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National Park Service

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National Register of Historic Places  
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections**1. Name**

historic Frank M. Howe Residence

and or common

**2. Location**

street &amp; number 1707 Jefferson St. not for publication

city, town Kansas City vicinity of Congressional District 5

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 checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input checked="" type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input checked="" 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 Mr. Larry Horning

street &amp; number 1707 Jefferson St.

city, town Kansas City vicinity of state Missouri

**5. Location of Legal Description**courthouse, registry of deeds, etc. Office of Recorder of Deeds  
Jackson County Courthouse, K.C. Annex

street &amp; number 415 East 12 St.

city, town Kansas City state Missouri

**6. Representation in Existing Surveys**title Historic Kansas City Foundation Survey has this property been determined eligible? ☐ yes ☒ nodate September, 1980 ☐ federal ☐ state ☐ county ☒ local

depository for survey records Historic Kansas City Foundation, 20 W. 9th St.

city, town Kansas City state Missouri

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Mulkey Square Kansas City, Missouri 1869-1973

1973, The Museums Council of Mid-America & Junior League of Kansas City, Missouri, Inc.

Preliminary Inventory of Architecture & Historic Sites

November 1974, The Landmarks Commission of Kansas City, Missouri.

West Side Neighborhood Kansas City, Missouri

June 1981, Historic Kansas City Foundation

## 7. 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

#### FRANK M. HOWE RESIDENCE - DESCRIPTION

The Frank M. Howe Residence, located at 1707 Jefferson Street in Kansas City, Missouri's historic Mulkey Square neighborhood on the West Side bluffs, is a large Shingle style structure. Erected in 1887, the irregularly shaped two and one-half story house is constructed primarily of limestone and wood shingle. Situated a few hundred feet from the intersection of 17th and Jefferson streets, the Howe residence is part of an enclave of architect designed homes lining both sides of Jefferson from 17th to 18th streets. The principal (west) facade faces Jefferson Street. A vacant lot to the north allows for an unobstructed view of the north facade. The ground slopes downward toward the east completely exposing the foundation on that side.

#### EXTERIOR

##### Overall Dimensions

The residence measures approximately 38' along the west frontage; 28' along the east facade; 55' along the north facade and 157' along the south facade. The house contains approximately 6,092 square feet of living space (measurements include basement, and rear and side porches).

##### Construction Materials and Colors

The foundation is of cut white limestone. All corners and openings on the basement and first floors are accented by dark red brownstone, in quoins; brownstone bands wraps around the exterior west chimney. The contrasting stone used here reflects the firm's early interest in the use of color as influenced by the polychrome of the High Victorian Gothic style and the work of H. H. Richardson.<sup>1</sup> In some places the brownstone has been painted black. The small back porch, second and attic stories are covered by brown shingles though the majority of these areas are still covered by non-original green asbestos siding. Windows on the upper floors have painted green wood surrounds; doors are aluminum.

##### West Facade

The principal entrance is not located on the west facade, but is found to the south off the side porch. A broad gable end faces the street. There is a small return in the northwest corner where the gable begins to rise. The attic story is fenestrated by a coupled 12-over-12 light, double hung sash window with a plain wood surround. Non-original green asbestos siding covers this portion.

A two story, three-sided bay with a flat roof occupies the northwest corner of the residence. Six windows fenestrate the projection: three on the second floor level are 12-over-one light, double hung sash windows with simple wooden surrounds; three windows in the lower portion consist of one, one-over-one light double hung sash window and two, four-over-four light double hung sash windows all framed in dark red brownstone quoins. The quoin motif continues below the window accenting the vertical joints of the bay walls.

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Brown shingles cover the second floor wall surface, bay included. Openings on this floor include a non-original aluminum door located south of the bay and a large 12-over-one light, double hung sash window with a wooden entablature surround.

Openings on the first floor include two large one-over-one light, double hung sash windows with surrounds of dark red brownstone quoins. Directly below these are two basement windows with similar surrounds.

A molded wooden string course divides first and second floors. A flush exterior single stack stone chimney with bands of dark red brownstone is located slightly south of center and rises from the middle of the first floor to a height well above the roof line.

The exterior porch, running along the south side of the house, is adjoined to the house by an extended gable roof. The ridge line runs perpendicular to the street. The pedimented gable end of the porch roof is filled with shingles laid in an undulating pattern. The porch is approached by a short rise of concrete steps.

South Facade

The exterior porch extends from the far southwestern corner of the south facade (projecting slightly beyond the west facade) to a point about halfway down this side. Access to the porch is provided, on the south facade, by a single flight of concrete steps located at the rear. Large wooden piers and classical columns support the gable roof; smaller coupled posts are non-original and apparently were added later to support a porch screen. The whole rests upon a three foot limestone wall with dark red brownstone coping and quoins accenting all the corners.

The principal entry door, a single leaf wooden panel inset with a glass plate, is located along the southern wall toward the rear of the porch. Six small glass squares set in a wooden frame form the narrow transom above the door. An aluminum screen door covers the entrance; the whole is framed by brownstone quoins. Towards the west, two large one-over-one light, double hung sash windows with simple wooden moldings are recessed into quoined brownstone surrounds separated by a high rectangular single paned window.

There are three dormers on the gabled porch roof. Two are small and stacked one upon the other having hipped roofs with single 12-over-12 light, double hung sash windows. A large, centrally located dormer with a hip roof is illuminated by a one-over-one light, double hung sash window.

Beyond the porch to the east is located a one story three-sided bay with a wide hip roof. Fenestration includes an eight-over-eight light, double hung sash basement window at center; above this is a small, single paned window; and two, large one-over-one light, double hung windows facing southeast and southwest, respectively.

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Dark red brownstone quoins surround all openings and delineate all vertical joints of the bay walls below the windows and along the far eastern edge where the bay meets the south wall. A one-over-one light, double hung sash window with simple wooden frame is situated directly above the bay.

Further east, one narrow six-over-six light, double hung sash window with a quoined brownstone surround is located at basement level while an identical window, directly above it, fenestrates the first floor. A molded wooden string course divides first and second floors. The second floor is punctuated by a large one-over-one light, double hung sash window with a plain wooden frame. A wide dormer with a hip roof inset with two one-over-one light, double sash windows faces south.

The first floor is of limestone with dark red brownstone accents; the shingled upper stories are partially covered by green asbestos siding.

East Facade

Centered on the east facade is a two-story projecting bay. Of particular interest is the uniformly shingled rear porch with arched openings supported by shingled posts in the Shingle style tradition. A single flight of wooden stairs, enclosed within the porch walls and approached from the south, lead to a secondary entrance at rear. Above the porch, a single bay rises the height of the second floor and is capped with a hipped roof.

Another entrance is located at basement level directly below the porch. The single leaf paneled wooden door is inset with a glass pane and sheltered by a screen door. The whole is recessed and framed on either side by brownstone quoins. Above, coffered wooden paneling provides a decorative accent.

A total of ten windows, of varying sizes and all one-over-one light, double hung sash, fenestrate the facade. A non-original aluminum door is centered on the attic story.

A broad gable crowns the attic story with small returns in the southeastern and northeastern corners.

Limestone covers the basement and first floor wall surfaces to either side of the bay; partially exposed shingles and green asbestos cover the upper floors.

North Facade

The windows on the north side of the house vary in shape and placement. Those at basement level and on the first floor are multi-paned and enframed with dark red brownstone quoins. One window, situated between first and second floors, has a quoined lower half and a recessed upper half with deeply coffered panels on three

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sides. Another, even more interesting window, is centered on the second floor and most likely illuminates the second floor staircase landing. Here, a swan's neck pediment with central shell motif crowns the large one-over-one light, double hung sash window. An isolated pediment like this is typical of the firm's work and another example can be seen locally in the Coates House Hotel on the southeast corner of 10th and Broadway streets.<sup>2</sup> Two dormers with shed roofs face north. A side slope single stack limestone chimney with brownstone coping is located near the northwest corner.

The lower stories are of limestone with brownstone quoins surrounding all windows and accenting the corners; green asbestos siding covers wood shingles on the upper floors.

Roofs

From the west facade, a salt box roof dominates. However, a broad gable roof is visible from the east. The adjoining side porch to the south has a steep gable roof. Dormers have both hip and shed roofs. The bays have either flat or hipped roofs. A green asbestos roof replaces the original roof of which there is no trace. Tile accents all roof ridges.

Chimneys

There are three, single stack limestone chimneys: an exterior flush chimney on the west; side slope chimney in the northeast corner; and a short, straddle ridge chimney slightly off center towards the east. All have brownstone coping; the exterior chimney is accented by bands of brownstone.

INTERIOR

Floorplans<sup>3</sup>

Basement: There is a full basement under the house accessible by an interior stairway located off the kitchen, and by an exterior entrance located to the east.

First Floor: The single leaf entry door opens into a vestibule and long, narrow central hall beyond. To the west are located the parlor and library. To the east, moving counter-clockwise, are located the dining room, butlery with built-in wine rack, pantry, kitchen and rear pantry. An enclosed back staircase, just west of the kitchen, ascends to the second floor.

Second Floor: The second floor is comprised of a series of three bedrooms, all with alcoves. Two of the rooms, along the southern wall, share a dressing room. A nursery, large closet and bathroom are found in the far northeast corner. There is a small center hall at the top of the principal second floor landing and back stairway.

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Attic Floor: Accessible by the back stairway, there are four bedrooms on this level. Two chambers along the western wall have alcoves; all have ample closet space. Storage closets are located to either side of the back stairway. There is a very small and narrow center hall at the stairway landing. A drop access ladder and door in the ceiling lead to additional storage space under the apex of the gable.

Stairways

The principal interior stairway is U-shaped with small landings: one at the base; and two more separated by the six risers between them. Composed of polished oak, the staircase is in excellent condition and the focal point at the end of the long central hall. An integral part of the design, a stairseat, with recessed paneled wainscotting for the back and a carved volute for an armrest, is situated at the base of the stairway in the northeast corner. Turned balusters of three alternating designs support a molded handrail at the base of the stairs to the south and along the west, south and east sides of the stairs as they ascend to the second floor. There is an oak ledge running from east to west beneath a large window on the north wall. At the bottom of the staircase, supporting the southern balustrade, is the starting newel: raised on an unadorned oak pier, a fluted shaft blossoms into a capital richly carved with acanthus leaves and surmounted by a band of plain bead molding and a molded cap. All other newels, while having similarly fluted shafts and molded caps on top, have much simpler capitals inset with a simple recessed panel on three sides. However, the newel of the first landing is surmounted by an ornamental carved pier: the battered square shaft, inset with a carved rinceau pattern, is crowned by an elaborate Ionic capital supporting a richly carved scroll adjoined to the cross beam of the ceiling.

The back stairway, spiraling from first to second floors, is enclosed in its own hallway between the main staircase to the west and the kitchen to the east.

The U-shaped back stairway, rising between second and third floors, is completely exposed and entirely of pine. A screen of ornamented balusters with a classicized newel post anchoring the southern end is set at eye level beneath a wide arch along the west side of the stairs. A few steps up, at the landing, a modest pine balustrade with turned balusters and plain newels with ball-like capitals borders the stairs to the west.

Flooring

The floors of the first story are of oak. (The kitchen floor, currently covered with linoleum, may be of pine.) Second and third floors are of pine. The bathroom on the second floor is laid with ceramic tile.

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Walls and Ceilings

All wall surfaces are in excellent condition.

The parlor and library on the first floor retain their original canvas wall covering, and embossed wallpaper above the picture rail. Canvas wall covering is found in the dining room as well. Some rooms have been wallpapered; the majority of those on the second and attic floors being painted plaster. Of particular interest are the storage closets on the second and third floors outfitted with "built-in" dressers, shelves and hanging racks. There are several window seats doubling as storage chests. On the first floor, built-in furniture is far more elegant but still quite practical as seen in the front hall stairseat, mahogany bookcases in the library, and the dinnerware storage units to either side of the fireplace in the dining room. A wine rack is located in the butlery directly off the dining room.

A continuous plate rail and recessed oak paneled wainscotting measuring 5' 7" in height lines the west, south and east walls of the dining room.

First floor ceilings measure 10' 8". The dining room has a coffered oak ceiling inset with brass light fixtures and bulbs. Ceilings on the second floor measure 8' 9". Ceilings of the third floor measure 8' 6" and slope in places in accordance with the roof.

Trim

Most doorways and windows are framed with a molded trim. The wood (doors, baseboards, wainscotting, picture rails, fireplace mantels, and storage units) varies from room to room as follows: vestibule, central hall, dining room and butlery: oak; parlor: cherry wood; library: mahogany; kitchen and pantries: pine; second and attic floors: pine.

Sliding recessed paneled wood doors are still intact and located between the central hall and parlor; parlor and library. Many of the doors on the first floor have recessed wood paneling. Principal doors on the upper floors have glass transoms.

Windows throughout the house are of varying shapes and sizes. Some of those on the first floor measure 8' 9" in height.

All original brass hardware is intact.

Heating System

Of the six original fireplaces, four are intact and in excellent condition. The fireplaces in the parlor (cherry wood); library (mahogany); and dining room (oak) share similar neo-classical fronts and have richly carved overmantels. Glazed tile



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or bricks enliven each fireplace front; those in the library and parlor both having decorative cast-iron interiors and hood. The fourth fireplace, located in a second floor bedroom, has a front composed of glazed tile and ornamental cast-iron with a shallow classicized mantel.

The original gravity furnace is still in use. Ornamental cast-iron grates are located on the floors throughout the house.

Lighting

Aside from the brass light fixtures in the dining room ceiling, no original fixtures survive.

ALTERATIONS

Exterior

The addition of green asphalt siding on the upper stories conceals most of the original brown shake shingles beneath. Green paint, too, has been used for wooden doors and window trim. In several places the original dark red brownstone has been covered with black paint.

Two aluminum doors: central west facade, second floor, and central east facade, attic floor, are not original. The present owner has removed exterior staircases, added when the house was converted to apartments, that provided access to these entrances.

All aluminum screen doors and windows are non-original.

The window of the dormer in the northwest corner of the north facade has been replaced.

A shingled stable, whose foundations are still visible to the rear of the house in far southeast corner of the lot, is no longer standing.

Interior

The interior has been altered slightly, although not irreversibly, to accommodate apartment units. Additional bathrooms were added on the first floor (pantry) and attic floor (storage room just east of stairs). Of the six original fireplaces, only four are intact and completely operable.

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**CONDITION**

The building is structurally sound and in excellent condition on the exterior and interior. The owner has already begun to restore the residence as closely as possible to its original configurations and plans to see the restoration through to its completion.

**SITE FEATURES**

A chain link fence encloses the yard to the west; a gate opens onto a cement tiled walkway leading to the side porch entrance. The southern and northern boundaries are delineated by a chain link fence. The same fence borders the property to the east until it runs into the foundation of the stable which closes the rear yard.

An asphalt driveway runs the length of the south wall terminating in a grassy plot in the rear yard. The foundation of the original stable is located just beyond this in the far southeastern corner. A stone retaining wall, about two feet in height and 15' long is located along the northern edge of the rear yard. From here the ground drops to a lower yard. At the eastern end of the stone wall is a flight of cement steps descending to the basement door.

**PRESENT STATUS**

The building is currently occupied and under restoration. There is presently no threat of demolition nor are there any known plans for redevelopment which would affect the building.

**FOOTNOTES**

<sup>1</sup>Sherry Piland, "Henry Van Brunt of the Architectural Firm of Van Brunt and Howe: The Kansas City Years," Master's Thesis, University of Missouri at Kansas City, 1976, pg. 47.

<sup>2</sup>Piland, "Henry Van Brunt," pg. 47.

<sup>3</sup>Information concerning floorplans derived in part from drawings located at The Kansas City Museum. Additional information provided by Mr. Larry Horning, owner and resident of 1707 Jefferson.

## 8. 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	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian	
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater	
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation	
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)	

**Specific dates** 1887

**Builder/Architect** Van Brunt & Howe (architects);  
Frank M. Sharp (contractor)

**Statement of Significance (in one paragraph)**

The Frank M. Howe residence is significant for architectural and historical reasons. Howe, a principal partner in the nationally recognized architectural firm of Van Brunt and Howe, had the house at 1707 Jefferson built in 1887 as his home from designs executed by his office. A fine interpretation of the late nineteenth century Shingle style, the house is one of five residential works designed by the firm still remaining in Kansas City.<sup>1</sup> (Another house designed by Van Brunt & Howe, the C. E. Moss residence at 1714 Jefferson, is located directly across the street.) The house was constructed shortly after the firm had opened a permanent Kansas City office. As a residence for one of the partners, the house showcased Van Brunt and Howe's capabilities in single family residential work rather than just commercial, hotel, and railroad terminal design. This becomes an early and clearly significant statement by the firm when considering that they were to dominate the Kansas City architectural scene for the next fifteen years. Although the Howe residence is not the only extant architectural work by the firm from this period, it is by virtue of its original client, condition and date a measure of the firm's success and status. The visibility of Van Brunt and Howe was not threatened by their relocation in this area; they were, in fact, the first architectural firm in Kansas City to be nationally recognized. Further, the Howe residence stands today as an anchor for the northeastern end of Jefferson Street, an enclave of large, high-styled homes commissioned by prominent citizens in the last 30 years of the nineteenth century. Although at one time, pattern book cottages and fashionable homes lined the streets of Mulkey Square, recent highway construction has leveled the majority of finer homes once located in the central western section of the district. The Howe residence is typical of the imposing residences on this street and of its era.

### FRANK MAYNARD HOWE AND THE FIRM VAN BRUNT AND HOWE

Frank Maynard Howe was born in Arlington, Massachusetts in 1849. He was educated at public schools and Cotting Academy before entering MIT as an architecture student (he was a member of the first class of architecture offered at the institution). In 1868, as a student, Howe entered the Boston firm of Henry Van Brunt and William Ware and worked there for many years. He left the firm for a time to take a position with the Supervising Architect of the Treasury, returning a year later to manage the office of Van Brunt and Howe.

In 1872, Howe married M. Elizabeth Wyman and in 1878 the couple left for an extended trip abroad to travel and study. Upon his return, Howe engaged in a brief partnership with Arthur H. Dodd of Boston. However, in 1882, the firm of Van Brunt and Howe was formed (Ware having left the partnership in 1881).

The new firm opened a branch office in Kansas City in 1885. As the junior partner, Howe acted as resident manager representing the firm for many years and expanding the business.<sup>2</sup> Van Brunt and Howe were popular and prosperous - Kansas City was becoming an important rail center and was experiencing, with the advent of the twentieth century, a real estate and building boom.<sup>3</sup> The office became so important, that by 1888 Van Brunt closed the eastern office and moved here.<sup>4</sup>

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The firm received many commissions both in Kansas City and across the nation. Projects completed during the Kansas City years included: public libraries in Massachusetts; stations for the Union Pacific Railroad in Utah and Oregon; and private homes in Marlborough, New Hampshire and Cambridge.<sup>5</sup>

Henry Van Brunt died in 1903. Howe continued alone for a year before admitting Henry F. Hoit and William Cutler into the partnership. In 1905, the name of the firm was formerly changed to Howe, Hoit and Cutler. In 1907, Cutler died; the firm was now called Howe and Hoit. After Howe died two years later, Hoit practiced alone until 1919 when he formed the Hoit, Price and Barnes partnership.

Van Brunt and Howe were among the most prominent architectural firms in the country at the turn of the century. Evidence of their prestige can be seen in their participation in the Chicago World's Columbian Exposition of 1893 for which they designed the Electricity Building; they were also selected as the local assistants for the New York firm of McKim, Mead and White in the execution of designs for the New York Life Building (1890) in Kansas City, Mo. Important commissions in Kansas City during the nearly 25 year partnership of Van Brunt and Howe included: the Bayard Building; Gibraltar Building; Kansas City Club; Emery Bird Thayer Building; Coates House Hotel; Kansas City Star Building and Robert Keith Furniture and Carpet Co. Of these only the Bayard Building and the Coates House Hotel are still standing. There were many residential commissions as well, but those remaining include only: the Frank M. Howe residence; C. E. Moss residence; Mrs. G. M. Blossom residence; August R. Meyer residence; and S. B. Armour residence.<sup>6</sup> The firm also participated in numerous renovations, improvements and alterations of other structures in the city.

There were many important commissions for Howe after the death of Van Brunt; among the best known are: the Varied Industries Building at the Louisiana Purchase Exposition in St. Louis 1904; and the R. A. Long Building and B'Nai Jehudah Temple by Howe, Hoit and Cutler.

After a career that spanned more than 40 years, Howe spent the last few months before his death in 1909, traveling abroad for his health. He was a member of the American Institute of Architects and the Artillery Club of Boston.

**MULKEY SQUARE PROFILE**

Developed in the last 30 years of the nineteenth century amidst the western bluffs high above the Kansas River Valley, Mulkey Square is recognized as Kansas City's first residential suburb. The irregularly shaped area is bordered by 13th Street on the north and West Pennway on the south; Jefferson Street on the east; and West Pennway and Jarboe to the west. The Southwest Trafficway and I-70, to

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the east and north respectively, have isolated the area, once an extension of the fashionable Quality Hill area to the north.

The first settler on the bluffs was William K. Mulkey, a North Carolinian who moved to Missouri with his family in 1828. As a young man, 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 status.

Mulkey was married to Catherine Drips, the daughter of the mountain man and fur trapper, Andrew J. Drips, and his Otoe Indian wife. The newlyweds first lived in a log cabin on the northern crest of the bluffs. In 1857 they moved into their new two-story brick residence at what is now 13th and Summit streets.

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 Edition," or Mulkey's Square extended from 13th to 16th streets and from Madison to Belleview. Neighboring landowners platted "Prospect Place" and "King's and Bouton's Additions" increasing the size of the development and attracting new families. By the 1880s, such a large Irish community had settled on the bluffs that it was nicknamed "Irish Hill." Other residents were immigrants from Scandinavia, Germany, and England, as well as second generation families who had moved into the area from the northeastern parts of the city.

Meat packing houses, factories and the marshalling yards of the Kansas City, Fort Scott and Gulf Railroad were located below the bluffs and provided employment for many people. Quite a few lived in the immediate area of their work in the West Bottoms (now the Central Industrial District), or up on the crest of the bluffs. The modest cottages on narrow lots in the Bottoms are gone now, but others remain on the bluffs distinguished by full front porches and decorated with Eastlake or Stick Style motifs.

Increased prosperity encouraged the construction of more ambitious "pattern" housing on the crest of the bluffs, most notably in the 1300 to 1600 blocks of Summit, Madison and Belleview. Narrow lots were common here too with interior plumbing, central heating, and gas becoming more prevalent after the mid-1870s. These pattern houses were urban adaptations of designs from the "working man's cottage" much as those described by Andrew Jackson Downing in The Architecture of Country Houses published in 1850. Because plans and millwork were ordered from catalogs, many of the homes share similar designs but no two are exactly alike. The two-story three-bay Italianate style was particularly popular. "The Kansas City Peak Style," a local variation built between 1875 and 1890, can be found throughout the country but the concentration on the West Side bluffs is unequalled anywhere in the city.

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While occupants of Mulkey Square in general represented a cross section of the city: "grocers, butchers, stonemasons, carpenters, clerks, railroad engineers, hoisting engineers, accountants, blacksmiths, firemen, newspaper carriers, salesmen, laborers, policemen, conductors, businessmen, grain merchants and drovers,"<sup>7</sup> those on Jefferson Street, on the eastern edge of the district, differed greatly from the rest of the neighborhood. Here in stately architect designed "mansions" lived those of largely Anglo-Saxon origin. This enclave of impressive brick and stone houses in the Queen Anne, Colonial Revival, Romanesque and Italianate styles attracted: "realtors, a streetcar owner, business managers, a prominent architect, a foundary president, bankers, and the mailing supervisor of The Kansas City Journal."<sup>8</sup> These spacious residences with 13 or 14 rooms, bathrooms and showers, exquisite oak, maple or cherry wood paneling, stables and carriage houses contrasted sharply with the modest, frame four to six room working man's cottages down the street. A great many of the residences, throughout this small West Side suburb, were built as rental property and there were, in addition, several good boarding and lodging houses.

At the turn of the century, Mulkey Square 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. Although this West Side suburb was platted and sold in single lots by Mulkey, it was not developed by a single or even a small group of realtors/contractors but built up by individuals.

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 residence were likewise incorporated into a park.

With the coming of the twentieth century, the character of Mulkey Square and the West Side changed. Many of the long-timed residents had either died or were unable 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 converted into apartments. The situation worsened during the Depression and World War II, as more houses were subdivided and absentee landlords neglected their properties.

Near the beginning of this century, Mexican-Americans, hired to work on the railroads, displaced the predominately Irish settlement on the West Side bluffs. The construction in 1910 to 1914 of the new Union Station, just to the southeast of the neighborhood, acted as a drawing card for laborers, and new housing was built on the West Side to accommodate them.

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Until the 1950s, the West Side was recognized as a strong and comparably stable residential ward. Over the past several decades, however, the district has been subject to changes that have resulted in serious decline in population. This major upheaval is attributable to large-scale land clearance and the construction of a network of interstate highways that isolate and bisect the district.

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. Housing and business organizations have been formed to help rejuvenate property and revitalize business in the area. Efforts like these have kept the identity of the neighborhood intact despite the irretrievable loss of much of the Victorian architecture in the district.

FOOTNOTES

<sup>1</sup>Sherry Piland, "Henry Van Brunt of the Architectural Firm of Van Brunt and Howe: The Kansas City Years." Master's Thesis, University of Missouri at Kansas City, 1973, pg. 28.

<sup>2</sup>Piland, "Henry Van Brunt," pg. 7.

<sup>3</sup>Piland, "Henry Van Brunt," pg. 7.

<sup>4</sup>Piland, "Henry Van Brunt," pg. 7.

<sup>5</sup>Piland, "Henry Van Brunt," pgs. 8-9.

<sup>6</sup>Piland, "Henry Van Brunt," pgs. 26-28.

Parts of the Statement of Significance concerning the West Side profile have been reprinted from West Side Neighborhood, Kansas City, Missouri © June, 1981, by permission of Historic Kansas City Foundation.

<sup>7</sup>Gayle Eggen, Patricia Hardy, Milton F. Perry and James A. Ryan, Mulkey Square, Kansas City, Missouri 1869-1973, (Kansas City: The Museums Council of Mid-America and Junior League of Kansas City, Missouri, Inc., 1973), p. 10.

<sup>8</sup>Eggen, Mulkey Square, p. 10.

Information about all the houses and residents of Jefferson Street is inconclusive. Ms. Kate Oglebay White, granddaughter of J. G. Peppard who lived at 1704 Jefferson St., has a photo of the neighboring children rehearsing a scene from A Midsummer Night's Dream with the young Alexander Woollcott, former drama critic for The New York Times, who supposedly lived nearby. Those

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addresses, residents and their occupations, dates and architects that I was able to confirm follow: 1704 Jefferson, Joseph Grear Peppard residence, J. G. Peppard Seed Co., 1887, architect unknown; 1710 Jefferson, Ford Harvey residence, Fred Harvey Restaurants, 1888, architect unknown; 1714 Jefferson, C. E. Moss residence, President of German American Bank, 1887, Van Brunt and Howe; 1728 Jefferson, Charles A. Murdock residence, spice and seed merchant, late 1890s, architect unknown; 1734 Jefferson, Robert M. Goodlett residence, 1895, architect unknown; 1742 Jefferson, Frank J. Baird residence, realtor, 1885 then sold in 1887 to Charles E. Hasbrook, business manager of Kansas City Times. To the south of 1707 Jefferson: 1719 Jefferson, Albert Hasbrook residence, advertising agent Kansas City Times. To the west, behind 1704 Jefferson facing on Summit Street, were the two spacious homes at 1646-1648 and 1650-1652 Summit built by Thomas Corrigan for the use of his four daughters in 1889 (Kansas City Star, November, 1927).



## 9. Major Bibliographical References

Creel, George and Slavens, John. Men Who Are Making Kansas City, A Biographical Directory. Kansas City: Hudson Kimberley Publishing Co., 1902.

Howe, Frank M. "The Development of Architecture in Kansas City, Missouri." The Architectural Record. 1904. (See Continuation Sheet)

## 10. Geographical Data

Acreage of nominated property less than one acre

Quadrangle name "Kansas City"

Quadrangle scale 1:24,000

UTM References

A 

1	5	3	6	2	3	3	0	4	3	2	8	0	6	0
Zone			Easting				Northing							

B 

Zone			Easting				Northing							

C 

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D 

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E 

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F 

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G 

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H 

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Verbal boundary description and justification

1707 Jefferson is located on a rectangular lot. It is bounded to the north by a large vacant lot; to the south by 1719 Jefferson; to the east by a chain link fence; and to the west by Jefferson St. (See Continuation Sheet)

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
-------	------	--------	------

state	code	county	code
-------	------	--------	------

## 11. Form Prepared By

name/title Patricia Brown Glenn

organization Consultant, Architectural Historian date February 22, 1984

street & number 638 W. 67 telephone 816-361-8343

city or town Kansas City state Missouri

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

☐ national ☐ 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 & Deputy State Historic Preservation Officer  
Division of Parks and Historic Preservation

date 2/26/85

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

United States Department of the Interior  
National Park Service

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Mitchell, Giles Carroll. There Is No Limit, Architecture and Sculpture in Kansas City.  
Kansas City: Brown-White Co., 1934.

Piland, Sherry. "Henry Van Brunt of the Architectural Firm of Van Brunt and Howe: The  
Kansas City Years." Master's Thesis, University of Missouri at Kansas City, 1976.

Register of Society of Sons of The Revolution in Missouri 1907-09.

Van Brunt, Henry. Architecture and Society, Selected Essays of Henry Van Brunt.  
Cambridge: The Belknap Press of Harvard University Press., 1969.

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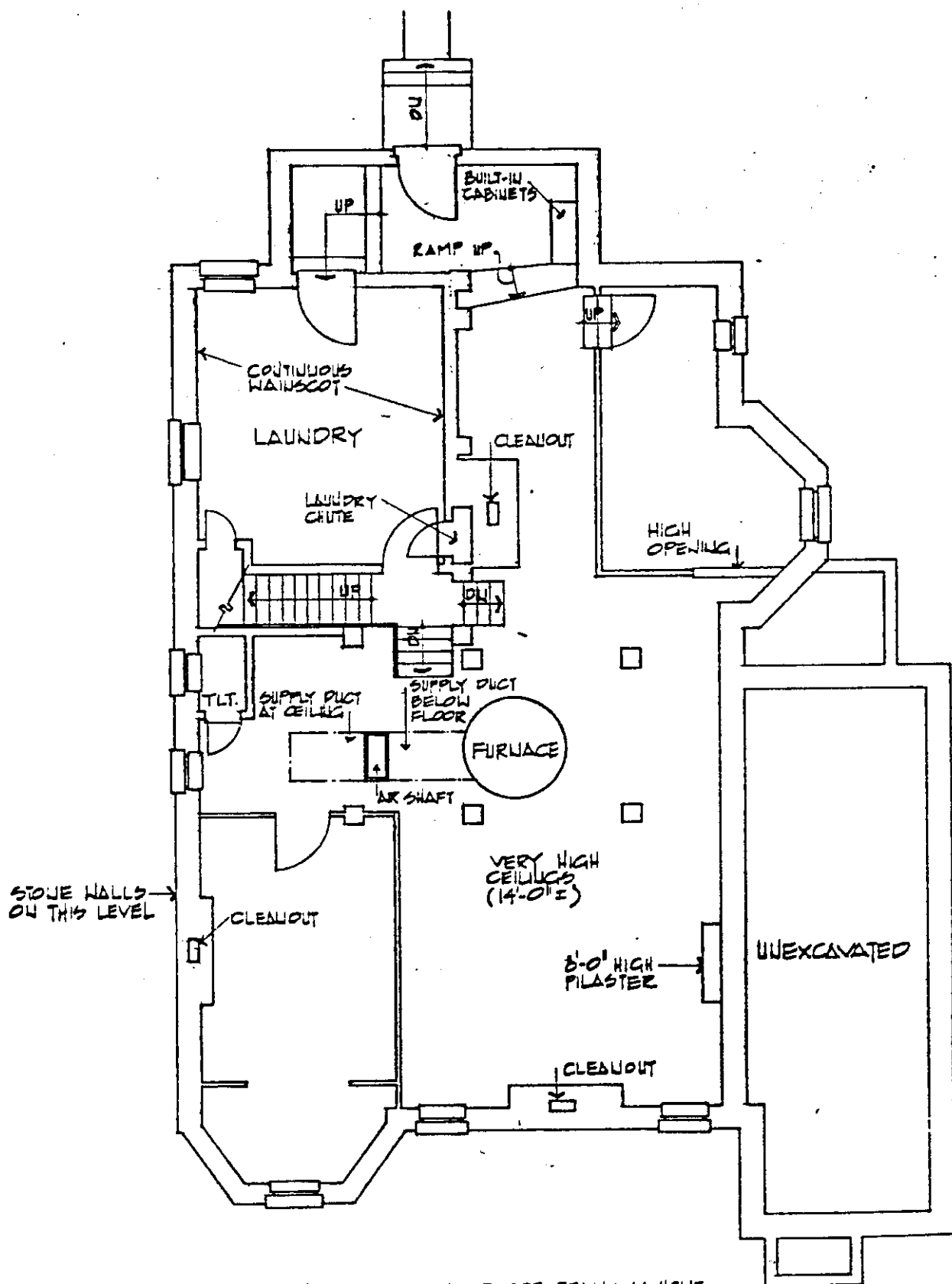
Continuation sheet

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1707 Jefferson contains the South 30 feet of Lot #4 and North 25 feet of Lot #5,  
block #2, Merriam Place, Kansas City, Jackson County, Missouri.



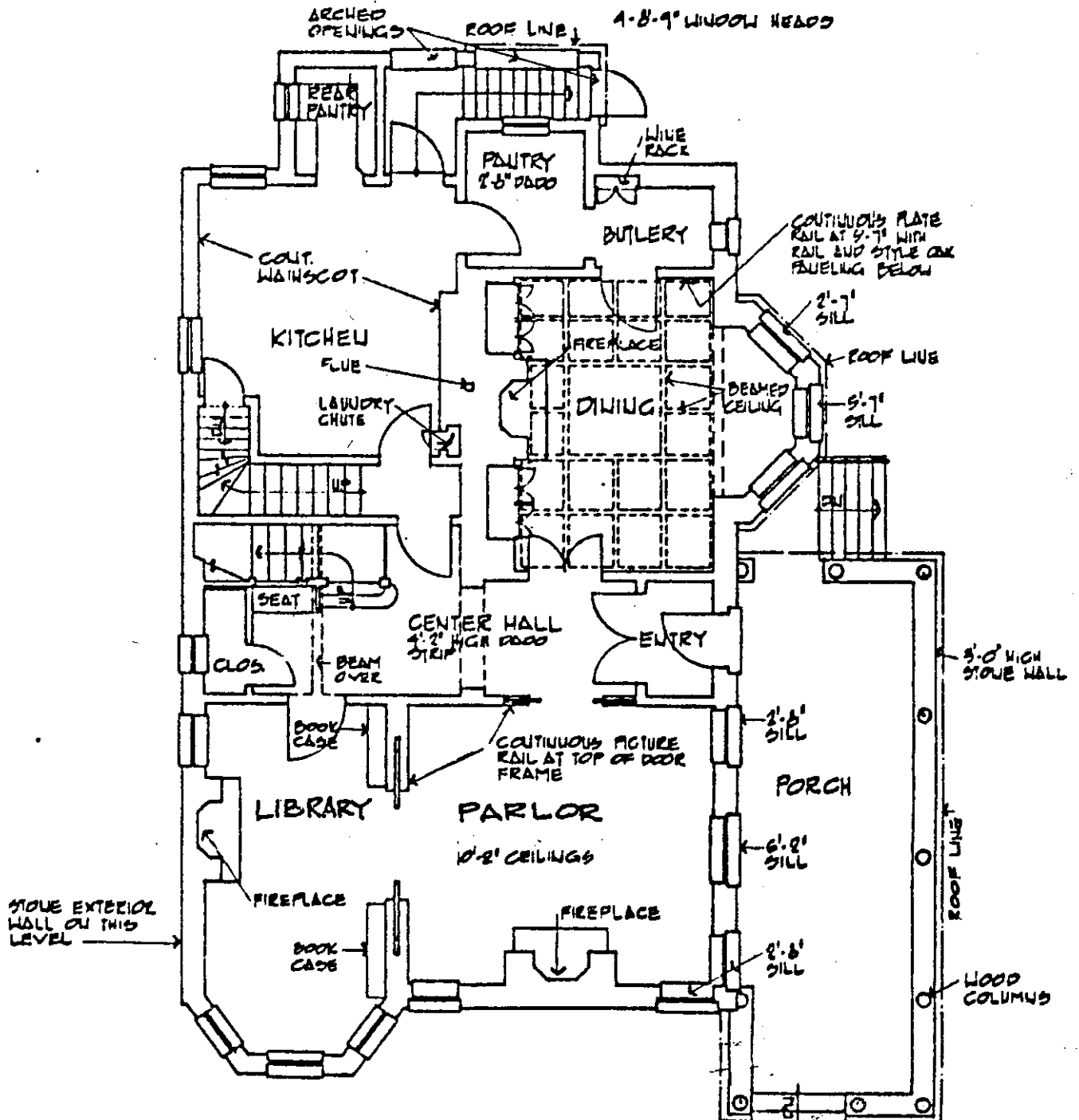
BASEMENT FLOOR PLAN  
 1707 JEFFERSON



HOME FOR FRANK M. HOWE  
 HOWE AND VANDEBUNT ARCHITECTS  
 KANSAS CITY, MISSOURI  
 1887



4-8-9° WINDOW HEADS



FIRST FLOOR PLAN

1707 JEFFERSON

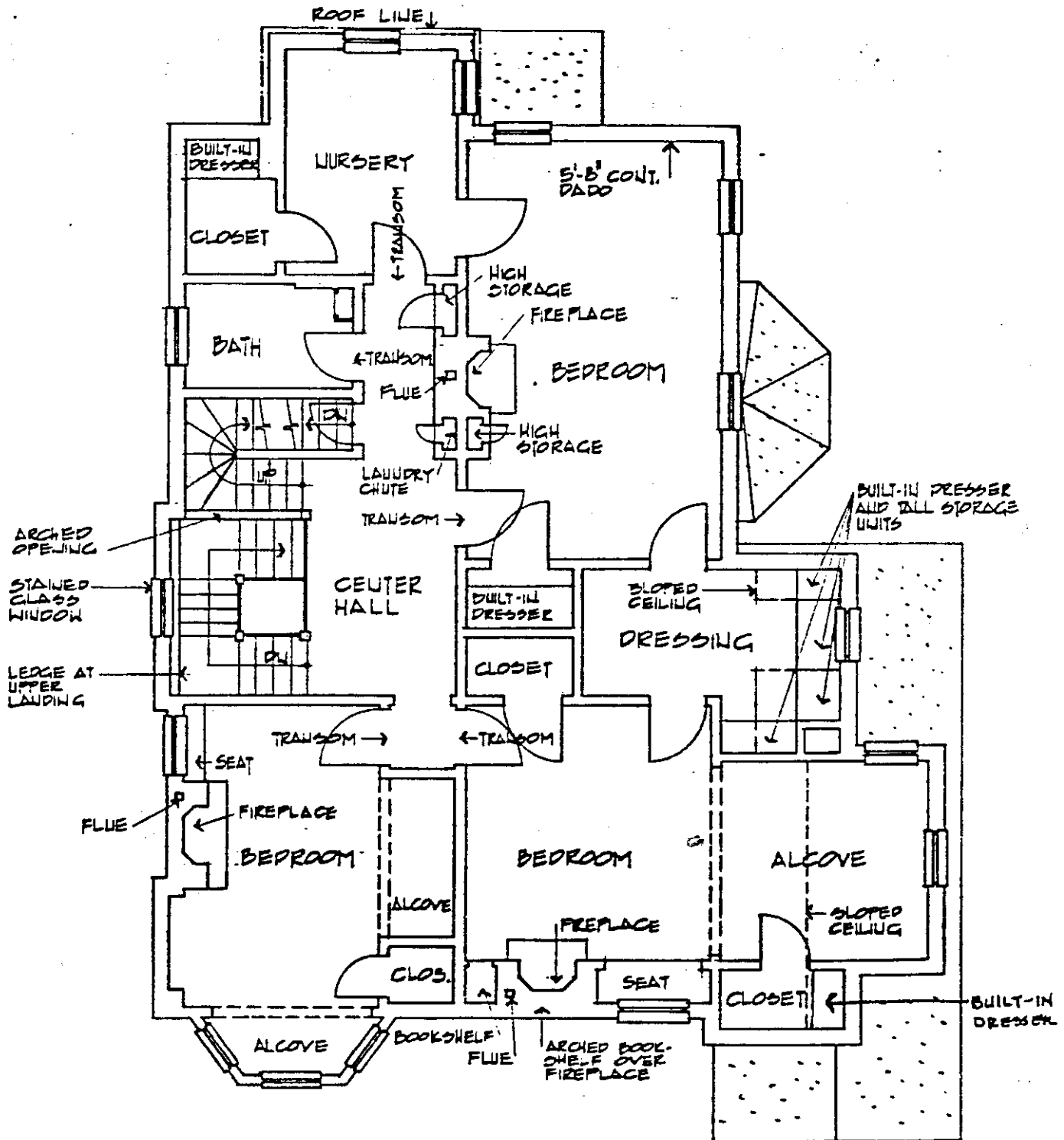


HOME FOR FRANK M. HOWE  
HOWE AND VANDRULI ARCHITECTS  
KANSAS CITY MISSOURI  
1867

01234      6      12      20



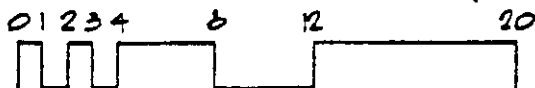
NOTE:  
8'-9" CEILING TYPICAL  
FOR THIS FLOOR



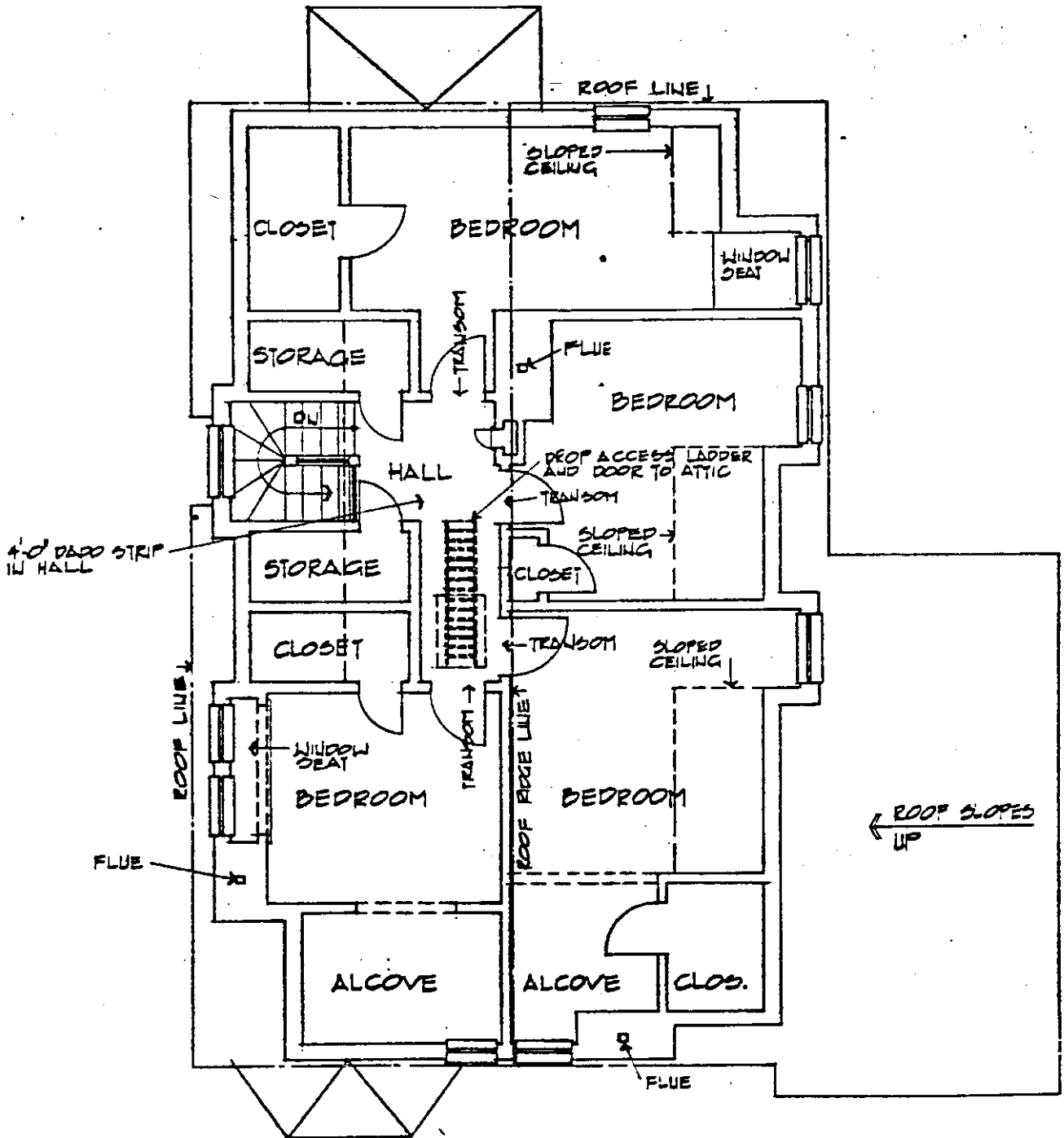
SECOND FLOOR PLAN  
1707 JEFFERSON



HOME FOR FRANK M. HOWE  
HOWE AND VANDRUNT ARCHITECTS  
KANSAS CITY MISSOURI  
1887



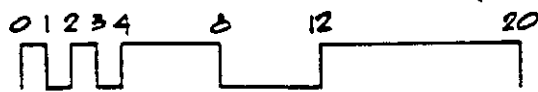
NOTES:  
 8'-6" CEILING HEIGHTS  
 6'-8" DOOR HEIGHTS

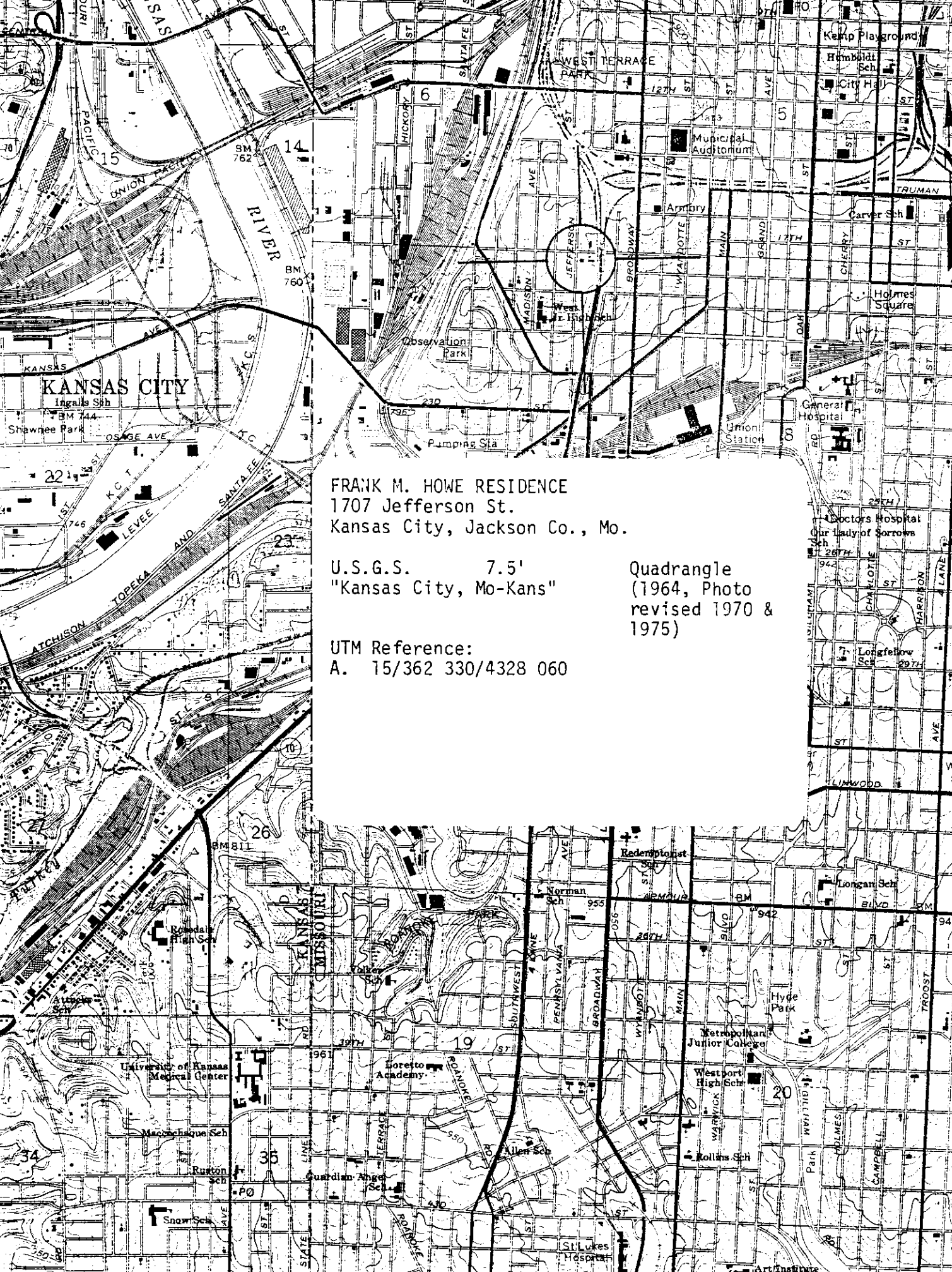


THIRD FLOOR PLAN  
 1707 JEFFERSON



HOME FOR FRANK M. HOWE  
 HOWE AND VANDRUNT ARCHITECTS  
 KANSAS CITY MISSOURI  
 1887





FRANK M. HOWE RESIDENCE  
1707 Jefferson St.  
Kansas City, Jackson Co., Mo.

U.S.G.S. 7.5'  
"Kansas City, Mo-Kans"

Quadrangle  
(1964, Photo  
revised 1970 &  
1975)

UTM Reference:  
A. 15/362 330/4328 060



**Photo Log:**

Name of Property: **Howe, Frank M., Residence**

City or Vicinity: **Kansas City**

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

Photographer: **Patricia Brown Glenn**

Date

Photographed: **Jan. 1984**

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

- 1 of 11. Photo is missing.
- 2 of 11. W façade.
- 3 of 11. E façade.
- 4 of 11. Detail of rear porch on E façade.
- 5 of 11. N façade.
- 6 of 11. Detail of windows on N façade.
- 7 of 11. Principal oak stairway in front hall.
- 8 of 11. Cherry wood fireplace in parlor and detail of embossed wallpaper.
- 9 of 11. Photo is missing.
- 10 of 11. Oak fireplace in dining room and built in storage cabinets.
- 11 of 11. Ornamental cast-iron fireplace in bedroom on second floor.





















