

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICENATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

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SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC Corrigan, Bernard, Residence

AND/OR COMMON Sutherland, Robert, Residence

2 LOCATION

STREET & NUMBER 1200 West 55th Street

CITY, TOWN Kansas City VICINITY OF #5 - Hon. Richard L. Bolling

STATE Missouri CODE 29 COUNTY Jackson CODE 095

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME Mrs. Robert Sutherland

STREET & NUMBER 1200 West 55th Street

CITY, TOWN Kansas City VICINITY OF STATE Missouri 64113

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, Office of Recorder of Deeds, Jackson County Courthouse,
REGISTRY OF DEEDS, ETC. Kansas City Annex

STREET & NUMBER 415 East 12th Street

CITY, TOWN Kansas City STATE Missouri 64106

6 REPRESENTATION IN EXISTING SURVEYS

TITLE 1. The Need for the Preservation of Kansas City's Architectural Heritage

DATE 1969 ☐ FEDERAL ☐ STATE ☐ COUNTY ☒ LOCAL

DEPOSITORY FOR SURVEY RECORDS American Institute of Architects (Kansas City Chapter)

CITY, TOWN 917 West 43rd Street, Kansas City STATE Missouri 64111

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2. Historic Preservation in Kansas City: Preliminary Draft
1973 local
City Development Department
City Hall
414 East 12th Street
Kansas City, Missouri 64106
3. Preliminary Inventory of Architecture and Historic Sites
of Kansas City, Missouri
1974 local
published: Kansas City, Missouri: Landmarks Commission
of Kansas City, Missouri
4. Historic Kansas City Architecture
1975 local
published: Kansas City, Missouri: Landmarks Commission
of Kansas City, Missouri
5. Landmarks Commission of Kansas City, Missouri Survey
1976 local
City Hall - 26th Floor, East
414 East 12th Street
Kansas City, Missouri 64106
6. Missouri State Historical Survey
1976-77 state
Department of Natural Resources
P.O. Box 176
Jefferson City, Missouri 65101

DESCRIPTION

CONDITION

☒ EXCELLENT
☐ GOOD
☐ FAIR

☐ DETERIORATED
☐ RUINS
☐ UNEXPOSED

CHECK ONE

☒ UNALTERED
☐ ALTERED

CHECK ONE

☒ ORIGINAL SITE
☐ MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Bernard Corrigan Residence is located at 1200 West 55th Street, Kansas City, Missouri. Designed by Louis S. Curtiss, it was built in 1912-13. Although stylistically it is an eclectic amalgam, the general horizontal orientation of its composition incorporates characteristics of Prairie School architecture. In addition, decorative details reflect Art Nouveau antecedents. The house is L-shaped, its larger wing being on the west, with its other wing right angled and jutting eastward. The main facades front on 55th Street. A combination garage and servants' quarters is also located on the property and included within this nomination.

EXTERIOR

Overall dimensions

The Corrigan Residence is a three-story structure above a full basement. The west wing of the house, which is nearly one hundred feet long from south to north, is approximately forty-five feet at its widest point, tapering to thirty feet on its front (south) facade. The east wing, approximately 60 x 30 feet, establishes a balanced, but asymmetrical, composition. On the north, a series of rectangular setbacks were devised along the east-west axis of the house; these culminate in the thirty foot width of the east wing. The northern profile is partially camouflaged by a large porte-cochere, 22 x 17 feet, and a double stairway to the rear entrances. At the eastern end of the east wing, on the first-floor level, there are 10 x 12 foot extensions which jut at right angles, both on the north and on the south, from the main body of the wing.

Construction Materials and Colors

The Corrigan Residence has a concrete basement; and, over a steel frame, its upper stories are gray ashlar of Carthage, Missouri, shot-sawn limestone. Wood trim is painted a slightly deeper gray. Other decorative details are of masonry (reliefs) and wrought iron (terrace and balcony railings). Leaded art glass doors and windows are made of rolled opalescent colored glass.

Openings

Doorways

All the doors to the Corrigan Residence are of glass. The main entrance is located on the east wall of a projection which juts out where the wings of the house converge. The single-leaf door consists of leaded lights of opalescent stained glass featuring pendent wisteria vines, thematic throughout the house. A stone surround frames the doorway; trimming the surround are long, narrow sidelights and a rectangular transom, all of leaded and stained glass. Pilaster-strips of ashlar, lacking bases and capitals, flank the door and its embellishments and support an entablature which defies description in classical terms. Vaguely triangular in shape and resembling a pediment, this entablature is ornamented with

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a centered plain raised stone and four flanking strips of raised stone, the latter bearing reliefs of stylized vines. Floriate reliefs, resembling vertical festoons, trim the outer edges of the pilasters. A decorative orb lamp suspended on long wrought iron pendants is attached to each pilaster.

A second and slightly larger rectangular transom is recessed above the entablature. From the upper edge of this window the stones concavely curve upward to the face of the building. Centered above the window is a raised keystone. On each side of the keystone are four small stepped perforations in the stone; these repeat the triangular shape of the entablature below and suggest another pediment.

On both the door proper and the transom immediately above, stained glass representations of wisteria trail downward from the upper left corner (as one faces the entrance), leaves fluttering and tendrils curving, violet racemes drooping against a background of blue green leaves. The vine is duplicated on the sidelights, hanging nearly perpendicular, but still sinuous and curving, and ending in a graceful swirl. On the second transom, the vine is repeated in a more abstract pattern, entwined with ribbons and fashioned in a downward curving semicircle; this motif is repeated on the stone reliefs around and above the door.

East of the main entrance, on the south facade of the east wing, a double-leaf stained glass door is centered in a bank of windows. Similarly treated doorways are located at the eastern end of the east wing and midway on the west facade. On the north side of the east wing two French doors, also of stained glass, open onto small balconies.

A double-leaf glass door, at the south end of the west side of the house, is made of clear leaded glass, decoratively patterned; two similar single-leaf doors, directly above, open onto a second-story balcony. A third door of like design serves the rear entrance on the north facade. The kitchen door, also on the north facade, is of undecorated glass.

Windows

Located on the south side of the entrance projection is a large, leaded, stained glass window, occupying the upper two-thirds of the available wall surface. This window is purely decorative. Its ashlar framing is severe, except for a raised keystone and flanking voussoirs at the center top of the flat arch. The keystone is identical to and placed at the same height as that above the main entrance. Framing the top and sides of the window are carved stone reliefs of a stylized vine similar to those alongside the main door.

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As the stone repeats the motifs at the doorway, so also does the stained glass, but the size of the window makes necessary even greater elaboration. This is provided primarily by the arrangement of the bordering designs. At the center top of the border a single light contains a design similar to a Latin cross with foreshortened arms; its vaguely triangular shape seems a repetition of the key-stone, immediately above and roughly the same size. On either side of this center motif, and about two-thirds as large, are "I"-shaped figures, from each of which droops downward a stylized vinous swag similar to that in the upper transom above the main entrance. A narrow ornamental band, alternately dark and light, surrounds the central section of the window. At the center of the window, contrasting with the symmetry of the border designs, is another asymmetrical wisteria vine. Similar, but not identical, to the design on the main door, its clusters of violet blossoms and its feathery leaves float across the space.

Most remaining fenestration consists of series of casement windows with transoms; exceptions are at the northwest corner of the house where there are double-hung sash windows. Much of the fenestration is decorated with opalescent art glass which repeats the thematic patterns established on the glass of the entryway: ribbons intertwined among the leaves and blossoms of wisteria vines to make a swag which coils across a bank of transoms and then droops downward on the two outer windows of the series. On all facades of the house there are groups of windows, in some instances with centered doorways, which, on their lower portions, depict walls of random rubble, gray green from the outside, but more golden when viewed from within, over which wisteria rambles. All fenestration has heavy sills and overhanging lintels of stone; the surrounding masonry is both heavily incised and ornamented with horizontal and/or vertical reliefs of entwined vines and ribbons.

Wall Treatment and Ornament

Adjacent to the entrance projection, the east facade of the west wing contains a bank of windows on the first-story level, while above there is a recession in the plane of the wall to form a balcony. Protecting the balcony is a wrought iron balustrade interrupted by two incised stone posts. Large stone pilasters, with Tuscan bases and no capitals, bearing reliefs or elongated vinous swags, frames the remaining half of the facade. Between the pilasters, on both stories, there are banks of windows, the six transoms of those on the lower level together forming a lunette. Between the windows the facing of the wall is not stone, as elsewhere, but stucco, painted gray to match the masonry. The wall spandrels are divided into panels by the application of vertical strips of timber, shaped to resemble the foreshortened Latin cross in the large art glass window nearby.

On the south side of this wing, where the house presents one of its narrowest

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faces, single windows flank a projected bay with banks of six windows on each story. Around the windows the stone is incised to suggest pilasters; the graven horizontal spandrel between the windows is shaped into a decorative sunken panel.

The west facade of the Corrigan Residence, by far the longest, is, in general, the least adorned. The projected first bay on the south is framed by simulated pilasters, incised and ornamented. Within the frame, there is a small recession in which, on the first-floor level, the masonry used elsewhere is supplanted by a marble facing. Molded blocks, faced with marble, abut against the wall on either side of the double-leaf door, while overhead there is a balcony with a wrought iron balustrade.

The next section of the west facade contains a row of windows per story and is followed by a polygonal-shaped bay, two stories in height. North of the projecting bay, a small wall recession marks another break in the plane of the facade, which then continues unbroken to the northwest corner. A small first-story ell extends six feet beyond the wall surface.

The elevation of the house is at its greatest on the north facade; it is a full three stories. Dominating this facade is a porte-cochere. Square ashlar piers, whose shafts taper upward, bear a flat roof. On the protected platform provided beneath are both a service entrance to the kitchen and a rear entrance to the residence.

Beyond the porte-cochere, the wall is recessed 15 feet; a bank of windows at the second-story level, however, project five feet forward for a length of nearly 35 feet. Symmetrically arranged on the first story below the upper windows is the back of a chimney, flanked by double-leaf doors. Balconies onto which these doors open are supported by carved masonry brackets and enclosed by ashlar walls on the sides and a wrought iron balustrade across the front.

The jutting extensions at the eastern end of the east wing have ashlar piers on their outside corners, the only interruptions in the windows which line the three exposed sides of each ell. The timbers of the lattice roofs extend well beyond the wall surfaces. Additionally, the transom bars of the windows are also extended through the corner piers at right angles to each other. The narrow east facade of this wing consists primarily of fenestration similar to that of the other facades. Except for the pergola-like extension of the extreme east bay, a twin to that on the north, and a small balcony (now screened) on the second story, the south facade of the east wing has a uniform wall surface. Long banks of windows occur on both the first and second stories.

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Terraces and Stairways

A stone retaining wall encloses a raised brick terrace fronting the south facade of the east wing. Three wide brick steps lead onto the terrace at the front entrance. Alternating wrought iron fencing and carved stone newels, topped with urns, cap the retaining wall. A dozen wide brick steps ascend to the doorway at the eastern end of this wing. The south end of the west wing is surrounded by a raised dirt terrace, also contained by a low stone revetement. Again, decorated masonry newels, without urns, break the perimeter of the wall and flank the few brick steps which mount to the terrace on both its east and west sides.

Two half flights of straight run marble veneered stairs lead to the covered platform on the north of the house; one flight is located beneath the porte-cochere and the other at the northwest corner of the building, the latter unsupported except for the bonding of its steps to the wall of the building. Wrought iron railings complete each staircase and provide a barrier between the service and guest entrances. Two separate half flights of stairs descend to basement doors.

Roof and Chimneys

Red clay Spanish tile, laid over reinforced concrete slabs, covers the low-pitched hip roofs of the Corrigan Residence. Bracket-supported eaves project five feet beyond the walls. Covering the projection which contains the main entrance is a steeply pitched shed roof, sloping southward; the wide overhang protects the door itself. The adjacent second-story balcony to the south is sheltered by overlapping eaves. Projecting bays on the east and west sides of the west wing and on the north facade and porte-cochere are covered with flat roofs. Occasional wall dormers break the roof line. All the gutters and leaders are copper.

The east wing has one chimney, while two rise above the west wing. Each is faced with limestone ashlar and has its own miniature saddleback roof of red tile.

INTERIOR

There are 15 principal rooms for family use in the Corrigan Residence, eight on the first floor and seven on the second.

Basement

There is a full basement of poured, reinforced concrete. Laundry, storage,

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heating, and cooling facilities are located in the basement.

First floor

The entrance hall is the most novel and architecturally sophisticated area of the interior. Featuring two expanses of stained glass, the main entrance doorway and the large window which fills most of the south wall, the exterior is incorporated into the interior. The entablature between the lower and upper transoms of the doorway is a near echo in plaster of the exterior masonry ornamentation. The architrave above the upper transom is not as complex as that on the exterior, being a flat arch with centered keystone; lamps, exact duplicates of the exterior models, flank the door. Buff-colored terra cotta tiles are used for the interior framing of the stained glass window; imitating the exterior window trim, its flat arch has a keystone in the middle. Beneath the window, a long recessed radiator is hidden behind a wrought iron grill, similar in design to the exterior grill-work. The entrance hall is two stories high, rising to the actual roof; oak beams line the gabled ceiling.

An L-shaped staircase is along the west wall of the entryhall; it is a right-hand, open-string type, which makes a long run to a quarter landing, followed by a short run to the second floor. A large rectangular newel, carved from a single block of marble and incised in a manner similar to the exterior stonework, is partially tessellated with alternating black and gray chips, similar to the border design of the stained glass windows. Ridged stone is utilized in the center of the steps, but the outer sections, treads and risers, are of gray marble blocks, matching the newel. A shaped oak railing tops a wrought iron balustrade, less attenuated and more stolid, yet reminiscent of the exterior wrought iron. The balustrade terminates in a large supporting pier, faced in buff-colored terra cotta tiles. The corners of the pier are decorated with insets of black and gray tesserae, while the front of it, facing the stained glass window opposite, contains a large round clock, 34 inches in diameter. Alternating black and gray tesserae are set into the pier below the clock, simulating its weights and repeating the inlay on the newel post.

At its northern end, the entryway merges into a foyer; this leads to the portecochere at the rear of the house. A large closet and a half bath occupy the area just east of the foyer.

The east wing contains only two rooms. Dominating the living room is a massive fireplace, centrally located along the north wall. An unpolished marble mantel, unadorned except for simply carved supporting brackets, is ten feet in length.

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Radiators, covered with decorative wrought iron grills, like that in the front hall, are recessed beneath the windows of the south wall, while freestanding radiators, located on the north wall, are fitted with similar grills covers. Plastered and painted walls and oak parquet flooring are typical of the principal rooms. Above a narrow cornice, a cove curves up to the high ceiling from which hang two eight-light chandeliers with cut crystal prisms.

The east wall of the living room, separating this room from the conservatory or morning room beyond, contains a single-leaf glass door, flanked by sidelights; large glass panels fill the area on either side of the door. Wrought iron grills, designed in a stylized, geometric pattern, have been fitted over the door and panels. These grills are bordered with narrow perforations resembling the tesserae inlays found in the entry hall. Between the border pieces and in the center of the door, there is another stylized design, a replica of the ribbons suspended from the entwined wisteria swags decorating the top and sides of each area of stained glass.

The conservatory is a long, narrow room with windows on all its exterior walls. Its floor is composed of dark red, glazed terra cotta tile. A single water faucet and floor drain are built in at either end of the room.

In the west wing, the most southerly room is² a parlor, although an early description of the house labeled it the music room.² Its ceiling is segmentally arched and lightly patterned in a low relief design of scrollwork. Twin crystal chandeliers are suspended from the ceiling. Above a dado, applied moldings suggest panels on the walls. Not visible on the interior are the transoms above the east or south windows; necessary to maintain harmony on the exterior, they evidently could not be adapted to the interior plan of the room.

The dining room is placed in the center of the west wing, just north of the parlor. A fireplace on the east wall, between two doorways to the entry hall, is similar, but not identical, to that in the living room. The walls of this room are wood paneled, now painted; the north wall has a recessed alcove. Two silver and crystal sconces decorate the wall above the fireplace and two others flank the fenestration on the west wall. Suspended in the center of the room is an elaborate chandelier with leaded crystal bobèches, cut crystal prisms, and beaded strands. Original with the house, it was once exhibited at the Crystal Palace in London.³

North of the dining room, the breakfast room is oval, fitted into the projecting bay of the west facade. The true shape of the space has, however, been camouflaged by curved walls. A fireplace, on the east wall, is modest; a wood mantel

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above tiles, glazed a soft frosted green, surround the fireplace opening. On either side of the fireplace, glass fronted cabinets are recessed into the walls.

Between the breakfast room and the kitchen is the polygonal butler's pantry with direct access to the dining room. One wall is lined with cabinets, reaching from the floor almost to the ceiling; shelves for china and crystal fill the upper sections, while drawers for linens occupy the lower space. All cabinets are enclosed by sliding glass doors. A large sink, original with the house and made of brown and gray marble, fits under the windows of the west wall.

The kitchen has had its original equipment replaced by more modern appliances. There are two spacious storage closets or pantries on the north, and, to the east, a long narrow storage room, the latter used originally as the servants' dining area.⁴ A back hall serves as a corridor connecting the kitchen and butler's pantry to the front and rear entryways; from this hall a three-run staircase ascends to the second floor and then to the attic floor in two more runs.

Second Floor

On the second floor an L-shaped gallery overlooks the stairway and the entrance hall. Its edge is guarded by a wrought iron railing identical to the balustrade of the stairway. Along the gallery's west side, single and paired square columns, faced with terra cotta tiles, give some privacy to the hallway, while allowing a continuous flow of internal space between the first and second floors. Various reliefs and hand-fashioned glass and metal lamps decorate the columns.

The most southerly bedroom of the west wing occupies the area directly above the parlor; the remaining bedrooms of this wing are along the west side of the house, opening off the hall. The south bedroom has a private dressing room and bath. Doors on the west wall open onto the balcony outside. The east wall contains a fireplace: glazed gray tiles below a wood mantel and flanked by fluted pilasters.

The next bedroom to the north has the only other fireplace. All three bedrooms have alcoves containing built-in wash basins. Behind the last bedroom on this side of the house there is a back hallway containing a stairway, a built-in slop sink, and a servant's room. Opening off the main hallway and oriented along the north wall is a large sewing room/storage area with hardwood cabinets and drawers lining all walls. To the east is a bathroom which has a wainscot of white tile, hexagonal white tile flooring, and the original bathtub. Across the hall from the bathroom is a partially enclosed single-run stairway leading to the attic floor.

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The bank of windows on the north side of the east wing forms the outer wall of a gallery, from which one enters the three bedrooms of this wing. The first one, proceeding from west to east, is large, with an alcoved wash basin and a cut crystal ceiling fixture. The next bedroom is rather long and narrow, and can be entered from the preceding bedroom, the hallway, and the bath, to the east. This bath, also white-tiled, retains all its original fixtures. The extreme easternmost bedroom of this wing, the largest in the house and the only one with three exposures, can be combined with the adjacent bath and bedroom to form a master suite.

A special feature of all bedrooms is a louvered door which slides into the wall when unused; these doors can be used in warm weather to combine cross ventilation with privacy.

All windows were provided with storms and screens when the house was built; these were fitted to the inside so as not to mar with reflections a view of the art glass from the street. A worm gear mechanism, so novel that it was worthy of comment in 1914, is used to operate all casement windows.⁵

Attic

The attic level covers both wings of the house. In spite of its low ceiling, sloping walls, and dormer alcoves, its central area once served as a game room, with storage, servants' quarters, and baths filling the balance of the space.⁶

SITE

Located on the northwest corner of the intersection of 55th Street and Ward Parkway, the Corrigan Residence sits on a richly landscaped plot of two and a half acres. The lot is wedge-shaped, due to the curving roadway of the boulevard along its eastern border; the property measures 430 feet along this edge. There is a 350-foot frontage across the south and also along the west, these two boundaries being straight and meeting at right angles to each other. The fourth boundary measures 185 feet, running approximately perpendicular to Ward Parkway. The property is level along the south and at the southwest corner, but slopes downward from southwest to northeast. The residence is located at the south center of the property, oriented toward 55th Street, with the main entrance set back eighty feet from the street. There are two driveways: one, coming off Ward Parkway and bisecting the lot from east to west, swings wide under the porte-cochere and a north-south drive moves straight down the west edge of the property. Both lead to the garage, located sixty feet west of the house.

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The neighborhood immediately adjacent to the Corrigan Residence is known as the Sunset Hill section of the Country Club district. It is entirely residential, and the homes in the vicinity are all large, substantial ones. The area is closely zoned, well maintained, and a part of the most beautiful and exclusive residential district in Kansas City.

Garage

Closely allied in character to the adjacent residence (and included in the nomination), the combined garage and servants' quarters is a two-story building, with a one-story ell to the south, measuring approximately 27 feet wide by 56 feet deep. Its ornamentation is a simplified version of the motifs which decorate the house. Walls are surfaced with gray stucco simulating the ashlar of the house. The roof is of red Spanish tile, consisting of two saddleback sections which join each other to form a "T"; a flat asphalt roof covers the ell. Two cars, entering from the east, can be garaged on the ground floor of the northern third of the building; living quarters are above. Two more automobiles can be accommodated in the building's extension which opens to the south. Here the cars enter under a wide segmented arch, supported by two large, decorated piers, the tops of which project above the roof line.

PRESENT CONDITION AND STATUS

The Corrigan Residence is a private home which has been occupied for 53 years by its current owner, now elderly and infirm. The house is well maintained and in excellent condition. Neither the house nor its surrounding neighborhood is immediately threatened by demolition or by any known redevelopment projects.

FOOTNOTES

1. "Innovations in a \$142,000 Home," Kansas City Star, 24 May 1914, p. 7C.
2. Ibid.
3. Interview with Herman Sutherland, Sutherland Lumber Company, Kansas City, Missouri, 8 March 1975.

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4. "Innovations in a \$142,000 Home," Kansas City Star, 24 May 1914, p. 7C.
5. Ibid.
6. Ibid.

SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
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<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input checked="" type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) prominent owners	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES 1912-13

BUILDER/ARCHITECT Louis S. Curtiss

STATEMENT OF SIGNIFICANCE

The Kansas City residence which Louis S. Curtiss designed for Bernard Corrigan is both architecturally and structurally noteworthy. Curtiss, a major figure among Kansas City architects from the 1890's until the First World War, was at the peak of his career when chosen by Corrigan, a prominent and wealthy businessman, as the architect for his home. Erected in 1912-13, the Corrigan Residence is located in an area which would soon become one of the most prestigious residential districts of the city.

The Corrigan Residence is generally considered Curtiss' residential masterpiece. An amalgamation of styles, it effectively recapitulates many of the themes of architectural thought current at the time. The impression of horizontality, given by long rows of windows set in stone facades, by low-pitched hip roofs with overhanging eaves, by terraces and balconies juxtaposed on primary exteriors reflects the influences of Frank Lloyd Wright and other Prairie School architects. In addition, the increasing interest in Japanese forms and styles, intensified as information about Japan became more abundant in the West during the last quarter of the nineteenth century, seems to have affected Curtiss' design: the strong muntins and vertical stripping framing the horizontal configuration of the windows, the shape of the concrete brackets supporting the roof eaves, and, especially, the pergola-like structures, suggestive of a Japanese torii, attached to the east wing.

The rectangular massing of the Corrigan Residence, cleanly proportioned and geometrically austere, is lightened by the ornate and fanciful stained glass of the windows and is tempered by the carved masonry ornamentation of the facades. The wisteria motif of the stained glass and the stylized facsimile of the plant in stone epitomize Art Nouveau's emphasis on dynamic, curvilinear movement, fluid and sinuous like Nature herself, and illustrate the inspiration which the Art Nouveau movement gave Curtiss, both directly and as filtered through the works of others, especially Sullivan, Wright, and Louis Comfort Tiffany. More reminiscent of the work of Mackintosh in Scotland and Hoffman and Loos on the Continent is the wrought iron grillwork of stairways, terraces, and balconies and the incised stonework enframing windows and ornamenting piers and spandrels.

Structurally significant also, the Corrigan Residence was one of the earliest residential buildings in Kansas City to make extensive use of reinforced concrete; contemporary newspaper accounts emphasize that both material and construction made the house virtually fireproof.¹

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Architect

Louis S. Curtiss was born in 1865, possibly in Erie, Pennsylvania, or possibly in a small town in the Canadian province of Ontario. Curtiss is reputed to have studied at the University of Toronto and/or at the Ecole des Beaux Arts in Paris. He arrived in Kansas City in approximately 1887.² By 1890, Curtiss was employed as assistant superintendent of buildings under Simeon E. Chamberlain; as such, he was working on a new city hall building for which he and Chamberlain drew the plans. For this building, he devised a system of caisson foundation piers. These caissons, similar to those previously used in bridge construction, were sunk to bedrock, thus distributing the weight of the building above and preventing its settling. Curtiss' innovation preceded by at least three years the tentative attempts at caisson foundation under Adler and Sullivan's Stock Exchange Building in Chicago in 1893.³

At this time, Curtiss formed a partnership with another young architect, Frederick C. Gunn (1864-1959). The relationship lasted for nine years, during which the firm, known as Gunn and Curtiss, attracted quite a few commissions, both commercial and residential, in Kansas City and its environs. Undoubtedly a significant project was their first major undertaking, the Missouri State Building at the Columbian Exposition in Chicago in 1892-93.⁴

The next important commission for Curtiss was the Baltimore Hotel, located in downtown Kansas City and completed in 1899. It was a six-story brick structure with a restrained Renaissance Revival facade featuring modest terra cotta embellishments. Inside, however, both its public rooms and guest rooms were lavish and ornate. Curtiss was also responsible for three additions to the hotel (1901, 1904 and 1907), which expanded it both upward and outward until it eventually contained 425 rooms.⁵ It was Kansas City's most impressive hostelry until its demolition in 1939.

The Standard Theater (listed on the National Register of Historic Places), designed by Curtiss in 1900, had an Italianate facade which bore a resemblance to that of the Baltimore Hotel. On the other hand, the Willis Wood Theater, built in 1902 and diagonally across from the Baltimore Hotel, was Beaux-Arts both inside and out, domed, porticoed, and elaborately embellished. It was damaged by fire in 1917 and razed in 1918.⁶

Between 1905 and 1912, Curtiss was commissioned by the Santa Fe and other railroads and the Fred Harvey system to plan approximately twenty depots, office buildings, hotels, and "eating houses" from Moline, Illinois, through southern Missouri, Oklahoma, and Texas to Santa Fe and the Grand Canyon. Photographs

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indicate that some of these buildings, notably the Santa Fe station in Lubbock, Texas, the 1911 Joplin (Missouri) Union Depot (listed on the National Register of Historic Places), the refreshment stand of the Wichita, Kansas, Union Station (1912), and the Casa Ricardo (1912) and Casa Gertrudis (1912) of Kingsville, Texas, possessed some structural and/or decorative features which prefigured the Corrigan Residence balconies, long banks of windows, extending roof timbers in pergola-like conformations, bracketed cornices, heavily incised piers, columns, and spandrels, wrought iron balustrades (identical in design to those on the Corrigan Residence), pedestaled urns (also identical), and centered keystones and entwined flower and ribbon swag ornamentation. Many of these motifs, especially the masonry ornamentation, were also used on renderings, which according to extant photographs, Curtiss probably submitted to a competition held to select an architect for Kansas City's new Union Station, completed in 1914.⁷

Curtiss' talents are apparent in the design he conceived for his most acclaimed building, erected in 1908-09, to house the Boley Clothing Company (listed on the National Register of Historic Places). Columns of rolled steel, the first such utilization of steel sheeting known, became the fulcrums for floors cantilevered six feet beyond; this allowed a glass and metal curtain wall to be dropped over the exterior, foreshadowing methods of construction common after World War II.⁸ Again in 1909, Curtiss utilized a curtain wall in a building in downtown Kansas City which would be his office and living quarters (also listed on the National Register of Historic Places).

Besides the Corrigan Residence, Curtiss designed four or five other homes still extant in the Kansas City area. Both "Mineral Hall," built in 1903-04, and a 1916 Kansas City, Kansas, home for Jesse Hoel are listed on the National Register of Historic Places. With the curtailing of construction during the First World War, the demand for Curtiss' services decreased, and he went into a period of semiretirement from which he never emerged. He died in 1924.

Original and Subsequent Owners

Bernard Corrigan made his fortune as a contractor, street railway magnate, and real estate speculator. Born in Quebec in 1847, he followed three of his older brothers to Kansas City in 1868. Beginning as laborers, they soon became entrepreneurs, participating in the post-Civil War building boom in Kansas City and contracting to construct the railbeds snaking west from Kansas City across Kansas, Oklahoma, and Texas.⁹ Profits from the contracting business were invested in downtown Kansas City real estate, and, in 1875, two of the brothers, Bernard and Thomas, acquired the controlling interests in a number of the city's independent

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street railway lines. They modernized their holdings, changing from mule drawn cars to cable lines, and they extended their routes to outlying areas. In 1886, various companies were consolidated into a Metropolitan Street Railway system, which purchased the Corrigan brothers' interests for \$1,250,000.¹⁰ The Corrigan's turned to railroad building, working throughout the Southwest until 1902, when Bernard Corrigan was selected president of the same Metropolitan Street Railway Company. Under Corrigan's leadership the cable system was electrified, new lines were built servicing all areas of the metropolitan district, modern rolling stock was purchased, a new power station was constructed, and a universal transfer system was put into effect. When his proposal to exchange an extension of the company's franchise for a reduction in the fare was defeated by the voters (after an acrimonious factional fight), Corrigan resigned in January, 1910, and returned to the contracting business.¹¹

Corrigan married twice, fathering ten children by his first wife and eight by his second. By 1911, the older children were grown and only six children (the youngest aged one and a half) were still in the care of their parents. It was for this family that Corrigan decided to build a new house, reluctantly leaving a larger residence in a declining neighborhood near the downtown area which he had occupied for many years.¹² Unfortunately, however, he did not live to occupy his new home, dying suddenly in January, 1913, two months before construction was scheduled to be completed. At the time of Corrigan's death, various estimates were made in the press of the value of the house under construction, ranging from \$125,000 to \$200,000, "exclusive of the grounds."¹³ Corrigan's widow decided not to occupy such a large home, and, in July, 1914, the property was sold for \$101,370.86, the value at which it was appraised for probate purposes.¹⁴

The purchaser of the Corrigan Residence was Patrick J. White, moving from Tulsa, Oklahoma, to Kansas City. White had begun his career in the first decade of the twentieth century as a traveling salesman for a Pittsburgh, Pennsylvania, oil well supply company. He soon moved up to speculating in oil leases, associating himself with Harry Sinclair; shortly thereafter they also became coproducers.¹⁵ In later years, Sinclair was quoted as saying that "the White and Sinclair Oil Company...at one time was the largest independent oil-producing firm in the world."¹⁶ In 1910, White became the president of the Exchange National Bank of Tulsa, organized by himself, Sinclair, and other early Oklahoma independent producers in order to provide local financing for the wells they were drilling and working throughout the state. In what may have been a disagreement with Sinclair, White resigned his position in 1914, and was replaced by Sinclair's brother.¹⁷

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After living in Kansas City only three years, White sold his house in April, 1917, to a wealthy and aggressive local businessman named Joseph J. Heim. Primarily a brewer, Heim was associated with two of his brothers in the Heim Brewing Company and in several other lesser known breweries. Originally from St. Louis where he learned brewing from his father, Heim came to Kansas City in 1884.¹⁸ In 1899, Heim and his brothers opened an amusement park, sometimes called Heim's Park and other times Heim's Electric Park, a few blocks from their brewery; they featured visiting dance bands and, of course, Heim's beer, "which was brought by pipe line from the brewery to refresh thirsty music lovers."¹⁹ So successful was the original park that the Heims opened another, larger Electric Park on the other side of the city in 1907. Occasionally termed "White City," because it was lit by so many electric bulbs and fountain displays, the park had a swimming pool, roller coaster, dance pavilion, and visiting vaudeville acts among its major lures. It was an important and conspicuous attraction of the city and a very profitable enterprise for the Heims, until much of it was destroyed by fire in 1925.²⁰

Heim was also prominently involved in many other business activities, primarily real estate, banking, street railways, and telephone companies. The Volstead Act and the collapse of the Florida land boom, where he had invested heavily in real estate, brought Heim to the point of "dipping into his last million when he died in 1927."²¹ Heim lived in the residence at 55th Street and Ward Parkway only six and a half years, selling it on his wife's death.

The house was purchased in 1923 by Robert Sutherland for \$90,000.²² Sutherland was a Kansan, who, as a sixteen year old boy, had come to Kansas City about the turn of the century from a small town sixty miles southwest of the city. He had worked in a lumber yard before leaving home and did the same after his arrival in Kansas City. Although highly competitive, the lumber business was one of the growth industries of the era, and, during the next forty years, Sutherland succeeded in acquiring a large number of lumber yards in Kansas, Oklahoma, and Texas.²³ In addition, he married the daughter of another lumberman and became general manager of the local operation of his father-in-law's successful company.²⁴ Sutherland died in 1941, but the house is still owned and occupied by his widow.

Builders and Suppliers

Bernard Corrigan's construction company was the contractor for his home.²⁵ The art glass windows were possibly designed by Curtiss himself,²⁶ but, more probably, were selected by Curtiss from available stock patterns and executed by a local firm under Curtiss' supervision.²⁷ The Kokomo Opalescent Glass Company of Kokomo, Indiana, has long been a principal supplier of the rolled opalescent glass sheeting from which such windows are fabricated.²⁸

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Location

Bernard Corrigan paid \$15,000 for the lot which, in 1911, he chose as the site for his new home.²⁹ It was in an area, largely woods, fields, and pastures, that had been incorporated within the city limits only two years earlier. However, it was contiguous to a roadway which had just been designated a boulevard, and over which an easement had already been granted for operation of a street car line. 1909 had also seen the organization of nearby Visitation Parish, with a membership of a dozen families,³⁰ and St. Teresa's Academy, the most exclusive Catholic school for girls, had moved southward into Corrigan's prospective neighborhood in 1910.³¹ Approximately one mile to the east of his lot was the nucleus of a planned residential development being launched by a young builder named J.C. Nichols. Within a few years, Nichols' farsighted planning and shrewd management enabled his development which he called the Country Club district, to encompass the Corrigan Residence and become the fastest growing and most prestigious neighborhood of Kansas City. (An astute real estate operator, Corrigan apparently foresaw the direction of Kansas City's residential growth and the potential appreciation of the property he selected.)

The survey of Missouri's historic sites is based on the selection of sites as they relate to theme studies in Missouri history as outlined in "Missouri's State Historic Preservation Plan." The Bernard Corrigan Residence is, therefore, being nominated to the National Register of Historic Places as an example of the themes to "Architecture," "Fine Arts and Humanities," "Society," and "Technology."

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FOOTNOTES

1. "Innovations in a \$142,000 Home," Kansas City Star, 24 May 1914, p. 7C; "New Corrigan Residence...", Kansas City Journal, 7 January 1913, Mounted Clipping Files, "Kansas City: Residences, Corrigan Home," Missouri Valley Room, Kansas City Public Library, Kansas City, Missouri (material from this collection will hereinafter be cited Mounted Clipping Files and name of file).
2. "America's Newest Theater, the Willis Wood, To Be Opened Tomorrow Night," Kansas City Star, 24 August 1902, p. 15; "Louis Curtiss, Architect, Dies," Kansas City Journal, 25 June 1924, Mounted Clipping Files, "Kansas City: Curtiss, Louis"; Fred T. Comee, "Louis Curtiss of Kansas City," Progressive Architecture (August, 1963): p. 129; Hoye's City Directory of Kansas City, Missouri: 1887-1888 ([Kansas City, Missouri]: Hoye Directory Company [1887]), p. 189 (in this first listing for Curtiss, he is called "draughtsman").
3. "The New City Hall," Kansas City Star, 19 September 1892, p. 8; "America's Newest Theater...", Kansas City Star, 24 August 1902, p. 15; Donald L. Hoffman, "Pioneer Caisson Building Foundations, 1890," Journal of the Society of Architectural Historians, 25, No. 1 (May, 1966): pp. 68-70.
4. Comee, p. 130.
5. Ibid., p. 131.
6. "America's Newest Theater...", Kansas City Star, 24 August 1902, p. 15; "Fire in Willis Wood," Kansas City Times, 8 January 1917, p. 1.
7. Louis Curtiss, "[Director of] Projects," Kansas Collection, Collection 35, University of Kansas Libraries, Lawrence, Kansas, p.F and loose photographs.
8. John Burchard and Albert Bush-Brown, The Architecture of America, abridged ed. (Boston: Little, Brown and Company, 1966), p. 279; Donald L. Hoffman, "Kansas City's Architectural Debt to Curtiss," Kansas City Star, 3 May 1964, pp. 1E, 4E.
9. Kansas City Journal, 13 January 1910, Mounted Clipping Files, "Kansas City: Corrigan, Bernard"; Kansas City Journal, 7 January 1914, Mounted Clipping Files, "Kansas City: Corrigan, Bernard."
10. Carrie Westlake Whitney, Kansas City, Missouri: Its History and Its People, 1808-1908, 3 vols. (Chicago: S.J. Clarke Publishing Company, 1908), 1: 282, 283.

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11. "Mr. Corrigan Has Resigned," Kansas City Star, 12 January 1910, p. 1; Kansas City Journal, 13 January 1910, Mounted Clipping Files, "Kansas City: Corrigan, Bernard."
12. "New Corrigan Residence...", Kansas City Journal, 7 January 1913, Mounted Clipping Files, "Kansas City: Residences, Corrigan Home"; "Bernard Corrigan Dead," Kansas City Times, 7 January 1914, p. 2; "Corrigan, Bernard, Death," Kansas City Journal, 7 January 1914, Mounted Clipping Files, "Kansas City: Corrigan, Bernard."
13. Ibid.
14. Report to Probate Court, Kansas City, Jackson County, Missouri, of guardian of Corrigan minors of sale of subject property, 6 July 1914.
15. C. B. Glasscock, Then Came Oil (Indianapolis and New York: Bobbs-Merrill Company, 1938), pp. 198-199.
16. Ibid., p. 199.
17. Ibid., pp. 215-217, 234-235.
18. "Millionaires," Kansas City Post, 10 November 1907, Mounted Clipping Files, "Kansas City: Millionaires."
19. Edward R. Schauffler, "Memory Turns to... 'Great White City' of Brush Creek," Kansas City Times, 26 June 1945, p. 16.
20. Ibid.
21. "It Happened in Kansas City," Kansas City Star, 15 September 1946, p. 2A.
22. Warranty Deed, Joseph J. Heim to Robert and Mae Sutherland, 18 December 1923, conveying subject property, recorded Book B 2459, p. 203, Office of Recorder of Deeds for Jackson County, Missouri, at Kansas City, Missouri (consideration not recited in the deed, but affixed revenue stamps indicate purchase price).
23. "In Sutherland Homage," Kansas City Times, 24 November 1941, p. 2.
24. "Rob't Sutherland Dies," Kansas City Star, 22 November 1941, p. 3.

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25. Building Permit No. 10913, dated 9 April 1913, Building Permit Office, 18th Floor, South, City Hall, Kansas City, Missouri.
26. Herman Sutherland, Sutherland Lumber Company, to Elaine B. Ryder, Kansas City, Missouri, 24 September 1975 (files of Landmarks Commission of Kansas City, Missouri, Kansas City, Missouri).
27. Interview with Frank Hopcroft, Hopcroft Stained Glass Company, Kansas City, Missouri, 15 January 1976. (Campbell Art Glass Company produced a great many of the finest art glass windows in Kansas City. In 1914, this company was purchased by one of its employees, Hugh Fred Hopcroft, father of Frank Hopcroft. Hugh Fred Hopcroft, now deceased, was personally acquainted with Louis Curtiss and worked with him often, according to his son.)
28. Ibid. (Hopcroft's expert opinion selects the Kokomo Opalescent Glass Company as the most likely supplier, although the Wissmach Glass Company, Paden City, West Virginia, is also a possible source.)
29. Warranty Deed, Ward Investment Company to Bernard Corrigan, 5 December 1911, conveying subject property, recorded Book B 1396, p. 232, Office of Recorder of Deeds for Jackson County, Missouri, at Kansas City, Missouri.
30. "Church 25 Years Old," Kansas City Star, 2 September 1934, p. 7A; "25th Anniversary," Kansas City Journal-Post, 2 September 1934, Mounted Clipping Files, "Kansas City: Churches, Catholic, Visitation Parish."
31. Kellogg-Baxter's Kansas City Blue Book and Club Directory: 1910-11 (Kansas City, Missouri: Kellogg-Baxter Printing Company, [1910]), p. 178.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

1. Building Permit No. 10913, dated 9 April 1913, Building Permit Office, 18th Floor, South, City Hall, Kansas City, Missouri.
2. Burchard, John, and Albert Bush-Brown. The Architecture of America. Abridged ed. Boston: Little, Brown and Company, 1966.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approx. 2.51 acres

UTM REFERENCES

A 15 361180 4320930
ZONE EASTING NORTHING
C

B
ZONE EASTING NORTHING
D

VERBAL BOUNDARY DESCRIPTION

Lot 8, Block 1, Sunset Hill

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
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STATE	CODE	COUNTY	CODE
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11 FORM PREPARED BY

NAME / TITLE

1. Elaine B. Ryder, Researcher

ORGANIZATION Landmarks Commission of Kansas City,
Missouri

DATE April 15, 1976

STREET & NUMBER City Hall - 26th Floor, E.
414 East 12th Street

TELEPHONE 816/274-2555

CITY OR TOWN Kansas City

STATE Missouri 64106

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL X

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Director, Department of Natural Resources,
and State Historic Preservation Officer

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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3. Comee, Fred T. "Louis Curtiss of Kansas City." Progressive Architecture (August, 1963): pp. 128-134.
4. Glasscock, C. B. Then Came Oil. Indianapolis and New York: Bobbs-Merrill Company, 1938.
5. Hopcroft, Frank. Hopcroft Stained Glass Company, Kansas City, Missouri. Interview, 15 January 1976.
6. Hoye's City Directory of Kansas City, Missouri: 1887-1888. [Kansas City, Missouri]: Hoye Directory Company, [1887].
7. Hoffman, Donald L. "Kansas City's Architectural Debt to Curtiss." Kansas City Star, 3 May 1964, pp. 1E, 4E.
8. . "Pioneer Caisson Building Foundations, 1890." Journal of the Society of Architectural Historians, 25, No. 1 (May, 1966): pp. 68-71.
9. Kansas City, Missouri. Kansas City Public Library, Missouri Valley Room. Mounted Clipping Files, "Kansas City: Churches, Catholic, Visitation Parish; Corrigan, Bernard; Curtiss, Louis; Millionaires; Residences, Corrigan Home."
10. Kansas City Star, 19 September 1892; 24 August 1902; 12 January 1910; 24 May 1914; 2 September 1934; 22 November 1941; 15 September 1946; 3 May 1964.
11. Kansas City Times, 7 January 1914; 8 January 1917; 24 November 1941; 26 June 1945.
12. Kellogg-Baxter's Kansas City Blue Book and Club Directory: 1910-11. Kansas City, Missouri: Kellogg-Baxter Printing Company, [1910].
13. Lawrence, Kansas. University of Kansas Libraries. Kansas Collection. Collection 35. Louis Curtiss, "[Director of] Projects."
14. Report to Probate Court, Kansas City, Jackson County, Missouri, of guardian of Corrigan minors of sale of subject property, 6 July 1914.
15. Schauffler, Edward R. "Memory Turns to ... 'Great White City' of Brush Creek." Kansas City Times, 26 June 1945, p. 16.
16. Sutherland, Herman. Sutherland Lumber Company, Kansas City, Missouri. Interview, 8 March 1975.

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17. . Letter to Elaine B. Ryder, 24 September 1975. (Files of Landmarks Commission of Kansas City, Missouri, Kansas City, Missouri.)
18. Warranty Deed, Ward Investment Company to Bernard Corrigan, 5 December 1911, conveying subject property, recorded Book B 1396, p. 232, Office of Recorder of Deeds for Jackson County, Missouri, at Kansas City, Missouri.
19. Warranty Deed, Joseph J. Heim to Robert and Mae Sutherland, 18 December 1923, conveying subject property, recorded Book B 2459, p. 203, Office of Recorder of Deeds for Jackson County, Missouri, at Kansas City, Missouri.
20. Whitney, Carrie Westlake. Kansas City, Missouri: Its History and Its People, 1808-1908. 3 vols. Chicago: S. J. Clarke Publishing Company, 1908.

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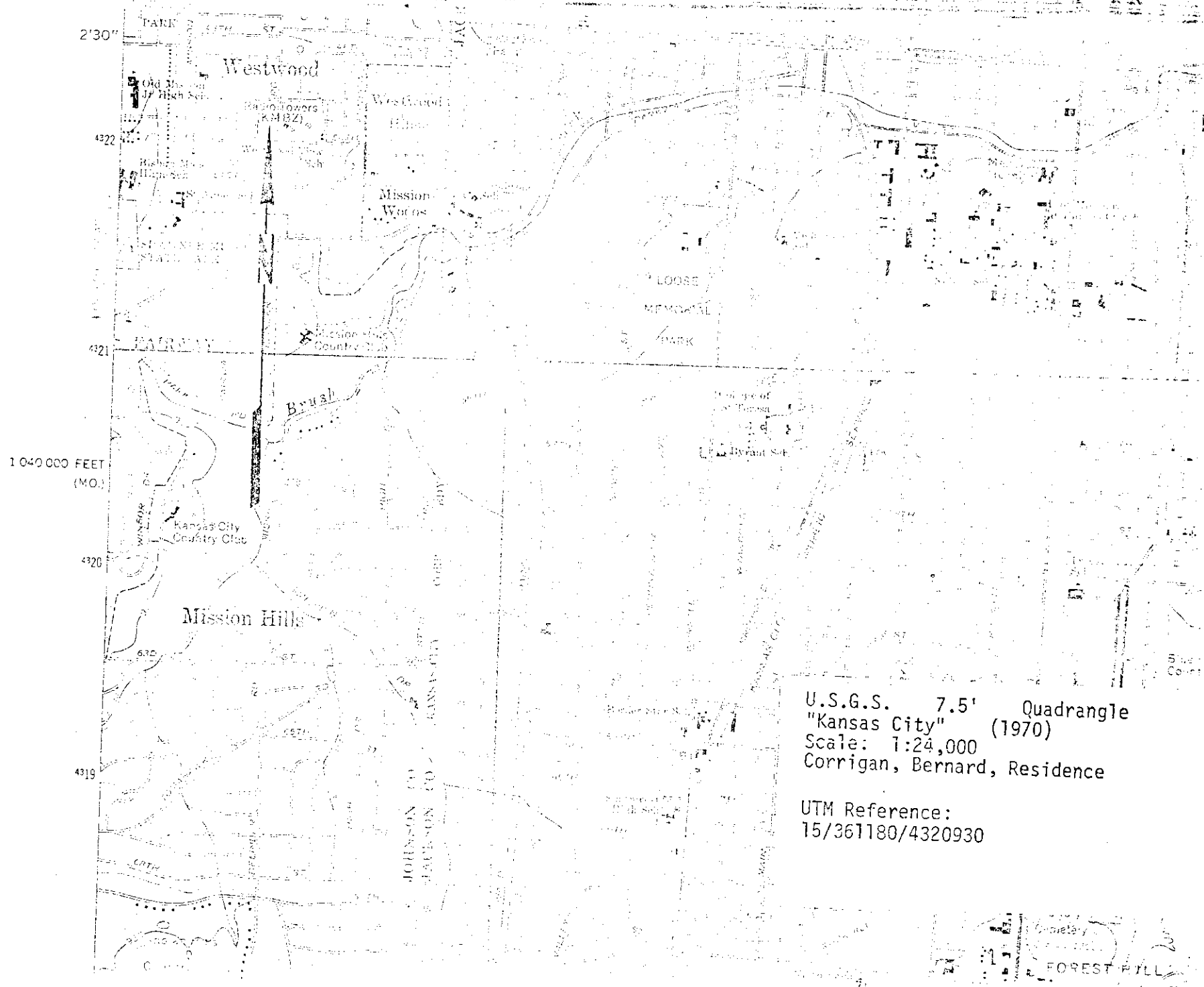
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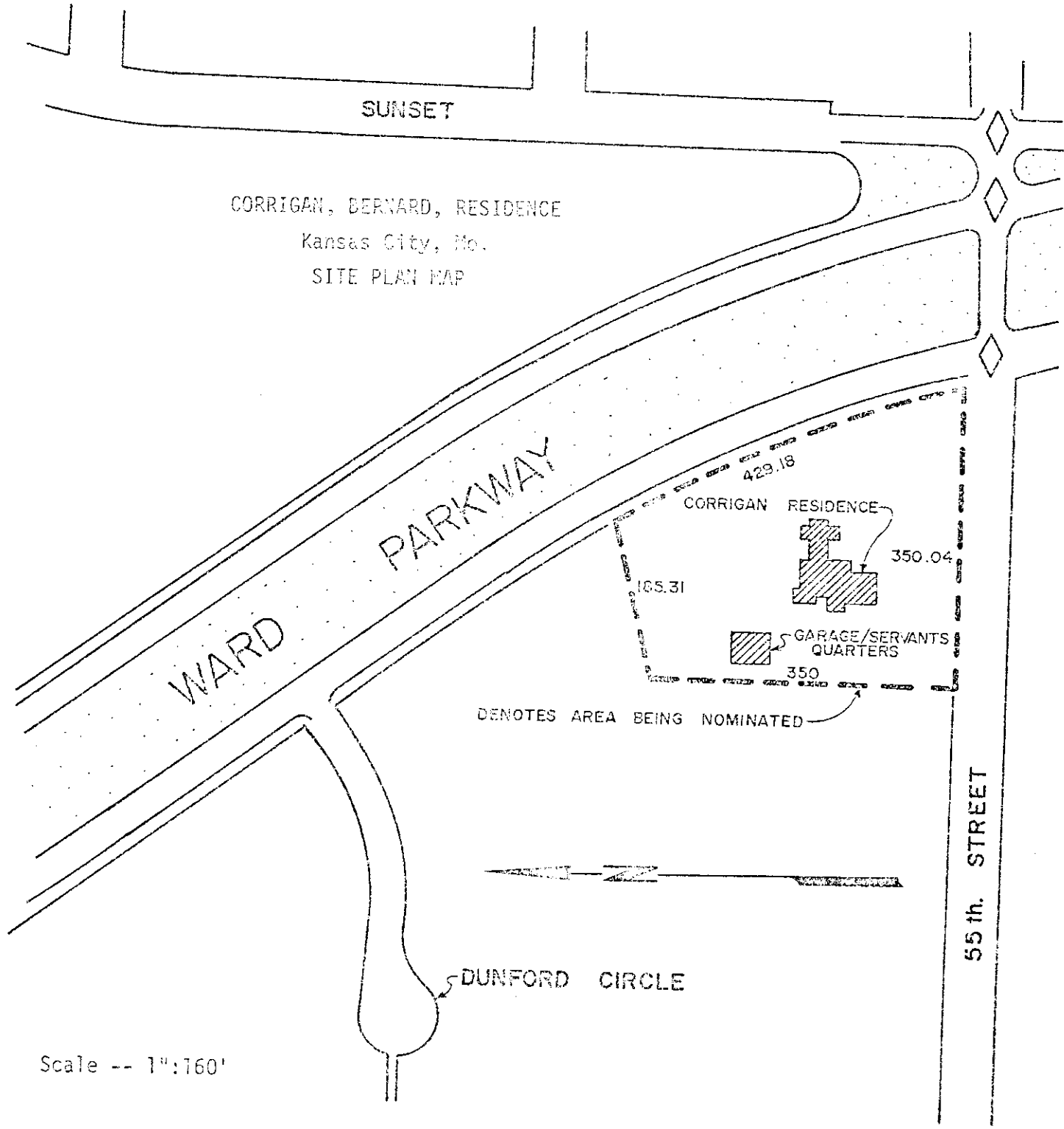
2. Edward J. Mischczuk, Chief Research Historian
Landmarks Commission of Kansas City, Missouri
City Hall - 26th Floor, E.
414 East 12th Street
Kansas City, Missouri 64106

Telephone: 816/274-2555

3. Nancy B. Breme, Architectural Historian (editor)
Office of Historic Preservation
Department of Natural Resources
P.O. Box 176
Jefferson City, Missouri 65101

May 11, 1977
Telephone: 314/751-4096





Scale -- 1"=160'

Photo Log:

Name of Property: **Corrigan, Bernard, Residence**

City or Vicinity: **Kansas City**

County: **Jackson County** State: **MO**

Photographer: **Victoria Karel**

Date

Photographed: **1977**

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

1 of 9. Main entrance façade.

2 of 9. E façade of W wing.

3 of 9. W façade.

4 of 9. N façade.

5 of 9. E façade of E wing.

6 of 9. Interior view of entrance way.

7 of 9. Interior view of leaded art glass window in entrance way.

8 of 9. Interior view of living room.

9 of 9. Interior view of dining room.













