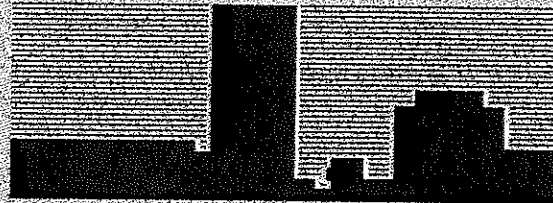


kansas city kansas



■ downtown plan ■

**KANSAS CITY, KANSAS
CERTIFIED LOCAL GOVERNMENT PROGRAM
HISTORICAL AND ARCHITECTURAL SURVEY**

DOWNTOWN KANSAS CITY, KANSAS

**CERTIFIED LOCAL GOVERNMENT PROGRAM
FY 1993 February 1, 1993 - December 31, 1993
GRANT NO. 20-93-80045-002
HISTORIC INVENTORY - PHASE 5 SURVEY
KANSAS CITY, KANSAS**

**Prepared by
Cydney Millstein
Architctural and Art Historical Research
Linda F. Becker
and
Kansas City, Kansas Planning and Zoning Division**

1993

**THE CITY OF
KANSAS CITY, KANSAS**

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Veda J. Monday, Councilwoman First District

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DOWNTOWN KANSAS CITY, KANSAS

INTRODUCTION

The City of Kansas City, Kansas contracted for an historical and architectural survey of buildings within the downtown area of Kansas City, Kansas and its immediate environs. This survey, the subject of this final report and the fifth to be carried out in Kansas City under a Certified Local Government grant, commenced May 1, 1993 and was completed by December 31, 1993. It has been financed in part with Federal funds from the National Park Service, a division of the United States Department of the Interior, and administered by the Historic Preservation Office, Kansas State Historical Society. The contents and opinions, however, do not necessarily reflect the views or policies of either the United States Department of the Interior or the Kansas State Historical Society. Matching funds were provided by the City of Kansas City, Kansas.

The downtown survey was conducted by Cydney Millstein of Architectural and Art Historical Research, Kansas City, Missouri, in association with Linda F. Becker. Larry Hancks of the Planning and Zoning Division of the City of Kansas City, Kansas provided support and assistance.

SURVEY BOUNDARIES

The survey boundaries of this project are 5th Street on the east, Washington Boulevard on the north, 12th Street on the west, and an irregular boundary on the south along State, Armstrong, and Tauromee Avenues, with an extension including the residential structures along either side of 9th Street south past Tauromee. As in previous surveys, the survey boundaries were selected by representatives of the Kansas City, Kansas Planning and Zoning Division in consultation with officials from the Historic Preservation Office, Kansas State Historical Society. The survey contains 211 inventories, including 1 landscape and 1 object. Although the majority of these structures had not been officially surveyed prior to this project, a small number had already been documented in previous survey activities. These previous inventories were reviewed and where necessary, corrected and included in the present survey.

In addition to a survey of those structures located within the survey limits, four architecturally significant African-American churches and one residence immediately to the north of the survey area were also included.

SURVEY OBJECTIVES

The purpose of this project was to identify and inventory all buildings, structures, and objects within the downtown area of Kansas City, Kansas. This survey was planned to provide a comprehensive inventory of historically and architecturally significant structures, characterizing the range of historic properties within the project area.

Secondly, this survey can be used as a tool in the identification and protection of historic resources and for making decisions pertaining to land use and planning. Finally, it also provides an outline of the cultural heritage and architectural patterns associated with the history of Kansas City, Kansas.

METHODOLOGY

MAPS: A mylar base map was prepared for the survey area. This map was refined from Planning and Zoning Division maps, and corrections to the initially prepared map were made as field work progressed. Individual structures are keyed by address to the survey forms to enable identification.

PHOTOGRAPHY: At least one photograph of each structure was made using a 35 mm. camera with professional black and white film. Contact sheets are keyed by sheet number and exposure number and then identified as such on the individual inventory forms. In addition, historic photographs (when available) were also included to illustrate original condition and design of the inventoried properties and/or buildings no longer extant.

ARCHIVAL RESEARCH: Information and data were gathered from primary materials from the following sources:

1. The Board of Public Utilities, Water Operations, 700 Minnesota Avenue, Kansas City, Kansas. This is the repository for water permits.
2. Kansas City, Kansas Public Library, 625 Minnesota Avenue, Kansas City, Kansas. The collections of the main branch of the Kansas

City, Kansas Public library include books, photographs and other archival materials on local history, city directories, and microfilm copies of early Kansas City, Kansas newspapers.

3. Missouri Valley Room, Kansas City Public Library, 311 East 12th Street, Kansas City, Missouri. This local history (both Missouri and Kansas) room of the main branch of the Kansas City, Missouri Public Library is the repository for city directories, Western Contractor (a construction trade journal), maps, atlases and numerous other collections including photographs and newspaper clippings.
4. Wyandotte County Historical Society and Museum, 631 North 126th Street, Bonner Springs, Kansas. This repository features valuable local history material including photographs, newspapers, maps and atlases.
5. Kansas Collection, Kenneth Spencer Research Library, University of Kansas, Lawrence, Kansas. This collection includes the 1887-1888, 1907-1908, and 1931 Sanborn atlases of Kansas City, Kansas.
6. Landmarks Commission of Kansas City, City Hall, 414 East 12th Street, Kansas City, Missouri. This office maintains numerous files including those covering local architects.

Unfortunately, building permits for the survey area are available only for the period of February 11, 1914 through January 31, 1919.

SITE VISITS

An on-site analysis of architecture within the survey area was conducted in order to fully assess the present condition and physical status of individual structures (i.e. identification of obvious alterations and/or additions) and to photograph each structure.

COMPLETION AND ASSEMBLAGE OF INVENTORY FORMS

A Kansas Historic Resources Inventory Form was prepared for each structure, including a number of structures that have been demolished.

Each form includes the street address of the property in question; a description of prominent architectural features with emphasis on the facade; a documented or estimated date of original construction; identification of obvious alterations; a designation of style or design; identification of architect and/or builder, if known; and an on-site verification and consideration of Nos. 16-18 and 23. In addition, sources of information (No. 32) are provided. Each inventory sheet is keyed by address to its location on the mylar map and each sheet is accompanied by at least one photograph which, in turn, is keyed to a negative file number.

ANALYSIS OF INFORMATION

An historical overview and architectural analysis of the survey area follows. The individual inventory forms and their accumulated data were used to relate individual buildings to the overall development of the survey area. A history of the downtown and its development is provided, followed by an overview of building stock and an individual listing of the more significant structures. In addition to the architectural analysis, biographical information on each architect is provided. Finally, a discussion of the correlation between development trends in the survey area and the broader architectural context of Kansas City, Kansas, and a section on recommendations will conclude the report.

HISTORICAL OVERVIEW

I. EARLY HISTORY

The downtown area of Kansas City, Kansas corresponds to the oldest area of settlement within the community, and for most of the city's history was the center of economic life as well. Growth began near the riverfront, on the west bank of the Kansas River just south of its junction with the Missouri, and extended steadily westward. The downtown area has thus always been at the eastern edge of the community, a position that has unfortunately helped contribute to its lessening effectiveness in recent years.

Following the forced emigration of the Wyandot Indians from Ohio in July of 1843, they initially hoped to purchase and settle on a portion of the existing Shawnee Indian Reserve near the town of Westport, Missouri. An agreement for such a purchase had already been drafted in 1839, but once arrived, the Wyandots found the Shawnee unwilling to go through with the sale. A few of the more well-to-do Wyandots were able to rent houses in Westport, but most were forced to camp out on the narrow strip of U.S. Government land that lay between the Missouri state line and the Kansas River, in the present Central Industrial District.

At the time, the area of the Wyandots' encampment was a swampy lowland. The heat, the damp, and the general hardships suffered by the Wyandots soon took their toll through disease and exposure. By the end of the year over 60 Wyandots had died, nearly a tenth of their total number. As the area of the encampment was not suitable, the Wyandots were forced to begin a cemetery across the Kansas River on the land of the Delaware Reserve. The location chosen was the crest of a hill about

one half mile due west of the confluence of the two rivers, overlooking the broad sweep of the Missouri River valley. This was the present Huron (Wyandot) Indian Cemetery.

On December 14, 1843, the Wyandots signed an agreement to buy the eastern end of the Delaware Reserve. The Wyandott Purchase, as it was called, consisted of 36 sections of land bought for \$46,080, or \$2 per acre, with three additional sections given by the Delaware as a gesture of respect and in remembrance of when the Wyandots had given the Delaware a home in Ohio. The land thus acquired consisted of all the present Wyandotte County between the two rivers and east of 72nd Street.

For the most part the initial Wyandot settlement consisted of scattered farms, but with a concentration of houses in what is now the eastern portion of downtown, on the long slope between the river and the cemetery. To the southeast of the cemetery hill, closer to the river, was a lower but steeper rise originally called Splitlog's Hill, but more commonly known today as Strawberry Hill. To the north of the present Minnesota Avenue the ground dropped quickly into a long swale, then rose again to the crest of Turtle Hill in the vicinity of the present 6th and Oakland.

The first nonresidential building in this area was a school near 4th and Nebraska, opened by John M. Armstrong on July 1, 1844. The building doubled as the Wyandot tribal councilhouse. There were also a blacksmith shop, a tribal store, a jail, and several other buildings connected with the Wyandot Subagency in a row along the west side of the present 3rd Street. A tribally owned and operated ferry across the Kansas River where the Lewis and Clark Viaduct is now located served to

link the new community to Westport and the Town of Kansas. This was the core from which the present city grew.

By 1847 the settlement was being referred to as the town of Wyandott, and this would remain the town's name for the next 40 years. A plat for the town was first laid out in 1851 by Thomas Coon-Hawk, with lots approximately one acre in extent (a document that unfortunately has been lost). But legally the town had no existence separate from the Wyandott Purchase, with governance remaining in the hands of the Wyandot Tribal Council.¹ Nor, despite the need, did the town have its own post office. Instead, the residents were forced to cross the ferry to retrieve their mail from the Town of Kansas two miles to the east.

Following the Kansas-Nebraska Act of 1854 which opened the territory to white settlement, the Wyandots signed a treaty on January 31, 1855, which dissolved their tribal status, allowed all who wished to become U.S. citizens, and divided the lands of the reserve into allotments to be parcelled out among the individual members of the tribe. A post office for the town of Wyandott was subsequently established on October 8, 1855. It was housed in the first private business to be erected, a general store built by Isaiah Walker on the north side of Nebraska between 3rd and 4th Streets.

In December, 1856, ten businessmen met in Kansas City, Missouri, intending to purchase land in Wyandott and organize the town for development. Four of the group - W.Y. Roberts, Thomas H. Swope, Gaius Jenkins, and John McAlpine - were sent to negotiate with the property

¹ The governing body consisted of a five member Council, a five member Legislative Committee, a magistrate and two sheriffs, all elected annually in accordance with a written tribal constitution.

owners. However, they soon discarded their Missouri associates to join forces with three prominent Wyandots. The Wyandott City Company was subsequently formed at the home of Isaac Brown on December 9, 1856, with Silas Armstrong as president, Roberts as secretary, Isaiah Walker as treasurer, McAlpine as trustee, and Jenkins, Swope, and Joel Walker as partners.

The company was able to purchase the core of the town, from the present Orville Avenue north to Wood and the river west to 14th Street, from its various owners, with only Hiram M. Northrup, Mathias Splitlog and Lucy B. Armstrong as holdouts. The town was then platted in March, 1857, by John W. Millar. The new plat included the Huron Indian Cemetery, with an irregular boundary that conformed to the 1855 allotment parcel, and used the cemetery as one element in a town square called Huron Place. The Wyandots' Methodist Episcopal Church, South stood on the northwest corner of the square, just to the west of the cemetery. The town company consequently reserved land on each of the other three corners of Huron Place for church use, on tracts 150 feet square. The center of Huron Place was park land, although there is some indication that the town company intended it to be eventually used for school purposes.

In addition to Huron Place, public lands on the plat included the public levee on the west bank of the Kansas River north of the ferry, and Oakland Park, a tract the same size as Huron Place that lay between 11th and 12th Streets, Kansas (State) Avenue to Washington Boulevard. The ferry tract remained in private hands, as the tribal council had already sold it to a syndicate headed by Isaiah Walker. Lot sales in

Wyandott were underway by March 7, 1857, although the plat was not filed with the Leavenworth County Register of Deeds until May 14.

The first non-Wyandot house to be erected in the downtown area was a prefabricated residence imported from Cincinnati by Dr. Joseph P. Root, which stood on the southeast corner of 4th and Nebraska and was popularly dubbed "the pill box." Commercial development soon spread down 3rd Street from Nebraska to Minnesota, and up Minnesota as far as 5th Street. Numerous houses surrounded the business area, interspersed with a surprising number of churches: Catholic, Congregational, Episcopal, Presbyterian and German Methodist, in addition to the Wyandots' northern and southern Methodist churches. By the spring of 1858 the population of Wyandott had grown to 1,259, and the Kansas Territorial Legislature approved the establishment of an unincorporated town government on June 8.

The platted area of Wyandott received its first addition on June 26, when Hiram M. Northrup platted the portion of his holdings lying between State and Barnett Avenues west of 7th Street as Northrup's Part of Wyandott City. He reserved the 700 block between State and Minnesota for his own use, and eventually built a large house in the center of the block, while selling off the remainder of the platted property. Perhaps not surprisingly, at the time of his death in 1893 he was considered to be the richest man in Wyandotte County.

The territorial legislature incorporated Wyandott as a city of the third class on January 29, 1859, at the same time creating Wyandott County out of portions of Johnson and Leavenworth Counties and designating Wyandott as the temporary county seat. The first city and

county elections followed on February 22. The citizens of Wyandott elected a mayor, James R. Parr, and various other city officials together with a six man city council which included Isaiah Walker.

In July, the new city was host to the convention which drew up Kansas' state constitution. The meeting was held on the third floor of the Lipman Meyer Building, one of several large brick commercial blocks or buildings which had been recently erected on the west side of 1st Street facing the riverfront. The new county court convened one floor below. In September the Wyandott City Company refiled its plat with the Wyandott County Register of Deeds, with few if any changes from the 1857 plat. And on November 1, Wyandott City was chosen over the neighboring town of Quindaro as the permanent county seat. By 1860 the population of Wyandott was approaching 2000, and continued rapid growth seemed to be assured, only to be greatly slowed by the outbreak of the Civil War.

In the midst of the war, Wyandott received a boost when the Union Pacific, Eastern Division Railway began construction of its line west to Denver on September 7, 1863, and established division offices in one of the brick buildings on 1st Street. To help insure that the city would become a rail hub, the city council subsequently deeded the portion of the public levee lying north of Nebraska Avenue to the Union Pacific for a railyard. Construction on the Missouri Pacific began in Wyandott just two years later, in late 1865, and the two railroads subsequently shared the first railroad bridge across the Kaw, built in 1866.

The city council made another gift of public land in 1863, when it offered Oakland Park to the state legislature as the site for a school for the blind. The offer was accepted the following year, but

construction was delayed until 1867 when a state-wide public school system was established. The school opened in a single building on October 7, 1867, with nine pupils. At the time, the site was beyond the western edge of the town's development.

A lithographed aerial view of the town was published in 1869, which shows that despite the railroads, the town was not appreciably bigger than it had been in 1860. Business development along Minnesota now extended solidly up the hill to 5th Street, but Central School, built in 1868 in the center of Huron Place, was still outside the business district. Aside from the riverfront blocks, the largest commercial structure in town was Dunning's Hall at 4th and Kansas (State), which had been built prior to the war. The courthouse was still housed in the former Walker store building on Nebraska, purchased by the county commissioners in 1860. St. Mary's Catholic Church had found its initial location at 9th and Ann to be too remote, and relocated to property purchased from Mathias Splitlog in 1865, at the southwest corner of 5th and Ann. The largest house in the view was that of Isaiah Walker on Turtle Hill, north and west of 6th and Freeman; most of the other residences pictured were considerably more modest.

What was lacking was any sort of industrial base beyond the railroads, but growth in Wyandott received a significant boost in 1868, when the first meat packing plant was built in what is now the Central Industrial District and an iron bridge constructed on the site of the present James Street Bridge. The area between the state line and the Kansas River was subsequently platted as Kansas City, Kansas in 1869, and incorporated in 1872. From that point, the interconnecting

industrial base of railroads, stockyards, meat packing plants and soap factories grew rapidly, and with it the populations of the various communities.

One indication of increasing prosperity was the construction of a new Wyandotte County Courthouse in 1882-83, after years of occupying rented quarters. The site chosen was the northwest corner of 7th and Minnesota, just east of the large tract containing Hiram M. Northrup's house. The design was actually somewhat old fashioned, a two and one half story brick structure on a high stone base in the Italianate style, with a bracketed cornice and hipped roofs. A mansard roofed tower in the Second Empire style rose above the Minnesota Avenue entrance, making the building the tallest in the city. A new county jail was built at approximately the same time, across the street at the southeast corner of 7th and Kansas (State). But despite this new construction, the area around the courthouse and jail would remain predominately residential for another ten to twenty years.

By 1886, Wyandotte (as it came to be spelled after the Civil War) had a population of 12,086, and had annexed the adjacent, unincorporated areas of Riverview and Armstrong. The population of Kansas City, Kansas was 3,802, while that of Armourdale (incorporated in 1882) was 1,582. On March 6, 1886, the three cities were consolidated into a single first class city by an act of the state legislature and subsequent proclamation by the governor. The name of the new city, Kansas City, Kansas, was chosen by the governor despite the fact that the older Wyandotte was larger in both population and land area than the other two cities combined.

The increasing diversity of the consolidated city was indicated with the election of its first mayor, Thomas F. Hannan. As a labor candidate, he was supported by a coalition of Irish, German and Swedish railroad and packing house workers, and an African-American population that in 1886 stood at 24%. While Wyandotte had had a significant African-American presence since the Civil War (the two oldest black churches actually traced their beginnings to 1859), the numbers had greatly increased as a result of the Kansas Fever Exodus of 1879-80. An African-American named George Dudley had already served two terms on the Wyandotte city council, while another, Corrvine Patterson, at various times held the posts of city marshal, deputy sheriff, and member of the Board of Education.

Consolidation coincided with, and gave further emphasis to, a major building boom in both Kansas Citys in the late 1880s that would transform the area into the largest urban center between St. Louis and San Francisco. It was at this point that the city truly began to take on an urban flavor. For twenty years the business district of downtown had continued to edge west, to the intersection of 6th and Minnesota. Now commercial development on Minnesota would push to 7th Street and beyond. By July of 1889, the 600 block was still largely residential but a number of new commercial buildings were under construction, while at 6th and Minnesota two major buildings were already in place: the I.O.O.F. Hall on the northeast corner and the Columbia Building, housing the 1st National Bank, on the southeast.

These buildings were soon joined by two even larger structures on the northwest and southwest corners, both designed by the pre-eminent

local architect of the period, William F. Wood. The five story Husted Building at 600 Minnesota was completed in 1891, its height emphasized by multi-story oriels and the swift drop of 6th Street to the north. To the south, at 601 Minnesota, The Portsmouth Block was completed in 1892. If the Husted Building suggested a cliff face, The Portsmouth was a mountain of stone, brick, and iron - the most impressive structure to grace the city until the construction of the new county courthouse some 40 years later. Nor was The Portsmouth's prominence just a matter of size, as stylistically it was a very up-to-date example of the Commercial Style popularized by a number of Chicago architects, with large amounts of plate glass on the upper office floors.

In a surprisingly short time, 6th and Minnesota had become the business hub of Kansas City, Kansas. The Portsmouth was soon joined by the adjacent Portsmouth Annex, or Merriam Building, which for many years housed the Merriam, Ellis & Benton real estate and insurance firm. At the same time, the block west of the Husted Building was soon solidly built up. Streetcar lines ran up both 6th Street and Minnesota Avenue, the former adapting to the steep drop to the north by going through a deep cut and tunnel under the latter. To the south, the city hall for the newly consolidated city stood at 6th and Armstrong, in a building originally intended to be the Wyandotte City Market (built in 1886).

In addition to the new business development, the area immediately to the north of downtown between 5th and 7th soon became the city's most prestigious residential district, with many fine new homes (see Kansas City, Kansas CLG Survey I). Nor were churches left out of the boom. The 7th Street Methodist Episcopal Church, South, descended from the church

the Wyandots brought with them from Ohio in 1843, completed a new building at the northeast corner of 7th and State in 1888. Immediately to the north, William F. Wood designed a new structure for the First Presbyterian Church that was completed that same year. (The money for this impressive Victorian Gothic design came from the sale of the site of The Portsmouth Block and its Annex.) On the south edge of downtown, work began on a new St. Anthony's Catholic Church in 1889 and a new St. Mary's in 1890, although in both instances financial restrictions prevented the completion of the buildings until the early years of the Twentieth Century.

It was also at this time that downtown received its first significant challenge. Central Avenue, and the cable car line which ran up it, were laid out by a group of businessmen in the expectation that the more centrally located new street would soon replace Wyandotte's downtown as the core area of the new city. Several substantial new buildings were erected, including the Board of Trade at 5th and Central, the Simpson Block at 8th and the Reynolds Block at 14th, but at this point downtown was strong enough to overcome the competition. As is often the case with periods of rapid expansion, much of the new construction proved to be excessive, and the great Kansas City boom came to an abrupt end with the Panic of 1893 and the subsequent national business depression.

II. COMING OF AGE

In the bitter strikes that followed the Panic, the Irish, German and Swedish packing house workers were generally replaced with eastern Europeans, most notably Croatians initially brought in from Chicago by

the company management. This began a new wave of European immigration into the city, a movement reflected in the proliferation of national Catholic parishes. Within a few years the city's ethnic mixture was further enriched with the growth of the Mexican community, many initially employees of the Santa Fe railroad in the neighboring city of Argentine. But despite the continuing increase in population, the local economy remained depressed into the early 1900s, with little if any new growth in the downtown.

Recovery was held back by the great 1903 flood, which brought about considerable financial losses. Argentine was so devastated that it began a campaign to become part of Kansas City, Kansas, only to be initially rejected by the city council. What growth did occur in the downtown in this period was largely due to public rather than private efforts. The Kansas City, Kansas High School, designed by William W. Rose, was built at the northwest corner of 9th and Minnesota in 1897-99, with substantial additions in 1905 and 1910. A beautiful new Carnegie Library, also designed by Rose, was completed in 1904 in the center of Huron Place, on the site previously occupied by the old Central School. And a new post office and federal building was built on the southwest corner of 7th and Minnesota, across from the county courthouse.

One major project that was privately developed was the Intercity Viaduct, a mile-long elevated structure directly linking downtown Kansas City, Kansas to Kansas City, Missouri. Construction was begun in 1905, with the viaduct opening to traffic on January 29, 1907 as a toll road. It was not a financial success, however, and was eventually purchased out of foreclosure by the two Kansas Citys in 1918.

One problem facing the city at this time was political. In common with many urban areas of the period, city council government was often prone to charges of graft and corruption. In Kansas City these problems were exacerbated by a variety of factors, from the unenforcibility of the state prohibition laws to the power and influence of private utilities such as the Metropolitan Street Railway Company. In the latter instance, in 1907 the company was able to get the city council to turn down the consolidation request of the financially hard-pressed town of Argentine, in order to pressure the Argentine city council into accepting a more favorable franchise agreement.

Argentine's consolidation into the city was finally approved on October 14, 1909, but only after reform-minded voters had forced a change in the form of city government on July 14 of that same year to a five member city commission. In turn, reform in municipal government was closely tied to a variety of other civic reform efforts of the period, from slum clearance, settlement houses, and the public ownership of utilities to park development and the City Beautiful movement, as well as to the Progressive Movement in national politics. It might be simple coincidence, but the eighteen years following the approval of a change in the form of city government were to be the most prosperous and progressive in the city's history.

Commercial development on Minnesota Avenue soon extended west as far as 10th Street, where the Metropolitan Street Railway Co. maintained a large facility on the site of the present Osco store. One of the first and most impressive of the new commercial buildings was the three-story Huppe Building at 728-730 Minnesota, which briefly housed the post office

while that structure at 7th and Minnesota was being enlarged. New public buildings were erected as well, including the Scottish Rite Temple (1909) and the first phases of both a new City Hall (1911) and the Y.M.C.A. (also 1911) - all designed by William W. Rose and his new partner, David B. Peterson (see Kansas City, Kansas CLG Survey IV). The park in Huron Place surrounding Rose's Carnegie Library was developed from designs prepared by George E. Kessler, the father of Kansas City, Missouri's park and boulevard system, and in 1918 extensive improvements were carried out to the adjacent Huron Indian Cemetery.

Kessler had also been responsible for laying out a complete park and boulevard system for Kansas City, Kansas, in 1907, during the brief mayoral tenure of Dr. George M. Gray, but the political situation prevented actual development from being carried out until six years later, following the change in government. The eventual planning and design of the new park system was executed by the Kansas City, Missouri landscape architecture firm of Hare and Hare, designers of the Parkwood and Westheight Manor subdivisions. Their principal work in the downtown area was the design and development of Waterway Park, along a partially filled watercourse stretching from between 11th and 12th on Grandview Boulevard to 10th and Washington Boulevard. Aside from Big Eleven Lake, the centerpiece of the park was an ornate sunken watergarden between State and Minnesota Avenues. Waterway Park thus took advantage of a natural feature to form a highly attractive western boundary to the expanding downtown, as well as a much improved eastern prospect for the adjacent State School for the Blind.

One possible measure of the increasing prosperity of all segments of the community was the rapid growth in the number of African-American churches on the northern periphery of downtown. Almost without exception these were substantial and attractive buildings, and most were designed by a single architect, Ernest O. Brostrom of Kansas City, Missouri. The first to be erected was the First A.M.E. Church (1111 North 9th Street, 1902-04 and 1915-18), which moved to this location after selling the southwest Church Lot in Huron Place to the Scottish Rite. Together with First Baptist this was one of the two oldest African-American congregations in the city, tracing its organizational roots to 1859.

First A.M.E. was followed after a few years by a remarkable series of Brostrom designs, many in the vicinity of Sumner High School at 9th and Washington Boulevard: Metropolitan Baptist Temple (1207 North 9th Street, 1915); Eighth Street Baptist Tabernacle (1420 North 8th Street, 1917-18), with its beautiful rough-faced stonework; the somewhat similar Mason Memorial Methodist Church (1417 North 9th Street, 1918-19); First Baptist Church (500 Nebraska Avenue, 1918-19), with its innovative geometric ornamentation; and Eighth Street Christian Church (1401 North 8th Street, 1920-23), executed by Brostrom in partnership with Phillip T. Drotts. A seventh church, St. Peter's C.M.E. of 1918-19 at 1419 North 8th Street, completes the grouping, but the name of its architect has proved elusive.

World War I, with its restrictions on material and labor, briefly slowed the dynamic growth of the downtown area, but once the war had ended the local economy boomed on a scale not seen since the late 1880s. A whole series of building projects transformed and enhanced the city's

core: the Wahlenmaier Building or Brotherhood Block (756 Minnesota Avenue, 1910 and 1921); the white terra-cotta Kresge Building (600 Minnesota Avenue, 1917-18), which replaced the fire-ravaged Husted Building; the Perry Building (805 Minnesota Avenue, 1921), which housed a Ford dealership and thus typified the new age; the Boller Brothers' Electric Theatre (1922; demolished), largest in the city; the Kansas City, Kansas High School Gymnasium and Laboratory Building (1017 North 9th Street, 1922-23); the Federal Reserve Life Insurance Co. Building (821-829 North 7th Street, 1922-23) and adjacent Getty Building (819 North 7th Street, 1922-23); the Elks Club Building or Huron Building (905-909 North 7th Street, 1922-24), tallest building in the state of Kansas at the time of its completion; the Soldiers and Sailors Memorial Building (600 North 7th Street, 1923-25), which briefly served as the national headquarters for the Veterans of Foreign Wars; the Commercial Building (601 Minnesota Avenue, 1924-25), which replaced the massive Portsmouth Block; J. A. Hoel's New England Shops (841-857 Minnesota Avenue, 1924-25); the six-story Anderson Storage Co. (738 Armstrong Avenue, 1925), designed by Charles A. Smith; the new Wyandotte County Courthouse (710 North 7th Street, 1925-27), designed by the firm of Wight and Wight as the result of an architectural competition; the completion of the Y.M.C.A. (900 North 8th Street, 1926-28); and the new Kansas City Kansan Newspaper Plant (901 North 8th Street, 1926-27).

Major building projects completed on the periphery of downtown included the Washington Avenue Methodist Episcopal Church (700 Washington Boulevard, 1923-26), Central Elementary School (813 Barnett Avenue, 1924), and St. Anthony's Parochial School (640 Tauromee Avenue, 1925).

Even after the economy entered a downturn in 1927, several significant projects were completed, including the Granada Theatre (1013-1019 Minnesota Avenue, 1928-29) and the City Hall Annex and Fire Headquarters (815 North 6th Street, 1929-30). These buildings, and the many smaller stores erected at the same time, would define the character of downtown Kansas City, Kansas for the next fifty years.

One consequence of this period's combination of progressive politics with strong economic growth was the establishment of the City Planning Commission in 1920, with George Kessler as planning consultant. The chairman of the new Commission was banker and civic leader Willard J. Breidenthal, and the seven members included such prominent figures as Jesse A. Hoel and Dr. David E. Clopper. Unfortunately, Kessler died in 1923, but by that time the Commission had retained its own staff engineer, Fred S. Wilson. As a result of the Commission's work, the City adopted its first zoning ordinance in August, 1924, and thereafter the boundaries of downtown would remain relatively stable except for spotty commercial development along State and Minnesota from 11th to 18th Streets.

This latter development, diluting the previously defined core, was the result of the overly generous zoning patterns that developed in the 1930s; the entire lengths of State and Minnesota from 8th Street to 18th were zoned light industrial, regardless of the existing uses. As similar ribbons of overly intense zoning along the full lengths of arterial streets were basic elements of the initial zoning, it must be assumed that this was a commonly held practice at the time, the result of an

unfortunate misunderstanding of the interrelationship between zoning and the generation of new development.

One aspect of the City's new planning efforts was to have long range consequences on the shape of downtown. A plan was proposed for the development of a civic center on the south edge of downtown, initially to cover several blocks between 7th and 9th Streets. This was soon changed in favor of a linear development along either side of 7th Street. The first element in the development of this concept might be considered to be the Scottish Rite Temple, although it predated the plan. The Soldiers and Sailors Memorial Building and the Wyandotte County Courthouse were built in conformance with the plan, and for years there was a push to erect a new federal building on the block to the north of the courthouse. After several false starts, a design was prepared by Charles E. Keyser and acquisition of the property began in 1936. But construction was repeatedly delayed, first by World War II, then by the Korean War. Work finally began on the present building, designed by Joseph W. Radotinsky, in 1958, and was completed in 1960.

As early as 1940, a new Comprehensive Plan for the city by the planning consultant firm of Harland Bartholomew and Associates proposed completion of the civic center with a new city hall to be erected facing the county courthouse across 7th Street. As originally proposed, a central plaza would have had the city hall at its eastern end, much as it is now, but the plaza would also have been flanked with smaller buildings to the north and south housing the offices of the Board of Public Utilities and the Board of Education. It was to take another thirty years before this approached realization. The 1940 plan also

acknowledged the growing importance of the automobile by calling for the construction of a series of public parking lots on the back sides of the blocks facing Minnesota, and eventually nine such lots were built, some with direct pedestrian access through to the Avenue.

III. STAGNATION, DECLINE AND RENEWAL

As noted above, the boom of the 1920s had effectively ended in 1927, two years before the onset of the Great Depression. The Depression itself did not hit the Kansas City area as hard as some parts of the country, but a general stagnation seemed to set in, exacerbated by entrenched and corrupt political machines in both Kansas Citys. By the time World War II ended, downtown was essentially unchanged in nature and appearance from twenty years before. The street scene of 1950, crowded with automobiles and shoppers, could easily have been that of 1925, and this absence of change may have given the community a false sense of permanence about the downtown area. The period immediately after the war also saw the construction of two major new buildings, the New Brotherhood Building (745-755 State Avenue, 1948-49) and the long-sought-after Town House Hotel (1021 North 7th Street, 1950), which to some observers seemed to presage a return to the dynamic era of the 1920s.

Beyond the downtown, however, there were signs that not all was well with Kansas City, Kansas. Don McCombs had reigned as mayor for twenty years (1927-1947), presiding over a political machine formed from an unhealthy working alliance between the Republican and Democratic parties in Wyandotte County. The fine park system built up in the 'teens and 'twenties was allowed to deteriorate, and five public swimming pools were

ordered closed by the State Board of Health. Street conditions were often very poor, and large areas of the city such as Armourdale remained with water and sewer systems either inadequate or non-existent. Some of the oldest areas of the city, including the area north of State Avenue and east of 5th Street, had become deplorable slums. While new suburban development began to grow up to the west of the city in the years after World War II, the city limits remained fixed at about 38th Street; not a single suburban annexation occurred between 1926 and 1956.

An attempt to rectify the political side of the problem failed in 1947, when a change to a city manager form of city government was defeated at the polls despite the support of both newspapers and virtually every major civic group. In 1951, a disastrous flood similar to that of 1903 spread over Argentine, Armourdale, and the Central Industrial District. This marked the beginning of the end of the meatpacking industry on which much of the city's economy had been built, and presaged a general decline in the kinds of industrial development upon which Kansas City, Kansas' largely blue-collar work force had traditionally depended for employment.

Social changes during the 1950s would prove to have as great an effect on downtown as the city's economic decline. The suburbanization of America's cities was in full swing. With the suburbs came the dispersion of retail businesses into shopping centers and commercial strips, leaving downtowns bereft of shoppers in sufficient numbers to maintain the existing commercial mix. In Kansas City, Kansas, the problem was compounded by the downtown's location at one edge of the city while the center of population slowly but steadily shifted to the west.

Through the 1940s, this lack of central location was offset by the downtown's position as the hub of an extensive public transportation system. By the late 1950s, that system had ceased to exist except for a handful of bus lines.

Another social factor, more often quietly ignored than publicly discussed, was race and racism. Although Kansas City, Kansas has always had a large African-American population with a substantial middle-class element, in the early 1900s the city entered a long period of racial segregation, possibly influenced by the very southern attitudes prevalent in neighboring Kansas City, Missouri. Sumner High School was the only segregated African-American high school in the state of Kansas. In the downtown area, clothing stores, movie theatres and restaurants were all rigidly segregated. In residential areas, particularly in the northeast adjacent to downtown, neighborhoods that in the 1880s were at least somewhat integrated became divided by race, while black families were systematically excluded from newer areas of the city by methods such as restrictive covenants.

With the end of legal segregation in the 1950s, the long pent-up demand for housing by African-Americans was met, not with integration, but with so-called "white flight" to the new suburbs. The result was a rapid increase in the size of the segregated housing area north of downtown. The situation was exacerbated by Urban Renewal, which tended to steer relocated families into segregated housing. This expansion of the African-American housing area adjacent to downtown, coupled with the desegregation of downtown businesses and the increasing availability of suburban alternatives for the white middle class, was yet another factor

in the decline of downtown as a retail center serving all elements within the community. As racist attitudes persisted, downtown came to be increasingly viewed by the majority community as undesirable and unsafe.

Throughout the 1950s and 1960s, the city's principal tool in dealing with its problems was Urban Renewal.² In some areas of the city such as Argentine, Urban Renewal's effect was generally positive; in the downtown area the results were somewhat questionable. The initial downtown project, called Gateway, was begun in the 1950s. In an area bounded by 3rd to 5th Street and Armstrong Avenue to Jersey Creek, it encompassed the oldest and most deteriorated portion of downtown, as well as some of the worst housing conditions in the city.

The area north of Washington Boulevard remained residential, the slums being replaced by a cooperative garden apartment project, a new elementary school, and a small park. South of Minnesota Avenue, a Holiday Inn motel was built in 1961. It included a highly popular private club and soon was providing major competition for the Town House Hotel. The nearly six block area between Minnesota and Washington was more of a problem. It was originally conceived of as a single site, to be developed for office and commercial use in a coherent manner to reinforce an otherwise sound downtown. As it turned out, the downtown economy had already begun its decline, lessening the market for intense uses such as those originally envisioned. All of the property was eventually sold and developed, but in a disjointed and piecemeal fashion stretching well into the 1960s. One of the eventual tenants was a high

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Kansas City, Kansas was the first city in Kansas to begin an Urban Renewal program, in 1955.

rise Holiday Inn (built 1970), whose presence meant that the slightly older facility facing it across the street would decline in use and eventually be sold, while the Town House was further damaged.

What seemed to be missing from many of the decisions involving downtown was a recognition that profound social and economic changes had occurred since the end of World War II, changes which Urban Renewal in and of itself was powerless to affect. Moreover, Kansas City, Kansas' population in its numbers, makeup, and income levels could not support new development of the size and type being so optimistically envisaged. With the growth of suburban centers, and the great increase in mobility provided by almost universal automobile ownership, much of the local population on which downtown had depended now had alternatives that seemed more attractive, more easily accessible, and more socially and racially homogeneous.

Downtown in the mid 1960s was thus very different from what it had been in 1950. On the surface much remained the same, but the signs of a softening economy were there. For one thing, a number of the presumably marginal businesses cleared in the Gateway project simply moved a bit further west, closer to the heart of the commercial area. This was one indication that downtown in the 1960s was declining both in the number of businesses available and in the quality and value of goods offered, in concert with a decline in the number and economic status of the customers. Statistics bear this out; the number of businesses in the downtown dropped by 37% between 1963 and 1972, while the number of

businesses in the entire city actually increased by 44.9% in the same decade.³

IV. CENTER CITY

In 1965, the City undertook the long delayed annexation of the suburban areas of Wyandotte County, moving the city limits from 38th Street to 86th. This was followed in November, 1965, by a rezoning that would have major consequences for downtown and for the city in general: a regional shopping center at 47th and State Avenue to be called Indian Springs. Unlike most regional centers, Indian Springs was not at the edge of suburban development. Instead, taking advantage of a large vacant tract adjacent to the proposed I-635 highway, it was located just three miles west of downtown at a major highway interchange. It thus had excellent access, and was closer to the center of the city's population than downtown was. An indication of the probable consequences came in 1967 when Montgomery Ward, downtown's largest retailer, announced that its two stores would be relocated to Indian Springs.

While Indian Springs was in the planning stages, a second Urban Renewal project was initiated in the downtown area in an attempt to stop the hemorrhage. Called Center City, the project was originally intended to cover the entire downtown west of Gateway, from 5th Street to 11th, but because of funding limitations it was decided to do the project in phases, with the western boundary of the first phase set at 8th Street. The northern boundary was Washington Boulevard, while the southern

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U.S. Department of Commerce.

boundary was an irregular line running variously along Armstrong, Tauromee, Barnett, and Ann, excluding most of the adjacent residential area. The second phase never happened.

Downtown in the mid-1960s still showed certain signs of vitality, with the construction of a new public library and Board of Education offices, new Board of Public Utilities offices, a new Y.W.C.A., a new Guaranty State Bank, and a drive-in facility for Commercial National Bank. All but the bank facilities were public or semi-public agencies, however, not private business enterprises. The initial Center City project report, prepared in 1968 by Barton-Aschman Associates of Chicago, treated the project as essentially a problem in urban design, and did not address the underlying economic and social problems which had prompted the project in the first place.

The centerpiece of the proposed project was to be a two block pedestrian mall down the 600 and 700 blocks of Minnesota Avenue, with automobile traffic restricted to two lanes and no parking in front of the stores. Instead, parking was to be provided in three multi-level public lots, with special pedestrian links to the mall. The stores themselves were to have comprehensive facade improvements. A new city hall was to be built in the location first recommended some thirty years before, across 7th Street from the county courthouse, with a separate building for the City-County Health Department. Two additional multi-level parking structures were to be built, one for the new city hall and one

behind the county courthouse.⁴ The Huron Indian Cemetery was to be renovated for a second time, but George Kessler's park in Huron Place was to be virtually wiped out, the rose garden replaced with a paved plaza and the eastern edge of the block given over to a high-rise apartment building. The six blocks in the northeast quadrant of the project area were to be cleared of all but a handful of buildings and redeveloped, with intense "urban" uses in the 500 block of Minnesota, and lower density service uses, possibly including a convention center, in the blocks north of State and east of 7th Street.

In execution the project fell short of the plans, in part because of costs. The destruction of Huron Place was scrapped, as there was no way to transfer ownership of legally dedicated park land to private ownership. The renovation of the cemetery was delayed for almost ten years. The pedestrian link from the new parking structure north of State Avenue to the mall, tying the parking directly into commercial development, was never built. The parking structure behind the courthouse was delayed, and then only built in reduced form. Perhaps most significantly, the storefront revitalization program was left up to the individual property owners, as available funds were channelled into various infrastructure improvements. The total project cost was \$25,000,000, with the mall alone costing \$2,300,000.

The mall's design evolved from ornamental paving into a sophisticated sculptural environment, with many of its elements designed by the

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Technically, the new city hall, health building, and five parking structures were not part of the Urban Renewal project. They were administered and funded with bonds issued by a Public Building Commission that was jointly established by the Board of City Commissioners and the Board of County Commissioners.

world-famous Kansas City sculptor Dale Eldred. The forms were conceived as abstractions derived from elements in the Kansas landscape, though never so literally as some newspaper reporters supposed. The project director was activist and environmental artist Elpidio Rocha, and the team included a variety of consultants such as the nationally noted architect Charles Moore, who was brought in to design a bus shelter on 7th Street.

While the mall was still in the design stage, the project staff built an 80 foot long, highly detailed model which allowed the study of how the individual elements would fit into the overall context. The model also allowed for public presentations to property owners, city officials, and the media. With over 90 presentations, the result was one of the best publicized projects in the city's history. And contrary to some later recollections, the majority of public statements were solidly in support of the mall and its design.

Construction of the mall began late in 1970, and continued for almost two years. What should have been anticipated, but apparently wasn't, was that during construction access to the stores fronting on the mall was very limited and occasionally nonexistent. Construction took place during a nationwide business recession, and Indian Springs opened its doors just as the Avenue shut down. The majority of the major retail tenants left in the downtown - Montgomery Ward, Penney's, Kay's Fashions, The Leader - opened stores at Indian Springs and sooner or later closed out their downtown operations. Two others, Winkler's Jewelry and Shepherd's men's clothing, opened branches even further west, in the Wyandotte Plaza shopping center. None of the six still retain a store

downtown, and most have since gone out of business in their suburban locations as well. By 1976, 18 of 29 stores had closed, with almost half moving to Indian Springs.

In place of the more substantial businesses leaving, spaces in the 600, 700, and 800 blocks of Minnesota were occupied by businesses relocated from the demolished 500 block. Some of these were the same businesses that had previously been moved out of the Gateway project area years before. This would seem to be the result, rather than the cause, of a continuing decline in property values in what had been the retail heart of the area.

The mall formally opened on November 26, 1972. The completed design with its abstract sculpture was never accepted in Kansas City, Kansas, and as downtown retailing stumbled and died, it became the scapegoat for all of downtown's problems. The myth quickly took hold that downtown had been thriving and vibrant, unchanged from 1950, before the mall was built. It was generally accepted (and still is) that the Center City mall killed downtown, when in reality it was an expensive gamble to try to reverse a decline beginning in the mid 1950s. The effects of suburbanization, racial polarization, and the growth of attractive alternatives such as Indian Springs were generally ignored, as was the obvious example of the contemporary decline of the (mall-less) downtown of Kansas City, Missouri. In reality, the construction of the mall may have speeded up the shift to Indian Springs as the city's new retail center, but that shift would almost certainly have occurred even if the mall had never been built. Ironically, in the early 1990s Indian Springs

would repeat the downtown's pattern of accelerating decline, and for many of the same reasons.

V. THE AMERICAN CITY PLAN

The obvious failure of the Center City mall to reverse downtown's decline had a number of repercussions. Recriminations concerning the mall and the new city hall played a part in the defeat for re-election of Mayor Joseph E. McDowell, who was closely identified with the Center City project. The Urban Renewal Agency was abolished, and its functions taken over by the City on July 1, 1976. The final revised, adopted and published Urban Renewal plan for the downtown area, entitled the Kansas City, Kansas Downtown Development Plan, was therefore prepared by the City rather than the U.R.A. This plan technically remained in effect from the date of its initial adoption (1969) until January 1, 1989. In its final form, the U.R.A. plan was little more than a listing of allowable uses of land, closely tied to the City's zoning ordinance, and did not attempt to address the broader aspects of downtown's future.

At the time that it took over the U.R.A., the City was faced with a downtown with 40,000 square feet of vacancies, and nearly one million square feet of vacant land cleared by Urban Renewal for redevelopment.⁵ Consequently, the City hired The American City Corporation, a subsidiary of The Rouse Company, to study the existing market conditions and the potential for new development on the vacant U.R.A. land. The final report was issued in December, 1976. It did not address the social

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The American City Corporation Final Report, December 1976.

causes underlying much of the decline, but did note such factors as a 14.4% decrease in the population of the area east of 38th Street since 1960, as well as the fact that the average age in Kansas City, Kansas was increasing while the metropolitan area as a whole was growing younger. The report particularly emphasized the fact that, since the late 1960s, Kansas City, Kansas had failed to capture anywhere near its proportionate share of the growth enjoyed by the metropolitan area.

The development proposals contained in the American City report covered a ten year period and included 200,000 square feet of retail development, 230,000 square feet of office, 60,000 square feet of food and beverage services, a 120,000 square foot convention center, a 350 room hotel attached to the convention center, an 88,500 square feet family entertainment center, and 500 new housing units, the last to be built in the second five years of the total development program.

To implement its proposals, the American City plan called for the establishment of a private development corporation, with a board of directors made up of some of the most prominent and influential businessmen and bankers in the community. The Kansas City, Kansas Development Corporation was subsequently formed in January, 1977. For the first nine months of its existence, a director was provided by The Rouse Company. The Corporation then hired a full-time director to oversee the implementation of the plan, but he was let go after less than a year with virtually nothing accomplished. After that, staff was

provided on loan by the City, but the Development Corporation slowly faded away and died.⁶

For its part the City, led by the late mayor John E. Reardon, aggressively pursued the plan's concept of a convention center and adjacent hotel in the 500 block of Minnesota. On October 24, 1977, the City received a \$3,200,000 E.D.A. grant for the convention center, designed by Buchanan Architects. Although substantial, this amount was significantly less than had been asked for and required design modifications resulting in a reduction in the center's size, to 62,000 square feet. The City also pursued an Urban Development Action Grant to help fund the adjoining hotel. A grant of \$2,900,000 for the hotel was approved on April 5, 1978, and groundbreaking for the convention center followed just ten days later.

The Town House Hotel (in its later years a Ramada Inn) closed on January 1, 1978, and was converted into Cross-Lines Towers, an elderly housing facility. This was not viewed with any particular alarm, as it would just lessen the competition for the convention center hotel. The City received bids from two different developers for the hotel project, and chose the Turner-Worsham Development Corporation. In July, 1978, Taliaferro and Browne engineers were hired to plan a parking structure in conjunction with the proposed hotel. In general, downtown in the late 1970s finally seemed to be on the verge of coming back.

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One thing did occur during the Corporation's existence, the removal of the stainless steel pylons from the mall at 7th and Minnesota beginning in June, 1977, and their replacement with planters and seating. Some \$18,000 was raised from the business community, but the bulk of the (undisclosed) cost was borne by the City.

Negotiations with the developer dragged on into 1979, and an extension of the UDAG was granted. Two major problems seemed to inhibit the project. One was Kansas' liquor laws, which at the time prevented a competitive, first class restaurant operation from being part of the hotel. The other was the continued unwillingness of lenders to invest in an admittedly risky venture. The latter problem was exacerbated by the steady rise in interest rates in the late '70s, a factor that negatively affected development throughout the community.

Turner-Worsham withdrew from the project, to be replaced by Oppenheimer Properties. On September 13, 1979, Oppenheimer announced that they had obtained financing, and that groundbreaking for the hotel would take place in April, 1980. No such event occurred. Instead, Oppenheimer withdrew from the project in July, 1980, and by the end of the year the UDAG was again threatened. Work continued on the convention center, and it opened to general acclaim on May 16, 1981. But despite the quality of the facility and the availability of the grant, no meaningful new development proposals for a hotel were forthcoming. The UDAG was finally lost to the City on November 30, 1981, and with it seemed to go the last of the impetus for carrying out the American City Corporation proposals.

VI. RECENT CHANGES

In 1977, shortly after the Kansas City, Kansas Development Corporation was formed, a separate group called Avenue Area Incorporated, or AAI, was organized as an umbrella group representing downtown property owners and businessmen. While initially intended to function as a voice

for downtown business interests, the new organization was faced with a business climate that continued to deteriorate. Penney's, the area's last major retailer, closed its downtown operation in November, 1979, to be followed in 1980 by Jupiter (Kresge's) and Feld Chevrolet. Feld proposed to build a new automobile dealership across from Indian Springs on North 47th Street, but the project never proceeded beyond rezoning and a preliminary grading of the property.

As retailing in downtown finally reached its ebb, AAI proposed the modification or elimination of the Center City mall. They were supported by the Chamber of Commerce and the Kansas City Kansan newspaper, and received a sympathetic hearing from the city commissioners. Regardless of its aesthetic merits (or the lack of them), the mall had failed to halt the decline of downtown as a retail center, and was subsequently blamed for most of the area's problems.

In August of 1981, the City hired a consultant to study the mall project. By March of 1982, the consultant presented three alternatives, each involving varying degrees of alteration to the mall. AAI held out for total removal of the mall and the return of diagonal parking along the length of Minnesota Avenue. A compromise was reached in which most of the sculptural elements were to be removed and parking inserted, but the street would remain two lanes with a certain amount of landscaping. The resulting plan, estimated to cost \$750,000, received the support of the Chamber in May. The final version was unveiled on June 10, 1982, to be paid for through a benefit district. The benefit district was approved in September, 1982, but final plan approval did not come until January of '83.

Costs were now estimated at \$825,000, or about \$8,000 per 25 feet of frontage in the benefit district. (Generally not mentioned was the amount of this frontage owned by public bodies such as the City, the Board of Education, and the Board of Public Utilities, which were charged accordingly.) A ground breaking was finally held on April 27, 1983, and the project was completed in June of 1984.

As the mall alteration neared completion, the City was approached by attorney Pete Smith with a proposal for a downtown facade improvement revolving loan fund. He proposed a \$1,000,000 public/private partnership, and on April 20, 1984, received a tentative commitment for the \$500,000 City share. By September, 1985, he had put together general commitments for \$450,000 in private match, but the financially hard-pressed City could now only offer \$190,000. This reduced the total to \$380,000 as he consequently lost other matching funds. Feeling that this was too little to effectively proceed with, he returned the City's money in June of 1986 and aborted the project.

Another individual to take an active role in downtown was Robert Cotitta, head of the Capital Development Corporation. In 1978, when full implementation of the American City plan seemed imminent, he began to acquire properties along the north side in the 600 block of Minnesota Avenue. Over the next five years he was able to acquire 10 of 11 buildings, in the process paying nearly \$100,000 in back taxes. He called his project Renaissance Center, and proposed a mixture of renovation and new construction which would convert vacant retail space into a first class office development.

As rampant inflation was followed by a recession in the early 1980s, Renaissance Center proved much slower to develop than had been hoped. The first renovation to be completed was 636 Minnesota, made possible by a loan of \$200,000 from the City. In the fall of 1985, Cotitta announced a major lease for 630 Minnesota, a private business school called National College. This lease permitted the renovation of this second structure to proceed. In order to assist Cotitta in securing the lease, the City leased 200 parking spaces in the adjacent Parking Deck B to Renaissance Center at \$10 per space per month, for a period of ten years. The parking lease was opposed by AAI but supported by the Chamber of Commerce, and was subsequently modified to match the bulk discount rate offered to all large users of public parking.

With 630 Minnesota leased, Cotitta's next project was the renovation of the building at the northeast corner of 7th and Minnesota. To aid in the renovation process, the City established one of the State's first tax increment financing districts. Taxes from the renovated property were to be devoted to specific downtown public improvements, such as renovation of the Municipal Rose Garden and the Huron Indian Cemetery.

The development ran into severe cash flow problems, however, and the so-called Tax Reform Act of 1986 wiped out nearly \$700,000 of investment tax credits, thereby discouraging potential investors. In December, 1986, the Security Bank foreclosed on a \$250,000 note on the corner property. In May, 1987, the City loaned Cotitta \$2,000,000 to proceed with the renovation of the corner building. In return, the City received a first mortgage on all of the Renaissance Center properties in the 600 block.

Concurrent with the problems of Renaissance Center, although in no way related to it, another downtown renovation had a rather bumpy beginning. Damaged economically by the general decline in movie going, as well as the racially polarized attitudes following desegregation, the magnificent Granada Theatre closed in 1968. In 1985 the building was acquired by Bob Maes, who with movie buff Wade Williams was determined to bring it back to life as a center for the performing arts. After spending about \$50,000 on preliminary renovation, in May, 1986, Maes applied for local Historic Landmark designation and asked the city council for a grant of \$212,000 to complete the restoration and renovation.

The council took the matter under advisement, and Maes subsequently altered his request to \$190,000, the amount from the aborted facade improvement loan fund that Pete Smith returned to the City in June. The City eventually approved a \$100,000 interest free loan and a \$89,500 grant for the theatre renovation, and the Granada was designated a Kansas City, Kansas Historic Landmark on July 31, 1986. The Granada Theatre reopened as a performing arts center in November, 1986.

The renovation of the Granada proceeded on a rather ad hoc basis, without an architect to design and coordinate a properly conceived restoration plan. Early in 1987, an additional \$10,000 loan was approved to cover emergency expenses, and an additional \$75,000 was loaned in June. A final loan of \$60,000, for air conditioning, was approved in May, 1988, taken from District 3 sales tax funds. Despite its financial problems, the Granada Theatre is now generally acknowledged to be an asset to both the downtown and the larger community.

Another historic building in the downtown area has fared less well. The old Kansas City, Kansas City Hall was virtually abandoned when city offices were moved to the new Municipal Office Building in 1973, and the building has remained vacant ever since, despite being placed on the National Register of Historic Places in 1986. The building was also included in the local Huron Place Historic District, approved by the City Council on December 1, 1983. The Council subsequently formed an Old City Hall Committee, which on October 31, 1984, called for the building's restoration and conversion into an ethnic center, possibly including restaurants and a children's museum.

In December of 1984, two development proposals were received, one from a local group and one from an out-of-town firm with experience in developing historic properties. The Council elected to go with the group organized by local attorney Conrad Miller, but the project hit a snag when Miller asked the Council for \$900,000 in financial assistance. In April, 1985, Miller and Julian-Adee were asked to submit proposals for converting the building into office space. The project finally died in the spring of 1986, because of a lack of potential tenants. At that point, several Council members called for the remodeling of the building to house the Police Department, but budgetary restraints have prevented any work from being carried out. At present, the building continues to deteriorate from a lack of basic maintenance, and the Kansas City Kansan has called for its demolition.

A similar situation holds with a third historic property, the Huron Building at 905 North 7th Street. Like the old City Hall, the Huron Building is within the local Huron Place Historic District, and is listed

on both the State and National Registers. In the early 1980s, it was still considered to be a fairly prestigious office address. The building was acquired by developer Steven Summers, who had it nominated to the National Register in order to take advantage of the 25% investment tax credit for the rehabilitation of historic structures that was then available. Plans for the restoration and rehabilitation of the Huron Building floundered as the owner developed financial problems, and the building was later acquired by Marlin Industries, Inc. of California, which subsequently went bankrupt, resulting in the building's closure.

In July, 1989, Robert Cotitta gained control of the structure from the bankruptcy court, substantially increasing his downtown holdings. Despite Cotitta's initial stated intent to pursue restoration and rehabilitation of the Huron Building, in 1992 he applied for approval for the building's demolition, stating that he could not finance the rehabilitation himself and that no one had come forward with a credible plan for the purchase or lease of the property. Approval of the demolition permit was denied by both the Kansas City, Kansas Landmarks Commission and the State Historic Preservation Officer. Cotitta then appealed the matter to the City Council, and asked for the use of tax increment financing to pay the \$400,000 cost of demolition. However, before the demolition question could come to a vote, the building had again changed hands, the new owners proposing conversion to apartments.

Given the losses that have already occurred to the U.R.A. and arson, should enough substantial structures such as the Huron Building, the adjacent old Security National Bank Building, and the old City Hall be removed without any really significant replacements, the image of

downtown Kansas City, Kansas as an urban center (however battered it may now be) would be seriously diminished, leaving the area with no more sense of place than the amorphous suburbs that have helped contribute to the area's decline. Moreover, critical mass could be lost, leading to a further downward spiral, as large buildings are replaced with awkwardly shaped vacant lots having little realistic prospect for redevelopment beyond parking lots or drive-through facilities.

VII. THE PUBLIC SECTOR

As in previous periods of limited growth, much that has occurred in downtown in recent years has been the result of actions by various public agencies. Public expenditures in the area did not end with Urban Renewal, although project funds were still being spent as late as 1979 for the long-delayed renovation of the Huron Indian Cemetery and the reconstruction of 5th Street (the latter with funds originally intended for the improvement of Huron Park). Among the capital improvement projects undertaken were the widening and reconstruction of Washington Boulevard⁷ from 5th to 11th, together with Waterway Drive from Washington to State, the improvement of State Avenue as far west as 38th, and the reconstruction of the 500 block of Nebraska Avenue. Minnesota Avenue from 5th to 6th in front of the convention center was also rebuilt, but the raised and landscaped center median with left turn bays called for in both the Urban Renewal and American City plans was omitted, resulting in rather confusing lane alignments at 5th Street.

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For some reason, state highway signs still refer to it as Washington Avenue, although that has not been the street's name since the early 1900s.

A substantial part of the public investment in downtown is in the multi-level parking decks built by the Public Building Commission. As a consequence of the National College parking lease and the relocation of the regional Environmental Protection Agency offices to downtown, AAI and several downtown business owners expressed concern about the future availability of parking. The concern escalated when various downtown businesses submitted requests to the City to purchase, lease or operate a portion or all of certain public parking lots and structures. In response, in March, 1985 the City hired Rich and Associates to do a comprehensive parking study of downtown.

The study was completed four months later, in July, 1985. It included detailed surveys of the parking inventory, turnover, pedestrians and employees, and comparisons with enforcement and rates in selected cities. The recommendations covered a wide area: security, maintenance, parking operations, enforcement, parking rates and validation, revenue projections, assessment of purchase or lease options, and signage, all backed with technical documentation including a preliminary structural investigation of the parking structures. The study found that the existing parking supply exceeded demand by over 2000 spaces, with several surface lots and Structure B at 6th and State Avenue being underutilized. It concluded that no additional spaces would be needed if the Renaissance Center project was completed and fully occupied. It found a variety of problems with the then-existing procedures for dealing with both on-street parking and the multi-level structures. Security was not found to be a significant problem, and certainly not what people's perceptions of the situation seemed to indicate. Maintenance was found to be poor,

both in general housekeeping and in capital maintenance. No serious structural problems were found, but such problems could develop with Structure C at 7th and Armstrong if needed maintenance continued to be neglected. As for the sale or lease of the parking structures, the study found upon analysis that none of the structures were economically viable to sell, and noted that any such sale or lease should be a policy decision based upon the future welfare of downtown.

The study answered the basic questions of parking needs in downtown and the advisability of selling the parking structures, and the City initiated implementation of a number of the parking study's recommendations. Rates were raised, the overall rate structure altered and parking lot income accountability was improved. Ticket records were computerized, and "the boot" instituted as a means of dealing with repeat offenders. The length of time for free parking on Minnesota Avenue was resolved but occasionally resurfaces as a matter of discussion. Capital maintenance of the lots and structures was added to the City's 5-year Capital Improvements Plan, and by 1993 all three of the public structures had been rehabilitated. Given the number of recommendations that have been carried out and the highly useful data base that was developed, the parking study should probably be considered to be a success, and was certainly a step in the direction of a more systematic approach to the downtown's problems.

As mentioned above, one of the things which led to the parking study was the relocation of the regional Environmental Protection Agency offices to Kansas City, Kansas in 1984. This in part made up for the loss of HUD offices from the Gateway project area. The EPA offices were

located in the former Penney's building at 726 Minnesota Avenue, which was remodeled and received a new facade. The offices were soon expanded, into the Huppe Building adjacent to the west (a prime candidate for Historic Landmark designation and facade restoration). In 1986 they expanded even further, into the former Grubel Building, where the lower part of the facade was remodeled in a manner similar to the Renaissance Center projects. A further federal presence was added to downtown when a three-year lease was signed with the Internal Revenue Service to temporarily locate in the Renaissance Center building on the northeast corner of 7th and Minnesota.

An even greater federal impact could occur in the near future. Crowding in the federal office building over the years forced a number of agencies to move elsewhere as the courts were expanded. Finally even the post office was moved, to a handsome new building designed by Buchanan Architects on U.R.A. land at 6th and Nebraska, completed in the spring of 1988. Given the continuing inadequacies of the federal building, authorization was given for a new building in the downtown and a site selection process begun. The new federal building, designed by Gossen Livingston Associates of Wichita, was subsequently sited on vacant U.R.A. land to the north of the convention center, although some voiced support for a site just west of the present building that would have kept the established interrelationships of the civic center intact. The new building is expected to have a positive impact on the other vacant Urban Renewal parcels, and perhaps on the Gateway area as well.

One other major public construction project must be mentioned. Under pressure from the federal courts because of the inadequacies of

the old county jail, the county commissioners finally approved the construction of a massive new jail building (including offices of the Sheriff's Department and District Attorney) and an adjacent parking structure at a cost of \$29,010,701.00. The site was the balance of the block west of the county courthouse, and site acquisition led to the displacement of a number of existing legal and title firms along with the demolition of the existing parking structure. As a result, three attractive new two-story office buildings were built nearby, one at the southeast corner of 8th and Armstrong and two at the northwest corner of 8th and Ann. On the whole this spinoff from the new jail must be considered a plus, although the new buildings may have helped perpetuate the previously existing softness in the downtown office market. It remains to be seen if the effect of the new federal courthouse building will be similar.

VIII. THE DOWNTOWN PLAN

On January 26, 1990, the Kansas City, Kansas City Planning Commission convened the first in a series of monthly workshop forums to develop a set of action strategies for the downtown. It was intended that the action strategies would supplement an updated master plan for the downtown area, and would identify priorities that could be used to guide future private and public actions. Approximately 100 persons from across the full spectrum of public and private interests were invited to participate. A total of four workshops were held, together with numerous task force meetings. As a result, a formal set of action strategies were adopted, and an on-going committee structure formalized.

The Downtown Plan was officially adopted by the City Planning Commission on November 13, 1990, and in 1991 the Downtown Plan, Kansas City, Kansas: Summary Report was issued. With regard to buildings and historic properties, a set of four specific recommendations were contained within the report:

1. Undertake a full inventory of historically and architecturally significant properties in the downtown area similar to those done for a number of residential neighborhoods.
2. Encourage the designation of eligible properties to the local, State and National Registers, both as an aspect of civic pride and as a potential financial tool.
3. Develop a facade improvement program that would place its emphasis on making the most of existing assets and enhancing those qualities that make downtown visually unique. Such a program would also include a comprehensive approach to the development of attractive and effective signage as well as the elimination of obsolete signage.
4. Investigate the possibility of tax abatement for the substantial rehabilitation of properties with historic landmark designation, a tool now available in a number of states and cities.

The present study has been undertaken in fulfillment of the first recommendation.

HISTORICAL AND ARCHITECTURAL SURVEY

"There is a curiously simplistic belief in troubled towns that wiping out a city wipes out its problems. Actually, the bulldozer only pushes them around, while eliminating the city's real assets."

Ada Louise Huxtable

For more than 30 years, the country's traditional commercial areas such as downtown Kansas City, Kansas have been caught in a spiral of decline. Increasing competition from shopping malls, rapid social and economic changes, disjointed improvement efforts and a deteriorating physical environment have crippled downtown, sapping the energy and spirit of both public and private sectors. Various promising remedies have been attempted - the Center City Mall, storefront "modernization," multi-level parking garages - only to see momentary success fade into further stagnation. Thousands of dollars have been spent on plans and reports that have remained unused or only partially implemented, motivating no one. History has shown that no single project or proposal will solve all of downtown's problems.

What has become apparent in the last decade is that in at least some instances, downtown revitalization efforts can be successful if they involve a disciplined blend of activities that build on downtown's unique character and take advantage of special opportunities. Such activities must capitalize on downtown's inherent assets, things that no suburban shopping mall or strip center can offer: rich architecture, personal service, and traditional values. A comprehensive revitalization process must successfully integrate a practical management strategy with the physical improvement of buildings and public spaces, aggressive promotion and image building, and the economic development of the area.

Of the various components of the process - design, economic restructuring, organization, and promotion - perhaps the most straightforward is design. Here, assuming the basic infrastructure is adequate, the emphasis is on enhancing the visual qualities of the downtown, and the first step is in the recognition and utilization of downtown's existing physical assets.

Fortunately for Kansas City, Kansas, while much of value was destroyed by the Gateway and Center City Urban Renewal projects, much still remains that can provide a substantial base for a revitalized downtown. These physical assets take many forms, from the existing building stock to the vacant properties available for redevelopment to the network of streets, parks and public utilities that is already in place, and any consideration of the downtown must reasonably begin from an evaluation of these various elements.

I. HISTORIC PROPERTIES

The basic asset of downtown, and the one most difficult to duplicate or replace, is its existing building stock. The buildings of downtown Kansas City, Kansas, were for the most part built between 1900 and 1930, and many still possess a distinctive architectural character both in whole and in their details. Such buildings have (or potentially have) unique and attractive features which cannot be matched in suburban development and which give to downtown a particular sense of place.

Rather than hiding the distinctive character of such buildings behind false facades in an often futile attempt at projecting a "modern" image, as was often done in the 1960s, a more effective approach might

be to emphasize those qualities that make downtown buildings memorable. One aluminum panel looks much like any other; brick and stone and terracotta, cast iron and gracefully shaped wood, all assembled by the hands of skilled craftsmen, have given many downtown buildings qualities of grace, scale and interest that simply cannot be duplicated.

A number of downtown properties have had their particular qualities acknowledged by having been listed on the Register of Historic Kansas Places and the National Register of Historic Places.⁸ These include the following:

Huron Indian Cemetery, 1843 et seq.
7th Street and Minnesota Avenue
(State and National Registers)

St. Mary's Church, 1890-1903
5th Street and Ann Avenue
Architect unknown
(State Register; declared eligible for National Register but not listed because of owner's opposition.)

William T. Maunder Residence, 1895
616 North 9th Street
Architect unknown
(State Register)

Scottish Rite Temple, 1908-09
803 North 7th Street Trafficway
W. W. Rose, architect
(State and National Registers)

Old Kansas City, Kansas City Hall, 1910-11 and 1929-30
805 North 6th Street
Rose and Peterson, architects (first phase)
Charles E. Keyser, architect (second phase)
(State and National Registers)

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All properties on the National Register are also automatically listed on the Register of Historic Kansas Places.

Elks Club Building (Huron Building), 1922-24
 905-909 North 7th Street Trafficway
 W. S. Frank (St. Louis), architect
 J. G. Braecklein, associate architect
 (State and National Registers)

Soldiers and Sailors Memorial Building, 1923-25
 600 North 7th Street Trafficway
 Rose and Peterson, architects
 (State and National Registers)

Kansas City, Kansas Fire Headquarters, 1929-30
 815 North 6th Street
 Charles E. Keyser, architect
 (State and National Registers)

All of the State and National Register sites in the downtown area (except for St. Mary's Church) have also been designated by the Landmarks Commission and City Council as Kansas City, Kansas Historic Landmarks, either individually or as part of the Huron Place Historic District. The district includes all of the properties in Huron Place, from 6th to 7th and Minnesota to Ann, as well as the old City Hall and Fire Headquarters immediately to the east. In addition, four structures in the downtown area have been locally designated but not yet nominated to the State or National Registers:

Seventh Street Methodist Episcopal Church, South, 1887-88
 1101 North 7th Street Trafficway
 Architect unknown

Mrs. John B. Scroggs Residence/St. John's Orphanage (Strawberry Hill Museum), 1887 et seq.
 720 North 4th Street
 J. G. Braecklein, architect

Winkler's Jewelry Store Clock, 1914
 Vicinity of 717 Minnesota Avenue
 Seth Thomas Clock Company

The Granada Theatre, 1928-29
 1013-1019 Minnesota Avenue
 Boller Brothers, architects

Although those are all of the sites and structures within the downtown area that have to date been designated, there are obviously many others that in their historical associations and quality of design could contribute to a revitalization of downtown's image. Among the buildings with perhaps the greatest potential are the recently renovated Kresge Building at the northwest corner of 6th Street and Minnesota Avenue, with its beautifully detailed cladding of white terra-cotta; the three story Huppe Building at 734 Minnesota Avenue, at one time occupied by Wyandotte Masonic Lodge No. 3 and now part of the EPA offices; the partially restored Chamber of Commerce building, 727 Minnesota Avenue; the former Kansas City, Kansas High School Gymnasium and Laboratory Building at 1017 North 9th Street; the Fasenmeyer Building at 826-828 Minnesota Avenue with its unique Sullivanesque ornament; the row of buildings along the east side of North 7th Street Trafficway between the entry to the Huron Indian Cemetery and Minnesota Avenue, including the Huron Building, which may comprise the most intact streetscape remaining in the downtown; and The New England Shops at 841 through 857 Minnesota Avenue, designed by Victor J. DeFoe for Jesse Hoel, the developer of Westheight, in the early 1920s. Although modified and deteriorating, the last are part of a seven-building stretch of street frontage that may still be potentially the most attractive group of storefronts on the Avenue. Although outside of the immediate survey area, a peripheral building deserving mention is the 1887 house for Mrs. John B. Scroggs at 720 North 4th Street, which with its appendant St. John's Children's Home has been converted into the Strawberry Hill Museum. An on-going program of restoration and adaptive reuse is already underway and is attracting favorable attention.

II. OVERVIEW OF BUILDING STOCK

The building stock inventoried in this survey included both those structures constructed prior to 1943 (historic, within the terms of the State and National Registers) and those structures built after 1943 (considered non-contributing unless of particular architectural significance). With regard to the historic structures, a brief discussion of the breakdown of styles and periods of construction of each building type follows. In addition, a general analysis of those non-contributing structures in the survey area is also included.

1887-1898

Commercial

The earliest extant group of commercial structures in this survey area includes those structures built in the last decades of the 19th century. Of the seven surviving structures from that period, six have had modifications to their primary facades. Consequently, the original integrity of these commercial properties has been altered.

Residential

The extant residential structures built during this period include ten buildings constructed between 1894 and 1898. Although some of these residences have been substantially altered, the majority still retain, to a greater or lesser degree, their original integrity. Styles from this period that are represented include Gabled Ell, Open Gable, Queen Anne, Composite and undetermined vernacular.

Ecclesiastical

There are three religious properties that were constructed during this period. The earliest extant church dates from 1887-88. The two remaining churches were built in 1889-90 (with additions in 1904-06 and 1930) and circa 1893. Built in the Victorian Gothic and Romanesque styles, these structures still retain their original integrity.

1899-1909

Commercial

Fourteen extant commercial buildings were found to have been constructed during this period. While the majority of these structures (displaying single and multiple entrances) have been modified, a few still retain original design elements in their main elevations, i.e. Sullivanesque, Classical and Art Deco ornamentation.

Residential

Residential construction appears to have been at a peak during this period in the survey area. A total of twenty-four homes were identified; the largest percentage were constructed in the Open Gable style. Other architectural genres represented in this group include: American Four Square, Cornbelt Cube, Pyramidal, Composite, Mission, Folk Victorian and Bungalow. Only one residence was defined as an undetermined vernacular.

Ecclesiastical

Just two religious structures were inventoried from this period in the survey area: a circa 1900-06 Open Gable convent and a 1902-04 (additions 1915-1918) Romanesque-influenced church. Both have had few or minor alterations and retain much of their original integrity.

Educational (secular)

The sole school property from this period is a 1900 structure designed in the Cornbelt Cube style. Minor alterations have been made to the structure.

1910-1918/19Commercial

There are three commercial structures that were surveyed from this period of construction. Built in 1910, 1913, and 1917, all three properties have been altered.

Residential

Residential structures inventoried in the survey area from this period date from 1910 through 1915. A total of eight homes, ranging in style from Cornbelt Cube to American Four Square, Colonial Revival, Folk Victorian, and Gabled Ell, are extant. The majority of these homes have suffered loss of integrity through neglect and/or alterations.

Ecclesiastical

Five churches, all located north of the central business district, were identified. The earliest of these religious

structures dates from 1915, while the remainder were constructed in either 1917 or 1918. Although these churches are modest in architectural style, it has been documented that they were designed by Kansas City, Missouri architect Ernest O. Brostrom (one by attribution).

Object

Unique to Kansas City, Kansas, a Neo-Classical/Victorian-inspired street clock was included in this survey. Dating from 1914, this object has been moved several times, possibly impacting its eligibility for National Register status.

Landscape

A 1913 (alterations, 1930s) park was identified in this survey area.

1920-1929

Commercial/Governmental

Twenty-eight structures were identified from this period in the survey area, representing the largest group of commercial properties. The majority of these buildings (fifteen) are modest/utilitarian in style and are representative of the single, corner, or double entry with display window, or broad storefront design. Because of modifications, many of these 1920s structures have lost their original integrity. The one outstanding structure from this period of construction is the Wyandotte County Courthouse, a 1925-27 Neo-Classical design.

Residential

There are six extant residences that have been identified in this survey area from this period, including three multi-family apartments. With the exception of the Bungaloid style home, the single family residences have suffered loss of integrity because of alterations or modifications. As a whole, the multi-family brick structures have retained their integrity.

Ecclesiastical

A single church building, one parsonage, and a single school were identified and inventoried. All structures have maintained their original integrity.

1930-1939Commercial

Only eight structures dating from this period were identified in the survey area. While the majority of these commercial structures are utilitarian in style (single or multiple entry with display windows), a Neo-Classical/Neo-French structure, constructed in 1937, is also represented.

Residential

Only one residence was identified in this survey area from this period of construction: a Tudor Revival/French Eclectic structure built in 1935.

Educational (secular)

The only educational structure from this period of construction is a 1937 Art Deco-inspired building.

1941-1943Commercial

Four commercial buildings from this period were identified, including two structures (one Art Moderne styled) designed by local architect Cecil E. Cooper.

Post-1943 (non-contributing)

There are 88 structures (including parking garages and walkways) in the survey area that were constructed after 1943. While these structures are technically non-contributing, there are a number of representative styles from this group worth noting. These include: Art Deco, Art Moderne, Meisian, Curtain Wall and New Formalism.

In addition, there are sixteen buildings within the survey area that were previously inventoried as part of the 1991-1992 survey of the work of Rose and Peterson Architects (see Kansas City, Kansas CLG Survey IV).

III. INDIVIDUAL STRUCTURES OF NOTE

Although this particular survey includes buildings constructed up to the present (1993), only those properties that are fifty years or older will be addressed in this section (as stipulated in National Register Bulletin 15, "How to Apply the National Register Criteria for Evaluation"). In addition, a number of the properties examined in this survey have been previously surveyed as part of other Certified Local Government programs or are listed in The Register of Historic Kansas Places and/or The National Register of Historic Places, and are so noted.

Commercial/Governmental

736 Armstrong Avenue. Previously surveyed in 1991-1992 in Rose and Peterson Architects Survey (see page 56 for information). This survey was part of the Kansas City, Kansas Certified Local Government Program, Historical and Architectural Survey.

738 Armstrong Avenue. Charles A. Smith, architect; Cecil E. Cooper, architect (1937 interior remodeling). This six-story commercial building was constructed in 1925 for the Anderson Storage Company. Its reinforced concrete frame was designed in such a way as to allow for possible future expansion to the east. Note the highly decorative terra-cotta cornice and urns. This well maintained building retains much of its original integrity.

600 Minnesota Avenue. Previously surveyed in 1991-1992 in Rose and Peterson Architects Survey (see page 32 for information). This survey was part of the Kansas City, Kansas Certified Local Government Program, Historical and Architectural Survey.

602 Minnesota Avenue. Architect unknown. Built circa 1890-1891 by the Minnesota Avenue Building Company, this building is one of the earliest extant commercial buildings in the survey. John C. Horton & Company, the first occupant of the building, was a bookseller. The renovation carried out when this structure became part of the adjacent Kresge store substantially altered the storefront level. Further alterations occurred in 1991.

636 Minnesota Avenue. Fred R. Hesser, New York, architect; Wyatt & Barcus, builders. This Neo-Classical inspired building was constructed in 1928. Although the storefront level has been altered, the second story retains much of its original design including cut stone pilasters, frieze, cornice and brick parapet with stone balustrade.

655 Minnesota Avenue. Architect unknown; Charles A. Smith, architect (1924 remodeling); Charles E. Keyser, architect (1938-1939 remodeling); Fred Watt Construction Company (1938-1939 remodeling). This building, constructed circa 1901-1902, was the location of several financial institutions. The first occupant was Banking Trust Company, followed by the People's National Bank, founded by a group of investors led by John W. Breidenthal in 1907. In 1933, with the merger of People's

National with Security State Bank, it became home of the Security National Bank. Extensive remodeling, which included the existing brick facing and Art Deco inspired terra-cotta ornamentation, occurred in 1938-1939 in one of the few private construction projects taking place in the downtown during the Great Depression. An interior feature of note from this remodeling was the large, semi-abstract mural that decorated the east wall of the banking hall. This mural was moved to an entry hall of the new Security National Bank building at 701 Minnesota in 1977.

700 Minnesota Avenue. Robert R. Rowe, Chicago, architect; Byers & Gunn, architect (1974 remodeling); Swenson Construction Company, builder; Miller-Stauch Construction Company (1974 remodeling). This Neo-Classical and Neo-French inspired building was constructed in 1937 for the Montgomery Ward Store. Opening on June 9, 1938, the building was the "largest of its type" in Kansas City, Kansas. In 1971 the Montgomery Ward Store moved out of the downtown area. Although the storefront level was remodeled in 1974 for the Board of Public Utilities, much of the original design has been retained. Notable features include stone quoining, stone swags, segmental arch dormers and semi-hip slate roof.

719 Minnesota Avenue. Architect unknown. Built circa 1905, this building is actually the west one-quarter of the original building, located at 713-719 Minnesota Avenue, and was the home of McGrew Bros. Real Estate. The remaining western section of the extant building displays a portion of the original design, including second floor oriel windows. The rich terra-cotta embellishments are Sullivanesque-inspired.

727 Minnesota Avenue. Previously surveyed in 1991-1992 in Rose and Peterson Architects Survey (see page 49 for information). This survey was part of the Kansas City, Kansas Certified Local Government Program, Historical and Architectural Survey.

728-730 Minnesota Avenue. Architect unknown. Originally called the Huppe Building, this three story Classical Revival style building was built circa 1908-1909. For many years the upper floors were the home of Wyandotte Masonic Lodge No. 3, oldest Masonic lodge in the state of Kansas. Although the storefront level has been altered, the second and third stories have retained much of their original design. Features of note include stone quoining, pedimented window heads, Ionic columns, triglyphs and denticulated cornice table.

731 Minnesota Avenue. Charles E. Keyser, architect. Constructed in 1937 for Anchor Building and Loan (later Anchor Savings and Loan), in the Art Moderne style. The extensive blank wall area, punctuated by a single large glass block window with polished aluminum surround, was originally faced with black-banded white vitrolite. At some point this facing was removed and replaced with stucco.

751-753 Minnesota Avenue. Architect unknown. This building was constructed circa 1909-1911. The first tenant was the Weinhold Bros. Hardware Company. Storefront has been extensively altered, although second floor remains intact.

754 Minnesota Avenue. Previously surveyed in 1991-1992 in Rose and Peterson Architects Survey (see page 46 for information). This survey was part of the Kansas City, Kansas Certified Local Government Program, Historical and Architectural Survey.

805 Minnesota Avenue. Hoit, Price and Barnes, architects; Long Construction Company, builder. Built in 1920 for the H. J. Perry Motor Company, this building is an example of a broad-front commercial vernacular type building. It originally housed a Ford automobile dealership in what was then the largest building for that purpose in the city. The open space on the corner of 8th and Minnesota formed by the L-shaped structure was occupied by a gas station operated by the dealership. In 1946 the building was leased to the Montgomery Ward company for auto services and a lawn and garden store, companion to their main store at 700 Minnesota.

828 Minnesota Avenue. Previously surveyed in 1991-1992 in Rose and Peterson Architects Survey (see page 56 for information). This survey was part of the Kansas City, Kansas Certified Local Government Program, Historical and Architectural Survey.

840 Minnesota Avenue. Previously surveyed in 1991-1992 in Rose and Peterson Architects Survey (see page 52 for information). This survey was part of the Kansas City, Kansas Certified Local Government Program, Historical and Architectural Survey.

852-852 1/2 Minnesota Avenue. Architect unknown. The first occupant of this 1890 corner entrance commercial building was Jacob J. Bernhard. One of the earliest extant in the survey area, this building retains much of its original design. Note the corbeled cornice and the denticulated segmental arch lintels. An original oriel (southwest corner) has been removed.

855-857 Minnesota Avenue. Architect unknown; Victor J. DeFoe, architect (1924-1925 remodeling); J. T. Hawley, builder (1924-1925 remodeling). The original occupant of this building, constructed in 1901, was Reitz and Sons Grocery. Extensively altered from its original turn-of-the-century design, this building is a good example of the English Artistic Front commercial vernacular type. The 1925 remodeling included not only this structure but also 841, 843, and 845-853 Minnesota, as part of a development scheme by realtor/developer Jesse A. Hoel called "The New England Shops." A six-story hotel building fronting on North 9th Street Boulevard was proposed as part of the scheme but never built. A rendering and description of the proposed development was included in a July 27, 1924 article in The Kansas City Kansan.

919 Minnesota Avenue. Victor J. DeFoe, architect; Todd Brothers, general contractors. Art Deco-influenced, this building was constructed in 1929 and was originally used by the Barnes Furniture Company. Note the polychrome terra-cotta used in the banding, surrounds, end piers and parapet.

1013-1019 Minnesota Avenue. Boller Bros., architects; L. D. McDonald, consulting engineer; E. Dreier and Son, general contractors. Constructed in 1928-1929 as the Granada Theatre, the design depicts both Mission and Mediterranean style influences. Outstanding features include a tripartite Moorish-styled window with terra-cotta surrounds, engaged spiral columns and false terra-cotta Mansard roof. The interior is of equal or greater significance; one of only two movie theaters of the "atmospheric" type in the state of Kansas, the elaborately ornamented auditorium was cooled by a Lipman Refrigerated Air Conditioning System and graced by Robert-Morgan Unit Organ. The only significant alteration is the removal of the original sheet-metal marquee.

730 State Avenue. Cecil E. Cooper, architect. Built in 1941-1942 for the Greyhound Bus Company, the original design of this Moderne style building is still intact. The Moderne influence is evident in the curved corners and contrasting horizontal brick bands.

710 North 7th Street Trafficway. Wight and Wight, architects; Swenson Construction Co., general contractor. Executed in the Neo-Classical style, the Wyandotte County Courthouse was the last and largest of the Classical Revival style public buildings in Kansas City, Kansas to grace the city's Civic Center. Known as the "million dollar courthouse," the plan for the courthouse was selected by a design competition. Construction of the building began in 1925 and was completed in 1927. Features of note are the forty-eight foot colossal fluted Doric columns, highly ornate frieze embellished with swags, urns, flowers, books and triglyphs, guttae cornice and antefixes.

819, 821-829, 901, 903, 905 and 905-909 North 7th Street Trafficway. J. G. Braecklin, architect; W. S. Frank, St. Louis, architect. Four of these six commercial buildings were designed by the same architect, J. G. Braecklin, and were constructed between 1921 and 1924. Braecklein briefly maintained his own office in the penthouse suite of the Federal Reserve Life Insurance Company building at 821-829. The building at 903 was constructed circa 1900, with a second story addition by Braecklein constructed in 1924. The Huron Building at 905-909 (National Register) was designed by W. S. Frank, but with Braecklein serving as local associate. These buildings retain a high degree of integrity and grouped together create the most well intact commercial streetscape in the survey area.

900 North 8th Street. Previously surveyed in 1991-1992 in Rose and Peterson Architects Survey (see page 33 for information). This survey was part of the Kansas City, Kansas Certified Local Government Program, Historical and Architectural Survey.

901 North 8th Street. Previously surveyed in 1991-1992 in Rose and Peterson Architects Survey (see page 33 for information). This survey was part of the Kansas City, Kansas Certified Local Government Program, Historical and Architectural Survey.

Residential

904 Armstrong Avenue. Besecke & Defoe, architects; E. W. Watts, contractor. Built in 1928, this six-plex apartment building features a main entry with Gibbs surround, stone detailing in diamond motif, denticulated cornice and shield pattern. The contractor, Watts, was also the owner and an original tenant.

851-853 Barnett Avenue. J. G. Braecklein, architect; Christian and May, builders. Originally called the Rosina Apartments, this three-story apartment building was constructed in 1923. This building is a sub-type of the Colonnaded Apartment, an apartment design prevalent in Kansas City, Missouri during the first decades of the twentieth century but for some reason rather uncommon in Kansas City, Kansas.

720 Nebraska Avenue. Architect unknown. Built in 1922-1923 as the parsonage for the Zion Evangelical and Reformed Church, this residence is a cube house, a variation of the American Foursquare type. This vernacular type is evidenced by the low-pitched pyramidal roof, box-like plan, and symmetrical facade.

814 Nebraska Avenue. Architect unknown. This Open Gable type vernacular residence, built circa 1895, retains a high degree of integrity. Notable features include turned post and balustrade, spindle frieze and ornate spindlework truss.

825 State Avenue. Architect unknown. Built in 1915, this Folk Victorian residence features imbrication in the principal gable and segmental arch windows. Although slight alterations have been made, this home retains its original integrity.

632 Tauromee Avenue. Architect unknown. Designed as an Open Gable type, this brick residence, constructed circa 1900-1906, was used (by 1916) as the convent of the Benedictine Sisters in charge of St. Anthony's Parochial School. Note the prominent through-the-cornice gable dormer with false half-timbering in gable end.

823 Washington Boulevard. Architect unknown. This well maintained brick residence was constructed circa 1912-1915. The first and long time occupant was Rather Hicks, a porter for the Pullman Company. Note the terra-cotta hip roof, pediment dormer and stone accents.

852 Washington Boulevard. Raymond Buschhasen, architect. Built in 1935 for Dr. Porter Davis, this Tudor-inspired residence features sophisticated masonry work. Of particular note are the round tower housing the main entrance, through-the-cornice shed dormers and L-shape plan.

1200 North 7th Street Trafficway. Previously surveyed in 1991-1992 in Rose and Peterson Architects Survey (see page 30 for information). This survey was part of the Kansas City, Kansas Certified Local Government Program, Historical and Architectural Survey.

512, 516, 600, 608, 610, and 616 North 9th Street, 704, 707, 708, 709, 711, and 723 North 9th Street Boulevard, and 852 Barnett Avenue. Architects unknown. This group of residences, located along three blocks of North 9th Street, were built between 1894 and 1909 for middle and upper-middle class families of Kansas City, Kansas. Executed in a variety of styles, several of these residences retain much of their original design, and grouped together, impart a sense of time and place.

723 North 9th Street Boulevard. Architect unknown. Built in 1905 for Maurice L. Alden, an attorney with McAnany and Alden, this home features prominent Mission style carved parapets. Additional features include Palladian-style window at gable end, semi-hexagonal bay, carved modillions and full-width porch with brick and wood piers.

806 North 9th Street Boulevard. Architect unknown. Built in 1921, this Bungaloid residence was first occupied by Thomas J. Fitzgerald. In keeping with its stylistic origins, this house is shingled, with a full-width open porch supported on stone piers, a stone chimney, and a low pitched gable roof with wide overhangs supported on knee brackets.

816 North 9th Street Boulevard. Smith, Rea and Lovitt, architects; Edward Knauer, builder. Colonial Revival in style, this residence was designed in 1913 for Dr. Richard L. Lowman by one of the preeminent architectural firms in Kansas City. Leaded glass windows are an outstanding feature of this home.

Ecclesiastical

500 Nebraska Avenue. Ernest O. Brostrom, architect. Built in 1918-1919 for the First Baptist Church, this building displays colossal fluted Classically-inspired columns and piers. The geometric abstraction of the ornament is in keeping with Brostrom's Prairie Style leanings, and differentiates this design from the otherwise very similar First Christian Church in Harrisonville, Missouri. The congregation of the First Baptist Church, together with the First A.M.E. Church, was one of the two oldest African-American congregations in the city, both established in 1859. This church is one of five African-American churches included in this survey that were designed by Ernest Brostrom or by his firm.

716 Nebraska Avenue. Architect unknown. Built circa 1893, this Romanesque-inspired church was originally occupied by the People's Church (Methodist Protestant), one of the earliest Methodist Protestant churches in Kansas City, Kansas. In 1920, the church was occupied by the Zion Evangelical and Reformed Church. During their occupancy an annex and an addition were built, 1921 and 1926 respectively, together with the adjacent parsonage.

640 Tauromee Avenue. Charles E. Keyser, architect; J. G. Linderman, general contractor. St. Anthony's Parochial School, executed in an amalgam of design styles including the Renaissance and Mission styles, was built in 1925. The main entrance is featured in a prominent pro-

jection with curved stone parapet. The statues in the end bays are of George Washington and St. Anthony. Additional features include art-glass, stone tablet, cupolas, terra-cotta hip roof and prominent two-story entry arch.

601 North 7th Street Trafficway. Franciscan Brothers Adrian and Anselm, St. Louis, architects; Charles E. Keyser, architect (1930). Ground was broken for St. Anthony's Catholic Church in 1889 and the basement of the church was completed in 1890. The superstructure of the church was begun in 1904, with the cornerstone laid on July 3. The church was finally dedicated on October 7, 1906. In 1930, the architect Charles E. Keyser was hired to complete the twin towers and add a new roof. Executed in the Romanesque Revival style, this church features rosette windows, twin towers, rounded arch windows and portals, twin lanterns, apse, and is designed in the cross plan.

1101 North 7th Street Trafficway. Architect unknown. Built in 1887-1888, this Victorian Gothic style church was originally occupied by the Seventh Street Methodist Episcopal Church, South. The congregation was one of two descended from the Methodist mission the Wyandot Indians brought with them from Ohio in 1843; this particular church was the congregation's fifth location, after moving from the corner adjacent to the Huron Indian Cemetery. The original spire was lost in a storm in 1941. Note the cast stone finials on the extant portion of the tower, six-pointed star embellished medallions, pointed arch windows with tracery, and oculus with the Star of David on the gable end.

1111 North 8th Street. Architect unknown; William E. Harris, architect (1915 and 1918 additions). This church was built in 1902-04 for the First A.M.E. Church. In 1915 an addition was built and in 1918, an attached parsonage to the south was constructed. The First A.M.E. Church grew out of the First Mission Church, which was organized in 1859. From 1859 to 1862, the congregation consisted of both Methodists and Baptists; the present First A.M.E. and First Baptist churches were then formed. The congregation moved to this location from the southwest Church Lot in Huron Place. Note the rounded arch art-glass windows with drip molds, crenelated tower, stone lintels and coursing.

1401 North 8th Street. Brostrom and Drotts, architects. The foundation for the Eighth Street Christian Church was begun in 1922 and the cornerstone was laid in July of the same year. Completion of the church occurred in May, 1923. This church is one of five African-American churches included in this survey that were designed by Ernest Brostrom or by his firm.

1420 North 8th Street. Ernest O. Brostrom, architect. Constructed of native stone, cut-stone trim and a "pat vulcanite" roof, this church was built in 1917-1918 for the Eighth Street Baptist Tabernacle. In 1943, the church was relaid and in 1979, the addition to the west was constructed. Note the sculpture of the "Hand of God" above the main entry. This church is one of five African-American churches included in this survey that were designed by Ernest Brostrom or by his firm.

1207 North 9th Street. Ernest O. Brostrom, architect. When constructed in 1915, this church was considered the finest "negro" church in the state. Neo-Classical in design, the Metropolitan Baptist Temple was built by African-American workmen. Note the large Doric columns supporting frieze and pediment, stone coursing, art-glass windows, and cornice table. This church is one of five African-American churches included in this survey that were designed by Ernest Brostrom or his firm.

1417 North 9th Street. Ernest O. Brostrom, architect. Construction of the Ninth Street Methodist Episcopal Church, an Arts and Crafts influenced design, began in 1918. Upon its completion in 1919, the name of the church was changed to the Mason Memorial Methodist Church in honor of Dr. M. C. B. Mason, a member of the congregation. This church is one of five African-American churches included in this survey that were designed by Ernest Brostrom or by his firm.

Educational (secular)

824 State Avenue. Previously surveyed in 1991-1992 in Rose and Peterson Architects Survey (see page 22 for information). This survey was part of the Kansas City, Kansas Certified Local Government Program, Historical and Architectural Survey.

1100 State Avenue; Kansas State School for the Blind. The Stable. William E. Harris, architect. This Cornbelt Cube styled building, constructed in 1900, is the only building that remains from the original nineteenth to the turn-of-the century campus of the Kansas State School for the Blind.

In 1863, Oakland Park, the present site of the school, was offered to the state by the City of Wyandotte "as a site to serve the blind." In February of the following year the Kansas legislature established the school; however, construction of the campus did not occur until 1867, following establishment of a state-wide system of public education. The first building of the school was finally opened on October 7, 1867 with nine pupils. In 1877, the name of the school was changed from the Asylum for the Blind to the Kansas Institution for the Education of the Blind. Since that date, the school has undergone various shifts in name and administrative organization. Just recently, the name of the campus was changed to the Kansas State School for the Blind.

1100 State Avenue; Kansas State School for the Blind. The Laundry and Maintenance Building. Ray Coolidge and Thomas Nall, State Architects, with Joseph W. Radotinsky, associate architect; John E. Brink, State Architect, with Radotinsky, Meyn and Deardorf, associate architects (1957 addition). Built by WPA labor in 1937, the original portion of this building displays Art Deco styled bas-reliefs representing various labor themes.

1017 North 8th Street. Previously surveyed in 1991-1992 in Rose and Peterson Architects Survey. This survey was part of the Kansas City, Kansas Certified Local Government Program, Historical and Architectural Survey.

Object

Vicinity of 717 Minnesota Avenue. Seth Thomas Company. This street clock was purchased in 1914 by Frank Winkler from the Seth Thomas Company. Located in front of the Winkler Jewelry Store at 638 Minnesota Avenue for sixteen years, the clock was moved in front of the jewelry store's second location, 722 Minnesota Avenue, in 1930. The store location again changed in 1958, this time to 717 Minnesota Avenue. In May of 1972, the clock was sold to the city for \$1.00 by Harry J. Winkler with the stipulation that the clock could not be moved more than twenty feet from its present location.

Landscape

1106 State Avenue. George E. Kessler, landscape architect (attribution); Hare and Hare, landscape architects. Waterway Park was designed in 1913 by Hare and Hare. The original design concept of a multi-tract linear park along a northward-flowing watercourse is attributed to George E. Kessler, due to the fact that Kessler initially laid out the Kansas City, Kansas parks and boulevard system in 1906-1907, and that the Kansas City, Kansas Board of Park Commissioners began

acquisition of the property in the fall of 1908. The original centerpiece of the park, a sunken watergarden between State and Minnesota Avenues, has been filled in, and the landscaped triangle on the south side of Minnesota Avenue has also been lost, together with a brick comfort station designed by J. G. Braecklein in 1923. The shoreline of the remaining major feature, Big Eleven Lake, is rip-rapped in limestone. A portion of the original circular band pavilion adjacent to the lake is extant. Additional stone work in the park was added in the 1930s by WPA labor.

RECOMMENDATIONS

The following are recommendations based upon the completion of the Downtown Kansas City, Kansas survey. These recommendations were determined using National Register Criteria, Bulletin 16A: "How To Complete the National Register Nomination Form."

Individual Nominations to the National Register of Historic Places:

1. **Granada Theatre.** 1013-1019 Minnesota Avenue. Boller Brothers, architects; L. D. McDonald, consulting engineer; E. Dreier and Son, general contractors. The Granada Theatre, built 1928-1929, is the only surviving movie theatre of historic or architectural significance in Kansas City, Kansas. An excellent example of the so-called "atmospheric" theatre, the Granada was designed in the Spanish Mediterranean style. The original integrity of the Granada remains intact. Significant under criteria A and C.
2. **Wyandotte County Courthouse.** 710 North 7th Street. Wight and Wight, architects; Swenson Construction Co., general contractor. Constructed in 1925-1927, the Wyandotte County Courthouse was the last and most prominent Classical Revival style public building to be built in Kansas City, Kansas. Significant under criterion C.
3. **Dr. Porter Davis Residence.** 852 Washington Boulevard. Raymond Buschhasen, architect. Constructed in 1935. Significant under criterion C.

4. Dr. Richard Lowman Residence. 816 North 9th Street. Smith, Rea and Lovitt, architects; Edward Knauer, builder. Constructed in 1913. Significant under criterion C.
5. Individual churches. 716 Nebraska; 601 North 7th Street, 1101 North 7th Street; 1111 North 8th Street; 1207 North 9th Street. Although these churches appear to be eligible for NR (thematic nomination) listing under criterion C, it is recommended to conduct a religious property survey to determine property types and context.
6. St. Anthony's School. 640 Tauromee. Charles E. Keyser, architect; J. G. Linderman, general contractor. Built in 1925, the school was designed in the Renaissance and Mission styles. Although St. Anthony's appears to be significant under criterion C, a survey of all existing schools in Kansas City, Kansas must be undertaken before eligibility can be determined.
7. Winkler's Clock. Vicinity of 717 Minnesota Avenue. Seth Thomas Clock Company. Although this clock has been moved several times, it may still be significant under criterion C.
8. The Kansas City, Kansan Building. 901 North 8th Street. Charles E. Keyser, architect, in association with David B. Peterson. Constructed in 1926. Designed with Art Deco styled elements, the Kansas City, Kansan has served Kansas City, Kansas for 72 years. Significant under criteria A and C.

District Nominations to the National Register of Historic Places:

1. **7th Street Commercial District.** 819, 821-829, 901, 903-903 1/2, 905 and 905-909 North 7th Street Trafficway. J. G. Braecklein, architect; W. S. Frank, St. Louis, architect. Built between 1900 and 1924, these buildings retain a high degree of integrity and grouped together, create the most well intact commercial streetscape in the survey area. Significant under criterion C.
2. **9th Street Residential District.** 512, 516, 600, 608, 610, and 616 North 9th Street, 704, 707, 708, 709, 711, and 723 North 9th Street Boulevard, and 852 Barnett Avenue. Built between 1894 and 1909. Significant under criterion C.

Additional recommendations include the preparation of a survey plan for the city of Kansas City, Kansas which would determine historic contexts, data gaps, and priorities for future survey. The following list is suggested future surveys:

1. The Parks and Boulevard System of Kansas City, Kansas.
2. A Religious Properties Survey.
3. An Educational Facilities Survey.
4. Buildings Designed by J. G. Braecklein.
5. Buildings designed by Joseph W. Radotinsky.
6. Buildings designed by Cecil E. Cooper Sr.

APPENDIX

ARCHITECTS

A number of the more prominent architects who designed buildings in downtown Kansas City, Kansas have had discussions of their lives and work included in previous CLG survey reports. These include J. G. Braecklein, Ernest O. Brostrom, Victor J. DeFoe, Philip T. Drotts, Hare and Hare, Charles E. Keyser, David Burton Peterson, Joseph W. Radotinsky, William W. Rose, and Charles A. Smith. In addition to the above, the following architects and firms made significant contributions to the downtown area.

BOLLER BROTHERS

The architectural firm variously known as Carl Boller and Brother, or Boller Brothers, with offices in both Kansas City, Missouri and Los Angeles, was a predominantly local firm with a national reputation as theater designers and consultants. Carl and Robert Boller were natives of St. Joseph, Missouri, though little else is known of their personal backgrounds or education. Carl, the elder, began his architectural practice in 1902 and was soon specializing in vaudeville theaters, initially for the L. M. Crawford theater circuit.

In 1905 Carl moved his office to Kansas City, Missouri. His younger brother Robert joined the firm as a draftsman in 1906, and was eventually made a partner. The firm's work expanded in 1907, when they were commissioned to design several theaters in Nevada for towns booming as the result of a new gold rush. By 1911, Robert was sent to California to work on a number of projects for the Sullivan and Considine theater circuit. One indicator of the firm's growing prominence was the 1917 election of Carl Boller as president of the Kansas City Chapter of the American Institute of Architects.

As the 1920s began, vaudeville was entering a decline. The most popular form of entertainment for ever increasing numbers of Americans was the motion picture, and as the movies outgrew their nickelodeon phase, there was a demand for new theater buildings far beyond the numbers that vaudeville could ever have supported. Given their wide experience with theater buildings of moderate size, the Boller Brothers were perhaps uniquely positioned to take advantage of the new market. They specialized in theaters ranging in capacity from twelve hundred to three thousand seats, and their work tended to be concentrated in the states west of the Mississippi. By 1931, they had designed or remodeled more than three hundred theaters in twenty-four states, including nearly thirty theaters in Kansas and over twenty in Missouri. Of these, ten were in Kansas City, Missouri and three in Kansas City, Kansas.

Business for the firm expanded at such a rate that in 1920, Robert Boller opened a branch office for the firm in Oklahoma City to supervise work in that area. He returned to Kansas City the following year to run the home office, while Carl opened an office in Los Angeles. It seems probable that most of the theaters designed by the firm in the midwest in the 1920s were the responsibility of Robert Boller, while Carl executed the west coast designs. Carl Boller would remain in California for the remainder of his professional career.

As consultants rather than designers, the Boller Brothers were involved with two of the more noteworthy theaters in Kansas City, Missouri: Edward Tanner's Plaza Theatre in J. C. Nichols' Country Club Plaza development (1927-28), and the magnificent Loew's Midland Theatre of 1926-27, designed by the renowned theater architect Thomas W. Lamb of New York. Works of note designed by the firm included the Missouri Theater in their native St. Joseph, and the Kimo Theater in Albuquerque, New Mexico, both constructed in 1927 and both listed on the National Register of Historic Places. The Missouri has an elaborate Spanish/Moorish facade executed in terra cotta, and a lavish interior somewhat whimsically termed "Hispano-Persian" in style. The Kimo, designed by Carl Boller, was a major monument of the Pueblo Revival, its references to Native American culture enlivened with touches of Art Deco.

In Kansas City, Kansas, the firm designed the Electric Theater of 1922; with a seating capacity of 2200, the Spanish Renaissance design was to be one of the largest of the firm's works. Like most of the theaters designed by the Boller Brothers, the Electric was a standard or "hard top" theater, basically an elaboration of the opera house or vaudeville theater. Their next theater in Kansas City, Kansas was the Granada Theatre of 1928-29. Although having only 1200 seats, the Granada was an atmospheric theater, with an elaborate "outdoors" auditorium where patrons could watch clouds shift across the domed "sky" and twinkling stars come out as the theater darkened. At the time there were only two other atmospheric theaters in the area, the Uptown in Kansas City, Missouri, and the Orpheum in Wichita, both designed by Austrian-born John Eberson, originator of the type.

Although the Depression affected many types of construction, movie going continued to provide a welcome (and relatively inexpensive) escape for most Americans. Boller Brothers completed two other theaters besides the Granada in 1929, four in 1930, and three in 1931, the last including theaters in Hutchinson, Kansas, Lincoln, Nebraska, and Santa Fe, New Mexico. The firm was dissolved in 1931, having left its imprint on the downtowns of scores of American cities.

CECIL E. COOPER

Cecil E. Cooper Sr. was born in 1901, although little else is known of 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.

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, his first known project was again in association with Radotinsky. This was for the unbuilt Auction Warehouse portion of the multi-building Kansas City, Kansas Food Terminal.

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, 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. Yet another building with a seeming affinity for Radotinsky's work of the period was the Kansas City, Kansas Greyhound Bus Terminal, built in 1941-42.

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, and as Cooper Carlson Duy

and Ritchie Inc. thereafter. Although Cooper retired as executive vice president of the firm in 1974, it is still in existence, 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 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 at Kansas City International Airport, 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.

WILLIAM E. HARRIS

Virtually nothing is known about William E. Harris, his origins, educational background or personal life, despite an architectural practice in Kansas City, Kansas that spanned 35 years and included many of the city's most interesting designs. He first established his office in Kansas City, Kansas in 1891 or '92, just as the great building boom of the late 1880s was approaching its climax. After eight years in the Columbia Building at the southeast corner of 6th and Minnesota, he moved his office across the street to the second floor of The Portsmouth Block in 1900. However, the first separate listing of a residential address for Harris, at 2110 North 5th Street, does not appear until 1903, so that presumably he either resided outside the city or else had accommodations in a hotel.

Record of only one building project by Harris prior to 1908 has been found - the stable building of 1900 for the Kansas State School for the Blind - although such projects must have been fairly numerous to allow the maintenance of such a prominent business address. It is possible that he was the architect for the circa 1890 Duer Building (800-802 Minnesota Avenue), as he was retained by P. C. Duer to design a store remodeling in 1914. His work often displayed a high degree of creativity and individuality, whether it was Fire Station No. 9 with its mixture of Classical, Tudoresque and Prairie Style elements (2 South 14th Street, 1910-11), the Sullivanesque Fasenmyer Building (826-828 Minnesota Avenue,

1914-15), or the domed octagon housing the Mount Pleasant Baptist Church (Walnut Boulevard and Parallel Avenue, 1918).

Harris closed his office in The Portsmouth Block sometime after 1916, and from 1920 is listed at his home address. There are no further listings for building projects by Harris in Western Contractor magazine after 1924, and he last appears in the city directory for 1925.

WIGHT AND WIGHT

Thomas Wight and his younger brother William Drewin Wight, who formed the architectural firm of Wight and Wight in Kansas City, Missouri in 1916, were responsible for many of the Kansas City area's most prominent, monumental, Classically-inspired buildings. The two brothers were born in Halifax, Nova Scotia in 1874 and 1882, respectively, the sons of Robert Adam Wight and Emmaline MacLean Wight, both natives of Edinburgh, Scotland.

According to newspaper accounts, Thomas studied architecture while traveling in Italy and Greece, whereas the younger Wight received his education in Canadian schools and in "architectural studios." As draftsmen, they both worked for the architectural firm of McKim, Mead and White; Thomas was employed in their New York office from 1892 to 1904, while William joined the prestigious firm in 1900.

The elder Wight moved to Kansas City, Missouri in 1904 and formed a partnership with local architect Edward T. Wilder. It was in that same year that the new firm designed the Neo-Classically styled First National Bank (now Boatmans Bank) at 10th and Baltimore Streets, completed in 1906.

In 1911, William moved from New York to Kansas City and joined his brother in practice. William bought Wilder's interest in the firm in 1916, at which point the firm was renamed Wight and Wight. One of the first projects to bear the name of Wight and Wight was also one of the more interesting: the Thomas H. Swope Memorial, erected on the crest of a hill overlooking Swope Park in 1917. Among the many outstanding building projects designed by Wight and Wight, the Nelson Atkins Museum of Art (originally called the William Rockhill Nelson Gallery of Art - Atkins Museum of Fine Arts), completed in 1933, is undoubtedly the best known. Of equal impact on the character of modern Kansas City, Missouri was the design of the Civic Center, including the 1934 Jackson County Courthouse (with Keene and Simpson), the Kansas City, Missouri City Hall (1936-37), and the Municipal Courts Building, constructed in 1938. In this ensemble, the firm's usual Neo-Classical style was effectively blended with the more avant-garde Art Deco. In addition, Wight and Wight designed the Kansas City Life Insurance Company Building at 3520 Broadway (1923-24) and the Federal Courts Building which was completed in 1939.

Wight and Wight were also responsible for the design of the Wyandotte County Courthouse in Kansas City, Kansas. The commission was awarded to the firm on February 17, 1925, following a year-long design competition instigated by local civic leader William T. Maunder. The construction contract, for \$912,000, was let the following December, and the building dedicated on July 12, 1927. Newspaper accounts referred to the massive Neo-Classical structure as Wyandotte County's "symbol of justice and architectural triumph." It was with this design that Thomas originated the idea of the "Wight Court Room Plan." Among the firm's other Kansas commissions were the Central National Bank of 1926-27 in Topeka, and "Cedar Crest," the F. P. MacLennan residence of 1928-29, also in Topeka. The latter now serves as the official residence of the Governor of Kansas, and both are listed on the National Register.

Although the majority of Wight and Wight designs were certainly influenced by the Neo-Classical tradition, a shift in style to the Gothic was occasionally evidenced. Two ecclesiastical examples were the Redemptorist Fathers Catholic Church of 1908 (a Wilder and Wight design) and the bell tower for Grace and Holy Trinity Cathedral (1938). Perhaps the firm's largest Gothic-influenced design was for Southeast High School in Kansas City, Missouri, a PWA project which began in 1936 and was completed one year later.

The firm of Wight and Wight remained active until William Wight suffered a heart attack, which lead to his death one week later on October 29, 1947. Less than two years later, on September 6, 1949, Thomas Wight passed away at the age of seventy-five.

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