

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 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 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 Horn-Vincent-Russell Estate

other names/site number Peet, H.O. and Marguerite, Estate

2. Location

street & number 6624 Wenonga Road

city or town Mission Hills [n/a] not for publication [n/a] vicinity

state Kansas code KS County Johnson code 091 zip code 66208

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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.)

Richard D. Pauk
Signature of certifying official

6-18-97
Date

KANSAS STATE HISTORICAL SOCIETY

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 commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- ☐ 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):

Signature of the Keeper

Date of Action

Horn-Vincent-Russell tate

Name of Property

Johnson County Kansas

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

Contributing	Noncontributing	
<u>1</u>		buildings
<u>1</u>		sites
<u>3</u>		structures
<u>2</u>		objects
<u>7</u>	<u>0</u>	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

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH & EARLY 20TH CENTURY

REVIVALS: Tudor Revival

Materials

(Enter categories from instructions)

foundation Limestone

walls Brick, limestone, stucco,
wood

roof Slate

other _____

Narrative Description

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

See continuation sheets.

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 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 a 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.)

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 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 # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Landscape Architecture

Period of Significance

1929-1931

Significant Dates

1929-1931

Significant Person

(Complete if Criterion B is marked above)

n/a

Cultural Affiliation

n/a

Architect/Builder

Edward Tanner; Hare & Hare; Nichols Co.

Primary Location of Additional Data:

- ☐ State Historic Preservation Office CFR 67 been
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Name of repository:

Horn-Vincent-Russell state

Johnson Count Kansas

Name of Property

County and State

10. Geographical Data

Acreage of Property 7.38 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing
1	<u>15</u>	<u>359062</u>	<u>43189456</u>
2			

	Zone	Easting	Northing
3			
4			

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Deon Wolfenbarger

organization Three Gables Preservation date April 15, 1997

street & number 9550 NE Cookingham Drive telephone 816/792-1275

city or town Kansas City state Missouri zip code 64157

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

(Complete this item at the request of the SHPO or FPO.)

name The Estate of Marguerite M. Peet, beneficiary Marguerite Peet Foster

street & number 6624 Wenonga Road telephone 913/362-6624

city or town Mission Hills state Kansas zip code 66208

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 7 Page 1

Horn-Vincent-Russell Estate
Johnson County, Kansas

SUMMARY

The Horn-Vincent-Russell Estate (1929-1931) is located on a 7.38 acre lot at 6624 Wenonga Road in Mission Hills, Johnson County, Kansas. The historic district contains seven contributing resources: one building--the main residence; one site--the designed estate grounds; three structures--the pergola, the "Overlook," and the entry gate; and two objects--the courtyard fountain and a stone well. The main residence is a two-story Tudor Revival house with attached garage. The house's primary wall cladding is brick and features an L-plan modified by cross bays with steeply pitched gable roofs. In addition to the distinguishing slate roofs, other identifying Tudor Revival features include the decorative half-timbering with both stucco and brick infill between the timbers, tall narrow metal windows in multiple groups, some with multiple glazing, stone quoins surrounding the entry doors, and large elaborated chimneys. The first floor of the residence, second story hallway, and finished areas of the basement continue the Tudor Revival detailing, and feature heavy timbers, stone window sills, and tile floors. The second story bedrooms and sitting rooms are finished in a French Eclectic style, and feature painted woodwork, vaulted ceilings, and arched doors. The L-shaped house partly encloses a formal courtyard with central fountain and radiating brick sidewalk. The remainder of the courtyard is enclosed by a stone wall with egress provided by two gates at the southeast and southwest, and a stone tea house (historically called the "Overlook") at the southern corner. The southeast courtyard gate leads to the south terrace, which is bounded by a low stone retaining wall and contains a carved stone well. The garden is reached by either the Overlook or the south terrace, and has an upper and lower walk, both flanked by perennial borders and a stone and wood trellis. The southeastern end of the garden has a large pergola with statuary. There is an east lawn, which contains a grassy area flanked by trees just southeast of the courtyard, and a service garden southeast of the garage. The south and north lawns are planted naturalistically. They contain large native trees with grassy lawn underneath and some flowering trees and shrubs in borders. There is a man-made stream bed on the northeastern edge of the property which is presently overgrown. The Tudor Revival house is virtually intact both interior and exterior, and retains a high degree of integrity in all areas of consideration: design, materials, workmanship, location, setting, feeling, and association. The designed landscape, representative of the "Country Place Era" in landscape architecture, also retains a high degree of integrity in all areas of consideration, in spite of the loss of a few features such as a gazebo and bridge.¹

¹"Country Place Era," as defined in Norman T. Newton, *Design on the Land: The Development of Landscape Architecture*, (Cambridge, MA.: Belknap Press of Harvard University Press, 1971), pp. 427-446.

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Horn-Vincent-Russell Estate
Johnson County, Kansas

NARRATION

The Horn-Vincent-Russell Estate is located on the largest undeveloped tract of land in the exclusive residential community of Mission Hills, Kansas. Set back from the road on a long curving drive, the house is not visible from Wenonga Road and can only be seen from Indian Lane during the winter months. The irregularly shaped lot has a small extension at the north which provides egress from Wenonga Road. Visible from this street is the entry gate which features square stone columns capped with pyramidal roofs, wood timber gates, and flanking stone walls. The tree-lined drive leads first northwest and then curves southwest towards the residence. The drive splits at this point; one section continues straight through the porte-cochere which connects the garage to the main residence, and the other section curves again to the south leading to the service court at the rear of the garage.

The large lot slopes down to the west and south of the property. The northeast and southeast boundaries of the property are residential lots and are densely planted. Along the northeast property line, a man-made stream bed (c. 1930) is constructed of concrete and layered limestone.² The stream bed widens in a few places to form small pools, the largest of which is at the western end. Presently, the stream bed is dry most of the year and is overgrown with brush.

The north, west, and south lawns are grassed and contain several mature native deciduous specimens, such as locust, oak, and walnut. The lot slopes moderately for approximately 80' west of the main residence, and then drops dramatically along the west down towards Brush Creek. The land levels off at Brush Creek to the edge of Indian Lane, which forms the western boundary. The western slope is more densely planted with native understory trees and shrubs, and has euonymous and vinca groundcover. The east lawn contains the "kitchen" garden, and has a small garden shed and grape vines. The eastern boundary abuts the rear yards of houses on Wenonga Road, and is densely planted with a variety of deciduous and evergreen trees. A portion of the east lawn between the service court drive and the formal garden has taken on a more formal appearance. Rectangular in shape, it is bounded by deciduous trees and planting beds and features a level greensward with a focal stature in the center. This greensward is entered on the west from the formal courtyard.

²Referred to as "The Brook" on Hare & Hare's "Preliminary Design for 6624 Wenonga Lane," 16 November 1929.

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Horn-Vincent-Russell Estate
Johnson County, Kansas

The formally designed portions of the property are immediately south of the main residence. The Norman-influenced courtyard (historically, the "Forecourt") has entrances askew of the four compass points: at the northeast, southeast, southwest, and northwest. The northeast entrance is a flagstone drive from the porte-cochere which connects the garage to the main residence. The flagstone continues in a circular pattern around a low circular pool, and is bounded and divided by brick pavers which extend to serve as brick walks leading to the main entry of the residence, the south porch, the south terrace, the east lawn, and through the Overlook to the formal garden. The flagstone pavers have cement mortar which has caused spalling in recent years. Eight triangular planting beds surround the low stone circular pool, which features an interior brick ledge with four lowered sections for pots. A bronze angel, purchased by the Peets in New York, is the focal point of the fountain. It is a reproduction of the original located in the Ufizi Gallery in Florence, Italy. The circular forecourt is set within a square yard, bounded on two sides by the house and garage, and on the other two sides by a high random rubble stone wall with brick coping. Trimmed yews, flower beds, and grass lawn border the four sides of the forecourt.

The gate from the courtyard to the south terrace has dressed stone quoins set within the rubble wall, with a stone lintel capped with a hipped roof with denticulated cornice. The gate is stained wood timbers with bent wood cross bars. Three stone steps lead down to the south lawn, a level greensward bounded on the northwest and southwest by a lower stone retaining wall. Centered in the sight line from the courtyard pool/gate on the south terrace is an elaborate carved stone well with decorative wrought iron top. A swimming pool is just southwest of the south porch; the remainder of the south terrace is grassed lawn. Stone steps, again on the sight line from the courtyard pool, lead down into the naturalistically planted south lawn.

The formal garden is rectangular and is bounded on the northeast and southwest by a stone wall topped with stone columns supporting a wood trellis. At the northeast end, a large pergola with stone columns and wood beams is raised several steps above the level of the garden. The pergola has a flagstone floor and a semi-circular patio area on the southeast end. A classical stone statue is the focal point, and stone steps at both ends lead to either the east or south lawns. Straight flagstone paths border the long sides of the formal garden, and in turn are flanked by perennial flower beds. The northeast formal garden walkway and perennial bed has a rubble stone retaining wall, and is thus set at higher level than the center greensward of the garden. One of the visual focal points of the formal garden is an enormous locust tree in the middle of the southwest walkway. At the present, one branch reaches nearly to the ground and extends across the center greensward to the opposite walkway. The greensward of the formal garden connects with that of the south terrace at its southwestern end, where sunken stepping stones complete the

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Horn-Vincent-Russell Estate
Johnson County, Kansas

rectangular border. At the southwest corner of the formal garden (northeast corner of the courtyard) a small circular building, formerly called the "Overlook" but recently referred to as the "Tea House," provides egress between the two outside designed spaces. Constructed of rubble stone, the entryways have dressed stone quoins and lintels. A wide corbelled brick cornice features a sawtooth brick belt course above a stone band containing small recessed panels. Immediately beneath these panels, an iron ring for plant support encircles the building. The bellcast conical roof has slate shingles.

The main residence is a rambling two-story Tudor Revival estate house which has a basic L-plan accentuated by cross gable bays. Views of the house are dictated by the site, plantings, and vistas through the various designed gardens. The multiple steeply pitched gable roofs have vari-colored slate shingles which are graduated in breadth and width from ridge to eave. The overhanging open eaves have exposed rafter tails. The gable ends feature Medieval-inspired decorated vergeboards. Other roof features include hipped roof dormers, corner eave brackets, and large brick chimneys with tall corbelled brick caps. A gable roof porte-cochere connects the north wing of the house to the garage, and has a heavy timber vergeboard and exposed rafters over the drive. The garage, designed in the same manner as the main residence, features a bellcast slate hip on gable roof with shed roof dormers and rubble work walls on the north. Double garage doors are on the northeast, with additional doors on two other elevations. Living quarters for the groundskeeper are on the second story, above the garage.

The main elevation of the house faces southeast into the courtyard. Brick is the principal wall material, but the surface is enlivened with a variety of additional wall materials and patterns. Upper story gable bay ends feature decorative half-timbering with stucco infill, while the second story of the northwest elevation has half-timbers with brick infill. The wall facing the garage (beneath the porte-cochere roof) is constructed of rough rubble work similar to the stone walls. Blocks of rubble stone also accentuate the extended main entry bay onto the courtyard. A secondary entry is on the southwest and leads to a nearly full-length "living terrace."³ Both of these entry doors, as well as other prominent windows, have surrounds of dressed-face Bedford limestone giving a quoin-like effect. A few windows have sills of brick headers, while others are set within massive half-timber surrounds. A variety of window types and sizes are present; most are tall and narrow, and are generally in groups of two or more. Most are metal casement, and several have small, diamond-shaped panes.

³From Hare & Hare's "Preliminary Design," 16 November 1929.

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The main entry onto the courtyard has double heavy wood paneled doors which are deeply recessed into the stone doorframe. The main rear entry on the southwest also has double doors: these are leaded glass with small clear and multi-colored panes. The living terrace at this entry has square tile flooring and a rubble stone wall. Large stone steps expand in a semi-circle as they extend to the southwest. There are other doors from the two enclosed porches on the north and south, and a small entry door on the northeast.

The extensive attention to architectural details continues on the interior of the house. The floorplan is original, and virtually all interior architectural features are original as well. The first floor consists of the main gallery (hall) which has a small coat room off of the main entry door and prominent steps to the second story. Also contained in the gallery are two powder rooms. The living room and south porch to the southwest are sunk a few feet below the level of the gallery. The dining room is at the northwest end of the gallery, and another porch northwest of that. In the wing of the house which extends northeast, a butlery and kitchen with original wood cabinets and stainless steel counters are located. Providing entry from the porte-cochere and leading to the breakfast room set with the ell of the house is the "breakfast passage."

Heavy timbers and plank ceiling boards reflect the late Medieval influence in the gallery, as do the wood paneling and massive carved balusters. The interior of the main entry doors feature a "linen fold" wood carving, and carved spandrels and half-height spindles decorate the coat room; otherwise, the majority of features on the first floor are massive in scale. Dressed stone forms the arched entry leading down to the living room, which has a stone fireplace. All the interior window trim is stone as well, and all floors are Batchelder Wilson tile except for the oak floor in the living room. All walls are plaster except for paneling in the dining room, which also contains concealed doors to the kitchen. Both the dining and living rooms have stone fireplaces. The plaster walls in the breakfast room have scenic painted wall covering from France, while the walls of the breakfast passage are decorated with plaster relief farm animals and insects. The Norman influence is also seen in the delicate plaster moldings on the breakfast room ceiling, which include Fleurs-de-lis.

The dog-legged staircase in the gallery leads to the second story hallway, which is finished in a similar manner as the first story with massive wood trim. The remainder of the rooms upstairs, however, feature more delicate woodwork and are painted in soft, pastel colors. The masters

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Johnson County, Kansas

room is to the southwest.⁴ Above the south porch, a dressing room, mistress's bath and sleeping porch are at the extreme southwest end of the house. Both the Masters Room and the dressing room are wood paneled with delicate trim molding, with the arch of the trim repeated in the arched lintel of the doors. The ceiling also has a shallow barrel arch. The dressing room has numerous built-in closets and drawers, with the paneled door featuring hand painted bouquets of flowers. The mistress' bath is finished in pink tile and marble. At the west end of the Masters Room is the Master Bath, which is entered first by a dressing room which has walls and closet doors covered with Moroccan tooled leather. A black marble sink overlooks the courtyard, and shower with multiple heads is at the west end.

At the northwest end of the house are two bedrooms, each with their own bath. There is also another sleeping porch, which was used by Margot Peet as a studio. Both bedrooms have delicate wood paneling and arched ceilings, although the paneling and ceiling configurations differs for each room. The ceiling on the east bedroom has an original painting of clouds and sky by local artist Rod Cofran, with whom Mrs. Peet studied watercolors. The decorative Arts and Craft Faience tiles in both bathrooms are noteworthy; according to the architectural plans, the manufacturer of the tiles in the west bathroom was the Mosaic Tile Company. A small corridor leads to the northeast wing of the house, which contains two maids room and a storage area, as well as a narrow staircase to the butlery below. The basement of the house has finished rooms exhibiting the Tudor Revival influence, with wood paneling, troweled stucco walls, and heavy timbers. The basement also contains a utility room.

The Horn-Vincent-Russell Estate is in excellent condition and retains a very high level of integrity. Both the grounds and the main residence exhibit the design characteristics representative of their style and period, and are reflective of the privileged life of residents of the exclusive Mission Hills community.

⁴As annotated in Edward W. Tanner's plans, "Residence for 6624 Wenonga Road," n.d.

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Horn-Vincent-Russell Estate
Johnson County, Kansas

SUMMARY

The Horn-Vincent-Russell Estate, located at 6624 Wenonga Road in Mission Hills, Johnson County, Kansas, is significant under National Register Criterion C in the areas of **architecture** and **landscape architecture**. In architecture, the house is significant as an excellent high-style representative of the Tudor Revival style. The picturesque appearance is formed by not only by its careful siting with the terrain and its rambling design, but by the interplay of multiple textures, colors, and design features typical of the Tudor Revival style. It is also significant in architecture as an example of the work of Edward Tanner. Closely aligned with the J.C. Nichols Company, Tanner's firm was responsible for the design of almost all of the Nichols Company's commercial structures, including fifteen shopping centers, as well as for nearly 2,000 residences in the Kansas City area. In the area of landscape architecture, the grounds and its features are significant as an excellent representative of the Country Place Era of American landscape design. The grounds are also significant as an intact example of the nationally recognized landscape architectural firm of Hare & Hare.

NARRATION

Background history

The Horn-Vincent-Russell Estate was completed in 1931 in the Indian Hills section, which was at the southern end of the elite Mission Hills community developed by J.C. Nichols. Jesse Clyde Nichols was a nationally recognized real estate developer recognized for his innovations in planned residential communities in the early twentieth century. He was one of the first developers in the country to attract buyers with such features as paved streets, sidewalks, landscaped areas, and access to water and sewers. More significant to the protection of real estate values in his neighborhoods was the initiation of restrictive covenants to guarantee construction standards. This allowed his company to exercise the control of not only the use of structures built in his developments, but of their design as well.¹ Nichols was responsible for numerous planned neighborhoods on both sides of the state line in the Kansas City metropolitan area, but the most exclusive residential district was Mission Hills, Kansas.

After the turn of the century, the quality of life in Kansas City's older elite neighborhoods was changing. Upper-income families were leaving the Quality Hill and Merriam Place sections and were moving south. J.C. Nichols, who was already active building middle-class homes in the

¹William S. Worley, *J.C. Nichols and the Shaping of Kansas City* (Columbia, MO.: University of Missouri Press, 1990), pp. 6-9.

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Kansas City area, turned his attention towards upper-middle and upper-income homes. He purchased land in what was considered remote sections of the city at the time, if they were even within the city limits at all. The Country Club District, located south of downtown Kansas City, was soon established as homesite for "notably discerning people" by 1910, as least as Nichols' advertisements of the period would have us believe.² Indeed, the Country Club and surrounding developments became the neighborhoods of choice to the wealthy of Kansas City, presenting an alternative to the older sections of town now too close to the industry, railroad lines, and homes of transients and immigrants.

Although many of Nichols' developments would become known for their adaptation to the topography and generous landscaping, the greatest realization of his signature neighborhoods occurred in what would become the City of Mission Hills. In 1908, Nichols purchased 229 acres from the Armour family in Johnson County, Kansas.³ He was interested by the possibilities presented by the wooded land west of state line, which included rolling terrain and meandering creeks.⁴ To protect some of these natural features in addition to what he planned for his new developments, Nichols placed significant deed restrictions on his new acquisitions from this period. These restrictions covered a required minimum cost of construction, set-backs, and landscape features. Including all of his developments on both sides of state line, by April of 1908 Nichols controlled over 1,000 acres. Consequently, he began using the slogan "1,000 acres restricted" in his advertising.⁵

The development in Mission Hills began to take form just west of the Sunset Hills development and across the state line between Kansas and Missouri. The first lot in this new development was sold to A.C. Jobes in 1909. Jobes, a Vice President of the First National Bank of Kansas City, was also a director of the Atchison, Topeka and Santa Fe Railway as well as of the Southwestern

²Ibid., pp. 192-193.

³Ibid., p. 77.

⁴Madelyn Voigts, *Mission Hills: Reflections on the Past and Present* (Kansas City, MO.: Lowell Press, Inc., 1987), p. 12.

⁵Worley, J.C. Nichols, p. 77.

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Horn-Vincent-Russell Estate
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Bell Telephone Company. Both directorships hinged on his being a Kansas resident.⁶ As Jobes desired a prestigious home location in Kansas, Nichols was able to attract him to his Mission Hills development by promising to build a road connecting the Jobes home with a road in Missouri.

The J.C. Nichols Realty Company, along with A.C. Jobes, filed the initial section of the Mission Hills plat, and the next year offered the first tract for sale. Sid J. Hare (and later as the nationally recognized landscape architectural firm of Hare & Hare) began a long association with the Nichols Company that same year. Hare & Hare were the landscape designers for all of Nichols's subdivisions from 1913 until the beginning of the Great Depression.⁷

Sid Hare began planning work on Mission Hills in 1913 with certain factors established at the outset, such as the location as general shape of the Mission Hills Country Club golf course. Hare and Nichols developed an irregular plan which revolved around one central straight avenue. Many of the blocks were very large, averaging ten acres each with one block containing over thirty blocks. The oversized blocks were intersected by landscaped pedestrian walkways, and cul-de-sacs provided access to the interior portions. These features were similar to the nationally recognized Radburn subdivision which was planned nearly fifteen years later in New Jersey.⁸

Nichols opened Mission Hills to full-scale development in 1913-1914. His advertising emphasized the aspect of living in Kansas and working in Missouri, stating that "Mission Hills offers the first opportunity ever given to persons who may wish to reside in a restricted residence section in Kansas, yet share in the conveniences and social environment of Kansas City proper."⁹ Prior to Nichols' involvement, no self-respecting Missourian wanted to live on the Kansas side; neither was there much inducement to do so. However, through quality land planning and shrewd advertising, Nichols' was able to create a belief in Kansas Citians that the very best neighborhoods were exemplified by his developments.

⁶Ibid., p. 81.

⁷Ibid., p. 94.

⁸Ibid., pp. 106-107.

⁹Ibid., p. 82.

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In 1914, a Mission Hills subdivision plat was filed with deed restrictions that automatically renewed unless a majority of landowners voted to disapprove the extensions within a stated time limit. These restrictions were one of the most effective tools that Nichols employed to protect the future value of his residential developments. The Mission Hills restrictions established the first automatic homeowners' association for one of Nichols' developments.¹⁰ Nichols didn't just depend upon restrictions of the property owners to set the character of Mission Hills, however. He was personally involved in many details of this development, including purchasing outdoor artwork and providing for replacement trees when some were removed during construction. Firm in his belief that no home should have a treeless garden, he had trees planted in those lots sold without trees. More than 2,000 trees were planted in lots south of 59th Street before they were put on sale in 1919.¹¹ Much of this southern section, initially platted as Indian Hills in 1924, later became part of Mission Hills.

It was not enough to plan for an exclusive community; J.C. Nichols personally recruited some of the earliest residents of Mission Hills. After securing A. C. Jobes, Nichols set his sights on other monied residents of the Kansas City area, including John E. Horn. According to Miller Nichols, son of J.C., "Dad actively pursued 11 Kansas millionaires to get them to build estates in Mission Hills. He succeeded in getting nine of them: Jake Revely, the Jones Boys, Winters, Goebel, Jobes, Horn are the ones I can remember."¹² Referred to as an "oil producer" in a 1930 newspaper article, little else has been uncovered regarding John Horn except for the information available in city directories. At approximately the time of his residency in the 6624 Wenonga Road property, his occupation was listed as "oil royalties."

Phoebe Horn, wife of John, purchased the lots in 1927. A number of complicated transactions occurred with the next two years, which eventually proved fortuitous for the Horns in light of later developments. The Horns hired Edward Tanner, an architect associated with the J.C. Nichols Company, to prepare the plans for their large house, and the landscape architectural firm of Hare & Hare to design the ten-acre property. Preliminary designs for both were prepared in 1929 (see accompanying plans), and construction had begun at least by 1930 with the J.C. Nichols Company serving as general contractor. The house and grounds were completed in

¹⁰Ibid., p. xvii.

¹¹Voigts, *Mission Hills*, p. 24.

¹²Ibid., p. 16.

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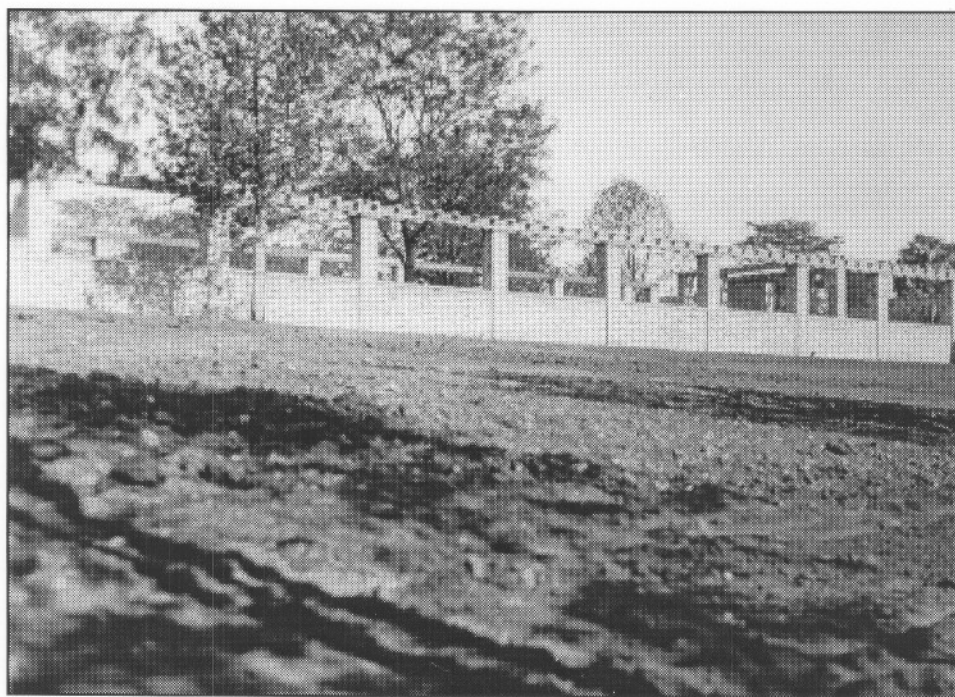
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1931, when John and Phoebe Horn were listed as residing there. The construction of the estate had provoked many wondering comments from observers. As a newspaper article noted:

Nearly as much masonry has gone into the surroundings of the house in creating an old world setting for it as into the house itself. The garden walls rose with those of the house, surrounding a ground area so extensive that speculation as to just what sort of project this might be developed.¹³



The stone walls of the pergola surrounding the formal garden, ca. 1930s.

Although Voigts' *Mission Hills: Reflections on the Past and Present* states that the Horns only lived there for one year before selling to Mr. and Mrs. Roy Russell for \$65,000, in fact the estate did not sell until 1938, and then to Fred Cameron and Susan Gay Vincent. Prior to this sale, however, the Horns were experiencing legal challenges to their ownership of the property. In 1934, the Imperial Royalties Company, of which John Horn was a trustee, claimed that Horn

¹³"A Bit of the Old World is Created on a Hilltop Here," *Kansas City Star*, 9 November 1930.

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misappropriated funds believed in excess of ten millions dollars from that company. Claiming that he used these funds to acquire the estate in Mission Hills, the Imperial Royalties Company filed a claim against the property. However, the Johnson County Court dismissed the action against the property as its ownership was apparently filed in the name of Phoebe T. Horn, who was not a defendant in the suit.¹⁴

It is not known how long the Horns actually lived in their Mission Hills residence, as city directories show them residing at 6624 Wenonga through 1939. In 1938, however, two years after his retirement as president of the Simonds-Shields-Theis Grain Company, Fred C. Vincent and his wife purchased the "spacious Normandy style home at 6624 Wenonga" Road. Vincent was also president of the Johnson County National Bank and Trust Company and a director of Flour Mills of America and of the Kansas City Power & Light Co.¹⁵ After his death in 1945, his wife Susan remarried J. Roy Russell. They continued to live in the estate until her death in 1955.

In 1956, J. Roy Russell sold the property to Herbert O. and Marguerite M. Peet for \$120,000.00. The Peets had long admired the residence; so much so that they hired prominent architect Edward Buehler Delk in 1930 to design one very similar to the house at 6624 Wenonga Road. As grandson of the founder of the Peet Soap Manufacturing Company, H.O. Peet even carved a large model of the house out of a soap block he took from the plant. However, declining fortunes during the Great Depression altered their plans to build a Tudor Revival house; instead they built a new Neoclassical Revival house on the southwest corner of their 160-acre farm at 83rd Street and Nall in Johnson County.¹⁶ After Mrs. Russell died, Mr. Peet approached Roy Russell and offered to buy the house.

Herbert Orvis Peet was the founder of one of Kansas City's first locally owned stock brokerages. He was a member of a family that rose to the top of the soap-making industry in the United States. The Peet Brothers Soap Company was established in 1872 by his grandfather, William Peet. H.O. Peet joined the company as an assistant treasurer in 1923. The company merged with

¹⁴Johnson County Title Company, Inc., "Abstract of Title to 'All of Lot 3, Block 6, INDIAN HILLS, a subdivisions, now in the City of Mission Hills, in Johnson County, Kansas,'" No. 45044.

¹⁵"Fred C. Vincent Death," *Kansas City Star*, 20 April 1945.

¹⁶Marguerite Peet Foster, telephone conversation with Deon Wolfenbarger, 3 November 1996.

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¹⁶Marguerite Peet Foster, telephone conversation with Deon Wolfenbarger, 3 November 1996.

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the Palmolive Co. in 1927, and again the next year with Colgate & Co., forming Colgate-Palmolive-Peet Co., a nationwide leader in the soap business and a major employer in the Kansas City area. Although he left the company's employ, H.O. remained associated with it throughout his life. He was elected to the firm's board of directors in 1954, and served as a member of the board's executive committee from 1954 to 1974.

In 1928, H.O. Peet became a member of the New York Stock Exchange and organized H.O. Peet and Co. Inc. He left this business in the hands of his brother-in-law in 1941, when he left to serve as a captain in the U.S. Army Air Corps in WWII. He rose to the rank of lieutenant colonel, and received a special commendation from the inspector general for his additional service in the War Department. He retired from the securities business in 1958. In 1978, the firm was acquired by Kidder Peabody & Co. Peet remained active in many social and philanthropic organizations in the Kansas City area. He was first executive vice president and chairman of the executive committee of St. Luke's Hospital. He was also on the University of Kansas City Board of Trustees, and was a member of the Society of Fellows at the Nelson Gallery.¹⁷

Marguerite (Margot) Munger Peet was also a member of a well-known Kansas City family. Her father, Winston P. Munger, was head of a wholesale drygoods business, Burnham, Munger, & Root; and her mother, Marguerite Candee Harris, was a significant player in the reform movement in Kansas City politics that worked to oust the Pendergast machine. Born in Kansas City in 1903, Margot left for the Miss Hopkins French School in New York after her graduation from Barstow. There she studied with pastelist Clinton Peters. After a year in New York, she returned to Kansas City and met Herbert O. Peet at a Kansas City Country Club dance. He asked her to paint a portrait of his grandfather, William Peet. Upon completion of the portrait, Peet present Margot with an engagement ring. She would eventually paint portraits of six generations of the Peet family.

As an artist of considerable talents, Margot studied painting and drawing with Randall Davy at the Kansas City Art Institute. In the late 1930s, she studied with nationally renowned artist Thomas Hart Benton; many of her paintings reflect his influence. The influences of other artists can be found in her work as well. However, her work may be best known for her many floral still lifes and landscape paintings. In these paintings, the gardens at the Wenonga Road residence

¹⁷"Herbert O. Peet, broker and benefactor, dies at 83," *Kansas City Times*, 9 January 1984.

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played a significant role, and most of the landscape and floral paintings which were found after Margot's death represent the extensive gardens at the Peet's residence. Gardening was as much of an avocation to Mrs. Peet as was painting. She was an active member of the Westport Garden Club, and a member of the Beautification Committee of Mission Hills. Mrs. Peet was responsible for the plant and color choices in the garden, and had a standing order every year at Rosehill Nursery. However, her daughter recalls the great amount of work that the gardens entailed. Margot Peet weeded the entire perennial garden herself the first year, and burst into tears describing the work.¹⁸

Margot Peet, like her husband, was active in many philanthropic organizations. Planned Parenthood was one of her main beneficiaries. She joined the Board of Directors in 1956; that same year, the Herbert O. Peet Foundation gave Planned Parenthood its first substantial gift, which helped provide family planning services to hundreds of low-income women. In honor of her dedication to its mission, Planned Parenthood of Mid-Missouri and Eastern Kansas named Margot Peet as its first feature artist of the year in 1996. A monthly calendar planner and set of note cards was published featuring her works, including scenes from the gardens at the Peet Residence.

Although Margot Peet was involved in the selection of annual and perennial plant material for the gardens, very few material changes were made to either the landscape infrastructure or to the main residence. Immediately after moving in, the Peets added a swimming pool in the south terrace area just outside the south porch. The Peets' daughter, Marguerite Peet Foster, inherited the property after the death of Margot in 1995. She plans to donate a historic facade easement on the residence, and an open space easement on the grounds, thereby ensuring the preservation of one of the most significant properties in Mission Hills.

Architecture

The residence at the Horn-Vincent-Russell Estate is significant under National Register Criterion C in the area of **architecture** as an excellent high-style representative of the Tudor Revival style. The Tudor Revival style reached the height of its popularity in the United States during the 1920s and '30s when masonry veneering techniques allowed the mimicking of the brick and stone

¹⁸Foster, telephone conversation, 3 November 1996.

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exteriors seen on English prototypes.¹⁹ Loosely based on late Medieval English prototypes, American expressions of the style have eclectic designs, but nearly all emphasize steeply pitched, front-facing gables. Many also feature ornamental false half-timbering. Tall, narrow windows, generally in multiple groups with multi-pane glazing and prominent chimneys are other typical features.²⁰ The Horn-Vincent-Russell residence has these Tudor Revival features and others, including decorated vergeboards, stone quoin accents at the entry door, and the use of a variety of wall cladding material. All of these features, coupled with its rambling design, make it an excellent high-style representative of the Tudor Revival style.²¹

The architectural significance of the house is represented not only by the design of the features, but by the materials and craftsmanship as well. The masonry found in the stonework on the grounds is of particular high quality, and both interior and exterior finishes in the main residence are noteworthy. The luxuriousness of the bathrooms most particularly represents the high level of quality in materials. The pink and ivory marble surfaces of the mistress's bath upstairs contrasts with the supremely masculine color and material scheme in the master's bath, with its Moroccan tooled leather walls and its black marble sink. Even the two guests' baths are noteworthy for their elaborate faience tile schemes. Faience tiles, which differ from the glazed ceramic surfaces of other tiles, represent ceramics of the highest quality.²² Arts and Crafts tiles, such as those found in the Horn-Vincent-Russell house, represented a significant monetary investment. Tile such as this was mainly used only in the most expensive residential

¹⁹Virginia & Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), p. 358.

²⁰Ibid.

²¹Although intensive level architectural surveys have been completed for only a small portion of Kansas City, Missouri's historic buildings (and not at all in Mission Hills to date), a windshield survey makes it obvious that the Tudor Revival style was very popular in the metropolitan Kansas City area, and particularly in J.C. Nichols subdivisions. Further research may reveal this residence to be one of the more significant high-style examples in the metropolitan area.

²²Richard Hysler Lippincott, "Rookwood Architectural Faience Tile" (Masters thesis, Ball State University, College of Architecture and Planning, 1993), p. 5.

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commissions.²³ Reminiscent of the work of the Rookwood Pottery Company, the tiles in one bath have been attributed to the Mosaic Tile Company which produced colored matte tiles for only a brief period in the 1920s.²⁴

The Tudor Revival style became the style of choice of the well-to-do in the United States during the 1920s. It possessed favorable historical connotations associated with its English prototypes, yet could still project a comfortable appearance that was not overtly ostentatious, unlike mansions built in the Beaux Arts or Second Renaissance Revival styles. Estates with residences as large as the Edsel and Eleanor Ford House in Grosse Pointe Shores, Michigan still managed to convey a cozy feeling utilizing this style. The Ford House, designed by Albert Kahn, was completed prior to the start of construction of the Horn-Vincent-Russell residence. Files at the Western Historical Manuscript Collection at the University of Missouri-Kansas City indicate that the Horns' architect, Edward Tanner, had been collecting articles on houses of similar design prior to the execution of this commission. While it is unknown whether the Ford residence provided inspiration, the two residences do share many similar design features, both on the exterior and the interior. The interior stone detailing, ornamental plaster ceilings, linen-fold woodwork, barrel vaulted ceilings, and even the flower-painted closet doors in the woman's dressing room are among those interior features which are similar.

The residence at the Horn-Vincent-Russell Estate is also significant in architecture as an example of the work of Edward Tanner. Tanner served the J.C. Nichols Company first as an employee and later as an independent, although closely allied, organization. His firm was responsible for the design of almost all of the Nichols Company's commercial structures, including fifteen shopping centers, as well as nearly 2,000 residences in the Kansas City area.²⁵ His death in 1974

²³Ibid., p. 58.

²⁴Notes on the tile manufacturer and colors found in the plans for Bath 1, Edward W. Tanner, "Residence for 6624 Wenonga Road, J.C. Nichols Inv. Co., Indian Hills, Job 2925," Miscellaneous Architectural Collection, No. KC 6, Western Historical Manuscript Collection, University of Missouri-Kansas City, Kansas City, Missouri. Notes on the Mosaic Tile Company in Lippincott, "Rookwood Architectural Tile," p. 14.

²⁵"Kansas City Profile," *Kansas City Star*, 17 July 1961.

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warranted an editorial in the *Kansas City Star*, which noted that Tanner "was the architect responsible for much of the beauty that distinguishes great sections of the Kansas City area."²⁶

Tanner was born in Cottonwood Falls, Kansas in 1895, but grew up in Lawrence after the death of his father. His mother was a residential contractor, and probably influenced her son towards the field of architecture.²⁷ Tanner was the first student in the newly founded department of architecture at the University of Kansas, which at that time was in the engineering school, and was one of the first two graduates.²⁸ After his graduation in 1916, he started as a draftsman in the Kansas City architectural firm of Shepard, Farrer & Wiser. He also worked for a short time at the Concrete Engineering company where he worked on the design of concrete construction. After serving in World War I, he began working for the J.C. Nichols Company in 1919, first as an employee. After a few years, he formed Edward W. Tanner & Associates as an independent firm which remained allied with the Nichols company. Although the firm handled work for other clients, it was primarily occupied with work in the various Nichols' developments. Tanner & Associates had its offices in the Nichols company's headquarters, and he served as vice-president and on the board of directors of the Nichols Company as well.²⁹

Projects not directly associated with the Nichols Company include the Linda Hall Library and the main Kansas City Public Library in Kansas City, Missouri. In 1933, his firm drew plans for the entire town of Fort Peck, Montana for the Army Corps of Engineers. During World War II, Tanner and his associates were involved with the Sunflower ordnance plant, the O'Reilly Hospital in Springfield, Missouri, the buildings at the Whiteman Air Base in Knob Noster, Missouri, and those at the Hays-Walker and Great Bend airfields in Kansas. Known for a wide variety of types of structures, he also designed religious buildings such as the George Hamilton

²⁶"Edward W. Tanner, Architect," *Kansas City Star*, 27 April 1974.

²⁷Dick Fowler, *Leaders in Our Town* (Kansas City, MO: Burd & Fletcher Company, 1952), p. 427.

²⁸"Kansas City Profile," 14 July 1961.

²⁹Fowler, p. 425.

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Combs Chapel, the Country Club Christian Church, and the Danforth Chapel at the University of Kansas.³⁰

Tanner is best known as the architect for the J.C. Nichols Company, and thus one of his best known works was the Country Club Plaza, a nationally recognized shopping district. The distinctive Plaza towers were known across the country as "the Nichols towers with that Tanner wham."³¹ During the time he was the principal designer for Nichols (from 1919 to 1964), he designed most of the major buildings on the Plaza and was responsible for much of its physical appearance. Tanner once said that the Spanish motif on the Plaza was chosen because of its humor.³²

Recognized in conjunction with the Country Club Plaza are the numerous residential districts developed by the Nichols Company. Responsible for the design of nearly 2,000 homes, Tanner's influence on the physical appearance of the metropolitan Kansas City area was indeed significant. Local architectural historian, George Ehrlich, recognizes Tanner as one of the most prolific residential designers of the 1910s through 1930s.³³ Not only was Tanner a prolific designer, but he is recognized for the quality of his designs as well. He was comfortable with a wide palette of styles; one of the few successful examples of the "International Style" in the metropolitan Kansas City area was designed by Tanner. The Bixby Residence (1936) at 6505 State Line Road in Kansas City, Missouri demonstrates his abilities in modernism. As noted, the Tudor Revival style was very popular in the Kansas City area during the early part of the twentieth century, and numerous architects produced countless variations of this style. However, a Tanner house is always recognizable from the street by virtue of the quality of its design according to local preservationists, and the quality of his residential buildings warrant further acknowledgment beyond the region. An intensive level survey of all of his works has not been completed to date; indeed, the Tanner files in the offices of the Landmarks Commission of Kansas City, Missouri list only twenty residential buildings. Therefore, a comparison of the

³⁰Ibid., p. 426; "E.W. Tanner, Plaza Architect, Dies," *Kansas City Times*, 26 April 1974.

³¹"Plaza Architect Dies," 26 April 1974.

³²Ibid.

³³George Ehrlich, *Kansas City, Missouri: An Architectural History, 1826-1990* (Columbia, MO: University of Missouri Press, 1992), p. 85.

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Horn-Vincent-Russell residence to other residential designs of Tanner is not presently possible. However, it was undoubtedly one of the finest residences completed by Tanner. Attention to detail was extensive and thorough, from the tile patterns in the bathrooms to the varying slate shingle widths on the roofs. Although constructed for wealthy clients, it was not ostentatious in any manner. Instead, its careful siting and enclosed arrangement invites inward contemplation, rather than demanding attention from public right-of-ways.

Landscape Architecture

The grounds of the Horn-Vincent-Russell residence are significant under Criterion C in the area of landscape architecture as an excellent representative of the Country Place Era of American landscape design. Norman T. Newton defines this era as having its beginnings in the late nineteenth century and ending in the early 1930s. Although sometimes faulted for the narrowing effect on the profession's public image (i.e., that many practitioners were occupied by sizable residential commissions), this era of landscape architecture was one that saw a remarkable progress in the quality of design. Newton notes that this included:

meticulous care for detail, for proportion and scale--especially outdoor scale, which can be so deceptive to architects and others accustomed to indoor scale: simple clarity of spatial structure, with space treated as a plastic material--always positive and primary, not just left over; clarity of circulation . . . ; equal clarity of correspondence between horizontal and vertical so that, for example, what was crisply geometric in plan did not slump into waviness in section; rightness of relation between form and material . . . ; usually short and generally restrained plant lists . . . with reliance on evergreen compactness to convey a sense of the architectonic where needed to emphasize geometric form; understatement and reserve rather than exaggeration . . . ³⁴

Not all commissions in the Country Place Era were "estates;" many were more compact sites, especially when located on the outskirts of metropolitan cities, such as the Horn-Vincent-Russell Estate. Many of the physical components of the very large estates could still be found in these smaller properties, including service buildings, vegetable gardens, tennis courts, bathing

³⁴Norman T. Newton, *Design on the Land: The Development of Landscape Architecture* (Cambridge, MA: Harvard University Press, 1971), p. 428.

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facilities, orchards, winding or sweeping drives, flower gardens (sited so as not to prevent views to or from the house), and the architectonic use of space near the main residence, with grassed panels serving as a transition to the sloping turf and naturalistic edges. In many instances, though, the "natural wildness" appearance of these portions of the landscape is almost entirely manmade, such as "the rill" area on the Horn-Vincent-Russell Estate. Like other significant Country Place era designs, the areas of the Horn-Vincent-Russell Estate which appear in plan to be rigidly geometric have an appealingly soft quality. Trees and plant materials which appear to be random are in actuality carefully situated so as to remove all signs of harshness from the outdoor space. The transition from the more rigid geometric areas to the more undulant spaces and grounds in the distance is formed by simple grass panels; this technique has been referred to as a clearly American contribution to landscape design.³⁵



The rill, shortly after construction.



Taken after construction during summer months.

The grounds at the Horn-Vincent-Russell residence display many of the characteristics which distinguish residential landscape designs during the Country Place era. Its architectonic manipulation of space in the forecourt and formal garden, informal and random-appearing placement of plant materials within the rigid formal spaces, grassed panels which serve as a transition between the formal areas and natural appearing grounds, and artificially constructed natural "wilderness" areas serving as the backdrop for the landscape views from the house are all typical features of this period. The size of the property, although seemingly small when

³⁵Ibid., p. 433.

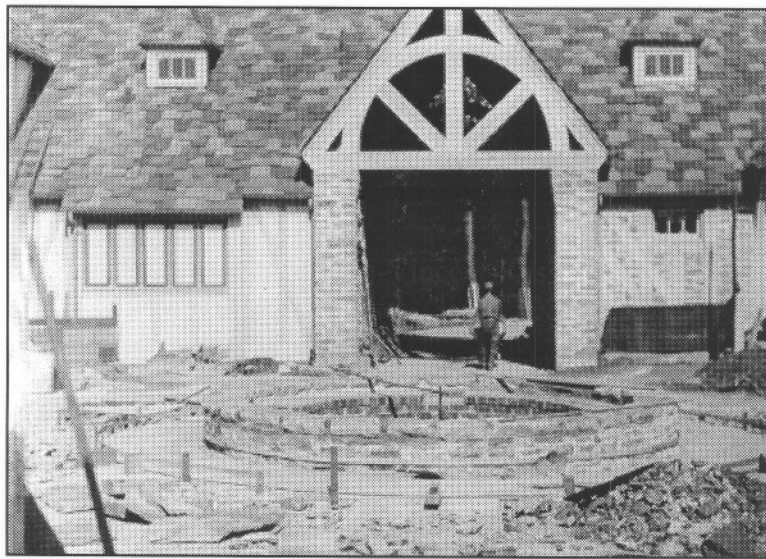
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compared to true "estates," was in reality quite large when compared to other typical suburban lots. This gave the designers the ability to render a true "Country Place" feeling to the property.



The "forecourt," one of the key architectonic landscape spaces, under construction.

The grounds at the Horn-Vincent-Russell Estate are also significant as an intact example of the nationally recognized landscape architectural firm of Hare & Hare. Sid J. Hare and his son, S. Herbert Hare were in partnership as Hare and Hare since the latter joined with his father in 1910. Herbert Hare was the designer of the firm and was personally responsible for the subdivision planning for the J.C. Nichols Company, including Mission Hills. Through his work, the road layouts departed from the typical gridiron system of the period and were more responsive to the existing topography. Hare & Hare's recognition as masters in the field of landscape architecture is nationwide. Newton speaks of Herbert:

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Hare was a widely respected leader of the profession, especially in the Midwest, for half a century until his passing in 1960; he was for years a trustee of the ASLA and served as its president from 1941 to 1945.³⁶

Although leaders in the profession in the Midwest, the firm completed projects in 28 states throughout the nation, including the master plan for the City of Longview, Washington. Other works included cemeteries, campuses, subdivisions, parks, estates, and military housing. Some of the key works was the master planning and site work for the Country Club plaza and the Country Club District in Kansas City, Missouri, the Nelson Atkins Museum of Art, and work for the Kansas City, Missouri Board of Park and Recreation Commissioners.³⁷ In spite of being one of the oldest active landscape architectural firms in the nation, an inventory of completed, extant works has unfortunately not been undertaken. However, it is believed that the residential commission for the Horns may be the most significant extant representative of the residential work of Hare & Hare.

³⁶Ibid., p. 474.

³⁷Charles A. Birnbaum and Lisa E. Crowder, editors, *Pioneers of American Landscape Design* (Washington, D.C.: National Park Service, Cultural Resources, 1993), p. 61.

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Plans

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Historic photographs, courtesy of the Western Historical Manuscript Collection.

Hare & Hare Architectural Collection. Collection No. KC 106. Western Historical Manuscript
Collection. University of Missouri-Kansas City. Kansas City, Missouri.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 10 Page 25

Horn-Vincent-Russell Estate
Johnson County, Kansas

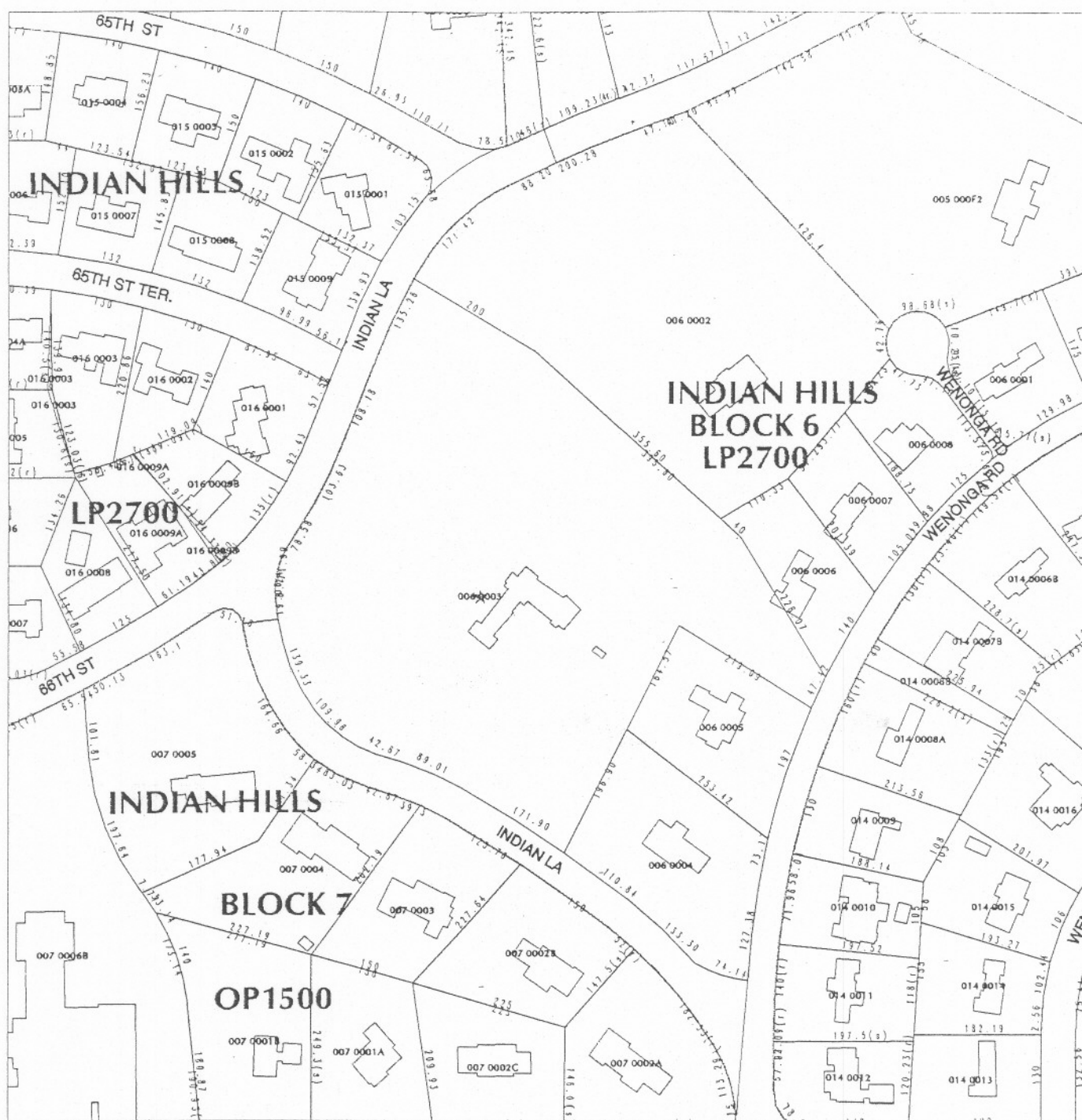
Verbal Boundary Description

All of Lot 3, Block 6, Indian Hills, a subdivision in the City of Mission Hills, Johnson County, Kansas.

Boundary Justification

The boundaries include all of the land historically associated with the lot developed in 1929 for the residence of Mr. and Mrs. John Horn.

National Register of Historic Places Continuation Sheet

Section number 10 Page 26

PROPERTY MAP F15
CENTERED ON PARCEL LP27000006 0003

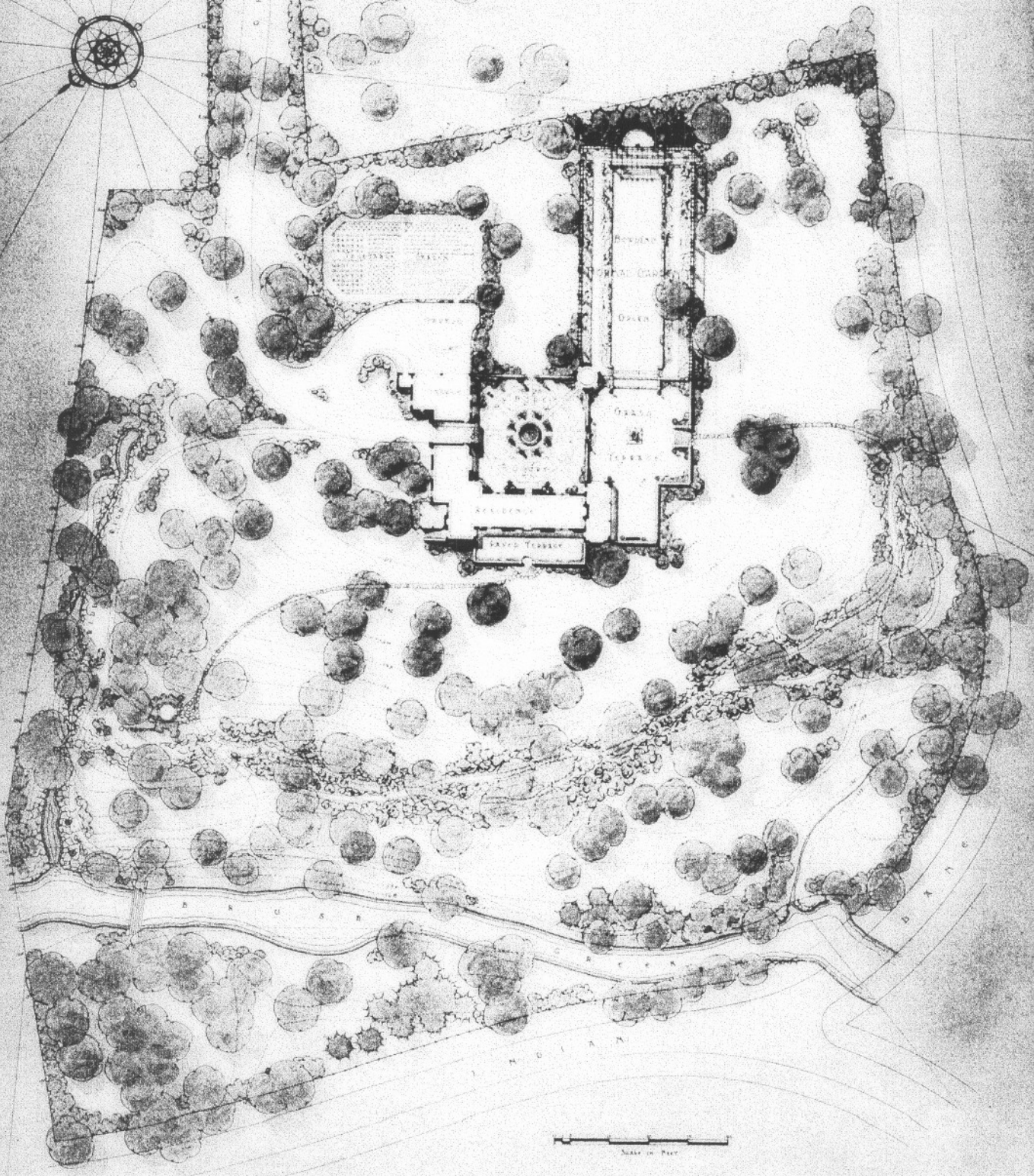


VERMONT ROAD

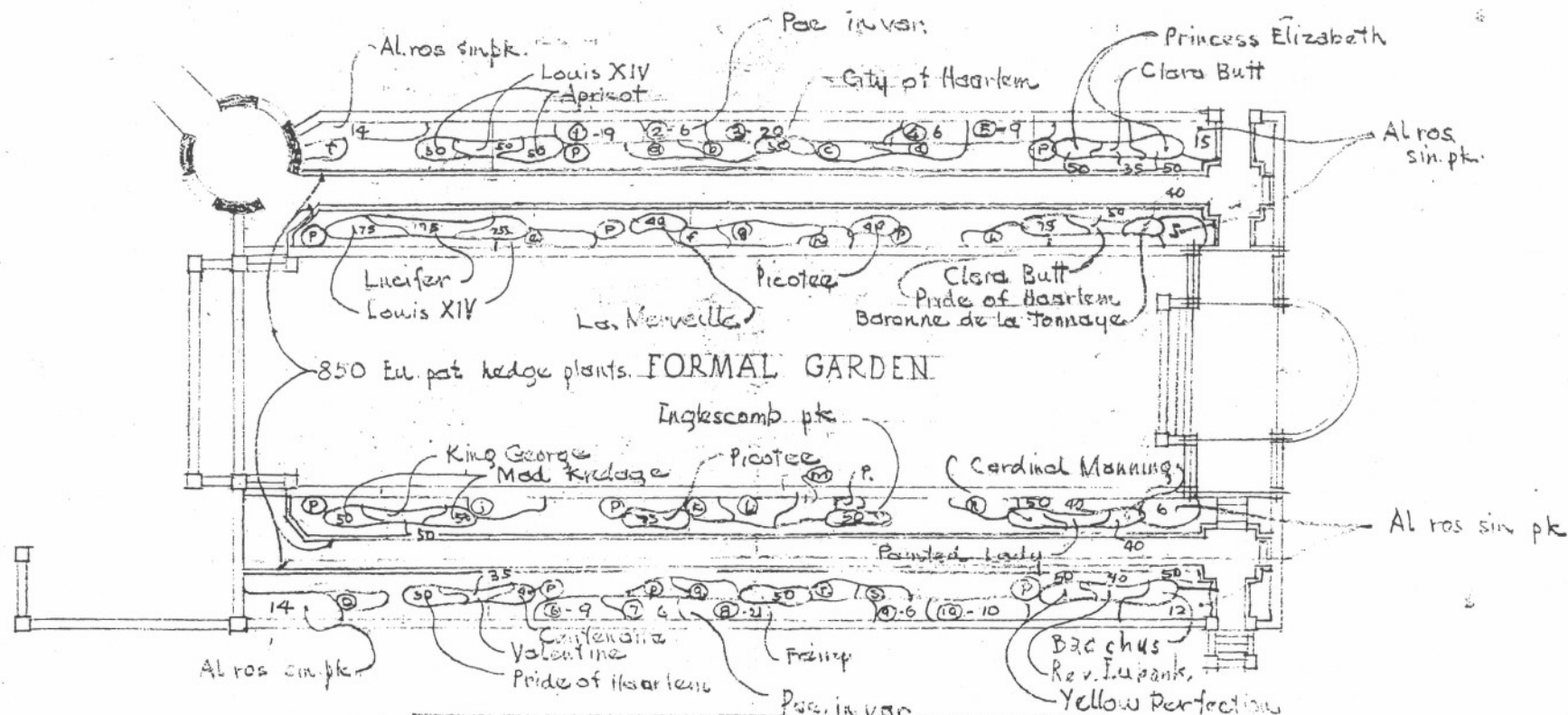
THE ESTATE OF
MR. & MRS. JOHN E. NORN
IN INDIAN HILLS - KANSAS CITY, MO.

HARE & HARE
LANDSCAPE ARCHTS. - CITY PLANNERS
KANSAS CITY, MISSOURI

NOV. 1934



Scale in Feet



(P) = Oriental Poppy. - (3 plants in each group)
 9 Oriental - (scarlet) 9 Or. Olympics (sol. scar.)
 9 Or. May Sadler (sol. pk) 3 Or. Mrs Perry (orange)

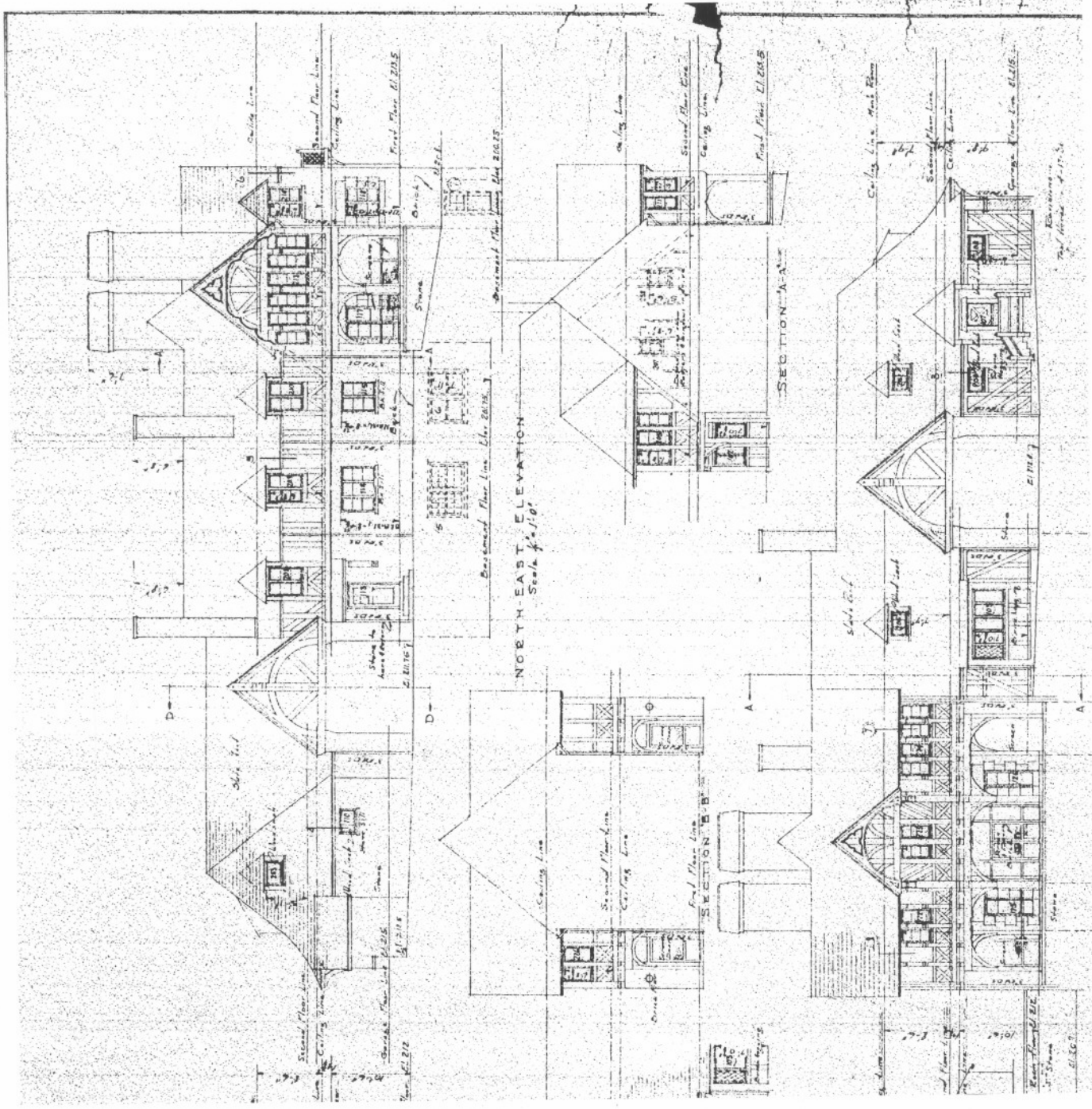
Key	Iris Varieties	No
a	King	24
b	Loreley	24
c	Prosper Lougier	24
d	Gold Imperial	24
e	Caprice	30
f	Opus	18
g	Queen of May	36
h	Kochi	18
i	Princess Beatrice	24
j	Queen Catharine	30
k	Oriflame	18
l	Lord of June	24
m	Sherwin Wright	24
n	Fairy	18
o	Alcazar	18
p	Lord of June	18
q	Pallida domestica	24
r	Ambassadeur	18
s	Crusader	18
t	Blue Siberian	18

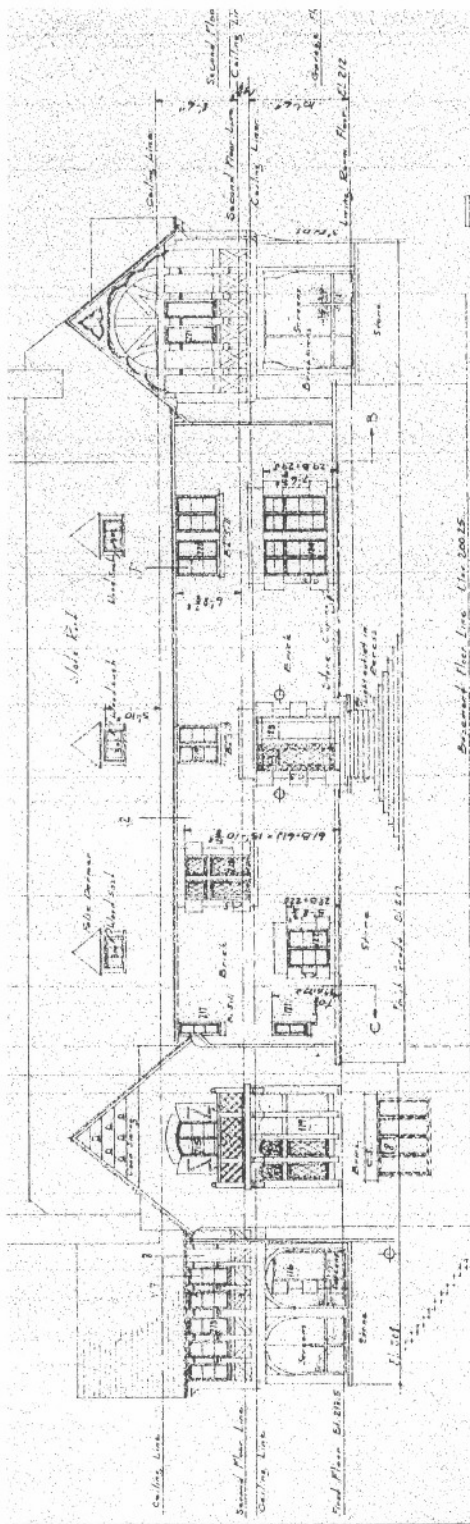
GARDEN DETAIL FOR FALL PLANTING FOR **MR. & MRS. J. E. HORN** KANSAS CITY MISSOURI

HARE & HARE
 Landscape Architects City Planners
 KANSAS CITY MISSOURI
 Scale 1" = 20'-0"

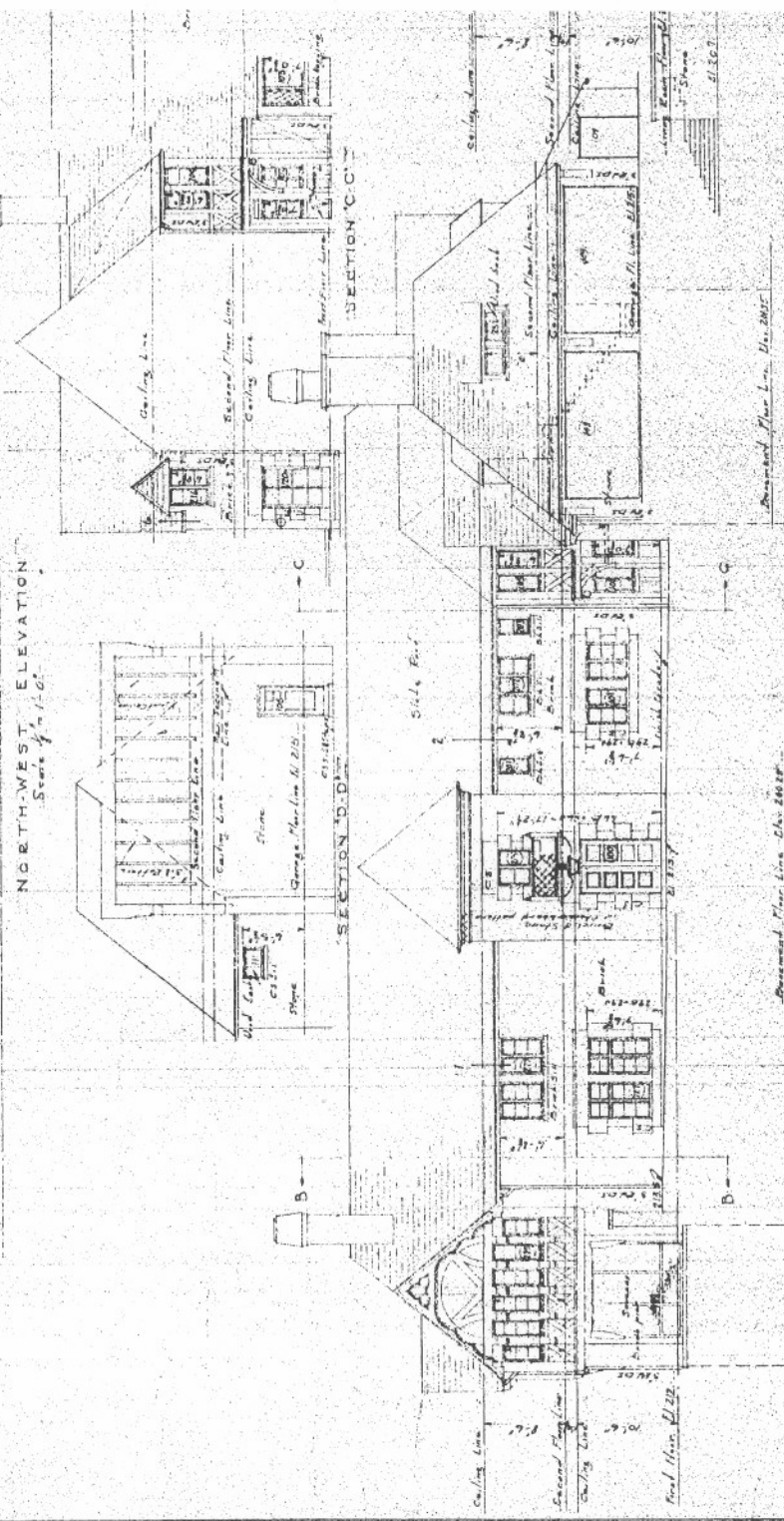
Key	Peony Varieties	Season
1	Karl Rosenfeld red	E.M.
2	Couronne d'Or white	L.M.
3	Albert Crousse - shade pink	M.
4	Therese light pink	M.
5	Felix Crousse red	L.M.
6	Mikado red	E.M.
7	Boule de Neige white	E.M.
8	Sarah Bernhardt pink	E.M.
9	Festiva maxima white	E.M.
10	Mons Jules Elie pink	E.M.

Nov 20, 1930





Second Floor Line. Use 200.55
 NORTHWEST ELEVATION
 Scale $\frac{1}{4}'' = 1'-0''$



Second Floor Line. Use 200.55
 SOUTH EAST ELEVATION
 Scale $\frac{1}{4}'' = 1'-0''$