NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Jones, R. Bryson House

other name/site number N/A

2. Location

street & town 1045 W. 56th Street N/A not for publication

city or town Kansas City N/A vicinity

state Missouri code MO county Jackson code 095 zip code 64113

3. State/Federal Agency Certification

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

Mark A. Miles FEBRUARY 26, 2009

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

Missouri Department of Natural Resources
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper Date of Action

☐ entered in the National Register.
☐ See continuation sheet.
☐ determined eligible for the National Register
☐ See continuation sheet.
☐ determined not eligible for the National Register.
☐ removed from the National Register.
☐ other, (explain:)

5. Classification

Ownership of Property
(check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(check only one box)

- ☒ building(s)
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

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

Contributing	Noncontributing	
2	0	buildings
		sites
		structures
		objects
2	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Function
(Enter categories from instructions)

DOMESTIC:SINGLE DWELLING
DOMESTIC:SECONDARY STRUCTURE

Current Function
(Enter categories from instructions)

DOMESTIC:SINGLE DWELLING
DOMESTIC:SECONDARY STRUCTURE

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY REVIVAL STYLES:
Colonial Revival

Materials
(Enter categories from instructions)

foundation Stone
walls Wood
roof Asphalt
other

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

☒ See continuation sheet(s) for Section No. 7

8. Description

Applicable National Register Criteria

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

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

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

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

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

Criteria Considerations

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

Property is:

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

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

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

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

☐ **F** a commemorative property.

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

Areas of Significance

(enter categories from instructions)

ARCHITECTURE

Period of Significance

1910 - 1919

Significant Dates

1910

1919

Significant Persons

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Root and Siemens

Narrative Statement of Significance

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

☒ See continuation sheet(s) for Section No. 8

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☒ Other Name of repository:

Kansas City (Missouri) Public Library, Missouri Valley Room

☒ See continuation sheet(s) for Section No. 9

10. Geographical Data

Acreage of Property less than 1 acre

UTM References
(Place additional boundaries of the property on a continuation sheet.)

	Zone	Easting	Northing
1	1/5	3/6/1/3/4/2	4/3/2/0/9/4/2
2	/	/ / / / /	/ / / / / /
3	/	/ / / / /	/ / / / / /
4	/	/ / / / /	/ / / / / /

Verbal Boundary Description
(Describe the boundaries of the property.)
Lot 3, Block M of Blocks J, L, M, N, O, P & Q, Sunset Hill, a subdivision of Kansas City, Jackson County, Missouri.

Property Tax No. N/A

Boundary Justification
(Explain why the boundaries were selected.)
The boundary of the nominated resource includes the parcel of land historically associated with the property.

☐ See continuation sheet(s) for Section No. 10

11. Form Prepared By

name/title Elizabeth Rosin (Principal), Kristen Ottesen (Associate), and Rachel Nugent (Associate)

organization Rosin Preservation, LLC date December 2008

street & number 215 W. 18th Street, Suite 150 telephone 816-472-4950

city or town Kansas City state MO zip code 64108

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets
Maps A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources.
Photographs: Representative **black and white photographs** of the property.
Additional items: (Check with the SHPO or FPO for any additional items)

Property Owner

name/title Kirk and Jill Presley

street & number 1045 W. 56th Street telephone 816-361-5550

city or town Kansas City state MO zip code 64113

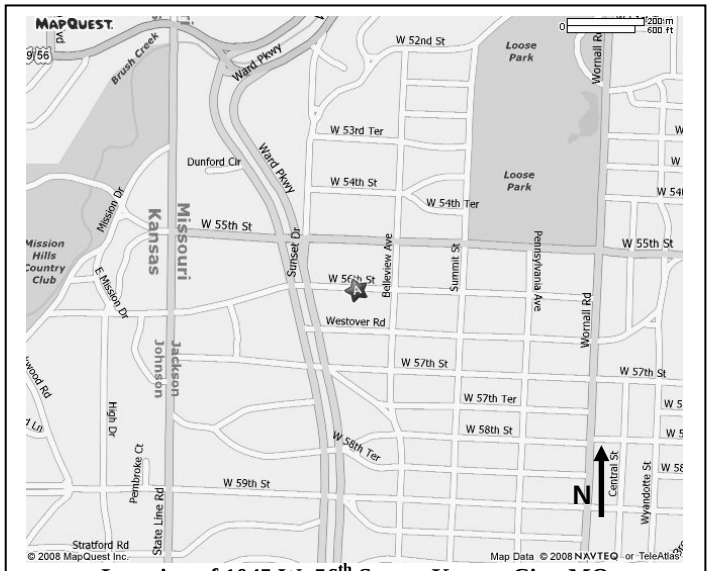
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain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

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

SUMMARY

The R. Bryson Jones House (Jones House) at 1045 West 56th Street in Kansas City, Jackson County, Missouri is a two-and-one-half-story wood frame house designed in the Colonial Revival style. The 1910 residence has a stone foundation, wood clapboard siding and trim, an asphalt shingle roof and a gabled portico over the front entrance. Consistent with the Colonial Revival style, the primary (north) elevation is symmetrical, suggesting that the house is a single, rectangular block with a center hall plan. A two-story porch that was enclosed in 1919 extends west from the main block. An enclosed second floor sleeping porch extends south from the main block at the east end of the south (rear) elevation. A non-historic one-and-a-half story addition with a gable roof also extends south from the main block at the west end of the south elevation. Three evenly-spaced dormers rise above the north and south slopes of the side-gabled roof. An interior chimney rises through the west end between the main block and the enclosed porches. An exterior chimney rises on the east end. Details that reinforce the Colonial Revival style of the Jones House include the pedimented portico with Ionic columns, symmetrical massing, a round arched window opening in the central gable, pedimented gable ends, multi-light windows, and shallow eaves. A three-car wood-frame garage sits behind the house and mimics the house in style and materials. While its exact construction date is unknown, the garage appears in a historic image published in 1915. The property retains integrity and clearly communicates its original, formal architectural design.

ELABORATION



Location of 1045 W. 56th Street, Kansas City, MO

SITE

The Jones House occupies an elevated parcel two lots east of Ward Parkway on the south side of West 56th Street in a residential area a short distance south of the Country Club Plaza shopping district. Mature shade trees dot the nearly one-acre lot. An asphalt drive winds from the street through two stone piers at the northeast corner of the property to the garage behind the house. A serpentine brick sidewalk leads from the public sidewalk through two stone piers at the northwest corner of the lot to the home's front door. Brick-paved patios line the house on the south and west sides of the house. The lot is relatively flat with the northern edge of the property sloping downward slightly to meet the sidewalk.

MAIN HOUSE

Exterior

The primary façade of the Jones House is its most formal elevation *(see photo 1)*. Two-story engaged pilasters with Ionic capitals mark its outer corners, between which three bays define the symmetrical main block. The pilasters rest on low limestone bases that rise slightly above the limestone foundation. A two-bay enclosed sleeping porch extends west from the main block and is flush with the front elevation. A two-story engaged pilaster also anchors the west end of the sleeping porch. Four panels containing a painted wood crisscross pattern form a frieze below the second-story windows of the sleeping porch. Originally open or at least screened in, the porch was enclosed in 1919. Three pedimented dormers rise above the north gable of the main roof. An arched casement window with an exaggerated keystone detail distinguishes the center gable *(see photo 11)*. A panel ornamented with painted plaster relief separates the small paired windows on the second story above the entrance. A projecting pedimented portico supported by Ionic columns shelters the main entrance *(see photo 10)*. Multi-light sidelights flank the paneled wood door. Stylized wood dentils ornament the eaves.

Fenestration defines four bays on the east elevation *(see photo 6)*. The gable contains a paired window and an attic vent. An exterior limestone chimney rises between the third and fourth bays. Two-story engaged pilasters with Ionic capitals also define the corners of the main block on this elevation. Slender Ionic columns support a small sleeping porch that extends south from the main block at the second story. Ghost lines in the beadboard ceiling suggest that the existing columns are not the original support members.

Dominating the west elevation is a larger two-story sleeping porch that projects from the main block *(see photo 8)*. The sleeping porch has many of the same decorative elements as the north elevation, such as the frieze panels with the crisscross pattern between the first and second stories, engaged Ionic pilasters at the corners, and dentils along the eaves. An arched multi-light fan window illuminates the gable. A wide fascia panel separates the second and third floors below the pedimented gable *(see photo 9)*. A projecting bay window on the first story and a single window on the second story articulate the only bay south of the sleeping porch. The second story opening has a fixed stained-glass window. Above the sleeping porch, the gable peak of the main block contains two small square windows and an attic vent.

In contrast to the formal symmetry of the north elevation, the south elevation is irregular. Masses protrude from the second story at the east and west ends (sleeping porch and southwest bedroom). The rear entrance vestibule projects from the first story. Three pedimented dormers rise from the south roof slope, mirroring the dormers on the north *(see photo 7)*.

At the southwest corner of the house is a one-and-a-half-story addition that contains a family room. Constructed in approximately 1998, the addition mimics the style and material of the historic house. It has clapboard siding,

three six-over-six double-hung windows, and multi-light French doors that access a brick patio. An exterior limestone chimney is centered on the south elevation. The addition has eave trim that matches the main house.

The building's fenestration includes a combination of historic and non-historic multi-light wood windows with both double-hung and casement sashes. The historic double-hung windows have four-over-one, six-over-one, eight-over-one, and ten-over-one configurations. The non-historic double-hung windows have six-over-eight, four-over-four, nine-over-nine, and six-over-six configurations. The historic casement windows are located in the dormers, the first floor enclosed porch, the stairwell, and at the center on the second story of the front elevation.

Six-light wood French doors fill the end bays of the front elevation on the main block *(see photo 1)*. On the rear elevation, a central fifteen-light single door flanked by ten-light sidelights provides entry into the rear hall *(see photo 7)*. Six-light French doors flanked by paired eight-light casement windows fill the north and south openings of the enclosed porch.

Interior

First Floor

The house has a traditional central hall plan with the living room and dining room flanking the large entrance hall *(see floor plans)*. Along the east wall of the hall, the main stair rises to the second story *(see photo 13)*. West of the entrance hall are the living room and the enclosed porch; east of the hall is the dining room. Beyond the entrance hall to the south is the rear hall and rear entrance. A half-bath occupies a small room on the east side of the rear hall. East of the rear hall is the kitchen; west of the rear hall is the music room and family room. No partition separates the living room from the music room. Engaged pilasters and a decorative ceiling beam delineate the two spaces *(see photo 14)*. Six-light French doors flanking the fireplace on the west wall of the living room provide passage into the enclosed porch. A wide opening in the south wall of the music room leads to the sunken family room.

The interior finishes in the primary spaces (entrance hall, living room, dining room, music room, and enclosed porch) consist of painted plaster walls with plaster and wood trim in predominantly classical ornamentation *(see photos 14 and 15)*. The entrance hall, dining room, living room and music room have chair rails above applied plaster paneling. The music room and living room also have applied plaster paneling above the chair rail. Decorative plaster ornaments the dining room ceiling. Decorative plaster medallions are mounted on the ceilings above light fixtures in the entrance hall, dining room, and living room. Floors are hardwood in all of the first floor rooms.

The chimney on the west side of the house serves back-to-back fireplaces in the living room and enclosed porch. The living room fireplace has a Classically-ornamented painted wood mantle with a marble surround. The

fireplace in the enclosed porch has a substantial limestone surround.

The kitchen and rear hall have been remodeled and retain neither original configuration nor finishes. The rear hall is noticeably less ornate, having only simple wood baseboards. The non-historic family room has crown molding and baseboard.

Second Floor

The second floor bedrooms are arranged around the center stair, which begins at the stair hall on the south and connects with an east-west hall *(see floor plans).* A bathroom is located at the east end of the hall. There are bedrooms in each corner of the second floor. A master suite is located in the northwest corner, incorporating the bedroom, sleeping porch west of the bedroom, and a non-historic bathroom southeast of the sleeping porch, which is accessible only from the porch. The southwest bedroom has a non-historic bathroom in the southeast corner. The southeast bedroom appears to have been a nursery with a Dutch door filling the doorway. A partition with a window and French doors separates the nursery from the sleeping porch to the south.

Like the first floor, finishes consist mostly of painted plaster walls and ceilings and hardwood floors. Wallpaper covers some of the bedrooms walls. Trim includes painted crown molding and baseboards. The northeast bedroom has a chair rail. Painted beadboard clads the walls and ceilings of the nursery sleeping porch. The fireplace in the master bedroom has a Classical-motif mantle with a white marble surround. The tile hearth appears to be non-historic. All bathroom fixtures are non-historic.

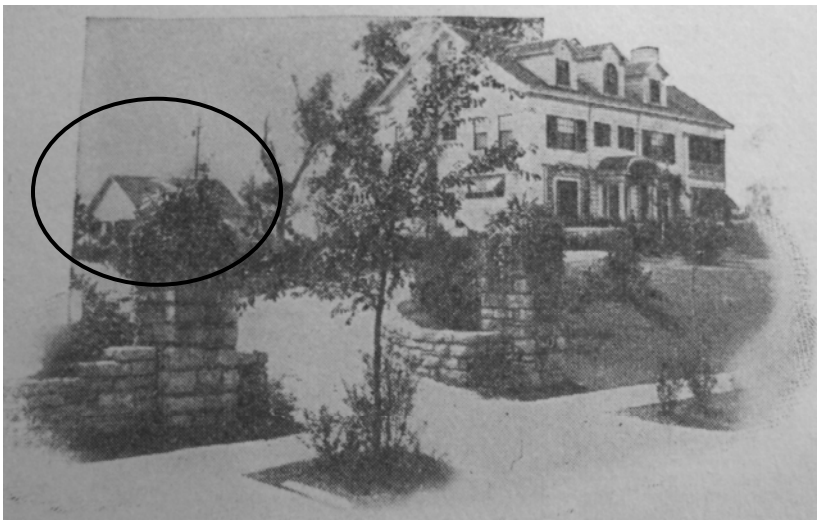
Third Floor

The stair hall continues from the second to the third floor, terminating in an east-west hallway *(see floor plans).* The hall jogs to the north at the east end, creating an L-shape. A play-room or all-purpose room anchors the west end of the hall. To the west is an unfinished attic space above the sleeping porch. Servants' quarters east of the hall include small bedrooms in the southeast and northeast corners with a bathroom in between. Another room is centered between the northeast bedroom and the play-room along the north wall. The third-floor rooms have hardwood floors and painted plaster walls and ceilings with only simple baseboards and no crown molding. The bathroom has an original sink, tub and toilet.

GARAGE

The one-and-one-half-story side-gabled three-car garage is rectangular in plan and rests on a concrete block foundation. The garage was constructed before 1915 when it appears in an illustration of the R. Bryson Jones Residence *(see illustration from* The Independent*).* A flat-roofed non-vehicular addition extends east. The date of this addition is unknown. Painted lap siding covers the walls on all elevations. Two vehicular openings pierce the front (north) elevation. The wide western opening accommodates two vehicles. The eastern opening

accommodates one vehicle. Overhead doors are non-historic. The north elevation of the addition has a centered pedestrian door with eight glazed lights flanked by paired multi-light casement windows. Two fixed eight-light sashes pierce the first story on the west elevation. The east and west elevations have eight-over-eight double hung windows in the gable peak. The east and west gable ends also feature cornice returns that recall the formal pedimented gable ends of the main house. An exterior limestone chimney rises on the east elevation of the main garage block, south of the gable window.



Residence of R. Bryson Jones, "The Homer Institute of Fine Arts," *The Independent*, 1915. Missouri Valley Special Collections, Kansas City (Missouri) Public Library.

INTEGRITY

The R. Bryson Jones House retains the vast majority of its character-defining Colonial Revival features on the interior and exterior. The only exterior alteration of note is the replacement of the original arched portico at the main entrance with the existing gabled portico. This occurred sometime after 1940, when the arched portico is documented in a historic photograph *(see Tax Assessor photo).* The more

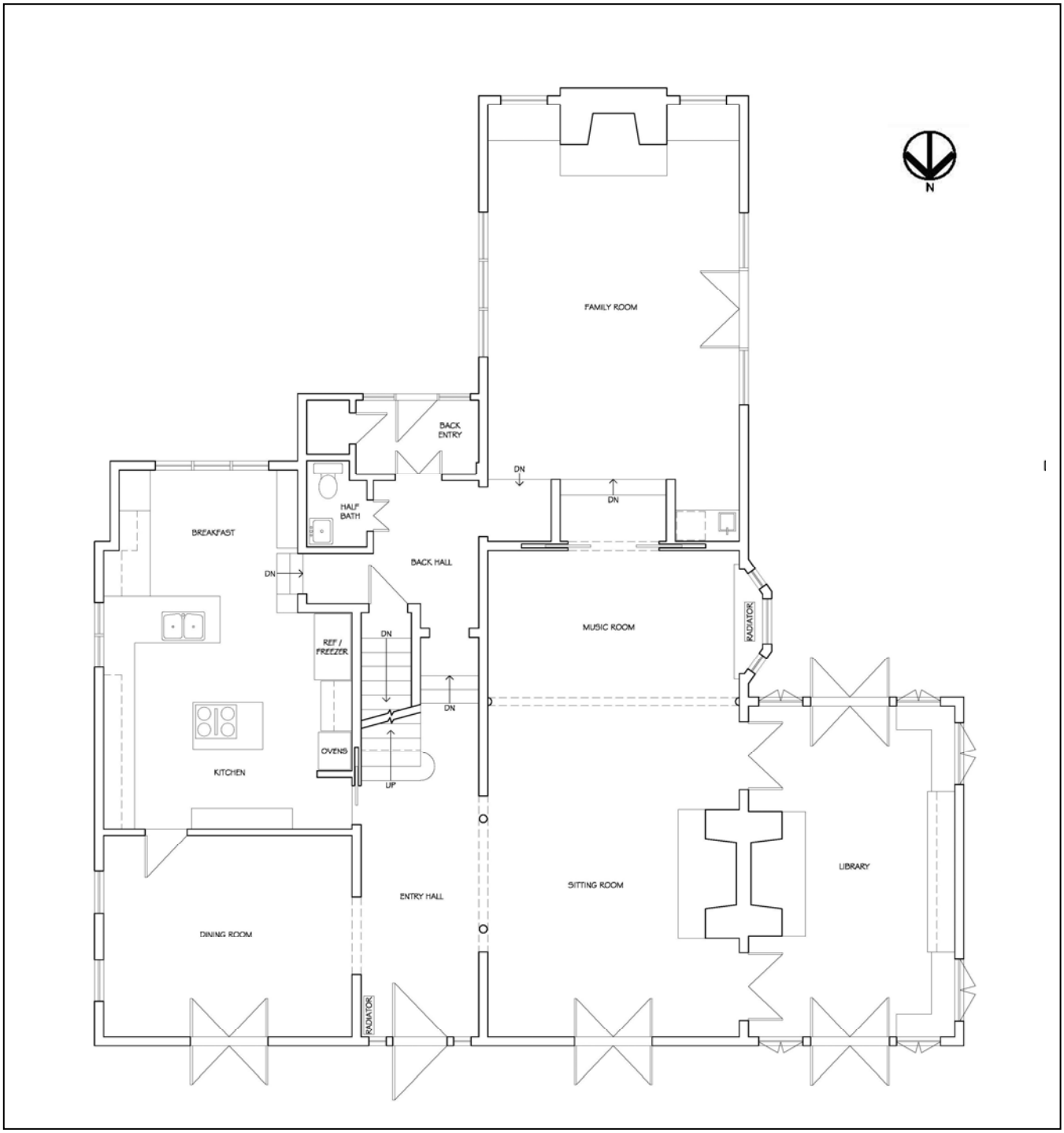
Tax Assessor photograph, c. 1940.

recent gabled portico, while not original to the design, reinforces the home's original Colonial Revival architecture. Other exterior alterations include a few replacement windows on the side and rear elevations. Pergolas surrounding the French doors in the north elevation and dark shutters that flanked the second-story windows were also removed sometime after 1940. Alterations to the interior have generally been limited to updating finishes and adapting secondary spaces (such as the kitchen and bathrooms) for more-modern use.

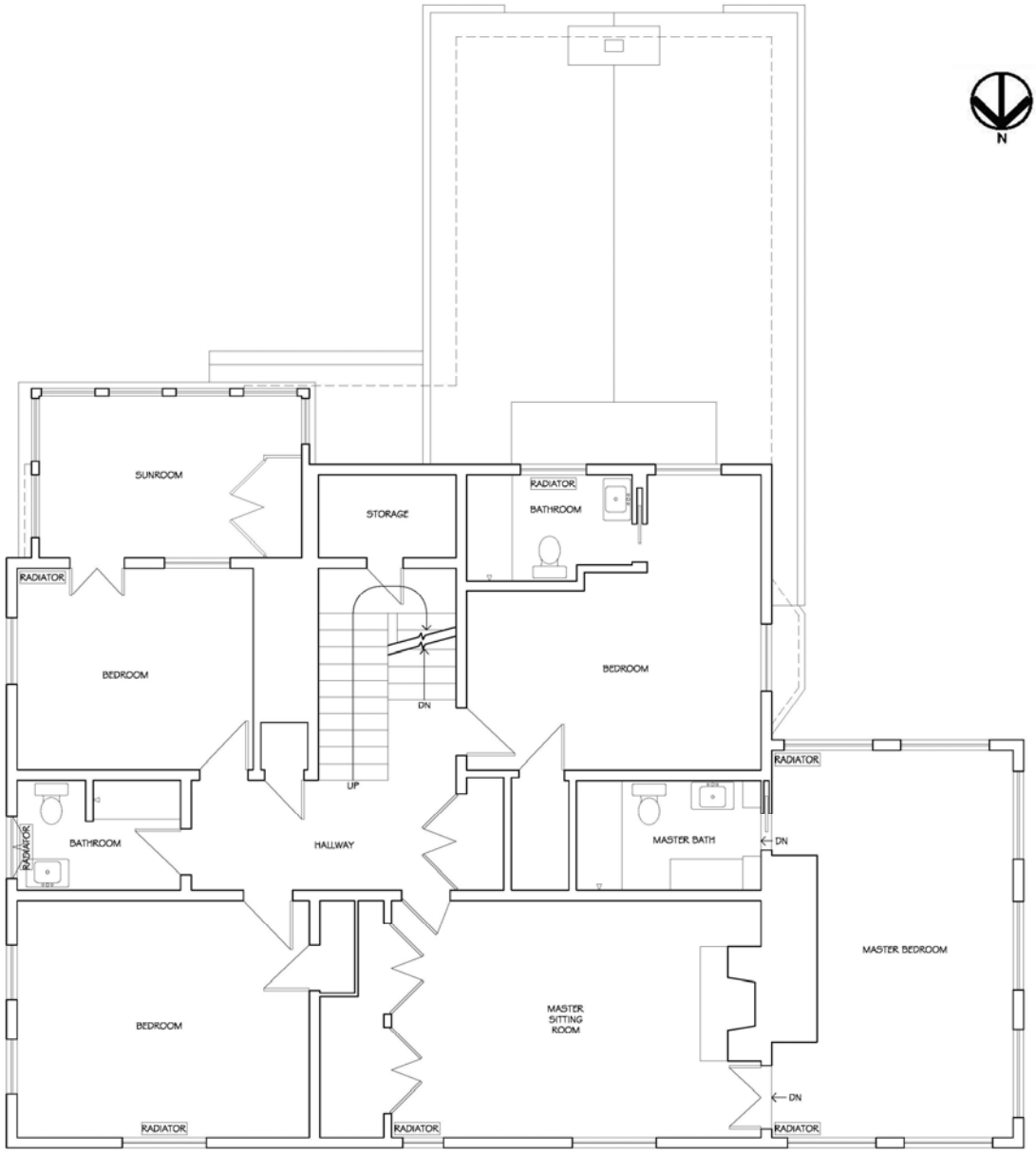
Although the garage is a utilitarian structure that was intended to be expanded as needed, the architectural treatment of this outbuilding was carefully considered. The Colonial Revival details of the main house were carried over in a less-ornate iteration on the garage, which features embellishments such as cornice returns and engaged corner pilasters. It also retains original windows, siding, pilasters, and cornice returns. The construction of the east addition does not significantly affect these character-defining features of the original garage. It remains a significant statement to the prosperity of the Jones family and their need for and ability to construct an automobile garage of this size before 1915.

None of the changes to the house or the garage diminishes the historical significance of the architectural qualities for which the property is being nominated. It remains an intact example of Colonial Revival residential architecture and of the high-style residences built in J.C. Nichols' Country Club subdivision during the 1910s.

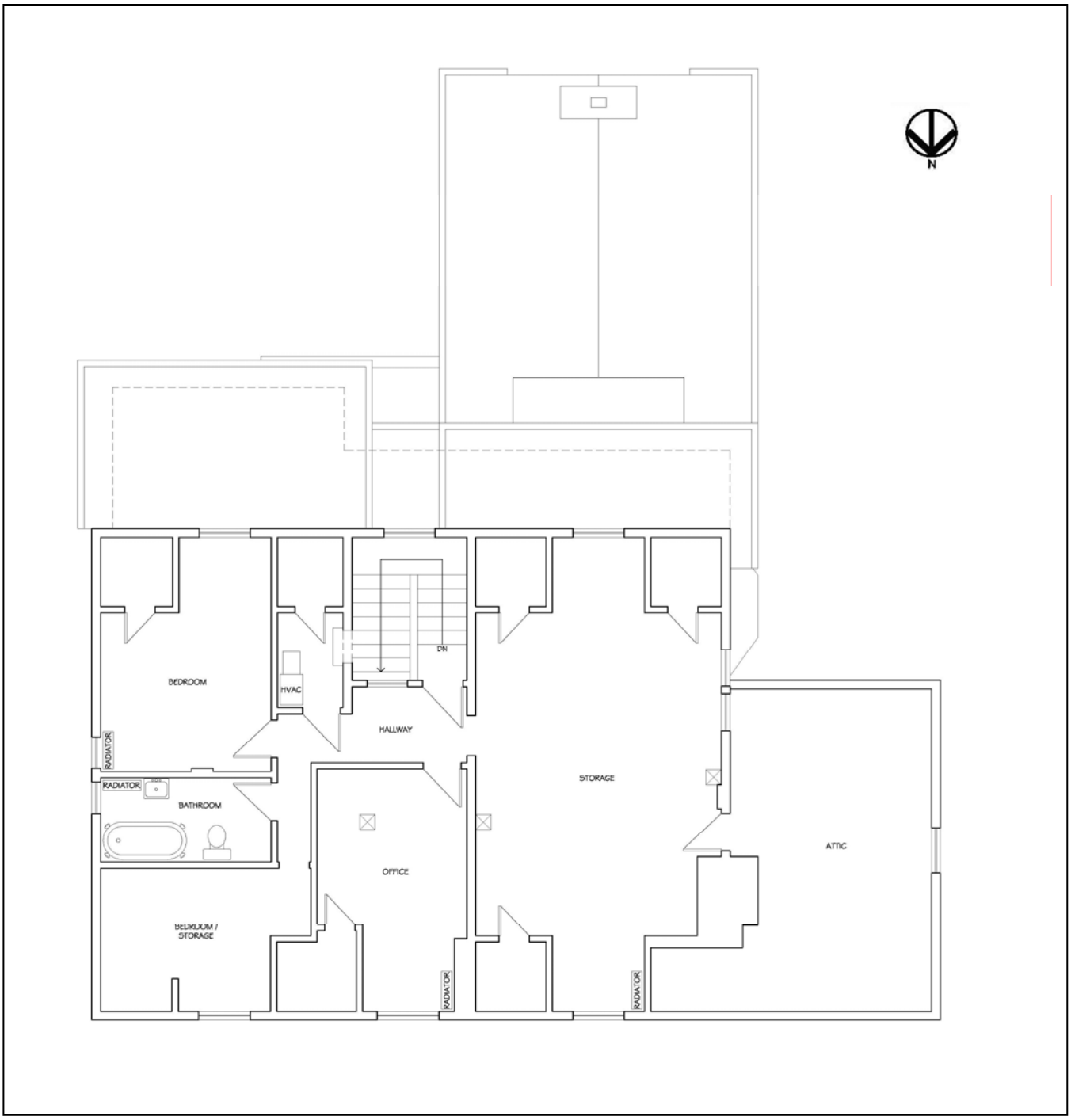
FIRST FLOOR PLAN, 2008



SECOND FLOOR PLAN, 2008



THIRD FLOOR PLAN, 2008



SUMMARY

The R. Bryson Jones House at 1045 West 56th Street, Kansas City, Jackson County, Missouri was constructed in 1910 in the Colonial Revival style. It is locally significant under Criterion C for the area of ARCHITECTURE. It illustrates the high-end residential architecture constructed in Kansas City's most exclusive subdivision of the period. The Country Club District, a prestigious residential area was developed by J.C. Nichols beginning around 1910. An excellent example of Colonial Revival residential design, the wood clapboard house has a formal, symmetrical façade that is ornamented with classical details at the windows and doors. The prolific Kansas City architecture firm Root and Siemens designed the residence at 1045 West 56th Street. It was built for businessman and insurance agent R. Bryson Jones. The other contributing building on the property is the wood-frame three-car garage located south of the house. It was constructed before 1915 and presents a simplified variation of the Colonial Revival details used on the main house. In 1919, the enclosure of the west sleeping porch was the last major change to affect the appearance of the north elevation. The period of significance, 1910-1919, begins with the construction of the dwelling and ends with the alteration of the sleeping porch.

ELABORATION

COLONIAL REVIVAL RESIDENTIAL ARCHITECTURE

The Colonial Revival style was popular for residential, commercial, and civic architecture from about 1880 to 1955. The Philadelphia Centennial of 1876 was the first large-scale exhibition, or world's fair, held in the United States.[1] Although the majority of buildings were in style, the celebration of America's one-hundredth birthday created new interest in the country's roots, including the architectural styles from that time, specifically the Georgian and Federal styles. One year after the Centennial, the prolific architecture firm McKim, Mead, White and Bigelow toured New England to study these influential styles as a professional exercise. Popular interest along with a shift in design ideology away from the seemingly disorganized Victorian era resulted in a new architectural movement. Within the next seven years, McKim, Mead, White and Bigelow designed substantial homes in the Colonial Revival style, which mimicked the proportion and style of the Georgian and Federal homes but with exaggerated details and ornamentation that set them apart from the original colonial era designs.[2]

The Colonial Revival style gained popularity as illustrations and photographs of Colonial-style houses circulated in widely distributed books. *The American Architect and Building News* published a series entitled "The Georgian Period: Being [sic] photographs and measured drawings of Colonial Work with text" in 1898.[3] In 1915,

[1] McAlester, Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1988), 326.
[2] Ibid.
[3] Ibid.

the *White Pine Series of Architectural Monographs* featured numerous photographs of colonial buildings.[4] Architects and builders closely studied these types of publications, which resulted in designs whose details and proportions more accurately reflected those of colonial period buildings.

Civic and commercial buildings used the formality of Colonial Revival design to assert their stability and importance to the community. The style was also popular among wealthy citizens who similarly wanted their homes to express their influence and importance to the community. Colonial Revival design was ubiquitous by the 1940s and 1950s. Even small cottages in subdivisions across America exhibited the style. The R. Bryson Jones House was constructed in 1910, at the height of the Colonial Revival period.

The R. Bryson Jones House incorporates many of the design elements that distinguish Colonial Revival residential design. Its distinctive features include a projecting pedimented front porch, sidelights flanking the front door, symmetrical façade, and multi-light double-hung windows. On the interior, the central hall, plaster paneled walls, and plaster ceiling moldings are also characteristic features of Colonial Revival dwellings. Even the garage, a secondary but still significant structure, exhibited the simplified details of the Colonial Revival style, such as engaged pilasters and cornice returns.

THE COUNTRY CLUB DISTRICT[5]

Jesse Clyde (J.C.) Nichols began his career as a real estate developer area at the turn of the twentieth century, working in the Kansas City area on both the Kansas and Missouri sides of the state line. Several of his initial residential developments were due south of the city center, following the movement of wealthy residents in a southerly direction. William Rockhill Nelson's developments, Southmoreland and Rockhill, had already capitalized on this trend, but did not venture south of Brush Creek (approximately 47th Street). Nichols located Bismark Place, his first subdivision, between Walnut, Main, 49th, and 51st Streets, hoping to attract buyers from among the affluent individuals who passed through the area to access the Kansas City Country Club at 51st Street and Broadway (now Wornall Road).[6] While technically outside of city limits,[7] Bismark Place was just a short distance from two means of transportation: the terminus of the Rockhill streetcar line at 48th Street and the Dodson dummy line that traveled between the Westport and Dodson neighborhoods.[8]

Nichols' ability to successfully identify, develop, and sell lots in these new areas impressed many prominent local

[4] Ibid.
[5] Information on the Country Club District comes from Elizabeth Rosin and Rachel Nugent, National Register of Historic Places Documentation Form "Gary, Hunter, House," 20 July 2007, Rosin Preservation, LLC, Kansas City, Missouri.
[6] William S. Worley, *J.C. Nichols and the Shaping of Kansas City*, (Columbia, MO: University of Missouri Press, 1990), 63-68.
[7] The land officially became part of Kansas City when the city annexed the area south to 75th Street in 1911.
[8] Worley, 77-78.

businessmen, which led to increased investment and collaboration for future developments. In 1907, Nichols, working with several financial backers who comprised the Nichols Investment Company, purchased approximately 1,000 acres of land beyond the city limits with the intent of subdividing the land and developing multiple neighborhoods. The parcel was bounded by Holmes Street, State Line Road, 51st Street, and 59th Street and consisted of undeveloped pastures and woodland.

One of Nichols' associates was Hugh Ward, a young lawyer who had inherited a great deal of land from his father, noted Kansas City pioneer Seth Ward.[9] By 1906, Ward was working with Nichols to develop the remainder of his estate not occupied by the Kansas City Country Club.[10]. The development located southwest of William Rockhill Nelson's Rockhill neighborhood and south of Brush Creek was named "Sunset Hill." Nichols filed plats for the Sunset Hill subdivision in 1909, establishing its boundaries as Ward Parkway and 51st Street to the north, Wornall Road to the east, 59th Street to the south and State Line Road to the west. The Jones House property was located at the heart of this early subdivision. The house was constructed shortly after the subdivision was platted.

Nichols and Ward collaborated with noted Kansas City landscape architect George Kessler on the design of Sunset Hill to help create a picturesque residential neighborhood and ensure the success of the development. The use of a landscape architect in this capacity was unusual at the time. The advisory service as well as the implementation of recommendations added cost to the development. The results of the collaboration, however, improved the salability of the lots and proved very valuable to Nichols.[11]

Kessler designed an expansive roadway that incorporated wide driving lanes on either side of wide park-like landscaped islands ran through the development. Part of Kansas City's newly developed system of parks and boulevards, the road meandered next to Brush Creek from 47th Street to 51st Street. From there it traveled almost due south through the middle of Sunset Hill to the intersection with Meyer Boulevard. Kessler worked with Nichols and Ward to coordinate the design of the new boulevard with the development of Ward's land, intending the boulevard to be a grand roadway that the public would use to view and admire the properties on either side. Because of the boulevard's north-south direction and the east-west orientation of the blocks in the development, only two lots per block faced the road. Nichols hoped this would "'lend an air of distinction to the individual homes which front the streets radiating from it.'"[12] After Hugh Ward's death in 1909 the road was named Ward Parkway in his honor.

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[9] The Seth Ward Homestead was listed in the National Register of Historic Places on 17 February 1978.
[10] Worley, 69.
[11] Ibid, 70.
[12] Jan Cigliano and Sarah Bradford Landau, ed., *The Grand American Avenue: 1850-1920,* (San Francisco: Pomegranate Artbooks, 1994), 286. Citing J.C. Nichols Company *Scrapbook #2*, 49-50.

Extensive advertising, the ambiance created by Kessler's design for Ward Parkway, and the large lots made the Country Club District a highly desirable residential neighborhood for prestigious Kansas Citians, such as businessman R. Bryson Jones, who was one of the earlier property owners to construct a home in the new subdivision. [13] Lumber barons Mack B. Nelson and Charles S. Kieth and construction magnate Bernard Corrigan also built large residences on or near the newly designed Ward Parkway in the early years of the 1910s.[14] Throughout the 1910s and 20s, notable local architects designed stately homes appropriate for the location and the population. The style of buildings ranged from Arts and Crafts and Prairie Style houses popular in the early part of the century to Neoclassical, Colonial Revival and Tudor Revival designs, which were prolific through the 1920s.

RICHARD BRYSON JONES

Richard Bryson Jones, commonly known as R. Bryson Jones, was born in 1872 in Covington, Kentucky to Richard Bacon Jones and Sallie Cloon Jones. His father was a member of the wholesale grocery firm of Hollister, Jones & Company in Cincinnati, Ohio.[15] Several years later the family moved to Levanna, Ohio where the elder Mr. Jones was Vice-President of the Boyd Manufacturing Company, which operated saw mills, lumber yards and boat yards in Levanna, Higginsport, and Ripley, Ohio.[16] While growing up in Levanna, Bryson Jones daydreamed about becoming a lawyer. He also developed wanderlust watching boats come and go on the Ohio River and following the construction of the rail bed for the Chesapeake and Ohio railroad.[17] In 1884 the Boyd Manufacturing Company mill at Higginsport burned. A year later, the mill at Levanna burned. It was difficult to get fire insurance for lumber mills and the mill at Ripley was sold to pay debts. Mr. Jones borrowed money to move his family to the boom-town of Kansas City in 1886.[18]

Bryson Jones was 14 years old when his family moved to Kansas City. He attended Washington School and worked at Clemons, Cloon and Company, a produce commission house, to help provide for his family. Principal Longan outlined courses that Jones could study at home while he worked. Working from 5:30 a.m. until 6:00 p.m., he kept up his studies in the evenings.[19] Five years later, he was promoted to salesman for the company and kept the books in the evenings.

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[13] Ibid, 286.
[14] The Charles S. Keith House was listed in the National Register of Historic Places on 31 March 2000. The Bernard Corrigan House was listed in the National Register of Historic Places on 18 January 1978.
[15] Walter P. Tracy, *Kansas City and its One-Hundred Foremost Men*, 1925. p. 124-125
[16] Ibid.
[17] "Turning Point in my Career," *The Kansas City Star*, 10 November, 1929. Clippings File, Special Collections, Kansas City (Missouri) Public Library. Microfilm.
[18] Ibid.
[19] Ibid.

Jones gave up his dream of becoming a lawyer. In 1893 he arrived at work to find the Clemons, Cloon and Company building destroyed by fire. Ford & Doan Merchandise Brokerage Company, an associate of Clemons, Cloon and Company, offered Jones a job as an assistant manager, which he accepted. He was very successful and three years later Jones entered a partnership with Henry J. Gable and Fred M. Johnson. Gabel, Johnson and Jones had branch offices in Wichita and Omaha.[20] Jones was extremely successful in this partnership and was soon a rising star in Kansas City business circles.

In 1908 Jones left the partnership to join his father and brothers, Cary W. and Cliff C. Jones, in the general insurance agency known as R.B. Jones & Sons.[21] Jones' other brother, Morton T., eventually joined the firm as well. Ironically, R.B. Jones & Sons sold fire insurance.[22] R.B. Jones & Sons maintained offices on the seventeenth floor of the Federal Reserve building in downtown Kansas City. In 1922, the insurance agency of Steward Derdolff and Sydnor merged with R.B. Jones & Sons, making it the largest general insurance agency west of Chicago.[23] Jones was active in the insurance company until just after 1950, after which he held an honorary title of Chairman of the Executive Committee.

When the Jones family first moved to Kansas City, they lived in a neighborhood near Fourth and Charlotte Streets. They then moved to a rented house at 3239 E. Ninth Street.[24] Bryson Jones married Alice Barse Jones in 1904. They first lived at the Hotel Bellerive located on Armour Boulevard, the location of many of Kansas City's premier luxury apartment buildings.[25] They also lived at 4340 Rockhill Road just before they moved to West 56th Street in 1910.

Jones' brothers, also involved in the family insurance business, lived in the Country Club district as well. Cliff C. Jones was an early resident in the district with a home at 836 W. 57th Street. Morton T. Jones lived at the Walnuts Apartments at 5049 Wornall. The Joneses socialized frequently with neighbors and other residents of the Country Club residential district, including J.C. Nichols himself (developer of the district), who frequented their house for games of poker.[26]

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[20] Tracy, 124-125.
[21] Ibid.
[22] Fire was the general theme that continued to transform Jones's life. A building permit was issued in 1939 for repair of $750 worth of fire loss at his residence at 1045 W. 56th Street.
[23] Tracy, 124-125.
[24] "Cliff C. Jones is Dead." Nichols Scrapbook. Volume 2, Page 77. Western Historical Manuscript Collection, University of Missouri Kansas City. Microfilm.
[25] "R. Bryson Jones is Dead." Nichols Scrapbook. Volume 2, Page 74. Western Historical Manuscript Collection, University of Missouri Kansas City. Microfilm.
[26] Nichols Scrapbook, Volume 2, Page 74. Western Historical Manuscript Collection, University of Missouri Kansas City. Microfilm.

Jones was a great supporter of the arts. He was a civic leader involved in numerous clubs and organizations in Kansas City, including the Friends of Art, the Kansas City Art Institute, the Apollo Club, the Knife and Fork Club, the Playgoers League, the Provident Association, the Liberty Memorial Association, the Kansas City Museum, the Kansas City Theatre Guild, Ararat Shiners, Chamber of Commerce and he was a colonel in the provisional National Guard.[27]

During his tenure as president of the Knife and Fork Club, Jones met Helen Keller in 1914. They remained friends throughout their lives. Keller visited the Joneses and stayed in their home at 1045 W. 56th Street several times, most notably the week of Christmas 1938. At the tumultuous time prior to World War II, Keller found Kansas City quaint and removed from the turmoil throughout the world.[28]

Jones' success in the insurance business afforded him the luxury of travel, finally satisfying his wanderlust. He and his wife traveled the world. He often presented travelogues to Kansas Citians, showing photos and movies of his escapades around the globe. His 3rd floor workroom contained two movie projectors and a screen, stacks of film canisters and a map of the world showing his travel destinations.

Jones retired from the family insurance business in 1947. The Joneses lived in the house until 1948, raising two daughters there. They moved from 1045 W. 56th Street to 634 W. 59th Street Terrace, just a few blocks south, where one of their daughters also lived. Bryson and Alice are listed in the city Kansas City directory until 1955. They last lived at the Elms Hotel in Excelsior Springs, Missouri.[29] Bryson Jones died on October 28, 1956 of an illness he suffered for four years. He was 84 years old.

ROOT AND SIEMENS

In 1896, Walter C. Root and George M. Siemens formed the Kansas City architectural firm of Root and Siemens. They designed over six-hundred buildings and structures, mostly in Kansas and Missouri.[30] Prominent Kansas City buildings include the Scarritt Building in 1906, All Soul's Unitarian Church at 3431 Baltimore in 1905, Country Club Christian Church, and George B. Peck Dry Goods Store (NR listed 4/30/80) to name a few. They designed many residences in Kansas City, including the R. Bryson Jones House at 1045 W. 56th Street.

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[27] "R. Bryson Jones is Dead." Nichols Scrapbook. Volume 2, Page 74. Western Historical Manuscript Collection, University of Missouri Kansas City. Microfilm.
[28] "Shadow on the World: Helen Keller is Worried about the Future of Democracy." *Kansas City Times*. 27 December 1938. Microfilm. Kansas City (Missouri) Public Library. Microfilm.
[29] Nichols Scrapbook. Volume 2, Page 72. Western Historical Manuscript Collection, University of Missouri Kansas City. Microfilm.
[30] Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)*, New Age Publishing Company: Los Angeles, 1956. Page 526.

Walter Root was born in Atlanta, Georgia on December 8, 1859. His family lived there during the siege of Atlanta during the Civil War. They moved to New York in 1865. Root attended the College of the City of New York. After he graduated he studied with architect Russell Sturgis for two years. Walter Root's brother, John Root, was also an architect. He practiced in Chicago, eventually forming the nationally-notable firm of Burnham & Root, which designed many of Chicago's most prominent buildings. Walter joined his brother's firm in Chicago. He relocated to Kansas City to oversee the construction of the Burnham & Root-designed Board of Trade Building, the Midland Hotel, and the American Bank Building. Root stayed on in Kansas City, establishing his own firm in 1888.[31] During his solo practice he designed the Science Hall at Central College in Fayette, Missouri; the Scarritt Bible and Training School; the W.J. Smith warehouse; and the Thayer Building.[32] He merged his practice with George Siemens in 1896. Root died on June 25, 1925 at the age of 66.

George M. Siemens was born in Jefferson City in 1864. His family moved to St. Joseph, Missouri when he was young. He received architectural training from Cornell University in Ithaca, New York and returned to practice in Missouri. He designed buildings with Walter Root for more than forty years. He had been retired for about ten years when he passed away in 1951 at the age of 87.[33]

CONCLUSION

The R. Bryson Jones House, built in 1910 and designed by the prolific Kansas City architecture firm Root and Siemens, is an excellent example of an early-twentieth century Colonial Revival residence. The projecting, pedimented porch on the front elevation, the symmetrical organization of doors and windows, and the classically-derived ornament identify the style. Americans found Colonial Revival architecture elegant and patriotic, and it was popular for high-end houses during the 1910s and 1920s. The Colonial Revival style was widely used for large, stately homes because the architecture expressed importance and prosperity. As wealthy Kansas Citians like R. Bryson Jones moved south of the city center in the early twentieth century, they found the large lots and exclusivity of subdivisions such as J.C. Nichols's Country Club residential district attractive for their high-style dwellings. The current homeowners plan a historic rehabilitation that will restore the historic features of the

[31] *Kansas City Star*. 5 August 1923, Clippings File, Microfilm, Kansas City (Missouri) Public Library Special Collections.
[32] "Walter Clarke Root," *Men Who Are Making Kansas City*, Vertical File: Root and Siemens, Kansas City (Missouri) Public Library Special Collections.
[33] "G.M. Siemens, Sr. Dies," *Kansas City Star*, 7 November 1951, Vertical File: Root and Siemens, Kansas City (Missouri) Public Library Special Collections.

dwelling while updating finishes and renovating the kitchen and bathrooms.

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VERBAL BOUNDARY DESCRIPTION

Lot 3, Block M of Blocks J, L, M, N, O, P & Q, Sunset Hill, a subdivision of Kansas City, Jackson County, Missouri.

BOUNDARY JUSTIFICATION

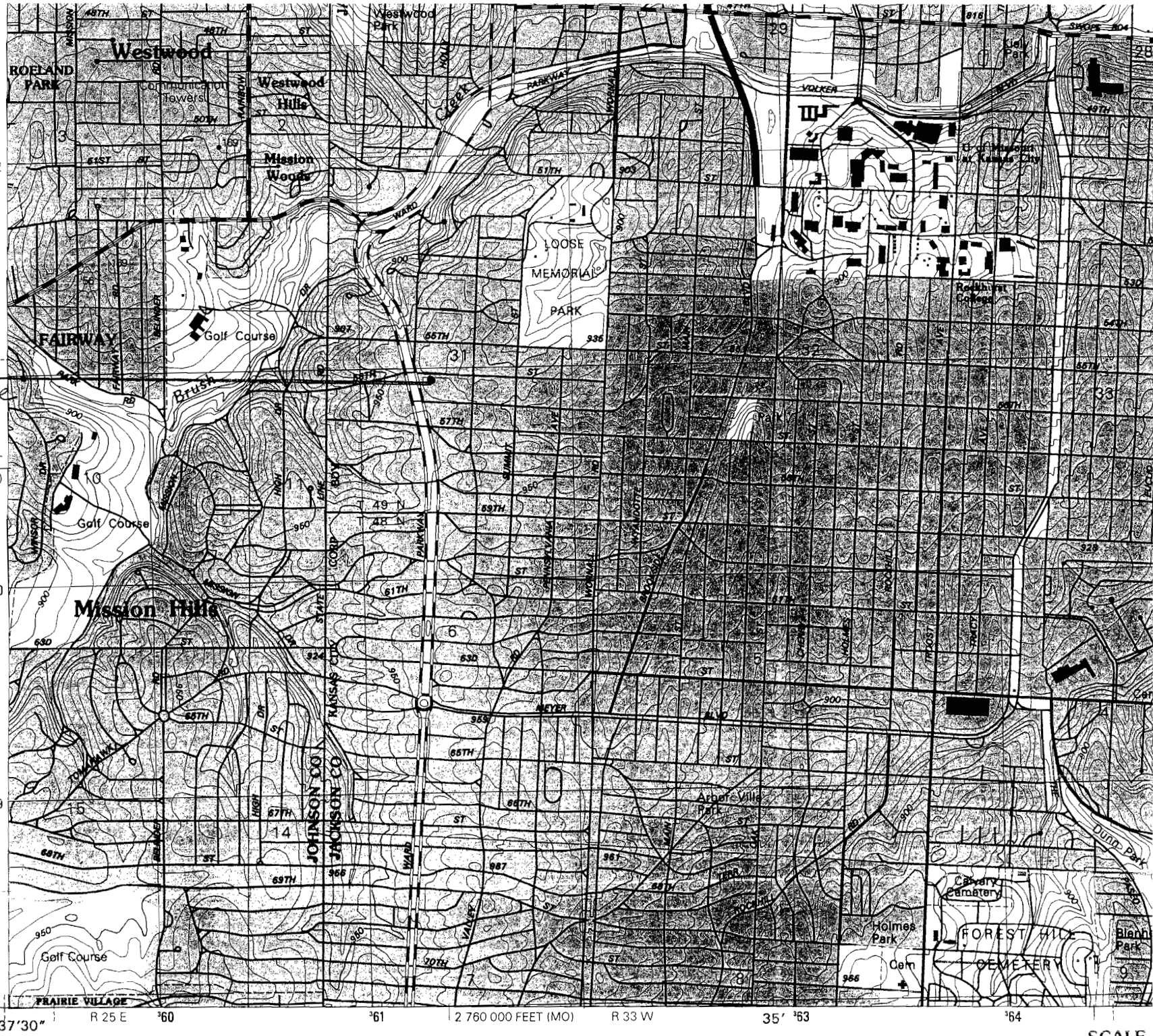
This nomination includes the parcel of land historically associated with the resource.

PHOTOGRAPHIC INFORMATION

Photographer: Brad Finch, F-Stop Photography, Kansas City, Missouri
Date of Photographs: August 2008
Location of Original Images: *Digital images submitted with nomination on CD-ROM*

Photograph Number	Description	Camera View
1.	Front (north) elevation	South
2.	House and front yard from the northeast	Southwest
3.	Driveway and stone pier	Southwest
4.	House, driveway and front yard from northeast	Southwest
5.	Stone piers and stairs at west end of front yard	Southeast
6.	East elevation	West
7.	Rear (south) elevation	North
8.	West elevation	Northeast
9.	West elevation	Southeast
10.	Portico at main entrance	Southeast
11.	Front dormer	Southeast
12.	Garage	South
13.	Main hallway	South
14.	Living room/music room	South
15.	Dining room	Northwest

Jones, R. Bryson House
Kansas City, Jackson County, Missouri
UTM Reference:
15/361342/4320942



Produced by the United States Geological Survey

Topography compiled 1934. Planimetry derived from imagery

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