

WESTHEIGHT MANOR HISTORIC DISTRICT

1915-1916 et seq.

North 18th Street to North 25th Street, State Avenue to Wood Avenue

Hare and Hare, Planners and Landscape Architects

Register of Historic Kansas Places: July 1, 1977; expansion approved August 10, 1981

National Register of Historic Places: March 26, 1975; expansion approved February 19, 1982

HISTORICAL OVERVIEW

I. BEGINNINGS

The subdivision of Westheight Manor has long been recognized in Kansas City, Kansas as an area of particular attractiveness and significance. This regard was emphasized when the central portion of the area was entered on the National Register of Historic Places on March 26, 1975. At the time, it was only the second historic district in the State of Kansas to be so designated.

The first mention of the area that is now Westheight was in the spring of 1844. The Wyandot Indians were newly arrived from Ohio, and in February at the urging of the Rev. Esquire Grey Eyes they began building a small log Methodist church near what is now 22nd Street and Washington Boulevard. Because of its distance from the Wyandot settlement, this church became known as the Church in the Wilderness. It was the first public structure to be erected by the Wyandots in their new home. It was replaced by a brick building near the present 10th Street and Walker Avenue in 1847, after which the log structure soon disappeared.

By terms of the Treaty of 1855, the Wyandots yielded their tribal status, all competent Wyandots who wished became U.S. citizens, and the lands of the Wyandott Purchase were ceded to the U.S. government, to be surveyed, divided into allotments, and the allotments conveyed by patent in fee simple to the individual members of the tribe. In the subsequent Wyandott Allotments, the Westheight area was owned by three families: John and Susan Sarahess east of 22nd Street (Allotment No. 140), Jacob and Theresa Whitecrow west of 22nd Street (Allotment No. 167), and John L. and Sarah Bearskin north of Oakland and Freeman Avenues (Allotment No. 19). Patents of title for the various Wyandott Allotments were not issued by the government until between January 19, 1860 and December 4, 1861, well after property sales to new settlers had actually begun. However, as the Westheight area was still at some distance from the center of settlement, it remained in the hands of its Wyandot owners until Hanford N. Kerr began assembling property for a farm toward the end of the Civil War.

II. THE KERR FAMILY

Hanford Newell Kerr was born September 9, 1820, in Miami County, Ohio, the son of James and Sarah (Thompson) Kerr. His future wife, Sarah Ann Morris, was also a native of Miami County and was born in February, 1821. They were married on December 31, 1840, and for the next ten years farmed on rented land. They were eventually able to purchase 242 acres.

The Kerrs raised six children: Sarah Ann, James Wayne (born 1848), Laura L., Corydon Weed (born 1857), Emma, and Hanford Lester (born 1860). One daughter, Abigail, died at the age of eight years, while an eighth child died in infancy. In about 1854, H. N. Kerr contracted measles, which so affected his health that his doctors recommended that he move west. The farm in Ohio was sold for \$1,000, and Kerr journeyed to Illinois looking for a suitable site to settle. He purchased land near Bloomington, Illinois, and moved his family there on March 5, 1855. In 1859 the family moved again, to Wyandotte County, Kansas. Not yet sure that they would

permanently settle in Kansas, Kerr farmed and raised cattle on rented land in Johnson County. It was there that the youngest son, Hanford L. Kerr, was born.

On April 4, 1864, Kerr purchased 105.5 acres in Wyandotte County from a 113-acre portion of Jacob Whitecrow's 224.5-acre allotment, reportedly for just 33 and 1/3 dollars in gold. With this beginning, he bought, sold, and traded land until by 1887 the Kerr estate consisted of 380.5 acres. The 1870 map of Wyandotte County labels the Kerr farm as "Walnut Grove," but it is not known if this simply describes a physical feature of the property, its formal name, or both. The Kerrs built a large house near the present 2100 Washington Boulevard, with dairy barns in the vicinity of Westheight Manor Park and a vineyard on the slopes to the south of the house. At its greatest extent, the property stretched from the present Armstrong Avenue on the south to Wood Avenue on the north, and from 16th Street to 26th.

Kerr soon became a prominent citizen of the county and was active in Democratic politics. Despite the overwhelmingly Republican nature of the county and state, he was eventually elected to one term in the Kansas State Legislature. Together with three other men he organized the First National Bank, one of the first banks in the county. When the bank failed in the Panic of 1873, Kerr personally made sure that all of its financial obligations were met. And in a major act of philanthropy, he gave \$60,000 for the eventual establishment of a college in the area, presumably Kansas City University at 34th and Parallel.

By the 1880s, the Kerr children had become active in the life of Wyandotte County. Sarah Ann married T. W. Combs, a fruit farmer whose land adjoined the Kerr farm on the south. (Kerr purchased the intervening Sarahess property in 1887.) James raised fruit on a 132-acre farm, but died in 1899, leaving a wife and five children. Laura married James Miller, another farmer. C. W. Kerr attended a business college in Kansas City, Missouri, farmed briefly, then spent two years in the commission business in Denver, Colorado. He then returned to Kansas City and entered the real estate business. Emma married David Taylor, who like most of the family was a farmer. In 1889, H. N. Kerr built a large house in the Queen Anne style for the young couple which still stands at the present 2014 Washington Boulevard.¹

The Kerr's youngest son, Hanford L. Kerr, married Nettie M. Cash on November 30, 1883, when he was only 23 years of age. By 1887, the couple had built the house that still stands at 2310 Washington Boulevard, in the center of the Kerr estate. The house is popularly known as the Sarah Kerr house, and it would seem that the elder Kerrs did live there, but it was actually the home of the younger Hanford Kerr and his wife. The 1887 Wyandotte County Atlas shows the main house still standing to the east of H. L. and Nettie's. This was presumably demolished about 1896. On January 13 of that year, Hanford N. and Sarah Kerr conveyed 29.5 acres to their son, in consideration for the \$11,000 he had already expended on improvements and, "that the grantee Hanford L. Kerr shall support and maintain the said Sarah Kerr and Hanford N. Kerr during their natural lives..." H. L. Kerr farmed on the family estate, raising fruit and grapes, but he also followed his elder brother C. W. into the real estate business, the two of them sometimes collaborating on projects.

By 1887, when the present city of Kansas City, Kansas, was newly formed, the Kerr property had reached its greatest extent. However, the northwest corner of the farm was now given over to Chelsea Park. This was a private recreational development west of 22nd Street in the area of Jersey Creek, and in later years some people have confused it with Westheight Manor Park to the east. Chelsea Park was developed by Col. David W. Edgerton in 1887 as the western terminus of his rapid transit line, the Inter-State Consolidated Rapid Transit Railway. Initially, at least, the land was apparently leased rather than sold by the Kerrs. H. N. Kerr gave ten acres to

¹ According to her mother's obituary, Emma Taylor died in 1903.

Col. Edgerton's company for the transit line, and donated and built the baseball grandstand in the park.

The line itself came from the east down what is now Parallel Parkway and Glendale Avenue, the cars pulled by small "dummy" steam engines. Other branches of the line, all leading to the old Union Station in the West Bottoms, were the cable road up what is now Central Avenue, and a second cable line which went through the famous tunnel in Quality Hill. In 1893, the line was converted to electric trolleys and the northern branch became known as the Brighton Hill and Chelsea Park Electric Railway. The manager and chief engineer of the line was Robert Gillham, whose Chelsea Park Land Co. owned all the land north of Chelsea Avenue (now Wood), and who platted the first subdivision in the area, Chelsea Place, in 1887-89. Inter-State was bought out by the aggressively expanding Metropolitan Street Railway Company in 1894, and the park was closed some time thereafter. The only trace of its presence that remains may be a low iron fence between stone piers at the northwest corner of 22nd and Freeman.

Other than Chelsea Park, the only part of the Kerr estate to be disposed of in the boom years of the late 1880s was the portion lying to the east of 18th Street, which was divided into five equal parcels and given to five of the Kerrs' children (for some reason omitting Laura). The boundaries of the farm then remained stable until after 1900. Then on October 23, 1901, C. W. and H. L. Kerr and their wives platted the portion of the estate lying between Chelsea Park and Wood Avenue as the subdivision of Wallbrook. This was followed within a year or two by the platting of the former Chelsea Park (the exact date is not legible on the plat). This new subdivision, called Chelsea, was platted by J. Deniston Lyon and his wife Mable B. Lyon, so at some point H. N. Kerr must have sold the property outright.

The portion of the Kerr farm lying south of State Avenue was the next to be platted and developed. Called Kerr's Park, the plat was filed in the names of Sarah and H. N. Kerr, Corydon W. and Katherine O. Kerr, and Hanford L. and Nettie Kerr, on May 22, 1905. (Sarah Kerr's signature was her mark, so that in her long life she apparently never learned to read or write.) On August 15, 1905, just three months later, Sarah Ann Morris Kerr died at the age of 84.

Other family properties were also platted in these years. On May 7, 1908, Corydon W. Kerr and his wife, Katherine Oler Kerr, platted their tract northeast of 18th and State as Kerwood. And on April 4, 1910, the Combs' farm south of Kerr's Park was platted by Sarah Ann Combs and her husband, T. W. Combs. This new subdivision was named Arickaree.

Hanford N. Kerr lived on with H. L. and Nettie Kerr in the big house in the center of the estate, while all around, Kansas City, Kansas was growing. The city limits for many years had remained fixed where they were set in 1886, at 18th Street. Then, in 1909, the City took in a substantial amount of new property, completely surrounding the Kerr family's holdings but for some reason leaving them untouched, like the hole in a donut. Hanford Newell Kerr died at the age of 88, on February 17, 1909, with a front page obituary in the *Kansas City Gazette*; he was buried in Quindaro Cemetery. The Kerr estate and related properties were annexed the following year.

Following H. N. Kerr's death, the estate was broken up, with portions going to his four surviving children and various areas soon being sold off. H. L. Kerr retained title to the 29.5 acres centered around his house, in the area that eventually became Westheight Manor No. 2. The northern portion of the farm was leased to Reed's Dairy. Much of the rest of the estate became the property of J. O. Fife and his son-in-law, Jesse A. Hoel. The last reduction prior to the development of Westheight came on April 16, 1915, when Hanford L. and Nettie Kerr platted Chelsea Annex from the portion of their property north of Everett Avenue, west of 22nd Street,

and south of Chelsea Addition (the old Chelsea Park).² The stage was now set for the development of Westheight Manor, beginning just four months later, but Westheight was not a project of the Kerr family. Rather it was the dream of an ambitious young real estate salesman named Jesse A. Hoel.

III. JESSE A. HOEL

Jesse Adrian Hoel was born in Coles County, Illinois, on May 23, 1880, the son of William B. and Clemenza Victoria (Stevens) Hoel. He was the third of eleven children. The family moved to a farm near Burden in Cowley County in southeastern Kansas when he was three years of age. When he was seven, the family traveled overland by wagon to homestead near Spurgeon in Grant County in western Kansas. There they lived in a sod house for five years and reportedly experienced considerable hardship. They then returned to the original farm in Cowley County in order that the children could receive an education.

Thus, Hoel's formal education did not start until 1892, when at the age of twelve he entered the first grade in Burden, Kansas. Nevertheless, he was able to graduate from the Burden High School at the age of seventeen. He then attended one session at the Cowley County Normal School and was able to receive a Class A teacher's certificate. After teaching for two years, Hoel attended Southwestern Methodist College for a year. This was followed by a year teaching at Oxford High School in Oxford, Kansas, but apparently Hoel was beginning to formulate larger ambitions.

For a period of time he studied law in the office of a Winfield, Kansas judge. Then, in 1904-05, he attended the School of Law at the University of Kansas. He was unable to complete his legal education, however, reportedly forced to quit by a lack of funds. On leaving school, he came to Kansas City. He hoped to continue his law studies, but necessity forced him to take a job with the Kansas Realty Company. He proved so successful that by the end of his first week he was taken into the firm. By 1907 he had entered into a real estate partnership with C. F. Hutchings Jr. as Hoel-Hutchings & Co. Hurt by the Panic of 1907, this partnership only lasted for two years, after which Hoel continued on his own until 1911.

On April 8, 1908, Hoel married Besse Fife, daughter of John Oscar and Leafa M. Fife. Besse Fife was born in Humboldt, Kansas, in 1882, while her father was serving as county attorney of Allen County. The family moved to the city of Wyandotte in January, 1883. J. O. Fife established a prosperous legal practice in Wyandotte, residing at 630 Nebraska Avenue. Around 1914, he bought the house at 2014 Washington Boulevard that H. N. Kerr had built in 1889 for his daughter and son-in-law, Emma and David Taylor. It was Fife's ownership of this property that was apparently one of the first steps leading to the development of Westheight Manor. Jesse and Besse Hoel eventually had four children: J. Adrian Hoel Jr., John F. Hoel, Robert C. Hoel, and Raleigh K. Hoel.

There were four real estate developments prior to Westheight Manor known to have involved Hoel, at least two of them initiated by J. O. Fife. The first was Brenner Heights, a suburban development in rural Wyandotte County near Bethel. The area was bordered by the present 59th Street on the east, 61st Street on the west, the Kansas City, Wyandotte and Northwestern Railway (the present Cernech Avenue) on the north, and the Kansas City Western Electric interurban line (the present Parkview Avenue) on the south. The existing rail lines were probably considered key elements in the tract's hoped-for development. The plat was drawn up by W. H. Stalnaker and filed by J. O. and Leafa M. Fife on December 4, 1907. Hoel managed to

² Construction had apparently already begun, as the plat shows houses already in existence on 16 of the 52 lots in the subdivision.

sell most of the Brenner Heights lots within six months, and for a number of years thereafter Brenner Heights was considered to be a highly desirable suburban address.

The second development was Queen's Garden at what is now 45th Street and Greeley Avenue. This suburban subdivision was at some distance to the west of the city limits, but closer in than Brenner Heights. It was platted on April 18, 1911, by J. O. and Leafa Fife. Hoel was also the developer of two small subdivisions located between Queen's Garden and Kerr Road (the present North 47th Street): Sunny Slope, platted on March 18, 1911 by J. M. Cory, and Fruitland Place, platted on May 22, 1912 by P. W. Goebel's Kansas Trust Company. (Hoel's name appears as notary on the Sunny Slope plat.) It was at this time that Hoel briefly formed a partnership with his brother-in-law, George C. Fife, as Hoel-Fife & Co., with his brother William B. Hoel as salesman.

In 1912, Hoel established the Hoel Realty Company at 610 Minnesota Avenue, and most of his subsequent projects were in that firm's name. For a brief time a second brother, Ray A. Hoel, was with the new firm. Hoel's next recorded development was Westheight Manor, begun in 1915. Westheight involved the bulk of the former Kerr farm north of State Avenue. Hoel and Fife now owned most of the property between 18th and 22nd Streets, while H. L. Kerr retained the ownership west of 22nd. Hoel had also managed to acquire a large tract of ground south of Minnesota Avenue and west of Kerr's Park. While the records are uncertain, it seems probable that this southern parcel had also been Kerr property at one time. Also uncertain is the nature of the agreement between the three men. The Hoel Realty Company controlled the actual development, but most of the capital for the project was apparently Fife's. H. L. Kerr's role in the project would seem to have been largely passive.

IV. THE DEVELOPMENT OF WESTHEIGHT MANOR

The plans for Westheight Manor were prepared by Hare and Hare, landscape architects of Kansas City, Missouri, with engineering by R. L. McAlpine and P. A. Williamson. Although the drawings are not dated, the planning effort may have begun as early as 1914, after Fife's acquisition of the Taylor property. At this time Hare and Hare had acquired a national reputation as landscape architects and city planners, and were already heavily involved in planning for the development of the Kansas City, Kansas parks system. The founder of the firm, Sid J. Hare (1860-1938), was a protege of George E. Kessler (1862-1923), and had designed the Parkwood subdivision in Kansas City, Kansas in 1907-08, and Highland Park Cemetery at 38th Street and State Avenue in 1910. It was presumably this previous local work that led Hoel to hire the firm.

The plans developed for Westheight Manor by Hare and Hare were divided into three areas reflecting the ownership divisions and future platting: Westheight Manor, the property owned by Hoel south of Washington Boulevard and east of 22nd Street; Westheight Manor No. 2, the property owned by Kerr west of 22nd Street; and Westheight Manor No. 3, the property north of Washington Boulevard owned variously by Fife, Hoel, and Kerr. The engineering of the plans was also divided, with McAlpine handling the area east of 22nd and Williamson responsible for the Kerr property.

The subdivision plans of Hare and Hare were in the naturalistic tradition of Frederick Law Olmsted Sr., Ossian B. Simonds, and George E. Kessler. Consequently, the layout that was developed had streets in gentle curves that followed the slopes of the terrain and left the high points for the siting of houses, large lots with generous setbacks, utilities underground or restricted to the rear property lines, and landscaped parklets at the principal street intersections. At the time, it was one of the most advanced subdivision plans to be proposed anywhere in the Kansas City metropolitan area. Jesse A. and Besse Hoel filed the plat for Westheight Manor on

August 28, 1915; Hanford L. and Nettie Kerr platted Westheight Manor No. 2 on December 17, 1915; and Hoel, Kerr and Fife platted Westheight Manor No. 3 in February, 1916.

One quirk of the first Westheight Manor plat was that Hoel initially declined to dedicate Washington Boulevard to public use. It was finally agreed, as part of the City Commissioners' approval of the plat, that Washington Boulevard would be dedicated and conveyed to the City, on the condition that the City would acquire the additional property necessary to establish a boulevard between 22nd Street and 13th Street on or before October 1, 1917. This would give Hoel a boulevard connection to the downtown that would be of considerable benefit to his development, while at the same time implementing a suggestion contained in Hare and Hare's park and boulevard plan for the city that they had outlined in 1913.

Two more plats related to Westheight soon followed the first three, although they were apparently not part of the Hare and Hare design. On May 4, 1916, Jesse A. and Besse Hoel platted their property south of Minnesota Avenue and west of 22nd Street as the subdivision of West Grandview. The Hoels had also acquired control of the two small, undeveloped subdivisions between State and Minnesota Avenues, Hanrion Place and the Upland Addition. The development of this area proceeded concurrently with that of Westheight proper, with many of the houses being built for the Hoel Realty Company. Moreover, Hoel Realty in its advertising and maps included this area as part of Westheight Manor, apparently viewing the entirety as a single development.

The fifth plat to be filed was that of Westheight Manor No. 4, on August 26, 1916, by Hanford L. and Nettie Kerr. This was the property on either side of Washington Boulevard from 16th Street to 18th Street that had been owned by Kerr since the 1880s, when it was one of the five identical tracts given by H. N. Kerr to his children. Despite the plat name and unlike West Grandview, it was not part of Hoel Realty Company's proposed residential development, but was instead apparently intended for neighborhood-oriented commercial uses similar to those in J. C. Nichols' developments. It remained largely undeveloped until after World War II. By 1930 the only buildings in Westheight Manor No. 4 were the shops on the southeast corner of 18th Street and Washington Boulevard, and a Standard Oil Co. gas station on the northeast corner.

Other than platting, H. L. Kerr's role in the development of Westheight was limited, although he did build the grocery store and apartment building at 1700 North 18th Street in the summer of 1916. Ironically, this would seem to have been contrary to Hare and Hare's plans. Kerr's interest in the area was severely curtailed when he and Nettie sold most of Westheight Manor No. 2, some 20 acres, to Edna Fife Betton on May 31, 1917, retaining just six lots surrounding their house in Block 16. As Edna and Ernest L. Betton were the daughter and son-in-law of J. O. Fife (and thus in-laws of Hoel as well), virtually all of Westheight was now within the family. The Bettons eventually built a house on their property across from Hoel's, at 1220 North 22nd Street.

In its advertising, the Hoel Realty Company repeatedly called attention to the fact that Westheight Manor was a "restricted" development. As the ads made clear, this referred to deed restrictions placed on all sales of property within the development. The restrictions included such items as requiring uniform setbacks from the property lines, and limitations on the use of property; apparently only single family homes and owner-occupied duplexes could be built within Westheight. Such restrictions were felt to be necessary for Westheight to develop in the way Hoel envisioned, as Kansas City, Kansas had no zoning ordinances until 1924. The restrictions also included an offensive clause regarding race, but unfortunately such racial covenants were all too common at the time.

In addition to the presumed protections afforded by the deed restrictions, Westheight was presented to the potential home builder as a finished product. All general site grading was completed, sewer, water and electrical lines installed, streets graded and paved, and the landscaping designed by Hare and Hare was installed prior to the beginning of lot sales. All of this was at the developer's expense, and according to one source Hoel was promised tax abatements by the City, which subsequently reneged on its promise. The original development plan also called for sidewalks throughout the development, but for some reason only a few in the blocks nearest State Avenue were ever built.

Despite these efforts, development was initially slow in coming, with only three houses built prior to 1919, presumably because of restrictions stemming from World War I. One of the first houses to be completed in the new subdivision was that of Jesse Hoel himself, begun in 1915. He took as his site five lots northeast of the intersection of 21st Street (now Hoel Parkway) and Washington Boulevard, just to the west of his father-in-law's house. His designer was Louis S. Curtiss, Kansas City's most notable architect, and the house that resulted was one of Curtiss' finest achievements.³

Since about 1905, Curtiss had pursued his vision of a personal architecture, gradually abandoning the eclectic revival styles in which he had already shown both skill and wit. Curtiss' association with Hoel and Westheight lasted for six years and may have included as many as five houses and the subdivision entry markers at 18th Street. But of these works, one is now lost and only the Hoel, Rickel, and Miller houses are fully documented.

In the past, the Westheight work of Louis Curtiss was in general so little known that an article on Curtiss in a major architectural magazine (*Progressive Architecture*, August 1963) erroneously stated that his last work was done in 1915. It is true that in his last years he became increasingly involved in architectural theory, to the point where the Miller commission of 1920-21 is said to be the result of a design prepared some years before, but the Westheight designs are among his most accomplished, and nowhere else is there such an assemblage.

Once the war had ended, development was slow in returning to its pre-war pace as the economy went through a recession tied to a decline in industrial output and a collapse of farm prices. In 1919, sixteen houses were built in Westheight; this number included Curtiss' Rickel house, the Betton house, the first house for contractor Thomas Torson, and at least two fine examples of the Prairie Style. The following year was considerably worse, with just five houses built in 1920.

Despite this slow start for Westheight, Jesse Hoel began to play a prominent role in civic affairs. He was instrumental in the founding of the Kansas City, Kansas Real Estate Board, and in June of 1920, became a member of the first Kansas City, Kansas City Planning Commission.⁴ Noted planner and landscape architect George E. Kessler initially served as planning consultant to the Commission, while Fred S. Wilson was hired as staff engineer. As Wilson had formerly been in the office of Louis Curtiss when the Hoel house was designed and built, Hoel may have helped him procure his appointment.

³ For years, people in Kansas City, Kansas, have insisted on misattributing the Hoel house to Frank Lloyd Wright, or have stated that Curtiss (two years Wright's senior) must have somehow been a student of Wright's.

⁴ Other members included Maurice L. Breidenthal, chairman, Dr. David E. Clopper, Dr. Robert B. Grimes, D. B. McKnight, and Clifton Roberts, secretary.

Wilson undertook private architectural commissions while working for the Planning Commission, including at least four for Hoel. Perhaps discouraged by the slow pace of home building in Westheight, Hoel hired Wilson to design a large apartment building for the northeast corner of Washington Boulevard and Minnesota Avenue. Although the building remained as a proposal for a year or so and was included in an aerial view drawing of Westheight, like several other projects Wilson did for Hoel it was never built. At the same time, Wilson still did job supervision for Curtiss, most notably for the Miller house of 1920-21.

The economy remained slow in 1921, yet 23 houses were built in Westheight. Moreover, on January 7, 1921, Hanford Lester Kerr died at just 60 years of age. (He died intestate, and his property was placed into a trust for his widow and two children.) Nettie Kerr subsequently sold most of the remaining property adjoining the Kerr house in Block 16 of Westheight Manor, a total of four lots, to contractor Thomas M. Torson. This included a house or barn (since demolished) which stood at the north end of the property near Everett Avenue. The Kerr house was sold to George W. Biggs in 1923, and with it the last of Hanford Newell Kerr's legacy in Kansas City, Kansas.

Faced with the continuing slump, Hoel had initiated a major advertising campaign designed to "sell" Westheight. Beginning on January 31, 1921, Hoel Realty placed an impressive series of advertisements, many of them full page, in the new *Kansas City Kansan* newspaper. The series continued through June and was reasonably successful despite the recession. Twelve lot sales were announced at one point in February, although the Georgian Revival house for attorney Arthur J. Stanley, perhaps the largest ever to be proposed for Westheight, was left unbuilt following Stanley's injury in an automobile accident.

At this time one architect, even more than Louis Curtiss, became responsible for the distinctive character of Westheight Manor. Victor J. DeFoe was, like Curtiss, of Canadian descent, although he was born in Mexico in 1892. His architectural background is uncertain. He originally worked for twelve years for the American Sash, Door and Fixture Co. as an architect and estimator, while carrying on a practice as a residential architect on the side. After a brief stint as a draftsman for the J. C. Nichols Company, he set up an independent practice in 1920. (It was at this time that he changed the spelling of his last name from Dafoe to DeFoe.) By 1921 he had begun designing houses in Westheight, both alone and as a senior partner in the firm of DeFoe and Carroll (1922-23). He was eventually responsible for at least 20 designs for Westheight Manor, some unbuilt but including many of the most distinguished residences in the neighborhood. His work was generally a disciplined example of the Arts and Crafts Movement, freely mixed with elements from the Renaissance and Colonial Revivals. His skill as a designer was such that several of his houses have previously been misattributed to Curtiss. It is unfortunate that very little is otherwise known about such an obviously gifted individual.

The original plat for Westheight Manor No. 3, the area north of Washington Boulevard, had omitted a tract of land of disputed ownership at the northwest corner of 18th Street and Washington Boulevard. Also, perhaps because of previous development by Kerr, the four blocks north of New Jersey Avenue (and the Kansas City Western Electric Line that ran down it) were platted as small lots on a grid, with no attention given to the topography of Jersey Creek. The result was an area very different in character from the rest of Westheight Manor. These planning lapses were obvious weak spots in the overall concept. Accordingly, a new plat designed by Hare and Hare was filed for Westheight Manor No. 3 on September 8, 1921. This plat replaced the two topographically impossible blocks north of New Jersey with a new public park, Westheight Manor Park, and included the previously omitted corner tract. Hoel then filed Quiet Title suit in District Court on December 6, claiming possession of the disputed corner parcel for the last fifteen years and challenging all other claims. The suit was successful and Westheight Manor had reached its final boundaries.

Among the amenities that graced the revised plat of Westheight Manor No. 3, in addition to the new park, were a proposed pedestrian walkway designed by DeFoe and Carroll that would serve as a westerly extension of Freeman Avenue between 21st and 22nd Streets, and a landscaped median down the center of Walker Avenue. Unfortunately, the walkway was never built and the landscaped median has since disappeared, although the additional right-of-way required for both is still in existence.

By 1922 the economy had left its post-war slump and the "Roaring 'Twenties" were racing full throttle toward the eventual crash. Newspaper articles in 1923 (itself a good year) would state that 1922 saw a record number of building permits issued in Kansas City, Kansas. Westheight was part of the boom, with 24 residences built including DeFoe's Sihler, Torson, Jennings and Robertson houses, as well as W. W. Rose's new home.

Perhaps because of the increased volume of business, the Hoel Realty Co. did not resume its advertising campaign in the Spring of 1922. Instead, they began to consider the provision of additional amenities for the neighborhood residents. A swimming pool was designed by Fred S. Wilson for the northwest corner of 20th Street and New Jersey Avenue in the new Westheight Manor Park, but was never built. In the West Grandview portion of the Westheight development, only a handful of lots on the west side of North Washington Boulevard had as yet been sold. This led Hoel to propose a golf course and club for Westheight residents on the nine blocks between 22nd Street and North Washington Boulevard south of Minnesota Avenue. A three-story, \$80,000 club house was designed by Wilson, although the structure as built in the Fall of 1922, at the southeast corner of Minnesota Avenue and Washington Boulevard, was considerably more modest. The course itself was laid out by James Watson, referred to in the *Kansan* as a noted golf expert.

Immediately to the north of the golf course, the Board of Education acquired the block between 22nd and 24th Streets for the construction of the first phase of Mark Twain Elementary School, designed by Rose and Peterson. (This ground may have been set aside by Hoel for school purposes, as the plans for Westheight showed a school on the site as early as March, 1921.) The area received its first church with the construction of the Westheight Methodist Protestant Church at the northwest corner of 25th Street and Nebraska Avenue. And the year also saw the installation throughout the neighborhood of cast-iron street lamps with underground wiring, which provided an effective complement to Hare and Hare's street layout.

Toward the end of the year, on November 13, Hoel purchased Westheight Manor No. 2 from his sister-in-law and her husband, Edna and Ernest L. Betton. From that point on, Hoel Realty Co. had direct control over the entirety of the residential development. In all, 1922 would seem to have been the year in which Westheight's position as the city's most attractive and prestigious residential neighborhood was securely established.

The pace of construction continued to accelerate in 1923, with 28 houses built in Westheight, and 1924 was even more impressive with 53 houses built. These were years of solid growth for the neighborhood. One (possibly negative) indication of this growth came in the Spring of 1923, when the residents of Westheight petitioned the Board of City Commissioners to have State Avenue declared a boulevard from 22nd Street to 29th, thereby closing it to non-residential traffic. The request was denied, as State Avenue was already the city's principal east-west artery, but the request obviously reflected concerns that remain unresolved to this day.

Hoel Realty Co. had built speculative houses in Westheight almost from the project's inception, beginning with three houses on State Avenue in 1919. However, by 1924 the company was becoming increasingly active in residential construction. The high point of this activity came when Jesse A. and Besse Hoel replatted Blocks 13 and 14 of Westheight Manor No. 2 on April 16, 1924. The new plat combined the two blocks into one and ended Nebraska Avenue at 24th

Street, allowing for the development of Westminster Court. In this case the architects were Courtland Van Brunt and Edward Buehler Delk (the latter having just designed the first phase of J. C. Nichols' County Club Plaza) while the engineer was again Fred S. Wilson.

The residential court development they designed was unique for the time in Kansas City, with five houses and two duplexes arranged facing an interior pedestrian court, while access to garages was provided by a peripheral alley. The ensemble nature of the design was emphasized by the linking of the individual houses with connecting walls and gateways. The design antecedents of both the layout and the buildings lay in the English Garden City movement, with its simplification and idealization of English late medieval architecture. Somewhat similar houses, without the Garden City layout, had been designed by Van Brunt for J. C. Nichols in 1919-20, for the 400 block of Greenway Terrace in Kansas City, Missouri. At the same time, Delk had recently returned from a lengthy visit to England. The resulting project was the culmination of the most adventurous period in Westheight's development. After 1924, the buildings in Westheight, while still of high quality, would become increasingly conservative in design.

Between 1919 and 1927, Hoel Realty Co. built a total of 90 houses in Westheight Manor. Thirty-six of these were built in the area between State and Minnesota Avenues west of 24th Street in 1925 and 1926, thereby bridging the gap between Westheight proper and the golf club property. Among the homeowners in this area were two employees of Hoel Realty Co.: Gus A. Sandstrom, manager of the Westheight Manor Department, at 1001 North Washington Boulevard, and Mahlon S. Weed, manager of Business Property, at 2417 State Avenue. At this time Hoel Realty Co. also advertised an on-site office at Hoel Parkway and Washington Boulevard, but its exact location is uncertain.

Initially, most of the houses built by Hoel Realty Co. were Craftsman bungalows, although by the mid 1920s more traditional styles such as the Tudor Revival and Colonial Revival were used. The houses were scattered throughout Westheight, but tended to be located toward the periphery of the area. In two instances other than Westminster Court, the houses were apparently designed and constructed as a group. The houses at 1814, 1818, 1822 and 1826 New Jersey Avenue, built in 1924, were virtually identical examples of the Colonial Revival. The four houses built at 2004, 2008, 2012 and 2016 Oakland Avenue in 1927 also utilized a single floor plan, but with more variation in the design of their facades. Three were examples of the Tudor Revival, while one was in the Prairie Style. The latter may have been one of the last examples of that style to be built in Kansas City, Kansas, and like the designs of Curtiss and DeFoe may have reflected the personal preferences of Hoel.

As their investment in Westheight expanded in the mid 1920s, Jesse A. Hoel and Hoel Realty Co. also became involved in several commercial projects in downtown Kansas City, Kansas. One proposal that was actually carried out was for "The New England Shops," designed by Victor J. DeFoe. This involved the construction and/or remodeling of four commercial buildings in a row at 841 through 853 Minnesota Avenue in 1924-25. A six-story hotel building that was to adjoin the shops on the south, also by DeFoe, was initially projected but unfortunately was never built.

Hoel's civic involvement also grew at this time beyond his positions with the City Planning Commission and the Real Estate Board, to include the presidency of the Kansas Association of Real Estate Boards in 1926-27. He was active in the Chamber of Commerce and the Elk's Club as well. During his one-year term as Exalted Ruler of the local Elk's Club chapter, he was instrumental in acquiring the property for the new Elks Club Building at 905 North 7th Street (the later Huron Building), built in 1922-24.

Building in Westheight Manor continued to be strong through the mid 1920s, with 28 houses erected in 1925 and a record 71 in 1926. Speculative builders other than Hoel Realty Co. became increasingly active in Westheight during this period, most notably Charles L. Edwards, Harry Oldfather, and Jacob Yoakum. Yoakum advertised himself as a builder of bungalows, and was responsible for some of the better examples of the Craftsman style in Kansas City, Kansas. In the early and mid 1920s he built at least 13 houses in Westheight Manor. Among the more notable examples of his work was the house at 1806 Oakland Avenue (1926).

Harry L. Oldfather, like Jacob Yoakum, generally worked within the Craftsman style. His own home was an excellent example of that style, and was located at 1911 Armstrong Avenue in nearby Kerr's Park. He built a total of 37 houses within Westheight, 22 of them for Hoel Realty Co., more than any other builder. He was also the general contractor on Westminister Court, another indication of the favored position he apparently occupied with Hoel and a substantial tribute to his abilities.

Charles L. Edwards' career as a builder apparently began in 1924 or '25. Prior to that time he had worked in various office jobs. His own house was the first to be built in the southern portion of Westheight, on North Washington Boulevard across from the golf club. He subsequently built at least 30 houses in Westheight, including 18 for Hoel Realty Co. His favored styles were the Colonial Revival and the Tudor Revival. His finest house was in the latter style, built for his brother-in-law Harold C. Falconer at 906 North Washington Boulevard in 1926-27.

The continuing increase in residential development brought with it additional incentives for non-residential growth as well. Construction on the second church in Westheight began in 1925, when St. Paul's Protestant Episcopal Church moved from 7th and State to the southwest corner of 18th Street and Washington Boulevard. Designed by a Troy, New York architect, A. K. Mosley, the first phase of the church was completed in 1927. At the same time, the Westheight Manor Shops were built on the southeast corner of the intersection as the first phase of the commercial development intended for Westheight Manor No. 4.

Despite the increasing number of builder's houses, architect designed houses continued to be erected in Westheight in the mid 1920s, and indeed throughout the history of the subdivision. Perhaps the most prominent architect to work in Westheight during this period was Charles E. Keyser. Although best known for larger buildings such as the Washington Avenue Methodist Church, the *Kansas City Kansan* newspaper building, and the City Hall Annex and Fire Headquarters, Keyser designed at least nine projects in Westheight between 1923 and 1931, including his own house at 2421 Washington Boulevard.

Keyser's most widely publicized work in Westheight was "The Ideal Home," built as a show house at 2335 Washington Boulevard in 1925-26. The house was conceived as a joint project of the *Kansas City Kansan* and the Kansas City, Kansas Real Estate Board, with considerable input from Hoel. Keyser was selected as architect in a closed competition with J. G. Braecklein and Victor J. DeFoe. Although the house incorporated all of the most up-to-date ideas in planning and conveniences, the Colonial Revival design was decidedly conservative in appearance, in keeping with then-current public taste. The *Kansan* frankly pointed out the contrast with some of the earlier residences in Westheight, and this conservatism may have been why Keyser, the relative newcomer, was chosen over his older but more adventurous colleagues.

Yet another platting closed out this period in Westheight. On December 10, 1926, J. A. and Besse Hoel and the nine property owners along North Washington Boulevard replatted West Grandview as Westheight Manor No. 5, making the area part of Westheight in name as it had always been in practice. The lots, blocks and streets in Westheight Manor No. 5 generally matched those in West Grandview, so apparently the replat was for legal purposes only. The

ground occupied by the Westheight Manor Golf Club was again subdivided on the plat, suggesting that Hoel still intended to eventually dispose of the property.⁵

V. THE LATER YEARS

The sale of the golf club property was not long in coming. By the mid 1920s, the Kansas City, Kansas Board of Education was looking for property on which to build a new high school, as the existing school site at 9th Street and Minnesota Avenue offered no real possibilities for expansion. The site that they settled on (possibly at the suggestion of board secretary George Widder, who lived across the street) was the golf course. In July, 1927, the board tentatively entered into an agreement with Hoel to exchange the high school athletic field at 14th Street and Armstrong Avenue and \$125,000 for the golf club property. (It is unknown how the residents of Westheight felt about the loss of the club.)

The sale and exchange of properties was completed on February 16, 1928, although for some reason the Westheight Manor Golf Club was still listed in the 1929 city directory. By that time, Hare and Hare had prepared a campus plan and construction of the new athletic field and stadium was underway. These facilities, designed by H. T. Caywood, engineer, were dedicated in October, 1929. The stock market crash that same month brought a halt to any further plans for a new high school building, or so it seemed at the time.

The years leading up to the crash remained relatively good ones for Westheight. There were 10 houses constructed in the area in 1927, 14 in 1928 and 14 in 1929. Nevertheless, 1927 brought a general reduction in the fortunes of the Midwest, as reflected in the sharp drop in the number of building starts. The farm economy collapsed after doing poorly since the end of World War I, and the over-heated Florida land boom went bust. Locally, conditions were not helped when the 1927 election of Don McCombs as mayor began a period of almost 30 years of corrupt and inefficient machine politics. In sum, 1927 marked the end of the most prosperous and progressive period in the city's history, a period in which the development of Westheight Manor played a major part.

Aside from the decline in building activity, the changes tended to be gradual rather than abrupt. Many quality residences continued to be built in Westheight, both by architects and by speculative builders. Perhaps the most notable of the latter were the homes built by Van Evera and Luce of Kansas City, Missouri. Charles H. Luce was a contractor while John J. Van Evera dealt in real estate and insurance, both with offices in the Ridge Arcade Building. Together in 1928 and 1929 they built 11 houses in Block 15 of Westheight Manor No. 2, most of them excellent examples of the 1920s' Tudor Revival.⁶

Even with the onset of the Great Depression, growth in Westheight never entirely ceased. In 1930, there were still 13 new houses built in the neighborhood. This may have deceived Hoel into believing that the local economy could still support another substantial residential development. The property in question was the old high school athletic field site at 14th Street and Armstrong Avenue, which Hoel had obtained in his swap with the school board in 1928. A

⁵ In addition to West Grandview, the plat of Westheight Manor No. 5 also included land owned by the Hoels west of Roach Road (the present Westview Drive). Never developed by Hoel, this tract was eventually replatted in 1938 to become the subdivision of Westvale.

⁶ Block 15 was replatted twice in 1928 and 1929 to adjust existing lot splits and vacate an alley, but Van Evera and Luce were not directly involved in either replatting.

subdivision plat for the development, to be called Fife Park, was drawn up by Charles E. Keyser and filed on June 12, 1931.

At the same time a second architect, Hal A. Stonebraker, drew up plans for 53 houses and five apartment buildings to be erected in the new development. The investors were the widowed Leafa M. Fife, Ernest L. and Edna Fife Betton, J. A. and Besse Fife Hoel, George C. and Carrie M. Fife, Raleigh O. and Maxine Fife, and George L. and Esther Fife Schmutz. But the depth of the Great Depression was obviously not a time for such an ambitious development proposal. On June 27, 1932, just a year after the plat was filed, the property was sold to the Catholic Diocese of Leavenworth for continued use as an athletic field, for the new Bishop Ward High School on 18th Street. Jesse A. Hoel reportedly went bankrupt, and at least some of the Fife family felt that they had been cheated by a man who had seemingly built his career on his father-in-law's money.

By 1935, the Hoels' beautiful home in Westheight had been lost in foreclosure to the Home Owners Loan Corporation, and they moved to Excelsior Springs, Missouri, to raise horses. Hoel was only 55 years old at the time. The house was rented briefly by attorney Joseph Cohen, prior to the completion of his own house in 1938, and was subsequently purchased by attorney Carl V. Rice in 1939. Hoel Realty Co., which had moved from 610 Minnesota Avenue into Hoel's New England Shops development in 1929, continued to maintain an office in Kansas City, Kansas through the depression years before finally disappearing from the city directory in 1940.

Westheight Manor continued to slowly grow despite the depression and Hoel's losses. There were three houses built in 1931, and only one in 1932, the depression's worst year. The remaining years of the decade followed much the same, with three houses in 1933, one in '34, three in '35, six in '36, five in '37, four in '38, and three in 1939. Residential construction began to pick up in pace in the last years of the period, but nevertheless remained extremely sluggish when compared to the 1920s.

In contrast to the slow pace of residential growth, one of the largest single construction projects in the history of Kansas City, Kansas took place in the southern part of Westheight in the middle years of the depression. The old Kansas City, Kansas High School burned on March 3, 1934, forcing the Board of Education to proceed with a new building as proposed in Hare and Hare's master plan of 1928. The architects, Hamilton, Fellows and Nedved of Chicago, were hired within 33 days of the fire, while Hare and Hare were placed in charge of the landscaping and grounds layout. The Board secretary, George Widder, who still lived across from the school site on North Washington Boulevard, oversaw all aspects of the school's furnishing and equipment. In what was apparently a concession to local politics, a Kansas City, Kansas architect named Joseph W. Radotinsky was made associate on the project, and is often unfairly credited with the design.

Ground was broken for the new building on July 19, 1935, with construction essentially completed by March 4, 1937. Work on equipping the building and finishing the grounds continued through the Summer. Wyandotte High School opened for classes in September, 1937, and was immediately hailed as one of the finest educational facilities in the country. Final costs were nearly \$3,000,000, with a substantial portion of that being a Public Works Administration (PWA) grant.

By the time Wyandotte was completed, the economy was beginning to show signs of revival. Several interesting projects were underway in Westheight in 1938, including the area's first modern house, that of Dr. Merle G. Parrish at 1823 Washington Boulevard. Across the street, at the northwest corner of 18th Street and Washington Boulevard, Grace Lutheran Church occupied a building begun in 1928 but never fully completed. This property was purchased in

1938 by Central Christian Church and the enlarged and completed church building, designed by Felt and Kriehn, was finished by February, 1940.

The revival of building was generally put on hold by the outbreak of World War II. Nevertheless, from 1940 through 1946 there were 22 houses built in Westheight, at about the same rate as in the Depression years. These included a number of surprisingly early examples of the split-level type of design common to the 1950s. Also of note was the largest house to be built in the part of Westheight lying south of State Avenue, a Tudor style residence for Luke D. Russell, owner and publisher of *The Shopper*, erected in 1940.

As the economy returned to peace-time prosperity, there was an enormous pentup demand for housing. Although the greater part of Westheight was solidly built up by now, for some reason large parts of Blocks 21, 22 and 23 in Westheight Manor No. 3, just south of the park, remained undeveloped. Beginning in 1948, a number of substantial new houses were built in this area which in their design reflected a significant shift from the more traditional tastes of the previous two decades. Instead, the sprawling one-story houses reflected the Ranch Style developed in California in the late '30s and early '40s, with informal floor plans and large areas of glass.

The first to be built in this style was the new home of dairyman Fred Meyer, built in 1948-49 at 2027 Freeman Avenue, designed by the Kansas City, Missouri architectural firm of Swanson & Terney. It was soon followed by the home of Norvel E. Smith, just across the street at 1514 North 21st. In this second instance the architect is unknown, but it would be reasonable to assume that it was also Swanson & Terney. The next house in the series, for Henry Shondell at 2002 Freeman, was designed by James F. Terney acting alone. Terney was a Kansas City, Missouri architect noted for his modern designs in the 1930s, and the Shondell house seems more consciously modern than its neighbors, with more than a hint of Frank Lloyd Wright in its horizontal lines. Two more houses in the California Ranch style followed in 1951, for Clarence E. Falconer at 2007 New Jersey and John F. Ryan at 2015 New Jersey. The Falconer house uses more traditional Cape Cod detailing, while the Ryan house could well have been designed by the same architect that did the Meyer and Smith houses.

Jesse A. Hoel, without whom Westheight Manor in its developed form would not have existed, played no role in its final growth. In 1941, he and his wife had returned to the city from Excelsior Springs, buying a house at 638 East Meyer Boulevard in Kansas City, Missouri. And in 1945, J. A. Hoel returned to the real estate business when he formed a partnership with his son, Robert C. Hoel, with offices at 4101 Main. Jesse A. Hoel died on September 10, 1951 at the age of seventy-one, and was buried at Floral Hills Cemetery. Besse Fife Hoel died December 21, 1963, and was buried beside her husband.

OVERVIEW OF BUILDING STOCK

There were at least six homes built in the Westheight Manor survey area (the area north of State Avenue) prior to the first official platting in 1915 which still stand. The most conspicuous and certainly most ornate residences in this group are the two Queen Anne style homes built circa 1886 and circa 1889. The remaining four residences, modestly designed, include one (1) airplane bungalow, one (1) Craftsman and two (2) vernacular styled homes.

The years after the first platting in 1915 through World War I to 1920 yielded a small number of homes, although some of the area's most accomplished designs were built during this period. Approximately twenty (20) homes were constructed, with the largest percentage (80%) produced in 1919. Included in this early era of residential construction were four (4) Arts and Crafts, three (3) Prairie Style, eight (8) Craftsman, one (1) bungalow, and four (4) vernacular. Thus, 16 of the 20 houses from this period relate to various aspects of the Arts and Crafts Movement.

A peak number of homes were built in the years following World War I, from 1920 to 1929. Approximately 210 homes were built, accounting for 64% of the total number of residences constructed in the survey area. The largest percentage of this group (49%) were styled in either the Craftsman or vernacular tradition, with forty-five (45) and fifty-nine (59) built respectively. Other identifiable architectural styles from this period include Colonial Revival (25), Tudor (25), airplane bungalow and bungalow (30), Prairie Style (9), Italian Renaissance (4), Spanish Eclectic (4), Arts and Crafts (4), and Neoclassical (2). In addition, there was one of each of the following styles: American Four-Square, Mediterranean, and Cotswold Cottage.

From 1930 through the 1950s, forty-five (45) homes were constructed in the Westheight Manor survey area. The majority of residential development occurred from 1939 through 1949, while construction during the 1950s accounted for less than 2% of the homes built during this 20-year period. Although there are many architectural styles represented in this period, the vast majority were built in the vernacular. Other designs of this war-time and baby-boom era include Minimal Traditional, Ranch, Monterey, Tudor, Colonial Revival and some very early examples of the Split-Level style. One Cape Cod style home was built, in addition to one Contemporary.

There were only four (4) residences constructed from 1960 to the present. The 1960s produced two (2) Split-Level homes and one (1) in the vernacular expression. A single Ranch style home, built in 1971, was the last residence to be constructed in the Westheight Manor survey area.

Commercial and institutional structures built in the Westheight Manor survey area are now confined to the eastern boundary. As previously mentioned, because deed restrictions were placed on all sales of property within the development, it is clear why the survey area has so few architectural "intrusions." There were only two commercial structures built; one a modest vernacular apartment/storefront constructed in 1916, and a Spanish Eclectic-influenced building complex at the southeast corner of 18th Street and Washington Boulevard, completed in 1926.

In addition to the commercial construction, there were two churches built in the survey area, both designed in the Gothic tradition. St. Paul's Protestant Episcopal Church was built in 1925-1927 with significant additions in the mid 1950s, and the Central Christian Church was constructed in 1938-1940, incorporating an earlier (1928) structure.

There were 28 residences outside the Westheight Manor neighborhood boundaries that were also researched (6 of which were built for Hoel Realty Co.). Dates of construction ranged from 1921 through 1936. Over 50% of the homes were styled in either the vernacular or the

Craftsman tradition, while the remaining designs included Tudor, Colonial Revival, airplane bungalow and bungalow, and one in the Mission Style.

The non-residential structures that were surveyed in this peripheral area include a single, vernacular styled church built in 1927, two 1950s gas stations, and a vernacular apartment building constructed in 1968.

DESCRIPTIONS OF SIGNIFICANT SITES AND STRUCTURES

Site of the Church in the Wilderness
Vicinity of North 22nd Street and Washington Boulevard
1844-1847 (demolished)

The Wyandot Indians brought a Methodist church organization with them when they came to Kansas from Ohio in 1843. The church had its beginnings in the missionary efforts of a lay preacher named John Stewart, a freeborn black man who had arrived among the Wyandots in 1816. Impressed by his eloquence, the chiefs of the tribe petitioned the Methodist Episcopal Church to grant Stewart a license and aid in building a school. A mission church was erected in 1824 at Upper Sandusky, Ohio - the first Methodist mission in North America - and the church played an increasingly important role in the lives and history of the Wyandots.

John Stewart died in 1823, shortly before the completion of the mission building, but his work lived after him. By the time the Wyandots came to Kansas there were some 200 church members in a total Wyandot population of less than 700. As the membership roll would not include minor dependents, it may be assumed that half or more of the Wyandots were affiliated with the church. Moreover, the church membership included many of the most prominent and best educated members of the tribe.

The Rev. James Wheeler was the missionary assigned to the Wyandots at that time. He and his wife accompanied the tribe to Kansas in July 1843, despite the recent death of a child. As there were no other quarters for them, the Wheelers resided at the Shawnee Indian Manual Labor School through the autumn, then returned to Ohio with the first snowfall. In his absence, services were conducted in the open by several lay preachers. An account of the subsequent building of the first church was given by Lucy B. Armstrong in 1870:

"Esquire Grey Eyes, an ordained local preacher, a good speaker, was the most active and zealous of their preachers and exhorters, and though not at all educated, was very useful and influential. At the close of one of the meetings in January, 1844, he said to some of the brethren, 'I want to build a meeting house.' Said one, 'You have no house for yourself yet,' for he was living in camp. 'I want a house for my soul first,' he replied, and he persuaded the men of the nation, whether church or not, to meet together in the woods, cut down trees, hew logs, and haul them to a place near Mr. Kerr's present residence. The United States Government had not paid the Wyandots for their homes in Ohio, and they had no money to pay for lumber or work; so they made clapboards for the roof and puncheons for the floor and seats. In the latter part of April we worshipped in the house, the minister standing on a strip of the floor laid at the opposite end of the building from the door, and the people sitting on sleepers not yet covered. On the first Sabbath in June the first quarterly meeting in the territory, for the Wyandots, was held in the house, it being finished. Those were halcyon days. Though we heard not 'the sound of the church bell,' our ears were not pained, nor our hearts grieved by the sound of the axe or gun on the Sabbath. Though our church was rude and the seats uncomfortable, yet they were always well filled with worshippers and God was there."

This rude structure stood in a wooded tract that was two miles from the Wyandot settlement. It thus became known as the Church in the Wilderness.

The log church was used until the Fall of 1847, when a new brick church was erected near the present intersection of 10th Street and Walker Avenue on land donated by John Arms. In the interim, the national Methodist Episcopal Church had split on the issue of slavery, with the proslavery faction seceding to form the Methodist Episcopal Church, South. In this division, the

Indian Mission Conference to which the Wyandot Church nominally belonged was attached to the South church, as was the missionary, the Rev. Edward T. Peery.

Peery was strongly supported by William Walker, Jr., who was not himself a church member. In July, 1848, the church board petitioned the Ohio Conference of the Methodist Episcopal Church for a new missionary. The Rev. James Gurley arrived in November, only to be forcibly expelled from the territory by the pro-slavery Indian Agent at the instigation of Walker. The result was that Rev. Peery and his adherents took possession of the new brick church (paid for with money from the sale of the Ohio mission), while a majority of the congregation was forced to meet in members' homes.

In 1849 or 1850, a second log church was built by the original congregation on property donated by Lucy B. Armstrong at what is now 38th Street and Parallel Parkway, site of the present Quindaro Cemetery. Until recently, both congregations were still active in Kansas City, Kansas, though the national split has been healed. The Seventh Street United Methodist Church was descended from the South church, while Trinity United Methodist Church at 5010 Parallel Parkway can claim descent from the church begun by John Stewart in 1816.

Hanford L. Kerr Residence
2310 Washington Boulevard
Architect unknown
Circa 1886

This house for Hanford L. Kerr, son of Hanford N. and Sarah Kerr, was one of several houses built in the area by the Kerr family prior to the development of Westheight Manor. The house is a beautifully restrained example of the Queen Anne style, with Classically derived details that point toward the development of the Georgian Revival. The carriage house to the rear repeats the stylistic vocabulary of the main house, but in a playful fashion more typical of the Queen Anne. The interiors are beautifully preserved with superb woodwork, tile fireplaces, and etched glass window lights. It is unfortunate that the name of the architect of such a sophisticated design is not presently known. Hanford L. and Nettie Kerr initially retained title to all of the property west of 22nd Street and thus were partners in the platting of Westheight. They sold most of their holdings to Ernest L. and Edna Betton in 1917. Following Hanford Kerr's death in 1921, the house was sold to George W. Biggs in 1923. It subsequently became the property of Dr. Paul M. Krall.

Emma and David Taylor Residence
2024 Washington Boulevard (originally 2110 Everett Avenue)
Architect unknown
1889

The Walnut Grove farm owned by Hanford N. and Sarah Kerr covered some 380 acres west of 18th Street, the original farm house standing near the site of this structure. In about 1886, a son, Hanford L. Kerr, built a large house a block to the west, and the elder Kerrs subsequently moved in with H. L. and his wife. H. N. Kerr then built this house in 1889 for his daughter Emma and her husband David Taylor, on 7 acres originally purchased from John Crow. Like H. L. Kerr's house, the Taylor house was in the Queen Anne style, with brick below and shingles on the upper level, and was graced with an open balcony on the second floor and a tower porch on the third. Together with the H. L. Kerr house, it occupies one of the two highest points of ground within Westheight.

The house was subsequently purchased in 1914 by J. O. Fife, the father-in-law of Jesse Hoel and financial backer of the Westheight Manor development. The exterior was sandblasted in 1980. This method of cleaning does not conform to the *Secretary of the Interior's Standards for Rehabilitation* and could result in serious deterioration of the masonry. The house was severely damaged in a fire on April 16, 1988, and subsequently restored.

Kerr Farm Worker's Housing,
1650, 1702, 1720 North 18th Street, 1802 Walker Avenue , and 1801 Wood Avenue
Architect(s) unknown
Before 1913

These five residences were built for Hanford L. Kerr, reportedly to house farm workers on the Kerr estate prior to the development of Westheight Manor, and stood in a row along 18th Street. 1802 Walker was moved to another location some years ago. It was replaced by a used car lot, the one major non-contributing intrusion into the subdivision.

Jesse A. Hoel Residence
2108 Washington Boulevard
Louis S. Curtiss, Architect
1915-16

The Jesse Hoel house is one of the finest works of architecture in Kansas City, Kansas. Its owner was obviously a man of progressive ideas in planning and architecture. When Hoel, Fife and Hanford L. Kerr began the subdivision of the Kerr estate into Westheight Manor in 1915, they began what was for the time and place a very advanced development. The firm of Hare and Hare was engaged as planners and landscape architects, and Louis Curtiss was chosen as the architect for Hoel's new house facing what would become the major intersection at the heart of the development.

Completed in 1916, the house was stylistically the most advanced of Curtiss' works. In recent years many people of the area have mistakenly believed it to be the work of Frank Lloyd Wright. Its relation to the work of Wright and the Prairie School is more one of spirit and principle than of form, however. Very low and horizontal, the rough stonework seems to grow naturally out of the site in a series of low terraces, with the boundary wall adjacent to the street defining the first slight increase in elevation. Each major interior space is expressed as a distinct volume on the exterior, the whole interlocked into an asymmetrically balanced composition. The principal interiors were fairly elaborate in their detailing (giving the lie to the \$5,000 cost listed on the building permit). In the adjacent living and dining rooms, three-dimensional wall planes were emphasized with two different colors of stucco and black and white checked bands for accents, built-ins that became part of the sculptural wall forms, and the use of mirrors to increase the size of the spaces, while a small interior hallway was illuminated by a skylight.

The roofs are of varying pitch, all low, and with overhanging eaves to further emphasize the horizontality with their deep shadow lines. The glass areas are extensive, the use of casement windows and French doors serving to integrate the interior with the outdoors. The roof lines and the use of tile, the trellises, planting boxes, and the detailing of the woodwork all impart an oriental feeling, a feeling emphasized by the painting of all such exterior woodwork Chinese red. (An early photo shows the exterior woodwork to have originally been a lighter color.)

The house is in excellent condition, with only some iron grillwork of obviously questionable origin. Certain changes and additions were made in the early 1950s, but handled so sensitively as to make it difficult to determine what is and what is not original. The principal alteration was the enclosure of the open entry porch to make a sun room. In the process, freestanding wood trellis forms were removed and the double-curved porch roof changed to a low-pitched gable. Despite this, the house seems to have become one with its site as the various plantings have grown up over the years and the stonework has weathered to the appearance of natural outcrops. In this, as in its clear expression of function, it remains one of the finest examples of the Progressive Movement in architecture to be constructed outside of Chicago or Pasadena.

Westheight Manor Entry Markers
North 18th Street and Washington Boulevard
Architect unknown (Louis S. Curtiss?)
Circa 1916

Two combination light fixtures and trellised planters in wood and rough fieldstone, with letters (a later addition?) identifying the subdivision. The design and handling of materials is strikingly similar to the Hoel residence, particularly the now-altered front entry, and unlike the contemporary park designs of Hare and Hare, designers of the subdivision. Hence the tentative attribution.

Store and Apartments for H. L. Kerr
1700 North 18th Street (originally 1702 North 18th)
Architect unknown
1916 (altered)

Originally the location of a grocery store and apartment, this two-story, wood frame structure was the sole building venture in the area made by H. L. Kerr after the platting of Westheight. Records indicate that Josephine Ballard, who operated the store and resided in the second-floor apartment, sometimes met her mortgage payments to Kerr in the form of groceries. Unfortunately, the building has been modified.

Ernest L. Betton Residence
1220 North 22nd Street
Architect unknown
1919

The first phase in the Modern movement in architecture came with the development of the Arts and Crafts style, of which this home is a representative example. Its low-pitched roof, wide eaves, terraced exterior, and lack of ornamentation are all characteristic of that style. False half-timbering is probably non-original.

Built by the Hoel Realty Co., the first resident was Jesse Hoel's brother-in-law, Ernest L. Betton, president of Betton Manufacturing Co. and grandson of onetime Wyandot Principal Chief Matthew Mudeater. Ernest L. and Edna Fife Betton purchased some 20 acres of Westheight Manor No. 2 from Hanford L. and Nettie Kerr in 1917, and sold the property (less their house) to Hoel in 1922.

Fremont Rodgers Residence
1201 North 22nd Street
Architect unknown
1919

This home is very similar in style and form to the Edward O. Morris residence at 1200 Hoel Parkway, yet its simple, square plan, wide eaves and ribboned fenestration more clearly represent the characteristics of the Prairie Style. Typical, too, for this particular subtype of Prairie Style architecture are the Italian Renaissance "secondary details," including tiled roof and classically-inspired entry.

Thomas M. Torson Residence I
1900 Nebraska Avenue
Architect unknown
1919

An interesting example of the American Arts and Crafts bungalow, faced in brick and grey stone rather than the more common clapboard and wood shingles. Of particular note are the window mullions, projecting beam ends, and interlocking roof planes echoing the well-publicized California work of Greene and Greene, Alfred Heineman, and others.

Residence for Hoel Realty Co./Edward Callender Residence
1301 North 22nd Street
Architect unknown (private plans)
1919

A two-story, stucco house with wood and brick trim and broad-eaved hipped roof in the style of the Prairie School. Quite nicely handled, with the present painting reflecting the articulation of the wood trim. It is typical of the small cubical Prairie house as seen repeatedly in the work of William Drummond and Walter Burley Griffin, and ultimately based on Frank Lloyd Wright's design for the *Ladies Home Journal* in 1907. Another local example of this type, still in original condition, is the Judge Louis Gates residence at 4146 Cambridge, also on the National Register. This house was constructed for the Hoel Realty Co. by the Westheight Manor Building Co., presumably another of Jesse Hoel's enterprises. The first owner of record was Edward Callender, owner of Callender Printing Company. A watercolor rendering of the house was included in a March 27, 1921 advertisement for Westheight Manor in the *Kansas City Kansan*.

William C. Rickel Residence
2000 Washington Avenue
Louis S. Curtiss, Architect
1919

An eclectic/early modern house, white stucco on wood frame, with decorative use of brick and polychrome tile, banked casement windows, terraces and planters, and a green Spanish tile roof. In Curtiss' distinctive late style, the most obvious comparisons are to his Tromanhauser residence of 1914-15, the Miller residence of 1920-21, and the Wookey residence of circa 1921 in Toronto. Of particular note on the exterior is the way the two sets of steps curve and recurve as they descend the high grass terrace.

The Rickel design is more formal than the Hoel house, possibly in response to a more restrictive site. The interiors continue some of the same play with plastic wall surfaces, with a built-in desk in the living room, a highly three-dimensional treatment of the built-in sideboard in the dining room, and pilasters which echo the abstraction of Classical forms found in the Curtiss Studio Building of 1908-09. At the east end of the living room the ceiling drops noticeably in height and a screen of French doors gave access to a screened porch (now enclosed). It has been suggested that this was a builder's copy of the Miller residence, but the house was built two years before Miller's, and the attribution to Curtiss has been confirmed. Rickel was a prominent local attorney who became vice-president of the Fairfax Industrial District. After just a few years residence he sold this house to William E. Goebel and moved to a rural address at Bethel.

Residence for Paul R. Oviatt/Robert D. Kissick Residence
2001 Washington Avenue (originally 2003 Washington Avenue)
Architect unknown (private plans)
1919-20

A one-story bungalow of considerable charm, with a dark red brick facing and a dominant roof. Together with 1915, 2000 and 2005 Washington Avenue, it forms part of a virtual catalog of the Progressive styles. Although begun for Paul R. Oviatt, the house was apparently purchased prior to completion by Robert D. Kissick, owner of Kissick Transfer Co. Oviatt eventually purchased another house in Westheight, at 1847 Oakland Avenue. This house was constructed by the Westheight Manor Building Co., presumably another of Jesse Hoel's enterprises.

Edward O. Morris Residence
1200 Hoel Parkway
Architect unknown
1919-20

The low-pitched hipped roof, exaggerated eaves, and one-story subordinate porch of this home are features linked to the Prairie Style of architecture. Many vernacular expressions of this style were found in the Midwestern states due to the publication of pattern books, homemaker magazines such as *House Beautiful* and the *Ladies Home Journal*, and professional journals such as *The Western Architect* which publicized this short-lived style. The first resident was Edward O. Morris, owner of the Reliable Furniture Co.

Leslie M. King Residence
2005 Washington Avenue (originally 2007 Washington Avenue)
Architect unknown (private plans)
1919-20 (altered)

As originally built, this two-story, wood frame and stucco house may have been the most authentic example of the Prairie Style in Westheight Manor. It was constructed by the Westheight Manor Building Co., presumably another of Jesse Hoel's enterprises. The first owner was Leslie M. King, owner of the Whistle Bottling Company. At some point the side wings were either added on or enclosed in clapboard, and the whole painted white in an attempt to convert it to a vaguely "Colonial" appearance. More recently, the house has been encased in metal siding. This alteration does not conform to the *Secretary of the Interior's Standards for Rehabilitation*.

Residence
Site unknown
Architect unknown (Louis S. Curtiss?)
Circa 1920 (demolished)

All that is known at present of this flat-roofed, stucco bungalow is that a photograph of it appeared in a 1921 advertisement for Westheight Manor, along with the caption, "Your Home of Tomorrow." Fairly obviously a Curtiss design, it is not known if it has been demolished or else remodeled so extensively that nothing of the original design remains.

Harry G. Miller, Sr. Residence
2204 Washington Boulevard
Louis S. Curtiss, Architect
W. G. Noel, Decorative Artist
1920-21

The house for Harry G. Miller, Sr., was begun in 1920 and completed in 1921. It has been alleged (probably incorrectly) to be the last executed work of Louis S. Curtiss, architect. Curtiss was born in Canada in 1865, and began the practice of architecture in Kansas City in 1887. His early work was typically fashionable Beaux-Arts eclecticism (e.g., the Standard Theatre of 1900) and gave no indication of the great individuality that was to develop. At some point after 1900 Curtiss aligned himself with the Progressive Movement in architecture, particularly in his residential work, and his later retreat into seclusion and theory coincided with the collapse of the new architecture in America.

Miller owned the Kansas City Pattern and Model Works, and knew Curtiss because the architect had come to him for architectural models. When the commission for the Miller house was first announced in 1920, the architect of record was Fred S. Wilson, a Rosedale architect who had formerly been employed in Curtiss' office. However, Miller recalled that Wilson worked as Curtiss' assistant on this project, doing job supervision, and that the contact with Curtiss may have been as early as 1919. When first approached, Curtiss showed Miller a design he had previously done for "The House of the Future," and suggested that these plans could be altered to meet the client's needs. He also persuaded Miller to purchase a large lot, just across the intersection to the west of the Hoel house.

The house as completed has many exterior similarities to both the Rickel house and the Norman Tromanhauser house of 1914-15 (3603 West Roanoke Drive), including the use of typical Curtiss cypress trellis patterns and the clerestory panels of streaked amber with concealed lighting behind them. Its long horizontal lines, low hipped roof, banks of casement windows and extended terraces make the house seem wholly natural to its site. This is the common aesthetic of the Progressive Movement, from Wright in Chicago to Purcell and Elmslie in Minneapolis to the brothers Greene in Pasadena. The use of white painted stucco and red Spanish tile may seem to some to be the marks of the Spanish Colonial Revival, but the house is purely modern in form and spirit.

While the exterior reflected other Curtiss residential designs of the period, the interior was further evidence of Curtiss' continuing creativity. For the first time, in addition to exterior massing and changes in interior ceiling height, the separation of the various use areas was emphasized through changes in floor level which were pivoted about the central fireplace mass. Stenciled and painted wall patterns executed by W. G. Noel were used in spaces such as the dining room and sun porch, but it was the living room that was truly spectacular. The long side wall surfaces led without break into a flattened barrel vaulted ceiling, where a raised ornamental pattern of textured

plaster had been created through the use of stencils. (A similar technique had been used in one of the first-floor rooms of Curtiss' Corrigan house on Ward Parkway.) The whole surface was then covered in gold leaf for a glowing richness that Frank Lloyd Wright would certainly have appreciated. As in the Rickel house, a wood and glass screen marked the east end of the main space, but here the apparent opening above was mirrored glass, and a grandfather clock was built in at the juncture of the screen with the north wall.

Harry M. Winkler Residence
1915 Washington Avenue
Architect unknown (Louis S. Curtiss?)
1921

This one-story, tile block and stucco house for the owner of Winkler's Jewelry Store presents an intriguing appearance which suggests a Curtiss-inspired design, but one which has evidently been somewhat altered over the years. The living room originally had transom areas containing stained glass, a brick fireplace and a high, beamed ceiling similar to the Miller, Rickel, and Tromanhauser houses. A watercolor rendering of the house in Curtiss' style was included in a March 13, 1921 advertisement for Westheight Manor in the *Kansas City Kansan*, which makes very clear the resemblance to other Curtiss designs of the period. Unfortunately there is no name or signature visible on the rendering, and it is conceivable that the design was the work of Fred S. Wilson.

Burdette B. Nance Residence
1102 Hoel Parkway
J. G. Braecklein, Architect
1921 (not built)

Although a \$40,000 Italian Renaissance villa was to have occupied the northwest corner of State Avenue and Hoel Parkway, only a two-story garage building at the rear of the lot was built. (It is presently used as a residence, addressed as 1106 Hoel Parkway.) By 1924, Mr. Nance was offering the property for sale, as he had decided to move to California. A pen and ink rendering of the proposed house was included in a June 19, 1921 article in the *Kansas City Kansan*. It bears at least a superficial resemblance to DeFoe and Carroll's Robertson house of 1922-23.

Charles A. Patterson Residence
1842 Oakland Avenue
Architect unknown
1921

A two-story, Arts and Crafts bungalow, stucco on wood frame. Of considerable interest is the large porch with its exposed timber framing. The stacked and interwoven wood members are modeled on the work of Greene and Greene, and ultimately derived from Japanese sources. Recently, the house has been encased in artificial siding. This alteration does not conform to the *Secretary of the Interior's Standards for Rehabilitation*.

E. J. Goin Residence
1900 Washington Avenue (originally 1816 Washington Avenue)
Victor J. DeFoe, Architect
1921

One of the first houses in Westheight to be designed by DeFoe, this large, one-and-one-half story, side-gabled Craftsman Style home is one of the more exceptional examples of an architectural expression that is dominant in the Westheight Manor survey area. Detailing and the use of varying textures, in addition to its siting, give this home additional appeal. The first owner was Edgar J. Goin, with the Owl Drug Company.

Residence for Mrs. Lena Helzberg
1908 Washington Avenue (originally 1303 North 20th Street)
Victor J. DeFoe, Architect
1921

One of his more modest designs, this compact home nevertheless features DeFoe's sensitivity in the handling of fenestration, main entry, and surface detail. Although built by Gilbert A. Helzberg for his mother, the first verifiable resident was George F. Reinhardt, with Swift and Co.

Residence for Mrs. W. J. Gladish/J. R. Edwards Residence
1909 Washington Avenue (originally 1304 North 20th Street)
Victor J. DeFoe, Architect
David B. Peterson, Architect (remodeling and addition)
1921; 1928

As originally designed by DeFoe, this two-story, wood frame house was square in plan, with a porch and terrace on the east side. Given DeFoe's design preferences, it was probably a variation on the Arts and Crafts or Prairie Style. As enlarged and remodeled by Peterson, the plan became rectangular and the style of the home was altered to Colonial Revival. The large, private setting is of particular note, as is the wide terrace above the basement entry garage. Although built for Mrs. Gladish, the first verifiable resident was J. Renz Edwards, co-owner of F. S. Edwards Tobacco Co.

Christian Kopp Residence
1201 Hoel Parkway (originally 1203 North 21st Street)
Victor J. DeFoe, Architect
1921-24

This commission was first announced in November, 1921, but the house was not built until 1924. An eclectic blend of Colonial and Classical detailing is juxtaposed, giving character to this otherwise ordinary home. The location of the half-width, wrap-around porch shaded by the existing trees on the south was a sensitive design decision. Christian Kopp, manager of the Kopp Bakery, was also vice president of the Riverview State Bank and Victory State Bank.

Lefranz S. Bell Residence
2211 Nebraska Avenue
Victor J. DeFoe, Architect
1922 (altered)

A complete "modernization" of one of DeFoe's designs, with virtually nothing of the original appearance remaining.

Westheight Methodist Protestant Church
2505 Nebraska Avenue
Architect unknown (private plans)
1922 (demolished)

Although just outside the western boundary of Westheight Manor, for many years this large, stone church building in the Gothic style anchored the west end of Washington Boulevard through Westheight, as St. Paul's and Central Christian still anchor the east. Originally proposed to be built in two phases, the two-and-one-half story educational block and tower entry were constructed first, with a temporary wood frame wall on the east where the future nave was to have been attached. A handsome, two-story brick rectory adjoined the church at 1208 North 25th Street, the first resident being the Rev. A. V. Canady. Unfortunately, the hoped-for completion of the church building never came. The existing buildings were eventually sold to the First Southern Baptist Church, which erected a new church of very different character at 2510 Nebraska. Finally, the original church and adjacent rectory were demolished in the 1970s, leaving the present vacant corner tract.

Westheight Manor Street Lights
All interior streets of subdivision
Circa 1922

These handsome cast-iron fixtures with opalescent glass globes and underground wiring contribute to the overall character of the area. They were reportedly installed by subscription of the residents. Similar fixtures can be found in the Parkwood and Arickaree Addition subdivisions. All have been endangered by a lack of replacement parts and Board of Public Utilities indifference in the past, but have since undergone extensive renovation.

Dr. C. J. Sihler Residence
2000 Washington Boulevard
Victor J. DeFoe/DeFoe and Carroll, Architects
1922-23

A two-story, Arts and Crafts bungalow, stucco on wood frame with stone veneer on its lower portions. With its one-story wings wrapped around the two-story center block to create a symmetrically balanced facade, capped by hipped tile roofs, there is a marked similarity to DeFoe's larger and more costly residence for Thomas M. Torson at 2300 Washington Boulevard. Nevertheless, the Sihler residence has its own special qualities, with the stone work extending to wall the front terrace and border the steps descending to one side of the broad front lawn. A basement garage is entered off of 20th Street. The entry area recessed between the one-story

wings has possibly been altered, and may have originally had French doors or decorative trellis work.

Dr. Harry S. McKenzie Residence
2202 Everett Avenue
Victor J. DeFoe, Architect
1922

Although technically outside the boundary of the Westheight Manor subdivision, this house is an integral part of the visual composition at the intersection of 22nd Street and Washington Boulevard. This house is a two-story, wood frame structure, stucco with stone trim and a massive red tile roof. Spanish Baroque parapets, squat, close set columns, the roof, and a front door with a circular opening would all seem to suggest the Mission Revival, but with a certain flavor of the Arts and Crafts Movement common to most of DeFoe's work. In 1981, a small addition was made to the second story over an existing side porch. This addition does not conform to the *Secretary of the Interior's Standards for Rehabilitation*.

William W. Rose Residence
2001 Washington Boulevard
Rose and Peterson, Architects
1922

A two-story, wood framed structure, faced in brick below and stucco above, with decorative wood banding and a tile roof. The crisp geometry, horizontal emphasis, casement windows and wood and stucco detailing are all derived from the Prairie Style. A recent repainting has given emphasis to the wood and stucco articulation. W. W. Rose was the leading architect of the period in Kansas City, Kansas, and a former mayor. According to family members, the house was actually built for Rose's daughter and son-in-law, Pauline and Henry S. Gille, Jr., although the elder Roses lived there with the younger couple.

Thomas M. Torson Residence II
2300 Washington Boulevard
Victor J. DeFoe, Architect
1922-23

Following Hanford L. Kerr's death, Nettie Kerr sold the greater portion of the property surrounding the Kerr house in Block 16 of Westheight Manor, a total of four lots, to Thomas M. Torson. Torson, a contractor, resided at 1900 Nebraska until 1922, and his two houses exhibit strong stylistic similarities despite the difference in scale. The \$40,000 structure that arose on the property to the east of the Kerr house was one of the most imposing structures on Washington Boulevard, and placed on the highest ground in Westheight.

Like the nearby house of Westheight's developer Jesse Hoel, the new house was designed by an architect who was fully aware of the principles and forms of the Progressive Movement in architecture. More formal and less "radical" than the Hoel house, the Torson house manages to be quite large and imposing without being monumental or divorced from human scale, as was typical of so many eclectic mansions of the period. Though tall, the predominant lines of the house are horizontal, the whole sheltered under a broad hipped roof of red Spanish

tile. The rough grey stone facing the structure is beautifully dressed and laid, with a feeling for the inherent nature of the material that was one of the most deeply felt principles of the new architecture in the United States.

Perhaps the most striking features of the exterior development are the long banks of tall casement windows with their thin, white painted muntins. These windows recall not so much the work of Wright or the brothers Greene as the contemporary work of the Arts and Crafts Movement in England. Coolly elegant, they open up the interior to the out-of-doors while at the same time serving as a protective screen, admitting light and air while restraining the gaze of the curious. In accord with the windows, the white painted metalwork of the balconies and lamps adds a final grace note to the calm beauty of the facade. A pen and ink rendering of the house was included in a March 16, 1924 advertisement for Westheight Manor in the *Kansas City Kansan*.

Frank Jennings Residence
1600 North 21st Street
Victor J. DeFoe/DeFoe and Carroll, Architects
1922-23 (altered)

An imposing two-story, brick-faced, wood frame house with a green tile roof, this house occupies one of the most commanding sites in Westheight, overlooking Westheight Manor Park. In style it is an eclectic mixture of Mediterranean, Neoclassical, and Prairie School elements, a not-unpleasing mixture found in many Kansas City houses of the period. It would seem to be the first house to have been built in this northern area of the subdivision. The columned pavilions with trellised eaves that flanked the first story prior to remodeling were originally enclosed with banked French doors. In 1983-84, the house was extensively remodeled, losing much of its distinctiveness. This remodeling does not conform to the *Secretary of Interior's Standards for Rehabilitation*. A pen and ink rendering of the house was included in a March 16, 1924 advertisement for Westheight Manor in the *Kansas City Kansan*.

Immediately to the south of the Jennings' property is the Westheight Manor Walkway, a 20 foot wide, east-west pedestrian extension of Freeman Avenue between 21st and 22nd Streets. DeFoe and Carroll prepared plans for the improvement of the walkway with a concrete walk, steps, terraces, and brick balusters in 1922, contemporaneous with their design for the adjoining house, but this work was apparently never carried out.

Fred Robertson Residence
2219 Washington Boulevard
Victor J. DeFoe and Maurice Carroll, Associated Architects
1922-23

A compact and highly original adaptation of the Italian Renaissance style, with many eclectic features seemingly more typical of the work of Louis Curtiss, including volumetric expression of interior spaces, polychrome decoration, planters, and a marked horizontal disposition under the broad tile roof. Typical of DeFoe's work, and that of other avant-garde architects of the period, is the careful placement of the house on the site so that it becomes almost a feature of its natural surroundings. Of particular note is the one-and-one-half story living room at the center of the composition, approached indirectly from the front door around the back of the great chimney. A pen and ink rendering of the house was included in a March 16, 1924 advertisement for Westheight Manor in the *Kansas City Kansan*.

Mark Twain Elementary School
2210 Minnesota Avenue
Rose and Peterson, Architects (first phase)
Peterson and Almon, Architects (second phase)
Dwight Horner, Architect (third phase)
1922-24; 1929-30; circa 1957

Mark Twain Elementary School was just one of eleven new school buildings, together with numerous alterations and additions, which were constructed as the result of a major bond issue passed in 1921, with Rose and Peterson as the architects. Mark Twain was erected to serve the growing populations of Westheight Manor and Kerr's Park. As growth in the area continued, an Annex designed by David Peterson was added in 1929. A second, larger addition came in the 1950s, which unfortunately also involved the removal of most of the decorative features of the original design in a mistaken attempt to give the school a more up-to-date appearance.

Harvey W. Zimmerman Residence
1219 North 22nd Street
A. B. Anderson, Architect
1922

A substantial home featuring a Classically-inspired partial-width porch with multiple columns and a wide entablature with balustrade. Ample fenestration, with prominent stone sills, allows for a well-lit interior.

Westheight Manor Golf Club
North 18th Street and Minnesota Avenue
Fred S. Wilson, Architect
1922 (demolished)

Originally announced in the Spring of 1922 as a three-story, \$80,000 structure, a more modest one or two-story building was erected toward the end of the year. No clear pictures of the clubhouse have been located. According to the plan filed with the water permit application, it measured 50' by 40', its long side paralleling Minnesota Avenue. The extended cross-shaped plan is axial but irregular and asymmetric, indicating that it was probably designed in either the Craftsman or the Prairie Style. Following the sale of the golf club property to the Board of Education in 1928, the clubhouse was reportedly moved to a residential lot in Westheight, but if so, it has not successfully been identified. (An aerial photograph taken during the construction of the Wyandotte High School athletic field and stadium in 1929 shows the clubhouse still in place.)

Walter Timmerman Residence
2017 Freeman Avenue
J. G. Braecklein, Architect
1923

In a style commonly called the Dutch Colonial, the design of this home makes good use of the sloping terrain. The application of rusticated stone blends well with the smooth surfaces of the clapboard exterior. Braecklein, a prolific architect, designed many homes in Kansas City, Kansas and in Kansas City, Missouri, including at least four in Westheight. Walter Timmerman was vice-president of the Western Terra Cotta Company.

Duplex for Allen Swanson; Dr. Louis F. Barney, tenant
1302 Hoel Parkway (originally 1300 North 21st Street)
Victor J. DeFoe, Architect
1923

DeFoe blended elements of the Prairie Style and Colonial Revival in his design for this two-story, over-and-under duplex. An outstanding feature of this well-proportioned structure is the upper and lower porch unit supported by two-story columns. Swanson, the resident owner, was treasurer of the United Box Company.

Duplex for George W. Palmer; Anna Bernard, tenant
1104 North 19th Street
Victor J. DeFoe, Architect
1923

A vernacular design which has been considerably altered over the years, this two-story, over-and-under duplex was built for George W. Palmer, owner of Palmer Boiler Works.

Charles F. Peterson Residence
1208 North 22nd Street
Arthur F. Hall, Architect
1923

Another Craftsman Style home with a centered, shed dormer featuring geometric-styled glazing. The full-width porch with rusticated stone piers and rail has been enclosed, which detracts from the original design.

John W. Oyer Residence
1211 North 22nd Street
Architect unknown (private plans)
1923

A two-story, tile block house faced with wood-trimmed stucco related to the Prairie Style. The horizontality of this design is very pronounced, with parapets screening either a flat or very low hipped roof. Less accomplished than the Prairie Style house 1301 North 22nd, but in some ways more daring, it long suffered from unsympathetic minor alterations and painting, and a total lack of landscaping. This house was further altered in appearance by an unsympathetic 1980 remodeling. This remodeling does not conform to the *Secretary of the Interior's Standards for Rehabilitation*. Oyer was a plumbing and heating contractor who did much of the work in Westheight and Parkwood. His partner, Stanley Richardson, resided at 1828 Washington Boulevard. A photograph of this house was included in a March 23, 1924 article on Westheight Manor in the *Kansas City Kansan*.

C. K. Wells and C. H. Haren Residences
2102 and 2103 Washington Boulevard (originally 1306 Hoel Parkway and 2111 Washington Boulevard)
Victor J. DeFoe, Architect
1924

These two houses, originally costing \$10,000 each, were designed and built as a unit for Charles K. Wells, president of Exchange State Bank. Charles H. Haren, a livestock broker, was married to Wells' daughter Helen, and a connecting passage linked the two structures so that mother and daughter could visit without going out-of-doors. Interestingly, the two families had previously resided side-by-side at 820 and 822 Minnesota Avenue. Both houses are two-story, brick-faced tile block structures which might be considered Italian Renaissance in style were it not for the Arts and Crafts flavor of the projecting wood and stucco wings. (A newspaper notice referred to the houses as "Colonial" in style, and they were probably sold to the client as such.) Of particular interest are the fretsawed wood parrots adorning the west wing of 2103, apparently at the request of the client.

George E. Hoch Residence
1120 Hoel Parkway
Charles E. Keyser, Architect
1924

This two-story home features a deep, full-width porch below a wide entablature with decorative balustrade. Stone coping, brick lintels at the first-story level and wooden shutters further embellish this Prairie Style influenced home, the first in Westheight to be designed by Keyser. The original owner, George E. Hoch, was co-owner of Hoch and Son Creamery.

George H. Gray Residence
1210 Hoel Parkway
Charles A. Smith, Architect
1924

This Colonial Revival style home was designed by Charles A. Smith, who had one of the longest and most productive architectural careers in Kansas City, Missouri (see Architects, Appendix V). George H. Gray was an assistant cashier at the Guaranty State Bank.

Charles L. Edwards Residence
812 North Washington Boulevard
Architect unknown (private plans)
1924

A two-story, wood framed structure which eclectically blends a Dutch Colonial roof form with massive, Tuscan style columns of a type often seen in Craftsman pattern books. Such columns are rather rare in Kansas City, Kansas, but not uncommon across the state line in Missouri. At the time the house was built, Edwards was an assistant timekeeper with the Kansas City, Kansas Water and Light Department. In 1925 he went into business as a general contractor, building numerous houses for Hoel Realty Co. as well as for himself. He also built the house of his brother-in-law, Harold C. Falconer, at 906 North Washington Boulevard. Edwards and his wife Mable were among the nine original property owners in this part of Westheight, and participated in its replatting as Westheight Manor No. 5 in 1926.

Callie G. Falconer Residence
900 North Washington Boulevard
Architect unknown (private plans)
1924

This two-story, wood frame house with side gambrels and prominent, continuous dormers is a more "correct" example of the Colonial Revival than the house built more or less simultaneously for Mrs. Falconer's daughter and son-in-law, Mable and Charles L. Edwards. Edwards may have been the builder of both houses. The widow of furniture store owner J. C. Falconer, Mrs. Falconer's two sons also resided on North Washington Boulevard, at 906 and 1024 respectively. Mrs. Falconer was among the nine original property owners in this part of Westheight, and participated in its replatting as Westheight Manor No. 5 in 1926.

Westminster Court
2402, 2403, 2407, 2410, 2411-2413, 2414-2418, and 2424 Nebraska Avenue
Courtland Van Brunt and Edward Buehler Delk, Associated Architects
Fred S. Wilson, Engineer
1924

This development for the Hoel Realty Co. of five houses and two duplexes about a central court, with vehicular access at the periphery, is unique in Kansas City and remains a notable advance over contemporary development practice. Both the court and the architecture of the individual structures seem to derive from the English "Garden City" concept. The two-story, wood frame and stucco houses are not quite Twenties' Tudor in style, lacking the brick, stone,

and fake half-timbering, but rather seem to reflect the concepts of Charles Voysey and the English Arts and Crafts Movement. Similar houses were designed by Van Brunt for J. C. Nichols in the 400 Block of Greenway Terrace, Kansas City, Missouri, in 1919-20. Edward Delk was a local architect of some note. Among his other works are the original concept for the Country Club Plaza, 1922, and the Starlight Theatre, 1951. A watercolor rendering of the south side of the court, as well as a copy of the plat, was included in an August 17, 1924 advertisement in the *Kansas City Kansan*.

Edward M. Boddington Residence
1830 Washington Boulevard
Victor J. DeFoe, Architect
1924

Unusually conservative for a design by DeFoe, the accentuated main entry, symmetry and balance in overall design, and multipaned fenestration are identifying features of this Colonial Revival home. At the time, this style of architecture was dominant for domestic building throughout the country. The less exaggerated details, such as the ones found on this home, more accurately represent this style. Unusual features are the quarter-round windows flanking the chimney where an arched window punctuates the surface. The owner, Edward Boddington, was an attorney with Robertson, Higgins, and Boddington. His law partner, Fred Robertson, resided in a DeFoe-designed house at 2219 Washington Boulevard.

Ray H. Painter Residence
910 North Washington Boulevard
Architect unknown (private plans)
1924-25

An unusual blending of Craftsman and Tudor Revival styles, this large and prominently sited house was built for Ray H. Painter, a tailor. He and his wife Minnie were among the nine original property owners in this part of Westheight, and participated in its replatting as Westheight Manor No. 5 in 1926.

Residence for Mrs. J. R. Rand/Dr. George M. Gray Residence
1305 Hoel Parkway (originally 1303 Hoel Parkway)
Architect unknown (private plans; Victor J. DeFoe?)
1924-25

An eclectic, two-story, brown stone house with Spanish tile roof and Chinese red wood trim. Although more tightly organized and vertical in emphasis than Victor J. DeFoe's more typical work, the free blending of Mediterranean and Arts and Crafts motifs would seem to be characteristic of this architect. The color and massing are particularly fine in relation to the large trees surrounding. Although built by John R. Rand, the first verifiable resident was Dr. George M. Gray, physician and surgeon, president of Security State Bank and Riverview State Bank, and vice-president of People's National Bank. The son of early settler R. M. Gray of Quindaro, Dr. Gray had previously served a brief term (1906-07) as mayor of Kansas City, Kansas, replacing the ousted W. W. Rose. As mayor he fathered the city's park system. He appointed the city's first Park Board, which in turn hired landscape architect George E. Kessler to design and lay out a park and boulevard system similar to the one Kessler had designed for Kansas City, Missouri.

Charles Bloomquist Residence
1920 Nebraska Avenue
J. G. Braecklein, Architect
1925

A vernacular example of the popular Craftsman Style home, this residence was designed by prolific architect J. G. Braecklein. The broad front-facing gable without a deep front porch is unusual for this architectural tradition. Shed addition is non-original.

Harry Darby Jr. Residence
1220 Hoel Parkway
Architect unknown (private plans)
1925; 1947

This two-story, wood frame residence faced in brick is the largest house in Westheight Manor. The original house was only about one-half the size, but still cost \$15,000 when built. It was extensively remodeled when additions were made to the south and east in 1947. The style of the residence has apparently always been Colonial Revival, although at present the windows openings seem somewhat small in proportion to the overall wall area. The house features an asymmetrically placed, broken gabled entry with fanlight and sidelights and paired, classically inspired pilasters. An expansive, brick walled driveway leads into a basement garage from the south, and features a prominent brick fireplace or outdoor bar-be-que.

Harry Darby Jr. (1896-1987) succeeded his father as president and general manager of the Missouri Boiler Works Company. He later founded The Darby Corporation, builder of boilers, pressure chambers, and railroad tank cars with its offices in the former Kopp Bakery at 333 North 6th Street. The firm achieved fame as a builder of naval landing craft used in the Normandy invasion in World War II. A veteran of World War I, Darby's civic involvement began when he was one of three veterans named to oversee the construction and operation of the Soldiers and Sailors Memorial Building (1923-25). For years he was a leading figure with the American Royal, serving on its Board of Governors. In the late 1940s, he was appointed to serve out an unexpired term in the United States Senate, although he chose not to seek election when the term expired. A close personal friend of President Eisenhower, he spearheaded the drive to construct the Eisenhower Museum in Abilene, Kansas. And in one of his last civic roles, he headed the Kansas City, Kansas Bicentennial Commission for the United States Bicentennial in 1976.

A. P. Lane Residence
1307 North 20th Street
J. G. Braecklein, Architect
1925

This modest, one-story brick house would seem to be another of Braecklein's excursions into the vernacular, set off only by the siting and the asymmetrical extension of the porch.

"The Ideal Home"/Guy Stanley Residence
2235 Washington Boulevard
Charles E. Keyser, Architect
1925-26

This two-and-one-half story, Colonial Revival house was built as "The Ideal Home," a joint project of the Kansas City, Kansas Real Estate Board and the *Kansas City Kansan* newspaper. It was intended as a tour home, a common enough idea now but a rarity at the time. The idea was first put forward at a meeting of the Real Estate Board on February 16, 1925, and went forward with great rapidity. On February 24, the site was chosen, and the following day many local tradesmen agreed to furnish material at cost or greatly reduced prices. At a Board meeting on May 26, Jesse Hoel proposed that a holding company be incorporated to build, manage, and sell the Ideal Home. This was unanimously approved and the Ideal Home Building Company was subsequently formed.

The architect, Charles E. Keyser, was chosen in a closed competition with J. G. Braecklein and Victor J. DeFoe. The general contractor was F. S. Clark. The three bedroom house included all the latest advances and many extras, such as built-ins, a sun porch, and two half baths in addition to one full bath, one of which was in the basement. Once completed, the home was quite popular; it opened on Sunday, April 25, 1926, with a special 10 page section in the *Kansan*, which later reported 4,000 visitors during one showing. The house was subsequently sold by bid or auction. The first owner was Guy Stanley, the local attorney who was instrumental in the founding and development of the Fairfax Industrial District.

C. Robert Barnes Residence
804 North Washington Boulevard
Architect unknown
1925

A two-story, wood frame house in the Colonial Revival style which features a prominent exterior chimney and an off-center hooded entry with carved brackets. The exaggerated eaves reflect the influence of the Prairie Style. C. Robert Barnes was the owner of Barnes Furniture Co. He and his wife Ruth were among the nine original property owners in this part of Westheight, and participated in its replatting as Westheight Manor No. 5 in 1926.

Albert C. Bale Residence
1313 Hoel Parkway (originally 2021 Washington Boulevard)
Charles E. Keyser, Architect
1925

This prominent Colonial Revival home designed by Charles E. Keyser features side gambrels and dominant, continuous dormers - two details of that architectural style that became widespread during the 1920s. Outstanding details of this home are the pedimented entryway, and the use of fluted, Classically-inspired columns and pilasters throughout the exterior.

St. Paul's Protestant Episcopal Church
1300 North 18th Street
A. K. Mosley (Troy, N.Y.), Architect (1st phase)
David Mackie, Architect (2nd Phase)
1925-27; 1954-56

One of two churches dominating the eastern entry to Westheight Manor, St. Paul's is one of the oldest congregations in Kansas City, Kansas. The church was organized in 1857 by the Rev. Rodney S. Nash. The original church was a small frame building on the east side of 4th Street between Kansas (State) and Minnesota Avenues, where the first services were held in May, 1857. When Wyandott City was platted earlier that same year, the four corners of Huron Place had been set aside for churches, on lots 150' square. The northwest corner of the square was already occupied by the Wyandots' Methodist Episcopal Church South, the southwest lot was initially assigned to the German Methodists, the northwest lot to the Presbyterians, and the southeast Church Lot, at the northwest corner of 6th Street and Ann Avenue, was set aside for the Episcopal Church. The parish was too small and too poor to build a new church so soon after the first, but in 1859 the church rectory was constructed on the westerly portion of the lot. The Rector, Wardens and Vestry of St. Paul's received their formal deed to the lot from John McAlpine, Trustee for the Wyandott City Company, on November 19, 1860, for the consideration of \$1.00, paid to Company treasurer Isaiah Walker.

In 1882, the first church was sold and construction begun on a new church on the church lot to the east of the rectory. This second church, a wood structure in the Shingle Style with certain Gothic elements, was not completed until 1891. A mortgage had been taken out to finance the church's completion, and in the depression that followed the Panic of 1893, the mortgage holder on the church, the Prudential Insurance Company, filed for foreclosure. This resulted in the congregation losing its Huron Place property and being forced to move the church building to the north side of State Avenue just west of 7th Street. The first service the new location was held on October 23, 1896.

By the early 1920s, the congregation had grown and the church's finances had improved to the point where a decision was made to build a new church. Building on the existing property was eventually rejected in favor of the Westheight site. Although the original design proposed a church in its present, completed form, only the south half was built and occupied in 1927, with the present parish hall serving as the sanctuary. The present sanctuary was finally completed in 1956.

The church is of a simplified Gothic design executed in native limestone with a red tile roof. The original parish house is oriented east-west, while the new sanctuary extends to the north, the latter being at the north end. The square-topped bell tower containing the entry lies at the juncture of the two elements, and was part of the original construction. Of particular note is the siting and landscaping, which takes full advantage of Westheight's rolling terrain to give the church a dominant position in relation to the street.

George A. Widder Residence
808 North Washington Boulevard
Architect unknown
1925-26

A two-story, wood framed house in the Colonial Revival style, its gambrel roof with continuous shed dormers giving it a strong resemblance to the nearby Edwards and Falconer houses. George A. Widder was secretary and purchasing agent for the Kansas City, Kansas Board of Education. He played a significant role in the construction of Wyandotte High School, and may have influenced the Board's decision to purchase the golf club property for the school's new site. Widder and his wife Dorothy were among the nine original property owners in this part of Westheight, and participated in its replatting as Westheight Manor No. 5 in 1926.

Harold M. Franklin Residence
1829 Washington Boulevard
Rose, Ridgway and Wilson, Architects
1926

A good example of the Spanish Eclectic style, this home features multipaned, paired doors leading to balconies, a recessed entry with spiral half-columns, and restrained Churrigueresque ornamentation. This particular architectural tradition became popular because of the wide publicity following the 1915 Panama-California Exposition, held in San Diego, where the buildings designed by Bertram Grosvenor Goodhue introduced the style. The nearby Arthur E. Strickland house at 1825 Washington Boulevard is very similar, and may also have been designed by Rose's firm.

Chester C. Dunbar Residence
2111 Nebraska Avenue
Architect unknown
1926 (altered)

This home is an example of how "modernization" can radically change the overall character of an original design. The addition of metal siding has obscured the varying textures and lines of this Prairie Style home, originally somewhat comparable to that of W. W. Rose.

Residence for Jacob Yoakum
1806 Oakland Avenue
Architect unknown (private plans)
1926

Essentially a two-and-one-half story, stucco box with wood trim, this house is taken out of the ordinary by an inset balcony on the third level which lends considerable interest to the facade. The house has recently been repainted in a manner sympathetic to its style and articulation. Yoakum was a speculative builder who did numerous Craftsman Style houses in Kansas City, Kansas. The first verifiable resident was M. Bruce Middaugh, owner of M. B. Middaugh and Co., meats.

Westheight Manor Shops
1401-1403 North 18th Street and 1657-1659 Washington Boulevard
Architect unknown
1926

It was originally intended that Westheight Manor No. 4 would be a commercial area providing shops and services for the residents of Westheight, similar to the Crestwood Shops or Brookside in the areas developed by J. C. Nichols. However, these shops on the southeast corner of 18th Street and Washington Boulevard were all that were ever built, except for a Standard Oil Co. gas station across the street to the north. By 1929, at least two of the four shops were occupied, with the Westheight Manor Beauty Shop at 1657 and Oscar Chaney Drugs in the large corner shop at 1403. In style the one-story shop building is a romanticized example of the Spanish Colonial Revival, or Spanish Eclectic, similar (albeit on a smaller scale) to the buildings of the Country Club Plaza in Kansas City, Missouri.

Residence for Hoel Realty Co.
1020 North 25th Street
Architect unknown (private plans)
1926

A one-and-one-half story, wood framed house faced in brick and stucco with false half timbering. With its steeply pitched gables and oriel window, it is one of the best examples of the Cotswold Cottage style in this area. Derived from English country houses and influenced by the Tudor and Jacobethan styles, the Cotswold Cottage was interpreted by American craftsmen in varying ways. In this case the builder was Charles L. Edwards. It was one of at least 36 houses in the immediate area built for the Hoel Realty Co. in 1925 and '26. The first verifiable resident was Dr. Charles L. Walker, a dentist.

Harold C. Falconer Residence
906 North Washington Boulevard
Architect unknown
1926-27

A two-story, wood framed house in the Tudor style, combining hipped and gable roof forms. The projecting upper story above the main entry and the attached garage are unusual elements, while the original wooden gate in front of the entry door (now dismantled) was a particularly imaginative touch. The house was built by Charles L. Edwards for his brother-in-law, Harold C. Falconer, co-owner of Falconer Furniture Company. Edwards also built the house at 1014 North Washington Boulevard for Hoel Realty Co. in 1926 that was subsequently purchased by his other brother-in-law, Clarence E. Falconer.

Residences for Hoel Realty Co.
2004, 2008, 2012, 2016 Oakland Avenue
Architect unknown (private plans)
1927

These two-story, stuccoed, wood frame cottages were built as a unit using identical floor plans. Three of the houses are Tudor in appearance, though without brick work or extensive half-timbering, while the other is Prairie Style in derivation. This grouping was a project of Hoel Realty, as were many of the smaller houses in the development.

Henry S. Gille, Sr. Residence
2015 Washington Avenue
Rose and Ridgway, Architects
1927

Several different styles have been combined in this residence designed by Rose and Ridgway. Projecting bays with pedimented crowns, paired fluted pilasters, and multiple bracketing at the eaves are juxtaposed, giving this home an unusual character. Ribboned fenestration allows for a well-lit interior. This house was designed for the father of Rose's son-in-law, Henry S. Gille Jr.

Fred Zahn Residence
1006 North Washington Boulevard
William J. Koch, Architect
1928

This modest Tudor Style house faced in brick was built for salesman Fred Zahn in the summer of 1928. It is one of the few buildings in the southern part of Westheight for which the architect is known.

St. Paul's Rectory
1811 Washington Boulevard
Rose and Ridgway, Architects
1928-29

A two-story, wood frame and stucco house with certain Tudor characteristics applied to the basic Midwestern box. Of particular note are the stone enframed entry and the oriel window above. The Tudor Style chimney pots were recently taken down, possibly for structural reasons, and now serve as flower pots to either side of the entry. This change does not conform to the *Secretary of the Interior's Standards for Rehabilitation*.

Elmer E. Gladish Residence
2009 Washington Avenue
Architect unknown
1929

Built by local contractor Harry Oldfather, this home with its high-pitched gables and prominent chimney is largely influenced by the Tudor Style. The attached double garage is a later addition. Gladish was a livestock commission merchant. He originally retained Besecke and DeFoe to design a house in 1926, but it was apparently not built.

Charles E. Keyser Residence
2421 Washington Boulevard
Charles E. Keyser, Architect
1929

A compact, two-story, brick house in the Georgian Revival style. The clean, almost minimalist handling of an historic style, together with the careful detailing and craftsmanship, are typical of the owner-architect. Keyser was the leading architect in Kansas City, Kansas in the latter 1920s and 1930s, responsible for such works as the Washington Avenue Methodist Church, *The Kansas City Kansan* Newspaper Building, the City Hall Annex and Fire Headquarters, and the "Ideal Home."

James Stewart Residence
2005 Washington Boulevard (originally 2003 Washington Boulevard)
Charles E. Keyser, Architect
1929-30; 1935

This house was designed and built in two stages for James Stewart, the Wyandotte County Register of Deeds. The unusual tower-like entry, prominent leaded glass window, and stone surrounds break the otherwise plain brick exterior of this Tudor Style residence. Modification of fenestration over the garage does not conform with the *Secretary of Interior's Standards for Rehabilitation*.

Glen R. Sheppard Residence remodeling
2401 Washington Boulevard
Charles E. Keyser, Architect
1929-30

This house was originally built in 1925 for Mrs. Hallie Davies (private plans) and was extensively remodeled in 1929-30 by Charles E. Keyser. Although it is probable that the original design was Colonial Revival, Keyser may have added more elaborate detailing to the existing structure. The east bay of this residence, including the terrace, was certainly part of the remodeling.

Knowlton Parker Residence
2020 Oakland Avenue
Charles E. Keyser, Architect
1930

This simple, two-story, side-gabled Georgian Revival home features an asymmetrical entry with a wide entablature. Although multipaned windows are common to this style, the casement-type fenestration is an unusual feature. Knowlton Parker was advertising manager for *The Kansas City Kansan*.

James M. Keefer Residence
1120 North 19th Street
Joseph A. Ridgway, Architect
1930

This one-and-one-half story home features a mixture of Tudor (triple front-facing gables, false half-timbering and Tudor arch) and Mediterranean (tile roof) elements. Exaggerated detailing and varying textures are other prominent elements of this eclectically styled residence.

Kenneth L. Browne Jr. Residence
1211 Hoel Parkway
Archer, Gloyd and Radotinsky/Archer and Radotinsky, Architects
1931

Another example of the widely popular Colonial Revival style, this house was built for Kenneth L. Browne Jr., vice-president of the People's National Bank.

Residence for Union Mortgage and Investment Company/Thomas M. Van Cleave Residence
2225 Washington Boulevard
Harry L. Wagner and Charles E. Keyser, Associated Architects
1931-32

This large, two-story brick house is one of the more interesting examples of the Tudor Style in Kansas City, Kansas. Some of the outstanding details of this residence include an unusual wall dormer with prominent window surround, balconets, patterned brickwork, and a dominant recessed, segmental arched entry below a slate-studded relieving arch. Thomas Van Cleave was an attorney with the firm of McAnany, Alden and Van Cleave.

Floyd L. Talmage Residence
802 North Washington Boulevard
Architect unknown (private plans)
1932-33

A story and one-half Tudor Style house with stuccoed walls, the symmetry and massing have overtones of the Colonial Revival. Of particular interest are the steep, front facing gable with prominent exterior chimney flanked by a pair of shuttered windows, and the offset arched entry with its buttressed surround of brick and stone. Floyd L. Talmage was a supervisor with the Ismert-Hincke Milling Co., Kansas City, Missouri.

C. Elton Leinbach Residence
1311 North 20th Street
David B. Peterson, Architect
1933

The massive, steeply pitched hipped roof of this Tudor Style home is an uncommon trademark of that architectural tradition. Multiple wall dormers are also unusual features, reflecting Peterson's adventurous approach to the traditional styles. C. Elton Leinbach was co-owner of Leinbach Wallpaper & Paint Company.

Wyandotte High School
2501 Minnesota Avenue
Hamilton, Fellows and Nedved (Chicago), Architects
Joseph W. Radotinsky, Associate Architect
Hare and Hare, Landscape Architects
Emil Zettler (Chicago), Sculptor
1934-37

See the attached narrative (Appendix VI) for a detailed discussion of the history and design of the school.

Mrs. Evelyn Guy Residence
1848 Oakland Avenue
Raymond J. Buschhusen, Architect
1935

Although this home suggests the Tudor Style, its overall character is more closely related to the Minimal Traditional. Buschhusen was also the architect for the contemporaneous Dr. A. Porter Davis residence, called "Castle Rock," at 852 Washington Boulevard, also listed on the National Register of Historic Places.

Daniel Scherrer Residence
2314 Washington Boulevard
Joseph W. Radotinsky, Architect
1936

This massive residence illustrates an eclectic expression united by high-style detailing. Radotinsky took liberty with form and massing, creating varying roof levels and a complex silhouette, and combined these aspects with Tudor vocabulary. Some of the more notable elements are the third story oriel window, the prominent stone entry with stepped roof, stone corbeling, and ribboned multipaned casement fenestration. The north elevation features an arched, secondary entry. Scherrer was owner of the Dan Scherrer Construction Co., and probably served as general contractor for his own home.

Joseph Cohen Residence
2208 Washington Boulevard
Architect unknown
1937-38

This massive two-and-one-half story home for attorney Joseph Cohen is representative of the Tudor Style. Like the Samuel Gorelick Residence at 1115 Hoel Parkway, this residence was built by a local contractor, Leo F. Brady. Brady apparently served as his own designer; if so, he was highly skilled in the execution of fairly sophisticated designs. The more notable features of this home include patterned brickwork, gabled wall dormers, and an asymmetrical entry with stone surround. The original slate roof is extant.

Samuel Gorelick Residence
1115 Hoel Parkway
Architect unknown
1938

A late example of the Tudor Style, this home was built by a prominent local contractor, Leo F. Brady. Brady not only built several homes in Kansas City, Kansas, but was responsible for the construction of many homes in neighboring Kansas City, Missouri. Patterned brickwork, dominant gabled wall dormers, and massive chimney are more notable details. Similar to the Joseph Cohen residence at 2208 Washington Boulevard, another Brady construction.

Dr. Merle G. Parrish Residence
1823 Washington Boulevard (originally 1819 Washington Boulevard)
Cecil E. Cooper, Architect
1938

A small local variation on International Style and 1930s' Art Moderne architecture, very cubistic in form, executed in white painted concrete block, glass brick, and plate glass with metal sash. Decorative wrought ironwork is a later addition and is out of character. Form and details are handled quite well, and the curved glass brick walls result in some fine interior spaces.

Central Christian Church (Disciples of Christ)
1800 Washington Boulevard
Felt and Kriehn, Architects
A. F. Wicks (Indianapolis), Consulting Architect
1938-40

The second of two churches dominating the eastern entry to Westheight Manor, Central Christian was formerly located at the southwest corner of 7th Street and Armstrong Avenue. In 1938, that property was sold to eventually (1958-60) become the site of the Federal Building, and the church relocated to the northwest corner of 18th Street and Washington Boulevard. The corner was already occupied by an unfinished church building begun by Grace Lutheran Church in about 1928, which apparently was incorporated into the new church building. This would seem to be supported by a detectable difference in the masonry above the ground floor level, and a somewhat similar building outline found in the 1930 Sanborn Atlas, as well as by the relatively short construction period.

The present, completed building was begun in 1939 and finished in February of 1940. With sheer stone walls and a shingled gable roof, it contains few obvious references to the Gothic beyond small lancet windows, but seems to derive from early English examples. The most notable feature of the church is the interior of the sanctuary, where wood pillars and ceiling beams are stenciled with abstract patterns suggesting a blend of early church architecture and modern Scandinavian designs. Specially designed lanterns were hung from the roof beams. The plastered walls of the nave were a soft Venetian rose, and the woodwork of the ceiling was stained a soft gray tan, while the chancel was carried out in soft tints of blue and bronze. The whole formed what may be the most skillfully executed modern church interior in Kansas City, Kansas.

Frederick J. Kasper Residence
2201 Washington Boulevard
Architect unknown (private plans)
1939 (not built)

This \$12,000 house was proposed for the triangular lot formed by the intersection of Washington Boulevard, 22nd Street, and Washington Avenue. Unlike the other triangles in Westheight, this lot was apparently always intended for development as it was designated as Block 10 in the plat of Westheight Manor No. 2. Construction had proceeded no further than the foundations, however, before work was stopped by a lawsuit filed by several Westheight residents. The suit was successful, and the triangle remains a piece of undedicated park land heavily utilized by Westheight children.

Harry D. Abrams Residence
1852 Oakland Avenue (originally 1850 Oakland Avenue)
Cecil E. Cooper, Architect
1939-40

This one-and-one-half story home was designed in the Minimal Traditional style, an architectural expression loosely based on the Tudor tradition. The contrast with Cooper's house for Dr. Parrish at 1823 Washington Boulevard is particularly striking.

Luke D. Russell Residence
714 North Washington Boulevard
Architect unknown
1940

One of the last houses to be built in Westheight Manor No. 5, this is also one of the largest. A two-story, wood frame house in the Tudor Style, it is faced in brick on the first story, stucco with false half timbering on the second, with horizontal boarding in the several gable ends. Of particular note is the recessed segmental entry, placed within a projecting, patterned brickwork gable. Luke D. Russell was the owner and publisher of *The Shopper*, a weekly newspaper.

Fred H. Meyer Residence
2027 Freeman Avenue
Swanson and Terney, Architects
1948-49

Like the neighboring Norvel E. Smith Residence, the design of this home is based on the California Ranch style popular in the United States for over four decades. The sprawling form, open plan, low-pitched roof, and large picture windows are all characteristic of that architectural tradition. The home was built for Fred H. Meyer, who was owner and president of the Meyer Sanitary Milk Company. Meyer formerly lived in the St. Peter's Parish neighborhood in an Italian Renaissance style house designed by Rose and Peterson.

Norvel E. Smith Residence
1514 North 21st Street
Architect unknown (Swanson and Terney?)
1949

Less consciously modern than the nearby Shondell Residence, the houses facing one another across 21st and along New Jersey are among the few examples of the classic "California Ranch House" found in Kansas City, Kansas. They exhibit many of the characteristics found in the work of the style's originators, Cliff May and William W. Wurster: single floor dwellings composed of an informal arrangement of volumes, low-pitched hip or gable roof with wide overhangs, windows treated as horizontal bands, and interior spaces open and of low horizontal scale, opening through glass sliding doors to covered porches or terraces. Norvel E. Smith was president of Quarterly Distribution Shares, Inc.

Henry A. Shondell Residence
2002 Freeman Avenue
James F. Terney, Architect
1949

This house is the only example in Westheight Manor, and one of the few in Kansas City, Kansas, of a post World War II house of fully modern design. The horizontal lines, use of materials, and careful relationship to the site reflect the Wrightian influence, while other aspects seem to reflect the California Ranch style of its neighbors at 21st and Freeman. Henry Shondell was the president of Heathwood Oil Company.

Fred T. Wyatt Residence
2037 Oakland Avenue
Architect unknown
1949-50

The extensive use of limestone gives this otherwise plain home an interesting character. An enclosed porch to the south breaks the unadorned expanse of the exterior, as the L-shaped house is oriented toward the interior court or patio in a manner similar to Frank Lloyd Wright's Usonian designs of the period. Also of interest is the underground garage entry on the north.

Clarence E. Falconer Residence
2007 New Jersey Avenue
Architect unknown
1951

A Cape Cod styled home with Ranch Style form. The central mass of this modern residence is patterned after wooden folk houses of eastern Massachusetts, but its rambling form is characteristic of the California Ranch tradition. Falconer was the co-owner of Falconer Furniture Company, and had previously lived in the southern part of Westheight at 1014 North Washington Boulevard.

John F. Ryan Residence
2015 New Jersey Avenue
Architect unknown
1951

Another example of the California Ranch style, this home features varying textures in its use of brick veneer and vertical wood siding, large picture windows and smaller awning-type fenestration, and a low-pitched hipped roof. All of the Ranch Style homes in the Westheight Manor Historic District are located in the northwest section of the area, and were built within a period of three to three and one-half years. It seems probable that several had the same architect, James F. Terney, but to date this has only been verified in two cases. John F. Ryan was co-owner of Ryan Coal & Material Company.

CONCLUDING REMARKS AND RECOMMENDATIONS

A portion of Westheight Manor was accepted to the National Register of Historic Places on March 26, 1975. This was largely through the efforts of Ms. Lenore Bradley, Administrator for the Kansas City, Kansas Civic Arts Council, with an assist from the City Planning Department. The historic district so designated was generally bounded by 18th Street on the east, 24th Street on the west, Oakland and Everett Avenues on the north, and Washington and Nebraska Avenues on the south, with a southerly extension along either side of Hoel Parkway to State Avenue - a rather irregular boundary that reflected both uncertainty as to the National Register criteria and the lack of a detailed survey of the Westheight area.

As the City's historic preservation program progressed, it became increasingly obvious that the historic district should be expanded. Accordingly, yet still without the aid of an intensive survey, a new preliminary application was prepared covering the balance of Westheight Manor Nos. 1, 2, and 3. This application was submitted to the State Historic Preservation Department, and was approved by the Kansas Historic Sites Board of Review on July 3, 1979. Before the necessary paperwork could be submitted to the Department of the Interior, however, the federal regulations governing National Register applications were changed extensively. A new application was subsequently prepared, reviewed and presented to the Board on August 10, 1981. At that time, the proposed expansion was approved for entry in the Register of Historic Kansas Places and recommended for approval to the National Register. The expanded district was entered in the National Register on February 19, 1982. Based on the results of the historical and architectural survey of the Westheight Manor neighborhood, the decision to designate the area as an historic district was fully justified.

In 1985, with the consent and approval of the Kansas City, Kansas Board of Education, Wyandotte High School was designated as a Kansas City, Kansas Historic Landmark. An application for National Register designation was subsequently filed by the Kansas City, Kansas Landmarks Commission, and was approved on April 30, 1986, in time for the high school's centennial celebration.

The only portions of Westheight Manor not presently on the National Register of Historic Places are the Westheight Manor Shops, and the residential area south of State Avenue and west of 22nd Street. An intensive survey of the residential area (Westheight Manor No. 5, Hanrion Place, and The Uplands) was completed in August, 1988, with the recommendation to the State Historic Preservation Department that it should be added to the Westheight Manor Historic District. In addition, the present survey discloses information regarding the historical significance, architectural integrity, and overall planning of the historic Westheight Manor neighborhood which reinforces the correlation of that area to both the above described residential area and the Westheight Manor Shops. Other than the shops, the balance of Westheight Manor No. 4 consists of recent construction unrelated to the historical development of Westheight, and was therefore not included in the survey.

The following are recommendations based on completion of the Westheight Manor historical and architectural survey:

1. Continuation of the Westheight Manor National Register of Historic Places district to include the residential area west of 22nd Street and south of State Avenue, to and including all properties along either side of North Washington Boulevard, and the Westheight Manor Shops at 18th Street and Washington Boulevard; and,
2. Nomination of the entire Westheight Manor Historic District as a Kansas City, Kansas Historic District.

APPENDIX I

PLATTING HISTORY OF WESTHEIGHT MANOR

- A. Two small subdivisions between State Avenue and Minnesota Avenue, platted prior to the inception of Westheight Manor, were subsequently acquired by J. A. and Besse Hoel and incorporated into the overall Westheight development.
1. The Uplands, platted October 20, 1909
John L. and Bertha Sartin
 2. Hanrion Place, platted May 21, 1914
Harriet F. Hanrion, Vincent C. Hanrion, and Herbert F. Hanrion.
- B. Westheight Manor and related plats:
1. Westheight Manor, platted August 28, 1915
J. A. and Besse Hoel
Hare and Hare, Landscape Architects
R. L. McAlpine, Civil Engineer
 2. Westheight Manor No. 2, platted December 17, 1915
Hanford L. and Nettie Kerr
Hare and Hare, Landscape Architects
P. A. Williamson, Civil Engineer
 3. Westheight Manor No. 3, platted circa February, 1916
J. A. and Besse Hoel
J. O. and Leafa M. Fife
H. L. and Nettie Kerr
Hare and Hare, Landscape Architects
 4. West Grandview, platted May 4, 1916
J. A. and Besse Hoel
 5. Westheight Manor No. 4, platted August 23, 1916
H. L. and Nettie Kerr
 6. Westheight Manor No. 3 (replat), platted September 8, 1921
J. A. and Besse Hoel
J. O. and Leafa M. Fife
Nettie Kerr, et al.
Over 20 property owners participated in this replat.
 7. Resurvey Blocks No. 13 and 14, Westheight Manor No. 2, platted April 16, 1924
(includes Westminister Court)
J. A. and Besse Hoel
F. S. Wilson, Engineer

8. Westheight Manor No. 5 (replat of West Grandview), platted December 10th, 1926
 - J. A. and Besse Hoel
 - Ray H. and Minnie A. Painter
 - Callie G. Falconer
 - J. A. and Hattie Jones
 - Anna McD. and Frank L. Travis
 - Charles L. and Mabel L. Edwards
 - David and Marguerite M. Ayres
 - George A. and Dorothy B. Widder
 - Ruth and C. R. Barnes
 - Cora A. Dunning

9. Resurvey and Re-plat of Block 15, Westheight Manor No. 2, platted May 5, 1928
 - J. A. and Besse Hoel
 - Hyman and Sarah Shopmaker
 - Peter J. and Mary Kasper

10. Re-subdivision of Lots 1 to 12 Inclusive of the Resurvey and Re-plat of Block 15, Westheight Manor No. 2, platted December 11, 1929
 - Charles A. and Alice M. Lowder
 - Orpha and H. S. Grant
 - Hazel Morley
 - John E. and Mae A. Carlson
 - A. H. Jr. and Mary E. Jennings
 - Edward L. and Mary B. Meyer
 - Tracie R. and Virgil Mossman
 - Fred F. and Catherine A. Smith

APPENDIX II

HOEL REALTY COMPANY
610 Minnesota Avenue, Kansas City, Kansas
Established 1912

In 1920, the firm consisted of:

J. A. Hoel
residence: 2108 Washington Boulevard

Herbert T. Barclay, civil engineer
residence: 740 Sandusky Avenue

Paul K. Cubbison, attorney
residence: 2500 North 10th Street

By 1924, the firm had a branch office for Westheight at the corner of Hoel Parkway and Washington Boulevard, and Gus A. Sandstrom was employed as a salesman.

In 1926, the firm consisted of:

J. A. Hoel
residence: 2108 Washington Boulevard

William A. Seymour, manager Brokerage Department
residence: R.D. 1

Gus A. Sandstrom, manager Westheight Manor Department
residence: 1001 North Washington Boulevard

Mahlon S. Weed, manager Business Property
residence: 2417 State Avenue⁷

Adrian S. Moore, salesman
residence: 2021 North Tremont Street

Henry Kulka, salesman
residence: 3526 Virginia Avenue, Kansas City, Missouri

In 1929, the firm moved to The New England Shops, 847 Minnesota Avenue.

By 1938 the firm had moved to 553 Minnesota Avenue, and was closed by 1940.

⁷ Sandstrom and Weed both resided in houses built by Hoel Realty Company.

APPENDIX III

WESTHEIGHT MANOR DEED RESTRICTIONS

Deed restrictions, in the absence of zoning, were originally placed on all property sales in the Westheight Manor development. The restrictions varied somewhat from property to property, depending on the location within Westheight. The example given here was for the house at 2410 State Avenue, built in 1926 by Harry Oldfather for Gus Sandstrom of Hoel Realty, and subsequently sold to Nettie M. Reid.

- First: Said land shall be occupied and used for residence purposes only and no flat, apartment house, hotel, store or livery stable shall be erected or kept thereon. No private barn or private garage shall be erected or kept or maintained wholly or partly within 90 feet of State Avenue unless when part of house.
- Second: No residence or dwelling house shall be built or kept on the property hereby conveyed, costing less than \$4,500.00 and same shall be a one-story style of house.
- Third: The property hereby conveyed shall be restricted to the use of persons of the white race only.
- Fourth: No main wall of any residence shall be built nearer than five feet to the west line nor more than eight feet from the west line of the property herein conveyed.
- Fifth: This restriction shall not apply to bay windows, porches or piazzas. Any residence built on said property shall front on State Street and front wall of same shall be on building line 40 feet from front of property line parallel with the curb.
- Sixth: Not more than one residence shall be built on the property hereby conveyed.
- Seventh: By accepting this conveyance said grantee, his heirs and assigns, shall be bound to the same extent as if he or they had signed this instrument.

APPENDIX IV

WESTHEIGHT MANOR MATERIAL FROM *THE KANSAS CITY KANSAN*

The *Kansan* was originally a newspaper of limited interest. However, on Monday, January 31, 1921, it became part of Senator Arthur Capper's Capper Publications chain, and greatly expanded both its size and content. The paper was frankly intended to be a "booster" for Kansas City, Kansas, with strong support from the local business community. Beginning with that first issue, the Hoel Realty Company placed a series of ads for Westheight Manor, often full page and usually on Sunday. The series ceased in June of 1921, with the general business downturn. For some reason, no ads were placed in 1922 when construction in the city reached a post-war peak. Smaller ads reappeared in the real estate section of classified advertising in the Spring of 1923, and several larger ads in early 1924.

It should be noted that a map used repeatedly in the Westheight ads included all of the Hoel property south of State Avenue and west of 22nd Street as being part of Westheight Manor. Articles did the same, as in references to the construction of the Falconer houses on North Washington Boulevard in Kate Cowick's column. Particularly intriguing is the repeated notice, "A beautiful birds-eye illustration of Westheight Manor, in colors, showing improvements, will be mailed upon request."

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|---------------------------|---|
| January 31, 1921, p. 32 | - ad, first in series of eight. |
| February 6, 1921, p. 12A | - ad. |
| February 8, 1921, p. 21 | - ad. |
| February 11, 1921, p. 13 | - ad. |
| February 13, 1921, p. 5A | - ad. |
| February 18, 1921, p. 2 | - ad. |
| February 20, 1921, p. 12A | - ad. |
| February 27, 1921, p. 11A | - ad, 8th and last in series. |
| February 27, 1921, p. 14B | - article, lot sales in Westheight Manor with a watercolor rendering of the proposed Arthur J. Stanley house. |
| March 13, 1921, pp.8 & 9B | - ad, includes several photos and a watercolor rendering of the Harry M. Winkler house. |
| March 20, 1921, p. 7A | - ad. |
| March 27, 1921, p. 11B | - ad, includes a pen and ink aerial view drawing of Westheight Manor (possibly related to the color birds-eye illustration noted above) and a watercolor rendering of the Edward Callender house. |
| April 10, 1921, p. 7B | - ad, reduced reprint of March 27. |
| April 17, 1921, p. 9D | - article, lot sales in Westheight. |

- May 1, 1921, p. 7B - ad, first in series of four blatantly appealing to social prejudice, illustrated with large pen and ink drawings by S. Ray.⁸
- May 8, 1921, p. 7B - ad.
- May 15, 1921, p. 11B - ad.
- May 22, 1921, p. 7B - ad, 4th and last in series.
- May 29, 1921, p. 5B - ad.
- June 5, 1921, p. 7B - ad.
- June 12, 1921, p. 7B - ad.
- June 14, 1921, p. 10 - ad.
- June 19, 1921, p. 7B - ad, with description of public improvements in Westheight.
- June 19, 1921, p. 10B - article, pen and ink rendering of the proposed Burdette B. Nance house designed by J. G. Braecklein, with extensive caption.
- May 20, 1923, p. 12B - ad, similar to the smaller ads appearing in the classified section at this time.
- March 16, 1924, p. 9A - ad, with a list of Westheight Manor homeowners, and pen and ink renderings of the Torson, Jennings, and Robertson houses by Victor J. DeFoe in a style very similar to Frank Lloyd Wright renderings of the period.
- March 23, 1924, p. 2A - article, developments in Westheight Manor with a photo of the John W. Oyer house.
- March 23, 1924, p. 6B - ad.
- March 30, 1924, p. 12A - ad.
- April 6, 1924, p. 13A - ad.
- July 27, 1924, pp.1 & 2 - article, announcing "The New England Shops" and proposed 6-story hotel for J. A. Hoel, with a pen and ink rendering of the development.
- August 17, 1924, p. 6A - ad, announcing Westminister Court with a copy of the plat and a watercolor rendering showing one side of the court.
- April 25, 1926, Sec. C - special section of 10 pages on the "Ideal Home," with photos, floor plans, articles and ads.
- May 10, 1927, p. 9 - ad, "The Ideal Home Will Be Sold to the Highest Bidder," with bids to be opened on May 25, 1927. No bids less than \$20,000 considered.
- May 29, 1927, p. 11B - ad, with photo, for sale of houses at 2008, 2012 and 2016 Oakland.

⁸ S. J. Ray was for many years the political cartoonist for *The Kansas City Star*.

APPENDIX V

ARCHITECTS

J. G. BRAECKLEIN

John George Braecklein was born in the city of New York on September 18, 1865, the son of Oscar and Ida (Kirsinger) Braecklein, both German immigrants. The elder Braecklein was a druggist who had settled in St. Louis in 1849 at the age of eighteen. He moved to Leavenworth in Kansas Territory in 1857, and was one of that city's first aldermen. The younger Braecklein's birth in New York was possibly the result of a temporary dislocation during the Civil War. The family returned to Leavenworth in 1866, and moved to Kansas City, Missouri, in 1878, where Oscar Braecklein established a drug store at 5th and Broadway.

J. G. Braecklein was reportedly frail in his early years, which precluded a public school education. Nevertheless, he studied architecture at Harvard and Yale in 1884 and 1885, under professors Jordan and Gould. He was also an omnivorous reader, particularly in the fields of history and folklore. This presaged his later interest in archaeology, and a reputation as a collector and dealer in American Indian and Spanish artifacts.

He began his architectural career as a draftsman in Kansas City in 1885, working first for Henry Probst and later for James Bannon. In 1887 he set up his own practice in Kansas City, Kansas. His first independent commission was the design for a large, Queen Anne style house of brick for Mrs. John B. Scroggs at 4th Street and Ann Avenue. The house may have incorporated an earlier structure built on the same site in about 1873 by Mrs. Scroggs' first husband, James A. Cruise, but if so, nothing visible remained of that first house. A small ink and watercolor rendering of the front elevation, in Braecklein's own hand, is now in the archives of the Wyandotte County Historical Society & Museum.

By 1888, Braecklein had moved back to Kansas City, Missouri, and with one interruption his home and office were to be located there for the next 28 years. Despite his youth, Braecklein had married, to a woman named Catherine or Kate. They had at least two sons, Oscar Foster (born 1888) and John G. Jr., and two daughters, Elsie and Ida. This marriage apparently ended in divorce, although the date (like that of the wedding) is unknown.

One of Braecklein's first commissions following his move to Missouri was also one of the most significant in his long career. The seven-story Heist Building at 724 Main Street was the tallest building in Kansas City when completed in 1889, and its height coupled with its composite construction of steel beams and cast iron interior columns made it the city's first skyscraper. While the brick side walls were quite stark, the elaborate brick and stone facade on Main, topped with a "beehive" tower, showed a strong resemblance to the highly individual work of Philadelphia architect Frank Furness.

The Heist Building was quickly followed by another major structure, the Cordova Hotel at the southeast corner of 12th Street and Pennsylvania Avenue. The style of the Cordova was Richardsonian Romanesque, and may have been influenced by the various Kansas City designs of Burnham and Root. For a while in 1889, Braecklein was a partner in the firm of Resch and Braecklein, but by 1890 he was again working alone. The Cordova has been credited to Resch, but Braecklein included it in the list of his works published in 1901.

Despite his apparent early success, Braecklein left for Chicago in 1890. While there he was employed by various architectural firms, assisting in the planning for several of the 1893 World's Fair buildings, the Chicago Athletic Club, the Newberry Library, and the original quadrangles at the University of Chicago. The Panic of 1893 had a marked effect on the Midwestern economy, and by 1895 Braecklein was working as a draftsman in St. Louis. He returned home that same year. He was again listed as a draftsman in 1896, working for Van Brunt and Howe, but by 1897 he had re-established an independent practice as an architect.

Braecklein was apparently well known and well liked among his colleagues, as the September 1900 issue of *Kansas City Architect and Builder* noted the celebration of his thirty-fifth birthday. Although major commissions such as the Heist and Cordova seem to have eluded him, he had become an incredibly prolific designer of houses, apartment flats, and small to medium size commercial structures. In promoting his practice, he had an illustrated brochure printed in January 1901. Entitled Portfolio of photographs, elevations and plans of buildings and homes in Kansas City, Missouri and Kansas City, Kansas, the brochure illustrated fifty-five structures done over a period of thirteen years, although that possibly included only eight years of independent practice.

Architecture and archaeology were not Braecklein's only areas of interest. He was also involved in minstrel shows, already a declining form of entertainment by 1900, and was known as the "world champion bone-rattler." The bones referred to were worked something like castanets, forming a rhythmic accompaniment to the music.⁹ Originally carved from beef ribs, Braecklein (and presumably others) later used bones made of rosewood and walnut. In 1899, Braecklein had even performed as a member of the Epperson Megaphone Mastadon Minstrels in a program at the new Kansas City Convention Hall. (This was a charity group organized by U. S. Epperson and William Rockhill Nelson.) This rather unconventional pursuit apparently did not have a negative influence on his architectural practice, however.

That practice continued unabated through the 1900s. In February 1903, Braecklein formed a partnership with John Martling, but this lasted only until June 1904. From 1905 to 1907, he was joined by his son, Oscar F. Braecklein, who worked as a draftsman.¹⁰ And throughout this period, the addresses of both his office and his residence changed almost yearly.

In 1910, he formed the Braecklein Architectural Co., with offices in the New England Building at 112 West 9th Street. The company listed John G. Braecklein as president, C. C. Sherwood as vice-president and treasurer, and Frank H. Blauw as secretary. On November 15, 1911, the 46-year-old Braecklein married for a second time, to Clara Louise Merritt of Wamego, Kansas, a woman of Scotch-Irish and American Indian descent. This marriage seems to have brought unaccustomed stability to Braecklein's life, as for the next several years his home was at 3725 Wayne Avenue, while his office was in the Massachusetts Building.

Braecklein had always carried on work in both Kansas Citys, but after about 1910 he began to increasingly concentrate his practice in Kansas City, Kansas. A number of these commissions were in the Parkwood Subdivision at 10th Street and Quindaro Boulevard, laid out in 1908 by Sid J. Hare for Henry McGrew's Parkwood Land Company. In 1912, Braecklein designed a speculative house for McGrew at 1020 Quindaro Boulevard. At least five more houses in Parkwood, as well as the Parkwood Park shelter house, are known to have been designed by Braecklein, but design similarities suggest that the actual number may have been twice that or more.

⁹ The practice apparently originated in African-American churches, unable to afford more conventional musical instruments.

¹⁰ Braecklein's father, the elder Oscar Braecklein, died in Kansas City on December 31, 1903.

One of these houses was Braecklein's own, built in 1917 at 1000 Quindaro Boulevard. He maintained a studio in his new residence, but continued to have his office in Kansas City, Missouri, through 1920. At the same time his designs, always eclectic in nature, became both more adventurous and possibly more polished. The Charles Abraham residence of 1916 in Parkwood was in the Prairie Style, while the remarkable stone house for Dr. David E. Clopper, built in the Argentine area of Kansas City, Kansas, in 1918-19, included a green tile roof with Oriental-seeming, upward-flaring corners, an overhead trellis supported on stone piers leading from the street to the front door, and an interior embellished with a variety of exotic woods. Possibly the most polished residence in this period was that for department store owner Henry J. Grossman, built in 1920 at 1500 Grandview Boulevard. There the Prairie Style was blended with a Mediterranean influence to produce one of Braecklein's most effective architectural compositions.

Throughout the 1920s, Braecklein's office was located on the second floor of the Kresge Building at the northwest corner of 6th Street and Minnesota Avenue in Kansas City, Kansas. However, his residence changed once again. In about 1923 the Parkwood house was sold and the Braecklein family moved to a house in Bethel, in rural Wyandotte County. There they remained for the next fifteen years. As his architectural practice continued to be quite active, he presumably commuted to his office each day, either on the Kansas City and Leavenworth interurban line or on the Kansas City, Wyandotte and Northwestern Railway that linked Bethel and other small farming communities to the city. Despite this move outside the city limits, Braecklein was appointed to the first Kansas City, Kansas Board of Zoning Appeals in September 1924, following adoption of the city's first zoning ordinance.

Working in Kansas City, Kansas, in the booming 1920s provided Braecklein with greater scope than at any time since the 1880s, including a number of public commissions. These included the Armourdale Community Building and swimming pool, the shelter house in Parkwood Park, and two fire stations, No. 12 in the Rosedale area and No. 6 in Armourdale. The latter with its long row of steel casements on the second floor was among the most attractive of Braecklein's many designs.

His commercial work also increased in scale, if only for a brief time. In 1922 three major projects in a row along 7th Street were begun: the Federal Reserve Life Insurance Company Building, the adjacent Getty Building, and the twelve-story Elks Club Building. The latter project was originally listed as Braecklein's, but the final design was by W. S. Frank of St. Louis, with Braecklein as associate architect. For the most part, however, Braecklein's practice continued as before, a mixture of houses, apartments, and small commercial buildings. It should be noted that at the time of the completion of the Federal Reserve Life Insurance Company Building in February 1923, Braecklein claimed to have designed over 3000 buildings in Missouri, Kansas and Oklahoma.

Braecklein's most notable failures during this period involved Jesse A. Hoel's Westheight Manor development. A large Italian Renaissance villa, designed for B. B. Nance in 1921, never proceeded past the construction of the garage. In 1925, the Kansas City, Kansas Real Estate Board and the *Kansas City Kansan* newspaper initiated a project to build "The Ideal Home" in Westheight. A closed competition was held involving Braecklein, Victor J. DeFoe, and Charles E. Keyser. The design chosen was that of the younger Keyser, and in its whole period of development Braecklein only designed five houses for Westheight, two of which remained unbuilt.

As the local economy declined in the late 1920s, so did the volume of Braecklein's practice, although many jobs still came in. In 1929 he formed a partnership with his younger son, John Jr., as Braecklein and Braecklein, and the new firm moved from the Kresge Building to the upper floor at 719 Minnesota Avenue, an older building that may have been yet another Braecklein design. The space in the Kresge Building was not relinquished, however, but was

turned into the Wyandotte Antique Shop, capitalizing on another of Braecklein's many interests. The shop was run by Louise Braecklein, and despite its name it specialized in American Indian artifacts. Braecklein was well known as a collector and avid amateur archaeologist, and often collaborated with another well-known amateur, his neighbor Harry Trowbridge. He eventually became an honorary member of 56 museums in the United States and Canada.

The high point of Braecklein's collaboration with his son came shortly after the new firm was formed, with the design of the Wyandotte County Poor Farm building (now the courthouse annex) at 9400 State Avenue in western Wyandotte County. But like Braecklein's earlier partnerships, this one apparently ended after less than two years (nevertheless, the firm was still listed as Braecklein and Braecklein in the 1932 city directory). In April 1931, the 65-year-old Braecklein formed still another partnership, with Walter A. Besecke and his colleague Hubert Swanson, but again this partnership lasted less than a year.

In 1933, Braecklein moved both his office and the antique shop back to Kansas City, Missouri, at 1900 Main. Both continued in this location through 1935, when he went into semi-retirement at his home in Bethel. One of his last recorded architectural commissions had come in 1934, with a community building addition to the White Church Community Church near his home. Over the years he contributed parts of his architectural and archaeological libraries and collections to various area libraries and museums. This included a gift of books on architecture to the University of Kansas City in 1936, in which he was joined by William Volker.

By 1939, Braecklein was probably bored with retirement, and perhaps feeling a bit isolated in Bethel since the interurban line had gone bankrupt and ceased running. He and his wife moved for the last time, to 3850 East 60th Street Terrace in Kansas City, Missouri. He carried on a small architectural practice out of his home, and with Louise opened the Braecklein Indian Store at 4720 Troost. The store was closed after two years, but he continued to deal in Indian artifacts¹¹ and to be called upon by old friends to serve as an archaeological consultant. In 1950, the 85-year-old Braecklein participated in a revival of the Epperson Megaphone Minstrels at the Kansas City Music Hall, in a reprise of the program first presented 51 years before. In 1956 he suffered a stroke, but managed to recover. He died in his home on October 7, 1958, at the age of 93, having practiced architecture for nearly 70 years. He was survived by his wife, two daughters, eight grandchildren and ten great-grandchildren.

CECIL E. COOPER

Cecil E. Cooper Sr. was born in 1901, although little else is known about his background and early life. He reportedly served with the Army in World War I, although he would not have reached draft age until 1919. Following the war, he received a bachelor's degree in architectural design and engineering from Washington University, St. Louis, in 1924.

By 1925, Cooper and his first wife, Ruth E. Cooper, were residing at 1908 Wood Avenue in Kansas City, Kansas. He was initially employed as the assistant superintendent of Buildings and Grounds for the Kansas City, Kansas Board of Education, but by 1927 had apparently obtained private employment as an architect. Who he worked for during these years is unclear, but given his later associations with both Arthur W. Archer and Joseph W. Radotinsky, it seems probable that by the early 1930s he was with the architectural firm of Archer and Radotinsky. It was at this point that Cooper and his wife moved to 1831 Wood Avenue in Jesse Hoel's Westheight Manor development, virtually across the street from their former residence.

¹¹ These included artifacts from the tragically destroyed Spiro mound group in Oklahoma.

Joseph Radotinsky was hired as the local architect for the design and construction of Wyandotte High School in Kansas City, Kansas (1934-37), in association with the Chicago firm of Hamilton, Fellows and Nedved. By 1936, Cooper was employed as superintendent and architect in charge of construction for the massive project. When he finally established an independent practice as an architect in 1937, with an office on the second floor of the Kresge Building at 6th Street and Minnesota Avenue, his first known project was again in association with Radotinsky. This was for the un-built Auction Warehouse portion of the multi-building Kansas City, Kansas Food Terminal on the Public Levee.

The waning years of the Great Depression were obviously not the best time to begin an architectural practice, although by then Cooper's only local competitors were Radotinsky and Charles E. Keyser. Most of Cooper's known projects from this period were relatively modest. One of particular note was the Westheight Manor residence of Dr. Merle G. Parrish at 1823 Washington Boulevard, completed in 1938. This was a small local variation on the International Style and 1930s' Art Moderne design, very cubistic in form and executed in white-painted concrete block, glass brick, and plate glass with metal sash. The house was a clear indication of Cooper's modernist leanings, a trait that he shared with Radotinsky. Two other buildings with a seeming affinity for Radotinsky's work of the period were the Shepherd & Foster Clothing Company at 714-716 Minnesota Avenue, and the Kansas City, Kansas Greyhound Bus Terminal at 730 State Avenue, both begun in 1941.

Despite his age, Cooper served in the Army Corps of Engineers during World War II. Following his discharge in 1946, he joined with Arthur W. Archer and Emmitt M. Robison in founding the architectural firm of Archer, Cooper and Robison, initially with offices in both the Fidelity Building (the former Merriam Building) in Kansas City, Kansas, and the Commerce Building in Kansas City, Missouri. At this time Cooper, no longer married, was residing at Lake Quivira. The firm continued as Cooper, Robison and Carlson from 1950 to 1972, as Cooper Carlson Duy and Ritchie Inc. from 1972 to 1992, and as CCDR Rodriguez Inc. thereafter. Although Cooper retired as executive vice president of the firm in 1974, it was still in existence as recently as 1995, with offices at 911 Main Street, Kansas City, Missouri.

These later years were a time of considerable success for Cooper. He was a registered architect in Kansas, Missouri, Nebraska and New Mexico, a member of the AIA and the Kansas and Missouri societies of architecture. Among his local projects were Fire Stations 2, 3 and 7 in Kansas City, Kansas, a new terminal building at the Kansas City Municipal Airport (including the award-winning Four Winds Restaurant), and St. Augustine Catholic Church.

Possibly Cooper's best known work was the mammoth Trans World Airlines airframe overhaul hanger completed in 1970 at Kansas City International Airport. Cooper's firm was associated with several others on this project as a joint venture called Aero Shell Inc.: Burns and McDonald, KKBNA Architects, Boyd, Brown & Stude, and Terney, Biggs and Drummond. With its curved and cantilevered roof forms over the hanger bays, the building attracted national attention and earned the firm a variety of awards, including the Missouri Architects Grand Award, the Grand Conceptor Award, the Outstanding Engineering Excellence Award, and the Commercial Lighting Award.

Cecil E. Cooper Sr. died on July 11, 1991, at the age of 90, and was buried in Highland Park Cemetery in Kansas City, Kansas. He was survived by his second wife, Theresa F. Cooper, two sons, eight grandchildren and two great-grandchildren.

LOUIS S. CURTISS

Louis Singleton Curtis(s) was born in Belleville, Ontario, on July 1, 1865, the second son of Don Carlos and Frances Elvira Curtis. He was the fourth of six children, including twin girls. His father was a dry goods merchant in Belleville; his mother, of French descent, had moved to Canada from Norwalk, Ohio, after being left widowed with an infant daughter. In later years Curtiss kept in touch with his family, including his elder half-sister, Anna Dwight Fairbairn, but was non-communicative about his personal life with his friends and associates in Kansas City. So much so that when he died, one of the city's most notable architects, his obituaries uniformly gave his middle initial as "A." rather than "S.", one stated that he was born in Erie, Pennsylvania, and another stated that he had no known relatives.

Perhaps one cause of his reticence was that he had been on his own for many years. His father died in 1883, and Frances Curtis died just fifteen months later, in June 1884. The remaining family members were scattered, while Louis reportedly enrolled at the University of Toronto to study engineering. He also supposedly studied architecture at the Ecole des Beaux-Arts in Paris (the first of several trips to Europe), but no record of his presence at either institution has been found.

By 1887, the twenty-two-year-old Curtiss had arrived in Kansas City, Missouri, one of many young architects who relocated in order to take advantage of the building boom then underway, a boom that would transform the city into the largest urban center between St. Louis and San Francisco. It was apparently at this time that he began to change the spelling of his last name, adding the final "s," although "Curtis" can be found as late as 1904. He was one of sixteen charter members of the Kansas City Architectural Sketch Club, and served on the Executive Committee, but never joined the local chapter of the American Institute of Architects. By 1888, he was employed as a draftsman in the office of Adriance Van Brunt, a local architect of some prominence who would later play a major role on the city's first Park Board.

Curtiss left Van Brunt in 1890 to form a partnership with Frederick C. Gunn as the firm of Gunn and Curtiss. At the same time, he began a two-year appointment as assistant to the Superintendent of Buildings for Kansas City. While serving in this capacity he designed the pioneering caisson footings for the old Kansas City, Missouri City Hall at 4th and Main (1891-92, demolished 1938), apparent evidence of his background in engineering, and some sources feel that he may have played a major role in the overall design of the building as well.

Several of the architects who worked with Curtiss over the years are of some note. James C. Sunderland worked for Gunn and Curtiss for eight years before starting his own firm in 1899. Nineteen-year-old Frederick McIlvain joined Gunn and Curtiss as a draftsman in 1892, and remained with Curtiss as his principal assistant for 17 years. Curtiss' influence on McIlvain was particularly strong, to the point where several of McIlvain's later, independent commissions have occasionally been misattributed to his former employer.

The practice of Gunn and Curtiss was successful from the beginning. Perhaps surprising for a relatively young firm, they received the commission to design the Missouri State Building for the World's Columbian Exposition of 1893 in Chicago. Other large public projects followed, including the Tarrant County Courthouse in Fort Worth, Texas (1893-95), and the very similar Cabell County Courthouse in Huntington, West Virginia (1895-1901). Both courthouses were in the Beaux-Arts style, featuring a central block with end pavilions and a domed central tower, on a scale approaching that of some state capitol buildings.

Additional projects from the early '90s included the recently restored Progress Club and Virginia Hotel, both on Washington Avenue in the Quality Hill area of Kansas City. Of particular interest as an example of the extremely imaginative design of which Curtiss was capable was the

Immanuel Church, erected in 1893 on the grounds of the Western Branch of the National Home for Disabled Soldiers in Leavenworth, Kansas. Here Romanesque and Gothic elements were freely mixed in a building dominated by its great gable roof, almost a forerunner of the A-frames of the 1960s.

In 1895-96, Curtiss spent six to seven months again studying at the Ecole des Beaux-Arts in Paris, where he reportedly had his design for a "Palais de Justice" accepted by the official jury for salon exhibition. He returned to Kansas City in April, 1896, where an un-built design for a Wayside Inn, "to be situated on one of the roads leading from the town," was soon published in the *Kansas City Star*. This project signaled the continuation of the patronage of William Rockhill Nelson, publisher of the *Star*, a relationship that would apparently last until Nelson's death in 1915. Over the years Curtiss designed a variety of alterations and additions to Nelson's home, Oak Hall, as well as houses in the nearby Rockhill development and additions to the *Star* building.

As a result of the Panic of 1893 and the ensuing national business depression, opportunities for architects were limited in the latter part of the decade. Nevertheless, in 1898 Curtiss was once again in Europe for three months, doing research on the Baltimore Hotel project for the Thomas Corrigan estate. The initial phase of the hotel was built in 1898-99 at the southeast corner of 11th Street and Baltimore Avenue. From that point on Curtiss was repeatedly called back to do alterations and additions, in 1901, 1904, 1907-08, and 1914, until the hotel covered half of a city block. The commission also provided Curtiss with two future patrons in the persons of Bernard Corrigan, trustee for his late brother's estate, and Allen J. Dean, vice president and general manager of the Baltimore Hotel Co.

There is some question as to whether or not the initial Baltimore Hotel commission was a Gunn and Curtiss project or belonged to Curtiss alone. In any event, the firm was dissolved in 1899 and Curtiss began his independent practice. At this time Curtiss made a will in which his books, household goods and furniture were left to Frederick McIlvain, who continued in the new office as Curtiss' associate. Despite the increasing volume of business, the office apparently never consisted of much more than Curtiss, an assistant (McIlvain), one or two draftsmen, and an office boy.

One of the first commissions to be completed after the split with Gunn was the Standard (Folly) Theatre of 1900 at 300 West 12th Street, which may have begun as a Gunn and Curtiss design. This was followed by a series of notable works, including the Willis Wood Theatre of 1901-02, a marvelous Beaux-Arts wedding cake of a building that stood across from the Baltimore Hotel and sadly burned in 1917. Although most have been demolished or altered past all recognition, Curtiss also did a large number of commercial and office buildings in or near the downtown in this period. Perhaps the most notable was the first building for the Jones Store Co. (1902). A Chicago Style commercial building, its steel frame was clad in white terra cotta, with at least a superficial resemblance to Louis Sullivan's Carson-Pirie-Scott department store.

Most of Curtiss' designs up to this point had been rather witty, eclectic variations on the historical styles, with even the Jones Store following an accepted, if rather new, precedent. He was well educated, well traveled, and well read, with an amazingly wide range of interests. He was also a rather flamboyant individualist, with white suits which he wore year 'round (like Mark Twain), a flowing four-in-hands tie (similar to Frank Lloyd Wright, Elbert Hubbard, or Charles Rennie Mackintosh), one of the fastest cars in town (he had owned one of the first automobiles in Kansas City), personally monogrammed Turkish cigarettes which he smoked incessantly, a habit of paying his bills in gold coin, and an interest in spiritualism (which he shared with such prominent figures of the period as Arthur Conan Doyle). It is therefore not too surprising that like other architects of his generation, he began to question the appropriateness of slavish adherence

to historical precedent, and instead began to consider the development of a new architecture, appropriate to its time and place.

Perhaps the first indication of the direction that he would eventually take came with the W. A. Rule (R. E. Bruner) house of 1903-04. The rough-faced limestone and red tile roof were common enough in Kansas City, but the elaborate entry door of wood and leaded glass, set within a Syrian arch covered with mosaic tiles, was one of the purest examples of Art Nouveau architectural design to be found anywhere within the United States. A room addition executed by Curtiss in 1904 to house Mr. Bruner's collection of precious stones and minerals would give the house its name, "Mineral Hall."

The Bruner house was not immediately followed by similar examples, however. The Benjamin Schnierle house at the southeast corner of 6th Street and Oakland Avenue in Kansas City, Kansas, was just a bit out of the ordinary, with wide-eaved hip roofs derived from the Prairie School and unusual dormers which extended the lower wall plane. In contrast, the Haven, Matthews, and Brumback residences were relatively plain brick rectangles with crisply punched window openings and minimal ornamentation, the latter two being rather austere examples of the Colonial Revival. Curtiss' commercial buildings of this period, such as the Argyle Building at 306 East 12th Street, also continued to follow historic precedent, although like his houses they show a certain austerity in their flat walls with punched openings, quite different from the Beaux-Arts exuberance that might be expected from someone with Curtiss' background.

In 1905, Curtiss was reportedly exposed to smallpox while viewing a fire in the West Bottoms. He was required to remain isolated for several months, which may have given him an opportunity to carefully consider the direction and content of his work. In any event, it was from this point that he seemed to become increasingly involved in the development of a highly personal architectural style. The elements of that style were not entirely his own, but were blended in such a way as to produce something surprisingly coherent. His commercial projects from this point would combine the explicit approach to structure of the Chicago School with a treatment of surface and ornament derived in large part from the Vienna Secession, with its geometric abstraction of Baroque and Neo-Classical sources.

His residential work was initially strongly influenced by the Arts and Crafts Movement, but other elements eventually came into play such as tile roofs, flat stucco wall surfaces, and blocky forms borrowed from the Spanish Colonial Revival, together with a horizontal line and the use of multiple casements common to both the Prairie Style and the work of the brothers Greene in California. The link between the two aspects of his work could be found in his largest residential commissions, the Corrigan house and the Casa Ricardo tourist hotel. Here the elements of his commercial work and smaller residences are blended, with Prairie Style lines, Secessionist ornament, and touches of the Arts and Crafts. Taken individually these buildings can seem rather idiosyncratic, but when viewed together they form a very consistent and highly attractive body of work.¹²

It was shortly after his illness that a whole new field of work opened up for Curtiss. He began to design railroad stations and related hotel facilities for the Santa Fe Railroad and the Fred Harvey hotel and restaurant chain, to the point of becoming virtually a "house architect" for the Santa Fe system. One of the first such projects was the El Bisonte Hotel in Hutchinson, Kansas, completed in 1907. Here the Arts and Crafts interiors would set the pattern for much of his future work. Similar projects soon followed, with depots and hotels in Emporia, Syracuse and

¹² A similar blending of multiple avant-garde sources could be found in the work of John Hudson Thomas in the San Francisco Bay area, but there is no reason to believe that either architect influenced the other.

Wellington, Kansas, the adobe El Ortiz Hotel of 1909 in Lamy, New Mexico, and an apparently unexecuted project for additions to the El Tovar Hotel at Grand Canyon, Arizona.

A number of these works drew on the Southwestern, Indian, and Spanish Colonial motifs long associated with the Santa Fe, and are the first such instances of these elements in Curtiss' developing style. The most spectacular example of this was the unbuilt project for an overlook shelter at Hermit Point on the south rim of the Grand Canyon, with its pole roof and massive, freeform chimneys. With his reputation established as a railroad architect by his work for the Santa Fe, other railroad projects followed, particularly in Texas and the Southwest. Among his patrons, in addition to the Santa Fe, were the St. Louis and San Francisco Railway (the Frisco line), the Rock Island, and the short-lived St. Louis, Brownsville and Mexico Railway.

Curtiss in his personal life did not enjoy the same success as in his growing architectural practice. According to his biographer, Fred Comee, it was in December of 1906 that the great romance in Curtiss' life ended disastrously. Although a long time friend of the family, his proposal of marriage to Grace Griffin was rejected, reportedly because of a twelve-year difference in their ages, and she subsequently (and rather hastily) was married to an Englishman named Aaran Sibley Everest. What role Grace's widowed mother may have played in this chain of events is uncertain. There has been some speculation that this event may have helped to push Curtiss even further down the path he had seemingly chosen in developing a new architecture.

It was also during this period of change and innovation that Curtiss lost his long-time assistant, Frederick McIlvain. It is not known if the parting was amicable. In 1908, McIlvain formed a partnership with Frank J. Jackson, a former draftsman with Frederick Hill and Van Brunt and Howe. In 1908-09 they designed the second Elms Hotel in the resort town of Excelsior Springs, Missouri, a building with a marked similarity to Curtiss' El Bisonte Hotel - and a project that records indicate may well have originated in Curtiss' office. A second Excelsior Springs hotel by McIlvain and Jackson, the Snapp's Hotel of 1912-13, also showed Curtiss' influence. The firm subsequently designed a commercial building at 3240 Main in 1914 with such strong similarities to Curtiss' later work that for some time it was attributed to him. By 1910 Curtiss had another assistant, Clarence K. Birdsall, but Birdsall only remained with the office for a relatively short time.

As Curtiss' new style developed through his railroad commissions, so too with his various commercial projects. The common design program tended to be an enframing at the sides (or corners) and top of terra cotta, with a wall area of glass and metal hung from the frame as a screen. The pattern was set as early as 1904 with a small commercial building for Dean Bros. Realty Co. at 1114-1116 McGee, a similar building for the same client at 1105 McGee in 1906, and soon fully developed with the famous Boley Clothing Company Building of 1908-09. In the last instance the screen wall was literally hung from the edges of the floor slabs, which were cantilevered for several feet beyond the structural columns, making the Boley the first true glass and metal curtain-wall building in the world. Other buildings of similar design were Curtiss' own three-story Studio Building at 1118-1120 McGee, completed soon after the Boley, and the Ideal Clothing Company Building, erected in St. Louis in 1910. The Studio Building was built as an investment on the advice of Bernard Corrigan, given the substantial income that Curtiss was now receiving, and its interior detailing included some remarkable examples of abstractions based on Classical sources.

Curtiss continued to receive railroad projects, including two Union Terminals, one for Wichita, Kansas, and one in Joplin, Missouri, both begun in 1910. The Joplin Union Terminal was similar to several of his more adventurous depots for the Santa Fe, albeit on a larger scale, and had elements of the Boley Building as well, with its large glass areas framed with terra cotta and set off by over-scaled Secessionist ornament. The Wichita station was another project for the Santa Fe. Its main entry facade was at one end, facing Douglas Avenue, and reflected the Beaux-Arts Classicism of Curtiss' earlier career. What the most commonly published photo does

not reveal, however, is that the long side facades were entirely in Curtiss' new style, while the carefully detailed interiors were almost pure Vienna Secession in form and ornament - Otto Wagner on the American prairie. Renderings of three other depot projects from this period are known, all unidentified and only one dated (August 30, 1913), and all continue in the pattern set by the Joplin and Wichita depots.

In 1911-12, Curtiss undertook a number of projects for the St. Louis, Brownsville and Mexico Railroad in the new town of Kingsville, Texas, in the heart of the King family's enormous Santa Gertrudis ranch. One of these was for a tourist hotel called the Casa Ricardo (in honor of the King ranch's Richard Kleberg), to be operated under Fred Harvey management. An L-shaped structure with broad eaves and continuous, iron-railed balconies along the interior of the L, the design was one of Curtiss' finest, and set the pattern for the Bernard Corrigan residence on Ward Parkway in Kansas City, built the following year. Corrigan was, like Curtiss, originally from Canada, and with his elder brother Thomas had played a significant role in Curtiss' career. Unfortunately, he died before the house was completed and after several interim owners, it eventually passed into the hands of the Sutherland family. It was to remain the largest and most fully developed residential design of Curtiss' oeuvre.

As with the Casa Ricardo, the Corrigan house was an elongated L in shape, with a tile roof, wide eaves and a general horizontal disposition that echoed the designs of the Prairie School. The structure was of reinforced concrete, with a facing of smooth limestone and Secessionist detailing. The focal point of the design was the two-story entry hall at the interior juncture of the L. The hall was illumined by an enormous, south-facing window of leaded glass, where a deep border repeated the design elements of the exterior detailing and contrasted with a naturalistic tree branch falling across both border and the center area of clear glass. Opposite the window a wide stone stair led to the upper floor. The upper newel post of the stair incorporated a built-in clock, the hand-painted face reportedly executed by Curtiss himself and the post ornamented with vertical bands in a black and white checkerboard pattern that again recalled the Vienna Secession. In contrast, the family quarters on the second floor were very much in the Craftsman style, with natural woods, plain, rectangular forms, and strong, simple light fixtures.

As these projects were underway, Curtiss acquired a new assistant. Fred S. Wilson joined Curtiss as a draftsman in 1912, and would remain in the office until the beginning of World War I. Although he established his own practice in Kansas City, Kansas, after the war, he would continue to do job supervision for his former employer through the last of Curtiss' active projects.

The volume of Curtiss' practice dropped markedly after 1912. In part this was probably related to a general shift in public taste, as the various academic revival styles won out over attempts to develop a specifically American architecture. Similar declines occurred in the practices of other "Progressive" architects of the period such as Frank Lloyd Wright and Charles and Henry Greene. Those who could not, or would not, adapt themselves to the demand for a polite historicism soon found themselves without clients or commissions. Another factor may have been the loss of several of the patrons who had loyally supported Curtiss' work. In addition to the sudden death of Bernard Corrigan, William Rockhill Nelson died in 1914, and William A. Rule suffered major financial reverses that led to the loss of most of his Curtiss-designed properties.

From this point on, Curtiss' work was largely confined to small and medium size houses. Fortunately, in this area there was still some demand for his talents. The house that set the pattern for those that followed was built in 1914-15 for his friends the Norman Tromanhausers, at 3603 West Roanoke Drive on a hill overlooking Roanoke Park. Here the various features of the later houses all found expression: the roofs either flat and screened behind parapet walls or low pitched with barrel tiles, plain stucco wall surfaces accented by carefully placed flat tiles, large

glass areas partially framed or screened by geometrical wooden trellis work, panels of stained glass illuminated by concealed lighting, repeated use of casement windows and French doors, and Arts and Crafts interiors with beamed ceilings, brick fireplaces, and built-in seats and shelving. There was also a tendency toward volumetric expression, with each major interior space or group of related spaces expressed as a distinct volume or form on the exterior.

In 1915 and early 1916, the subdivision of Westheight Manor was developed in Kansas City, Kansas, by Jesse A. Hoel from designs prepared by Hare and Hare. Hoel was obviously an enthusiast where Curtiss was concerned, as the first house to be built in the new subdivision, Hoel's own, was one of Curtiss' finest. Here the stucco was replaced by rough faced stonework, but in other ways the pattern set by the Tromanhauser design was followed. Curtiss may also have been responsible for the Westheight entry markers at 18th and Washington Boulevard, as they have a strong resemblance to the forms and details of the Hoel residence.

Additional designs for Westheight followed, with the William C. Rickel house of 1919 and the Harry G. Miller, Sr. house in 1920-21. Yet another house for Westheight, built prior to 1921, is known only from a blurred photograph in a Hoel Realty Co. advertisement. The Harry M. Winkler residence of 1921, at 1915 Washington Avenue, may also be a Curtiss design, although it is conceivable that it was the work of Fred S. Wilson. A single Curtiss project in Kansas City, Missouri, the James G. Rowell residence of 1920-21, is contemporary with the Westheight work.

One other house from this period deserves mention. The Wookey residence in Toronto is known only from a single photograph which is labeled "Last design" on the back in pencil. At one time it was assumed that this meant that the house was built circa 1915, but that was due to a lack of knowledge of either the Westheight projects or the Rowell house. The Miller family recalled that their architectural plans were lent to (and never returned by) a Canadian gentleman who was interested in building a similar residence. It is a striking design, with elements of the Tromanhauser and Hoel residences set off by an apparent return to formal symmetry, and great planting urns of cast stone similar to those found on some Prairie School designs.

In his last years Curtiss seemed to retreat into isolation. He had apparently always maintained a small private studio or chamber among the offices on the top floor of the Studio Building, separate from his second-floor architectural office. In 1917 he expanded these quarters into an apartment for himself, with features reminiscent of the Hoel interiors but many unusual personal touches as well. (There are stories, possibly apocryphal, that he had a door cut through the party wall separating his apartment from the adjacent Empress Theater to the south, so that he could go directly from his quarters to the balcony of the theater.)

Shortly thereafter, an Alienation of Affections suit was filed against Curtiss by Roland C. Thomas, an artist/decorator, former friend of Curtiss and sometime tenant in the Studio Building. The woman in question was Thomas' wife (or rather, ex-wife), Mona V. Meier, who was also an artist. Among other accusations, the two had reportedly gone motoring together (!) in the summer of 1916, to view the Hoel house while it was under construction. It seems clear from his own deposition in the case that Thomas was his wife's artistic and intellectual inferior, as well as something of a leech on his friends, and that Curtiss may well have encouraged her artistic aspirations. The suit was finally dismissed in 1920, but with Curtiss paying the costs, implying some acknowledgement of responsibility.

As if the Alienation of Affections suit was not melodramatic enough, in 1919 a chain of coincidences began suitable for the romantic fiction of the period. Curtiss' elder half-sister, Anna Dwight Fairbairn, lived in Weiser, Idaho (on the Snake River some 60 miles northwest of Boise), as did her recently widowed son-in-law, Stuart M. French, and Curtiss' two great-nieces, 5 1/2-year-old Marian and 4-year-old Irene. Curtiss had designed a house in Weiser for his niece Frances and her husband in 1909, giving them the plans as a wedding gift. Just six years later,

Frances died following the birth of Irene. French, a civil engineer, was frequently required to be absent from Weiser, and the care of the two little girls was often left to their grandmother. Grace Griffin Everest and her mother suddenly appeared in Weiser in the spring of 1919, apparently penniless and abandoned by Grace's husband. Stuart French took the two women in, and employed them to watch after his daughters in his absence. It is unknown if French and his mother-in-law knew of Grace's connection to Curtiss, but the two little girls did not learn of it for many years. Grace and her mother left Weiser in 1920 or 1921. She subsequently settled in St. Louis, where she divorced her husband in St. Louis Circuit Court in April 1923.

As commissions declined in size and number, Curtiss spent increasing hours on structural studies and the development of architectural theory. This, coupled with his strong individualism and highly personal design style, merely reinforced the general opinion that he was some kind of artistic eccentric. (A view that unfortunately is still often found in discussions of Curtiss and his work in the popular media.) By the time the Miller house was under construction, Curtiss left supervision entirely in the capable hands of Fred S. Wilson and visited the site only once.

Louis S. Curtiss, unquestionably Kansas City's most important architect, died on June 24, 1924, at about 9:00 in the evening while at his drawing board in his apartment. He was not quite 59 years old. His rather inaccurate obituaries noted that he had complained of bronchial problems to his friends. His death followed a coughing spell, and was generally ascribed to a hemorrhage of the lungs. It was in actuality a ruptured aortic aneurysm, which some have speculated may have been the result of syphilis contracted many years before. He was buried in an unmarked grave in Mount Washington Cemetery. Thirty-seven years later, in a final, implausibly romantic twist, Grace Griffin was buried less than 100 feet away.

VICTOR J. DEFOE

Victor Jacques Dafoe was born in La Bara, Mexico, on August 6, 1892, the son of Victor David and Frances Ada (Holt) Dafoe. Or so his 1930 biography stated, although there is some reason to doubt its accuracy. The family was Canadian, of English and French descent, and the elder Dafoe was employed as an auditor for a railroad company. This was presumably the reason for the family's presence in Mexico.

Victor Dafoe received a public school and high school education, and reportedly attended college, although where or when is uncertain. He is first listed in the 1907 city directory as a clerk at the Emery, Bird, Thayer department store, residing alone at 2433 Myrtle in Kansas City, Missouri. He would have been just 14 years of age when the directory entry was prepared; hence the doubt about his birth date. The following year he went to work for the American Sash, Door and Fixture Company where he was to remain for eleven years, first as a clerk, then as an estimator and architect.

In about 1909, he was joined in Kansas City by his parents, his brother Claude, and his younger sister Thelma. His father died in February 1910. On March 24, 1911, the (presumably) 18-year-old Dafoe married Minnie Ella Trant, a widow with two children, Elias A. (Arthur) and Vivian Jean. The new family lived at various addresses over the years, but by 1918 they had moved in with Ada, Claude and Thelma at 1527 Montgall. This was probably due to Dafoe's military service during World War I, as a First Lieutenant in the 7th Infantry, Missouri National Guard.

During his employ with American Sash and Door, Dafoe also carried on a practice as a residential architect on the side. In 1919 he left the firm, working first as a draftsman for the J. C. Nichols Company, then as an architect with J. W. McCallum Construction Company. Finally, in 1920, he set up an independent practice from his new residence at 1005 Agnes. It was at this time that he changed the spelling of his name from Dafoe to DeFoe.

By 1921 he had begun designing houses in Jesse A. Hoel's Westheight Manor development in Kansas City, Kansas. Over the next six years he was responsible for over twenty designs for Westheight Manor, some unbuilt but including many of the most distinguished residences in the exclusive neighborhood. His earliest houses have little to distinguish them from the standard builder's houses of the time, but he soon developed a highly distinctive style which was generally a rather disciplined variation on Arts and Crafts design, frequently employing brick and stone in combination. This, together with rather eclectic borrowings from a variety of sources, eventually resulted in a number of his Westheight houses being misattributed to Louis S. Curtiss.

The resemblance to Curtiss' work was particularly strong in the Fred Robertson residence of 1922-23, with its volumetric expression of interior spaces and decorative use of polychrome tile set in stucco. Unlike most post 1908 Curtiss residences, however, the overall design was symmetrical, and like DeFoe's designs for the Torson and Sihler residences, it involved one-story wings wrapped around and interlocked with a two-story center block. Occasionally, as with the Jennings and Wells residences, DeFoe's designs seemed to approach the Georgian Revival, and perhaps they were sold to his clients as such, but there was far too much originality evident in the detailing and the handling of materials for the designs to be considered mere academic exercises.

In 1922, DeFoe's brother Claude joined him briefly as a draftsman.¹³ He also entered into a partnership with Maurice Carroll at this time, with offices in the Scarritt Building at 818 Grand Avenue, but the firm of DeFoe and Carroll lasted less than a year. In 1925 he entered into a second partnership, with Walter A. Besecke, first as DeFoe and Besecke, then as Besecke and DeFoe, with offices in the Huntzinger Building at 114 West 10th Street in Kansas City, Missouri. Even after this partnership was dissolved in 1928, DeFoe maintained this office until he was forced out by the Depression in 1934.

Despite the obvious quality of his practice, DeFoe's residential address changed even more frequently than that of his business. The family moved in 1922, 1923 and 1924, then settled in the rural community of Smithville, Missouri, for two years. It was during the Smithville residence that DeFoe and Besecke became Besecke and DeFoe, perhaps because of DeFoe's absences from Kansas City. In 1927 the DeFoes returned to Kansas City, and for four years resided at 4148 East 6th Street. It is not known if DeFoe was responsible for the design of any of the various residences his family occupied over the years.

In addition to the houses in Westheight Manor, DeFoe also designed a number of commercial projects for Jesse A. Hoel, including the "New England Shops," a mixture of remodeling and new construction for four linked buildings in the 800 block of Minnesota Avenue in Kansas City, Kansas. A six-story hotel building was proposed for a site immediately to the south of the shops, facing 9th Street Boulevard, but was never built. At the same time, DeFoe was reportedly responsible for the design of a number of houses in the Sunset Hill neighborhood south of the Country Club Plaza in Kansas City, Missouri. After the mid 1920s, however, there was less interest in the kind of imaginative design of which DeFoe was capable, and more demand for restrained, "correct" adaptations of period styles. The practice of Besecke and

¹³ Ada Dafoe died in June, 1923, and Claude continued to pursue a variety of occupations before establishing himself as a druggist in 1938.

DeFoe was apparently successful, nevertheless, and included a surprising number of theaters, as well as several apartment buildings erected on Armour Boulevard. But possible differences in design philosophy between the two principals may have created a strain on the partnership.

The partnership was briefly expanded in 1928 to include J. P. Dillon. Only one project by the firm of Besecke, DeFoe & Dillon is known – the St. Peter’s Catholic Church complex at 6400 Charlotte Avenue in Kansas City, Missouri – and that was apparently largely the work of Dillon, so that the new firm may have existed only on paper. Besecke and DeFoe ended their partnership shortly thereafter in the latter part of 1928, and DeFoe resumed an independent practice. Work continued through 1929, including DeFoe’s only known independent commission for a church, the now demolished Westport Methodist Episcopal Church at the intersection of Madison and Roanoke Parkway just west of the Country Club Plaza. But with the onset of the Great Depression and the general decline in all types of construction, a decade of very active practice came to an end.

DeFoe was nevertheless able to find one last outlet for his talents. Development of the private residential community of Lake Quivira was begun in the late 1920s on the border separating Wyandotte and Johnson Counties in Kansas, with planning by the landscape architecture firm of Hare and Hare and initial architectural work by Alonzo H. Gentry. In 1930, DeFoe was hired by the Quivira Lakes Development Company to design a new clubhouse for the development. The resulting building was a massive, two-story, tile-roofed structure in the Spanish Eclectic style, with stone, brick and stucco mixed in a manner reminiscent of a number of DeFoe’s earlier residential designs. The rendering for this design indicates that there were originally supposed to be extended, one-story wings flanking the main block (again echoing an earlier residential motif), but these unfortunately were never carried out.¹⁴ The clubhouse was followed over the next three years by designs for at least five houses, an apartment building, a gas station, and a riding stable at Lake Quivira, but at present it is uncertain as to how much of this was actually built. In any event, the work was apparently not enough. By 1934 DeFoe’s office was closed, and in 1935 he was listed briefly as a building contractor.

That same year the family moved to their final residence, at 1492 East 76th Street just west of the Paseo. Arthur still resided with his parents, and for a while tried his own hand at the contracting business. By 1937, DeFoe was again listed as an architect, and designed a sixth Lake Quivira residence for Ed Haren, the brother of one of his old Westheight clients. The last known design by DeFoe was in 1939, and after 1940 the family was no longer listed in the city directories. Victor J. DeFoe then passed into almost untraceable obscurity, a melancholy fate for one of the most accomplished architects to practice in the Kansas City area. At some point he apparently moved to Arkansas, as his Social Security number was issued in that state. His last years were spent in Glendale, California. He died in July of 1975, at the age of 82.

¹⁴ The entry gate to Lake Quivira was stylistically similar to the clubhouse, and may have been designed at the same time, although not executed until 1939.

EDWARD BUEHLER DELK

Edward Buehler "Ned" Delk was born in Schoharie, New York on September 21, 1885. After graduating from Mercersburg Academy in Pennsylvania in 1903, he went on to study architecture at the University of Pennsylvania, receiving his degree in 1907. Following graduate studies at the University of London, he established an architectural practice in Philadelphia in 1913.

During the First World War, Delk served as a lieutenant in the Army Air Service. While still in England after the end of the war, he was approached by John C. Taylor of the J. C. Nichols Co., who persuaded him to come to Kansas City rather than return to Philadelphia. Nichols apparently felt that the work of local architects lacked refinement, and that Delk, described as an architect of "restraint and good taste," possessed qualities that were needed to help bring Nichols' vision for Kansas City to fruition. Taylor guaranteed Delk enough work in Kansas City to carry him through the initial years of establishing a clientele, and the Nichols Co. built Delk an office at the intersection of Ward Parkway and Meyer Boulevard, near the seahorse fountain.

After working briefly as a consultant to the Nichols Co., Delk began his private practice in 1922. It was at that time that he prepared the initial overall designs for the Country Club Plaza. This was followed by designs for two of the first buildings on the Plaza, the Mill Creek Building and the Tower Building erected in 1923-24. Delk's next large project was in association with Courtland Van Brunt, for the design of Westminster Court in Jesse A. Hoel's Westheight Manor development. Here five houses and two duplexes were arranged about an interior pedestrian court in a manner similar to English Garden City examples.

In 1925, Delk worked on a variety of large projects which reflected the range of his taste and abilities. He designed the D. W. Newcomer's Sons Funeral Home at 1331 Brush Creek Boulevard, a rambling structure of Italian and Spanish influence, enhanced by fountains and formal landscaping. In collaboration with Edward T. Wilder, he designed the clubhouse for the Kansas City Country Club. One of the first of his many large and impressive residences was that for Mary Zook Hibbard, at 6101 Mission Drive. And for the City he designed the graceful Mill Creek Viaduct, to carry the Country Club streetcar line across the intersection of Mill Creek Parkway and 43rd Street (now unfortunately demolished).

Delk's work soon extended beyond Kansas City, most notably in a series of projects for Oklahoma oil millionaire Waite Phillips. He was co-architect of the 23-story Philtower office building in Tulsa, and designed a 72-room mansion for Phillips on 23 acres close to the center of the city. The house was completed in 1927, but ten years later Phillips gave his estate to the Southwestern Arts Association, who opened it to the public as the Philbrook Arts Center. The 127,000 acre Philmont Ranch near Cimarron, New Mexico, with a 28-room ranch house designed by Delk, was similarly given away to the Boy Scouts of America, along with the Philtower to provide income for the ranch's upkeep.

Perhaps not unexpectedly, Delk designed a number of houses in J. C. Nichol's Mission Hills development. Four houses were located in the immediate vicinity of the Verona Columns: a Colonial house to the north, a low, Tudor Style house above the banks of Brush Creek to the west, and two Italian-influenced residences south of the columns. Similar work graced the Country Club district to the east, as with the Colonial Style house for T. J. Madden at 1001 West 57th Street.

The Colonial Style was also employed for the Schuyler-Ashley Residence Hall for the Pembroke Country Day School, built in 1930. In the following year Delk designed one of his most unusual projects, the Neoclassical traffic light standard of stone and concrete that stands in the

center of the intersection of Linwood Boulevard and the Paseo. Also in 1931, he designed St. Andrew's Episcopal Church at the northwest corner of Wornall Road and Meyer Boulevard.

While the pairing of an architect as conservative as Delk with Frank Lloyd Wright would seem most unlikely, Delk served as Wright's local associate on two projects in the late 1930s. The small Usonian house for the Clarence Sondern family at 3600 Belleview was completed in 1940 without any problems. The Community Christian Church at 4601 Main Street (1939-40) was another matter, however. After repeated conflicts with the City's Pendergast-era building inspection department, Wright resigned the commission, leaving to Delk the modification of the plans and eventual completion of the altered design.

Edward Delk's final contribution to Kansas City came in 1950, with the design of the Starlight Theater in Swope Park. A complex covering 14 acres, it was considered to be the most elaborate and modern of outdoor theatres at the time of its completion. The design was traditionalist in flavor without alluding to any specific past style, a quiet conservatism having always been a hallmark of Delk's work.

Edward Buehler Delk died suddenly on September 1, 1956, at sea aboard the SS *Excambion*, while returning with his wife Jane from a trip to Europe. He was buried in Philadelphia, his former home. A memorial service at his house in Kansas City was attended by 100 friends, with a eulogy being delivered by former Kansas City mayor William E. Kemp.

HAMILTON, FELLOWS AND NEDVED

Hamilton, Fellows and Nedved, the Chicago architects responsible for the design of Wyandotte High School in Kansas City, Kansas, were the successors to the firm previously known as Perkins and Hamilton, and as Perkins, Fellows and Hamilton. The firm had a well established reputation as the designers of educational facilities, and Wyandotte was but one of a series of outstanding school designs that they produced.

The firm was founded by Dwight Heald Perkins. Born in Memphis, Tennessee, in 1867, with two years at the Massachusetts Institute of Technology behind him (1885-87), he went to Chicago and entered the office of Burnham and Root in 1888. He must have exhibited unusual maturity and ability almost immediately, for they placed him in charge of the office during their activities with the World's Columbian Exposition in 1891 to 1893. Perkins established his own office in the year of the World's Fair and within two years received a fairly large commission for the design of Steinway Hall, built between 1895 and 1896 at 64 East Van Buren Street. The building housed Frank Lloyd Wright's downtown office for several years around the turn of the century, and for a time became the focus for a group of young architects committed to the idea of a new architecture. The Steinway is a typical tall, narrow office block in the manner of Holabird and Roche, with projecting bays and Chicago windows.

In 1901 Wright was commissioned by his uncle Jenkin Lloyd Jones, a Unitarian minister, to design the Abraham Lincoln Center, a settlement house founded by Jones and affiliated with his church. Perkins was associated with Wright on this project, but disagreements with his uncle eventually caused Wright to withdraw. Perkins was thus largely responsible for the present appearance of the building, which was constructed between 1901 and 1903 at 700 East Oakwood Boulevard. The main elevation is a rectangular composition in which the vertical pattern secured through continuous piers is bound within strong horizontal bands at the base and the parapet. The whole block is a simple rectangular prism of excessive severity, a rather heavy design although arresting in its smooth planes of warm red brick. Like Wright before him, Perkins ended up resigning before the building was actually completed.

Neither the Steinway nor the Abraham Lincoln building gave an indication of the imaginative designs that Dwight Perkins was to develop for public schools. The Chicago Board of Education appointed him as its chief architect in 1905 and thus pioneered in the adoption of a modern American architecture for school buildings. Dwight Perkins was associated with the Board for only five years, but in that time he designed about forty new schools and additions to existing schools.

Perkins' designs for several buildings for the University of Chicago gave him some claim as a school specialist. His appointment was therefore not undeserved, and soon proved more than justified. His earliest public schools were not outstanding, but those constructed between 1907 and 1910 have long been recognized for their planning innovations as well as for their design. The Jesse Spalding (Crippled Children) School of 1907 was a rather uninspired Queen Anne design that continued a trend established by Perkins in several commissions during the late 1890s. However, in 1906 and 1907 the *Inland Architect and News Record* published several projects signed by Perkins for schools of a markedly different character. These projects were not subsequently built, although two of the named schools were constructed according to different designs. The project for the Lyman Trumbull School was a heavy, almost fortress-like structure of brick laid in polychromatic bands, emphasizing the megalithic quality of the design. The other published project was for the James H. Bowen High School which, as built in 1910, was similar in concept to the Carl Schurz High School of 1908.

The project for the Carl Schurz Public High School at Addison Street and Milwaukee Avenue, the firm's most famous design, was displayed at the Chicago Architectural Club annual exhibition in March and April 1908, and the final working drawings were signed by Perkins on 21 October 1908. The school was opened in 1910. This strong, almost expressionistic design, executed in a rich, warm-toned brick with stone and terra cotta trim, owes something not only to Louis Sullivan in its closely spaced piers and recessed spandrels, but possibly to German Secessionist architecture as well. Pure forms exactly repeated, sharp-edged intersections, uninterrupted planes, the close vertical pattern under a dominating horizontal line - all are characteristic features of the time, but they appear in the school in a unique and personal way. The major emphasis of the wall treatment is the verticalism secured by Sullivan's technique of introducing false piers between the true piers, which are impossible to discover except at the entrances. Elsewhere this accent is uniform throughout the length of all the elevations. The vertical movement is abruptly terminated one story below the roof line by the stone course at the top of the heavy pylon-like projections at the corners, along the wings, and flanking the entranceways. It is a formal element characteristic of several of Wright's designs at the time, especially the Larkin Company building in Buffalo. Part of the effectiveness of Carl Schurz High School lies in its color: the brick envelope of the wall is burnt red, the roof a softer red with green copper trim, the stone trim light buff. While the interior of the building differs little from the traditional planning of big urban schools, the exterior is a brilliant exhibition of virtuosity that marks the high point of non-commercial architecture in the Chicago tradition.

Another remarkable design prepared under Perkins' stewardship was for the Grover Cleveland Public School at 3850 North Albany Avenue (the 1909 Joseph Gray School, 30th and Lawndale Avenue, is similar). The approved drawings are dated 25 May 1909; construction was largely completed in 1910. The plan is a truncated T shape, four stories high, and the principal materials are brick with stone trim. The vigorous plasticity of earlier designs is not characteristic here. Wall plane predominates but is vitalized in two ways - first by the rich tapestry brickwork establishing a broad, continuous border along the sides and across the top (the cornice hardly projects at all); and, second, by the superimposed grill of piers which rests on a plinth that, in turn, caps the projecting posts and lintels of the ground floor. There is dignity and repose in the design; it is monumental without being formidable.

Variations on similar themes produce a markedly different effect in the final design for the Lyman Trumbull Elementary School, at the northwest corner of Ashland Boulevard and Foster Avenue. The dense array of continuous brick mullions on the long elevations and the tower-like projections provide a strong vertical pattern, which, however, is sharply contrasted with the horizontality of the entablature over the main entrance and the alternate bands of light- and dark-colored brick. The opposing movements are partially unified through the use of two ornamental devices: one is the complete enframing of the window groups between the broad piers, and the other is the extension of the light and dark bands continuously over mullions, piers, and projecting masses.

The year of his appointment to the Board of Education (1905), Dwight Perkins entered into partnership with John L. Hamilton; in 1911 the firm was expanded to include William K. Fellows who, prior to 1910, had been with George C. Nimmons. Hamilton served primarily as engineer and Fellows as designer. When writing of Perkins in 1915, Thomas Tallmadge said, "we think of him as a citizen and a patriot almost before we think of him as an architect." And for Perkins public service was always a matter of priority. His particular concern for more and better parks and playgrounds led him to service on numerous commissions. Along with Jens Jensen and others he was instrumental in establishing the famed Cook County Forest Preserves, one of which, in tribute, bears his name. His efforts to improve school facilities led to a conflict with the Board of Education, which, in effect, accused him of malpractice. At public hearings conducted in 1910 he cleared his name, but subsequently declined the proffered reappointment.

Perkins' reputation as an architect of the avant-garde is based upon his schools of 1907-10, and one naturally assumes that he created other designs of a similar nature. Such, however, is not the case; there are few highly inventive designs among his works. It is possible, therefore, that these schools were produced by some anonymous designer temporarily assigned to his office staff. One suggestion has been that the designs might have been influenced by Marian Mahony, Perkins' cousin, who for over eleven years prior to 1910 had been a designer and delineator in Wright's Oak Park Studio.

Although Perkins was not of the avant-garde, he often lent support to the cause. He did so at Steinway Hall, at the Chicago Architectural Club, and also during his mandate as architect for the Chicago Board of Education. But as a designer he perhaps lacked the capacity, and probably the will, to stray very far from the conventional course. His choice of medieval revival - whether the modified Queen Anne of his early career or the Tudor Gothic later on - typified the majority of his schools.

Despite the break with the Chicago Board of Education, Perkins, Fellows and Hamilton enjoyed continuous prosperity until Perkins' failing health forced his retirement and the reorganization of the firm as Hamilton, Fellows and Nedved in 1927. Of the firm's later work, architectural historian Carl Condit considered the foremost design to be the original building of Evanston Township High School, erected in 1923-24 in the Chicago suburb from which the township takes its name. It was this school that would later provide the model for Wyandotte High School in Kansas City, Kansas.

The site was as generous as a wealthy and education-conscious community could afford: it extended 1,495' along Dodge Avenue and 1,620' in depth along Church and Lake Streets, the area embracing both the building complex and the contiguous athletic fields. Perkins' initial design called for a two-winged plan in the shape of a T, but this was later expanded to an H-plan in which the gymnasium, auditorium, classrooms, and study halls are in the wing, and the lecture rooms, laboratories, and offices are in the central block. The curtain walls of light-red brick and cream terracotta trim stand recognizably in the Chicago tradition; the strong articulation of continuous projecting piers and broad open bays is overlaid by a fine vertical pattern of thin continuous mullions. The decorative details - window moldings, coping, finials at the corners of

the low tower over the entrance - are a simplified Gothic in character, but are carefully subordinated to the primary wall rhythms and the main volumes of the building.

When the Kansas City, Kansas Board of Education was faced with the necessity of replacing Wyandotte High School following the disastrous fire of March 3, 1934, they appointed a special committee to assist in the selection of an architect. The committee spent a week in travel, viewing schools and interviewing firms. Among the schools inspected was the Evanston Township High School, whose principal expressed great satisfaction in the building. The special committee then interviewed John L. Hamilton and was very favorably impressed. On March 30, the special committee made a unanimous recommendation to the school board that Hamilton, Fellows and Nedved be hired as architects for the new Wyandotte High School. On April 2, 1934, the majority of the school board put aside parochial political considerations and approved the hiring of Hamilton, Fellows and Nedved over local architect Joseph W. Radotinsky by a vote of 4 to 2. (Radotinsky was subsequently named associate architect for the project, but his contract was with Hamilton, Fellows and Nedved rather than with the Board of Education, an indication of his subordinate position.) The result was a worthy successor to the firm's earlier schools and a major addition to the architectural legacy of the city of Kansas City and the state of Kansas.

HARE AND HARE

Sid J. Hare was born in Louisville, Kentucky, on January 26, 1860, the son of C. C. and Isadora B. Hare. He came to Kansas City with his parents in 1868. He received a special diploma from Central High School in three years, and by the age of 13 had done a year of post-graduate work under Professor E. C. White, studying trigonometry, surveying and civil engineering.

In 1885, Hare married Mathilda A. Korfhage. The couple eventually had two children, Nellie M. and S. Herbert. That same year, he began employment in the City Engineer's office as a surveyor, draftsman and photographer. While there, he was called on to escort George E. Kessler, consultant to the Kansas City, Missouri Park Board and father of the city's park and boulevard system, as Kessler worked on site selection and planning. Although two years older than Kessler, this relationship was to have a lifelong influence on Hare, who would eventually earn for himself a nationwide clientele as a consulting landscape engineer.

On leaving the City Engineer's office in 1896, Hare's initial employment in the landscape field was in the area of cemetery design. An authority on the history of cemeteries, Hare was a forerunner of the "garden motif" philosophy in cemetery landscaping. In 1901, at a professional convention of cemetery superintendents in Kansas City, Missouri, Hare discussed the cemetery as a botanical garden, bird sanctuary and arboretum - probably the first on record in the design evolution of the modern cemetery. As Superintendent of Forest Hill Cemetery, Hare assembled one of the most comprehensive collections of trees and shrubs in the Midwest.

Hare resigned his office at Forest Hill in 1902, to establish himself in the practice of landscape architecture. In the first decade of the Twentieth Century, landscape architecture as a separate field was just coming into its own, yet Hare soon established a well-reputed and successful business. Over twenty-five major projects in six states (including the plan for the Parkwood subdivision in Kansas City, Kansas) had either been completed or begun by the time his son, S. Herbert Hare joined his father in a partnership. In 1907, Hare prepared a master plan for the Parkwood area, outlining winding streets fitted to the existing topography and planning for extensive plantings. Platted in three phases beginning in 1908, Parkwood included landscaped islands at several key intersections, and stone pillars topped with ornamental light fixtures marked

the entrances to the subdivision at 10th and 11th Streets on Quindaro Boulevard - all features which would later be more fully explored in the design of Westheight Manor.

S. Herbert Hare was born in Kansas City on June 27, 1888. By the time he graduated from Manual Training High School in 1906, he had already worked as a draftsman in the office of architects Shepard & Farrar. He had been brought up on botany and landscaping, and for two years he worked for his father while doing special post-graduate work. He then attended Harvard University, admitted with advanced standing, where one of his professors was Frederick Law Olmsted, Jr., like the younger Hare the accomplished son of a major figure in American landscape architecture.

Hare left Harvard with a certificate of completion of special work in 1910, returning to Kansas City where he joined his father in forming the firm of Hare and Hare. Among their earliest joint projects was the design and landscaping of Highland Park Cemetery at North 38th Street and State Avenue, on what was then the western edge of Kansas City, Kansas. Commissioned by Henry McGrew, the developer of Parkwood, the completed design included a chapel and a caretaker's house, both in the Mission Style, and a formal entrance flanked by curving pergolas.

During their twenty-eight year association as partners, Sid always preferred the park and cemetery projects, delegating to Herbert the details of city planning and other commissions. Some of the firm's early projects included park designs for the City of Kansas City, Kansas (1911-1913), streets in Wagner Place in Jefferson City, Missouri (1913), Point Defiance Park in Tacoma, Washington (1914), and several cemeteries, in addition to smaller private and public projects. As the business grew, Hare and Hare's trademark became evident - winding roads contoured to natural topography, preservation of trees and valleys, and an eye for the scenic vista.

In 1913, the firm attracted the attention of J. C. Nichols, developer of the Country Club District in Kansas City, Missouri, reportedly when Herbert was recommended to Nichols by Olmstead as a young man of exceptional abilities. Hare and Hare were hired by Nichols and served as landscape architects in laying out approximately 2,500 acres of the district, as well as designing the grounds for many of the area's homes.

In 1915, Hare and Hare prepared the plans for Westheight Manor in Kansas City, Kansas, for developer Jesse A. Hoel. The layout that was developed had streets in gentle curves that followed the slopes of the terrain and left the high points for the siting of houses, large lots with generous setbacks, utilities underground or restricted to the rear property lines, and landscaped parklets at the principal street intersections. Streets and utilities were installed and extensive landscaping undertaken before the first lots were sold. The 95 acre development soon replaced Parkwood as the premier residential neighborhood in Kansas City, Kansas, with houses by some of the period's finest architects. The portion of Westheight designed by Hare and Hare was placed in its entirety in the National Register of Historic Places in 1975 and 1982.

The firm also was frequently engaged in developing landscape designs for individual residences. One of the more unusual of these projects came in 1916, with the design for "Mount Barbara," the Daniel and Genevieve Nelson residence, on 17 acres on the east edge of Salina, Kansas. Extensive grounds, including a pond and the first swimming pool in Salina, surrounded a hilltop, Prairie Style house designed by Clarence E. Shepard and Hardborne D. Belcher of Kansas City. Given that both firms had ties to J. C. Nichols, it was presumably Shepard that brought Hare and Hare into the project.

With the coming of the 1920s, community planning and design changed appreciably as America began to realize the needs of an increasingly industrial and technological society. In 1922, as one of the first post-war manifestations of this awakening, the planned community of

Longview, Washington, was created for Kansas City lumber magnate R. A. Long. Hare and Hare received the design commission, in collaboration with George Kessler as design consultant. Closer to home, in 1928 the firm (in collaboration with architect Alonzo H. Gentry) designed the private summer-home development of Lake Quivira on the boundary line between Johnson and Wyandotte Counties in Kansas.

Now well established, the team of Hare and Hare were much sought after not only locally, but nationally. Projects for cemeteries, college campuses (including the University of Kansas City), subdivisions, parks and military camps were commissioned. By 1925, Hare and Hare had completed projects in twenty-eight states.

Between the beginning of the Depression in 1929 and Sid Hare's death in 1938, Hare and Hare completed a number of substantial local projects, including the Municipal Rose Garden in Kansas City's Loose Park, a master plan for the University of Kansas City, the initial campus layout (1928) and subsequent landscape design (1935) for Wyandotte High School in Kansas City, Kansas, landscape design for the new Sumner High School in that same city (1938), the 1938 renovation of the Missouri State Capitol grounds in Jefferson City, and the original setting for the Nelson Gallery-Atkins Museum, together with (years later) the design of the gallery's sculpture garden. For Kansas Citians, the Nelson project was probably Hare and Hare's best known landscape development.

With the onset of World War II, the nature of Hare and Hare's commissions changed. The scope of their work was almost entirely limited to government subsidized projects, most of which included military housing. Then from the years 1945 through the 1950s (S. Herbert Hare had taken over the firm), commissions for a variety of projects resumed. Extending into thirty-three states, as well as Canada, Mexico, and Costa Rica, Hare and Hare's work included planning the sites of prestigious subdivisions, campus plans for colleges and professional schools, urban master plans and commercial revitalization projects. In Kansas City and the surrounding area, the most exemplary of projects from that period include the grounds of the Truman Library and Linda Hall Library, and the design of Lake Jacomo.

In the Spring of 1960, soon after completing plans for Lake Jacomo Park, S. Herbert Hare died. After several changes in management over the years, the firm, carried on by Chalmer V. Cooper (now retired), merged in 1980 with Ochsner and Associates, becoming Ochsner Hare and Hare.

CHARLES E. KEYSER

Charles Edward Keyser was born in Philadelphia, Pennsylvania, on March 25, 1895, the son of Charles and Amelia (Petersile) Keyser. He grew up in Philadelphia, the youngest of six children. He reportedly decided to become an architect at the age of 14, and immediately turned what had been at best a mediocre academic career into an outstanding one. This in turn encouraged his parents to undertake the expense of private schooling. According to family members, he attended the Germantown Academy, although his resume listed only public schools and night courses at the Northeast Manual Training High School. He subsequently studied as a special student under Paul Cret at the University of Pennsylvania, where he won a number of prizes and graduated in 1917.

At the same time that he was pursuing his education, Keyser also worked for a number of Philadelphia architectural firms, including Henry D. Dagit, John T. Windrim, and Edgar V. Seeler. He eventually became head draftsman in the firm of Savery & Scheetz, which specialized in residential design. By the time that the United States entered World War I, Keyser was working

as head draftsman for the firm of G. R. Ragan in Roanoke, Virginia. It was there that he enlisted in the Army on December 3, 1917. After a variety of jobs that made use of his architectural background, he was assigned to the Quartermaster Corps, rising in rank from Sergeant to 2nd Lieutenant. He was subsequently assigned to Fort Leavenworth as assistant to the Construction Division Quartermaster. Among his tasks were the design and supervision of the conversion of twelve barracks buildings into officers' quarters.

While at Fort Leavenworth he met Bernice (Beryl) Mary Nelson (born March 3, 1896), who was employed at the fort as a secretary. Following Keyser's discharge in 1919, he returned to Leavenworth and set up an architectural practice. Keyser and Bernice were subsequently married on February 15, 1920, in neighboring Wyandotte County.

Although he received several moderately substantial commissions, including churches in the small towns of Oberlin and St. Francis as well as at least one school building in Leavenworth, the opportunities in Leavenworth for a young architect were somewhat limited, and Keyser's family had grown with the birth of a son, Morris Robert, on January 13, 1921. Consequently the Keyser family moved to Kansas City, Kansas, in 1923, where they lived in an apartment building at 1412 North 6th Street. Keyser's office was originally in the Portsmouth Block at the southwest corner of 6th Street and Minnesota Avenue, but on May 6, 1925, he moved into the adjacent Merriam Building at 609 Minnesota Avenue, which he had recently remodeled for Mrs. Willard Merriam. His office was to be located there for the remainder of his career in Kansas City.

One of the first commissions that Keyser obtained after moving to Kansas City was for the new Washington Avenue Methodist Episcopal Church at 7th Street and Washington Boulevard. The design for this large and locally prominent church virtually assured the 28-year-old architect of success in his new home (and may have been the commission that prompted his move; the timing is uncertain). The church was followed by various business buildings and a number of houses, culminating in Keyser's selection in closed competition to be the architect of the "Ideal Home," a joint project of the Kansas City, Kansas Real Estate Board and *The Kansas City Kansan* newspaper in the prestigious subdivision of Westheight Manor. His residential work, while initially somewhat less than half of his practice, included at least eight other designs for Westheight Manor between 1923 and 1931 in addition to the Ideal Home.

Despite his early success, ill health forced Keyser to move to Albuquerque, New Mexico in 1926. His lungs were weak, and it was feared that he might have tuberculosis. Following his recovery, he briefly returned to Leavenworth, then became associated with the firm of Layton, Hicks & Forsythe in Oklahoma City. Here he was involved in a number of major public projects, including preparation of the drawings for the original Oklahoma City Civic Center. It was just prior to this absence that he designed the newspaper plant and offices for *The Kansas City Kansan*. The working drawings and job supervision were subsequently carried out by another prominent local architect, David B. Peterson.

Keyser reopened his office in Kansas City, Kansas late in 1928, although he was again residing in Leavenworth, presumably commuting on the Kansas City and Leavenworth interurban line. The family eventually returned to Kansas City, where they lived in rented quarters at three different locations. Their own house in Westheight Manor, at 2421 Washington Boulevard, was under construction by 1929. That year was significant for Keyser in other ways as well, as he received the commission to design the Kansas City, Kansas City Hall Annex and Fire Headquarters, completing the work begun in 1911 by Rose and Peterson.

In the early 1930s, with the Great Depression at its worst, Keyser's work consisted mostly of small commercial jobs. One of his more interesting projects from this period was the completion of the upper portions of the bell towers on St. Anthony's Catholic Church. By 1935, he had begun to design factory and warehouse buildings in the Fairfax Industrial District. Most of

these projects were commissioned by the Kansas City Industrial Land Company, a subsidiary of the Union Pacific Railroad Co. that was the model industrial district's principal land owner and developer. Over the next six years there were at least 18 Fairfax projects, making Keyser the principal architect for the development. It can therefore be assumed that Keyser's practice was in general more prosperous than those of many local architects in the 1930s.

Keyser's designs in the 1920s were above average examples of the various academic revivals, with clean lines and a restrained use of ornament, the latter often in the form of carefully placed shields or heraldic devices in a repeating pattern. It was probably an easy step from this to his work in the 1930s, which was generally in the Art Moderne style. Perhaps the most notable example of the latter was the Anchor Building and Loan building of 1937, with its blank wall of black-banded white vitrolite punctuated by a single large glass block window trimmed with polished aluminum. It should also be noted that Keyser, like many of his generation, was an accomplished renderer of his own designs. Published examples include the Washington Avenue Methodist Church, the *Kansan* building, the proposed Federal Building of 1935, and the Chrysler Motors Parts Corp. warehouse.

Thanks in part to his work in Fairfax, Keyser came to be recognized as an expert on warehousing and industrial facilities, noted for the long, sleek "Moderne" lines of his industrial buildings. This work included not only the building shell but often layouts for shop and mechanical equipment, production plans, power wiring and equipment layout as well. In addition to the work for the Kansas City Industrial Land Company, he also did extensive designing for Safeway, Inc. throughout the United States. This eventually included three major Safeway Stores distribution centers: one in Kansas City, Kansas, one in Denver, and one in Garland, Texas. At the time of construction, these three complexes had a combined value in excess of 25 million dollars.

Along with his expanded architectural work in the industrial field, Keyser's personal life took a turn in the late 1930s with the birth of a daughter, Ida Suzanne, on January 15, 1937, sixteen years after the birth of his son. A variety of personal and professional factors led to Keyser and his wife obtaining a divorce in August 1944. He subsequently married Revena Van Winkle on June 8, 1945, in Ottawa, Kansas. The couple located in a surprisingly modest house at 2700 West 68th Street (now 4000 West 68th Street) in Prairie Village, Kansas, although Keyser continued to maintain his architectural office in Kansas City, Kansas.

By this time, although his work remained concentrated in the Fairfax Industrial District, Keyser was registered in Kansas, Missouri, Nebraska, Colorado, and Texas, and for a period maintained branch offices in Dallas and Denver. In 1946 he also became the owner of the Drexel Supply Company, housed in a building designed by Keyser at 612 State Avenue in Kansas City, Kansas. The company specialized in supplies for architects and engineers, and was a distributor for Ozalid reproduction equipment. One of the more interesting of his later buildings was the Avon Products building at 85th Street and U.S. 71 Highway in Kansas City, Missouri.

In the fall of 1955, Keyser and his wife took an extended trip to Europe. On their return, he fell ill and was diagnosed as having lung cancer. He sold the Drexel Supply Company but continued his architectural practice, working on plans for the American Beauty Macaroni Company building to be erected in Fairfax until several weeks before his death. Charles E. Keyser died at his home on August 23, 1956, at the relatively early age of 61. He was buried in Mount Moriah Cemetery in Kansas City, Missouri.

DAVID B. PETERSON

David Burton "Burt" Peterson was born in Vandalia, West Virginia, on June 29, 1875, the son of Nicholas E. and Margaret V. (Hyre) Peterson, of Swedish, Scotch-Irish and German descent. He grew up in West Virginia and near Triplett in rural Missouri, where his family settled on a farm in 1885. While still in his teens, he designed and built a home for his parents. This accomplishment set the stage for the future.

Peterson moved to Kansas City in 1897, and for the first ten years of his residence was employed as a carpenter, rising from apprentice to superintendent of construction. On January 23, 1901, he married Elizabeth M. Hardy of Triplett, Missouri. By 1903, they were living at 408 Waverly Avenue in Kansas City, Kansas. The Petersons eventually had four children: Russell H. (born November 16, 1903), Ailene (born August 2, 1911), Karl B. (born April 28, 1914), and Paul E. (born November 6, 1917). A brother, W. D. "Dan" Peterson, also lived in Kansas City, Kansas, where he worked as a contractor building small homes and filling stations.

In 1906, W. W. Rose moved his architectural office from Kansas City, Missouri, to Kansas City, Kansas, and Peterson joined the firm as a draftsman and structural superintendent. His work must have been impressive, for just three years later, in December, 1909, the young carpenter-turned-architect was made a partner and the firm renamed Rose and Peterson. Peterson's rapid rise in Rose's architectural firm was clear evidence of his ability. He had a limited formal education, although at some point in his career he did special architectural work with Professor Gabriel Ferrand, head of the architecture department at Washington University in St. Louis. He eventually became a registered architect in the state of Illinois, at a time when neither Kansas nor Missouri required registration.

The production of buildings by Rose and Peterson continued for almost fifteen years. The firm's many notable designs in this period included a substantial number of school projects, for both additions and new buildings, the result of Rose's position as official architect for the Kansas City, Kansas Board of Education. Most of these projects followed three successive bond issues, in 1910, 1914, and 1921, and were in apparent response to the city's rapid growth. At the same time the firm did the preliminary design and first phase of the Kansas City, Kansas City Hall (1910-11), and the Soldiers and Sailors Memorial Building (1922-25), the city's public auditorium. The major exception to this apparent local dominance was the new Wyandotte County Court House of 1924-27, whose architects, Wight and Wight, were selected as the result of a competition. (Rose and Peterson entered the competition, and placed high enough to be awarded a \$1,000 prize.) Outside of Kansas City, the firm's many projects included numerous schools, a large Odd Fellow's home for elderly and indigent lodge members near Manhattan, Kansas, and county courthouses in Missouri, Nebraska, South Dakota, and Texas.

The buildings designed by Rose and Peterson seem somewhat more polished than those designed by Rose alone, but that may simply be a reflection of changing architectural styles. The schools designed by Rose prior to the partnership were often very eclectic in nature, with great variation in their exterior appearance, while those after 1909 show a conscious attempt to develop a more unified and coherent approach. Rose is generally credited (perhaps unfairly) with being the designer within the firm. Alternatively, there are strong indications that Rose increasingly concentrated on the business aspects of the firm, leaving design as well as supervision in Peterson's capable hands.

There is an apparent stylistic consistency in Rose and Peterson's work, with its rather free adherence to the Classical, often somewhat incongruously blended with touches of the Arts and Crafts (the latter usually on the interior). This eclectic blending of styles was at its most effective on the firm's handful of residences, particularly the second rectory for St. Peter's Catholic Church (1916), the Fred Meyer residence (1917-19), and the extensive remodeling for

Albert Mebus (1920). The principal variations to the Classical emphasis were the Tudoresque Scottish Rite Temple of 1908-09, whose vaguely Medieval attributes may have been at the request of the client, and Rose's own house, completed in the Westheight Manor subdivision in 1923. The latter was strongly influenced by the Prairie Style. This, together with the Arts and Crafts influence already noted, suggests that Rose's personal tastes were somewhat at variance with his professional practice, a dichotomy not uncommon among architects of the period.

The firm's larger buildings can occasionally seem awkward or unresolved in appearance, as if the architects were uncomfortable with complex programs containing varied uses. In all fairness, this may in part be the result of buildings never fully completed as originally proposed (the Kansas City, Kansas City Hall and the Grund Hotel, for example) or else buildings whose funding limitations resulted in extensive design changes (the Soldiers and Sailors Memorial Building). Smaller structures are a different matter, however. Of particular note are the elementary schools of the 1920s. Carefully proportioned and nicely detailed, these structures remain among the most attractive designs ever executed in Kansas City, Kansas.

During World War I, Peterson contributed to the war effort by working as an inspector in ship construction at Hog Island, Pennsylvania. At war's end he returned to his partnership with Rose. Much of the school work alluded to above began with the passage of a major bond issue in 1921. Over the next four years some 25 different school projects, for additions, alterations, and at least eleven new buildings, were completed by the firm. Other projects were carried forward at the same time, and the pressures must have been intense. In the summer of 1925, the firm was dissolved, and Peterson and his wife left for an extended trip to Europe, eventually visiting eleven different countries.

One factor in the firm's split may have been the result of local politics. Peterson was never again to receive any really significant public commissions within Kansas City, Kansas, and this was apparently a matter that he felt (with reason) quite bitter about. According to a reliable source, this situation resulted from an incident that occurred during the last stages of construction on the Soldiers and Sailors Memorial Building. While Peterson was out of town inspecting another job, a local subcontractor carried out the unscheduled installation of the terrazzo floor within the Memorial Hall portion of the building. On Peterson's return, he personally drilled a core sample, found that the work did not meet specifications, and ordered the subcontractor to do the work over.

The next day, the City's purchasing agent, a gentleman named George T. Darby, showed up at Rose and Peterson's office. He placed a blank check on Peterson's desk, and suggested that he forget the whole thing. Peterson literally threw the man out of the office, and was told in turn that he would never get another job in Kansas City, Kansas. As Darby was prominent in the then-dominant Republican Party, he may well have had the political clout to see that his threat was carried out, particularly once Don McCombs began his twenty-year reign as mayor in 1927. The threat became even more of a certainty in 1931, when Darby was elected city finance commissioner, a position he would hold for over ten years.

On Peterson's return from Europe in 1925, he began an independent architectural practice. His office was initially in his home at 818 Minnesota Avenue, next door to the former Wells and Haren residences and midway between the Duer Building and the Holzmark Motor Co. Although in the future local public commissions would largely be barred to him, he apparently inherited two school projects from his former firm. One was for the addition of a gymnasium to Central Junior High School. The other, and much more substantial, was for a new high school in Rosedale, an area that had become part of Kansas City, Kansas in 1922. The Rosedale High School (now sadly altered) pointed toward Peterson's eventual adoption of the Art Deco style, with massing and angular elements that may have been suggested by the well-publicized school designs of Chicago architect Barry Byrne.

The school projects were followed by another seemingly inherited work, the completion of the Kansas City, Kansas Y.M.C.A. This put Peterson back into association with W. W. Rose, working on a building they had begun together in 1911. A third architect was also associated on the project, Harry Foster Almon of Kansas City, Missouri. It is uncertain as to which architect played the dominant role in the final design, but the association between Peterson and Almon must have proved to be congenial as the two were to collaborate again over the next two years.

After years spent in Rose's shadow, Peterson must have been eager to show what he could do on his own. He got his chance in 1926, with the design of a residence for Francis Ryan at 609 North 17th Street. The new house adjoined Rose and Peterson's Fred Meyer residence of 1917-19, and the contrast is striking. Although both are fine designs, the Meyer house is dark, massive, and just a bit top heavy. In comparison the Ryan house seems light and clean-lined, less original perhaps but more polished. Of particular note was the use of polychrome terra cotta for ornamentation, including a highly original enframing of the front door.

Unfortunately, the Ryan residence was to remain the high point of residential design in Peterson's practice. In 1927 he joined with Harry F. Almon to form the firm of Peterson and Almon, with offices soon relocated from Peterson's home to the Huron Building at 905 North 7th Street Trafficway. Although the firm continued to design an occasional residence, most of their work was of a business or institutional nature, and much of it was outside of Kansas City, Kansas. Most notable perhaps were the designs for Turner Elementary School and Washington High School, both begun in 1931. Here Art Deco ornamentation was used for the first time on public buildings in Wyandotte County, with a golden tan brick similar to that of the Ryan house.

In 1928, Peterson and his wife moved to a house at 915 Grandview Boulevard. This was an older, two story structure adjacent to Northrup Park that had previously served as the German Deaconess Home (an orphanage) and was without any particular architectural distinction. Peterson left the exterior largely unchanged but thoroughly remodeled the interior and furnished it with many of the objects that he and his wife had brought home from Europe. It seems a rather odd choice, but it may reflect the fact that, except for the occasional school commission, most of Peterson and Almon's projects were relatively small. By 1932, with the Great Depression at its worst, Peterson and Almon began to work on commissions separately, and never jointly after the fall of 1933, although they continued to share an office and the firm of Peterson and Almon continued to be listed in the City Directory through 1936. At approximately the same time that the change occurred in the firm, the Petersons moved once more, to an older house at 733 Washington Boulevard.

Despite indications of limited resources, Peterson still managed to obtain a number of substantial commissions during the Depression. Most of Peterson's work in these years tended to be outside of Kansas City, Kansas, however, for schools and other public buildings in communities scattered across Kansas, Missouri, and Oklahoma. He had very much wanted to be considered for the design of the new Wyandotte High School (1934-37), but local public commissions were apparently still beyond his grasp. The middle years of the Depression saw only a handful of small projects brought to completion, but beginning in 1935, three substantial buildings were soon underway in the city of Chanute in southeastern Kansas. These included a private funeral home and two buildings for the Chanute Board of Education, a senior trade school and a junior college.

Unfortunately, the Chanute projects were to be the last. David B. Peterson died of a heart attack on Tuesday, November 2, 1937, at the comparatively early age of 62, while in Chanute supervising the completion of the Chanute Junior College. He was buried in Memorial Park Cemetery in Kansas City, Kansas.

JOSEPH W. RADOTINSKY

Joseph W. Radotinsky was born in Kirkwood, Missouri, on February 26, 1902, the son of Charles and Mary Radotinsky, both Hungarian immigrants. He moved with his family to Kansas City, Kansas, in 1909. By this time he was already doing drawings and sketches, including buildings and cartoons of family members.

As the family was poor, young Joseph worked for most of his early years, earning \$3.00 a month by helping the janitor at his elementary school. During his years at Kansas City, Kansas High School, he milked cows at Reed's Dairy on the Kerr farm west of 18th Street, in what is now the Westheight Manor Historic District. He got up "in the middle of the night," milked the cows, drove a truck to the high school at 9th and Minnesota, attended classes, then drove the truck back to the dairy and did the afternoon milking. Nevertheless, he was chosen class president during both his junior and senior years in high school. He also worked part-time as a draftsman for the architectural firm of Rose and Peterson, and David B. Peterson provided financial assistance when Radotinsky enrolled in the architecture program at the University of Kansas.

While at K.U., Radotinsky sold architect's and engineer's supplies for the Gallup Map Co., and during his senior year worked in the food concessions at K.U. sports events. Following graduation in 1924, he joined with classmate Roger Bishop in forming the B-R Construction Co. The company built bridges in Jefferson, Atchison and Doniphan Counties in Kansas, but ran into financial difficulties and was forced to disband.

Radotinsky then began an odyssey that took him to Birmingham, Alabama, various points in Florida, Asheville, North Carolina, and Columbus, Ohio, before ending up in New York. There he was able to join the architectural firm of Thomas W. Lamb (1871-1942), designer of the Loew's Midland Theatre in Kansas City, Missouri, and one of the largest firms in the United States at the time. While employed with Lamb, he took special work at Columbia University and participated in several national competitions for architectural students. He took second in the most coveted, the LeBrun competition, but won the gold medal in the Ecole des Beaux-Arts, the New York Municipal Arts competition.

Radotinsky returned to Kansas City, Kansas, in 1928 and was employed by the architectural firm of Archer and Gloyd. Shortly thereafter, he was approached by the Kansas Board of Administration to interview for the position of State Architect. Backed by prominent local Republicans such as Willard J. Breidenthal, Harry Darby, Jr., and Lewis H. Brotherson, he was appointed to the position by Governor Clyde Reed and continued in the post through the administrations of Harry Woodring and Alfred M. Landon. It was while serving as State Architect that he met his wife, Edna, who was employed as a secretary in the office. They were married in 1935, and eventually had one daughter, Sandra Gayle. Radotinsky continued to carry on a private practice in addition to his state position, and by 1931 was made a partner in the firm of Archer, Gloyd and Radotinsky. From 1932 to 1935, the firm continued as Archer and Radotinsky, before Radotinsky and Arthur W. Archer established separate firms. One house in the Westheight Manor Historic District dates from this period, that of Kenneth L. Brown, Jr. at 1211 Hoel Parkway.

Radotinsky had just been appointed to a fourth term by Governor Landon when on March 3, 1934, a fire destroyed the old Kansas City, Kansas High School building. Radotinsky resigned his position as State Architect in the hope of securing the commission to design the new high school. In the interval, a selection committee was formed which unanimously recommended the hiring of the distinguished and experienced Chicago architectural firm of Hamilton, Fellows and Nedved. Despite the committee's recommendation, Radotinsky came within two votes of being named project architect. He was subsequently named associate architect for the project, but his

contract was with Hamilton, Fellows and Nedved rather than with the Board of Education, an indication of his subordinate position.

A local architect of some note who was involved with Radotinsky on the massive high school project was Cecil E. Cooper (1901-1991), who in 1936 was employed as supervisor and architect in charge of construction. It seems probable that Cooper had previously been employed by Archer and Radotinsky, as in later years he entered into a partnership with Arthur W. Archer. In 1937 Cooper established an independent practice, but his first known project was again in association with Radotinsky. This was for the un-built Auction Warehouse portion of the multi-building Kansas City, Kansas Food Terminal. Other early projects by Cooper such as the 1941 Greyhound Bus Terminal in Kansas City, Kansas also seem to show some influence from Radotinsky in their design.

While the new Wyandotte High School was under construction, Radotinsky was responsible for a number of local designs. These included the completion of the auditorium interior of the Soldiers and Sailors Memorial Building, an Art Moderne design that contrasts with Rose and Peterson's Neo-Classical building, Vernon Elementary School, a W.P.A. project with a fine Art Deco bas relief over the entry, and the Dan Scherrer house at 2314 Washington Boulevard in Westheight Manor, perhaps Radotinsky's finest residential design.

Following the completion of Wyandotte in 1937, Radotinsky was named architect for the new Sumner High School. Although a segregated school for African-American students (the only such high school in the state of Kansas), this was one instance in which separate was not necessarily unequal. Lacking the larger school's extensive campus, Sumner nevertheless approached Wyandotte in the quality of its design. As with Wyandotte, the stylistic sources were diverse. Not just another Art Moderne design, it draws on the work of early European modernists such as the Dutch architect Willem Dudok, and Eliel Saarinen, the Finnish-American architect whose work was to have a lasting influence on Radotinsky. The sculptural ornamentation around the main entry recalls the work of Frank Lloyd Wright in California in the early 1920s, as well as the Art Deco designs of New York architect Ely Jacques Kahn. And as with Wyandotte, despite the diversity of sources the design remains unified and coherent.

At the same time that work was beginning on Sumner, Radotinsky was again named associate architect on a major project, perhaps as much a tribute to his political skills as to his admitted accomplishments as a designer. In this case the project was the Kansas City, Kansas Food Terminal (Public Levee) on Fairfax Trafficway, with the principal architects being Alonzo H. Gentry, Voskamp & Neville of Kansas City, Missouri. Radotinsky's aggressiveness in seeking commissions and in claiming sole credit for designs involving others may have stemmed from his childhood poverty, but it eventually led to his being derisively nicknamed "Joe the Rat" by his fellow architects. The Food Terminal project included nine separate elements, three of which were not built. Radotinsky collaborated with Gentry, Voskamp & Neville on the Merchants Building and the un-built Packing Building and Garage; he was sole architect of the Cold Storage Building, the Farmer's Market sheds, and the un-built Auction Warehouse and Incinerator.

By 1938, Radotinsky was official architect for the Kansas City, Kansas Board of Education, beginning a long series of additions, remodelings and new buildings, as well as work for other local school boards, including the Turner and Shawnee Mission school districts. He carried out major additions to Argentine and Washington High Schools, and designed the new Turner High School, as well as Corinth Elementary School in Prairie Village and schools in Merriam, Lenexa, and Overland Park. During World War II his work included Forbes Air Force Base in Topeka and O'Reilly General Hospital in Springfield, Missouri. After the war his regional practice continued to expand to eventually include an eight state area. After obtaining a pilot's license in 1949, he flew his own airplane in order to keep in touch with his various projects, sometimes averaging 2,500 miles a week.

Despite the great extent of his practice, it was at this time that Radotinsky designed the one known church in his oeuvre. (It is possible that he was a member of the congregation.) The First Presbyterian Church at the northwest corner of 40th Street and Victory Drive in Kansas City, Kansas (1955-56) was a handsome red brick structure that in its massing and detailing again recalled Saarinen's work, but with a gable roof and rhythmic elements that seem Wrightian in their derivation, more like Saarinen's buildings for the Kingswood girls' school at Cranbrook than the handful of churches that he designed.

In October of 1957, Radotinsky joined with Raymond E. Meyn and Fred M. Deardorff to form the architectural firm of Radotinsky, Meyn and Deardorff, with offices in both the Public Levee facilities on Fairfax Trafficway and the Pickwick Building in Kansas City, Missouri. Perhaps not surprisingly, given Radotinsky's personality, the firm had dissolved by 1966 and Radotinsky returned to an individual practice. Among the best known of his later buildings were the American Hereford Association Building of 1951 in Kansas City, Missouri, the long-delayed Federal Building in Kansas City, Kansas (1958-60), and the new Kansas City, Kansas Public Library and Board of Education Building. The library building, completed in 1966, still exhibits in its interior detailing the influence of Eliel Saarinen's later work.

Radotinsky's last major building to be designed before his retirement in 1970 was the City-County Health Department Building in Kansas City, Kansas. Unfortunately, it does not measure up to what had gone before, but construction came only after the architect's retirement and therefore lacked his supervision. Part of the problem may have been that this was just the first part of a larger complex, including a new city hall and a two-level parking structure, both of which had different designers but little overall coordination.

Radotinsky's last years were spent at his Hereford farm near Wolcott in northwestern Wyandotte County. The farm had been purchased some years before, but had always been secondary to his architectural work. "He was born to be an architect, not a farmer," his wife recalled, stating that she had teased him that his "architectural fees kept the farm going." Joseph W. Radotinsky died following a heart attack on August 15, 1983 at the age of 81, and was interred in the Highland Park Cemetery Mausoleum.

W. W. ROSE

William Warren "Bill" Rose was born in Oyster Bay, Long Island, on March 12, 1864, the son of George B. and Charlotte N. (Warren) Rose. He grew up in Ogdensburg, New York, and graduated from the Ogdensburg Academy in 1882. Following graduation he went to New York City where he studied architecture as an apprentice in the office of G. A. Schellinger. He then spent three years in the architectural offices of Charles T. Mott and J. C. Cady Company. A first attempt to establish an independent architectural practice in Birmingham, Alabama, in 1885 was unsuccessful, and while there he worked for W. Sutcliffe, Armstrong and Willett.

In December 1886, Rose arrived in Kansas City, Missouri. This move was followed by marriage on November 14, 1887, to Clara D. Grandy, a fellow New Yorker. The Roses eventually had two children, Spencer G. (born November 25, 1891) and Pauline (born December 18, 1893). As Rose is not listed in the 1887-88 city directory, it is uncertain as to where he lived or where he was employed. By 1889, however, the Roses were living at 1413 North 7th Street in Kansas City, Kansas, and he had established an architectural partnership with James Oliver Hogg of Kansas City, Missouri, with offices in the Baird Building at 6th Street and Wyandotte Avenue.

Both Kansas Citys were booming in the late 1880s, and Rose was just one of a number of young eastern architects who arrived to take advantage of the expansion then occurring.

Hogg, born in Madison, Wisconsin in 1859, had also come to Kansas City in 1886. He was better educated than his younger partner, having studied under Professor M. C. Rickes in the pioneering architectural program at the University of Illinois, and then as an apprentice to the well-known Chicago architect S. S. Beman.

Hogg and Rose, with their residences divided between the two cities, carried on a practice in both. For a brief time they even maintained an office in Kansas City, Kansas, in the Beard Building at 538 Minnesota Avenue. In 1890, Hogg and Rose were appointed architects for the Kansas City, Kansas Board of Education, replacing William F. Hackney.¹⁵ Rose was reappointed in 1891, and with the exception of a possible hiatus about 1905 would hold this position for the next 36 years, until 1927 or '28. While this may have meant additional income for the firm, it may also have exacerbated any tensions between the two partners. The building boom ended in the Panic and depression of 1893, and the firm of Hogg and Rose was dissolved in 1894.

Despite Rose's residence in Kansas City, Kansas, and his arrangement with the school board, he continued to maintain his office in Kansas City, Missouri, first in the Builders & Traders Exchange and then, after 1897, in the Postal Telegraph Building at 8th Street and Delaware Avenue. A particularly notable achievement during this period was the winning of second place in the competition to design the new Kansas City, Missouri Convention Hall, although he was almost disqualified when it was discovered that he lived in Kansas. The Roses changed their residence several times, eventually moving in 1898 from 414 Troup to a house at 415 Everett, where they would remain for the next twenty-five years. Nevertheless, Rose's architectural office continued to be located in Missouri until 1906, when it was finally moved to the Barker Building at 715 Minnesota Avenue in Kansas City, Kansas, perhaps more for political reasons than for professional ones.

A member of the Scottish Rite, Masons and Elks, Rose also became very active in local politics, eventually being called "...perhaps the boldest and most original political thinker that has attracted attention in Wyandotte County." A Democrat with Populist (some said Socialist) leanings, he was a strong advocate of home rule and municipal ownership of the water system. In 1897, the 33-year-old Rose ran for mayor of Kansas City, Kansas. Despite extensive opposition against him in a city and county that were still predominantly Republican, he lost to Robert L. Marshman by only 600 votes.

Rose's next try for office came in the spring of 1905. He again ran for mayor, and this time won by some 800 votes. As he could not hold both official positions simultaneously, Rose's place as architect for the Kansas City, Kansas Board of Education was taken (at least temporarily) by one J. W. Tate. There is some indication that Rose and Tate may have briefly been partners, but if so, it was apparently only for a matter of months.

At the time that Rose became mayor, prohibition was in effect in Kansas, but Kansas City, Kansas, with its substantial population of recently-arrived European immigrants, was decidedly wet. Attempts to close the local saloons had never been successful, and large beer wagons made daily deliveries across the state line from Missouri. The State's efforts to close down the illegal liquor traffic in the city intensified in 1905 in what became known as the "big joint war," with special prosecutors being sent to padlock the taverns and halt the illegal sales. Rose refused to try to enforce the law, saying that it would cost the City \$100,000 a year in fees from liquor licenses and in any case would be an exercise in futility. Instead, he tried to control the traffic by regularly fining the offenders without shutting them down. The State therefore brought an ouster suit against him on September 23, 1905.

¹⁵ Hackney served in this same position with the Kansas City, Missouri Board of Education until his death in 1898, when he was replaced by his younger partner Charles A. Smith.

The case against Rose was carried to the Kansas Supreme Court, and the Court issued an injunction prohibiting him from serving as mayor. On April 3, 1906, three days before he was to be served with the ouster papers, Rose resigned, and then announced his candidacy for office in the special election called for May 8 to fill the vacancy.¹⁶

He won by a majority of 1,600 votes (a solid indication of the popularity of his stand), and another injunction was secured against him. He violated the injunction by presiding over the city council, and the Kansas Supreme Court fined him \$1,000 for contempt of court. After fighting his ouster all the way to the United States Supreme Court, Rose was finally forced to resign again on September 7, 1906, and a second special election was called for December 12. This time Rose backed a Democratic candidate, railroad engineer Michael J. Phelan, for mayor, with the understanding that Rose would be "the power behind the throne." The opposing candidate was the reform-minded Dr. George M. Gray, who won the special election by only 260 votes. Dr. Gray's subsequent term of office only lasted five months, the shortest term of any Kansas City, Kansas, mayor, although one marked by considerable accomplishment.

In the next regular city election, in the spring of 1907, Rose was free to run again and did so. In a three-way race, Rose and Dr. Gray were both defeated by Dudley E. Cornell, an old-line politician who succeeded in uniting the city's various political factions against the two political mavericks. Rose subsequently retired from active politics to concentrate on his architectural practice.

Rose's architectural work had proceeded concurrently with his political involvement. Prior to his term as mayor, he had designed two of the most prominent civic structures in Kansas City, Kansas, the high school completed in 1899, a Second Renaissance Revival design with perhaps a touch of the Romanesque and a tower that dominated the downtown skyline, and the Carnegie Library completed in 1904, a masterful and well-ornamented excursion into the Beaux-Arts. Following his ouster, Rose's career as architect for the Kansas City, Kansas Board of Education resumed, seemingly unaffected by the controversy, and soon expanded to include numerous other public projects as well.

In December, 1909, Rose entered into partnership with David B. "Burt" Peterson. Peterson, born in West Virginia in 1875, had come to Kansas City in 1897. He worked as a carpenter, and joined Rose's firm as a draftsman and structural superintendent in 1906 when the office moved to Kansas City, Kansas. Over the next 15 years the two partners would dominate much of the architectural scene in Kansas City, Kansas during the city's period of greatest growth, while establishing a practice that was regional in nature.

Rose and Peterson's many notable designs in this period included a substantial number of school projects, for both additions and new buildings, the result of Rose's position as official architect for the school board. Many of these projects followed three successive bond issues, in 1910, 1914, and 1921, and were in apparent response to the city's rapid growth. At the same time the firm did the preliminary design and first phase of the Kansas City, Kansas City Hall (1910-11), and the Soldiers and Sailors Memorial Building (1922-25), the city's public auditorium. The major exception to this apparent local dominance was the new Wyandotte County Court House of 1924-27, whose architects, Wight and Wight, were selected as the result of a competition. (Rose and Peterson entered the competition, and placed high enough to be awarded a \$1,000 prize.) Outside of Kansas City, the firm's many projects included numerous schools, a large Odd Fellows' home for elderly and indigent lodge members near Manhattan, Kansas, and county courthouses in Missouri, Nebraska, South Dakota, and Texas.

¹⁶ Rose's plan for the establishment of a municipal water system had been approved by the city council on February 6, 1906.

The buildings designed by Rose and Peterson seem somewhat more polished than those designed by Rose alone, but that may simply be a reflection of changing architectural styles. The schools designed by Rose prior to the partnership were often very eclectic in nature, with great variation in their exterior appearance, while those after 1909 show a conscious attempt to develop a more unified and coherent approach. Rose is generally credited (perhaps unfairly) with being the designer within the firm. Alternatively, there are strong indications that Rose increasingly concentrated on the business aspects of the firm, leaving design as well as supervision in Peterson's capable hands.

There is an apparent stylistic consistency in Rose and Peterson's work, with its rather free adherence to the Classical, often somewhat incongruously blended with touches of the Arts and Crafts (the latter usually on the interior). This eclectic blending of styles was at its most effective on the firm's handful of residences, particularly the second rectory for St. Peter's Catholic Church (1916), the Fred Meyer residence (1917-19), and the extensive remodeling for Albert Mebus (1920). The principal variations to this Classical emphasis were the Tudoresque Scottish Rite Temple of 1908-09, whose vaguely Medieval attributes may have been at the request of the client, and Rose's own house, completed in the Westheight Manor subdivision in 1923. The latter was strongly influenced by the Prairie Style. This, together with the Arts and Crafts influence already noted, suggests that Rose's personal tastes were somewhat at variance with his professional practice, a dichotomy not uncommon among architects of the period. (Rose's daughter and son-in-law, Pauline and Harry S. Gille, Jr., also lived in the Westheight house and were the owners of record.)

The firm's larger buildings can occasionally seem awkward or unresolved in appearance, as if the architects were uncomfortable with complex programs containing varied uses. In all fairness, this may in part be the result of buildings never fully completed as originally proposed (the Kansas City, Kansas City Hall and the Grund Hotel, for example) or else buildings whose funding limitations resulted in extensive design changes (the Soldiers and Sailors Memorial Building). Smaller structures are a different matter, however. Of particular note are the elementary schools of the 1920s. Carefully proportioned and nicely detailed, these structures remain among the most attractive designs ever executed in Kansas City, Kansas. An equally accomplished design was one of the firm's larger commercial projects, the white terra-cotta clad Kresge Building on the northwest corner of 6th Street and Minnesota Avenue in downtown Kansas City, Kansas (1917-18).

Of the various individuals employed by Rose and Peterson during this period, two in particular are worth noting. Arthur F. "Art" Hall was a building superintendent with the firm in the years leading up to World War I. After the war, he was employed in a similar capacity by Smith, Rea and Lovitt before setting up his own architectural practice on the third floor of the Brotherhood Block. In the mid 1920s, Hall's office also served as the Kansas City, Kansas, branch office of his former employer, Charles A. Smith, Rose's counterpart as architect for the Kansas City, Missouri Board of Education, thus briefly placing the two prominent school architects in close proximity.

The second individual of note was the young Joseph W. Radotinsky. Following World War I, Radotinsky was employed by the firm as a part-time draftsman while still in school, and Peterson reportedly helped finance the would-be-architect's education at the University of Kansas, where Radotinsky graduated in 1924. After a varied career that included several terms as State Architect, in the late 1930s Radotinsky became, like Rose before him, official architect for the Kansas City, Kansas Board of Education. In this position he subsequently designed many additions and alterations to Rose and Peterson schools (not all of them sympathetic). He would eventually become one of the most prominent architects in the Kansas City area.

During World War I, Rose served on the Government War Labor Board, while Peterson contributed to the war effort by working as an inspector in ship construction at Hog Island, Pennsylvania. At war's end the partnership resumed an increasingly active practice. One of the firm's larger local projects was a three story addition to the Wahlenmaier Building at the northeast corner of 8th Street and Minnesota Avenue in 1921. Following completion, the building was renamed the Brotherhood Block, and Rose and Peterson subsequently moved into a fourth floor suite of offices.

Much of the school work alluded to above began with the passage of a major bond issue in 1921. Over the next four years some 25 different school projects, for additions, alterations, and at least eleven new buildings, were completed by the firm. Other projects were carried forward at the same time, and the pressures must have been intense. In the summer of 1925, the firm was dissolved, and Peterson and his wife left for an extended trip to Europe.

After a brief and apparently unproductive period of working alone, Rose formed a new partnership late in 1925 with Joseph A. Ridgway of Kansas City, Missouri, and Fred S. Wilson, a Rosedale architect and former draftsman for Louis Curtiss who served as the staff engineer for the Kansas City, Kansas City Planning Commission. For some reason, Wilson's participation in the partnership lasted less than one year. The firm of Rose and Ridgway continued in Rose and Peterson's old office on the fourth floor of the Brotherhood Block at 8th and Minnesota. The association with the Board of Education also continued, with four projects for substantial school additions in 1927 and '28. It may have been the younger Ridgway who added the influence of the Spanish Eclectic style to the firm's work, first with the Harold M. Franklin residence at 1829 Washington Boulevard in Westheight Manor (1926) and then with the George H. Long Funeral Home of 1926-28, at 707 North 10th Street.

The funeral home was to remain the largest and most attractive project of Rose's later years. Rose suffered a nervous breakdown in the fall of 1928, and retired from active practice. Over the next two years, he spent much of his time in Florida, trying to regain his health. The handful of projects by Rose and Ridgway executed during this time must therefore be seen as largely the work of Ridgway. In 1930, the firm was formally dissolved, although Ridgway continued to occupy the same office through 1932.

Many of the buildings designed by W. W. Rose remain in active use. The principal losses are the Kansas City, Kansas High School, destroyed on March 3, 1934, in one of the most spectacular fires in the city's history, Stowe Elementary School, cleared to provide park space for an adjoining public housing project, and the wonderfully ornate Carnegie Library, demolished by the Board of Education for a parking lot in 1965. W. W. Rose did not live to see these losses. He died in his home on Saturday, May 23, 1931, at the age of 67, and was buried in Woodlawn Cemetery.

CHARLES A. SMITH

Charles Ashley Smith was born in Steubenville, Ohio, on March 22, 1866, the son of Augustine L. and Cynthia Loraine (Parker) Smith. The family moved to Iowa in 1874, where the elder Smith worked as a contractor and builder, while serving on both the Des Moines city council and the board of education. Perhaps inspired by his father's work, Charles A. Smith was interested in architecture from an early age. Following a public school education, at the age of 16 he was able to secure a position with the architectural firm of Bell & Hackney, designers of both the Iowa and Illinois state capitol buildings.

When William F. Hackney moved his office to Kansas City in 1887 to take advantage of the great construction boom then occurring, the 21-year-old Smith accompanied him as a draftsman. For a time, Hackney served as architect for both the Kansas City, Missouri Board of Education, and, until 1890, the Kansas City, Kansas Board of Education.¹⁷ In the latter capacity he was responsible for the design of Douglass, John J. Ingalls, London Heights, Long, Morse, and Reynolds Elementary Schools. Smith was made a partner in the firm of Hackney and Smith in 1892. One of the firm's most important surviving buildings from this period is the old Kansas City, Missouri Public Library, erected in 1895-97 with an addition by Smith in 1917-18. Also of note from 1895 were the twin residences for brewery magnates Ferdinand and Michael Heim, at 320 and 322 Benton Boulevard.

Smith married Mary E. Bailey on June 4, 1898. Following Hackney's death that same year (reportedly by his own hand), Smith assumed his position as official architect for the Kansas City, Missouri Board of Education. He retained this position for 38 years, until 1936, establishing a solid reputation for the quality of his many school designs. He continued to do non-school work as well, most notably the Kansas City, Missouri YMCA at 404 East 10th Street, built in 1907-09.

In the latter part of 1905 Smith joined with Charles Rea, with whom he had already collaborated on the Faxon, Horton, Gallagher Drug Company of 1903-04, to form the firm of Smith and Rea. In 1910 the firm was joined by Walter Lovitt and renamed Smith, Rea & Lovitt. The expanded firm lasted for ten years (with Lovitt dying in 1920 and Rea in 1921), and was responsible for a number of large commercial designs. Among those were the recently demolished Hewson Building at 1016 Walnut (1912), with its elegantly articulated facade of terra cotta, the Firestone Building (1915), the prestigious Kansas City Club (1918), and the original Hereford Association Building (later to become the Ararat Temple) at 300 West 11th Street, completed in 1920.

Among Smith's many school designs, one of the finest was for the Woodland School at 711 Woodland Avenue, built in 1921 to replace one of Kansas City's oldest school buildings. At the time of completion it was the largest elementary school in the city, with 27 classrooms. In the Gothic Revival style with touches of the Romanesque, Woodland School forms an interesting contrast with its classically-inspired contemporaries in Kansas City, Kansas, designed by Rose and Peterson.

Arthur F. Hall was a Kansas City, Kansas, architect who had worked as a job supervisor, first for the firm of Rose and Peterson and later for Smith, Rea & Lovitt. When Hall established an independent office in the Brotherhood Block at 756 Minnesota Avenue in 1923, it also served as a branch office for Smith's firm. This briefly led to an increasing number of projects by Smith in Kansas City, Kansas, among them the George H. Gray residence at 1210 Hoel Parkway in Westheight Manor, built in 1924. That same year saw the construction of the Tudor Revival style Fire Station No. 11 at 3100 State Avenue, unusual in that such local commissions were rarely given to "outsiders." Smith's largest commission in Kansas City, Kansas, was for the six-story Anderson Storage Co. Warehouse at 736-738 Armstrong Avenue, built in 1925. He also designed at least two schools in Wyandotte County, the old Bonner Springs High School of 1918 (recently listed on the National Register of Historic Places) and the rural White Church Elementary School of 1926-27.

By the late 1920s, Smith was in his sixties, hardly the age at which a successful architect might be expected to whole-heartedly embrace a new style. Yet that was what Smith did, with some of his finest designs being examples of the Art Deco style. The first hint of this was in the

¹⁷ He was replaced by the firm of Hogg and Rose, possibly because W. W. Rose was a Kansas City, Kansas, resident.

Capitol Garage at 1306-1310 Main Street, erected in 1928. Here the detailing of the Gothic-inspired structure was already beginning to take on an Art Deco angularity.

Smith's firm then went on to design a number of significant local examples of the new style. Perhaps the most outstanding were his designs for the Woods Bros. Corporation's new Fairfax Airport in the Fairfax Industrial District, north of Kansas City, Kansas. These included the sales building and twin hangars (1929), and the Fairfax Airport Administration Building (1929-30) with its wonderfully detailed interiors. A third project, for a hotel and related shops, remained unbuilt, while the Administration Building and hangars were demolished in 1987 to make way for open space in front of a new General Motors automobile assembly plant.

Smith's Art Deco designs in Kansas City, Missouri, have suffered similar fates. The Kansas City, Missouri Municipal Airport Administration Building was demolished to make way for a new facility, which was in turn abandoned when the main airport operation was moved. The Jenkins Music Company Building, a Gothic-flavored design of 1912 to which Smith added a south half and two upper floors with an elaborate Art Deco cresting in 1932, has been radically truncated, and now stands as a false front for a huge parking garage.

Fortunately for Charles A. Smith, he did not live to see the demise of a significant part of his legacy to Kansas City. He died in 1948, at the age of 82.

FRED S. WILSON

Virtually nothing is known of Fred S. Wilson's background or personal life. He first appears in the Kansas City city directory in 1910, as a draftsman for Kurfiss and Goddard, architects. At the time he was residing at 515 East 9th Street in Kansas City, Missouri. The following year he was employed by Sanneman and Van Trump, and had moved to 4106 Holly. By 1912 he was working as a draftsman for the noted architect Louis S. Curtiss. He must have found his employment with Curtiss to be congenial, as he remained there until the outbreak of World War I. His place of residence continued to change almost annually, however, and by 1914 he was residing at 1141 Pearl in the neighboring city of Rosedale, Kansas.¹⁸

Wilson disappears from view during the war years, and was presumably involved either as a serviceman or a civilian employee in the war effort. Following the war Wilson again settled in Rosedale, at 4407 Rainbow Boulevard. (This may be the residence currently addressed as 4417 Rainbow Boulevard, as it has a number of unusual Arts and Crafts touches. Conversely, Wilson may have designed or remodeled the house in question for a neighbor.) He did not return to regular employ with Curtiss, as that architect's practice had dwindled to the point that he no longer needed an office staff. Wilson did, however, continue to do job supervision for Curtiss through the last of his projects.

In June of 1920, the Kansas City, Kansas City Planning Commission was formed, with noted planner and landscape architect George E. Kessler as planning consultant. Wilson was employed by the commission as staff engineer, responsible for the preparation of maps and related documents. The chairman of the commission was Willard J. Breidenthal, and the members included Dr. David E. Clopper and Jesse A. Hoel, both of whom would subsequently provide Wilson with private commissions. As Wilson was with Curtiss during the design and construction of the Hoel house in 1915-16, it seems probable that Hoel was instrumental in getting him his appointment.

¹⁸ The city of Rosedale became part of Kansas City, Kansas, on April 25, 1922.

Wilson undertook a number of private architectural commissions while serving as Planning Commission engineer, and the first had links to both Curtiss and Hoel. When the design of the house for Harry G. Miller Sr. in Hoel's subdivision development of Westheight Manor was announced in 1920, Wilson was listed as the architect of record. Miller recalled that the actual designer was Curtiss, however, with Wilson responsible for job supervision. Curtiss was a virtual recluse by this time, and visited the building only once during construction. Given the quality of the finished work both inside and out, Wilson must have been very much in tune with the aims of his former employer.

Other projects followed over the years, the most notable perhaps being the funeral home for H. W. Gates at 1901 Olathe Boulevard in Rosedale (1922), which is uncharacteristically in the Classical Revival style, and the clinic building for Dr. Clopper at the southwest corner of 37th Street and Strong Avenue in the Argentine district of Kansas City, Kansas (1924), where the influence of the years with Curtiss is apparent in the blending of stylistic sources as diverse as the Orient and the Spanish Colonial Revival. Wilson also designed at least three projects for Hoel in Westheight Manor, two of which remained unbuilt. In 1924 he performed the engineering for the replatting and layout of Hoel's Westminister Court development, but the actual design was executed by Van Brunt and Delk.

Late in 1925, Wilson entered into an architectural partnership with William W. Rose and Joseph A. Ridgway in the firm of Rose, Ridgway and Wilson. But by September 1926, he had left the partnership and the firm continued as Rose and Ridgway. Wilson's position as Planning Commission engineer apparently ended shortly thereafter. In May 1927, newly-elected mayor Don McCombs allowed the City Planning Commission to lapse out of existence for over three years. Although McCombs reluctantly appointed a new commission in September of 1930, it would remain without professional staff or assistance until 1936.

There are no further Kansas City, Kansas, building entries for Wilson in *Western Contractor* magazine after 1926, and he is last listed as an architect with an office in his home in the 1927 city directory. He then disappears completely from view, a distressingly enigmatic figure considering the range of his accomplishments.

APPENDIX VI

WYANDOTTE HIGH SCHOOL

Wyandotte High School is the most notable public building in Kansas City, Kansas. As an example of school planning and design it would seem to have few if any equals in either the Kansas City metropolitan area or the State of Kansas. It was the latest in a series of landmark school designs by the firm known at the time as Hamilton, Fellows and Nedved, and a superb example of the "middle road" in architecture between academic eclecticism and International Style modernism, as exemplified in the work of the noted Finnish-American architect Eliel Saarinen. As fine in detail as in overall concept, the designs of the noted sculptor Emil Zettler were executed by highly skilled craftsmen. The building and its campus became the immediate focus of civic pride in the midst of the Great Depression, and it remains so to this day.

The public school system in Kansas was established by the state legislature in 1867. The first public school in Wyandotte City, the Central School in the town square called Huron Place, was completed the following year. No high school was established, however, until 1886, the year Wyandotte consolidated with two smaller cities to form the present Kansas City, Kansas. According to school records, the Kansas City, Kansas High School was organized in "several unused rooms at the Riverview Elementary School, 7th and Pacific Avenue, and several of the smaller classes convened at the home of the principal nearby." The first graduating class, in 1887, consisted of eleven girls.

It was not long before the high school got its second location and its first real school building. The school was relocated to the former Palmer Academy building on the southwest corner of North 7th Street and Ann Avenue. President Grover Cleveland had signed the Consolidation Act, which was intended to make education available to everyone through free schools. The Palmer Academy had been a private secondary school which closed due to lack of enrollment - ironically due to the Consolidation Act; people would no longer pay for that which was being provided for free.

The Palmer Academy building soon proved to be inadequate to the district's needs, leading to a proposal by the Board of Education to demolish Central School and erect a new high school building in the center of Huron Place. The City immediately went into court and asked for an injunction restraining the Board from erecting the proposed building. The City alleged that the ground known as Huron Place had been dedicated by the town company for park purposes only, and that the Board of Education had no rights there. The case ended up in the Kansas Supreme Court, which held that the Board of Education was entitled to a tract marked "Seminary Place" on the original plat of 1857 and that the ownership of Huron Place was therefore divided between the Board and the City. The Carnegie Library was eventually built on this tract, but in the meanwhile another location had been chosen for the high school.

In 1897 a bond issue was passed which funded the erection of a new building for the Kansas City, Kansas High School on the west side of North 9th Street, from Minnesota Avenue to State Avenue. The building was designed in the Richardsonian Romanesque style by W. W. Rose, and included a great peak-roofed tower that dominated the downtown skyline for many years. The building was completed in 1899, with substantial additions in 1905 and 1910. In addition to high school classes, the school also provided space for a junior college beginning in 1923.

The next expansion came in that same year, when a gymnasium and laboratory building was erected across the street on the southeast corner of 9th Street and State Avenue. A tunnel underneath 9th Street connected the two buildings. This new addition was only vaguely

Romanesque in style, being designed by Rose and Peterson in a manner quite similar to the elementary schools they were doing at the same time. The building still stands, and is presently owned by the boilermaker's union.

The 1920s saw a general expansion in the school district's facilities, including the construction of major additions to the Argentine and Rosedale high schools. As the former cities of Argentine and Rosedale were now part of Kansas City, Kansas, it was decided that it would be appropriate to change the name of Kansas City, Kansas High School to Wyandotte High School. This was finally approved by the Board of Education on January 3, 1928.

Because of downtown development, it was not possible for the high school's athletic field to be located near the school. The Board therefore acquired property at 16th and Armstrong, where the Carnival Park amusement park had previously been. This separation of facilities, together with the other limitations of the downtown site, eventually prompted the Board to start planning for a completely new high school. Accordingly, on February 16, 1928, the Board acquired some 28 acres of land on the south side of Minnesota Avenue between North 22nd Street and North Washington Boulevard from Jesse A. Hoel, who had previously operated a golf club there for residents in his Westheight Manor development. In addition to a purchase price of \$125,000, the old athletic field was traded to Hoel, who subsequently sold it to Ward High School following the failure of a residential development scheme.

The nationally known landscape architecture firm of Hare and Hare was retained to develop the overall plan for the new site. The grounds as they subsequently developed followed the master plan very closely, including the placement of the high school building at an angle across the northwest corner of the site, its front oriented toward the intersection of North Washington Boulevard and Minnesota Avenue. The one deviation was in the southwest quadrant, where the master plan called for a junior college building that was never built. The first elements of the plan to be completed were a new stadium and athletic field designed by H. T. Caywood, engineer, and built at a cost of \$62,500. These facilities were dedicated in October, 1929. The stock market crash that month brought an abrupt halt to any further construction, and under the circumstances it was decided that the old high school building was adequate for the district's needs.

This situation suddenly changed on March 3, 1934. A fire, thought to have originated in burning trash in a janitorial storage room, swept through the timber-framed, brick-walled school building. The first alarm came at about 6:30 p.m., but efforts to halt the blaze were futile. The fire was the most spectacular in city history; people can still recall seeing the blaze from many miles away, the flames shooting through the roof of the three story building and the brick walls glowing like a blast furnace. No one was seriously injured, but the estimated loss was \$750,000 when the building was insured for only \$336,000.

The Board of Education was faced with no alternative but to proceed with the new high school building in the depths of the Great Depression. Students were divided among three schools for the remainder of the term. The junior college students held classes in the gymnasium and laboratory building, which was unharmed by the fire. (This would remain the home of the junior college for many years, until the construction of the Kansas City, Kansas Community College in 1972.) Freshmen and sophomores attended classes at Central Junior High School, while juniors and seniors attended Northwest Junior High School.

It was felt to be critical that construction commence within a year, and the Board acted with great rapidity. By March 6, a demolition contract had been awarded, on March 12 the Board agreed to try to obtain P.W.A. funding, and on March 22 a Special Committee was appointed to assist in the selection of an architect. In the short time available to them, the Special Committee interviewed a number of prominent architectural firms, and visited several schools around the

country. One of these schools was the Evanston Township High School of 1923-24 in suburban Chicago, designed by the noted Chicago firm of Hamilton, Fellows and Nedved. The principal of the school expressed great satisfaction with his building, and the committee was very favorably impressed when they subsequently interviewed John L. Hamilton.

The committee, which included Superintendent F. L. Schlagle and Board President Frank Rushton, reported back to the Board on March 30 with a unanimous recommendation of Hamilton, Fellows and Nedved. On April 2 the Board voted 4 to 2 to pick Hamilton, Fellows and Nedved over Joseph W. Radotinsky. Radotinsky, a local architect, had not been interviewed by the Special Committee. He had just resigned his position as State Architect (an office he had held since 1928) and returned home in hopes of securing the Wyandotte contract, and his inclusion at the last minute smacks of local politics. He was subsequently named associate architect on the project, but his contract was with the Chicago firm rather than directly with the Board. The contracts were signed on April 5, just 33 days after the fire. Ground was broken fifteen months later, on July 19, 1935.

Radotinsky is sometimes credited by local citizens with the design (a belief he did nothing to discourage), and it does seem to reflect some of his predilections, but it is more probable that he functioned as local coordinator and job supervisor, with the design remaining the responsibility of the Chicago firm. The Board minutes, the surviving architectural drawings, the design's antecedents in the Evanston school, and even the plaque installed at the school's entrance all make clear that the Chicago firm was the principal architect on the project, with Radotinsky in a secondary position. This view is further reinforced by the hiring of the noted Chicago sculptor Emil Zettler to supervise the decoration. Zettler's most notable previous work in Kansas was the sculpture for George Grant Elmslie's Capital Federal Building in Topeka of 1922 (now sadly demolished). Like Zettler, the firm Hamilton, Fellows and Nedved had ties to the Chicago School and the Prairie School, being the successor firm to Perkins, Fellows and Hamilton, the architects for a number of landmark school designs in the Chicago area.

The influences on this design were fairly diverse, yet related in their moderately progressive approach. The massing seems to reflect the earlier school designs with which Hamilton and Fellows were associated such as the Carl Schurz High School of 1908-1910 in Chicago and more particularly the Evanston Township High School that the Special Committee had visited, while the overall layout, the flat-topped towers, and much of the decorative treatment seem patterned after the work of the noted Finnish-American architect Eliel Saarinen. (Radotinsky's work would show the influence of Saarinen as late as the Kansas City, Kansas Public Library of 1965.) Much of the decorative effect, as in Saarinen's work, is ultimately derived from the Romanesque, with its round-headed arches and short columns. (The architects referred to the style as Lombardian Romanesque.) A closer examination of the details shows that the sculptor Zettler employed sources quite unrelated to the Romanesque, however, with stylized floral patterns and pre-Columbian Indian motifs such as those found at the main entry doors. Even the Gothic is present in the pointed arched openings in the upper level of the towers, while Greek classicism is reflected in the relief sculptures of the auditorium and gymnasium lobbies, and Georgian Revival in the library interior. This diversity of sources might be compared to the contemporary Art Deco or Modernistic style, although Wyandotte High School does not seem to fit within that classification. Despite what may read like a hodge-podge, the building is an aesthetic whole. For all its size the building does not overwhelm its residential surroundings, and continues the harmony with the land that has always marked the best in Midwestern architecture.

In plan the building might be described as a regularized, angled figure eight, or two straight-sided pentagons joined at their bases. The structure is laid at a forty-five degree angle across the northwest corner of the site, as planned by Hare and Hare, with the crossbar of the plan on axis with the point of the intersection of Minnesota Avenue and Washington Boulevard. The two interior courtyards formed by the plan were left open and landscaped. The west-facing

angle at one end projects forward toward North Washington Boulevard and contains the entrance to the gymnasium, while the corresponding north-facing angle at the other end projects toward Minnesota Avenue and contains the entrance to the auditorium. A leg projecting south from the southwest corner of the figure eight houses the swimming pool and power plant with its tall smoke stack, while a similar leg projects east from the southeast corner and contains the shop areas. Functions that might be potentially noisy or disruptive are thus held away from the academic areas in the main body of the complex.

With the exceptions of the auditorium and the gymnasium, the building is three stories in height, together with a basement. Because the ground slopes from the northwest to the southeast, the twin basement cafeterias, separated by a lobby located where the crossbar intersects the long southeast facade, are at ground level with views across the landscaped grounds toward the athletic field. The opposite, northwest end of the crossbar pulls forward of the main facade and is flanked by the two aforementioned towers. The principal entries to the building are two pairs of doors in the base of each tower. The first floor of the projection between the entries contains the administrative offices. This in turn forms the base for one of the school's many notable features, the two-story high main reading room of the school library. This room is illuminated by seven great windows extending the full height of the space, the windows separated by alternating piers and engaged columns in an aa-b-a-b-b-a-b-aa rhythm. The great room is flanked by smaller, one-story reading rooms occupying the second floor of each tower.

The remaining portions of the building are occupied by classrooms on double-loaded corridors, each lit by large, three-over-three double hung windows thanks to the two courtyards. The rhythm of alternating piers on the facade divides the length of the academic legs into four-window bays, each generally corresponding to a classroom on the interior. Laboratory facilities are located in the crossbar. On the first floor in front of the administrative office, where the traffic flow from the main entries and three corridors comes together, is a large commons area with a beamed ceiling and two fireplaces. Because of the figure eight layout and the placement of such high intensity areas as the commons, library and cafeteria at critical junctures, the traffic flow is extremely versatile for a complex of this size. An additional feature of this is the way in which the balcony levels of the auditorium and gymnasium have direct access from the second and first floor corridors respectively.

The building is of fire-proof construction, an obvious requirement in view of the circumstances under which it was built. The exterior is clad in a lightly mottled red brick with limestone trim and decorative areas of tile and brickwork, most notably in the three figured panels above the entry to the gymnasium. At certain areas such as the upper portions of the two towers, brick and stone alternate in broad bands in a manner reminiscent of some of the designs of Sir Edwin Lutyens, and ultimately based on Roman architecture stripped of its marble veneer. Brick and tile are also used extensively on the interior.

In addition to the library and the commons, the auditorium had the most elaborately decorated interior. Of particular note was the curtain, unfortunately destroyed in a fire in 1983. The frames of the classroom windows are of wood painted a yellowish cream color, while the windows of the gymnasium, auditorium, towers and library are of metal divided into small lights and painted dark green. The vertical muntins of the windows echo the dividing piers, and this very multiplicity of verticals combined with the strong horizontals of the high, plain cornice and the long lines of the spandrels give the overall structure a feeling of textured horizontality.

The building was placed in a beautiful, campus-like setting, carefully planned and landscaped by Hare and Hare. Broad walks, steps, stone and brick retaining walls and balustrades, and well-designed lighting fixtures help mediate between the angled geometry of the building and the gentle curves of the land on which it is placed. The careful attention to detail so evident in the building was applied to these landscape elements as well, creating a unified

composition. This extends even to the carving on the base of the flagpole, which is carefully positioned on the main cross axis near the corner of Minnesota and Washington Boulevard. The only seeming awkwardnesses in the site planning are to the south and east of the building, where the transition to the previously built athletic field is not as well handled as it perhaps might have been. Similar problems exist with the parking lots north of the field, but this may reflect later changes made in the layout by persons not overly concerned with aesthetics.

In appearance Wyandotte remains much the same as when it was first built, with only the maturing of the plantings and the softening provided by age to show that any time has passed. The only exterior change has been the addition of letters spelling out "Wyandotte High School" to the upper portion of the main facade sometime in 1964. Apparently it was originally felt that any such labeling would be superfluous. In view of the achievement in planning and aesthetics that Wyandotte represents, and the meaning that the school has for the community, that was probably correct.

Given the elaborate and costly nature of such a project, the construction of Wyandotte High School in the middle of the Great Depression could only have been done with federal assistance. The building was a Federal Emergency Administration public works project costing more than \$2,500,000. Sources of the financing were \$1,200,000 from a bond election, \$557,000 from a P.W.A. grant, \$700,000 from the Board of Education, \$450,000 from other school funds, and \$250,000 from the fire insurance payment for the old school building. The costs included over \$143,000 for site work and landscaping, and \$92,500 in architects' fees. The labor force employed on the building included brick layers, tile setters, and masons drawn from the great pool of skilled craftsmen left out of work by the Depression. Many of the workmen involved in the project were employed by the federal Works Progress Administration, the great Depression-era program that provided public service jobs for thousands of unemployed Americans. Without this W.P.A. assistance the costs of the project would probably have been much higher.

Much of the day-to-day supervision of the enormous project was in the hands of Cecil E. Cooper, a young architect employed by Radotinsky, and George Widder, long-time Secretary to the Board of Education. (Widder's job was made somewhat easier by the fact that he lived just across the street from the construction site, at 808 North Washington Boulevard.) The building was completed on March 4, 1937. Work on equipping the building and finishing the grounds continued through the summer. Wyandotte High School opened for classes in September, 1937, and immediately became the focus of much civic pride. It was described in contemporary newspaper accounts as "the largest building enterprise ever undertaken in Kansas City, Kansas," and as "the best equipped school in the U.S." Those feelings continued largely unabated for over fifty years.

NOTE: Wyandotte High School was entered on the Register of Historic Kansas Places on November 23, 1985, and on the National Register of Historic Places on April 30, 1986, just fifty years following its completion, at the earliest point at which a building is considered to be eligible for listing.

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Obituary, David B. Peterson. *The Kansas City Times*, November 3, 1937: 3.

Obituary, Joseph W. Radotinsky. *The Kansas City Times*, August 16, 1983.

Obituary, W. W. Rose. *The Kansas City Kansan*, May 24, 1931.

Obituary, W. W. Rose. *The Kansas City Star*, May 24, 1931.

NOTE: For additional newspaper material pertaining to Jesse A. Hoel and Westheight Manor, see APPENDIX IV.

V. MAGAZINES and DIRECTORIES

City Directories for Kansas City, Kansas and/or Kansas City, Missouri, 1887-88 et seq. (multiple entries).

Western Contractor/Mid-West Contractor, Vol. 27, No. 732, January 6, 1915 to Vol. 98, No. 2606, December 27, 1950 (multiple entries).

VI. UNPUBLISHED MATERIALS and DOCUMENTS

Abstract of Title for 2410 State Avenue, McDowell Collection, Archives, Wyandotte County Historical Society & Museum.

Architect files, Landmarks Commission of Kansas City, Missouri.

Board of Education - Kansas City, Kansas JOURNAL OF PROCEEDINGS 1932-1936: March 4, 1934; March 5, 1934; March 6, 1934; March 12, 1934; March 15, 1934; March 16, 1934; March 19, 1934; March 22, 1934; March 30, 1934; April 2, 1934; and April 5, 1934. (Wyandotte High School.)

Hamilton, Fellows and Nedved, and Joseph W. Radotinsky, Associated Architects. Wyandotte High School floor plans dated June 1, 1934, revised July 14, 1934, and marked Job No. 406, printed reductions on file at the Archives, Wyandotte County Historical Society & Museum.

Hanford L. Kerr Papers, Paul Benson Collection, Archives, Wyandotte County Historical Society & Museum, including:

1. Photo of Hanford L. Kerr as a young man.
2. Photo of Hanford L. Kerr in middle age.
3. Photo of Sarah Ann Kerr (Combs) as a young woman. It is possible that this is misidentified, and is actually a photo of Nettie M. Kerr, wife of Hanford L. Kerr.
4. Photo of Hanford N. Kerr and other family members in front of the Hanford L. Kerr house, circa 1908.
5. Photos of Corydon W. "Cord" Kerr and his children, Edna and Willie.
6. Photo of Kerr house in Lawton, Oklahoma, circa 1910.

7. Hanford L. Kerr Trust Papers.
8. Abstracts of Title (2) for properties owned by Hanford L. Kerr.
9. Various other real estate documents.
10. Copy of obituary, Nettie M. Kerr.

Louis Curtiss documents on file at the Kansas Collection, Kenneth Spencer Research Library, University of Kansas. (Photos, letters, and student reports.)

Louis Curtiss documents on file at the Western Historical Manuscripts Collection, University of Missouri-Kansas City. (Plans and blueprints.)

Personal recollections of Charles E. Keyser's son, Morris R. Keyser.

Personal files of David B. Peterson's daughter, Ailene Peterson.

Personal recollections of David B. Peterson's son, Paul E. Peterson.

Photographs, Sisney Collection, Archives, Wyandotte County Historical Society & Museum, including:

1. Photo of architectural rendering, St. Paul's Protestant Episcopal Church, A. K. Mosley, architect, dated April, 1925.
2. Photo of main entry, St. Paul's Protestant Episcopal Church.
3. Photo of fellowship hall (original sanctuary), St. Paul's Protestant Episcopal Church.
4. Photo of Westheight Methodist Protestant Church (demolished), view from southwest with H. L. Kerr house in the distance.
5. Photo of Westheight Methodist Protestant Church (demolished), view from southeast with adjacent rectory at 1208 North 25th Street (also demolished).

Plats and related documents on file with the Kansas City, Kansas City Planning Division.

Victor J. DeFoe documents on file at the Western Historical Manuscripts Collection, University of Missouri-Kansas City. (Plans and blueprints.)

Water permits on file with the Kansas City, Kansas Board of Public Utilities.