

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Heard, John T. and Lillian, House

other names/site number Heard Memorial Club House

2. Location

street & number 200 West Broadway N/A not for publication

city or town Sedalia N/A Vicinity

state Missouri code MO county Pettis code 159 zip code 65301

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 at the following level(s) of significance:

national statewide local

Mark A. Miles
Signature of certifying official/Title Mark A. Miles, Deputy SHPO

FEB 23, 2011
Date

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

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

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

other (explain): _____

Signature of the Keeper _____ Date of Action _____

Heard, John T. and Lillian, House
Name of Property

Pettis County, MO
County and State

5. Classification

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

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

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

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
2	0	buildings
0	0	district
0	0	site
1	0	structure
0	0	object
3	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

Domestic/Single dwelling

Social/Clubhouse

Social/Clubhouse

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

Late 19th and Early 20th Century Revivals:

Classical Revival

foundation: stone

walls: brick

roof: asphalt

other: _____

Heard, John T. and Lillian, House
Name of Property

Pettis County, MO
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.

Areas of Significance

Architecture

Period of Significance

1906

Significant Dates

1906

Criteria Considerations

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

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Dean Construction Co.

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- ___ Other State agency
- ___ Federal agency
- ___ Local government
- ___ University
- ___ Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

Heard, John T. and Lillian, House
Name of Property

Pettis County, MO
County and State

10. Geographical Data

Acreeage of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 15 480045 4283986
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

11. Form Prepared By

name/title Rhonda Chalfant, Ph.D.
organization Chalfant Consulting date November 30, 2010
street & number 619 West 32nd Street telephone 660-826-5592
city or town Sedalia state MO zip code 65301
e-mail chalfant@iland.net

Additional Documentation

Submit the following items with the completed form:

- **Maps:**
 - A **USGS map** (7.5 or 15 minute series) indicating the property's location.
 - A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Photographs.**
- **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 Sorosis Club and Helen G. Steele Music Club, % Mrs. Pat Kelley
street & number 3253 Buckingham Drive telephone 660-826-8218
city or town Sedalia state MO zip code 65301

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Continuation Sheet

**Heard, John T. and Lillian, House
Pettis County, Missouri**

Section number 7 Page 1

Summary: The John T. and Lillian Heard House, located at 200 West Broadway, Sedalia, Pettis County, Missouri, is a two-story, buff brick, Classical Revival house with “eclectic Italian Renaissance” accents.¹ The house sits on a raised basement and has a large, unfinished attic under a hipped roof. The roof line is marked by several dormers in a variety of sizes and styles. The primary façade has a partial width porch with square brick and Classical wood columns. Additional significant features include a round-arched Venetian stained glass window above the porte cochere on the side elevation. The contributing carriage house sits to the north and west of the house. The lot is surrounded on three sides by an iron fence that is considered a contributing structure. Built in 1906 as the residence of Senator and Mrs. John Heard, the house and its furnishings were given by Mrs. Heard in 1935 to the Sorosis Club and the Helen G. Steele Music Clubs. The interior is furnished with Mrs. Heard’s furniture and artwork. The house looks much as it did at the time of construction and later donation for use by the clubs.

Elaboration: The house sits on a corner lot in what was once a residential neighborhood occupied by well-to-do Sedalians (photo 1). West Broadway Boulevard was, at the turn of the century, a very prestigious address (figure 1). The Sanborn Insurance Maps of 1898 show three large dwellings on the north side 200 block of West Broadway Boulevard, and large dwellings, the Broadway Presbyterian Church, the Maywood Hospital, and the Masonic Lodge hall in the blocks surrounding the future location of the Heard House (figure 4). The neighborhood has undergone changes over the years. The north side of the 100 block of West Broadway retains the early twentieth century homes built by hardware merchant D. H. Smith and the Presbyterian Church is directly south of the Heard House on the south side of West Broadway. However, a filling station now sits to the west of the Heard House where the two large dwellings once stood. The Maywood Hospital was replaced by a drive-in restaurant built in 1937 and the former National Guard Armory built in 1941. The James Glass home is now a funeral home and the former site of the Masonic Lodge is now a parking lot. The homes to the northwest of the Heard House have been subdivided into apartments that have been poorly maintained (figure 5).

The lawn is surrounded by an iron fence. Originally, a brick wall marked the west edge of the property, but this collapsed in 1974, and iron fencing from the back (north) property line was moved to the west property line to replace the wall. A chain link fence was placed at the north property line. The iron fence is original, and is counted as a contributing structure. A driveway leads to the brick carriage house at the southwest corner of the lot, and curves to pass under a 12 foot by 13 foot porte cochere on the west side of the house (photo 2, figure 8).

The footprint of the house consists of a basic rectangular block housing the dining room and music room (main block), a projecting wing to the south housing the reception room and the parlor (south wing), and a projecting wing to the north housing the breakfast nook, butler’s pantry, and kitchen (north wing). The house measures 75 feet north to south by 48 feet east to west (figure 8).

The house faces West Broadway Boulevard to the south. The front (south) façade features a partial width porch with brick columns at either corner and unfluted columns with Roman Ionic

¹ Roger Maserang, *Links to the Past: An Architectural History of Sedalia, Missouri* (Warrensburg, MO: Show Me Regional Planning Commission, 1985), 50.

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Continuation Sheet

**Heard, John T. and Lillian, House
Pettis County, Missouri**

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capitals on either side of the brick columns (photo 3). The house sits on a raised basement and the front porch is high, reached by steep steps. The porch floor has a border of 1' square terra cotta tiles surrounding a 1" hexagonal tile floor. The porch roof is flat. Wrought iron rails flank the steps. On either side of the steps is a cheek wall on which a planter sits. Across the architrave are the words "Heard Memorial Club House" (photo 4).

The south façade of the first story is asymmetrically arranged with an offset front door opening onto a shallow vestibule. The door is oak with beveled glass above wooden panels and is flanked by sidelights and transoms. The doors and sidelights have wrought iron window guards (photo 5). The floor of the vestibule is small, white, hexagonal tiles. To the west of the door is a one-over-one window; to the east are two one-over-one windows.

As is characteristic of Italian Renaissance Revival influenced homes, the fenestration on the second floor is treated differently than the first. The second story of the south façade evenly spaced six-over-one windows that are painted white. The windows are shorter and narrower than those on the first. A horizontal band of limestone extends around the west, east, and south elevations of the house and marks the sills of the second story windows.

The top of the basement level is also marked by a limestone band creating a lintel for the basement windows on the west, east, and north elevations. On the south façade, the basement windows are small and covered with wrought iron window guards (photo 6). The slope of the lawn allows for larger, double hung basement windows on the other elevations.

The roof has wide overhanging eaves with exposed decorative cut rafter tails. The roof was originally of red tile and had finials at the peaks, but this roof was replaced with asphalt shingles after 1985. The attic dormer on the south façade has paired six-over-six windows. The dormer has a segmental arched roof.

The west façade has a porte cochere (photo 7) with low pitched roof supported by square brick posts. An entry to the side of the house opens from the porte cochere into an entry hall with stained glass windows. The entry hall floor is 1" white, hexagonal tiles. A staircase rises from the entry hall to the reception room and stair hall on the main floor. Above the porte cochere is a round arched, Venetian glass window that opens onto the stair landing between the first and second floors of the house.

To the north of the porte cochere is a broad window opening with a large double hung window flanked by narrow one-over-one windows that provide light to the music room (now dining room). On the west façade of the service wing (north) are paired leaded glass windows opening onto the breakfast room. A small window and a shorter window with a vent inserted into it open onto the kitchen. On the second story of the west façade to the south of the Venetian glass window is a six-over-one window. To the immediate north of the Venetian glass window is a series of three narrow, four-over-one windows. The second floor of the north (service) wing is marked by fenestration of various heights, widths and sash patterns. The attic of the west façade has a hipped roof dormer and a small segmental arched dormer.

The east façade reveals the alignment of the three rectangles that make up the footprint of the house. The house originally had a porch on the south end (figure 2, 3). This porch was badly

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**Heard, John T. and Lillian, House
Pettis County, Missouri**

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damaged by a windstorm in 1948, and although it was repaired, by 1956 the porch had deteriorated so badly that it was removed. Removal of the porch emphasized the projecting wing on the south of the house. The fenestration on the south portion of the wall shows that this was a galleried porch with access from the first and second floor. On the first floor is a tall door opening to the north and a large one-over-one window near the south corner. On the second floor is a 6/1 window to the south and a tall multi-light window that at one time provided access to the porch roof. The projecting center bay has a three paneled bay window marking the original dining room. Above this are two six-over-one windows. The north (service) wing houses the kitchen. A hipped roof porch with square columns shelters the kitchen entrance (photos 9, 10). Like the west wall of this wing, the service wing has a variety of fenestration sized and shash patterns, though more symmetrically arranged than on the opposite wall. The second floor has three small four-over-one windows and a larger six-over-one sash. In the south corner of the kitchen wing is an entrance into the raised basement. The attic of the east façade has one hipped roof dormer and a small segmental arched dormer.

The north elevation shows the narrowness of the service wing and contains only one window per floor (six-over-one on the second floor, one-over-one on the first) and two large basement windows (photo 11).

The interior of the house is furnished with the Heard's belongings. Original Battenburg lace curtains with a large H monogram cover the glass panels in the entry door (photo 13). The small vestibule with small, white hexagonal tile floor opens onto a reception room featuring a fireplace with an elaborate mahogany mantle (figure 17). A window seat is built into the wall on the north of the reception room. The ornate light fixture was made for both gas and electricity.

On the east side, the reception room opens with pocket doors onto the parlor. At the north, the reception room opens on its west side to a hallway that has the stairs down to the porte cochere entrance and a small bathroom with original corner sink and toilet. On the north of the hallway is an ornate staircase with Ionic columns topped with lamps; the stairway leads to a landing and then to the second story (photo 14). To the east of the stairway, a hall extends north (photo 15). The music room opens off the west of the hall with French doors and the parlor and former dining room, now the auditorium, open on the east of the hall with pocket doors.

The original parlor, now part of the auditorium, features a fireplace with a classical designed mantle painted white. The light fixture, also originally made for both gas and electricity, has round frosted globes. Matching sconces flank the fireplace. The floor is an ornate parquet design using seven types of wood.

The original dining room, now part of the auditorium, also has parquet floors. A tray ceiling conceals lighting. At either side of the pocket doors are sconces with stained glass shades; identical sconces are on either side of the bay window on the east end of the room. A window seat curves under the bay window. A door on the north end of the dining room originally opened onto a balustraded porch, now removed.

The original music room is now used as the dining room and is furnished with a table that can extend to seat twenty and a large buffet. The walls in the music room are covered in canvas painted with musical instruments (photo 16). The ceiling around the light fixture has similar

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**Heard, John T. and Lillian, House
Pettis County, Missouri**

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painting (photo 17). The light fixture has strands of crystal beads around each bulb. Sconces similar to the light fixture are on the wall. A triple window opens off the west side of the dining room.

The breakfast room is a small room immediately to the north of the original music room. It features stained glass windows on the west wall and a built-in china cabinet with matching stained glass doors along the north wall, a small table and chairs, and a small buffet. To the east of the breakfast room is the butler's pantry with built-in storage cabinets for china and a vertical cabinet slotted to hold the leaves to the dining table. A dumbwaiter is also located in the butler's pantry. To the north of the butler's pantry and the breakfast room is the kitchen. The kitchen was remodeled in 1952, and retains much of the appearance of an early 1950s kitchen, with Formica counters, period cabinet knobs, and a 1950s vintage range.

The two parts of the stairs to the second story are separated by a large landing. The round arched Venetian stained glass window is at the top of the landing.

On the second story at the top of the stairway is a landing with built-in cabinets. Off the landing are three bedrooms, a bathroom, and a hallway leading north. Off the hallway are a storage closet, a bathroom, and a small room once used as a den by Mr. Heard and now used as storage for the Sorosis Club's extensive collection of antique clothing.

The southwest room on the second floor has an elaborate mantel and is now decorated with photographs of the various club presidents (photo 18). It was once used as a board room for club committee meetings.

The third bedroom features sleigh beds belonging to the Heards (photo 19).

The bathrooms have the original fixtures, including footed tubs and pedestal sinks (photo 20).

The southeast room on the second floor has an elaborate mantel with swag decorations and tiles embossed with a floral and vine design (photo 21).

The raised basement featured a summer kitchen and sitting room, a laundry area, and servants' quarters.

The drive-through carriage house features double doors on the east side of the south and north facades. The west side of the carriage house was originally the stable area. Above the carriage house is a hay loft (photo 12). The carriage house is considered a contributing building.

The Heard house appears, in many ways, to be "frozen in time," a reflection of the life of a well-to-do family during the early years of the turn of the century.² That the house, which is used regularly, still maintains its original appearance is a tribute to the clubwomen who preserve it.

² Maserang, 49.

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Heard, John T. and Lillian House
Pettis County, Missouri

Summary: The John T. and Lillian Heard House or Heard Memorial Club House is locally significant under Criterion C, Architecture, as an important example of the Classical Revival styles at the turn of the century in Sedalia. The house was built in 1906 as the opulent residence of U. S. Senator and Mrs. John T. Heard, members of Sedalia's upper middle class social and political power structure. Senator Heard was a prominent attorney from Sedalia who served in both the Missouri General Assembly and the United States Congress. In 1935, when Lillian died, she left the house and its contents to two ladies clubs, the Sorosis and the Helen G. Steele Music Club. Both clubs were formed in the late nineteenth century and are still active today. The house remains today much as it was in 1935 as an example of ornate turn of the century classical revival style house. The period of significance is 1906, the date of construction.

Elaboration-Background: Sedalia, Missouri, county seat of Pettis County, was founded in 1860 by General George R. Smith. The town grew up along the route of the Missouri Pacific Railroad (Mo Pac). Within a few years after the Civil War, the Missouri, Kansas, & Texas Railroad (Katy), the Sedalia, Warsaw, and Southern Railroad, and the Lexington Branch of the Mo Pac intersected in Sedalia. The town rapidly became a wholesaling, manufacturing, and mercantile center. By the turn of the century, it was the sixth largest city in Missouri. Both the Mo Pac and Katy Railroads expanded their presence in the city by building extensive shops for the building and repairing of railroad cars, and the city was home to the Missouri State Fair, Central Business College, and the George R. Smith College for African Americans.

By the late 1890s, Sedalia had all the amenities of a modern city—15 miles of paved streets, 35 miles of water mains, 30,000 feet of sewer pipes, 12 miles of street car line, and 1600 electric street lights. The public school system had eight primary and elementary schools for white children and one grade 1 through 10 school for African American children, and a high school for white students built in 1895. Sedalia was served by a 13-man police department, a paid fire department with 10 fire fighters and two engines, and a two-story city hall. Sedalia was the county seat of Pettis County, and its square was dominated by a Second Empire styled courthouse built in 1883.³ Sedalia regularly overstated its population, claiming 20,000 residents at a time when its actual population was slightly under 15,000.⁴

Despite Sedalia's amenities and its desire to be seen as a cosmopolitan urban area, the social structure of the community was firmly rooted in small town attitudes. Its social class divisions could be seen in its churches, its neighborhoods, and its schools, as could the ethnic divisions, more pronounced because of the prevailing Jim Crow laws.

John and Lillian Heard: Several important lawyers and politicians called Sedalia home, including John H. Bothwell, George G. Vest, and John T. Heard. Heard was born in Georgetown, Missouri, in 1840, son of George Heard, who had worked as the first schoolteacher in Pettis County as well as practicing law. John Heard was admitted to the bar in

³ I. Mac DeMuth, *A Feast of Cold Facts*, 2nd ed. (Sedalia, MO: Fisher Printing, 1898), passim.

⁴ *Sedalia City Directory*, 1900; U. S. Census figures, cited H. H. Ihrig, *Sedalia: The First One Hundred Years* (Sedalia, MO: Hurlbut Printing, 1960), 123.

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Heard, John T. and Lillian House
Pettis County, Missouri

1862. A staunch Democrat, he was elected to the House of Representatives in the 27th Session of the Missouri General Assembly. After his term in the House, he served four years (1880-1884) in the Missouri Senate. In 1884, he was elected to the U.S. Senate and served there for 10 years. While in the Senate, he chaired the District of Columbia Committee. Failing to be reelected in 1895, he returned to Sedalia and served from 1901 through 1904 as president of Sedalia Trust Company (figure 9). During this time, he lived in a Queen Anne styled home at 501 West Broadway. He was a delegate to the 1904 Democratic National Convention. When President William Howard Taft visited Sedalia in 1911, Heard was among the dignitaries who escorted him to the Missouri State Fair and to a banquet in his honor (figure 10). He was active in the Masonic Lodge and the St. Omar Commandery of the Knights Templar.

Heard was married twice. His first marriage was to a Miss Andrews who lived in Boonville, Missouri. Little is known of this marriage; even Heard's obituary simply refers to her as "Miss Andrews of Boonville" and notes that "she died several years before" his marriage to Lillian Copeland in 1888.⁵

Lillian Copeland was born in Waverly, Missouri, and was educated in St. Louis, where she graduated with honors from the State Normal School in St. Louis.⁶ She married John Heard in Washington in 1888 while he was serving in the U. S. Senate; the couple lived in Washington during the congressional session, but returned to Sedalia when Congress was not meeting. She was, according to *Sedalia Democrat* society columnist Hazel Lang, a small, dainty woman with dark hair, and the consummate hostess.⁷

The Heard House: Heard had the house at 200 West Broadway built for Lillian in 1906. While the house was being built, they lived in a large house at 214 West Broadway (figure 6). Heard purchased the lots for the house from J. H. Rodes. The architect who designed the house is unknown, but the builder was Dean Construction Company. The house and lots cost \$60,000 then, approximately \$1,480,000 today.⁸

The Dean Construction Company was established in 1860 by Frederick G. Dean, a native of Germany who moved to Sedalia shortly after its founding. His sons Rudolph and Daniel Dean and later grandsons and great grandsons joined the firm. The Dean Company remained a major construction company in Sedalia through the 1980s. Dean Construction built many buildings in Sedalia, including St. Patrick's Church, the Yeater house at 624 West Seventh Street, houses at 1604, 1608, and 1609 South Moniteau, and with Hurley Construction, the Sedalia Public Library.

At the turn of the century, a house was one of the most obvious reflections of a person's material success. The concept of "conspicuous consumption" described by Thorstein Veblen, was especially apparent in the exterior of a house which could be seen by all, and was even

⁵ "John T. Heard Died While on a California Visit," *Sedalia Democrat*, 28 January 1927.

⁶ "Widow of Late Congressman J. T. Heard is Dead," *Sedalia Democrat*, 1934. The obituary does not give the date of her graduation from the normal school.

⁷ Hazel Lang, "The John T. Heards," *Life in Pettis County* (Sedalia, MO: self published, 1975), 859.

⁸ Virginia Swearingin, *A Rising Vote of Thanks: A History of Sorosis, 1889-1989* (Sedalia, MO: self-published, 1989), n.p.; <measuringworth.com>.

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Heard, John T. and Lillian House
Pettis County, Missouri

more apparent to those invited into the house, who would have been of the same social position as the house's owners.⁹ The *Sedalia Democrat* referred to the Heard house as "one of the most beautiful homes in the city. . . always open to his friends, and where many of the city's most exclusive social functions were held."¹⁰ The Heards entertained frequently with elaborate dinner parties, often honoring visitors from out of town.

Both of the Heards, like most members of Sedalia's bourgeoisie, were demanding and extremely conscious of the social niceties.¹¹ Lillian was an exacting hostess; the *Sedalia Democrat* describes her as a "sweet and charming hostess."¹² Lang notes that Lillian favored "pink bows and always arrangements of delicate pink and blue flowers centering her table." Lillian even had slipcovers made for the dining chairs so that if she had more guests than she had matching chairs the chairs would all look alike.¹³ John Heard was more interested in preserving social distinctions. Local historian William Claycomb recalls an interview with William McVey, the descendant of one of Pettis County's oldest families, who worked as a delivery boy for a Sedalia florist when he was about twelve years old. He had delivered flowers to the front door of the Heard house and was met by John Heard, who reprimanded him severely for not using the back door. Heard also called the florist to report what he considered McVey's breach of etiquette; the florist called McVey's mother. McVey's comment some seventy years later was that Sedalia "was no longer so class conscious."¹⁴

Heard built his house at 200 W. Broadway at a time of architectural transition in Sedalia. The 1880s and 1890s had been a time of great optimism locally and many of the town's elite constructed large Queen Anne style houses.¹⁵ John Heard himself had constructed a Queen Anne style home in c. 1891 at 501 W. Broadway. The large frame house does not have the projecting front gable common to the style, but has a steeply pitched side gable roof and large circular tower with conical roof. The large wrap-around porch has stylized paired Classical columns, a detail which is echoed in more academic detail around the wide windows in the tower. The turrets, towers and trim characteristic of the Queen Anne style is also seen on several other homes of the well-to-do identified in Maserang's survey including the Hurley House at 501 South Grand (c. 1895).¹⁶ Perhaps the most spectacular example of a Queen Anne house in Sedalia, the Harris House at 705 West Sixth Street (c. 1895), was individually listed on the National Register on July 10, 1979.

⁹ Rhonda Chalfant, "A Christian Duty to Become Rich': Attitudes Toward Respectability and Wealth in Sedalia after 1870," in *The Midland's Most Notorious: Prostitution in Sedalia, Missouri, 1860-1900*, unpublished dissertation, University of Missouri, 2005, 38, 40, 58.

¹⁰ Cited in Lang, 859.

¹¹ Michael Cassity, *Defending a Way of Life* (Albany, N.Y. SUNY, 1989), 60, provides an interesting discussion of the class structure in nineteenth century Sedalia, outlining the extent to which the "ruling class" tried to separate and perpetuate itself. For a more thorough description of social class in Sedalia, see Chalfant, 38-69.

¹² Lang, 859.

¹³ *Ibid.*, 860.

¹⁴ William Claycomb, *Pettis County, Missouri: A Pictorial History* (Virginia Beach, VA: Donning, 1998), 67.

¹⁵ Maserang, 31.

¹⁶ Maserang, 77, 82.

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Heard, John T. and Lillian House
Pettis County, Missouri

By the turn of the 19th Century there was a marked transition in style nationally, which is also reflected in the construction of upper and middle-class residences in Sedalia. National trends were impacted in a large part by the 1893 World's Fair that popularized Colonial Revival and Beaux Arts style architecture which stressed more formal and symmetrical façade arrangements. The adoption of these styles in Sedalia is seen in the town's middle-class houses, notably in the wide-spread construction of American foursquare type houses. Maserang notes that many of the early twentieth century houses in Sedalia are "solidly built American foursquares [with] moderate touches of Prairie styling."¹⁷

While Late Victorian architecture continued to influence the town's more flush residents well into the 20th Century, as evidenced by the construction of the Queen Anne influenced Werner House at 1017 W. Sixth Street in c. 1912, Sedalia's wealthiest residents were quick to adopt revival style architecture after c. 1900. Most of the early twentieth century houses built by Sedalia's well-to-do are simpler in exterior design and more practical in their interior amenities. These houses exhibit what architectural historian Patricia Poore refers to as features of the "comfortable house" with large closets, built-in cabinets, multiple bathrooms, and electric lighting.¹⁸ This transition is illustrated in four of Sedalia's large homes: the Bard House, 717 W. Sixth St. (c. 1905); the Stanley House, 711 W. Broadway (c. 1905); the Van Dyne House, 1808 W. Broadway (c. 1908), and the John T. and Lillian Heard House at 200 W. Broadway (1906). The Bard and Stanley houses are notable local examples of Colonial Revival architecture. Both have the symmetrical facades, single bay porches with Classical columns, and large Palladian windows characteristic of high style examples. The Van Dyne house is more modestly styled, reflective of the growing popularity of the American foursquare. The large home is boxier in its footprint and has few decorative elements, though its pediment dormer contains a large Palladian window. The house, however, is notable for its use rusticated concrete block, a relatively modern building material in the first decade of the 20th century.

John and Lillian Heard well illustrate the transition in popular styles from Late Victorian to Colonial and Eclectic Revival styles. As noted above, John Heard built an elegant Queen Anne style home in c. 1891. Just 15 years later, Heard commissioned a new home in a contrasting style. Although Massey and Winkler identify the Heard House as an "American Foursquare, replete with porte cochere, (and) an unusual formality, marked by a Beaux Arts front porch," the Heard House, with its multiple wings and elaborate details, is better identified as a Classical Revival style influenced by Italian Renaissance Revival design.¹⁹ Though the house shares the more formal façade arrangement and restrained detailing of the Colonial Revival styled Bard and Stanley houses, its adoption of revival style design is more eclectic.

The McAlesters note that many of the early twentieth century revival styles use elements from colonial and classical styles, such as front doors with sidelights and balustrade porches. Both

¹⁷ Maserang, 77.

¹⁸ Patricia Poore, "The American Foursquare," *Old House Journal* 15 (November-December 1987), 29.

¹⁹ James Massey and Gail Caskey Winkler, "The American Family House," *The Old House Journal*, 23, November-December 1995.

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Poore and Massey and Winkler note the use of Craftsman style elements, including exposed rafter tails, as well as wide, overhanging eaves and horizontal banding.²⁰

The Heard house combines elements of many styles. It has what Maserang calls “eclectic Italian Renaissance” elements such as Roman Ionic capitals on the columns that support what Massey and Winkler call a “Beaux Arts porch.” At one time, the house had a balustraded porch on the east side, but this was removed in 1956 as a result of storm damage and continued deterioration. It also uses overhanging eaves and horizontal bands at the base of the second story windows and at the top of the raised basement, a feature used on Renaissance and Classical Revival style houses. The eclectic Italian Renaissance revival elements are emphasized by the differing fenestration treatment on the first and second floors and the use of exposed decorative rafter tails. The house also originally had a red clay tile roof, a common treatment for hipped roofed examples of the style.

Although symmetry is a feature of the Classical revival style, windows were sometimes placed to best use available natural light or to mark function rather than being symmetrical for the sole sake of symmetry. The Heard house’s second story windows on the front (south) façade are symmetrical, but other windows in the house are neither placed symmetrically nor of standard size. Front doors generally had beveled panels of glass with horizontal panels of wood underneath. Side lights were also popular. The Heard House door is oak with beveled glass, side lights, and transoms.

Though built to be an impressive show of social rank on the exterior, it is in the interior that the more conspicuous displays of wealth can be seen. The home’s more public spaces including the reception room reached by both the front door and the entrance off the porte cochere, display show a variety of Colonial Revival influences. Massive classical columns with Ionic capitals mark the transition between rooms. Columns and entablatures are also used on the fireplace mantles in the parlor and other rooms. The public rooms also have elaborate parquet floors with contrasting light and dark stained wood pieces. While stained glass windows is less common in Classical Revival homes than in earlier Victorian architecture, the large stained glass window of a Venetian canal scene ties into the house’s Italian Renaissance design details. Though its formal rooms are more strictly Classical revival, other interior spaces show a variety of stylistic influences. Its light fixtures are in a variety of styles, including Craftsman and Colonial Revival. It also uses stained glass windows in the lower entryway and the lower bathroom. The breakfast room windows and doors of its built-in cabinets have leaded glass that show the influence of Art Nouveau or Arts and Crafts design.

The John T. and Lillian Heard House is an important local example of Classical Revival style architecture in Sedalia. It is also important as an illustration of the transition away from Victorian architecture to more formal design. Unlike the Stanley and Bard homes, which are more pure copies of Colonial era architecture, the Heard House reflects the wide array of stylistic influences seen during the Eclectic Period in American architecture (c. 1880-c.1940). Its nearly symmetrical façade with relatively austere wall plains and formal porch contrasts with the more exuberant Victorian decorative elements popular in Sedalia in the previous decades.

²⁰ Poore, 30.

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However, it adopts the more organic room arrangement of the Victorian houses creating large open public spaces suitable for the Heard's lifestyle of social interaction and entertaining. The house is also more eclectic in its exterior decorative elements compared to the Colonial Revival Bard and Stanley houses. Its wide eaves with decorative rafter tails, horizontal wall divisions with wide variety of window treatment and contrasting formality of the Classical columns is reflective of the Italian Renaissance Revival style.

The Club House: In addition to flaunting one's social status by maintaining an elaborate home, one could also demonstrate social status through membership in clubs and fraternal organizations. Sedalia had numerous clubs organized for fellowship, societal improvement, and study. The 1895 City Directory lists 49 such organizations, but does not include those whose membership was open only by invitation; nor does it include all of the musical organizations.²¹ In addition to the Women's Christian Temperance Union (WCTU) groups, the Anti-Saloon League, and a number of labor unions, Sedalia had a variety of fraternal organizations and ladies' auxiliaries, including the Masons, the Oddfellows, the Macabees, the Elks, the Moose, the Redmen, the Royal Tribe of Joseph, and the Woodmen of the World. Ethnic organizations included groups for Germans, Irish, and Jews. The Natural History Society, the Neghamer Club, the Clio Club studied science, current issues, and history. Musical organizations included the Gentlemen's Choral Club, the Women's Musical Society, the Sedalia Silver Cornet Band, and the Second Regiment Band. Women's clubs included the Josephine Silone Yates Art and Charity Club for African American women and the Rocking Chair Club and the Sorosis Club for white women.

Sedalia's various clubs were separated by social class and ethnicity. For example, working class and black women each formed their own groups of the WCTU. The Sedalia militia units were also divided by class, with the Second Regiment being made up of the well-to-do and the Emmet Guards being made up of working class men. The Masons had several lodges for men of various social classes and ethnicities. Since many of the clubs were open to membership only by invitation, the members could restrict who was able to participate.

Clubs were also divided by gender. Historian Paul Boyer notes that men's clubs often excluded women, who then "found a place in the public sphere by forming societies and clubs for self-improvement and community reform."²² The women's club movement, Carroll Smith-Rosenberg maintains, was part of the enlargement of women's role that accompanied the growth of cities as industrialization expanded in the years after the Civil War. The club movement attracted primarily white, middle-class Protestant women, generally the wives and daughter of prominent business and professional men. Local groups often joined larger groups such as the Missouri Federation of Women's Clubs, the General Federation of Women's Clubs, and the National Federation of Music Clubs.

Lillian Heard was active in two of Sedalia's most important women's clubs—Sorosis and the Women's Musical Club, later called the Helen G. Steele Music Club (figures 11, 12). She served

²¹ *Sedalia City Directory*, 1895.

²² Paul Boyer, "Women's Club Movement," *Oxford Companion to American History* <www.encyclopedia.com>. Accessed 22 November 2010.

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for five years as the president of the Missouri Federation of Women's Clubs. When she died in 1934, she established a trust that left her house and its furnishings to the Sorosis Club and the Helen G. Steele Music Club.

Sorosis was established in 1889 by Mrs. John Van Riper and a group of Sedalia women, the wives and daughters of the town's leading citizens, following the pattern established by the Sorosis Club in New York City. Membership was open by invitation from an existing member. The purpose of the club was self-improvement and education at a time when few women attended college and those who did were often denied the opportunity to use their education. When the club first started, a topic of study was chosen for the year; at each meeting a member would present a paper on that topic.²³ Subjects for study included art, literature, and history, with such esoteric topics as Faust and the Life of Goethe.²⁴ As time passed, the topics of study grew to include current events and civics, and membership grew to over two hundred.

Sorosis, like many women's clubs of the era, participated in public affairs. Mari Jo Buhle notes that club women saw themselves as the "conscience and the housekeepers of America."²⁵ Sorosis became, according to club historian Virginia Swearingin, "a force in the community as a whole." Members were encouraged to support the building of a new Carnegie Library, and after it was built, the Education Committee was created to help members keep abreast of the works in the library, including French realist Emile Zola, whose works "no nice girl would read."²⁶ Topics of study included the elimination of tuberculosis through the purchase of Christmas seals, the value of movies, and the Russo-Japanese War.

In addition to studying current issues, Sorosis members worked in the community. One of their major projects was the creation and furnishing of Ladies' Rest Rooms in the Pettis County Courthouse so that rural women traveling to Sedalia might have a place to rest and care for their babies. Members formed committees to monitor the city's efforts to clean streets and alleys and cut weeds. They opposed the formation of a "union of servant girls which promises a serious menace to the comfort of the housekeepers of this land," an action which reinforced the importance of socio-economic distinctions in Sedalia.²⁷ The club also encouraged passage of the Women's Suffrage Amendment, sent petitions to the governor urging prison reform, and "took a stand for purity" by attending court in a body to protest the activity of prostitute Polly (Howe) Bryant.

During both World War I and World War II, members raised money to purchase war bonds, donated to the Red Cross, and sent money for relief programs. Charitable work continued throughout the 1950s and 1960s, with the club providing monetary support to the Crippled Children's Clinics and the American Field Service exchange student program, and political support for the building of a new airport and city hall. Sorosis Club continues to meet to study

²³ Virginia Swearingin, *A Rising Vote of Thanks: A History of Sorosis, 1889-1989* (Sedalia, MO: self-published, 1989), passim.

²⁴ Sorosis Yearbook, 2009-2010, 4.

²⁵ Cited Carroll Smith Rosenberg, *Disorderly Conduct* (New York: Knopf, 1986). 173.

²⁶ Swearingin, n.p.

²⁷ Swearingin, n.p.

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history, literature, art, drama, and current issues, and its members still participate in community betterment activities.

The Helen G. Steele Music Club began as the Women's Musical Society in 1893 by Helen Gallie; in 1920, it was renamed in honor of Helen Gallie Steele who had served as its president since 1904. Steele was the director of music programs in the Sedalia Schools. The club gave concerts, participated in statewide musical competitions, and arranged for outstanding musicians and groups to perform in Sedalia. During World War I, the club bought Liberty bonds, contributed to the Red Cross and collected and sent 100 song books to Camp Funston, Kansas, where many Sedalia men were in training. In 1935, they were instrumental in organizing the Sedalia Symphony, and continue to support the Symphony. The club owns two grand pianos, a Steinway purchased in 1902 and a Mason-Hamlin purchased in 1925. The Music Club continues to meet, to present programs, to support the Sedalia Symphony, and to encourage musical education in the schools.

Despite the prominence of these clubs in Sedalia's social and political life, for over thirty years after their founding, neither club had permanent meeting places. Instead, each club had to rent a meeting place from a church, lodge, or public building. In 1934, Lillian Heard died and left the house to Sorosis and Helen G. Steele Music Club for use as a permanent clubhouse. The clubs held an open house at the Heard house attended by over 400 people on November 2, 1935.²⁸ On November 4, 1935, the clubs held a memorial service for the Heards at which the Reverend Kokendorfer, pastor of First Christian Church which the Heards' attended, spoke. Music included two hymns sung at both John Heard and Lillian Heard's funerals. On November 11, 1935, the clubhouse was formally dedicated by Bishop Ivan Lee Holt.²⁹

Both clubs hold frequent fundraisers to support the upkeep of the house. Repairs have included a new roof, replacement of the rear porch, and a protective plexi-glass window over the Venetian stained glass in the landing; the current project is a complete rewiring of the building. The Clubhouse Committee, made up of members of both clubs, keeps the exterior decorated with spring flowers in the planters, bunting on July 4th, chrysanthemums in the fall, and swags of greenery at Christmas.

Perhaps one of the most important accolades the house has received as a testament to its significance came in 1995. Following a visit to Sedalia to attend the Missouri Historic Preservation Conference, James Massey and Gail Caskey Winkler gave national attention to the Heard House when they identified and pictured it in an article they wrote for *Old House Journal*.³⁰

The Heard House remains much as it was when it was built. The changes—removal of the balustrade porch on the south façade, the changes from tile to asphalt roof, and the changed

²⁸ Lang, 860.

²⁹ Bernice Lovercamp Potter, "Background History of the Helen G. Steele Music Club," typescript in possession of Rhonda Chalfant. *Sedalia Democrat*,

³⁰ Massey and Winkler, 33.

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orientation of the back stairs—have only slightly altered the impressive impact of the house. The Heard House presents an image of Sedalia at the height of its economic and social importance.

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**Heard, John T. and Lillian. House
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Heard, John T. and Lillian, House
Pettis County, Missouri

Boundary Description: Lots 6 and 7 and seventeen feet of Lot 8 in block 36 of Smith and Martin's First Addition.

Boundary Justification: This is the property historically associated with the John T. Heard House.

Photo Log:

The following is true for all photographs:

Heard, John T. and Lillian, House

Pettis County, Missouri

Photographer: Rhonda Chalfant

Date of Photographs: October 2010

Negatives in possession of Rhonda Chalfant, 619 West 32nd St. Sedalia, MO 65301

1. John T. Heard house, south façade, looking north
2. Carriage house, south façade, looking north
3. Porch detail, looking northeast
4. South façade, looking north
5. Front door
6. Window guards, south façade
7. Porte cochere, looking southeast
8. Porte cochere and lower entrance
9. East façade, looking west
10. North and east facades, looking southwest
11. North façade, looking south
12. Carriage house, north façade, looking south
13. Battenburg lace panels covering interior front door
14. Stairway
15. Hallway looking north into breakfast room
16. Music room wall mural
17. Music room ceiling mural
18. Bedroom mantle
19. Sleigh beds in bedroom
20. Bathroom
21. East Bedroom mantle

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Heard, John T. and Lillian House
Pettis County, Missouri

Figure Log

1. Postcard showing West Broadway looking east from Kentucky Avenue
2. Postcard showing Heard house
3. Postcard showing Heard house
4. Sanborn Maps, Sedalia, MO, 1898.
5. Sanborn Maps, Sedalia, MO, 1914.
6. Sanborn Insurance Map, 1908.
7. Site plan showing photograph angles
8. Floor plan
9. John T. Heard
10. Heard and President William H. Taft at the Missouri State Fair
11. Some early members of Sorosis
12. Women's Musical Club
13. Façade photo from 1985 Survey, photographer Roger Maserang
14. East elevation photo from 1985 Survey, photographer Roger Maserang
15. West elevation photo from 1985 Survey, photographer Roger Maserang
16. Entrance hall photo from 1985 Survey, photographer Roger Maserang
17. Parlor photo from 1985 Survey, photographer Roger Maserang
18. Breakfast room photo from 1985 Survey, photographer Roger Maserang
19. First floor landing with detail of parquet floor photo from 1985 Survey, photographer Roger Maserang
20. Stained glass window with Venetian canal scene photo from 1985 Survey, photographer Roger Maserang
21. Second floor bedroom photo from 1985 Survey, photographer Roger Maserang

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Heard, John T. and Lillian House
Pettis County, Missouri

Figure 1: Postcard showing West Broadway looking east from Kentucky Avenue

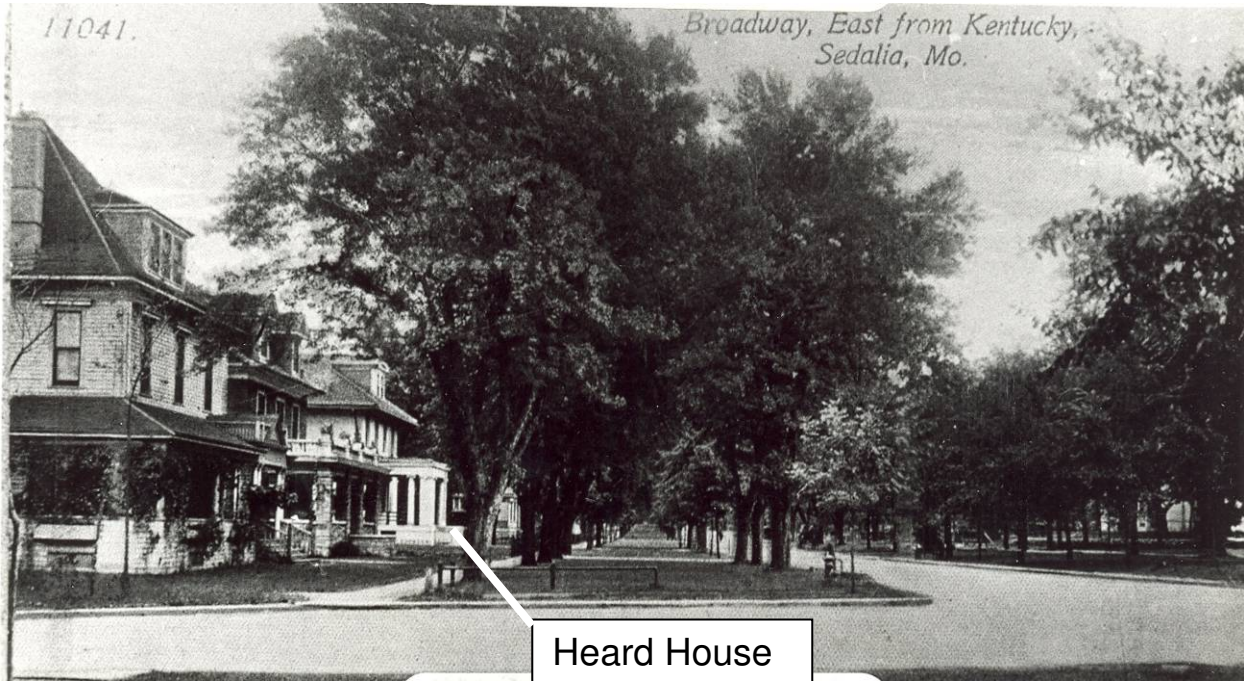


Figure 2: Postcard showing Heard House



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Heard, John T. and Lillian House
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Figure 3: Postcard showing Heard house

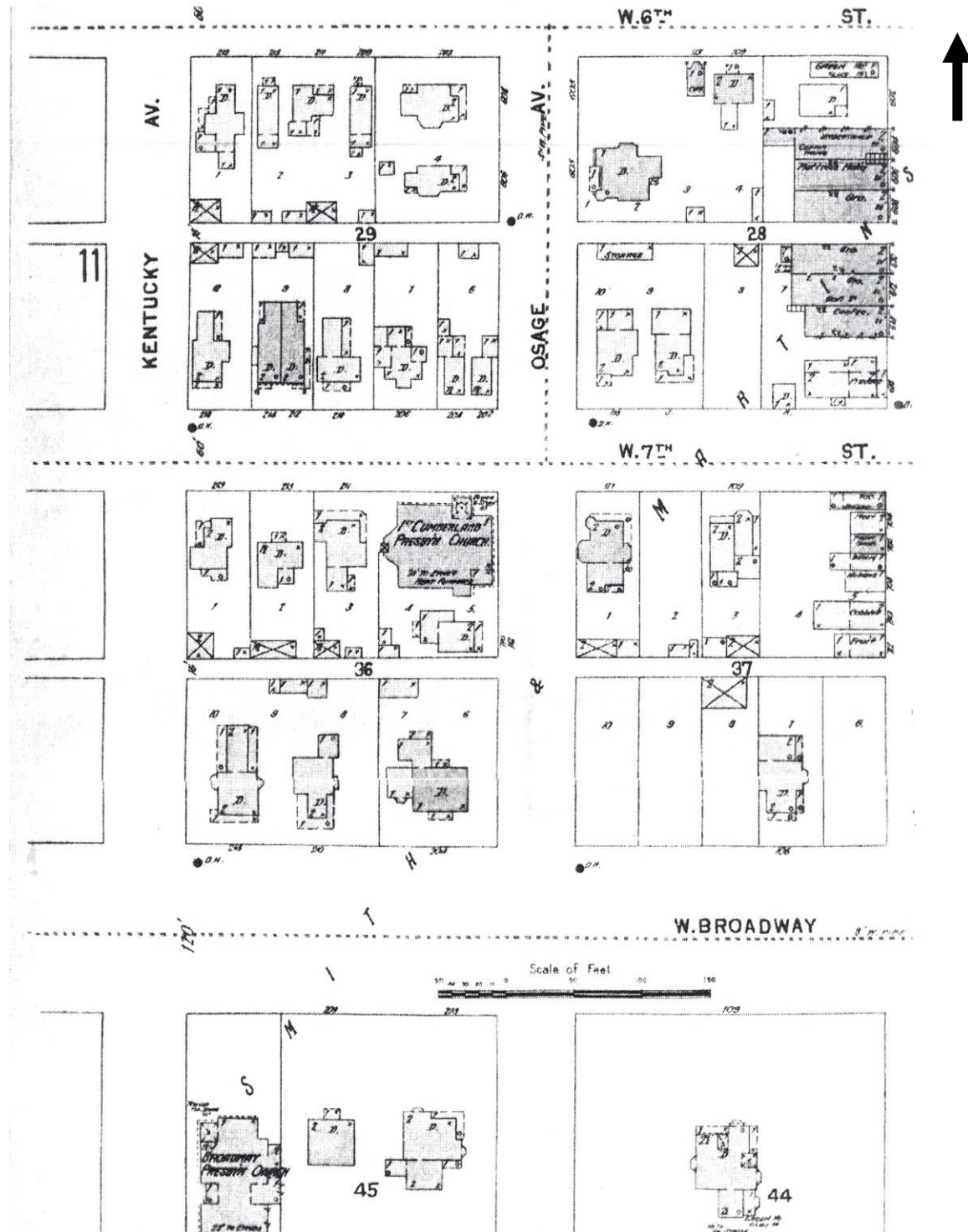


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Heard, John T. and Lillian House
Pettis County, Missouri

Figure 4: Sanborn Insurance Map, Sedalia, MO, 1898.

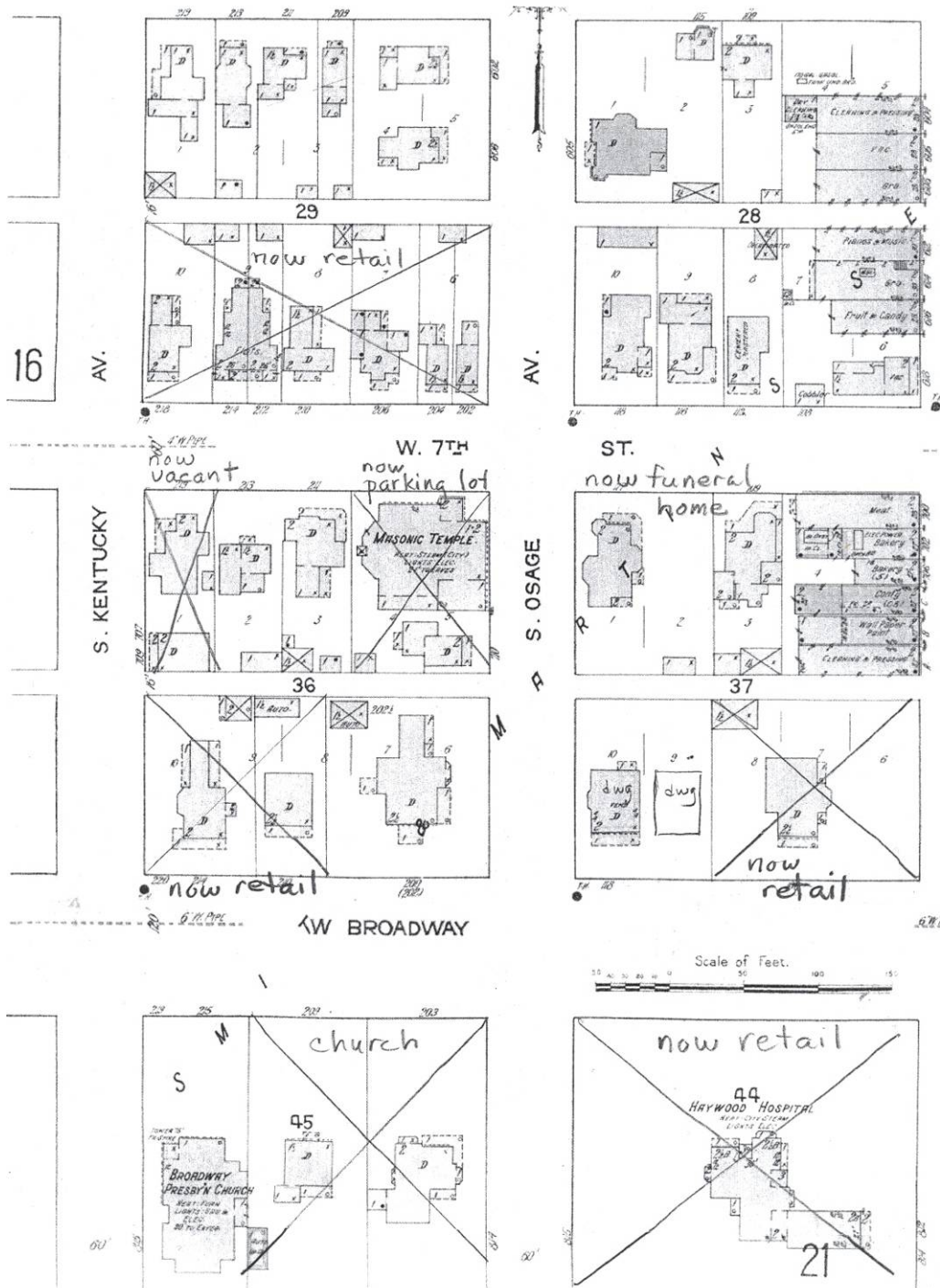


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Heard, John T. and Lillian House
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Figure 5: Sanborn Insurance Map, Sedalia, MO, 1914, showing present day demolition of turn of the century buildings.

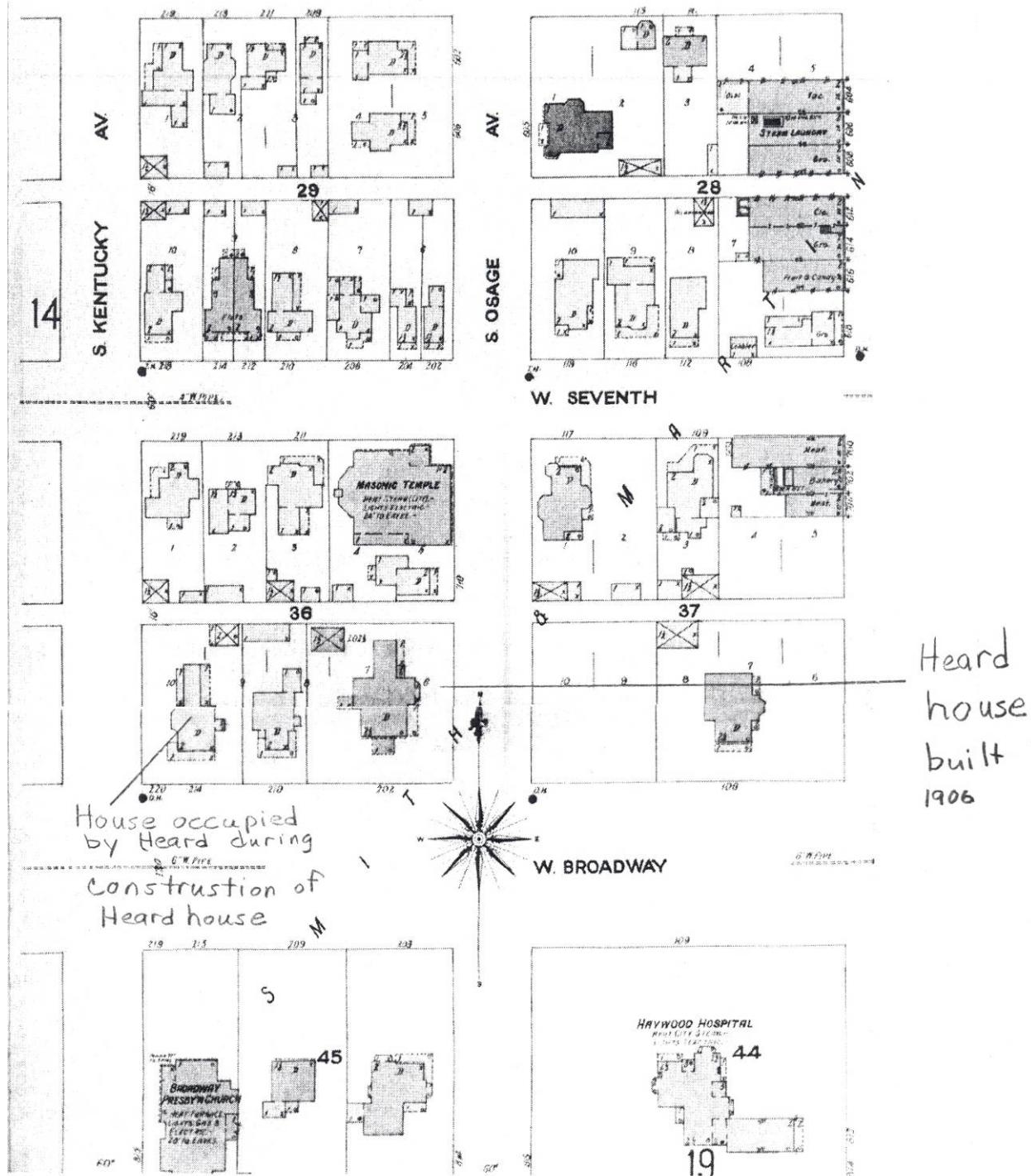


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Figure 6: Sanborn Insurance Map, 1908

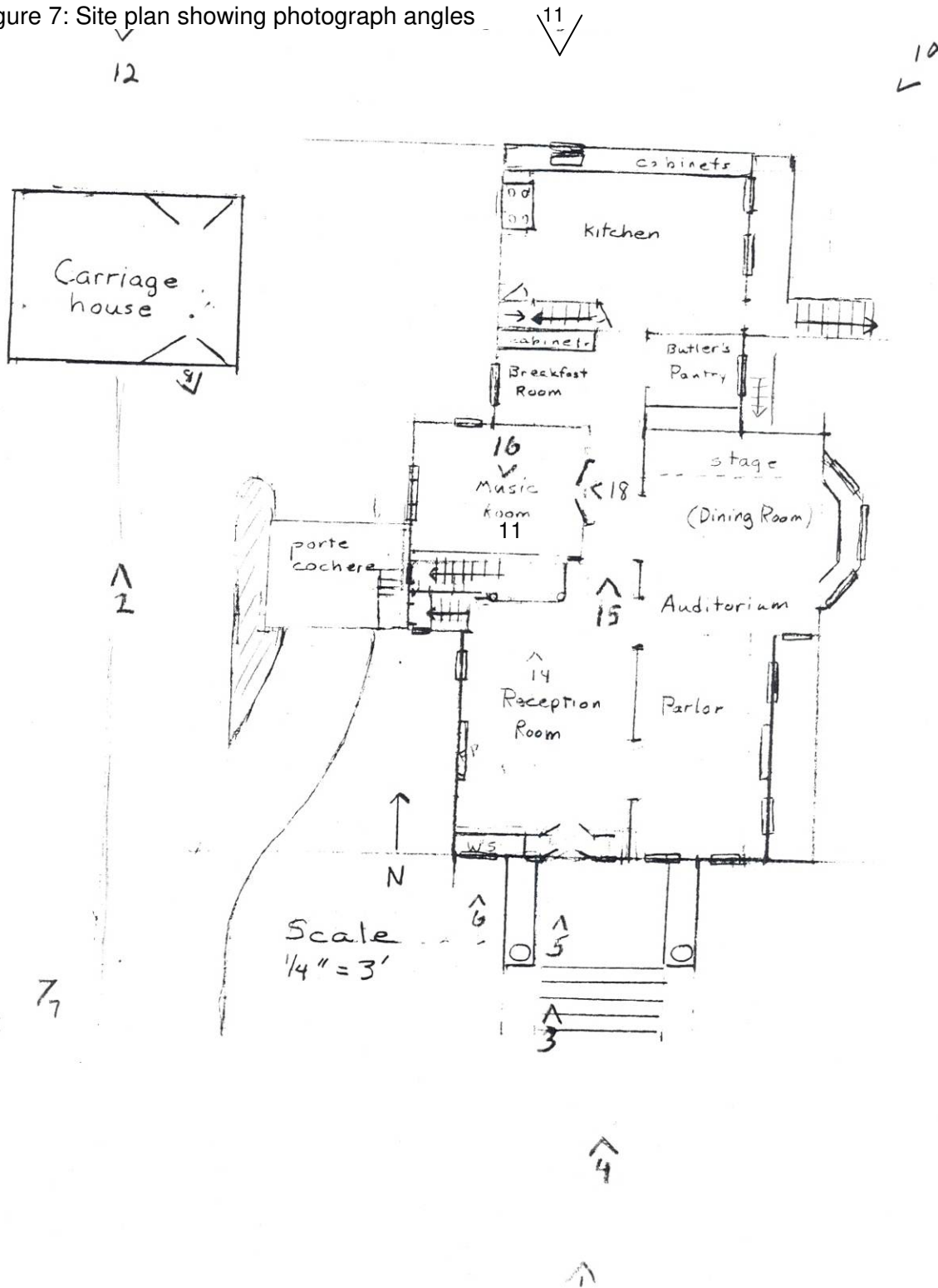


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Heard, John T. and Lillian House
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Figure 7: Site plan showing photograph angles

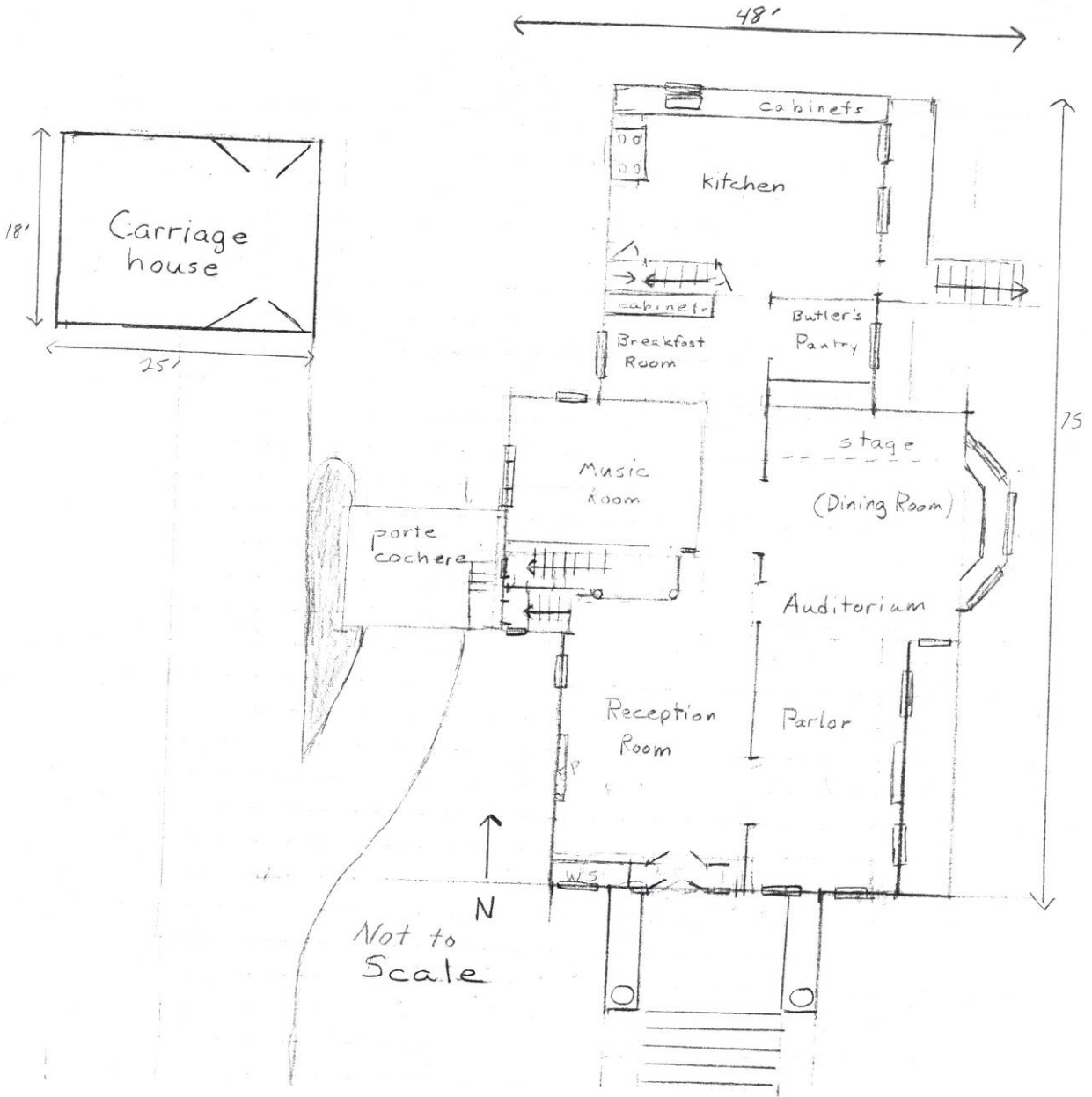


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Figure 8: Floor plan



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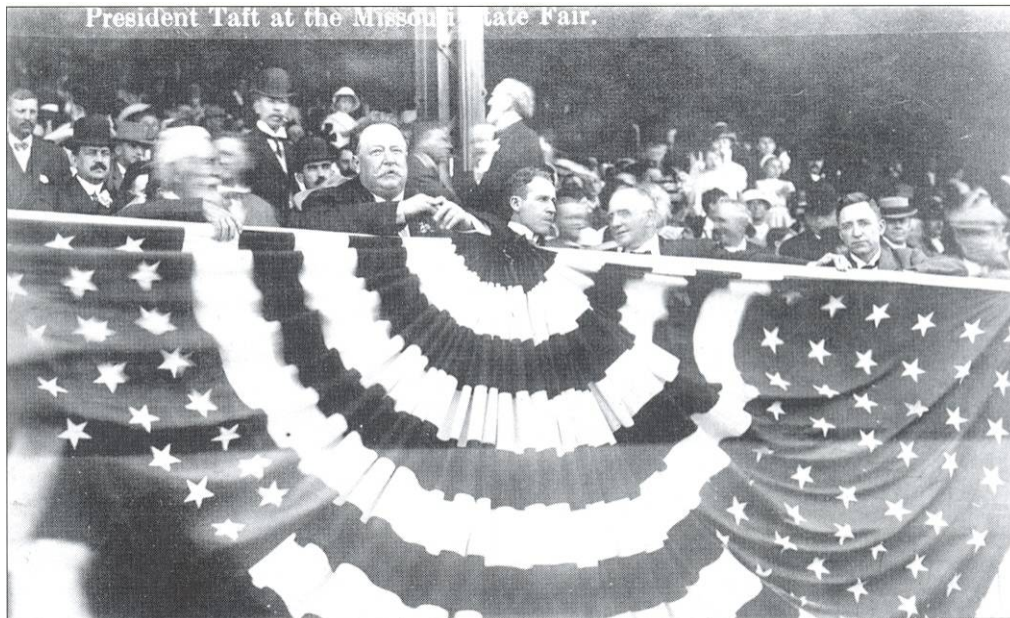
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**Heard, John T. and Lillian House
Pettis County, Missouri**

Figure 9: John T. Heard



Figure 10: Heard and President William H. Taft at the Missouri State Fair



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**Heard, John T. and Lillian House
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Figure 11: Some early members of Sorosis



Figure 12: Women's Musical Club



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Heard, John T. and Lillian House
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Figure 13: Façade photo from 1985 Survey, photographer Roger Maserang



Figure 14: East elevation photo from 1985 Survey, photographer Roger Maserang



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**Heard, John T. and Lillian House
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Figure 15: West elevation photo from 1985 Survey, photographer Roger Maserang



Figure 16: Entrance hall photo from 1985 Survey, photographer Roger Maserang



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**Heard, John T. and Lillian House
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Figure 17: Parlor photo from 1985 Survey, photographer Roger Maserang



Figure 18: Breakfast room photo from 1985 Survey, photographer Roger Maserang



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**Heard, John T. and Lillian House
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Figure 19: First floor landing with detail of parquet floor photo from 1985 Survey, photographer Roger Maserang



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**Heard, John T. and Lillian House
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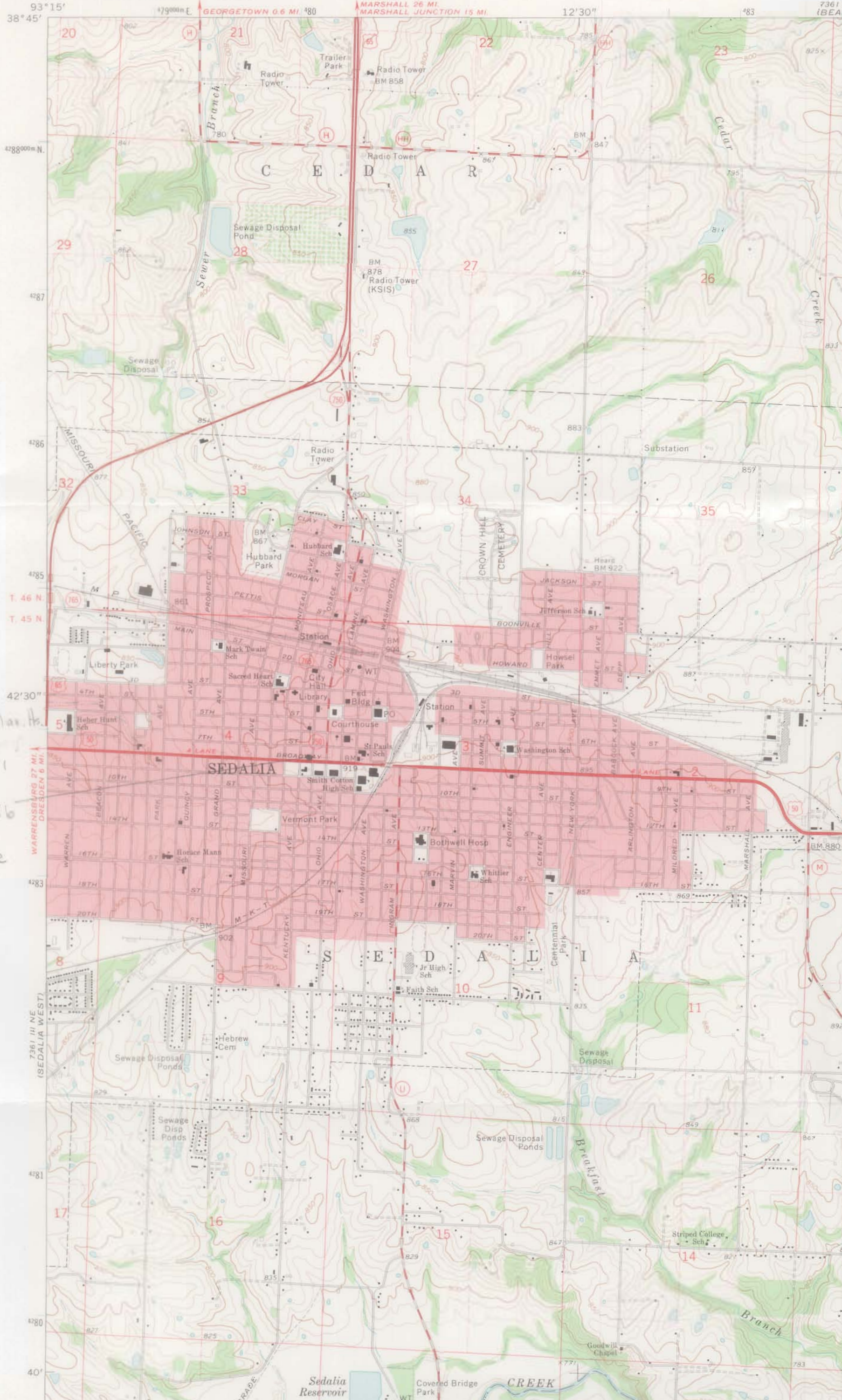
Figure 20: Stained glass window with Venetian canal scene photo from 1985 Survey, photographer Roger Maserang



Figure 21: Second floor bedroom photo from 1985 Survey, photographer Roger Maserang



UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY



Head, John T. Lillard, Jr.
200 W. Beardway
Sedalia, Pettis Co,
Missouri
15/480045/4283996
Sedalia East, MO
Quadrangle





HEARD





HEARD MEMORIAL CLUB HOUSE

200

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