

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places Inventory—Nomination Form

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

For HCRS use only

received JAN 6 1982

date entered

1. Name

historic Peter Quarnberg House

and/or common

2. Location

street & number N/A _____ not for publication

city, town Scipio _____ vicinity of _____ congressional district 02

state Utah code 049 county Millard code 027

3. Classification

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

4. Owner of Property

name Kenneth W. Noland

street & number 2452 Eastwood Place

city, town Sandy _____ vicinity of _____ state Utah

5. Location of Legal Description

courthouse, registry of deeds, etc. Millard County Courthouse

street & number N/A

city, town Fillmore _____ state Utah

6. Representation in Existing Surveys

title Utah Historic Sites Survey has this property been determined eligible? _____ yes no

date 1980 _____ federal state _____ county _____ local

depository for survey records Utah State Historical Society

city, town Salt Lake City _____ state Utah

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

The Quarnberg House is a one and one half story irregularly massed brick building with Queen Anne detailing. It has a stone foundation and a multi-gable roof with one chimney at the intersection of the gables, and another at the south end of the building. The main entrance faces north, but the mass of the building is oriented to the east. A cross gable cuts the building from east to west dividing the major gable of the facade, which runs north-south, unevenly. Attached to the south end of the main gable is a smaller one story gable roof wing which has an additional hip roof wing extending from it on the west side.

There are two porches on the house, one over the main entrance on the northeast corner of the building, and one attached to the south side of the cross gable and extending across the facade of the small south wing. Both porches have spindle bands with corner brackets characteristic of Gothic Revival and Queen Anne influences in Utah. The original balusters of the porch on the northeast corner are still intact.

There is a square bay which projects from the eastern face of the cross gable that is capped by a hip roof. In the gable above that bay is a pent roof which is broken by a single double hung sash window with typical Victorian Eclectic trim which has a hip roof and projects slightly from the wall. There are diamond cut shingles in the pediment of that gable.

The brickwork of the house is particularly distinctive. Each of the corners on the east and north sides of the building is accented by a dark red brick stacked in alternating headers and stretchers to imitate quoins. That brick contrasts with the yellow brick used for the main body of the building. The same red brick is used in a shouldered arch over each of the windows. A line of yellow brick divides two layers of red brick in each arch which join together at the corners of the windows and extend down their sides. Under each of the first floor windows on the east and north sides of the building is an ornamental panel of dark red brick into which a diamond pattern was created by stretchers of the lighter brick having been set at an angle.

Double hung single sash windows have been used on all of the first floor window openings with the exception of a small single pane window on the east wall north of the square bay. It originally was filled with stained glass. Windows are paired on the north and west walls, and three smaller windows have been grouped together on the front of the bay. The windows of each group are separated by a decorative bar of Victorian Eclectic design, and each grouping is capped with a single arch which contains a jigsaw cut pattern of ornament. Second story windows on the north and west sides are the two over two double hung sash type.

The main entrance is on the north wall, and there is a second door opening into the south wing. Both doors are original, have transoms over them, are multi-paneled, and have the original glass with a frosted pattern.

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Queen Anne elements include the irregular massing, the elaborate attention to detail in the brickwork and on the porches, and the sense of texture created by the projecting brickwork over the windows and by the use of patterned shingles in the gable.

Major alterations to the exterior of the building include the removal of the balustrade of the porch on the south wing, the replacement of the wooden floor of that porch with concrete, the reduction of a window on the south end when the kitchen was remodeled, and the reduction of another window on the west wall when the pantry was changed to a bathroom. The original wood shingle roof was replaced with asphalt shingles. The changes that have been made, however, do not greatly affect the original integrity of the building. The present owner plans to replace the porch balustrade.

The floor plan of the building is essentially unchanged. On the first floor, in addition to an entry hall, there is a parlor, a sitting room, one bedroom, and a bathroom which originally was a pantry. There are three bedrooms on the second floor, and a small bathroom has been added in what was an empty attic space. There is a square cellar with stone walls beneath the stairway which is situated in the center of the house.

The original moldings remain on the interior, are typical of the period of construction, and are in good condition. The doors throughout the house are also original, and have transoms over them. The ceilings were lowered at one time, but the present owner has returned them to their original height.

The present owners are making every effort to renovate the house so that it closely approximates the original design. They are attempting to buy or have made light fixtures, kitchen cabinets, wallpaper, and bathroom fixtures which are compatible with the design of the house. Where moldings have had to be replaced, the owners are having replicas of the originals made to order.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1900 **Builder/Architect** Antone Peterson/Will Critchley

Statement of Significance (In one paragraph)

The Peter Quarnberg house, built in 1900, is significant because it is a typical example of late-nineteenth century architectural eclecticism in rural Utah. Characterized by a varied display of decorative features and surface textures and organized around an asymmetrical side hall plan, the Quarnberg house is a particularly well defined representation of the picturesque building tradition which surfaced in most Utah communities during the 1880-1910 period. Twelve such houses remain in Scipio today and the Quarnberg house is one of the three largest and most ornamental examples.*

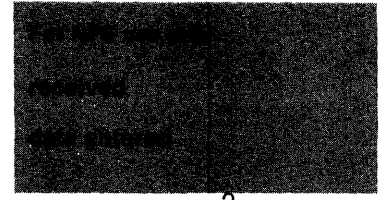
*Utah State Historical Society Architectural Survey, December 1980. The remaining eleven Victorian eclectic houses identified as eligible are to be included in a future multi-resource nomination. The Quarnberg House nomination is an owner request.

Nineteenth-century domestic architecture in Utah is dominated by the historical styles, beginning with the classical modes and culminating in the picturesque tradition.¹ Save for the most elite examples, house design here is rarely confined to a single style and is, more often, the end result of a process of combining and interchanging historical motifs. Such fluidity of composition, however, cannot be dismissed as provincial naivete, for it grows from an eclectic intellectual tradition which was widely felt throughout the United States during the 1850-1900 period.² Reacting against the rigid classical paradigm, architects in the second-half of the century struggled to achieve "style by avoiding style,"³ and introduced a new architecture based upon highly irregular plans, asymmetrical forms, and highly ornamented and textured surfaces. This visually complex, picturesque style, popularized in the years after 1875 in America by Norman Shaw's Queen Anne, was visible in Utah's urban centers by the 1880s and produced a dramatic change in the architectural landscape of the state. The adoption of the new picturesque aesthetic was universal, though it occurred everywhere at a different time and with the expected opposition of the more conservative elements of the population.⁴ Plans and elevations were disseminated through the state both by the specific works of particular architects and by the popular house pattern books of the period.⁵ In time, there is little doubt that the new styles were absorbed into the vernacular tradition and were also spread by local and itinerant carpenters. The Peter Quarnberg house in Scipio, built in 1900, is a fine local example of the creative impulse generated by this new eclectic thinking in domestic architecture.

According to Wells Robins, a long time resident of Scipio, the Quarnberg House was built by Antone Peterson, a native of Sweden who came to Scipio in 1883. Peterson is probably responsible for many of the late-nineteenth century homes in Scipio and his work, reflecting the various needs and tastes of his

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clientele, ranges from the traditional (see the Lars P. Petersen house, c. 1898, Scipio site A-19-1) to the most innovative (see the Eastlake-Second Empire design for Louis Johnson, c. 1909, Scipio site A-24-3). For the Quarnberg House, Petersen utilized a common pattern-book side hall plan to achieve an asymmetrical facade.⁶ Decorative brick panels, shouldered arches, shingled gables, classical returns, and Eastlake porches are combined in a pleasing if subdued architectural whole. The brickwork of a local mason, Will Critchley, adds a distinctive touch to the Quarnberg design. The house successfully translates the basic concerns of the eclectic movement--asymmetry and visual complexity--into material fact, and became a symbol of prosperity, prestige, and taste for its new owners.

The town of Scipio was first located two-and-one-half miles southwest of its present location. The town originally developed as a point along the road from Salt Lake City to Utah's Dixie. Benjamin Johnson also established a mail station near the townsite in c. 1858. The area was known as Round Valley. In 1863, Brigham Young and his son visited the area and established the present site and the name Scipio was chosen. It is unclear whether the town was named after the Roman General or Scipio Kenner, a member of President Young's party.

The town had approximately 463 residents in 1870, and by 1880, the town had a population of about 657 people. During the 1860s and 70s a great number of the immigrants were Scandinavian. It was during this period that Peter Quarnberg came to Scipio with his parents from Sweden.

Peter J. Quarnberg was born January 22, 1854, at Wermelingbo, Gotland, Sweden. He was a son of John and Catherine Cecilia Doorcup Quarnberg. In 1862, John and Catherine became members of the LDS Church. They later immigrated to the United States and settled in Scipio about 1872.

On January 28, 1876, Peter married Caroline Marie Hanseen, a daughter of John Peter and Christeen Elizabeth Neilson Hanseen. The Hanseens were also immigrants from the Gotland area of Sweden who settled in Scipio. Peter and Caroline had two daughters and five sons. One son died in infancy in 1892. The family resided in a small log house located on the east side of town. In 1900, this house was completed and the family moved in.

Peter worked as a farmer, as did most men in this small agrarian community. The family home was built in town and the farm was located on the outskirts of town, as was typical of early Mormon villages.

On November 28, 1918, Peter Quarnberg died at his home after an accident.

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Caroline continued to live in the house after her husband's death. When the children and grandchildren would visit the home, the adults would go inside and talk, and the children would engage in games that resulted in the destruction of most of the roof cresting.

Caroline died February 6, 1936 and the home became the resident of her son, Archie and his family. Archie deeded the home to Coleen Quarnberg Memmott, his daughter, in 1975. The Memmotts deeded the home to Mr. Kenneth W. Noland in 1980. Mr. Noland is restoring the house and plans to reside there after the restoration work is completed.

Notes

¹Peter L. Goss, "The Architectural History of Utah," Utah Historical Quarterly, 43:3 (Summer 1975), pp. 208-239.

²See William A. Pierson, Jr., American Buildings and Their Architects: Technology and the Picturesque (Garden City, New York: Doubleday, 1978), pp. 4-8; Walter C. Kidney, The Architecture of Choice: Eclecticism in America, 1880-1930 (New York: George Braziller, 1974), pp. 6-10; and Leland M. Roth, A Concise History of American Architecture (New York: Harper and Row, 1979), p. 54.

³Richard W. Langstreth, "Academic Eclecticism in American Architecture," Winterthur Portfolio, 17:11 (Spring 1982), p. 55.

⁴The classical aesthetic, carried within the vernacular tradition of the late-eighteenth and most of the nineteenth centuries, proved to be a persistent force in many Utah rural towns well into the twentieth century. For specific examples see Spring City National Register Historic District file at the Utah State Historical Society, Salt Lake City. See also, Tom Carter, "Folk Design in Early Utah Architecture," Utah Folk Art: A Catalog of Material Culture, ed. Hal Cannon (Provo, Utah: Brigham Young University Press, 1980), pp. 36-59.

⁵While much speculation persists today concerning the influence of the house pattern-books on local architectural design, little in the way of detailed comparison and analysis currently exists for Utah dwellings. A good beginning for the eastern United States is made by James L. Garyin in "Mail-Order House Plans and American Victorian Architecture," Winterthur Portfolio, 16:4 (Winter 1981), pp. 309-334. See also, Karl T. Haglund and Philip F. Notarianni, The Avenues of Salt Lake City (Salt Lake City: Utah State Historical Society, 1980), pp. 25-27.

9. Major Bibliographical References

U.S. Census for Scipio, Millard County, Utah, 1870, 1880, 1900.
"My Memories of the Old Home," Beatrice Elizabeth Quarnberg Martin. See Peter J. Quarnberg House File, Preservation Office, Utah State Historical Society, Salt Lake City, Utah.
Peter J. Quarnberg Family Group Sheet, Genealogical Dept. of LDS church, Salt Lake City, Utah.

10. Geographical Data

Acreeage of nominated property 1 1/2 acres

Quadrangle name Scipio South

Quadrangle scale 1:24000

UMT References

A

1	2	4	0	4	6	0	0	4	3	4	4	1	4	0
Zone			Easting				Northing							

B

Zone			Easting				Northing							

C

Zone			Easting				Northing							

D

Zone			Easting				Northing							

E

Zone			Easting				Northing							

F

Zone			Easting				Northing							

G

Zone			Easting				Northing							

H

Zone			Easting				Northing							

Verbal boundary description and justification

Lot 4, Block 17, Plat A, Scipio Town Survey, Millard County, Utah.

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

state N/A code county N/A code

state N/A code county N/A code

11. Form Prepared By

name/title Deborah R. Temme, Architectural Historian/Fred Aegerter, Historian

organization Utah State Historical Society date 1980

street & number 300 Rio Grande telephone (801) 533-6017

city or town Salt Lake City state Utah 84101

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

Melvin T. Smith

title Melvin T. Smith, State Historic Preservation Officer

date June 7, 1982

For NPS use only

I hereby certify that this property is included in the National Register

Bruce W. Boyd

date 7-26-82

Keeper of the National Register

Attest: *Emma Jane Soye*

date 7-21-82

Chief of Registration