NPS Form 10-900
United States Department of the Interior
National Park Service

OMB No. 1024-0018

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Nat. Register of Historic Places
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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

Historic name Peters, Charles and Josephine, House

Other names/site number Westvue; Hall, Porter and Josephine, House

Name of related Multiple Property Listing N/A

2. Location

Street & number 1228 West 55th Street | N/A | not for publication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 _X_ 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 _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide _X_ local

Applicable National Register Criteria: ___ A ___ B _X_ C ___ D

Toni M. Prawl 01/19/2016
Signature of certifying official/Title Toni M. Prawl, Ph.D., Deputy SHPO Date

Missouri Department of Natural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register ____ determined eligible for the National Register

_____ determined not eligible for the National Register _____ removed from the National Register

____ other (explain:)

Joe Edson for Beall 3.15.16
Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

X	private
	public - Local
	public - State
	public - Federal

Category of Property
(Check only **one** box.)

X	building(s)
	district
	site
	structure
	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	1	buildings
		sites
	1	structures
		objects
2	2	**Total**

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/SINGLE DWELLING
DOMESTIC/SECONDARY STRUCTURE

Current Functions
(Enter categories from instructions.)

DOMESTIC/SINGLE DWELLING
DOMESTIC/SECONDARY STRUCTURE

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY
REVIVALS/COLONIAL REVIVAL

Materials
(Enter categories from instructions.)

foundation: STONE—Limestone
walls: BRICK
roof: STONE—Slate
other:

X **NARRATIVE DESCRIPTION ON CONTINUATION PAGES**

8. Statement of Significance

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.
- [x] 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 old or achieving significance within the past 50 years.

Areas of Significance
ARCHITECTURE

Period of Significance
1916
1936-1937

Significant Dates
1916
1936

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Hoit, Henry—Architect 1916
Hellman, Joe—Builder 1916
Hoit, Price & Barnes—Architect 1936
Lonsdale Brothers—Builder 1936

[x] **STATEMENT OF SIGNIFICANCE ON CONTINUATION PAGES**

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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 # _____
- ____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- X State Historic Preservation Office
- ____ Other State agency
- ____ Federal agency
- ____ Local government
- ____ University
- ____ Other

Name of repository: **Owner records**

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property 3.2 acres

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

	Latitude:	Longitude:		Latitude:	Longitude:
1	39.0295	-94.6074	3	39.0295	-94.6062
2	39.0284	-94.6074	4	39.0283	-94.6063

UTM References
(Place additional UTM references on a continuation sheet.)
_____ NAD 1927 or _____ NAD 1983

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Susan Jezak Ford/Owner
organization Citysearch Preservation date July 6, 2015; October 2015
street & number 3628 Holmes Street telephone 816-531-2489
city or town Kansas City state Missouri zip code 64109
e-mail citysusan@gmail.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Photographs**
- **Owner Name and Contact Information**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log:

Name of Property: **1228 W. 55th Street**

City or Vicinity: **Kansas City**

County: **Jackson County** State: **Missouri**

Photographer: **Bruce Mathews unless noted**

Date Photographed: **26 June 2015 unless noted**

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

1 of 16: South façade; camera pointing north. (Susan Ford, 7 May 2015)
2 of 16: East elevation; camera pointing northwest.
3 of 16: Northeast elevation; camera pointing southwest.
4 of 16: West portion of north elevation; camera pointing south. (Susan Ford, 7 May 2015)
5 of 16: West elevation; camera pointing east.
6 of 16: Main hall; camera pointing south.
7 of 16: Main staircase; camera pointing northwest.
8 of 16: Living room; camera pointing southwest.
9 of 16: Sun Room; camera pointing northeast.
10 of 16: Den; camera pointing northeast.
11 of 16: Dining room; camera pointing northwest.
12 of 16: Breakfast Room; camera pointing southeast.
13 of 16: South façade of carriage house; camera pointing north.
14 of 16: North and west elevations of carriage house; camera pointing southeast.
15 of 16: South and east elevations of carriage house; camera pointing northwest. (Susan Ford, 7 May 2015)
16 of 16: View of house from south lawn; camera pointing north.

Figure Log:

Include figures on continuation pages at the end of the nomination.

Figure 1: Interior floor plan with photo locations.
Figure 2: National Register Boundary Map with photo locations.
Figure 3: 1915 façade drawing.
Figure 4: Photo of original façade.
Figure 5: 1936 façade drawing.
Figure 6: 1916 East elevation drawing.
Figure 7: 1936 East elevation drawing.
Figure 8: 1937 South conservatory drawing.
Figure 9: 5127 Sunset Drive.
Figure 10: 54 Janssen Place.
Figure 11: 5207 Sunset Drive.
Figure 12: 824 West 54th Street.
Figure 13: Location of house in Kansas City area.

Summary

The 1916 Charles and Josephine Peters house is one of Kansas City's most impressive residences. The red brick Colonial Revival mansion is located at 1228 West 55th Street in Kansas City, Jackson County, Missouri. The house sits on its original 3.23 acres on Lot 10, Block 1 of the Sunset Hill subdivision. The property is nominated to the National Register of Historic Places under Criterion C in the area of Architecture as a locally significant example of the Colonial Revival style. The house exemplifies the style in its symmetry, multi-paned windows with shutters and use of ornament that includes a smooth, wide architrave, Tuscan columns and wrought iron balustrades. The imposing house was designed by prominent architect Henry Hoit and built by general contractor Joe Hellman. The house was remodeled in 1936, altering the façade and some interior rooms. The house's south entrance porch, originally more for the appearance of viewing the house across the large lawn from the street, was remodeled into a conservatory, becoming even less of an entrance into the house.

Henry Hoit's firm of Hoit, Price & Barnes designed the alterations, which complement the house's original design and achieved the house's current appearance. The nomination also includes the 1916 carriage house in the northeast corner of the property. A non-contributing swimming pool and non-contributing pool house, both built after the period of significance, are located in the northwest corner of the property. The large lawn is landscaped with a variety of trees, a large south lawn, a north circular drive and paved trails on the west side of the property that wander through blooming trees and beds. The primary house and the contributing carriage house retain their integrity and convey their architectural significance through workmanship, materials, placement and design.

Architectural Description

The Peters House is two-and-one-half stories tall and sits on a rise overlooking a vast lawn and West 55th Street. The wide appearance of the veneered red tapestry brick house is accented by wide entablatures, eaves, wood Tuscan columns and wrought iron balustrades that are all painted white. A wide, simple frieze fills the cornice on all sides of the house. Unless noted, all windows are original wood double-hungs with stone sills. All windows in the first and second stories have pieced flat, brick lintels with stone keystones except windows with fixed transoms, which reach to the cornice frieze. The slate deck-on-hip roof has hipped or deck dormers on all sides and projecting flat roofs on the east and west. The house sits on an ashlar stone foundation. Except where noted on the north façade, all balustrades are original wrought iron designed by Hoit, Price & Barnes.

The **south façade** (photograph 1) of the house faces the expansive south lawn and West 55th Street. The elevation can be divided into five bays consisting of a central three-bay section surrounded by end pavilions. An original raised, landscaped stone terrace fronts

the width of the house, approached by a central pair of east and west stone stairways.[1] Viewing from west to east, or left to right, bay one is pulled forward of the house's main wall. The second story has brick quoins at the outer edges, a flat roof bordered with a balustrade and French doors surrounded by two six-over-one windows. The French doors share a five-pane transom and the outer windows each have a three-pane transom. The second-story's east wall contains a window. The first story of bay one consists of a screened porch that projects forward from the second story with a flat roof bordered with a balustrade. The porch has brick piers in the outer corners, two south Tuscan columns and two Tuscan columns on the east and west sides of the screened porch. A brick chimney rises from the roof between bays one and two. All first- and second-story windows in bays two, three and four have black shutters that replaced missing shutters in the 1980s.[2] Bay two has a hipped dormer projecting from the hipped roof. The dormer has a pair of six-paned casement windows. The first and second story each has two eight-over-eight windows. The basement level has an eight-over-one window. Bay three has a wide deck-on-hip dormer with a central gable pediment. The dormer has three pairs of six-paned casement windows. The second story of bay three has two six-over-one windows. The first story chamfered conservatory is topped with a balustrade. A five-pane transom with arched windows tops the south French doors. The four angled sides of the entrance each hold a pair of multi-paned casement windows topped with a multi-paned transom. East and west stone stairs with a balustrade rise to the conservatory's French doors. Bay four matches bay two, except that the two second-story windows have eight-over-one pane configurations. A brick chimney rises from the roof between bays four and five. Bay five nearly matches bay one. A hipped roof with a dormer rises from the rear of the third story, fronted by a flat roof. The second-story French doors are separated from the surrounding windows by vertical strips of brick.

[1] This terrace appears in the Hare & Hare landscape plan.
[2] The façade originally had shutters, which were removed at an unknown date. The current shutters were built to match those seen in circa 1916 photographs.

Photograph 1. South façade.

The **east elevation** (photograph 2) has four bays. Viewing from south to north, bay one contains the east side of the one-story screened porch topped by a flat roof and balustrade. The east side of the porch has a southeast brick pier and two Tuscan columns separated by porch screens.[3] Bay two has a flat roof with a balustrade above the second story. The second story of bay two has a pair of joined four-over-one windows flanked by two four-over-one windows. Each window has a fixed two-pane transom and all sharing a common sill. The first story of bay two contains a trio of six-over-one windows, each topped by a three-pane transom. The second story of bay three has a single six-over-one window in the south portion. The first story consists of a one-story extension with a flat roof. The north portion of this extension has a six-over-six window and a concrete stairway to the basement. Bay four extends forward of bay three. A dormer with a clipped gable projects from the hipped roof in the third story. The east wall of the dormer contains a four-over-one window and a north multi-paned door leading to a deck surrounded by an iron balustrade that is simpler than others on the house. A tall chimney projects from the roof north of the dormer. The south wall of bay four has a pair of six-over-one windows, each topped with a three-pane transom, in the second story and a small single-pane window in

[3] The west side of the screened porch has this same configuration.

the first story. Bay four's second story east wall has a trio of six-over-one windows, each topped with a three-pane transom. The first story has a central arched wood and glass door approached by a set of four steps and surrounded by two small single-pane windows. A common pieced brick lintel spans the first story door and windows.

Photograph 2. East elevation.

The house's **north elevation** (photograph 3) and entrance are approached by a long east drive that forms a circle surrounding a landscaped island on the north side of the house.[4] The configuration of the drive is original to the house's construction. The north elevation is six bays. Viewing from east to west, bay one recedes slightly from the main plan and has a flat roof with a balustrade. The second story has a pair of six-over-one windows, each topped with a three-pane transom. The first story has a pair of small single-pane windows. A large deck-on-hip dormer spans bays two and three. The dormer has a central projecting bay containing three multi-pane casement windows in the north wall and five-pane sidelights in the outer walls. Single eight-over-one windows surround this projecting bay. Bay two has a single four-over-one and a single six-over-one window in the second story and three six-over-six windows in the first story with a common sill.[5] Bay three has two single six-over-one windows in the second story. The first story has an east pair of six-over-six windows and a west multipaned door. The west fenestrations in bay three are slightly lower than the east windows, reflecting the placement of an interior stairway. Bay four

[4] This island is shown in the 1915 Hare & Hare landscape plan.
[5] The central window in the first story of bay two was added when the kitchen was remodeled in the 1980s.

projects past bay three and contains the house's main entrance. A hipped dormer with a pair of six-pane casement windows projects from the roof. The second story has a central six-over-six window surrounded by two four-over-four windows. The house's portico entrance fills the bay's first story, consisting of a central wood door surrounded by side lights and topped with a fan light. The portico's flat roof is topped with a wood balustrade and extends over the driveway, supported by massive brackets. The north end of the portico is supported by two pairs of wood Tuscan columns. Matching engaged piers are attached where the portico meets the house. Bay five recedes from bay four. The third story contains a dormer matching the bay four dormer. The second story has one eight-over-eight window topped with a four-pane transom. The first story has two three-over-three windows. Bay six (photograph 4) projects forward of bay five and is dominated by a central exterior chimney. The second story of bay six has two six-over-six windows. The two original first-story window openings are filled with brick, a result of the house's remodeling in 1936. The first-story lintels and stone sills are still present.

Photograph 3. Northeast elevation.

Photograph 4. West portion of north façade.

The **west elevation** (photograph 5) is three bays wide, fronted by a central stone terrace with wide central stairs leading to the lawn. Viewing from south to north (right to left), bay one contains the west side of the one-story screened porch topped by a flat roof and balustrade. The west side of the porch has a south brick pier, two Tuscan columns separated by porch screens and a double screened door.[6] Stone stairs with a balustrade lead to the porch's screened door. Bay two has a flat roof topped with a balustrade. The house's hipped roof rises at the edge of the flat roof and has a central brick chimney and a north gable dormer with a six-over-one window. The second story of bay two has a south pair of six-over-six windows, each topped with a three-pane transom, a central six-over-six window and a north six-over-six window. Bay two's first story has three pairs of six-over-six windows topped with three-pane transoms and carved wood moldings under plain pieced brick lintels.[7] The north portion of the bay two basement contains a two-pane window. Bay three has a small hipped dormer with a pair of three-pane casement windows. Bay three has two six-over-six windows in the second story and a joined set of five nine-over-nine windows topped with wood moldings.

[6] The east side of the screened porch has this same pier/column configuration.
[7] These windows replaced two sets of French doors during the 1936 remodel.

Photograph 5. West elevation.

Interior

The combined square footage of the first, second and third stories is more than 10,000 square feet. The house is classically detailed with heavy moldings, oak floors, detailed fireplaces and paneled wainscoting in the first-story public rooms. Unless noted, walls are plaster, ceilings are ten feet tall and all wood trim is painted cream. According to the architect's specifications, all woodwork is birch except for quarter-sawn oak in the living room.[8]

The house's **first story** is entered through a small north vestibule to the main hall (photograph 6, figure 1) that features 36-inch wainscoting,[9] simple but heavy crown moldings and the main staircase. The staircase, rising from the northwest portion of the hall, has wainscoting, painted turned spindles, a newel post with a carved scrolled base and a stained oak balustrade (photograph 7). The hall has an east opening to the dining room and a west opening to the living room. One passes through a south doorway with sidelights and a fanlight to reach the brick conservatory, which leads to the south terrace. The house's living room (photograph 8) and adjacent sun room (photograph 9) are located in the west portion of the first story. The living room has crown and picture rail moldings, 28-inch wainscoting and a fireplace with outer Ionic columns, Greek key molding under the mantle and a marble surround. Through a doorway topped with a wood panel and containing folding doors, one enters the sun room, enclosed during the 1936 remodel. The room has moldings matching the living room and a fireplace with scrolled brackets supporting the

[8] Henry Hoit's specifications for C.C. Peters house. The State Historical Society Archives of Missouri.
[9] The wainscoting in the main hall was installed in 1936.

mantel, dentil molding and a marble surround.[10] South French doors surrounded by six-over-six windows and transoms lead to the southwest screened porch. The house's den (photograph 10) is located in the northwest corner of the house. The room's walls and moldings are stained wood. The north wall has a simple fireplace surrounded by bookcases that are open shelving in the upper portion and have leaded glass doors in the lower portion.[11] An electric wood and glass wind indicator is installed in the paneling above the fireplace. A small modern sink room is located west of the library in a former closet. The dining room (photograph 11) and adjacent breakfast room (photograph 12) are located in the east portion of the house. The dining room has 28-inch wainscoting, crown moldings and molding panels in the upper portion of the walls. Folding doors separate the dining room from the main hall. A south multi-paned door leads to the breakfast room from the dining room. The breakfast room has wainscoting, wood panels above each window and door and shelves built into each corner[12]. South French doors surrounded by six-over-six windows lead to the southeast screened porch. The northeast portion of the house is accessed through a north doorway in the breakfast room or a multi-paned door in the northeast corner of the dining room. The northeast kitchen area contains a butler's pantry in a former stairwell, a central north back stairway and a kitchen that was updated around 2000. The northeast corner of the house contains a back hall and half bathroom in former kitchen porch space that was expanded and enclosed in 1936.

[10] The fireplace, originally located in the dining room, was moved to this location in 1936.
[11] Windows surrounded the fireplace before the 1936 remodel. The bookshelves and the leaded glass doors were part of the alterations.
[12] The wainscoting and corner shelves were added in 1936.

Photograph 6. Main Hall.

Photograph 7. Main Staircase.

Photograph 8. Living Room

Photograph 9. Sun Room.

Photograph 10. Den.

Photograph 11. Dining Room.

Photograph 12. Breakfast Room.

The **second story** has a main hall at the top of the main staircase. The space has four bedrooms, each with an attached bathroom, storage closets and a dressing room. The second story also has three sleeping porches, a sewing room and access to three decks. During the 1936 remodel, sleeping porches were added to the southwest, southeast and northeast corners of the house. Mrs. Hall's bathroom in the west portion of the second story was also remodeled at the time.

The **third story** has two bathrooms and four bedrooms. One bedroom is surrounded by windows on three sides and may have been a sleeping porch. The **basement** has a wine cellar, billiard room, card room and a large utility area that contains storage and laundry facilities. A room excavated under the west sunporch in 1936 currently serves as a media room.

Carriage House

The contributing 1916 **carriage house** is one-and-one-half stories tall. The building retains its 1916 appearance except for the addition of modern garage doors. The carriage house has red brick walls and a slate roof. All trim, including the wood entablature and eaves, matches the house trim. All first-story windows and doors, unless noted, have flat brick lintels with stone keystones and stone sills. The west half of the carriage house's south elevation (photograph 13) contains a west six-over-one double-hung window and two east three-light paneled doors topped with three-pane transoms. The west roof contains two hipped dormers—a west dormer with a pair of casement windows and an east dormer with a three-over-one window. The east portion of the south elevation has three modern garage doors and a wide deck dormer. The dormer has three three-over-one windows; the two outside windows are topped with triangular wood pediments. The north elevation (photograph 14) has three six-over-one windows in the east portion and two pairs of six-over-one windows in the west portion. The central north deck dormer has a central trio of three-over-one windows and two outer three-over-one windows with triangular pediments. A brick chimney rises from the northwest corner of the carriage house. The west elevation has, from north to south, a pair of small, hinged metal doors to service the interior coal heater, a Dutch door with six upper lights, a six-over-one window and another Dutch door with six upper lights. Both west doors have three-pane transoms. A single hipped dormer with a three-over-one window projects from the west roof. A modern wrought iron fence encloses a patio in the south portion of the west elevation. The east elevation (photograph 15) has a two six-over-one windows and a deck dormer containing two three-over-one windows.

The first story of the carriage house's interior has a south central entry with a staircase. A bathroom is located north of the entry. The east portion of the building has a concrete floor and is an open space for parking. The west portion has dirt floors and is divided into two horse stalls. The upper story of the carriage house has a south central stairwell, north

central bathroom, west and east bedrooms and a central area containing a kitchen and seating area. Carriage house floors and woodwork are original stained pine.

Photograph 13. Carriage house façade.

Photograph 14. West and north carriage house elevations.

Photograph 15. South and east carriage house elevations.

Site

The Peters house sits on its original 3.23 acres bordered on the south by West 55th Street and on the west by State Line Road (figures 2, 13.) The house's city lot is located in the Sunset Hill neighborhood developed by J.C. Nichols in the early 1900s for Kansas City's wealthiest residents. The large lot may retain some mature trees originally placed by the landscape design firm of Hare & Hare on the south and west borders, but the original landscaping plan has been altered. A pond once located in the southwest portion front yard is no longer present but pathways similar to those designed by Hare & Hare still lead from the house to the area. Today the property contains planned gardens, paths, seating areas. Most of these were added to the west portion of the property by the current owner. The iron fence surrounding the perimeter of the property was replaced in 1982. A paved driveway with two street lamps runs up the east side of the property from West 55th Street to a circle drive on the north side of the house, an original configuration. A swimming pool and pool house, built in 1963, fill the northwest corner of the property, originally the site of a formal garden. The house and its large south lawn (photograph 16) still come together to provide an impressive view of the house from the street. The expansive lawn remains open today to provide an appropriate setting for the home. Despite changes in the landscape, the house retains integrity in its setting.

Photograph 16. Peters house viewed from south lawn.

Integrity

The Peters house and carriage house retain their architectural integrity. The primary residence retains its core form, roofline, brick veneer, stonework, windows and north portico from the initial 1916 construction. As designed in 1916, the Peters House had two entrances—one on the south façade that was more decorative and one on the north elevation that was utilitarian. The house's south façade was always slightly more elaborate, designed to be viewed across the expansive lawn from the public street. The driveway, however, led residents and guests to the house's north entrance. During the house's 1936-37 remodel, the south entrance was altered to become a conservatory. Although the conservatory had French doors that allowed egress, the south entrance's visual prominence decreased. The northern entrance retained its 1916 appearance as a Georgian Revival portico.

Most elements from the 1936-1937 remodel are still present—the expanded south porches, the south octagonal conservatory and the wrought iron balustrades. The few changes that have occurred to the house since 1937 do not affect the house's integrity. The carriage house also retains its integrity and most of its 1916 appearance. Landscaping changes do not detract from the site's integrity. The Peters house was planned to sit near

the rear of the large lot with an expansive view from 55th Street. This view of the very impressive house is still present today.

Summary

The Charles and Josephine Peters house, located at 1228 West 55th Street in Kansas City, Jackson County, Missouri is nominated to the National Register of Historic Places under Criterion C, significant at the local level in the area of Architecture. The house and accompanying carriage house were completed in 1916 for Charles Peters, the superintendent and secretary of the department store Emery, Bird, Thayer. The house was designed by Henry Hoit, an important Kansas City architect, in the popular Georgian Revival style. The house was remodeled in 1936 for Porter T. Hall, president of Emery, Bird, Thayer and his wife, Josephine Bird Hall. The alterations, designed by the architectural firm of Hoit, Price & Barnes, increased the interior living spaces and replaced some of the exterior Georgian elements with details that reflected the extremely popular Colonial Revival style. The 1916 period of significance denotes the initial construction of the house. The 1936-1937 period of significance encompasses later significant architectural alterations. The singular house has served as a private residence since its construction. It has been well maintained and continues to retain its architectural integrity as one of Kansas City's most remarkable and unique residences. The Peters house and carriage house are architecturally significant as high style examples of the Colonial Revival style in Kansas City. Additionally, the Peters house is singular as an example of a residence that evolved from the Georgian style to the Colonial Revival style to follow changing aesthetic tastes.

Elaboration

Architecture

The Peters house, named "Westvue" by the first owners, was built in 1916 as a Georgian Revival residence, a grand version of the Colonial Revival style (figures 3 & 4.)[13] Twenty years later, it underwent significant remodeling and updating that resulted in an exterior that was more subdued in its ornament, eliminating some of the exterior columns, hiding some of the multipaned fenestration behind screened porches and replacing turned wood balustrades with wrought iron (figures 5, 6 & 7.) The renovation also added sleeping porches and increased first-story spaces, allowing the wealthy family to entertain many guests. The Peters house is an excellent local example of a grand house that evolved from a showy Georgian Revival home with columns and wood balustrades to a larger Colonial Revival home that was just as impressive but with more restrained details.

A renewed interest in Colonial building forms in the late 1870s resulted in the beginning of the Colonial Revival style and interpretations of the classical architecture brought to the English colonies. The architectural firm of McKim, Mead & White is credited with designing and building the H.A.C. Taylor house (demolished, 1952) in Newport, Rhode Island, the earliest neo-Georgian Colonial Revival house. The house, built in 1882-1886, incorporated accurate reproductions of archeological elements, as well as interior paneling salvaged

[13] The State Historical Society of Missouri archives.

from an earlier, demolished Newport house.[14] The Colonial Revival style grew in popularity and continued as the dominant building style into the middle of the 20th century. The movement embraced versions from all of the Atlantic colonies, but Georgian and Federal styles formed the backbone of the movement.[15] Georgian houses typically included a symmetrical house form with end chimneys, a hipped roof, multipaned double-hung windows, window transoms and entrances with transoms and sidelights, all elements present on the Peters house. When constructed in 1916, the south elevation of the house also had a projecting central portico supported by columns, an entrance pediment with a scrolled parapet, side pavilions supported by columns and wood balustrades on the flat decks, all also Georgian elements.[16]

The house was designed by prominent architect Henry Ford Hoit. Henry F. Hoit was born in Chicago and graduated from the Chicago Manual Training School in 1892. He pursued architecture at the Massachusetts Institute of Technology and then worked for various architects in Boston. In 1901, he began working with the Kansas City office of Van Brunt & Howe, which was quickly renamed Howe, Hoit & Cutler. It was named Howe & Hoit in 1907. In 1910, Hoit's office operated under his name only. Edwin Price, a draftsman for the company, became Hoit's partner in 1913. Another draftsman, Alfred Barnes, Jr., became a partner in 1919, forming the firm of Hoit, Price & Barnes. Hoit's clients included some of Kansas City's wealthiest citizens. The Robert A. Long family commissioned him to design the Long Mansion, Corinthian Hall, completed in 1910 (3218 Gladstone Boulevard, listed in the National Register 11/14/80) and Longview Farm (1001 SW Pergola Park Drive, Lee's Summit, MO, 1911-1914, listed in the National Register 10/24/85). Hoit was later responsible for many prominent Kansas City buildings, including the 1908 B'Nai Jehudah Temple at Linwood Boulevard and Flora Street, the 1919-1929 Southwestern Bell Telephone Company at 11th and Oak Streets and the 1904-1919 Independence Boulevard Christian Church (606 Gladstone Boulevard, listed in the National Register 1/14/15.)[17]

Architectural historians Cydney Millstein and Carol Grove describe the original form of the Peters home in *Houses of Missouri, 1870-1940*:

> Hoit, like most architects of his generation, read myriad architectural publications endorsing the Georgian Revival movement that became symbolic of the upper-class suburban American home; Westvue was one of these. The main block's symmetrical arrangement with its extended entry porch, double-hung sash fenestration, and flat deck with turned wood balusters at the crown of the upper roof draws on the neocolonial tradition; nevertheless Hoit seems to have

[14] Leland M. Roth, *American Architecture, A History* (Boulder, CO: Westview Press, 2001) 246-247.
[15] Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2013) 414.
[16] Cyril M. Harris, *American Architecture* (New York: W.W. Norton & Co., 1998) 148-151.
[17] George Derby and James Terry White, *The National Cyclopædia of American Biography, Vol. 16* (New York: James T. White & Co., 1918) 178. All buildings are extant. The Long Mansion was listed in the National Register in 1980 and Longview Farm listed in 1985.

sidestepped the strict Revival canons by tucking one-story porches at the end bays.[18]

The house was originally landscaped by the prominent firm of Hare & Hare. The landscaping included groves of hickory, walnut, ash, redbud and oak trees lining the west driveway and walled perimeter.[19] The grounds were elaborately landscaped with shrubs, flowers, artistic walks and a pond down the slope of the south front yard.[20]

The house took on an updated appearance after Porter and Josephine Hall purchased it in 1935. Before the family of three moved into the house, the architectural firm of Hoit, Price & Barnes was engaged to remodel it. First-story interior changes included the expansion of the dining room, the expansion and enclosure of the west screened porch,[21] moving the dining room fireplace to the west sunroom, the conversion of the southeast sunroom to a breakfast room, new cabinetry in the den, new wainscoting in the main hall and replacement of many of the house's lighting fixtures. New electrical and heating systems were also installed[22] and insulation was added within the walls. An additional room was excavated in the basement under the west sunroom. Second story changes included the addition of a second-story bathroom for Mrs. Hall, a linen storage area, three sleeping porches and two decks overlooking the south lawn. The cost of the enormous project came to over $55,000.[23]

The project updated and expanded the house's south façade. Before the renovation, the house had south end bays containing one-story screened porches that projected past the central south wall. The porches were enclosed and topped with second-story sleeping porches. New one-story screened porches that projected further south were added to the end bays. These extensions created new decks at the second and third stories. The new second-story sleeping porches had quoins at the outer corners. The new first-story screened porches had brick piers at the outer corners surrounded by Tuscan columns. All of the wood balustrades were replaced by lighter wrought iron designed by Hoit, Price & Barnes.[24] Work continued into 1937 with the conversion of the south central portico into a

[18] Cydney Millstein and Carol Grove, *Houses of Missouri, 1870-1940* (New York: Acanthus Press, 2008) 167.
[19] Cydney Millstein and Carol Grove, *Houses of Missouri, 1870-1940* (New York: Acanthus Press, 2008) 166.
[20] "A Lake In The Front Yard," *The Kansas City Star*, 2 April 1916, 8B. Plantings have been altered by subsequent owners and little is left of the original landscape plan today, including the pond. The west driveway was removed in 1963 for the construction of the swimming pool.
[21] The west screened porch was expanded to create a large enclosed sunroom. The east screened porch became a breakfast room.
[22] New, smaller radiators were installed throughout the house.
[23] Correspondence between Hoit, Price & Barnes and Mrs. Josephine Bird Hall 19 March 1937. The State Historical Society of Missouri archives.
[24] Many of the 1916 and 1936 blueprints are located in The State Historical Society of Missouri archives.

chamfered bay with French doors, replacing the mostly decorative entrance with a conservatory, a project that cost over $8,000 (figure 8.)[25]

With the expansions and stylistic changes, the house's south façade took on an appearance that was modern and more Colonial Revival than Georgian Revival. The transformation was not overwhelming to the original design. The house retained its symmetry, fenestration, roofline and rectangular form. The addition of brick piers on the outer porches and the central brick conservatory bay presented a more subdued appearance than the former pairs of Tuscan columns. The wrought iron balustrades appeared lighter and fresher than the previous turned wood balustrades.

Georgian Revival homes in Kansas City were typically built for the upper classes, incorporating expensive details, such as multi-paned windows, brick veneer siding, turned wood balustrades and multiple columns. The Colonial Revival style, alternatively, was common for small and large homes. The two styles share many common elements and the terms are often used interchangeably by academics. Virginia McAlester notes that about 20 percent of Colonial Revival houses fall into the category of "hipped roof without full-width porch." This subtype was especially popular before 1915, she adds, and often included exaggerated colonial detailing, such as the abundance of columns and heavy wood balustrades, such as those originally present on the Peters house. McAlester goes on to state, "After about 1920 detailing became more "correct" by closely following Georgian or Federal precedents."[26] The restrained features introduced to the Peters house in 1936 likely followed this trend.

Similar grand houses were built in Kansas City in 1916. The 1916 Seward Graham house at 5127 Sunset Drive was designed by the architectural firm of Ownes & Payson and built by the Lonsdale Brothers (figure 9.) The house's form closely resembles the Peters home in its symmetry, fenestration and entrance portico. The 1916-17 John Jenkins home, 54 Janssen Place, (National Register listed 11/7/76) also has a symmetrical plan, fenestration and columned entrance similar to the original form of the Peters home (figure 10.) Both of these houses are heavily ornamented. Later Colonial Revival mansions built in the Sunset Hill area are simpler, with less ornament. Two examples—the stone 1929 Isaac Ryland house at 5207 Sunset Drive (figure 11) and the brick 1937 John Lucas home at 827 West 54th Street (figure 12)—display the later, plainer version of the Colonial Revival style. The boxy form and symmetrical, multi-paned fenestration of both houses provides most of the ornament, which is supplemented by small moldings. The Peters house stands out among these examples as an excellent illustration of a residence that transitioned from the Georgian style to the Colonial Revival style, reflecting a change in architectural styles in the

[25] Correspondence between Hoit, Price & Barnes and Mrs. Josephine Bird Hall 11 November 1937. The State Historical Society of Missouri archives. The remodeling project was built by Lonsdale Brothers Construction.
[26] Virginia Savage McAlester, 410.

upper class. Some of the earlier Georgian features are still present in the house's symmetry, massing and shutters, while its later Colonial Revival alterations are visible in the simpler side porches, lighter balustrades and octagonal south conservatory.

History

Henry Hoit designed the house at 55th Street and State Line Road for Charles and Josephine Peters. Construction took place from 1915 to 1916. A notice appeared in *Western Contractor* on March 1, 1916 listing Hoit as the architect, Joe Hellman as the general contractor and the cost of the house as $35,000. The brief article describes the house as brick with cut stone trim with a mottled slate roof. Interior woodwork was listed as walnut, mahogany, oak and birch.[27] Foundation work had begun by April 1916. The *Kansas City Star* described the future house as having 19 rooms, two sleeping porches, five bathrooms, a card room, a billiard room, pantries and numerous closets. The living room woodwork was to be quarter-sawn oak and the den was to be walnut. The *Star* described the style as Georgian. "The face of the superstructure will be of tapestry brick. Numerous artistic columns are a feature of the house."[28] A Kansas City Water Department permit dated May 26, 1916, shows that the house included six bathtubs, 11 basins, 10 water closets, four sinks, one laundry facility, one shower tub and a 120-gallon hot water storage tank.[29]

The lot was part of the exclusive Sunset Hill subdivision developed by J.C. Nichols in the early 1900s. Covenants on the property indicated that the neighborhood was meant for Kansas City's wealthiest white residents. The covenants stated that any residence erected "shall not cost less than $25,000.00" and "shall present a good frontage on State Line Road, and shall also present an attractive appearance from the circle roadway." Further requirements stated that the residence should be set back at least 75 feet of State Line and "shall neither be conveyed to, used, owned nor occupied by negroes as owners or tenants."[30] The neighborhood did, indeed attract Kansas City's rich. The 1920 City Directory lists Junias Irving, president of the Irving-Pitt Manufacturing Company, living on West 55th Street. Nearby homes in Sunset Hill were also occupied by wealthy owners, including Omar Abernathy, vice-president of the Gate City National Band and Abernathy Furniture Company, Clifford W. Jenkins, secretary-treasurer of the Jenkins Music Company and G.W. Foster, general manager of the Foster Lumber Company.

Charles C. Peters, born in 1866, began working in Kansas City as a floorwalker for Bullene, Moore & Emery at 7th and Main Streets in 1884. He became the general superintendent of the store when he was 22. He continued in that position with the company when it later became Emery, Bird, Thayer and moved to downtown Kansas City. Peters rose to the

[27] "RES—55th & State Line" *Western Contractor*, Vol. 29, No. 792 (1 March 1916), 21.
[28] "A Lake In The Front Yard," *The Kansas City Star*, 2 April 1916, 8B.
[29] "Extension Permit," May 26, 1916. On file at Kansas City Landmarks Commission.
[30] Abstract of Title information, 3 Dunford Circle, Kansas City, MO.

position of secretary and served as president from 1918 to 1920. He returned to his position as secretary and retained it until his death in 1937.

Peters and his wife, Josephine, purchased a large pasture on the city's outskirts in 1915. They built their large home there, naming it "Westvue." Peters participated in numerous civic positions, including the Chamber of Commerce, the Merchants Association and in organizing businesses during President Roosevelt's recovery campaign of 1933. The home and its vast yard occupied much attention from Mrs. Peters. When her health failed around 1929, they moved to a home that required less care. [31]

The home was purchased by Stephen Velie[32] in 1929 and inherited by his grandson, John Deere Velie, in 1933. John D. Velie was an employee of the John Deere Plow Company. Velie sold the house to Porter T. Hall and his wife, Josephine Bird Hall, in late 1935.[33] Porter Hall, a Yale graduate and a former realtor, worked for Emery, Bird, Thayer as a manager and became president in 1937. Josephine was the daughter of the late Joseph T. Bird, former president of Emery, Bird, Thayer. The couple married in 1928 at Elmhurst, her family's mansion at Valentine Road and Broadway.[34] They had one son, Joseph Bird Hall, born in 1930.

The house underwent considerable renovations estimated at $10,000 during early 1936.[35] The *Kansas City Star* reported, "Between January 15 and May 15 the purchasers will have the property altered and finished."[36] Alterations included the reconfiguration of the south entrance portico, the expansion of the south porches, the enlarging of the dining room and expansion of the second story. The architectural firm of Hoit, Price & Barnes designed the alterations and the Lonsdale Brothers Construction Company was the builder.

Porter Hall was elected president of Emery, Bird, Thayer in 1937 upon the death of his mother-in-law. He served as president until early 1944, when he became president of the board. He retired in March 1945.[37] Josephine Bird Hall died of a heart attack at her home in March 1943.[38] Porter Hall died in November 1947 after a long illness.[39] The house passed

[31] "Death of C.C. Peters," *The Kansas City Times*, 16 December 1937, 1.
[32] Stephen Velie was the grandson of John Deere and was the secretary and general manager of the John Deere Plow Company. *Men of Affairs in Greater Kansas City, 1912* (Kansas City: The Kansas City Press Club, 1912), 146.
[33] "Velie Residence Sold," *The Kansas City Star*, 11 November 1935, 1.
[34] "Gossip of Society,"*The Kansas City Times*, 19 April 1928, 3.
[35] Kansas City, Missouri Building Permit No. 1905A on file at the Kansas City Landmarks Commission. According to correspondence between Hoit, Price & Barnes and Josephine Hall, the cost of the 1936 renovations came to more than $55,000 and the 1937 conservatory cost nearly $9000.
[36] "Velie Residence Sold," *The Kansas City Star*, 11 November 1935, 1.
[37] "Retires As Merchant," *The Kansas City Star*, 9 March 1945, 2.
[38] "Mrs. Porter Hall Dies," *The Kansas City Star*, 19 March 1943.
[39] "Porter T. Hall Dies," *The Kansas City Star*, 14 November 1947, 1.

to Joseph Bird Hall, the son of Porter and Josephine Hall. According to Joseph Hall, the house changed little while he was the owner, except for maintenance.[40] A concrete swimming pool was built in the northwest corner of the property between November 1962 to June 1963.[41] The addition of the swimming pool closed off one of the house's driveways from State Line Road.

Richard and Judith King purchased the property from Joseph and Dorothy Hall on August 3, 1981.[42] Judith King continues to reside in the house today. The couple did extensive repairs and maintenance on the house. Improvements included remodeling the kitchen, adding the half-bathroom next to the kitchen and raising the floor level of the northeast enclosed porch to match the floor level of the kitchen. Wall-to-wall carpet was removed and the oak floors were sanded and refinished. New HVAC systems were installed, including the addition of central air conditioning. Bathrooms were also updated. Shutters were reinstalled on the house's south elevation. Tile trim was replaced on the swimming pool, the pool house was remodeled and the wood fence surrounding the pool was replaced. The couple replaced the perimeter's failing iron fence and front gates shortly after they purchased the home. New landscaping has created several gardens since 1981.

Conclusion

The Peters house retains its integrity in design, form, placement and materials. The house's massive symmetry, brick and stone trim, abundance of multi-paned windows and grand design all represent its presence as the mansion of wealthy families and the plans of a talented architect. The Peters house is architecturally significant as a high style example of a distinguished residence that evolved from the Georgian style to the Colonial Revival style, reflecting architectural trends. Henry Hoit's original and subsequent designs for the Peters house remain today as an impressive and distinctive example of the Colonial Revival style in Kansas City.

[40] Joseph Hall, conversation with author, 24 June 2015.
[41] Kansas City, Missouri building permit #70589, on file at Kansas City Landmarks Commission.
[42] Jackson County, Missouri Warranty Deed, accessed at http://records.jacksongov.org/imgcache/opr1981K0495446-1-2.pdf. June 3, 2015.

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"Velie Residence Sold." *The Kansas City Star*, 11 November 1935.

Verbal Boundary Description

The C.C. Peters house is located on Lot 10, Block 1 of the Sunset Hill subdivision, coordinates 39.029193, -94.606785 in Kansas City, Jackson County, Missouri (figure 2.) The house sits on 3.23 acres bounded on the west by State Line Road, on the south by West 55th Street and on the east and north by property lines.

Property Tax No. 30-920-03-07-00-0-00-000.

Boundary Justification

The boundaries include the lot historically associated with the C.C. Peters house.

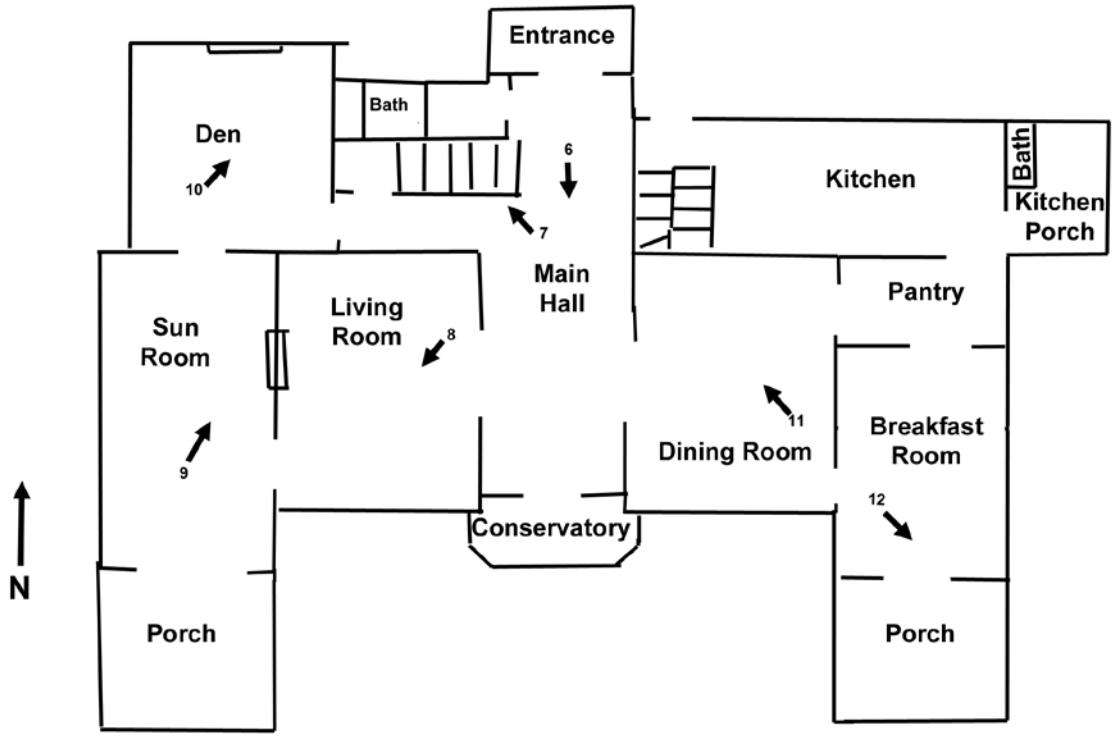


Figure 1. First story floor plan, not to scale, with photo locations. (Susan Jezak Ford)

Figure 2. Site plan with photo locations and National Register boundary indicated by solid white lines. House coordinates are 39.029193 latitude and -94.606785 longitude. NW corner: 39.0295, -94.6074; NE corner: 39.0295, -94.6062 SW corner: 39.0284, -94.6074; SE corner: 39.0283, -94.6063 (bing.com/maps accessed 3 June 2015.)

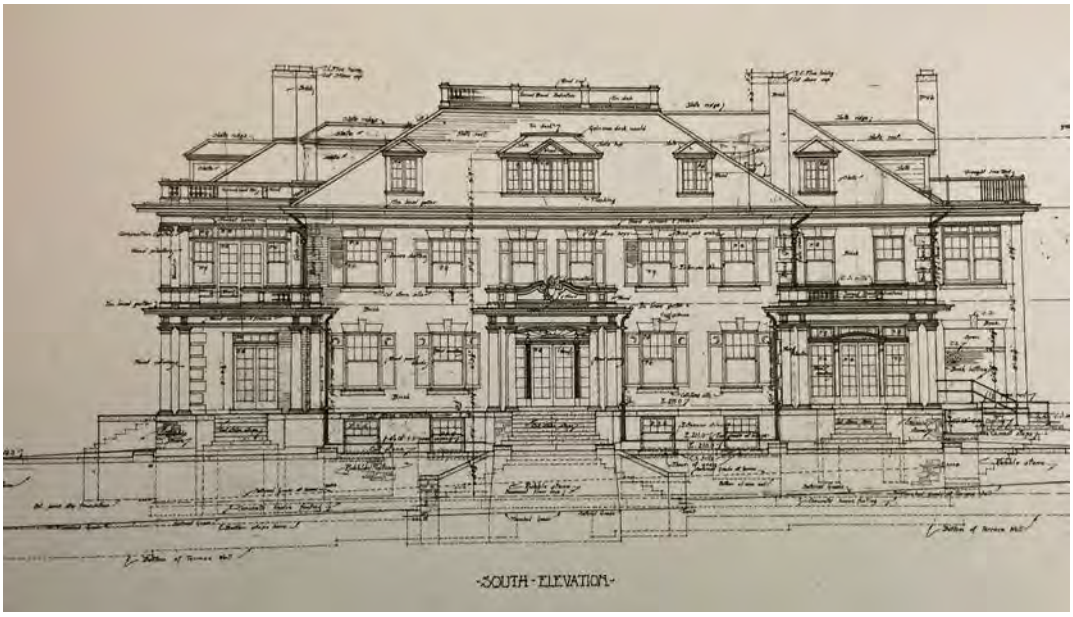


Figure 3. 1915 elevation drawing. (The State Historical Society of Missouri archives)

Figure 4. Original façade. (The State Historical Society of Missouri archives)

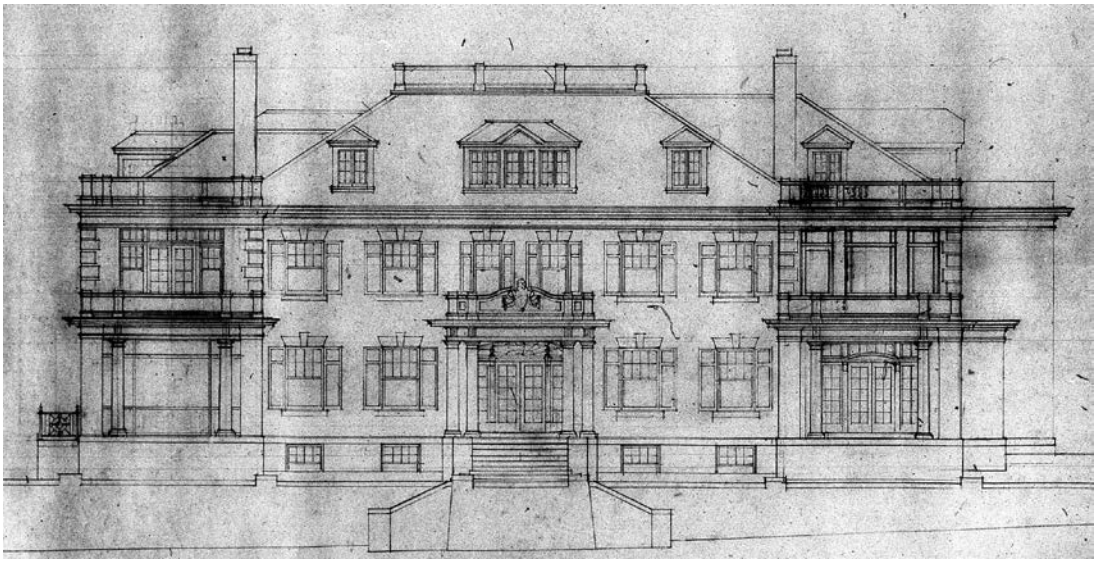
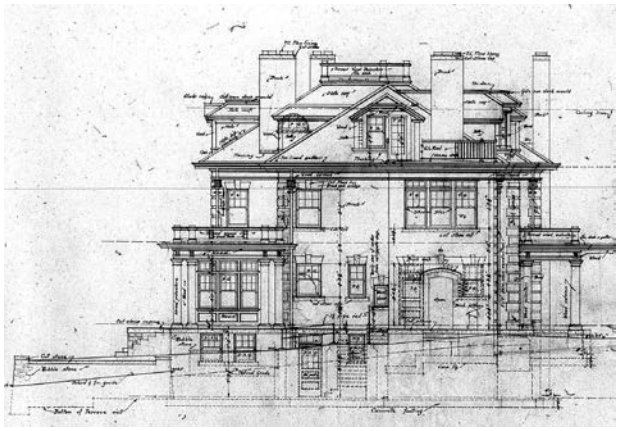
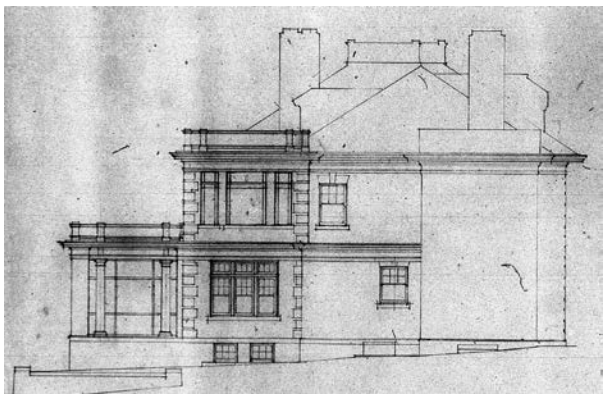


Figure 5. 1936 elevation drawing. (The State Historical Society of Missouri archives)





Figures 6 & 7. 1916, left, and 1936, right, drawings of the east elevation.
(The State Historical Society of Missouri archives)

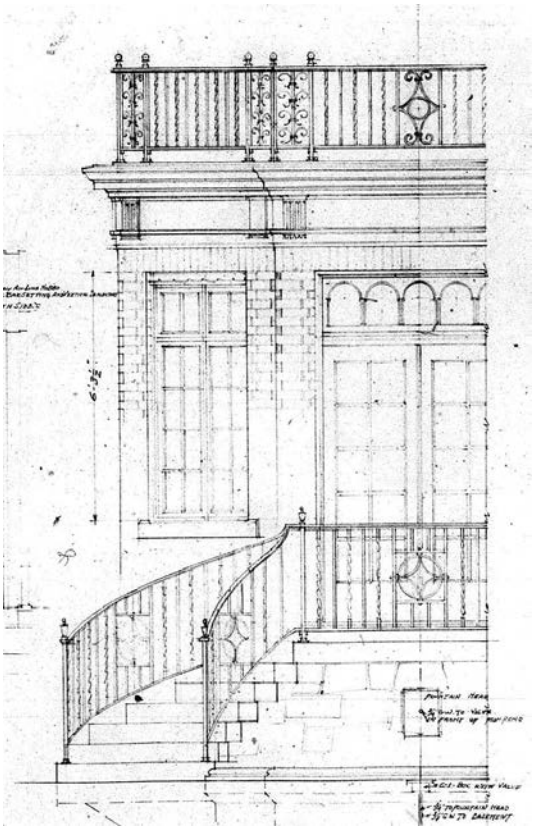


Figure 8. 1937 drawing for south conservatory. (The State Historical Society of Missouri archives)

Figures 9 & 10. 5127 Sunset Drive and 54 Janssen Place. (Susan Jezak Ford, June 2015.)

Figures 11 & 12. 5207 Sunset Drive and 824 W. 54th Street. (Susan Jezak Ford, June 2015.)

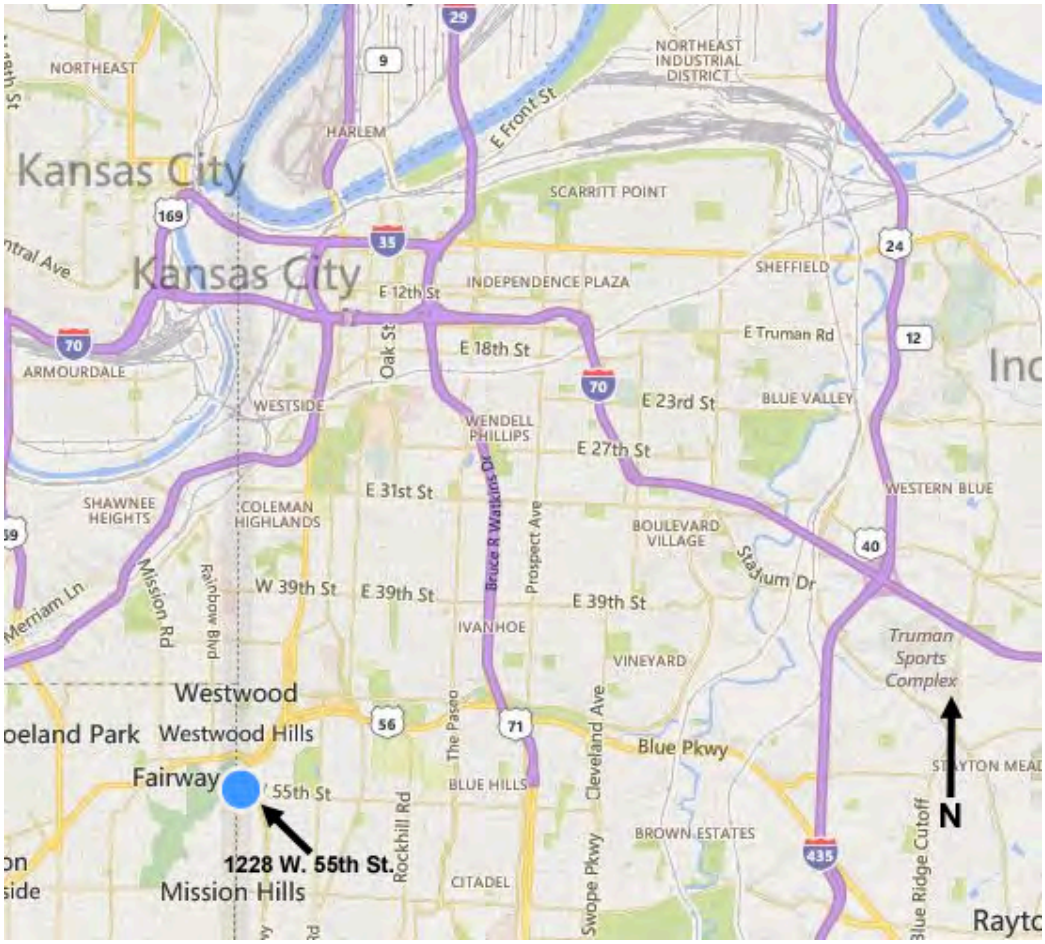


Figure 13. Location of the Peters house in Kansas City area. (bing.com/maps accessed 31 August 2015)

IN NEWSPAPERS