orm No. 10-300 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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

1 NAME

HISTORIC ANDREW J. WARNER HOUSE

AND/OR COMMON Ronald D. Hales Architectural Offices

2 LOCATION

STREET & NUMBER 726 25th Street

			NOT FOR PUBLICAT	ON	
CITY, TOWN			CONGRESSIONAL DISTRICT		
	Ogden	VICINITY OF	01		
STATE	Utah	code 049	county Weber	code 057	

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESI	ENTUSE
DISTRICT	PUBLIC	XOCCUPIED	AGRICULTURE	MUSEUM
X_BUILDING(S)	X PRIVATE	UNOCCUPIED	COMMERCIAL	PARK
STRUCTURE	вотн	\underline{X} work in progress	EDUCATIONAL	X_PRIVATE RESIDENCE
SITE	PUBLIC ACQUISITION	ACCESSIBLE	ENTERTAINMENT	RELIGIOUS
OBJECT	IN PROCESS	XYES: RESTRICTED	GOVERNMENT	SCIENTIFIC
	BEING CONSIDERED	YES: UNRESTRICTED	INDUSTRIAL	TRANSPORTATION
		NO	MILITARY	\underline{x}_{OTHER} :Offices

4 OWNER OF PROPERTY

NAME	Ronald D. Hale	es			
STREET & NUMBER	2432 Taylor Av	venue			
CITY, TOWN	Ogden	VICINITY	OF	state Utah	
5 LOCATIO	N OF LEGAL	DESCRIPTI	ON		
COURTHOUSE, REGISTRY OF DEEDS	Record	ler's Office,	Ogden Muni	cipal Building	
STREET & NUMBER	2549 V	Vashington Bou	ulevard		
CITY, TOWN	Ogden			state Utah	
6 REPRESEN	NTATION IN	EXISTING S	SURVEYS	5	
TITLE					
	Utah H	listoric Sites	s Survey		
DATE	Decemb	per, 1976	FEDERAL	STATECOUNTY _XLOCAL	
DEPOSITORY FOR SURVEY RECORDS	Utah S	State Historio	cal Society	7	
CITY, TOWN				STATE	
	Salt I	Lake City		Utah	

7 DESCRIPTION

CON	DITION	CHECK ONE	CHECK O	NE
EXCELLENT X_GOOD FAIR	DETERIORATED RUINS UNEXPOSED	UNALTERED X_ALTERED	X_ORIGINALS MOVED	SITE DATE

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Andrew J. Warner house, constructed in 1890, is a classic example of a style popular in the late 1800's known as Queen Anne. The house is distinguished on the exterior by a stone foundation and a first story which is elevated by five steps. The first floor walls are constructed basically of brick, rich red in color, accentuated with sandstone sills and lintels. The modified bay window on the left half of the house is flanked by two pair of sandstone columns with Romanesque Revival carved sandstone caps. The corners of the 45 degree splay bay window are an open dovetail construction in the simplified manner, having not used the special molded angle brick. This special brick would have been expected in other parts of the country.

The porch, or veranda, had an ornamentation reminiscent of the late Victorian furniture, with turned posts below the porch exterior beam or facia. The handrail was constructed of wood with a support of similar although shorter turned section. Completing the lower portion of the handrail is a square box motif which has a molded surface that reflects the earlier Victorian furniture, primarily of the Eastlake patterns. The supports of the veranda are large turned support posts. The left stair leads up to a long and narrow porch. The handrail and turned posts and support posts noted above are repeated here. Directly over the top tread of each stair is a semi-circular arch. The decorative turned posts form a radial or sunburst pattern.

The upper portion of the house is primarily shingles that were used in the United States quite prevalently in lieu of the tiles that were popular in England. These shingles are patterned in three basic motifs. The facade of the second floor is broken approximately in thirds, each formed by a specific and almost related pattern. Over the top of the left porch was an open sunporch clearly defined by two-thirds of a circular shaped arc supported by radially placed decorative turned posts. This sits on a stubby handrail which repeats the rhythm of the main railings below.

Window casings were installed in two layers, the first or outside casing was decoratively cut; the second or lower casing was straight and painted in a contrasting color to set off the decoration. This rhythm and casing detail is repeated around the house. On the left side of the veranda, behind the Queen Anne tower which houses the circular stair, is a stained glass window in a flat floral pattern possibly prophetic of one of the characteristics of the Art Nouveau style to appear thirty years later.

On the second floor shingles are further used as a transition between the first floor brick and stone and the second floor shingle patterns. In this band, directly below the 60 degree splay of the wall above, the shingles noted above take on an irregular rhythmetic wave pattern. Also within this splayed band are two pediments, one over the main or right stairway and one over the bay window. These two pediments and an area directly above the left stair were ornamented with three unrelated geometric patterns, the left one being an 8-box frame, the center a radial pattern, and the last a pseudo-crest pattern.

The upper portions of the house above the second floor shingle pattern bear a roof which has a gable directly over the bay window and a mosque-like, onion-shaped dome over the Queen Anne stair tower. These are ornamented with a fascinating divergency of geometric shapes which completely exemplify the late Victorian or eclectic period. The facia bargeboard flanks a pigeon-hole design which has for its base some nine turned knobs, all set in geometric patterns. The facia has a round modified S pattern. The center of the gable repeats the shingle pattern that is found on the bottom band of the three previously noted on the second floor.

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The onion-shaped dome has for its base more of the S-shaped motif in a reverse pattern and two additional bands below it, one of a zig zag and the bottom one which is located approximately at the bottom of the leading edge of roof line has a box and cross rhythm. The left and right elevations of the roof have a dormer and a gable, respectively, the dormer being a similar repeat to the one noted on the front.

The ridge line of the shingle roof is a wood cap cut out of a 1" x 12" board in a scalloped pattern; the leading edges over the gables and the left dormer are terminated with a vertical vane shaped like a masthead. These measured approximately 18 inches in height. The exterior of the dome is constructed of tin and is capped with a turned post finial about four feet high. The transition of this finial and the dome is a leaf or petal decoration.

The stone and brick and foundation were apparently free from any surfacing or painting; however, the exterior wood and shingles were painted in a most exotic manner. The basic pattern was set by the surface of the shingles on the second floor wall. Each of the three bands was apparently of a different shade of the same hue. The lighter in the center band, slightly darker lower, and darkest for the upper band of the shingle pattern. One of the lighter shades was repeated on the porch posts. A fourth and fifth darker color or shade were used as accent in the geometric patterns, narrow portions of the posts, second or back-up casing, horizontal handrail, and facia.

The present condition of the building is remarkably unaltered except in a few areas. The upper story left sunporch has been enclosed, requiring the removal of the circular sunburst pattern. However, the enclosure has been so constructed that the three-band pattern of shingles described earlier was continued over this porch. The corner posts which support the roof directly above are also still evident. The main porches, in lieu of the original wood and lattice construction, are now concrete; and the wood handrails have been replaced with a wrought iron railing. The exterior, including masonry and stone, has been completely painted white with some accents of black found on columns, etc. The two semi-circular arches over the stairs are still present.

The interior plan, particularly the entry and its quasi-serpentine stair, front parlor, receiving room, and library, are unaltered by any destructive remodeling. Original light fixtures have been removed. The rear center room which was the kitchen remains basic in shape and openings; however, original appointments have been replaced by contemporary cabinets and fixtures. To the left and right of this room are two additions created by the enclosure of an original back porch on the left and an 8' x 10' addition on the right, probably added in the 1920's. The upstairs has been altered to accommodate two living units, one bedroom each, plus kitchen, living rooms and baths.

The exterior sidewalks, which form a V from the main street sidewalk and approach each stair, are original. One early picture shows a picket fence with a simple pointed top once lined the front yard; it has since been removed.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE CHECK AND JUSTIFY BELOW					
PREHISTORIC	ARCHEOLOGY-PREHISTORIC	COMMUNITY PLANNING	LANDSCAPE ARCHITECTURE	RELIGION		
1400-1499	ARCHEOLOGY-HISTORIC	CONSERVATION	LAW	SCIENCE		
1500-1599	AGRICULTURE	ECONOMICS	LITERATURE	SCULPTURE		
1600-1699	X_ARCHITECTURE	EDUCATION	MILITARY	SOCIAL/HUMANITARIAN		
1700-1799	ART	ENGINEERING	MUSIC	THEATER		
_X1800-1899	COMMERCE	EXPLORATION/SETTLEMENT	PHILOSOPHY	TRANSPORTATION		
1900-	COMMUNICATIONS	INDUSTRY	POLITICS/GOVERNMENT	OTHER (SPECIFY)		
		INVENTION				

BUILDER/ARCHITECT

Unknown

STATEMENT OF SIGNIFICANCE

SPECIFIC DATES

1890

The Andrew J. Warner House is significant as an outstanding example of Queen Anne architecture. One of Utah's earliest and best preserved Queen Anne residences, the Warner House embodies most of the characteristics of this style which became locally popular after 1888. The irregular plan and massing, variety of (original) color, texture and materials, bay window, round turret, high and multiple roof, and delicate ornamental woodworking of the Warner House typify the picturesqueness which was achieved through unrestrained architectural eclecticism during the Victorian Era.

HISTORY

This particular house was built in 1890 during Ogden's transition to modern times, when this city was, through civic and industrial growth, becoming a more complex municipality. The liberal victory of 1889 in Ogden exactly coincided with the onset of the real estate boom which was sweeping the country. For two years there was such life in the town as it had never before known. Real estate advanced by leaps and bounds, buildings went forward in every part of Ogden; the town spread far beyond its old lines and its business increased more than 300 percent.

The original owner, Andrew J. Warner, was listed in Ogden's City Directories of 1892 and 1893 as a real estate agent. He was subsequently employed as cashier and chief clerk at the Reed Hotel, at the time the main facility in town. He moved to Los Angeles in 1906, leaving little record of his activities here.

It is not known where the original design for the house came from, but it is paramount to note that it fits to a "T" the classic Queen Anne shape and motif.

Over the years it has witnessed many owners. A journal of one owner, Nephi James Brown, gives this insight into the feelings and activities of one of the families who lived here: "The loss (selling farm for low price) was offset to some extent by my being able to buy quite a mansion of a house at 726 25th Street from Keith and Ruth Wahlquist at a very low price and in good condition.

"On February 9, 1937, we left the farm with its many chores, and moved into that spacious home . . . It had large attractive rooms, hardwood finish, a wonderful fire-place, and a fancy spiral stairway in the tower leading up to the second floor. There were two or three extra rooms upstairs which we rented to students as furnished rooms. This fine home close in, in the City was quite a noticeable change of environment from the farm.

"On February 18th, my Fiftieth Birthday, we had quite a celebration. A good number of relatives and friends were invited. Alice and the girls cooked a wonderful dinner, and we had a lot of real interesting program numbers, among which were . . . playing a lovely as well as weird music on the steel saw. Everyone present seemed to have a good time. We had bought new carpets as well as some other furnishings and we put up some decorations, so that the place looked gay and real inviting.

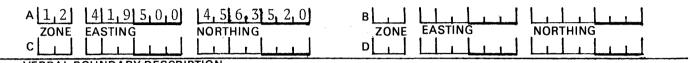
9 MAJOR BIBLIOGRAPHICAL REFERENCES

A History of Ogden, October 1940, page 55, published by Ogden City Commission; prepared by the Utah Historical Records Survey Project, Work Projects Administration, and sponsored by Utah State Historical Society and Ogden City Commission.

Polk Directory for Ogden City, 1883, 1890, 1892-1893, 189701898, 1899, and 1900-1968.

10GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY <u>less than one a</u>cre. UTM REFERENCES



VERBAL BOUNDARY DESCRIPTION

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE
FORM PREPARED BY	a, 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 19		
hr. Ronald D. Hales, Archite	ect		
ORGANIZATION			DATE
<u> Jtah State Historical Societ</u>	y		<u>April, 1977</u>
STREET & NUMBER			
603 East South Temple		<u></u>	<u>(801) 533-5755</u> STATE
Salt Lake City			Utah
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NATIONAL	STA	ΑΤΕ <u>Χ</u>	LOCAL
As the designated State Historic Preserva	ation Officer for the	National Historic Prese	rvation Act of 1966 (Public Law 89-665), I
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criteria and procedures set forth by the Na	ational Park Servic	e. 1 .	~ _ ~
STATE HISTORIC PRESERVATION OFFICER SI		Michael	Mant.
Michael T Miller		- pour un	- Mulera
TITLE Michael T. Miller, State Historic Pre		ficar	DATE May 5, 1977
DR NPS USE ONLY	Dervarion or		
I HEREBY CERTIFY THAT THIS PROPI	ERTYIS	D IN THE NATIONAL R	EGISTER
	/ XX. 🕳	AA	DATE 12/12/25
vide (A.A.B.Ball) (Ref A. F. and - C.A.B. and - C.A.B. And - A.A.B. and - A.A.B. and - A.B. and - A.B. and -	VI Mare	LIM	
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". . In the home we were very nicely and comfortably settled, but Alice seemed to be growing restless and uneasy." (Alice left the home and the couple were divorced. He later met Miss Olga Marie Carlson, a member of the National Staff of the Girl Scouts of America.)

"I invited Olga to dinner with me and my daughters at our home at 726 25th Street; she praised the girls' cooking, and rightly so . . . We spent a little time near the huge fire-place, and she told us some of her exciting experiences

"Things at our home, in the Ward, and at the Power Company's Office moved along with a busy hum, and in my heart was a gladsome song. During January, Dr. George O. Bartlett took a liking to our mansion like home and offered to trade his home at 2550 Monroe Boulevard for it; his home was more compact and practical for us, and it had a very nice upstairs apartment in it that we could rent. Realtor, Wilbur P. Cook, negotiated the deal, and on February 11th, 1938, we moved from the 25th Street home to the Monroe Boulevard place"1

¹Nephi James Brown, <u>Journal of Nephi James Brown</u>, <u>His Kindred and His Friends</u>, Wheelwright Lithography Company, Salt Lake City, 1963, pp. 462-469. **CONTINUATION SHEET**

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Service Permit No. 24, December 27, 1890, issued by Office of Bear Lake and River Water Works and Irrigation Company, Ogden, Utah.

Nephi James Brown, Journal of Nephi James Brown, His Kindred and His Friends, published 1963 by Wheelwright Lithography Company, 975 South West Temple, Salt Lake City, Utah.

Abstract of Title, Certificate dated August 7, 1970, Security Title Company of Ogden.

Genealogical records, L.D.S. Church archives, Salt Lake City, Utah.