NPS Form 10-900

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Nat. Register of Historic Places

OMB No. 1024-0018

124

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: Sugden, Roberta, House

Other names/site number: _____

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: 1810 East Orchard Drive

City or town: Salt Lake City 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Not For Publication: ☐ Vicinity: ☐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** X **statewide** ___ **local**

Applicable National Register Criteria: ___ **A** ___ **B** X **C** ___ **D**

Signature of certifying official/Title: Date Jan 28, 2016

Utah Division of State History/Office of Historic Preservation
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: Date

Title : State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register ___ removed from the National Register

___ determined eligible for the National Register ___ other (explain:) _____

___ determined not eligible for the National Register

Signature of the Keeper Date of Action 3-22-16

Sugden, Roberta House — Salt Lake, Utah
Name of Property

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property
(Check only one box.)

Building(s)	X
District	
Site	
Structure	
Object	

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
2	0	buildings
		sites
		structures
		objects
2	0	**Total**

Number of contributing resources previously listed in the National Register NA

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT: International Style/Miesian

Materials:
(enter categories from instructions.)

Principal exterior materials of the property:
FOUNDATION: concrete
WALLS: glass, steel, brick
ROOF: steel, concrete

Narrative Description

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

Summary Paragraph

The Roberta Sugden House is a single-family Miesian International style residence. The house, constructed in 1955, is located at 1810 East Orchard Drive in Salt Lake City, Salt Lake County, Utah. The house was designed by John W. Sugden III and is an excellent example of the International Style and one of a comparatively small number of International Style residences in Utah. With its transparent façades, flat roof, horizontal volumes, and lack of ornamentation, the Sugden House reflects the Miesian ideals of International Style Modernism, which John Sugden learned directly from Mies van der Rohe as a student at the Illinois Institute of Technology in Chicago after World War II.[1] The house exhibits the best characteristics of the modern style including visually displaying technology, structure and design details; creating unique interior spatial relationships which reflect ideas of modern life; and the use of modern technology to solve aesthetic challenges. The Sugden House is in excellent condition and retains almost all of the original features designed and detailed by John Sugden for his mother Roberta Sugden.

The house is built on a 0.29-acre roughly rectangular, highly-sloped lot with expansive views toward prominent local peak Mount Olympus and down to a wooded gully below.[2] The site also has a contributing concrete and steel architectural studio building designed by John Sugden constructed in 1964. The immediate neighborhood of the Sugden House is single-family residential. The Sugden House is a unique and significant contributing historic resource on a statewide level.

Narrative Description

The Roberta Sugden House is located on the east side of the Salt Lake Valley near Salt Lake City, Utah. The house is situated on the highest part of a strongly sloped lot that faces the prominent local peak Mount Olympus to the east and a wooded gully to the south. Between its planar floor and roof suspended by widely-spaced thin steel columns, the large glass walls allow the living elements within the house to become visible, removing boundaries with the natural environment and reflecting the natural environment throughout. The strongly horizontal geometric form in a pastoral setting frame the complete lack of traditional elements normally associated with habitation. As with other houses of its extreme minimalist expression of form and structure, the Sugden House clearly and rationally articulates and demonstrates the essence of dwelling.[3]

The Sugden House is composed of two strong horizontal planes: the floor and the roof, which are attached by attenuated steel flange columns on the house exterior. The column-free interior is divided only by a utility core containing kitchen and bathroom which is minimally connected to the suspended ceiling. The original materials of construction were minimized and muted. The materials visible on the exterior were confined to white painted steel, aluminum mullions, concrete and glass.[4] The steel

[1] John Sugden Curriculum Vitae, updated October 1, 1984. John W. Sugden papers, Accn2720, Box 15, Folder 3. Special Collections and Archives. University of Utah, J. Willard Marriott Library. Salt Lake City, Utah
[2] Roberta Sugden House original site plan, John W. Sugden papers, Box 33, Folder 7, Roberta Sugden House.
[3] Sudgen, John W., Unusual Design in Concrete, Steel and Glass, by Dean L. Gustavson & Associates. Intermountain Homebuilder Magazine. December 7, 1957. John W. Sugden papers, Box 33, Folder 7, Roberta Sugden House.
[4] Sugden House Tax Card, Salt Lake County Archives.

columns and beams are now painted black; aluminum, concrete and glass retain their original appearance. The interior materials included wood, asphalt tile, brick and plaster in muted, neutral tan or white colors. The utility core was constructed with naturally finished white oak, the kitchen with white enameled steel cabinets and appliances, the suspended ceiling of white painted sheetrock. The house also contains a free standing light tan brick fireplace and brick carport walls. The wood utility core and brick have been painted white and the tile floors have been covered by neutral gray carpeting.

The main volume of the house is defined by the floor and ceiling slabs, connected at their longer edges by the external steel columns. The columns define six equal bays, which originally comprised an open carport, four floor-to-ceiling glass bays and an open porch which is now enclosed in glass. The exterior walls are entirely formed by floor-to-ceiling glass panes with narrow aluminum frames. The house is level with the lot on the north side and above a large retaining wall on the south side which creates the appearance of the house on a platform cantilevered above the vegetation and view much like the van der Rohe Farnsworth House. The north side of the house is surrounded by small rock aggregate, which continued the visual platform, separated the house from landscaping and ensured proper drainage. A block pathway was later added through the aggregate. Concrete stairs connect the house platform to the lower site and studio building below.

The front (north) elevation is six bays wide and faces Orchard Drive. The Sugden House, in keeping with modern ideas and disregarding traditional design elements, does not have a strongly dominant façade or entry. The main views from the street are the horizontal floor and ceiling beams and narrow columns. The entry is combined with the carport and is not directly visible until one proceeds almost completely down the driveway. From east to west are five bays created by vertical columns. Glazing was added to the east bay by John Sugden shortly after original construction.[5] A second owner also removed the solid glass of the third bay and installed floor-to-ceiling operable sliding glass doors with screens.[6] The entry door is located directly behind the column separating the living space from the carport and in-line with the east brick carport wall. Atypically, the entry opens into the bedroom which allows the entry to be invisible from all three main facades, removing another traditional element from view. Originally a glass door with narrow transom window, the door is now metal.

The south elevation contains six bays and faces Mount Olympus, the larger part of the lot and wooded gully. This elevation has floor-to-ceiling sliding glass doors on the eastern most bay, which mirror the doors in the center of the north façade. The lot slopes strongly away from the structure and the staircase and retaining wall are visible below the next four bays. The rear of the carport has been modified and a two-story square addition matching the width of the carport bay has been added.

The east elevation is two bays wide and is composed entirely of floor-to-ceiling glass which encloses what was originally the open porch and is now a dining room.

The west elevation was originally two bays wide, but has been increased 11 feet by the addition to the south elevation. The west elevation is composed of an original brick wall which comprises the side of the carport and a solid wood framed wall along the addition.

[5] Salt Lake County tax records indicate the porch glazing was added between 1962 and 1963 tax assessments.
[6] The date of changes is unknown and no building permits were issued. The changes were complete prior to 1994.

The interior of the house continues the spatial themes of the exterior by confining interior walls to the center and leaving the perimeter glazing entirely free of obstruction. Most of the interior walls occur around the service core, which contain the kitchen, bathroom, utilities and storage. This rectangular core, which lies perpendicular to the large rectangle exterior side of the house, is near the west side of the house and separates the bedroom from the rest of the house. Except at its center, the walls of the service core do not reach the ceiling plane, creating the illusion of the core as an independent object. A floor-to-ceiling glazing wall separates the kitchen from the living room. This wall is transparent unless curtains are drawn closed. The living area was originally separated from external bays by perpendicular brick elements with narrow profiles invisible from the large rectangular exterior main façade. The free standing brick fireplace near the east side of the house created a visual barrier from the nearby road to the living room and kitchen. The carport bay on the west side of the house had brick walls on both sides, but nothing on the rear, creating the ability to see through the entire structure.[7] The brick wall on the east-side of the carport provided privacy to the bedroom and contained the glass entry door. The brick on the west was thicker and allowed for a small amount of storage. All of the visible brick has been painted white, interior and exterior.

Since its completion in 1955, the Sugden House has been modified three times. John Sugden enclosed most of the open porch in 1963 and added air conditioning in 1964. The enclosure of the carport, room addition to the south façade, operable sliding glass doors and final enclosure of the open porch were completed at an unknown date between 1978 and 1994.[8] In 2000, the addition to the south façade was modified to recreate the carport, add a second bathroom and install large windows which are similar in height and frame profile to the original glazing walls. The metal columns and beams were also repaired and painted black and the house restored to much of its original design by owner Mollie Kimball with the collaboration of prominent local modern architect Dee Wilson, who practiced with John Sugden.

Also located on the property is a 24’ x 26’ concrete and steel studio designed by John Sugden and constructed in 1964.[9] He used the building as an architectural studio and apartment between 1964 and 1969.[10] The studio is located to the south of the main house and is significantly lower in elevation than the house, allowing the house to remain surrounded by the views and vegetation.[11] John Sugden’s architecture is also reflected in the concrete, steel and glass studio. The high concrete walls mirror the form pattern and attention to detailing of the Sugden House concrete retaining wall. The concrete walls allow the studio interior to be completely open with steel beams supporting the built-up low-slope membrane roof structure. The interior living space is minimalized, with similar interior fixtures to the main house. The only penetrations to the structure are skylights and a full-height double door-width glazing entryway providing southern light and views. The studio is also a contributing building.

The East Millcreek neighborhood in which the Sugden House is located is comprised primarily of single-family residences built between the early 1950s through the 1970s. According to historic views, the Sugden House was one of the earliest to be constructed in this subdivision. As there were few large-scale developments in this area, there are many styles and sizes of houses that reflect individual

[7] 1956 Tax Photograph, Salt Lake County Assessor, Salt Lake County Archives.
[8] Salt Lake County tax card records are complete through 1977 and do not reflect the addition or enclosure of the carport. There are no building permits available.
[9] Salt Lake County tax records and permit records in John W. Sugden papers, Box 33, Folder 5, John W. Sugden Studio.
[10] Salt Lake City Directories and John W. Sugden papers, Box 3 Correspondence 1950s-2000s and Box 15 Folder 3, Curriculum Vitae
[11] The studio is difficult to clearly photograph due to extensive vegetation and slope.

preferences. The Sugden House retains its historic integrity and is a significant contributing historic resource in both this Salt Lake County neighborhood and statewide.

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.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

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

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

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
1955-1969

Significant Dates
1955

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
John Sugden: Architect

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

The Roberta Sugden House, constructed in 1955, is a one-story International Style modern residence located in Salt Lake City, Utah. The building has statewide significance under Criterion C in the area of Architecture for its unique and distinctive design and association with prominent Salt Lake City architect John W. Sugden III. The property also contains a John Sugden designed studio/apartment built in 1964 and occupied by John Sugden between 1964 and 1969. The period of significance dates from construction in 1955 through 1969, when Roberta Sugden sold the house and John Sugden moved from the studio. The Roberta Sugden House is an excellent and rare example of a mid-century International Style residential design in Utah. The Sugden House has the horizontality, minimal and visible structural components, glazed curtain walls and modern interior elements that closely reflect the influence of the International Style of architecture and found in architect Philip Johnson's Glass House (1949) and Mies van der Rohe's Farnsworth House (1951).

John Sugden designed eighteen residences during his architectural career. He designed only two residences which so strongly reflect the Miesian ideal of simplified forms and transparent boundaries: the Sugden House and the Dev Jennings House.[12] The Sugden House is one of his earliest and is the best known example of residential modernist expression of structure and space. John Sugden was one of only a few Salt Lake City architects who designed International Style-influenced buildings. He was one of three Salt Lake architects who practiced modern International Style residential architecture, and was the architect whose residences most closely reflected Miesian-influenced International Style residential design. [13]

Architect John Sugden III was born in 1922 in Chicago, Illinois. John grew up in Salt Lake City, Utah, served in World War II, attended architecture school and worked for prominent architect Mies van der Rohe and city and regional planner Ludwig Hilberseimer. John graduated with B.S. and M.S. degrees in Architecture from Illinois Institute of Technology in 1950 and 1952 respectively.[14] In 1952, John Sugden returned to Salt Lake City and began practicing and later teaching architecture.[15] John Sugden's residential and commercial architecture was almost exclusively based on the International Modern Style and the architecture of Mies van der Rohe. John Sugden has been identified as one of the founding "Salt Lake Seven" modern architects by Salt Lake Modern and the Utah Heritage Foundation.[16]

[12] See Figure 3 to this nomination for a study of other John Sugden residential design. Huffaker, Kirk. *John Sugden's Mid-Century Modern Architecture:* Dev Jennings House
[13] SL Modern Website and architect interviews with retired architect Burtch Beall and others by Bim Oliver identify Eduard Dreier, John Sugden, Ron Molen and Dee Wilson. Ron Molen designs typically blended Miesian and Prairie School design elements and included sloped roofs, rock and masonry. Eduard Dreier designs added wood siding, rock and other elements to his residential designs.
[14] Curriculum Vitae John W. Sugden papers Box 15, Folder 3 and John W. Sugden papers Box 1, Folders 1-9, John W. Sugden School Work – Illinois Institute of Technology.
[15] Salt Lake City directories 1952-1976 and John Sugden Curriculum Vitae.
[16] Modern Movement Architects of Utah 1939-1969, Ken Pollard, Salt Lake Modern committee of the Utah Heritage Foundation. The other six architects were Stephen Macdonald, Eduard Dreier, Lloyd Snedaker, Lorenzo "Bing" Young, Donald Panushka and Dean Gustavson.

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

Architectural Significance of the Roberta Sugden House

The Sugden House is significant under Criterion C in the area of architecture for its unique and distinctive design and association with prominent Salt Lake City architect John W. Sugden III. The house demonstrates the defining characteristics of the International Modern Style including creating a minimalist expression of structure and redefining the character of boundaries between shelter and the outside world, as well as visually displaying modern technology and materials in structure and design details. With its rectangular transparent facade, horizontal roof and floor planes, lack of ornamentation and contrast between the built and natural external environment, the Sugden House elegantly displays Miesian ideals of the International style of Modernism typified by Phillip Johnson's Glass House and Mies van der Rohe's Farnsworth House. The house interior also reflects Miesian modern living design principles including no visible interior walls or partitions, a discrete central utility core disconnected from the ceiling plane and walls and visibility of all interior spaces from the exterior.

The Roberta Sugden House is one of two houses designed by John Sugden in Salt Lake City which closely reflect Miesian design ideals of simplified forms and transparent boundaries and is the most elegant example of residential International Style Modern design in Salt Lake City. The other Sugden designed house which clearly demonstrates Miesian design principles is the Dev Jennings house, created for alpine skier and Sugden friend Dev Jennings in 1959. The Dev Jennings house has a simple rectangular form with transparent front and rear facades, but uses overhanging exposed wood beams and more extensive interior elements than the Sugden house. [17]

John Sugden designed only International Style Modern homes throughout his career and continued using steel structural elements, low-sloped roofs and glazing as primary building materials in his residential style throughout his career. The Winder House in Holladay (1963), the Siegel House (1964), John Sugden House in Emigration Canyon (1965) and the Ure House in Salt Lake City (1967) also shared many International Style characteristics with the Roberta Sugden House. They all contained steel structures, glazing walls and low-slope roofs. However, these houses were less clearly based on Miesian Farnsworth House design ideals. The residences were more complex, had non-transparent walls, or were multiple story structures. [18]

As John Sugden's design style progressed, he changed his philosophical basis of residential design from minimalism and transparency to the idea that residential design should reflect a small element of larger building design. In a 1996 oral history interview, John Sugden stated that: *"My feeling in architecture and houses is that you don't learn architecture going from houses to buildings. I think you go to the building, then take a piece of the building and that is good enough for a house."*[19] Although Sugden's later residential designs, including his own John Sugden House in Summit Park, Utah (1984) contained

[17] Huffaker, Kirk. *John Sugden's Mid-Century Modern Architecture:* Dev Jennings House
[18] Winder House, 1971 East 4500 South, Salt Lake City, Utah; Siegel House, 4345 Zarahemla Drive, Salt Lake City, Utah; Sugden Emigration Canyon House, 3780 East Sunnydale Lane, Salt Lake City, Utah; and Rose House, 1104 South Mercedes Way, Salt Lake City, Utah.
[19] John Sugden oral history interview, Everett Cooley Oral History Collection, University of Utah Special Collections. Interview session 5, ppg 3-4.

transparent walls, over time they became more complex and cube-shaped, with prominent structural steel cross-members.

In addition to the two Sugden residences which were designed in the style of the Phillip Johnson Glass House and the Mies van der Rohe Farnsworth house, there are five other examples in the Salt Lake City metropolitan area which are strongly influenced by Miesian residential design principles. These include the Dee Wilson House (1970) designed by Dee Wilson and four houses designed by Eduard Dreier between 1956 and 1972 in the eastern part of greater Salt Lake City.[20,21] The Roberta Sugden House is the clearest and best example of the Modern International Style among all of the houses.

The other five houses include both similarities and differences between their designs and John Sugden's Roberta Sugden House design. All of the structures are one-story rectangular structures with low-slope roofs, extensive floor- to- ceiling glazing, carefully detailed fenestration with modern structural steel elements and a lack of ornamentation. They also have modern interior design elements such as neutral colors, understated modern kitchens, freestanding masonry fireplaces, floor-to-ceiling doors and open floor plans. All of the houses incorporate external views into their design, in keeping with the Miesian ideal of creating a connection between living space and external environment.

None of the five International Style residences have three completely transparent walls and all use wood either in their external structure or cladding. All of these houses also have larger, overhanging roofs in contrast to the Sugden house, which has narrow floor and roof steel beams which are the same dimensions as the glazing walls. Only the Sugden house recreates the natural-wood utility core similar to Mies van der Rohe's Farnsworth House, although the Sugden house core is higher than the half-height Farnsworth House version and is rotated perpendicular to the long façade. The other five houses all contain interior walls, although they have strongly modern interiors.

Significance of the Architect John W. Sugden III

John W. Sugden III was born July 17, 1922 in Chicago, Illinois while his father attended medical school. The family returned to Salt Lake City in 1925 and he attended Salt Lake City schools, as well as a year at Boeing School of Aeronautics in Oakland, California. John's grandfather and father were naturalists, and he spent much of his youth outdoors on excursions with his father, John W. Sugden, Jr, and was an early downhill skier.[22] In 1943, John joined the Army and used his skills to train alpine soldiers. He deployed with 8-87th Infantry, 10th Mountain Division and fought in Italy, receiving a Silver Star commendation.

During his discharge in 1945, John was briefly stationed near Chicago, where he was married to Audrey Nunnemacher.[23] During his time in Chicago, John was exposed to European architects Ludwig Hilberseimer and Mies van der Rohe and their modern architectural ideas. He studied at the Illinois Institute of Technology (IIT) undergraduate architecture program from 1945-1950 and graduate

[20] Huffaker, Kirk. *Modernism's Reflection in City Creek Canyon:* Dee Wilson biography and Dee Wilson house information sheet
[21] Furgis, George and Ellen House National Register of Historic Places Nomination 2015. The Eduard Dreier houses are located at 1915 Wasatch Drive (1956), 2974 St. Mary's Circle (1956), 2474 East Ninth South Circle (1965), and 1467 East Penrose (1972). There is no comprehensive record of Eduard Dreier designs.
[22] John W. Sugden obituary, February 23, 2003 written by son Evan Sugden.
[23] John W. Sugden obituary

architecture program in 1951-1952, graduating with a Masters of Architecture with a City Planning minor. While he was a student, John Sugden also periodically worked for Mies van der Rohe's private architectural practice. He worked as a draftsman on van der Rohe projects including: apartment building at 860 Lakeside Drive, Chicago, Illinois; Mannheim Theater, Mannheim, Germany; the Railroad Research Building and married student housing, Campus of the Illinois Institute of Technology, Chicago, Illinois.[24] John also studied planning under Ludwig Hilberseimer, who was a professor and director of the City Planning Department at IIT. John worked with Hilberseimer on the "Community Appraisal Study" for the Chicago South Side Planning Board.

After graduation, John returned to Salt Lake City and worked with another prominent early Salt Lake City modern architect, Dean Gustavson, in three practices from 1953 through 1958.[25] In 1958, John started his own architectural practice, which he continued through his life, with a single period of partnership with architect Dee Wilson between 1972 and 1975. In his early years of independent architectural practice, John lived with his mother in the Roberta Sugden house, sleeping on the porch, which he enclosed in 1963. In 1964, Johndesigned and constructed a studio/apartment on the Sugden House property. John lived and worked there from 1964 through his mother's sale of the house in 1969. Although he kept a local office address for his architectural practice for two of those years, John also practiced in his studio. While employed by and in partnership with Dean Gustavson, John Sugden helped create several International Style commercial buildings, schools and residences. After starting his own practice in 1958, John worked on several commercial and residential buildings with several commissions for the Makoff family through 1965.

In 1962, John was selected to be co-chairman of the Utah Chapter of the American Institute of Architects' Salt Lake City Second Century Planning Committee, which created the first city planning document for Salt Lake City. That document, which included signature projects to grow the city and design aesthetic requirements to beautify the city was used through 2000 as a basis for Salt Lake City planning and development. In 1966, John Sugden was hired as an adjunct professor at the University of Utah and began a 27 year career teaching graduate-level architecture and design including high rise and modern design courses rooted in Miesian principles.[26] He retired from teaching in 1993 and continued working as an artist and architect until his death in 2003. John Sugden was married three times – to Audrey Nunnemacher, Colleen Makoff and Jutta Alwang – and had two sons, Mathew and Evan, from his first marriage and a step-son, Claude Siegrist from his third marriage.[27]

John Sugden's residential and commercial buildings are some of the earliest and finest examples of Miesian International modern architecture in Salt Lake City and the State of Utah. John Sugden was primarily responsible for or involved in some of the earliest International Style education buildings in Utah, including the Green River High School (demolished), Ferron School and Tabiona School. Although John primarily designed commercial buildings, he designed more modern style residential buildings in Salt Lake than all but two modern architects: Eduard Dreier and Ron Molen, who both

[24] Curriculum Vitae, John W. Sugden Papers Box 15 Folder 3
[25] Dean Gustavson is also identified by Utah Heritage Foundation's Salt Lake Modern committee as one of the "Salt Lake Seven" most influential modern architects. Modern Movement Architects of Utah 1939-1969, Ken Pollard, Salt Lake Modern committee of the Utah Heritage Foundation
[26] John W. Sugden papers, Box 19 Folders 12 and 13, Education.
[27] John W. Sugden obituary

specialized in residential design. Among those three architects, John Sugden's residential designs most strictly adhered to Miesian ideals and design concepts.[28]

Utah Heritage Foundation's Salt Lake Modern Committee has viewed John Sugden as one of the "Salt Lake Seven," a list of the seven most prominent and influential modern architects in Utah between 1939 and 1969. Sugden's designs were taken directly from the ground-breaking architectural designs of Mies van der Rohe and other Bauhaus architects and translated for the Utah landscape.

The Roberta Sugden House is a single-family Miesian International style residence designed by John W. Sugden III and is an excellent example of the International Style and one of a comparatively small number of International Style residences in Utah.

Ownership History

Roberta Edmonds Sugden was born January 15, 1897 in Kaysville, Utah to Alfred Edmonds and Rachael Ann (Annie) Golding Edmonds, who emigrated from England after joining The Church of Jesus Christ of Latter-day Saints. Her father was a butcher and the family moved frequently around Salt Lake City and throughout Utah. Roberta attended schools in Kaysville and Salt Lake City and attended one year of college.[29] After graduating high school in 1914, Roberta worked as a stenographer. The 1917 Salt Lake City Directory identified that she worked for the Continental Life Insurance Company. After a few years of living at home and the passing of her mother in 1916, Roberta moved to an apartment at 3300 South Highland Drive, near the site of the home her son built for her 25 years later.[30]

Roberta met her future husband Dr. John W. Sugden, Junior, in Salt Lake City, probably during the years they lived less than a block apart on the west side of Salt Lake City.[31] They married in Salt Lake City on August 24, 1920.[32] Shortly after their wedding, the couple moved to Chicago where John attended medical school and Roberta gave birth to their son John W. Sugden III. After John, Jr.'s graduation, the Sugden family returned to Salt Lake City, where he established a surgical practice at Holy Cross Hospital. Roberta and John had three children, John W. Sugden III, Norma Sugden (Macdonald), and Betsy Sugden (Eastman). Unfortunately, John W. Sugden, Junior died suddenly in Arizona in 1947 at the age of 50, leaving Roberta a widow.[33]

After John's death, Roberta worked as an administrative assistant at the University of Utah Psychology Department for the next 21 years.[34] She moved into the house her son John built at 1810 East Orchard Drive in 1955 and resided there until August 27, 1969, when she sold the property to Elaine Michelson for $30,000. [35] Roberta retired and after a few years moved to California where she passed away in Santa Clara on December 7, 1991.[36]

[28] See Figure 3. John Sugden's residential architecture
[29] 1940 U.S. Census for Roberta Sugden in John W. Sugden household.
[30] Salt Lake City Directories
[31] Salt Lake City Directories. John W. Sugden, Sr. had a pattern shop at 47 South 800 West and Alfred Edmonds ran a butcher shop at 823 West 100 South, Salt Lake City.
[32] Ancestry.com. *Utah, Select Marriages, 1887-1966* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc, 2014.
[33] John W Sugden Jr obituary Salt Lake Telegram March 20, 1947.
[34] Salt Lake City Directories 1947-1970.
[35] Salt Lake County Recorder's office real estate contract August 27, 1969.
[36] California Death Index, 1940-1997.

Elaine Michelson, later Elaine Evans, lived in the house from August 27, 1969, until early 1994, when she moved into an assisted living facility. She sold the house to the current owner, Mollie Kimball, on May 18, 1994.[37]

[37] Salt Lake County Recorder's office WD Entry 5825790 dated May 18, 1994.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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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:

__X_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
__X_ University (University of Utah)
____ Other
Name of repository:
_____

Historic Resources Survey Number (if assigned): _____

Sugden, Roberta House Salt Lake, Utah
Name of Property

10. Geographical Data

Acreage of Property 0.29

Use either the UTM system or latitude/longitude coordinates

1. Latitude: 40.412481 Longitude: -111.502427
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

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

LOT 46 MILLBROOK HEIGHTS NO 2 5610-2863 6054-1117, 0.29 ACRES

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are those historically associated with the property since the subdivision was created in 1954.

11. Form Prepared By

name/title: Angie Abram
organization: Storiagraph, LLC with support from the George S and Dolores Dore Eccles Foundation and Richard and Julia Moe Family Fund
street & number: 1086 East Range Road
city or town: Salt Lake City state: Utah zip code: 84117
e-mail: angie.abram@storiagraph.com
telephone: 801-558-9344 date: September 25, 2015

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.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

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

Photo Log

Name of Property: Sugden, Roberta, House
Address: 1810 East Orchard Drive
City or Vicinity: Salt Lake City
County: Salt Lake State: Utah
Photographer: Angie Abram
Date Photographed: August 26, 2015
Location of original digital files: 1086 Range Road, Salt Lake City, Utah 84117
Description of Photograph(s) and number, include description of view indicating direction of camera:

Photograph 1 of 20. View of Northeast elevation. Camera facing southwest.

Photograph 2 of 20. View of East elevation and studio roof elevation. Camera facing west.

Photograph 3 of 20. View of North elevation. Camera facing south.

Photograph 4 of 20. View of North elevation. Camera facing south.

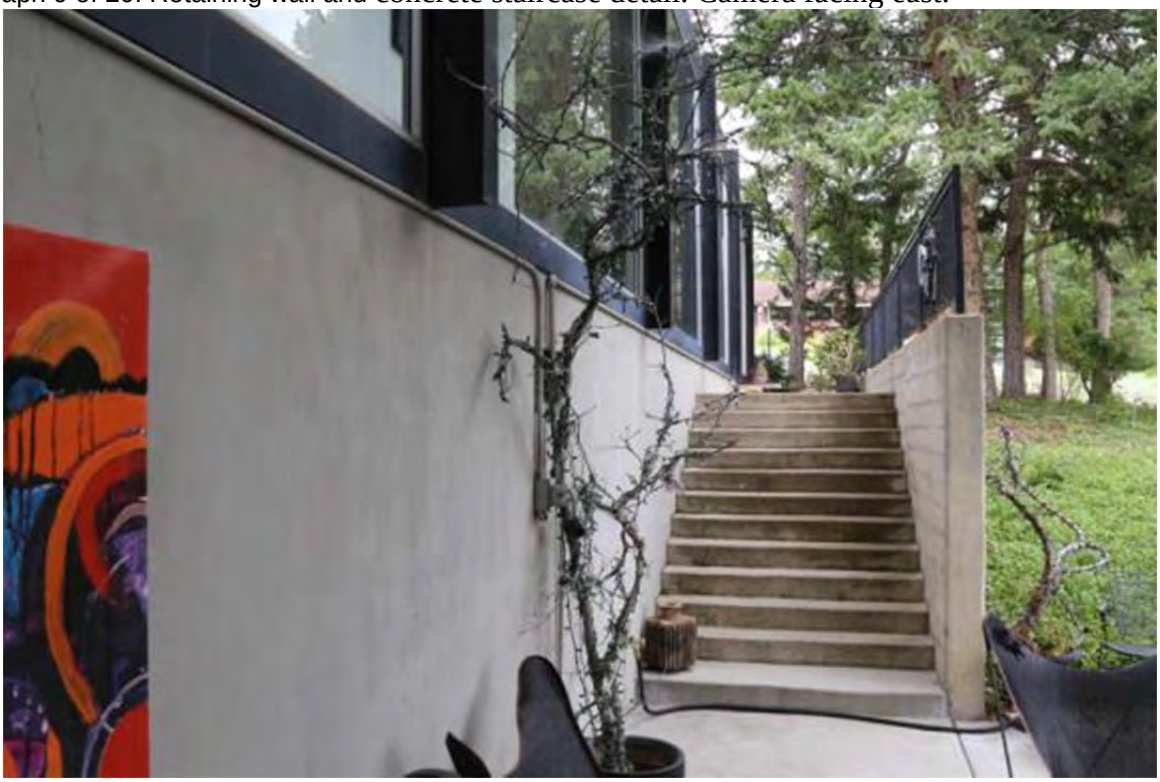
Photograph 5 of 20. View of Entryway and North elevation. Camera facing south.

Photograph 6 of 20. View of Southeast Façade. Camera facing northwest.

Photograph 7 of 20. View of addition to south façade. Camera facing northwest.

Photograph 8 of 20. View of South façade with site elevation. Camera facing north.

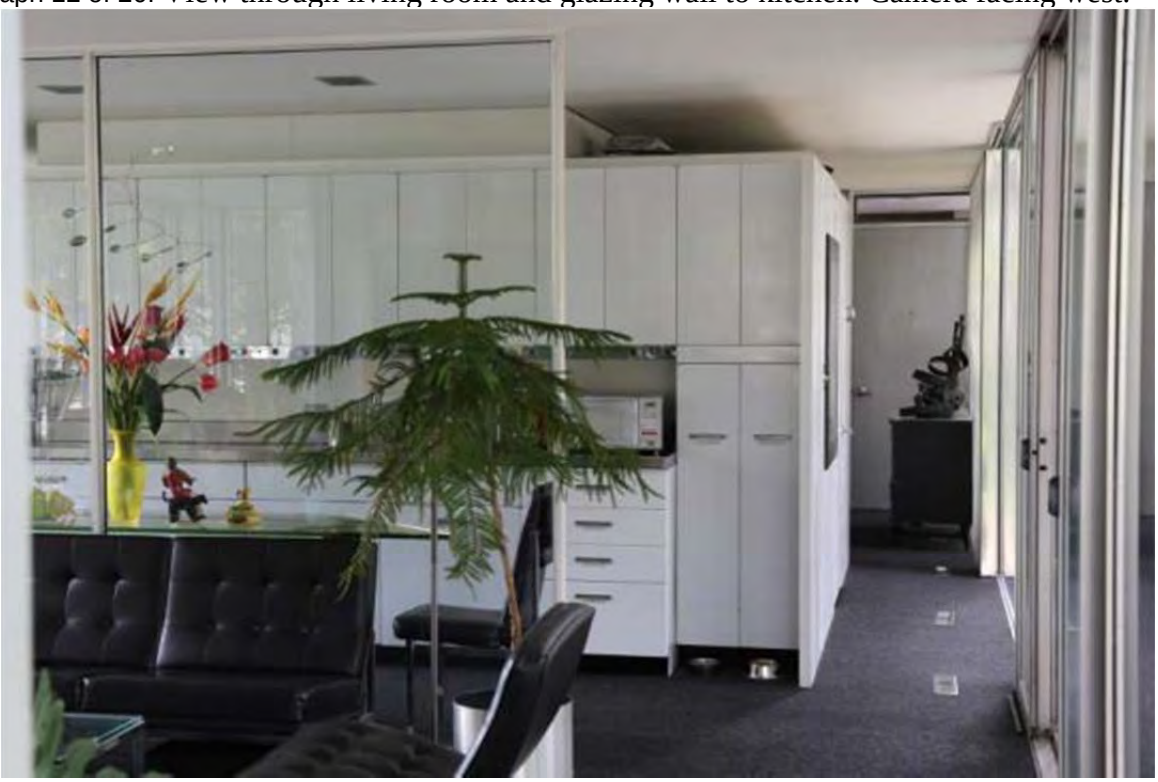
Photograph 9 of 20. Retaining wall and concrete staircase detail. Camera facing east.



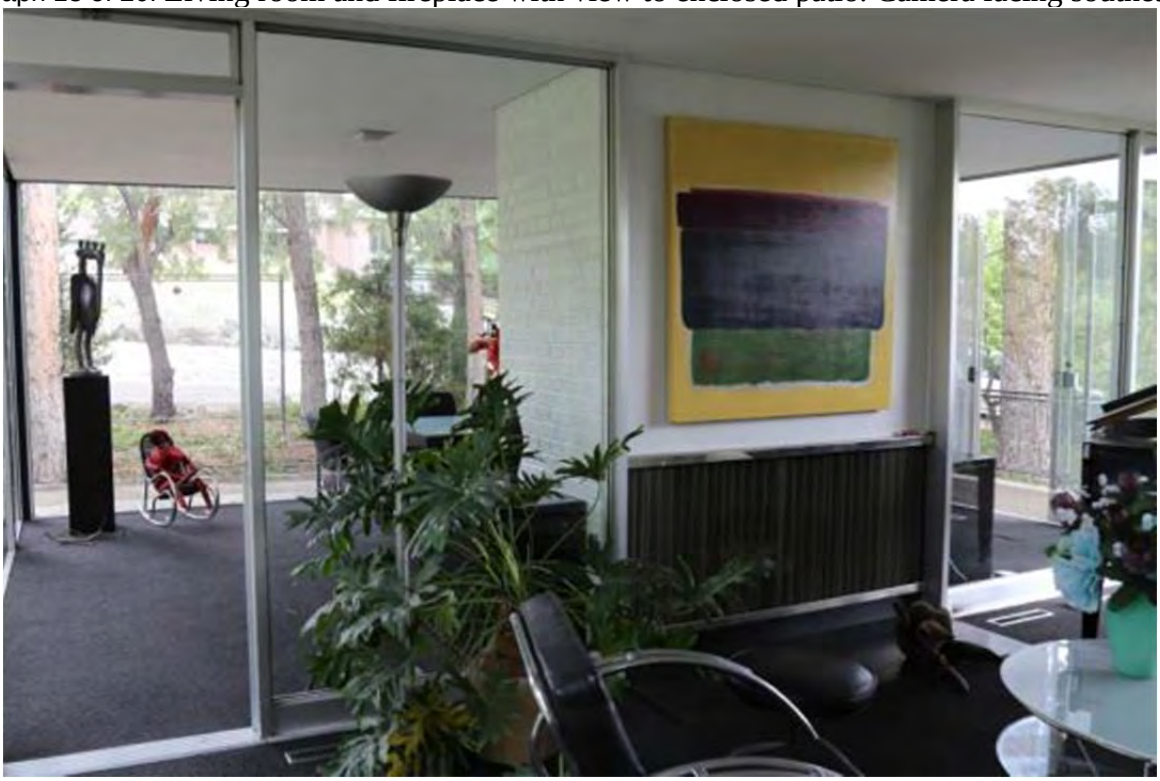
Photograph 10 of 20. View of Southwest façade. Camera facing northeast.

Photograph 11 of 20. Kitchen detail. Camera facing southwest.

Photograph 12 of 20. View through living room and glazing wall to kitchen. Camera facing west.



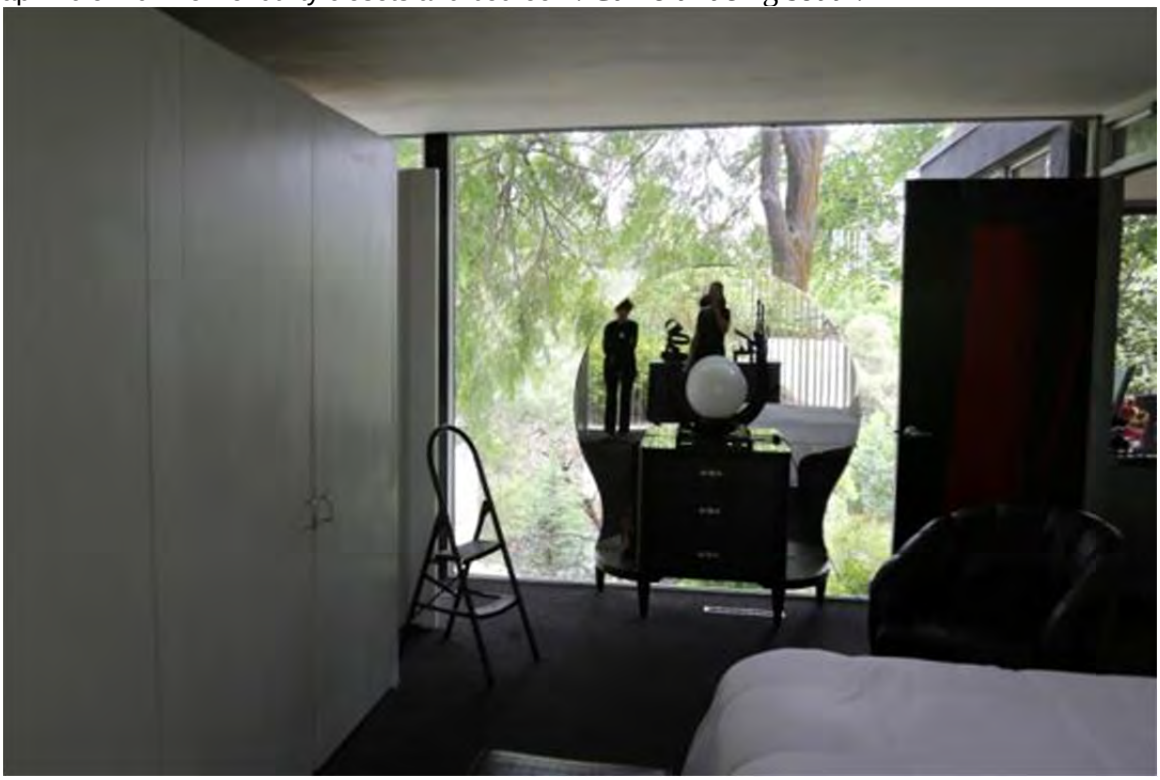
Photograph 13 of 20. Living room and fireplace with view to enclosed patio. Camera facing southeast.



Photograph 14 of 20. Enclosed patio and dining room. Camera facing southeast.

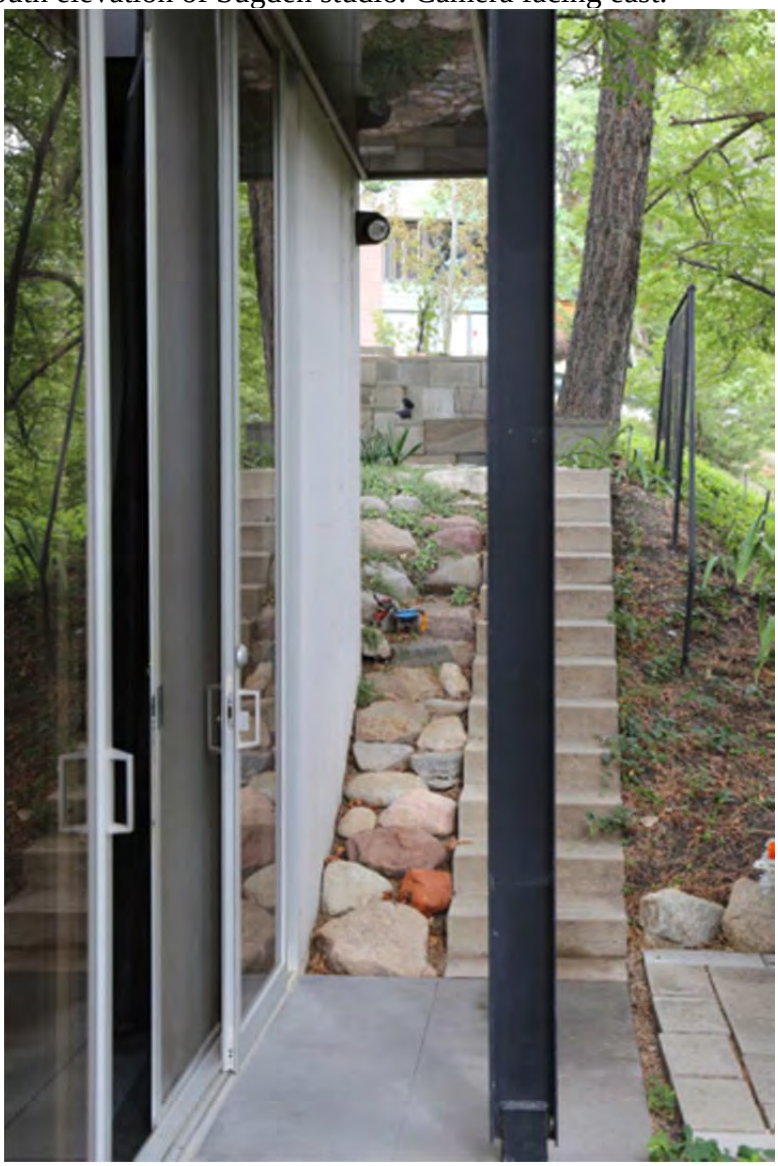
Photograph 15 of 20. View from enclosed patio through house to entry door. Camera facing west.

Photograph 16 of 20. View of utility closets and bedroom. Camera facing south.



Photograph 17 of 20. View of main (South) façade of Sugden studio. Camera facing north.

Photograph 18 of 20. South elevation of Sugden studio. Camera facing east.



Photograph 19 of 20. Exposed view of John Sugden Studio. Camera facing southwest.

Photograph 20 of 20. View of house and studio. Camera facing north.

Figure 1. Tax Assessment Photograph circa 1956. Camera facing south.

Figure 2. Original East façade Photograph circa 1956. Camera facing west.

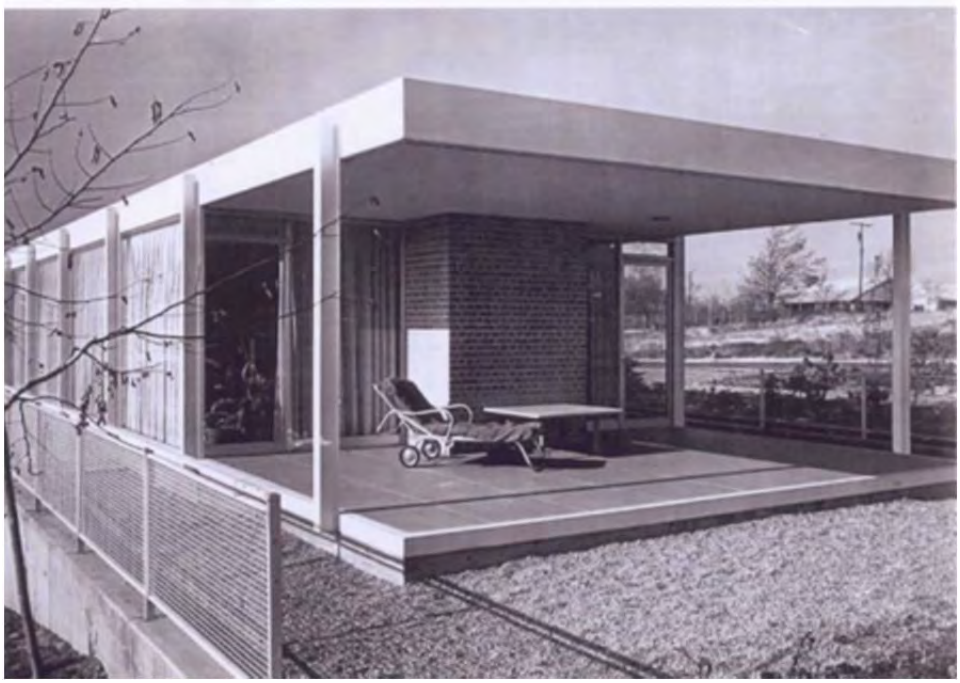
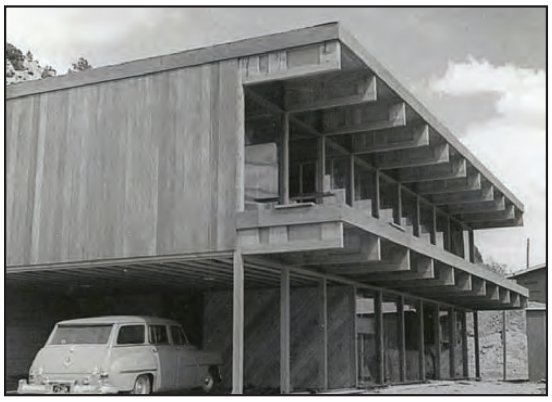


Figure 3. John Sugden Residential Architecture.

1953

Ralph G Smith Residence, 1596 E Evergreen Lane, Salt Lake City



Photograph not available

Thomas Cremer Residence, Colorado Springs

Tollstrup House, 3187 E Millcreek Canyon Rd, Salt Lake City

Figure 3. John Sugden Residential Architecture. (continued)

1955

Roberta Sugden House, 1810 E Orchard Dr., Salt Lake City

Photograph not available

1959

Dev Jennings House, Sunnydale Lane, Salt Lake City

1963

Winder House, 1971 E 4500 So., Holladay

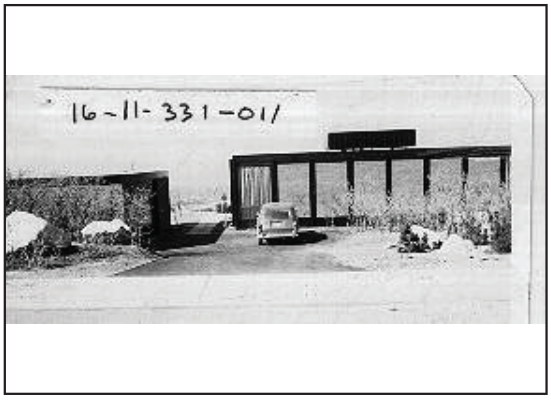
Figure 3. John Sugden Residential Architecture. (continued)

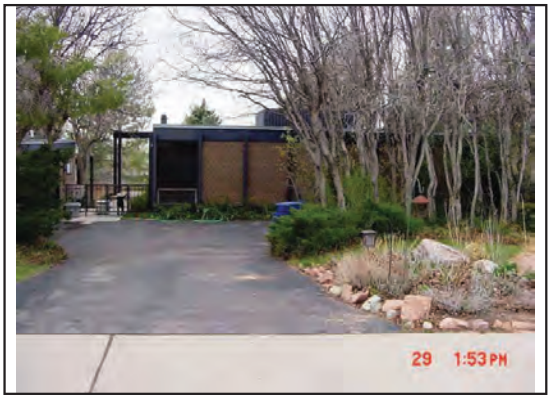
1964

Siegel House, 4345 Zarahemla Drive, Salt Lake City

1965

Sugden Emigration Canyon House, 3780 E Sunnydale Ln





1967

Rose House, 1104 S Mercedes Way, Salt Lake City

Figure 3. John Sugden Residential Architecture. (continued)

Photograph not available

Photograph not available

1969

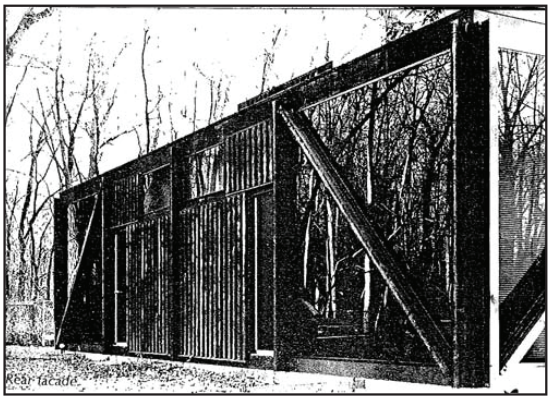
Anderson Residence, Idaho Falls

Photograph not available

Photograph not available

1971

John Bateman Residence, Salt Lake City



1973

Ure House, 2322 E Walker Ln, Salt Lake City

Figure 3. John Sugden Residential Architecture. (continued)

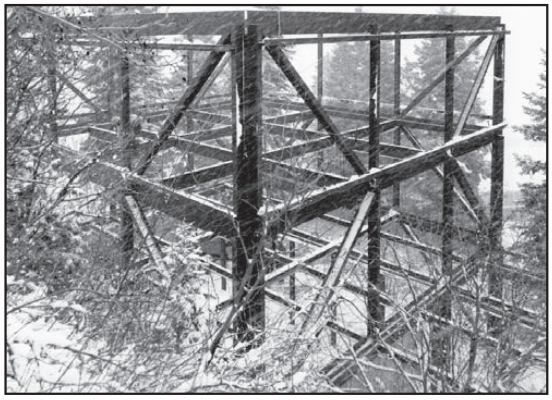
Photograph not available

1980

Gibbs House, Alta

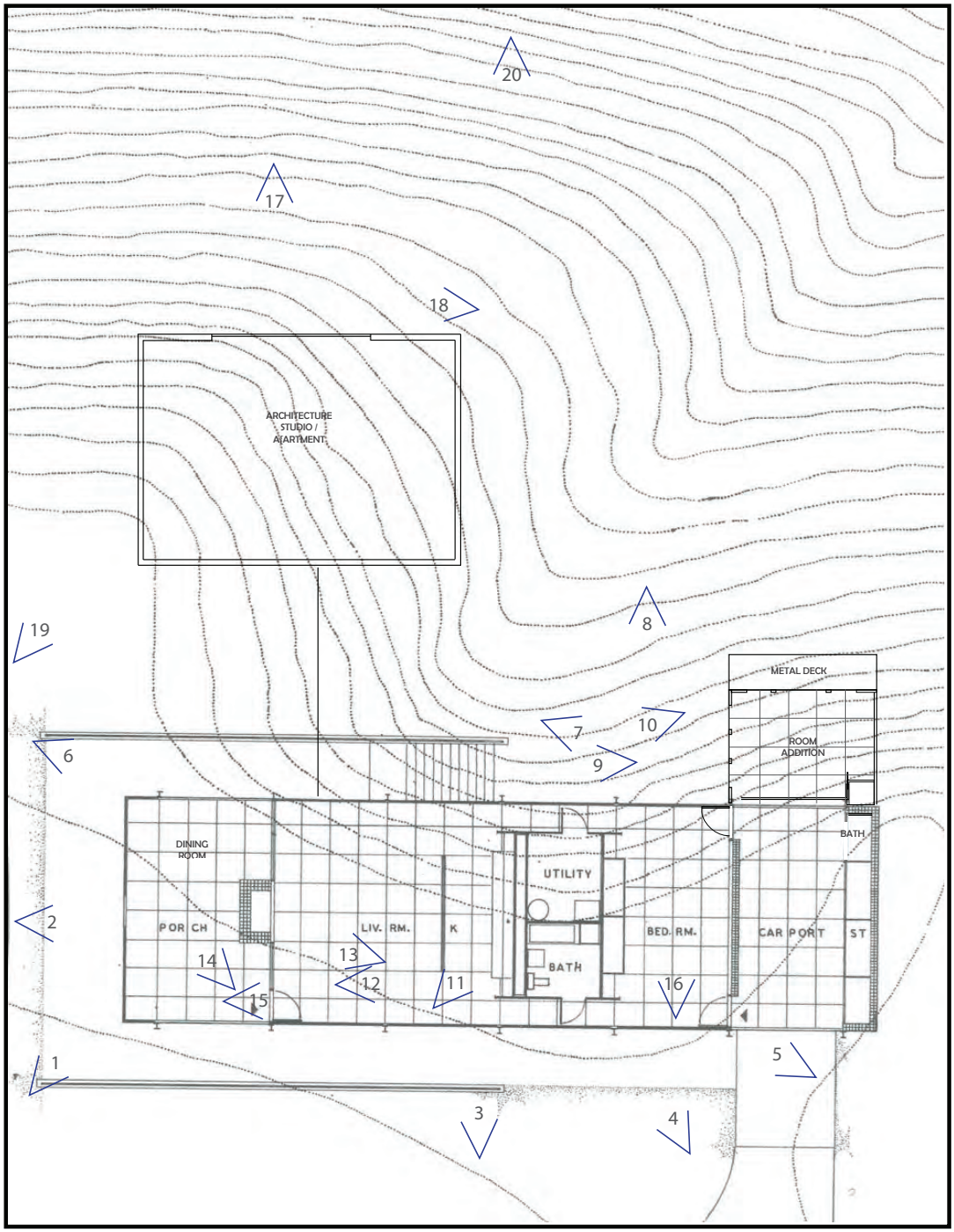
1981

Muray House, Alta



1984

Sugden House, Summit Park



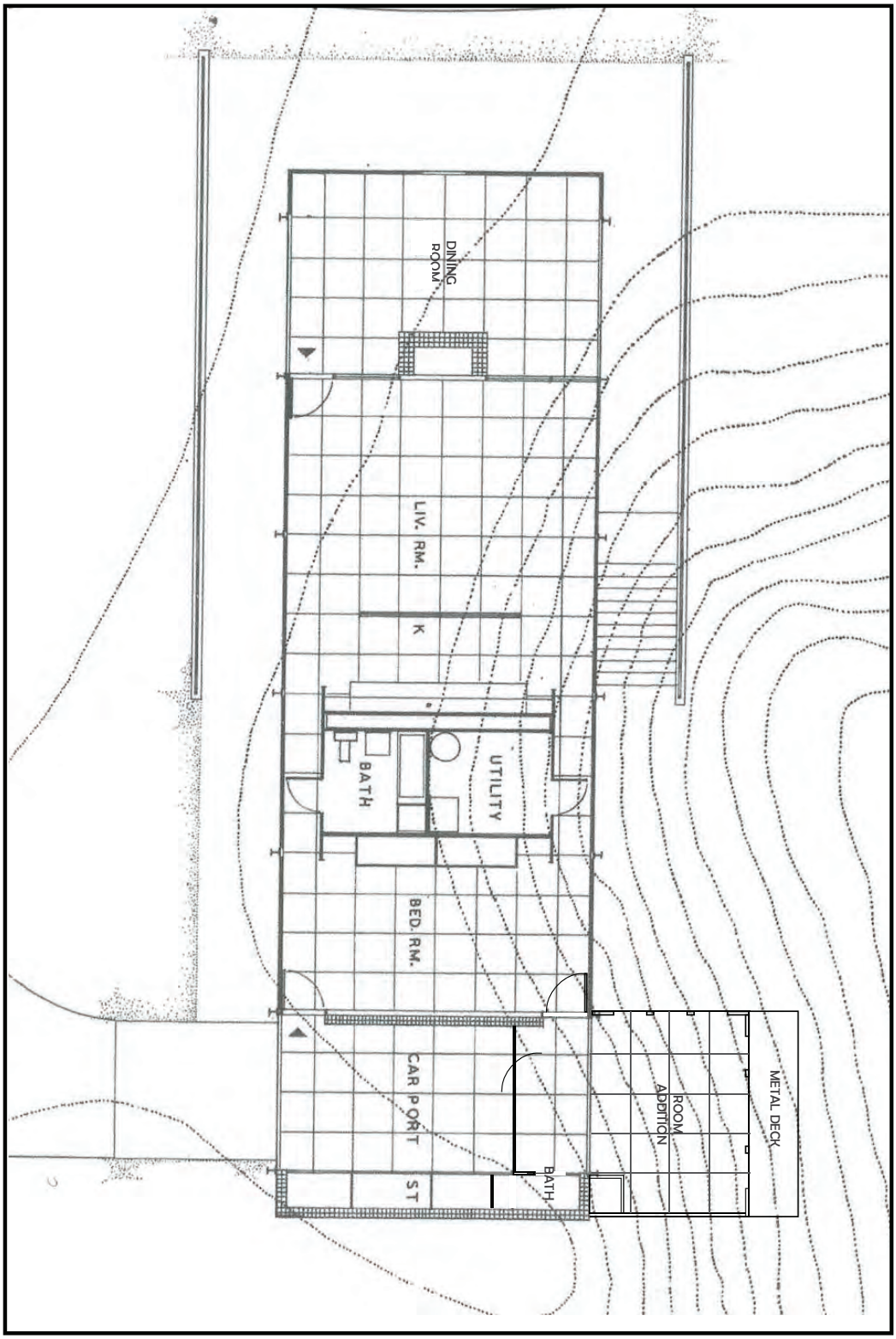
Sugden, Roberta House Photograph Key

1810 East Orchard Drive, Salt Lake City, Salt Lake County, Utah
Latitude 40.412481° Longitude -111.502427°

N

from original architectural plans by John Sugden

0 2'9" 5'6" 11'



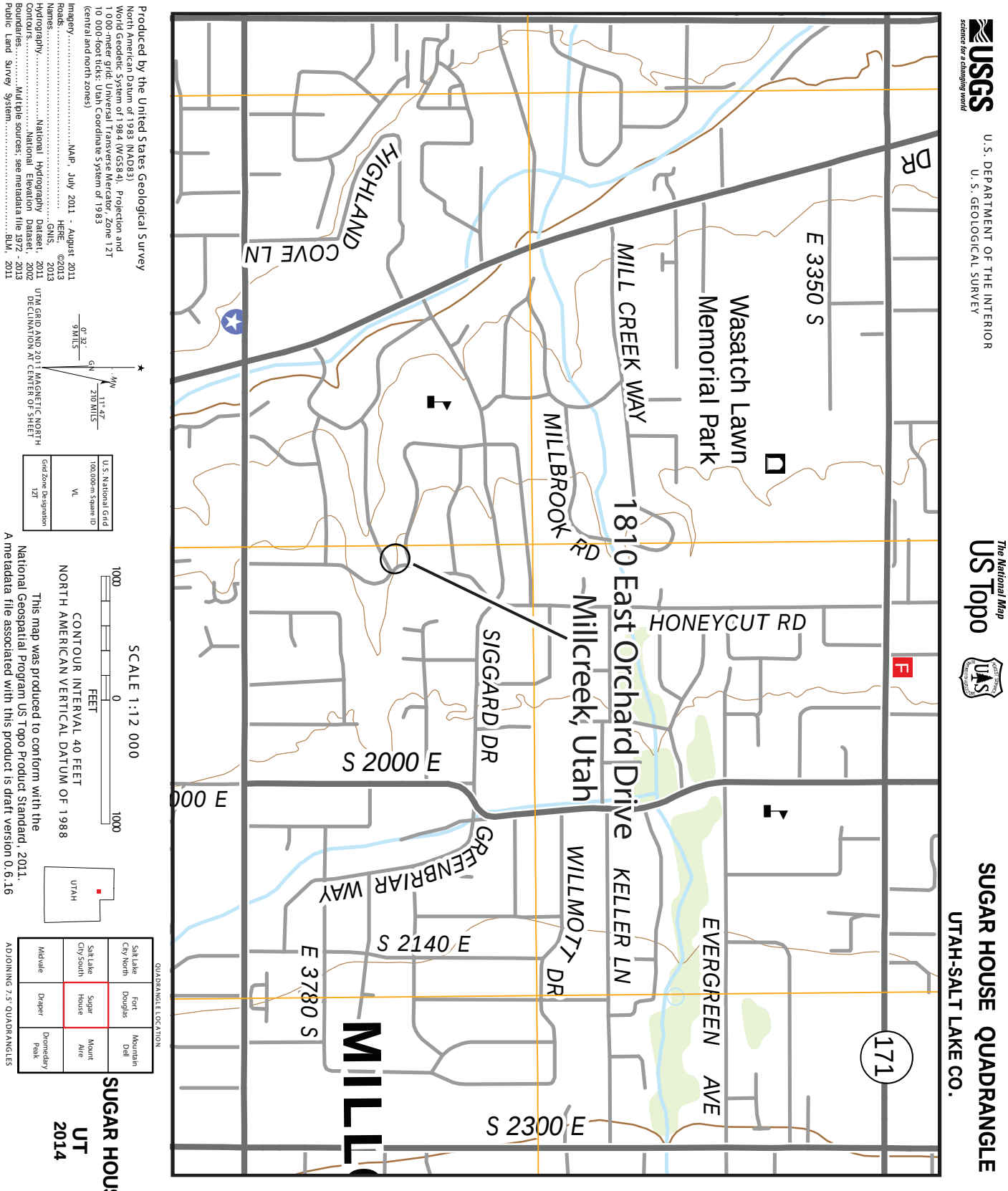
Sugden, Roberta House Main Floor Plan
1810 East Orchard Drive, Salt Lake City, Salt Lake County, Utah
Latitude 40.412481° Longitude -111.502427°

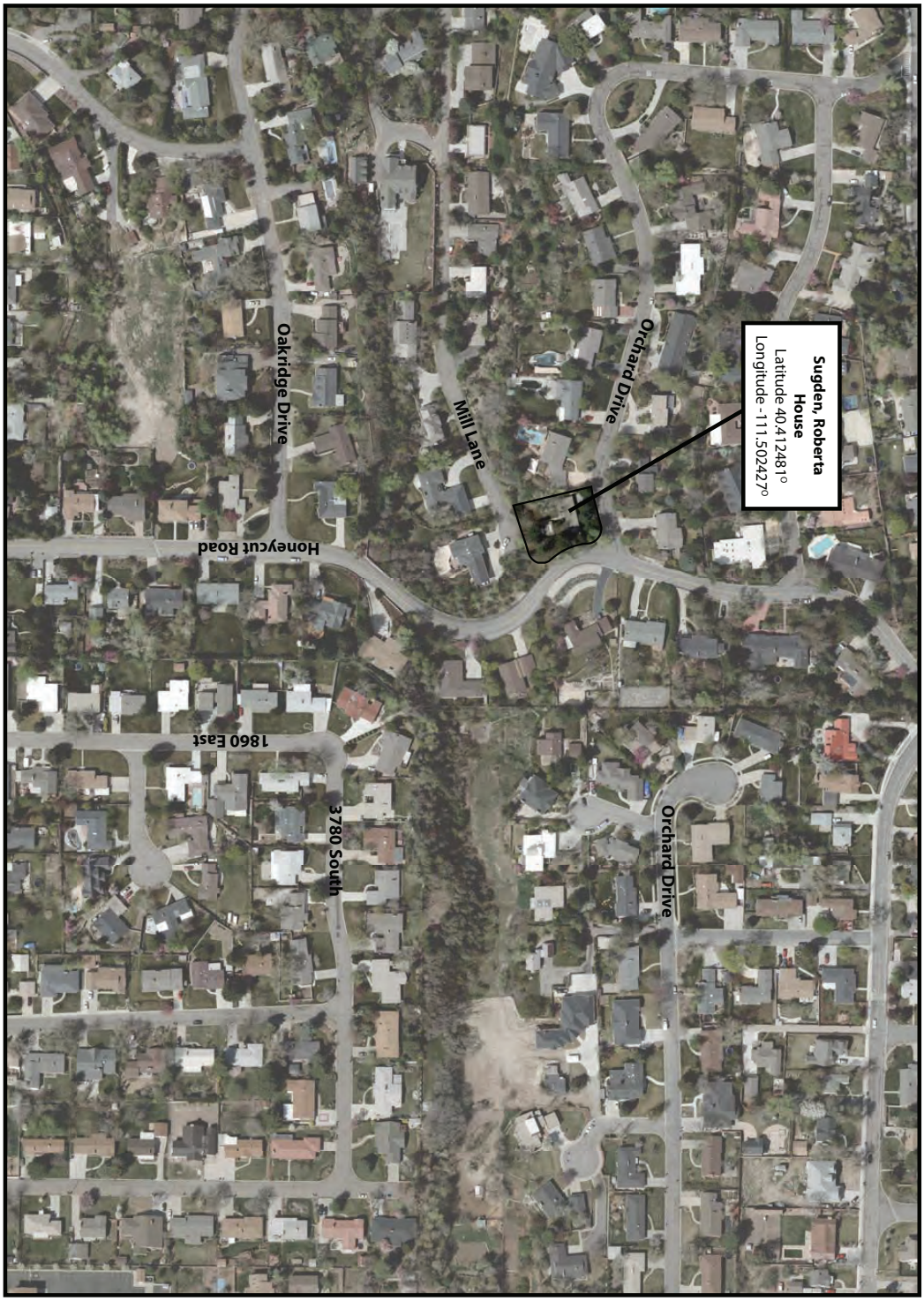
N

0 2'9" 5'6" 11'

from original architectural plans by John Sugden

Sugden, Roberta House — Salt Lake, Utah
Name of Property





Sugden, Roberta House
1810 East Orchard Drive, Millcreek, Salt Lake County, Utah
Latitude 40.412481° Longitude -111.502427°

N

State of Utah 2014 Orthophotographic image

200 feet

State of Utah 2014 Orthophotographic image

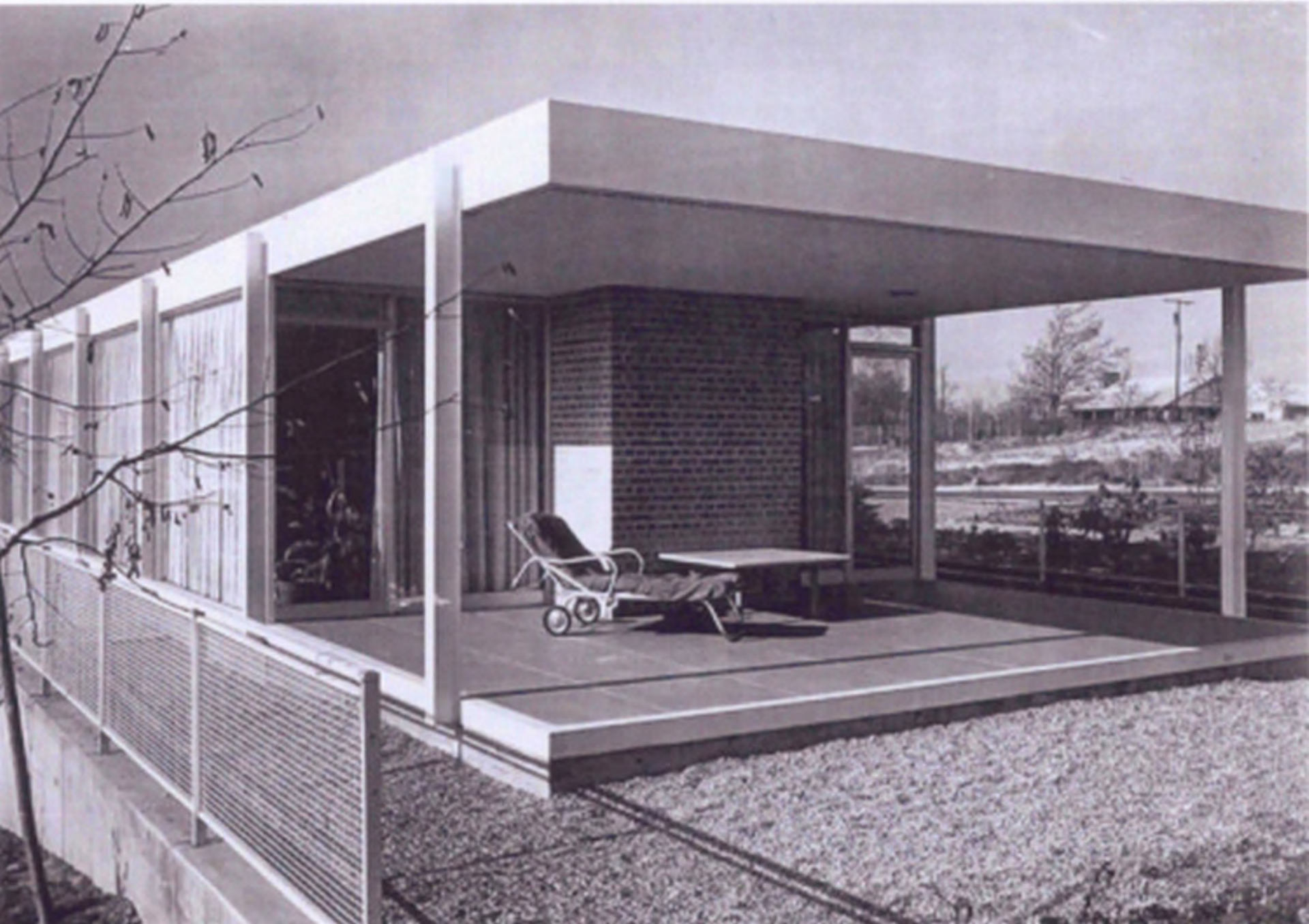
Sugden, Roberta House
1810 East Orchard Drive, Millcreek, Salt Lake County, Utah
Latitude 40.412481° Longitude -111.502427°

Sugden, Roberta House Salt Lake, Utah
Name of Property

Property Owner information:
(Complete this item at the request of the SHPO or FPO.)
Name _____Mollie Kimball_____
Address _1810 East Orchard Drive_____
City or Town __Salt Lake City_____ State_UT____ Zip code__84106_____
Telephone/email _____801-278-3950_____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
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.

C51

16-33-254-015

18-541-42