NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Mount Barbara

other names/site number 169-4900-0326

2. Location

street & number 100 Mount Barbara ☐ not for publication

city or town Salina ☐ vicinity

state Kansas code KS county Saline code 169 zip code 67401

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Ramon Powers State Historic Preservation Officer 2-20-95
Signature of certifying official/Title Date

Kansas State Historical Society
State of Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is: Signature of the Keeper Date of Action

☐ entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the National Register
☐ See continuation sheet.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:)

Mount Barbara
Name of Property

Sal[illegible], Kansas
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [X] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		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)

Prairie School

Materials
(Enter categories from instructions)

foundation Stone: limestone
walls Stucco Stone: limestone
Wood: cypress
roof Ceramic tile
other Brick

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

Mount Barbara
Name of Property

Saline, Kansas
County and State

8. Statement of Significance

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

☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

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

Property is:

☐ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property.

☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

Architecture

Period of Significance

c. 1916-1918

Significant Dates

c. 1916-1918

Significant Person
(Complete if Criterion B is marked above)

n/a

Cultural Affiliation

n/a

Architect/Builder

Clarence E. Shepard

Hardborne D. Belcher

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Name of repository:

Mount Barbara
Name of Property

Sa. .ie, Kansas
County and State

10. Geographical Data

Acreage of Property 2.66 acres

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
1	14	623165	4299740
2			
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 Michele M. Risdal, National Register Special Projects Assistant

organization Kansas State Historical Society date February 20, 1995

street & number 120 West 10th Street telephone (913) 296-5264

city or town Topeka state Kansas zip code 66612-1291

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 SHPO or FPO.)

name Merle and Melissa Hodges

street & number 100 Mount Barbara telephone (913) 825-6218

city or town Salina state KS zip code 67401

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

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

The Mount Barbara House (c. 1916-1918) is located at 100 Mount Barbara on a bluff overlooking Salina, Saline County, Kansas (pop. 42,303). The massive three-story Prairie School style house sits on a rusticated limestone block foundation, quarried on site, and is surmounted by glazed green ceramic, hip roofs. The overall rectangular form of the house is surmounted by a hipped roof with four hipped roof projections. Two other hipped roofs cover the porch and third floor billiard room. The building's horizontal massing is expressed through its rusticated limestone block base and front facade porch which extends into a porte-cochere. The building has a northeast facade orientation with overall measurements of approximately fifty-three feet from northeast to southwest and ninety-one feet northwest to southeast.

The house designed by Kansas City architects Clarence E. Shepard and Hardborne D. Belcher of the J.C. Nichols Company emulates the Prairie style developed by Frank Lloyd Wright. The hipped roofs with broad overhangs; horizontal trim; limestone foundation, piers, and planters; and drive through basement garage all emphatically state that the house is part of the hill itself. Originally the house had a swimming pool, which occupied a portion of Phillip's mansion foundation. The pool was the first in Salina. Though it is now filled in, the outline is still visible in the yard. Also, a non-extant sprinkler system was installed in the yard.

The foundation, portions of the first and second stories, and supporting piers and planters are all limestone, accented with dark brown glazed bricks along the top edge. Tan stucco walls feature cypress-trimmed window casings that retain the original dark reddish brown paint color. Two limestone chimneys rise from the north and south corner of the house.

The principal facade faces northeast and is dominated by a full length porch which extends into a porte-cochere. Ten wooden piers placed on a rusticated limestone railing edged in brick supports the porch roof and two massive limestone piers support the roof as it extends into a porte-cochere. The wooden piers are defined with a wooden, vertical rectangle acting as a pilaster outlining the center of each side of the post. A wooden band at the top and bottom encircles each pier. Custom designed light fixtures light the porch and flank the door.

Below the porch is a basement garage that can be accessed from either the northeast or southeast elevations. As the garage is approach from the northeast entrance it is defined by two limestone walls edged in brick following the topography of the land. Squat brick piers on the limestone wall support the pergola roof. A pergola roof also surmounts the southwest entrance to the drive through garage. The piers on the southwest entrance are defined by two wooden piers placed brick piers which are situated on rusticated limestone.

Fenestration is comprised primarily of bands of casement windows or 1/1 double hung sash in singular and double groupings. The upper sash of all double hung windows is comprised of divided light windows over a lower sash of clear glass. A triangular bay on the west side of the

southwest elevation projects out from the main body of the house. The projection is surmounted by an overhanging hipped roof.

The interior of the first, second and third floors retain their original floorplan and detailing, reflecting the Prairie Style. Oak woodwork is employed throughout the downstairs and the public areas upstairs, except in the dining room where mahogany is used and in all second floor bedrooms, sleeping porches and bathrooms where birch is employed. All oak hardwood floors and woodworking are original except for the wood in the living room. A 1975 fire in the living room led to the replacement of most woodwork.

The overall rectangular form of the house is dominated by a two story open staircase placed in the hallway. The house is entered on the northeast wall of the hallway and the ceiling is defined by a vaulted, oak beams. The door surrounds are defined by plain pilasters rising from base blocks to meet a plain head casing. The floor line is defined with oak baseboards that are chamfered at the top. The woodworking is the same throughout the house. The living room, dining room and den all open into the hallway.

The northeast wall of the living room is dominated by a rusticated limestone fireplace. A plain oak mantle is held up by limestone brackets. Two french doors on either side of the fireplace lead out to the front porch. A radiator seat with open oak panels comprised of vertical and horizontal members in the Craftsman Style lies on the northwest wall. An oak picture molding encircles the room. The molding is a continuation of the door and window head casings. An oak beam ceiling surmounts the room. Due to a fire in 1975, the living room woodwork was replaced in kind.

French doors with bevelled glass lead from the living room to the porch. Windows comprise the southwest, northwest and part of the southwest walls. Below the windows is a rusticated limestone wall edged with brick. A triangular bay window on the southwest wall is defined by rusticated limestone piers. The floor is comprised of terrazzo marble.

The dining room, according to the 1916 plans by Shepard and Belcher, is trimmed with birch finished mahogany. A picture molding encircles the room. As in the living room, the picture molding is a continuation of the door and window head casing. In the center of the room on the floor, under where the table would lie, is a buzzer to the kitchen. The ceiling is defined by a mahogany beams.

An oak door with inlay separates the den from the hallway. All door in the house are defined with inlay. Bookshelves in the Craftsman Style cover all the walls. The bookshelves end under the encircling head casing.

A sun porch, sewing room and kitchen are to the east of the den. The west wall of the sun room

is dominated by a rusticated limestone fireplace with a plain mantle upheld by limestone brackets. The kitchen has blue and white hex floor tiles and tile wainscoting with cobalt liners. All cabinetry and the butler's pantry in the kitchen are original. On the southwest wall of the kitchen is a German Silver (nickel) double sink.

The unlimited budget when building the house led to the incorporation of a myriad of novel elements. An intercom system connected the rooms and was removed in the 1950s at the instigation of Southwestern Bell. A central vacuum system with hook ups in every room was installed. A chute leading from the kitchen carried trash directly to the incinerator. Also there was an electric kitchen screen door serving as a primitive "bug zapper" and the first electric refrigerator in Kansas, according to Bert Nelson. The garage doors were even electric, being controlled from the either the kitchen or the basement.

A dogged leg staircase leads up to the second floor. A Craftsman Style newel post on the starting steps begins the railing up the stairs. The balustrade also in a Craftsman Style is composed of vertical and horizontal members. Above the landing is leaded glass windows in a triangular configuration.

The bedrooms and sleeping porches flank three sides of the staircase. Three of the four bedrooms have attached sleeping porches with alcoves for a Murphy folding bed. All bedrooms have large cedar lined closets. In addition to the four bedrooms are two full baths and one half bath. The 1975 fire that damaged the living room also damaged the master bath. The floorplan in the master bath was duplicated and complimentary material were used.

A straight flight of stairs leads up to the billiard room on the third floor. The casement windows along all the walls were replaced due to extreme deterioration. Originally all the walls were covered with painted canvases by W.G. Noels from Kansas City. Noels was the highest paid worker on the house receiving $1.00 per hour to paint these murals. The murals were removed c.1950, but extant examples of Noels work can be found in Louis Curtiss' Harry Miller House (c. 1919-1920) in Kansas City, Kansas. Both the Miller House and Mount Barbara feature floral motifs, but Mount Barbara displayed such murals as Jack and Jill and Ding Dong school in the nursery, Horns of Plenty in the dining room and Woodland scenes in the billiard room. Noel designed all the murals and did the stencilling and murals on canvas which were then placed on the wall.

Labelled a "wreck" in 1990 the present owners, Merle and Melissa Hodges, have restored and refurbished the house. The rotten trim and windows were rebuilt. Foundation work was done and the tile roof was repaired. Except for two basement windows that were refilled during foundation reconstruction, the house has remained literally unchanged. The high quality which Mount Barbara was constructed creates a house that expresses its importance in every single room of the house. No room was to small to be overlooked with quality woodwork or subtle

decoration when establishing this Prairie Style the "nicest" Kansas.

Mount Barbara (c. 1916-1918) is being nominated to the National Register under criteria C for its architectural significance as an example of the Prairie Style. The property maintains a high degree of interior and exterior architectural integrity.

The three-story Prairie Style house was designed by the Kansas City architects Clarence Shepard and Hardborne Belcher for Daniel Albert "Bert" Nelson and his wife. The Nelson family lived in the house from 1916 until the house was sold to Dr. R.R. and Helen Sheldon in 1940 when the Nelsons moved to Santa Fe.

Mount Barbara was built for Genevieve Schippel Nelson and her husband Bert Nelson following their marriage in 1915. Originally the property was the site of a mansion built by Colonial William A. Phillips, one of Salina's founders. Colonial Phillips died in 1893 and after his wife moved back to Washington D.C., Mount Barbara became a military academy. The mansion was destroyed by fire in 1901.

In 1916, Genevieve Schippel Nelson and her husband purchased these seventeen acres to build their home. "Genevieve was a wealthy farmer's daughter, the offspring of early Saline County settlers Gotthart and Clara Schippel. She owned between 30 and 40 farms at the time of her marriage; her husband had distinct ideas of what kind of home such unlimited financial resources could construct." (Clouston, Salina Journal) Genevieve's dowry was a new house and her husband Bert Nelson later noted that "I was suppose to have the nicest home in Salina and ended up with the nicest home in Kansas." (Mowery, Salina Journal)

The design team of Clarence E. Shepard and Hardborne D. Belcher who were associated with the J.C. Nichols Company designed the house and the final blueprints were presented to the Nelsons in 1916. The location of Mount Barbara was located on the bluff north of the original Mount Barbara mansion.

As early as January 1916, details and sketches began to appear in area papers. On January 6, 1916, the Salina Evening Journal reported that "D.A. Nelson is building one of the finest homes in Kansas on the hill just east of the city where the Santa Barbara Academy [sic] used to be. The residence will cost $15,000. The house will be built of native stone and stucco with English paneling. It will face the east or northeast and will have a broad porch running around the entire house...Each bedroom will have a separate sleeping porch. The garage under the house will be large enough to accommodate five or six cars. The driveway -- paved and curbed -- will encircle the hill and give entrance at either the south or east sides. The natural beauty of the slopes surrounding the residence will be enhanced by the addition of low stone walls, paved drives, shrubs, and trees. A Kansas City firm of landscape gardeners has been engaged to lay out the grounds and they will build a pond at the edge of the road."

The three-story stucco, stone and timber house incorporates the low horizontal lines, projecting

eaves, and window banks associated with the Prairie Style. The residential style was developed by Frank Lloyd Wright in the 1890s and in high style renditions the style acknowledges the influences of Japanese architecture and Craftsman detailing.

"The continuity of line, edge, and surface - an inheritance from the earlier Shingle Style - lent horizontal unity to the design, and against these horizontals a spirited interplay was established with short vertical accents, such as piers, mullions, and subsidiary masses...Every feature of the building - from the basic to the smallest detail - was clear, precise, and angular. Ornament, per se, was a rarity; enrichment was dependent on the textual expression of materials and the often lively juxtaposition of various shapes and forms. Only in the stylized or abstract patterns of the leaded glass (or zinc strip) windows did one find consistent ornament...The materials employed were generally brick, or wood and plaster. A light tinted sand plaster (or stucco as it was called) was used in combination with rough-sawn, stained wood which either suggested the building's structure or served as trim." (Brooks, 5) The short lived style spread throughout the mid-west and less commonly other parts of the country between 1900 and 1920.

"The Prairie house in its essence embodied a union of nine principles listed by Wright. First, the number of parts of the house were reduced to a minimum to achieve greatest unity. Second, the house was integrated with its site by extending the horizontal planes. Third, the room as a box was eliminated in favor of spaces defined by screens and panels, with little space wasted on structure. Fourth, the damp basement was eliminated by raising the house up off the ground, placing the major living quarters up one flight of stairs with a better view of the landscape. Fifth, windows became banks of 'light screens' rather than holes cut in walls. Sixth, the number of materials was reduced to a minimum with ornamentation expressive of the material and designed for machine production-hence the propensity for straight lines. Seventh, all heating, lighting, plumbing, and mechanical fixtures were incorporated into the fabric of the building and made architectural features. Eighth, all furnishings were made one with the building. And ninth, the 'fashionable decorator' was eliminated." (Roth, 208)

To display his wife's wealth and prominence, Nelson selected the design team of Clarence E. Shepard and Hardborne D. Belcher. Clarence Shepard (1869-1949) worked as a draftsman in the studios of Frank Lloyd Wright from 1902-1905. After his daughter was born in 1905, Shepard and his wife Nella, daughter of Kansas City realtor Joseph Kendall, moved to Kansas City where he obtained his practicing architectural license. Between 1905 and 1907 he was associated with Kendall Reality Company. Shepard was "'especially active' in designing residences from 1908 to 1913. Shepard was then associated with the J.C. Nichols Company until 1917 as an architect and realtor." (Cart, Historic Kansas City Foundation Gazette) Shepard's practice in Kansas City "specialized on properties from Troost Avenue south to Armour and west to include Roanoke, also Coe's Addition and Chouteau Park and Bell-Alto Subdivisions...Shepard received the Medal Award for Excellence in Architectural Design by the Architectural League of Kansas City in 1925 for the Gallagher Residence at 1425 Stratford

Road." (Cart, Historic Kansas City Foundation Gazette) Some of Shepard's extant housing designs are: 810 Gleed Terrace, 5405 Wornall, 5005 Ward Parkway, and 1238 Huntington. Working with Hardborne D. Belcher, he designed 3715 Harrison Boulevard, the Peppard Residence at 201 Concord, and the Hovey Residence at 215 W. 53rd Street. Throughout his career Shepard designed over 600 homes in Kansas City, Enid, Tulsa and Oklahoma City, Oklahoma. Despite several attempts with organizations and books, the identity of Hardborne Belcher remains unclear.

Nelson also selected Hare and Hare to landscape the terrain. The firm, founded in 1910, was closely associated with the J.C. Nichols Company. Hare and Hare's early commissions in Kansas City and the Region "were simple sophisticated parks: Cunningham (1907), in Joplin Missouri, and Waterway (1907), in Kansas City Kansas. Other representative projects include residential subdivisions, such as Parkwood (1907), Kansas City, Kansas, and grounds at institutions, and the Odd Fellows Home (c. 1905-1910), in Liberty, Missouri." (Van Dyke, 79). The Country Club Plaza district, the Mission Hills and Ward Parkway developments, the grounds at the Nelson-Atkins Museum of Art and Loose Park, all in Kansas City, Missouri, were all designed by Hare and Hare. What made the design of the Country Club District attractive was its contrast to the adjacent gridded neighborhoods. Hare and Hare routed the circulation with respect to the topography. "By 1925, Hare and Hare had completed projects in 18 states. Most of their work...took place in the Kansas City region or to the east or south of the city." (Van Dyke, 90) The grounds of Mount Barbara were also designed with this careful planning in relation to the topography. The original landscaping plans for Mount Barbara contain many elements that were never completed or no longer extant: the swimming pool, underground sprinkler system, tennis courts, the pergola, and the formal gardens. However, the terraced slopes, lilac bushes, retaining walls, and defined planting areas still exist.

"Although Nelson did much of the work on the home himself, he estimates that the house cost somewhere around $100,000 to build." (Mowery, Salina Journal) The laborers on this house received 20 cents an hour while the foreman, Ed Lott, received $2.00 per day. The highest paid worker, though, was W.G. Noel from Kansas City who received $1.00 per hour to paint murals on the walls throughout the house. None of the murals survive, but extant examples of Noels work can be found in Louis Curtiss' Harry Miller House (c. 1919-1920) in Kansas City, Kansas. Both the Miller House and Mount Barbara feature floral motifs, but Mount Barbara displayed such murals as Jack and Jill and Ding Dong school in the nursery, Horns of Plenty in the dining room and Woodland scenes in the billiard room. Noel designed all the murals and did the stencilling and murals on canvas which were then placed on the wall.

The twenty room house contained many innovative and novel features. On the second floor was a three sided marble shower with 200 to 300 nozzles spraying water from all directions. There was also a central vacuum system, a wooden clock built into the wall, a German silver kitchen sink, an inter-communication system, cedar lined closets and solid inlaid woodwork and doors.

According to Nelson, he also installed the first electrically-run refrigerator in the entire state of Kansas.

According to Richard Sheldon, son of Dr. R.R. and Helen Sheldon, the Nelsons due to financial difficulties sold the house at auction in 1940 to his parents. Due to neglect and deterioration the house was remodeled. The extensive weight of the marble shower which caused the bathroom floor to buckled was removed. Noel's murals were also removed at this time. On May 25, 1975 a fire that killed Mrs. Sheldon and there was limited damaged the living room, the bedroom, sleeping porch, and bath directly above it. The house was sold several times after this, and always retained its single family status. In 1991, the present owners, Merle and Melissa Hodges, started to restore the house.

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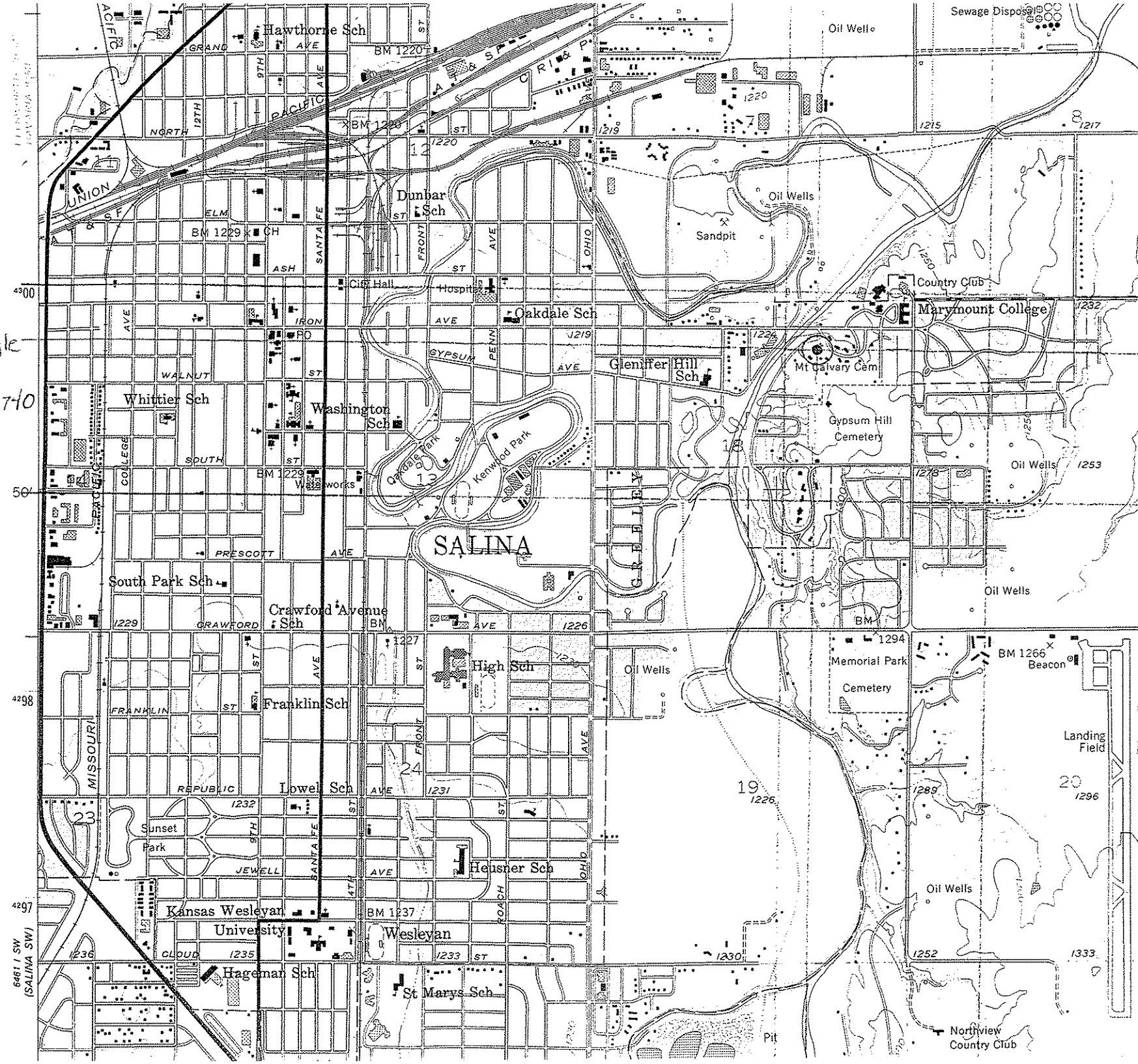
VERBAL BOUNDARY DESCRIPTION

The nominated property stands on the Mount Barbara Park Replat of Lot 1: 745' east and 1025' south of the northwest corner of the northeast quarter then north 248', northeasterly 115', south parallel with curb 28', southeasterly 96.1', northeasterly 40.35', northwesterly 100.2', northeasterly 141.3', northwesterly 21', northeasterly 156', southeasterly 45', southwesterly 165', southwesterly 96.4', southeasterly 274.9', southeasterly 69', west 355', north 15', west 42' to the point of beginning, in Salina, Kansas. The property is bounded to the northwest by Channel Road, a small portion to the northeast by Mount Barbara Road, and adjacent property lines to the west, south, east, the remainder of the northeast, and a small portion to the northwest.

BOUNDARY JUSTIFICATION

The boundary includes a 2.66 acre tract that represents a smaller part of the land originally associated with the nominated property.

Mount Barbara
Salina Quadrangle
tm coordinates
14 623165 4299740