NPS Form 10-900 OMB No. 1024-0018

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

1. Name of Property

Historic name Stevens, Edward A., House

Other names/site number Stevens House; Stevens-James House

Name of related Multiple Property Listing N/A

2. Location

Street & number 3223 Gladstone Boulevard | N/A | not for publication

City or town Kansas City | N/A | vicinity

State Missouri Code MO County Jackson Code 095 Zip code 64123

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___local

Applicable National Register Criteria: ___ A ___ B ___ C ___ D

Signature of certifying official/Title Toni M. Prawl, Ph.D., Deputy SHPO Date

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

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

_____ entered in the National Register

____ determined eligible for the National Register

_____ determined not eligible for the National Register

_____ removed from the National Register

____ other (explain:) _____

Signature of the Keeper Date of Action

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5. Classification

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

X	private
	public - Local
	public - State
	public - Federal

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

X	building(s)
	district
	site
	structure
	object

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

Contributing	Noncontributing	
0	0	buildings
0	0	sites
0	0	structures
0	0	objects
0	0	**Total**

Number of contributing resources previously listed in the National Register

2

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC / Single Dwelling
DOMESTIC / Secondary Structure

Current Functions
(Enter categories from instructions.)

DOMESTIC / Single Dwelling
DOMESTIC / Secondary Structure

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS / Colonial Revival
LATE 19TH AND 20TH CENTURY REVIVALS / Neo-Classical Revival

Materials
(Enter categories from instructions.)

foundation: STONE / Limestone
walls: BRICK
roof: TERRA COTTA
other: Porches/Porticos- WOOD
Columns/Pilasters: STONE / Limestone

X **NARRATIVE DESCRIPTION ON CONTINUTATION PAGES**

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8. Statement of Significance

Applicable National Register Criteria

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

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [X] 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 old or achieving significance within the past 50 years.

Areas of Significance

ARCHITECTURE

Period of Significance

1902

Significant Dates

1902

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Middaugh, Loren Grant, Architect

[X] **STATEMENT OF SIGNIFICANCE ON CONTINUTATION PAGES**

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: **Kansas City Public Library (MVSC)**

Historic Resources Survey Number (if assigned): _____N/A_____

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10. Geographical Data

Acreage of Property less than 1 acre

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1	39.115001 (Latitude:)	-94.542129 (Longitude:)	3	_____ (Latitude:)	_____ (Longitude:)
2	39.114828 (Latitude:)	-94.542205 (Longitude:)	4	_____ (Latitude:)	_____ (Longitude:)

UTM References
(Place additional UTM references on a continuation sheet.)
_____ NAD 1927 or _____ NAD 1983

1	Zone	Easting	Northing	3	Zone	Easting	Northing
2	Zone	Easting	Northing	4	Zone	Easting	Northing

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Jeffrey G. Linville, preparer
organization N/A date 05/15/2016
street & number 3223 Gladstone Blvd telephone 913-626-6809
city or town Kansas City state MO 64123
e-mail jglinville@yahoo.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:**
  - A **USGS map** (7.5 or 15 minute series) indicating the property's location.
  - A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Photographs**
- **Owner Name and Contact Information**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log:

Name of Property: **Stevens, Edward A., House**

City or Vicinity: **Kansas City**

County: **Jackson** State: **Missouri**

Photographer: **David Remley (photos #1 – 15)**

Date Photographed: **04/03/2016 (photos #1 – 15)**

Description of Photograph(s) and number, include description of view indicating direction of camera:

16 Photos (keyed to Figure V):

Photo Number	Description	Camera Direction
1	Front Lower Portico, Street View	Northwest
2	North Front Façade	South
3	East Side Elevation	West
4	Southeast Corner Elevation	Northwest
5	South Rear Elevation	North
6	Southwest Corner, West Side Elevation	Northeast
7	Interior, Grand Hall, 1st Floor	Southeast
8	Interior, Art Glass Window, 2nd Floor Gallery	Southeast
9	Interior, Dining Room	Southeast
10	Interior, Master Bath, 2nd Floor	Southwest
11	Interior, Ballroom North, 3rd Floor	North
12	Interior Ballroom East, 3rd Floor	Northeast
13	Carriage House, East/North Elevations	Southwest
14	Interior, Carriage House, Horse stall	East
15	Interior, Kitchen, 1st Floor	East

Figure Log:

Include figures on continuation pages at the end of the nomination.

Figure I: Location Map (see continuation page 21)
Figure II: Scarritt Point North Historic District Contextual Map (see continuation page 22)
Figure III: Scarritt Point North Historic District Site Map (see continuation page 23)
Figure IV: Stevens House Site Map and Property Boundaries (see continuation page 24)
Figure V: Floor Plans and Photo Keys (see continuation pages 25 – 28)
Figure VI: Edward A. Stevens House, 1903 Photo (see continuation page 29)
Figure VII: Scarritt Point, Gladstone Blvd, 1907 Postcard (see continuation page 29)
Figure VIII: 341 Gladstone Blvd, Photo (see continuation page 30)

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SUMMARY

Edward A. Stevens House is located at the corner of Gladstone Boulevard and Indiana Avenue (3223 Gladstone Blvd) within the Scarritt Point North National Register Historic District, Kansas City, Jackson County, Missouri (Figures I and II). The house and detached carriage house are contributing buildings in the district, which was listed in the National Register in 1997. Set high on the Missouri River bluff, the residence was constructed just east of the central approach to Cliff Drive, a Missouri Scenic Byway, and historic George E. Kessler (North Terrace) Park offering picturesque views of both park and river valley below (Figure III and photo 1). To the north is Corinthian Hall housing the Kansas City Museum; to the east and south are homes built during the same period; and to the west is an expansive grass lawn untouched by development that now belongs to the estate.

The property consists of a two-and-one-half story, three-bay main house and a detached one-and-one-half story carriage house offset sixty feet from the boulevard to include a tree-lined parkway and wide residential sidewalk (Figure IV). Designed and built in 1902 by L. (Loren) Grant Middaugh for Mr. Edward A. Stevens and family, the home is an excellent example of early-period, high-style Colonial Revival architecture with a colossal-order portico in the Greek/Palladian Revival style. Mass wall construction of tan brick, natural rock and rusticated limestone was utilized with a red clay tile roof.

Both buildings have retained their integrity of location, setting, design, workmanship, materials, feeling and association throughout and remain in excellent condition with very little alteration since their construction.

ELABORATION

EXTERIOR

The overall footprint of Stevens House is 50 feet in length and 60 feet in width to include twin, two-story rectangular projections (each 14 by 26 feet) on the south (rear) elevation connected by a ground level, flat-roofed kitchen and verandah (Figure V).

The home was constructed with a gray, rusticated limestone foundation laid in irregular blocks topped with smooth belt coursing. The foundation rises above grade with 11 recessed apertures spaced around the east, west and south sides providing natural light to a full basement below. Exterior door thresholds and steps are of smooth gray limestone.

Exterior walls are 18-inch solid masonry faced with tan, stretcher bond brick. The cornice and fluted pilasters located on each corner are of white-painted limestone and carved-wood dentils adorn the otherwise plain wide entablature that wraps around the entire building. Original wood window sashes are double-hung with classic grid 9-over-1 light design, except as otherwise noted, and original single pane, poured glass. Most windows are

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protected with modern storm windows and scrolled black iron security bars which do not detract from overall integrity of the exterior.[1]

Three large gabled, temple pediments crown the north, east and west facades each containing double or tri-partite window settings while two smaller, windowless pediments balance projections on the south facade. The roof is covered in red, French-style clay tile embellished with ornamental starters and gable finials. Drainage is provided by box gutters that originally fed a water cistern system. Four opposing brick chimneys capped with limestone are flush within exterior walls and rise over six feet above the roofline.

North Front Façade (facing Gladstone Blvd) (see photo 2)

The main façade faces north and has three bays defined by four fluted stone pilasters and a wide entablature with dentil moulding. The left (east) bay contains one double-hung window on the first floor with an oval-fret muntin pattern in the upper sash and the second floor contains a double-hung window with 9-over-1 lights. Each window is framed with a simple projecting lintel and lug sill of cut limestone painted white. A small gabled roof dormer window with an 8-over-1 light tops the bay. The right (west) bay mirrors the left bay with its symmetrically aligned fenestration and dormer.

The focal point of the central bay is a two-tiered portico supported by four Greek Doric colossal order, solid limestone columns towering over twenty feet tall. The white-painted columns support a large, projecting, gabled pediment containing a tri-partite Palladium window setting embellished with classic arched moulding and keystone.

The front entrance is approached by five limestone steps set between two stone wing walls projecting from the portico foundation. The lower portico measures 10 x 30 ft. and is graced with the original solid mahogany paneled door (8 ft. x 4 ft. x 2.5 in.) framed by two leaded-glass rectangular half sidelights. An elaborate, projecting, flat wood architrave with fluted side pilasters and two original cast iron, gas carriage lanterns surround the grand entry. The entry is flanked by two double-hung windows each with an oval-fret muntin pattern in the upper sash and projecting limestone lintels and lug sills. The lower porch retains its original beaded ceiling panels and concrete floor edged with an elevated limestone plinth that flows out to the wing walls serving as a pedestal for the columns.

The upper portico measures 10 x 30 ft. with original tongue and groove floorboards; coffered ceiling beams; beaded ceiling panels; and turned wood balustrade enclosing the balcony on three sides. The upper portico is accessed from the second floor through a set of centered French doors encased by a projecting limestone lintel and threshold. Two double-hung windows with 9-over-1 lights and limestone lintels and sills flank the French doors.

East Side Elevation (facing Indiana Ave) (see photos 3 and 4)

[1] Based on historic photos, original storm windows and security bars where installed in early 1970's with storm windows replaced in 2008.

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The east elevation is divided into two bays defined by fluted corner pilasters. A one-story, flat-roofed verandah supported with a limestone foundation and several Tuscan-style wood columns begins at the approximate center of the east elevation and narrows slightly as it continues around the entire south side. Constructed as an open-air porch, the verandah maintains its original floorboards, beaded ceiling, turned wood balustrade and latticework. Screens and related wood framing were added in the mid-1990s.[2]

The left (south) bay contains a set of French doors with a Union Jack muntin pattern opening to the first floor verandah and an offset double-hung, 9-over-1 light window on the second floor.

The right (north) bay contains a matching set of French doors also enclosed within the verandah and two double-hung, 9-over-1 light windows across the first floor and two recessed apertures in the raised foundation below. Three double-hung, 9-over-1 light windows are symmetrically aligned across the second floor. All windows have limestone lintels and lug sills painted white. The tri-partite Palladium window setting within the gabled pediment mirrors the front facade with classic arched moulding and keystone.

South Rear Elevation (see photos 5 and 6)

Twin rectangular (east and west) projections, defined by corner pilasters and connected on the ground level by the attached verandah and interior kitchen, form a U-shaped recess on the second story. The verandah itself is accessed from exterior steps facing to the west and a series of four recessed basement windows are hidden beneath the verandah floor. East and west projections feature symmetrically opposed windows on each side. All windows have limestone lintels and lug sills painted white.

The left (west) projection or bay features a double-hung, 9-over-1 window and a double-hung, 9-over-1 window paired with a 4-light door to the verandah from the kitchen on the first floor, as well as a recessed aperture in the stone foundation and a below-grade stairwell under the verandah providing basement access. The second floor contains two double-hung, 9-over-1 light windows facing south and a double-hung, 9-over-1 light window facing east. The bay is capped with a windowless pediment and chimney.

The center bay contains one double-hung, 8-over-1 light window and one double-hung, 9-over-1 light window on the first floor. A large, interior art-glass window, backlit from the southern sky, is within the recess above on the second floor. A shed dormer with twin 6-over-1 light windows tops the bay.

The right (east) projection or bay features two double-hung, 9-over-1 light windows on the first floor and two matching double-hung, 9-over-1 light windows are on the second floor facing south a double-hung, 9-over-1 light window facing west. The bay is also capped with a windowless pediment and chimney.

[2] Based on historic exterior photos.

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West Side Elevation (facing Kessler Park) (see photo 6)

The west side elevation is divided into two bays defined by fluted corner pilasters similar to the east elevation. It contains a centered porte-cochere with matching limestone foundation, fluted wood columns and red tile hip roof that balances the east veranda projection. A carriage-width (6 ft.) driveway leads through the porte-cochere and continues around the south to Indiana Ave. An interior service stairwell and series of four stacked bathrooms create an asymmetrical exterior fenestration and absence of a matching tri-partite Palladium window in the gable. All windows have limestone lintels and lug sills painted white.

The left (north) bay contains three double-hung, 9-over-1 light windows, one double-hung window paired with a door accessing the porte-cochere from the first floor, and three recessed apertures in the raised foundation below. Two double-hung, 9-over-1 light windows and two smaller double-hung, 4-over-1 light windows are across the second floor along with a double-hung 9-over-1 mid-floor window over the service stairwell landing. Two double-hung 6-over-1 windows are paired in the center gable of the third floor.

The right (south) bay contains one double-hung, 9-over-1 light window, one fixed 4-over-1 light window (originally the ice door) across the first floor, and one recessed aperture in the foundation below. The second floor contains one double-hung, 9-over-1 window.

INTERIOR

The home's 7,820 sq. ft. symmetrical floor plan consists of a central grand entrance hall with opposing parlors, 6 bedrooms, 3 1/2 baths, a dedicated study and a ballroom on the 3rd floor.[3] The interior exhibits the aesthetic architectural detailing one would anticipate from a high-style Colonial Revival mansion within this period and remains in excellent condition.

Polished birds-eye maple flooring flows throughout with exception of the music room parlor and ballroom which are of soft ponderosa pine for acoustical reasons. Original solid wood paneled doors to include four sets of sliding pocket doors and two swinging doors persist. Woodwork was stripped and repainted to original colonial ivory color throughout the home. Interior walls are 12-inch thick masonry and most are of original plaster finish in good condition. Approximately 20% of original plaster ceilings remain.[4]

The house was wired for electricity and plumbed with hot and cold running water upon construction in 1902. Interior and exterior lighting fixtures were originally duel-fueled by either gas or electricity with capped gas lines remaining. The house was heated with eight, coal-burning fireplaces converted

[3] Original floorplan contained 4 bedrooms and 4 1/2 baths to include a servant's bedroom on third floor and a servants' bath in basement.
[4] Original plaster ceilings in disrepair were replaced with drywall in mid-1980's.

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to natural gas in 1996.[5] Each fireplace has its own unique Federal-style, bas-relief mantelpiece faced with original Belgian glass tiles.

First Floor (Figure V, Floor Plan 1)

The 'Grand Reception Hall', at 22 x 35 ft., serves as the centerpiece of the home showcasing an imposing reverse, double-waterfall staircase with ivory wood spindles and a dark mahogany bannister (see photo 7). Two fluted, Ionic columns rise to the ceiling and serve as newel posts. According to his renderings, Middaugh designed a gradual rise so that "ladies could more gracefully descend the stairs".[6]

Above the staircase landing, a large, six-panel, art-glass window setting measuring 8 x 12 ft. commands attention (see photo 8). Mr. Steven's daughter, Aileen, is represented in the four corner panels as a goddess depicting her as well-rounded in arts, music, literature and sports.[7] The window is exposed to the southern sky to ensure near constant backlighting throughout the day. The grand hall contains other elegant architectural features such as a 10 ft. coffered ceiling, fluted Corinthian wall pilasters and a large fireplace.

Directly off the great hall are two receiving parlors: a music room or 'Ladies Parlor' to the east and a billiards room or 'Gentlemen's Parlor' to the west each with symmetrically opposed fireplaces, windows and pocket doors. Crown moulding was restored to each parlor to match dentil moulding on fire mantels in 2008. A formal dining room located in the southeast corner is accessed either from the music room or a single doorway off the grand hall (see photo 9). It flaunts a coffered ceiling; a hearth flanked by two windows; and two sets of tall, latticed French doors with access onto the verandah. Both parlors and dining room have butler call buttons in the floorboards.

Across the back of the house, from east to west, were the butler's pantry, kitchen and storage pantry. A door leading to the verandah and exterior steps served as the servants' entry. Numerous updates through the years all but eliminated original features of the kitchen. However, burn marks on the floorboards from the original coal-burning stove and the ice delivery window overlooking the carriage drive serve as reminders.

A swinging door leads to an enclosed stair hall and service stairwell along the west side. It travels all four levels from the basement to the ballroom with five landings and a porte-cochere carriage entrance at ground level. The hall also provides access to the west parlor, grand hall, cloak closet and a guest half bath.

Basement

[5] Elizabeth Elliott, "A Blast from the Past: Kansas City, Missouri's Northeast Neighborhood Is Still a Splendid Step Back in Time," *Kansas City Homes and Gardens*, May/June 2001, 110-114.
[6] "House for E. A. Stevens," *Kansas City Architect and Builder*, September 1901, 282-283.
[7] Virginia Church, telephone interview, March 5, 2012, by Jeffrey Zumsteg from Kansas City, MO to Colorado Springs, CO.

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A full look-out basement is accessed through an interior box stairway and an exterior below-grade stairwell to the south. Subsurface perimeter walls are of natural indigenous stone. Interior masonry walls extend to the basement resulting in same floor plan as the main level. An original full servants' bathroom was gutted to facilitate modern plumbing, electrical wiring and HVAC ducting.[8]

Second Floor (Figure V, Floor Plan 2)

All second floor rooms open to a center U-shaped gallery that overlooks the main staircase and art-glass window below (see photo 8). Twin vestibules on each side of the gallery provide direct access to the front (north) bedrooms. A center doorway enters into the master sitting room with access to the upper portico.

The master suite consists of a spacious sitting room flowing into a ladies bedroom to the east through a sliding pocket door. The gentleman's bedroom in the southeast corner projection once shared access to a central bathroom via an interior vestibule completing the original master suite design. The passage was removed in 2008 to accommodate a modern walk-in shower isolating the southeast bedroom from the master (see photo 10). The northwest corner bedroom and a detached full bath are accessed from the opposing gallery vestibule.

Each bedroom features its own fireplace and walk-in closet(s). Bathrooms retain their original skirted, cast iron bathtubs and ceramic tile walls. Original white hexagon ceramic floor tiles remain in the detached bath. A modern walk-in shower, double vanity and natural stone flooring were added to the master bath in 2008.

A private study in the southwest corner projection balances the floorplan and boasts the largest mantelpiece within the home reminiscent of early colonial hearths. A doorway near the study provides 2nd floor access to the west service stairwell.

Third Floor (Figure V, Floor Plan 3)

The service stairway leads to a narrow L-shaped hallway on the 3rd floor. Two bedrooms, a full bath, and ballroom are accessed from this hall. A prep kitchen was removed in late-1990's to accommodate an additional bedroom in the northwest corner. The hallway's ceiling was lowered and a doorway to ballroom added to accommodate HVAC ducting and vents that continues along the south wall of the ballroom.

The hallway empties into a spacious ballroom with an elevated musician's stage (see photo 11). The original floorplan was open to the north and east incorporating both Palladium gable windows and a large walk-in cloak room. The floor plan was divided with a wall and doorway to create a large bedroom

[8] Plumbing, wiring and HVAC installed in mid-1980s. No city permits on file.

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along the east side in early 1970's (see photo 12).[9] As a result of the cross gabled roofline, 3rd floor ceilings are highly pitched. The twin projections to the south each provide walk-in, unfinished attic storage space.

OUTBUILDING

Carriage House (Figure V, Floor Plan 4)

Located 25 ft. behind the residence, the carriage house was designed to house both horses and automobiles from conception (see photo 13). The building has not been significantly altered and retains its original integrity of design, materials, workmanship, feeling and association. In fact, one can still smell the scent of horses.

Carriage house footprint is 27 x 50 ft. and mirrors the main house's architecture with a stone foundation, tan brick, red-tile roof and brick quoins. The hipped roof contains a chimney and three matching dormers located on the north, south and east sides each with two windows. East dormer windows were designed to receive hay bales for storage in an upper level hayloft. The roof was engineered with trusses so that few posts were necessary providing for optimal interior storage.

The main level is accessed from the north (main) facade through a 9 X 13 ft. carriage entrance. Two sliding barn doors once secured its entrance evidenced by the remaining rail mechanism and hardware mounted on the interior wall. The modern, roll-up garage door echoes original function and appearance with a cross-hatch design and pulls to match original side entry door. Interior walls are of exposed brick with a symmetric fenestration and a paneled tack closet beneath an enclosed stairwell that divides the open floor plan into bays. A flush stairwell at the southwest corner descends to a daylight basement garage.

The main level housed carriages in the west bay and two horse stalls with an adjoining tack room in the east (see photo 14). Tack room and southeast horse stall were removed (date unknown) presumably to accommodate a motor vehicle. The original hay- and manure-drop doors remain in the floors and ceiling.

The upper floor contained hay storage and chauffeur's quarters heated with a pot belly stove which remains. The basement garage, accessed from Indiana Avenue to the east, was built to store the family's new steamer car.

ALTERATIONS / INTEGRITY

Most alterations previously noted have occurred to better accommodate modern living with minimal impact to overall integrity of the home. First significant renovation occurred between 1984 and 1992 with updated electrical, plumbing and HVAC (heating, ventilation and air conditioning)

[9] Based on historic interior photos.

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systems; extensive repairs to roof, interior walls and ceilings; and installation of new kitchen cabinets and appliances.[10]

A second renovation in 2008 included interior/exterior preservation and modernization of both kitchen and bathrooms. Walls dividing the kitchen from the service pantries were removed. New cabinetry was designed to preserve original footprint and feel of a service kitchen particularly the butler's pantry. Dentil moulding, fluted pilasters, colonial ivory paint and tiles mirror original architectural elements of the home. Original maple flooring, windows and butler doors remain in excellent condition (see photo 15).

The most significant alteration over the years was the addition of walls in the 3rd floor ballroom and removal of the prep kitchen which altered the flow of the original floorplan diminishing the impact of the Victorian ballroom design. However, the surviving musicians' stage serves as a reminder of its past function.

The home, carriage house and grounds appear today much as they did in 1902 (Figures VI and VII) and remain a significant landmark within the Scarritt Point neighborhood retaining their original architectural integrity of design, workmanship, materials, feeling and association.

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[10] Gary Marsh, oral interview, December 2008, by Jeffrey Zumsteg at Kansas City, MO. No city permits on file.

SUMMARY

The Edward A. Stevens House, located at 3223 Gladstone Boulevard within the Scarritt Renaissance neighborhood, Kansas City, Jackson County, Missouri, is locally significant under Criterion C in the area of ARCHITECTURE. It is listed, along with the carriage house, as a contributing property to the Scarritt Point North Historic District placed on the National Register of Historic Places on December 1, 1997.

Stevens House exemplifies the distinctive characteristics, craftsmanship and aesthetics of early-period (1880-1910) Colonial and Neoclassical Revival architecture designed in the high style. Significant for its architectural styling, method of construction, Victorian influence and modern amenities, it is among the earliest Colonial Revival homes built in Kansas City. The nomination includes the original carriage house and adjoining property once serving as formal gardens to the Robert A. Long mansion. The carriage house itself is significant for its design in housing both horses and the newly invented automobile from conception. Their construction was a result of the city's nationally acclaimed parks and boulevard system designed by George Kessler. Located at the union of the city's first residential boulevard, civic park and state scenic byway, its setting is the epitome of Kessler's vision and legacy unmatched in Kansas City and seemingly untouched by time.

Designed by L. (Loren) Grant Middaugh and constructed in 1902, both buildings have retained their integrity of location, setting, design, workmanship, materials, feeling and association. The period of significance is 1902, the year of construction.

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ELABORATION

City Beautiful Movement, Kansas City 1893-1923

In 1876, the United States celebrated its 100th birthday by hosting its first World's Fair, the Centennial International Exhibition, in Philadelphia, Pennsylvania. The post-Civil War Reconstruction Era was drawing to a close and the nation's economy began to grow exponentially with advances in technology and industry creating a new wealthy elite. These events sparked an era of intense nostalgia, nationalism and social change that resonated in the arts, architecture and civic design.[11] Historian Harold U. Faulkner observed that Americans during this era 'witnessed the passing of the frontier and the rise of the United States to a position of world power'.[12] As such, there was a sense that America was the natural successor to the great Old World civilizations, Rome and Greece in particular.[13]

[11] Richard G. Wilson, "Expressions of Identity," in the *American Renaissance 1876-1917*, by The Brooklyn Museum (New York: Pantheon Books, 1979), chap. 3, accessed August 7, 2015, http://xroads.virginia.edu/~DRBR2/amren/amren.html
[12] Harold Faulkner, *Politics, Reform and Expansion, 1890-1900,* (New York: Harper & Row, 1959), 1.
[13] Richard G. Wilson, "Expressions of Identity," *chap. 1*.

The City Beautiful movement was a Progressive reform movement in urban planning that flourished in the 1890s and early 1900s with the intent of using beautification to counteract the perceived moral decay of poverty-stricken cities.[14] The movement evolved from the architecture and urban design showcased at the World's Columbian Exposition of 1893 held in Chicago. Most buildings of the fair were designed in the neoclassical architecture style. The Court of Honor with its balance of beautiful buildings, water features and open green spaces was in stark contrast to the urban sprawl and blight in most American cities of the day. The 1893 fair became known as 'The White City' and reinforced the ideals of classicism, virtue and enterprise that defined the era.

Perhaps no other city felt the impact of the fading frontier and rise of industry and commerce more than Kansas City. Due to its central geographic location, Kansas City became the second busiest railway hub in the nation connecting the rich natural resources and agricultural products of the West to eager markets in the East. As a result, the local economy and population exploded creating a wealthy upper class and overwhelming the frontier city's infrastructure. The Kansas City Board of Park and Boulevard Commissioners released a report in 1893 laying out the plan for a new city-wide park and boulevard system, inspired by the City Beautiful movement, to be developed by renowned landscape engineer George Kessler. Per the engineer's report, the objective was "...to fix for residence purposes the character of the districts through which the boulevards lead, and to provide pleasant driveways leading from populous centers through proper surroundings to point of especial interest."[15] The board elaborated on the systems' objective as two-fold stating that in addition to providing agreeable driveways it was "...to make the abutting land, and the land near them, especially sought after for residence purposes, and thereby to enhance the value of such lands."[16] William Wilson aptly noted that "the City Beautiful movement was fundamentally important to Kansas City. It remade an ugly boomtown, giving it miles of graceful boulevards and parkways flanked by desirable residential sections…"[17]

Scarritt Point North Historic District

Scarritt Point was named for Reverend Nathan Scarritt, a local pioneer preacher, missionary and teacher, who purchased much of the land encompassing the district as the Civil War escalated in 1862 to move his family away from increasing volatile Westport Landing. He built a modest log cabin on the river bluff in which the family lived for several years. In 1886, the farmland encompassing the original site of the cabin was parceled into lots and platted as the Melrose Addition. It became the early focus of George Kessler's development of the park and boulevard system. His designs spawned

[14] Ray Hutchison, ed., "City Beautiful Movement," in *Encyclopedia of Urban Studies Vol 1*, (Thousand Oaks: SAGE Publications, Inc., 2010), 152-156.
[15] Board of Park Commissioners, *Report of the Board of Park Commissioners of Kansas City, Missouri: First Report, Resolution of October 12, 1893,* (Kansas City: Hudson-Kimberly Publishing Company, 1893), 61.
[16] Ibid, 32.
[17] William Wilson, *The City Beautiful Movement in Kansas City* (Baltimore: Johns Hopkins University Press, 1989), xxi.

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North Terrace Park (renamed George E. Kessler Park), Gladstone Boulevard, and scenic Cliff Drive regarded by many architects and historians as his finest work.[18]

Independence Avenue, already established as a residential street lined with many grand homes, was to become the first boulevard completed under the city's plan. The 1893 proposed route for Independence Boulevard continued the existing avenue north and east along the rugged Missouri River bluff connecting it to North Terrace Park and the Melrose Addition. However, it was ultimately divided into two distinct boulevards as Independence was destined to become a major commercial route. Gladstone Boulevard (from Independence to Monroe Avenues) was, therefore, the first boulevard constructed under control of the Board of Park Commissioners in 1897. By the turn of the century, Gladstone Boulevard, from the 3200 block to the 3600 block, became known as 'Judges Row', as many prominent Kansas City judges, lawyers and politicians occupied stately residences along its tree-lined street.[19]

It is believed that the intense construction along Gladstone was instrumental in garnering popular support for the city-wide project. Work in the district was highly publicized focusing on progress and an earnest coming of similar parks and boulevards to the rest of the city.[20] This publicity extended to the homes in the area as well. Detailed descriptions were featured in magazines and local newspapers in anticipation of their construction.

High Style, Colonial and Neoclassical Revival Architecture

The Colonial Revival style was an effort to look back to the Federal and Georgian architecture of America's founding period for design inspiration. The movement, pioneered in 1877 by the New York architectural firm of McKim, Mead and White, was largely generated from the nostalgia of the Philadelphia Centennial of 1876. The simple lines, symmetry and lighter color palette of the style grew in reaction to Victorian excesses of the era which favored more ornate and darker design elements. Hallmarks of the style include a hipped, gabled or gambrel roof; front façade symmetry; modillions and/or dentil moulding; elaborate entry portico and door surrounds; Palladium windows; a central, formal stair hall; and symmetrical floorplan. These features were combined in a great variety of ways creating many subtypes that could sway the style to a more Georgian, Federal or Dutch interpretation.

Neoclassical Revival architecture was more formal and monumental in its design often featuring columns with Corinthian, Doric or Ionic capitals. The classical style was revived by the Chicago Columbian Exposition of 1893 and figured prominently in the City Beautiful movement. As a result, Neoclassical Revival architecture was common in public and civic buildings and parks during this time period. Greek Revival styling enjoyed a resurgence during the neoclassical movement with its signature colossal order columns

[18] Deon Wolfenbarger, "Historic Resources Survey of the 1893 Parks and Boulevard System," 1989, 29.
[19] Missouri Department of Natural Resources, *Jackson County National Register of Historic Places Registration Form for Scarritt Point North Historic District* (1997), 24.
[20] Ibid, 19.

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supporting either a front facing, temple pediment or balustraded flat roof. Sixteenth century Palladian architecture was heavily influenced by classical Greek and Roman design, but with its own distinct features. Palladian design elements were later applied to Georgian, Federal and Greek Revival homes (particularly in the southern United States in the early 19th century, often referred to as 'Southern Colonial' design).[21]

High-style architecture itself evolved as a result of the prosperous economic times and embrace of Old World classicism to create dramatic homes that showcased American wealth. High-style homes were designed as much for aesthetics as for functionality. Colonial Revival homes built in the high style during the early period of 1880-1910 were, in general, exaggerated interpretations of the design while colonials built after 1910 were more historically accurate with subdued design elements but no less stately. [22] Early revivals featured detailed craftsmanship and durable natural materials while later versions trended towards fabricated materials and frame construction, particularly after 1935. The Victorian influence in Colonial Revival design was prevalent during the early period with formal parlors, ballrooms and open air verandahs which gradually gave way to floorplans favoring an increasingly casual lifestyle after 1910.

Stevens House Design and Construction

Exterior (see photos 2 - 6 and photo 13)

The focal point of the main facade is a two-tiered portico supported by four white, colossal order Doric columns topped by a large, projecting pediment in the Greek Revival style. East, west and south elevations are also crowned with Greek-style pediments. A plain wide entablature adorned by carved-wood dentils and fluted Roman pilasters located on each corner further highlight the classical influence. The projecting pediment and two-tiered portico, however, are distinct Palladian design features which, along with the tri-partite Palladium windows (adopted by the Federal style), balance the Greek and Colonial influences.[23] The exterior elevations include other signature Colonial Revival design components such as a centered front entry and symmetrical fenestration; opposing chimneys; an elaborate carved wood door surround; turned wood balustrades; and multi-pane window sashes to include four rare, oval-fret-patterned sashes reminiscent of the traditional Federal elliptical window.

The Colonial Revival style is readily apparent in the carriage house with its hipped, dormered roof, plain fenestration, brick quoins and symmetrical floorplan that favor traditional Georgian architecture. It is one of a few original, unaltered carriage houses surviving in the Historic Northeast neighborhoods and among the earliest known to be specifically designed to house both horses and motor vehicles. In fact, the original owners' daughter, Aileen Stevens, was remembered as being an early owner of a White Steamer car

[21] Richard G Wilson, *The Colonial Revival House*, (New York: Abrams Books, 2004), 50-51.
[22] Virginia S. McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 2013), 410.
[23] Michael W. Fazio, *A World History of Architecture,* (Boston: McGraw-Hill, 2008), 315-321.

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driving it on the boulevard amidst the horse and buggies.[24] The porte-cochere provided shelter from the elements while occupants alighted from their horse-drawn carriages; this is an architectural feature that disappeared from homes with widespread adoption of the automobile beginning in 1908.

The main house's limestone block foundation, referred to as 'Phenix-cut', was mined from the now dormant limestone quarries near Phenix, Missouri, and cut to specification at Phenix Stone and Lime Company's Kansas City stone mill.[25] Limestone was also used in constructing the columns, pilasters and lintels, a rarity in local residential construction due to associated expense. Mass wall construction was utilized resulting in 18-inch solid masonry exterior walls and 12-inch interior masonry walls. This method of construction was replaced in high-style residential applications within the next decade by concrete foundations and platform wood framing techniques.

Upon close inspection, one may notice a difference in foundation materials and craftsmanship between the main house and carriage house masonry. Instead of limestone, the carriage house foundation is of indigenous rock likely retrieved from the building site or nearby river bluff. The carriage house displays the less experienced workmanship of an apprentice bricklayer which was a customary practice in construction during this time period. The same disparity of workmanship is also evident in the interior plasterwork of the main house from the first and second floors as compared to the third floor where an apprentice was allowed to hone his skills in less visible areas.

The house features a wrap-around verandah popular during the Victorian period. Stevens House is also locally unique for its French, red-clay-tiled roof and tan brick walls, a marked contrast from the red brick or stone veneer and subdued slate or wood shingle roofs of the traditional Colonial Revival. In fact, the architect's original concept for the home called for exterior walls of Phenix-cut limestone and a moss green slate roof. The reason for the departure is unknown; however, a neighboring home with similar exterior features likely played a factor. The lighter brick also served to emphasize the Southern colonial design influence.

Interior (see photos 7 - 12)

The Colonial Revival style becomes more evident once inside the home. The central entrance hall with its stunning ivory and mahogany spindled staircase provides for a symmetrical interior floorplan. Two Ionic columns that rise to the ceiling frame the large art-glass window above the staircase landing. The columns and the art-glass depiction of a Greek/Romanesque goddess provide the sole Neoclassical influence within the interior. The six art-glass panels were commissioned by the Steven's family to include three hand-painted glass

[24] Mildred Ray, "He Rearranged a Neighborhood," *The Kansas City Times,* July 29, 1972, accessed May 11, 2015, https://www.newspapers.com/; Lenore K. Bradley, *Corinthian Hall: An American Palace,* edited by Monroe Dodd, (Kansas City: Kansas City Star Books, 2010), 17.
[25] "House for E. A. Stevens," *Kansas City Architect and Builder*, September 1901, 282-283; Peggy B. Perazzo, "Missouri Phenix Quarries," Stone Quarries and Beyond, last modified on June 1, 2015, accessed July 10, 2015, http://quarriesandbeyond.org/states/mo/.

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panels imported from Europe.[26] Exact origin and artists are unknown. The house itself was designed to showcase the window with two rear projections allowing an open space for natural backlighting. Original paneled doors, coffered ceilings, dentil moulding and modest Federal, bas-relief mantelpieces painted in colonial ivory and polished wood floors throughout are standards of high-style Colonial Revival architectural detailing. The formal parlors, ballroom and divided master suite, however, accommodated waning Victorian sensibilities.

The home also showcased the latest amenities such as electricity and the modern bathroom. The first residential electric power service in Kansas City was available in 1887, a luxury affordable only to the wealthy, however notoriously unreliable. Therefore, original light fixtures were fueled by both electricity and gas. The modern bathroom as we know it today came of age during this time period and the home was constructed with four and one-half baths featuring skirted enameled cast iron tubs, pedestal lavatories and tiled walls and floors.

Other Local Colonial Revival Homes

The Colonial Revival was a prominent architectural style in Kansas City beginning in the 1890's. The 1997 Scarritt Point North and South Historic Districts' NR nominations identified five other high-style Colonial Revival homes surviving from the 1880 to 1910 period (3414, 3500, 3510, and 3610 North Gladstone Blvd and 341 South Gladstone Blvd). Traditional Georgian or Federal design elements prevail in four of these homes. The Edward Lucky Scarritt residence (3500 Gladstone Blvd) listed on the National Register (NR, 1977) is unique as a shingle-style, Georgian Revival.

The only neighborhood home that seems to share Stevens House's eclectic architectural style is 341 Gladstone Blvd built in 1908 (see Figure VIII). The two-story portico on the main facade features massive wood columns with an ornamented frieze supporting a full-width, balustraded balcony on a flat roof and a small balconette above the central entrance which are distinctly Greek Revival. However, its exterior lacks prominent Colonial Revival details and its interior is more Queen Anne with an asymmetrical floorplan and dark stained woodwork with a long, narrow central hallway.

Elsewhere in Kansas City, high-style Colonial Revival homes were designed and/or built between 1908-1915 with concentrations of the style remaining in the Janssen Place Historic District (NR, 1976) and the Country Club District, Sunset Hill subdivision. However, Georgian Revival styling dominates throughout with more faithful and sedate architectural design elements already in evidence such as the Bryson R. Jones House (NR, 2009) completed in 1910.

L. Grant Middaugh, Architect

Stevens House was designed by L. (Loren) Grant Middaugh (1841-1930), a highly regarded Kansas City architect born in Scio, NY. Middaugh designed both

[26] Hoover and Company Stained Glass, appraisal, December 18, 2015.

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public and commercial structures as well as numerous private residences in Kansas City during the City Beautiful Movement, from 1888 until his death.[27] His surviving work includes the Westport Branch (Allen) Library (1889) and the Hyde Park Public School (1895). His architectural legacy lives on with five other buildings currently listed on the National Register of Historic Places to include the Caldwell County Missouri Courthouse (NR, 1972); the apartments at Knickerbocker Place (NR, 2003); the Eastminster Presbyterian Church and the Judge William H. Wallace mansion within the Scarritt Point Historic Districts (NR, 1997); and the Centennial United Methodist Church within the 18th and Vine Historic District (NR, 1991). The Stevens House, however, remains one of the most well-preserved examples of Middaugh's residential designs and still elicits his vision of turn-of-the-century opulence and modern living.

Stevens House Chronology

The house was built on lots 49 and 50 of the Melrose Addition purchased by Mr. Edward A. Stevens from the Scarritt family in 1901. Edward Stevens was born in Wooster, Ohio in 1841. He graduated from Ohio Wesleyan College as the Civil War began and served in the Union Army as a Captain of the 86th Ohio Infantry. After the war, he relocated to Kansas City to practice law and later became well known as a pioneer real estate developer. He married Ellen S. Moores of Buffalo, NY, in 1872. They had two children, William P. M. Stevens and Aileen Moores Stevens. The 1900 and 1910 U.S. censuses recorded two servants living in the household as well. The house was to be Mr. Stevens' dream home. Unfortunately, he suffered a stroke while the house was under construction leaving him paralyzed and unable to speak. He did, however, live to see it completed. His family moved into the home on July 20, 1902, and he died, shortly thereafter, on August 25.[28]

In 1908, Robert A. Long, the wealthiest lumber baron in the world, was acquiring land to build his magnificent 20,000 sq. ft. home, Corinthian Hall (NR, 1980), at Scarritt Point (see photo 1). He physically relocated three homes from the northern block of 3200 Gladstone Blvd. He also desired to acquire the entire block across the street to install formal English gardens ensuring his views to the south and creating the illusion of the boulevard as his private drive.[29] He purchased the vacant lots adjacent to Stevens House to the west and along the boulevard as it curved southward; however, the Stevens' residence stood in the way of his plan (see Figure III). Confident that he could easily persuade the widow Stevens, Mr. Long offered to either buy or relocate the house. However, Robert Long sorely underestimated Ellen Stevens. There are family and neighborhood stories that a feud existed between the two for many years over her strong will to keep her house.[30] After Mr. Long's death in 1934, Corinthian Hall and accompanying lots were donated to the city of Kansas City to be utilized as a museum. Ironically, the city decided to divest unused land in 2011 and the former gardens were purchased by the current owner of Stevens House and merged with the property. The

[27] "L. G. Middaugh is Dead," *The Kansas City Star,* June 10, 1930.
[28] "E.A. Stevens is No More," *The Kansas City Star*, August 26, 1902.
[29] Lenore K. Bradley, *Corinthian Hall: An American Palace*, 16.
[30] Ibid, 17; Virginia Church interview, 2012.

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plantings were previously removed by the city and today the lawn appears as it did in 1907 (see Figure VII).

Aileen Stevens (daughter) married William Heberd James, grandson of Thomas Martin (T. M.) James, who arrived at Westport Landing in 1854. T.M. James was an importer and dealer in crockery, glassware, china, table and packet cutlery, silver planted ware and lamp goods under the business name of T. M. James & Sons.[31] Eventually grandson Heberd became head of the company which had been rebranded as the T. M. James & Sons China Company holding exclusive local distribution rights for Wedgwood, Haviland, Limoges, Spode and Steuben fine china and glassware.[32] The company was purchased by Joyce C. Hall, founder of Hallmark, and merged with Halls Department Store in 1950. Heberd and Aileen lived in the home along with her mother and her brother's family until after Ellen's death in 1923; thus, it was often referred to as the Stevens-James House. Aileen and her brother sold the home in 1925 joining the migration of wealthy families to the Country Club District which marked the decline in stature of the Northeast Kansas City neighborhoods.

The house was purchased in 1925 by John C. and Sarah Rodahaffer who lived here until 1949. Rodahaffer was President and Board Chairman of the Penrod, Jurden & Clark Company (now known as The Penrod Co.) manufacturing lumber and wood veneer for furniture and, during World War II, gun stocks, airplane propellers and veneer for radio cabinets and troop gliders.[33] He served as city councilman of the Third District (Northeast) and periodically as Acting Mayor of Kansas City during the war years.[34] In 1949, the residence passed to Dr. Edward Altomare (wife Clara) who was the first Italian speaking physician to be recruited to Kansas City.[35] The neighborhood during this time was predominately of Italian descent. Many local citizens of that generation recall Dr. Altomare as their birth doctor; in fact, countless neighborhood children were born and/or treated in the office he maintained in the home. The next owners of the house were Dr. John R. and Irene West. They lived here from 1959 to 1983 and occasionally rented third floor rooms to tenants. Upon their deaths, the house was sold to Thomas E. Sanders, an AT&T executive, in 1983 who undertook the first significant renovation and modernization effort since being built. The house was sold again in 1993 to John P. Perrin (wife Michelle) who served as President of nearby University of Health Sciences (now Kansas City University of Medicine and Biosciences) until 1996.[36] The

[31] "T. M. James Dead. Was a Leading Business Man and the Oldest Citizen of Kansas City," *The Kansas City Star*, December 25, 1901, accessed July 23, 2015, http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=61426758.
[32] Mildred Ray, "He Rearranged a Neighborhood," 1972; "Heberd James," *The Kansas City Times*, June 29, 1965, accessed July 23, 2015, https://www.newspapers.com/image/55826237/?terms=heberd%2Bjames.
[33] Tom Shean, "A forest of options for a diversified Penrod Co.," *The Virginian-Pilot*, August 2, 2006, accessed August 7, 2015, http://hamptonroads.com/node/133681.
[34] "J. C. Rodahaffer Dies," *The Kansas City Times*, July 15, 1961, accessed July 23, 2015, http://www.newspapers.com/clip/1210567/john_c_rodahaffer_obit/.
[35] Junior Woman's Symphony Alliance, "Symphony Designers Showhouse XXXI," Kansas City Homes and Gardens, 2001, 62.
[36] "Historical Highlights," Kansas City University of Medicine and Biosciences, accessed January 11, 2016, http://www.kcumb.edu/about/who-we-are/historical-highlights/.

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home was then purchased by the Michael A. Green family where they raised their three children until 2007.

Jeffrey N. Zumsteg, a Missouri native, acquired the property in foreclosure in 2008 and moved from Atlanta, GA, specifically for the house which had fallen into a state of neglect and disrepair. He oversaw its extensive renovation which was recognized by the Historic Kansas City Foundation with the 2008 Historic Preservation Award.

CONCLUSION

The Edward A. Stevens House exemplifies the distinctive characteristics of both early-period Colonial and Neoclassical Revival architectural styles inspired by the nostalgia and classicism of the era. It is evident that Middaugh designed the home for a Victorian lifestyle but with the 20th century firmly in mind. The formal parlors, ballroom and grand staircase harken a more refined age while electricity, modern bathrooms, and a carriage house designed for automobiles embrace the future of domestic life. These design nuances set Stevens House apart from other high-style Colonial Revival homes built even a mere decade later in which the 19th century was but a fading memory. It is one of the earliest surviving Colonial Revival homes constructed in Kansas City and stands alone with its distinct Greek/Palladium Revival façade and original, unaltered carriage house retaining their original integrity of design, materials and quality workmanship. The home and property today would be, without a doubt, instantly recognized by its past owners remaining a significant landmark within the historic Northeast neighborhoods (photo 2 and Figure VI).

Its construction marked a departure from the Queen Anne homes that previously dominated the neighborhood and complemented the neoclassical design of Kansas City's burgeoning parks and boulevard system. It is impossible to describe Stevens House's location and setting without association with the local City Beautiful movement. Perhaps from no other spot within Kansas City can one still fully experience the grand vision of George Kessler and the Kansas City Board of Park and Boulevard Commissioners than here at the junction of the city's first boulevard, scenic byway and civic park under the 1893 plan. According to the Commissioners,

> The best and most expensive residences will go up along [the] boulevards…[37] This eastern extension [Gladstone Boulevard] will afford some of the finest views obtainable of the broad valley of the Missouri [River] and to the hills beyond. It will be unique in that it will occupy the very edge of the plateau, so that it will always have an unobstructed view towards the river.[38]

In fact, the house's survival as a private residence is due to its desirable location. During the Great Depression, the grand residences of the historic Northeast fell into disrepair as the wealthy moved to other areas, and many homes were subsequently razed or subdivided into multi-family housing. The

[37] Board of Park Commissioners, 14.
[38] Ibid, 37.

Stevens House, however, has remained a single-family home since its construction and retains much of its historic Colonial and Neoclassical-Revival interior detailing as a result.

Therefore, the Edward A. Stevens House is not only significant for its integrity of design and construction, but also for its feeling and association with Kansas City's first residential boulevard and park marking ground zero of its transformation from a frontier town to a modern American city.

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Verbal Boundary Description:

The Edward A. Stevens House is located at 3223 (North) Gladstone Boulevard. It sits on the southwest corner of Gladstone Boulevard and Indiana Avenue. It is located in the Melrose Addition of Kansas City, Jackson County, Missouri. Property includes lots 49 and 50 and all of the vacated alley lying south of and adjoining thereto, in Melrose, except that part thereof in Gladstone Boulevard and south 130 feet of lots 51 through 54 and east one-half of vacated Walrond Ave west and adjacent lot 54, also north 10 feet vacated alley south and adjacent above tract according to the recorded plat.

Begin at a NE point (located 46 feet from centerline of Gladstone Blvd and 27 feet from centerline of Indiana Ave) along a line extending west for 308 feet parallel to the boulevard sidewalk. This NW point marks the western edge of the Scarritt Point North Historic District National Register boundary. From there, proceed due south 122 feet and then due east 310 feet along the vacated alley and southern edge of the carriage house to a SE point located 27 feet from centerline of Indiana Ave. From there, proceed north 140 feet along a line parallel to the sidewalk and avenue back to the beginning point.

Verbal Boundary Justification:

This boundary encompasses the property as per related deeds located in the Jackson County Assessor's office in Kansas City, Jackson County, Missouri, and as per a historical inventory of this property kept by the Missouri State Historic Preservation Office in Jefferson City, MO.

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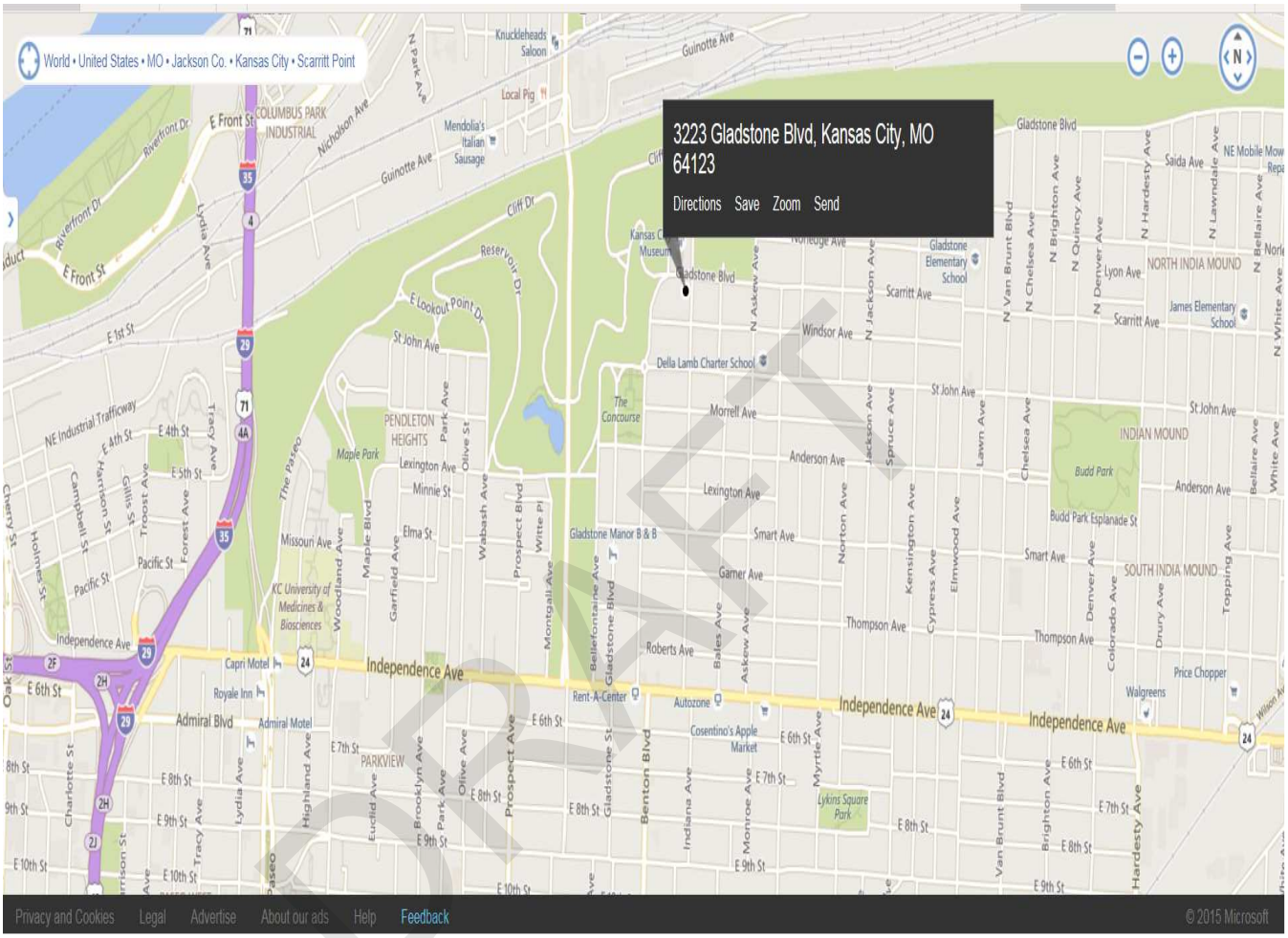

Figure I: Location of house within Kansas City Area (Bing.com/maps accessed December 15, 2015)

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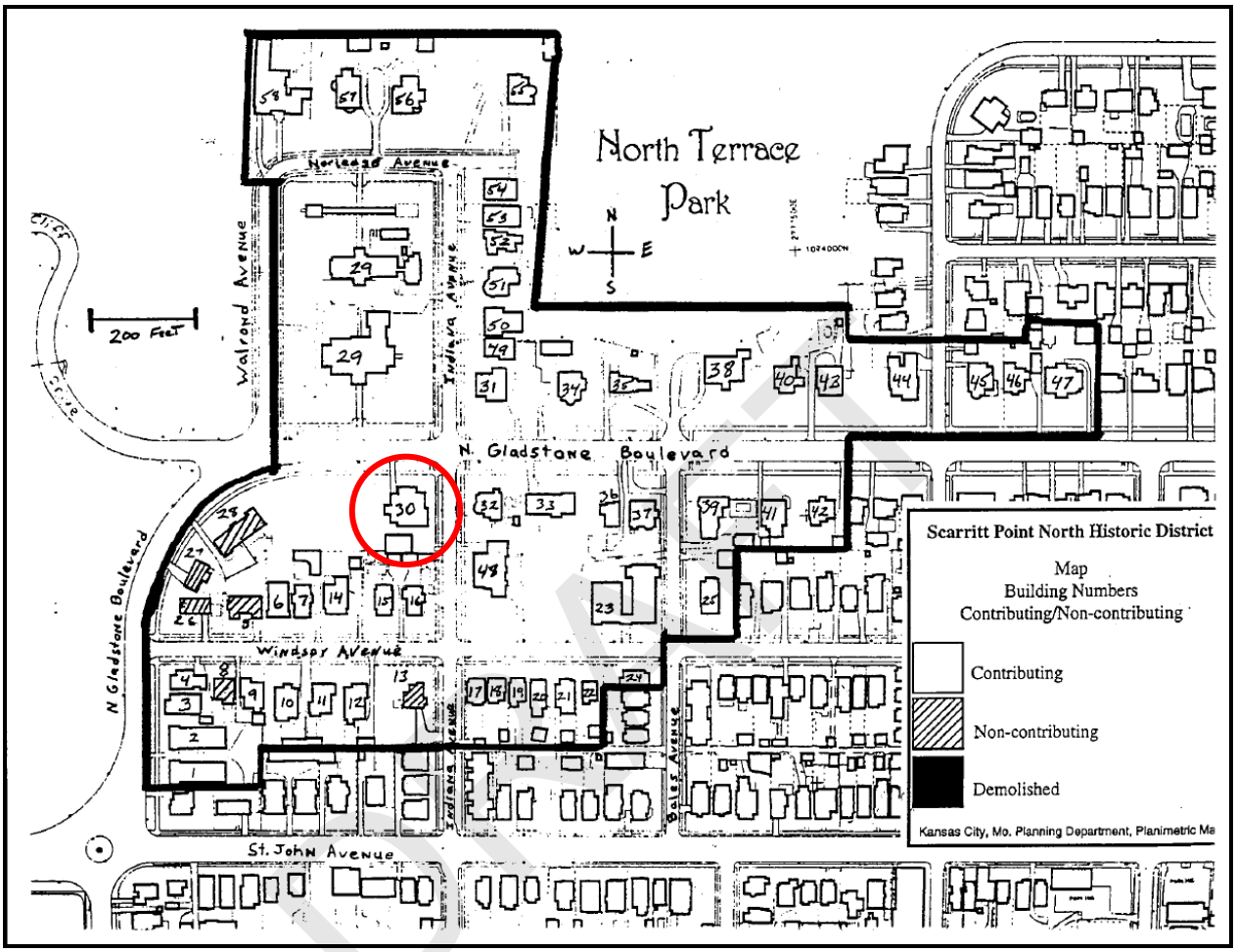

Figure II: Location of house within Scarritt Point North Historic District (Missouri Department of Natural Resources, http://dnr.mo.gov/shpo/docs/ScarritPntN.pdf accessed June 13, 2016)

Figure III: Site map, location of house within Scarritt Point North Historic District (Bing.com/maps accessed December 15, 2015)

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Figure IV: Site map and property boundaries. Geographical coordinates N 39° 6' 53.9366" by W 94° 32' 31.8147"(Bing.com/maps accessed December 15, 2015)

Note 1: Actual property area is 42,167 sq ft, refer to Section 10 for boundary discription.

Note 2: Northwest property boundary point rests on the National Register boundary line (see Figure II).

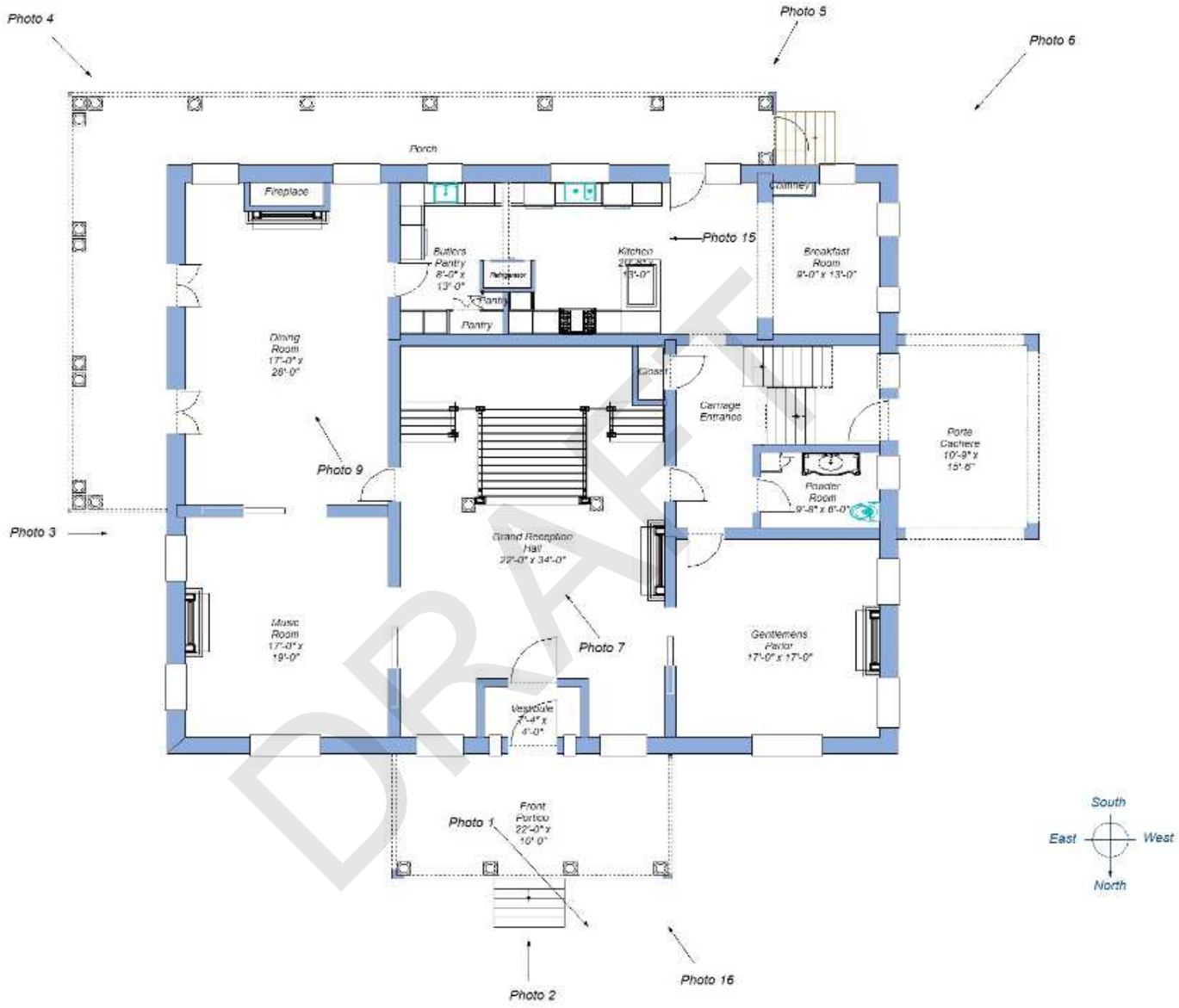

Figure V, Floor Plan 1 and Photo Key: Edward A. Stevens House, First Floor (generated by property owner using Punch! Home & Landscape Design Premium software)

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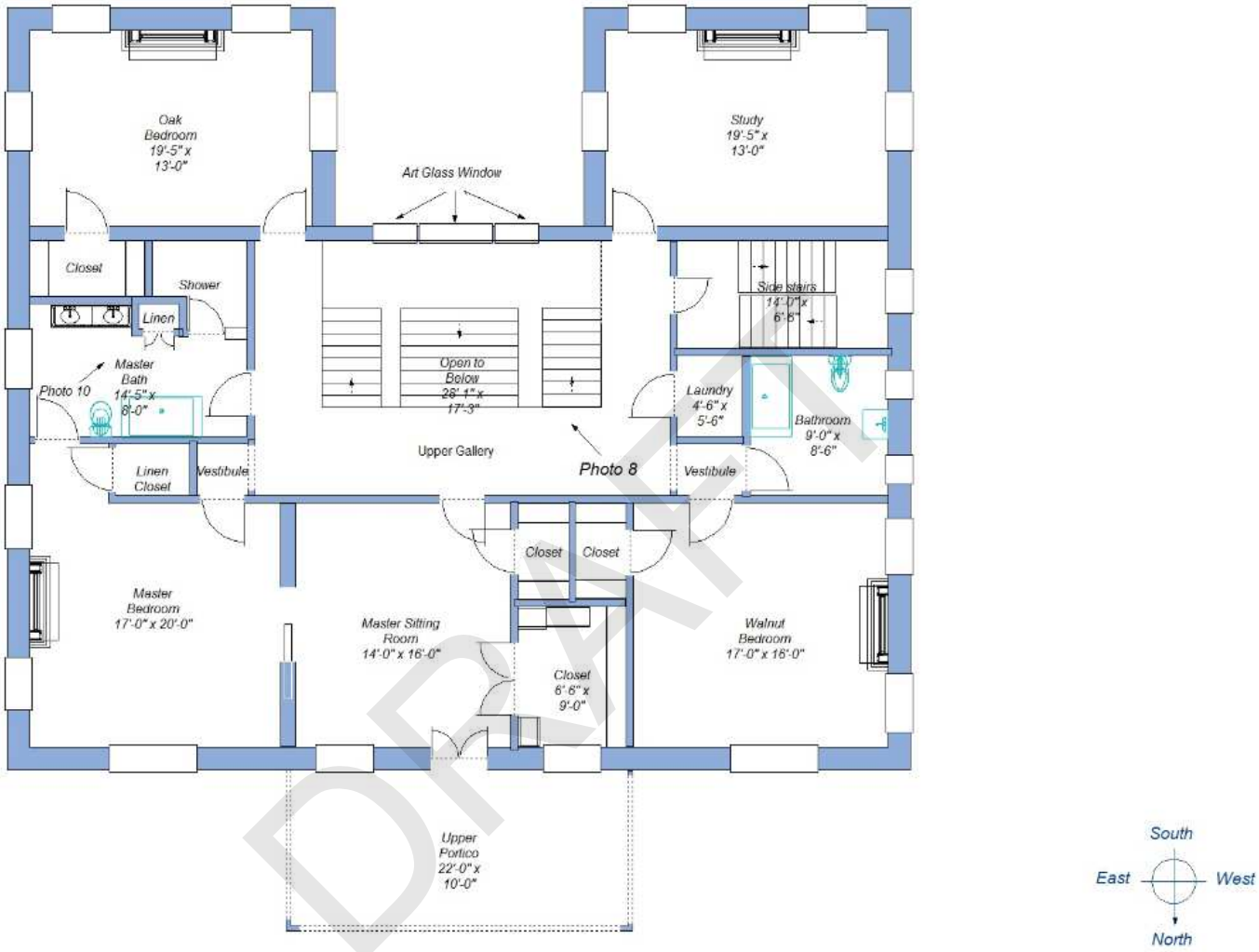

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Figure V, Floor Plan 2 and Photo Key: Edward A. Stevens House, Second Floor (generated by property owner using Punch! Home & Landscape Design Premium software)

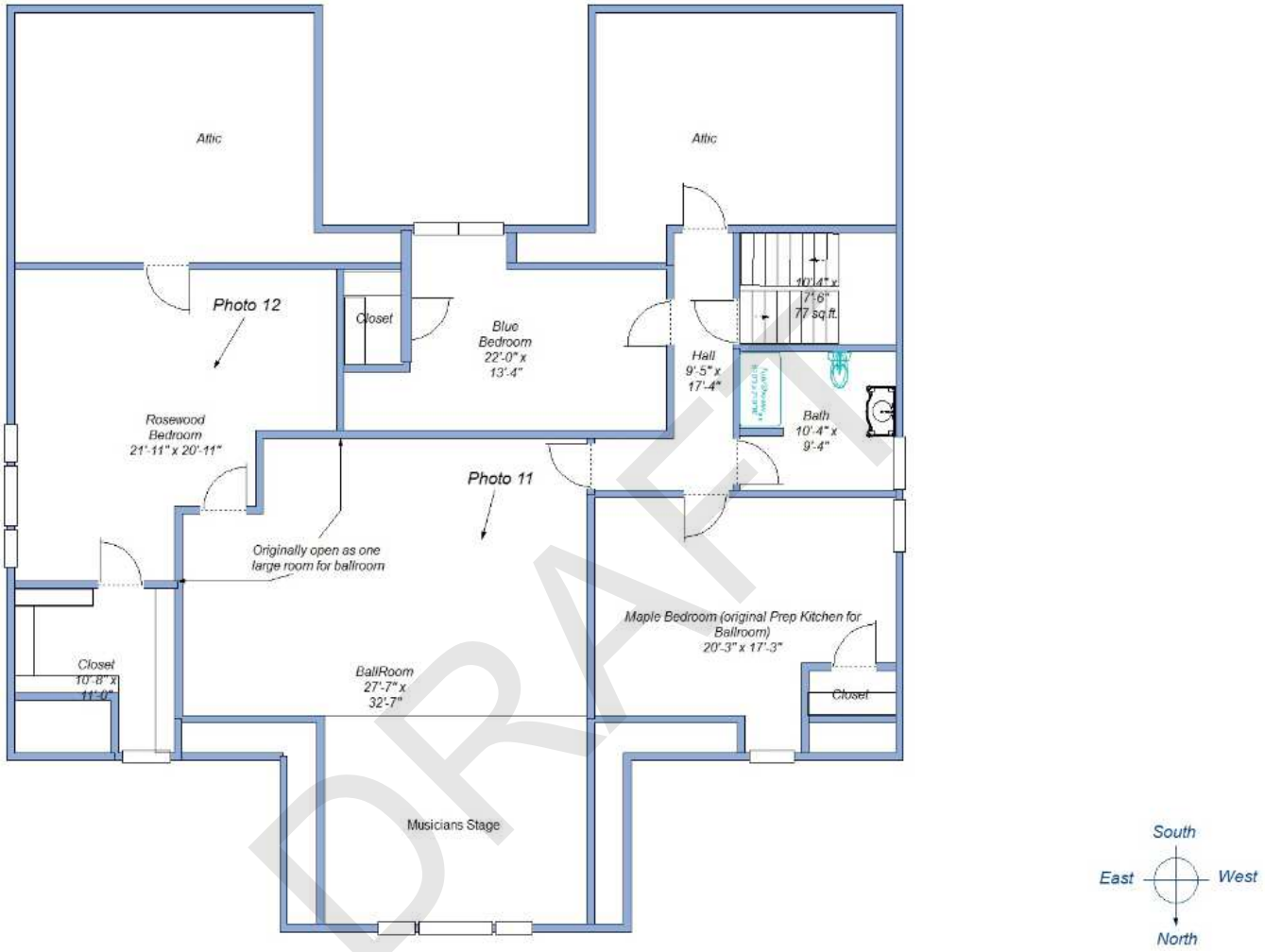

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Figure V, Floor Plan 3 and Photo Key: Edward A. Stevens House, Third Floor (generated by property owner using Punch! Home & Landscape Design Premium software)

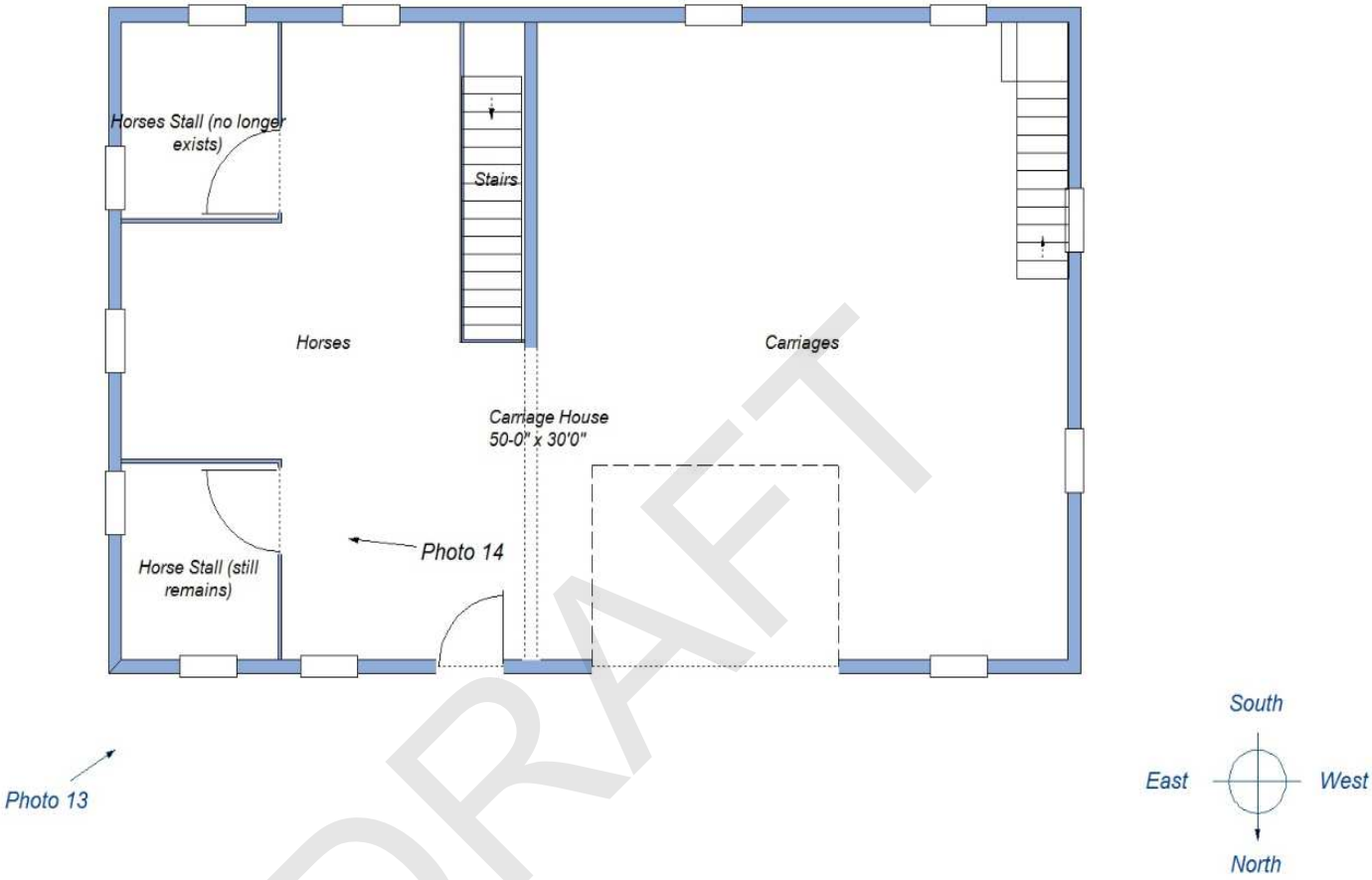

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Figure V, Floor Plan 4 and Photo Key: Edward A. Stevens House, Carriage House, First Floor (generated by property owner using Punch! Home & Landscape Design Premium software)

Figure VI: Edward A. Stevens House, 3223 (North) Gladstone Blvd, 1903 (photo illustration from *Kansas City as It Is* by Edw O. Wild, 1903)

Figure VII: Scarritt Point, Gladstone Blvd, 1907 (Courtesy of Missouri Valley Special Collections, Kansas City Public Library, Kansas City, Missouri)

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Figure VIII: 341 (South) Gladstone Blvd (David Remley, April 2016)

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