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

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received AUG 9 1983
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Residential Structures ~~in Kansas City~~ by Mary Rockwell Hook (TR)

and/or common

2. Location

9 indiv.

street & number (See Individual Data Sheets) ___ not for publication

city, town Kansas City ___ vicinity of

state Missouri code 29 county Jackson code 095

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	x occupied	___ agriculture	___ museum
___ building(s)	x private	___ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	___ educational	x private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
___ object	___ in process	___ yes: restricted	___ government	___ scientific
x thematic group	___ being considered	___ yes: unrestricted	___ industrial	___ transportation
	x N/A	x no	___ military	___ other:

4. Owner of Property

name Multiple Ownership (See Individual Data Sheets)

street & number

city, town ___ vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of Recorder of Deeds
Jackson County Courthouse, Kansas City Annex

street & number 415 East 12th Street

city, town Kansas City state Missouri 64106

6. Representation in Existing Surveys

title KANSAS CITY: A PLACE IN TIME has this property been determined eligible? ___ yes X no

date 1977 ___ federal ___ state ___ county X local

depository for survey records Landmarks Commission of Kansas City, Missouri

city, town City Hall, 414 East 12th Street; Kansas City state Missouri 64106

7. Description

Condition		Check one	Check one
_x_ excellent	___ deteriorated	___ unaltered	_x_ original site
___ good	___ ruins	___ altered	___ moved date _____
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

The Mary Rockwell Hook Thematic nomination consists of nine residences in Kansas City, Missouri, designed by Mary Rockwell Hook and constructed over a nineteen-year period--from 1908 to 1927. These residences constitute a major portion of Mrs. Hook's architectural works and range in size from small to grandiose. The designs were very much in the mainstream of American architecture in the early Twentieth century. All around the country, before and after World War I, the automobile was stimulating the growth of garden suburbs, and architects were constructing revivalist retreats to which the affluent escaped from the dirt, noise, and confusion of the industrialized central city. Mrs. Hook's use of period elements in composing asymmetrical and picturesque buildings placed her in the same stylistic mode as the majority of her architectural contemporaries.

Stylistically, her designs cover a wide spectrum. Almost all are modeled on traditional prototypes and are characterized by an eclectic combination of historic influences. Without exception, each of the buildings is located on inclined terrain. Mrs. Hook's proclivity for adapting dwellings to such settings becomes more apparent over the years. Such sites also allowed Mrs. Hook to compose buildings with asymmetrical facades and projecting extensions or wings.

Her homes exemplify her enthusiasm for the penetration of light and air into a building and for the integration of indoor with outdoor living. Balconies and porches, both open and screened, were a favored feature and enabled the architect to capitalize on a hillside site by capturing any breezes which mitigated the impact of the midwestern summer sun. Multiple windows, often casements in metal frames, served the same purpose. Many doors at various levels allowed occupants of Mrs. Hook's houses to move easily, during fine weather, to the gardens, patios, and swimming pools which were often integrated into the residential designs. Exterior building materials included shingles, stucco, brick, and limestone. The limestone was often quarried from or near the site of a building. Clay tile was a roofing preference, although shingles and slate were also used.

Split-level and multi-level dwellings, with irregularly-shaped rooms, are characteristic of the interiors of Mrs. Hook's designs, particularly the later ones. She often utilized round arched openings and coved or arched ceilings. Brick or rustic stone were occasionally used for interior walls and, more frequently, for fireplaces. Mrs. Hook herself liked theatricals and a number of her plans included an area which could serve as a stage. Long before recycling of materials became an economical advantage, Mrs. Hook was rummaging in demolished buildings and salvage yards for useable or picturesque artifacts, which were employed both structurally and decoratively.

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National Register of Historic Places Inventory—Nomination Form

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INDIVIDUAL DATA SHEET 1. 54 East 53rd Terrace

MO, Jackson County, Kansas City,

Name: House at 54 East 53rd Terrace
Address: 54 E~~ast~~ 53rd Terr~~ace~~
Owner: Thomas F. Haley, Jr.
54 East 53rd Terrace
Kansas City, Missouri 64112

Architect/Builder: Mary Rockwell Hook
Date: 1908 Style: Bungalow
Original Use: Residence Present Use: Residence

Physical Description

This house is designed as a compact, rectangular residence which presents its narrower face to the street. Covering an open porch (later enclosed), the asymmetrical roof rakes down from its ridge, replicating the contour of the sloping site. Two shed roofs pierce the east roof slope. Casement windows are utilized throughout the first floor, a band of five projecting slightly on the front facade. Above this is a narrow balcony connected to the master bedroom by French doors. Originally the house was sheathed in brown shingles, but has since been covered with asbestos siding. Mrs. Hook, writing many years later, characterized the plan as following "the latest trends in California cottages." [1] She was probably referring to the type of verandahed bungalows, designed by Greene and Greene and others, which proliferated in California and rapidly spread eastward. [2]

Because the stairway was placed across the width of the house, a reasonably spacious living room and dining room, a small study and kitchen, and a narrow breakfast room could be included on the first floor. The second floor contains the master bedroom, two smaller bedrooms, and a bath, all opening onto the compact central hall. Lining the hall are drawers and cupboards for linens, a practical feature which Mrs. Hook was to repeat in almost all of her subsequent designs.

Statement of Significance

In 1908, Bertrand Rockwell purchased a lot in a new residential area being developed by J. C. Nichols. He bought the lot so his daughter Mary could build her first house and this act is typical of the supportive attitude of Mrs. Hook's family toward her unconventional career choice.

This is the smallest of Mrs. Hook's residential designs in Kansas City and prefigures in many aspects her later works: the adaptation of the architecture to a sloping site; the use of casement windows; the use of balconies; and an asymmetrical plan. As in many of the later works, her sister Bertha painted a mural as part of the interior decoration. Mrs. Hook and an aunt lived in the house for a month as a way of testing the success of the design.

Geographical Data

Verbal Boundary Description:	Lot 18, Block 1, Rockhill Park
Acreage:	Less than one
UTM Reference:	15/362780/4321140

Name:	Bertrand Rockwell residence
Address:	1004 West 52nd Street
Owner:	James L. & Polly P. Brunkhardt 1004 West 52nd Street Kansas City, Missouri 64112

Architect/Builder:	Mary Rockwell Hook		
Date:	1908-09	Style:	Classical Revival elements
Original Use:	Residence	Present Use:	Residence

Physical Description

An eclectic melange of traditionalist elements, with Classical Revival the most prominent, the Rockwell house is rectangular in plan, set crosswise on its two-hundred-foot lot. The lower floors are faced with coursed rubble (the basement is above ground at the rear), while the overhanging second floor is stuccoed. The main entryway consists of a trio of French doors, recessed off center of the facade; four one-story Doric columns front the recessed area. End porches, on both the first and second floors, are surrounded with two-story Doric columns, with equally tall pilasters articulating the juncture of the porches and the central mass of the house (the porches were enclosed by owners subsequent to the Rockwells.) A wide entablature encircles the house, and pedimented dormers project from the ridge roof. The fenestration is asymmetrical and varied, with a Palladian-type window featured on the rear facade. There are two balconies, also on the rear.

The interior has been considerably altered since its construction, but many of the salient features of Mrs. Hook's original design remain. A baronial stone chimney-piece decorates a fireplace in the center hall foyer; the fireplace is two-sided, opening also into the living room. Small glazed tiles, dark green in color, cover the floor and two-thirds of the walls in the dining room. The room is made picturesque with various niches and projections, while art glass embellishes the tall windows. A large area on the third floor was planned for theatrical performances, and here Mrs. Hook constructed a stage with its own balcony.

Statement of Significance

As the first of her Kansas City residential designs was nearing completion, Mary Hook, then still Mary Rockwell, planned and superintended the construction of a home for her parents, Mr. and Mrs. Bertrand Rockwell.[3] The Rockwells required a large residence as they and four of their daughters were to live in it. The Rockwell house was located on a sloping, heavily wooded, three-acre site (today, one and one-half acres) in a fashionable area just opening to development. It overlooked the Country Club polo fields to the south.

The house is stylistically quite different from Mrs. Hook's other Kansas City works, as it possesses an almost classical facade. In other aspects, her personal design idiom is present. The large double verandas on each end of the house, now enclosed, attest to her love of nature. The stage on the third floor is a feature found in almost all of her works. A novel aspect in this house was the construction of a basement garage on the north side of the house, reportedly one of the first garages in the city to be incorporated into the house.[4]

Geographical Data

Verbal Boundary Description: ALL LOT 2 & THAT PART LOTS 1 & 4 DAF: BEG AT SE COR LOT 1 TH N 74 FT SWLY TO A PT 87 FT NELY OF W LI LOT 1 ALG LI WH IF EXT WOULD INTERS W LI SD LOT AT A PT 90 FT N OF SW COR LOT 1 TH SWLY TO A PT 32.5 FT N OF SD SW COR TH CONT SWLY ALG SD LI TO A PT 6 FT W OF E LI LOT 4 TH S TO S LI LOT 4 TH E 6 FT TH N TO SW COR LOT 1 TH NELY TO POB BLK A

Acreage: 1½

UTM Reference: 15/361560/4321520

Name: Emily Rockwell Love Residence
Address: 5029 Sunset Drive
Owner: John A. & Isis Krugh, Jr.
818 Grand, Room 1031
Kansas City, Missouri 64106

Architect/Builder: Mary Rockwell Hook; Long Construction Co.
Date: 1915
Original Use: Residence Present Use: Residence
Style:

Physical Description

Constructed entirely of coursed rubble fieldstone, this house appears to have had a Cotswold cottage or a Norman farmhouse among its antecedents.[5] Nestling the house into a hillside, Mrs. Hook took advantage of the incline by planning a three-level dwelling of which the first level is underground on two sides. An attached garage protrudes at right angles to the front facade at this level. Here also is the original main entrance, featuring multi-light double-leaf doors, topped with a raking cornice whose shape is repeated on triple windows directly above. Elsewhere, the fenestration, mostly casements, is asymmetrical. Some windows and doors have segmental hoodmolds of stone and, on the rear, of brick. In addition to the front door, other doors are French type, and one of them, on the third story, opens to a small ironwork balcony. A skewed one-story porch abuts at the second level, adding to the variation of both mass and plane included within this house.

Mrs. Hook's initial plan for her sister's home has been modified by later owners who have enlarged and remodeled the house. Today the front door is at the second level, through the porch which has been extended and enclosed. The original entrance, at the lowest level, led into a rustic room with exposed beams on the ceiling and walls of brick and fieldstone. In an inglenook, at the rear of the room, a copper hood accents the fireplace, which Mrs. Hook said was like a fireplace she had remembered seeing in Segovia, Spain.[6] Beyond a wide stairway, the first level also contains a bedroom and bath. On the second floor, a central hall divides a large living room of six unequal sides from the dining room and kitchen. The roof of the garage is a railed deck which, in nice weather, becomes an extension of the dining room. On the top floor, a large master bedroom suite has two bathrooms and a small sitting room which may, at one time, have been an open sleeping porch.

Statement of Significance

Mary Rockwell Hook planned this home for her youngest sister in 1915, at the time of her sister's marriage to John Byers Love. Originally the house was planned as a $5,000 frame structure. When excavation for the house began, so much stone was encountered that it was decided to construct the house from the stone quarried on the site.[7] The residence typifies Mrs. Hook's mature style, with its European elements (such as a Spanish-inspired fireplace), its hillside construction, and a floor plan that readily moves up and down three levels and from interior to exterior space.

In 1922 the house was sold for $40,000 to Gerald Parker, Vice-President of the Commerce Trust Company. Parker enlarged the dining room and terrace and added a two-car garage.[8]

Geographical Data

Verbal Boundary Description:

SW 1/4 SE 1/4 SEC 30 49 33 BEG 240 FT N & 156 FT W OF SE COR TH N PARL TO E LI 100 FT TH W PARL TO S LI 228.70 FT TO PT IN C/L ST TH SELY ALG SD C/L 145.85 FT TO PT 197.36 FT N OF S LI & 357.14 FT W OF E LI TH E PARL TO S LI 26.54 FT TO ELY LI SD ST TH NELY TO PT 240 FT N OF S LI & 318.31 FT W OF E LI SD 1/4 1/4 TH E 162.31 FT TO BEG ALSO BEG ON S LI SD SEC 95.53 FT W OF SE COR SD 1/4 1/4 TH NWLY ALG C/L ROCKWELL LANE FORMERLY 51ST ST ON CUR TO RT FRM S LI SD SEC AS TANG R-270 FT 222.63 FT TO TPOB TH CONT ALG SD CUR 83.42 FT TH CONT NWLY ALG C/L SD ST CUR TO RT R-480.23 FT HAVING COMMON TANG WITH LAST DESC CUR 45.04 FT TO PT 197.36 FT N OF S LI & 357.14 FT W OF E LI SD 1/4 1/4 TH E PARL TO S LI SD SEC 26.64 FT TO ELY LI SD ST TH NELY 44.34 FT TO PT 240 FT N OF S LI & 318.31 FT W OF E LI SD 1/4 1/4 TH E PARL TO S LI SEC 162.31 FT TH SELY TO PT 175 FT N OF S LI & 145 FT W OF E LI SD 1/4 1/4 TH W PARL TO S LI SEC 70 FT TH SWLY 118.25 FT TO BEG EXC PRT IN ROCKWELL LANE.

Acreage: Less than One.
UTM Reference: 15/361740/4321740

Name: Robert Ostertag residence
Address: 5030 Summit Street
Owner: Seymour A. & Esther G. Rudnick
5030 Summit Street
Kansas City, Missouri 64112

Architect: Mary Rockwell Hook
Builder: Mathias Raab
Date: 1922 Style:
Original Use: Residence Current Use: Residence

Physical Description

Backing up to the house at 5029 Sunset Drive, the residence at 5030 Summit is also on sloping terrain, although, in this case, positioned with the incline running from front to rear. As the lot is long and narrow, the T-shaped building presents a side facade to the street. A shed roof is placed over a narrow one-story projection along the top of the "T" and another projection, also one story high, but gabled, juts toward the street. Some of the casement windows are placed singly, but in more instances they are grouped in two's or three's. Blind arches embellish porch windows.

Two entrances to the house are located along one of its longer facades, with the kitchen between them; the second is the main entry, leading to a foyer with polished stone flooring, a characteristic feature in many Hook homes. Beyond a rather long, narrow living room is a windowed porch which can be used in both winter and summer. A two-sided fireplace opens into both the living and dining rooms. Occupying the extension of the front facade, the dining room has fenestration in each of its three exposures. Both the porch and dining room have doors opening to the yard.

Statement of Significance

This house was built at a cost of $15,000 for Robert A. Ostertag, President of the Janssen-Ostertag Manufacturing Company, fabricators of tin cans.[9]

The fenestration, along with the clean stucco facing of this house, makes it the least traditional of Mrs. Hook's designs. Like her other works, it is sited on a sloping terrain and through its doors and windows incorporates the outdoors into the interior. Two other features are also characteristic of her residential designs: a two-sided fireplace that opens into both the living and dining rooms, and a basement garage.

Geographical Data

Verbal Boundary Description: SW ½ SE ¼ SEC 30 49 33 BEG ON E LI OF SW ¼ SE ¼ SEC 30 49 33 225 FT N OF SE CORN OF SD ¼ ¼ TH W 156 FT M/L TH NW 16 FT TH N 100 FT TH E 156 FT TH S 115 FT TO BEG EXC PART IN STREETS.

Acreage: Less than one.

UTM Reference: 15/361805/4321790

Name: 5012 Summit Street, "The Pink House"
Address: 5012 Summit Street
Owner: Patrick C. and Martina McLarney
5012 Summit Street
Kansas City, Mo. 64112

Architect/Builder: Mary Rockwell Hook
Date: 1922 Style:
Original Use: Residence Current Use: Residence

Physical Description

This house is similar in concept to 5030 Summit Street (individual site #4), primarily in its fenestration and in the stucco facing of the upper floors. However, it has a more traditional stylistic flavor than does 5030 Summit Street because of the striations across its stucco walls, its red clay roofing tile, the brick chimney with an arcaded, roofed opening atop its stack, and the rubble retaining walls that are embellished with large Romanesque-type openings and integrated into the main entrance. Generally rectangular in its ground plan, the residence is oriented with its primary facade along the length of the rectangle. Because the residence is sited on an inclined plot, its rear elevation and one of its sides is three levels above ground. Turned wood consoles with ornamental pendants brace a narrow shed roof protecting the front door. Similar decorative bracketing on the rear facade supports an extruded first-floor alcove and second-floor sleeping porch, a later addition also designed by Mrs. Hook. Three balconies on the rear are also braced with turned work and are railed with Eastlake-type spindle balusters, as is the sleeping porch. The randomly-placed casement fenestration is set in metal frames.

A number of the interior features of this residence are similar to those in earlier Hook designs: the polished stone foyer, round-arched openings, the two-sided fireplace, linen closets and cupbooards lining the upstairs hall. Polished stone is also used for the floor of the dining room.

Statement of Significance

The Rockwell and Hook families purchased, during the early 1920's, three contiguous home sites at the crest of a hillside, at West Fiftieth Street and Summit. A cul-de-sac drive was constructed to service the three building sites. In 1922 Mrs. Hook planned this house, the first of the residences to be built on the property. The house became known among the family members as the "Pink House", for pink plaster was utilized for the exterior of the house, a novelty which Mrs. Hook had first seen at the San Francisco World's Fair. A movie she had viewed was the inspiration for the spindled balcony on the rear facade.[10] The city directories list Mr. and Mrs. Hook as the occupants of this residence from 1924 until 1931.

Geographical Data
Verbal Boundary Description

SW 1/4 SE 1/4 SEC 30 49 33; ALL THAT PRT OF SW SE SEC 30 49 33 DAF BEG AT PT ON W LI SUMMIT ST 577.69 FT N OF S LI SD SEC 30 TH W 103.22 FT TH NE ALG A LI MAK A NE ANGLE OF 74 DEG 6 MIN 35 SEC WITH LAST DES COURSE A DIST OF 128.02 FT TH SELY ALG A LI MAK A SE ANGLE OF 79 DEG 55 MIN 40 SEC WITH LAST DES COURSE A DIS OF 100 FT TO A POINT ON W LI SUMMIT ST WH PT IS NW COR OF S 1/2 OF SE 1/4 SE 1/4 SEC 30 49 33 TH SW ALG W LI SUMMIT ST 82.49 FT TO POB.

Acreage: Less than One.
UTM Reference: 15/361820/4321860

Name: 5011 Sunset Drive
Address: 5011 Sunset Drive
Owner: Jean L. Blackman
5011 Sunset Drive
Kansas City, Missouri 64112

Architect/Builder: Mary Rockwell Hook
Date: 1922-23
Original Use: Residence Current Use: Residence
Style:

Physical Description

The front facade of the residence is situated on a level area, while the rear facade is on a decline more precipitous than any encountered in an earlier Hook-designed home. L-shaped in its ground plan, the house has a picturesque, romantic silhouette in the irregular masses of its projecting and receding planes, wings, elevations, and roof types. Stylistically, it most closely resembles a rock-veneered version of the Italian Villa Revival so popular during the middle years of the 19th Century. Under an overhanging hipped roof with heavily bracketed eaves, the three-story central block is joined, on one side, by a pent roof. This roof covers a two-story wing, on the front of which is another shed roof, at right angles, over a small single-story portico. On the other side of the central block are three wings, all projecting frontward, each at a slightly lower elevation than the one behind. A view of the dwelling's front facade thus presents six different levels of red clay roof tile. Equally irregular is the fenestration, some of which is casement type and some of which is double-hung sash. The openings vary from flat arched to round arched, from small to very large, from single window to double and triple, to a long bank resembling an attic story on the top floor of the central block of the building.

The most unusual room in the interior is the living room, two stories high, with a cove ceiling which accents the height, and a very large tripartite window which encompasses nearly all the rear wall. Directly opposite, a straight stairway with three bottom winders leads to a balustraded balcony, supported at its open corner, next to the stairs, by a decorative wooden post. The balcony ordinarily serves as a library, but can be utilized as a stage. Stairs lead down from a sleeping porch on the second floor to a screened porch or "outdoor living-room", as Mrs. Hook described it, projecting from the southeast corner of the house.[11] Rising above the porch roof is a wide chimney stack venting the porch's huge round-arched fireplace and outdoor grill, of the same design as those Mrs. Hook noted she had seen in Italian kitchens, presumably in country villas.[12]

Statement of Significance

In 1922 work began on the second residence to be located on the hillside cul-de-sac, immediately west of the "Pink House". In her memoirs, Mrs. Hook indicated that the house was to have been for her own use, but that later her parents decided they wanted the house.[13] However, Mrs. Hook's niece, Mrs. Allan Blackman, who is the current owner of the house and who has lived in it off and on since her childhood in the 1920's, states cetegorically that the house was specifically designed for the Inghram Rockwells, her grandparents.[14]

In many ways the residence has characteristics that relate it to other designs by Mrs. Hook. The living room and the "outdoor living room" both reflect her interest in nature. The large windows in the living room that provide a dramatic view from the hillside, were ordered from England. The "outdoor living room" is simply another variation in Mrs. Hook's methods of incorporating outdoor living into her homes. Her interest in the theater is manifested in the balustraded balcony library that can double as a stage. Mrs. Hook drew on the artistic talents of her sister Bertha and other friends for the decoration of many of her homes. In this house, Larry Richmond painted the door panels to the dining room in a design based on Mrs. Rockwell's Italian coffee cups. Mrs. Hook also was always very careful to incorporate ample storage space into her houses, seen here in the built-in cabinets in the living room. [15]

Geographical Data

Verbal Boundary Description: SW 1/4 SE 1/4 SEC 30 49 33 BEG 577.69 FT N & 125 FT W OF SE COR SD 1/4 1/4 SEC TH NWLY ALG LI DEFL TO RT 8 DEG 38 MIN 36 SEC FRM LAST DESC COURSE 176.09 FT TO C/L SUNSET DR TH NELY ALG SD C/L 216.46 FT TO PT 792 FT N OF & 218.09 FT W OF SE COR SD 1/4 1/4 SEC TH SELY 157.36 FT TO PT 700.82 FT N & 89.89 FT E OF SE COR SD 1/4 1/4 SEC TH SWLY 128.02 FT TO POB EXC PRT IN ST

Acreage: Less than One.
UTM Reference: 15/361800/4321900

Name: Floyd Jacobs Residence
Address: 5050 Sunset Drive
Owner: Guy L. & Kathleen R. Foulke, Jr.
5050 Sunset Drive
Kansas City, Missouri 64112

Architect/Builder: Hook & Remington
Date: 1925
Original Use: Residence Current Use: Residence
Style:

Physical Description

This house sits on a lot which is acutely angled at one end, at the junction of two streets, with an elevation as steep as that of 5011 Sunset Drive. It has a level front yard from which there is a sheer descent, so that three full stories of the building are above ground at the rear. Coursed rubble and stucco are the facing materials, with the front facade of this house vertically divided by the materials. Touches of brick are intermingled with the stone and are used as trim, in addition to forming the stacks of two chimneys. On the rear, a brick course horizontally divides the masonry of the lowest floor from the stuccoed upper floors. The steep hip roof is broken half a dozen times on the front facade by hipped dormers. A gabled central bay juts forward. The casement fenestration, including a front bay window, is more regular and symmetrical than in other Hook designs, while two entrances in the front facade are recessed behind arches. The vertical emphasis of this house, with its steep roof, its advancing and receding bays vertically delineated by surfacing material, and with its tower-like chimneys, make it stylistically akin to that picturesque eclecticism, the Norman or French Provincial country house, a long-enduring favorite in 20th Century American suburbs.[16]

Six interior rooms have three exposures, the most interesting being the master bedroom, which has a cove ceiling, fireplace, and double-leaf multilight doors opening to a braced, balustraded, and roofed wooden balcony.

Statement of Significance

Seven of the nine Kansas City residences designed by Mary Rockwell Hook are located in the Sunset Hills neighborhood, an area perched on the bluffs south of Brush Creek and north of Loose Park, between Wornall Road and Ward Parkway. The Ward Investment Company developed the area and sold off the flat lots initially, with many steep, hillside lots remaining. The Company asked Mrs. Hook to design a home to demonstrate effective hillside construction. The site selected for this demonstration home had not only to solve the problem of hillside construction, but also to handle the unusual situation of a double frontage of streets of different elevations and on a lot of irregular proportions. Mrs. Hook masterfully conquered all of these

Statement of Significance (continued)

difficulties in the design of this home and as a result, boosted the sale of hillside lots. The home was originally the home of Floyd Jacobs, a member of the law firm of Jacobs and Henderson.[17]

Geographical Data

Verbal Boundary Description: LOT 21 BLK R SUNSET HILL BLK R

Acreage: Less than One

UTM Reference: 15/361680/4321800

Name: Mary Rockwell Hook Residence
Address: 4940 Summit Street
Owner: Gary L. and Cathryn M. Simmons
4940 Summit Street
Kansas City, Missouri 64113

Architect/Builder: Mary Rockwell Hook
Date: 1925-27
Original Use: Residence Current Use: Residence
Style:

Physical Description

This house served as Mrs. Hook's own residence, and faces a flat front yard, with one of its sides and its rear facade fitted into the rugged terrain which descends steeply and quickly from the crest of the hill. Although generally L-shaped in its ground plan, the house is a rambling aggregation of intersecting wings and extruding gables, dormers, decks and porches.

Brick is the primary veneer of the residence, and Mrs. Hook remembered that she bought used brick from demolished buildings at a cost of six dollars per thousand; appearance, not economy was however her prime motivation in recycling the brick.[18] The foundation is built of coursed rubble. Brick embellishment is intermixed with the masonry, primarily as decorative window surrounds. The fenestration is extremely irregular in size and random in placement. Most of the windows are casement sash and most are square-headed, but a few prominent ones have round-arched, single light transoms above the top rails of the casements. Two engaged granite columns, supporting a long granite lintel, make a frame for the recessed front entrance.

A courtyard is situated between the primary wings of the dwelling; a projecting secondary wing also protects the area. The courtyard is paved with squares of polished white marble, recycled from a demolished hotel. Four doors open onto the patio, while several balconies and a deck overlook it. Stone paving surrounds an adjacent swimming pool; the site of the pool had originally been the quarry for the house's masonry.[19]

Mrs. Hook wanted the main floor of her own home to have large multipurpose rooms. Adjacent to each other, the formal living room and informal dining room create a considerable contrast, as the dining room has walls of brick and exposed ceiling beams. The rear wall, overlooking the bluff behind the house, is comprised primarily of multipaned windows which Mrs. Hook described as "factory windows", two stories tall, lighting both the dining room and the basement below.[20]

Physical Description (continued)

The parquetry pattern in the living room floor extends from the center to the corners. Once again, artist Larry Richmond was called on to decorate three tall round-arched doors. On the doors he painted a conventionalized young woman with flowing drapery, "...in a Botticelli style", as Mrs. Hook characterized his work.[21]

The seven bedrooms and four baths, on the second floor, are characterized by picturesque display, featuring coved, arched, and multipaned ceilings; arched windows, both single and multiple; skylights; multilevel floors within a single room (one of the bathrooms has three floor levels); diagonal wood paneling on walls and ceilings; and a balconied room with its own internal stairway.

Statement of Significance

Beginning in 1925, the last available homesite on the hillside cul-de-sac was developed for a residence planned for Mrs. Hook, her husband, and their two sons. The result is a residence that utilizes to the best advantage her architectural idioms. The house takes full advantage of the rugged terrain to afford spectacular views from the interior. Various recycled elements are used in the house, including fireplaces from demolished houses and wood beams salvaged from a railroad bridge. The placement of the principal rooms of the house, overlooking the pool and patio area, is typical of Mrs. Hook's attempts to integrate outdoor and indoor living. Mrs. Hook remembered the pool as one of the earliest private swimming pools in the Kansas City area.[22] Mrs. Hook's interest in the theater is evidenced by the ell of an L-shaped living room, elevated several steps to serve as a stage for the performances which Mrs. Hook, her family, and friends enjoyed.[23] The Hook's maintained their residence in this house almost half a century, until 1972.

Geographical Data

Verbal Boundary Description: SW 1/4 SE 1/4 SEC 30 49 33 & MONTICELLO FORESTS PRT SD 1/4 1/4 BEG 700.32 FT N & 89.89 FT W OF SE COR SD 1/4 1/4 TH NWLY 157.36 FT TO C/L SUNSET DR TH NELY ALG SD C/L TO A PT 2.5 FT N OF INTER SD C/L & S LI LOT 1 MONICELLO FORESTS TH SELY PARL & 2.5 FT NELY OF SD PROLO & SD S LI TO E LI SD LOT TH S ALG SD E LI 2.5 FT M/L TH E ALG S LI LOT 2 SD ADD 88.5 FT TO PT IN W LI SUMMIT ST TH SWLY ALG SD W LI TO INTER E LI SD 1/4 1/4 TH NWLY 100 FT TO POB EXC PRT IN SUNSET DR

Acreage: Less than One.
UTM Reference: 15/361830/4321920

Name: Four Gates Farm
Oak Hill Farm (Marvin Gates Residence)
Address: 13001 Little Blue Road
RFD #3
Kansas City, Missouri 64133
Owner: Harold L. and Sally H. Oppenheimer
13001 Little Blue Road
RFD #3
Kansas City, Missouri 64133

Architect/Builder: Hook & Remington
Date: 1925-27
Original Use: Residence Current Use: Residence
Style:

Physical Description

Sitting on the crest of a hill, this house has a commanding view of the countryside. From the main facade, the hillside drops dramatically a quarter mile to a creek bed. However, unlike other Hook homes, this house capitalizes on the contours of the terrain only at one end, where the entrance to the basement garage is located.

Basically rectangular in its ground plan, the house consists of a central block with large wings at each end, the wings slightly recessed along the front facade. Much greater diversity is apparent on the rear facade where there are decks, balconies, projecting one-story porches, and an engaged conical roof over a doorway. The roof covering is of slate. The fenestration, multi-light casement sash in metal frames, is quite symmetrical.

Some previously erected fieldstone structures, including a small farmhouse, a free-standing conical roofed tower, and other outbuildings, were not demolished when planning began for the construction of this large residence, but rather incorporated into a complex of both old and new. Possibly the rubble facing of the old buildings was a factor in determining the material for the new construction.

The interior of the house utilizes the brick and masonry of the exterior. A rather formal living room is located in front of an informal, almost rustic, dining room in which walls of brick and masonry are broken by large windows and exposed beams line a slanted ceiling. The dining room floor is of polished stone, as is the living room and foyer. Fireplaces are focal points in both the living and dining rooms, as well as in the walnut-paneled library. Between the dining room and kitchen is a large pantry, lined with cabinets.

On the second floor, a straight hall runs the length of the house. Opening from it at each end of the hall, are sleeping porches with three exposures. Six other bedrooms open from this hall. The high-ceiling third floor could have been planned as a ballroom.

Statement of Significance

The last Kansas City residence designed by Mrs. Hook was planned for an affluent city family, the Marvin Gates', longtime friends of Mrs. Hook. The family purchased a farm approximately fifteen miles east of the Kansas City residential area, and in 1925 commissioned the Hook and Remington firm to design a house for them. The resulting design is different from Mrs. Hook's other Kansas City projects in that it incorporates the residence into a rural setting in which other structures already existed, including a barn, water tower, and servant's house. It does demonstrate characteristic features associated with Mrs. Hook's architectural idiom: a hillside site, the combination of brick and stone construction materials, a profusion of multi-light windows, arched door and window openings, the use of balconies and porches, and the use of built-in storage areas.

Mrs. Marvin Gates was very active in amateur theatrical productions. In addition to her acting abilities, she served as the Director of the Junior League Children's Theater. Because of her dramatic interests, approximately one-third of the large living room was elevated so that it could be used as a stage,and lighting equipment was also installed. A cabinet was included for the storage of costumes.[24]

The farm property was incorporated within the limits of Kansas City, Missouri, in 1961. Even today, with the encroachment of shopping centers and suburban developments, the surrounding area is essentially rural, as the present proprietor owns forty acres surrounding the house.

Geographical Data

Verbal Boundary Description: ALL NE 1/4 NE 1/4 SEC 10 48 32 EXC PRT LY S OF CO RD RNG EAST & WEST NEAR S LI SD TR ALSO EXC PRT LY E & N OF C/L CO RD KNOWN AS 4S LITTLE BLUE RD DAF BEG C/L SD RD & N LI SD SEC TH E 188 FT M/L TO NE COR TH S ALG E LI 224 FT M/L TO C/L SD RD TH NWLY ALG SD C/L TO BEG

Acreage: approximately 40
UTM Reference: 15/376220/4317300

Condition and Status

All of the residences are in good repair and maintenance. All are still used as single-family residences, and one continues to be occupied by a member of Mary Rockwell Hook's family, her niece, Mrs. Allan Blackman. No current redevelopment plans would affect these homes.

FOOTNOTES

1. "A Home of Her Own Designing," Kansas City Star, 19 July 1908, Sec. A, p. 4; Mary Rockwell Hook, This and That (Kansas City: By the Author, 1970), p. 18. (typewritten.)

2. Mary Mix Foley, The American House (New York: Harper Colophon Books, 1980), p. 231.

3. "This Is a Woman's House," Kansas City Star, 9 July 1911, Sec. C, p. 1.

4. Hook, This and That, p. 19.

5. Foley, The American House, p. 217.

6. Hook, This and That, p. 42.

7. Western Contractor, 21 July 1915, p. 29; Hook, This and That, p. 42.

8. "The J. B. Love Home on Sunset Drive Bought by Gerald Parker," Kansas City Star, 26 November 1922, Sec. F, p. 1.

9. Western Contractor, 19 July 1922, p. 36.

10. Hook, This and That, p. 49.

11. Ibid., p. 50.

12. Ibid.

13. Ibid., p. 49.

14. Interview with Mrs. Allan Blackman, Kansas City, Missouri, 20 October 1981

15. Hook, This and That, p. 50.

16. Foley, The American House, p. 217.

17. "French Type Home to be Built in Sunset Hill," Kansas City Journal Post, 26 July 1925, Sec. C, p. 1.

18. Hook, This and That, p. 52.

19. Ibid., p. 50.

20. Ibid., p. 52.

21. Ibid., p. 53.

22. Ibid., p. 50.

23. Ibid., p. 52.

24. Madeleine Johnston, "Penpoint Portraits of Kansas City Women," Kansas City Star, 27 October 1929, sec. D, p. 16; Hook, This and That, p. 55.

8. Significance

Period	Areas of Significance—Check and justify below			
___ prehistoric	___ archeology-prehistoric	___ community planning	___ landscape architecture	___ religion
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science
___ 1500–1599	___ agriculture	___ economics	___ literature	___ sculpture
___ 1600–1699	_x_ architecture	___ education	___ military	___ social/ humanitarian
___ 1700–1799	___ art	___ engineering	___ music	
___ 1800–1899	___ commerce	___ exploration/settlement	___ philosophy	___ theater
_x_ 1900–	___ communications	___ industry	___ politics/government	___ transportation
		___ invention		_x_ other (specify) early woman architect

Specific dates 1908-1927 **Builder/Architect** Mary Rockwell Hook

Statement of Significance (in one paragraph)

The nine residences included in the Mary Rockwell Hook thematic nomination are significant as the work of one of Kansas City's foremost early women architects. These residences, which demonstrate her innovative design approach, are among the finest in Kansas City and are representative of the high quality that typified residences built in the southern portion of Kansas City during the first decade of this century. Mrs. Hook freely adapted historic styles and motifs to the eclectic homes she designed for romantically-landscaped residential enclaves. Designing for wealthy clients, the constraints of cost were not a consideration. Her residences characteristically employ Spanish and Italian design elements; incorporate a stage area for amateur theatricals; and through numerous doors, windows and balconies attempt to visually bring an outdoor atmosphere into the interiors.

HISTORICAL DATA

Entering the field of architecture in the first decades of the Twentieth century was a difficult accomplishment for women. Only five women architects were working in Kansas City from c. 1910 to 1930, and only Mary Rockwell Hook (who produced fewer works) gained any measure of public recognition. Born into a wealthy and cosmopolitan family for whom education and travel were essentials of life, Mrs. Hook (1877-1978) found the incentive for her career in her schooling and trips abroad. However, she managed to meld the practice of architecture with marriage, motherhood, active participation in civic affairs, and a busy social life. As a woman and a practicing architect, Mary Rockwell Hook was a pioneer, opening a path for other women to follow and thus making a significant contribution to the history of American architecture.

After being mustered out of the Union Army in 1865, Bertrand Rockwell, father of Mary Rockwell Hook, settled in Junction City, Kansas, adjacent to the Army post of Fort Riley and approximately one hundred fifty miles west of Kansas City, Missouri. There he prospered, founding a mercantile company, a grain company, and becoming a bank president. He also fathered five daughters, of whom Mrs. Hook was the middle one, born in 1877. When Mrs. Hook was thirteen, the Rockwell family began a peripatetic life, first spending a year in Santa Rosa, California, followed by a year in Wellesley, Massachusetts, both moves ostensibly due to Mr. Rockwell's health. However, the second expedition was also motivated by Mr. Rockwell's desire, unusual for the time, to have his daughters educated in the superior schools of the northeast part of the country. Mrs. Hook was sent to Dana Hall, a girls' preparatory school located in Wellesley. After four years of preparation there, Mrs. Hook was admitted to Wellesley College in 1896 and was graduated in 1900.[1]

At approximately the same time as the Rockwell family began its sojourn in Massachusetts, they also began traveling often to Europe. Shorter vacations were spent

in various areas of New England, along the Canadian seacoast, and in the large metropolises of the northeast. In 1901, the seven family members spent eight months in Italy and Switzerland. They had scarcely returned to Junction City when they were invited to the Philippines Islands to visit a relative, recently appointed the military governor of the newly acquired American territory. Mrs. Hook, her father, and her oldest sister accepted the invitation, which enabled them to stop in Guam, tour most of the islands of the Philippines group, and make a side trip to Japan and China on a Japanese steamboat. Enroute home, Mrs. Hook visited Singapore and Ceylon and passed through the Red Sea and Suez Canal, returning to the United States toward the end of 1902.[2]

In an abbreviated autobiography, written in 1970, Mrs. Hook noted that, on the trip home from the Philippines, she resolved to study architecture, giving the idealistic rationalization that "someone needed to improve the design of buildings used by our government abroad."[3] In 1903, at the age of twenty-six, she spent the year in Chicago studying in the architecture department of the Art Institute of Chicago. After a term teaching English in Puerto Rico and trips to Venezuela and Sicily, Mrs. Hook's second period of architectural instruction came in Paris in 1905. Along with seven American men she enrolled in an atelier préparatoire, directed by a recent diplômé of the Ecole des Beaux-Arts. Also, along with the seven men, she failed to pass the first qualifying examination. Mrs. Hook does not mention any further classes for herself.[4]

In 1906, the Rockwell family moved from Junction City, Kansas City, Missouri. Mrs. Hook, then twenty-eight or twenty-nine years old, wanted to find employment in an architectural office, although her father insisted she work as an unsalaried apprentice. The first office to which Mrs. Hook applied refused her because of her sex, but the second, a firm of high repute--Howe, Hoit & Cutler--was pleased to have her services. Her tenure with this firm is not known.[5]

Two years later, in 1908, Mrs. Hook's father purchased for her a lot at 54 East 53rd Terrace, on which she designed her first house, a bungalow (individual property #1). She next planned a house for her oldest sister, who was married and living in Santa Rosa, California, and one in Wellesley, Massachusetts, for a friend. Also, in 1908, she began work on a large residence for the Rockwell family (individual property #2). From 1913 on, she planned a number of buildings for the Pine Mountain School, a settlement school for underprivileged children in the mountains of southeastern Kentucky. She spent most of 1914 visiting her sister, Bertha, who was married to an Italian art professor and living in Assisi. While there Mrs. Hook helped her brother-in-law in his restoration of a former monastery in the environs of Assisi. During 1915, she was in Kansas City, building a home for her youngest sister (individual property #3). In addition, her memoirs indicate that, during this period of her life, sports, golf, tennis, and especially horseback riding, occupied a great deal of her time.[6]

During 1917-1918, Mrs. Hook lived in Greenwich Village and worked at the New York Post Office, translating what she described as "Spanish trade mail".[7] The following summer, 1919, she built a primitive cabin on some scenic property she had purchased near Estes Park, Colorado. In the spring of 1920, Mrs. Hook joined the American Committee for Devastated France, organized by the philanthropic daughter of J. P. Morgan, and went to Blerancourt, northeast of Paris, an area ravaged by the war. Hospitals, schools, and technical assistance programs for the peasant-farmers of the district were being organized. Miss Morgan selected Mrs. Hook to supervise part of the work. After a year, Mrs. Hook, then still Miss Rockwell, returned to the United States to marry a Kansas City lawyer, Inghram D. Hook. Mrs. Hook settled into the routine of an affluent, suburban matron and mother of two adopted sons. She was active in community organizations and amateur dramatics, traveling often about the country. The only unusual aspect of her life was her career as an architect, which was at its busiest and most fruitful stage during the first years of her marriage.[8]

From 1924 until 1929, Mrs. Hook maintained an architectural partnership with Eric Douglas MacWilliam Remington. Remington attended both Washington University (St. Louis) and the University of Illinois. During the First World War he served in the Army Intelligence Corps, after which he studied at the Ecole des Beaux-Arts in Paris.[9] Although the extent of Remington's contribution to the design of these houses is unknown, while the firm of Hook and Remington was in existence, the house at 5011 Sunset Drive (individual property #6) was completed; the house at 5050 Sunset Drive (individual property #7) was constructed; as was the Hooks' own residence (individual property #8) and the farm dwelling east of Kansas City (individual property #9).

Among other works undertaken during this period were two homes in suburban areas of Kansas City, which are located a few blocks into the state of Kansas. The first, 6435 Indian Lane, constructed in 1923, is a large Italianate house of native stone, rather similar to 5011 Sunset Drive. The second, 2015 Drury Lane, bears some resemblance to 5050 Sunset Drive and was built in 1926, the year following its counterpart. Also in 1926, Hook and Remington drew the plans for a mansarded mansion in Woodside, California, south of San Francisco, for a sister and brother-in-law of Mrs. Hook.[10]

In 1935 Mrs. Hook purchased fifty-five acres of shore property on Siesta Key, south of Sarasota, Florida. Here, over a period of fifteen years, Mrs. Hook designed an informal resort hotel, two vacation homes, and a guest house.[11] Then, past seventy years of age, Mary Rockwell Hook ended her architectural career. However, she lived another thirty, mostly active years, dying on her 101st birthday in 1978.[12]

The survey of Missouri's historic sites is based on the selection of sites as they relate to theme studies in Missouri history as outlined in "Missouri's State Historic Preservation Plan". The Mary Rockwell Hook Thematic Group is, therefore, being nominated to the National Register of Historic Places as an example of "Architecture" and "Society".

FOOTNOTES (Significance)

1. Mary Rockwell Hook, This and That (Kansas City: By the Author, 1970), pp. 2-3, 5, 7. (Typewritten.)

2. Ibid, pp. 8, 10-11, 12-13.

3. Ibid., p. 13.

4. Hook, pp. 13, 14, 15-16; Richard Chafee, "The Teaching of Architecture at the Ecole des Beaux-Arts," in The Architecture of the Ecole des Beaux-Arts, ed. Arthur Drexler (New York: Museum of Modern Art, 1977), pp. 82, 88-93, 105-106.

5. Hook, pp. 17, 18.

6. Ibid., pp. 18-19, 22-26, 27, 28, 37-38.

7. Ibid., p. 45.

8. Ibid., pp. 21, 43-45, 51, 54, 55-56.

9. E. D. M. Remington Collection; 17kc, Joint Collection, Western Historical Manuscript Collection and State Historical Society of Missouri Manuscripts, Kansas City, Missouri.

10. Hook, pp. 48-49, 51-52.

11. Ibid., pp. 59, 61, 62.

12. "Mary Rockwell Hook, Pioneer Architect, Dies," Kansas City Star, 10 September 1978, Sec. B, p. 10.

9. Major Bibliographical References

1. "A Home of Her Own Designing." Kansas City Star, 19 July 1918, sec. A, p. 4.

2. Chafee, Richard. "The Teaching of Architecture at the Ecole des Beaux-Arts." The Architecture of the Ecole des Beaux-Arts, ed., Arthur Drexter. New York: Museum of Modern Art, 1977.

10. Geographical Data (See Individual Data Sheets)

Acreage of nominated property see attached continuation shetts

Quadrangle name Lee's Summit, MO & Kansas City, MO **Quadrangle scale** 1:24,000

UTM References see attached continuation sheets

	Zone	Easting	Northing		Zone	Easting	Northing
A				B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

(See Individual Data Sheets)

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

state	code	county	code
state	code	county	code

11. Form Prepared By

name/title 1. Sherry Piland/Elaine Ryder

organization © Landmarks Commission of Kansas City **date** June 29, 1983

street & number 414 East 12th Street, 26th Floor **telephone** (816) 274-2555

city or town Kansas City **state** Missouri

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state X local

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

State Historic Preservation Officer signature Fred A. Lafser 8/2/83 (see cover letter)

title Director, Department of Natural Resources and State Historic Preservation Officer **date**

For NPS use only

I hereby certify that this property is included in the National Register

for Beth Grosvenor **date** 9/8/83

Keeper of the National Register

Attest: See Continuation Sheet for Testings **date**

Chief of Registration

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

3. E.D.M. Remington Collection; 17kc, Joint Collection, Western Historical Manuscript Collection and State Historical Society of Missouri Manuscripts, Kansas City, Missouri.

4. Foley, Mary Mix. The American House. New York: Harper Colophon Books, 1980.

5. "French Type Home to be Built in Sunset Hills." Kansas City Journal Post, 26 July 1925, sec. C, p. 1.

6. Hook, Mary Rockwell. This and That. Kansas City: By the Author, 1970.

7. Interview with Mrs. Allan Blackman. Kansas City, Missouri, 20 October 1981.

8. Johnston, Madeleine. "Pen Point Portraits of Kansas City Women." Kansas City Star, 27 October 1929, sec. D, p. 16.

9. "Mary Rockwell Hook, Pioneer Architect, Dies." Kansas City Star, 10 September 1978, sec. B, p. 10.

10. "The J. B. Love Home on Sunset Drive Bought by Gerald Parker." Kansas City Star, 26 November 1922, sec. F, p. 1.

11. "This Is a Woman's House." Kansas City Star, 9 July 1911, sec. C, p. 1.

12. Western Contractor, 21 July 1915, p. 29; 19 July 1922, p. 36.

2. James M. Denny, Chief, Survey-Nominations
and State Contact Person
Department of Natural Resources
Historic Preservation Program
P.O. Box 176
Jefferson City, Missouri 65102

June, 1983
314/751-4096

NPS Form 10-900-a
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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Continuation sheet | Item number | Page

Multiple Resource Area
Thematic Group

dnr-11

Name Residential Structures by Mary Rockwell Hook Thematic Resources
State Missouri

COVER

Nomination/Type of Review			Date/Signature
1. House at 54 E. 53rd Terrace	Entered in the National Register	for Keeper	Deloris Byers 9/8/83
		Attest	
2. Rockwell, Bertrand, House	Substantive Review	Keeper	Beth Grosvenor 9/8/83
		Attest	
3. Love, Emily Rockwell, House	Entered in the National Register	for Keeper	Deloris Byers 9/8/8
		Attest	
4. Ostertag, Robert, House	Entered in the National Register	for Keeper	Deloris Byers 9/8/83
		Attest	
5. Pink House	Entered in the National Register	for Keeper	Deloris Byers 9/8/83
		Attest	
6. House at 5011 Sunset Drive	Entered in the National Register	for Keeper	Deloris Byers 9/8/83
		Attest	
7. Floyd, Jacobs, House	Entered in the National Register	for Keeper	Deloris Byers 9/8/83
		Attest	
8. Hook, Mary Rockwell, House	Entered in the National Register	for Keeper	Deloris Byers 9/8/83
		Attest	
9. Four Gates Farm		Keeper	
		Attest	
10.		Keeper	
		Attest	