

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORMSEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC

Meyer, August, House

AND/OR COMMON

Vanderslice Hall

2 LOCATION

STREET & NUMBER

4415 Warwick

CITY, TOWN

Kansas City

VICINITY OF

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

#5 Hon. Richard Bolling

STATE

Missouri 64111

CODE

29

COUNTY

Jackson

CODE

095

3 CLASSIFICATION

CATEGORY

☐ DISTRICT
☒ BUILDING(S)
☐ STRUCTURE
☐ SITE
☐ OBJECT

OWNERSHIP

☐ PUBLIC
☒ PRIVATE
☐ BOTH
PUBLIC ACQUISITION
☐ IN PROCESS
☐ BEING CONSIDERED
☒ N/A

STATUS

☒ OCCUPIED
☐ UNOCCUPIED
☐ WORK IN PROGRESS
ACCESSIBLE
☒ YES: RESTRICTED
☐ YES: UNRESTRICTED
☐ NO

PRESENT USE

☐ AGRICULTURE
☐ COMMERCIAL
☒ EDUCATIONAL
☐ ENTERTAINMENT
☐ GOVERNMENT
☐ INDUSTRIAL
☐ MILITARY
☐ MUSEUM
☐ PARK
☐ PRIVATE RESID.
☐ RELIGIOUS
☐ SCIENTIFIC
☐ TRANSPORTATION
☐ OTHER:**4 OWNER OF PROPERTY**

NAME

Kansas City Art Institute

STREET & NUMBER

4415 Warwick

CITY, TOWN

Kansas City

VICINITY OF

STATE

Missouri 64111

5 LOCATION OF LEGAL DESCRIPTIONCOURTHOUSE,
REGISTRY OF DEEDS, ETC.Office of Recorder of Deeds
Jackson County Courthouse, Kansas City Annex

STREET & NUMBER

415 East 12th Street

CITY, TOWN

Kansas City

STATE

Missouri 64106

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Missouri State Historic Survey

DATE

1980

☐ FEDERAL ☒ STATE ☐ COUNTY ☐ LOCALDEPOSITORY FOR
SURVEY RECORDSDepartment of Natural Resources
Historic Preservation Program

CITY, TOWN

P.O. Box 176
Jefferson City

STATE

Missouri 65102

7 DESCRIPTION

CONDITION

☐ EXCELLENT
☒ GOOD
☐ FAIR

☐ DETERIORATED
☐ RUINS
☐ UNEXPOSED

CHECK ONE

☐ UNALTERED
☒ ALTERED
(addition)

CHECK ONE

☒ ORIGINAL SITE
☐ MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

AUGUST MEYER HOUSE - DESCRIPTION

The August Meyer residence, located in Kansas City's Westport District, at 4415 Warwick Boulevard, is a large, three-story Queen Anne mansion. The house is constructed primarily of brick and stone and has an irregular plan. A profusion of decorative details are present along with a picturesque massing of shapes and textures. The most notable features of the residence are the numerous gables and dormers, each treated in a slightly different manner.

EXTERIOR

Over-all Dimensions

The main portion of the residence (site plan map, Area A), consists of an irregular rectangle approximately 54 feet in length and 30 feet in width. The long axis of this rectangle runs east to west. A rectangular projection (approximately 14 feet in length and 10 feet in width) from the northeast corner of this main block serves to connect it to what was originally the cooking area and servant's quarters (site plan map, Area B). The servant area of the house is also rectangular in shape, with the long axis running northwest to southeast. It is approximately 30 feet in length and 9 feet in width (site plan map, Area C).

Construction Materials

Cut limestone is used for the foundation, which terminates in a dressed limestone plinth. The house is constructed of red brick, laid in stretcher bond, with decorative stone trim. Stone is used for many lugsills and lintels, for the belt coursing, and for the coping of gables and dormers. Wood portions of doors and windows are painted white.

North Facade

The main entrance to the house, at the northwest corner, is beneath a porte cochere. The wood entrance door is two-panel, with glass in the upper panel. The supporting piers of the porte cochere are constructed of brick, interspersed with bands of stone. A brick and iron-work balustrade tops the flat roof of the porte cochere. A chimney runs through the south wall of the porte cochere. The first floor portion of the chimney is stone, while the upper portions are of brick. At the third floor level, the chimney attaches to and almost hides a dormer. A projecting gabled pavillion is located to the east of the porte cochere. This hip roofed projection houses the main staircase of the residence. Brick pilasters separate the pavillion into three bays. Triple windows are located on the second and third floors. The square second floor windows are two-over-two double hung, sash windows. A decorative stone panel is located immediately above each of these three windows. The third floor windows have arched upper sashes, set in stone arched surrounds.

A date stone located below the pediment of this gable reads "1896." Finials terminate each end of the gable.

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North Facade (cont.)

A single story, bayed projection is located just to the east of the projecting pavillion. It is topped with a brick and iron-work balustrade that echos the balustrade of the port cochere. Above this is a plain brick chimney, hidden by a gabled buttress, flanked by hip roofed dormers.

A round turret with a domical roof is located at the point where the north facade angles to the northeast, forming the connection to the servant's wing. Small gabled dormers are attached to each side of this turret. Windows are located in the second and third floor levels of the turret, while an entrance door is located at the first floor level.

South Facade

This facade is approximately 60 feet, running east to west. A single story projection is located at the southwest corner of the building, originally an open veranda.¹ This projection features two-over-two, double hung sash windows, surmounted with double transom panels of leaded art glass. Above the windows is a dentiled string course and a balustrade that repeats those previously mentioned. The iron design of the balustrade is repeated the iron anchor beam of the gable at the west end of this facade.

Adjoining this facade, to the south, is a patio. Centrally located steps lead from the patio to the grounds. Entrance doors to the house are located at the west end and at the northwest corner of the patio. Each end of this facade is marked by a curvilinear gable. The gable on the west has volute buttresses and a decorated pediment. Occasional projecting headers give a textured quality to this gable. The decorative gable on the east end of this facade is attached at the side to a chimney.

Two pairs of dormers, each pair of a different design, are centrally located. At the east end of this facade, the building joins the Epperson Auditorium, a 1930 addition.²

West Facade

The west facade features a shaped gable at the north end, connecting to the porte cochere. This gable has a decorated, curved pediment and is topped with a finial. Occasional projecting headers give a textural quality to the surface of the gable. To the south of this is a decorative chimney, buttressed with a shape that echos the gable.

Northeast Facade

This facade features two small shaped gables, topped with finials. Centrally located along this facade is a single story projection, with a central window, topped with a

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Northeast Facade (cont.)

shaped copper roof, whose lines echo those of the gables. A plain brick chimney is centrally located along this facade.

East Facade

The east facade is a U-shape, formed by the Epperson addition on the south, and the serving wing on the north. In the northwest corner is a frame projection, with a door located on the first floor and a lattice-work porch located on the second floor. A basement entrance is located just to the south of this. An entrance door to the residence and another basement entrance door is located at the east corner of this facade.

Roofs

Various roof shapes and materials are used. A hip roof is over the projecting pavillion of the north facade. Mansard type roofs are used for other portions of the residence. Most of the original slate roofing material is intact. In some areas it has been completely replaced with asphalt shingling.

Chimneys

Most of the eight chimneys of the residence are treated in an elaborate and decorative manner. Most are fluted, with corbled chimney caps. Belt courses of stone are located near the base and termination of the chimneys.

INTERIOR

Originally the house consisted of 35 rooms.³ Most of the rooms have been altered to accommodate its present function as office space. The grand staircase and entrance hall are intact, featuring classical decorative elements. Much of the decorative detailing and the fireplaces and mantels of the first floor remain.

ALTERATIONS

The exterior of the residence is essentially unaltered. Most alterations have been interior. An addition is located on the east end of the residence, Epperson Auditorium, erected in 1930.

CONDITION

The building is well maintained and appears to be in excellent condition on both the exterior and interior.

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SITE

The building sits back approximately 200 feet from Warwick Boulevard on the west. To the immediate north and east of the building are additional Art Institute buildings of a more recent date. To the south is a large open, landscaped area, that slopes gradually away from the residence.

PRESENT STATUS

The building is currently used as the Administration Building of the Kansas City Art Institute. There is presently no threat of demolition nor are there any known plans for redevelopment which would affect the building.

FOOTNOTES

¹Hughes' Annual Kansas City Views, 1901 (Kansas City: Hughes' Publishing Company, 1901), p. 9.

²"\$75,000 Art School Gift," Kansas City Star, 30 December 1928, sec. A, pp. 1-2.

³Mazee Owens and Frances Bush, The Art Institute and School of Design: A History of Community Achievement (Kansas City: Vanderslice Committee of the Art Institute, 1964), p. 10.

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input checked="" type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION		(prominent owner)	

SPECIFIC DATES 1895-96

BUILDER/ARCHITECT

Van Brunt & Howe

STATEMENT OF SIGNIFICANCE

The August Meyer residence is significant to Kansas City for historical and architectural reasons. Meyer, a prominent Kansas City businessman and civic leader, was appointed President of Kansas City's first Park Board in 1892 and was largely responsible for the development of the city's park and boulevard system. The residence was built in 1895/96 from designs by the prominent architectural firm of Van Brunt and Howe.¹ It is one of their few remaining residential works in Kansas City and is an excellent example of late 19th century Queen Anne architecture. The move of the prominent Meyer family from their home on Independence Avenue, in Kansas City's Northeast district, has been credited with sparking the exodus from that area to the Rockhill district.² The home remained in the Meyer family until 1927 when it was purchased by Howard Vanderslice and given to the Kansas City Art Institute, a school that has played an important role in the cultural and educational development of Kansas City. Since that time it has served as the Administration Building of the school, and is known as Vanderslice Hall. An auditorium was added to the residence in 1930.

AUGUST MEYER

August Meyer was born in St. Louis in 1851. At the age of fourteen, his German-born parents sent him to Europe for his education in mining engineering. He studied in Zurich Switzerland, at the College of Canton and graduated in 1872 from the School of Mines at Freiberg. He later studied at the University of Berlin and traveled through the leading mining areas of Europe. On his return to the United States, he rapidly advanced in his profession. In recognition of a scientific paper he had written soon after his return from Europe, he was appointed in 1874 to the post of Government Assayer for the district of Fairplay, Colorado. From 1875 until 1881 he was senior partner in the firm of A. R. Meyer and Company, operating an ore-crushing mill at Alma, Colorado. In 1877 he became one of the founders and developers of Leadville, Colorado, where he built its first smelting works. He was also head of the Meyer Mining Company of Leadville and resided there until 1881. After studying the commercial prospects and railroad advantages of Kansas City, he moved his residence and business headquarters to the city in 1881. In partnership with two other men, he purchased a small smelting plant in Kansas City's Argentine area. The business rapidly prospered and in 1899 was reincorporated as the United States Zinc and Chemical Company, with Meyer serving as President. He also owned mining property in other sections of the country and invested in real estate. Meyer married Emma J. Hixon of Denver in 1878 and they became the parents of seven children.³

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AUGUST MEYER (cont.)

In 1892 Mayor Benjamin Holmes appointed the first Park Board of Kansas City, naming August R. Meyer as President. Meyer's extensive travels were beneficial to this post and some features of Kansas City's park system, such as The Paseo Boulevard and Penn Valley Park, were his own suggestions. The main features of Kansas City's noted park and boulevard system as they exist today were laid out in the Board's first report, published in 1893 under Meyer's supervision.⁴

Meyer was a member of several civic organizations and in 1895 and 1896 he served as President of the Commercial Club, forerunner to today's Chamber of Commerce. Meyer died on December 1, 1905.⁵

KANSAS CITY ART INSTITUTE

The forerunner of the Kansas City Art Institute was the Sketch Club, organized in 1886 to "...talk over art matters in general and to judge pictures." Meetings were usually held in private homes. The group expanded and in 1887 the Kansas City Art Association and School of Design was incorporated.⁶ Mrs. August Meyer was one of the original members.⁷ The school opened in 1888, with Lawrence Brumidi serving as director. By 1892 enrollment had grown to 114 students. The school changed the location of its leased quarters several times over the years. In 1920, under an amendment of the charter, the name was changed to the Kansas City Art Institute. From 1920 until 1927, J. C. Nichols was president of the Institute.⁸ In 1927 the school was again outgrowing its quarters, when the August Meyer residence was offered for sale. Its close proximity to the future site of the William Rockhill Nelson Gallery of Art made it a desirable location for the permanent quarters for the Art Institute. Preserving the Meyer grounds intact was also seen as a way of protecting this distinctive feature of the Rockhill district, an asset to the city and the neighborhood, and as a way of preventing the subdivision of the land for less desirable projects.⁹

Howard Vanderslice, founder of the Vanderslice Lynds Mercantile Company, purchased the house and grounds in 1927 from Emma J. Meyer, August Meyer's widow, for \$140,000 and gave the property to the Art Institute for its permanent home. This generous art patron and philanthropist had given the Pioneer Mother statue, now in Penn Valley Park, to the city the previous year.¹⁰ An agreement of the sale of the Meyer property was that the grounds would be maintained and that the erection of additional buildings would be in harmony with the character of the neighborhood. Residents of the neighborhood pledged \$31,000 to the school to assist with this additional financial responsibility.¹¹ After some interior remodeling, the building was officially opened on September 8, 1928. A large crowd came to view the building and new galleries. The dedication address was delivered by Stratton D. Brooks, President of the University of Missouri.¹²

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KANSAS CITY ART INSTITUTE (cont.)

On February 2, 1930, the U.S. Epperson Memorial Hall was dedicated. This 350 seat auditorium building was given to the Art Institute by Mrs. Epperson as a memorial to her husband, a prominent Kansas City businessman. The \$75,000 Gothic style building attaches to the Meyer residence on the southeast. It was designed by the local firm of Wight and Wight.¹³

VAN BRUNT AND HOWE

The nationally prominent architectural firm of Van Brunt and Howe was located in Kansas City for eighteen years. Henry Van Brunt, President of the American Institute of Architects in 1898, first practiced in Boston a number of years with William Ware. In 1883 the partnership with Ware was formally dissolved. Frank M. Howe then became Van Brunt's partner and remained so until Van Brunt's death in 1903. The firm relocated in Kansas City around 1887. Almost fifty Kansas City structures designed by the Van Brunt and Howe firm have been identified, but many of these have been demolished. These structures include churches, commercial buildings, and residences. Among the extant residences by the firm are the Frank Howe residence, 1707 Jefferson (1887); the C. E. Moss residence, 1714 Jefferson (1887); and the J. P. Flourney residence, 2404 Brooklyn (1897).¹⁴

The survey of Missouri's historic sites is based on the selection of sites as they relate to theme studies in Missouri history, as outlined in "Missouri's State Historic Preservation Plan." The August Meyer residence is, therefore, being nominated to the National Register of Historic Places as an example of the theme of "architecture."

FOOTNOTES

¹Frank M. Howe, "The Development of Architecture in Kansas City, Missouri," Architectural Record, February 1904, p. 153.

²Henry Van Brunt, "Tour of Independence Avenue Recalls the Fashionable 1890s," Kansas City Star, 28 June 1953, sec. C, p. 4.

³Carrie Westlake Whitney, Kansas City, Missouri, Its History and Its People, 1800-1 (Chicago: S.J. Clarke Publishing Company, 1908), Vol. 2, pp. 194-197.

⁴"Builders of the Parks," Kansas City Star, 19 June 1922, p. 20.

⁵Whitney, Kansas City, Vol. 2, pp. 196-197.

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⁶Winifred Shields, "From the Sketch Club of 1886 Has Grown the City's Widely Known Art Institute," Kansas City Times, 12 June 1950, p. 20.

⁷Ripley Tells Beginnings of Art Institute," Kansas City Journal, 29 April 1922, p.

⁸Shields, "From the Sketch Club," Kansas City Times, 12 June 1950, p. 20.

⁹"A Permanent Home for the Art Institute," Kansas City Times, 19 December 1927, p. 2

¹⁰"Paralysis Fatal to Vanderslice, Patron of Arts," Kansas City Journal-Post, 10 Octo 1929, p. 2.

¹¹"Meyer Site to Art," Kansas City Star, 17 December 1927, p. 1.

¹²"Brooks Opens Art Institute," Kansas City Journal-Post, 9 September 1928, sec. A, p. 3.

¹³"\$75,000 Art School Gift," Kansas City Star, 30 December 1928, sec. A, pp. 1-2.

¹⁴Sherry Piland, "Henry Van Brunt of the Architectural Firm of Van Brunt and Howe: The Kansas City Years," (Master's Thesis, University of Missouri-Kansas City, 1976), pp. 4-5, 45, 49.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

"A Permanent Home for the Art Institute." Kansas City Times, 19 December 1927, p. 20.

"Brooks Opens Art Institute." Kansas City Journal-Post, 9 September 1928, sec. A, p. 3.

"Builders of the Parks." Kansas City Star, 19 June 1922, p. 20.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than 1 acre

QUADRANGLE NAME "Kansas City"

QUADRANGLE SCALE 1:24,000

UTM REFERENCES

A 115 363050 4322965

B

ZONE EASTING NORTHING

ZONE EASTING NORTHING

C

D

E

F

G

H

VERBAL BOUNDARY DESCRIPTION --The east 250 feet of lot 1, Marburg, except for the north 100 feet of said lot.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
-------	------	--------	------

STATE	CODE	COUNTY	CODE
-------	------	--------	------

11 FORM PREPARED BY

NAME / TITLE

1. Sherry Piland, Architectural Historian

June 30, 1980

ORGANIZATION

DATE

Landmarks Commission

(816) 274-2555

STREET & NUMBER

TELEPHONE

26th Floor, East, City Hall

CITY OR TOWN

STATE

Kansas City,

Missouri 64106

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE X

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Director, Department of Natural Resources
and State Historic Preservation Officer

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

ATTEST:

KEEPER OF THE NATIONAL REGISTER

DATE

CHIEF OF REGISTRATION

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

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Howe, Frank M. "The Development of Architecture in Kansas City, Missouri." Architectural Record, February 1904, p. 153.

Hughes' Annual Kansas City Views, 1901. Kansas City: Hughes' Publishing Company, 1901.

"Meyer Site to Art." Kansas City Star, 17 December 1927, p. 1.

Owens, Mazee and Bush, Frances. The Art Institute and School of Design: A History of Community Achievement. Kansas City: Vanderslice Committee of the Art Institute, 1964.

"Paralysis Fatal to Vanderslice, Patron of Arts." Kansas City Journal-Post, 10 October 1964, p. 2.

Piland, Sherry. "Henry Van Brunt of the Architectural Firm of Van Brunt and Howe: The Kansas City Years." Master's Thesis, University of Missouri-Kansas City, 1976.

"Ripley Tells Beginnings of Art Institute." Kansas City Journal, 29 April 1922, p. 3.

"\$75,000 Art School Gift." Kansas City Star, 30 December 1928, sec. A, pp. 1-2.

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Van Brunt, Henry. "Tour of Independence Avenue Recalls the Fashionable 1890s." Kansas City Star, 28 June 1953, sec. C, p. 4.

Whitney, Carrie Westlake. Kansas City, Missouri, Its History and Its People, 1800-1908. Chicago: S. J. Clarke Publishing Company, 1908.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

MEYER, AUGUST HOUSE

Continuation sheet

Item number 11

Page 1

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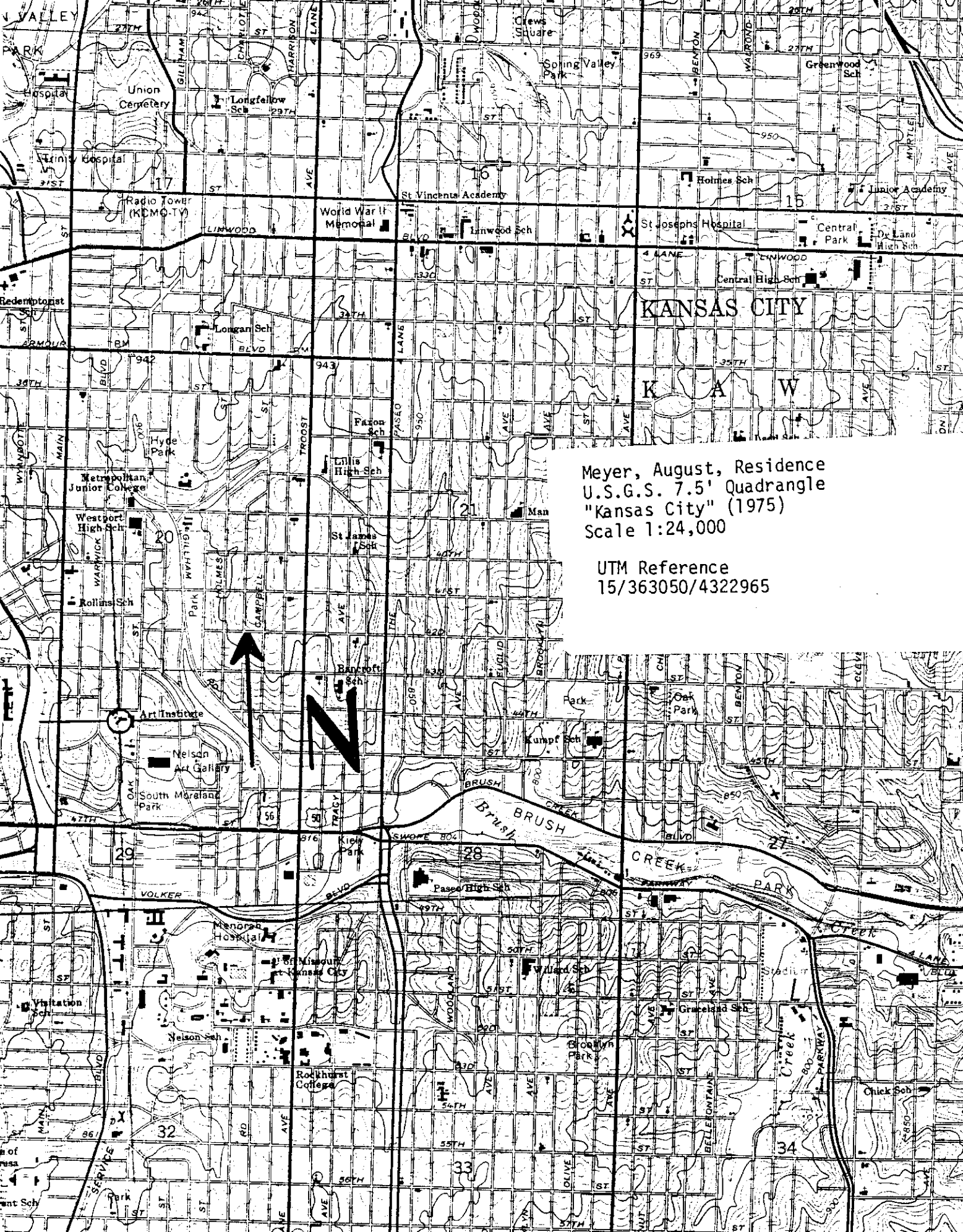
date entered

2. James M. Denny, Section Chief, Nominations-Survey
and State Contact Person
Department of Natural Resources
Historic Preservation Program
P.O. Box 176
Jefferson City

September 24, 1980

314/751-4096

Missouri 65102



KANSAS CITY

K A W

Meyer, August, Residence
U.S.G.S. 7.5' Quadrangle
"Kansas City" (1975)
Scale 1:24,000

UTM Reference
15/363050/4322965





• North Facade

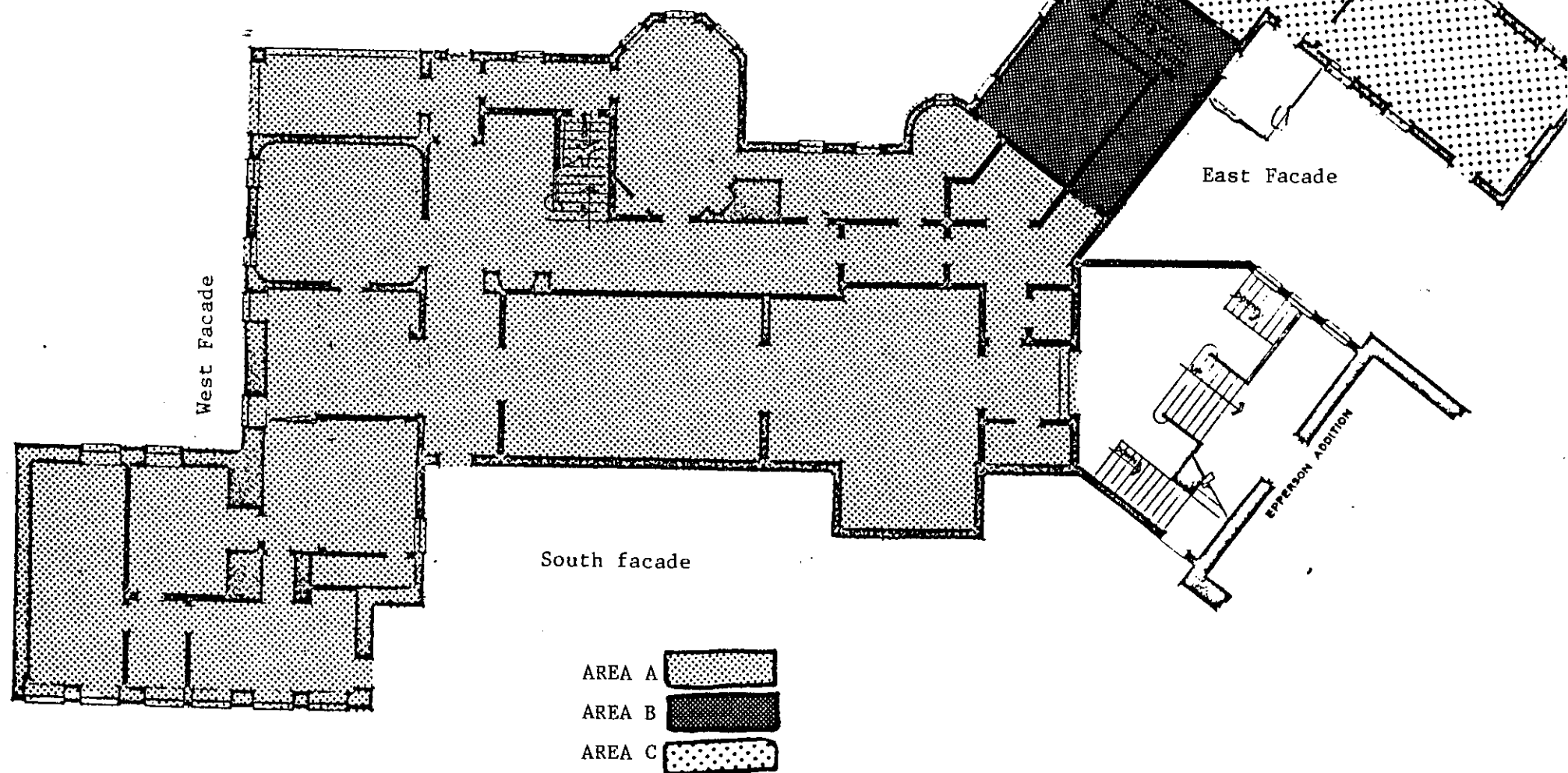


Photo Log:

Name of Property: **Meyer, August, House**

City or Vicinity: **Kansas City**

County: **Jackson County** State: **MO**

Photographer: **Sherry Piland**

Date

Photographed: **Dec. 1979**

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 11. N façade. Detail of porte cochere. View looking SE.
- 2 of 11. W façade. View looking SE.
- 3 of 11. N façade. Detail of staircase pavilion. View looking S
- 4 of 11. Eastern portion of N façade. View looking SE.
- 5 of 11. S facade. View looking N.
- 6 of 11. S façade. Detail of gable at W end. View looking N.
- 7 of 11. NE façade. View looking SE.
- 8 of 11. E façade. View looking NW.
- 9 of 11. S façade. View looking NE. Meyer residence on right, Epperson Auditorium addition on left.
- 10 of 11. S façade. Detail of gable and dormers at E end. View looking NW.
- 11 of 11. S façade. Detail of patio. View looking W.





















