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 **St. Regis Hotel**

Other names/site number **N/A**

Name of related Multiple Property Listing **N/A**

2. Location

Street & number **1400-1402 E. Linwood Boulevard** | **N/A** | not for publication

City or town **Kansas City** | **N/A** | vicinity

State **Missouri** Code **MO** County **Jackson** Code **095** Zip code **64109**

3. State/Federal Agency Certification

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

I hereby certify that this _X_ 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 _X_ 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 _X_ local

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

Mark A. Miles Sept 23, 2013

Signature of certifying official/Title Mark A. Miles, 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

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	
1		buildings
		sites
		structures
		objects
1		**Total**

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/multiple dwelling
DOMESTIC/hotel

Current Functions
(Enter categories from instructions.)

DOMESTIC/multiple dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY
REVIVALS/Italian Renaissance

Materials
(Enter categories from instructions.)

foundation: **CONCRETE**
walls: **CONCRETE, BRICK, TERRA COTTA**
roof: **CONCRETE**
other:

X **NARRATIVE DESCRIPTION ON CONTINUTATION PAGES**

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
1914

Significant Dates
1914

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Owen and Payson (Architects)

[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)
____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
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property **Less than 1 acre**

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

	Latitude:	Longitude:		Latitude:	Longitude:
1	**39.069000**	**-94.566550**	3		
2			4		

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	**15**	**364474**	**4325593**	3			
2				4			

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title **Christy Davis**
organization **Davis Preservation** date **6/4/2013**
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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.

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: **St. Regis Hotel**

City or Vicinity: **Kansas City**

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

Photographer: **Christy Davis**

Date Photographed: **February 28, 2013**

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

1 of 18: Exterior, Overall View of South (Front) Elevation, looking Northeast.
2 of 18: Exterior, Overall View of West (Side) Elevation and South (Front) Elevations, looking Northeast.
3 of 18: Exterior, Overall View of West (Side) and North (Rear) Elevations, looking Southeast.
4 of 18: Exterior, Overall View of East (Side) and North (Rear) Elevations, looking Southwest.
5 of 18: Exterior, Close up of window on West end of terrace (Second Floor).
6 of 18: Interior, Stair off South end of West Elevation, Typical Stair finishes.
7 of 18: Interior, First Floor, looking North from South Entrance in center corridor.
8 of 18: Interior, First Floor, close up of dentilled cornice, typical on South end of First Floor.
9 of 18: Interior, First Floor, Main Entrance, Looking Northwest.
10 of 18: Interior, Rear Stair, Typical.
11 of 18: Interior, Basement, looking Southeast under porch.
12 of 18: Interior, Typical upper-floor corridor.
13 of 18: Interior, Typical corridor finishes, Seventh Floor.
14 of 18: Interior, Corbelling and Cornice at First-Floor elevator and stair corridor/landing.
15 of 18: Interior, Typical apartment finishes, including doors and trim.
16 of 18: Interior, Typical apartment finishes, showing window trim, baseboards.
17 of 18: Interior, Typical apartment finishes, showing restroom.
18 of 18: Exterior, Overall View of East (Side) Elevation, looking West.

Figure Log:
Include figures on continuation pages at the end of the nomination.

Figure 1: Existing Floor Plan, Basement, Page 16.
Figure 2: Existing Floor Plan, First Floor, Page 16.
Figure 3: Existing Floor Plan, Second Floor, Page 17.
Figure 4: Existing Floor Plan, Third Floor, Page 17.
Figure 5: Existing Floor Plan, Fourth Floor, Page 18.
Figure 6: Existing Floor Plan, Fifth Floor, Page 18.
Figure 7: Existing Floor Plan, Sixth Floor, Page 19.
Figure 8: Existing Floor Plan, Seventh Floor, Page 19.
Figure 9: Existing Floor Plan, Eighth Floor, Page 20.
Figure 10: Existing Floor Plan, Ninth Floor, Page 20.
Figure 11: Photo Sketch Map, Basement, Page 21.

Figure 12: Photo Sketch Map, Exterior and First Floor, Page 21.
Figure 13: Photo Sketch Map, Upper Floors, Page 22.
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Figure 15: Historic Postcard, Page 23.
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Summary

The St. Regis Hotel at 1400-1402 East Linwood Boulevard in Kansas City, Missouri, occupies a ridge on the northeast corner of two major thoroughfares, The Paseo and Linwood Boulevard, just southeast of Troost Park. The building is a 53' X 170' rectangular reinforced concrete and red brick apartment hotel with terra cotta details. It faces south toward Linwood Boulevard, an east/west thoroughfare. However, its west façade, which fronts The Paseo, is also a primary elevation. The building is divided into three principal masses: eight-story masses on the north and south, spanned by a nine-story mass in the center (see Photographs 2-3). The building has a flat roof with parapet, which extends past a prominent modillion cornice that wraps around the west and south elevations. The ninth floor features a distinctive roofline, with a colonnaded pergola spanning the distance between two hipped towers. Exterior character-defining features include red field brick; terra cotta details such as bands, cornices, modillions, medallions, and corbels; and historic 1/1 double-hung wood windows and doors.

Elaboration

South (Front) Elevation

The south elevation, which is symmetrical on a north/south axis, is divided into three bays, spanned by a distinctive one-story portico (see Photographs 1, 2, 5). The portico sits atop a concrete base, which is interrupted by masonry openings infilled by architectural glass block that provide light to the basement. The portico roof is supported by piers interspersed with fluted Doric terra cotta columns. Historically, a masonry balustrade spanned the columns. These are missing. The columns are topped with a dentilled frieze with triglyph and a simple cornice. The flat portico roof doubles as a second-floor terrace. Here, a wrought-iron railing has replaced a missing masonry balustrade, which matched the historic portico railing. The portico, accessed via a centered stair and a concrete ramp that runs from the parking lot to the portico floor on the east side, shelters the building's main entrance. The entrance features a pair of double doors topped by a transom and flanked by sidelights. There is a historic three-part Chicago-Style[1] window on each side of the entrance.

The second-level terrace, created by the portico roof, is accessible via a double-door entrance (the historic doors are missing), which is flanked on each side by a single 1/1 double-hung window. Each of the outer two bays features a Chicago-Style window surrounded by terra cotta detailing (see Photograph 5). These windows are topped by lintels created by third-floor terraces supported by terra cotta corbels. The third through seventh levels are nearly identical to one other. On each of these levels, the recessed center bay houses three simple masonry window openings with cast-stone sills and single 1/1 windows. Each of the outer bays features a Chicago-Style window on each level, with wood window frames, wood mullions, and 1/1 double-hung wood windows. The outer bay windows on the

[1] Chicago-Style windows are three-part windows with large fixed center panels flanked on each side by a smaller double-hung sash window. This style of window was famously employed by architects who replaced buildings destroyed in the 1871 Chicago Fire. The vast majority of these buildings were built from the 1880s to the 1900s. This style of window proliferated nationwide in the 1900s and 1910s and re-emerged as picture windows in the Minimal Traditional and Ranch Style homes of the 1940s and 1950s.

second through seventh levels are enframed with terra cotta details, including dentilled sills, scrollwork-patterned vertical elements. At the seventh floor, these window bays are topped with medallions with leaf patterns. The seventh-floor windows are topped with the eighth-floor terraces, which are supported by terra cotta corbels.

Distinctive features accentuate the top of the building. The seventh and eighth floors are divided by a projecting horizontal band of decorative terra cotta. Four additional equally spaced terra cotta bands ornament the eighth floor. The first of these bands forms a continuous sill for the three single window openings in the recessed center bay. Each of the outer bays has a Chicago-Style window with terrace with non-original wrought-iron railing. This level is capped with a large modillion cornice, which rests on pairs of corbels flanking each of the outer-bay windows. An uninterrupted brick parapet with concrete cap rises above the cornice. A historic elevator penthouse and non-historic mechanical equipment on the roof are visible from this elevation.

North (Rear) Elevation
The rear elevation (see Photographs 3-4) betrays the building's reinforced concrete construction, with exposed grid delineating its three bays and eight levels. On the first level, the first bay houses a double service entry door and two single windows. There is a partially infilled double window and single window in the center bay and two single windows in the third bay. At the center and west bays, the basement wall is infilled with uncoursed rough-cut limestone. The second through eighth levels are identical. The exposed concrete frame is infilled with brick and has two masonry openings with 1/1 double-hung windows. On each level, there are two masonry openings, one housing a 1/1 double-hung window and the other with a door that opens to a painted metal fire escape that extends from the roof to the alley. An elevator/stair penthouse with a single window opening projects from the roof above the east bay. On the west bay, the concrete framing is not exposed. There is a single 1/1 double-hung window with concrete sill on each level of this bay. Between the first and second levels and on the eighth level, terra cotta banding, corbel and cornice wrap around this elevation from the west elevation.

East (Side) Elevation
The banding on the front/south elevation wraps around to the first of the east elevation's three sections (see Photographs 4, 18). On the first level of the east elevation, the brick features projecting horizontal bands, the top of which follows the line of the entablature on the south elevation. The band below the top band forms a continuous lintel for three window openings on this level of the first section. The next band creates a lintel for a small window. The second through seventh floors of this bay are identical, each with a small centered window flanked on each side by a larger window. This fenestration pattern continues on the eighth floor, which is ornamented by the terra cotta banding and cornice (simpler here) that wrap around from the south elevation. These decorative elements do not wrap around to the north-facing window bay, with one window per level, which occupies the recess between the first and second bays.

As on the rear elevation, the concrete framing is visible at the east elevation's center section, which is divided into four bays. At all levels of this bay, there is a small single window. On the first level of the second bay, there is a single window and triple window. On the second through eighth levels, each level has three single windows. On the first level of the third bay, there are three single windows – two larger

than the third. Each of the upper levels has two windows – one larger than the other. There are three window openings on the first level of the fourth bay. There are two windows at each of the upper levels of this bay. A partial ninth story occupies this section. There are eight windows on the east elevation of the ninth floor, seven single windows and a triple window.

A south-facing window bay, with a single window at each level, ties the recessed center section to the north section. On the first level, there are two windows in this section. There is a window at each of the upper levels. A large trash chute north of the window bay stretches from the eighth floor to a dumpster below.

West (Side) Elevation
The west elevation, which faces The Paseo, is the most elaborate (see Photographs 1-3). This elevation is roughly symmetrical on an east/west axis and is divided into five bays. The first bay matches that of the first bay on the south elevation, except the third-story terrace here retains its original balustrade and has two basement windows. The eighth-floor balustrade has been replaced with wrought iron. The second bay has four windows at the basement level, three windows on the first level, and five windows in each of the upper stories.

Two brick piers and four terra cotta columns stretch from a terra cotta bay to a cornice between the first and second floors of the third bay. The first masonry opening, between the brick pier and terra cotta column, houses a single small window. The second two openings house triple windows. The third opening houses a recess. Each of the upper levels in this bay houses six single windows. Although the northernmost windows, designed for restrooms, are smaller than the others, they were given two sills so the false sills would align with those on the adjacent windows to the south. The building's ninth floor extends past the cornice in this section. The west elevation of the ninth floor is divided into three bays: a center bay with exposed rafter tails, terra cotta columns and five windows flanked by projecting bays with single windows, hipped roofs with clay tile, overhanging eaves supported by pairs of eave brackets.

The fourth bay, which houses a secondary entrance at the sidewalk level and stair tower, features terraces between floor levels at stair landings. The first of these terraces features a terra cotta balustrade and coffered terra cotta arched opening with corbelled keystone. Between the second and third levels is a Chicago Style window. The terrace between the second and third floors retains its original balustrade. Those on the remaining levels feature wrought-iron replacement railings. The terrace between the seventh and eighth floors features an arched opening with terra cotta banding. All of the terraces have centered double doors with sidelights and transoms. Each of these terraces is flanked by two single windows.

The fifth bay matches the first bay, except that there is a single window on the first floor instead of a Chicago Style window.

Interior, Overall
The building's three-part exterior reflects the original uses of the interior. The lower and upper parts reflect the historic public use of the first and ninth floors. The middle part reflects the original use of the second through eighth floors as hotel rooms and apartments. The building is accessible via two

entrances, one centered on the south (Linwood Boulevard) side, and a second at the stair tower on the south end of the west elevation. The main stair retains its stately historic cast-iron posts and railing (see Photograph 6). A service entrance on the east end of the north elevation provided access to the service stair (see Photograph 10) and freight elevator. Double-loaded corridors stretch north from the main stair to the north end of the building (see Photographs 12-13), then jog east toward the service stair in the northeast corner. On the second through eighth floors, a small toilet occupies the space just east of the passenger elevator. On the second through eighth floors, the majority of corridor doors, those original to the building, have transoms. Corridor doors without transoms appear to indicate locations where doors were added later, although they appear to be historic. Corridor doors on the first and ninth floors, which did not originally house apartment or hotel units, lack transoms. The trim and hardware in these locations appear to reflect a construction date as early as the 1930s on the ninth floor. Interior character-defining features include the following: stair railings; historic circulation patterns, including double-loaded corridors; historic wood door and window trim, including transoms; wood baseboards; plaster walls; and arched openings.

Basement
The basement (see Photograph 11 and Figure 1) historically housed a variety of functions. The west end housed service areas, including laundry and storage as well as a mechanical room. On the east, there was a billiards room, where a novel ventilation system granted players the luxury of smoking with impunity.[2] Today, the basement houses public space on the east side, likely the historic location of the billiards room, and laundry, storage and mechanical rooms in the historic service areas of the west side.

First Floor
The east end of the first floor (see Figure 2) historically housed a lavish lobby with silk draperies, piano and intricate furnishings.[3] A restaurant, which provided meals for both residents and the public, historically occupied the first floor, likely west of the lobby in the center section of the first floor. The west end likely housed service functions. Many first-floor details, including elaborate cornices and capitals, as well as sections of the original lobby, particularly the present office in the southwest corner, remain (see Photographs 7-9). The south stair, in the northwest corner of the historic lobby, has been enclosed to comply with fire code. The northeast corner of the lobby has been converted to a one-bedroom apartment unit. A double-loaded corridor provides access to seven additional units – four studios, two one-bedrooms and a two-bedroom suite - in the center and north sections, as well as to the stair and elevator tower in the northeast corner.

Second Through Eighth Floors
With a few exceptions, the floor plans of the second through eighth floors (see Photographs 12-17 and Figures 3-9) are identical. On each floor, a wide corridor off the building's main stair in the south section of the building provides access to a one-bedroom apartment on the east side and one-bedroom (3rd thru 8th floors) or studio apartment (2nd floor) on the west side. There are five units – four studios and a one-bedroom – in the building's center section. There are two studio units and a one-bedroom unit in the building's north section. On the south end of the second floor, the wide corridor extends to the south

[2] *Kansas City Star*, 26 March 1977.
[3] Postcard, Kansas City Historic Preservation Office.

perimeter wall, where a pair of doors opens to the terrace on the portico roof. On the other floors, the corridor terminates at a partition wall that encloses the bedroom of the one-bedroom apartment on the southwest corner.

Ninth Floor

The ninth floor (see Figure 10) has an irregular floor plan. Its footprint incorporates the north and south elevator penthouses, main stair tower and stair lobby, the building's center section, and the southeast corner of the building's north section, which connects the center section to the north stair and elevator tower. The ninth floor originally housed the hotel's ballroom, known as the highest point in Kansas City at the time of the building's construction. Fixtures, trim and hardware, including glass door knobs, indicate that the ninth floor was converted to apartment units during the building's historic period, as early as the building's first remodel in 1930.[4] There is a studio apartment in the northeast corner, three one-bedroom apartments east of the double-loaded corridor, and two studios and one one-bedroom apartment on the west side.

Integrity

As evidenced by historic photographs (see Figures 15-18), the building's exterior has changed little since its original construction. Changes include the removal of stone balustrades at the porch floor, porch roof terrace, and third-floor terraces on the front elevation where they have been replaced with wrought-iron railings, all of which likely occurred during the 1970s conversion to low-income housing. In addition, basement windows at the portico have been infilled with architectural glass block. Building permit records indicate few interior changes. In 1930, building owner B. L. Hoffman hired Owen and Payson architects to design a $9000 interior remodel of fifty-three apartments and twenty-five hotel rooms. No other permits were filed until 1964, when loose veneer bricks on the north end of the east elevation were removed and replaced. Although mechanical equipment on the southwest corner of the roof is visible from the ground, it is consistent with historic rooftop features, including penthouses, and does not detract from the building's integrity.

Interior changes include the conversion of former public spaces on the first and ninth floors to apartment units. Although the units in the center and north sections appear to have been created as early as 1930, the unit in the northeast corner of the historic lobby space appears to have been created more recently, likely to comply with ADA. Likewise, the main stair, which historically opened to the lobby, was enclosed to meet fire code. The southeast and southwest corners of the lobby remain, replete with historic features, including their cornices and capitals. Although the interior has been modified over the years, these changes do not affect the building's overall integrity.

[4] A 1930 building permit application indicates that there were 53 apartments and 25 hotel rooms, or 78 total units. It is assumed that some of the studio or hotel units were combined into one-bedroom units. However, it is known that some of the building's first residents occupied large suites. In 1977, the building had 85 units. Today, there are 86 units. The additional unit is likely that in the northeast corner of the lobby, likely created to comply with ADA. Kansas City's population nearly doubled between 1910 and 1930. Perhaps this population growth prompted the subdivision of the ninth floor.

Summary

The St. Regis Hotel is being nominated to the National Register of Historic Places for local significance under Criterion C as an example of the Italian Renaissance Revival Style. The St. Regis Hotel is significant in the area of Architecture as an excellent example of the Italian Renaissance Revival style. Because of its 1914 construction date, it clearly has associations with the peak of the style's popularity at the close of the nineteenth century and continuing through the 1910s.[5] It represents a distinct period of rapid population growth in Kansas City in the late nineteenth and early twentieth centuries and the resultant boom in multi-family residential buildings as the city expanded southward along George Kessler's 1893 Parks and Boulevards plan. As such it embodies distinctive characteristics of the period of construction, patterns and features common to its style, as well as the individuality and variation of features that occurred within that architectural stylistic classification. The period of significance for the St. Regis begins and ends in 1914 at the time of its completion.

Elaboration

ARCHITECTURE

The St. Regis Hotel represents a culmination of the community's effort to manage its rapid growth using new construction technology to promote the development of attractive and luxurious multi-family structures along the city's landscaped boulevards. For this, the "most conspicuous building on the skyline,"[6] the property's developers and architect chose the Italian Renaissance Revival Style, a style whose elaborate details signified affluence in the early twentieth century. Among the style's character-defining features expressed by the St. Regis Hotel are the arcaded entrance porch, low-pitched tile-clad hipped roofs, round arch windows, wide overhanging boxed eaves with decorative brackets, symmetrical massing, rusticated masonry detailing, balustrade balconies, and prominent white terra cotta belt courses.

Designed in the Italian Renaissance Revival style by the prolific early twentieth century Kansas City firm of Owen and Payson, the St. Regis Hotel is significant under Criterion C for its embodiment of distinctive characteristics of its design and period of construction. By virtue of its style and integrity, the building possesses high artistic and architectural value.

Located at the prominent intersection of Linwood Boulevard and The Paseo, its narrow urban lot dictated its developer and designers to capitalize on the small parcel by increasing the building's height. Facilitated by the relatively early use of a reinforced concrete structure,[7] at nine stories the St. Regis

[5] Though the style remained in use for single-family residential architecture through the 1920s and into the 1930s, its peak of popularity for commercial and institutional architecture was in the 1910s
[6] *Kansas City Star*, 14 August 1914.
[7] Sally Schwenk, National Register of Historic Places Multiple Property Documentation Form, "Working-Class and Middle-Income Apartment Buildings in Kansas City, Missouri," (Sally Schwenk Associates, 2007), E-38. Though there were widespread publications on reinforced concrete as early as 1905, in Kansas City most examples of its use on high-rise apartment buildings date to after World War I.

Hotel is an uncommon iteration of the Italian Renaissance style on a high rise apartment building.[8] Furthermore, it features an atypical orientation with the primary façade and entrance on the narrow south elevation; at the time, most Italian Renaissance Revival apartment buildings in Kansas City were mid-rise (between three and seven stories) and with the broad elevation serving as the primary elevation and location of the main entrance.

Italian Renaissance Revival Style

By the late nineteenth century, architecture began to shift away from the aesthetic abstractions of the Victorian period to styles that reflected the demands of rapid growth on construction, new technology, and economic realities of a new era. Often referred to as the Eclectic Period, the architectural movement drew inspiration from American Colonial-era architecture, as well as the architecture of Europe. Drawing on the full spectrum of architectural tradition — Ancient Classical, Renaissance Classical, Medieval, and Modern – between 1890 and 1930, architects simultaneously designed buildings in such diverse styles as Colonial Revival, Neoclassical, Prairie School, Tudor Revival, Mission, Craftsman, and Italian Renaissance Revival.[9]

Buildings erected during this period fell into two categories — the historical "period" styles and the "modern styles," which shunned earlier architectural precedents. Most common were the relatively pure copies of houses originally built in different European countries or their New World colonies. During the last decades of the nineteenth century, European-trained architects began to design "period" residences for wealthy clients in the Italian Renaissance, Chateauseque, Beaux Arts, Tudor, and Colonial Revival styles. In Chicago, the Columbian Exposition of 1893, which stressed correct historical interpretations of classical European styles, added to the popularity of reproducing historical models.

Among the more popular of the Eclectic Period styles, the Italian Renaissance Revival style manifested on numerous institutional, commercial, and residential buildings throughout the country and many small to mid-sized cities boast at least one example. Popular from the waning years of the nineteenth century through the 1910s,[10] the style was first employed in residential architecture in 1883 by Ecole des Beaux Arts-trained architects McKim, Mead and White for their Villard Houses in New York City. Richard Morris Hunt's design of The Breakers (1896) for Cornelius Vanderbilt is a landmark example of the style with its shallow roof pitch, eaves brackets, rusticated quoins, pilastered openings, and arcaded entrances.

To achieve the desired aesthetic, Italian Renaissance Revival designs relied heavily on symmetry and proportion. Borrowing from Italian originals, examples of the style integrated shallow hipped roofs, clay roof tiles, wide eaves with decorative brackets, round-arched openings with elaborate surrounds, arcaded entrances, cast-stone or terra-cotta detailing typically contrasting in color with adjacent masonry, and rusticated masonry on the first story. Reflecting the nation's design preferences of the

[8] Schwenk, E-32. High-rise apartment buildings are between eight and twelve stories in-height.
[9] McAlester, 319.
[10] As mentioned above, though the style remained in use for single-family residential architecture through the 1920s and into the 1930s, its peak of popularity for commercial and institutional architecture was in the 1910s.

time, these treatments were easily applied to the design of numerous commercial, institutional, and residential building types.

In Kansas City, prior to the 1910s, the Italian Renaissance Revival style was most often applied to architect-designed commercial or institutional buildings. Early institutional examples in Kansas City include the Kansas City Public Library (1897)[11] and Federal Courts and Post Office (1900).[12] The R. A. Long Building (1906), a fourteen-story steel-framed skyscraper, is an early commercial example.[13]

Architects and builders first applied the Italian Renaissance Revival Style to single-family residences in Kansas City in the 1910s and 1920s when developers, such as real estate visionary J. C. Nichols,[14] filled the region's exclusive automobile suburbs with an eclectic mix of the various revival styles, as well as classically inspired homes. Because the quality of materials and high level of architectural detail required a significant financial investment, however, examples of Italian Renaissance Revival homes are rare.

To lend an air of luxury to apartment buildings and apartment/residence hotels, Kansas City architects employed the Italian Renaissance Revival style. Among the examples are the seven-story Bainbridge Apartments (1925) at 900-908 E. Armour Blvd. and the Villa Serena Apartments (1928, aka Raphael Hotel) at 325 Ward Parkway.[15] Also notable among Kansas City's examples are those by Owen and Payson, including the three-story Hawthorne Apartments (1916),[16] three-story Old Gillham (aka Yankee Hill; 1913),[17] and the nine-story St. Regis Hotel.

The design of the St. Regis Hotel sets it apart from these other examples in several ways. First, at nine stories the building stands out as atypically tall. It is also among the earlier known examples of the style as applied to large multi-unit apartment buildings in Kansas City. The St. Regis is additionally distinctive in its site orientation, with the narrow, south elevation featuring the primary entrance and character-defining colonnaded porch. Restricted to its urban parcel, the design required the Italian Renaissance style's typical broad side primary façade to be applied to the west elevation. The west elevation is further uncommon in its slightly asymmetrical arrangement featuring the elaborate round arch windows only in the second bay from the south end.

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[11] Extant and located at 500 E 9th Street. Listed in the NRHP 1977.
[12] Once stood at 8th and Grand, but demolished c1930.
[13] Extant and standing at 928 Grand Boulevard. Listed in the NRHP in 2003.
[14] Among Nichols notable early developments were the Country Club District at 51st and Grand (begun in 1905) and the Country Club Plaza (plan completed in 1922).
[15] The Bainbridge Apartments building is extant and was listed in the NRHP in 1983. The Villa Serena Hotel is also extant and was listed in the NRHP in 2009.
[16] The Hawthorne Apartments stand at 3507-3513 Gillham Road and were listed in the NRHP as a contributing resource to the Hyde Park Historic District in 1980.
[17] The Old Gillham apartments are extant and listed as a Kansas City Register of Historic Places Historic District that was certified by the National Park Service in 1982. The building was recognized for its innovative use of enclosed sunrooms in lieu of open porches, which were common among the city's early twentieth-century apartment buildings. Spencer.

The Italian Renaissance Revival style is exemplified by the St. Regis and its high level of architectural detail. The building's symmetrical primary (south) elevation and massing divided into three distinct parts are characteristic of the style. Other aesthetic hallmarks of the Italian Renaissance Revival style expressed at the St. Regis include: the two engaged square towers capped by shallow hipped roof clad with clay tiles; the heavy cornice supported by decorative modillions and paired brackets; the white terra-cotta belt courses contrasting with the red brick walls across the eighth story; the decorative balconies; the distinctive round arch windows illuminating the staircase landings at the south end of the west elevation; the colonnaded entrance porch with fluted Tuscan columns and triglyph entablature; the various applications of engaged pilasters and dentils throughout; and the rusticated brick profile of the first-story walls. An additional notable feature of the St. Regis is the visual unification of the Chicago Style windows in the outermost bays. With spandrels between and a perimeter of terra-cotta trim surrounding the vertical group within the six central stories, the building's height is accentuated.

PROPERTY HISTORY

St. Regis Hotel: Construction and Operation

In a 1914 article the *Kansas City Star* boasted that "Linwood Boulevard [was] proving fertile soil for the growth of tall buildings…" At the intersection of Linwood Boulevard and The Paseo, the promises of city planning efforts and the new construction technique of reinforced concrete were realized in the "most conspicuous building on the skyline," the Italian Renaissance Revival Style St. Regis Hotel.[18]

The development of the St. Regis Hotel was made possible by the city's innovative Parks and Boulevards System, which guided Kansas City development for nearly a half century.[19] By 1911, property values along the city's major boulevards, including Linwood and The Paseo, had increased between 200% and 500%.[20]

Private development spurred by Kansas City's boulevard system included apartment hotels, which efficiently housed the nation's growing urban population in the early twentieth century with their

[18] *Kansas City Star*, 14 August 1914. The developers likely named their hotel after New York's St. Regis Hotel (1904, still extant), commissioned by John Jacob Astor IV. At the time Vrooman was laying plans for the St. Regis, Astor had permeated the American psyche as a casualty of the R. M. S. Titanic. The New York magnate named his luxurious French Renaissance hotel after Upper St. Regis Lake in the Adirondack Mountains. Ironically, the lake was named for John Francis Regis, a French Jesuit Priest known for his modesty and devotion to the poor. There had been another St. Regis Hotel in Kansas City. It is listed at 417 E. 12th in the 1905 and 1906 City Directories. It is non-extant.

[19] William Henry Wilson, *The City Beautiful Movement in Kansas City* (University of Missouri Press, 1964). Jane Mobley and Nancy Harris, *City Within a Park: One Hundred Years of Parks and Boulevards in Kansas City, Missouri* (Lowell Press, 1991). George Kessler's career and his work in Kansas City and elsewhere are outlined at georgekessler.org. Kessler's plan for Kansas City was completed in 1893. By 1920, the city boasted 3,471 acres of parks and parkways and 151 miles of boulevards.

[20] "Where Beauty is Profitable," *The Outlook*, 26 August 1911. Missouri Valley Special Collections, Kansas City Public Library.

combination of the luxury and service of hotels and the permanency of apartment living.[21] Commonly built on major thoroughfares near downtown business districts, or replacing mansions in first-ring suburbs, construction of apartment hotels peaked in the 1910s.[22]

For real estate broker and developer Howard Vrooman and investor Henry Owen, construction of one of the city's first apartment hotels on a ridge at the intersection of two major thoroughfares was not only a sound investment, but also a crowning achievement. To design the St. Regis Hotel, the partners hired the Kansas City Architecture firm of Owen and Payson.

Owen and Payson were known for designing the city's "better class of buildings."[23] What distinguished their designs from others was their attention to architectural detail. Lauded in one publication as among "the leading architects of the Southwest," Owen and Payson had designed a number of large apartment buildings, including the Virginia Apartments (1911) at 1100 Paseo,[24] as well as the Hawthorne Apartments (1916) and the Old Gillham Apartment Building (1913) mentioned above, whose designs both reflect the Italian Renaissance Revival style as does the St. Regis Hotel. While the architects employed the most advanced structural system, reinforced concrete, and materials, terra cotta,[25] at the St. Regis, the building's Italian Renaissance Revival design was decidedly traditional.

By the time contractor George Siedhoff filed a building permit for the construction of the $120,000 fire-proof reinforced concrete "family hotel" on January 28, 1914, excavation and foundation work had been underway for nearly three months.[26] Despite some setbacks, including an inability to secure French marble because of the onset of World War I in Europe, construction proceeded quickly and was nearing completion by August. An article lauded the building's technological advances, which included a ventilation system with 125' high steel smokestack, a 22' foot long air compression tank used to pump water to the upper stories, and wooden transoms to shut out light from the halls when closed.[27]

Like apartment hotels in larger cities, the St. Regis was conceived as a luxury accommodation. And it did attract its share of prominent Kansas Citians, most famously millionaire businessman Theodore Gary, who occupied a suite there in the 1920s. However, the St. Regis Hotel also attracted residents from a range of social classes and backgrounds. In 1920, the Census shows that residents included proprietors

[21] First built in Boston and New York by the 1870s, the construction of apartment hotels peaked in the 1910s and 1920s as construction financing became increasingly sophisticated.
[22] Paul Erling Groth, *Living Downtown: The History of Residence Hotels in the United States* (University of California Press, 1994). They were fully equipped with furniture (including the ubiquitous Murphy bed), fixtures and even dishes. Facilities and services often included kitchenettes, common dining areas, and maid services.
[23] Spencer.
[24] The Virginia Apartments are extant and were listed in the NRHP in 2002.
[25] Terra cotta was a "modern" substitute for carved stone. American terra cotta production began in the 1860s and was popularized in the 1870s in New York and Chicago buildings. By the 1910s, terra cotta was being mass produced and was available in stock patterns in white, ivory and cream. At the St. Regis, terra cotta was used to create the modillion cornice, horizontal banding, window surrounds, eave brackets and balustrades.
[26] According to the building permit, the St. Regis Hotel was financed by a special ordinance bond. Further documentation of the building's unique financing structure was not identified.
[27] *Kansas City Star*, 14 August 1914.

Edith and Harry Cupit and their two children, four servants, and forty-three lodgers.[28] In 1930, the Census identifies only fifteen residents at the St. Regis, a low number likely reflecting an interior remodel documented in the building permit records.[29] By 1940, the building housed 116 residents. As in 1920, they were mostly single people, a handful of couples without children, and a pair of couples with one child each.[30]

Like many places of lodging, the St. Regis Hotel provided a business opportunity for women, who owned and operated 85% of the nation's boarding houses by 1900.[31] The hotel's first proprietor was Edith Cupit, who served in this role from the time of its opening in 1914 until between 1920 and 1922. Cupit was succeeded by Elizabeth Searcy, who had a long career in the hospitality business, having previously been proprietor of the Lorraine Apartments and Café (1905) and Hotel Lucerne (1918). [32] By 1928, Elizabeth Searcy was listed as the manager of the Ambassador Dining Room and Howard Vrooman, the developer, was identified as the hotel's manager.[33] In 1935, Amy Evans was the hotel's proprietor. Although there were few business opportunities for women in the early twentieth century, lodging-related businesses offered rare exceptions.

The St. Regis was one of the first apartment hotels in Kansas City. [34] Over time, apartment hotels grew larger, with more units, reaching a nationwide average of 100 units by 1929. Like many apartment hotels, the St. Regis evolved from a luxury residence hotel to a transient apartment house. In the years following World War II, apartment living was perceived as less desirable than home ownership – and

[28] U.S. Bureau of the Census, *1920 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2010. Images reproduced by FamilySearch. Although the St. Regis was identified in the 1920 Census as a "family hotel," the majority of residents were singles or couples without children. Still, there were five families with at least one child. The lodgers ranged in age from four to eighty-seven and represented a wide range of occupations from the upper middle and professional classes, including salesmen, lumber and grain dealers, grocer, music teacher, and stenographer.
[29] Kansas City Building Permit Records.
[30] 1930 and 1940 U. S. Census. Residents in 1940 included clerks, teachers, secretaries, stenographers, nurses, doctors, salesmen, a pharmacist and an FBI Investigator.
[31] Angel Kwolek-Folland, *Incorporating Women: A History of Women and Business in the United States* (New York: Twayne Publishers, 1998), 54.
[32] *Kansas City Star,* 26 March 1977. According to the 1924 City Directory, Elizabeth managed the hotel. In addition to managing the St. Regis Hotel, she operated the Tea Cup Inn. The 1977 article claims that the Tea Cup Inn was located on the first floor of the St. Regis. But no primary document evidence to support this could be found. In 1911, the Tea Cup Inn was listed at 929 Grand. It was at 914 Grand in 1924 and 1926.
[33] 1928 City Directory.
[34] Among the better-known later examples in Kansas City were the thirteen-floor Manoir Frontenac and the Brookside Hotel (54th and Oak, later UMKC's Treadway Hall), both of which opened in 1919. The Manoir Frontenac once stood at the southeast corner of Armour Boulvard and Gillham Road. It is no longer extant. The Brookside Hotel (aka Treadway Hall) is extant at its original location. It is not listed in the NRHP. Kansas City's Brookside Hotel at 54th and Oak was converted to Army Air Corps quarters during World War II. *Kansas City Times,* 12 April 1975.

even as a threat to social and gender norms.[35] In the 1970s, the St. Regis was converted to low-income housing.

BIOGRAPHIES – ARCHITECTS, DEVELOPER, BUILDER

Architect – Owen and Payson

Founded in 1908 by Charles Henry Payson and Albert Sidney Owen, the firm designed a number of schools, businesses, homes and apartment buildings in rapidly expanding Kansas City. Born in Missouri in 1878, by 1900, Owen was living in Kansas City, where he worked as an agent for the Prudential Insurance Company. Owen had left Kansas City by 1902, presumably to learn the building trade. He returned by 1905, when he was identified as a principal in the architecture firm of Owen and Todd. By 1907, Owen had moved his practice to the Scarritt Building, which would also house the offices of Owen and Payson beginning in 1908. The 1940 Census identifies Owen's education as four years of high school. Very few in the building trades at the time pursued a formal architectural education, which was not available nationwide until the 1910s or 1920s. Owen and Todd officed in the Dwight Building.

Charles Henry Payson was born in Illinois in 1876. By 1900, he was living in Kansas City and working as an architectural draftsman. Payson honed his drafting skills under the employ of the eccentric and famed Kansas City architect Louis Curtiss before joining the prolific Kansas City firm of Root and Siemens in 1902. Like Owen, Payson was both a board member and president of the Kansas City Chapter of the American Institute of Architects (AIA). Payson may have been involved in the design of the Scarritt Building, where he would work with Albert Owen after leaving Root and Siemens in 1908.

Between 1908 and 1926, Owen and Payson designed at least 40 buildings in Kansas City, including churches, commercial buildings, single-family dwellings, and multi-family residential buildings such as the St. Regis.[36] Among their apartment buildings, they are known to have utilized the Italian Renaissance Revival style in at least two other examples – the Old Gillham Apartments and the Hawthorne Apartments, both mentioned above.[37] According to one source, Owen and Payson disbanded in 1918. However, building permit records identify Owen and Payson as the architects of a 1930 remodel of the St. Regis Hotel. The descendants of the firm of Owen and Payson included Owen, Payson and Carswell; Owen, Sayler and Payson; and Sayler and Owen. Charles H. Payson died in 1934. Albert S. Owen died in 1942.[38]

[35] Ruth Schwartz Cowan, *More Work for Mother: The Ironies of Household Technology from the Open Hearth to the Microwave* (Basic Books, 1983). Paul Erling Groth, *Living Downtown: The History of Residence Hotels in the United States in the United States* (University of California Press, 1994).
[36] Kansas City Building Permit records.
[37] Kansas City Building Permit records.
[38] Brenda Spencer, "Apartment Buildings on the North End of The Paseo Boulevard in Kansas City, Missouri," MPDF, 2002; *U.S., World War I Draft Registration Cards, 1917-1918* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2005; U.S. Bureau of the Census, *1940 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2012. 1905 City Directory, *U.S. City Directories, 1821-1989 (Beta)* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011; U.S. Bureau of the Census, *1900*

Developer - Howard J. Vrooman

Howard J. Vrooman was born on November 15, 1875, and spent his first twenty-five years in St. Louis, where his father was a "prominent attorney." After attending Washington University, he entered St. Louis's real estate business in 1896 before moving to Kansas City in 1900. When he first arrived, the ambitious self-proclaimed "capitalist" was living in the home of his sister and brother-in-law, contractor Fred Cox. On August 10, 1904, Vrooman married Lora Ault, the daughter of the president of Tulsa's First National Bank. By 1905, Vrooman possessed the necessary pedigree, connections and financing to become "one of the most extensive builders of apartments" in Kansas City. Among the buildings he had commissioned by 1908 were the Woodvine, Lora and Melrose, as well as a nonextant colonnaded apartment building in the 1500 block of E. 33rd Street.[39] According to the original construction permit for the St. Regis Hotel, the building was owned by the Owen Building and Investment Company. The company's president, Henry S. Owen was born in Kentucky in 1857 and was engaged in the real estate business in Kansas City by the 1880s. As Kansas City flourished in the decades that followed, Owen amassed a fortune. In 1930, he owned and lived at a luxury apartment house at 2015 E. Linwood Boulevard.[40]

Contractor – George Siedhoff

The developers of the St. Regis Hotel hired builder George Siedhoff (1878-1966) to construct the building. Siedhoff, who was born in St. Louis in 1878, moved to Kansas City in 1908 and built a reputation as an expert in the fledgling field of reinforced concrete construction. As a regional expert in the new fireproof building technology, George Siedhoff's construction company was in great demand. Among others, Kansas City's Karnes School (1914) is attributed to him.[41] After receiving the contract to build concrete tanks for the Standard Oil Company (1916), Siedhoff moved to Wichita, where he developed and constructed some of the city's highest-profile buildings, including the Broadview (1922) and Allis (1930) Hotels.[42] Despite his relocation, Siedhoff continued to develop and construct Kansas City buildings, including the President Hotel (1925) downtown.[43] He returned to Kansas City in 1954 and died in 1966.[44]

United States Federal Census [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2004; Kansas City, Missouri Building Permit Records, 1400-1402 E. Linwood.

[39] Carrie Westlake Whitney, *Kansas City, Missouri: Its History and Its People, 1800-1908* (S. J. Clarke Publishing Company, 1908), 552-555. The Woodvine was at 33rd and Vine and is nonextant. The Lora once stood at 29th and Troost. The Melrose still stands at the southeast corner of Bales and Windsor and available records suggest it is not listed in the NRHP, though stands just outside the Scarritt Point North Historic District.

[40] U.S. Bureau of the Census, *1900 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2004; *Missouri Marriage Records, 1805-2002* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2007; U.S. Bureau of the Census, *1930 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2004.

[41] Karnes School once stood in the 500 block of Charlotte. It was demolished in 1982.

[42] The Broadview Hotel is extant and stands at 400 W. Douglas in Wichita, Kansas. It was listed in the NRHP in 2009. The Allis Hotel was demolished in 1996.

[43] Extant and located at 1327-1335 Baltimore Avenue. Listed in NRHP in 1983.

[44] *Wichita Beacon*, 2 January 1924; *Wichita Eagle-Beacon,* 10 September 1966.

Conclusion

The St. Regis Hotel, built in 1914 is an excellent example of an apartment hotel executed in the Italian Renaissance Revival Style. By virtue of its integrity, it clearly conveys its architectural associations through its symmetrical massing, colonnaded entrance porch, ample terra-cotta detailing, engaged rooftop square towers capped by shallow tiled hipped roofs, and rusticated first-story brick masonry. Furthermore, it reflects an uncommon application of the style to a high-rise and its orientation on a narrow urban lot represents an atypical iteration of the style with the narrow primary entrance elevation. Though the historic setting has been compromised, the St. Regis Hotel otherwise retains integrity of six aspects of integrity – location, design, materials, workmanship, feelings, association. The building is individually eligible for listing in the National Register of Historic Places for its ability to communicate important information about the various stylistic iterations of the Italian Renaissance Revival in Kansas City's architectural development.

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Wichita Eagle-Beacon. 10 September 1966.

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Verbal Boundary Description (On continuation sheet)

The St. Regis Hotel sits on Parcel 29-730-04-07-00-0-00-000: LINWOOD AVENUE ADD S 46' OF E 121.02' OF LOT 13 & TH PT OF VAC ALLEY LY SOF & ADJ & E 43' OF N 170' OF LOT 14 & N 170' OF LOTS 15 & 16 & W 9' OF N 170' OF LOT 17 & S 1/2 VAC ALLEY LYN & ADJ

Boundary Justification (On continuation sheet)

The above is the legal description for the parcel on which the St. Regis Hotel sits.

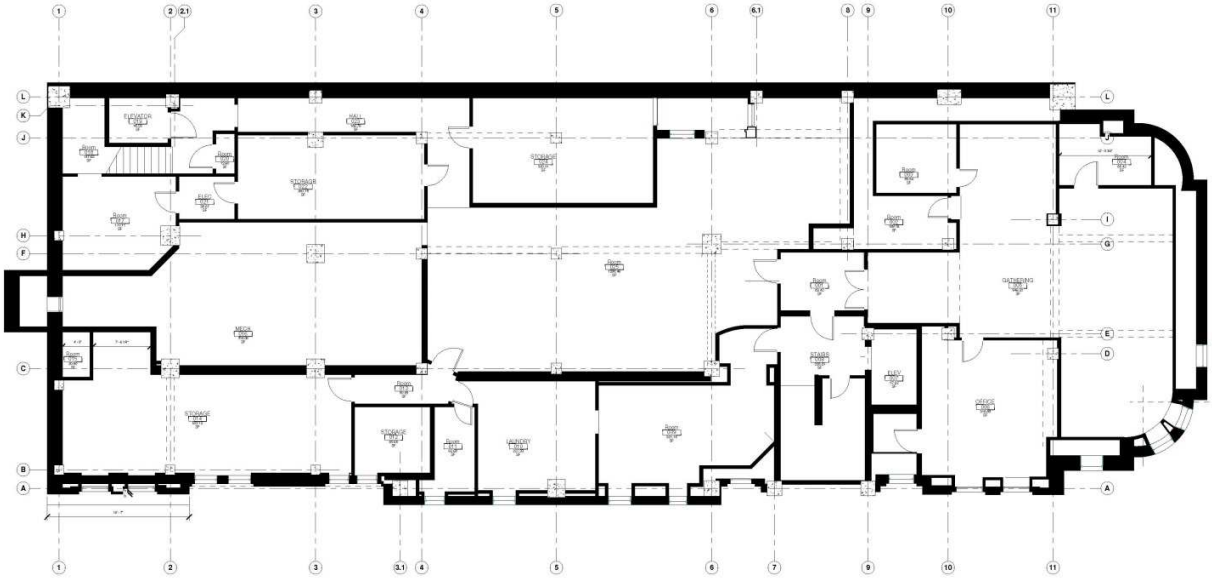

Figure 1 (above): Existing Floor Plan, Basement.
Figure 2 (below): Existing Floor Plan, First Floor.

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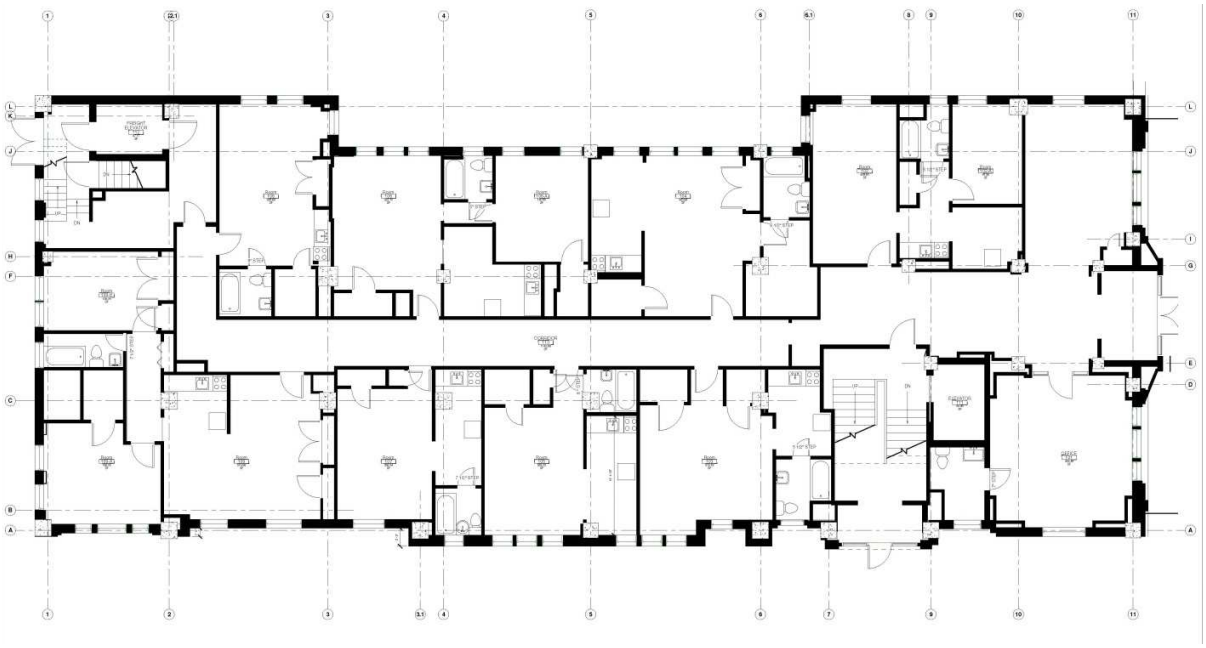


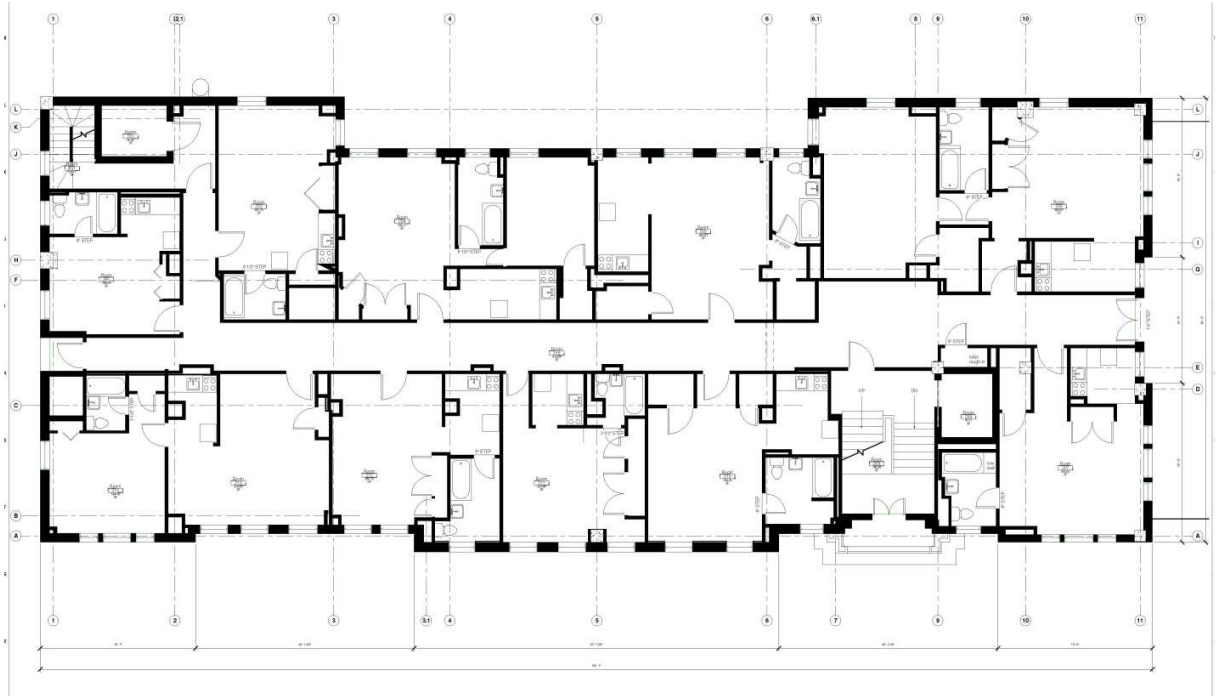
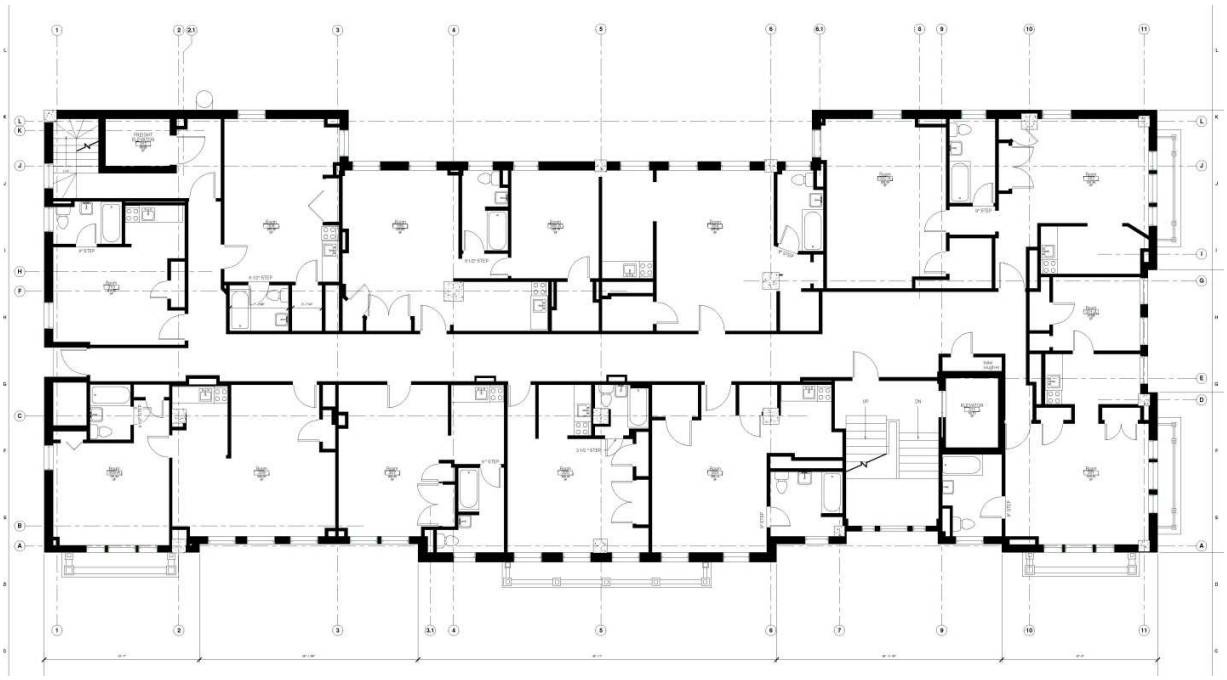


Figure 3 (above): Existing Floor Plan, Second Floor.
Figure 4 (below): Existing Floor Plan, Third Floor.



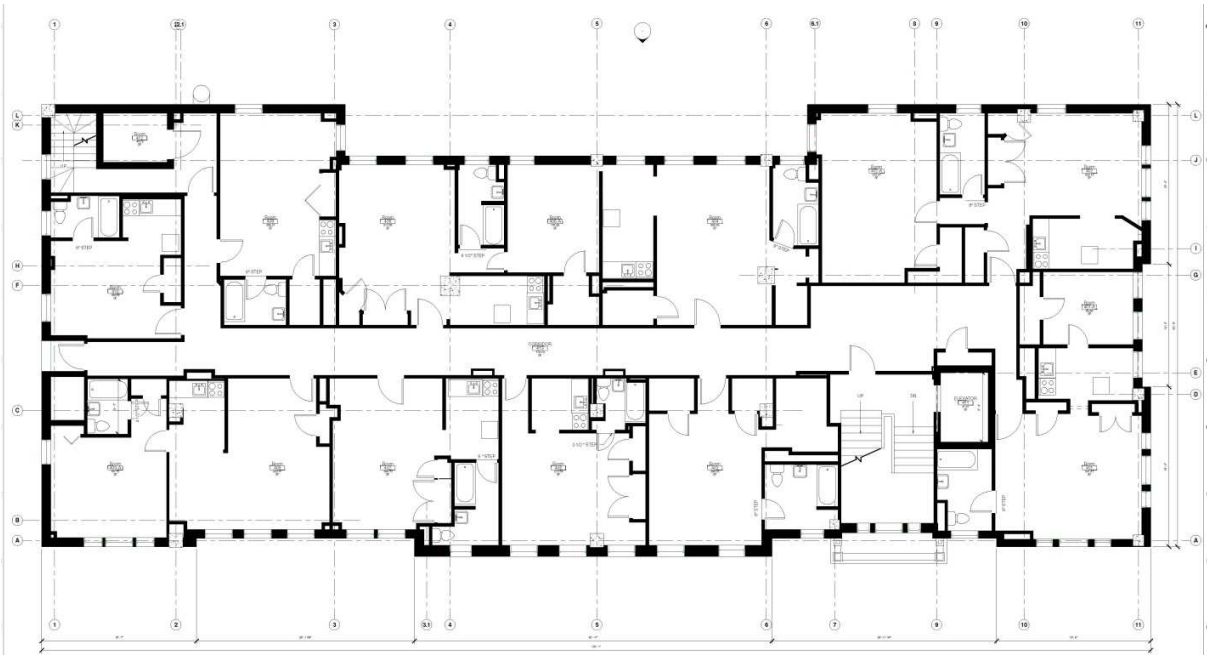


Figure 5 (above): Existing Floor Plan, Fourth Floor.
Figure 6 (below): Existing Floor Plan, Fifth Floor.

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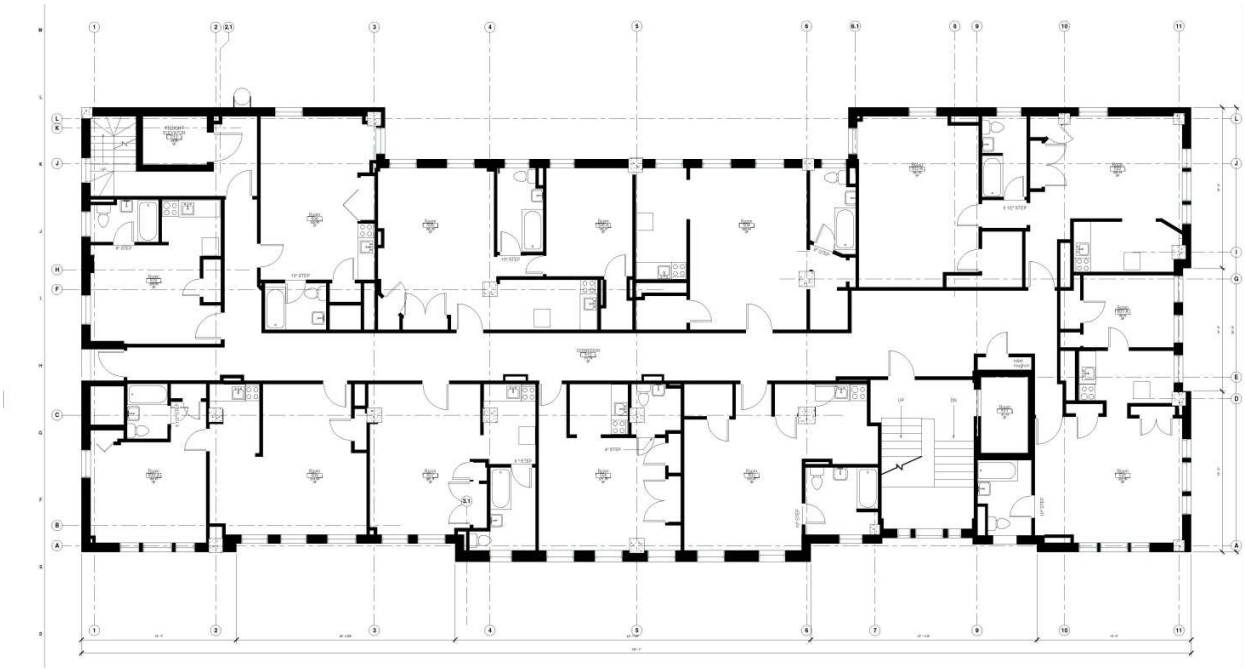

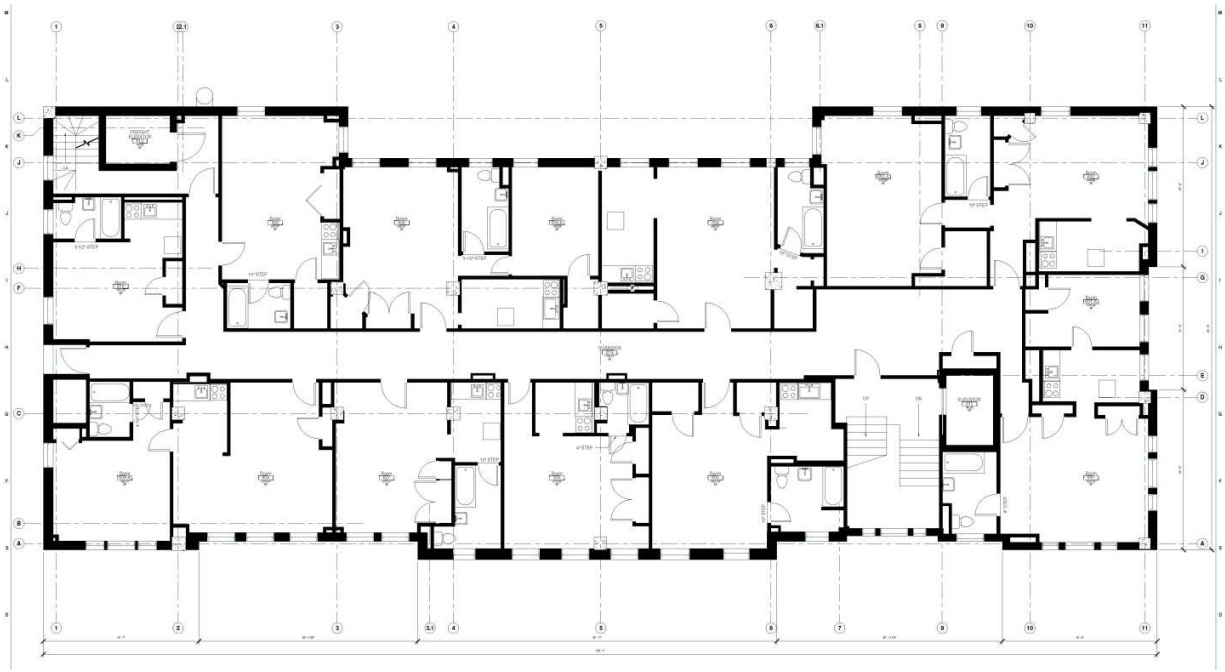

Figure 7 (above): Existing Floor Plan, Sixth Floor.
Figure 8 (below): Existing Floor Plan, Seventh Floor.

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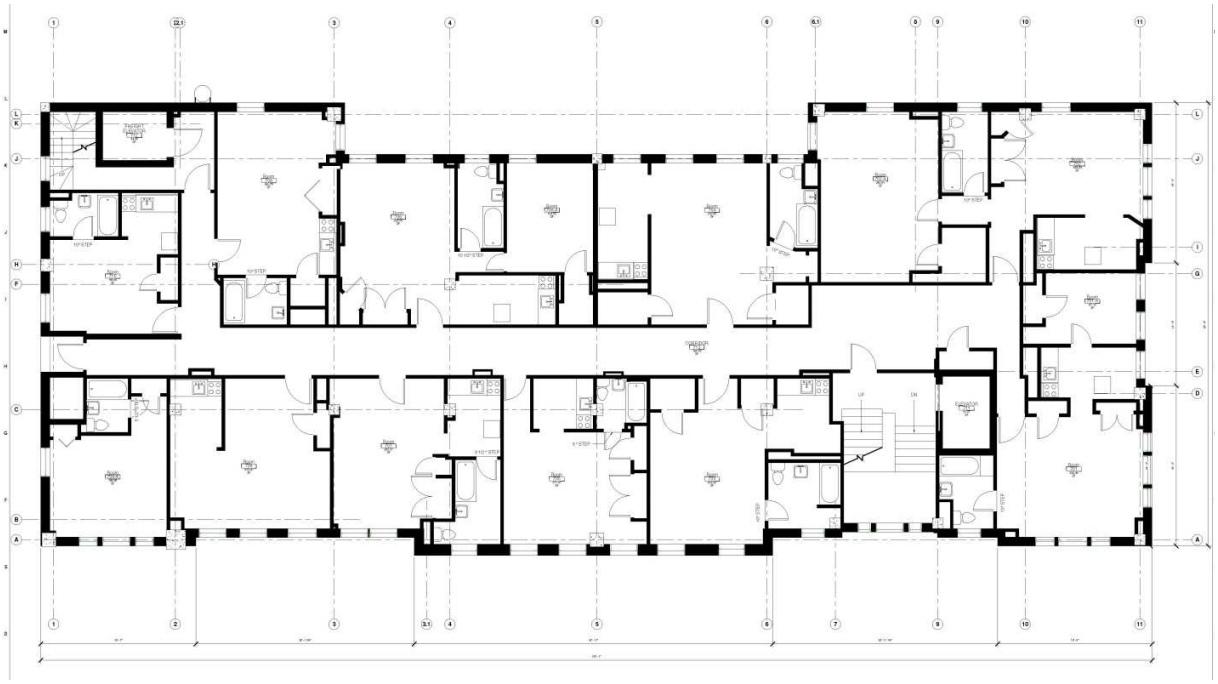


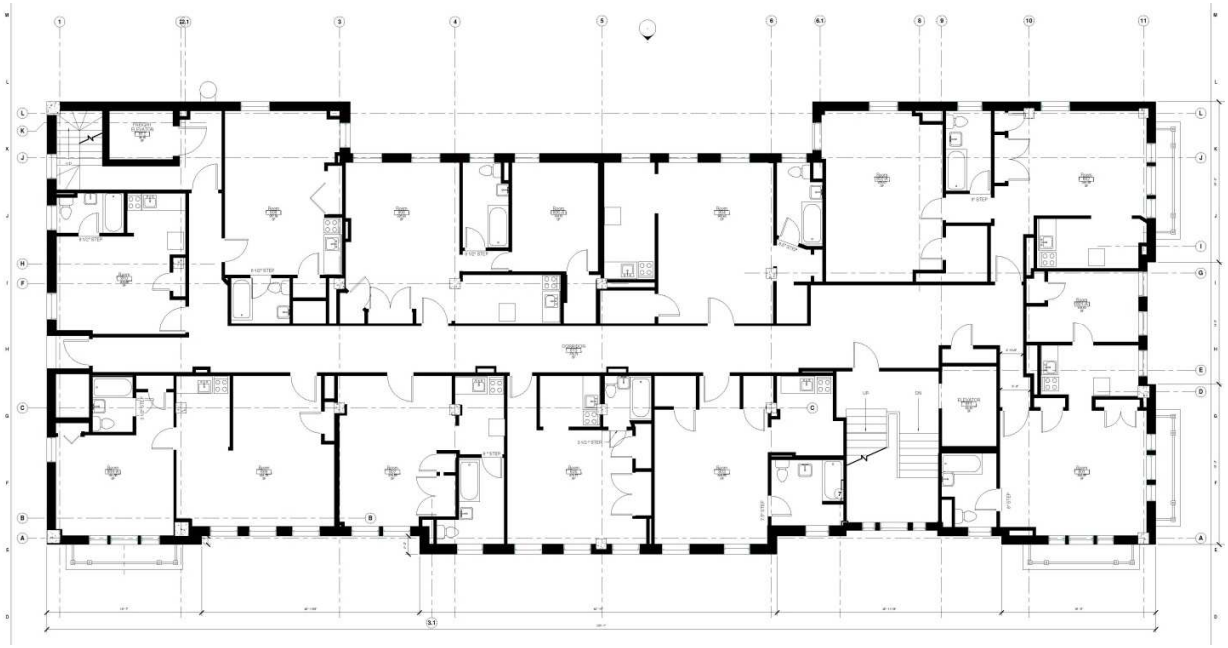
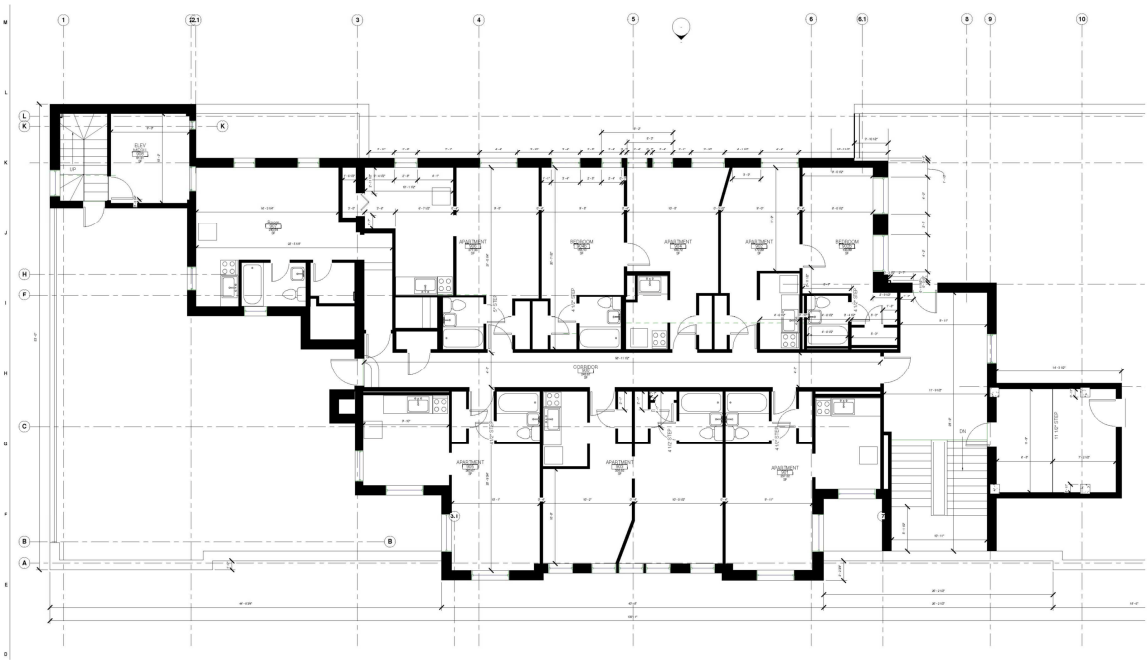


Figure 9 (above): Existing Floor Plan, Eighth Floor.
Figure 10 (below): Existing Floor Plan, Ninth Floor.



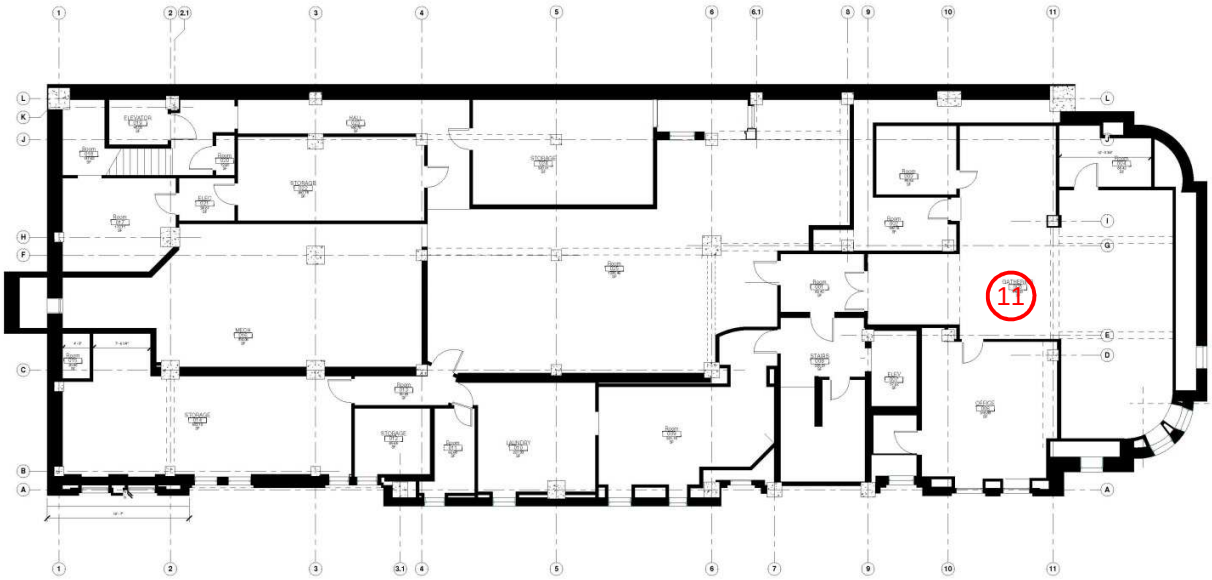


Figure 11 (above): Photo Sketch Map, Basement.
Figure 12 (below): Photo Sketch Map, Exterior and First Floor.

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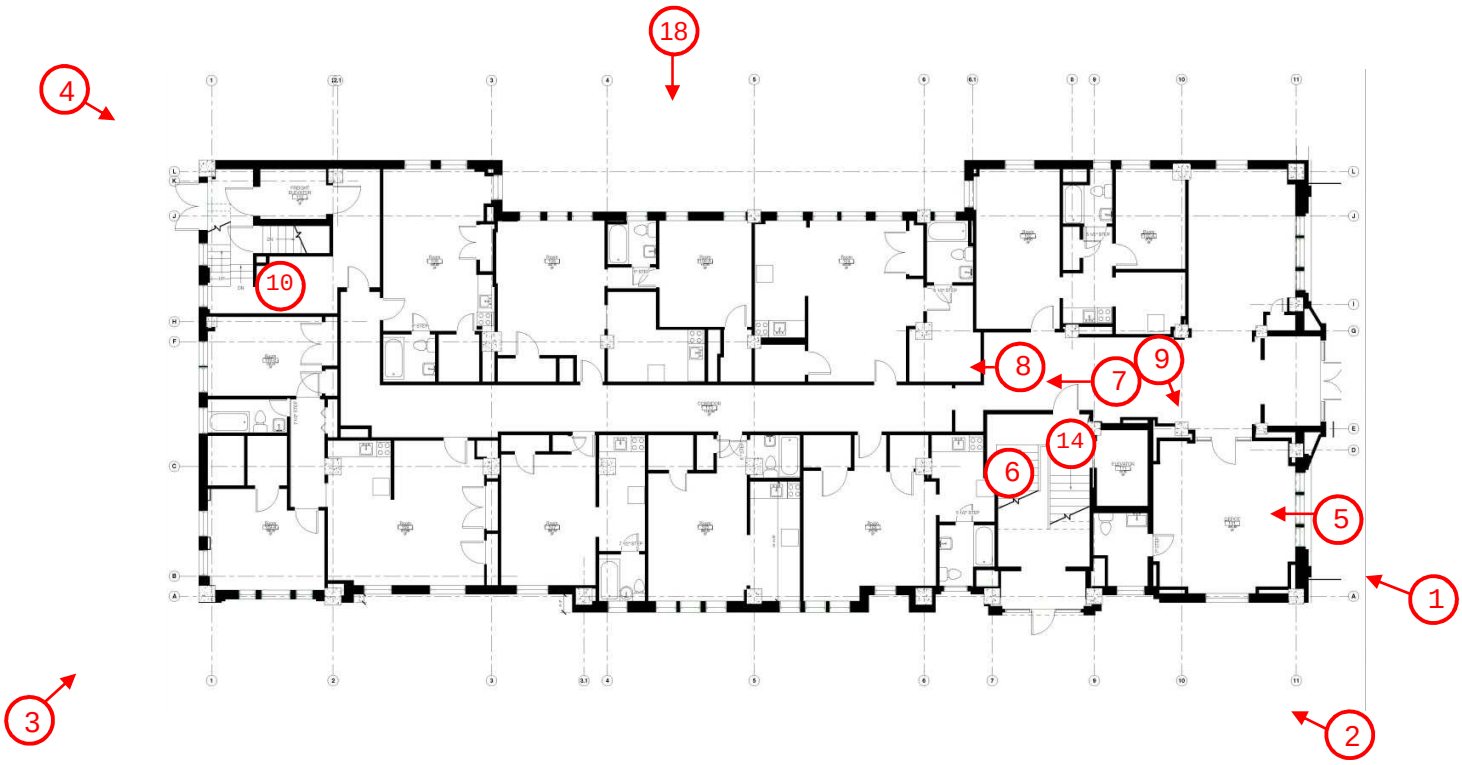

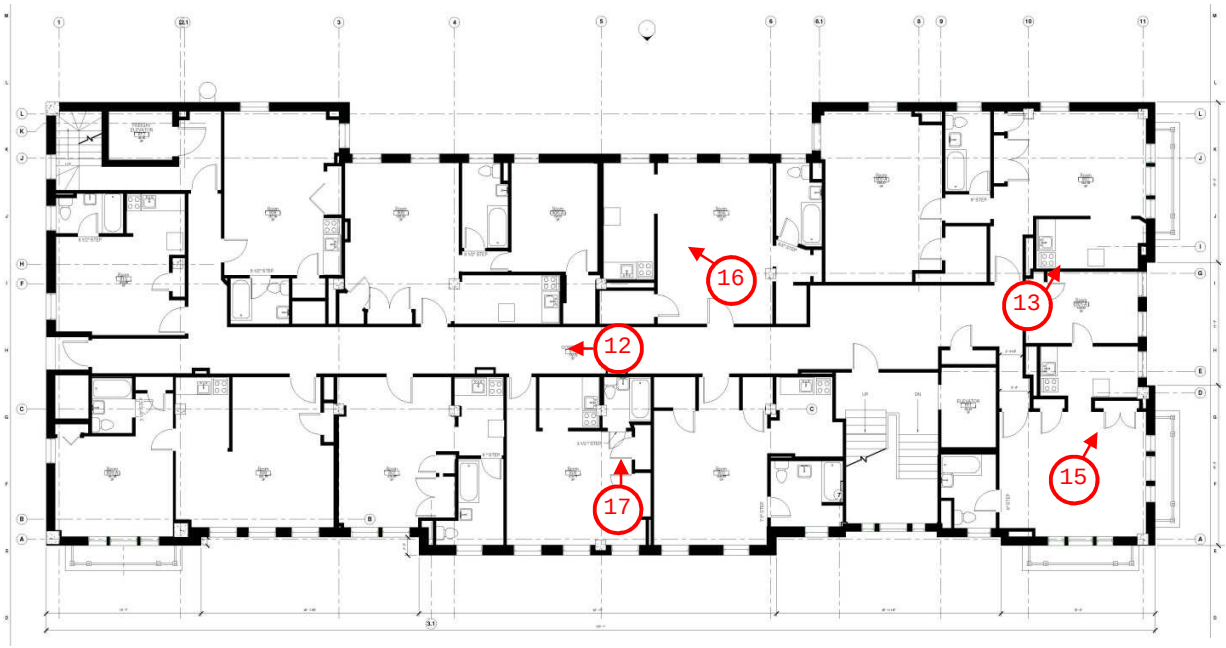

Figure 13 (above): Photo Sketch Map, Upper Floors.
Figure 14 (below): 1950 Sanborn Map.

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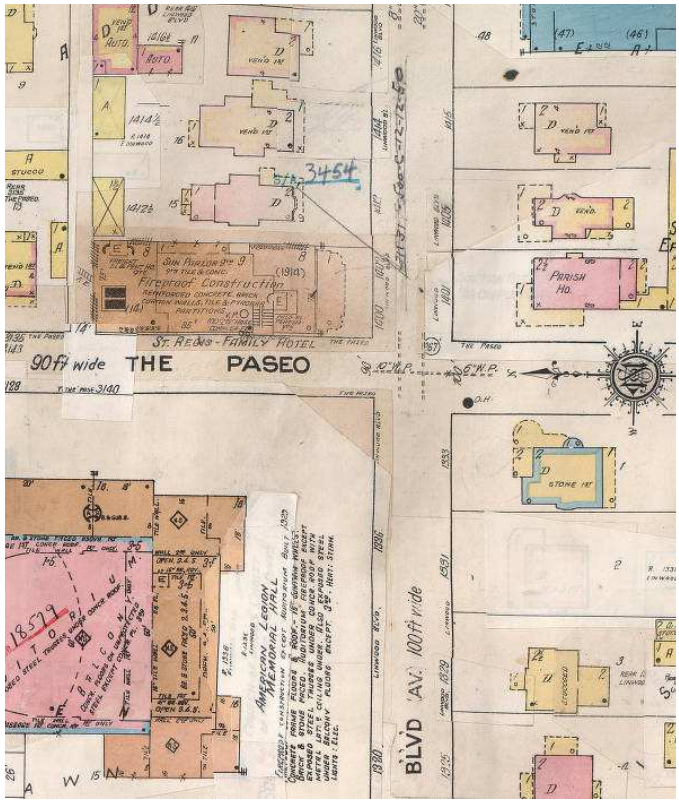
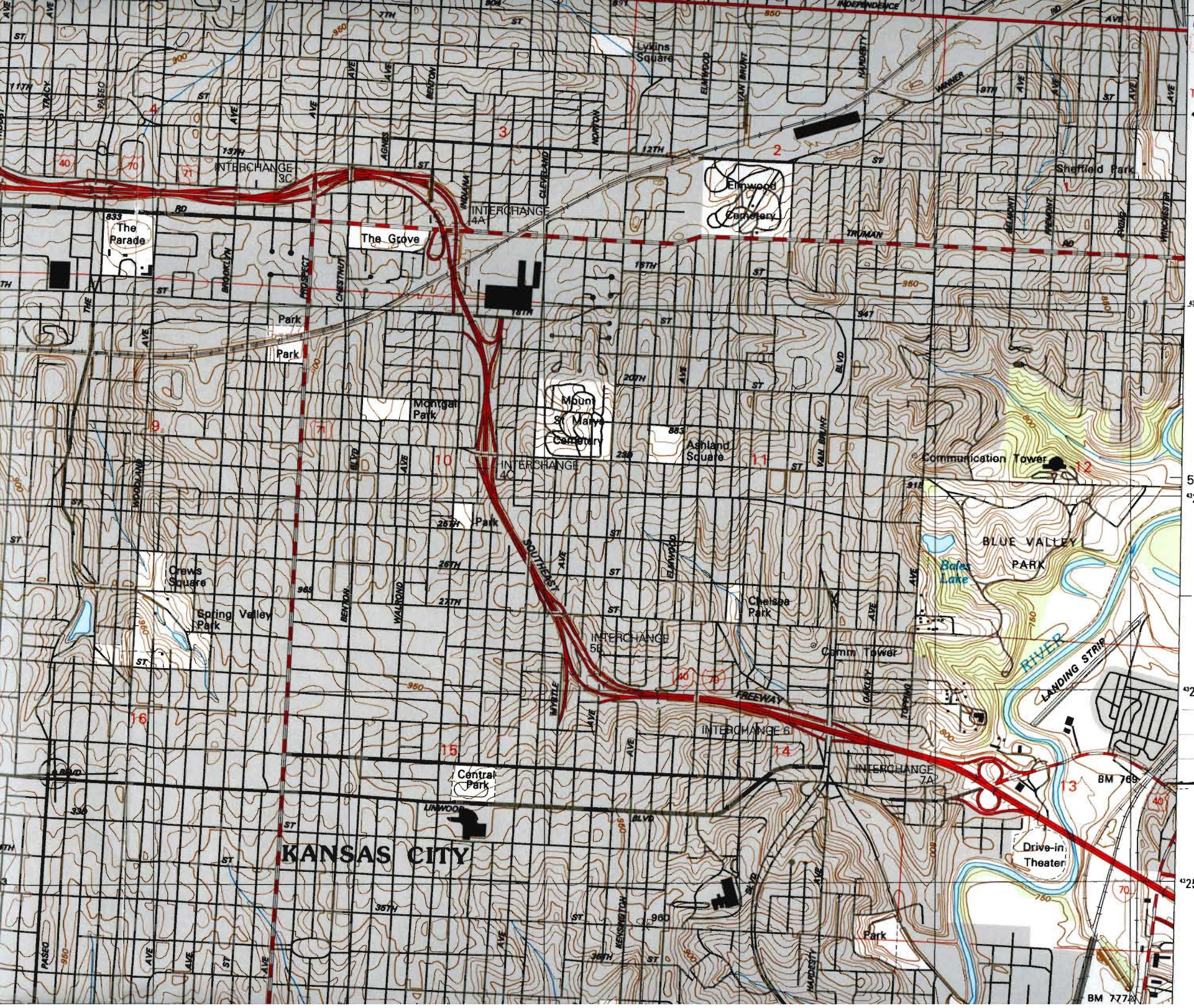


Figure 15 (above): Historic Postcard, Missouri Valley Special Collections, Kansas City Public Library.
Figure 16 (below): 1920 Photograph, Missouri Valley Special Collections, Kansas City Public Library.

Figure 17 (above): Sept 1915 Photo, Missouri Valley Special Collections, Kansas City Public Library.
Figure 18 (below): 1932 Photo (likely dedication of stoplight), Missouri Valley Special Collections, Kansas City Public Library.



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