Note about the Historic Colonnade Apartment Buildings of Kansas City, Missouri MPDF.

This document consists of the following:

- Original 2003 MPDF with the Associated Historic Context:
    - The Evolution of the Apartment Building in Kansas City: 1880 – 1930, page 8 of this pdf, Bookmark 1.
    - The Rise of the Middle-Class Multi-Family Residential Unit in Kansas City: 1885 - 1930, page 15 of this pdf, Bookmark 2.
    - The Colonnade Apartment in Kansas City: c. 1900 - 1930, page 25 of this pdf, Bookmark 3.

- Cathy Sala
  Administrative Assistant
  May 2018

NPS Form 10-900-b
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United States Department of the Interior
National Park Service

National Register of Historic Places
Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

X New Submission _ Amended Submission

A. Name of Multiple Property Listing

Historic Colonnade Apartment Buildings of Kansas City, Missouri

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

The Evolution of the Apartment Building in Kansas City: 1880-1930
The Rise of the Middle-Class Multi-Family Residential Unit in Kansas City: 1885-1930
The Colonnade Apartment in Kansas City: c.1900-1930

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. [ ] See continuation sheet for additional comments.)

Mark A. Miles 08/28/03

Signature and title of certifying official **Mark A. Miles/Deputy SHPO** Date

Missouri Department of Natural Resources

State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper Date

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MULTIPLE PROPERTY LISTING NAME: Historic Colonnade Apartment Buildings of Kansas City, Missouri

PREFACE

Kansas City's historic colonnade apartment buildings – their size, setting, design, plan, and materials – reflect important aspects of the City's cultural history and development. This Multiple Property Documentation Form focuses on the colonnaded "purpose-built" apartment building — a building designed in the Neoclassical style or in simple vernacular variations referencing classical design and constructed to serve as a multiple family dwelling for the middle and upper-middle classes. The Kansas City Colonnade Apartment Building Property Type is typically a multi-story, masonry apartment building with one or more prominent multi-story colonnaded porches.[1] Today there are over five hundred surviving colonnade apartment buildings built in Kansas City, Missouri between c.1900[2] and 1930.

ASSOCIATED HISTORIC CONTEXTS

The Evolution of the Apartment Building in Kansas City: 1880-1930

The Rise of the Middle-Class Multi-Family Residential Unit in Kansas City 1885-1930

The Colonnade Apartment in Kansas City: 1900-1930

INTRODUCTION: PRECEDENTS AND PROTOTYPES

As noted by architectural historians Emily Hotaling Eig and Laura Harris Hughes in their study of Washington D.C. apartment houses,

> *The clustering of several families under one roof is often the result of economic or political necessity. Under many circumstances the question of how to house these families is moot; the families make do, working together as an extended family, or perhaps accommodating each family unit on separate floors. But to plan for the housing of separate families as independent units who*

[1] Brenda R. Spencer, National Register of Historic Places Multiple Property Form" Colonnaded Apartments on the north end of The Paseo Boulevard in Kansas City, Missouri, ca. 1896-1945," 20 May, 2000. City of Kansas City, Missouri Landmarks Commission, Kansas City, Missouri.

[2] A review of previous surveys reveals only a handful of colonnade apartments assigned dates of construction predating 1900. The one example listed in Spencer's study had columns added a decade later. In a review of the other survey forms with pre-1900 dates, it appears that they are circa dates and are not based on building permit dates. This, combined with the documentation of McKecknie's 1900 design for the Pergola Apartment building as a forerunner of the colonnade prototype, led to the assignment of a c.1900 date.

choose to be lodged within the confines of a single building is a different issue, and one that has resulted in the formation of a specific building type — the 'Purpose-built' apartment building.[3]

EARLY MULTI-FAMILY PRECEDENTS

American multi-family dwellings are cultural descendents of traditional European housing dating as early as the fourth century B.C., where apartment buildings were a popular solution to urban living in Rome. (The noun "appartimenta" is from the Latin verb partier — to divide or to share.) As it did throughout history, multi-family housing occurred in ancient Rome in response to economic and physical conditions associated with the growth of cities. The multi-family housing unit allowed not only the wealthy, but also the lower and middle classes to live near urban centers by providing different families with separate residential space in a building that did not require much land. Roman city planners erected thousands of three- to eight-story multi-family buildings called "insulae" (islands) that housed both patricians and plebeians.[4]

During the Renaissance, the growth of cities resulting from the increase of trade, wealth, and population built upon the tradition of communal living, established the multi-family building as an important residential component in large cities.[5] Over the ensuing centuries, European cities exhibited variations of the apartment building that evolved into specific forms and floor plans, in part due to the establishment of building codes requiring setbacks, fireproof materials, and height limits. Complexes of small to large buildings, often housing retail shops on the ground floor, housed different classes in close proximity to one another.[6]

The French example became the primary influence on apartment design in the United States. Paris was a major center of apartment building beginning in the 1600s. The city's development in the eighteenth and nineteenth centuries as one of Europe's primary cities established the apartment building as economically viable housing for its increasing population. It was, however, in the late nineteenth-century that the French apartment dwelling became the prototype for the building type in American cities. Beginning in the 1870s, American architects who studied in Paris at the *Ecole Des Beaux Arts* brought the French style of exterior massing and architectural treatment as well as their floor plans to Boston, New York City, and Chicago.[7]

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[3] Emily Hotaling Eig and Laura Harris Hughes, National Register of Historic Places Multiple Property Form "Apartment Buildings in Washington D.C. 1880-1945," 1 July 1993, E1. District of Columbia Planning Department, Washington D.C.
[4] Elizabeth Hawes, *New York, New York How the Apartment House Transformed the Life of the City* (New York: Alfred A. Knopf, 1983), 20.
[5] Eig and Hughes, E2
[6] Hawes, 19-20
[7] Eig and Hughes, E2-3.

American Prototypes

The growing popularity of the apartment house in the late nineteenth and early twentieth centuries corresponds to the era between the Civil War and the Great Depression, a time when towns became cities and the majority of the nation's citizens became an urban people. Despite the European tradition of communal living, in antebellum America the idea of sharing a roof, front door, and a staircase with other families was distasteful. Initially, traditional values held that multi-family dwellings were the purview of the lower classes. As communities grew after the end of the Civil War, the establishment of the apartment house as a significant part of a city's housing reflects a number of factors, the foremost of which was a rapidly growing population and limited land mass near centers of economic activity and transit systems. In particular, the growing numbers of working-class and middle-class bachelors and single women arriving in cities to take jobs as clerks, salesmen, ministers, teachers, librarians, middle managers, secretaries, and stenographers created a demand for affordable housing, without the responsibilities and costs of home ownership. Among certain groups of the upper classes, the popularity of apartment dwelling during this period occurred at a time of spiraling cost of servants and, after 1913, the impact of income tax. For the bachelor physician, banker, or attorney and the well-to-do widow or spinster, "apartment hotel" living, with its attendant food and maid services, became an accepted alternative to living in a single-family dwelling.[8]

According to James Goode in *Best Addresses*, an authoritative study of the luxury apartment buildings of Washington, D.C., the Hotel Pelham in Boston was ". . . the first authentic apartment house in the United States." [9] Dating to 1857, the Pelham's design follows the Parisian apartment model with one apartment unit per floor. Called a "hotel" from the French word for private mansion, the building's apartments did not have private kitchens or bathrooms.[10] Boston's Hotel St. Cloud, constructed twelve years later, more closely follows the modern-day definition of an apartment building in its inclusion of kitchens and bathrooms in each apartment.

Over the ensuing years, Boston's middle- and upper-class apartment house design acquired its own distinct characteristics. Large apartment buildings featured commercial space on the ground floor, kitchens on the top, and servants' quarters in the basement. The more modest "triple-decker" style apartment building plan consisted of three units, one per floor. Its larger counterpart, the "double triple-decker" building plan consisted of six units, two per floor, and three per side connected by a central stair hall. Both building types appeared as a detached house.[11] These plans became a model for the "walk-up" apartment flats that continued in popularity throughout the twentieth century in the United States and in Kansas City's apartment building property types.

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[8] Hawes, xiii.
[9] Eig and Hughes, E3 citing James Goode, *Best Addresses*, 536.
[10] Ibid, E3.
[11] Ibid.

Richard Morris Hunt's "Stuyvesant Flats," constructed in 1869, set the mode for the New York luxury apartment building. Hunt was the first American to be educated in architecture at the *Ecole des Beaux Arts* and his career reflects the influence of this experience. He designed Stuyvesant Flats to complement and utilize the New York residential streetscape. His design like that of the Hotel St. Cloud, also constructed in 1869, included kitchens and bathrooms in each apartment.[12]

The French flat, with one apartment per floor, became established in New York in the mid-1870s. This form adapted easily to the city's long narrow lots that previously accommodated row houses. In the 1880s, larger apartment buildings appeared, often filling entire city blocks. These taller and larger buildings reflected changes in building technology, in particular the development of the elevator and steel framing. Developer Juan de Navarro's "Central Park," erected in 1883, was the first of these massive buildings. Its spacious floor plans used the French model of one apartment per floor and offered large seven-room units complete with kitchens, baths, and servants' quarters.[13]

In the 1880s, the apartment building reached Chicago. C. W. Westfall's study of Chicago apartment buildings found that "From the beginning, Chicago had resisted multifamily residences of any kind."[14] Chicago's first apartment buildings include the Waltone built in 1879, followed in 1880 by the seven-story Ontario Flats. These buildings incorporated the popular French one-unit-per-floor format with floor plans based on the prevailing style of Chicago's better residences. The individual apartment suites featured public parlors and dining rooms, but did not include private kitchens. Despite the communal kitchens clearly associated with hotels, these buildings, located in residential sections of the city, established the apartment building as a residential property type in Chicago.[15]

In Kansas City, variations of the East Coast apartment building prototypes appeared in the mid-1880s, almost concurrently with those in Chicago. Although not every idea formulated in New York or Boston was appropriate for Kansas City, many of the medium-size plans for apartment hotels and apartments[16] proved to be adaptable to the City's environment. From these prototypes, developers and architects developed their own unique apartment

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[12] Ibid., E4.

[13] Ibid.

[14] Ibid., citing C. W. Westfall's "From Homes to Towers; A Century of Chicago's Best Hotels and Tall Apartment Buildings" in *Chicago Architecture: 1872-1922*, 269.

[15] Ibid.

[16] The distinction between the apartment hotel and the apartment house is often blurry and application of the appropriate nomenclature often varied during different time periods and locales. In general, apartment hotels at this time were primarily residential buildings servicing permanent or seasonal renters rather than transients. These buildings offered many of the same amenities as hotels — concierge services, maid and valet service, communal kitchens, and private and public dining rooms. Many of the larger buildings featured ground floor retail services as well. Apartment houses catered to permanent year-round lessees and often included private kitchens as well as communal kitchens with delivered meals to living quarters. Some also included a private communal dining room with a fixed price daily special.

variants. Kansas City, like other growing metropolises in the late nineteenth and early twentieth centuries, saw the apartment building evolve in response to specific conditions of local needs, tastes, and restrictions.

THE EVOLUTION OF THE APARTMENT BUILDING IN KANSAS CITY: 1880-1930

As in other American cities of the period, the earliest form of multi-family housing in Kansas City, Missouri included the makeshift conversion of large buildings, usually single-family residences, into small self-sufficient living units. Some of these conversions included kitchens and/or baths, while others did not. However, unlike their predecessor, the boarding house, or their corresponding form, the hotel, apartment buildings were designed and built specifically to accommodate numerous family units. The earliest of this property type was the tenement building, erected to house working-class families. In Kansas City, Missouri, they took the form of simple frame or brick structures incorporating separate living quarters that might or might not include shared bathing and kitchen facilities. These buildings were within walking distance of the City's industrial and freight centers. Beginning in the 1880s, during the region's population and real estate boom, the purpose-built apartment building erected for the middle and upper-middle classes first appeared in the City's residential neighborhoods. To understand the property type's evolution in Kansas City, it is important first to understand the City's residential development.

RESIDENTIAL DEVELOPMENT PATTERNS

Settlement Period: 1830-1860

The nucleus of present-day Kansas City, Missouri evolved from two early nineteenth century trading centers linked by primitive narrow "roads" that followed the river levee and the deep ravines in the hilly terrain. In 1830, a town company platted the "Town of Kansas" on the south side of the Missouri River near the confluence of the Kaw (Kansas or Kanza) River, near the river landing site selected in 1826 by Francois Chouteau, a French fur trader. Later, in 1835, a group of traders and merchants platted the "Town of Westport" approximately four miles[17] to the south near the Missouri-Kansas border. By 1847, a paved wagon road, which cut through the bluffs at Main Street in the Town of Kansas, connected Westport directly with the river landing. Other north-south access roads soon followed.

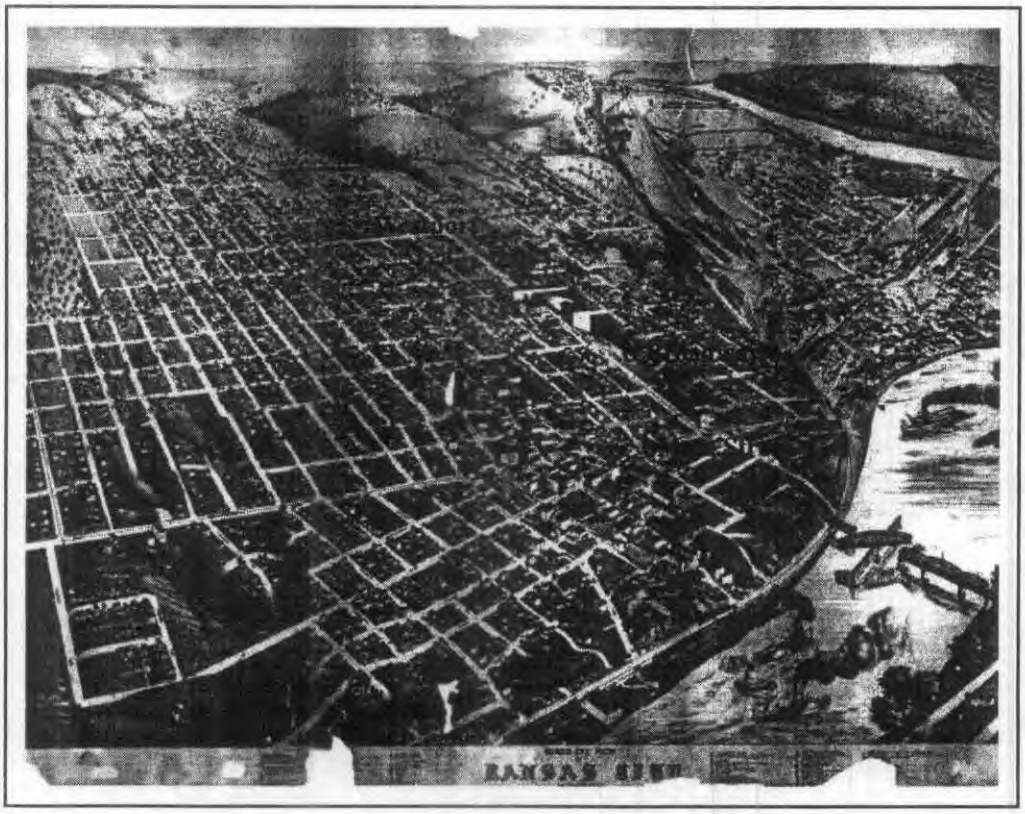
Neither Westport nor the Town of Kansas had a large settled population prior to the Civil War. The community's physical development spread south and southeast over the hilly terrain from the original river settlement. The first additions to the original Town of Kansas plat were rectangular plats that extended twelve blocks south from the Missouri River levee and three blocks from west to east. By mid-century, the town's boundaries reached south to 20th Street and east twelve blocks to Lydia Avenue. Within this area, clustered around a grid of platted lots, was a

[17] At approximately 40th Street today.

scattering of small, plain buildings — residences, commercial structures, and other facilities that were common to small towns in Western Missouri. Although new residences and businesses located in established or recently platted areas, the agrarian nature of the period resulted in scattered farmsteads that grew at a faster rate than the urban population. As a result, neither the Town of Kansas nor the Town of Westport had high residential density prior to the arrival of the railroad in the region.

The buildings and structures of the period were generally simple, utilitarian, vernacular designs, usually of log or frame construction. Residential buildings favored the styles that evolved in the Middle South and "Little Dixie" areas of Missouri. Classical and Gothic Revival styles prevailed as the design choice for finer residences. Brick construction was common for many of these buildings as well as others that were more formal in design and decorative treatment.

Kansas City: 1870-1910



"Birdseye View" of Kansas City, Missouri, c.1870
Kansas City, Missouri Public Library, Special Collections

After the end of the Civil War and almost immediately after the completion, in 1869, of the Hannibal Railroad Bridge, the City of Kansas became a national shipping hub. As a result, the City doubled its physical size.

The growth in rail connections and the commercial trade in grain, livestock, and agriculture processing industries greatly altered the appearance of the City. Manufacturing and related commercial businesses became more clustered and grew in density near the growing network of rail lines. Distinct residential

neighborhoods and retail commercial centers began to emerge in the developed parts of the City. Residential areas differed in their physical relation to the City's core and in their ethnic, racial, and socio-economic composition. At the same time, the City's hilly topography promoted scattered neighborhoods and sprawl.

By the early 1870s, the river landing lost its role as the focal point of commercial activity and Main Street became the principal nucleus of retail, commercial, and governmental activity, as well as the central axis for development. The City's businessmen moved their establishments the half-mile inland from the banks of the river. Here, they erected new houses of business around the Market Square at the corner of Main and Fifth streets. This mixture of frame and brick buildings, which were seldom more than three stories high, incorporated architectural design features that emphasized the more permanent nature of the City.

In the mid-1850s, the Town of Kansas boasted a population of 478 and, by 1860, counted 4,414 residents.[18] Successful businessmen located their homes on the bluffs a short distance to the west of the business center in an area known as Quality Hill. Another elite residential enclave, "Knob Hill," located north and east of the Old Town Market Square between Walnut and Grand avenues, rivaled Quality Hill in the wealth and status of its inhabitants. In this small, downtown residential section for upper-income residents, lots were 50 feet by 125 feet, laid out in a rectangular grid. To the south of the central business district, across 10th Street and east of Main Street, was McGee's Addition which, beginning in the late 1850s, housed the majority of the City's middle- and upper-middle-class citizens. The area also included residential pockets of the rich as well as the poor and was an integrated neighborhood where German and Irish emigrants, whites, and blacks of varying degrees of wealth and poverty lived. Here, the rectangular grid continued, resulting in 25-foot frontage lots.

With the establishment and growth of rail lines and the ensuing commercial development, Kansas City acquired the economic base and population to support a booming real estate market. The 1880s was the most active and prosperous decade of this era. A series of land annexations kept pace with this growth and, by 1885, the City boundaries expanded south to 31st Street and east to Cleveland, with the state line and the river remaining the other boundaries. The City continued its tendency to urban sprawl, with residences and businesses scattered over the terrain. By 1890, the population stood at 132,716.[19]

Much of this growth resulted form improved transportation networks and public improvements. In 1880, Kansas City leaders boasted of ninety miles of streets, fifteen of which were paved. Private development and public works projects leveled the hills and filled ravines. Massive cuts through the river bluffs allowed greater access to waterfront rail lines. The City's retail center moved southward toward 11th and Main streets where large office

[18] A. Theodore Brown and Lyle Dorsett, *K. C., A History of Kansas City, Missouri* (Boulder: Pruett Publishing Company, 1978,) 23.
[19] Ibid.30.

buildings were under construction. The bluffs still isolated the rail yards from the retail and commercial heart of the City and new industrial and warehouse construction remained visually separate from the downtown areas of expansion. By 1886, cable car and electric trolley lines replaced the horse-drawn car lines that operated in the commercial areas between the river levee and the Town of Westport. The extensive cable system promoted outward expansion through twenty-five miles of cable that reached all corners of the City, as well as outside the city limits. One effect of this cross-hatching of cable lines, with the best level of streetcar service running east and west, was that the highest degree of land speculation took place east of downtown and extending from the river to 18th Street on the south.

The new residential development that followed the City's expanding transportation network reflected informal social, economic, and ethnic stratifications. Existing residential neighborhoods, such as those in McGee's Addition, grew and expanded. Others, such as Quality Hill and Knob Hill, which were adjacent to growing industrial districts, lacked space to expand and many of their residents built new homes further east and south.

Initially residential expansion concentrated in the eastern part of the City. In the area southeast of Knob Hill – along Independence Boulevard and Woodland, Forest and 10th streets – well-built apartments and spacious single-family houses began to rise to house the City's upper-middle class and newly wealthy cattle barons. Soon, small, middle-class houses surrounded these islands of privilege. Another northeast neighborhood, Pendleton Heights, reflected the impact of the rapid extension of cable car lines toward the eastern edge of the city in the mid-1880s. A wave of cheaper houses and three-story, multi-family residential blocks quickly followed the erection of high style homes for the wealthy in this neighborhood.

Development also occurred to a lesser extent to the south, along the Broadway residential corridor. Affluent families, many of whom were former residents of Quality Hill, erected large "suburban" style homes in the Hyde Park and Roanoke neighborhoods, located in today's Mid-town" area south of 36th Street. Meanwhile, apartment hotels replaced the large residences original to the Quality Hill neighborhood.

It was during this period of expansion and growth that professionalism in architecture became firmly established in the City. The construction boom of the 1880s attracted major architectural firms from Chicago and New York to open branch offices in the City. The number of architects practicing in Kansas City tripled between 1884 and 1888, and peaked again during the building boom of 1904-1906. Ranging in skill and education from carpenter-builders to academically trained professionals, these "architects" erected buildings reflecting competent and innovative designs in the Second Empire, Queen Anne, Gothic Revival, and Romanesque styles.

By 1887, the real estate boom was over. Platted land for several miles around the City's core lay vacant. Large parcels of undeveloped land dotted with farm buildings separated clusters of suburban residential areas. During the

next decade, expansion of both residential and commercial neighborhoods moved generally southward at an orderly rate along the Main Street and Broadway corridors. The City's population growth steadily increasing from 132,716 in 1890 to 163,752 in 1900 and to 248,381 in 1910.[20] A formalized social structure emerged with an elite social and professional class at the top; an upper-middle class of businessmen and entrepreneurs; a larger number of clerks and small entrepreneurs of various kinds forming a middle class; and a large number of poor laborers at the bottom of the social structure.

As the physical size of the City and population steadily grew and expanded, a considerable change in the City's infrastructure and appearance occurred. By 1897, the City limits formed a rough rectangle stretching ten miles from the Missouri River south along the State line to 79th Street and stretching east eight miles encompassing the Town of Westport and other pre-existing communities. By 1909, the City limits encompassed approximately sixty square miles, extending east to the Blue River, where they remained until after World War II.

The City's patterns of growth at this time provided stark contrasts. As the center core and expanding rim of development showed different levels of growth and density, the intervening undeveloped areas showed signs of blight typical of the develop-and-abandon phenomenon as the population spread into a wider radius. Recently completed twelve-story skyscrapers towered over the "Downtown" area centered along 10th and 11th streets while the Old Town area around 5th and Main streets became a disheveled civic center, more and more isolated from retail and professional services. Displaced by the City's growing industrial base, slum dwellers in the West Bottoms and the Old Town moved eastward into what had been prosperous middle- and upper-class neighborhoods. The City's first elite residential areas began to decline. Knob Hill became known as Hobo Hill. In Quality Hill, commercial buildings and new and converted multi-family, middle-class housing units steadily replaced the mansions and town houses.

Further south along the Broadway corridor, Hyde Park continued to accommodate well-to-do families, as did the Roanoke area to the west. However, these enclaves were too small for the City's growing white-collar and leisure-class inhabitants. By the first decade of the twentieth century, the selection of a location for the grand new Union Station at 23rd and Main streets, the progress on a comprehensive system of parks and boulevards, and the suburban real estate developments of J. C. Nichols further emphasized and encouraged development in the newly annexed areas to the south and southeast.

Expanding growth stimulated a sustained campaign to improve the City's transportation system. Beginning in the early 1870s and continuing in the following decades, support grew for improving the main thoroughfares that linked Kansas City to communities to the east and west. Civic leaders, many of whom were well traveled, decried the

[20] Ibid., 53, 99.

blight and sprawl brought by rapid growth and advocated comprehensive planning that incorporated the City's natural beauty with commercial development. Out of this concern grew the City's initial effort at city planning using a new parks and boulevard system.

The park and boulevard system designed and implemented by landscape architect George Kessler was the most significant factor in determining Kansas City's twentieth-century development, building patterns, land usage and, to a lesser extent, design. In philosophy, Kessler's plan was part of a larger movement. In the late nineteenth and early twentieth centuries, a spirit of progressive reform occurred in the United States in response to the rapid urbanization of the country. Based on the concept of planned development that focused on the relationship between the physical environment and urban ills, the mission of the City Beautiful Movement was to make life in cities convenient, safe, and pleasant. The roots of the movement were in the emerging field of landscape architecture and the impact of Frederick Law Olmsted's design for Central Park in the 1860s and his design and layout of the World's Columbian Exposition held in Chicago in 1893.[21]

Kessler's plan to address Kansas City's urban ills utilized designed landscapes, traffic ways, open green spaces, and high style architecture. Under Kessler's direction, a comprehensive park and boulevard system initiated the City Beautiful Movement in Kansas City in 1895 and continued for the next twenty-five years. Kessler's design converted blighted bluffs and ravines into parks linked by an extensive boulevard system. The plan affected the placement and design of buildings based on the premise that each boulevard would serve as the hub of more desirable and expensive residential neighborhoods with ". . . the influence radiating downwards to adjoining districts."[22] Small groups of retail stores and services concentrated at the edge of neighborhoods near the boulevards. Closer in and adjacent to single-family enclaves were buffer streets for multiple-family housing. At certain points along the boulevard were lots designated for large apartment buildings of high style design. This controlled mix of land use coupled with the exiting transit system provided easy access to parks for the working classes. At the same time, the boulevards fixed and classified residential sections assuring high residential property values for the middle- and upper-income residents. Thus, the system was the City's first attempt at defacto zoning prior to the City's approval of formal zoning classifications in 1923. The plan proved to be effective; by 1917, Kessler reported that the park and boulevard system had stabilized patterns of land use. It continued to affect the residential patterns of Kansas City until the close of World War II.[23]

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[21] James Marston Fitch, *American Building: The Historical Forces That Shaped It (Boston: Houghton Mifflin Company, 1966)*, 239-245; and Jane Mobley and Nancy Whitehead Harris, *A City Within A Park – One Hundred years of Parks and Boulevards in Kansas City, MO* (Kansas City: Lowell Press, 1991), 23.

[22] Brown and Dorsett, 160-166.

[23] William Worley, J. *C. Nichols and the Shaping of Kansas City* (Columbia: University of Missouri Press, 1990), 56-67.

In the northeast section of the City, Kessler usually placed the boulevards along what were already high-value residential streets. Here, new construction closely followed the grid system and the preexisting narrow, deep lots. In the southern part of the City, the boulevard plan bisected the traditional grid system of streets and avenues and followed natural topographical features. The undeveloped, open space along the boulevards encouraged architecture with monumental massing and horizontal emphasis achieved by sets of buildings erected in the contemporaneous Beaux Arts style.

Kansas City 1910-1930

During the first decade of the new century, the City's population grew by 54 percent. Between 1910 and 1930, the population increased by 150,000 to 399,746 — a rate of growth mirroring that of other urban centers in the country.[24] The City's economic base continued to be in sales, production, and processing related to agriculture and real estate, with manufacturing and warehousing increasing. At this time, the City's newly initiated parks and boulevard plan began correcting the blight resulting from the City's rapid development, growing congestion, sprawl, and fluctuating land values. In the older residential areas near the commercial centers and rail yards, the growth of manufacturing concerns and the influx of poor, unskilled immigrants led to the decline of the most desirable nineteenth century neighborhoods. By 1910, the effect of the new park and boulevard system began to be felt. Throughout the City, the new system stimulated new housing, schools, hospitals, and retail commercial centers. As intended, the new system both defined and stimulated development patterns. In 1914, famous Kansas City developer, J. C. Nichols noted that, ". . . the most attractive headline you can run for an advertisement is 'on a boulevard' or 'near a boulevard.'"[25]

During this period, architecture shifted 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. Architectural treatments reflected either a return to classical or simpler historic architectural forms or to more functional new styles. In Kansas City, this transition occurred slowly, in pace with the need for more housing and an increasing number of commercial structures. Typically, stylistic ornamentation – English Gothic, Renaissance, Baroque, Neoclassical, and Italian Renaissance – began to appear on functional, "modern" building plans. As time passed, even this historically derived ornamentation became flatter, crisper, and more mechanical.

The period also ushered in a change in the traditional housing types. Although developers erected a number of both large and small row houses, French flats, courts, apartment houses, and apartment hotels during the second half of the nineteenth century, Kansas City's residents demonstrated a decided preference for the single-family detached house. After the turn of the century, housing shortages, a rapidly growing middle class, and the emergence of speculative developers ushered in an era of small- to medium-sized four- to twelve-unit apartment buildings. As

[24] Brown and Dorsett, 99, 183.
[25] Spencer, E5.

the City's population accelerated, so did the market for even larger apartment houses. Between the end of World War I and 1925, when the construction market peaked in Kansas City, both the number of smaller units and large apartment buildings (eighteen to twenty-four units) appeared in clusters in different neighborhoods, establishing apartment housing as a significant part of the City's residential patterns.

By the 1930s, Kansas City's nineteenth century residential neighborhoods had completely changed in character. Gone were the elite single-family residential enclaves, such as Quality Hill and Knob Hill, once found adjacent to the City's business core. A system of boulevards and streetcar routes connected the central city with residential neighborhoods and small corner retail centers to the south. The most easily identifiable white upper-class neighborhood in Kansas City was the Country Club District established by J. C. Nichols in 1907 and located some fifty blocks to the south of the river. McGee's Addition, once an identifiable commercial and residential area with a mixed ethnic and social population, could no longer be characterized as a neighborhood. In various sections to the east and southeast of the Central Business District, middle- and working-class neighborhoods developed. And, while integrated neighborhoods continued to exist in the poorer sections of town, African-American ghettos and segregated neighborhoods were firmly established as early as 1912 between Troost and Woodland on the east and west and between 17th and 25th streets on the north and south; between State Line and Bell and West 9th in the West Bottoms; and between Harrison and Highland on the east and west and 5th and 8th streets on the north and south.

THE RISE OF THE MIDDLE-CLASS MULTI-FAMILY RESIDENTIAL UNIT IN KANSAS CITY: 1885-1930

As noted earlier, during the construction boom of the 1880s and continuing throughout the following two decades, Kansas City's middle-class residents demonstrated a clear preference for detached houses. However, as the population and ensuing housing shortages increased, particularly after World War I, apartment houses became a more attractive housing option for all strata of society.

The established forms of multiple family residential units in Kansas City in 1870s included boarding houses converted from large single-family houses, tenements[26] erected or converted from larger buildings, small detached living quarters such as duplexes and living quarters over commercial shop. These multi-family units housed the City's lower classes. It was not until the population increase and the resulting building boom of the early 1880s that the apartment building designed for the middle and upper-middle classes appeared.

[26] The term tenement in the mid- to late-nineteenth century generally applied to any multiple family rental building. By the beginning of the twentieth century, it was also used to refer to any residential building in a slum. However, this latter reference occurred at a time when prize-winning tenement designs were developed for housing the lower, working classes. Thus, the term also applied to large, new, multi-family buildings erected in the first decades of the twentieth century for the working

THE MIDDLE-CLASS APARTMENT BUILDING MARKET

Two factors established a market for middle-class apartment buildings. The first was sufficient population density of middle- and upper-middle-class residents who preferred or required multi-family rental units as opposed to the detached residence. The second was the cost of the owner-occupied single-family house.

It was not until the late 1880s that population growth (due in large part to the movement of rural dwellers to the City) and the increase in demand by single workers and professionals established an economic foundation for the purpose-built, middle-class, multi-family building. It was not until the second decade of the twentieth century that the middle-class flats and apartment houses became established as a prevalent form of housing in the City.

As Kansas City evolved into an urban center and its population grew to approximately 100,000 in 1885 and to 132,000 in 1890, Kansas City's land values escalated. During the real estate boom in the early 1880s, the City's residential neighborhoods expanded outward. Accompanying this extension was a wave of cheap residential building. Evidence of the growing numbers of middle-class workers were the rows of expensive, quickly-built houses and the three-story residential multi-family blocks called "flats" that began to appear at this time near residential neighborhoods.[27] The boom reached its highest point during 1887, but by year's end, poor crops and a sagging cattle market created a regional depression. Within a few years, the City resumed its rapid growth, increasing in population from 132,716 in 1890 to 163, 752 in 1900 and to 248,381 in 1910.[28] During the first decades of the twentieth century, the City's population growth steadied and, by the time of the First World War, growth no longer served as a defining element of the City's status. During this period, the occupational and age demographics did not change significantly. The largest employer continued to be manufacturing industries, followed by those engaged in trade and transportation. Professional occupations remained at about the same level. The only remarkable change in occupations was the increasing percentage of those employed in clerical jobs.[29] It was this group that could not afford single-family houses and that provided an important segment of the base market for apartments built for the middle-class in the early twentieth century.

Most of Kansas City's middle- and upper-middle-class residential neighborhoods that appeared in the last decades of the nineteenth century through the onset of World War I were the result of subdividers who sold individual lots to small builders, who in turn rented or sold their completed houses and flats to occupants or investors.[30] Because

poor. As used here, it references simple functional and often hastily built multi-family buildings erected for the working classes, usually near industrial and manufacturing areas.

[27] Brown and Dorsett, 53-54.

[28] Ibid., 55, 99.

[29] Ibid., 183-84

[30] Worley, 5, 17.

of the costs associated with this system, construction for owner occupancy was financially difficult and single-family housing for many of the new city dwellers was an expensive proposition, particularly during real estate booms. The cost of a lot was more than the average middle-class worker's annual income. This and the cost of the house itself rendered a new house in a recently platted subdivision beyond the means of most of the City's workers. Thus, speculators purchased the majority of vacant lots and quickly erected cheap frame dwellings as rental property and most of the City's residents rented their living quarters.[31]

The cost of living did not change in the ensuing decades. In 1900, the annual average income was still $400-$500. In 1912, social workers estimated that a family of four needed an annual income of at least $600 to maintain an adequate standard of living.[32] At the low end of the middle-class spectrum was the cook, shop girl, or laborer who earned around $260 a year. Among the upper-middle class, a college professor with a salary of $2,000 to $3,000 ". . . had to watch every penny and forego many satisfactions which he felt were the natural right of well-educated people." But he could afford a fair-sized house and at least one maid.[33]

As a result, to the majority of Kansas City's growing middle class, the apartment house offered affordable, decent housing for those wishing to become established in a career before marrying or having children, for the retired and for the spinster, widow, bachelor or widower. The largest of these groups renting apartments were bachelors, reflecting the emergence of the single workman as the dominant element in the workforce. By the onset of World War I, wage-earning single women also began to rent apartments. In the early years of apartment popularity, single women residents tended to be widows who were far outnumbered by couples and bachelors. In 1900, investigators of working conditions estimated that the City's population of over 160,000 included approximately 16,000 wage-earning women. Seventy-five percent earned more than $6.00 a week, at a time when the cost of living in a modest boarding house was around $8.50 a week.[34] Thus, working women with salaries that firmly established them in the middle class could afford to live in apartment houses.

A certain segment of the upper-middle class also emerged as apartment dwellers in the late 1880s. The residential patterns of the affluent were changing at this time in Kansas City. Most of the privileged who could choose where they wanted to live already demonstrated a proclivity to move east and south. And the old elite neighborhoods close to the business centers declined. Apartment houses or apartment hotels that offered amenities provided by hotels located on major thoroughfares with streetcar lines near the City's business centers attracted bachelors of the

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[31] Ibid., 55

[32] Sherry Lamb Schirmer and Richard McKinzie, *At the River's Bend An Illustrated History of Kansas City Independence and Jackson County* (Woodland Hills, California: Windsor Publications, Inc., in association with the Jackson County Historical Society, 1982), 65.

[33] Frederick Lewis Allen, *The Big Change America Transforms Itself 1900-1950* (New York: Harper & Row, 1952), 49-43, 51-52.

[34] Shirmer and McKinzie, 56.

professional and business classes, as well as wealthy widows. These new residential buildings featured an array of facilities and services for those without the time or inclination to manage a large home — kitchen, laundry and maid services, well-appointed public rooms, and private suites that included parlors, dining rooms, bedrooms, baths, and maid quarters. Social registers from the first decades of the twentieth century reveal that these apartments appealed to the upper-middle classes, including professionals, businessmen, and entrepreneurs. For example, the 1907-1908 Kansas City *Blue Book* lists Kansas City's Mayor, Henry M. Beardsley, and prominent businessman James M. Kemper, as residents of the Colonnade Apartments. Erected in 1905 at 201-219 Armour Boulevard, the thirty-unit apartment building extending between Wyandotte to Central featured one of the more ornate and high style exterior designs of the decade [35] Many of the residents in the Knickerbocker Apartments appeared in the Kansas City social register and included attorneys, physicians, real estate investors, stockyard owners and other professionals. Erected in 1908-1909 at a cost of $250,000 on a fashionable private street in the area of Broadway and 36th Street, The Knickerbocker featured suites of up to nine rooms and such amenities as hot water heat, a central vacuum cleaning system, laundry facilities, private garages and a horse drawn taxi.[36]

EARLY MIDDLE- AND UPPER-MIDDLE-CLASS APARTMENT BUILDINGS

The advent of the apartment dwelling designed specifically for the middle classes occurred at a time when ". . . Kansas City was just beginning to take definite form and tangible indications of the coming size and importance were appearing at every hand."[37] Among the earliest of these apartment house real estate ventures was the Donnelly Block at the southeast corner of 8th Street and Locust Avenue. Considered at the time of its construction to be one of the show places of Kansas City, the Queen Anne style masonry building represented ". . . a new phase of building activity."[38] Real estate developer Bernard Donnelly decided to ". . . build something of a novelty for Kansas City and the Donnelly flats[39] were put up: the forerunner of the modern apartments of Kansas City." [40] Erected in the early winter of 1887 at a cost of $30,000, the block of apartments featured ten units, each consisting of a separate three-story house with a separate entrance sharing common walls. The dining room and kitchen were

[35] Linda F. Becker and Cydney E. Millstein, "Colonnaded Kansas City Apartment Buildings (Phase 1) A Study" prepared for the Kansas City Landmarks Commission and City Development Department, Kansas City, Missouri, May 1990, 30. City of Kansas City, Missouri Landmarks Commission, Kansas City, Missouri.

[36] Cydney E. Millstein and Mary Ann Warfield, National Register of Historic Places Registration Form, "Knickerbocker Apartments," 25 November 2002, 8. City of Kansas City, Missouri Landmarks Commission, Kansas City, Missouri. Listed in the National Register of Historic Places 13 June 2003.

[37] *Kansas City (MO) Star*, 30 April 1916. *Kansas City Star* Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.

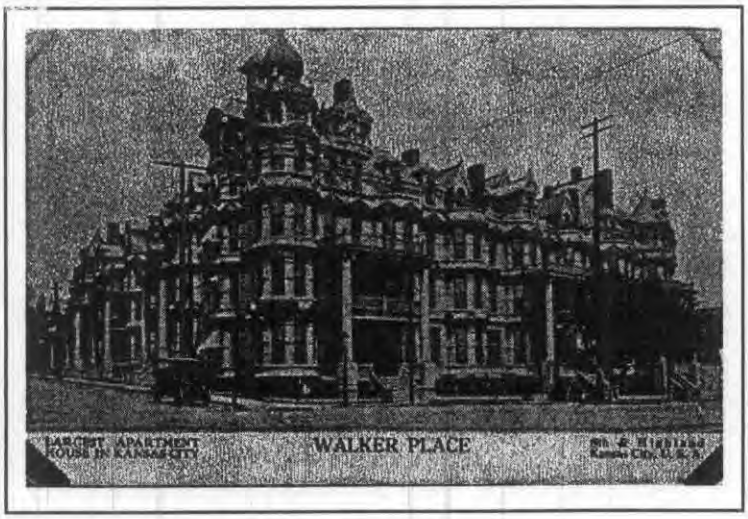
[38] Ibid.

[39] The apartment building was not a "flat" as described in the newspaper article. A discussion of definition of nomenclature is in a subsequent elaboration in this section.

[40] *Kansas City (MO) Star*, 30 April 1916. *Kansas City Star* Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.

in the half basements. At that time the neighborhood was considered part of the fashionable East Side and the Donnelly Block drew "the best class of tenants' attracted by the ornate architecture which was considered ". . . somewhere near the last word in design."[41] The *Kansas City Star* article noted that ". . . the set that gathered around the old place represented a great deal of smartness and something of the artistic side of the city's life at the time. A number of musicians found quarters and congenial associates in the neighborhood and life was rather fascinating, everything considered." [42]

A number of similar apartment buildings appeared at this time in the northeast portion of the City. The *Kansas City Star* identifies the Landis Court, erected c.1886, as ". . . the first venture here in apartment construction."[43] Considered one of the City's fashionable apartment dwellings, Landis Court consisted of facing blocks of forty-two connected three-story houses separated by a private roadway. The property had a 157-foot frontage on Broadway and a 167-foot frontage on Washington, between 17th and 18th streets.[44] Contemporary counterparts to the Donnelly Block and Landis Court included the Tullis Place at 8th and Jefferson; Hasbrook Court off 12th Street near Washington; Aldine Place a little further west of Washington; Munford Court on the southeast corner of 8th and Highland; Garland Place (a.k.a. Garland Block) at 7th and Woodland; and the Highland Apartments, also at 8th and Highland. The largest of the apartment houses erected at this time was the Quinlan Block at the northeast corner of 8th and Highland. Erected in the late 1880s, the four-story, Queen Anne Style building featured an onion dome atop a corner tower and a porch for every apartment.[45]



Quinlan Block, a.k.a. Walker Place
Kansas City, Missouri Public Library, Special Collections

During the first two decades of the twentieth century, developers reconceived the apartment building prototype to meet the demands of truly self-sufficient living required by the growing middle class. At this time, developers began to

[41] *Kansas City (MO) Star*, 30 April 1916.
[42] Ibid.
[43] *Kansas City (MO) Star*, 6 January 1924. *Kansas City Star* Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.
[44] Ibid.
[45] "Postcards from Old Kansas City," *Kansas City (MO) Star,* 15 May 1976. Mrs. Sam Ray Post Card Collection. Kansas City, Missouri Public Library, Special Collections. Kansas City, Missouri. Later known as the Walker Place, the apartment building appears on Kansas City plat books in 1891.

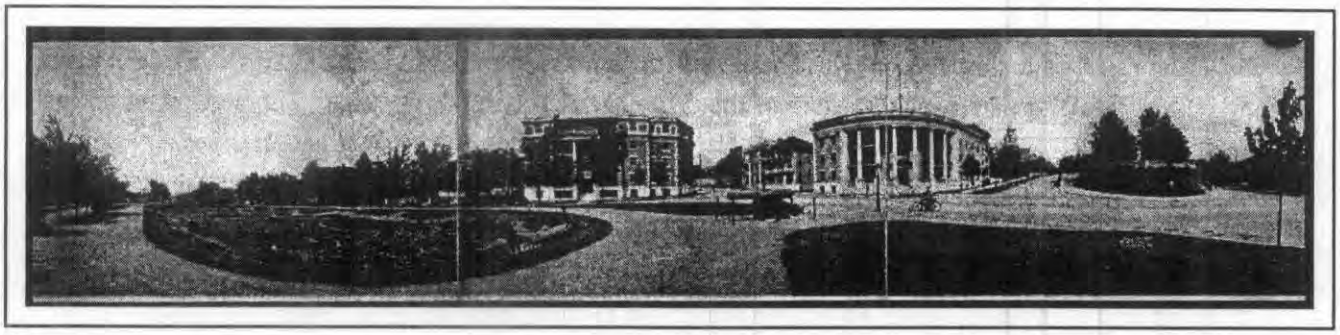
erect "self-sufficient" accommodations equal to those of a small house and at a rental rate equal to or less than such a house could command in a similar locality. These two- to four-story buildings met a need for moderate rentals and appeared throughout the then central portion of the City near public transit systems. This new class of "walk-up" apartment buildings, never more than three or four stories tall, negated the need for and expense of an elevator. To further reduce costs, the developer dropped hotel-type personal services and the "kitchenette" apartment house replaced the apartment hotel with its communal kitchen and public dining room.[46]

As early as 1900, the City's multi-family dwellings included a sizeable number of "flats," "blocks," "apartments," and "courts," as well as the large "apartment hotels." Two- to four-story flats replaced the attached row houses that were so popular in the 1880s. This decline in popularity was due, in part, to the lack of exposure to light available in small detached houses and/or the compactness of the apartment flat with all rooms on a single floor level. Although there is some ambiguity in word usage found in early descriptions of these multi-family buildings, the term "flat" generally referred to modest two-story duplex and four-plex units as well as to three- and four-story "walk-up" flats that featured all the rooms of an apartment on one floor. The term "blocks" referenced attached row houses aligned along a block. The term "court" initially referenced two rows of facing attached houses; later, it often referred to a grouping of multi-family buildings (usually flats) in a courtyard configuration. The term "apartments" referenced larger apartment complexes, often apartment hotels.

The 1900 city directory lists less than 100 flats, apartments, courts, and blocks. Five years later, the city directory lists over 250 such multi-family buildings. Most of these multi-family buildings appear in the northeast and northwest portions of the City and along the City's main transit corridors. The City's apartment construction continued to expand in the next two decades. The most active period for construction between 1900 and the U.S. entry into World War I was 1916, with 226 buildings under construction.[47]

As noted, the middle-class apartment building floor plans erected at this time reflected the French Flat — an all–on-one-floor plan based on the late nineteenth century Boston prototypes. Large apartment buildings, such as the 1902 Circle at 1200 The Paseo[48] often featured commercial space on the ground floor. The more self-sufficient, "double triple-decker" walk-up plan consisted of six (and some times eight) units, two per floor, three or four per side, connected by a central stair hall. Both building types appeared as a detached house or as detached conjoined buildings.[49] The more modest four-family flat utilized the same central stair hall plan with flanking units on each

[46] Eig and Hughes, E21.
[47] Worley, 245. This was also the second most active year for apartment construction in Kansas City between 1910 and 1941.
[48] Listed in the National Register of Historic Places 22 October 2002.
[49] Eig and Hughes, E3



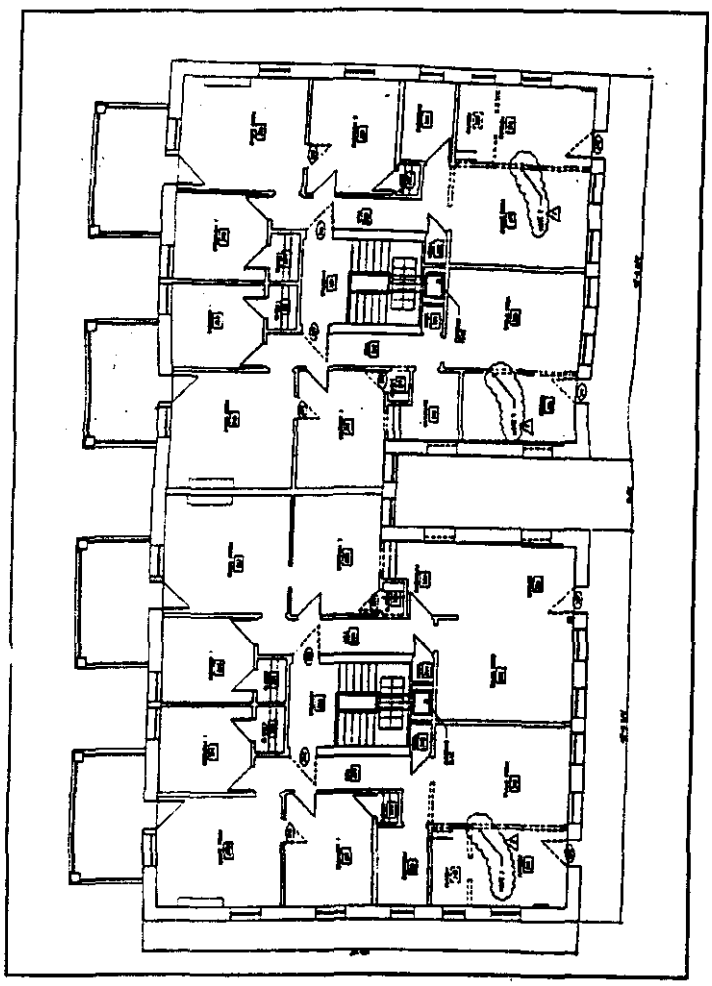
The Circle Apartments, 1200 The Paseo, c. 1902
Kansas City, Missouri Public Library, Special Collections

floor. All provided the latest in self-sufficient living quarters, a central heating and plumbing system, kitchen, private baths, rear porches for laundry, and other features.

This plan adapted easily to apartment dwellings of the well-to-do upper-middle class as well as to buildings designed to attract hourly workers. The turn-of-the-century, four-story Renaissance Revival style Sloan-Sharp Apartments, designed by the prominent Kansas City architectural firm of Wight and Wight, at 3800 Baltimore featured two flats flanking a central stair hall on four stories. The marble clad central stair hall featured filigreed wrought iron stair railings and incorporated a small elevator and spacious landings. The suite of rooms for each flat included an entry hall, parlor with a wood burning fireplace, corner solarium, dining room, two bedroom suites with baths, a guest room, kitchen, pantry, and maid's room and bath. A large carriage house stood at the rear of the lot. City directories document early tenants were from the professional classes, including physicians, attorneys, widows, middle managers, and manufacturers' representatives.

The more modest Classical Revival style, three-story Carpathia apartment building, erected a block away during the same decade, had a "shot gun" floor plan of a balcony porch, parlor, dining room, and long rear hallway flanked by a galley kitchen on one side and two bedrooms and a bath on the other. Another version of this size unit was a four square plan of parlor-dining room with a bedroom and bath off the dining room. A galley kitchen was behind the central stair hall and off the dining room. A larger version of the Carpathia model was the three-story, twelve-unit central stair hall conjoined walk-up Majestic apartment building at 701-707 South Benton Boulevard. Each moderately priced unit followed the Boston prototype developed in the 1890s. A parlor (and adjoining chamber) took the front space, followed by bedrooms and bath off a long hall with a kitchen and dining room at the end. The dining room featured a beamed ceiling and the parlor had a decorative fireplace mantel.[50] Early residents of these

[50] Eig and Hughes, E22.



Majestic Apartment Building Floor Plan
701-707 Benton Boulevard
Western Historical Manuscript Collection,
Kansas City, Missouri

two buildings worked as bookkeepers, production line mangers, department store buyers, stenographers, salesmen, and clerks.

Although the size of the building and the number of units varied, the usually unpretentious two-story, four-family flat, whether a simple brick structure or executed in a popular period architectural style, usually incorporated the same basic floor plan. Replacing the working-class row house and tenement house, developers erected these buildings to accommodate moderate or lower incomes by reducing design and construction costs. A review of city directories and apartment survey information documents that the simpler of these buildings typically housed both blue-collar and white-collar workers. For example, small simple, brick buildings housed carpenters, plumbers, cable splicers, newspaper employees, stenographers, secretaries, and clerks. Middle-class, white-collar, salaried workers, such as district sales managers, clerks, accountants, sales representatives, private secretaries, and stenographers, occupied the larger counterparts that often referenced popular architectural styles of the era.

POST-WORLD WAR I APARTMENT BUILDINGS

Apartment construction boomed after the end of World War I. During 1920-1929, 15,152 new apartment units and 1,092 new duplex housing units came on the market. The biggest year in apartment construction was 1924, when developers received permits for 2,239 units. The second best year in that decade was 1927 with 2,135 new units.

"By 1930, however, new units dropped to 397 and, in 1932, the apartment market hit rock bottom with no new units erected."[51]

APARTMENT CONSTRUCTION 1920-1930[52]

YEAR	NUMBER ERECTED	COST
1920	22 Apartments (382–439 suites)	$ 743,000 est.
1921	111 Apartments and Duplex Buildings (686 apartment units)	$1,985,000
1922	140 Apartment Buildings (1,620 units)	$ 8,944,000[53]
1923	299 Apartment Buildings (3,242 units)	$ 5,505,600
1924[54]	124 Apartment Buildings (2,375 units)	$ 3,438,000
1925	(2,075 units)	
1926	100+ (2,070 units)	

However, the surge in the construction of apartment units in the early twenties did not reflect an increase in the number of buildings erected; it reflects instead a doubling of the number of apartment units.[55] These statistics reflect a significant change in the average size of apartment houses. The size of apartments expanded from the typical six-unit building to an average of eighteen to twenty-four units. As noted by architectural historian George Ehrlich, Ph.D., "For the first time in the city one could see a sizable number of large apartment buildings or apartment hotels, often clustered in certain neighborhoods."[56]

Clearly, the post-World War I period was the era of the large apartment dwelling. As early as 1919, residential apartment buildings like the twelve-story structure erected at the southeast corner of Armour Boulevard and Gillham Road became commonplace. The *Manoir Frontenac* provided 103 completely furnished apartments at

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[51] Worley, 222-223 partly citing *Kansas City (MO) Star,* 10 February 1929, 1D; 6 January 1929, 1D; 5 January 1930, 1D; 4 January 1931, 1D.

[52] *Kansas City (MO) Star*, 1 January 1922; 24 September 1922; 31 December 1922; 24 December 1924; 16 January 1927; 20 February 1927; and *Kansas City (MO) Journal*, 1 January 1924. *Kansas City Star* Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.

[53] *Kansas City (MO) Star* 10 September 1922. *Kansas City Star* Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.
During this year, City records indicate a number of large apartment hotels erected at a cost of between $185,000 and $400,000.

[54] In response to the growing size of residential buildings, the City Council passed, in 1924, the "Shinnick Amendment" to the building code, which prohibited the erection of any apartment, apartment hotel, hotel, lodging, or tenement house more than two stories high unless they were of fireproof construction. Following approval of this amendment (and during a period when the apartment market was overbuilt), a spate of two-story apartment building construction occurred. Construction in apartment units peaked that year.

[55] George Ehrlich, *Kansas City, Missouri An Architectural History, 1826-1990 Revised and Enlarged Edition* (Columbia: University of Missouri Press, 1992), 66. In fact, a smaller number of units were built after World War I than before.

[56] Ibid., 67.

rents varying from $125 to $160 a month. Each apartment had an electric grill kitchenette and breakfast room with painted furniture. Amenities included meals prepared in the building's kitchen and served in private quarters, a tearoom, café, beauty parlor, drug store, garage facilities, and other "modern hotel services."[57] Even pre-war apartment building prototypes that continued to be erected after the war reflect the shift to the larger apartment building. The four-story Alameda Vista and Grandview apartments buildings at 45th and Main, erected in 1924-1925 by the McCanles Building Company, featured the colonnade style and the three buildings reflected the established practice of repeating the building design, a feature that sometimes occurred for the length of an entire city block. However, unlike earlier versions of the colonnade walk-up, which had flats flanking each side of the central hall, each of these buildings had ". . . eight apartments per floor, for a total of thirty-two units each, clearly in keeping with post-war trends."[58]

Although the large apartment building accounted for the bulk of new apartment construction, all types of apartment dwellings showed increased occupancy in the 1920s. Smaller furnished units, rather than the large apartments suites of six or seven rooms, gained in popularity and many of these smaller apartment buildings, like their larger counterparts, made available some types of hotel services originally provided by household servants.[59]

Construction figures for 1926 provide insight into the patterns of apartment development in the late 1920s. The largest amount of new construction concentrated in the 31st and Troost area, ". . . a favorite with kitchenette builders. . . ",[60] where investors erected 540 new units. The area south of 34th Street between The Paseo and Oak Street featured 122 new units. The real estate firm of McCanles Building Company erected 166 working class flats near Main and Linwood. Seventy-five new units appeared along Armour Boulevard, a street already noted for its large apartment buildings and apartment hotels. The J. C. Nichols Country Club Plaza area around 47th Street between Broadway and Main continued to develop as an apartment center, adding 277 new apartment units, while developers erected 64 more units in the area between the Plaza and Roanoke Park to the northwest. A *Kansas City Star* article of January 16, 1927 noted that new apartment buildings erected in the past three years in the immediate vicinity of 47th Street and Mill Creek Parkway housed approximately one thousand families. During this period, kitchenette building shifted to the working-class West Side; in particular, the section west of the business district between 10th and 17th streets where developers erected 343 new units. This contrasts with 70 new units erected on the east side during the same period. In the once-affluent neighborhoods of the old northeast section, where developers first erected apartment buildings at the turn-of-the-century, 185 new units appeared in the area north of

[57] *Kansas City (MO) Star.* 11 April 1919. *Kansas City Star* Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.
[58] Ehrlich, 67.
[59] *Kansas City (MO) Star,* 20 February 1927. *Kansas City Star* Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.
[60] *Kansas City (MO) Star,* 16 January 1927. *Kansas City Star* Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.

12th Street and investors financed 135 new units in a section east of The Paseo, between 10th Street and 15th Street. To the southeast, 24 new units formed a buffer zone along Benton Boulevard in the planned single-family Santa Fe neighborhood and in an area east of Wabash and south of 31st Street.[61]

These statistics demonstrate not only the continuing southward movement of residential development, culminating at the Country Club Plaza at 47th Street, but also a beginning phase of infill apartment buildings after the passage of zoning land use regulations in 1923. By the end of the decade, the *Kansas City Star* reported that modern apartments were reclaiming many of the City's older residential sections. This trend was not unique to Kansas City. At this time, the growth patterns of the average large city showed the abandonment of once upper-middle-class residential sections for new suburban residential enclaves. The older sections deteriorated and depreciated in value. The *Kansas City Star* article noted that Kansas City's apartment development reflected national trends.

> *. . . There is now in most of these cities, a comparatively recent and very interesting trend toward reclamation. The modern apartment building, capable of far greater utilization of land than any of its predecessors, has entered into these close-in, easily accessible districts and is rapidly driving out the old ramshackle tenement buildings. Values are again becoming too great for inadequate developments. While this reclamation is occurring quite generally in the various large cities, it is usually coming as the result of single successful enterprises. One builder gambles on a big building, then another, until finally, the entire character of the district is changed.* [62]

THE COLONNADE APARTMENT IN KANSAS CITY: 1900-1930

THE INFLUENCE OF THE BEAUX ARTS CLASSICISM AND THE CITY BEAUTIFUL MOVEMENT

As noted by Brenda Spencer in her study of colonnaded apartments on the north end of The Paseo Boulevard in Kansas City, there is a symbiotic relationship between the emergence of the colonnaded apartment building as the dominate apartment building in the City during the first two decades of the twentieth century and the development of Kansas City's parks and boulevard system. Both have their roots in the City Beautiful Movement and the return to classicism found in the Beaux Arts [63] and Neoclassical styles that were integral to the movement.

The predominant architectural influences on the design of Kansas City's colonnaded apartment buildings were the popularity of the Beaux Arts and the less robust Neoclassical style in the late nineteenth and early twentieth

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[61] Ibid.

[62] *Kansas City (MO) Star,* 17 November 1929. *Kansas City Star* Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.

[63] Also referred to as Beaux Arts Classicism.

centuries in the United States. These styles evolved at the *Ecole des Beaux Arts* established in 1819 in Paris. The institution trained an entire generation of architects and designers that greatly influenced public architecture in the late nineteenth and early twentieth centuries in Europe and the Americas. Incorporating the disciplines of architecture, planning, and landscape design, the Beaux Arts style is loosely based on the classical Greek and Roman architecture as defined and delineated by the academicians of the French school.

The exposure of the American public to the Neoclassical and Beaux Arts styles provided by the popular 1893 Columbian Exposition profoundly changed the nature of public architecture and landscape design in America in the late nineteenth and early twentieth centuries. In 1890, organizers of the exposition selected a classical theme and hired landscape architect Frederic Law Olmstead, the Chicago architecture firm of Daniel Burnham and John Root, and prominent New York architects Richard Morris Hunt and Charles McKim, both graduates of the Ecole des Beaux Arts, to plan and design the exposition. Designed in the Beaux Arts tradition, the much photographed, reported, and attended "Great White City," which covered one square mile and featured dramatic, colonnaded buildings arranged around a central court, captured the imagination of the American public. For the next quarter-century, classicism dominated public architecture and city planning. "Thus the Georgian, Adam, Early Classical Revival and Greek Revival traditions, which originally spanned a century and a half of the nation's history, became fused into the eclectic Neo-classical style." [64]

While the influence of the Beaux Arts school and the Columbian Exposition should not be minimized, it is no coincidence that the popularity of variations of classical styles had links to the turn-of-the-century progressive social movement. The use of the classical idiom, with its references to the birthplace of democratic ideals, provides a noble style, evoking reform and progress toward perfection. Moreover, the return to classicism reflected conservatism on the part of both the architect and the client — a return to the classical styles of the eighteenth and early nineteenth centuries.

One result of these forces was the emergence in larger cities of monumental, symmetrical, well-appointed buildings and structures with a rich and expansive use of classical styling and ornamentation. The return to classical motifs became well established in the United States by 1895 and continued until the 1930s. Another result was the emergence of the idea of the "ensemble" of buildings within a particular setting. At the Columbian Exposition, individual buildings – through the use of uniform materials, scale and massing, and spatial separation – appeared as harmonized groups providing a unity of expression.

As executed in public and private institutional buildings and sometimes as large residential apartment and hotel buildings or complexes, these classically inspired revival styles tended to be larger, grander, and more elaborate

[64] Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1985), 345-346.

than earlier nineteenth century Greco-Roman revival styles. These urban ensembles – civic monuments, memorial buildings and commemorative sculptures; pergolas and public baths; courthouses and capital buildings; symphony halls, museums, and libraries; university halls; banks; hotels; apartment houses; and even fire and police stations – sited along the City's grand boulevards almost exclusively utilized the Classical, Renaissance and Beaux Arts revival styles.[65] The end of World War I and a return to prosperity ushered in a boom decade in construction and the classical idiom became more streamlined. These changes reflect the blurring of the City Beautiful Movement and a shift from the idealistic and grand conspicuous classical interpretation of Roman architecture to a streamlined pragmatic approach to design. Although excessive ornamentation began to disappear, the plans of these period revival and modern buildings still tended to be similar to the self-contained, low, axially arranged buildings that capitalized on a grand approach and were designed by Beaux Arts trained architects.

At the same time, with the rapid industrialization of the nation's cities and the influx of immigrants and rural laborers, attention began to turn toward improving the social and physical environment. Out of this grew the City Beautiful Movement. Generally stated, the City Beautiful Movement advocates sought to alleviate social ills through beautification that would inspire civic loyalty and moral behavior in the impoverished, bring American cities into parity with their European competitors through the use of the Beaux Arts Classicism idiom, and encourage the upper classes to work and spend money in urban areas. The Progressive Movement in America, which focused largely on corruption in local government, exploitation of the laboring classes, and improvement in housing conditions in large cities, quickly embraced the concept of the City Beautiful as a method of reform. Not coincidently, a nationwide urban parks movement that advocated city planning and the creation of open public spaces in the nation's cities occurred. By the late nineteenth century, many of the nation's cities embraced the tenets of city planning, urban parks, and new traffic thoroughfares as an antidote for blighted areas and a method to increase tax revenues.

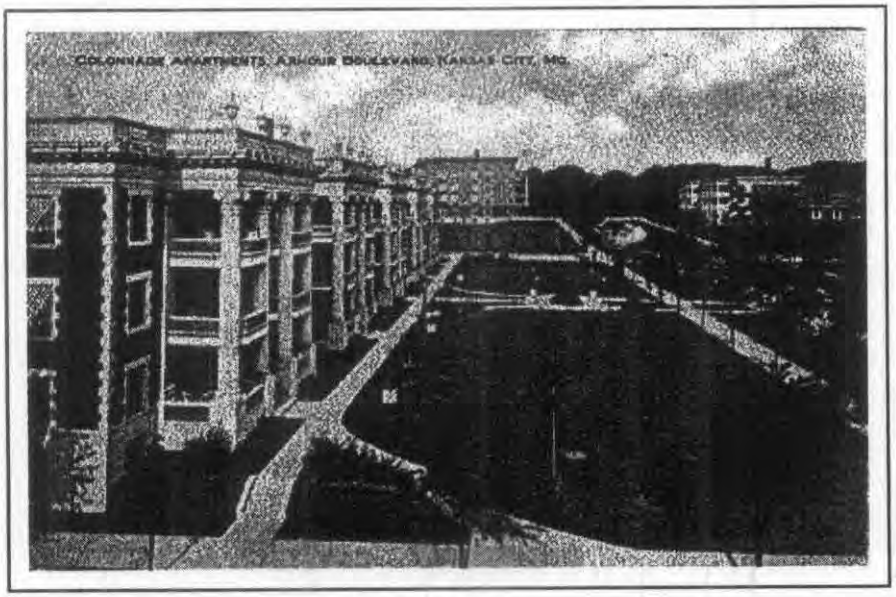
The support for George Kessler's plan for a park and boulevard system in Kansas City grew out of these movements and Kessler's plan initiated the City Beautiful Movement in Kansas City. In 1895, work began on Kessler's ambitious plan to convert the City's blighted bluffs and ravines into parks linked by an extensive boulevard system. By 1915, the park and boulevard system, as it was to stand until after World War II, was virtually complete.[66]

The rapidity of the work affected the appearance of the City for decades to come as the colonnade apartment building as well as institutional and business buildings executed in the Neoclassical style appeared simultaneously along newly constructed boulevards stretching south from the river to the Westport area along 40th street. In 1895, work began on the construction of Independence Avenue. In 1896-1897, parks workers completed Gladstone

[65] Carole Rifkind, *A Field Guide to American Architecture* (New York: New American Library, Inc., 1980), 220.

Boulevard. Between 1898 and 1899, work on The Paseo occurred. Shortly afterwards, Benton Boulevard opened to traffic. Thus, the continuing popularity of the classically inspired styles in the first decades of the twentieth century and the parallel temporal relationship between the Colonnade apartment property type and the evolving boulevard system ensured not only the continuance of the design, but its simultaneous proliferation throughout the City from 1900 to 1930.

THE EMERGENCE OF KANSAS CITY'S COLONNADE APARTMENT STYLE



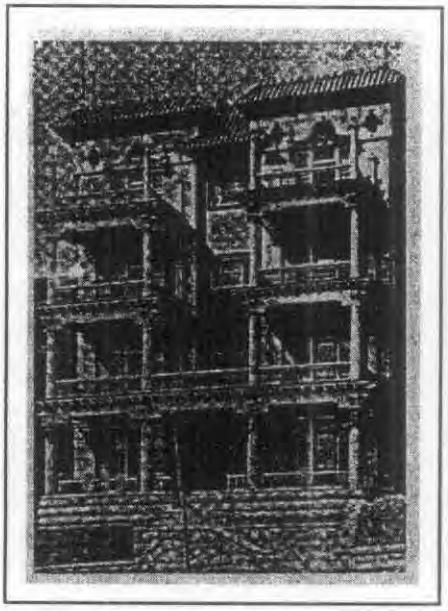
Colonnade Apartments, Armour Boulevard, c. 1902
Kansas City, Missouri Public Library, Special Collections

Kansas City's colonnade apartments were the result of architects and contractors using local materials and applying the architectural tenets of Beaux Arts and Neoclassical classicism such as symmetry; central, elevated entrances; the use of classical orders; and the incorporation of stylistic mixtures from other eras to the design of relatively inexpensive apartment buildings.[67] The result is four distinct groups of colonnaded buildings based on the predominant character-defining feature, the colonnade porch treatment. The colonnade apartment property subtypes are the "Classical Colossal Column Porch," the "Combined Column Porch," the "Square Brick Column Porch," and the "Transitional Colonnade Apartment Building." Each of these variants featured multi-tired colonnaded porches or bays and brick walls with restrained use of terra-cotta, contrasting stone quoins, or other ornamental details often adapted from popular styles of other eras.

Architectural historians credit Kansas City builder and apartment developer William H. Collins and his architect John W. McKecknie, as the originators of the "full blown" colonnaded porch style apartment in their 1902 design

[66] Ehrlich, 54.
[67] Spencer, E8.

of the Colonnade Apartments[68] on Armour Boulevard. The then largest apartment complex in the City, the thirty-unit facility extended from Wyandotte to Central and was one continuous building with firewalls between each unit. Based on the Boston "double triple-decker" Apartment house prototype, the building had a plan consisting of conjoined, three-story apartment "houses" with central entrances flanked by five room flats on each floor. Each flat had a projecting colonnade porch supported by 27-foot-high columns.[69] The building reflected the Roman Composite style[70] constructed of brick and cut stone. A landscaped setback of 100 feet complements the scale of the building. An unusual feature of the complex was a basement garage for automobiles.[71]



1902 Pergola Apartments
Kansas City Star Newspaper Clipping File, Kansas City, Missouri Public Library Special Collections

McKecknie pioneered the multi-level porch configuration earlier in his 1900 design for the four-story Pergola Apartments erected in 1902-1903 for realtor Elmer Williams in the 1000 block of The Paseo. In an article that appeared in the *Kansas City Star*, May 16, 1900, McKecknie notes that ". . . the porches, which of a necessity are a dominating feature of the modern flat in this climate, are adapted from an old Palace in Bruges."[72] This early colonnade design incorporated Spanish Revival styling based on the preference of the park board, which had adopted ". . . the light and delicate Spanish style for the architectural monuments of The Paseo."[73] The design, featuring a central entrance bay flanked by projecting porches, clearly reads as an early version of the colonnade design that came to dominate the City's boulevard system in the following decades. Each apartment had its own deep porch supported by classical Doric columns that ran the height of the individual porch unit. The buildings expressed McKecknie's stated belief that ". . . new buildings of large size or conspicuous location along the public parkways should . . . merge into the general scheme and their design be made to harmonize with the public improvements." The Pergola design set a precedent for other apartments of a similar design.[74]

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[68] Demolished in the 1960s.

[69] Kansas City (MO) Times, 8 March 1975. Mrs. Same Ray Postcard Collection. Kansas City, Missouri Public Library, Special Collections. Kansas City, Missouri.

[70] The Composite order is one of the five classical orders and is a Roman elaboration of the Corinthian order, having the acanthus leaves of its capital combined with the large volutes of the Ionic order and other details also elaborated.

[71] Sherry Piland, *John McKecknie, architect, 1862 -1934* (Kansas City, MO: Kansas City Landmarks Commission, 1981), 12.

[72] "Of Spanish Design," *Kansas City (MO) Star,* 16 May 1900. *Kansas City Star* Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.

[73] Ibid.

[74] Piland, *John McKecknie*, 11.

Front and Rear Views of Colonnade Porches
2531-2549 Cherry

McKecknie also designed the Collins Flats for William H. Collins. Constructed in 1902, the recessed bays of the primary elevation of this apartment feature a two-tiered, colonnaded porch. A review of these plans and their dates of construction leave little doubt that Mckecknie's designs and several other turn-of-the-century colonnade apartment types obviously influenced Collins in his plan for the grand, landmark Colonnade Apartments.[75]

It is important to note here that McKecknie's observations about the climate are important to understanding the popularity and longevity of the colonnade apartment property type. The need for multi-family housing designs that provided good air circulation during the region's hot, humid summers was a real concern in the days before air conditioning. The provision of a private porch on both the front and rear elevations, with a shotgun floor plan, was an important design element in providing cross ventilation and the ability to utilize outdoor space during Kansas City's long hot summers. This treatment built upon the continued traditional use of the porch in single-family and multi-family housing designs.

ARCHITECTURAL STYLE AND THE COLONNADE APARTMENT BUILDING

It is difficult to categorize the colonnade apartment house within a particular architectural style. While the primary façade form has obvious classical antecedents, different types of ornamentation, the choice of column and capital design and, sometimes, materials, provided a wide range of stylistic treatments, from the simple, "modern" Prairie School style to the ornate Beaux Arts style. This should not be surprising as it occurred during a period when historic eclecticism was common and at a time when the majority of the architects who practiced in Kansas City were well versed in the tenets of high style architecture. Many received their training in Paris, the eastern United States, and Chicago. Others received training in Kansas City under master architects who had received academic training. During the 1920s, in particular, apartment architects began to draw their inspiration from Romantic styles including the English Tudor, Gothic and Jacobean Revivals, French vernacular architecture, and Moorish, Islamic, and Spanish vocabularies.[76] These influences appear in the colonnade apartment in Kansas City even though the

[75] Spencer, E6.
[76] Eig and Hughes, E44

philosophy behind these designs was to create more romantic and exotic designs not immediately associated with the strictly classical idioms typical of the previous decades.

Classical Precedents

Despite stylistic embellishments, all of the colonnade apartments have roots in classical styles. The monumental architecture of Greece from the ninth to the fourth century B.C. and that of Rome from the first century B.C. to the fifth century A.D. provide the models for the late nineteenth and early twentieth century Neoclassical style. As adapted to the colonnade apartment property type, the classical full-façade entrance porch, supported by large columns, frequently appears as a multi-story porch featuring freestanding "colossal" columns. The columns are most often of the classical orders, but simple square and octagonal variations are also found. Other characteristics of the ancient classical precedents include symmetrical façades and a flat or low-pitched roof.[77]

American residential design based on ancient classical precedents also influenced the design of Neoclassical colonnaded apartment buildings. The Early Classical Revival style (1780-1830), which loosely references Roman models, played an influential role in the emerging Neoclassical design traditions, in particular the use of full-height, multi-story porches, usually with a classical pediment above. The contribution of the Greek Revival style (1820-1860) residences to colonnade apartment design includes a very wide band of trim beneath the eaves, mimicking the entablature of Greek temples and again, full-facade or full-height entry porches with large columns. Finally, the American single-family, Neoclassical house (1895-1940) influenced apartment design of its era. Here again, the use of full-height columns, this time with elaborate capitals of either Roman or Greek inspiration, were defining elements. This residential style, like its apartment variant, often featured secondary details characteristic of the later Renaissance Classical movement.[78]

The Renaissance Classical styles evolved from the revival of interest in ancient classical models that began in Italy in the early fifteenth century and gradually worked its way northward to France and England over the next two centuries. From England, the Renaissance styles traveled to America where they profoundly influenced eighteenth century building in the English colonies. While each country developed somewhat different interpretations that inspired several later American styles, all share certain features that appear in the Kansas City colonnade apartment property type. They usually have balanced symmetrical façades, and typically have decorative details such as pediment or crowned doors and windows, dentils, quoins, and pilasters. While two-story columns are rare in the American versions of this style, the colonnaded, one-story entrance porch frequently appears and serves as a design influence on the multi-tired porches of some colonnade apartment buildings.[79]

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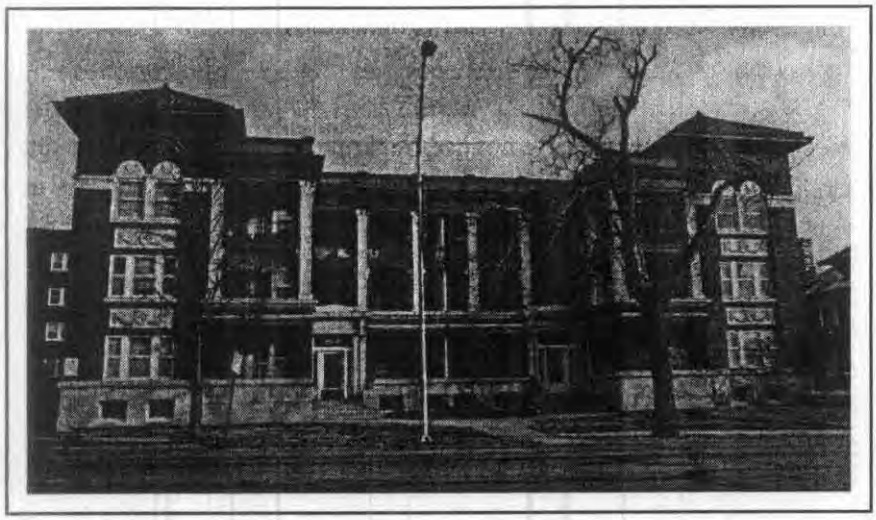
[77] McAlester, 6.
[78] Ibid.
[79] Ibid.

The Italian Renaissance style (1890-1935) exemplifies the Italian version of the Renaissance tradition and can be found in some of the colonnade apartment designs in Kansas City. In particular, the low-pitched hip roof covered by ceramic tiles, found on the projecting porch roofs and on the main body of the building. Cornice dentils and/or cornice line brackets are the two elements that most consistently reflect Italian Renaissance roofs (right). Other common stylistic elements are recessed entry porches, the use of rusticated piers and foundations in contrast to smooth brick walls and a roofline parapet or balustrade. These buildings are very similar to the flat-roofed, Beaux Arts style buildings that have more elaborate façade detailing.[80]



Italian Renaissance Style Colonnade Apartment Building
3507-3513 Gillham

The French Renaissance tradition inspired the Second Empire (1855-1885) and the Beaux Arts (1885-1930) styles as well as some subtypes of the French Eclectic Style (1815-1945).[81] The pitched mansard roof capping the tiers of porches is a characteristic feature of many of these French Renaissance styles as applied to the colonnade apartment house in Kansas City. The English versions of the Renaissance classicism reached the American colonies as the Georgian (1700-1780) and Adam (1780-1820) styles. Among the revival styles is the Colonial Revival style (1880-1955), which draws heavily on American Georgian and Adam precedents. Among the stylistic treatments of these styles found in colonnade apartment design are elaborated entrance surrounds, usually incorporating side pilasters supporting an entablature or pediment (Georgian) or the use of a fanlight above the door (Adam).[82]

Other Stylistic Traditions

Many of the colonnade apartments reflect the experimental combination of styles that became common in the first decade of the twentieth century. Beginning about 1890 and continuing until the United States entry into World War I, developers erected Colonial Revival, Neoclassical, Prairie School, Tudor, Mission, and Craftsman residential buildings simultaneously. Many architects experimented with fanciful combinations of these styles, often featuring

[80] Ibid., 6, 397-399.
[81] Ibid., 8, 11.
[82] Ibid., 11.

an intentional combination of stylistic treatments, and, as a result, residential design no longer fit neatly into stylistic categories.

By local custom, all of the colonnade apartments are masonry structures with brick veneer,[83] with dark brick predominating. However, medium red or brown to buff brick appears in use after World War I, particularly when Spanish and Italian Revival style motifs are used. Two types of porches predominate — the full colonnaded porch that occupies the full width of the façade and the multi-story, projecting colonnade porch that flanks a central entrance bay. A rare variant features columned porches forming end bays of the primary façade. Columns appear on "stacked porches" where the entire column and its orders – base, shaft, and capital – support a porch roof entablature. In the more common version, columns (or combinations thereof) rise uninterrupted the height of the façade and incorporate porch units behind the columns.

With the exception of the Square Brick Column Porch property subtype, the columns are wood and are either round, polygonal, or square and can be fluted, chamfered, or smooth. The variety of columns – their sizes, combinations, and capitals – reflects the availability of mass produced, prefabricated molded plaster or composition components. Fluted column shafts are more common in early versions. After about 1925, very slender smooth, often square, wooden columns began to be used.

While the roof of the colonnade apartment building is usually flat, these buildings often incorporate eaves with moderate overhang in the porch entablature(s) on the primary façade. Windows are rectangular with double-hung sashes, usually with one-over-one lights. Multi-pane upper sashes are not unusual. Nor is it unusual to find Craftsman elements such as vertical muntins in the upper sashes of windows even in buildings that have a temple-front pediment supported by colossal columns. Porches may have flat roofs with elaborate entablatures, share a common pedimented roof, or have mansard roofs adorned with Spanish Revival barrel tiles. Again, it is in the choice of column type, porch roof configuration, and materials that historical references vary from strict classicism.

In addition to highly articulated colonnaded porches, there are a number of simple vernacular adaptations. Some simple colonnade apartment buildings provide vague references to academic styles. These are most commonly found in the Square Brick Column Porch property sub-type. These simple vernacular versions utilize the same façade arrangement including the symmetrical center entrance and full-width porch or projecting flanking porches. Unlike the other property type sub-types, they provide a more restrained appearance due to the lack of contrast between the columns and the walls.

[83] Some side and rear elevations have wood-frame construction and sheathing.

All of these variations on style and form appear throughout the City. Those erected along the boulevards are set-back from the sidewalk. Those appearing on streets that are part of the City's traditional grid system have walls that abut or are slightly set back from the sidewalk. Most of the extant ensembles are on side streets of the City's major transit corridors and boulevards. They appear massed along entire blocks and, in certain neighborhoods extend around corners to intersecting streets.

Technological Changes

All of these buildings reflect changes in building technology associated with the period of their construction. The masonry walls show almost all variations of masonry building techniques. Many reflect the advent of reinforced concrete as a common building material and technique. Beginning in the early twentieth century, Kansas City architects initiated the use of reinforced concrete in the construction of large buildings. Architects adapted the technique to the construction of the walls of monolithic colonnade apartment buildings. Such walls were either precast or transported to the site or, after World War I, poured in place at the site. Other twentieth century technological changes included the shift from wood framing, the use of hollow fired clay tiles, and hollow concrete blocks. This means of construction enabled the wall mass to be reduced by replacing it with a framework of columns and floors, thus enabling the use of large window areas. Although steel frame construction had gained wide popularity because of its rapid assembly techniques, reinforced concrete was touted as an advantageous alternative, primarily because as each floor hardened, it could become the formwork of the floor above, decreasing the cost of scaffolding and proving an invaluable saver of space on sites bordered by busy streets. By 1905, textbooks on the principle of reinforced concrete construction appeared. The earliest of Kansas City's reinforced concrete buildings (1904) were also among the earliest in the nation.

ARCHITECTS, BUILDERS, AND DEVELOPERS

A large percentage of Kansas City's colonnade apartment buildings were architect designed. Moreover, a large number of Kansas City's leading firms participated in the design of these buildings. However, two architects made outstanding contributions to the development of the colonnade apartment property type. John W. McKecknie, in association with developer builder William H. Collins, established the genre on the City's emerging boulevard system during the first two years of the twentieth century.[84] Nelle E. Peters, working in association with the real estate development firm of Charles Phillips, designed a significant number of these buildings beginning in 1912. The large number of such buildings designed by these leading architects prior to World War I played a significant role in establishing the popularity of the colonnade style and in shaping the visual landscape of the City's boulevards and residential neighborhoods.

[84] Becker and Milstein, 11.

John W. McKecknie

One of the City's most prolific architects, credited with over 120 buildings, John McKecknie's pioneering work in the apartment houses in Kansas City established the colonnade apartment building style as the preeminent apartment design for the first two decades of the twentieth century. His early work in reinforced concrete construction and his treatment of residential structures and apartment buildings is important to the architectural history of the City.

John W. McKecknie was born in Clarksville, Ohio on October 3, 1862. In 1880, he entered Wilmington College at Wilmington, Ohio where he studied for two years. He then took a four-year classical course at Princeton University and graduated in 1885. After graduation, he spent two years studying architecture at the Columbia School of Mines in New York City. While studying in New York, he worked in the office of prominent architect J. Cleveland Cady who specialized in the design of school and college buildings. After graduation from Columbia, McKecknie worked in various architect's offices in New York for several years and then opened his own office and engaged in a general architectural practice for three years. In 1895, McKecknie traveled to Europe as an assistant to Professor William H. Goodyear, augmenting his formal training and work experience with work related to Italian architecture. In 1898, McKecknie moved to Kansas City and worked as an architect for the Hucke and Sexton Contracting and Building Company until 1900, when he opened his own office. He practiced alone until 1914, when he formed a partnership with fellow Columbia University of Architecture School graduate Frank Trask. The partnership continued until McKecknie death in 1934.[85]

McKecknie enjoyed immediate success in his practice and was an active member in the Kansas City Chapter of the American Institute of Architects. His early years in the City coincide with a period of rapid growth and subsequent increases in building construction. McKecknie's contribution to Kansas City's built environment was diverse. He pioneered the use of reinforced concrete construction and effectively combined utilitarian purpose with attention to decorative detail. He designed houses and apartment dwellings of unusual stylistic quality. His early work established the colonnaded porch apartments as comfortable and stylish places to reside.

Nelle E. Peters

Nelle E. Peters was one of Kansas City's most prolific residential architects, specializing in the design of hotels and apartment buildings. Born Nelle Nichols in Niagara, North Dakota in 1884, she attended Buena Vista College at Storm Lake, Iowa and studied architecture under the Sioux City firm of Eisentraut, Colby and Pottenger where she worked from 1903 to 1909. She also studied through correspondence school and earned architectural licenses from a number of states. Around 1907, she transferred to the Eisentraut firm's Kansas City office where she worked until 1909, when she began her own practice. Initially specializing in small residential houses, during the first five

[85] Piland, *John McKecknie,* 1-11, 13.

years of her practice she was the architect of close to a thousand buildings, sometimes utilizing a single plan for several buildings. The scope of her practice extended to Tulsa and Oklahoma City, Oklahoma; throughout Missouri; and in Nashville, Tennessee, North Carolina, New Jersey, and Columbus, Ohio.[86] Among the hundreds of apartment dwellings she designed in Kansas City are a legacy of colonnaded apartments erected beginning in 1912 for the Charles Phillips Building Company and, to a much lesser extent, developer W. G Weir. She maintained an active architectural practice until 1965.

Contractor Developers

A large number of real estate and construction companies specialized in apartment construction and erected colonnaded apartment buildings with or without architectural design assistance. There are a number of such companies associated with a select number of large, multi-unit projects such as the Butler Weaver Realty Company's involvement in the construction of the colonnade apartment complex erected in 1908-1909 in the 800 block of East 41st Street and the Zurn Building and Investment Company, which erected blocks of colonnade apartments in the 4300 blocks of Oak and McGee in the 1920s. Two real estate development companies and their associated construction businesses played a significant role in apartment construction in general and the colonnade apartment in particular. The McCanles Miller Realty and McCanles Building Company and Charles Phillips' Phillips Building Company, both played a role over several decades in apartment construction in the City.[87]

Charles E. Phillips, a native of New Cambria, Missouri erected more than a score of hotel and apartment buildings in Kansas City during the first half of the twentieth century. He built and owned the Phillips Hotel in downtown Kansas City and continued to operate it until his death in 1955. Guy McCanles erected over two hundred residences between 1907 and 1912, before he entered into partnership with Roy Gregg to build apartments. The two men introduced the modern apartment building as a major element in Kansas City's housing facilities. Typical of apartment developers, the partners split their responsibilities. McCanles supervised design and construction while Gregg developed and managed the sales, exchange, and rental departments to market and service the buildings. In 1920, Roy Gregg died and his top salesman, George W. Miller, joined McCanles. Before the company officially dissolved in 1927, Miller and McCanles developed several large apartment projects in Kansas City.

THE DECLINE OF THE COLONNADE APARTMENT DESIGN

By the onset of the Great Depression, the era of the colonnade apartment was over. For the next two decades, a construction hiatus caused by the Great Depression and World War II prevailed. By the post-war period, the Neoclassical style was passé. More importantly, the popularity of apartment dwelling in the central part of the City declined as new federal legislation subsidized the construction of single-family residences in an expanding ring of

[86] Sherry Piland, "Early K.C. Architect: A Liberated Woman," *Historic Kansas City Foundation Gazette*, 1 (April 1976), 8.
[87] Ehrlich, 67.

suburban subdivisions. As personal income rose and the cost of new homes plunged, the public increasingly preferred single-family residences. The trend to marry early and begin a family increased the average size of the family in the post-war period. Single-family houses were preferable to apartments and there were fewer single people needing apartments. Owners of colonnade apartment buildings subdivided larger units, appealing to a dwindling market composed of those who did not relocated to the suburbs — the poor and the working class, students and the unmarried, the retired and the elderly, and ethnic minorities.[88]

In addition to demolition by neglect, efforts to provide safe and affordable housing led to the demolition of many of the City's colonnaded apartments. Federal grants to public agencies encouraged the clearance of large tracts of substandard housing for redevelopment. These federally funded housing and urban development projects initially focused on the City's boulevards and other main thoroughfares near established bus transportation routes. Coupled with the demolition associated with the construction of a freeway system looping the downtown, the colonnade apartment systematically disappeared from whole neighborhoods. The demolition continued into the 1970s under the guise of various urban renewal and community development plans. Today, approximately five hundred colonnade apartment buildings remain. Many are single remaining elements of what were once large horizontal ensembles lining the block. A few of the largest buildings remain. Fewer remain as groupings. Most are in relatively good repair, continuing to function as housing for the middle classes.

[88] Spencer, E13-14.

F. Associated Property Types
(Provide description, significance and registration requirements.)

OUTLINE OF ASSOCIATED PROPERTY TYPES[1]

PROPERTY TYPE: COLONNADE APARTMENT BUILDINGS

SUB-TYPES

CLASSICAL COLOSSAL COLUMN PORCH
COMBINED COLUMN PORCH
SQUARE BRICK COLUMN PORCH
TRANSITIONAL COLONNADE APARTMENT BUILDING

I. Name of Property Type: Colonnade Apartment Buildings of Kansas City, Missouri

II. Description:

The purpose-built colonnade apartment buildings of Kansas City, Missouri include buildings designed and constructed specifically to function as multiple dwellings for the middle and upper-middle classes. These buildings are at least two stories in height, contain at least two self-sufficient apartment dwelling units (i.e. with private kitchen and bath facilities), and date from c.1900 to 1930. They are brick buildings with prominent multi-story colonnade porches. They feature symmetrical façades and are either stand-alone buildings or identical conjoined buildings with separate entrances. The use of round, polygonal, and square columns,[2] or combinations thereof reflect, in varying degrees, classical design references. These buildings retain sufficient integrity of historic characteristics to enable identification with the property type, including the façade appearance, significant character-defining features and preferably, although not necessarily, the basic configuration of the original floor plan outlining the public halls and apartment units. Thus, colonnade apartment buildings designed and built specifically to function as multiple dwellings for the middle and upper-middle classes are defined by the following.

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[1] The following discussion is organized and based, in part, on the text and format provided by architectural historians Emily Hotaling Eig and Laura Harris Hughes, of the Chevy Chase, Maryland firm Traceries, in Section F of the National Register of Historic Places Multiple Property Documentation Form: "Apartment Buildings in Washington, D.C. 1880-1945" dated July 1993 and approved by the National Park Service on 7 September 1994.

[2] James Stevens Curl, *A Dictionary of Architecture.* (New York: Oxford University Press, 1999), 158. As defined by Curl, a column is a "detached rather slender vertical structural element, sometimes "monolithic, usually circular (but sometimes square or polygonal) on plan, normally carrying an entablature or lintel. In the Classical Orders, a column consists of a base, shaft, and capital (except for the Greek Doric Order, which has no base), and the shaft tapers towards the top in a gentle curve called *entasis*. Columns are distinct from piers and pillars.

- Brick wall cladding
- Containing at least two self-sufficient units
- Being between two to four stories
- Located roughly within the City of Kansas City generally between the Missouri River on the north, 63rd Street on the south, Van Brunt Boulevard on the east, and State Line Road on the west
- Constructed primarily between the years 1900 and 1930
- Retaining sufficient architectural integrity and historic characteristics to enable identification with the property type — including the primary façade appearance and preferably, although not necessarily, the basic configurations of the original plan delineating public halls and apartment units or historic alterations thereof.

As noted by Cydney E. Millstein and Mary Anne Warfield in their National Register nomination form for the Knickerbocker Apartments, there are a number of stylistic variations of the property type.[3] These can be seen in the use of orders of columns; the placement of columns on piers; the size of the buildings and their functional role (e.g. duplex, four-family flat, etc.); and the various types and locations of porch, porch roof variations, and the use of different stylistic treatments. Consultation with the Kansas City, Missouri Landmarks Commission staff and review of previous survey data relating to these design factors and their role in defining the colonnade property type identified three significant variations that form major sub-types of this architectural property type based on the property type's defining feature — the column. More detailed descriptions of these property sub-types follow the discussion of the general property type.

III. Significance:

The Historic Colonnade Apartment Buildings of Kansas City, Missouri (c.1900-1930) are significant to the historic contexts identified and documented in Section E of this multiple property form specifically for 1) their role in the changing domestic life of the residents of Kansas City, Missouri and 2) for their impact on the appearance of the City's residential neighborhoods and boulevard system. Although hotels, tenements, and the early conversions of single-family buildings into multiple dwellings introduced the concept of the apartment building in Kansas City, it was the colonnaded, purpose-built apartment building, erected in the first decades of the twentieth century for the burgeoning middle and upper-middle classes, that made a more significant impact on residential patterns and the physical heritage of Kansas City. The large numbers of these apartment buildings with their dominant multi-level porches established the concept of multi-family buildings as a fundamental type of housing for certain segments of the middle and upper-middle classes and, over the first three decades of the twentieth century, steadily

[3] Cydney E. Millstein and Mary Ann Warfield, National Register of Historic Places Registration Form, "Knickerbocker Apartments," 25 November 2002. City of Kansas City, Missouri Landmarks Commission. Kansas City, Missouri.

institutionalized a new residential organization and dictated new approaches to day-to-day living. Specifically, within the general historic contexts of the Historic Colonnade Apartment Buildings of Kansas City, Missouri (c.1900-1930), the colonnade apartment house played a key role as the dominant architectural building type that defined the majority of apartment dwellings during the apartment building's seminal period in Kansas City.

This property type provided housing solutions for a rapidly expanding middle-class population and supplied many needed "dwellings" quickly, with optimum use of available architectural and financial resources. It permitted maximum use of land in locations already served by public transportation and utilities, directly affecting patterns of population growth. The distinctive and ubiquitous colonnade property type communicates feelings of and has direct associations with the Neoclassical and Beaux Arts styles and the City Beautiful Movement in Kansas City in the first decades of the twentieth century, in particular with the land uses associated with the Parks and Boulevard System developed between 1895 and 1925 and the City's public transit system. The advent of the property type changed the course of social and domestic trends and physically affected patterns in location, building type and style, and social interaction. As an architectural as well as functional property type, the colonnade apartment building played an important role in the visual definition of the boulevard system and linked residential neighborhoods through its cohesive design and widespread use.

This property type has significance primarily in the area of ARCHITECTURE, COMMUNITY PLANNING AND DEVELOPMENT, and SOCIAL HISTORY. Other areas that specific buildings or groups of buildings may demonstrate significance are in LANDSCAPE ARCHITECTURE, and ETHNIC HERITAGE.

The Historic Colonnade Apartment Buildings of Kansas City, Missouri may be listed under the National Register Criteria A and C. The significance of this property type is for its local significance and, therefore, its contribution to the history of Kansas City, Missouri and includes, but is not limited to, the following:

A-1 Colonnade Apartment Buildings that illustrate the initial development of the middle-class apartment movement as it relates to the need for housing, including the introduction of the specific building forms and plans as seen in this early apartment-building period in the development of the City's urban neighborhoods.

A-2 Colonnade Apartment Buildings that are part of clusters, corridors, or districts that illustrate the patterns of development of the City.

A-3 Colonnade Apartment Buildings that reflect economic forces that altered the development of the City.

A-4 Colonnade Apartment Buildings that reflect trends in the attitudes toward the stratifications or segregation and/or integration of religious, racial, economic, and other social groups through the building's residential character, management policies, and/or location.

A-5 Colonnade Apartment Buildings that reflect changes in the development of social attitudes towards multi-unit living as expressed through their interior architectural organization.

A-6 Colonnade Apartment Buildings that are part of corridors or zones that illustrate changes in zoning and planning trends and specific regulations.

C-1 Colonnade Apartment Buildings that introduced or illustrate technological achievements in the development of self-sufficient, multi-family dwellings.

C-2 Colonnade Apartment Buildings that reflect changes in form, plan, and design of the building type in response to health and safety trends and/or specific regulations.

C-3 Colonnade Apartment Buildings that illustrate types of multi-unit buildings (e.g. flats, walk-ups, efficiency units, luxury units, including retail, service amenities, and recreational spaces, etc.).

C-4 Colonnade Apartment Buildings whose size and stylistic treatment reflects definite periods in the development of the property type specifically, and of apartment buildings in general.

C-5 Colonnade Apartment Buildings that illustrate expressions of architectural styles and vernacular adaptations thereof that are either rare, notable, or influential to the aesthetic development of the City's apartment architecture.

C-6 Colonnade Apartment Buildings that illustrate the use of materials, either rare, notable, or influential.

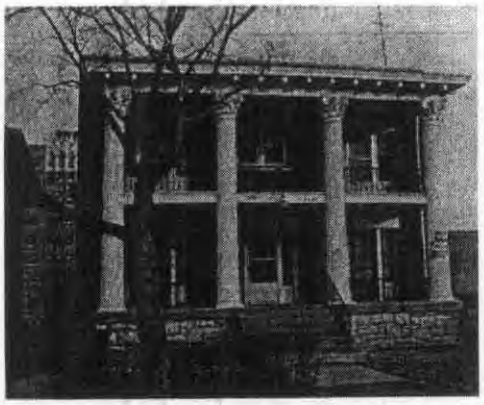
C-7 Colonnade Apartment Buildings that are the work of skilled architects, landscape architects, urban planners, engineers, builders, and/or or developers, particularly those noted for their work in relation to apartment buildings.

C-8 Colonnade Apartment Buildings that include notable work of craftsmen, artists, or sculptors.

IV. Registration Requirements:

To be eligible for listing in the National Register of Historic Places, the characteristics and qualities described above must be sufficiently illustrated and the degree of integrity required must be sufficient to support the significance of the building's specific contribution to one or more historic contexts identified in Section E. Aspects of integrity to be considered include location, setting, design, workmanship, materials, associations with established historic contexts, and ability to convey feelings relating to its associative, artistic, and/or information value.

No Integrity, Porch Missing (left)
Retains Integrity, Railings Missing (right)



Retains Integrity, Railing and Cornice Missing

Generally, this requires that a colonnade apartment building retain the architectural composition, ornamental details, and materials of its original primary exterior elevation. Because the property type is defined by its brick walls, symmetrical façade, and prominent multi-story colonnaded porches, the retention of these defining elements and their component parts is required. Due to the age of these buildings and their continued use as multi-family rental housing, a certain degree of deterioration and loss is to be expected. Reversible alterations, such as the loss or removal of ornamental detailing, replacement of doors, window sashes and framing elements, and scarring of architectural elements are common and do not necessarily diminish a building's contribution to the historic contexts. In particular, loss of original window sashes and exterior doors is not unusual. Nor is the loss of back porches and stairways. In addition, a large number of these buildings have projecting porches that flank the central entrance bay. Over time, building owners have screened or installed windows in the porch openings. When this infill can be removed without damaging or altering the original opening and framing elements, such alterations are not considered to be serious integrity issues in and unto themselves.

Interior changes, including the loss of ornamental detailing and trim, specific architectural elements, and even the wholesale rearrangement of floor plans may not be significant to the building's perceived contribution to certain historic contexts, if the defining exterior design elements, location, setting, siting, or contribution to the streetscape

remains intact. Buildings that are identified for their contribution to the understanding of interior spatial arrangements should retain significant defining architectural features.

Significant Loss of Integrity, Missing Porch Entablature, Roof, Cornice, and Railings

Inappropriate but Reversible Window Infill

For a building to be listed individually under Criteria C,

- the majority of the building's openings on the primary façade should be unaltered or altered in a sensitive and appropriate manner, using similar materials, profiles, and sizes as the original building elements;
- the exterior brick masonry should remain intact and exposed;
- significant, character-defining decorative elements should be intact;
- design elements intrinsic to the building's style and plan should be intact;
- the overall feeling or character of the building for the time period in which it was erected should be intact; and
- changes over a period of time in color and materials should be sympathetic and compatible to the original design.

For a building to be listed under Criteria A individually or as a contributing element to a district and/or under Criteria C as a contributing element to a district, some alteration of original building openings or spaces using new materials and profiles is permitted if it does not cause irreversible damage to the original fenestration openings and of spaces. Moreover, the following conditions must be met:

- the building should retain significant portions of the original exterior brick walls, in particular on the primary façade;
- significant, character-defining elements should remain intact;
- alterations to the building should be reversible and the historic character of the property could be easily restored;

- additions are confined to the rear elevation and should be executed in an appropriate manner, respecting the materials, scale, and character of the original building design and, if removed, the essential form of the building remains intact; and
- change or lack of maintenance should only slightly weaken the historic feeling or character of the building.

Historic Colonnade Apartment Buildings of Kansas City, Missouri that reflect a serious loss of integrity are not eligible for listing in the National Register if:

- the majority of the building's openings were altered in an irreversible manner using different materials, profiles, and sizes than the original;
- the exterior brick masonry has been altered or is missing on the primary façade and on major portions of secondary elevations;
- non-historic cladding has been added on the primary façade and on major portions of secondary elevations unless there is sufficient indication upon visual inspection that, if removed, enough of the original brick walls remains to restore the original appearance;
- exterior alterations are irreversible or would be extremely difficult, costly, and possibly damaging to the building to reverse; and
- non-historic additions do not respect the materials, scale, or architectural character of the original building design.

In addition to the above requirements, each sub-type must be evaluated individually to ensure that the physical characteristics that contribute to the historic context are sufficiently intact to merit listing in the National Register and that no building is rejected inappropriately.

SUB-TYPES

I. CLASSICAL COLOSSAL COLUMN PORCH

Name of Property Sub-Type: Classical Colossal Column Porch

Description:

The Classical Colossal[4] Column Porch Sub-type was designed and built specifically to function as a multi-family residence. It contains at least two self-sufficient apartment dwelling units (i.e. with private kitchen and bath facilities). Its apartment units are flats — all rooms on one floor. It occurs in the duplex form, as a four-flat dwelling unit, and as a three- or four-story "walk-up" building and includes its conjoined or double-loaded corridor walk-up variants. In addition to the characteristics described applying to the general property type, this sub-type is distinctive for its predominant Neoclassical styling featuring Colossal columns of the Classical Order. The columns are either smooth or fluted, round or polygonal forms that rise the full height of the dark brick façade and either carry full-width, multi-tier porches or projecting colonnade porch units flanking a central entrance bay. The projecting porch roofs may have individual roofs or may share a common roof spanning the recessed entrance bay. The roof of the porches is usually either flat or a low hip, but may include other stylistic treatments such as the pedimental Greek Temple Front design or the mansard roof of the Second Empire and Beaux Arts styles. Columns in this property sub-type always consist of the classical orders[5] — a base, shaft, and capital terminating in an entablature composed of a cornice frieze and architrave. The shaft usually tapers towards the top in a gentle curve. The columns are usually wood, but brick with a smooth stucco or concrete finish is not unusual. The capitals are either of wood components or precast plaster or composition forms. Capitals appear in the Ionic and its primitive, Aeolic versions, the Corinthian, Composite, Doric, and Tuscan orders. As a rule, in buildings erected before 1920, the columns are generally more ornate than those of Early Classical Revival or Greek Revival style prototypes. Corinthian or Ionic capitals are found in the largest percentage of this property sub-type. Doorways may feature decorative surrounds based on Greek Revival, Adam, or Georgian precedents. The porch and/or roof entablature may feature boxed eves with a moderate overhang, frequently with dentils or modillions beneath. A wide frieze band is occasionally found beneath the cornices. Windows are rectangular with one-over-one light, double-hung sashes. Rare high style examples may feature multi-pane upper sashes. Roofline balustrades may be utilized as ornamentation. These buildings appear both individually and quite often as urban ensembles — often a grander and more elaborate presentation than their Greco-Roman Revival counterparts from the nineteenth century.

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[4] The Colossal Order, as applied to columns (also known as Giant Order) refers to the Classical Order of architecture, the pilasters or columns of which rise from the plinth through more than one story.
[5] Except for the Greek Doric Order, which has no base.

Significance:

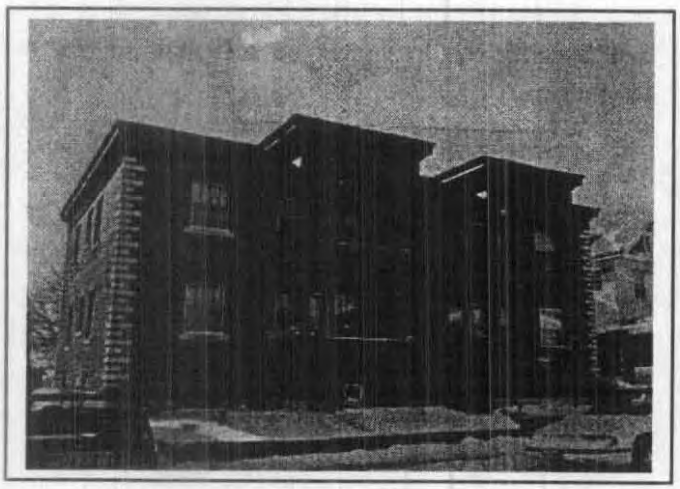
In addition to the general areas of significance outlined in the discussion of the property type as a whole, this sub-type reflects the dominate style for domestic buildings throughout the country during the first half of the twentieth century during the style's first wave of popularity between 1900 to 1920 which emphasized elaborate, correct columns. Their design antecedents can be traced back to the classical models dating form the World's Columbian Exposition held in Chicago in 1893 and to earlier European and Colonial American classical styles. These high style designs appear as some of the earliest colonnade apartment buildings and enjoyed a symbiotic relationship with the evolving boulevard system. Of the three property sub-types, as a whole, the Classical Colossal Column Porch Sub-type embodies the conscious articulation of classicism in its most formal form.

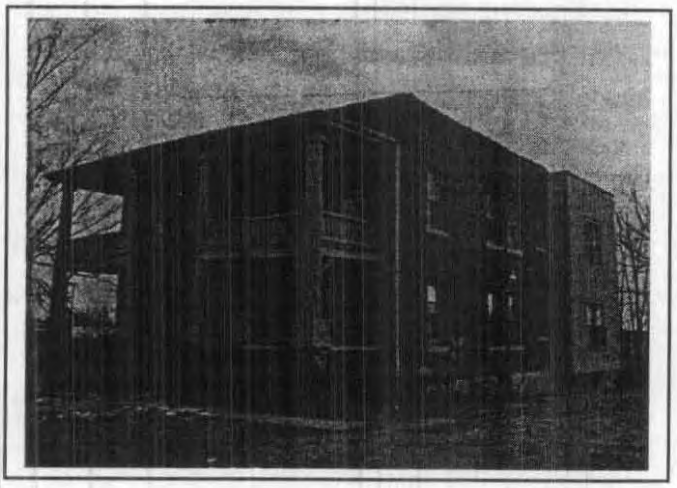
Registration Requirements:

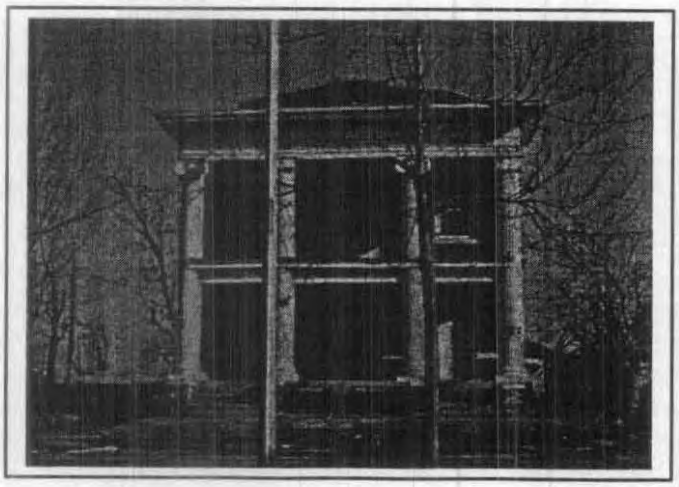
To ensure that the specific characteristics and qualities described above are sufficiently illustrated, appropriate aspects of location, design, setting, workmanship, materials, association, and feeling must be retained to convey its associative, artistic, and informational value. The degree of integrity required must be sufficient so that the building's specific contribution to specific historic context(s) is evident.

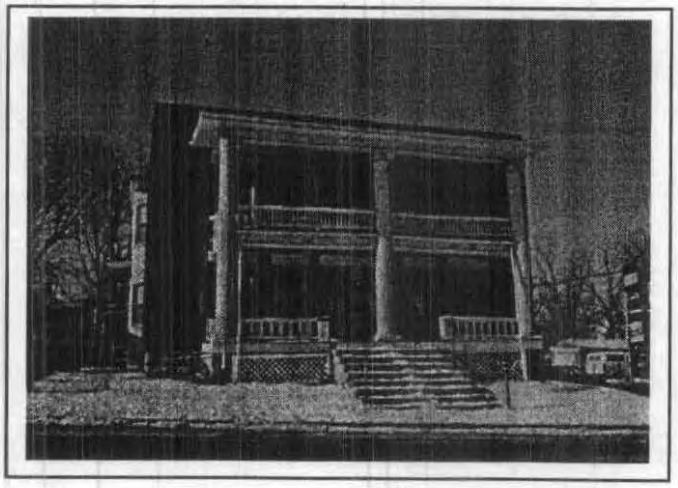
Generally, this requires that the sub-type building retain the architectural composition, ornamental details, and materials of their original primary exterior elevation. Due to their continuing use as residential housing over a long period of time and the practice of dividing larger units into smaller ones, many of the important buildings within this sub-type and its associated historical contexts have suffered some loss of architectural integrity. Therefore, each building within the sub-type must be evaluated individually to ensure that its specific contribution to the historic context is sufficiently intact to merit listing in the National Register and that no building is rejected inappropriately. Reversible loss or alterations such as the loss and/or replacement of porch railings, of door and window units, and rear porches and exterior stairways do not necessarily diminish the building's contribution to historic contexts, particularly if the original openings and fenestration remain unaltered. However, the role of the Classical Colossal Column Sub-type and its components, as well as the attached porches, is the premier character-defining element of this sub-type and the building must retain a high percentage of these elements to retain sufficient integrity for listing in the National Register. Interior changes, including the loss of ornamental detailing, specific architectural elements, or even the wholesale rearrangement of floor plans may not be significant to the building's perceived contribution to the historic context if the location, siting, or contribution to the streetscape retains intact. Buildings that are identified for their contribution to the understanding of interior spatial arrangements or because of associations with events significant to the City's past should have careful interior assessments before determination regarding listing is made.

VARIATIONS OF THE CLASSICAL COLOSSAL COLUMN PORCH SUB-TYPE

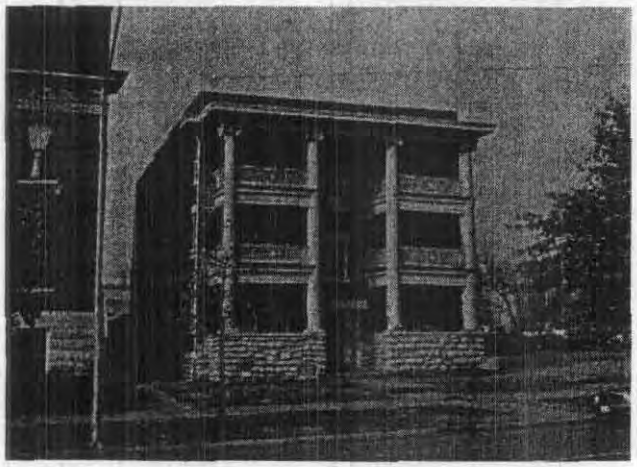


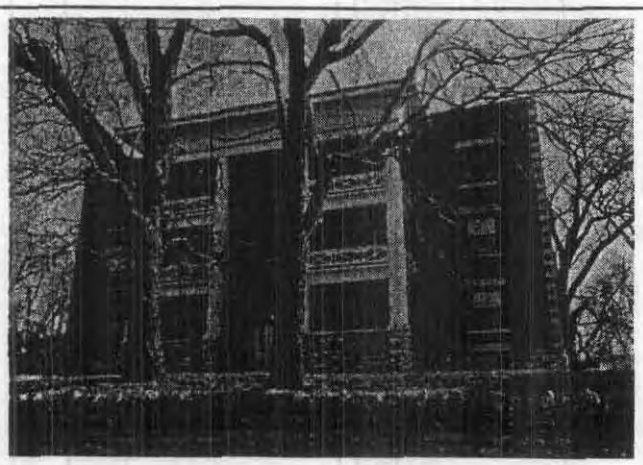




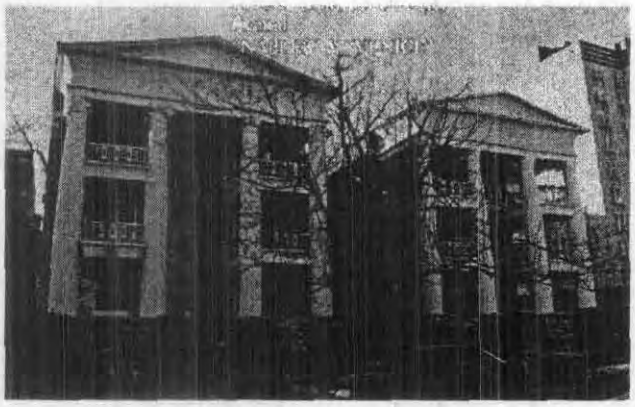


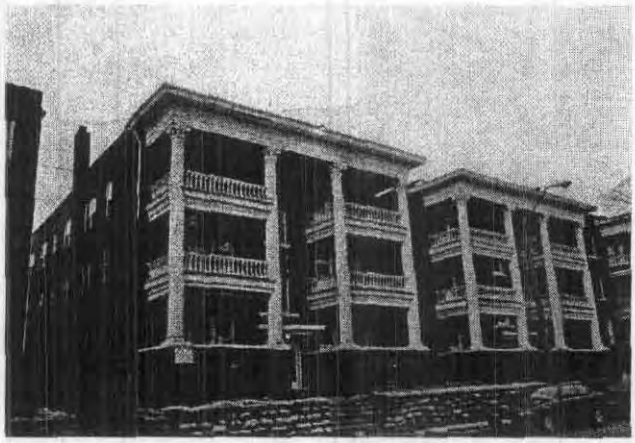
VARIATIONS OF THE CLASSICAL COLOSSAL COLUMN PORCH SUB-TYPE

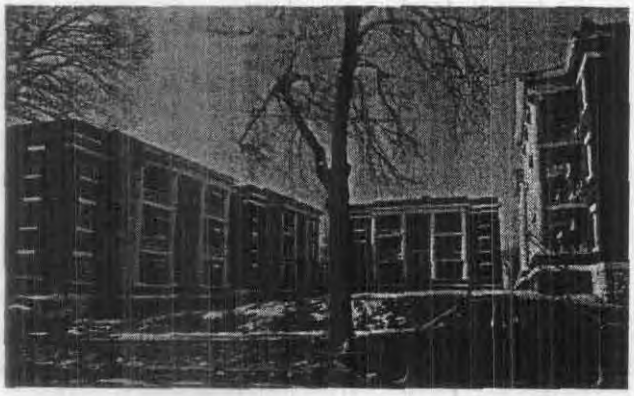


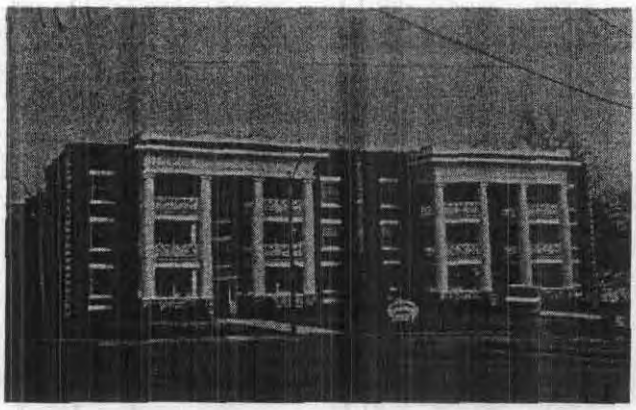


VARIATIONS OF THE CLASSICAL COLOSSAL COLUMN PORCH SUB-TYPE

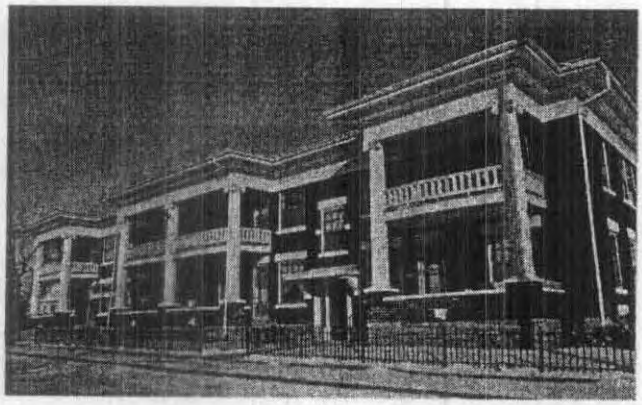


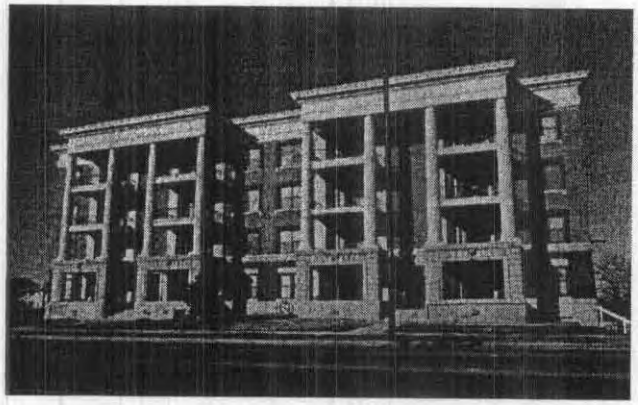






VARIATIONS OF THE CLASSICAL COLOSSAL COLUMN PORCH SUB-TYPE





II. COMBINED COLUMN PORCH

Name of Property Sub-Type: Combined Column Porch

Description:

The Combined Column Porch Sub-type was designed and built specifically to function as a multi-family residence. It contains at least two self-sufficient apartment dwelling units (i.e. with private kitchen and bath facilities). Its apartment units are flats — all rooms on one floor. It occurs in the duplex form, as a four-flat dwelling unit, and as a three- or four-story "walk-up" building and includes the conjoined and double-loaded corridor walk-up variants. In addition to the characteristics described applying to the general property type, this sub-type is distinctive for its use of combinations of square, round, masonry, and wood columns in different combinations on different levels. The sub-type features different columns "stacked" to support each successive porch entablature. They also feature columns that extend more than one story in height and support a smaller column of different material and design or the reverse, columns that extend one story and support columns that extend upward for several stories. Most feature combinations of brick and wood columns. These combinations support either full-width, multi-tier porches or projecting tiers of porch bays flanking a central (recessed) entrance bay. The porches may have individual roofs or may share a common roof spanning the recessed entrance bay. The porch roof is usually either flat or a low hip form, but may include other stylistic forms such as the pediment Greek Temple Front design or the mansard roof of the Second Empire and Beaux Arts styles. Columns in this property sub-type may consist of the classical orders[6] — a base, shaft, and capital terminating in an entablature composed of a cornice, frieze, and architrave. Or, they may feature simple columns with a base and a shaft or a combination of the two. They may incorporate a masonry pier or a plinth[7] as the primary supporting element for the first story. The columns may be wood, brick, stucco, or dressed stone. The capitals are either composed of wood elements or of cast plaster or composition material. Capitals appear in the Ionic and its primitive, Aeolic versions, the Corinthian, Composite, Doric, and Tuscan orders. As a rule, most of the buildings feature simple Doric and Tuscan capitals. Columns, balcony railings, and other features may also reflect certain stylistic influences such as Neoclassical, Spanish Revival, Craftsman, and Renaissance Revival treatments. Doorways may feature decorative surrounds based on the stylistic treatment of the building as a whole. The buildings have brick walls that range in color from buff to dark brown. Most have flat or low hip roofs. The porch entablature may feature boxed eves with a moderate to wide overhang, reflecting particular revival style or Craftsman or Prairie School influences. Windows are rectangular with one-over-one light. double-hung sashes. Roofline balustrades or articulated brickwork cornices may be utilized as ornamentation.

[6] Except for the Greek Doric Order, which has no base.

[7] A pier is a detached mass of construction, generally acting as a support, such as the solid part of a wall between two openings. A plinth is a plain low block under the base moldings of a column, i.e., the base course of a wall supporting a column or series of columns or a wall set back.

These buildings appear both individually and as urban ensembles, most often dominating the length of entire blocks.

Significance:

In addition to the general areas of significance outlined in the discussion of the property type as a whole, this sub-type reflects a conscious combination of the high style academic architecture and vernacular treatments and has associations with the historical eclecticism of the early twentieth century and the concurrent mixing of both revival and new, "modern" Craftsman and Prairie School styles. This sub-type is significant for this conscious design, which juxtaposes in both bold and subtle ways a continuum of styles through use of multiple column styles and corresponding ornamental treatments. The majority of the property sub-type display highly articulated façades with dominant stylistic elements. This sub-type appears in the early decades of the twentieth century and enjoyed popularity into the late 1920s. Larger units and ensembles have a symbiotic relationship with the boulevard system, providing the weight and grandiosity necessary to successfully merge with the larger, dominant landscape design

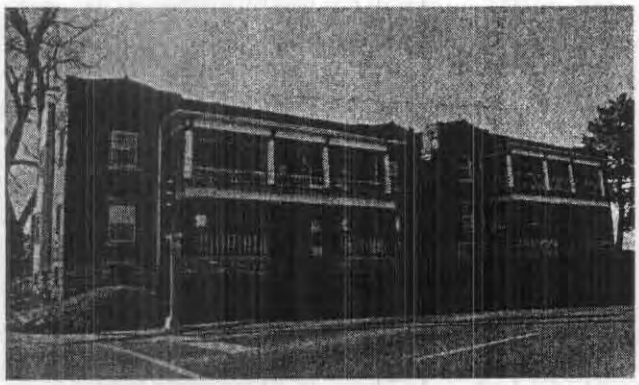
Registration Requirements:

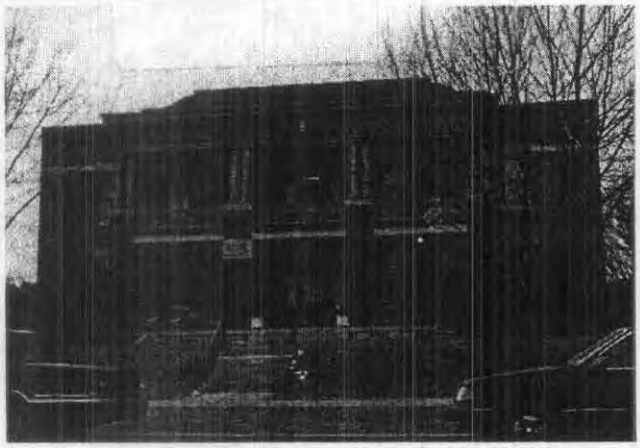
To ensure that the specific characteristics and qualities described above are sufficiently illustrated, appropriate aspects of location, design, setting, workmanship, materials, association, and feeling must be retained to convey its associative, artistic, and information value. The degree of integrity required must be sufficient so that the building's specific contribution to particular historic context(s) is evident.

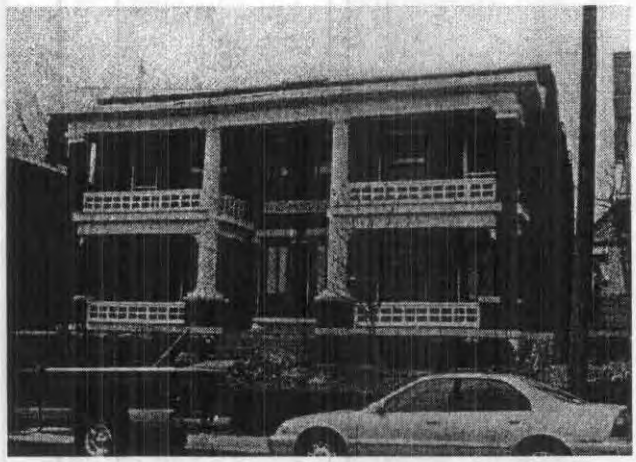
Generally, this requires that the sub-type building retain the architectural composition, ornamental details, and materials of their original primary exterior elevation. Due to the long period of use that many of the most important buildings within this sub-type and its associated historical contexts have undergone, many building no longer retain many of their original character-defining architectural features. Therefore, each building within the sub-type must be evaluated individually to ensure that its specific contribution to historic context(s) is sufficiently intact to merit listing in the National Register and that no building is rejected in an inappropriate manner. Reversible loss or alterations such as the loss and/or replacement of porch railings, of door and window units, and of rear porches and exterior stairways do not necessarily diminish the building's contribution to historic contexts, particularly if the original openings and fenestration remain unaltered. However, the role of the Combined Column Porch Sub-type and its components, as well as the porch units they support, is the dominant character-defining element of this sub-type and requires that the building must retain a high percentage of these elements to retain sufficient integrity for listing in the National Register. Interior changes, including the loss of ornamental detailing, specific architectural elements, or even the wholesale rearrangement of floor plans may not be significant to the building's perceived contribution to the historic context if the location, siting, or contribution to the streetscape remains intact.

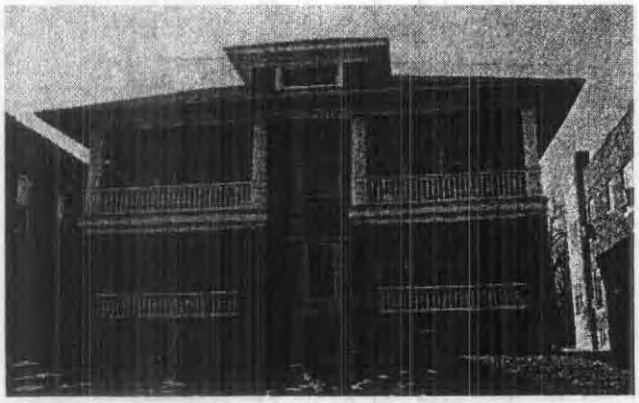
Buildings that are identified for their contribution to the understanding of interior spatial arrangements or because of associations with events significant to the City's past should have careful interior assessments before determination regarding listing.

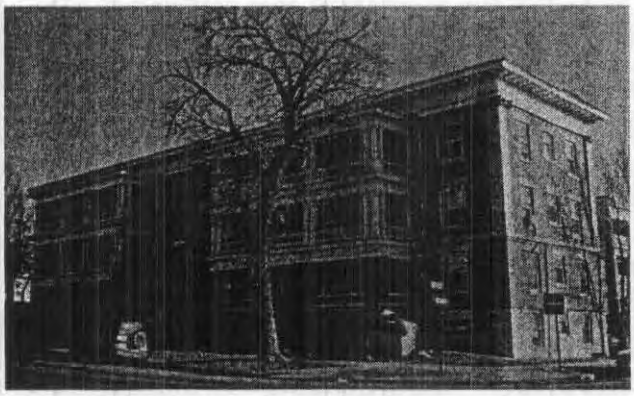
VARIATIONS OF THE COMBINED COLUMN PORCH SUB-TYPE











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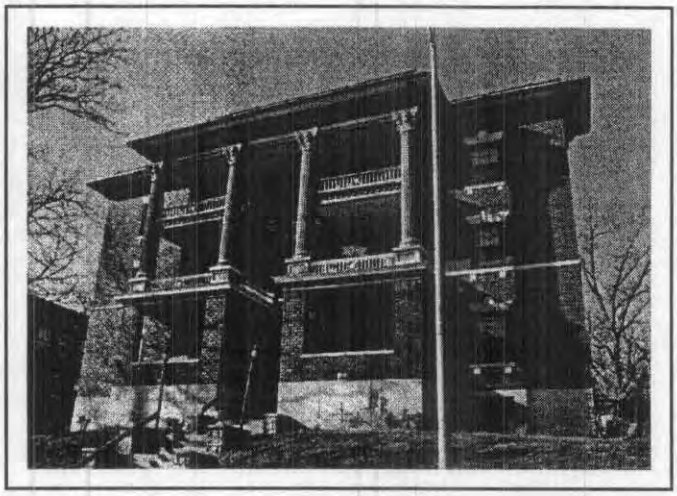
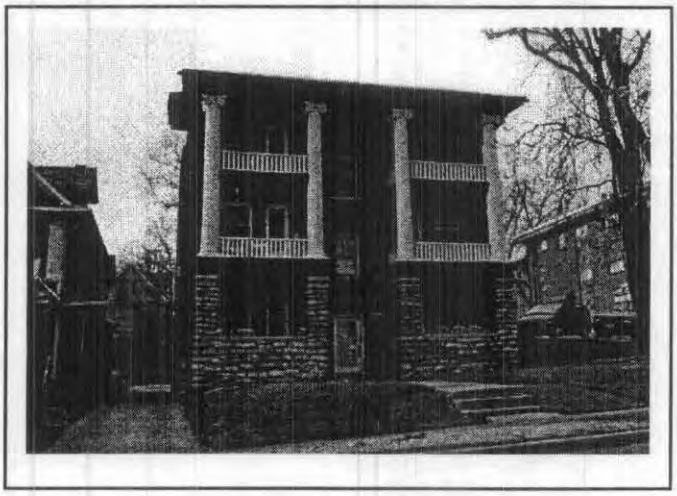
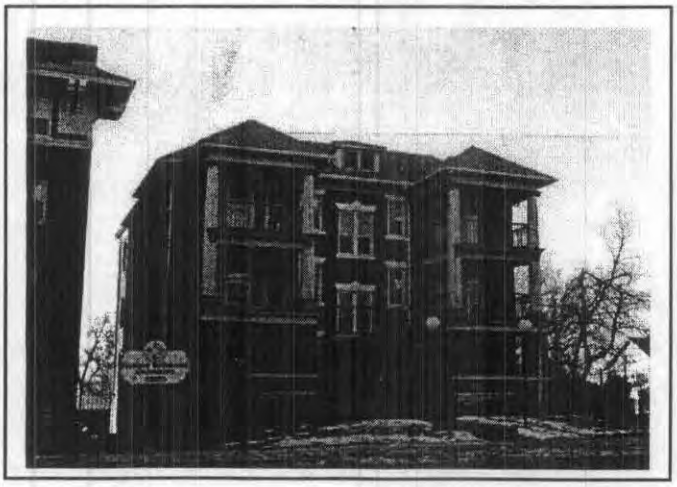
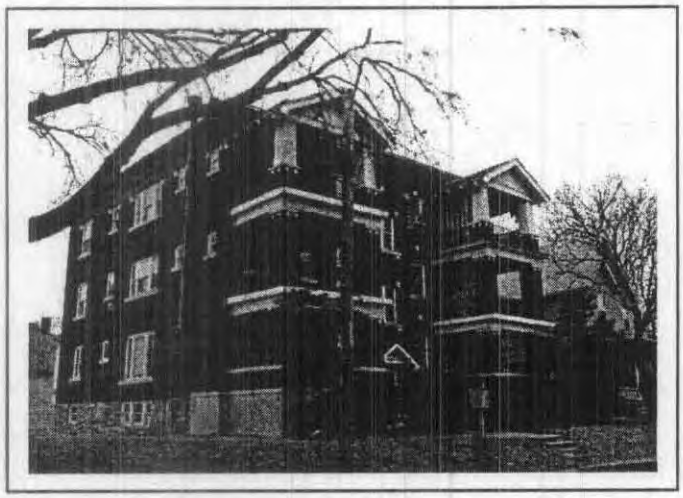
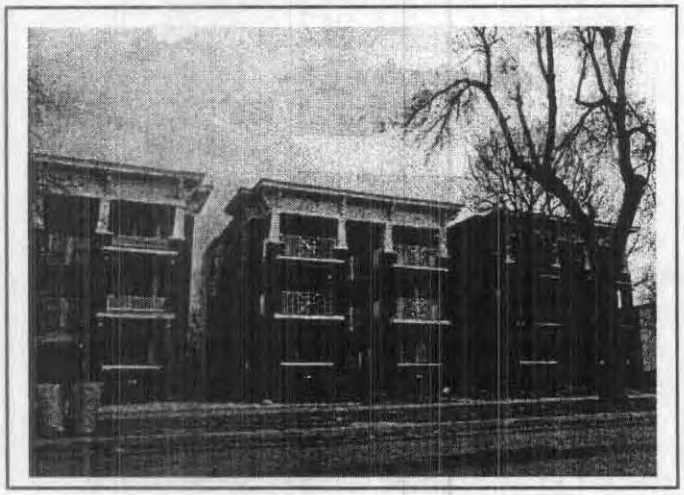




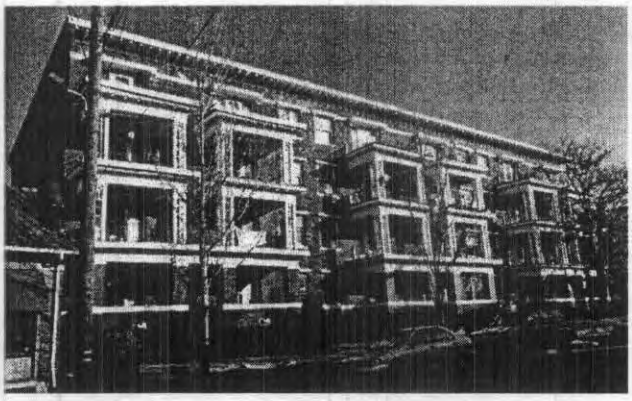


VARIATIONS OF THE COMBINED COLUMN PORCH SUB-TYPE





VARIATIONS OF THE COMBINED COLUMN PORCH SUB-TYPE



III. SQUARE BRICK COLUMN PORCH

Name of Property Sub-Type: Square Brick Column Porch

Description:

The Square Brick Column Porch Sub-type was designed and built specifically to function as a multi-family residence. It contains at least two self-sufficient apartment dwelling units (i.e. with private kitchen and bath facilities). The apartment units are flats — all rooms on one floor. The sub-type occurs in the duplex form, as a four-flat dwelling unit, and as a three- or four-story "walk-up" building and includes its conjoined and double-loaded corridor walk-up variants. Unique to this property sub-type is the three-flat unit, a direct descendent of the nineteenth century Boston "Triple Decker" walk-up. The defining feature of this sub-type is the square brick columns that support multi-tiered porches. These columns either support a "stacked" porch with separate sets of columns supporting each porch roof or they form a continuous brick column that extends the height of the majority of the façade and incorporates tiered porches. In both versions, the brick columns support either full-width, multi-tier porches or projecting tiers of porch units flanking a central entrance bay. The roof is either flat or a shallow hip form. A brick parapet (sometimes shaped) continues as part of the masonry wall. The porch roofs may have individual roofs or may share a common roof spanning the recessed entrance bay. The building and porch roofs are usually flat or a low hip form, but may include other stylistic treatments such as the Greek gable front design or the variations of the mansard roof of the Second Empire and Beaux Arts styles. Columns in this property sub-type either have no base and/or capital or follow the Doric Order. They may incorporate masonry piers or plinths[8] as the primary supporting element on the first story. The color of the brick, the ornamentation and detailing of the entablature and eaves, porch roof form and material, balcony railings, and other design and ornamental features may reflect certain stylistic influences such as Colonial Revival, Neoclassical, Spanish Revival, Craftsman, Renaissance Revival, and Prairie School styles. Doorways may feature decorative surrounds based on the stylistic treatment of the building as a whole. The buildings have brick walls that range in color from buff to dark brown. Windows are rectangular with one-over-one light, double-hung sashes. Those buildings with historic stylistic references may feature multi-pane upper sashes. These buildings appear both individually and as urban ensembles, often dominating the length of entire blocks.

Significance:

In addition to the general areas of significance outlined in the discussion of the property type as a whole, this sub-type is significant as a vernacular version of the Colonnade Apartment House property type. The sub-type is significant as a conscious combination of the high style academic architecture with a vernacular housing form and

[8] Plain low block under the base moldings of a column. The base course of a wall supporting a column or series of columns.

reflects the historical eclecticism of the early twentieth century and the concurrent mixing of both revival and new, "modern" Craftsman and Prairie School features. It reflects a premeditated, conscious design that juxtaposes in both bold and subtle ways a continuum of architectural styles through use of square brick columns combined with materials, railing, entablature, roof forms, and ornamentation executed in the popular styles of the era of construction. This sub-type is not unique to Kansas City. Lower- and middle-class housing in most cities features generic multi-story brick flats featuring multi-story porches supported by square brick columns. What makes this sub-type unique to Kansas City is the use of the same building plan, façade treatment, scale, and massing as the other colonnade apartment sub-types, often mixing square brick columns with high style ornamentation. Also reflecting association with the larger property type is the contemporaneous evolution of this property sub-type with the emergence and establishment of the high style colonnade apartment building in Kansas City. The Square Brick Column Porch Sub-type appears in the early decades of the twentieth century and enjoyed popularity into the late 1920s. Larger units and ensembles of units appear along major arterial streets and boulevards as well as side streets near streetcar lines.

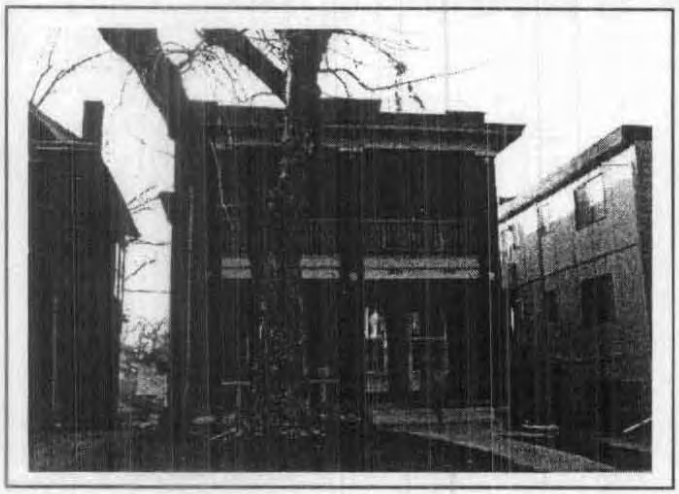
Registration Requirements:

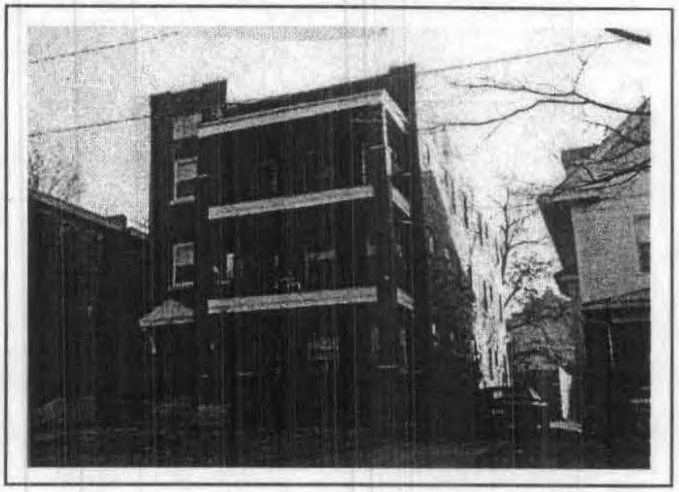
To ensure that the specific characteristics and qualities described above are sufficiently illustrated, appropriate aspects of location, design, setting, workmanship, materials, association, and feeling must be retained to convey its associative, artistic, and information value. The degree of integrity required must be sufficient so that the building's specific contribution to particular historic context(s) is evident.

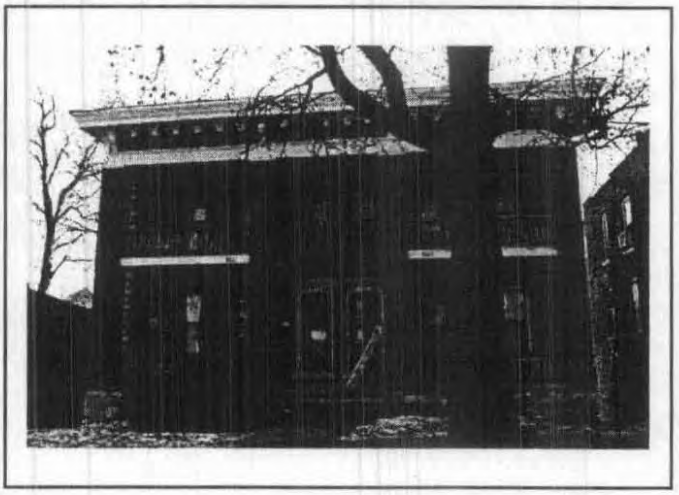
Generally, this requires that the sub-type building retain the architectural composition, ornamental details, and materials of their original primary exterior elevation. Due to the continued use over a long period of time that many of the most important buildings within this sub-type and its associated historical contexts have undergone, many buildings no longer retain all of their original character-defining architectural features. Therefore, each building within the sub-type must be evaluated individually to ensure that its specific contribution to historic context(s) is sufficiently intact to merit listing in the National Register and that no building is rejected inappropriately. Reversible loss or alterations such as the loss and/or replacement of porch railings, of door and window units, or of rear porches and stairways do not necessarily diminish the building's contribution to historic contexts, particularly if the original openings remain unaltered. However, the simple design and the role of the square brick column as the dominant character-defining element of this sub-type requires that the building must retain a high percentage of its primary façade's materials and columns to retain sufficient integrity for listing in the National Register. Interior changes, including the loss of ornamental detailing, specific architectural elements, or even the wholesale rearrangement of floor plans may not be significant to the building's perceived contribution to the historic context if the location, siting, or contribution to the streetscape remains intact. Buildings that are identified for their

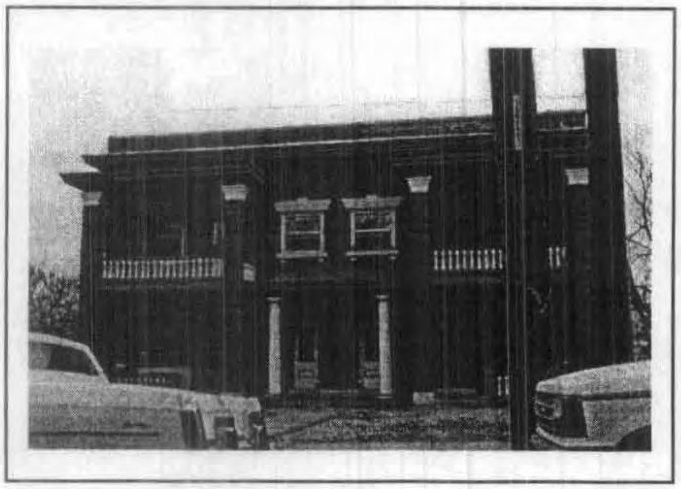
contribution to the understanding of interior spatial arrangements or because of associations with events significant to the City's past should have careful interior assessments before determination regarding listing is made.

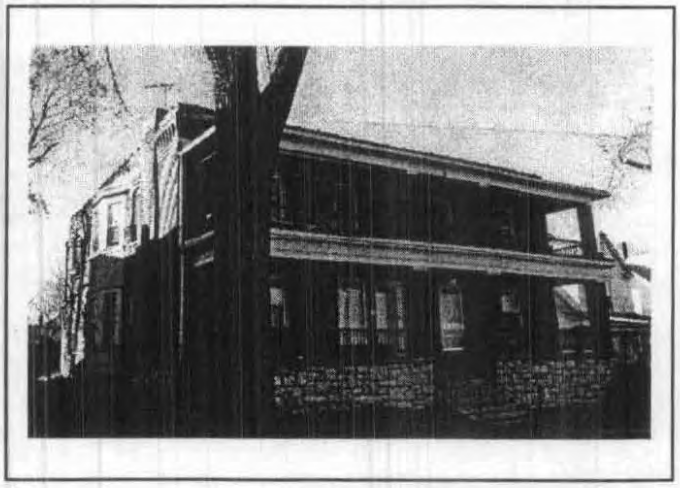
VARIATIONS OF THE SQUARE BRICK COLUMN PORCH SUB-TYPE



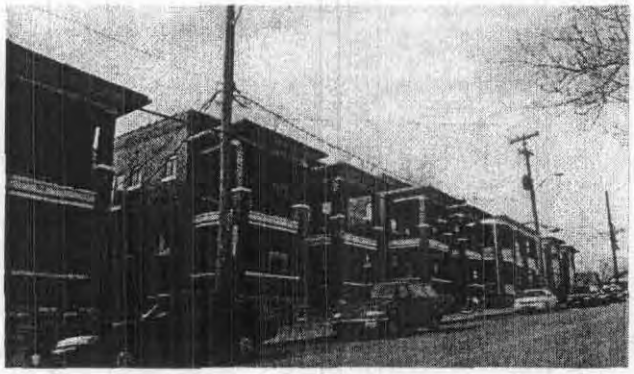


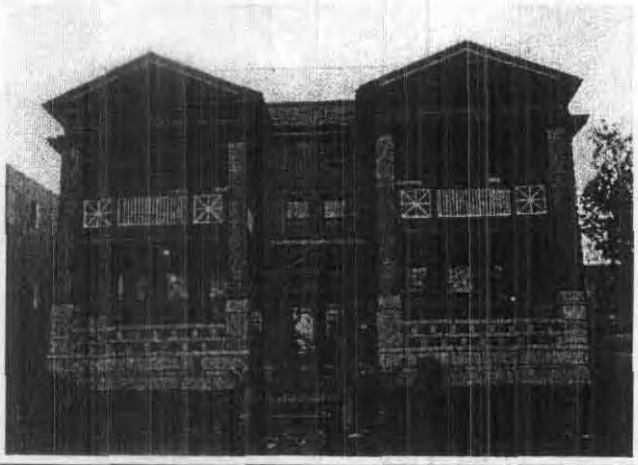


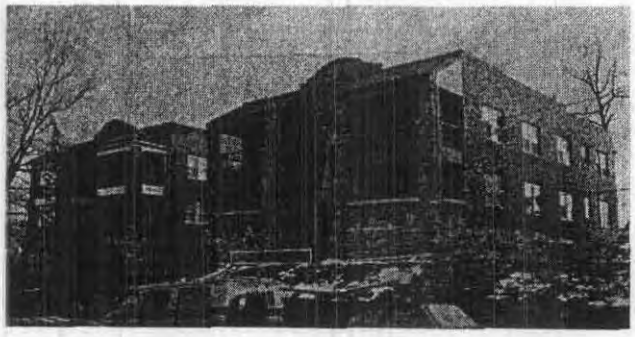




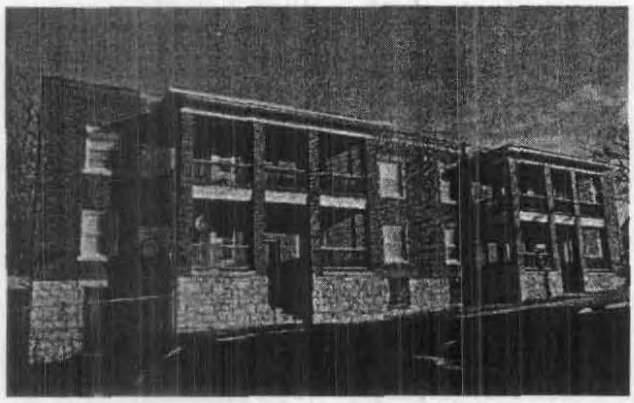
VARIATIONS OF THE SQUARE BRICK COLUMN PORCH SUB-TYPE

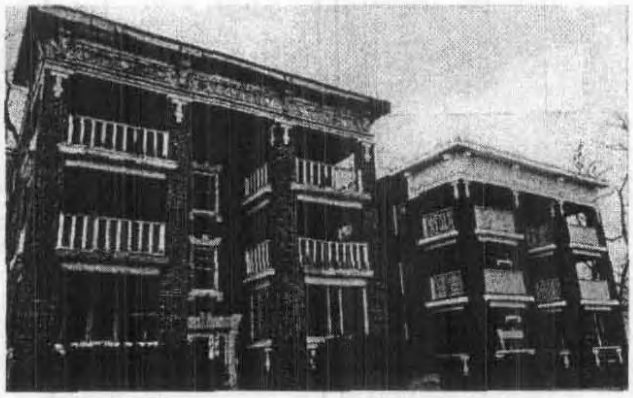


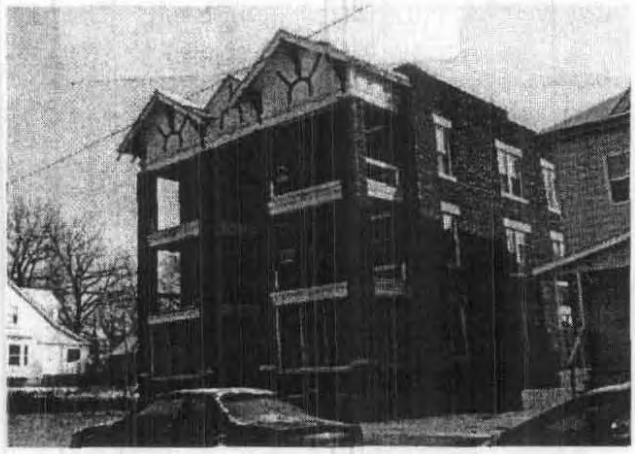


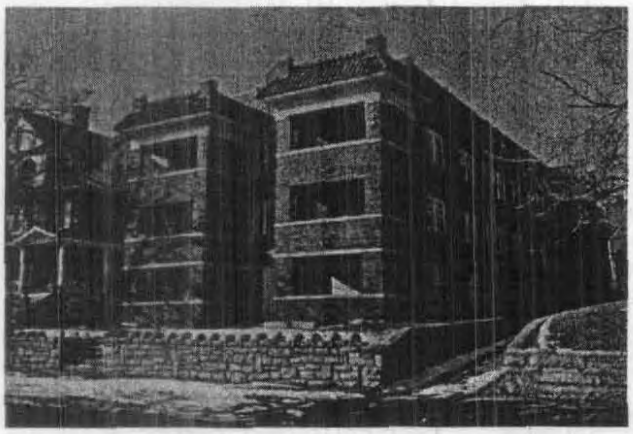


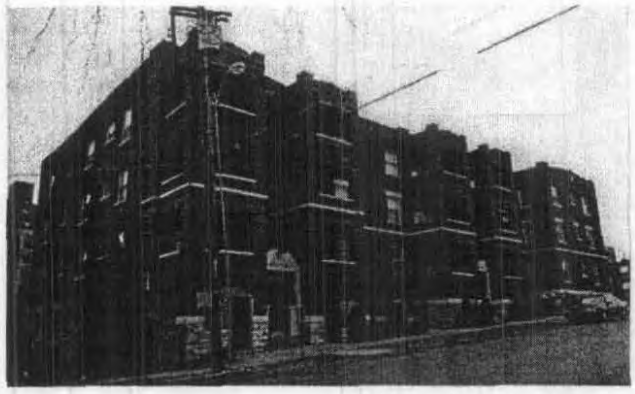
VARIATIONS OF THE SQUARE BRICK COLUMN PORCH SUB-TYPE



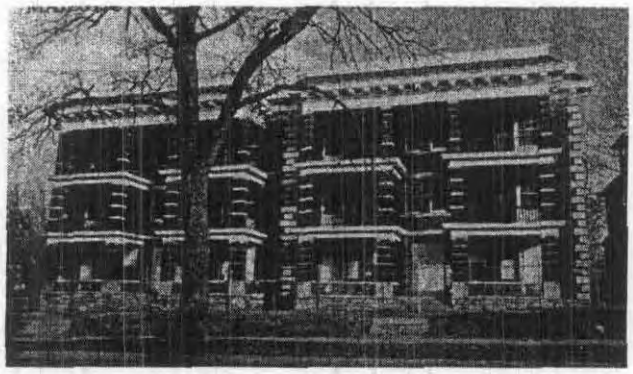








VARIATIONS OF THE SQUARE BRICK COLUMN PORCH SUB-TYPE



IV. TRANSITIONAL COLONNADE APARTMENT BUILDING

Name of Property Sub-Type: Transitional Colonnade Apartment Building

Description:

The Transitional Colonnade Apartment Building Sub-type was designed and built specifically to function as a multi-family residence. It contains at least two self-sufficient apartment dwelling units (i.e. with private kitchen and bath facilities). Apartment units are all on one floor. It occurs as a four-flat dwelling unit and as a three- or four-story "walk-up" building and includes its conjoined and double-loaded corridor walk-up variants. The defining feature of this sub-type is square brick columns that extend upward in height over the majority of the façade, defining multi-story, projecting bays flanking a central entrance bay. The area between the columns contains window units and spandrels of contrasting composition such as wood and stucco. These buildings closely resemble the Square Brick Column Porch Sub-type altered by enclosed porches. In the Transitional Colonnade Apartment Building Sub-type, the interior room on each level (i.e. the "enclosed porch") created by the columns is part of the original design and construction, not a later alteration. Another variation of this sub-type is a change in massing and proportion. In this variation, the two-story massing is more horizontal than the other sub-types and the brick columns/piers are much thicker. As a result, the projecting porches or room bays read much more as projecting bays than as colonnaded projections. Both variations share a sense of enclosure of perceived or existing porch openings. The roof of these buildings is usually flat, often with a shallow parapet. The projecting bays may have a variety of roof forms and may have individual roofs or may share a common roof spanning the recessed entrance bay. The color of the brick, the ornamentation and detailing of the entablature and eaves, the porch roof form and material, balcony railings, and other design and ornamental features may reflect certain stylistic influences such as Colonial Revival, Neoclassical, Spanish Revival, Craftsman, Renaissance Revival, and Prairie School. Doorways may feature decorative surrounds based on the stylistic treatment of the building as a whole. The buildings have brick walls that range in color from buff to dark brown. Windows are rectangular with multi-pane upper sashes or one-over-one light double-hung sashes. These buildings appear both individually and as urban ensembles, most often dominating the length of entire blocks.

Significance:

In addition to the general areas of significance outlined in the discussion of the property type as a whole, this sub-type is significant for its associations to the colonnade property type's evolution in particular, and for its association with Kansas City's apartment design in general. It reflects a period, beginning in the 1920s, when apartment architects abandoned the Neoclassical design idiom and shifted to Romantic styles including the English Tudor, Gothic, and Jacobean Revivals; French vernacular architecture; and Moorish, Islamic, and Spanish vocabularies.

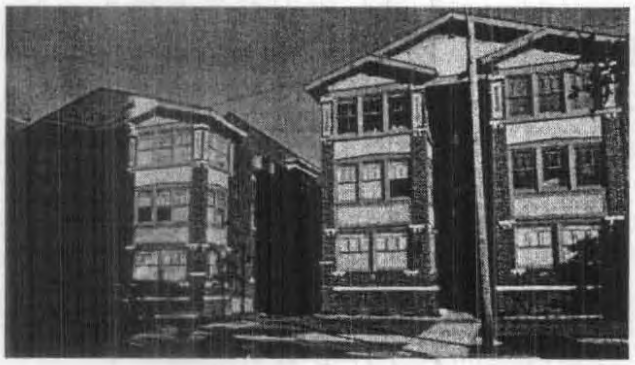
The Transitional Colonnade Apartment Building Sub-type reflects its association with the larger property type in its contemporaneous appearance with other colonnade subtypes after the end of World War I and enjoyed popularity into the late 1920s. Larger units and ensembles of units appear along major arterial streets and boulevards as well as side streets near streetcar lines.

Registration Requirements:

To ensure that the specific characteristics and qualities described above are sufficiently illustrated, appropriate aspects of location, design, setting, workmanship, materials, association, and feeling must be retained to convey its associative, artistic, and information value. The degree of integrity required must be sufficient so that the building's specific contribution to particular historic context(s) is evident.

Generally, this requires that the sub-type building retain the architectural composition, ornamental details, and materials of their original primary exterior elevation. Due to the long period of use of many of the most important buildings within this sub-type, many buildings no longer retain all of their original character-defining architectural features. Therefore, each building within the Transitional Colonnade Apartment Building Sub-type must be evaluated individually to ensure that its specific contribution to historic context(s) is sufficiently intact to merit listing in the National Register and that no building is rejected inappropriately. Reversible loss or alterations such as the loss and/or replacement of rear porches and exterior stairways, and/or some door and window units do not necessarily diminish the building's contribution to historic contexts, particularly if the original openings remain unaltered. However, the simple design and the role of the elements in the projecting bays are the dominant character-defining elements of this sub-type and requires that the building must retain a high percentage of its primary façade's materials to retain sufficient integrity for listing in the National Register. In particular, the brick columns framing the projecting front bays must provide clear contrast to the areas between the columns and must clearly read as columns. The exterior appearance of the projecting bays must communicate that they are not porches that have been enclosed, but rather that the bay components are all original to the design. Interior changes, including the loss of ornamental detailing, specific architectural elements, or even the wholesale rearrangement of floor plans may not be significant to the building's perceived contribution to the historic context if the location, siting, or contribution to the streetscape remains intact. Buildings that are identified for their contribution to the understanding of interior spatial arrangements or because of associations with events significant to the City's past should have careful interior assessments before determination regarding listing is made.

VARIATIONS OF THE TRANSITIONAL COLONNADE APARTMENT BUILDING SUB-TYPE



G. GEOGRAPHICAL DATA

This Multiple Property Documentation Form includes over five hundred buildings constructed between c.1900 and 1930 roughly bounded by the Missouri River on the north, 63rd Street on the South, State Line Road on the west, and along Van Brunt Boulevard, Winner Road, and Belmont Boulevard on the east.

H. Summary of Identification and Evaluation Methods

(Discuss the methods used in developing the multiple property listing.)

This multiple property listing, "Historic Colonnade Apartment Buildings in Kansas City, Missouri," is based upon information established in the survey plan and assorted surveys conducted under the direction of the Kansas City, Missouri Landmarks Commission. In addition to information provided by these surveys, Historic Preservation Services, LLC conducted a windshield survey of the project area to identify and photograph all extant colonnade apartment buildings and to determine their location, physical condition, and architectural/historic integrity. Knowledge gained by field inspection of the buildings, survey reports and forms, as well as review of historic and contemporary photographs contributed to the identification of integrity issues and the development of registration requirements. Historic Preservation Services, in consultation with the staff of the Kansas City Landmarks Commission, analyzed the physical appearance and plans of the identified buildings and assigned property sub-types based on physical characteristics. Historic Preservation Services's staff entered information from previous surveys, the windshield survey, integrity analysis, and property type designation into an Access 2002 database, which provided the foundation for analysis and documentation of patterns of development and evolution of the property type.

National Register nomination forms for Kansas City apartment buildings, including colonnade apartments listed in the National Register provided additional information that assisted in the development of historic contexts. A number of thematic nominations, in particular the Multiple Property Listing "Apartment Buildings in Washington, D.C. 1880-1945," prepared by Emily Hotaling Eig and Laura Harris Hughes of the Traceries firm in Chevy Chase, Maryland, provided the basis for developing a historic context for the "purpose-built" apartment dwelling. The *Kansas City (MO) Star* clipping file in the Special Collections of the Kansas City, Missouri Public Library provided invaluable information relating to the evolution of the apartment building in Kansas City. City Directories provided information needed to document the occupation of residents of the apartment buildings at their time of construction. In addition to the above, the primary and secondary source materials in the following repositories provided additional documentation: Western Historical Manuscript Collection, Kansas City, Missouri; the Jackson County Historical Society Archives and Research Library, Independence, Missouri; Mid-Continent Library, Independence North Branch, Local History Collection, Independence, Missouri; and the Kansas City, Missouri Landmarks Commission, Kansas City, Missouri.

Three historic contexts emerged that conform to major themes that occurred within the period of significance of the Kansas City colonnade apartment house and its property sub-types. They are:

The Evolution of the Apartment Building in Kansas City: 1880-1930
The Rise of the Middle-Class Multi-Family Residential Unit in Kansas City: 1885-1930
The Colonnade Apartment in Kansas City: 1900-1930

This Multiple Property Documentation Form and the accompanying National Register of Historic Places Registration Form for the "Majestic Apartments" is the beginning of a phased approach initiated by the City of Kansas City, Missouri to assist owners of colonnade apartment buildings that have direct associations with the contexts and property types established in this submission in nominating these properties to the National Register of Historic Places.

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(List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other specifying repository.)

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