

**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 HCERS use only

received JAN 12 1982

date entered

FEB 11 1982

## 1. Name

historic John Henry Layton House

and/or common

## 2. Location

street & number 683 West Gentile Street \_\_\_\_\_ not for publication

city, town West Layton \_\_\_\_\_ vicinity of \_\_\_\_\_ congressional district 01

state Utah code 049 county Davis code 011

## 3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input 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 Mr. and Mrs. E. Keith Slatore

street & number 683 West Gentile Street

city, town West Layton \_\_\_\_\_ vicinity of \_\_\_\_\_ state Utah

## 5. Location of Legal Description

courthouse, registry of deeds, etc. Davis County Courthouse

street & number

city, town Farmington \_\_\_\_\_ state Utah

## 6. Representation in Existing Surveys

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

date Fall 1980 \_\_\_\_\_ federal  state \_\_\_\_\_ county \_\_\_\_\_ local

depository for survey records Utah State Historical Society

city, town Salt Lake City \_\_\_\_\_ state Utah

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved    date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

### Describe the present and original (if known) physical appearance

When the Layton farmstead was in operation it consisted of a two story brick house designed by William Allen, a stone wellhouse, more commonly known as a cellar, a wood frame granary, an L-shaped shed for livestock, a large barn, an elongated thatched shed, and an outhouse. With the exception of the L-shaped shed, the thatched shed, and the outhouse, all of those buildings are still standing, and included in the nomination (see sketch map).

The Layton house is of pattern book design, one which Allen may have used for the Joseph Adams house in East Layton, and again in the George W. Layton house in West Layton. It is a two story red brick house with a stone foundation. Two main gable roof sections intersect at right angles, their intersection being capped with a pyramid roof section. The pyramid roof breaks up the regularity of the L-plan, and reinforces the asymmetry of the facade. The northwest corner of the pyramid roof section has been opened to form a second story porch. The face of the east half of the facade has beveled edges, the whole section having been treated as one large three part bay. A one story porch runs from the west wall of that bay across the west half of the facade.

A one story gable roof section intersects the rear of the building, opening at the west edge to form a small porch, and terminating at the edge of the sleeping porch on the east side. It has always housed the kitchen. The sleeping porch is a one story hip roof extension which was added to the southeast corner of the building in about 1918.

The roof of the house originally may have had wood shingles which have since been replaced by asphalt shingles. There is a chimney at both ends of the major axis of the building, each having simple corbelling. A third chimney which serves the fireplace in the parlor projects from the east side of the cross gable. It is taller and more highly ornamented than the other chimneys, patterns having been created by recessed panels in the brick and by corbelling.

Particular care was given to the laying of the stone of the foundation. The stone was cut into blocks, coursed, and the coursing was accentuated by beaded mortar joints.

The facade is particularly distinctive, its effect having been created by a consistent system of wood ornamentation and patterns in the brick reminiscent of Queen Anne design. The gable of the east half of the facade has a curving frieze which has a sunburst design in the point of the gable, and a smaller section of the same sunburst ornament at the flaring terminal ends. The beveled edge of the wall is below each of the two flared ends of the frieze. A small spindle band attached to the end of the frieze intersects an ornamental bracket at right angles and terminates in a decorative spool. That motif serves to square off the upper edge of the wall surface under the roof line. The bargeboards of that section and of the domer are simple, ornamented by a sawtooth cut that is repeated at intervals, and by a simple wavy cut at the ends. Both the first and second story porches have simple round posts with decorative brackets on three sides of the tops of the posts,

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a boxed cornice with dentils and a paneled frieze, and lattice-work in the balustrade. The entrance is accentuated by a pediment which has a boxed cornice and a paneled tympanum. The frieze that spans the length of the porch has been replaced in the segment under the pediment by a spindle band that is accented by framing brackets. Originally the details of the porches were painted several different colors. All of the wood ornament at the present time is painted white. The porch on the west side of the house lacks the decorative cornice and has square porch posts, two simpler brackets at the tops of the posts, and a balustrade comparable to the one that spans the facade.

Each of the windows on the east, west, and north walls has some type of wood accentuation. The paired windows on the cross gable of the facade are divided by decorative bars. There is an attached column on the first floor window, and a typical Victorian Eclectic raised bar with an accentuated end block on the second story window. The single windows, and each door have an arched panel above them with a foliate pattern cut into them.

Detailing in the brickwork is for the most part confined to the relieving arches over the windows. Yellow brick was used to provide contrast. A single band of yellow brick outlines the upper edge of the relieving arch of all the windows on the three main walls of the house. That band continues as a belt course across the width of the central section of the east half of the facade, and is coupled with a second yellow belt course to give a streamlined effect. The same treatment has been applied to the second story windows of the east and west walls. Additional interest and a sense of texture was created by recessing the side walls of the front bay, and by accentuating the top of the indentation with corbelling under the spindle band and corner bracket. The brickwork over these two sets of paired windows on the front bay each have received a slightly different treatment. Each window grouping has a transom, and the configuration of the relieving arch over the transom was determined by the shape of the transom. The shouldered arch over the second story transom corresponds with the slightly arched window which is squared off at the corners. The semicircular transom over the paired first floor windows is topped by a rounded arch.

All of the windows are the double hung single sash type with the exception of two windows on the kitchen extension which have two over two lights. Except for the symmetrical arrangement of the windows on the cross gable there is no regular pattern to the fenestration or to the positioning of doors. While

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windows are not directly centered over one another on the east and west walls, there is a sense of balance in their arrangement. The domer on the west half of the facade is not centered between the two windows beneath it. The door and window that open onto the second story porch do not line up with the openings on the first floor. It seems that a harmony of the whole rather than of specifics was the aim of the architect.

Alterations to the exterior of the house, as mentioned previously, are few. The multi-paneled front door is original, but the full-length shutters that flank it are a later addition. A door which opened from the west wall of the kitchen onto the side porch was eliminated, and that wall received a layer of wood paneling, no doubt to cover the signs of the alteration. As the house was originally designed, the kitchen was attached by a breezeway to a single story, gable roof, brick summer kitchen. A difference in the brick of the summer kitchen seems to indicate that it may not have been built at the time that the house was constructed. Various members of the family, however, have no recollection of the summer kitchen having been added at a later date. The breezeway was converted to a hall and small storage room in 1973-74 when the Nunley's occupied the house. The brick enclosed sleeping porch was added before John H. Layton's death in 1920 because he is reported to have died in that room. An effort was made to integrate that addition with the rest of the house by matching the brick as closely as possible, and by extending the double layer of yellow brick that separates the red brick of the house from the stone of the foundation around the lower edge of the foundation walls of the sleeping porch. The most detrimental action that has affected the exterior of the Layton house is the sandblasting that was done in the 1970s. No doubt an effort was being made to clean the wall surfaces, but the harshness of that treatment has damaged the brick. While its effect is not immediately obvious, upon close examination areas of erosion can be detected.

The interior of the John H. Layton house, like the exterior, has received few major alterations. The floor plan exists as it was originally designed with the exception that in about 1918 a bathroom was added in the space beneath the stairs at the rear of the entry hall. The entry hall divides the house into two major sections. The east half consists of a parlor, and a library which may originally have been used as a bedroom and a sleeping porch. Above those rooms are two bedrooms. The west half of the house consists of a large fifteen by twenty foot dining room over which the master bedroom is located. A door in the southeast corner of the dining rooms opens into the kitchen extension. There is a pantry, complete with built-in cabinets, off of the east side of the kitchen.

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The exterior walls of the house are reported to be eighteen inches wide, brick and adobe lined, and interior walls are sixteen inches wide. Because of the thickness of the walls, the windows have deep sills and moldings that flare to the inside to allow for a maximum amount of illumination. Some doors are set deep into the wall, back from the moldings that surround them.

The original pine moldings which have been wood grained are intact throughout the house. Every window and door has the same type of molding, one that was common in the late 1800s which is accented by square corner blocks and square blocks three quarters of the way down the door frames. Not one baseboard or corner block has been removed. Only the moldings in the kitchen and in the bedrooms have been painted. It is entirely possible that the moldings in those more utilitarian spaces never were wood grained.

Interior openings which have doors all have plain glass transoms, none of which has been painted. With the exception of closet doors in two of the bedrooms, all of the doors on the interior of the house are original, multi-paneled, and complete with original brass knobs on the first floor and porcelain knobs on the second floor. A pair of impressive, multi-paneled doors divide the parlor from the library, and slide into the wall when not in use.

The original bannister is still intact, its ascent echoed by a narrow band of gold painted plaster cast ornament which divides the walls of the hallway into two sections.

There is an impressive mantle in the parlor, complete with columns, green tile, and a mirror. It was bought ready made. Its wood is of a finer quality than that of the moldings throughout the house. An intricate stained glass transom caps the double windows in the parlor.

The original carpets, drapes, and much of the furniture were burned before the house passed to the Nunleys in 1973. The Nunleys, in redecorating the interior completely carpeted the floors, painted and papered the walls, and modernized the kitchen. Their efforts, however, did little to affect the original integrity of the interior, and the changes they made are reversible.

Several of the outbuildings tie directly to the activities of the house. The summer kitchen, directly behind the kitchen extension, is one open space which originally housed a coal range stove, a half ton flour bin, a cream separator,

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and a hand operated washing machine. The heating unit for the house is located in the basement of that building.

To the rear of the summer kitchen is a small stone building of random rubble with a gable roof, brick infill in the rear gable section, and a door on the north wall. This building may originally have been a wellhouse but is now referred to as a cellar. A portion of the building is underground. Except for the addition of a new roof it appears to have received no major alterations, and is in excellent condition.

There were originally four buildings directly associated with the farming activities: a granary; a barn; an L-shaped; and a thatched shed. Only the barn and granary remain.

The granary is different from the more common "inside out" granary that is included in most groupings of farm outbuildings in Utah. Unlike the "inside out" granary which has its structure exposed, and tightly fitted boards on the interior, the Layton granary has drop siding on the exterior and the interior walls are constructed of two by fours laid one on top of the other. The granary faces west. Its main door, with a Greek Revival type pediment, is topped by a smaller door through which the grain was hoisted. The west half of the granary was filled through that opening, and the east half was filled through a similar door on the east end of the building. The interior of the building was divided into several sections for the storage of different grains and small tools. There are three shed roof extensions to the granary. The south extension was, and still is used for the storage of farm equipment. The north extension at present is used as a garage. A third extension on the east end of the building looks like a later addition, and may also have served as a garage.

The barn appears to have been built in at least two sections. The southeast corner is built of logs that contrast with the vertical board construction of the rest of the barn, and may indicate that it was built previous to the rest of the building. The central section has a gambrel roof, and is flanked by a shed roof extension on both the east and west sides. The east wing is divided into stalls for livestock, and the west wing was used as a storage place for farm implements and straw. The central section was filled to capacity with straw that was hauled in through the large openings high up on each end wall. Part of the pulley system that was employed to haul the hay is still intact. The condition of the interior of the barn, although slightly deteriorated from

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lack of use and upkeep, is remarkable. The original supports, long logs that have simply been stripped of their bark are still standing, and divide the space into five bays. Except for the second story openings for the hauling of hay, and two small doors on the south side of the central section, the major access to the barn is through openings in the wings. There is an exterior door in each stall, and there are three major openings in the west wing. No changes have been made to the barn, and it stands as a good example of a hay barn of the late nineteenth century.

## 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 checked="" 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/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** ca. 1898 **Builder/Architect** William Allen

### Statement of Significance (in one paragraph)

The John H. Layton farmstead, dating from the 1880s, is significant as one of few well preserved examples of a homestead in Utah, a pattern of settlement that developed after 1869 which diverged from the typical plan of a Mormon community. The house, erected in the late 1890s, summer kitchen, well house, granary, and barn have received few alterations, and as a unit are representative of a way of life, the family farm, that is becoming obsolete. This cluster of buildings is also significant as the physical remains of one of Layton's prominent farmers, John Henry Layton, son of Christopher Layton, the pioneer after whom Layton was named. The house itself is particularly significant because it was designed by William Allen, the only architect in Davis County at the time of its design, and the leading architect in the county until the 1920s. It is one of a very limited number of houses designed by William Allen that has not been dramatically altered. It is of pattern book design, one that may have been used by Allen in the Joseph Adams House in East Layton, and repeated in the George W. Layton house in West Layton. Because the house has received few major alterations it stands as a well preserved example not only of a type that was preferred by Allen, but also one that was considered suitable for a prominent farmer. With some variation in the treatment of ornamentation this type suited a wide range of tastes. The condition of the interior of the house is particularly noteworthy. It is one of few older houses in Utah in which the original woodwork is completely intact. It is a superb example of the technique of wood graining, a procedure by which an inferior wood, pine, for example, was painted to resemble a more high quality wood.

The John H. Layton farmstead was first occupied after 1883 when John Henry Layton purchased the land from his father, Christopher Layton. The family originally occupied a two room adobe house that stood in the location of the present summer kitchen. The two story brick house that is presently the focus of the farmstead was built in the late 1890s. The Abstract of Title does not indicate the exact date of construction, but the house was occupied as early as January of 1898. At that time Frankie Josephine Layton Dickson, the twelfth child of John Henry and Hannah Maria Layton, the original owners, is reported to have been born in the house. The house was designed by William Allen, the only architect working in Davis County at the time.

John Henry and Hannah Layton are reported to have been among the first settlers in West Layton, arriving in 1880. John Henry, son of Christopher Layton and his fifth wife, Isabella Golightly, was born in Grantsville in 1855. He was the eighth of thirty-one sons born to Christopher Layton from ten marriages. Christopher Layton was the pioneer after whom Layton was named, and one who made significant contributions to the establishment and growth of several Mormon communities. John Henry and Hannah were married on



# 9. Major Bibliographical References

Alter, J. Cecil, Utah: The Storied Domain, 1832.  
 Barton, Noel & McIntyre, Myron W., ed. Christopher Layton, 1966.  
 Collett, Carol Ivins, Kaysville, Our Town, 1976.  
 Davis County Recorders Office, Abstract of Title Lands, Books B and 50. (See continuation)

# 10. Geographical Data

Acreage of nominated property 3 acres  
 Quadrangle name Kaysville

Quadrangle scale 1:2400

**UMT References**

A	<u>1</u> <u>2</u>	<u>4</u> <u>1</u> <u>7</u> <u>8</u> <u>7</u> <u>0</u>	<u>4</u> <u>5</u> <u>4</u> <u>5</u> <u>6</u> <u>8</u> <u>0</u>
	Zone	Easting	Northing
C			
E			
G			

B			
	Zone	Easting	Northing
D			
F			
H			

**Verbal boundary description and justification** Beg. at a pt. S 89° 53'10", W 60.0 ft. alg. the sec. lone fr. NE corn. of NW 1/4 of Sec. 29 T 4 N, R 1 W and run thence S 0° 10' 10" W 583.39 ft thence S 89° 53'10" W 224.0 ft. N 0° 10' 10" E 583.39 ft par to the E line of Sd 1/4 sec. to N line of said section; thence N 89° 53' 10" E 224.0 ft. to point of beg.

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

state	code	county	code

# 11. Form Prepared By

name/title	<u>Deborah R. Temme, Architectural Historian/</u>		
organization	<u>Utah State Historical Society</u>	date	<u>Fall 1980</u>
street & number	<u>300 Rio Grande</u>	telephone	<u>801-533-6017</u>
city or town	<u>Salt Lake City</u>	state	<u>Utah</u>

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national     state     local

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

State Historic Preservation Officer signature Melvin T. Smith

title Melvin T. Smith, State Historic Preservation Officer date 12/15/81

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I hereby certify that this property is included in the National Register	
<u>Travis M. Boyd</u>	date <u>2/11/82</u>
Keeper of the National Register	
Attest:	date
Chief of Registration	

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January 30, 1879 in Salt Lake City. Hannah was the daughter of Edward Phillips, one of the first settlers in Kaysville. John Henry made a living by farming; growing club barley, hay, and sugar beets, and by raising livestock; cattle, sheep and hogs. He and his wife were members of the West Layton Ward of the LDS Church. Although John Henry was not an active church member, Hannah did much to encourage musical activities in the ward and served as ward organist. She also served as the first counselor to the Young Ladies Mutual Improvement Association of the West Layton Ward, and was a member of the Davis Stake Primary Association for twenty-five years. John Henry and Hannah had thirteen children, ten of which were raised to maturity on the Layton farm.

John Henry's activities in the business world included participation as one of the organizers of the First National Bank of Layton, serving as the director of the Ellison Ranching Company, and owning stock in the Layton Sugar Company, the Farmer's Union Store, the Davis and Weber Counties Canal Company, and the Kays Creek Irrigation Company.

The Layton farm can be considered as a late example of a homestead, a pattern of settlement that developed after the Homestead Act was passed in 1869. Homesteading was the first significant development away from the Mormon plan which consolidated homes as a nucleus in a town, and designated fields on the perimeter of the town for farming. John H. Layton's farm, however, was not the typical homestead in that John Henry did not acquire the typical parcel of 160 acres, but rather purchased his land from his father. He was a homesteader in that he chose to live and farm large areas of land that were remote from the principal area of settlement.

The Layton farmstead was not only a local center of farm activities, but it was also a guest house for those Layton relatives who traveled from Arizona to Utah to be married in the temple in Salt Lake City.

John Henry died in 1920, and Hannah Layton continued to live on the farmstead until her death in 1939. The estate passed from Hannah to her children who divided it among themselves. The house and land immediately surrounding it passed to Lottie Jane Layton and Luella Layton Humphries. They lived in the house until their deaths. Luella left her half interest in the house to her son, Richard Humphries, and Lottie left her portion to other members of the family. Richard Humphries eventually bought Lottie's half of the property and lived in the house until 1973. At that time he sold the property to the Lakewood Investment firm. A real estate contract indicates that the house and

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several acres of land were then sold to Spencer Lynn Nunley for \$38,000. Nunley was a house painter from Salt Lake City who bought the house to redecorate and resell. Sharon and E. Keith Slatore bought the property from the Nunley's in 1974, and are the current owners. Mr. Slatore is a civil engineer.

William Allen, the architect who designed the Layton House, was originally from London, England. He settled in Kaysville at the age of thirteen and worked as a brick mason. After having completed a correspondence in architecture he became the leading architect in Davis County. The Kaysville Tabernacle, the Kaysville Presbyterian Church, the Kaysville City Hall, the Kaysville Elementary School, the Barnes Block in Kaysville, and the Davis County Courthouse in Farmington were among his major works. He also designed a significant number of large brick residences throughout the county.

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(11/78)

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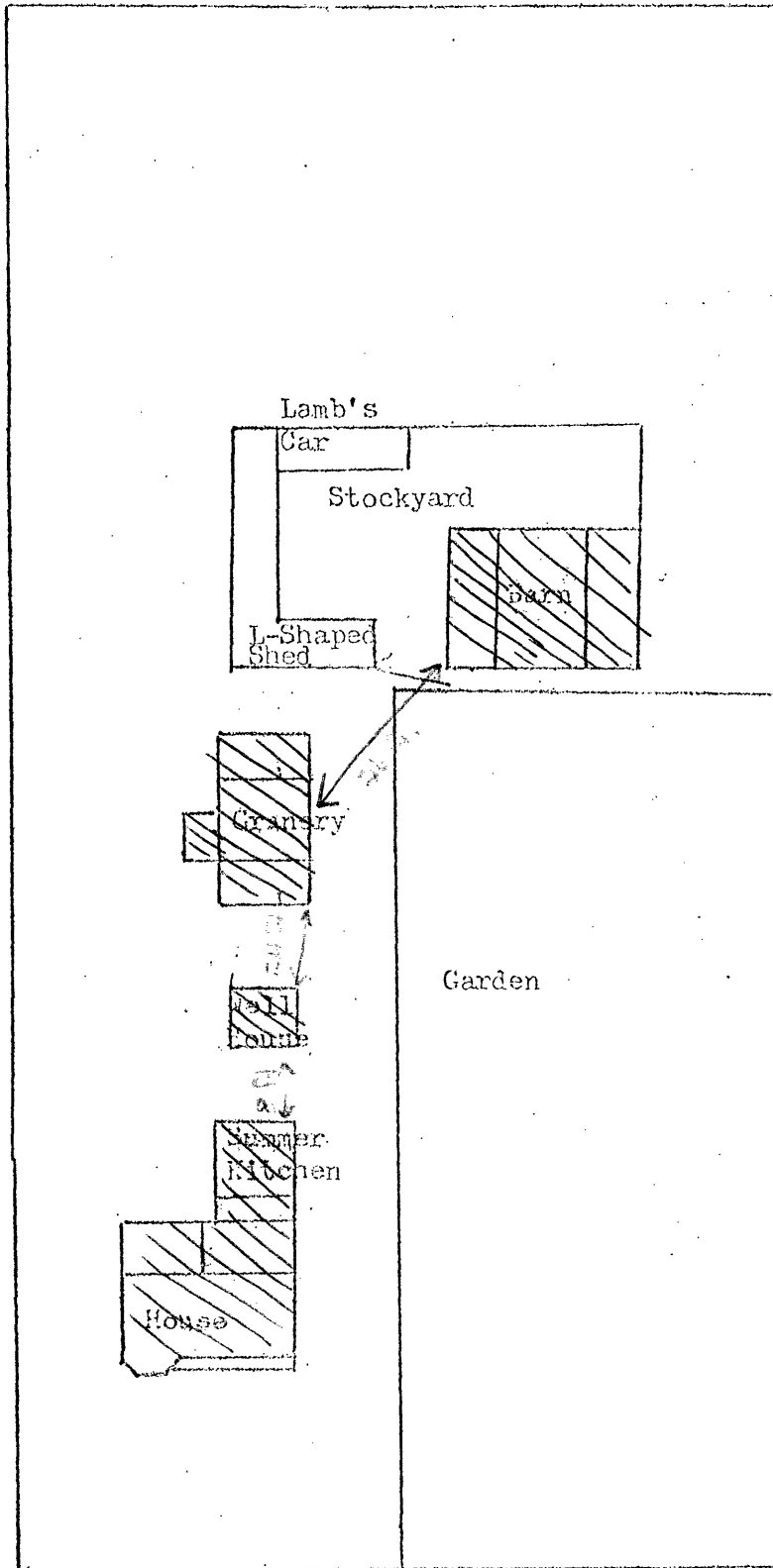
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Deseret News, August 4, 1939, p. 18 and February 3, 1920, p. 8.  
Dickson, Elbern, "Journal of Frankie Josephine (Josie) Layton Dickson." West Layton,  
1979 (Xeroxed).  
The Kaysville Weekly Reflex, October 11, 1928, p. 44.

SKETCH MAP

Original Layout of John H. Layton Farmstead.

Buildings that remain in 1980 and included in nomination.



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