

3210 WARWICK BOULEVARD (APARTMENTS)
Kansas City
Jackson County
Missouri

HABS No. MO-1916

HABS
MO-1916

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
MIDWEST REGIONAL OFFICE
National Park Service
U.S. Department of the Interior
1709 Jackson Street
Omaha, NE 68102

HISTORIC AMERICAN BUILDINGS SURVEY

3210 WARWICK BOULEVARD (APARTMENTS)

HABS No. MO-1916

Location: 3210 Warwick Boulevard. Kansas City, Jackson County, Missouri.

Date of Construction: 1909

Present Owner: Emma Logsdon, 2105 Gentry, North Kansas City, Missouri 64116

Present Use: Commercial/apartment residential

Statement of Significance:

The simple, Neoclassical apartment house located at 3210 Warwick Boulevard is an early example of the classically columned multi-deck, veranda apartment dwelling which became a local prototype in the early twentieth century and continued as a dominant design of apartment houses in Kansas City until the mid-1920s. The design reflects the pre-World War I influences of the eclectic movement's (1880-1940) emphasis on relatively pure copies of traditional styles, and of the Columbian Exposition of 1893, which stressed correct historical interpretations of classical European styles. The building's design is unique locally as the work of professionally trained architects who were a rarity in Kansas City at this time. As such, it is representative of academic designs based on classical precedents produced by the professional architects of the era.

Located in the mid-town area, the apartment dwelling is a significant example of the impact of the City Beautiful Movement and the Parks and Boulevard Plan, of the development of rapid transit networks, and the turn-of-the-century population increases on Kansas City's development patterns and housing preferences.

The integrity of the building's design, setting, workmanship, and its ability to convey feelings of and associations with a past period of times meets the criteria for eligibility for listing on the National Register of Historic Places.

Historian: Sarah Fullerton Schwenk
Preservation Consultant
November 10, 1992

PART I. HISTORICAL INFORMATION

A. Physical History:¹

1. Date of erection: 1909
2. Architect: Wilson & Price Architects (Lewis Gamaliel Wilson, Edwin Morgan Price)
3. Developer: F.M. Bell
4. Original Owner: Elmer B. Sanford

B. Historical Context:

The patterns of development of Kansas City and types and styles of structures built in the early twentieth century reflected both national trends and the unique circumstances of Kansas City itself. Aesthetically and technically a whole series of developments in the allied fields of city planning, parks and housing evolved in the late nineteenth and early twentieth century. On both the national level and in Kansas City, the development of architectural styles began to occur in conjunction with site planning. Prior to World War I, developer, planner, and architect showed a growing tendency to reject the excesses of Victorian architecture and return to classical styles of architecture while designing buildings which increasingly reflected the practical, utilitarian functions of buildings.² To understand the significance of the small apartment building at 3210 Warwick Boulevard as representative of these changes and of its own unique architectural styling, it is necessary to place it the context of certain national and local events and trends which impacted the built environment.

Kansas City: 1826-1860

The nucleus of present day Kansas City, Missouri evolved from two early nineteenth century trading centers: the "Town of Kansas," located on the south side of the Missouri River near the confluence of the Kaw River, and the town of Westport, located approximately four miles to the south near the Missouri-Kansas border. The river traffic generated by resumed trade in the southwest at the end of the Mexican War and the discovery of gold in California in 1848 stimulated the growth of the communities of Westport and the Town of Kansas. By 1853, the increase in population of the river port prompted the Missouri General Assembly to charter the City of Kansas. This community's location on the river, the advent of the overland emigrants to California and Oregon, and the opening of the Kansas Territory to settlement gave the City of Kansas dominance

over Westport. By 1860, the city counted a population of 4,500; Westport, with its population of 1,200, retained its village status.³

Existing documentation of the appearance of Kansas City at this time indicates a scattering of small, plain buildings over a hilly terrain.⁴ Although the residences, commercial structures and other facilities common to small towns in western Missouri could be found clustered around a grid of platted lots in the City of Kansas and Westport, residences and farmsteads spread out faster than population growth. As a result, the two communities never obtained a high residential density prior to the arrival of the railroad in the region.

The buildings and structures of the period were generally austere, utilitarian, vernacular designs. Residential buildings favored the styles which evolved in the middle south and "little Dixie" area of Missouri.⁵ Classical and Gothic Revival styles prevailed as the design choice for the finer residences. Many of the buildings were of log or frame construction, but brick was a common building material for buildings that were more formal in design and decorative treatment. In the decade after the Civil War, Kansas City's commercial buildings began to feature architectural design features for their own sake. Elaborate cornices, decorative lintels, stone foundations and assorted stylistic details emphasized the more permanent nature of the post-war city.⁶ Thus, both traditional practices and the influences of academic architecture dictated the styling that was used in the buildings of mid-nineteenth century Kansas City.⁷

Kansas City: 1870-1910

The Railroad's Impact on Patterns of City Development

Between 1870 and 1910, commercial, manufacturing and residential developments became clustered and grew in density. Nevertheless, the hilly nature of the topography and the location of a growing network of railroads did little to check the "spread out" character of Kansas City's built environment. The advent of the railroad in Kansas City in the 1860s quickly reoriented the city's development and growth away from the river landing and became the central factor in the location of commercial, manufacturing and residential buildings in the city. The manufacturing and distributing center for the agribusiness of the region located in the west bottoms to utilize the nearby railway lines.⁸ Business houses moved a half mile inland from the banks of the river to the "square," forming a mixture of frame and brick buildings. Successful businessmen located their homes a short distance to the west of the business center and east of the bottoms in a residential area known as Quality Hill. Development moved south and east from the river on

the north and the bottoms on the west. Main Street, running north and south displaced the levee as the principal arena of business activity and central axis for development.

Effect of Population Increase and Rapid Transit Systems on Late Nineteenth Century Patterns of Development

A tremendous increase in population accompanied the emergence of Kansas City in the post-war period as a major manufacturing and railroad distributing center for the products of the plains. Estimates of the population in the years 1866-67 range between 15,000 and 25,000. Such tremendous growth is attributed to completion of the rail line to the east in 1865.⁹ The city showed a continuation of its tendency to urban sprawl. But, as growth continued, different sub-communities or neighborhoods emerged within the expanding municipality, reflecting informal social, economic and ethnic stratifications.¹⁰

The boom economy of the 1880s and the influx of native born and foreign immigrants affected Kansas City as it did other urban centers in the final decades of the nineteenth century. Kansas City's population expanded ten-fold between 1870 and 1910 reaching nearly 200,000.¹¹ During this period the city went through two major construction booms, one peaking in the second half of the 1880s the other in the very early years of this century.¹²

The greatest growth in this period occurred between 1880 and 1887 when the population doubled to 125,000. This surge caused substantial physical changes in the community and created a need for specialized services. Massive cuts through the river bluffs allowed easier access to the steamboat landing and waterfront rail lines. Population growth and the scattered nature of the city's development created a need for inter- and intra-urban transportation services. By the 1880s, Kansas City's cable car system was the third largest in cable milage in the country.¹³ Only a few years later, a new innovation required widespread reconstruction of the lines. And by 1908 almost all of Kansas City's street railways were drawn by electric power transmitted through trolleys.¹⁴ The growing ease of movement within the city encouraged the development in recently annexed areas. Private developers and public works projects leveled the hilliest parts of the terrain and filled ravines.

A series of land annexations reflected the tremendous increases in the post-war population. The annexations in 1873 and 1885 expanded the city boundaries south to 31st Street and east to Cleveland with the state line and the river remaining the other boundaries. By 1897 the city boundaries reached east and south to finally include Westport as part of Kansas City. And, in 1909, the city limits reached 77th and 78th streets on the south and to the Blue River on

the east, an area encompassing some sixty square miles, where they remained until after World War II.¹⁵

As the population spread out into a wider radius, Kansas City, like other rapidly developing cities experienced a develop-and-abandon phenomenon. Property values tended to be high in the center core and along the expanding rim, while intervening blighted or undeveloped areas were doomed to fluctuating or declining value.¹⁶ As Kansas City's, development spread to the south and east, the proclivity to develop-and-abandon wreaked havoc on stable land values.

The Impact of the City Beautiful Movement

The answer to controlling development and, consequently, stabilizing property values was a plan developed by landscape architect, George Kessler. Philosophically, Kessler's plan was part of a larger reform movement which evolved out of a response to the rapid urbanization of the late nineteenth and early twentieth centuries. The City Beautiful Movement considered the relationship between the physical environment and urban ills and espoused controlled land use, planned development and urban designs which incorporated the natural with the man-made environment, to create convenient, safe and pleasant urban centers. The movement had its roots in the emerging field of landscape architecture and the public response to Frederick Law Olmsted's design for Central Park in the 1860s and his design and layout of the Columbian Exposition in 1893.¹⁷

In practice Kessler's plan, a comprehensive park and boulevard system, shaped Kansas City's development, building patterns, land usage and, to a lesser extent, design. In Kansas City, as in other cities, elected officials responded to the ills of rapid urbanization with zoning regulations, minimum standards of light, air and space and numerous other building, health and safety codes.¹⁸ Civic leaders, many of whom were well educated and well traveled, decried the lack of community brought on by rapid growth and advocated comprehensive planning and a mixing of natural beauty with the city's commercial development. Through the efforts of these individuals, Kansas City's residents increasingly supported attempts to develop parks as recreational havens for urban dwellers. But, the final success of the city's own beautification movement was the result of a fortuitous mix of politics and circumstance. Kessler, who had studied with Frederick Law Olmsted, came to Kansas City in the mid-1880s. His design for the beautification of Hyde Park between 36th and 39th streets on Gillham Road and the resulting increase in real estate values caught the attention of the city's leaders.¹⁹

Hired by the city, Kessler conceived and implemented a grand urban design for creating a beautiful city with stable property values. Utilizing the city's natural topography, he designed a system of parks converted from blighted areas of bluffs and ravines linked by an extensive boulevard system featuring landscape plantings and wide streets divided by parkway medians. Kessler's intention was to affect the placement and design of buildings. His plan was based on the premise that each boulevard would serve as the hub of the more desirable and expensive residential neighborhoods, "...the influence radiating downwards to adjoining districts." In nearby neighborhoods small groups of retail stores and services would concentrate. This controlled mix of residential and retail land use and easy access to parks connected by the boulevards would check the tendency to escape urban ugliness by flight to outlying areas. Thus the city would develop more compactly and harmoniously, stabilizing and increasing land values.²⁰

The plan was not only bold but effective. By 1910 the new park and boulevard system emphasized the inadequacies of older developments and stimulated new planning. Throughout the city new housing; newer, better facilities; schools; hospitals; and retail shops appeared. In the process of meeting the ills of rapid development, urban congestion, and fluctuating land values, Kansas City's boulevard and park system emerged to become the corner stone of a strategy to plan development and to create a livable city.²¹

Advent of Professional Architects in Kansas City

Prosperous times which changed the city's appearance also increased the architectural sophistication of both craftsman and client, stimulating professionalism in architecture.²² The demand for more and larger buildings created a need for more architectural and engineering services. Major firms from Chicago and New York opened temporary offices in the city. In the five years between 1884 and 1888, the number of architects tripled, a peak that was not reached again until the building boom of 1904-1906.

These "architects" ranged in skills and expertise from carpenter builders who simply proclaimed themselves architects to the professionally trained or academically educated. Most had been involved in the building trades or real estate development. Many were building contractors. Some were engineers who broadened their scope of services to include design. Quite a few worked for architects, often as draftsmen, and took advantage of the master-apprenticeship system which was at that time a major source of training and education. A minority received academic training in Europe or in the few schools which existed in America.²³ By the turn of the century, a relatively small number of academically trained professionals dominated the architectural scene in Kansas

City. A majority entered into long term partnerships. Others formed numerous partnerships or practiced alone.²⁴

As a result, the buildings and structures erected in the late nineteenth century revealed the presence of competent and, at times, innovative architectural practitioners.²⁵ Taller, larger commercial buildings of some degree of design sophistication appeared. The elaborate Second Empire, Gothic, Romanesque and Victorian Gothic styles of the residences of the wealthy also reveals the presence of academically trained architects.

By the turn of the century, the social ills which accompany rapid population increases resulted in a shift from the aesthetic abstractions of the Victorian period to the social realities of the early twentieth century. The resulting quantitative expansion in the building field stimulated the rationalization of American building technology for the next thirty years and architects gradually turned to more functional styles.²⁶

In Kansas City this shift occurred more slowly. Following the general construction depression in the 1890s, the newly erected buildings and residences erected in the first decade of the twentieth century, were a distinct departure from the excesses of the eighties. A cautious, generalized change to Renaissance or classic architectural forms evolved.²⁷ At the same time, the need for more housing and the expanding number of commercial structures created a shift to functional adaptations of historic styles.

Rise of Apartment Dwellings

Although some row houses and apartment dwellings were built over the years, Kansas Citians demonstrated a clear preference for the detached house, even during the construction booms of the 1880s and the first decade of the new century. Between 1900 and 1910, the city's population grew by 54 percent, a rate of growth mirroring that of other urban centers in the country and prompting changes in life styles. As the population and ensuing housing shortages increased, apartment houses became more attractive housing options.²⁸

The evolution of apartment dwellings in this period also reflected changes in architecture in general. The design of apartment houses reflected the city's residential architecture rather than more modern, commercial forms just beginning to evolve. Most were adaptations of historic styles readily available in illustrated technical manuals found in the reference libraries of the city's architectural and contracting firms.²⁹ Prior to World War I, most apartment buildings in Kansas City were only several stories. The builders who engaged in speculative residential construction at

this time did not have the financial or technical resources to undertake large scale apartment developments.³⁰ Thus, due to consumer preferences, financing and expertise, the turn of the century was an era of small apartment dwellings, typically four or six unit buildings.

The multi-deck veranda, first two-story and then three-story, became characteristic to Kansas City apartment design. Adapted to meet the hot humid summers that affect the region, the design for apartment buildings was a logical development of the antebellum exterior gallery and the later, two-story porch found historically on many of the larger residences in the city. The use of colossal columns, porticos, brick walls and white trim (wood or limestone) conveyed the formality and elegance of the late eighteenth century and early nineteenth century Georgian style and reflected popularity of the Colonial Revival and Neoclassical styles.³¹

As one of the Classical Revival styles which dominated domestic building throughout the country during the first half of the twentieth century, the Neoclassical style resulted from a revival of interest in classical models. This was due, in part, to the classical theme of the World's Columbian Exposition held in Chicago in 1893. Dramatic colonnaded buildings designed by many of the best-known architects of the day predominated. The popularity of the exposition, which was widely photographed and reported upon, resulted in Neoclassical modes becoming a fashion throughout the country.³² Ehrlich surmises that the world fairs in Chicago in 1897 and St. Louis in 1904 were also important influences in the local adaptation of the colossal classic columns design motif. Whatever the origins, in the very early years of the twentieth century and well into the 1920s, the multi-deck veranda with correctly proportioned columns, a pattern that sometimes occurred for the length of an entire block, was a dominant design element of apartment houses in Kansas City.³³

3210 Warwick Boulevard

Elmer B. Sanford, an attorney, evidently built the apartment house at 3210 Warwick Boulevard as a speculative investment.³⁴ Built in 1909, at a cost of \$6,500, the apartment building is located in the mid-town area one block east of Main Street on the rear corner of a lot facing north onto Linwood Boulevard and east onto Warwick Boulevard.³⁵ At that time, the surrounding area was a neighborhood of large lots and fashionable single-family residences, with clusters of small apartment buildings and hotels located along Linwood Boulevard.³⁶

The presence of active speculative investment in building multi-residential units indicates that the area was a neighborhood in

transition. During this period, rapid transit systems and the advent of the automobile extended access to the outlying areas. Suburban developments sprang up on the southern and eastern boundaries of the city. Meanwhile the area between the downtown business and manufacturing centers and suburban developments retained a rural character. While development in the mid-town area began in the 1880s, it did not take hold and surge until the period between 1905-1915.³⁷ At this time, the emerging boulevard system and the renovation of Penn Valley Park as part of the city's Parks Plan had an impact on the mid-town area. Along the boulevards in the mid-town area high-quality residential areas such as Janssen Place and Hyde Park were already well established. Further development occurred as Kessler had planned. Areas that radiated away from the boulevards, such as the neighborhoods near Linwood Boulevard and Main Street, developed clusters of apartment dwellings, hotels, and neighborhood businesses. Elsewhere the area contained substantial residences and on large lots.³⁸

In the mid-town area, Janssen Place and Hyde Park continued to accommodate a number of well-to-do families as did nearby Hyde Park. But these districts could not contain the growing number of white-collar workers and "leisure class" inhabitants. As early as 1905, developers were already establishing larger, well planned, middle-class residential neighborhoods away from the congested urban areas to the southeast, south and southwest. The decision in 1906 to build the new Union Terminal south and slightly west of the business district in the mid-town area further accelerated the change in the mid-town area from upper and middle class homes on large gardened lots to a mix of modest, well designed multi-residential buildings and small neighborhood businesses along the trolley lines and single-family residential enclaves on side streets away from the major boulevards.³⁹

Sanford hired Frank M. Bell, a local contractor, to supervise the construction of the two-story, four apartment "flat." Sanford is listed as an attorney in the 1910 City Directory. He was not a member of the Missouri Bar Association at this time. The same edition, as do other editions, list Frank M. Bell is listed as a contractor.⁴⁰

The newly formed architectural firm of Wilson and Price designed the building. Lewis G. Wilson and Edwin M. Price were among the minority of well educated, academically trained architects practicing in Kansas City at this time. The two men are listed as partners in the city business directories only for the year 1909.⁴¹

Lewis Gamaliel Wilson was born in Tennessee in 1879 and educated in public schools. The son of an architect, Wilson received an A.B.S.

from Western Presbyterian University in 1900 and a B.S. from the Massachusetts Institute of Technology in 1904. He is thought to have begun practice in Kansas City as early as 1905. The first time he appears in the city business directory is in 1908 as a draftsman for the architectural firm of Frank S. Rea.⁴³ In 1909 Wilson is listed as an architect practicing with the firm of Wilson and Price. The following year he is listed as an architect at a residential address. After 1911 he appears to have operated a solitary practice in the same building as the Frank S. Rea firm. Wilson is known for the public buildings he designed including the dormitories, gymnasium and administrative buildings at St. Paul College, Concordia, Missouri. He was a member of the American Institute of Architects.⁴⁴

Edwin Morgan Price was born in Webb City, Arkansas in 1884. He graduated from Fort Smith High School and worked in various architects' offices beginning in 1899. In 1905 he moved to Kansas City and entered the architectural firm of Howe, Hoit and Cutler. The firm, (previously called Van Brunt and Howe) was one of several professional firms which located in Kansas City in the 1880s and provided in-house instruction to its employees that went beyond that of typical apprenticeships.⁴⁵ Price also enrolled in a special course in architecture at the Massachusetts Institute of Technology and was a member of the class of 1908. That same year he is listed as a draftsman in the city directories. In 1909, he is listed in partnership with Lewis Wilson. The next year he is listed as an architect working for Henry F. Hoit.⁴⁶ In 1913 he became a partner of Hoit and continued in the firm in its various successions. (The firm became Hoit, Price and Barns in 1919.)⁴⁷ Edwin Price is most noted for the exterior design of the Kansas City Power and Light Building. Completed in 1931, it represented a major step in modernism in the city and was for many years the tallest building in the state.⁴⁸

A search of the collections of local archival and research repositories provided no additional information about the building, its owner or builder. The search yielded no early photographs or drawings. The property had not been included on any previous cultural resource surveys.

PART II. ARCHITECTURAL INFORMATION

A. General Statement

The design of this simple rectangular, Neoclassical apartment building represents an early example of the classical columned and galleried apartment complex which typified apartment dwellings and

became a local prototype in the late nineteenth and early twentieth centuries. The use of brick, a double portico, symmetrical fenestration and simple trim is representative of the Classical Revival movement. Neoclassical styling is evident in the use of symmetrically balanced windows placed around a central door in a facade dominated by a full-height porch with a pediment roof supported by classical columns. Other Neoclassical elements are the boxed eave with a moderate overhang, rectangular windows with double hung sashes, and the use of a multi-pane upper sash over a single-pane lower sash. This version is, however, a simpler treatment than was typical nationally. The portico cornice, frieze, column shafts and capitals are not as elaborate as those found in the majority of early twentieth century Neoclassical buildings.⁴⁹

B. Description of Exterior:

The simple two-story apartment building measures 46' x 35.' The masonry walls are composed of common Flemish bond course brick walls and an ashlar foundation. The dominant feature is a double portico located on the east primary facade facing Warwick Boulevard. Four Doric columns rise from a raised ashlar porch foundation to support a simple entablature and unornamented pediment with a shallow front gable porch roof. Between the smooth columns, simple wooden balustrades composed of square uprights extend the length of the gallery porches. Horizontal panels, formed by diagonal and horizontal placement of these uprights, appear in the center of each balustrade.

In addition to the portico, the building's street facade is distinguished by its symmetrical fenestration. Three double-leaf doors open onto the verandas on each story. Windows on the first and second stories flank the projecting portico and are the width of the double-leaf doors. All the window and door openings on this facade feature sills and flat lintels of limestone, which have been painted white. Because these window openings have been boarded over, it is not possible to tell if, as is typical of the Neoclassical style, they are paired. Recessed basement entrances have been cut into the ashlar foundation of the building proper on each side of the projecting porch.

A brick parapet wall with terra cotta coping encloses the flat, tar and gravel roof. The parapet rises to form a pediment directly behind the gabled porch roof, repeating the size and scale of the portico pediment. Below the parapet and adjoining the portico's cornice and frieze, a shallow, wooden frieze and cornice creates moderately deep eaves which run the length of the brick facade and wrap around the corners.

The North Side

The north side of the building incorporates eight bays on the first and second stories. A central projecting bay featuring a shallow hipped roof, cornice, and narrow rectangular window openings on each floor, is cantilevered over the foundation level. Flanking this bay on the first and second floors are single windows with segmented brick arches and limestone sills, painted white. These windows are boarded over. Between the windows on the east end and the projecting bay is a brick chimney which rises above the parapet wall. Four windows, which appear to be later additions, have been cut into the random ashlar foundation. Two are located below the bay and one below each of the single flanking windows.

The South Side

The south side of the building incorporates eight bays on the first and second stories. A central projecting bay cantilevered over the foundation features a shallow hipped roof, cornice, a narrow rectangular window on the second floor and paired windows on the first floor. Flanking this bay on the first and second floors are single windows with segmented brick arches and limestone sills, painted white. The windows on the first floor are boarded over. The two windows in the end bays have double hung sashes with six panes in the upper sash and one single-pane lower sash. The second-story bay window is narrow and retains only the double hung sash. Between the windows on the east end and the projecting bay is a brick chimney which rises above the parapet wall. Four windows, which appear to have been added later, have been cut into the random ashlar foundation. Two are located below the bay and one below each of the single flanking windows.

The West Rear

The fenestration of the west, rear of the building replicates exactly that of the east side. Like those on the east and west sides, the windows have segmented arched brick lintels and limestone sills. Those on the first story are boarded over. The windows on the second story retain parts of their original frames and sashes indicating double hung sashes with multi-pane upper sashes and single-pane lower sashes. A primitive wooden stairway balcony is located in the center portion of the wall. The ashlar foundation at this elevation is shallow. There is no brick parapet; the flat roof is exposed to view.

C. Description of Interior:

Little of the original interior decorative elements remain. The interior is a basic arrangement of an east-west center stair hall onto which two apartments on each floor open. According to the original water permit, each apartment had its own bathrooms, complete with "water closets," "bathtubs" and "lavatories."⁴⁹

D. Site:

The apartment building faces east onto Warwick Boulevard between Linwood Boulevard on the north, Miller Plaza (East 32nd Street Terrace) on the south, and Main Street on the west. The building is situated several feet above the Warwick Boulevard grade and features an elevated portico supported by an ashlar foundation. To the south is a vacant lot and the rear of the Miller Plaza apartment units. To the north is a raised parking lot with a poured concrete wall supporting wooden fencing which obscures part of the first floor of the north facade. To the west is a fenced rear yard. The vacant space surrounding the building serves to isolate the structure. At the same time, its setting, the use of similar materials and its scale and massing links it visually with the Miller Plaza units.

PART III. ENDNOTES

1. City of Kansas City, Missouri Building Permit #9315; City of Kansas City, Missouri Water Permit #40644.
2. James Marston Fitch, American Building: The Historical Forces That Shaped It, (Boston: Houghton Mifflin Company, 1966), pp. 214, 229.
3. George Ehrlich, Kansas City, Missouri: An Architectural History 1826-1990 Revised and Enlarged Edition, (Columbia: University of Missouri Press, 1992), pp. 3-9.
4. Ibid., p. 9; The change to "Kansas City" officially occurred in 1889 with the adoption of a new city charter.
5. Howard Wight Marshall, Folk Architecture in Little Dixie, A Regional Culture in Missouri, (Columbia: University of Missouri Press, 1981), pp. 2, 30-33, 39, 41.
6. Ehrlich, Kansas City, Missouri: An Architectural History, p. 13.
7. Ibid.
8. Ibid., pp. 29-31.
9. A. Theodore Brown and Lyle W. Dorsett, K.C. A History of Kansas City, Missouri, (Boulder: Pruett Publishing Company, 1978), p. 39.

10. Ibid., p. 41.
11. Ibid., p. 53; Brown and Dorsett estimates of the growth are: 25,000 in 1870, 55,000 in 1880, 100,000 in 1885, 132,000 in 1890.
12. Ehrlich, Kansas City, Missouri: An Architectural History, p. 43.
13. Ibid.
14. Brown, K.C. A History of Kansas City, Missouri, p. 105.
15. Ibid. p. 35.
16. Fitch, American Building, p. 242.
17. Ibid., pp. 239-245; 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), p. 23.
18. Between 1875 and 1880 the city enacted laws which began to establish guidelines for buildings and by 1909 a modern building code was in effect; Ehrlich, Kansas City Missouri: An Architectural History, p. 41.
19. Ibid., p. 54.
20. Brown, K.C. A History of Kansas City, Missouri, pp. 160-166.
21. Ehrlich, Kansas City, Missouri: An Architectural History, pp. 49, 66; By 1917 Kessler was able to report that the park and boulevard system had stabilized patterns of land use.
22. Ibid., pp. 43-44.
23. George Ehrlich, "Partnership Practice and the Professionalization of Architecture in Kansas City, Missouri," Missouri Historical Review 74 (July 1980): pp. 461, 480.
24. Ibid., pp. 469-471. Ehrlich noted that it is difficult to trace why these individuals chose to practice alone or to form, dissolve, or maintain partnerships. Determining the size of the firms is also a problem as solo practitioners tended to work in the same buildings with established firms, often subcontracting work.
25. Ehrlich, Kansas City, Missouri: An Architectural History, p. 36.

26. Fitch, American Building, pp. 228-229, 242-245.
27. Ibid., p. 214; Ehrlich, Kansas City, Missouri: An Architectural History, p. 51.
28. Ibid., pp. 58, 66-6.
29. Ibid., p. 63.
30. Ibid., p. 66.
31. Ibid., p. 36.
32. Virginia McAlester and Lee McAlester, A Field Guide To American Houses, (New York: Alfred A. Knopf, 1985), p. 344.
33. Ehrlich, Kansas City, Missouri: An Architectural History, pp. 63, 70.
34. City directories list a succession of occupants, usually no more than six, and do not list Sanford at the address.
35. City of Kansas City, Missouri building and water permits previously cited.
36. The Kansas City (Mo) Star, 12 August 1923, p. 2F.
37. K.C. A Place in Time, (Kansas City: Kansas City, Missouri Landmarks Commission, 1977), p. 142.
38. Brown, K.C. A History of Kansas City, Missouri, p. 179; The term "mid-town" still denotes the area between the business area "downtown" established after the Civil War and old Westport and the Country Club Plaza area to the south.
39. Ibid., p. 173.
40. Polke's Kansas City, Missouri City Directory (Kansas City: Gate City Directory Company, 1910), pp. 1757, 1768. A search which included all relevant current titles and out-of-print books on local and state history and architecture; biographical index listings; local and state biographical trade and society publications; genealogical and vertical files at Mid-Continent Library; reference files at the Kansas City Landmark Commission; general and special collections at the Kansas City, Missouri public Library; and the clipping file of the Kansas City (Mo) Star did not produce any additional information about either individual.

41. City of Kansas City, Missouri building and water permits previously cited; Without the original firm records or drawings, attributing the design of 3210 Warwick to a specific individual in the firm is almost an impossibility.
42. The same year he married Edith Rea Barrick.
43. Sara Mullin Baldwin, Who's Who in Kansas City: Biographical Sketches of Men and Women of Achievement, (Hebron, Nebraska: Robert M. Baldwin, 1930), p. 212; Polke, 1908, p. 1465; Polke, 1909, p. 1460; Polke, 1910, p. 870.
44. Ehrlich, "Partnership Practice," p. 475.
45. Ibid., p. 471; Ehrlich noted that Henry Hoit practiced alone for a number of years after Frank Howe died. The city directory entry for 1910 and a 1930s biographical entry indicates that Price resumed working with Hoit as early as 1910.
46. Baldwin, Who's Who In Kansas City, p. 155.
47. Ehrlich, Kansas City, Missouri: An Architectural History, p. 94-95.
48. McAlester, A Field Guide To American Houses, pp. 343-346.
49. City of Kansas City, Missouri Water Permit #40644.

IV. SOURCES OF INFORMATION

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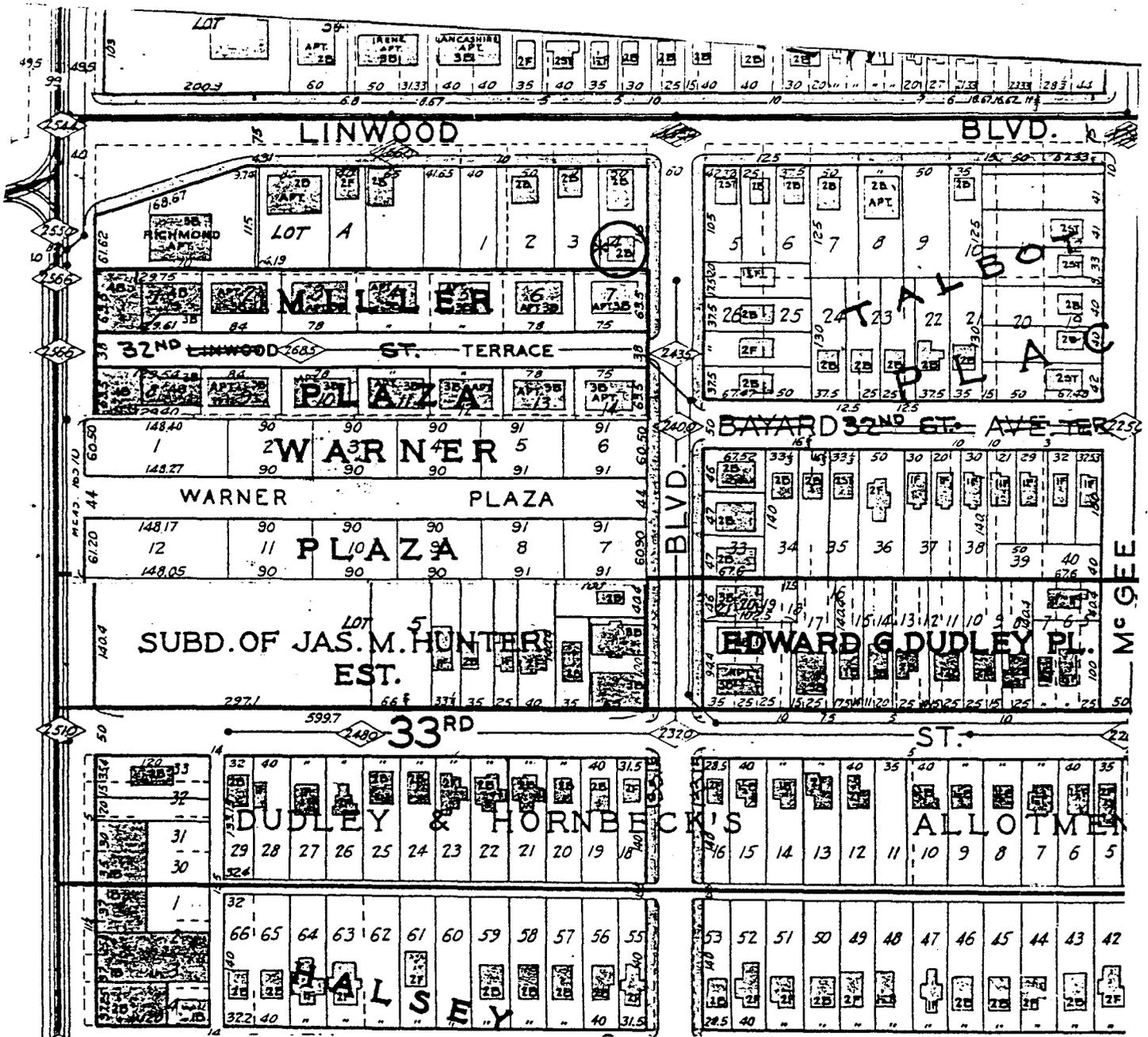
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PART V. PROJECT INFORMATION

This Historic American Building Survey (HABS) documenting 3210 Warwick Boulevard in 1989-1992 was undertaken and supervised by the Department of Housing and Community Development of Kansas City, Missouri. The project was conducted in accordance with the Memorandum of Agreement among the City of Kansas City, Missouri, the Missouri State Historic Preservation office and the Advisory Council on Historic Preservation, which requires a record be created of buildings to be demolished in the project area. Mark L. Moseman, Chief of Planning for the Department of Housing and Community Development of the City of Kansas City, Missouri, supervised the project and assembled the photographic record. Cliff Hall, of Kansas City conducted the archival photography. Kevin Cacy and Paul Helmer of the Department of Housing and Community Development of Kansas City, Missouri prepared the site plan. Historic preservation consultant, Sarah F. Schwenk, of Independence, Missouri, conducted historical research and provided architectural analysis and descriptions.

Plate 54. Atlas of Kansas City, Missouri and Environs 1925.



NOTE: Circle added to denote property/building location.