest.



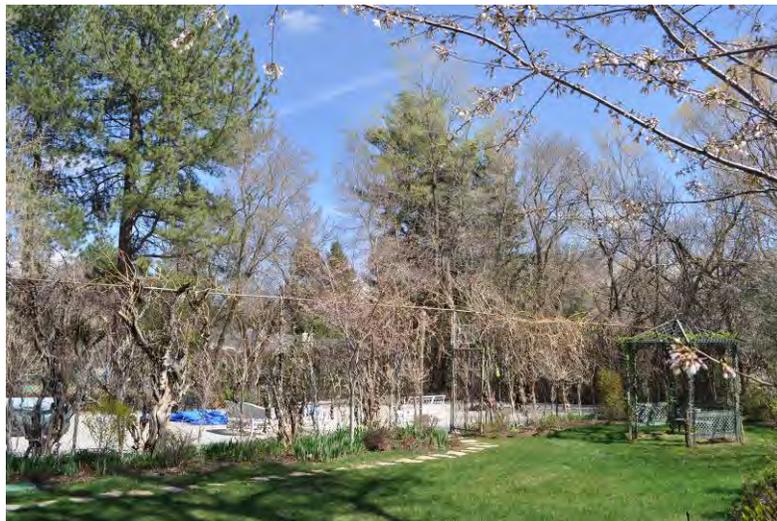
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Photograph 25 of 38. C. 1922 sundial. Camera pointed northwest.



Photograph 26 of 38. Tennis court, lawn gardens, former site of swimming pool. Camera pointed northeast.



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Photograph 27 of 38. Ross Hame's back lawn, back driveway, and caretaker's cottage. Camera pointed northeast.



Photograph 28 of 38. Ross Hame's front hall.



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Photograph 29 of 38. Ross Hame's living room.



Photograph 30 of 38. Ross Hame's living room.



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Photograph 31 of 38. Ross Hame's dining room.



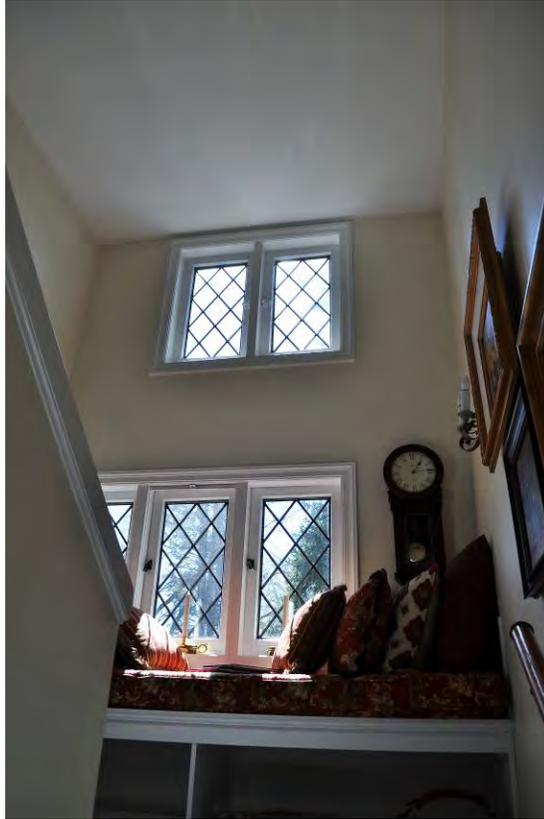
Photograph 32 of 38. Ross Hame's kitchen after remodeling (c 2014 – present).



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Photograph 33 of 38. Ross Hame's stair tower.



Photograph 34 of 38. Ross Hame's main floor (master) bedroom.



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Photograph 35 of 38. Ross Hame's basement / ballroom bar.



Photograph 36 of 38. Caretaker's cottage front room and kitchen.



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Photograph 37 of 38. Caretaker's cottage second floor bedroom #1.



Photograph 38 of 38. Caretaker's cottage second floor study / bedroom #2.



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Figure 1 of 45. Tax Photo of Ross Hame's exterior, c. 1936



Figure 2 of 45. Ross Hame's exterior c. 1974



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Figure 3 of 45. Ross Hame exterior with window awnings c. 2005



Figure 4 of 45. Ross Hame exterior c. 2017.



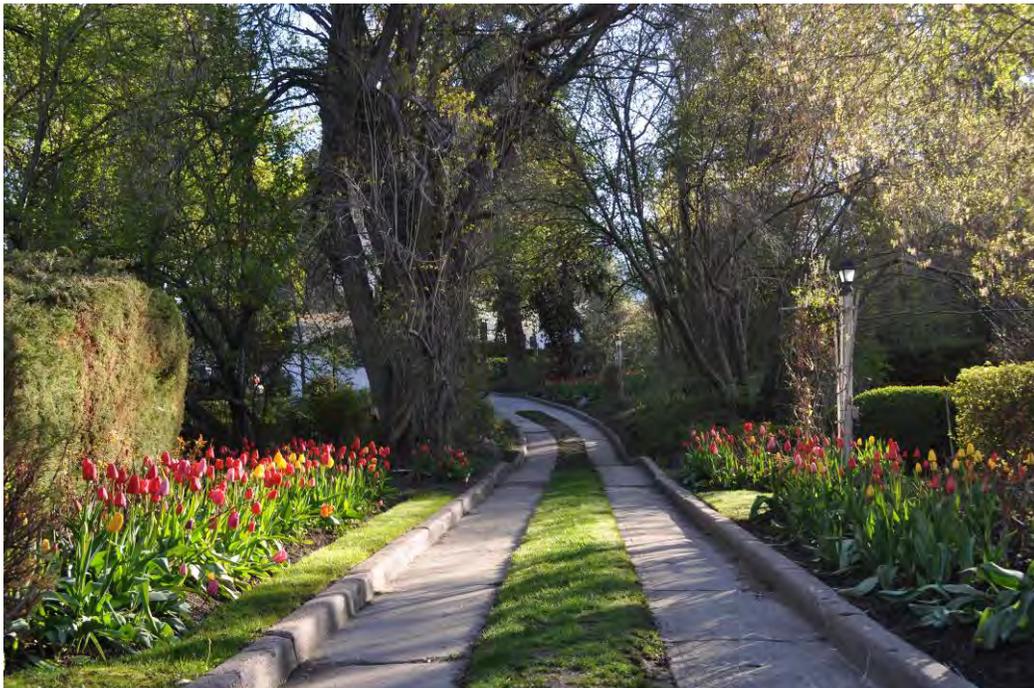
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Figure 5 of 45. Ross Hame gateposts, gate, and driveway with grass strip, c. 1958.



Figure 4 of 40. Ross Hame driveway with grass strip c. 2005.



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Figure 5 of 40. Ross Hame lower yard duck pond c. 1958



Figure 8 of 40. Spring creek and waterfall c. 1958.



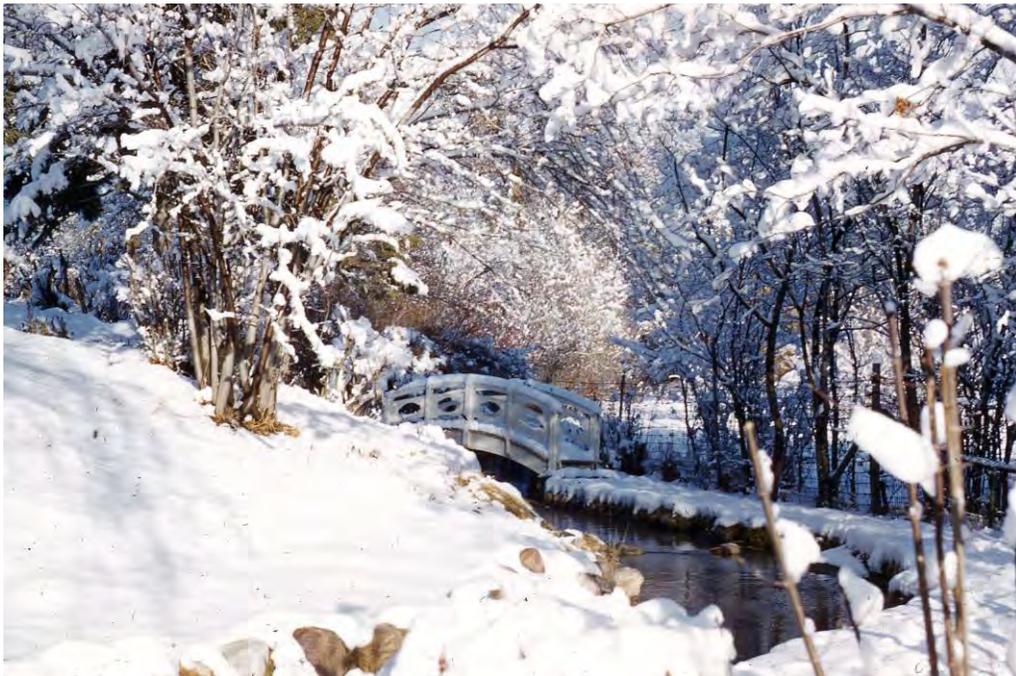
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Figure 9 of 40. Spring creek, waterfall, and pathway c. 1958.



Figure 10 of 40. Spring creek, pathway, and small Japanese bridge c. 1958.



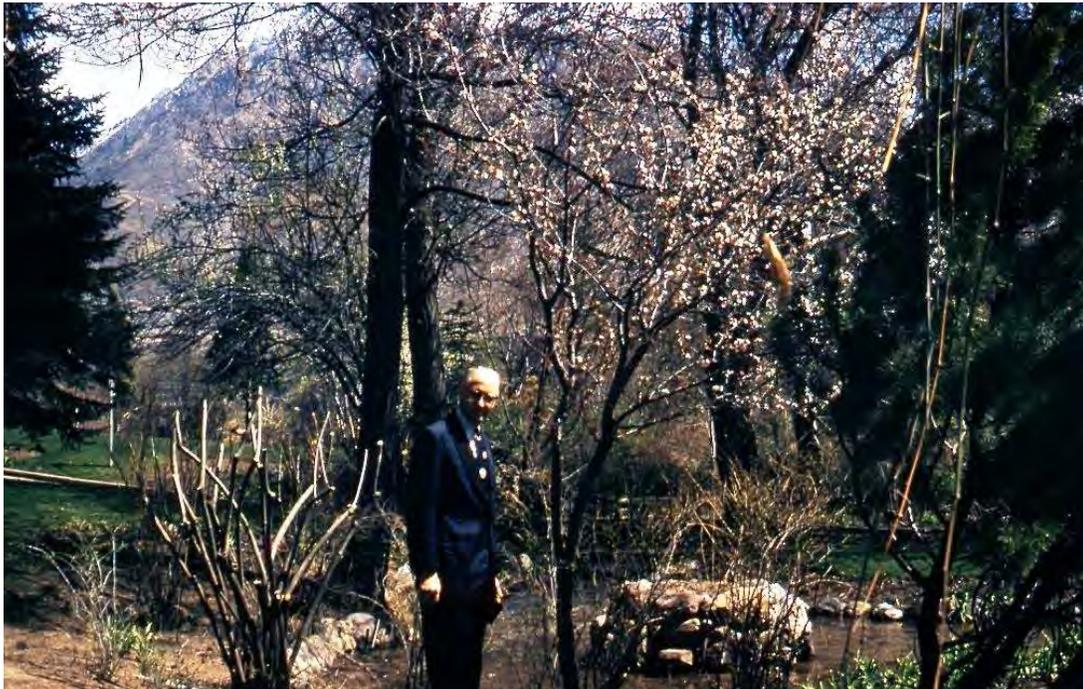
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Figure 11 of 40. Small Japanese bridge c. 1956. Joan, Eugene, Florence, and Jean Amott.



Figure 12 of 40. Spring Creek with rock island / planter, c. 1956. Eugene Amott.



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Figure 13 of 40. Spring Creek / stream gardens in Ross Hame's lower yard with split-rock footbridge and waterfall c. 1958.



Figure 14 of 40. Concrete lily pad pond with lava rock fountain. Pond located off the auto court in Ross Hame's lower yard c. 1958.



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Figure 15 of 40. Tulip beds lining the edge of the concrete lily pad pond with lava rock fountain. Pond located off the auto court in Ross Hame's lower yard c. 1958.



Figure 7 of 40. Ross Hame's front lawn, duck pond, and Japanese bridge c. 1958.



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Figure 7 of 40. Ross Hame's front lawn, duck pond, and Japanese bridge c. 1958.



Figure 16 of 40. Ross Hame patio, tulip beds, swimming pool, pool house, and tennis court c. 1958.



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Figure 17 of 40. Ross Hame swimming pool and pool house c. 1958.



Figure 18 of 40. Ross Hame swimming pool and pool house c. 1958.



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Figure 19 of 40. Ross Hame back lawn, gardens, and dining room windows c. 1958.



Figure 20 of 40. Ross Hame back elevation prior to the kitchen expansion and remodel, c. 2012.



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Figure 21 of 40. Ross Hame's orchards, c. 1958.



Figure of 45. Ross Hame's Carriage House / Caretaker's Cottage and Orchard, c. 1936



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Figure of 45. Ross Hame's Caretaker's Cottage c. 1974



Figure of 45. Ross Hame Caretaker's Cottage with Original Windows, c. 2005



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Figure 22 of 40. Ross 1924 Ross Hame's floorplan with refinements as designed by Ware, Treganza, and Cannon. Refinements include a door to the first-floor bathroom from the secondary hall, the first-floor bedroom divided into a dressing and sleeping room, and a balcony with French doors in lieu of a bay window in the first-floor dressing room.

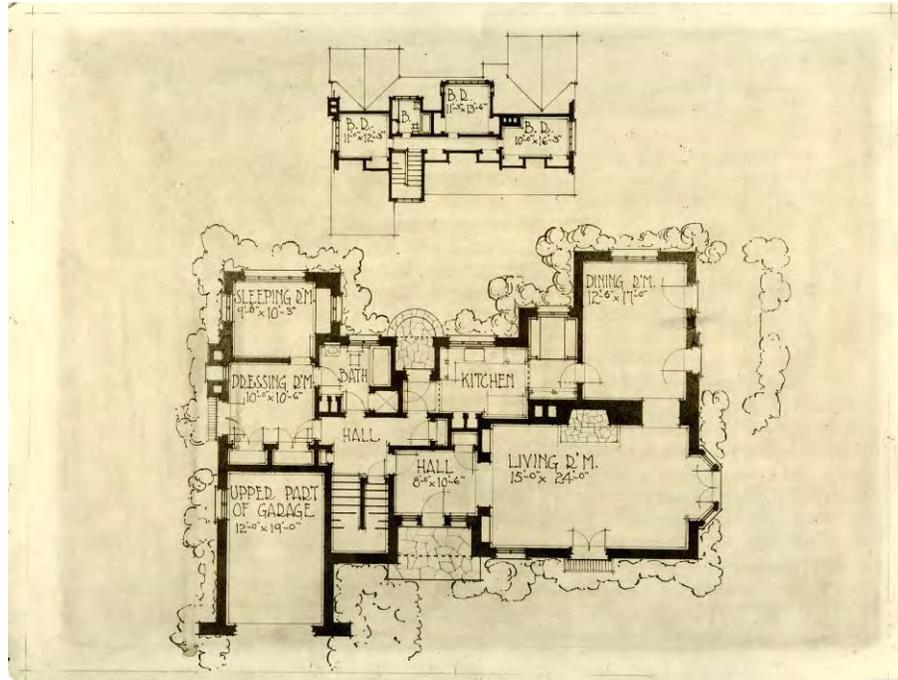


Figure 23 of 40. Label on the back side of Ross Hame's floorplan indicating the floorplan was created as an entry for a 1924 A.I.A. Los Angeles-based exhibition of architecture.

EXHIBITION OF ARCHITECTURE  
1924. SINGLE DWELLINGS  
A. I. A. 8TH AND 9TH DISTRICTS

---

PASTE SECURELY ON BACK OF EXHIBIT  
SEND TO DAVID J. WITMER, CHAIRMAN  
7TH FLOOR 420 SO. SPRING ST.  
LOS ANGELES

---

Name of Exhibitor  
Ware Treganza and Cannon

Address  
Salt Lake City, Utah

Title of Exhibit (Plan)  
W. Harvey Ross House

Cost of Dwelling  
\$20,000

---

PLEASE PRINT OR TYPE

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Figure 24 of 40. Floor plan #1. Ross Hame's floorplan as originally built.

Floor Plan #1

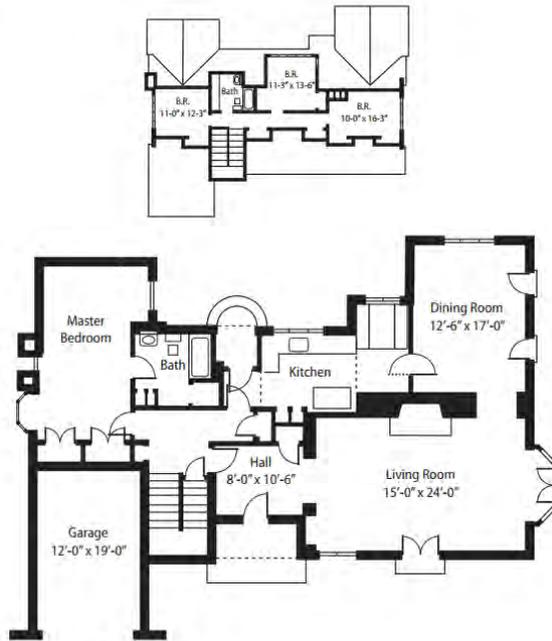
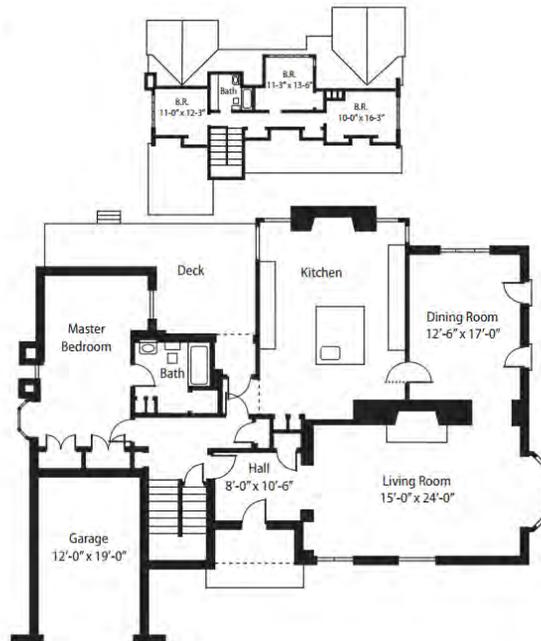


Figure 25 of 40. Floor plan #2. Ross Hame's present floorplan.

Floor Plan #2



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Figure 26 of 40. Ross Hame's kitchen c. 2012 before expansion and remodel.



Figure 28 of 40. Ware and Treganza 1909 Almon Covey House.



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Figure 29 of 40. Ware and Treganza 1906 Sexton House Salt Lake City Cemetery.



Figure 30 of 40. Ware and Treganza 1911 Sexton House Mt. Olivet Cemetery.



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Figure 31 of 40. 4774 South Holladay Boulevard constructed in 1934. Camera pointed northeast.

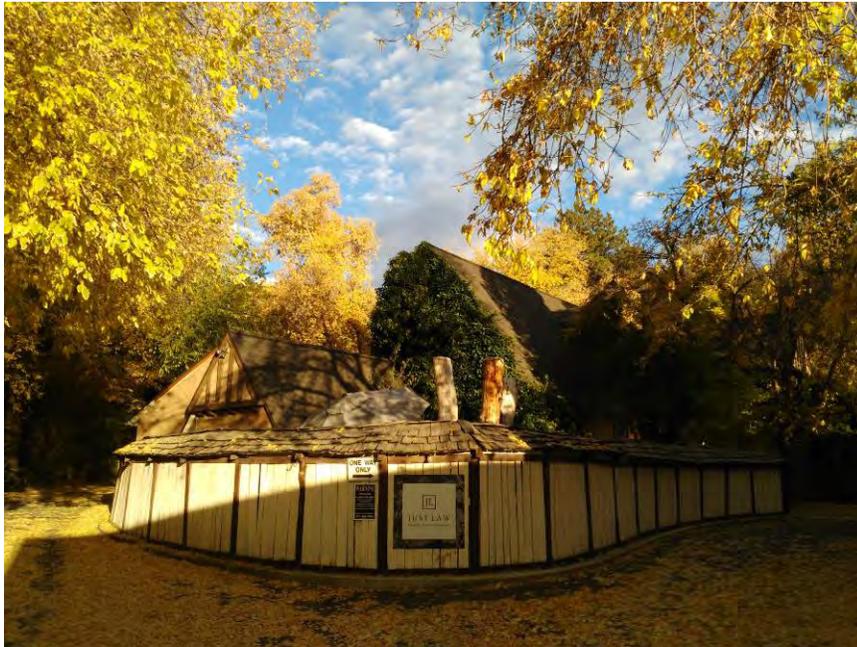


Figure 32 of 40. 4749 South Holladay Boulevard Constructed in 1925. Camera pointed northeast.



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Figure 33 of 40. 2430 East Kentucky Avenue constructed in 1936. Wing on left side of the house is a new addition. Camera pointed south.



Figure 34 of 40. 2480 East Kentucky Avenue constructed in 1933. Camera pointed south.



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Figure 35 of 40. The Salt Lake Tribune / 28 Jun 1958, Sat / Page z5

### Sugar Firm's Ex-President, Utahn, 80, Dies in Arizona

A former Salt Lake City businessman, William Harvey Ross, 80, died Friday at 6:32 p.m. in a Mesa, Ariz. hospital of natural causes.

Mr. Ross, president of the Gunnison Valley Sugar Co. for 15 years, left Salt Lake City after World War II to retire in Mesa.

MR. ROSS was born April 18, 1878, in Joseph, Sevier County, a son of Thomas W. and Margaret Ann Harvey Ross.

His wife, the former Sarah Mable (Sadie) Seegmiller of Richfield, whom he married in 1906 in the Salt Lake Temple, Church of Jesus Christ of Latter-day Saints, survives him.

As a young man, he was one of the first LDS church missionaries to work in San Bernardino, Calif.

He was a member of the University Club in Salt Lake City and served a term as president of the Apartment House Owners Assn. He was active in Republican Party affairs.

**OTHER SURVIVORS** include one son and four daughters.



William Harvey Ross . . .  
Former sugar firm president.

Figure 36 of 40. Lancaster Eagle-Gazette (Lancaster, Ohio) / 25 Jun 1953, Thu / Page 1

### Ike In Knuckle-Rapping Temper Over Lyon Case

WASHINGTON—President Eisenhower reportedly is in a knuckle-rapping mood because of failure of the administration's job-screen program to turn up the data which Congress later uncovered in the Tom Lyon case.

And there were indications the President may be somewhat embarrassed personally by his nomination of Lyon to be director of the Bureau of Mines. The White House said it will be withdrawn the first time Eisenhower has done that.

Secretary of the Interior McKay yesterday asked Eisenhower to withdraw Lyon's name after the appointee requested such action. McKay did so in the wake of Lyon's testimony before a Senate committee that he is: 1. drawing a \$5,000-a-year pension as a retired official of the Anaconda Copper Mining Co., and 2. is opposed to the federal mine safety law he would administer as Mines Bureau chief.

It developed that Interior Department officials had been unaware of either the pension or Lyon's views regarding the law.

Those disclosures reduced his chances of confirmation to near zero.

**Sharp Rebuke Likely**  
Government officials who asked not to be named said Eisenhower is having the entire episode investigated and that a sharp rebuke quite likely will be dealt out to those who failed to give him a full report on Lyon's background.

There was no certainty where the blame would fall. Some White officials were said to feel McKay would have to take the rap.

At the Interior Department, on the other hand, Assistant Secretary Felix Wormser said Lyon's nomination was sponsored by Republican Sen. Watkins of Utah, from whose state Lyon comes.



Tom Lyons

Soon Send Another  
Fighter-Bomber  
Will To Congress

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Figure 37 of 40. Eugene Amott c. 1950.



Figure 38 of 40. Eugene Amott near Ross Hame's Patio c. 1956.



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Figure 1 of 40. Ross Hame exterior with shake roof and original carriage-style garage doors visible c. 1956. Eugene, Florence, and Jean Amott.



Figure 39 of 40. Florence Anderson Amott in Ross Hame's Living Room, c. 1958.



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Figure 40 of 40. Florence Anderson Amott c. 1960.



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Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.