

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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Gary, Hunter, House

other name/site number N/A

2. Location

street & town 1228 West 56th Street N/A not for publication

city or town Kansas City N/A vicinity

state Missouri code MO county Jackson code 095 zip code 64113

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ 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 ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title Mark A. Miles/Deputy SHPO Date _____

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

- ☐ entered in the National Register.
☐ See continuation sheet.
- ☐ determined eligible for the
National Register
☐ See continuation sheet.
- ☐ determined not eligible for the
National Register.
- ☐ removed from the National
Register.
- ☐ other, (explain:) _____

Gary, Hunter, House
Name of Property

Jackson, County, MO
County and State

5. Classification

Ownership of Property

(check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

(check only one box)

- ☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing

2

Noncontributing

buildings
sites
structures
objects
Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Function

(Enter categories from instructions)

DOMESTIC/Single Dwelling

DOMESTIC/Secondary Structure

Current Function

(Enter categories from instructions)

DOMESTIC/Single Dwelling

DOMESTIC/Secondary Structure

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH - EARLY 20TH CENTURY REVIVALS:

Classical Revival (Neoclassical)

Materials

(Enter categories from instructions)

foundation Stone

walls Brick

roof Slate

other Limestone

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

☒ See continuation sheet(s) for Section No. 7

Gary, Hunter, House
Name of Property

Jackson County, MO
County and State

8. Description

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

- ☐ **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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(enter categories from instructions)

ARCHITECTURE

Period of Significance

1922 - c. 1928

Significant Dates

1922

c. 1928

Significant Persons

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Van Brunt, John, Sr.

Long Construction Co.

☒ See continuation sheet(s) for Section No. 8

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☒ Local government
- ☐ University
- ☒ Other Name of repository:

Kansas City (Missouri) Public Library

☒ See continuation sheet(s) for Section No. 9

Gary, Hunter, House
Name of Property

Jackson, County, MO
County and State

10. Geographical Data

Acreage of Property 2.0 acres

UTM References

(Place additional boundaries of the property on a continuation sheet.)

1 1/5 3/6/1/0/1/1 4/3/2/0/7/8/3
Zone Easting Northing

2 / / / / / / / / / / /
Zone Easting Northing

3 / / / / / / / / / / /
Zone Easting Northing

4 / / / / / / / / / / /
Zone Easting Northing

Verbal Boundary Description

(Describe the boundaries of the property.)

Please see Continuation Sheet.

Property Tax No. N/A

Boundary Justification

(Explain why the boundaries were selected.)

Please see Continuation Sheet.

☒ See continuation sheet(s) for Section No. 10

11. Form Prepared By

name/title Elizabeth Rosin, Partner and Rachel C. Nugent, Associate

organization Rosin Preservation, LLC date 20 July 2007

street & number 215 West 18th Street, Suite 150 telephone 816-472-4950

city or town Kansas City state MO zip code 64108

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs: Representative **black and white photographs** of the property.

Additional items: (Check with the SHPO or FPO for any additional items)

Property Owner

name/title Ronald and Sarah Jury

street & number 1228 West 56th Street telephone 913-444-4143

city or town Kansas City state MO zip code 64113

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. 470 *et seq.*).

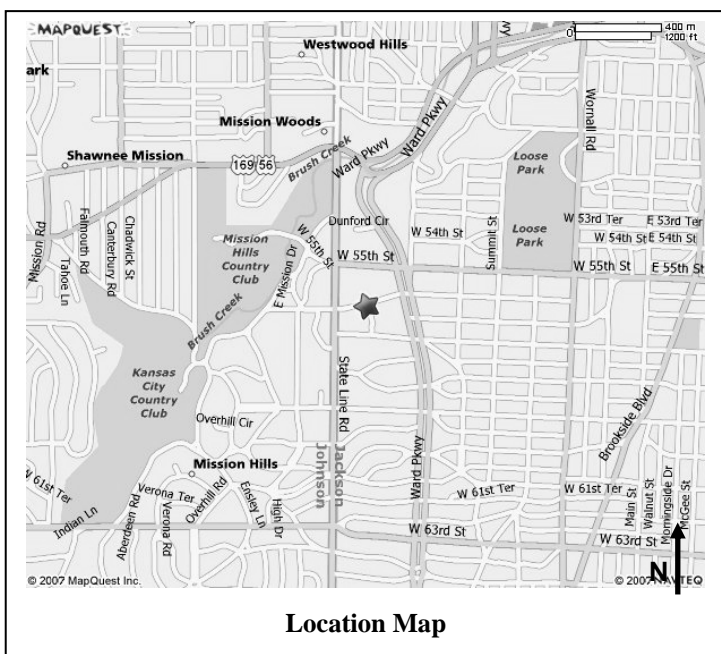
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Number 7 Page 1

Gary, Hunter, House
Jackson County, Missouri**SUMMARY**

The Hunter Gary House (Gary House) at 1228 West 56th Street in Kansas City, Jackson County, Missouri is a two-and-one-half-story brick house designed in the Neoclassical style by Kansas City architect John Van Brunt, Sr. The residence has a stone foundation, dressed limestone trim, a slate roof and a full-width two-story porch across the primary, south-facing facade. Consistent with the Neoclassical style, the symmetrical primary elevation suggests that the house is a single, rectangular block with a center hall plan. Blocks housing secondary spaces extend north and west of the main block, and the true complexity of the building's massing is visible on the other elevations. Three evenly-spaced dormers rise above the south slope of the hipped roof. The other roof slopes each have a single dormer. Paired interior chimneys rise on either side of the ridge near the apex of the east and west hip ends. The side and rear blocks have either flat tin roofs or shallow-sloped slate roofs. Van Brunt designed the front façade of the Gary House to resemble the back elevation of George Washington's home Mount Vernon. Other details that reinforce the Neoclassical style of the Gary House include the full-height porch columns, symmetrical massing, pedimented doorways, round and jack arched window openings with articulated keystones, and multi-light windows. The carriage house at the northeast corner of the property exhibits similar design elements and reinforces the character of the house. Both the house and the carriage house were erected in 1922, with minor additions (the sunroom and the breakfast room) constructed in 1928. The property retains integrity and clearly communicates its original, formal architectural design.

ELABORATION**Location Map****SITE**

The house sits at the top of a hill at mid-block on the north side of West 56th Street, in a residential area a short distance south of the Country Club Plaza shopping district and one-half block from the Kansas state line. A deep and wide expanse of lawn dotted with trees slopes away from the house toward the street. The area immediately surrounding the house is relatively flat and is formally landscaped on the north, east and west sides. Concrete and stone paths circulate around the house and among the defined areas of the yard. Tennis courts occupy the northwest corner of the lot. At the south edge of the lawn along 56th Street is a tall wrought iron fence with a gate

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Gary, Hunter, House
Jackson County, Missouri

across the driveway. The asphalt driveway passes east of the house beginning at the street and terminating near the rear (north property line) in front of the carriage house.

MAIN HOUSE

Exterior

The red brick walls of the Gary House are laid in common bond. A low limestone base anchors all elevations, and simple limestone trim ornaments window and door openings, as well as the parapet walls of the one-story secondary blocks. The main block also has articulated wood pilasters with recessed panels at each corner, a plain frieze panel, and narrow modillioned eaves.

The building's multi-light windows are configured with double-hung or casement sashes. Some openings are round-arched and feature a multi-light fanlight above a double-hung window. Most of the windows have six or eight lights per sash. All have limestone lintels and sills. The treatment of the lintels differentiates the first and second story windows on all elevations. First-story windows have jack arches with exaggerated keystones. Second-story windows have rectangular lintels with raised rectangular panels as key blocks. Round-arched openings have brick surrounds with single limestone blocks that act as keystones and imposts on either side of the window.

The symmetrical primary façade is the most formal elevation of the building. Two-story engaged pilasters mark its outer corners. Eight two-story square posts delineate seven bays across the width of the building. Like the pilasters, the porch posts have simple recessed panels. The flagstone floor of the porch rises one step above the driveway and the lawn. The main entrance occupies the center bay of the primary façade. It contains a single door flanked by fluted pilasters with Ionic capitals. Above the door is a large pediment with dentils at the raking and horizontal eaves. Below each of the first story windows is a blind panel that continues the opening to the porch floor. Full-length shutters frame each first story window opening.

The east and west elevations of the main block are three bays wide. The east elevation has round-arched openings at the first story covered by a single copper canopy with ornate wrought iron supports. At this point the driveway directly abuts the house. The second story windows on both elevations have individual canvas awnings.

Polygonal flat-roofed one-story blocks project from the west and north elevations. These house the sunroom and breakfast room, respectively. Added to the building c. 1928, a few years after its original construction, both blocks are similarly trimmed with limestone in the form of coping, a beltcourse above the windows, and bas relief panels in the parapet wall. Each panel depicts a pair of urns linked by floral swags. The sunroom has round-

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Gary, Hunter, House
Jackson County, Missouri

arched openings filled with multi-light French doors. On the north, the breakfast room has rectangular window openings with double-hung sashes.

In marked contrast to the formal symmetry of the south façade, the north façade is extremely irregular with protruding one-story masses creating set-backs to the second-story portions of the main block. The windows and doors on the north elevation vary in size, but the treatment of the lintels is consistent with those on the other elevations. The porch in the northwest corner of the first story has been enclosed with bands of windows filling the spaces between the brick piers. The tall casement windows and transoms have a Prairie-school pattern of divided lights.

Interior

First Floor

The house has a traditional central hall plan with the living room and library flanking the large entrance hall. Along the west wall of the hall, the main stair rises to the second story. West of the hall are the living room and the sunroom; east of the hall are the library and the conservatory; north of the hall and the living room is the dining room. Secondary hallways connect the hall to the conservatory and provide access to a toilet room, a coat room, the rear stair, the kitchen and the butlery. The kitchen has openings to the maid's dining room and to the rear entrance. The dining room and the butlery both have entrances to the breakfast room.

The interior finishes in the primary spaces (hall, living room, dining room, breakfast room, conservatory, and library) consist mostly of painted plaster walls with plaster and wood trim in predominantly classical ornamentation. There are round-arched niches and built-in units in the hall, the living room, the library, and the breakfast room. The hall has painted wood wainscoting and the walls of the living room are wood paneled. Floors are primarily hardwood, although the sunroom, porch and back hall have terrazzo floors; the conservatory has a flagstone floor; and the floor of the breakfast room is tile. The hall, the living room, and the dining room have ornate plaster ceiling moldings, and a dentilled crown molding encircles the breakfast room. There are fireplaces in the living room, the dining room and the sunroom. The living room and sunroom fireplaces have simple surrounds of dark green marble. The dining room has a more elaborate beige marble mantel.

The secondary spaces are noticeably less ornate, having only simple crown molding and baseboards. Wood parquet floors in the butlery, the maid's dining room, the kitchen and the secondary hallway are not original. Original wood cabinets line the walls of the butlery. The large rectangular kitchen has been redecorated in recent years. The terrazzo floor of the back hall forms a baseboard and the base for a built-in cabinet; terrazzo stairs lead down to the basement.

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Gary, Hunter, House
Jackson County, Missouri

Second Floor

Climbing the stairs to the second floor, there is a Lounge¹ at the landing on the north side of the house above the breakfast room. The Lounge is partially visible from the first floor hall, and has finishes that are finer than those of the second story. It features recessed niches, a low painted wainscot, and ornate plaster crown molding similar to the first floor public rooms. Doors in the north wall of the Lounge open onto the deck above the breakfast room.

The second floor bedrooms are arranged around the center stair hall. A wide arched opening on the east leads to the Guest Room and the Daughter's Room. Each has a private bath and a sleeping porch. A smaller arched opening on the west leads to the Son's Room and Master's Room. The Master's Room connects to a dressing room and bathroom, which are also accessible from the Daughter's Room. The Master's Room and Son's Room connect through a large sleeping porch.

Like the first floor, finishes consist mostly of painted plaster walls and ceilings and hardwood floors. Trim includes painted crown molding and baseboards. Angled in the northwest corner of the Master's Room is a fireplace with an ornate mantel and a beige marble surround. A variety of ceramic and marble tiles cover the floors and walls of the bathrooms. Many of the original bathroom fixtures are extant.

Third Floor

The only access to the third floor is via a secondary stair off the main, second floor hallway. The ballroom, the largest space on the third floor, features a series of shallow arches that span the room at the vertical piers. There is also a series of bedrooms on the third floor, a bathroom, and a large walk-in cedar closet lined with drawers and cabinets. The third-floor rooms have hardwood floors and (with the exception of the cedar closet) painted plaster walls and ceilings with only simple baseboards and no crown molding. A drop ceiling with acoustical tiles has been added to the northwest room.

CARRIAGE HOUSE

The carriage house is a one-and-one-half-story rectangular brick building located at the northeast corner of the property. The simple massing consists of the main side-gabled block and a small one-story block attached to the south wall. Both the main block and the southwest corner of one-story block have slate-shingled, side-gabled roofs. Three pedimented dormers emerge from the west slope of the main roof. The structure has narrow eaves with a tall, plain fascia and cornice returns in the gable ends. The three vehicular bays in the west elevation have overhead doors that are configured to resemble historic bi-fold doors. Each door has a band of three six-light

¹ Capitalized room names refer to specific designations shown on historic architectural plans.

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Gary, Hunter, House
Jackson County, Missouri

windows set above cross-braced panels. Pilasters separate the three bays. Pedestrian access is via a small columned portico centered on the south elevation. The carriage house has rectangular and arched multi-light windows. The treatment of the windows echoes the details on the windows of the main house.

The interior of the carriage house is divided into two sections. The vehicle storage area occupies three-quarters of the space toward the north end of the building. The remaining quarter at the south end contains a residential apartment.

The apartment has a kitchen in the southwest corner of the first floor and two large rooms, a small closet and a bathroom on the second floor. A straight-run stair rises along the east wall. The first floor walls are exposed brick, and the floor is tile. On the second floor, the walls are painted plaster with stained wood trim. Floors are hardwood floors except in the bathroom, which has sheet vinyl flooring. The ceiling of one room has pull-down access to the attic.

INTEGRITY

The Hunter Gary House retains the vast majority of the its character-defining Neoclassical features intact on the interior and exterior of the house and carriage house. Most notably, the replica Mount Vernon façade remains distinctly identifiable. Other distinctive features include the restrained classical details surrounding the windows and doors and the ornamental plaster trim and wood paneling in the primary, first floor spaces. The only exterior alteration of note is the removal of the roof top balustrade on the south elevation. This occurred sometime after 1950, when the railing is documented in a historic photograph. Exterior alterations include a few replacement windows on the rear elevation of the dwelling and the installation of windows between the brick piers to enclose the porch at the northwest corner of the house. The four-bay garage under construction immediately north of the house is aligned with the east wall and will not intrude upon the principal view of the historic property. Alterations to the interior have generally been limited to updating finishes and adapting secondary spaces (such as the kitchen and bathrooms) for more-modern use. None of these changes significantly diminishes the historical significance of the house or the architectural qualities for which it is being nominated. It remains an intact example of Neoclassical residential architecture modeled after George Washington's 1774 Mount Vernon estate and of the high-style residences built in J.C. Nichols' Country Club subdivision during the 1920s.

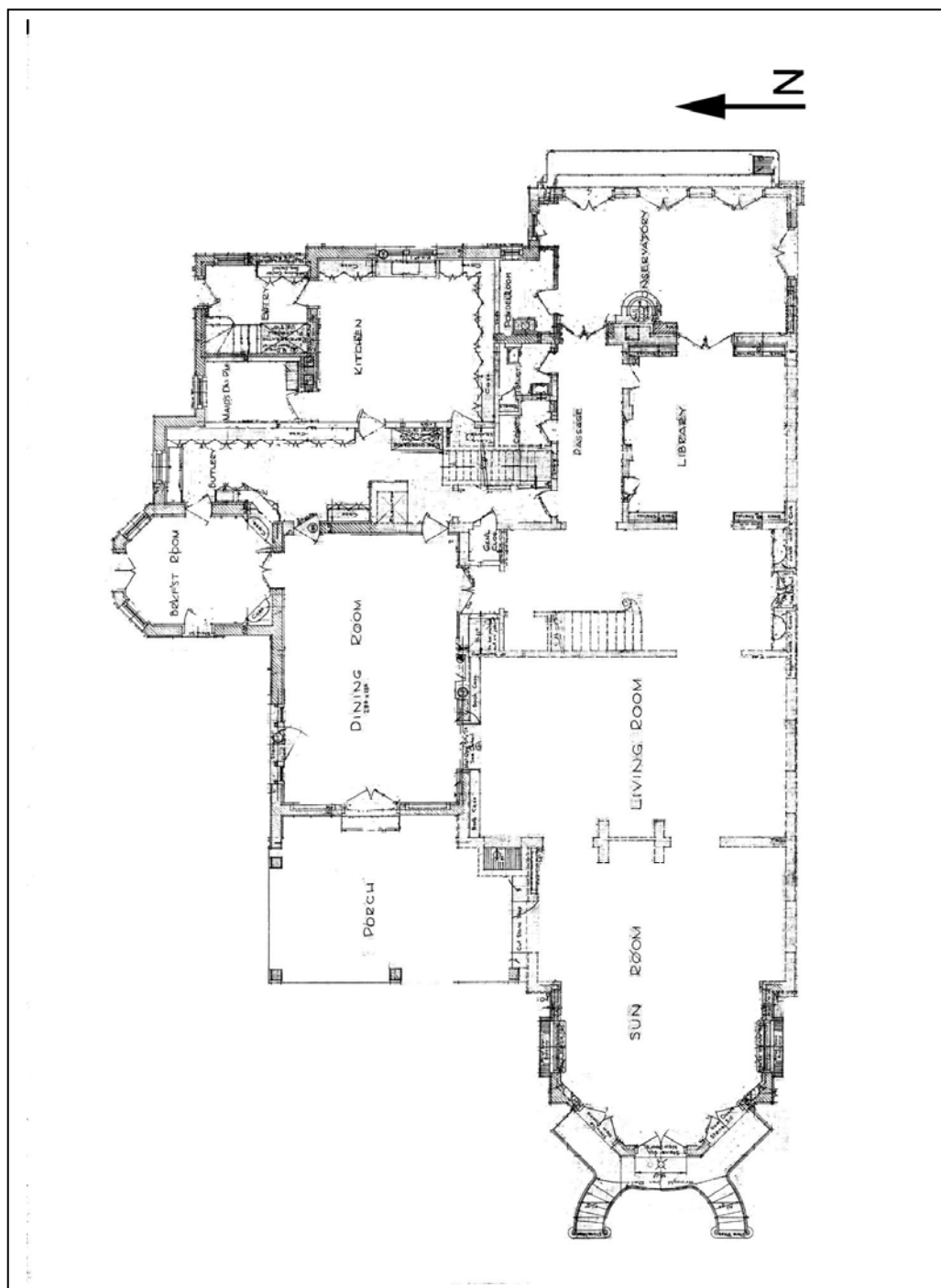
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Gary, Hunter, House
Jackson County, Missouri

FIRST FLOOR PLAN, 1928



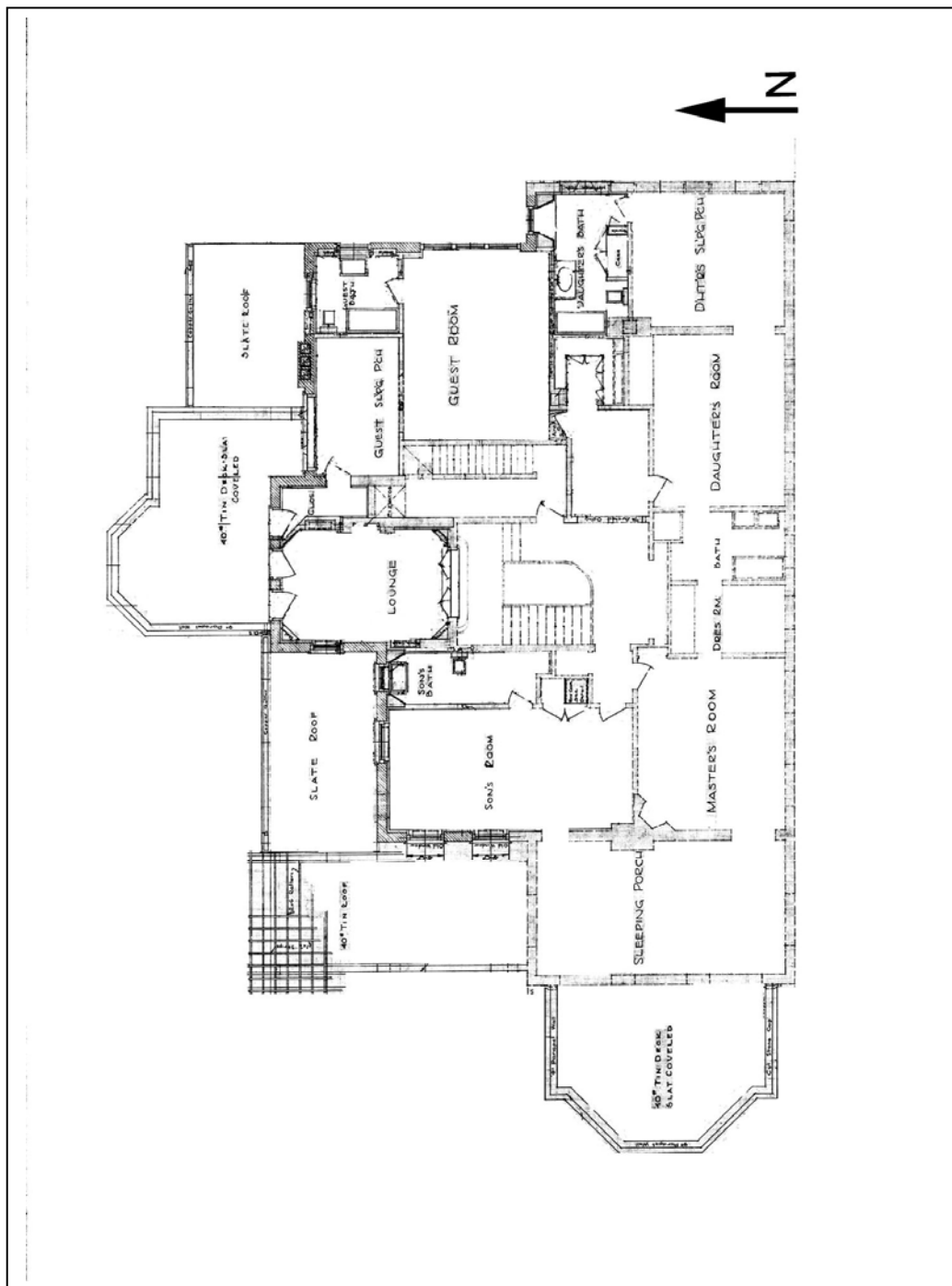
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Gary, Hunter, House
Jackson County, Missouri

SECOND FLOOR PLAN, 1928



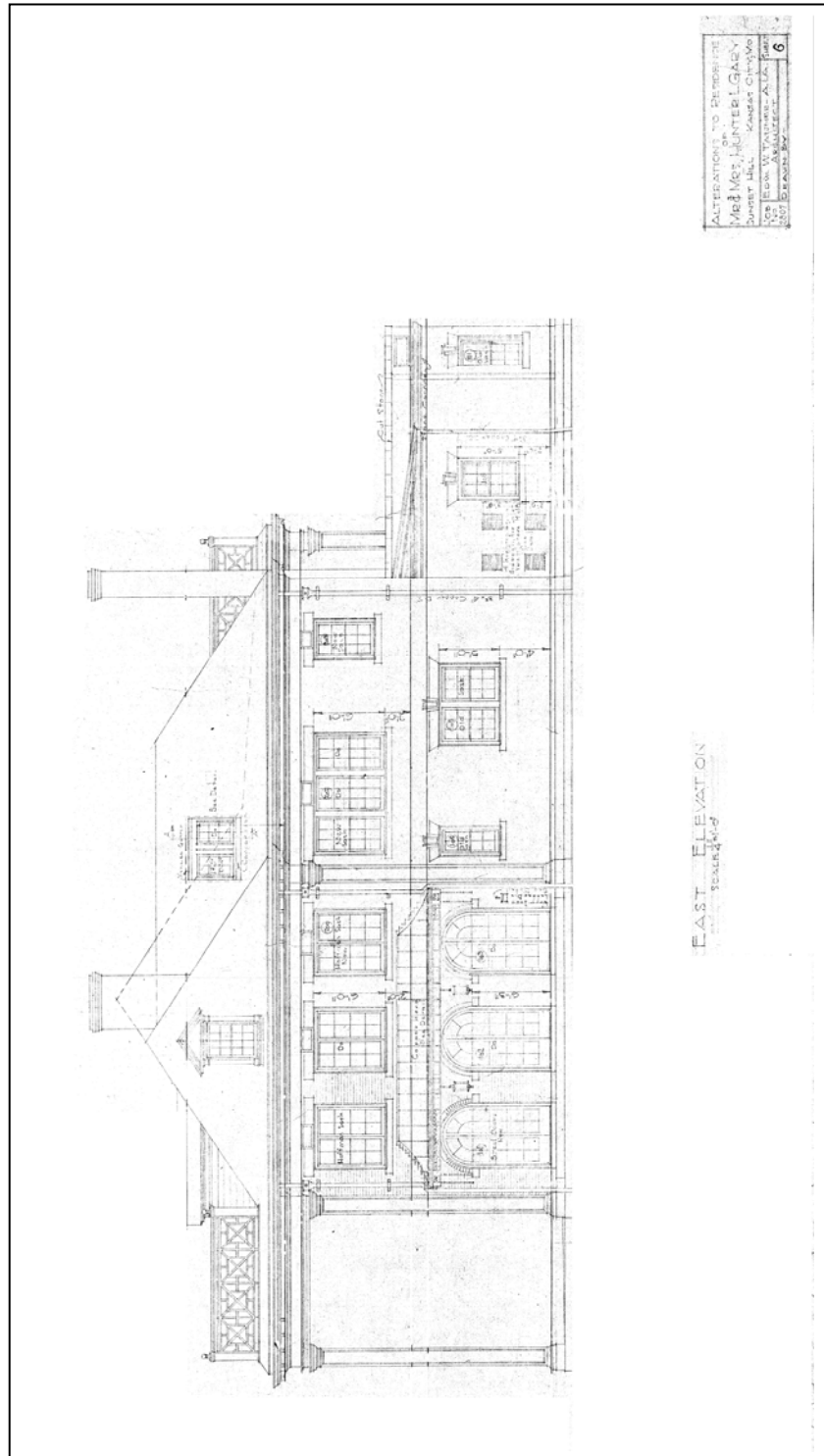
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Gary, Hunter, House
Jackson County, Missouri

EAST (SIDE) ELEVATION, 1928



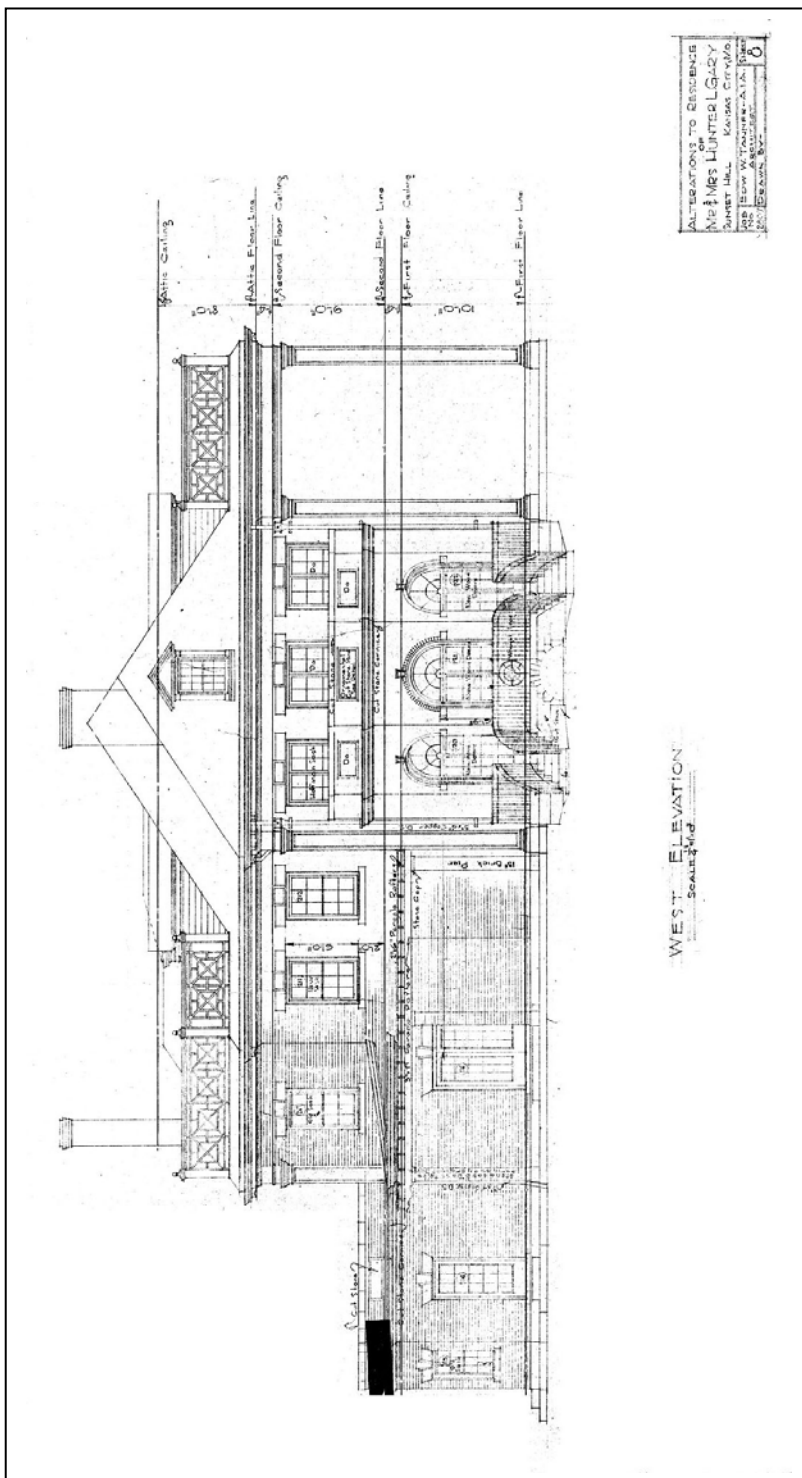
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Gary, Hunter, House
Jackson County, Missouri

WEST (SIDE) ELEVATION, 1928



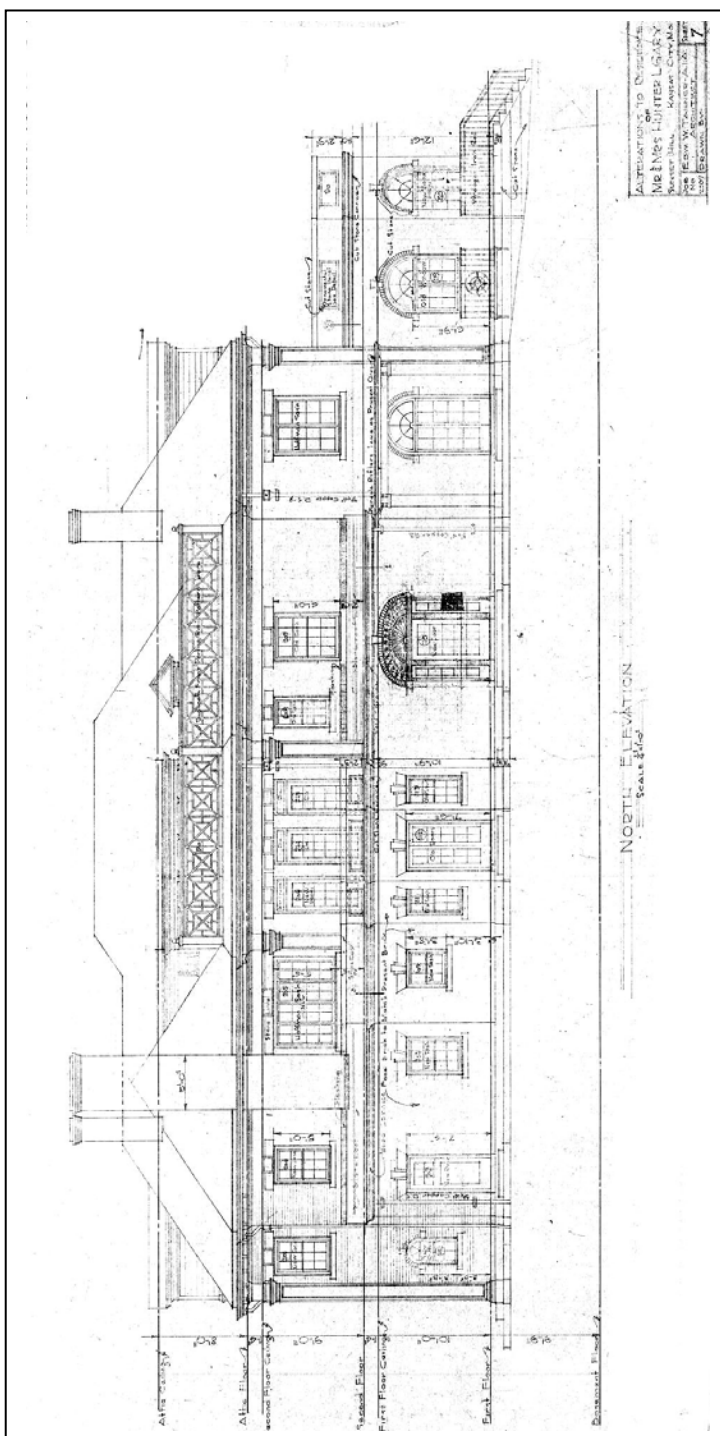
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Gary, Hunter, House
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NORTH (REAR) ELEVATION, 1928



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Gary, Hunter, House
Jackson County, Missouri

SUMMARY

The Hunter Gary House at 1228 West 56th Street, Kansas City, Jackson County, Missouri was constructed in 1922 in the Neoclassical style. Locally significant under Criterion C for the area of ARCHITECTURE, the property is a notable work of Kansas City architect John Van Brunt, Sr. It also illustrates the high-end residential architecture constructed in Kansas City's most exclusive subdivisions during the 1920s. An excellent example of Neoclassical residential design, the brick house has a highly formal, symmetrical façade dominated by a full-height porch and ornamented with classical details at the windows and doors. In this design, the architect replicated the appearance of Mount Vernon, George Washington's stately eighteenth century home in Virginia. Businessman and telephone magnate Hunter Gary commissioned the construction of this house in the Country Club District, a prestigious residential area developed by J.C. Nichols beginning around 1906. In 1928, Gary hired another architect with strong ties to J.C. Nichols, Edward Tanner, to design breakfast room and sunroom additions to the house and to update the kitchen. The period of significance, 1922 - c. 1928, begins with the construction of the dwelling and carriage house and ends with the construction of the breakfast room and sunroom additions, the last major changes to the property.

ELABORATION

NEOCLASSICAL RESIDENTIAL ARCHITECTURE

The Neoclassical style was popular in residential, commercial, and civic architecture from about 1895 to 1950. Classical Greek and Roman ideas of proportion, symmetry and design define the style, and a full-height porch on the primary façade is an identifying feature.² Neoclassical architecture also incorporates influences from earlier styles that were themselves influenced by ancient classical architecture, such as the Georgian Revival style (popular from 1700 to 1780) and the Greek Revival style (popular from 1825 to 1860).

The World's Columbian Exposition, held in Chicago in 1893 at the close of the Victorian era, renewed popular interest in classical design.³ The Exposition's architects and planners designed the vast majority of buildings on the fair grounds with a classical theme. The result was an awe-inspiring display of white, colonnaded buildings with pediments, rounded arches, porches and columns in the classical orders.

² McAlester, Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1988), 343.

³ McAlester, 344.

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Gary, Hunter, House
Jackson County, Missouri

Millions of people attended the Exposition and millions more saw photographs of the buildings and grounds, spurring the construction of civic and commercial buildings with classical motifs around the country. Banks, such as Kansas City's First National Bank at 10th Street and Baltimore Avenue⁴, post offices and other civic buildings used the monumentality of Neoclassical design to assert their stability and importance to the community. It followed that the style also became popular among wealthy citizens who similarly wanted their homes to express their influence and importance to the community.

When applied to residential architecture, the Neoclassical style is distinguished by a full-height (usually two-story) porch with classical columns, a symmetrical façade, boxed eaves with dentils or modillions, multi-light windows, and elaborate entrance surrounds. The columns on older examples of the style are often fluted and have Ionic or Corinthian capitals; while the columns of later dwellings are much simpler, often lacking capitals and flutes and having a square shape. Architect John Van Brunt incorporated a variety of classical features into the Hunter Gary House. These include the full-height columned porch, pedimented doorways, round-arched openings with multi-light fan lights, modillioned eaves, and a hip roof with dormers and symmetrical chimneys. On the interior, wood paneled walls, wainscoting, and elaborate plaster ceiling moldings are also characteristic features of Neoclassical dwellings.

Neoclassical houses with a full-façade porch, like the Hunter Gary House, became widely popular around 1925, making the 1922 Hunter Gary House an early example. This design variant incorporates the porch across the front of the entire building by extending the front slope of the primary roof or extending a shallow, flat or shed roof from the main roof slope. Often a balustrade lined the front edge of the porch roof.⁵ The simple, full-width, full-height porch replicated a particular eighteenth century home of great influence: Mount Vernon.

George Washington's home Mount Vernon was a quintessential example of eighteenth century Georgian residential design that inspired architects of the twentieth century. After inheriting the property from his brother around 1860, Washington made numerous improvements and expanded the house several times. Washington believed that a person's home was a reflection of himself and thus should express his best qualities and virtues. To this end, Washington hoped to make a statement by giving his house a façade that was simple, symmetrical and unified.⁶ In 1777, he added a two-story "piazza" to the back of the house to enhance views toward the Potomac River at the edge of his property. The piazza had eight square Tuscan columns supporting a shallow roof and a flagstone floor. Less than a century later, Mount Vernon had fallen on hard times as a group of

⁴ The First National Bank was listed on the National Register in 2002 as a contributing resource to the West Ninth Street – Baltimore Avenue Historic District (Boundary Increase I).

⁵ McAlester, 343-344.

⁶ Mount Vernon Ladies Association, *Architecture and Legacy*, on-line, available from internet, http://www.mountvernon.org/learn/pres_arch/index.cfm/pid/707/, accessed 10 July 2007

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Gary, Hunter, House
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descendents struggled to maintain the large estate. To patriotic Americans of the period, George Washington exemplified the ideals and spirit of the young country. In 1853 the Mount Vernon Ladies Association, led by the Pamela Ann Cunningham, began efforts to purchase and preserve Washington's home.⁷ Their actions, regarded by many as the start of the modern preservation movement in the United States, ensured that Mount Vernon remained an icon through the end of the century.

At the 1893 World's Columbian Exposition each state was given the opportunity to build a display pavilion that reflected its individual character and history. For the Virginia Building, architect Edgerton Rogers of Richmond, Virginia, replicated the full-façade porch, hipped roof with dormers, and symmetrical chimneys that defined George Washington's iconic Mount Vernon estate, bringing the design to the attention of the nation.⁸ Over the next century, copies of the symmetrical façade and distinctive porch appeared in high-style and vernacular residential designs across America.⁹



**Virginia Building, World's Columbian Exposition,
Chicago, Illinois, 1893**

Source: *Shepp's World's Fair Photographed*, (Chicago: Globe Bible Publishing Co., 1893).



Mount Vernon, Mount Vernon, Virginia.

Mount Vernon, [Photograph], on-line, available from internet <http://www.britannica.com/eb/art-13112>, accessed July 17, 2007.

The rendition of Mount Vernon that John Van Brunt designed for Hunter Gary is very true to the original. Like Mount Vernon, the Gary House is a rectangular mass capped by a hip roof with symmetrical pairs of interior chimneys. The porch spanning the front of the Gary House has eight square columns supporting a very shallow roof and framing a symmetrical façade and a flagstone floor. Although the grounds do not terminate at water, from the porch of the Gary House one gazes southward across sprawling landscaped grounds. The Gary House

⁷ William J. Murtaugh, *Keeping Time: The History and Theory of Preservation in America*, (Pittstown, NJ: The Main Street Press, 1988), 28-30.

⁸ James W. Shepp and Daniel B. Shepp, *Shepp's World's Fair Photographed*, (Chicago: Globe Bible Publishing, 1893).

⁹ Mount Vernon Ladies Association.

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originally had a balustrade across the porch that echoed the Mount Vernon roofline, although this was removed after 1950.

THE COUNTRY CLUB DISTRICT

At the turn of the twentieth century, Jesse Clyde (J.C.) Nichols was beginning his career as a real estate developer in the Kansas City area, working on both the Kansas and Missouri sides of the state line. Several of his initial residential developments were located due south of the city center, following the movement of wealthy residents in a southerly direction. William Rockhill Nelson's developments, Southmoreland and Rockhill, had already capitalized on this trend, but did not venture south of Brush Creek (approximately 47th Street). Nichols located Bismark Place, his first subdivision, between Walnut, Main, 49th, and 51st Streets, hoping to attract buyers from among the affluent individuals who passed through the area to access the Kansas City Country Club at 51st Street and Broadway (now Wornall Road).¹⁰ While technically outside of Kansas City city limits,¹¹ Bismark Place was located a short distance from two means of transportation: the terminus of the Rockhill streetcar line at 48th Street and the Dodson dummy line that traveled between Westport and Dodson, near 85th Street.¹² Nichols and a group of investors purchased the unsightly Dodson steam engine line and converted it to electric service, a much quieter and cleaner means of transportation and, therefore, more appealing to prospective buyers.



Hunter Gary House, c. 1950
Source: Martha Cate Newell.

Nichols' ability to successfully identify, develop, and sell lots in these new areas impressed many prominent local businessmen, which led to increased investment and collaboration for future developments. In 1907, Nichols, working with several financial backers who comprised the Nichols Investment Company, purchased approximately 1,000 acres of land beyond the city limits with the intent of subdividing the land and developing multiple neighborhoods. The parcel was bounded by Holmes Street, State Line Road, 51st Street, and 59th Street and consisted of undeveloped pastures and woodland. Due to its proximity to the Kansas City Country Club, Nichols named this area the "Country Club District."

¹⁰ William S. Worley, *J.C. Nichols and the Shaping of Kansas City*, (Columbia, MO: University of Missouri Press, 1990), 63-8.

¹¹ The land officially became part of Kansas City when the city annexed the area south to 75th Street in 1911.

¹² Worley, 77-78.

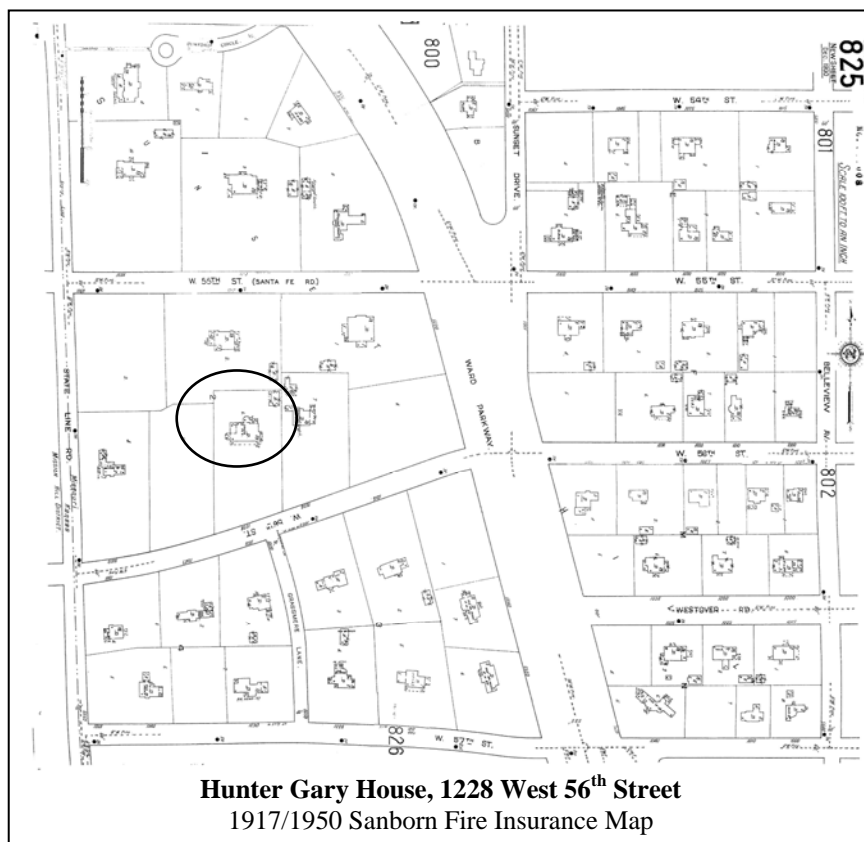
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One of Nichols' associates was Hugh Ward, a young lawyer who had inherited a great deal of land from his father, noted Kansas City pioneer Seth Ward. At the turn of the century, Ward donated part of this land to the Kansas City Country Club, which drew Nichols' first customers to Bismark Place. By 1906, Ward was working with Nichols to develop the rest of his estate.¹³ This land was included in the Country Club District. The development located southwest of William Rockhill Nelson's Rockhill neighborhood and south of Brush Creek was named "Sunset Hill." Nichols filed plats for the Sunset Hill subdivision in 1909, establishing its boundaries as Ward Parkway and 51st Street to the north, Wornall Road to the east, 59th Street to the south and State Line Road to the west.

Sunset Hill was considered an exclusive development due to the specific deed restrictions filed with the plat. Unlike the restrictions imposed on the Bismark Place development, which were filed with each individual deed at the time of sale, the restrictions filed in 1909 were binding on all deeds within Sunset Hill before the land was developed. The restrictions were similar to those filed a year earlier with the platting of another Nichols subdivision, Country Side Extension, the first time such universal restrictions were filed with a plat. Nichols' intention was to "protect" his subdivisions from depreciation that would occur if "undesirable" elements known to decrease property values came into the neighborhoods.



"Protection" meant prohibiting the construction of multi-family dwelling units, specifying the direction that houses could face on particular lots, setting a minimum cost for a new home, and dictating who could not purchase property within the subdivision. The plat established the minimum building cost in Sunset Hill at

¹³ Worley, 69.

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\$10,000, and prohibited African-Americans from purchasing or occupying property. The restrictions were to last twenty-five years.¹⁴

To help create a picturesque residential neighborhood, and ensure the success of the development, Nichols and Ward collaborated with noted Kansas City landscape architect George Kessler on the design of Sunset Hill. The use of a landscape architect in this capacity was unusual at the time. The advisory service as well as the implementation of recommendations added cost to the development. The results of the collaboration, however, improved the salability of the lots and proved very valuable to Nichols.¹⁵

Kessler's plan distinguished Sunset Hill from Kansas City's typical residential developments. First, the layout of streets and lots responded to and accommodated the hilly topography, rather than simply laying a predetermined cardinal grid on the landscape. Kessler also designed blocks with a long east-west orientation and a shallow (two lot) north-south depth. This was the opposite of typical Kansas City subdivisions, where blocks were long north-south but shallow east-west. In order to maintain alignment with the existing grid of numbered streets, new streets named Terraces were incorporated between the original numbered streets. The resulting plan features a series of winding roads flanked by larger residential lots than appeared in other parts of the city.¹⁶

Running through the development was an expansive roadway that incorporated wide driving lanes on either side of wide park-like landscaped islands. Part of Kansas City's newly developed system of parks and boulevards, the road meandered next to Brush Creek from 47th Street to 51st Street. From there it traveled almost due south through the middle of Sunset Hill to the intersection with Meyer Boulevard. Kessler worked with Nichols and Ward to coordinate the design of the new boulevard with the development of Ward's land, intending the boulevard to be a grand roadway that the public would use to view and admire the properties on either side. Because of the boulevard's north-south direction and the east-west orientation of the blocks in the development, only two lots per block faced the road. Nichols hoped this would "lend an air of distinction to the individual homes which front the streets radiating from it."¹⁷ Nichols was so adamant that the homes along the road not actually face it that he included such a condition in the legally-binding deed restrictions he filed with the plat.¹⁸ After Hugh Ward's death in 1909 the road was named Ward Parkway in his honor.

Extensive advertising, the ambiance created by Kessler's design, and the large lots made the Country Club District a highly desirable residential neighborhood for prestigious Kansas Citians, such as businessman Hunter

¹⁴ Ibid.

¹⁵ Worley, 70.

¹⁶ Ibid, 115.

¹⁷ Jan Cigliano and Sarah Bradford Landau, ed., *The Grand American Avenue: 1850-1920*, (San Francisco: Pomegranate Artbooks, 1994), 286. Citing J.C. Nichols Company *Scrapbook #2*, 49-50.

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Gary.¹⁹ Throughout the 1910s and 20s, notable local architects designed stately homes appropriate for the location and the population. The style of buildings ranged from Arts and Crafts and Prairie Style houses popular in the early part of the century to Neoclassical, Colonial Revival and Tudor Revival designs, which were prolific through the 1920s.

THE RESIDENTS OF 1228 WEST 56TH STREET

Hunter L. Gary

Hunter Larrabee Gary was born in 1884 in Macon, Missouri to Theodore and Helen Larrabee Gary. Theodore Gary began his career as a lightning rod salesman, but soon became interested in the burgeoning telephone industry. He purchased his first small telephone system in Macon, Missouri in 1897. Theodore Gary & Company grew rapidly and by 1907 was headquartered in the Telephone Building in downtown Kansas City, Missouri.

After attending the Blees Military Academy in Macon, Missouri, Hunter Gary was educated in telephone engineering, accounting and commercial law.²⁰ He married LaMora Sauvinet in 1905 and moved his young family to Kansas City in 1912 to work at his father's company. In less than ten years, Hunter Gary was First Vice-President and Treasurer of Theodore Gary & Co.²¹ In addition to the family business, Hunter Gary held executive positions with an exhaustive list of telephone and power companies in Missouri, Nebraska, Texas, Illinois and New York.²² He also held memberships in an extensive array of exclusive clubs and social organizations in Kansas City, as well as St. Louis, Chicago, New York and London.²³

Hunter Gary recognized that the new neighborhood forming close to his country club would be a desirable location to build a grand estate. In 1922 he commissioned architects Van Brunt & Hertz to design a residence in the popular Neoclassical style. The 1922 building permit describes a two-and-one-half-story frame dwelling, with a 78-foot by 29-foot footprint, a stone foundation, and a shingle roof.²⁴ The estimated cost of construction of \$45,000 would exceed \$490,000 today. The permit identified the Long Construction Company as the builder.²⁵ In 1928, the Garys added a \$25,000 addition to the house. The building permit describes the work as a three-story

¹⁸ Worley, 285.

¹⁹ Worley, 286.

²⁰ Walter P. Tracy, *Kansas City and Its One Hundred Foremost Men*, (Kansas City, Missouri: W. P. Tracy, 1924), 101, Kansas City, Missouri Public Library, Missouri Valley Room.

²¹ *Kansas City Missouri City Directory and Business Catalog*, Fiftieth Edition (Kansas City: Gate City Directory Co., 1920), Kansas City Public Library, Missouri Valley Room.

²² Ibid, 101.

²³ Ibid.

²⁴ City of Kansas City, Missouri Landmarks Commission, building permit for 1228 West 56th Street, building permit number 41708, 1922.

²⁵ Ibid.

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brick addition with a stone foundation and a slate roof.²⁶ However, the appearance of the dwelling suggests that the addition involved the construction of the breakfast room and sun room, as well as some interior remodeling.

Hunter and LaMora Gary lived in the house until his death in 1937.²⁷ By 1940, LaMora Gary had moved from 1228 West 56th Street.²⁸

Harry T. Abernathy

Harry T. Abernathy and his wife Bessie Cook Abernathy purchased 1228 West 56th Street as a city residence in 1941.²⁹ Harry T. Abernathy was born in Leavenworth, Kansas in 1865 to Col. J. L. Abernathy, an early pioneer furniture manufacturer in Kansas.³⁰ Abernathy attended Hamilton College at Clinton, New York, graduating in 1887 with aspirations of a career in law.

Upon returning home, Abernathy's father immediately offered him a job with the family company in the wholesale house in Kansas City. The younger Abernathy had spent his summers working as an upholsterer and furniture finisher; this opportunity enabled him to learn the operations side of the business. Within five months he was secretary of the Abernathy Furniture Company, and in 1892 he became treasurer of the company. While he was successful in these roles, it was not the career that Harry Abernathy had hoped for. A new opportunity, more to his liking, presented itself the following year.

In 1886, Harry Abernathy's father, Col. James Abernathy and James Lombard opened First National Bank in the heart of Kansas City's business district.³¹ Although the bank was relatively new and grew quickly, it withstood the economic panic of 1893.³² The panic caused many Kansas City banks to close, bringing a surge of new accounts to First National Bank.

²⁶ City of Kansas City, Missouri Landmarks Commission, building permit for 1228 West 56th Street, building permit number 89890, 30 August, 1928.

²⁷ *Polk's Kansas City (Jackson County, Missouri) Directory*, Vol. LXVIII (Kansas City: Gate City Directory Co., 1938), Kansas City, Missouri Public Library, Microfilm.

²⁸ *Polk's Kansas City (Jackson County, Missouri) Directory*, Vol. LXX. (Kansas City: Gate City Directory Co., 1940), Kansas City, Missouri Public Library, Microfilm.

²⁹ *Polk's Kansas City (Jackson County, Missouri) Directory*, Vol. LXXVII (Kansas City: Gate City Directory Co., 1942), Kansas City, Missouri Public Library, Microfilm.

³⁰ George Creel and John Slavens, *Men Who Are Making Kansas City: A Biographical Directory*, (Kansas City: Hudson-Kimberly Publishing Co., 1902), 6, Kansas City, Missouri Public Library, Missouri Valley Room.

³¹ *History of First National Bank*. Kansas City Public Library, on-line, available on the internet, http://www.kclibrary.org/support/central/history_bank.cfm, accessed 10 July 2007.

³² Richard B. Fowler, "Turning Point in my Career," *Kansas City Star*, 21 September 1930, Mounted Clippings: Abernathy, Harry T., Kansas City, Missouri Public Library, Missouri Valley Room, Microfilm.

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In the fall of 1893, Colonel Abernathy offered his son a position at the bank as an assistant to the tellers. Harry Abernathy took the job and rose steadily through the ranks, becoming assistant cashier in 1895, cashier in 1900, and vice-president of the bank in 1908. He served as president of First National Bank from in 1928 until 1941, when he became Chairman of the Board.³³ Harry T. Abernathy was elected chairman of the executive committee in 1947, the same year his son, Taylor S. Abernathy, was named president of the bank, the third generation to serve in this capacity.³⁴

As his tenure as bank president came to an end, in 1941 Harry and Bessie Abernathy purchased the Hunter Gary House. They previously lived at 3600 Madison Avenue, a sprawling stone house built in 1903 on the edge of a bluff above Roanoke Park. The Abernathys also owned several other residences at the time, including a summer home three miles south of Dodson, now a part of Kansas City, and a small island in the Thousand Islands chain in northern New York State. Mr. Abernathy was fond of outdoor activities, including hunting and “working in the soil as a gardener and orchardist.”³⁵

Harry T. Abernathy died in 1948 at age 83.³⁶ Bessie Cook Abernathy moved out of 1228 West 56th Street the following year.

Henry H. Cate

Henry H. Cate, president of Flour Mills of America, Inc., and his wife Gladys became the third residents of 1228 West 56th Street in 1949.³⁷ Henry Cate was born in 1899 in Wilson, North Carolina. He grew up in Columbia, South Carolina and attended college at the University of South Carolina. His wife, a family friend, was the daughter of a rancher in south Texas.

Beginning his career in the lean years following World War I, Cate worked in an automobile factory and teaching high school English and math before being hired to work in his uncle’s export business in Eagle Pass, Texas. Here Cate learned how to trade commodities with Mexico.³⁸

These skills proved valuable, and soon Cate was hired to make inroads into the Mexican market for the Larabee Flour Mills Corporation of Kansas City.³⁹ By 1940, Cate was executive vice-president of the Tex-O-Kan Flour

³³ Fowler, Harry T. Abernathy.

³⁴ *Kansas City Star*, Kansas City, Mounted Clippings: Abernathy, Harry T., Death, Missouri Public Library, Missouri Valley Room, Microfilm.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Richard B. Fowler, “Henry H. Cate; President, Flour Mills of America, Inc,” *Leaders in Our Town*, (Kansas City, Missouri: Burd & Fletcher Company, 1952), 55, Kansas City, Missouri Public Library, Missouri Valley Room.

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Mills Company of Dallas, having worked his way up through a series of progressively larger grain companies in Texas. During World War II, Cate contributed to the war effort by serving on advisory committees to the War Production Board and the War Foods Administration.⁴⁰

In 1946, Cate participated in the purchase of Kansas City-based Flour Mills of America, bringing him and his family to the Kansas City area.⁴¹ Henry worked from a downtown office in the New York Life Building, and the family moved into 1228 West 56th Street around 1949.⁴² Although they were only in Kansas City for a brief period, before the Cate family moved again in 1953, they celebrated their daughter's wedding at home.⁴³

John Van Brunt, Jr.

John Van Brunt, Jr. and his wife Grace Wilson Van Brunt lived at 1228 West 56th Street from 1953 until their deaths in 1974 and 1973, respectively.⁴⁴ John Van Brunt, Jr. was the son of architect John Van Brunt who designed the house for Hunter Gary. The younger Van Brunt worked as an insurance broker before joining his wife's clothing business, the Grace Manufacturing Company in Belton, Missouri.⁴⁵

John and Grace Van Brunt deeded the property to their daughter Margaret Van Brunt Rymar in 1970⁴⁶, although they continued to live there until their deaths. Margaret Van Brunt Rymar and her husband Julian Rymar lived in the house from 1974 to 1988.

The Elman and Jury Families

Arthur and Carolyn Elman purchased the property in 1988 and lived there until 2006.⁴⁷ They sold the Hunter Gary House to the current occupants, Ronald and Sarah Jury.⁴⁸

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid, 53.

⁴² *Polk's Kansas City (Jackson County, Missouri) Directory*, Vol. LXXIV (Kansas City: Gate City Directory Co., 1947) and Vol. LXXV (Kansas City: Gate City Directory Co., 1949), Kansas City, Missouri Public Library, Microfilm.

⁴³ Martha Cate Newell, interview with Rachel Nugent, 25 June 2007, Kansas City, Missouri.

⁴⁴ *Polk's Kansas City (Jackson County, Missouri) Directory*, Vol. LXXII. Kansas City: R. L. Polk and Company, 1955. Kansas City, Missouri Public Library, Microfilm. "Obituary, John Van Brunt, Jr.," *Kansas City Times*, 30 December 1974, Kansas City, Missouri Public Library, Microfilm. "Obituary, Mrs. John Van Brunt, Jr.," *Kansas City Times*, 29 December, 1973, Kansas City, Missouri Public Library, Microfilm.

⁴⁵ "Obituary, John Van Brunt, Jr."

⁴⁶ Quit-Claim Deed, Jackson County, Missouri, Department of Records, Book 226, Page 1583, 21 December, 1970.

⁴⁷ Deed, Jackson County, Missouri, Department of Records, Book 1796, Page 78, 27 April, 1988.

⁴⁸ Warranty Deed, Jackson County Missouri, Department of Records, 7 September, 2006.

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HUNTER GARY HOUSE ARCHITECTS

John Van Brunt, Sr. – Original Design, 1922

John Van Brunt, Sr. was born in 1855 in Englewood, New Jersey and moved to Kansas City, Missouri around 1882.⁴⁹ There he joined his older brother, Adriance Van Brunt, who had established an architectural practice in Kansas City in 1878. John was educated in Englewood's public school system and attended Rutgers University. Like many of his contemporaries, he took an extended trip abroad following his graduation.⁵⁰ John Van Brunt had a strong artistic sense, particularly in terms of architectural detail, and was well respected for his water color paintings and pen and ink drawings. The emergence of English-style residential design in early-twentieth-century Kansas City is often attributed to John Van Brunt.⁵¹

John Van Brunt worked at A. Van Brunt & Co., his brother's architectural firm, from his arrival in Kansas City until 1890. After an undocumented six-year absence, John rejoined A. Van Brunt & Co. in 1896. Adriance had a deep interest in parks and city planning and was appointed to Kansas City's first Board of Park Commissioners in 1892, a position he held for ten years.⁵² John Van Brunt served as architect to the Park Board for about five years beginning in 1899. He is credited with designing the pergolas and fountains along The Paseo (1900), the entrance building at Swope Park (1904), and the stables at 39th & Gillham Road in Hyde Park (1904).⁵³ After the death of Adriance in 1913, John headed A. Van Brunt & Co. until he partnered with Alfred Hertz in 1917.⁵⁴ With the firm Van Brunt & Hertz, John Van Brunt practiced architecture until his death in 1924.⁵⁵ In the 1950s, many years after his father's death, Van Brunt's son John Van Brunt, Jr. would purchase the Hunter Gary House.

Numerous large residences and several commercial structures attributed to A. Van Brunt & Co. or to Van Brunt & Hertz are extant in Kansas City. The earlier works are downtown, while many of the residences are in the Country Club District in what was then south Kansas City. The surviving commercial buildings include the Bond Shoe Building (312 West 8th Street, 1899), the Harvey Dutton Dry Goods building (802 Broadway, 1903), and the B. Adler and Company Building (908-10 Broadway, 1903), all of which are listed in the National Register of

⁴⁹ Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles: New Age Publishing Co., 1956), 614 – 615.

⁵⁰ Shirley Quastler, *The Van Brunt Legacy*, "Kansas City Homes and Gardens, September 1987, Vol. 1, No. 4, 26-28, Kansas City, Missouri Public Library, Missouri Valley Room.

⁵¹ "Funeral of John Van Brunt," *Kansas City Star*, 6 March 1924, 3.

⁵² "Van Brunt, Adriance. Death, Nov. 1913," *Kansas City Times*, 13 November 1913. Mounted Clippings: Van Brunt, Adriance, Kansas City, Missouri Public Library, Missouri Valley Room. Kansas City's Van Brunt Boulevard was named for Adriance Van Brunt following his death.

⁵³ Quastler, 30.

⁵⁴ Sherry Piland, "Early Kansas City Architects: Van Brunts, Adriance & John," *Historic Kansas City Foundation News*, April/May, 1979, Vol. 3, No. 5, 10.

⁵⁵ "Funeral of John Van Brunt," *Kansas City Star*, 6 March 1924, 3.

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Historic Places.⁵⁶ The houses reflect the popular styles of the time, including Queen Anne, Tudor Revival and Neoclassical.⁵⁷ The Hunter Gary House and a house on Ward Parkway were the last designs completed by John Van Brunt before his death.

Edward W. Tanner – 1928 Renovations

Hunter Gary hired Kansas City Architect Edward W. Tanner to design a substantial renovation of the house in 1928, after John Van Brunt's death. Tanner's father was president of the Chase County National Bank in Cottonwood Falls, Kansas. He died before Edward was born, and shortly thereafter, Tanner's mother moved her family to Lawrence, Kansas. Mrs. Tanner financed the construction of a number of fraternity and sorority houses at the University of Kansas, as well as other improvements around Lawrence.⁵⁸ Tanner grew up wanting to be an architect and graduated with the first class of students from University of Kansas' school of architecture in 1916.

After serving in the army during World War I, Tanner returned to Kansas City and joined the J.C. Nichols Company. In 1919, he became a founding partner in the architectural firm Tanner-Linscott and Associates. Although this was an independent firm, it maintained a close affiliation with the Nichols Company. Tanner retired from practice in 1964, although he continued to consult with the J.C. Nichols Company until his death in 1974.

Throughout his career, Tanner was a principal designer for the J.C. Nichols Company. In that capacity, he was one of the principal architects for Nichols' Country Club Plaza as well as for numerous other suburban commercial centers constructed by the Nichols Company in the Kansas City area. Tanner also designed over 2,000 residences in the Country Club District and in Johnson County, Kansas. Tanner's work is identifiable by the added flair he provided to his designs. He once said that the Plaza's signature Spanish style architecture was chosen "because of its humor."⁵⁹

⁵⁶ All three buildings are contributing resources to the Wholesale Historic District, listed on the National Register 15 October 1979.

⁵⁷ Piland. 10.

⁵⁸ *Kansas City Star*, 14 July 1961, clippings File: Tanner, Edward W. City of Kansas City, Missouri, Landmarks Commission.

⁵⁹ "E.W. Tanner, Plaza Architect, Dies," *Kansas City Times*, 26 April 1974, Clippings File: Tanner, Edward W. City of Kansas City, Missouri, Landmarks Commission.

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CONCLUSION

The Hunter Gary House, built in 1922, is an excellent example of an early-twentieth century Neoclassical residence. The full-height porch on the south elevation, the symmetrical organization of doors and windows, and the classically-derived ornament identify the style. Architect John Van Brunt drew his inspiration for the house in general and the porch in particular from Mount Vernon, George Washington's Virginia estate. Americans found the Neoclassical architecture familiar and comfortable, and it was popular for architect-designed houses during the 1920s and 1930s. The Neoclassical style was also widely used for large, stately homes because the architecture expressed importance and prosperity. As wealthy Kansas Citians, like Hunter Gary, moved south of the city center in the early twentieth century, they found the large lots and exclusivity of subdivisions such as J.C. Nichols's Sunset Hill attractive for their high-style dwellings.

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VERBAL BOUNDARY DESCRIPTION

The East 32 feet of Lot 4, Block 2; all of Lots 5 and 6, Block 2; and that part of Lot 3, Block 2, beginning on the east line of said Lot 3 at a point 15.26 feet north of the southeast corner, thence south along said easterly line 15.26 feet, thence southwesterly along the southeasterly line of said lot 22.74 feet, thence west along the south line of said lot 32 feet, thence north 28 degrees east 8 feet, thence northeasterly 52.19 feet to the beginning, excluding the West 150 feet, Sunset Hill, Kansas City, Jackson County, Missouri.

BOUNDARY JUSTIFICATION

This nomination includes the parcel of land historically associated with the resource.

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PHOTOGRAPHIC INFORMATION

Photographer: Brad Finch, F-Stop Photography, Kansas City, Missouri
Date of Photographs: August 2007
Location of Original Images: Ronald and Sarah Jury, 1228 West 56th Street, Kansas City, MO 64112

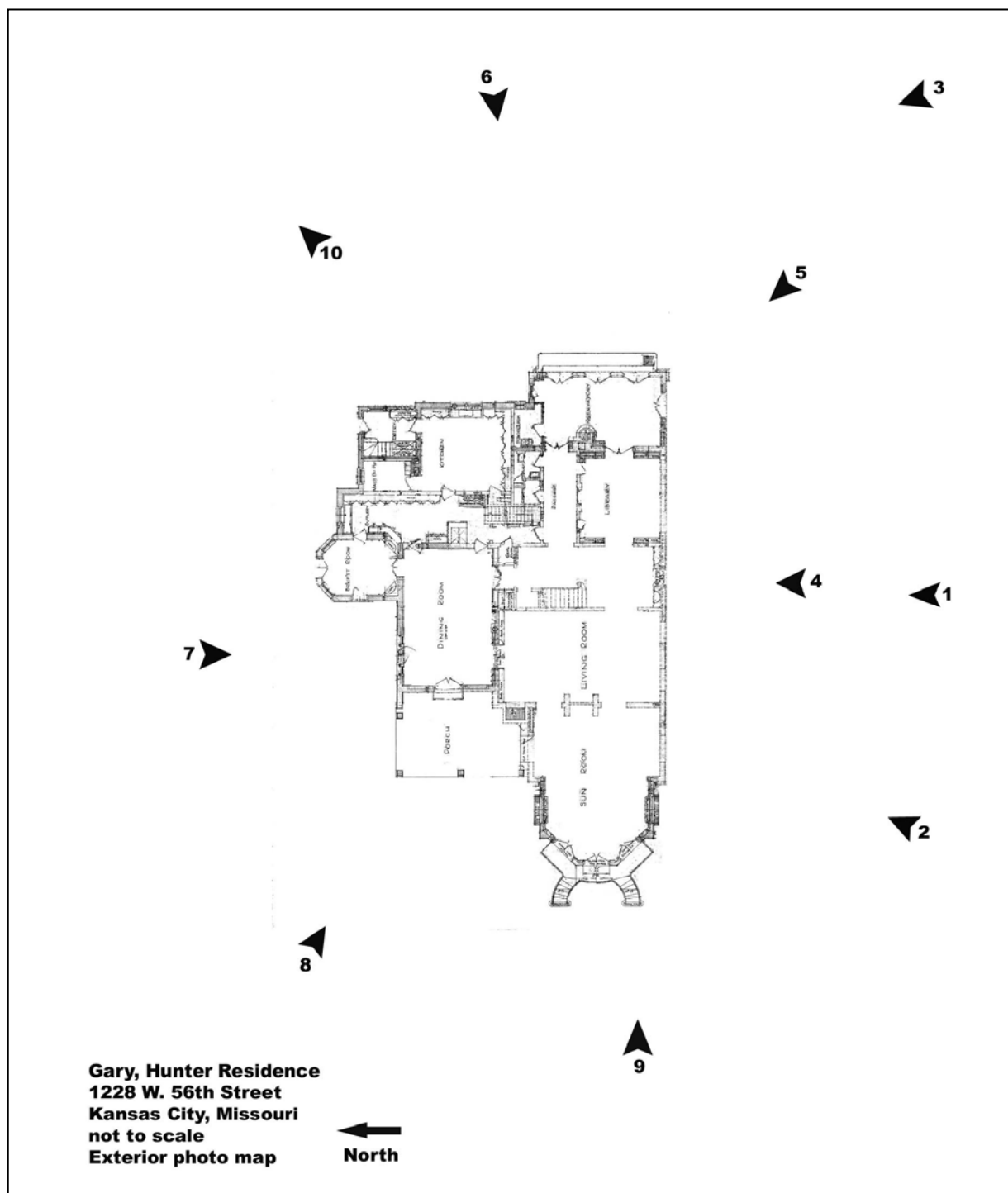
Photograph Number	Description	Camera View
1.	View of front elevation from street	North
2.	View of front elevation from sidewalk	Northeast
3.	View of front elevation from drive	Northwest
4.	Front (south) elevation	North
5.	Front (south) and east elevations	Northwest
6.	East elevation	West
7.	Rear (north) elevation	South
8.	Rear (north) and west elevations	Southeast
9.	West elevation	East
10.	Carriage house	Northeast
11.	Entrance hall	Southwest
12.	Entrance hall	North
13.	Living room	South
14.	Dining room	Southeast
15.	Fireplace in dining room	South
16.	Library	East
17.	Conservatory	Southeast
18.	Lounge	South
19.	View from stair landing	Southeast

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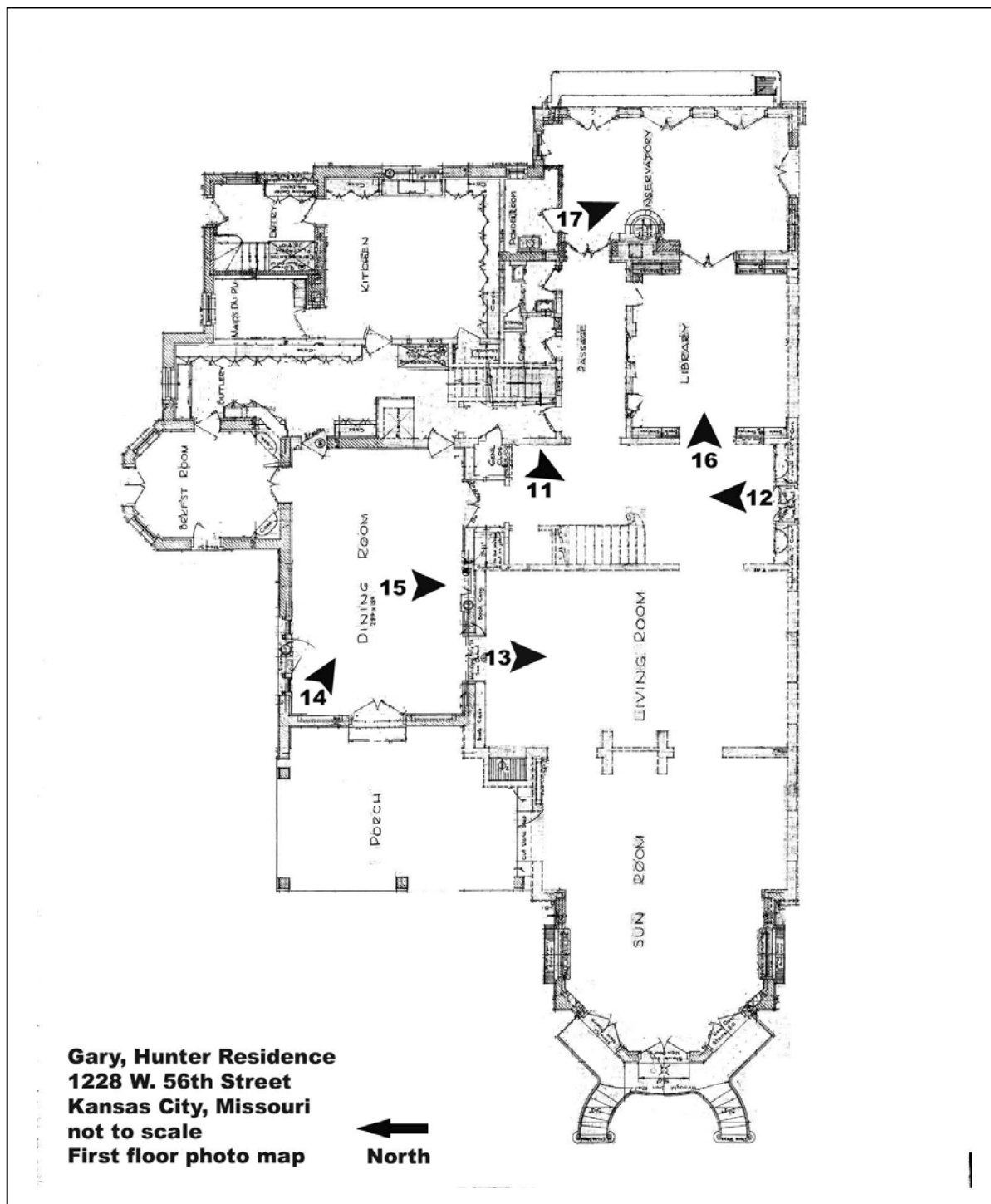


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