

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

1. Name of Property

historic name Crestwood Historic District

other names/site number N/A

2. Location

street & number East Side of Oak Street, 5311-5539; East & West Sides of Locust, 5301-5552; East & West Sides of Cherry Street 5300-5445; West Side of Holmes, 5320-5544; 400-621 E 54th Street; and the South Side of 56th Street, 510-600 [n/a] not for publication

city or town Kansas City [n/a] vicinity

state Missouri code MO county Jackson code 095 zip code 64111

3. State/Federal Agency Certification

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

Signature of certifying official/Title Claire F. Blackwell/Deputy SHPO

Date

Missouri Department of Natural Resources
State or Federal agency and bureau

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

Signature of certifying official/Title

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- [] entered in the National Register
See continuation sheet [].
[] determined eligible for the
National Register
See continuation sheet [].
[] determined not eligible for the
National Register.
[] removed from the
National Register
[] other, explain
See continuation sheet [].

Signature of the Keeper

Date

5. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	146	29
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district		
<input type="checkbox"/> public-State	<input type="checkbox"/> site	0	0
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0
	<input type="checkbox"/> object	0	0
		146	29
			Total

Name of related multiple property listing.

N/A

Number of contributing resources
previously listed in the National
Register.

0

6. Function or Use

Historic Function

DOMESTIC/single dwelling

Current Functions

DOMESTIC/single dwelling

7. Description

Architectural Classification

LATE 19TH AND 20TH CENTURY REVIVALS:

Colonial Revival

Tudor Revival

Italian Renaissance

Mission/Spanish Colonial Revival

Classical Revival

See continuation sheet

Materials

foundation Limestone

walls Brick

roof Weatherboard

other Composition

Shingle

Stucco

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

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

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

Criteria Considerations

Property is:

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

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

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

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

☐ **F** a commemorative property.

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

Areas of Significance

COMMUNITY PLANNING
AND DEVELOPMENT
ARCHITECTURE

Periods of Significance

1920-1947

Significant Dates

N/A

Significant Person(s)

N/A

Cultural Affiliation

N/A

Architect/Builder

Wilder & Wright/J.C. Nichols & Co.

Narrative Statement of Significance

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

9. Major Bibliographic References

Bibliography

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

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey

☐ recorded by Historic American Engineering Record

Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State Agency

☐ Federal Agency

☐ Local Government

☐ University

☐ Other:

Name of repository: _____

10. Geographical Data

Acreage of Property 60 acres

UTM References

A. Zone Easting Northing
15 363000 4321320

B. Zone Easting Northing
15 363400 4321300

C. Zone Easting Northing
15 363360 4320780

D. Zone Easting Northing
15 362350 4320800

[] See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Sally F. Schwenk, Historic Preservation Consultant
organization Historic Kansas City Foundation date August 29, 1997
street & number 201 Wyandotte, Ste. 101A telephone 816/471-3391
city or town Kansas City state Missouri zip code 64105

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

* A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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Crestwood Historic District
Jackson County, MO

ARCHITECTURAL CLASSIFICATIONS

LATE 19TH AND 20TH CENTURY AMERICAN MOVEMENTS: Prairie School
Bungalow/Craftsman

MODERN MOVEMENT: Moderne

SUMMARY

Located in the heart of residential Kansas City, the Crestwood Historic District is situated seven miles south of the Missouri River and a mile and a half east of the Kansas State Line. Developed in the early 20th Century as part of the real estate developer J.C. Nichols' Country Club District, the district is composed of 158 single family residences which are bounded by 53rd Street, Holmes Street, 56th Street, and Oak Street. Seventy five percent of the properties within the district were constructed between 1920 and 1926 and the design of these homes reflects the dominant architectural styles of the era, including Late 19th and 20th Century Revivals and Late 19th and Early 20th Century Movements. Those properties built during the period of significance after 1926 reflect the changing tastes of American residential architecture and the eclectic combinations of the Colonial Revival, Classical Revival, Tudor Revival, Italian Renaissance, Craftsman, Mission, Prairie, and Moderne styles.

ELABORATION

Established in 1919, the Crestwood Historic District is one of the earlier sub-divisions developed and is part of the J.C. Nichols Investment Company's "Country Club District" [Exhibit No. 1] located in the south central section of Kansas City, Missouri approximately three miles south of the downtown Central Business District. The Crestwood Historic District is bounded by the sub-divisions's northern boundary at approximately 53rd Street, by 56th Street on the south and Holmes Street on the east and Oak Street on the West. The district is composed of 158 single-family residences,¹ seventy-five per cent of which were constructed between 1920 and 1926. [Exhibit No. 2]. To the north of the northern boundary of the district is the campus of the University of Missouri at Kansas City. To the east, south and west are other residential subdivisions. On the west at 55th and Oak streets are the Crestwood shops built in 1922 by the J.C. Nichols Company on the English village plan in the Colonial Revival style. Also located at this intersection is the large stone Second Presbyterian Church erected in 1912.

The topography of the district is characterized by gently rolling hills and broad southern slopes. Oak, Locust, Cherry and Holmes streets slope downward from 53rd to a valley floor just south of 54th Street. A spring fed creek originally ran through the valley. From here the ground begins a rise to 55th Street where there is a marked change in topography. The gradual rise from the north beginning in the valley between 54th and 55th accelerates on the south side of the street. The grading of 55th Street interrupts the rise and, as a result, the residences on the north side of the street are situated at street level fairly close to the sidewalk and street curb. The residences on the southern side, however, are situated above on steep sloping lawns, far removed from the street. [Photograph #14, south side looking west from Holmes Street and #28 north side looking west from Holmes Street]. The rise continues to 56th Street. The terrain also slopes downward gradually from Holmes Street to Oak Street.

Oak, Holmes, 55th and 56th streets continue the traditional right angle grid system of Kansas City's street system. Oak and 55th streets today are arterial streets, carrying the bulk of traffic in the area. Major utility lines

¹ The District also includes 19 detached garages.

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are located on these thoroughfares (the other residential streets which have sparsely located light poles with buried lines.) The interior streets of the Crestwood sub-division depart from the standard grid pattern found in neighboring sub-divisions. Locust and Cherry streets, running roughly north-south, are winding drives which branch from Cherry Street at the northern boundary of the sub-division and form a "Y" which is bisected by a slightly curving 54th Street and end at 55th Street. Crestwood Drive curves through the southern portion of the district between 55th and 56th streets. This winding drive which follows the crest of the hill beginning at 55th and Oak streets, curves southeast (with Locust Street branching due south) and ends near 56th and Holmes. On the east and south sides of Crestwood Drive, the lots slope downward to the rear and most have shared drives which lead to basement garages.

Developed as a "garden district," the area originally incorporated old pasture and forest growth with new street and lot plantings. Today the area has considerable mature vegetation. Small triangular parks with ornamental objects were laid out at the intersections of Cherry and Locust [Photographs #3 and #4], 54th and Cherry [Photograph #18] and at 54th and Locust [Photographs #21 and #22]. Original decorative markers and objects still remain at the latter two areas. The six classical columns originally located at Cherry and Locust are gone. Larger interior parks were created in the "blocks" created by 54th, 55th, Locust and Cherry streets and 54th, Cherry and Holmes streets. These originally had park amenities including play equipment and a spring fed pool. Both the natural and original man-made features were later removed, filled in or sodded over because of conflict over maintenance. Although still open space, they are no longer common areas but have been incorporated into the boundaries of existing private parcels.

The original landscape design also included distinctive entrance markers which served as official gateways to the community and were located at 54th and Holmes streets [Photograph #10], 55th and Holmes streets [Photograph #28], 56th Street and Crestwood Drive [Photograph #32], and 55th and Oak streets, [Photograph #24 Crestwood Drive entrance component]. Each entrance was composed of a variation on the combination of a dressed fieldstone arch with a shingle hip roof on one side of a street opening and a square, dressed stone pillar with a shingled hip roof on the other. Often, short curving stone walls extended beyond these objects to further delineate the "corners" of intersections. The most elaborate of these combinations are at the intersection of 55th and Oak streets where Crestwood Drive and Locust Street also intersect. Sidewalks are located under the arches. A public pedestrian pathway located near 55th and Holmes streets connected 55th Street and Crestwood Drive. The entrance to the pedestrian walkway on each street was marked by a square ashlar pillar on one side of the path entrance and a short, waist high square ashlar pillar on the other side. [Photograph #47 Crestwood Drive and #14 55th Street (the original shorter pillar and steps are now missing)]

The average lot size varies from 45 to 60 foot frontages and have an average depth of from 100 to 120 feet. The largest lots which are located north of 54th Street have frontages from 75 to 100 feet. This area does not have side walks. Elsewhere in the district, narrow, three-foot wide sidewalks are located on one side of the street. The setback varies from street to street based on topography and size of lot. For example, the larger lots on higher elevations such as the south side of 55th Street and the north side of 54th Street generally have greater setback from the street than smaller lots. Setback is always uniform for a side of the street.

All of the residences are one-and-a-half or two stories in height; the majority are two stories. With the exception of those executed in the Tudor Revival style, the two-story residences which have historic revival style influences almost uniformly have a two-story side bay composed of a ground level porch and, above, a sleeping porch with windows on all three sides. As a whole, the district is defined by the similarity in size, scale and materials of the residences, an attribute which gives the district a distinctive characteristic as a whole. A

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majority of the properties have basement or attached garages. Driveways to rear garage areas are one-car in width and frequently have shared easements with neighboring properties. There are 19 detached garages in the district, most are single-car structures or double-bay garages which straddle property lines. A large number of residences share a common one-car driveway. After World War II, attached and detached single car garages which open directly onto the street appear. Most are simple, one-story additions.

Those residences built prior to World War II have ashlar foundations constructed from limestone quarried within the subdivision at 55th and Oak (accounting for the change in grade of 55th Street). Of balloon frame construction, the residences utilize a variety of wall materials including brick, stone, wood shingle, horizontal lap siding and stucco. No matter what style, almost all the houses with a stucco wall treatment have a string course of soldier brick at the juncture of the wall and the foundation. Common roofing materials are wood shingle, composition shingle and tile.

With the exception of those houses built after 1955, the majority of the residences in the district are variations (and extensions) of the Post World War I Eclectic Movement in American residential design.² A few represent the Modern Prairie and Craftsman styles. By far the largest number are executed in the Colonial Revival (73) and Tudor Revival styles (36). Variations on the principle sub-types of the Colonial Revival Style include: the Side-Gabled Roof [Photographs #2, #5, and #48]; the Centered Gable (Georgian Revival) [Photographs #6, #11, and #40]; the Gambrel Roof (Dutch Colonial) [Photograph #7, #27, #35, and #43]; and the Second-Story Overhang (Garrison Colonial) [Photograph #23]. Several post W.W.II Cape Cod sub-types, a continuation of the style, are also located in the district. Principal sub-types and variations of the Tudor Revival style include: the rare Stucco Wall Cladding sub-type [Photographs #17 and #49]; the modest Wood Wall Cladding sub-type [Photograph #26, far right]; and the most common, the Brick Wall Cladding sub-type [Photographs #9, #16, #19, and #46].

The third largest group includes various treatments based on the Prairie Style (16). Sub-types represented include the Hipped Roof, Symmetrical with Front Entry sub-type executed in a variety of materials [Photographs #13, #34, #36, #42, and #44] and the Hipped Roof Asymmetrical sub-type [Photograph #33]. The remainder of the houses dating from 1920 to 1940 include a few examples of other popular eclectic house styles from the post World War I era and from the early twentieth century modern Prairie and Craftsman styles. The district includes four Craftsman style residences [Photographs #29, #30 and #45] and four examples of the Classical Revival (Neo-Classical) style [Photographs #8 and #20]. Eclectic Mediterranean influences can be found in the six Italian Renaissance [Photographs #41, #18, #22 and #41], four Spanish Eclectic [Photographs #12 and #14] and the one Mission [Photograph #25] styles which are scattered throughout the district. In addition there are five houses classified as "Other" which are vernacular treatments utilizing a variety of historic eclectic treatments.

Properties dating from 1940 to the present include numerous examples of Modern styles, including Minimal Traditional, Ranch, and Split Level styles. Also represented are several Neo-eclectic designs which reflect Neo-French treatments.

² Architectural terms used to define styles are based on the terminology outlined in *National Register Bulletin 16A*. The discussion of sub-types is based on definitions and nomenclature established by Virginia and Lee McAlester in *A Field Guide to American Houses*. The use of the word "facade" is in its narrowly defined sense as the "main face or front of a building."

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Physical examination and comparisons with historic photographs reveal that the district retains a high degree of integrity. There are 158 residences of which 20 are non-contributing properties and 19 detached garages of which 9 are non-contributing elements. Except where noted in the individual property descriptions, the individual properties have retained their historic integrity and/or have only minor modifications and today retain integrity of site, setting, design, workmanship and materials. Records indicate that after the end of World War II and into the early 1950s a large number of the owners instituted foundation repairs. A similar pattern occurred in the 1960s in relation to roof repairs. Sometime after the early 1940s a majority of the screened side porches were enclosed. And, as discussed earlier, during this same period, attached, ground-level garage additions altered the original appearance of several of the properties. As a rule, these changes had little impact on the original design and form of the residence; nor did they significantly limit the property's ability to communicate its style, feelings and associations with its period of construction. In addition, the continuing stability of the neighborhood composed entirely of single-family residences utilized by middle- and upper middle-class families has resulted in continued maintenance of the neighborhood's buildings and landscape elements.

Except where noted, the following properties contribute to the integrity of the Crestwood Historic District and are shown on the Site Sketch Map [Exhibit No. 3]

NORTH-SOUTH STREETS

OAK STREET

5311 Oak - Tudor Revival and Garage (#5311a)

Erected in 1926, this large, two-story asymmetrical Tudor Revival style house is set on a steep rise overlooking Oak Street. Egress is through an alley off of Cherry street. The brick and stucco building has a cross gable roof with multiple facade gables. The brick entrance gable features a stone door surround. The design utilizes both casement and sash windows with multiple rectangular panes. An end gable two-car garage opens onto the south and connects to a drive which curves to the south and then southeast to an easement onto Locust Street. The frame construction has stucco wall covering and decorative half-timbers in the gable eaves. R. L. Falkenberg is the architect/builder.

5319 Oak - Colonial Revival

This 1928 variation of the gable end sub-type features a second story extended slightly outward to overhang the wall below. Sometimes referred to as a "Garrison Colonial," it has a symmetrical facade with a center entrance. This example is executed in horizontal clapboard wood wall material and features a one-story screened side porch with a flat roof. Windows are double hung sashes with eight-over-eight lights in the larger windows and six-over-six lights in the narrower windows. The facade windows have exterior decorative shutters. R.L. Falkenberg is the architect/builder.

5323 Oak - Modern Movement, Non-contributing Due to 1956 Date of Construction

Erected in 1956, this one-story, side gable rectangular box with shallow projecting gable wing and attached two-car garage located at the gable end is an example of the vernacular minimal traditional treatment of residential buildings erected during the post W.W.II period. William L. Cory is listed as the architect. Because of its date of construction, the residence is a non-contributing element to the district. If its present integrity is

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retained, it will be a contributing element when it reaches fifty years of age.³

5411 Oak - Tudor Revival

This story-and-a-half, front gable Tudor Revival residence erected in 1941 is a simple variation of the style and is one of the few sub-types which features symmetrical fenestration. A central entrance with a barrel arch gable portico supported by brackets overhangs the entrance stoop and is flanked by paired double hung sash windows on the first floor and single double hung sashes on the second. The gable meets and partially incorporates the flat roof of the enclosed side porch. Wood shingle wall cladding and use of exterior decorative shutters complete the design treatment. John E. Johnson is the builder. The only substantial changes in the integrity is a small one story frame side addition was added in 1957. If removed there would be no loss of original materials and as such, there is not significant loss of integrity. The addition is evidence of changes which have occurred over a period of time and will, upon reaching fifty years of age, contribute to the integrity of the property.

5419 Oak - Tudor Revival

Erected in 1925, this simple stucco design features a prominent steeply pitched facade gable with a central tapered chimney and use of multi-pane casement windows. The asymmetrical arrangement of openings on the facade include an entrance located on one side with a one-story portico composed of a bracketed shed roof over the entrance stoop. An attached single-car garage completes the design. J. A. Wagner is the builder.

5421 Oak - Colonial Revival (Photograph #23)

Designed in 1929, this variation of the gable-end sub-type features a second story extended slightly outward to overhang the wall below. Called "Garrison Colonial Houses," the style was relatively rare until the 1930s. This example features a typical combination of dressed stone veneer on the first story and horizontal lap siding on the second floor. The symmetrical fenestration of the facade includes vertical bays created from arrangements of windows and doors. Unusual for the sub-type is the incorporation of a simple entrance stoop located in a side bay of the facade next to a slightly recessed one window wide side bay sheathed entirely in horizontal lap siding and crowned on the second floor with a shallow front facing gable dormer. Double hung sashes with eight-over-eight lights are used on the main body of the facade. Smaller windows with six-over-six lights are used in the side wing. Typical of the style and sub-type, are the use of decorative exterior shutters. The architect is E.M. Fuller.

55th Street Intersects

5505 Oak - Colonial Revival

Built in 1946, this frame, two-story hip-roof residential sub-type is composed of four vertical bays created by the symmetrical arrangement of windows and the entrance door. The north bay is composed of the entrance and, above, a single, double hung sash window. The two middle bays are composed of single, double hung sash windows. The south bay, a two-story addition erected in 1966, is composed of paired, double hung sash windows on the first story and a single, double hung sash window centered above. All windows have six-over-six lights. All facade windows have decorative exterior shutters. The roof is shingle and the walls are clad in horizontal lap siding. A single car garage, slightly recessed from the facade, is attached to the north side of

³ Reclassification as a contributing element to the district will require amending the district's National Register designation.

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the residence. The garage and drive open onto Oak Street. C.F. Curry is the builder/developer.

5519 Oak - Prairie

Built in 1920, this two-story, gable end design utilizes the typical symmetrical arrangement of doors and windows flanking a center entrance and a slightly recessed two-story, side bay with a ground floor porch and second story sleeping porch. The center entrance has an entrance stoop covered by a shallow, projecting portico with a segmental arch roof. Above is a single window with a double hung sash. On either side of the entrance bay on both stories are paired windows with double hung sashes. The side porch has square piers covered in stucco. A single pane of glass has been used to fill each of the openings. Paired windows are used on the second floor. All windows have eight-over-one lights. The frame building has a stucco veneer, the roof is shingle. A string course of tile runs under the second story window sills, enhancing the horizontal emphasis of the design. C.W. Hamrick is the builder.

5523 Oak - Prairie, Non-Contributing Due to Integrity Issues Built in 1920, this two story residence is composed of a square box plan with a slightly recessed two-story side bay incorporated under a shallow hip roof with wide overhanging eaves. The north vertical bay incorporates an entrance stoop with bracketed portico and a single window above the door. The central bay has paired windows. The slightly recessed end bay has paired windows on both stories. At the basement level of this bay is a one car garage with a below grade drive onto Oak Street. A stone retaining wall runs the length of the drive on both sides. The original wall treatment was stucco, horizontal lap siding was added later. A 1961 alteration moved the basement garage out even with the front of the house. Due to the change in wall cladding and garage alteration, the building is non-contributing. C.W. Hamrick is the builder.

5527 Oak - Other

Erected in 1920 this vernacular residence reflects Prairie Style influences. The two-story residence has an irregular plan which uses a cross gable roof system. A front facing side gable has paired windows centered on the first and second stories. The windows are double hung sashes with three-over-one lights. The muntins reflect Arts and Crafts styling. To the side of the gable bay is a projecting, one-story screened porch through which egress to the front entrance is gained. The roof is shingled and the walls have stucco veneer. C.W. Hamrick is the builder.

5531 Oak - Prairie (Photograph #39) and 5535 Oak - Colonial Revival Non-Contributing Due to Integrity Issues (Photograph #38) Shared Garage, non contributing (#117/#118a)

Erected in 1921 by C.W. Hamrick both of these residences utilize the same four-square plan but feature different stylistic treatments. The basic plan features the four square "box" capped with a hip roof. The facade fenestration is symmetrical. A stoop entrance is located on the side of the facade and a forward projecting one-story, porch with a very shallow hip roof covers the remainder of the first story portion of the facade. Both residences have double hung sashes with six-over-one lights. A stucco wall treatment and the flat roof bracketed portico roof design of the entrance of the residence at 5531 Oak reflect Prairie influences. A central chimney differentiates this design from its "twin" next door. The original screened porch has been partially enclosed with windows and a stucco infill under the window openings in 1951. The residence located at 5535 Oak features Colonial Revival treatments including horizontal lap siding and an arched bracketed entrance roof. The original screened porch is intact. The facade has been impacted by the insensitive addition of a deck with wood balustrade and a wide door opening replacing an original second story facade window. A two-car garage located at the rear of the lot on the lot line between the two residences has a common, one-car width drive. The simple one-story square garage has a shallow hip roof.

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5539 Oak - Other and Garage (5539a)

Located on a corner, the two-story residence erected in 1920 by developer/builder, C.W. Hamrick, has a 1953 addition to the rear. Unusual for the Crestwood subdivision is the detached two-car garage erected in 1946. In form, the residence utilizes the plan of the gable front four square with a one story side porch. Stylistic treatments include false half-timbering in the attic gable, tripartite "ribbon windows" on the second story facade and an asymmetrical arrangement of window and door openings on the first floor. These eclectic elements generally reflect Prairie and Tudor Revival stylistic treatments. As such they are vernacular treatments of twentieth century revival styles. In 1953 a one-story addition with stucco wall treatment was added to the rear of the residence. With this one exception, the residence retains the integrity of the 1920 and 1946 construction periods.

LOCUST

5301 Locust - Other, Non-contributing Due to 1953 Date of Construction.

Often referred to as "French Provincial" this mid-twentieth century design sub-type is also referred to as Neo-eclectic, and Neo-French. The design became widely popular in the early to late 1960s and it is one of the dominant post W.W.II "New Eclectic" styles freely based on historic precedents. This early example was erected in 1953 and incorporates characteristic features of the design at this time: a steep hip roof, a segmental arched entrance, segmental arched window surrounds extending upward beyond the cornice line and rectangular multi-pane, double-leaf casement windows on the first floor. The use of grey brick with "weeping" mortar to create a rustic treatment is one of a number of popular masonry treatments associated with the style. Two, one-story wings with flat roofs flank the central rectangular two-story box. A side chimney and decorative exterior shutters compose the other major design treatments. The building's scale, massing, and size are compatible with other residences on the streetscape. J. Hughs Parkins is the architect and R H. MacIntosh is the builder. If the current integrity is retained, the residence will be a contributing element to the district upon reaching fifty years of age.

5327 Locust - Modern Movement, Non-contributing Due to Date of Construction.

This 1958 one-story, L-shaped minimal traditional plan constructed with brick veneer represents a design which continued to be popular for the next twenty years. The size, scale and massing of the plan is not compatible with the surrounding residences in the immediate vicinity. The builder is Donald H. Drummand. Donald Drummand is noted for his designs of single family residences in the Modern style in Missouri and Kansas. This property may be eligible upon reaching fifty years of age as a representative example of the work of Drummand.

5318 Locust - Colonial Revival

Built in 1925, this two-story rectangular residence is an example of the gable-end sub-type. Identifying features are the symmetrical arrangement of doors and windows flanking a center entrance and a two-story side bay with a ground floor porch and second story sleeping porch with windows on all sides. Other design features include the use of wood shingle wall sheathing and a broken pediment to cap the door surround. Double hung sash windows have six-over-six lights. Harry Foster Almon is listed as the architect and C.R. Wright is the builder. Almon is listed in the 1926 City Directory as a "draughtsman" in the prestigious Kansas City architectural firm of Wight and Wight. H.V Smith-Siemens is the contracting company for the two-story 1941 addition. In 1967 a retaining wall and patio were built at the rear of the house.

5324 Locust - Classical Revival

Also referred to as Neo-classical, this 1925 two-story, rectangular side gable plan features a full height, entry

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width porch supported by paired slender columns with Doric capitals, end chimneys, and a symmetrical arrangement of window and door openings. The central entrance bay consists of the entrance and a window directly above flanked by single windows on each side. All windows are double hung sashes with six-over-six lights. The accentuated entrance features a fan light and side lights with a paneled lower portion. As is typical of the style and period, the residence has a one-story side addition with a flat roof. Windows have decorative exterior shutters. An exception to the rule for the district is the concrete foundation. Harry Foster Almon is the architect and C.R. Wright is the builder.

5330 Locust - Colonial Revival

Erected in 1925, this residence's two-story, gable end design utilizes the typical symmetrical arrangement of doors and windows flanking a center entrance and a two-story, side bay with a ground floor porch and second story sleeping porch with ribbon windows on the facade. (The building permit indicates an addition in 1947.) Of frame construction, the design features a pent roof located between the first and second stories extending the full width of the main portion of the house. Unique design treatments are the use of a gable pediment over the center window on the second floor, stucco wall covering and wood quoins. The windows are double hung sashes and have decorative exterior shutters. Harry Foster Almon is the architect and C. R. Wright is the builder.

54th Street Intersects

5405 Locust - Tudor Revival

This 1925 variation of the popular two-story residential style incorporates a center gable with a central tapered chimney, an enclosed side porch incorporated in the gable extension, a side entrance and side dormers with a shed roof. Based on information from the original building permit, the wood shingles could be a replacement for the original horizontal lap siding. C.W. Wright is the original developer/builder. The date of change (if any) from the horizontal siding on the building permit is not known. With the exception of this possible change in wall cladding, the building still retains integrity in its original location and setting, scale, size, massing and other design elements. The horizontal lap siding or wood shingles are both treatments which are associated with this style in this neighborhood and in the city at the time of the buildings period of construction.

5412 Locust - Tudor Revival

Built in 1927, this unusual two-story variation of the Tudor Revival style is composed of a symmetrical arrangement of openings around a center gable. The building form also utilizes a gable end roof. Brick with ashlar accents is used on the first floor and wood shingles on the second. A one-story side porch with shed roof runs the entire length of the south side of the house. Casement windows are multi-panes. The architect is George M Siemens, Jr. of the firm of Root and Siemens. The builder is the Tyman Siemens Company.

5415 Locust - Tudor Revival

This two-story, 1924 center gable sub-type is quite unique. The design incorporates the traditional center gable with a central chimney, an enclosed side porch incorporated in the gable extension, a side entrance and side dormers with a shed roof. Unique features are the enclosed chimney within the frame wall and square, one-story wings on either side of the main structure. These small projecting boxes feature large segmental arched windows and other Colonial Revival details. Stone is used on the first story and shingle on the second. The building permit shows use of a stucco wall treatment with a stone foundation. However, review of a circa 1939 photograph documents the current treatment. Harry Foster Almon is the architect and C.W. Wright is the developer/builder.

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5420 Locust- Colonial Revival, Non-Contributing Due to Integrity Issues.

Alterations to this 1921 gable-end sub-type include modification of what appears to be the porch on the north side and the subsequent addition of a frame attached garage with a concrete foundation in 1952. These changes significantly alter the original design and massing of the residence. Original elements which still communicate the design/style include the symmetrical arrangement of doors and windows flanking a center entrance of the two-story wood rectangular block and a slightly recessed two-story side bay with a ground floor porch and second story sleeping porch with windows. Other distinguishing stylistic elements are the use of a large gable dormer with tripartite windows over the two-story entrance bay which creates the effect of the Georgian center gable prototype and the rectangular portico supported by classical columns. Wood horizontal lap siding sheathes the building; windows have exterior decorative shutters. While composing a relatively small percentage of the exterior, the alterations are executed in such a manner as to detract rather than enhance or compliment the original design. It is problematic whether the removal of these elements would yield an intact original fabric. C.W. Hamrick is the builder.

5421 Locust - Colonial Revival, Non-Contributing Due to 1950 Date of Construction

Erected in 1950, the two-story, gable end residence with horizontal lap siding is a post W.W.II. continuation of this popular style. Like earlier examples it features symmetrical fenestration arranged around a central stoop entrance and a one-story side porch with flat roof. An attached, one-story, two-car garage with gable end roof extends slightly forward of the main facade and opens directly onto the street. The residence was designed by Kansas City architect, Nelle E. Peters, one of the city's few women architects. Ms. Peters was noted for her single and multiple family residences. Due to its integrity it will, upon reaching fifty years in age, meet National Register criteria as a contributing element to the district.

5432 Locust - Colonial Revival, Non-Contributing Due to 1953 Date of Construction & Integrity Issues

Erected in the 1953 and recently covered with horizontal vinyl siding, this two-story frame residence is a somewhat truncated version of the Dutch Colonial sub-type. Because of its date of construction in use of siding the building is a non-contributing element to the district.

5433 Locust - Tudor Revival

Erected in 1937 this two-story residence is unusually sited at an angle on two lots, one of which is a corner lot which faces a north-south street. The entrance facade faces northwest with its back yard running south to 55th Street, an east-west arterial street. A large central entrance gable clad entirely in brick composes the central massing of the cross gable roof design. On the northeast side of the entrance gable is a one-story front facing gable with stucco and half timbering; on the other side is a gable dormer incorporating paired windows. The entire second floor of this section is clad in stucco with half-timbering. Brick covers the first floor walls below. Paired windows with double hung sashes with six-over-six lights are centered in gables with stucco veneer. A single window with a double hung sash with six-over-six windows is centered above the entrance. A modern one-story garage addition with a flat roof is attached on the northeast side was erected in 1965. These alterations included enclosing of the existing side porch. Because of the addition's location and landscape elements, these alterations/additions do not have an immediate visual impact and the building is still able to convey its original design elements. If the addition were removed, the original 1937 residence would be intact. Neal O. Reyburn is the architect. Edw. F. Reyburn is the builder.

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55th Street Intersects/ Crestwood Drive Intersects

5524 Locust - Colonial Revival

This circa 1922 rectangular, gable end plan is composed of five, two-story bays created by two sets of windows flanking each side of an entrance bay. The windows on both the first and second stories are all the same size and consist of wide, double-hung sashes with ten-over-one-lights and decorative exterior shutters. The central entrance bay is accented by projecting gable portico and entrance door with side lights. The one-story screened side porch has a flat roof. No record of the architect and/or builder has been located.

5528 Locust - Prairie

Executed in brick on the first story and stucco on the second and featuring a tiled roof, the style of this circa 1925 residence is defined by the shallow hipped roof with wide overhang and exposed brackets, the side porch with square brick supporting piers, and horizontal lines created by use of paired windows symmetrically arranged to flank the central entrance. A portico with a shallow hipped roof and square column supports reflects both Prairie and Colonial Revival influences. Vertical muntins in the upper sashes of the windows reflect Arts and Crafts styling. The architect and builder are unknown. The only extant building permit is for 1931 which indicates repairs due to fire loss.

5531 Locust - Colonial Revival and Garage (#5531a)

The plan of this 1924 residence is the American Four-Square hip roof sub-type. The defining Colonial Revival stylistic element is the full width one-story front porch with square brick piers roof support supports, a facade composed of a symmetrical arrangement of single windows flanking the central entrance and wide, double-hung sashes windows. The upper sashes have five vertical panes separated by Arts and Crafts muntins. The lower sash has one large pane. The first floor wall treatment is brick veneer and the second story is stucco. Completing the design treatment are decorative exterior shutters. P.S. Regan is listed on the building permit as the builder. A one-story, single car garage is located at the southeast corner of the lot and accessed by a shared drive with the property to the south.

5532 Locust - Modern Movement, Non-Contributing Due to c. 1995 Date of Construction

This circa 1995, L-shaped, story-and-a-half neo-eclectic design incorporates a projecting, attached two-car garage on the front elevation. In size, scale and materials the modern residence is compatible with other residences in the vicinity. However, the massing and attached garage on the primary facade do not mirror other historic design patterns and plans found in the subdivision. Review of building permits indicates the presence of a circa 1925 residence previously at this location.

5535 Locust - Classical Revival and Garage (5535a)

Defining elements of the circa 1922 two-story, Neo-Classical design are the combination of the end gable roof with a full width front porch supported by slender paired smooth columns. The symmetrical facade features paired double hung sash windows with six-over-six lights flanking the central entrance on the first floor and single windows positioned directly above on the second story. All have decorative exterior shutters. Wood shingles sheath the building. No architect or builder is listed on the only extant building permit dated 1922 which notes construction of a "private garage." A one-story, single car garage is located at the north east corner of the lot and accessed by a shared drive with the property to the north.

5550 -52 Locust - Colonial Revival (Photograph #35)

This circa 1925 Dutch Colonial sub-type features the typical gambrel roof and a full width shed dormer on the

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facade. Other distinguishing features include a one-story side porch with slender paired round column supports for the hip porch roof with flat top. Paired windows with double hung sashes with six-over-six lights flank the central entrance which is accentuated by a pediment supported by simple round columns and pilasters with Doric capitals. A single window is located above the entrance. The frame building is clad in wide horizontal lap siding and has a shingle roof. No extant city permits were located.

5551 Locust - Prairie (Photograph #36)

Erected in circa 1922, distinguishing characteristics of this two-story residence include the use of a shallow hip roof with wide eave overhang "supported" by large brackets located at corners, a shallow hip dormer centered in the facade, and the use of a stucco wall treatment. A one-story side porch with a flat roof and Arts and Crafts balustrade is supported by massive square porch supports (also finished in stucco). The facade is a symmetrical arrangement of paired double-hung sash windows with six-over-one lights which flank a central entrance on the first floor and wide single windows with double hung sashes and six-over-one lights directly above. The central entrance bay is composed of an entrance stoop with a shallow pedimented portico supported by classic round columns and pilasters with Doric capitals, a multi-pane door flanked by side lights and directly above a small pair of windows with double hung sashes. A narrow, horizontal projecting stucco band above the first story emphasizes the horizontal lines of the style. The design of the entrance porch and stoop utilizes Colonial Revival elements in the barrel arch roof supported by simple, slender round columns and the entrance which incorporates both sidelights and flat pilasters in the door surround. The builder was E.E. Hay.

CHERRY STREET

5300 Cherry Street, Colonial Revival (Photograph #5)

Erected in 1937, this variation of the side gable sub-type features the use of stone veneer on the first story and wood shingles on the second. Stylistic features include a symmetrical arrangement of double hung sash windows with eight-over-eight lights flanking a central entrance stoop. The door surround uses flat pilasters. On either side are simple round windows, a decorative treatment which became widely associated with the style by the 1930s. The second story windows form gable dormers which pierce the roof line. Windows on the facade and sides have decorative shutters. An one-story side porch with a flat roof and wrought iron balustrade has been enclosed. At the opposite end is a one-and-a-half story garage with a gable dormer. The garage opens onto the side drive. Both the garage addition and the enclosed side porch have shingle wall cladding. No architect or builder is listed on extant city permits.

5305 Cherry Street, Modern Movement, Non-Contributing Due to 1966 Date of Construction,

Designed by Oklahoma architect, Bruce Goff, this 1966 wood and shingle residence is an example of neo-expressionism and is a well-known and cited example of Goff's body of work during this period. Michael's Construction Company is the builder of this unusual one-story residence which is a non-contributing element to the district because of its age of construction. Because of the numerous academic works relating to Goff's body of work, this residence may be eligible for individual listing on the National Register of Historic Places as a representative example of one phase of Goff's body of work. It is not significant within the contexts of Community Planning and Development and Architecture as they relate to the J.C. Nichols Company.

5335 Cherry Street - Tudor Revival

Erected circa 1926, this large, two-story residence utilizes a cross-gable roof system with multiple gables on all sides and combinations of brick, stucco and stone which produce a decidedly asymmetrical appearance. The roof is slate. The large, two-story entrance gable is differentiated by the use of stone and stucco on the

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first floor. The second story portion of another facade gable uses stucco and decorative false timbering. As is typical of the style, paired multi-pane casement windows are used throughout the building. A later, two-car. garage addition features a steeply pitched gable front roof with stucco and half timbering treatment. The firm of Ferguson Simonds designed and built the residence.

5356 Cherry Street - Tudor Revival

Built in 1920 by the Superior Homes Co., this two-story, brick and stucco residence features a cross-gable roof system. The facade incorporates a facing gable with a smaller overlapping centered one-and-a-half-story entrance gable composed of diamond patterned tapestry brick. Also important to the asymmetrical facade is a prominent chimney located to one side of the entrance gable. The use of stucco and stone to relieve the brick enhances the asymmetrical massing of the design. Typical of the style is the use of multi-pane casement windows. A later rear addition incorporates the garage.

5367 Cherry Street - Colonial Revival (Photograph #6)

This 1924 residence is an example of the center gable sub-type used in less than five percent of Colonial Revival houses. The two-story, brick residence mimics its high style Georgian prototype in the use of the center gable, its symmetrical appearance, and the use of a rectangular entrance entablature supported by classical columns and the design of the door surrounds composed of multi-pane side lights. Design features include pronounced use of eave brackets, the use of a soldier brick string course between first and second floors and a slightly recessed side bay addition which incorporates a screened porch on the first story and a sleeping porch with windows on all sides on the second story. The facade has four vertical bays. On the first floor paired rectangular windows are set in a segmental arch with a limestone keystone and stucco infill with a fan design. Window sashes are double hung with eight-over-one lights. The side porch supports are square brick piers; fluted wood pilasters cover the piers on the facade. Exterior decorative shutters are used on all windows on the entrance facade but are not present on the sleeping porch windows. A driveway with egress onto 54th Street leads to a rear basement garage. The residence is cited by art historian, Dr. George Ehrlich, as a typical example of the architect-designed house of the period that were based on the Georgian style. As such, it incorporates a free adaptation of the earlier style's formal qualities rather than becoming a slavish imitation. The architect is Fred Michaelis and the residence was built by the firm of H.R. Ostram.

54th Street Intersects

5400 Cherry - Classical Revival (Photograph #20)

Also referred to as Neoclassical in styling, this 1925 two-story, frame residence has a side gable rectangular plan which features a full height gable front porch the width of the entrance bay supported by a pair classical columns with Doric capitals, end chimneys, and a symmetrical arrangement of window and door openings. The central entrance bay is flanked on the first floor by paired windows on each side. On the second floor, paired windows flank the central entrance bay which is delineated by a multi-pane door and wrought iron balconet. All windows are double hung sashes with six-over-six lights. As is typical of the style and period, the residence has a one-story side porch with a flat roof and simple balustrade. Wide, horizontal lap siding covers the frame construction. The roof is wood shingle. All of the facade windows utilize shutters. The architect is William Koch and the builder is H.R. Ostram.

5401 Cherry - Tudor Revival (Photograph #19)

This two-story 1927 residence features an asymmetrical massing of two massive gables flanking a narrow central entrance bay. Brick veneer covers most of the first floor walls; stucco covers the upper stories. The

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facade gable located at the north end incorporates a large, central brick chimney with ashlar insets and is crowned with a tripartite tope with three decorative chimney pots. The gable roof slants downward to incorporate a side porch which has been enclosed. Single windows with double hung sashes and six-over-six lights flank the chimney on the first and second stories. A narrow central vertical bay is created by a shallow gable front entrance stoop; a small square window is located directly above and above this is a hip roof dormer. The south bay incorporates a facade gable with a wood spire projecting from the gable peak; vertical half timbering is used in the gable. Centered in the second story of the bay are a pair of multi-pane, double hung sash windows with six-over-six lights. Directly below is a ribbon window composed of four square window openings with double leaf, multi-pane casements. Accentuating the horizontal line, the area directly below the ribbon windows is entirely covered with brick. The residence was erected by C A. Kelly, builder.

5407 Cherry - Tudor Revival (Photograph #17)

This 1921 two-story, stucco residence is an asymmetrical combination of a gable front and steeply pitched hip roof system. Roofing material is shingles. The design utilizes half timbering in the second story level of the gable front; a side chimney; a small, overlapping gable portico roof over the entrance stoop; and ribbon windows in the first floor in the front gable and in the porch on the opposite end. The porch was enclosed after 1940. No architect or builder is listed in city records.

5414 Cherry - Colonial Revival

This 1928 gable-end sub-type is a two-story, rectangular plan with a symmetrical arrangement of double hung sash windows with six-over-six lights flanking a center entrance. The frame residence has a shingle roof. The stoop entrance features an accentuated front door which incorporates flat fluted pilasters set in the entablature, a fan light and multi-pane side lights. One-story additions located in the gable ends flank the main body of the house. One incorporates a screened porch, the other is enclosed. Facade windows have exterior decorative shutters. C.R. Wright is the builder/developer.

5415 Cherry - Tudor Revival (Photograph #16)

Erected in 1924, this variation of the popular style utilizes two slightly different sized gables flanking a central chimney. The two-story, stucco residence has large cross gable roofs. In one vertical full-height front gable, half-timbering is used on the second story over brick veneer on the first. The brick chimney is covered with stucco mid-way up on the second story level with some bricks randomly exposed; stone is interspersed in the lower portion of the brick chimney base. The larger of the two front gable extends downward to incorporate a side porch which has been enclosed with multi-pane casement windows. Other window treatments utilize either fixed or double-leaf, multi-pane casement windows arranged as double leaf pairs or in combinations of three and four. The windows on the second story of the front gable which incorporates both brick and half timbering have diamond shaped panes. An arched side entrance with a brick surround is incorporated under the extended end of a gable. C.R. Wright is the developer/builder.

5420 Cherry - Tudor Revival

This 1922 two-story, cross-gable version of the Tudor Revival style utilizes one central gable dormer, a brick veneer first story and, on the second story, a stucco and half-timber treatment. The central entrance stoop has a bracketed gable portico with stick half-timber detailing. Rectangular multi-pane windows with double hung sashes are used singly or in groups of three to further complete the asymmetrical appearance. A.B. Fuller is the architect and O.B. Brogan, builder, constructed the residence.

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5421 Cherry - Tudor Revival

Erected in 1924, this two-story, shingle residence has one front facing gable with a tapered chimney in the center. Flanking the chimney are double hung sash windows with six-over-six lights. Facade windows have decorative exterior shutters. The gable extends downward to incorporate a side porch with an arched opening and, on the other side, the entrance. Shed dormers extend the length of the sides of the house on the second floor. C.R. Wright is the developer/builder.

5424 Cherry - Colonial Revival

Erected in 1921, this two-story residence is typical of the Dutch Colonial sub-type. It features a gambrel roof and a full width, shed dormer across the facade. A one-story screened side porch is incorporated under the extended eave of the roof line (The porch was screened after 1940). A single car garage is located under the side porch. The wood structure includes wide horizontal lap siding. Windows on the facade are a symmetrical arrangement of double hung sashes with eight-over-one-lights flanking a central entrance bay. A stoop leads to a simple entrance. Decorative shutters are used on the facade windows. No builder or architect is listed on city permits.

5429 Cherry - Colonial Revival

This 1921 two-story end gable design incorporates a flat center gable which is uncommon for the style and is based on Georgian style precedents. Palladian windows are set in the second story below the gable. Below this is a central enclosed entrance with a rectangular accentuated entrance entablature which incorporates flat pilasters. A one-story screened porch with flat roof and roof balustrade is located over a one-car garage at the basement level. A rock retaining wall separates the below grade drive from the front yard. Double hung sash windows with eight-over-eight lights are arranged in a symmetrical manner around the central entrance bay. No record for the builder or architect was located.

5431 Cherry - Tudor Revival

This 1923, story-and-a-half version of the popular style utilizes a large, front-facing gable with a central brick chimney which rises to the height of two stories, the gable roof line slopes steeply downward to incorporate an enclosed first floor side porch on one side of the chimney. On the other side, a story-and-a-half projecting bracketed gable covers the entrance stoop. The first story and entrance gable of the facade are brick. The second story is clad in wood shingles. The windows have double hung sashes with six-over-six lights. Set well back near the rear elevation on the side is an attached carport addition with a mansard roof. Although this new addition impacts the integrity of the original design, its location and the fact that if it were removed the original historic fabric of the residence would be undisturbed mitigates the impact on the historical integrity of the residence. The original builder is Joe F. Gier.

5433 Cherry - Tudor Revival

Erected in 1922, this variation of the popular style does not use the traditional steeply pitched front gable roof. Instead the rectangular plan uses end gables with one front facing entrance gable located at one side of the facade. The gable extends downward only until it meets the eaves of the side gable roof system. Within the area encompassed by the flat, front facing gable on the second story is a pair of rectangular double hung sash windows with six-over-six lights. Below this is a large recessed entrance vestibule. The remainder of the facade located in the area under the horizontal eave of the cross gable has, on the ground floor, a ribbon window composed of four rectangular casement windows with multiple panes. Directly above are two, double-hung sash windows with six-over-six lights. A two-story bay composed of a first story porch enclosed sometime after 1940 and a sleeping porch with windows on all sides above is located at the end under the

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gable roof. Stucco and half timbering complete the decorative elements. The roof is shingle. No architect or builder is listed on extant city permits.

5445 Cherry - Colonial Revival

Erected in 1926, this story-and-a-half Dutch Colonial sub-type features a gambrel roof with three gable roof dormers. On the ground floor, the facade windows are paired double hung sashes which flank a central entrance stoop. On one end is a one-story screen porch with a shed roof. The frame building has horizontal lap siding and wood shingles. The builder is H.V. Smith.

HOLMES STREET

5320 Holmes - Modern, Non-Contributing Due to c. 1960 Date of Construction

Erected circa 1960, this L-shaped one story minimal traditional style residence does not contribute to the district by virtue of its date of construction.

5404 Holmes - Modern, Non-Contributing Due to c. 1961 Date of Construction

Building records show a one story house built in 1926 by A.L. Huber who was at that time in the construction business. Today a circa 1961 split level residence replaces the original.

5414 Holmes - Colonial Revival (Photograph #11) and Garage Non-Contributing (5414a)

This two-story frame residence erected in 1923 is an excellent example of the gable front sub-type. The front gable is accentuated by a cornice with pronounced dentils and, on the attic level, Palladian windows with multiple panes. The gable spans the three ranks of windows located below on the second story. The facade is composed of a symmetrical arrangement of windows around a central entrance. Wide windows with double hung sashes incorporating ten-over-one lights further define the style as do the sidelights with horizontal panes which frame the entrance. A large, deep square projecting gable-front portico supported by square wood columns dominates the first story of the facade. The porch's simple balustrade reflects Arts and Crafts influences. Horizontal lap siding covers the walls; the roof is clad in wood shingles. City records do not indicate an architect or builder. The only alteration to the original structure is a 10' x 11' one-story rear/side addition completed in 1960. Its facade window is a double hung sash with eight-over-one lights. Decorative shutters are used on the facade windows. A two-car garage, not visible from public right-of-way was added at an unknown date.

5418 Holmes - Spanish Eclectic (Photograph #12)

This 1921 residence was moved in 1923 from 4344 Rockhill Road to this address. The frame, two-story residence features typical Spanish Revival style elements such as the shallow hip roof with shallow eave overhang; a stucco wall finish; and curving and arched entrance details. The design incorporates a symmetrical arrangement of windows and doors. Windows are double hung sash windows with six-over-six lights. The primary entrance is located in an end bay and is accentuated with a slightly extended one-story entrance surround with a Mission style arch and curved detailing topped by a built in window box. At the opposite side of the facade is a vertical bay created by the side porch and second story sleeping porch which are incorporated under the main roof. The facade entrance of the porch is delineated by flat wood pilasters supporting a shallow, hip roof entablature. This incorporates the center screen door and flanking screen panels. Narrow, but full length rectangular tripartite windows sharing a common bracketed window are situated directly above. Directly above the tripartite windows on the first floor are three single windows arranged to correspond with the bays on the first story. Except for those located above the screened porch, all window openings have decorative exterior paneled shutters with a cut-out at the top which is indicative of the period.

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of construction. Projecting from the north side of the house is a windowed bay created by the stair landing inside. Grant Renne is listed on the 1921 building permit as the builder. In 1961 a 16' x 16' addition was erected. This is not viewable from the public right-of-way and does not significantly impact the integrity of the residence.

5424 Holmes - Colonial Revival

Erected in 1921, this two-story, stucco rectangular gable end plan features a symmetrical arrangement of doors and windows flanking a center entrance and a recessed, two-story side bay with a separate gable end roof structure which incorporates an enclosed ground floor porch and second story sleeping porch with windows on all sides. This variation utilizes paired double hung sash windows on the first floor and single, double hung sash windows on the second floor. All windows have six-over-six lights. A shallow gable front bracketed portico extends over the entrance stoop. Other decorative details include exposed, projecting rafter ends between the first and second stories of the porch wing. The frame building has horizontal lap siding and a shingle roof. The porch enclosure is sympathetic and retains openness due to use of double leaf doors. The building also reflects subtle Arts and Crafts influences. The original building permit lists W.A. Bott as the architect and the firm of Johnson-Smallwood as builders.

5426 Holmes - Other

This unusual, vernacular style residence built in 1924 reflects eclectic adaptations of Prairie and Chateausque elements. The asymmetrical design of the two-story stucco residence utilizes a shallow hip shingle roof with a side hip dormer and a wide eave overhang. Centered in the facade is the building's principle design element -- a projecting, two-story pentagonal turret with a hip roof. The arrangement of the windows in the turret is asymmetrical and includes a combination of full size and narrow rectangular window openings. A simple entrance stoop flanks one side of the turret. On the north side of the turret, the facade design is delineated by full size ribbon windows on the first and second stories. H. H. Fox is listed on the building permit as the builder.

5430 Holmes - Prairie (Photograph #13)

In form, this circa 1922 residence is a classic four-square plan with a hip roof. The frame structure has stucco wall covering, a composition shingle roof and an ashlar foundation and porch supports. An almost full-width one-story porch with a hip roof. Porch supports are typical of the style, consisting of an ashlar base with square wooden upper portion. Five, double hung sash windows with craftsman muntins in the upper sash and one large pane in the lower sash form a horizontal band on the second floor of the facade. On the first floor a central entrance is flanked by single windows with double hung sashes like those on the second story. These openings are incorporated under the porch. Located in the end bays of the facade on the first floor are square "half" windows with three panes separated by vertical muntins. They are positioned on a plane with the upper sashes of the windows flanking the entrance. Attached to the north side of the residence is a one-story single car garage with a hipped roof and a folding door with craftsman window detailing. The architect or builder could not be determined; no extant building or water permit was located.

5434 Holmes - Colonial Revival

This two-story, 1925 plan features a symmetrical fenestration and a hip roof with central hip dormer. The facade elements include an unusual shed roof overhang located between the first and second stories over the paired, double-hung sash windows which flank a center entrance porch. Above the entrance is a one-story, gable front portico supported by a pair of simple columns. While the original building permit indicates wood shingle wall cladding, horizontal lap siding is the current wall treatment. An inspection of a circa 1939

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photograph shows horizontal wall cladding. Joe F. Gier is listed on the building permit as the developer/builder.

55th Street Intersects

5506 (5508) Holmes - Colonial Revival

This simple side-gable, story-and-a-half residence erected in 1922 reflects Colonial Revival stylistic features in the use of gable front dormers with flat fluted pilasters and arched multi-pane fixed windows; a symmetrical arrangement of windows flanking a central entrance; and the full-width, one-story porch which incorporates a gable front portico supported by slender square columns. First floor windows are paired arrangements of double hung sash windows with eight-over-eight lights. Wall covering is horizontal lap siding. The roof is shingle. The porch was screened in 1948. O.F. Roberts is listed on the building permit as the builder.

5510 (Photograph #29) & 5512 Holmes (Photograph #30) - Craftsman and Garage (5510a)

These 1922 story-and-a-half bungalows are identical in their plan and form. They have a cross gable roof and a symmetrical arrangement consisting of a central entrance gable flanked by porches with flat roofs. Directly above the porch roofs are wide, gable front dormers with tripartite ribbon windows. Paired windows flank the central entrance and look out onto the porch areas (5510 is screened; 5512 is open). Exposed rafter ends are visible under the porch roof overhang. The central porch gable is supported by square piers on masonry bases. In stylistic detailing the residences differ -- 5510 has subtle elements which reflect Colonial Revival styling executed in brick and dressed stone, while 5512 had more pronounced Arts and Crafts detailing in its brick and stucco treatment. The building permits indicate that the residences were originally to have clapboard siding; circa 1939 photographs document this treatment. It is unknown if the change occurred during the district's period of significance, however it would not have been unusual for stucco to have been used as a replacement cladding material before 1947, and the material is sympathetic to the neighborhoods overall integrity. The residences share a common, single car width driveway and a two bay, one-story garage which straddles the property line. The garage is of frame construction with a side gable roof. Carla Brand is listed on the original building permits as the owner of both properties. No architect or builder is listed. Although a stucco wall cladding has replaced horizontal lap siding, the dominant plan, distinctive stylistic elements and the impact of the unusual use of a "twin" design on the setting, mitigates the change in wall material. Moreover, the stucco treatment is appropriate for the style and is a material used frequently in the neighborhood.

5514 Holmes - Colonial Revival

A very simple example of the gable end sub-type, this small one-story cottage erected circa 1922 features a symmetrical arrangement of paired windows on either side of a central entrance with a shallow segmental arch portico supported by slender columns. A screened side porch with a flat roof sits atop a basement level single car garage. The porch was originally open and had a balustrade on the roof. It was enclosed and the balustrade removed sometime after 1940. A solid paneled garage door replaces the original which had a row of windows at the top. Asbestos shingle siding composes the wall covering. Nulf & Hansen are listed as the first owners on the building permit indicating that they are the builders.

5528 Holmes - Italian Renaissance

Erected in 1921, this two-story frame residence has a stucco wall finish. Identifying features of the style are the wide overhanging eaves, an arched entry and the second story windows which in size and ornamentation are of lesser importance than the first floor windows. The symmetrical facade features double hung sash windows with six-over-six lights flanking a central entrance bay. The accentuated front door at the stoop entrance features a portico composed of an arch supported by classical columns. A recessed two-story wing

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incorporates an enclosed side porch and second floor sleeping porch with ribbon windows. A horizontal wooden stringcourse crosses the main building's facade just below the second story windows. Joe F. Gier is the builder.

5530 Holmes - Colonial Revival

The plan for this two-story, 1921 residence is a hip roof American Four Square. Distinguishing features are the shallow shingle hip roof, horizontal lap siding, a symmetrical facade with the entrance located on the side, a screened side porch under which is located a single-car garage opening directly onto the street. The facade is divided into three bays on the ground floor. The one-story screened porch composes the south bay. The center bay is composed of paired rectangular windows with double hung sashes and eight-over-eight lights. The north bay incorporates an entrance stoop which has a flat roof portico with a rectangular entablature supported by wrought iron supports. The second story has wide, rectangular double hung sash windows with eight-over-eight lights centered over the first floor paired windows and entrance. The only alteration to the facade is the replacement of the original garage door. A solid paneled garage door replaces the original which had two rows of square ribbon pane windows at the top of the door. John J. Falkenberg is the builder.

5534 Holmes - Colonial Revival

A simple, two-story rectangular block, this 1921 variation of the hip roof sub-type features a shallow hip roof and a symmetrical arrangement of paired windows flanking a central door on the facade. Windows are double hung sashes with six-over-one lights. A deep porch is covered by a flat roof portico with slender classical columns. A single-car basement garage opens onto the street. The frame residence has horizontal lap siding and a shingle roof. John J. Falkenberg is the builder.

5538 Holmes - Colonial Revival

Erected in 1921, this simple, two-story rectangular plan has a shallow hip roof and a central dormer with a hip roof. The facade is symmetrical with windows flanking a central entrance which has multi-pane side lights. The defining feature of this variation of the style is the full-width, one-story porch with Doric columns supporting a flat roof which spans the facade. The walls of the frame structure are stucco. The roof is shingled. A single-car, basement garage opens onto the street. Windows are double hung sashes with eight-over-one lights. A comparison of a 1939-40 photograph indicates that the single window on the south bay replaces an earlier, smaller sized pair. The existing window matches the window in the north bay of the facade. The date of the alteration is unknown. Oscar N. Lintel is listed on the original building permit as the builder. In 1957 a roof was added over the rear patio.

5540 Holmes - Colonial Revival

Erected in 1921, this modest two-story rectangular frame residence has a gable roof and features a symmetrical arrangement of windows flanking a central entrance. The first floor has brick veneer which replaced the original clapboard wall treatment in 1934. The second story retains its original stucco wall treatment. An arched bracketed portico covers the stoop entrance. Double hung sashes have eight-over-eight lights. A single-car basement garage opens onto the front of the house. A one-story gable end side porch has large square brick supports. J.C. Green is listed on the 1934 building permit as the contractor to replace the brick veneer. The residence retains its integrity from this time period.

5544 Holmes - Craftsman

This circa 1925 story-and-a-half, side gable bungalow's distinguishing features include a central, shed dormer with ribbon window; a full-width, ground floor porch incorporated under the main roof; and porch supports

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composed of a square column which continues from the roof to the ground without a break in the porch floor and exposed roof brackets. Stucco veneer covers the frame building including the porch columns and the area below the porch railings. The porch has been screened. The double hung windows have Arts and Crafts vertical muntins in the upper sashes and single pane lower sashes. The entrance is located at the side of the facade. Paired windows are located to the side of the entrance. The architect/builder is unknown.

CRESTWOOD DRIVE

5500 Crestwood - Modern, Non-contributing Due to 1949 Date of Construction

Built in 1949, this post W.W.II story-and-a-half residence is an excellent example of the minimal traditional house which reflects the shift beginning in the 1930s to a compromise style which reflects the form of traditional eclectic houses but lacks their decorative detailing. This example has an intermediate roof pitch, shallow eaves and rake, a front facing gable (cross gable roof) and a chimney located between the house and the attached one-car garage which opens onto the street. This example, due to the front facing gable and side chimney, reflects Tudor influences and the evolution of the design in American housing. The first story facade has a partial veneer of commercial fieldstone. Other walls have wood shingles. A one-story portico supported by slender square wooden supports extends from the front-facing gable and the cross gable roof. A gable dormer is situated over the entrance portico. The basement is concrete (reflecting a different treatment than residences in Crestwood built with stone foundations prior to the war. The roof is wood shingle. All but the front porch window are double hung sashes with multiple lights in upper and bottom sashes. The "picture" window by the entrance is composed of one large fixed pane with flanking narrow multi-pane side lights. Because of its integrity as an example of the evolution of the form of traditional eclectic designs, this residence will, upon reaching fifty years in age, be a contributing element to the district. The architect/builder is Edwin E. Arnold.

5501 Crestwood Drive - Colonial Revival

A classic one-and-a-half-story, Cape Cod version is a variation of the gable end sub-type. Erected in 1947, the residence has gable front dormers and a central entrance with a bracketed gable front portico roof extending over the entrance stoop. Slightly recessed, one-story gable end wings incorporate a screened porch on one end and a single car garage which faces the street on the other. Walls are clad in wood shingles. The roof is composition shingle. With the exception of the large multi-pane fixed "picture window" to one side of the entrance, all windows are double hung sashes with multiple panes in both sashes. Decorative exterior shutters are used on the first floor of the facade. The rear of the property faces onto Oak Street. Edwin E. Arnold is the architect/builder.

5504 Crestwood Drive - Colonial Revival (Photograph #40)

Erected in 1924, this two-story frame residence is a simple version of the center gable sub-type used in less than five percent of Colonial Revival houses. The residence mimics the high style Georgian prototype in its symmetrical appearance, the use of a center gable front portico supported by paired columns and the door surround composed of multi-pane side lights. On the south gable end is a two-story addition with a flat roof which incorporates an enclosed porch and, above, a sleeping porch with windows on all sides. To the rear of the opposite gable end and extending outward is a one-story wing with an ashlar foundation, a flat roof with wood balustrade and multi-pane casement windows. Executed in stucco with a composition shingle roof, the symmetrical facade is composed of paired windows on the first and second stories flanking the central entrance bay. Above the entrance is a single window. Paired windows are also utilized in the front facing gable on the attic level. All windows have double hung sashes and six-over-one lights. L.L. McQuaid is listed as the builder on the original building permit.

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5507 Crestwood Drive - Tudor Revival

Built in 1924, this variation of the popular Tudor Revival design features a steep, gable front with a central chimney. The simple design is executed in stucco veneer. The main entrance is incorporated in the arched opening of the side porch. Single windows with double hung sashes and six-over-six lights flank the chimney on both the ground and second stories. The cross gable design utilizes large side dormers. One of the residence's most significant details are the ornamental chimney pots. Originally designed and built by architect/builder, B. F. Hart, the residence was remodeled under the supervision of E.W. Tanner, architect, in 1937 when ownership reverted to the J.C. Nichols Investment Company. It is unclear which of the extant design elements date to the 1924 or 1937 treatments. The building appears to maintain its historic appearance. There is no visual or archival evidence of significant alterations or additions in the last fifty years.

5510 Crestwood Drive - Colonial Revival

Built in 1921, this two-story, Dutch Colonial sub-type has a gambrel roof and full-width shed dormer of composition shingle. The frame residence has a brick veneer. The facade is a symmetrical arrangement of double hung sash windows flanking a central entrance bay. The design uses paired windows on the first floor and single windows (centered above the pairs) on the second. A one-story entry porch has Chippendale inspired pairs of slender square wood porch supports with decorative cross bracing between. A comparison with a 1939-40 photograph indicates the porch supports have been altered. The entrance has a very simple entablature and sidelights. A small rectangular, double hung window is centered above the entrance. All the facade windows of decorative external shutters. With the exception of the possibility of alteration of the porch supports which cannot be dated, the building retains the important design elements to maintain its historical integrity.

5511 Crestwood Drive - Tudor Revival

Erected in 1923, this two-story residence utilizes a combination of brick veneer on the first story and stucco and half timbering on the upper floor. The roof is composition shingle. The Tudor inspired design is an unusual variation of the typically asymmetrical arrangement of stylistic elements. A shallow, cross gable roof with a single, front facing central gable with half timbering defines the style. The gables are dual pitched in that where the peak of the gable should be, the roof line is flat. The main entrance is located on one side of the facade in a one-story projecting entrance porch with a gable front roof supported by square brick columns. On the opposite side of the facade is a projecting one-story porch with square columns and a flat roof. Paired windows with double hung sashes are centered in the gable. Charles Carson of Carson Construction Company is listed as the building contractor.

5514 Crestwood Drive - Italian Renaissance (Photograph #41)

Erected in 1921, this two-story residence is a simple stucco interpretation of the style. Its distinguishing stylistic features are a low pitched hip roof, wide overhanging eaves, arched door surround, and upper story windows which are slightly smaller and less important than those on the first story. Like many of the Colonial Revival, Italian Renaissance, and Mission Revival styles found in the Crestwood neighborhood, the plan itself is rectangular and features a balanced arrangement of windows around a central entrance bay with a two story, slightly recessed wing composed of a first floor porch and a second floor sleeping porch incorporated under the main roof. This example has paired windows with double hung sashes with six-over-six lights flanking the entrance bay on the first and second stories. The side porch has double leaf, multi-pane doors on the first story facade and paired windows with double hung sashes are utilized on all three sides of the sleeping porch. A single small window is located over the entrance. The entrance door surround is arched and the rectangular door is slightly recessed and features flat pilasters and rectangular side lights. Below the ground floor windows

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on the end opposite the porch is a single car basement garage opening to a below grade drive. A retaining wall separates the drive from the front lawn. A low stucco wall which forms a front porch or terrace with central entrance steps extending the width of the facade. The portion over the garage features a slightly curved Mission style treatment. K.H. Middledorff is listed on building permit as owner/builder.

5515 Crestwood Drive - Prairie

This two-story 1929 residence has a hip roof of composition shingle and wide overhanging eaves. The wall treatment is brick and stucco. The plan is composed of a simple, two-story box with symmetrical fenestration and an equally dominant one-story, deep entrance porch wing attached to one side of the facade of the two-story "box" and projecting forward. The entrance hall is incorporated under the flat porch roof which is supported by square brick columns. The balustrade area between the columns are solid brick. Wide entrance steps lead to the porch. Contrasting stone caps on the porch railings, use of brick and stucco, wide eaves, low porch roof and wooden Arts and Crafts balustrade, all create the characteristic horizontal decorative emphasis. W.S. Rawlings & Company served as the architect/engineer/contractor.

Crestwood Drive and Locust Street

5517 Crestwood Drive - Colonial Revival and Garage (Non-Contributing/5517a)

Erected in 1935, this two-story, Dutch Colonial residential sub-type has the characteristic gambrel roof and symmetrical fenestration arranged around a center entrance. The roof is steeply pitched and incorporates gable front dormers with rectangular windows with double hung sashes and six-over-six lights. Single, rectangular windows with double hung sashes and six-over-six lights and decorative exterior shutters flank the entrance. The door opens onto an uncovered entrance stoop. A simple door surround composed of flat pilasters is used. The frame building has wood shingles and a composition shingle roof. Attached to one side is a one-story porch with a flat roof. In 1956 a one-story room was added to the rear. No architect/builder is listed on city permits.

5518 Crestwood Drive - Prairie

Erected in 1924, this residence combines Prairie and Arts and Crafts influences. Characteristic of the style, the building has a low pitched hip roof with a wide eave overhang. The design is a symmetrical front entry sub-type which is characterized by a simple, two-story rectangular plan and an equally dominate full width, one-story porch. The porch is screened and has a center entrance with a gable front. The second story fenestration is a pair of horizontal tripartite windows flanking the central entrance bay. The double hung sashes have Arts and Crafts muntins. The 1924 building permit lists the builder as "McLinger" and R.B. Rutledge as the owner indicating that the residence was built for a specific party rather than a speculative investment by a owner/developer.

5519 Crestwood Drive - Tudor Revival and Garage (Non-Contributing/5519a)

Erected circa 1930, the rectangular plan of this two-story residence utilizes a steep cross gable roof with the front facing gable comprising an end bay of the facade. The first story of this bay is brick veneer and incorporates centered paired windows. On the second story directly above are another pair of windows set in a stucco wall with half timbering. The remaining portion of the facade which is located under the eaves of the cross gable is entirely stucco and is divided between the first and second stories by a pent shingle roof which extends beyond the main body of the house to incorporate a one-story porch with an arched opening. This portion of the facade is divided vertically into two bays. The end bay is delineated by paired windows on both the stories. The center bay consists of the entrance stoop which has a bracketed gable incorporated into

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the pent roof and directly above, a single window with double hung sashes. All windows have six-over-six lights. The roof is composition shingle. A two-car garage was added at a later, unknown date.

5521 Crestwood Drive - Colonial Revival

Erected circa 1922, this two-story, brick residence is an example of the gable-end sub-type. Identifying features of the rectangular plan are the symmetrical arrangement of doors and windows flanking a center entrance, a shallow pedimented entry porch supported by round columns with Doric capitals and an Adamesque fanlight over the door. Wide double hung sash windows with eight-over-eight lights set in openings with a shallow segmental arch with a keystone flank the entrance. Directly above are rectangular window openings with double hung sash windows with eight-over-eight lights. Above the entrance is a tripartite ribbon window with exposed rafter ends. A wide, shallow double hung window is flanked by two small rectangular windows. All have multiple panes. Located on one gable end is a recessed, one-story screened porch with column supports and a slightly pent roof. On the other gable end is a bay window. Further to the rear and extending beyond the gable end is a one-story addition. The frame structure has brick veneer and a shingle roof.

5522 Crestwood Drive - Colonial Revival

Erected in 1920, this two-story, Dutch Colonial residential sub-type is of frame construction with a composition shingle roof and horizontal lap siding. The design utilizes the characteristic gambrel roof with a pent shed roof and the symmetrical arrangement of windows flanking a central entrance. In this variation, paired windows on the first and second stories flank the central entrance bay. A slightly recessed end bay incorporates an enclosed porch on the first floor and a sleeping porch with windows on three sides on the second floor. Attached to one end, but recessed to the rear is a one-story, single car garage. The design is seriously compromised by lap siding applied to the lower portion of the gambrel roof. Despite this intrusion, the roof form, fenestration, massing and other distinctive design elements of the sub-type are present and successfully communicate the original integrity of the residence. W.A. Bolt [Bott] is listed on the building permit as the builder.

5523 Crestwood Drive - Colonial Revival

This 1924, two-story residence is a gable end sub-type. Identifying features of the rectangular plan are the symmetrical arrangement of windows flanking a center entrance and a slightly recessed two-story bay which originally incorporated a ground floor porch and a second story sleeping porch with windows on three sides. The first story is brick veneer; the second is stucco. Wide, single windows flank the central entrance bay on both stories. Above the entrance is a full size rectangular window. Paired windows are located on the second floor sleeping porch. All of these windows have double-hung sashes with eight-over-eight lights and decorative external shutters. An entrance porch supported by slender round wood columns and pilasters with Doric capitals has a rectangular entablature with a barrel roof, creating an unusual shallow wooden curved "pediment." The door has an Adamesque fanlight and sidelights. The side porch has been enclosed with a combination of a pair of multi-pane casement windows flanked by sidelights. The J.C. Nichols Investment Company is the original owner/developer.

5526 Crestwood Drive - Tudor Revival

Erected in 1923, this symmetrical variation of the popular Tudor Revival design features a single steep gable front facade with central chimney. The main entrance is incorporated in the arched opening at one end of the center gable and an enclosed porch in the other. Single windows with double hung sashes and six-over-six lights and decorative exterior shutters flank the chimney on both the ground and second stories. The design

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utilizes large shed dormers on the sides. The simple design is executed in horizontal lap siding and a shingle roof. The residence's most significant details are the arched entrance and porch openings on the facade and the ornamental chimney pots. Several building permits were filed for this address in 1920, 1922 and 1923. The latest permit indicates that R.L. Falkenberg and Co. was the builder/developer. (Falkenberg was also listed on the 1922 permit as builder with Victor Defoe as architect. There is the possibility that the same design was used in 1923.)

5527 Crestwood Drive - Colonial Revival, Non-Contributing Due to Integrity Issues

This story-and-a-half residence erected in 1931 is a Cape Cod residential sub-type. The design incorporates a gable end roof, symmetrical arrangement of windows flanking the entrance bay, and a one-story side screened porch with a shallow shed roof. Gable front dormers with rectangular windows with double hung sashes and six-over-six lights are positioned above the windows on the first story which flank the entrance. One first floor window is a double hung sash with six-over-six lights and decorative exterior shutters. The other is a replacement for this earlier treatment and is a post-W.W.II "picture" window composed of a large fixed single pane flanked by narrow double hung windows with one-over-one lights. The central entrance porch is composed of a front facing gable supported by slender square wood supports. On the west side and recessed on the same plane as the side porch on the east side, is a flat-roof, two-car garage addition. The date of construction is unknown. The frame residence has wood shingle wall cladding and a composition shingle roof. M.F. Turner is the architect and E.F. Pierson & Co. is the builder. The alteration of the window and addition of the garage in the last fifty years significantly alters the original simple design.

5530 Crestwood Drive - Prairie (Photograph #42)

Erected in 1922, this two-story, brick residence is a hipped roof with symmetrical front entry residential sub-type of the Prairie style. Defining characteristics include a simple rectangular plan with a low-pitched hipped roof with wide overhanging eaves; a symmetrical facade; a one-story side porch and entry porch which are clearly subordinate to the principal two-story mass; and an entrance which is a conspicuous focal point of the facade. This is one of the earliest Prairie forms and later developed into common vernacular versions. Also common as is the presence of Mission details such as the tiled roof. The placement and size of windows creates a horizontal emphasis common to the style. The second floor facade has wide windows with double hung sashes with eight-over-one lights and exterior shutters flanking a center half window with double hung sash with eight-over-eight lights. Directly below the large windows are paired windows the width of the window and shutter directly above. These also have double hung sashes with eight-over-eight lights and they flank the entrance bay. The entrance porch has a hipped tile roof supported by smooth, round wood columns. The single-leaf entrance door has multiple panes and is flanked by multi-pane side lights. A one-story side porch has a hipped tile roof supported by massive square brick piers. A contrasting stone balustrade has been replaced with a wrought iron balustrade. E.J. Straub is the builder.

5531 Crestwood Drive - Colonial Revival (Photograph #43) and Garage (5531a /Non-Contributing)

This circa 1925 story-and-a-half Dutch Colonial sub-type features pedimented gable dormers inset in the gambrel roof and a symmetrical arrangement of large first-floor windows flanking the central entrance. Windows are double-hung sashes with six-over-six lights. The wall covering is shingle with the exception of a stucco finish applied to the primary facade which extends almost the full width of the main portion. The chimney located at the side of the house is also covered in stucco. The entrance stoop has cast iron railings. Flat pilasters frame the door. A slightly recessed end bay on the east has a gambrel roof and paired windows in the facade. This alteration occurred in 1965 when the screened porch was enclosed and a second story added, however the addition is set back from the main facade and built with materials sympathetic to the

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original construction, and therefore does not impact upon the integrity of the original construction. On the west end is a trellis carport which historic photographs show to be original to the house. A detached, frame two-car garage located at the rear of the property was erected in 1965. The building permit indicates that the combination shingle and stucco wall treatment is original to the house. An examination of historic photographs indicates that, other than the 1965 additions, which are of secondary importance, the residence appears to retain its original integrity. The house was built by the J.C. Nichols Investment Company.

5534 Crestwood Drive - Colonial Revival

Built in 1923, this two-story, Dutch Colonial residential subtype has a gambrel roof and full-width pent roof between the first and second stories. The composition of the facade is a symmetrical arrangement of windows around a central entrance bay and a slightly recessed side bay which incorporates a side porch on the first story and a sleeping porch with windows on all sides on the second story. The sleeping porch windows and the windows on the first and second stories flanking the entrance bay are pairs of double hung sashes with six-over-one lights. All but those located on the end porch bay have decorative external shutters. The entrance bay is composed of a stoop entrance and a half window above. The porch overhang is composed of a gable inset in the pent roof. Framing the door are delicate stacked fluted pilasters. The original side porch has been enclosed clapboard infill and a wide, multi-pane window positioned off center. The frame building has horizontal lap siding and a wood shingle roof. The builder is C.C. Brand, contractor.

5535 Crestwood Drive - Tudor Revival and Garage (5535a/Non-Contributing)

Erected in 1925, this two-story residence features a cross gable roof design with dominant front facing gables. The first story has brick veneer; stucco and vertical half-timbering is used on the second story. Composition shingles are used for roofing. Other typical design features are paired rectangular casement windows with multiple panes and overlapping full height gables. A frame, two-car garage with a front gable roof was added at the rear of the lot at an unknown date. Joe F. Gier is the builder/architect.

5538 Crestwood - Colonial Revival

Built in 1920, this two-story, Dutch Colonial sub type is of frame construction with horizontal lap siding with a composition shingle roof. Features which delineate the style are the gambrel roof and full-width pent roof between the first and second stories. The composition of the facade is an unusual arrangement of windows placed around the main block of the house and a slightly recessed side bay which incorporates a side entrance porch on the first story and a sleeping porch with windows on all sides on the second story. The entrance porch has massive square brick piers supporting square wooden columns covered in lap siding. The first floor windows located under the pent roof are composed of projecting rectangular bays with recessed paired multi-pane casements which are located on each end of the facade and which flank a tripartite window composed of three, double leaf casement windows with multiple panes. On the second story are rectangular double hung sash windows with four-over-one lights (the upper sashes have vertical Arts and Crafts muntins). The frame building has horizontal lap siding and a wood shingle roof. The porch has been screened. A later rear addition and basement garage are the only other significant alterations. B.F. Hart is the architect/builder.

5542 Crestwood Drive - Colonial Revival

This 1922 residence is an unusual variation of the hip roof sub-type in its use of rusticated stone on the first floor and stucco on the second. The stonework is uncut and forms irregular courses. Segmented lentils with key stones are also formed by the uncut stone, even on the basement level. The roof is composition shingles. A two-story side bay incorporates a second floor sleeping porch and an open, ground floor porch. Porch supports are massive square stone piers. The central entrance features a gable front stoop portico supported

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by classic columns. Tripartite windows flank the entrance on the first floor. They are composed of a wide double hung sash window with eight-over-one lights flanked by narrow rectangular fixed sash windows; all are incorporated under a soldier brick lintel. On the second floor, single rectangular windows with double hung sashes are centered over the window and door openings on the ground floor.

5546 Crestwood - Colonial Revival

A shallow pitched hip roof and rectangular block compose the plan of this hip roof sub-type. The frame residence has horizontal lap siding and a composition roof. Incorporated in the design and under the hip roof is a two-story slightly recessed vertical bay with an enclosed side porch and a second story sleeping porch with windows. Wide single windows with double hung sashes with eight-over-one lights flank the central door which has a gable portico supported by slender classical columns. The windows have exterior decorative shutters. The side porch has been enclosed with a c. 1955 window unit with a large central pane flanked by narrow rectangular multi-pane fixed sash windows. On the second floor are triple windows which delineate the sleeping porch. With the exception of the replacement window used as infill on the facade of the side porch, the building retains its original integrity.

5550 Crestwood - Prairie (Photograph #44)

This circa 1925 residence has a shallow pitched, hip roof with a wide eave overhang. The two-story frame residence has a stucco wall veneer and a composition roof. Incorporated in the rectangular plan is a slightly recessed, two-story bay with an enclosed side porch and a second story sleeping porch. On the first story wide, windows flank the entrance. On the second story, paired windows are located over those on the first floor. All of the double hung sash windows have eight-over-one lights and the facade windows have exterior decorative shutters. The central entrance has a bracketed portico hip roof which projects over the entrance stoop. Centered directly above is a ribbon window composed of an unusual asymmetrical arrangement of small, narrow rectangular, double-hung sash windows -- a pair separated by a void the width of the adjacent windows. Paired windows similar in size and scale to the first floor windows have been used as infill for the side porch. A band of triple windows delineate the second story sleeping porch. The configuration and fenestration of this residence is very similar to that of the house located at 5546 Crestwood Drive. The architect/builder is unknown.

5554 Crestwood Drive - Tudor Revival and Garage (5554a)

This two-story, cross gable variation built 1924, has shingle walls, a composition roof and a steeply pitched gable which extends to the first floor and incorporates an enclosed entrance porch. A central bay window on both the first and second stories dominates the facade. While the steeply pitched center gable defines the Tudor Revival style, the symmetrical fenestration and other stylistic elements reflect restrained Colonial Revival nuances. At one end is an enclosed entrance porch. At the other is a screened porch. Centered between is a dominant first floor projecting bay composed of three rectangular windows with double hung sashes and six-over-six lights. Flanking these are decorative exterior shutters. Directly above is a smaller projecting bay composed of three, narrow casement windows with eight panes. Both bays have shallow, low pitched "roofs." Located at the rear property line at the northwest corner of the lot is a frame garage with a front facing gable roof. On the east lot line is part of the original public path leading to 55th Street. Marking the easement is a square ashlar pillar, approximately three feet in height on one side of the path and on the other is an approximately 10' tall ashlar square column with a wood shingle hip roof cap. The builder is J.D.Flory.

5558 Crestwood - Tudor Revival (Photograph #46) and Garage, Non-contributing (5558a)

A classic example of a layered front gable variation, this 1933 two-story, cross gable residence features an

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asymmetrical arrangement of an one-and-a-half story entrance gable overlaying a full height, two-story gable, both of which have brick veneer walls. The larger of the two has a diamond tapestry brick pattern, while the entrance gable has an arched stone door surround set in the brick. The second floor features stucco and half timber decorative wall treatment and a gable front dormer which incorporates paired double hung sash windows with six-over-six lights. The first story is brick veneer. A ground floor side porch is incorporated in the main body of the house and the arched opening is now enclosed by a multi-pane fixed sash rectangular window with stucco infill between the window frame and the brick segmental arch with stone keystone. A detached, one-story frame, garage with two bays is located at the rear of the property. It does not appear to have been constructed within the property's period of historical significance. The gable front structure has stucco walls and half timbering in the front facing gable and two separate doors opening onto the parking bays. L.L. Waite is the builder.

5559 Crestwood - Craftsman (Photograph #45)

This large, one and 1/2-story, side gable bungalow erected in 1921 is situated on a curving corner with spacious grounds. Its irregular form and styling incorporate Arts and Crafts elements. Stucco and brick are utilized on the walls and the roof is composition singles. The facade is dominated by a gable front entrance stoop supported by slender, square wood supports. Two wide gable dormers flank the entrance bay. Within the dormers are tripartite ribbon windows of rectangular double hung sashes. The dormer gables are clad in shingles. Directly below and also flanking the entrance are larger triple windows with rectangular frames incorporating double hung sashes. All windows have six-over-six lights. A large side porch is enclosed with multi-pane windows. B.F. Hart is the architect.

5562 Crestwood - Colonial Revival (Photograph #48)

Built in 1932, this frame residence is a gable end sub-type. Typical of other residences of this style found in Crestwood, the plan is a two-story rectangular block which incorporates a two-story, slightly recessed side bay which composes the side porch and a second story sleeping porch with windows on all sides. The ground level side porch has been enclosed with a very shallow bay window with multi-pane casement windows. Double leaf casement windows are located directly above. The fenestration is symmetrical; single, rectangular windows flank the entrance bay and have double hung sashes with eight-over-eight lights. Perhaps the most distinguishing feature of this very simple rendition is the projecting curved entrance portico supported by slender classical fluted columns and pilasters with Corinthian capitals. A curved wrought iron balustrade crowns the entablature of the portico. Double leaf casement windows open onto the balconet. Extant permits do not list the architect or builder.

5566 Crestwood - Colonial Revival,

A classic example of the Dutch Colonial sub-type, this circa 1925 two-story residence features a full-width shed dormer. A two-story, slightly recessed bay with its own gambrel roof incorporates an enclosed ground floor side porch. A gable pediment projection supported by scroll brackets overhangs the entrance stoop and is incorporated in the eave of the gambrel roof. Rectangular windows with double-hung sashes with eight-over-eight lights flank the entrance bay. All windows have exterior shutters. Horizontal lap siding sheaths the frame building. The roof is composition.

5572 Crestwood Drive - Tudor Revival (Photograph #49)

Built in 1921, this unusual version of the style incorporates a steeply pitched hip roof and a full-height central chimney into the facade design of this two-story stucco residence. The roof is asphalt shingles. Of note is a decorative center gable design imposed over the chimney at the line of the eaves and the repetition of this

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treatment over the one-story entrance bay and one-story enclosed porch. Hip dormers on the side walls further enhance the asymmetrical appearance. On the first story, single rectangular windows with double-hung sashes with eight-over-eight lights flank the central chimney. Second story windows of similar configuration are symmetrically located -- one directly above a lower window, the other midway between the entrance and window on the first floor. Other details such as exposed brackets in the gable fronts and a stringcourse of soldier bricks which separate the stone foundation from the stucco walls enliven the facade. Multi-pane casement windows cover the original side porch openings. The window boxes are not part of the original design. The architect, B.F. Hart, also resided here.

5577 Crestwood Drive - Prairie - Non-contributing Due to Integrity Issues (#159)

A variation of the American Four Square style, this circa 1925 two-story residence has a shallow hip roof and wide eave overhang. The windows have double hung sashes with eight-over-one lights. Wall cladding is horizontal lap siding. The roof is asphalt shingle. The original design featured a large, one-story front porch with a flat roof. A circa 1940 photograph shows the porch is screened. In 1965 the porch was enclosed with lap siding and a central ribbon window. A frame, one-story, single car garage dating from the period of construction of the house is located at the rear of the lot. Because of the simplicity of the design, the alteration of dominant front porch is significant enough to compromise the historical integrity of the residence.

5578 Crestwood Drive - Colonial Revival (#160)

Like other examples of gable end sub-type, this 1926 residence has a rectangular plan which includes a two-story porch wing incorporated under the gable roof. A symmetrical arrangement of paired windows with decorative shutters flank the entrance bay. The one-story entrance has a pronounced entablature supported by fluted pilasters. Three small, double sash windows located directly above span the width of the entablature. The side porch wing features an enclosed side porch with paired windows used as infill for the original ground floor porch and match the original windows of the second story sleeping porch above. A wall sheathing of wood shingles and oversize dentils in the cornice are the other distinguishing features. The roof is composition shingle. B.F. Hart is the architect/builder.

EAST - WEST STREETS

EAST 54 STREET

400 E 54 Street, Modern, Non-contributing Due to 1960 Date of Construction

Erected in 1960 this one-story frame ranch style residence was built by the Taykoe Building Company.

401 E 54 Street, Colonial Revival

Erected in 1921, the design elements of this two-story, hip roof sub-type reflect Colonial Revival prototypes and include the symmetrical arrangement of paired windows on the facade, a curved one-story projecting portico supported by classical columns with Doric capitals, a curved porch balustrade, a dentil string course between the first and second stories, and a Georgian inspired door entablature with a rectangular transom and side lights. However, the use of stucco, the tile roof and rectangular, double-hung sashes with six-over-one lights set in stucco arches reflect the historical eclecticism of the period. W.F. Fleming is the builder.

409 E 54 Street - Colonial Revival

This 1922 side gable sub-type is a two-story, brick rectangular plan. The design utilizes a symmetrical arrangement of doors and windows flanking a center entrance and a two-story side bay with an enclosed ground floor porch and second story sleeping porch with windows on all sides. Unlike similar style sub-types

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found in the district, this variation utilizes narrow rectangular, double hung sash windows with six-over-six lights and stone keystones. Five windows are utilized on the second floor arrangement and two on each side of the entrance. In the two-story porch bay, wider paired windows are used. They too have keystone arches. A gable front portico supported by slender classical columns with Doric capitals spans the entrance stoop. The arched ceiling of the portico follows the pattern of the fanlight over the door. The door surround also incorporates rectangular side light. Narrow gable dormers have arched windows with multiple pane fixed single sashes. The roof is shingle. George E. McEntyre served as owner/architect. John Gosling is the builder.

410 E 54 Street - Colonial Revival

Erected in 1923, this side gable sub-type has a rectangular plan. The two-story, stucco residence features a symmetrical arrangement of windows flanking a central entrance. One-story side additions with shed roofs flank the main block. The entrance door surround is composed of a transom and side lights with rectangular panes. Gable dormers and a one-story portico stoop entrance complete the focal design elements. The roof is shingle. Joe F. Gier is the builder.

417 E 54 Street - Tudor Revival

Erected in 1921, the frame building suffered fire loss in 1928 and was repaired at that time. The two-story stucco residence is an unusual variation of the Tudor style in its absence of a combination of wall covering treatments. Its cross gable roof and dominant two-story facade gable with a central tapered chimney and arched, one-story shed entrance porch are the most distinguishing features. Charles J. Winter and Son served as contractor for the 1928 work.

422 E 54 Street - Colonial Revival

This simple 1921, two-story version of the gable end sub-type reflects very subtle Georgian stylistic influences in its symmetrical fenestration and classical entrance with a broken pediment. The windows of the brick veneer frame house are double hung sashes. Those on the second story have six-over-six lights. Those on the first story have eight-over-eight lights. As is typical of the style, the design incorporates a one-story side porch with a flat roof. Decorative exterior shutters are used on the primary facade. The J.C. Nichols Investment Company is listed on the building permit as the owner.

425 E 54 Street - Colonial Revival (Photograph #2)

This frame, two-story gable end sub-type was built in 1921. Its most distinguishing feature is the one story projecting circular portico with curved wrought iron balustrade supported by classical fluted columns and pilasters with Doric capitals and dentil cornice. Other dominant features are three, gable-front roof dormers with arched multi-pane windows; wide double hung sashes with eight-over-one lights; and the two-story side porch bay with shed roof, an enclosed porch on the first floor and screened sleeping porch the second story. The simple entrance features multi-pane side lights. Decorative exterior shutters are used on the facade. Horizontal lap siding and a shingle roof are the principal building materials. A shared drive branches to a basement garage under the side porch. Building permits document repair of fire damage in 1956 and installation of a new roof in 1966. Joe F. Gier is the builder.

Locust Street Intersects

500 E 54 Street - Italian Renaissance (Photograph #22)

Erected in 1925, typical stylistic features of this two-story, stucco residence are the low-pitched hip roof, second story windows which are smaller and less elaborate than those found on the first floor, use of arches

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above doors and windows on the first floor, and classical columns supporting the curved arch entrance to the one-story side porch. The symmetrical arrangement of openings is further balanced by one-story wings with flat roofs. The west the wing is an open porch; the east the wing is enclosed and has both single and double leaf casement windows. Of interest is the flat brick trim accentuating the arch openings on the first floor. window surrounds on the second and facade stringcourse. Double leaf casement windows have multiple rectangular panes. On the first floor the windows have wrought iron decorative balconets. A simple, one-story gazebo built of wood is located on the northwest portion of the lot. No architect or builder is listed on the city permits.

501 E 54 Street - Colonial Revival

This circa 1925 variation of the side gable sub-type incorporates a pent roof between the first and second floors. The two-story, stucco residence has a rectangular plan has a symmetrical arrangement of doors and windows flanking a center entrance and a two-story side bay with an enclosed ground floor porch and second story sleeping porch with windows on all sides. The wide double-hung sashes have six-over-one lights. Exterior decorative shutters are used on the facade. The architect and/or builder is unknown. An extant building permit from 1934 indicates repairs to roof, foundation and stucco wall treatment.

505 E 54 Street - Italian Renaissance

Mediterranean Influences with restrained Italian Renaissance styling define this simple, circa 1925 residence. The design features a symmetrical arrangement of doors and windows and a stucco wall treatment. The two-story rectangular plan incorporates a low-pitched hip roof extending over a side bay with a first floor enclosed side porch and a second story sleeping porch with windows on all sides. The deep overhanging eaves with bracket supports reflect both Italian and Mission design elements. The windows around the central entrance door have double hung sashes with six-over-six lights on the second floor and narrow tripartite ribbon windows on the first floor. Decorative exterior shutters are used on the facade. The combination of these historically eclectic stylistic elements and other variations such as the arched portico roof over the stoop entrance and original segmental arched opening of the side porch reflect a restrained version of the mixed style that was popular at the turn-of-the century rather than the more "correct" revival styles of the 1920s. The side porch was enclosed in 1957. The architect and/or builder is unknown.

507 E 54 Street - Colonial Revival

Typical of the Dutch Colonial sub-type, this two-story residence erected in 1922 features a gambrel roof and a full width shed dormer. A two-story side bay has an enclosed first-floor porch and second floor sleeping porch with a shed dormer with paired windows. The frame structure includes wide, horizontal lap siding. Windows on the facade are a symmetrical arrangement of double hung sashes with eight-over-eight lights flanking a central entrance bay. The entrance stoop's focal point is a classic door surround with paired fluted pilasters and a bracketed portico with a triangular pediment with a curved underside. Decorative exterior shutters are used on the facade windows but omitted from the windows on the porch wing. J. Miner is listed on the building permit at the owner/builder. Miner also owned other residences in the neighborhood during the early 1920s.

510 E 54 Street - Other

This simple, symmetrical stucco residence erected in 1924 reflects Mediterranean influences. The two-story rectangular block with a low-pitched hip roof has a shallow overhang which reflects Spanish Eclectic styling. However, the use of small, less important second floor windows (with double hung sashes), the segmental arch screen porch opening, and the entrance which incorporates a segmental arch portico roof supported by

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classic columns reflects Italian Renaissance influences. A two-story side bay incorporates a screened side porch with a summer sleeping porch above with windows on all sides. Multi-pane, double leaf doors flank the central entrance and open onto shallow wrought iron balconets. A side garage is located in the basement. Joe F. Gier is the builder/developer.

520 E. 54 Street - Colonial Revival (Photograph #18, middle)

One of the principal subtypes of this style is the hipped roof variation without a full-width porch design which forms a simple two-story rectangular box with a hipped roof. Like other variations of the style, this 1924 example has a symmetrical arrangement of openings which utilize double hung sash windows with eight-over-eight lights flanking a central entrance bay and a two-story screened side porch with a sleeping porch above with windows on all sides. While turn-of-the-century examples of this style featured highly exaggerated colonial detailing, this residence is a typical example of the post World War I treatment which uses more "correct" ornamentation, such as the Adamesque entrance door surround which is the focal point for the entrance stoop. There are, however, subtle eclectic stylistic elements such as the wide eave overhang with exposed "Craftsman" rafters and the rafter ends which project from the facade wall between the side porch on the first floor and the second floor sleeping porch. The balloon frame is sheathed in wood shingles. Decorative shutters are used on the facade. Harry Bliss is the builder of record.

521 E. 54 Street - Neo-eclectic, Non-contributing Due to 1962 Date of Construction

Constructed in 1962, this two-story, brick Neo-French residence is compatible in size, scale, massing, sense of entry and materials to the other residences in the streetscape. Because of the date of construction it is a non-contributing element to the district.

525 E. 54 Street - Colonial Revival

This 1921 version of the hip roof sub-type is one of the principal subtypes of this style. This simple version is a two-story, rectangular box with a symmetrical arrangement of openings which utilizes wide, double hung sash windows with eight over-one-lights flanking a central entrance bay and a one-story screened side porch. The residence is a typical example of the post World War I treatment which uses more "correct" adaptations of the Colonial period ornamentation than late nineteenth and early twentieth century styles. The accentuated central entrance which incorporates a curved portico roof supported by classical fluted columns with Doric capitals is a prominent example of this treatment. The slightly arched entrance portico features a fan light and multi-pane rectangular side lights. Paired side porch columns support the flat roof. Other important design features are the two large gable dormers, side chimney, dentil cornice, bracketed eaves and decorative exterior shutters. Joe F. Gier is the builder/developer.

532 E 54 Street - Italian Renaissance (Photograph #18, far right)

Situated on a slight rise at the intersection of Cherry and 54th streets and facing southeast, this two-story, 1924 residence has a rear drive which provides egress to the two-car garage incorporated into a later, rear addition and onto Cherry Street. As is typical of the style, the two-story stucco residence features a low pitched hip roof with broad overhanging eaves, and a flat symmetrical primary facade. Also typical are the paired windows on the second story which have double hung sashes with six-over-one lights and are smaller and less elaborate than the windows below. The classical door surround features Adams inspired detailing and is accentuated by small classical pilasters, a typical stylistic treatment. On the ground floor facade, double-leaf casements with fixed transom lights open onto wrought iron balconets. An open terrace area separates the entrance from a centered stone balustrade. J.H. Michalis is the architect.

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54 Street - East of Cherry

609 E 54 Street - Tudor Revival

This 1928 residence has multiple gables flanking a central entrance. The entrance stoop is covered by a gable projection above which are paired casement windows. On the attic level is a dormer with a shed roof. A screened side porch is incorporated into the extension of the gable. A single car basement garage is located under the porch. The design utilizes tile roofing, brick on the first story and stucco and half timbering on the second. The majority of windows are double hung sashes with six-over-six lights except on the first floor where multi-pane casement windows and transoms are used. B.F. Hart is the architect. W.S Rawlings is the owner/builder.

610 E. 54 Street - Colonial Revival (Photograph #7)

This 1921 Dutch Colonial sub-type incorporates typical features of the style including a gambrel roof, a full-width shed dormer with pediments over the end windows. A centered entrance stoop with a pediment portico is supported by brackets. The two-story, stucco residence has an uncommon pairing of screened one-story side porches with flat roofs flanking the main body of the house and projecting forward from the facade. Porch supports are thick, smooth, round, slightly tapered columns. The porch on the east is screened on the front but incorporates an enclosed room in the rear portion of the wing. A two-car garage located under this porch opens onto the east side drive. Windows are double hung sashes with six-over-one lights. The roof is composition shingle. Comparison with historic photographs reveals that this residence retains all of its original architectural features unaltered. The architect is C.B. Merrill. The builder is J. Miner.

611 E. 54 Street - Spanish Eclectic

This circa 1933, two-story residence is a very restrained version of the style and utilizes a cross-gable tile roof with a central entrance gable, stucco wall finish, quoins, multi-pane casement windows, a shallow wrought iron decorative balconet and a course of soldier bricks at the juncture of wall and foundation. Typical of the style, the design is asymmetrical and utilizes a low-pitched roof with no eave overhang and the dominant arched entrance as key elements. No extant permits exist.

615 E 54 Street - Classical Revival (Photograph #8)

Identifying features of this 1925, two-story residence are the use of a side gable roof with chimneys on each end, a symmetrical facade with five vertical bays dominated by a full-height, full-width facade porch with the roof supported by classical fluted columns, a dentil cornice and the accentuated central keystone arch entrance with a wood fan in the arch void and multi-pane side lights. A one-car garage is incorporated in the basement and egress is from the side. The frame residence has a brick veneer and shingle roof. The windows have double hung sashes with six-over-six lights. Decorative shutters are used on the facade. Correspondence from Helen Smither, architect on file in the Kansas City Landmarks Commission lists this as the design of her father, John Smither. No extant city permits were located.

616 E. 54 Street - Colonial Revival

Erected in 1922, this simple, two-story rectangular plan has a side-gable roof with large gable front dormers. The design utilizes stone veneer on the first story and wood shingle cladding on the second story. On the first floor, triple windows flank the central entrance stoop which has a gable front portico supported by smooth round columns with Doric capitals. The one-story side porch has a flat roof. A single car stone garage is situated at the end of the drive facing the street. The drive and garage are at the basement level. A large ashlar retaining wall separates the drive from the front yard. The garage and drive were added in 1935. The architect and builder is unknown.

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620 E 54 Street - Tudor Revival (Photograph #9)

Situated on a large lot at the corner of Holmes and 54th streets, this 1928 residence is a representative example of the "high style" gabled Tudor residence of the period. The large, irregular two-story design utilizes an asymmetrical arrangement of multiple gables, both overlapping and singular; hipped cross roofs; a central chimney; and paired windows with double hung sashes with six-over-six lights. Brick veneer predominates on the first story. Stucco and half-timbering is used on the second floor and in gables. The brick chimney has stone insets. A one-story porch is incorporated into the main structure at the side; the original screen has been replaced with multi-pane casement windows. The entrance has a simple stoop. A large rear addition visible from Holmes Street incorporates a two-car garage. Egress to the garage is from Holmes Street. The house was re-roofed in 1961. W.S. Rawlings is the builder.

621 E 54 Street - Colonial Revival

This circa 1925 gable end sub-type is a simple rectangular box with a steep gable roof with brick chimney at one end and a symmetrical arrangement of windows flanking a central door. The design is executed in balloon frame clad in horizontal lap siding. Notable design features are the simple dentil cornice, the stoop entrance with Adamesque door surround featuring a broken pediment, and the first floor window surrounds which are arched with rectangular windows. The arch void is composed of a shallow, base relief carved wooden "fan." The double hung window sashes have six-over-one lights. A one story porch with flat roof supported by square columns is on the east side of the house. A Chippendale inspired balustrade has been removed from the porch roof. On the west is a one story enclosed wing with flat roof which incorporates a basement garage.

55TH STREET

418 E 55th Street - Tudor Revival

Stucco and wood shingles are the primary materials utilized in this 1926 cross gable style with a dominant front facing steeply pitched gable. A one story central entrance has a bracketed gable portico. Stucco and half-timbering is the principle design feature of the second floor. Double hung sash windows with eight-over-eight lights are arranged in pairs in the gables on the second floor and directly below are single windows centered in the first story bays flanking the central entrance. E.C. Faris is the architect and C.R. Wright is the builder.

419 E 55th Street - Colonial Revival

This 1922 gable end variation is a simple rectangular box with a symmetrical arrangement of windows flanking a central door. The two-story design is executed in a balloon frame clad in horizontal lap siding. A full-height slightly recessed end bay incorporates an enclosed side porch and second story sleeping porch with windows on all sides. The accentuated central entrance has a gable front portico supported with slender columns. Single, double hung sash windows flank the entrance bay. Above the entrance was a full-size rectangular window like those flanking it. The architect and builder are unknown. In 1964 an 18 x 28 foot porch and room addition were added to the rear of the residence on a pre-existing foundation.

421 E 55th Street - Tudor Revival

Erected in 1934, this two-story residence has a cross gable roof with a front facing entrance gable. The design is executed in brick with stone ornamentation on the ground floor and stucco and half timbering on the second story. The roof is wood shingle. The entrance gable is one-and-a-half stories in height and composed entirely of brick. Windows are double hung sashes with six-over-one lights. A one-story side porch has been enclosed. H.L. Thornburg is the builder.

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422 E 55th Street Colonial Revival, Non-Contributing Due to Integrity Issues

This 1925 gable end sub-type is a simple rectangular box with a symmetrical arrangement of windows flanking a central door with an elaborate split pediment. The design is executed in a balloon frame clad in horizontal vinyl lap siding. The roof is shingle. A two-story slightly recessed end bay incorporates an enclosed side porch and sleeping porch with windows on all sides. Windows are double-hung sashes with six-over-six lights. Decorative shutters are used on the windows on the facade. In 1946 a two story addition was erected at the rear of the building. E.C. Faris is the architect. The residence retains its historical integrity in all areas except materials due to the use of artificial siding. Because the plan and design are so simple, this missing element is crucial to the integrity of the building. If the vinyl siding were removed and the original wall treatment was intact, the building would be a contributing element to the district.

426 E 55th Street - Colonial Revival

As is typical of the hip roof, full-width porch sub-type, this 1925 residence is very restrained version is a simple box with a one-story, full-width porch supported by slender paired classical columns which were added to a symmetrical, two-story square plan. It reflects both Neo-Classical and Colonial Revival influences. Decorative shutters flank the second story windows. Wood shingles sheath the building. The roof is wood shingles. The windows have double hung sashes with multi-pane lights. In 1935 a one-story wood porch with metal roof was added to the rear of the house. E.C. Faris is the architect and C. R. Wright is the builder.

427 E 55th Street - Colonial Revival

Executed in brick with a tile roof, the defining features of this 1924, gable end sub-type are a large central dormer with shed roof, the symmetrical arrangement of windows around the central entrance on the facade, and the classic accentuated entrance. Windows are double hung sashes with multi-pane lights. The side porch has a flat roof and has been enclosed; triple windows provide the facade infill. C. F. Donaldson is the builder.

430 E 55th Street - Tudor Revival

Built in 1924, this residence is an example of the front, central gable bisected with a chimney and, to one side, an overlapping entrance gable. The two-story building has side shed dormers extending the length of the side and combines the use of wood shingle wall cladding and a stone chimney to accentuate the asymmetrical appearance. The entrance surround has a Colonial Revival influences in its broken pediment. Windows have double hung sashes with six-over-six lights. The roof is shingled. H. Campbell is the builder.

435 E 55th Street - Colonial Revival

A version of the Dutch Colonial sub-type, this 1923 frame, two-story variation utilizes the signature gambrel roof and the full width second story shed dormer. Unlike most designs of this sub-type, the facade is asymmetrical. The facade design consists of an entrance in the end bay with paired windows above, a second bay of single double-hung sashes on both stories, a chimney and, finally, a side bay composed of single double-hung sash windows. Wall cladding is wood shingles. Decorative shutters flank all the facade windows and the entrance door. The roof is shingled. H. L. Greene is the architect/builder. Sometime after 1940 an entrance stoop replaced a one-story entry porch which had a flat roof with balustrade and was supported by slender smooth round columns. Were the design typical of the sub-type and simpler, this would have a significant impact on the integrity of the building. However, because of the unusual placement of the chimney in the facade and the asymmetrical arrangement of the windows, and conformance with other issues of integrity, this residence continues to communicate its historic design elements.

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439 E 55th Street - Tudor Revival

Built in 1924, this variation of the popular style features a large central gable rising two full stories and incorporating a central brick chimney which is overlapped by a one story side entrance gable. The gable areas of the frame construction are both covered with stucco and half-timbering. The first floor walls and chimney are brick. Windows have double hung sashes with multiple panes. H.L. Green is the architect/builder.

440 E 55th Street - Tudor Revival

This small, story-and-a-half residence erected in 1935 incorporates an unusual arrangement of Tudor stylistic treatments. Featuring a deep, steeply pitched side gable, the facade is asymmetrical. Set in one side is a large gable front dormer which incorporates paired rectangular windows. The other half of the facade is dominated by a narrow hip roof gable with half timber ornamentation below paired windows with double hung sashes. The roof's eave line terminates on the inside of this dormer and is "cut out" or shortened on the other side of the dormer, the bottom eave extended downward from the roof peak about half the distance as on the opposite gable end. The entrance is located in the center of the facade. A side chimney has decorative chimney pots typical of the style. Stucco and half timbering are the primary wall treatments. The roof is wood shingle. J.W. Siemens, Jr. of the firm of Root and Siemens is the architect. H.V. Smith and Siemens Corporation are the builders.

444 E 55th Street - Tudor Revival

Twin side, front facing gables with a cross gable roof determine the form of this 1920, two-story stucco and brick residence. Between the full height gables is a one story entrance above which is a shed dormer with ribbon windows. Different size windows create an asymmetrical appearance. All are double hung sashes with multiple panes in both sashes. The central entrance has a curved bracketed portico over the stoop. C.R. Wright is the owner/builder/developer.

447 E 55th Street - Mission (Photograph #25)

This 1920, two-story ashlar building is an interesting representative example of the historical eclecticism of revival styles during the early decades of the twentieth century. Dominant design elements which identify the residence are the hip roof with red tile covering; the shaped Mission roof parapet on the projecting front porch; the large, square piers porch supports which form an arch; and open eaves with exposed rafter ends. The frame structure with stone veneer has a shallow hipped roof covered in red tile. The arrangement of window and door openings is symmetrical. A wide hip roof dormer is centered in the facade. Double hung sash windows with Arts and Crafts muntins in the upper sashes flank the central entrance bay. Directly below are larger double leaf casement windows with multiple panes. A two-story central entrance porch is the dominant design element of the house. Wide entrance stairs are flanked by square ashlar bases supporting oversized masonry urns. A large ashlar arch with a square stepped parapet marks the entry porch opening. The entrance is denoted by a large limestone lintel and a wood door with a full, single pane of glass. Although stone is seldom found in the Mission style, this residence is one of several ashlar Mission style homes found in Kansas City. Tilden Lishear is listed on the building permit as the building contractor.

448 E 55th Street - Colonial Revival

Typical of the style, this 1924 two-story Dutch Colonial residence features a gambrel roof and a full width shed dormer on the facade. A two-story slightly recessed porch bay on the end incorporates an enclosed side porch and sleeping porch on the second floor with narrow casement windows which have their own shed dormer on a lower plane than the extended shed roof of the main body of the facade. Two eyebrow dormers are located above the end bays on the main body of the house. The wall sheathing is wood shingles. Windows on the

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primary facade are a symmetrical arrangement of double hung sashes with eight-over-eight lights flanking a central entrance bay. A simple stoop leads to an entrance with a bracketed gable portico. Decorative shutters are used on all the double sash facade windows and flank the door. The building permit shows C.R.Wright as the owner/builder.

449 E 55th Street - Spanish Eclectic

Erected in 1922, this frame two-story residence is a restrained stucco version of the style. The gable end red tile roof has a shallow eave overhang. The asymmetrical facade is composed of a central two-story mass consisting of an entrance bay composed of the entrance (stoop and simple door) and double leaf doors with rectangular lights and a wrought iron balconet on the second floor over the entrance; a center bay consisting of a large expanse of wall with a small arch niche set off-center near the entrance; and an end bay formed by a single, multi-pane casement window on the first and second floor. There is a small, one-story wing to the west which forms a porch. The slightly sloping porch roof has tile covering and stucco parapets on the facade and back sides. A one-story wing to the east projects forward from the facade. It has a tile end gable roof. Below the side porch is a one single garage at basement level. An ashlar retaining wall separates the below grade drive from the front yard. Ernest Nelson is the builder.

450 E 55th Street - Prairie

Erected in 1925, this frame, two-story residence has a shingle roof and brick and stucco walls. The shallow hip roof, exposed rafter ends, tile roof, square porch supports and horizontal emphasis created by the arrangement and scale of single, paired and ribbon windows are all representative of restrained Prairie style influences. Other identifying features include the location of the entrance in an end bay and the porch in the opposite end bay. The original first floor porch has been enclosed in a manner not sensitive to the original design with wall infill except for modern horizontal band windows at the top. Helen Smither is listed on the building permit as the architect. J.M. Smither is the builder.

452 E 55th Street - Colonial Revival

Erected circa 1925, this two-story gable end residential sub-type has a rectangular plan. Sheathed in horizontal lap siding with a shingle roof, the design features include a symmetrical arrangement of doors and windows flanking a center entrance and a two-story side bay with a ground floor porch and second story sleeping porch with windows. Other typical design elements are the accentuated front entrance with a rectangular entablature, slightly projecting rectangular portico supported by slender classical columns, double-hung sashes with eight-over-eight lights and decorative shutters. Building records show a second story addition over the attached garage in 1960. No original building records could be located.

455 E 55th Street - Tudor Revival

An unusual example, this 1923 design for a two story residence features a cross gable roof system which incorporates a steeply pitched, double front facing gable. Executed in wood shingle, it features an asymmetrical arrangement of openings. Within the two-story double gable block is a double hung sash window centered under each gable on the second floor. Both of the double hung sash windows are the same size but the use of different size exterior shutters creates a dissimilar appearance. The shutter flanking the window over the entrance extends downward to a wrought iron balconet creating the impression of a door. The shutters on the other window fit the dimensions of the window. Directly below is a ribbon window composed of three narrow multi-pane casement windows. The entrance stoop is covered with a bracketed hip roof. In the facade created by the cross gable are double hung sash windows. The one located on the second floor is centered in the facade bay. The ground floor window is placed to the west of center. On the other end of the facade

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and incorporated under the front facing gable downward extension is a screened porch. The architect and/or builder are unknown.

456 E 55th Street - Tudor Revival

This 1925 story-and-a-half, wood shingle version utilizes a large front facing gable which slopes downward to incorporate an enclosed side porch with arched opening (a fixed sash multi-pane window fills the original arched opening). Shed dormers run the length of the sides of the gable roof. On the opposite side of the facade from the porch is a stoop entrance with a bracketed gable portico. A triple ribbon window composed of regular sized double hung sashes with six-over-six lights is located in the center of the facade's first floor. Above them is a pent roof running the length of the windows. The roof is wood shingle. On the second story, a pair of windows is centered above the ribbon windows. Another single window is located above the entrance. The porch was screened in 1951. Harry Foster Almon is the architect. N.R. Ostram is the building contractor.

459 E 55th Street - Colonial Revival

Erected in 1923, this two-story gable end sub-type features a symmetrical arrangement of windows flanking a central entrance bay. Wide windows with double hung sashes with six-over-six lights and exterior decorative shutters enliven the facade. The frame construction has wood shingle siding and roofing. The entrance features a pediment which extends into the second story level supported by round pilasters. Extant permits do not list either an architect or builder.

460 E 55th Street - Colonial Revival

Built in 1923, this two-story gable end residential sub-type features a symmetrical arrangement of windows flanking an entrance bay. The entrance has a slightly projecting one-story portico with a rounded entablature supported by slender classical columns reflecting Adams precedents. Windows have double hung sashes with six-over-six lights and those located on the facade have decorative exterior shutters. The frame structure is sheathed in wood shingles. There is a basement garage. C.R. Wright is the developer/builder.

463 E 55th Street - Colonial Revival

A "twin" to the residence at 471 E 55 Street, this 1922 two-story Dutch Colonial residence features a gambrel roof and a full width shed dormer. The wall material and roof is wood shingles. The facade is a symmetrical arrangement of double hung sash windows with six-over-six lights. Decorative shutters flank the entrance which incorporates a simple entrance stoop with flat pilasters forming part of the door surround. Above the center second story window is a flat gable. A one-story screened side porch is located over a one-car basement garage. A long concrete retaining wall, one-story in depth, flanks the drive. J.C. Nichols is listed on the building permit as the owner.

470 E 55th Street - Colonial Revival, Non-Contributing Due to 1949 Date of Construction

Classified as a Cape Cod sub-type, this story-and-a-half wood shingle residence erected in 1949 features gable dormers in the composition shingle roof and a central entrance with a gable portico flanked by double hung sash windows with six-over-six lights. Unlike the majority of residences in the district erected before World War II which have ashlar foundations, this residence has a foundation of concrete block. An attached one-car garage with gable end faces 55th Street. B.F. Hart is the architect/builder. Upon reaching fifty years of age and retention of existing integrity, the building will be a contributing element to the district.

471 E 55th Street - Colonial Revival

A "twin" to the residence at 463 E 55 Street, this 1924 two-story residence has the typical gambrel roof and

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full width shed dormer which denotes the Dutch Colonial sub-type. Clad in wooden shingles, the residence features a symmetrical facade composed of paired double hung sash windows with six-over-six lights. Decorative shutters flank the entrance which incorporates a simple entrance stoop. Flat pilasters form part of the door surround. Above the entrance is a small fixed sash window and above this is a flat gable. The one-story side porch has been enclosed some time after 1940. Located under the side porch is a one-car garage. A long stone retaining wall, one story in depth flanks the long drive. The roof is wood shingle. In 1934 the owner added a rear two-story wood addition on a pre-existing foundation. C.A. Brand is the builder.

475 E 55th Street - Italian Renaissance and Garage (#90a/Non-Contributing)

Typical of the style is this circa 1925 two-story stucco residence's low-pitched hipped roof, second story windows which are smaller and less elaborate than those found on the first floor, slender classical columns supporting the entrance arch and use of arches above doors and windows on the first floor. Featuring a symmetrical arrangement, windows flank the facade's entrance bay. A slightly recessed two-story bay incorporates a first floor porch with arched openings and a second-story sleeping porch with ribbon windows on all sides. The second story windows have decorative shutters. Double hung sash windows are utilized on the second floor and double leaf casement windows with multiple rectangular panes are used on the first floor facade. A detached, two-car garage is located behind the house at the end of the drive.

479 E 55th Street - Spanish Eclectic

Erected circa 1922, this two-story residence's style is defined by its shallow hip roof, stucco wall finish, and accentuated entrance bay with brick surround and outlined arch. The very simple, rectangular plan with a symmetrical arrangement of windows flanking a central entrance reflects other stylistic touches. The exposed rafter ends and rectangular double hung sashes create a restrained eclecticism composed of Prairie and Colonial Revival motifs. The double hung sash windows have eight-over-eight lights. A basement garage opening onto the street and a rear porch were added in 1925. In 1968 a one-story addition was added to the rear of the residence.

485 E 55th Street - Colonial Revival (Photograph #27)

An unusual example of the Dutch Colonial sub-type, this 1921 design is two stories and has a steeply pitched gambrel roof with two widely spaced inset gable roof dormers. The first floor has the typical central entrance flanked by single windows located below the dormers. The windows have double hung sashes with six-over-six lights. The one-story side porch located on the west has a flat roof supported by slender square columns. Trellis covers the facade portion of the porch opening. A brick chimney is also located on this end of the residence. On the east is a one story arbor/car port with a flat roof supported by slender square wood columns. Decorative shutters are used on the first floor of the facade. The first floor facade is covered with stucco with "quoins" delineated in the stucco. The sides have horizontal lap siding. To the extreme rear of the lot out of view of the public right-of-way is a single car detached garage. J.C. Nichols Investment Company is listed on the building permit as the original owner.

489 E 55th Street - Tudor Revival, Non-Contributing Due to Integrity issues

A dominant front facing gable located to one side of the facade combined with a cross gable defines the major design elements of this circa 1925 two-story residence. A slightly projecting one-story gable entrance in the center adds to the asymmetrical arrangement of gable massing. Vinyl lap siding sheathes the building. Because of the simple composition of this residence, the use of artificial siding impacts its historical integrity.

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56TH STREET

510 56th Street - Prairie and Garage (510a)

Distinguishing features of this circa 1925 two-story stucco example are a shallow hip roof with wide eave overhang, second story windows which are smaller in size than those on the first floor and which, due to their proportion and use of shutters, create a horizontal band. The simple entrance has a portico with a flat roof and rectangular entablature supported by square tapered (battered) Arts and Crafts piers set on a square base. Paired rectangular windows with double-hung sashes flank the entrance. A slightly recessed two-story porch wing incorporates an enclosed side porch and second story sleeping porch with multiple windows on its sides. Originally the screened porch was one-story with a flat roof and wood balustrade. The porch was enclosed and a second story added sometime after 1940. The paired windows on both stories of the porch bay are small and disproportionate to the original windows. Original window and door glazing patterns on the facade incorporate Arts and Craft muntin designs. The garage was built circa 1940.

518 56th Street - Colonial Revival and Detached Garage, (518a/Non-contributing)

Erected in 1922, this Dutch Colonial sub-type incorporates the traditional use of the gambrel roof, full width shed dormer and symmetrical arrangement of windows around a central entrance. Incorporated in the pent roof between the first and second stories created by the combination of gambrel roof and shed dormer is a gable front bracketed portico roof which extends out over the entrance stoop. Clapboard sheathes the building. Shingles clad the roof. A detached garage was added to the property in 1940. This was altered in 1960. J.R. Miner is the builder/developer.

522 56th Street - Prairie (Photograph #34) and Garage (522a)

This two-story 1921 variation of the style utilizes a shallow hip roof with a fairly deep eave overhang, stucco wall finish and an asymmetrical arrangement of window and door openings. The second story windows form a horizontal line consisting of three sets of paired double hung sash windows and decorative exterior shutters. The first floor facade is roughly divided into four bays. The end bays have single rectangular windows with double hung sashes and one-over-one lights. A triple window composed of narrow rectangular windows with double hung sashes and one-over-one lights and an entrance door with a slightly arched bracketed portico roof comprise the other bays. Large, square brick columns support the shallow, hip roof of the one-story screened porch. A one-story, one-car garage was added in 1940. B.F. Hart is the architect/builder.

524 56th Street - Colonial Revival

Typical of the Dutch Colonial sub-type, the 1922 two-story design utilizes the traditional gambrel roof, symmetrical arrangement of windows around a central door, bracketed gable front portico covering the entrance stoop, and pent roof extending the full width of the facade between the first and second stories. Paired windows with double hung sashes with six-over-six lights and decorative shutters are used on both floors. The first story has a brick veneer and horizontal lap siding covers the second floor walls. The design also includes an enclosed side porch addition with a flat roof. The original screened porch with roof balustrade was altered sometime after 1940. Victor DeFoe is the architect. R. L. Falkenberg is the builder.

528 56th Street - Prairie (Photograph #33)

This 1920 variation of the style utilizes a shallow hip roof with wide eave overhang and stucco wall finish. The design has four vertical bays. The west, end bay incorporates a entrance with a shallow bracketed portico with hip roof on the first floor and a double hung sash window on the second. A brick chimney composes the adjacent bay. The next bay to the east is composed of single, rectangular windows on each story. The window on the first story is a double leaf casement with multiple panes; the second floor window above has double

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hung sashes with eight-over-one lights. The east end bay is composed of an recessed entry porch with a multi-pane door and flanking sight lights; paired, double hung sash windows are located directly above. The porch stoop features Arts and Crafts posts and railings. B.F. Hart is the architect/builder.

532 56th Street - Prairie

Erected circa 1922, this two-story residence has a shallow hip roof with wide eave overhang and exposed rafters which accentuate the horizontal lines of the slightly rectangular block. A symmetrical arrangement of window openings flank the central entrance. Wide, double hung sash windows with eight-over-eight lights flank the entrance bay on the first story. Smaller, wide windows with double hung sashes are located on the west end bay and central bay of the second floor. On the east bay is a ribbon of four narrow rectangular windows with double hung sashes. The hip roof of the one-story porch has wrought iron supports. A 1940 photograph shows square porch supports with a stucco finish. City Directories indicate that in 1921 the property was owned by Richard A Harvey, vice president of the Mortgage Investment Company. In 1922 the property is owned by Ernest L Minter of Minter and Minter builders. Minter was a builder of other speculative residences in the neighborhood. A listing of the properties designed by B.F. Hart on file at the Kansas City Landmarks Commission offices include this property.

536 56th Street - Colonial Revival

While this circa 1921 example of the Dutch Colonial sub-type utilizes the typical gambrel roof and the full-width second story shed dormer, it is not symmetrical in appearance due to the placement of a chimney on the primary facade. Decorative shutters flank the double hung sash windows with eight-over-one lights. Wall sheathing is horizontal lap siding. Wrought iron supports the gable front portico roof and are a later alteration. B.F. Hart is the architect/builder.

540 56th Street - Colonial Revival

Erected in 1920-21, this two-story gable end residential sub-type is a rectangular plan with a symmetrical arrangement of doors and windows flanking a center entrance on the facade and a two-story side bay with a ground floor enclosed porch and second story sleeping porch with windows incorporated under the main roof. On the first story, the window arrangement consists of triple rectangular double hung sashes with eight-over-one lights. Second floor windows are paired. Gable front dormers are located over the ranked windows. Common design elements are the one-story gable front portico supported by classical columns. Facade windows have exterior decorative shutters. B.F. Hart is the architect.

600 E. 56th Street (5582 Crestwood Drive) Colonial Revival

Typical of the Dutch Colonial sub-type, this circa 1925, two-story residence has a gambrel roof with a full width shed dormer. The symmetrical arrangement of windows flank an central entrance bay forming two vertical bays on each side. Round slender columns support a one-story entry porch. A one-story side porch with a flat roof has been enclosed. All windows have double hung sashes with six-over-one lights.

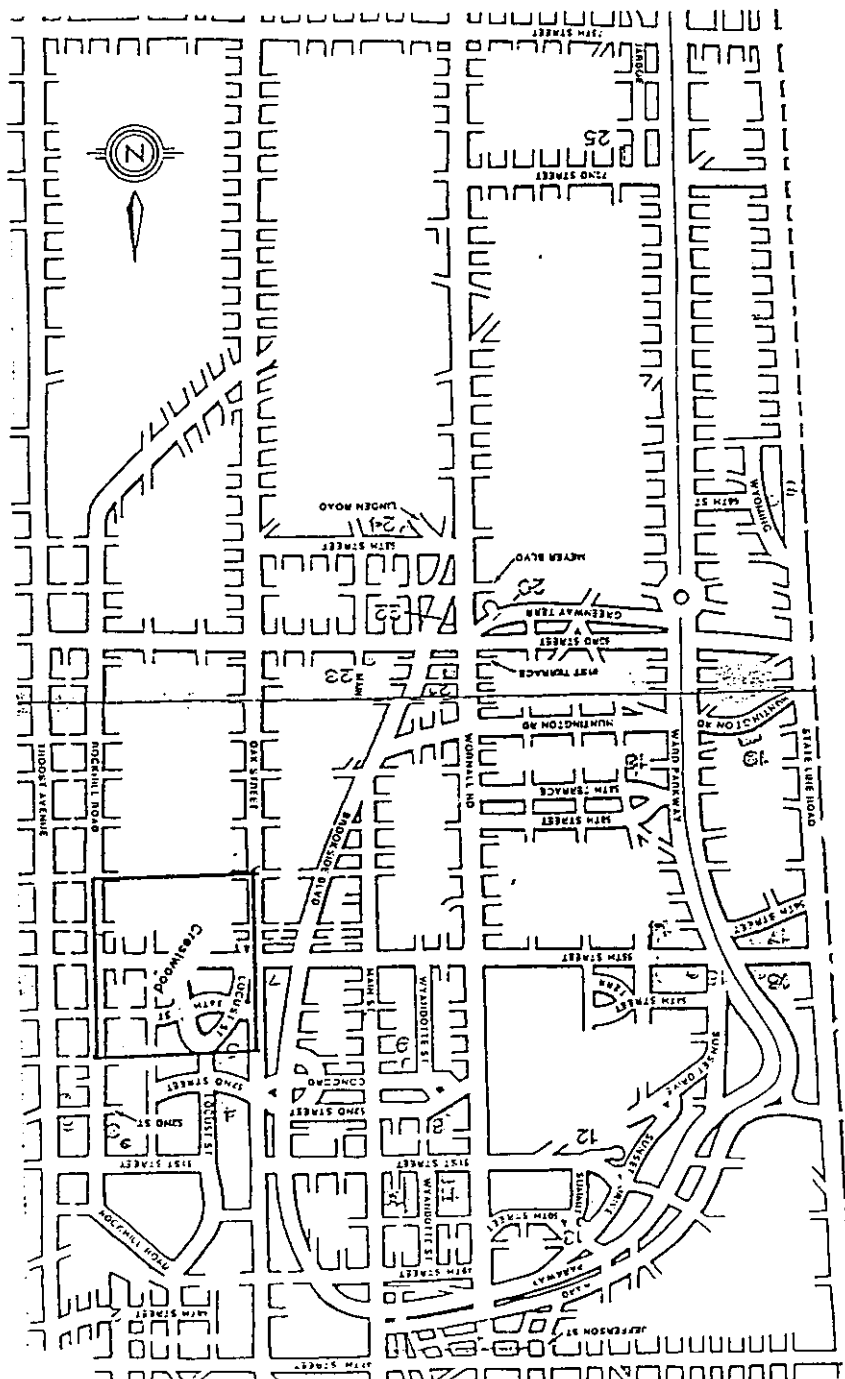
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Exhibit 1: J.C. Nichols Country Club District



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This is a detailed street map of a residential neighborhood in Oak. The map shows a grid of streets including Locust, Cherry, 54th, 55th, and 56th. The streets are labeled with their names and numbers. The map also shows the locations of houses, lot numbers, and street names. The map is oriented with Oak Street running vertically on the right side. The streets are labeled with their names and numbers. The map also shows the locations of houses, lot numbers, and street names. The map is oriented with Oak Street running vertically on the right side.

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SUMMARY

The Crestwood Historic District, located in Kansas City, Jackson County, is locally significant under CRITERIA A and C in the areas of COMMUNITY PLANNING AND DEVELOPMENT and ARCHITECTURE. Developed in 1919-1920 by the J.C. Nichols Investment Company, Crestwood was the first major undertaking of the company in developing planned neighborhoods, and the success of Crestwood provided the impetus for Nichols to undertake the development of the larger County Club residential district. The district also derives significance from the fact that it was the earliest and most representative example of a J.C. Nichols Company planned residential subdivision. The Crestwood Homes Association, established in the 1920's, was the first recognized home owners association in Kansas City. Crestwood, in effect, provided Nichols with a proving ground for the development of the larger planned neighborhoods, and acted as a laboratory for conceptual subdivision development on a larger scale. J.C. Nichols Company played a pioneering role in developing a method of homebuilding and land subdivision which shaped the form and character of residential development in Kansas City; the method was followed by other municipalities and developers and the trend came to dominate the American suburban scene in the late 1940's and 1950's. Because Crestwood retains such a high degree of integrity in regards to location, design, setting, materials, and workmanship, it is also significant in the area of Architecture. Crestwood successfully conveys the feelings of, and associations with, local and national preference for historic eclecticism in residential design in the post-World War I period. As a result of consumer taste, and Nichols Company control, the Crestwood subdivision is an excellent example of the distinctly homogenous appearance that was a signature trademark of Nichols' later residential real estate developments. Subsequently, as other developers, both locally and nationally, recognized the success of Nichols' planned neighborhoods, Crestwood served as the precursor of upper and upper-middle class suburban subdivision design practices, in Kansas City and other areas across the country. The period of significance begins in 1920 with the construction of the first homes in the neighborhood and ends in 1947 when the last house was completed prior to the arbitrary 50 year limit.

HISTORICAL CONTEXT

Platted in 1919 and under development in 1920, the Crestwood subdivision developed by the J.C. Nichols Investment Company is located on the far east side of the firm's 1000 acre "Country Club District." Touted as a "garden home" development for "high class residence purposes,"⁴ the plan for Crestwood was the result of careful study and planning. Designed by the landscape architecture firm of Hare and Hare, the subdivision was platted on a tract of pasture and woodland noted for its old forest growth. Herbert Hare took advantage of the topography and laid out a neighborhood of paved curving drives, interior parks and picturesque entrances.

Even before the formal opening of the subdivision, a number of homes were already under construction.

Nearby were three churches and both public and private schools. Directly to the east were subdivisions and neighborhoods established by other developers. A half block away to the west was the Country Club car line and Brookside Boulevard. In 1922 the Nichols Company erected a small shopping district in the area on 55th

⁴ "Opening of Crestwood," *Country Club District Bulletin*. Kansas City: J.C. Nichols Investment Company. December 1, 1919), pp. 1 and 3.

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Street between Oak and Brookside. Publicized as the "Williamsburg of the West"⁵ the Colonial Revival shops provided a variety of convenient goods and services and established an even greater sense of community for the residents of Crestwood.

By design, the Crestwood subdivision, with its variety of lot sizes attracted both middle- and upper middle-class residents. A review of the occupations of the first homeowners revealed butchers, salesmen, teachers, small business owners, lawyers, physicians and owners of good sized manufacturing concerns. The homes they bought or erected appealed to their tastes but also reflected the design control exercised by the Nichols Investment Company. The predominant use of historic eclectic architectural styles, particularly Colonial and Tudor Revival styles; the similarities in size, scale, massing and materials of buildings; and the rapid development of the subdivision between 1920 and 1926 resulted in a neighborhood with a high degree of visual homogeneity. These elements combined with the curving streets and unique landscape features to distinguish Crestwood from adjacent pre-existing neighborhoods which followed the traditional right angle street grid system and included housing styles which varied from street to street and lot to lot or were composed of street after street of nearly identical craftsman bungalows or American Four-square houses. Moreover, these elements represented the culmination of the Nichols Investment Company's residential subdivision design and development formula.

Today, seventy-seven years after development began, the neighborhood is still one of the city's premier neighborhoods. Its continued vitality and viability is due to the stability created by the Nichols Company in the planning and execution of the larger Country Club District, Crestwood's own unique landscape and residential designs, the use of protective deed covenants and the continuous administration by a homeowners association.

Community Planning and Development

The Crestwood subdivision, and the larger Country Club District, were the product of the vision of Kansas City developer Jesse Clyde Nichols, whose ideas and inspiration influenced an entire generation of American urban planning.⁶

5 Illustration of the Crestwood Shops, J.C. Nichols Investment Company Scrapbook Collection, p. 211. Western Historical Manuscript Collection, Kansas City, Missouri. n.d. Note: The Crestwood shops are not included in the district boundaries.

6 William S. Worley, *J.C. Nichols and the Shaping of Kansas City: Innovation in Planned Residential Communities*. (Columbia: University of Missouri Press, 1990), p. 7. Note: Except where otherwise referenced, the historical context regarding urban development and community planning as well as the role of the J.C. Nichols Company in these areas is based on Worley's study of J.C. Nichols and the beginnings of planned residential development in the United States. His work focuses on Nichols' role in urban development during the period from Nichols first residential construction in 1908 to his death in 1950. The work is a revision of the author's dissertation which was defended at the University of Kansas in May 1986 and is based on original research using available company records from the J.C. Nichols Company, the Roland Park (Maryland) Company records at Cornell University, and the verbatim Proceedings of a series of annual conferences of the Developers of High Class Residential Property for the years 1917-1919 chaired by Nichols. Worley was not able to utilize the business records of the J.C. Nichols Company as most of the personal correspondence of Nichols for the period under study was destroyed after his death in 1950 by his secretary. A small portion of his personal correspondence with his children from the 1940s and microfilms of company scrapbooks is available at the Western Historical Manuscript Collection at

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Historians consistently cite J.C. Nichols as a key figure in the history of American urban expansion, suburban growth and housing development. Urban historian Sam Bass Warner, Jr. notes that Nichols' subdivisions comprised the only residential developments in the United States which were part of a continuous planning process by one company. Numerous studies use the Nichols Company as a primary example of a suburban development company in the 1920s. But while Nichols was innovative, he also borrowed other's ideas. Historian William Worley best summarizes the nature of his contribution.

The Kansas City developer did not initiate the first planned residential community in the United States. That achievement occurred at least as early as the 1850s, when Llewellyn Park, New Jersey was planned. Nor was Nichols the first real estate subdivider to build houses for sale on his lots, even in Kansas City. He was not even the first developer to have legal protection ("deed restrictions") drawn up or to have homeowners' associations or shopping centers. Nichols was, however, one of the very first United States land developers to do all of these things on one site using large-scale operations to achieve economics of scale. Nichols and his company integrated the two types of development -- land and construction-- into a unified form.⁷

In large part due to the practices of J.C. Nichols, new residential developments today undergo a routinely common process with the same company subdividing the land, improving the site, and erecting the buildings. However, prior to the last half of the twentieth century the development process was divided -- land transactions were usually handled by real estate dealers or brokers, while building construction was normally done by members of the building trades. The real estate businessman was essentially a land subdivider who directed the process of breaking larger pieces of land into smaller ones and bore the primary responsibility for marketing the land. Housing construction, on the other hand, was the domain of the building professions. Usually a carpenter erected a single residence at a time hiring other tradesmen as needed or, if he had enough capital and experience, put together a crew to put up several buildings at one time. By the end of the nineteenth century, a growing number of such construction companies began to emerge.

During the land boom of the 1880s in Kansas City several companies which were engaged in selling of land expanded into the area of home building. However, these companies did little more than survey the legal boundaries of lots and build some houses to attract buyers. More common, both in Kansas City and across the country, was a process in which small companies purchased land, platted it and sold individual lots to numerous builders who, in turn, sold or rented out their completed residences. As a result, the vast majority of housing erected in the late nineteenth and early twentieth centuries had little relation to what was built on the next block or even the neighboring lot.

Although common today in most municipalities, city planning was the exception rather than the rule at the end of the 19th and beginning of the 20th centuries. At the same time, landscape architecture as a profession was

the University of Missouri-Kansas City. Other sources utilized include the *National Real Estate Journal* and resources available in the Library of the National Association of Realtors in Chicago, along with an extensive survey of the company advertisements in the *Kansas City Star* between 1903 and 1950. Those seeking more information on the city building process and Nichols' place in that process will want to consult Worley's dissertation for its more complete explanatory notes on certain subjects.

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just evolving, and was generally associated only with the wealthiest element of society. Real estate entrepreneurs and builders lacked experience (even exposure to) planned residential development. It was not until after World War II that large building companies erected hundreds and even thousands of housing units per year. The J.C. Nichols Company was one of the pioneers in housing development in the post World War I period.⁸

Shortly after 1900, J. C. Nichols began building speculation houses in a small subdivision in Kansas City, Kansas. Within seven years he expanded the scope of his real estate business to initiate what would be one of the most important developments in greater Kansas City, a project which would prove to be influential throughout the nation -- the Country Club District. In 1907 Nichols and some financial backers gained control of approximately one thousand acres of pasture and woodland located between Holmes Street and State Line Road and 51st and 59th streets. Nichols named the area "The Country Club District" because the land surrounded the grounds of the Kansas City Country Club (present day Loose Park at 55th Street and Wornall Road). The April 28, 1908 announcement in the *Kansas City Star* indicates the level of innovative planning that was part of the project from the beginning.

*A general plan has been adopted by which boulevards, winding roads, stone walls, rustic bridges, and circular drives, shelter houses, systematic planting of trees and shrubs, the creation of private parks, the treatment of running streams, work out into a harmonious whole. The old method of laying out in squares regardless of topography is abandoned and the property is so divided as to permit intelligent treatment of hillside or lowland, thus escaping any ugly unsightly cuts or fills.*⁹

Just as important as the landscape design elements in the planning of the Country Club District was the establishment of two basic development principles that would guarantee the early and continued success of the Nichols Investment Company: (1) all phases of the development process were controlled by the Nichols company and (2) all decisions were made according to a comprehensive planning policy. As a result, by the beginning of World War I, the Nichols Company not only sold lots, but also controlled the design and construction of the houses on those lots; offered financing services for those houses; provided the utilities and infrastructure for the neighborhood; imposed strict deed restrictions regarding future development; and formed neighborhood associations to involve property owners in perpetuating property values. Moreover, the control of the company over the developed area included the delineation of certain parcels for churches, schools, playgrounds, parks and village retail centers.

8 Note: A few isolated planned residential communities appeared in the nineteenth century, particularly in rapidly growing cities in the 1870s and 1880s. In Chicago rapid growth spawned several large development companies. Samuel Gross laid out sixteen towns and over a hundred subdivisions which included building and selling over seven thousand houses and installing utilities, determining building designs and supervising construction quality. Nevertheless, Gross had little influence outside of certain limited areas. In Philadelphia wealthy residents laid out Chestnut Hill, a small, exclusive planned community. More typical in both cities was the company that put up a block of row houses at a time and sold them to working class families.

9 George Ehrlich, *Kansas City, Missouri: An Architectural History*, (Kansas City: Lowell Press, 1979), pp. 72-73.

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When J.C. Nichols began planning his Country Club District, Kansas City's southern corporate limits ended at 47th street. The city had always spread out faster than its population growth and never attained a high residential density due, in part, to a long-standing local preference for single-family dwellings. In the southernmost part of the city, Oak and Main streets were little more than country roads. A steam train known as the "Dummy Line" made a two hour round trip between the old town of Westport, located near 39th and Main streets, and farming enclaves in what is now part of southern Kansas City.

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. New apartment hotels near 10th and Broadway displaced once prestigious Quality Hill residences. And while some of the city's wealthy elite continued to build their mansions at Scarritt Point in the northeast part of the city, more and more relocated to the south in areas in "mid-town" such as the Hyde Park and Roanoke neighborhoods.

At the same time, the earnings of the middle- and upper middle-class began to advance while the percentage of their income required to pay for housing declined. This increase in spendable income contributed not only to a demand for new middle-class housing, but also to the growth in the use of the automobile. With an expanding population, mass transit use began in Kansas City as early as 1913. At the same time the automobile became firmly entrenched as a preferred mode of transportation. Affluent families advanced ever southward beyond Hyde Park into the Rockhill district at the edge of the city limits. The land around the country club golf course and the polo field south of 47th Street on the other side of Brush Creek became increasingly attractive and soon became the base of operations for J.C. Nichols.

Between 1907 and 1914 Nichols and his planning team developed the design for the 1000 acre Country Club District. In his determination to build a suburban community which incorporated quality, prestige and affluence,¹⁰ Nichols envisioned tree-lined boulevards and landscaped parkways following the natural terrain. In this respect he was influenced by George E. Kessler (who had studied under Frederick Law Olmstead), the designer of Kansas City's parks and boulevard system. Nichols hired Kessler to assist in the preparation of the District's initial plan. The result was a departure from the typical collection of similarly styled houses in a row on small lots in unrelated subdivisions. Instead the plan consisted of a grouping of single-family residential subdivisions laid out according to natural features. The collaboration of Kessler and Nichols also produced a plan which departed from the original vision of Nichols. Nichols original idea was a 1000 acre area composed of single-family residences and excluded flats, apartment houses, family hotels, factories and business establishments. After Kessler joined the project, the design soon took on the character of a planned community with identifiable commercial and residential neighborhoods with provisions for schools, churches and "neighborhood shops on the English village plan."

By 1910 the plan for the Country Club District was advanced enough that the Nichols Investment Company filed plats for the Southwood Annex, Sunset Hill, Wornall Homestead and Country Club Ridge subdivisions. Two years later Nichols began formulating plans for a business district in nearby Brush Creek Valley which would not only provide shops and services for the homes he was building in the Country Club District, but

¹⁰ While the bulk of the available homesites in the Country Club District were designed (through minimum price restrictions) for middle- and, especially, upper-middle income families, almost half of the total land area was restricted to sites for the truly wealthy. In particular, the high cost restrictions in the Sunset Hill subdivision produced small mansions that became the trademark for that section of the district.

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would also act as a buffer between them and the business sector of the city. Beginning in 1914, Nichols incorporated into his plan for the district, associations of property owners who were obligated by contract to conditions designed to protect the subdivision. During this same period, Nichols and the landscape architecture firm of Hare & Hare began a long association in planning the District's neighborhoods.

Construction slowed after 1914 because of the economic pressures of World War I and the possibility of American involvement. Immediately after the conclusion of the war, rising prices for building materials and the wage demands of organized labor, particularly among the building trades, created concern about inflation. Anxious about the market for custom built homes, Nichols moved to protect his investment in undeveloped land in the Country Club District by diversifying into commercial developments near his residential subdivisions. At this time he initiated planning for what would become the Country Club Plaza, a large shopping center near Brush Creek. This period marked the beginning of a consistent practice of introducing small neighborhood commercial centers near residential subdivisions to provide services, increase community cohesion and generate revenue for the company from residents after the original houses and lots had been sold. Conveniently located for pedestrian traffic near public transit routes, but also designed to serve the automobile, these small commercial centers were designed in a variety of historic eclectic styles to be visually compatible with the residential areas they served.

By 1917, the Nichols Investment Company was nationally known for its residential subdivisions. The company's prototype included a distinctive layout utilizing the tenets of the new field of landscape architecture. Curvilinear streets with long east-west "blocks" replaced rectangular platting (becoming the precursor of post World War II suburban development patterns). Where the curved roads intersected were small triangular "parklets." In the middle of the blocks were planned interior parks. At intersections, Nichols placed outdoor statuary and decorative objects. By using diverse designs and historic motifs, each neighborhood had a distinct signature. Another trademark of the company was paved streets, curbs and gutters, and electric streetlights -- a decided departure of the normal practice of only providing crushed rock streets in "suburban" subdivisions. Nichols limited the width of purely residential streets to that sufficient for two vehicles to pass safely. Because of their cost, sidewalks became a significant design issue. After much experimentation and discussion, the three foot wide sidewalk became the norm for Nichols -- cost effective but still promoting pedestrian movement. In low-density subdivisions he advocated installing a sidewalk on only one side of the street. This reduction in width and placement combined with the disappearance of the front porch, and the increase in block size created a more private, insulated living environment. This was in keeping with Nichols's emphasis in orienting houses more toward use of the "garden side" (backyard). Finally, Nichols carefully integrated shopping and service facilities into both the specific residential and the larger District's landscape.

Nichols' concern over the impact of post war inflation on the residential market was soon forgotten. The building boom of the first half of the 1920s soon outstripped all previous building periods nationally and locally in the production of single-family homes. By September 1919, Nichols was at work on 157 different homes across the District. In November of that year, he filed the initial Crestwood subdivision plat and, a year later, lots were offered for sale.

The year 1919 is also notable for the filing of the Country Club District Homes Association agreement. This was the first "automatic membership" (for future purchases) in Missouri¹¹ In addition to the original subdivision

11 The first was Mission Hills, Kansas.

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plan and developer controls exercised by the company, the use of homes associations played a crucial role in assuring continuity in quality in the future. Nichols' ideas about the importance and functions of mandatory homeowners associations served as the model for many subsequent developments across the country. Once a subdivision achieved a critical mass in ownership large enough to assure self-government, the Nichols Company, by contract, passed certain controls to the homes association. As a rule all public improvements within the subdivision came under the control of the association except those which, by law, were the jurisdiction of municipal or state authority. The association had the right to enforce and amend building guidelines and restrictions. In addition, it supervised the more mechanical issues of snow removal, installation and maintenance of trees and plantings on public right-of-way and upkeep of parks in the subdivision.

Nichols sold almost all of the lots in Crestwood by late 1921 and the following year he felt there were enough homeowners in the subdivision for self government. The Crestwood Homes Association, thus became the first of the Nichols Company's homeowners groups to bear the official title of "Homes Association." At this time Nichols also opened the Crestwood shops at 55th and Oak streets. By 1925, Crestwood was almost completely developed. That same year Kansas City reached its peak building year for single-family homes with 3,645 new homes. In 1926 housing starts fell by more than 1,000 and continued downward on into the Great Depression. During the 1930s Nichols continued residential and commercial development on a restricted basis. After the close of World War II the company's primary efforts were on middle income housing across the state line in Kansas.

Architecture

J.C. Nichols reached beyond landscape design, infrastructure amenities, and the use of homes associations to guarantee the quality of his developments. Control of the design of the private residences was a crucial element in the company's successful formula. His use of architectural controls was not original, but adopted directly from the ideas and practices of his friend and colleague, Edward Bouton, the developer of Roland Park, Maryland. Nichols commitment to coordinated and compatible architecture even extended to constructing Tudor Revival fire and police stations, ashlar street car shelters and Williamsburg inspired shopping areas. He controlled architectural design for his pre-planned neighborhoods through a variety of means. Using restrictive covenants he dictated the size, plan, materials, direction of the frontage, setback, and set minimum building width, yard space and cost. Rather than including more detailed stylistic and design controls in the deed to the lots he sold, Nichols instead secured the right to advance approval of building plans in the sales contract. By 1918 he employed a full time grounds man to check for conformity with restrictions. Enforcement powers were conveyed to the homes association at the proper time. In this he was unique among his peers; Nichols insisted on design review by the homeowners associations rather than a panel of architects.

In addition to these legal mechanisms, several informal practices also affected residential design in the subdivisions of the company. Early in the development of the Country Club District, Nichols sold a five acre tract to the architectural firm of Wilder & Wight, beginning a trend toward architect designed homes in his subdivisions, a practice that was a distinct departure from common residential building practices of the time. In addition to selling to and working closely with a number of architect/builders, he commissioned various architects to design the speculative "companion" houses which he erected in groups of two and three in order to coordinate work of the crews and take advantage of buying materials in bulk. [For examples in Crestwood see: Photographs # 29 & #30, 5510-5512 Holmes; #38 & #39, 5531-35 Oak Street] Nichols also offered packaged financing for those who hired his crews to construct their homes, thereby exercising another measure of quality control.

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Prior to 1907, the houses built by Nichols were in the mid-price range for single-family residences and their design did not differ from those erected by other builders and developers. These speculative houses were strictly "builders' vernacular" most often American Four-squares and Craftsman bungalows based on designs in plan books and local carpenter's preferences. While he planned to create "high class" neighborhoods in the Country Club District it was not until Wilder and Wight's "especially designed bungalows" sold at the highest price for any house in his subdivisions, that Nichols considered using architects. And from that point on, he hired local architects for his building projects and recommended those architects to purchasers of his lots. During the next twenty years a variety of architects designed buildings and residences throughout the Country Club District, some worked almost exclusively in the District.

Even in the construction of upper-middle class housing, it was unusual at this time for a firm like the Nichols Company to work with an architect. Conversely, most in the profession considered domestic architecture, particularly middle-class housing, to be an inferior pursuit, preferring instead the large commercial building contract and an occasional commission for a stately mansion. The architectural community in Kansas City at this time fell into two distinct categories: a few architects had the education and training to provide a full spectrum of professional services; others -- "draughtsmen", engineers and contractors -- provided more limited types of design and planning work. The professionals usually entered into partnerships, employed "draughtsmen" as apprentice architects, and confined their attention to commercial design and a few, choice residential commissions. There were also, however, numerous architects in individual practices who, by necessity as well as choice, provided residential design services. Nevertheless, until the Nichols Company began development of the Country Club District, the contractor/builder using standardized plan books designed the majority of Kansas City's middle-class housing from modest bungalows to sizable two-story residences.

Housing in Kansas City by the end of World War I ranged widely in type and quality. But, in design, historic eclecticism prevailed as the most common styles for residential housing. In this respect, Kansas City was no different from other American cities and continued these preference into the 1940s.¹² This period was part of a larger era dating from the late nineteenth century to the beginning of World War II in which stylistic interpretations were based on a full spectrum of older Euro-American period houses. As a result, styles such as Colonial Revival, Classical Revival (Neoclassical), Tudor Revival, Chateausque, Beaux Arts, French Eclectic, Italian Renaissance, Mission, Spanish Eclectic, Monterey, and Pueblo Revival appeared. In addition, the distinctly American Prairie and Craftsman styles also took hold. The historic eclectic movement began when European-trained architects began to design houses for wealthy clients in the United States based on relatively pure copies of earlier styles. The architecture of the Columbian Exposition of 1893 further accelerated the movement. During the early years of the twentieth century, the new and distinctly American Craftsman and Prairie styles overshadowed the eclectic movement until after World War I when revival styles once again gained favor. In part, the shift back was due to new inexpensive methods for adding thin masonry veneer to balloon frame houses, allowing even modest homes to replicate the stone and brick construction of bygone eras. However, it should be noted that the national preference for proven architectural styles even extended to the grand, architect-designed mansions.¹³

12 Ehrlich, p. 88.

13 Virginia and Lee McAlester, *A Field Guide to American Houses*. (New York: Alfred A. Knopf, 1985), p. 319.

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The architecture of the Country Club District presents many examples of these historically based revival styles including Colonial Revival, Tudor Revival, Italian Renaissance, Spanish Eclectic, and Mission styles. But, while there are a few residences that might be considered premier examples of American architectural design of this era, it is the sheer number and the consistently high quality of the housing designs using both high-style and more restrained versions of these styles that created distinctive neighborhoods such as Crestwood in the J.C. Nichols Country Club District.

As a rule Nichols viewed the 1920s bungalow as a first home for the young married couple and used the style sparingly, even in subdivisions designed for that market. This was a departure from the norm in Kansas City. Modest plan book stock designs and pre-fabricated bungalows were very popular with developers interested in quick production of small, detached houses. The larger, custom designed bungalow however, was not as popular with builders; the higher cost associated with the spread out nature of the design on one floor, i.e., foundation, exterior wall and roof surface, made them financially accessible only to about half the city's population. For modest houses, Nichols preferred smaller, two-story houses in the Colonial Revival style with three main rooms on each floor and a screened porch at one end. [Photograph # 27 and #43, 485 E. 55th Street & 5531 Crestwood Drive] On the other end of the scale for middle-class housing, he chose the broad front, two-story Italian Renaissance or Georgian Revival style -- styles with facades that hinted at mansion proportions but had no rear projections and were narrow in depth. [Photograph #18, 54th and Cherry streets] The residence designed by Elmer Boillot at 5367 Cherry [Photograph # 6] illustrates the typically free adaptations of the Colonial Revival, Georgian Gable Front sub-type which Nichols favored for upper middle-class housing.

Whatever the variations, there were several common feature in the houses found in the Nichols Company's subdivisions and throughout Kansas City area. Because of the limestone formations that lie close to the surface and outcrop from hillsides, it was customary for foundations to be built of rock quarried at the site during basement and road excavation. [Photographs # 7 and #40, 610 E 54th Street and 5504 Crestwood Drive] Due to the city's position as a rail hub for the lumber industry, wood was a comparatively cheap and available commodity in the city and frame houses built on stone foundations were quite common. Another contributing factor toward the popularity of frame construction in the city was the availability (hence low cost) of paints and varnishes direct from local manufactures.

In addition to preferences for certain building materials, certain design features were also common in the city at this time. Elevated sleeping porches were found on a great many houses. On the simple bungalow, this was simply a projection at the rear of the attic. On the four-square it was usually incorporated at the rear under the main roof. On more sophisticated designs, such as the two-story Revival styles found in Crestwood, the sleeping porch was better integrated into the design, usually incorporated as a side unit placed in tandem over an open porch. [Photographs # 6 and # 12, 5367 Cherry Street & 5418 Holmes]

Crestwood - The typical J.C. Nichols Sub-division

The development of Crestwood came at a crucial period in the evolution of the Nichols Investment Company. The period of 1919-1920 was a turning point for J.C. Nichols. His concern about the post World War I economy, in part, led him to consider moving from the area to try new endeavors. When Nichols decided to remain in Kansas City and continue land development he chose Crestwood as his first major undertaking. More importantly, by this time the crucial elements which became the company's trademark formula for success had completely evolved by this time.

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Through the efforts of the landscape architecture firm of Hare and Hare, mature trees and new plantings were incorporated around lots of varying sizes created by curving streets which followed the natural land contours. The long east-west frontages, such as those found on 54th and 55th streets and Crestwood Drive, created opportunities for the location of interior parks in the middle of blocks and small parklets and entrances which, with their ornamental urns or Tudoresque arched entrances and square pillars created a unique sense of place.¹⁴ The design of Crestwood was a significant departure from the standard grid system found in older middle-class neighborhoods. If one consults census maps for the Kansas City Metropolitan Statistical Area, a clear dividing line appears in regard to the design of subdivisions. In the areas north and east of the Nichols Company's first subdivisions there are almost no examples of curving streets that conform to the shape of natural land forms in private subdivisions.¹⁵

Other early examples of the Nichols Company's innovative "suburban" design concepts found in Crestwood such as the use of narrow residential streets, the restriction of sidewalks to one side of the street or dispensing of walkways in some areas of the subdivision altogether, reflect the beginnings of landscape design elements that would become common after World War II in "modern" suburban developments. These components tended to increase the size of blocks and, with the use of interior parks, shared driveways, and placement of garages in basements to the side or rear, Crestwood reflects the private, insulated environment which became a Nichols trademark. Of note is the use of interior residential streets for the larger lots and residences and placement of more modest residences on smaller lots on exterior arterial streets such as Oak and Holmes.

These design elements are further reinforced by the use of popular, traditional building styles and their arrangement within the subdivision which created a visual character unique to Crestwood. The large number of Colonial Revival and Tudor Revival homes and lesser numbers of other Revival and Modern styles found in Crestwood¹⁶ is representative of the typical styles and treatments of both architect and builder designed houses found in Kansas City during the period of 1910 to 1930. The extensive use of these free adaptations of earlier styles reflects a common and innate preferences for familiar images.¹⁷ But what distinguishes the Crestwood subdivision from middle- and upper middle-class subdivisions built by other developers at this time, is the consistency in size, massing and materials and the homogeneous nature created by the use of several dominant historic eclectic styles. Colonial Revival and Tudor Revival predominate on a subtle street by street basis [Photographs #17 & #47] with high-end styles -- Spanish Eclectic and Italian Renaissance -- [Photographs #14 & #18] and low end -- craftsman and vernacular Prairie styles -- [Photographs #7, #13, #29, and #31] adding a subtle diversity to the whole. The placement of these houses on different sized lots also created a continuity in a subdivision which provides a range in housing from the simple two-story, seven room house [Photographs #30 & #35] to the larger 10-12 room house.[Photographs #8, #9, #19, and #25]

The types of housing constructed by the Nichols Company in Crestwood in the 1920s reflected the type of

14 The use of interior parks did not originate with Nichols. The Crestwood design followed the example of Guilford near Roland Park, Maryland, which was developed by E.H. Bouton a close friend and mentor of Nichols.

15 Worley, p. 292 citing U.S. Bureau of the Census, 1980 Census, Document PHC80-1-200.

16 73 Colonial Revival, 36 Tudor Revival, 16 Prairie School, 6 Italian Renaissance, 4 Classical Revival, 4 Spanish Revival, 4 Craftsman Bungalow, 1 Mission, 9 Modern and 5 Other.

17 Ehrlich, pp. 81-82, 85.

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housing Americans often wanted but found difficult to obtain in the suburban explosion following World War II. The pre-1930s home found in Nichols subdivisions was built of more substantial materials and had larger bedrooms and living areas. According to Nichols Company architect-planner, E.W. Tanner, the decline in house and land sales after 1930 brought about the demise of the typical Nichols subdivision residence built to last two-hundred years and the advent of the one-hundred-year house. After 1930, design changes reflected more dependence upon electrical innovation in appliances and greater attention to the mechanical aspects of housing. Even in Nichols subdivisions developed after 1930, housing styles were, as a rule, more a precursor for the post World War II, limited styles of suburban subdivisions than a reflection of the more spacious houses of the 1900-1920s. The exception to this rule was new houses erected in older Nichols subdivisions such as Crestwood. Here, deed restrictions and design guidelines enforced by the homes associations assured continuity in materials, size, plan and design. One result was a noticeable continuation of eclectic adaptations. In Crestwood, for example the c. 1953 and 1975 Neo-eclectic French houses at 5301 and 5532 Locust Street and the c. 1950 Colonial Revival house at 5421 Locust reflect this continuum.

Another feature which distinguished Crestwood from the upper-middle class subdivisions of other developers of the period is the large proportion of homes which were architect designed. As noted earlier, Edward Tanner had a long association with the Nichols Company and, in addition to his commercial work, was a prolific designer of residences. Tanner was responsible for a considerable number of eclectic designs throughout the Country Club District including the Colonial Revival style residences at 463 and 485 55th Street [Photograph #27] and 5523 Crestwood Drive. Edward Buehler Delk, whose varied work spans a number of years also made a significant contribution to the residential as well as commercial architecture of the Country Club District. The residence at 422 E 54th Street reflects the high quality of Delk's work.

It was common for an architect to work with a builder on a number of residences in the Country Club District. Harry Foster Almon teamed up with building contractor C.R. Wright in 1924-25 to build the residences at 5318, 5324, 5404, 5415 and 5530 Locust Street in Crestwood. In 1925 Almon paired with H.R. Ostram's construction company to erect the house at 456 E. 55 Street. Almon is listed in the 1926 City Directory as a "draughtsman" in the prestigious Kansas City architectural firm of Wight and Wight. Edgar Faris, architect, and C.R. Wright worked together on the 1925 designs for 418, 422, and 426 E. 55th Street. In addition to these examples, there are residences designed by the following Kansas City architects: W.A. Bott, A.B. Fuller, E. M. Fuller, George E. McIntyre, Victor DeFoe, Fred Michaelis, William Kotch, the father-daughter team of Helen and J.W. Smither, H.L. Green and the firm of Root and Siemens.

Beginning with the tract he sold the architectural firm of Wight and Wight in 1907, Nichols made it a practice to sell lots to certain architects who designed and built speculative homes. Architect/ developer Benjamin F. Hart had the greatest number of commissions in Crestwood and his work includes the early 1920s residences at 522 [Photograph #34], 528 [Photograph #33], 532, 536 and 540 E. 56th Street; and 5538 and 5559 Crestwood drive [Photograph #45]; his home at 5572 Crestwood Drive, built in 1923 [Photograph #49]; and 5507 and 5578 Crestwood Drive erected in 1924 and 1926. The last house designed by Hart in the neighborhood is located at 470 E 55th Street and was erected in 1949. His designs included Colonial Revival, Tudor Revival and Prairie styles.

In addition to architect designed homes, many builders worked throughout the Country Club District and designed and built houses in accordance with the guidelines of the Nichols Company and under the review of Tanner. They not only built custom homes for individuals who had purchased lots from the Nichols Investment Company, they also acted as designer/builders/developers, purchasing lots from Nichols, erecting

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houses and marketing them. Examples of the speculative "companion" houses that the Nichols Company favored for the more modest residences located on major thoroughfares include houses at 5535 and 5531 Oak built by C.W. Hamrick [Photograph #38 and #39], 5405 and 5415 Locust built by C.W. Wright, 463 and 471 E. 55th Street built by C.A. Brand with the Nichols Company and 5510 and 5512 Holmes built by O.F. Roberts [Photograph #29 and #30]. Among the most prolific contractors who worked in Crestwood were John J. and Robert L. Falkenberg. The brothers variously worked alone and in partnership. R.L. is often listed on building permits as both the architect and builder. On other occasions he served purely as builder. The residences associated with the Falkenbergs were built either in the Tudor Revival or Colonial Revival styles and included: 5530, 5534, 5539 Holmes Street completed in 1921; the 1922 residence designed by Victor Defoe at 524 E 56th, the 1923 residence at 5526 Crestwood Drive; and the houses at 5311 and 5319 Oak street completed in 1926 and 1928. Between 1921 and 1925, Joseph F. Gier designed and built some of Crestwood's most impressive residences including Italian Renaissance, Colonial Revival and Tudor Revival styles at 5434 and 5528 Holmes Street; 410, 425, 510 [Photograph #18, center] and 525 E 54th Street; 5431 Cherry; and 5535 Crestwood Drive. The following homes were built by C.R. Wright between 1920 and 1928 in the Tudor Revival and Colonial Revival styles: 444, 448 and 460 E. 55th Street; 5414, 5415 [Photograph #16] and 5421 Cherry Street; and 5405 Locust Street. Specializing in modest versions of the Prairie and Colonial Revival styles, C. W. Hamrick erected some of Crestwood's earliest residences between 1920 and 1921 including 5519, 5523, 5527, 5531, 5535, and 5539 Oak Street [Photograph #37] and 5420 Locust Street. Other builders who purchased lots and erected several residences during the initial building period from 1919-1929 are J. Miner's Colonial Revival residences at 507 and 610 E. 54th Street [Photograph #7, C.B. Merrill, architect] and 518 E. 56th streets; W.S. Rawlings designs at 609 and 620 E. 54th Street [Photograph #9] and 5515 Crestwood Drive; and C.C. Brand's houses at 5534 Crestwood Drive and 471 E. 55th Street.

The Crestwood subdivision represents the innovation and the synergistic enterprise of the J.C. Nichols Investment Company. It reflects an effort to bring together the best ideas and thinking regarding residential development for the middle- and upper-middle class to create a distinct living environment. Due to its continued integrity, the Crestwood subdivision today communicates the packaging by the J.C. Nichols Investment Company in the first decades of the twentieth century of urban design, landscape architecture, and residential architecture. The legally binding self-perpetuating restrictions imposed by the J.C. Nichols Company produced carefully planned and protected residential neighborhoods for the affluent that have lasted and retained value for over seventy-five years. Such protected and stable subdivisions are rare across the nation and within the city. As such, Crestwood is the typical Nichols Company neighborhood that forms an important part of the built landscape and social framework of Kansas City, Missouri.

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Crestwood Historic District
Jackson County, MO

Verbal Boundary Description

The boundary for the Crestwood Historic District is the same as the subdivision boundary which includes the SW 1/4 of the NE 1/4 of Sec 32, TWP 49, R 33, Lots 4,5,6,7, 9, 9 CRESTWOOD, a subdivision of Kansas City, Jackson County, Missouri, according to the recorded plat thereof. and,

N 1/2 of the NW 1/4 of the SE 1/4 of Sec 32, TWP 49, R 33, Lots 1,2,3, Crestwood a subdivision in Kansas City, Jackson County, Missouri, according to the recorded plat thereof.

The area is generally bounded by the east side of Oak Street, the west side of Holmes Street, the north side of 56th Street and, on the south the intersection of Locust and Cherry Streets on a line with 53rd Street.

Verbal Boundary Justification

The boundary for the Crestwood Historic District is drawn to include the properties platted in 1919-1920 as the Crestwood Subdivision by the J.C. Nichols Investment Company.

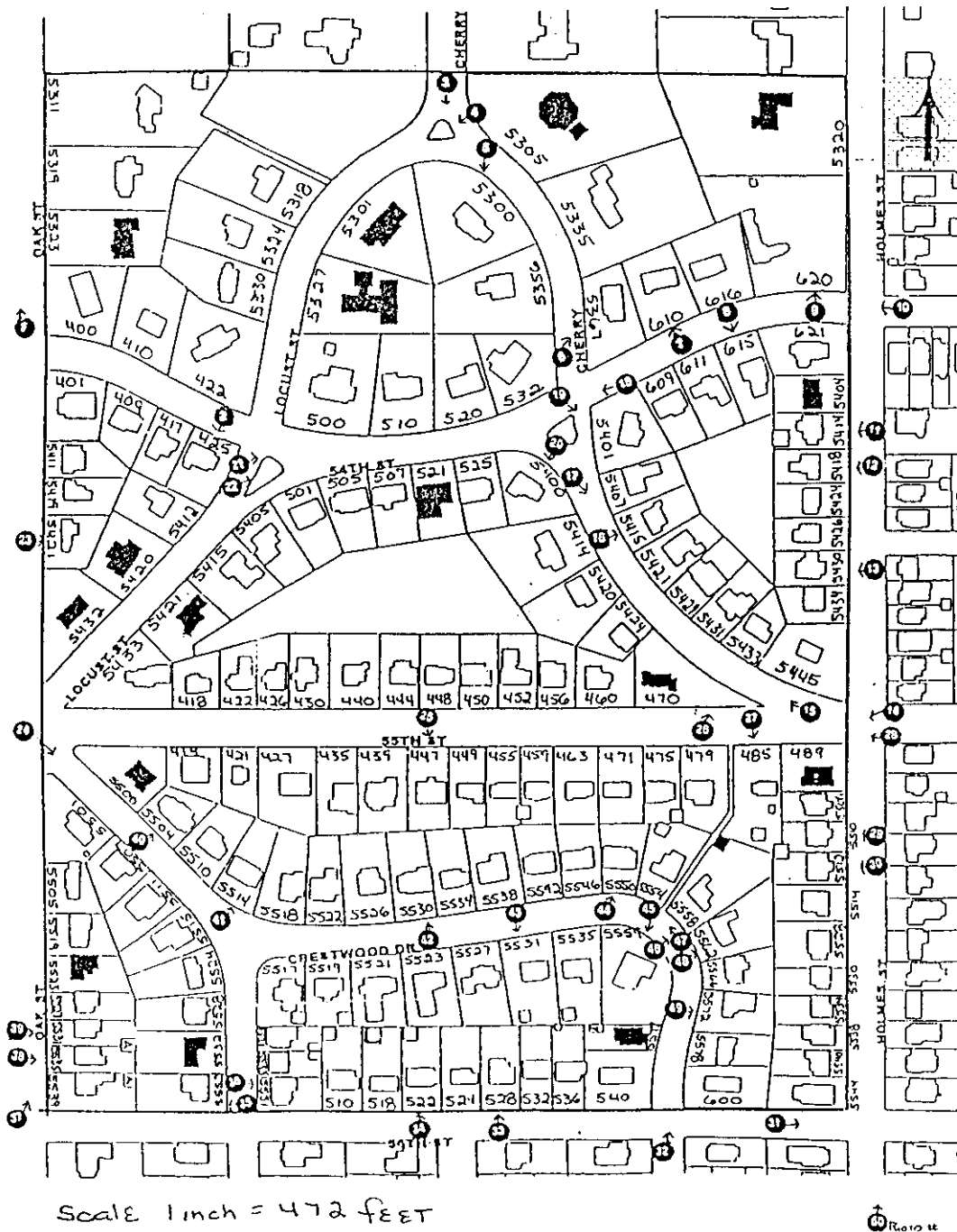
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Crestwood Historic District
Jackson County, MO

Exhibit 3: Crestwood Historic District Site Map and Photo Direction Key



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National Park Service

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Crestwood Historic District
in County, MO

PHOTOGRAPHIC LOG

Photographer Brad Finch
Date March 21, 1997
Location of Negative City of Kansas City, Missouri Landmark Commission
414 E 12 Street, City Hall - 26th Floor
Kansas City, Missouri 64106

Photograph Number	Camera Direction	Address
1	N	54th & Oak Streets
2	SW	435 E. 54th Street
3	S	53rd & Locust Streets
4	S	53rd & Locust Streets
5	S	5300 Cherry Street
6	E	5367 Cherry Street
7	N	610 E 54th Street
8	SE	615 E 54th Street
9	NE	620 E 54th Street
10	W	54th & Holmes Streets
11	W	5414 Holmes Street
12	W	5418 Holmes Street
13	W	5430 Holmes Street
14	SW	55th & Holmes Streets
15	NW	55th & Holmes Streets
16	E	5415 Cherry Street
17	SE	5407-15 Cherry Street
18	NW	54th & Cherry Streets
19	SE	5401 Cherry Street
20	SW	5400 Cherry Street
21	NE	54th & Locust Streets
22	NE	54th & Locust Streets looking at 500th
23	SE	5421 Oak Street
24	ESE	55th & Crestwood from Oak Street
25	S	447 E 55th Street
26	N	5433 Cherry Street
27	S	485 E 55th Street
28	NW	55th & Holmes Street

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National Park Service

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Section photographs Page 58

Crestwood Historic District
Jackson County, MO

Photographer Brad Finch
Date March 21, 1997
Location of Negative City of Kansas City, Missouri Landmark Commission
414 E 12 Street, City Hall - 26th Floor
Kansas City, Missouri 64106

Photograph Number	Camera Direction	Address
29	W	5510 Holmes Street
30	W	5512 Holmes Street
31	E	56th Street
32	N	56th & Crestwood Drive
33	N	528 E 56th Street
34	N	522 E 56th Street
35	W	5552 Locust Street
36	E	5551 Locust Street
37	NE	56th & Oak
38	E	5535 Oak Street
39	E	5531 Oak Street
40	NE	5504 Crestwood Drive
41	NE	5514 Crestwood Drive
42	N	5530 Crestwood Drive
43	S	5531 Crestwood Drive
44	N	5550 Crestwood Drive
45	SW	5559 Crestwood Drive
46	NE	5558 Crestwood Drive
47	NW	5550 Crestwood Drive/view of block
48	E	5562 Crestwood Drive
49	E	5572 Crestwood Drive

CRESTWOOD HISTORIC DISTRICT
JACKSON COUNTY, MISSOURI

A: 15/363000/4321320

C: 15/363360/4320780

B: 15/363400/4321300

D: 15/362350/4320800









SPEED
LIMIT
25

CRESTWOOD







































CRESTWOOD

FIRST HOMES ASSOCIATION
IN
KANSAS CITY, MISSOURI
FEBRUARY 22, 1922













CRESTWOOD

SPEED LIMIT
35









































