

Roanoke Area

Roanoke is a small area of land bordered by Roanoke Park to the north and 38th Street to the south, Summit Street on the east and Valentine Road on the west. This area was the original site of the Kansas City Inter-State Fair. In 1887 the land was sold to the Roanoke Investment Company. That same year the land was made an addition to the city of Kansas City, Missouri and several of the areas spacious homes were built. Roanoke was settled by some of the city's wealthiest families who were moving south from Quality Hill.

The largest building boom came in the 1920s. In 1922 the Roanoke Protective Homes Association was formed and incorporated by area residents. Some of the early residents included, Thomas Hart Benton, John & Carrie Volker Wagner, Margaret Muehlbach, H.T. Abernathy, H. L. and Pearle Jarboe, and Harry Mossman. There is a variety of housing styles ranging from Prairie School, to Queen Anne, to Colonial Revival. Noted architects who practiced here include Nelle E. Peters, Root & Siemons, Shepard & Farrar, Frederick C. Gunn & Albert J. Yanda.

In the last 20-30 years no development to speak of has taken place in Roanoke and the area has remained isolated, a peaceful residential neighborhood, still the home of upper-middle income to upper income level families.

WEST SIDE - PHOTOGRAPHIC MONTAGE

1704 Jefferson Street	turret
1707 Jefferson Street	swan's neck pediment with coquillage Frank M. Howe Residence
1714 Jefferson Street	parapet; carriage house
1618 Summit Street	label lintels
1626 Summit Street	curved facade
2011 Summit Street	carved brackets
2013 Summit Street	shingled gable end
1620 Madison Avenue	carved coupled brackets
1601 Belleview Avenue	wooden tracery - gable end
1663 Belleview Avenue	entryway transom
1747 Belleview Avenue	windows
807-813 West 17th Street	coffered cast metal facade
715 West 20th Street	bungalow
16th and Belleview	Andrew Drips Park row of workers cottages

WEST SIDE: A NEIGHBORHOOD PROFILE

Developed in the last thirty years of the nineteenth century amidst the western bluffs high above the Kansas River valley, the West Side is recognized as Kansas City's first residential suburb. The irregularly shaped elongated area stretches from 13th to 31st Streets, divided at center by the steep grades of 25th Street. The Southwest Trafficway and I-70, to the east and north respectively, contribute to the network of highways that have isolated the West Side, once an extension of the fashionable Quality Hill area.

The first settler on the West Side was William K. Mulkey, a North Carolinian who moved to Missouri with his family in 1828. At the age of eleven, Mulkey quit school to find work in Westport. It was probably at Jim Bridger's store that he became familiar with the prophecies of Kit Carson and Senator Thomas Hart Benton foretelling the growth of the new city at the junction of the Kansas and Missouri Rivers. Mulkey's belief in the expansion of the City of Kansas prompted him to accumulate the real estate that in later years was to bring him riches and fame.

The log cabin to which Mulkey brought his bride Catherine Drips, the daughter of the fur trapper and mountain man Andrew J. Drips and his Otoe Indian wife, was built on the extensive acreage owned by Mulkey on the northern crest of the bluffs just south of Quality Hill. In 1857, the couple moved into their new two-story brick residence at what is now 13th and Summit Streets. The residence was praised by Mrs. Kersey Coates as the only house of any consequence between the Johnston Lykins home at 12th and Washington and Westport.

In 1869, soon after the completion of the Hannibal Bridge, Mulkey platted and began to sell the property around his homestead for as much as \$1,000 a lot. "Mulkey's Addition", or Mulkey Square, extended from 13th to 16th Streets on the north and south bordered by Catherine Avenue (renamed Madison) to the east and

Drips Avenue (renamed Belleview) to the west. Neighboring landowners platted "Prospect Place" and "King's and Bouton's Additions" increasing the size of the development and attracting new families. By the 1880's, such a large Irish community had settled on the bluffs that it was nicknamed "Irish Hill". Many of the residents were immigrants from Scandinavia, Germany and England. Others were second generation families who had moved into the West Side from the northeastern parts of the city.

Meat packing houses, factories and the yards of the Kansas City, Fort Scott and Gulf Railroad located below the bluffs provided employment for the working men who initially lived in this community. The worker's cottages were built on narrow lots, common in these days, situated at the foot of the cliffs in the "West Bottoms". Many of the houses were modest Victorian style bungalows with gable roofs, distinguished by full front porches and often elaborately decorated with Eastlake or Stick Style motifs.

Increased prosperity often offered the opportunity to move to the more ambitious "pattern" housing on the crest of the bluffs, most notably in the 1300 to 1600 blocks of Summit, Madison, and Belleview. Again, narrow lots determined that homes be no wider than 20 feet across. Interior plumbing, central heating plants and gas for houses were rare in the 1870's; these conveniences became more common with the installation of the first waterworks to the south. Fireplaces were found in almost every residence; those more modest homes were heated by stove flues in certain rooms. Assuming a variety of different styles, these pattern houses were urban adaptations of rural designs for the "working man's cottage" such as those described by Andrew Jackson Downing in The Architecture of Country Homes published in 1850. Because plans and millwork were ordered from catalogues, many homes share similar design patterns and often feature the same architectural detailing -- no two facades, however, are exactly alike. Many of

these residences favor the two story, three bay vernacular variations of the Italianate style. The "Kansas City Peaked Style", the most popular Italianate variation, is characterized by a central gablet or peak roof with a small round arched window on the principal street face. Examples of this architectural style are scattered throughout the country, but the concentration of these houses built on the West Side bluffs between 1875 and 1890 is unequalled elsewhere in the city.

Jefferson Street, on the eastern edge of the district, differs greatly in character from the rest of the neighborhood. This enclave of impressive brick and stone architect-designed homes in the Queen Anne, Colonial Revival, Romanesque and Italianate styles attracted wealthy and successful business and professional men. A great many of the residences on the cliff were built as rental property and there were, in addition, several good boarding and lodging houses.

At the turn of the century, the West Side was the only neighborhood in the city where people from vastly different socio-economic backgrounds owned or leased property around the corner from one another. The panoramic view of the river valley and hillside houses made the bluffs a desirable place to live. Although the West Side was platted and sold in single lots by Mulkey, it was not developed by a single, or even a small group of, realtor/contractors. Settled instead by individuals, it was possible in the mid-1880's for the managing editor of The Kansas City Star to live a block and a half away from the head of the Star newsroom. It is interesting to note that in a situation where the location of one's home is not necessarily indicative of one's social standing, wealth and prestige must be conveyed by other means. In the late nineteenth century West Side community, success was measured by the degree to which the facade of one's house was decorated. As narrow lots demanded that houses be deep rather than wide, the street face alone presented the opportunity to put one's "best foot forward" -- all other sides of the house were considered less important and received minimal ornamentation.

In 1882, Mulkey presented Kansas City with its first public park -- a small triangle of land at 16th Street and Belleview Avenue. Years later, after Mulkey's death in 1903, the spacious grounds of his private residence were likewise incorporated into a park.

With the coming of the twentieth century, the character of the West Side changed. Many of the long-time residents had either died or were too old to maintain their homes. The young and upwardly mobile began to leave the hill relocating further south in the newer, more fashionable neighborhoods of Hyde Park, Rockhill and the Country Club District. A transient population developed, and by 1915 several of the Jefferson Street mansions had been subdivided into apartments. The situation worsened during the Depression and World War II as more houses were redivided and absentee landlords neglected their properties.

Near the beginning of this century, Mexican-Americans, hired to work on the railroads, displaced the predominantly Irish settlement on the West Side bluffs. The construction of the new Union Station, just to the southeast of the West Side from 1910-1914, acted as a drawing card for the laborers and new housing was built in the West Side to accommodate them. The West Side Mexican-American community was large enough in 1914 to necessitate the establishment of a new Catholic parish, and in 1919 the Church of Our Lady of Guadalupe was dedicated.

Until the 1950's, the West Side was recognized as a strong and comparably stable residential ward. Over the past several years, however, the district has been subject to changes that have resulted in a serious decline in population from 22,000 in 1948 to 5,000 in 1975. This major upheaval is attributable to large-scale land clearance for a network of interstate highways that isolate and bisect the entire district. The once cohesive neighborhood has been cut up into three separate units causing the subsequent deterioration of desirable living conditions.

Ravaged by the highway program and threatened by speculation in the property for later construction opportunities, the West Siders have fought to retain their identity as a community. The West Side Housing Organization, a not-for-profit corporation, was formed in 1977 to provide funding and services for homeowners wanting to rejuvenate their property. Another group of West Side businessmen have committed themselves to the revitalization of the commercial strip along Southwest Boulevard. Through loans, these merchants and others like them have remodeled their storefronts and expanded their operations hoping to make "El Zocalo", the name of the project patterned after a principal shopping district in Mexico City, a financial and commercial success. Efforts like these have kept the fabric of the West Side intact despite the irretrievable loss of Victorian architecture in the district. The district remains today as a tribute to the ongoing pioneer spirit that has turned frontiers into cities and cliffs into habitats.

Sources used in this publication include: The Kansas City Times/Star; Kansas City: A Place in Time, Landmarks Commission of Kansas City, Missouri (Kansas City, Missouri: 1977); Mulkey Square: Kansas City, Missouri, 1869-1973 (Kansas City, Missouri: The Museums Council of Mid-America and Junior League of Kansas City, Missouri, Inc., 1973).

Text - Patricia Brown Glenn

Research - Patricia Brown Glenn, Susan Ide Symington

Photography and Graphic Design - Marti Dodge

Advisor - George Ehrlich, Ph.D., Professor of Art History, U.M.K.C.

Planting Information - Wilbur Brown, City Forester, Parks & Recreation

WEST SIDE: INDIVIDUAL STRUCTURES

1. 1617 Jefferson Street
Queen Anne Cottage, early 1880's

This charming one and one-half story brick residence is a particularly fine example of the decorative Victorian bungalows that dot the West Side bluffs. The asymmetrical composition, tripartite bay on the north side, and stained glass transom above the door characterize the Queen Anne style and complement the rich visual contrasts of textures, materials and colors. The Eastlake ornament evident in the turned porch posts, carved brackets, embellished frieze and incised stone lintel adds complexity and three dimensionality to the facade.

2. 1636-1638 Jefferson Street
Detached Row Houses, 1900

Almost filling their narrow lots, the compact cubic floorplans and brick wall surfaces of these row houses rely upon a local preference for economy of space and availability of deep red Kansas City clay. Although relatively plain, these contractor built urban apartments display a fondness for ornament in the pressed metal dentiled cornice with ball-like finial brackets, inscribed Eastlake arabesques on lintels facing the street, Doric porch columns, and arched brick windows surrounds on north and south facades.

3. R. H. Miles Residence
1312 Summit Street
Italianate, c. 1872

Built soon after the completion of the Hannibal Bridge in 1869, this was the residence of R. H. Miles, a railroad conductor and yard master. The delightful Italianate style is beautifully illustrated in the rectangular two story composition, low hip roof, and heavy cornice supported by paired sculpted brackets. Tall narrow windows punctuate the first floor while second story fenestration is accented by radiating brick arches and stone lugsills. A graceful arcuated porch enriched by scroll brackets and recessed spandrels wraps around the east and south facades. The elevated plinths of the porch columns probably originally rested on an encircling low brick wall or wooden balustrade no longer present.

4. George W. Bryant Residence
1633 Summit Street
Townhouse, 1889

Replacing an earlier structure built on this site, this was the residence of a local police detective. As was customary in this neighborhood, the treatment of the street facade is more ornate than that of any other side. Thus, the principal east face is decorated with a parapet of patterned and molded brick, and tall windows^{are} outlined by arched brick headers with incised keystones and stone lugsills. The original Eastlake porch still remains with its turned porch columns, spindled eave screen, and double leaf entry door with colored glass transom.

5. 1646-1648; 1650-1652 Summit Street
Queen Anne, 1889

This pair of originally identical row houses were commissioned by Thomas Corrigan, owner of the Consolidated Street Railway Co., as residences for his four married daughters. The Queen Anne zeal for variety and breaking up of planes is reflected in these buildings. The rectangular street facade is richly textured and given depth by the use of three shallow square bays and imaginative brick and stone coursing and patterning. The heaviness of the design is relieved by a graceful single story double entry porch with Eastlake inspired detailing.

6. John M. Bryne Residence
1745 Summit Street
Queen Anne, c. 1886

This elegantly appointed residence was the home of John M. Byrne, a wealthy lumber dealer, who lived here with his family for over twenty years. Its Victorian styling characterized by the asymmetry of plan and massing, and juxtaposition of brick, stucco and half-timbering in the gable end, together with multiple projecting and receding planes, creates a kinetic visual display. The varied forms of fenestration include straight-headed and round arched windows -- the upper sashes often filled with checkered panes of glass set in wood. An irregular silhouette is created by the junction of gable and hipped roofs. A broad front porch and modeled brick chimney are features common to this style. Detailing is mostly classical with notable Eastlake ornamentation, particularly in the turned porch columns.

7. 1543-1547 Madison Avenue (1443-45-47 Madison Avenue)
Commercial, mid-1880's

One of the few early commercial buildings still remaining on the West Side, the first floor of this structure housed butchers and grocers; living quarters were located on the second floor. Actually, there are two buildings of different depths and construction dates sharing a center party wall. Italianate influences point to the use of classical columns flanking entryways, arched lintels and the elaborate stamped metal cornice.

8. William B. Floyd Residence
1633 Madison Avenue
Townhouse, 1881

The home of William B. Floyd, an accounting clerk with the Kansas City, Fort Scott and Gulf Railroad, this picturesque Victorian structure combines Italianate and Second Empire styling. The two story tripartite bay capped by a mansard roof dominates the street facade of the narrow brick buildings. Decorative embellishments include the modillioned cornice, hipped hood with elaborately turned brackets accenting the entrance, and brick label lintels with corbeled brick ends.

9. 1644 Madison Avenue
Queen Anne Cottage, 1872

This modest four room "workingman's" house was built by Samuel and John Rodgers, employees of the Union Depot. The brick cottage has a straddle ridge chimney and a three sided bay window on the south side; typically, however, the street facade is the most picturesque. The tall narrow openings with their radiating brick arches and central arched window in the gable end augment the vertical emphasis that counter balances the basically cubic massing of the cottage. Height and openness characterize the front porch enframed by a row of plain wooden posts which more than likely replace the original more classical piers similar to those still visible at the rear of the porch.

10. Guadalupe Center
1015 West 23rd Street Trafficway
Pueblo Style, 1936
Raney & Corman, architects
Frank H. Pavlick, builder

Characterized by the Spanish, Mexican and Indian architecture of the Southwest, this Pueblo Style building provides a striking contrast within the surrounding Victorian neighborhood; and through its design, confirms the strong presence of the Mexican-American community on the West Side. Whereas today the facility offers social services for the integrated area residents, the original center, founded in 1919, was meant to serve only Mexican immigrants. Catholic volunteers, helping the newcomers adjust to customs in this country, operated out of cottages along 23rd Street. In 1935, the old headquarters were torn down in preparation for the construction of the new Guadalupe Center financed by a faithful volunteer, Dorothy Gallager.

11. Sacred Heart Catholic Church
2544 Madison Avenue
Romanesque Revival Style, 1896
Gunn & Curtiss, architects (by attribution)

This imposing monochromatic stone church flanked by a square bell tower and punctuated by horseshoe arched openings enframing windows and doorways is typical of the Romanesque Revival mode of architectural design. The large Irish population on the West Side necessitated the founding of a Catholic parish in 1887 -- one of fourteen Catholic parishes established in Kansas City between 1880 and 1905. Initially, services were conducted in the homes of congregation members under the first pastor, Rev. Michael J. O'Dwyer, a native of Limrick, Ireland. Subsequently, meetings were held in a temporary structure replaced in 1896 by the present day church actually built in large part by the hands of the pastor and parishioners.

12. 1607 Belleview Avenue
Kansas City Peak Style, mid-1870's

Together with 1605 Belleview, now demolished, this house and several neighboring residences, were built as rental property by John B. Hill. The rectangular brick structure is 20 feet wide and has a total of seven rooms. Italianate influence is seen in the coupled carved brackets tucked beneath wide eaves and in the arched brick lintels accented by keystones inscribed with foliate motifs. The most notable feature, and one from which the style takes its name, is the central gablet or "peaked roof" with the round arched window on the street facade. Examples of the Kansas City Peak Style can be located throughout the city -- in fact, throughout the Missouri Valley region -- but nowhere is there a concentration comparable to that found on the West Side.

WEST SIDE: INDIVIDUAL STRUCTURES

1. 1617 Jefferson Street
Queen Anne Cottage, early 1880's
2. 1636-1638 Jefferson Street
Detached Row Houses, 1900
3. R. H. Miles Residence
1312 Summit Street
Italianate, c. 1872
4. George W. Bryant Residence
1633 Summit Street
Townhouse, 1889
5. 1646-1648; 1650-1652 Summit Street
Queen Anne, 1889
6. John M. Bryne Residence
1745 Summit Street
Queen Anne, c. 1886
7. 1543-1547 Madison Avenue (1443-45-47 Madison Avenue)
Commercial, mid-1880's
8. William B. Floyd Residence
1633 Madison Avenue
Townhouse, 1881
9. 1644 Madison Avenue
Queen Anne Cottage, 1872
10. Guadalupe Center
1015 West 23rd Street Trafficway
Pueblo Style, 1936
Raney & Corman, architects
Frank H. Pavlick, builder
11. Sacred Heart Catholic Church
2544 Madison Avenue
Romanesque Revival Style, 1896
Gunn & Curtiss, architects (by attribution)
12. 1607 Belleview Avenue
Kansas City Peak Style, mid-1870's

Roanoke Survey

3600 Belleview Avenue

3601 " "
 3616 " "
 3621 " "
 3622 " "
 3635 " "
 3653 " "
 3654 " "
 3660 " "
 3666 " "
 3671 " "
 3674 " "
 3677 " "
 3700 " "
 3701 " "
 3709 " "
 3714 " "
 3715 " "
 3717 " "
 3724 " "
 3732 " "
 3735 " "

3730 Jarboe Street

3728 " "
 3725 " "
 3724 " "
 3720 " "
 3719 " "
 3714 " "
 3711 " "
 3710 " "
 3703 " "

3668 Madison Avenue

3669 " "
 3672 " "
 3675 " "
 3681 " "
 3700 " "
 3707 " "
 3711 " "
 3714 " "
 3715 " "
 3719 " "
 3723 " "
 3726 " "
 3727 " "
 3731 " "
 3712 " "
 3701 " "
 3600 " "
 3601 " "
 3610 " "
 3645 " "
 3649 " "

3658 Madison Avenue

3659 " "
 3660 " "
 3661 " "
 3663 " "
 3664 " "

3747 Valentine Road

3725 " "
 3719 " "
 3707 " "
 3701 " "
 1141 " "
 1121 " "
 1115 " "
 1111 " "
 1102 " "
 1100 " "
 1015 " "
 1008 " "
 1005 " "
 1000 " "
 915 " "
 912 " "
 902 " "
 827 " "
 816 " "
 814 " "
 812 " "
 810 " "
 801 " "
 800 " "

1008 W 37th St.

1010 " "
 1014 " "
 1105 " "

1121 W. 38th St.

1120 " "
 1117 " "
 1115 " "
 1111 " "
 1107 " "
 1101 " "
 1019 " "
 1018 " "
 1005-03" "
 1001 " "
 913 " "
 909 " "
 902 " "
 901 " "
 811 " "