NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x' in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Dierks Building

other name/site number Gates Building; Home Savings Association Building; One Thousand Six Grand

2. Location

street & town 1000-1006 Grand Boulevard N/A not for publication

city or town Kansas City N/A vicinity

state Missouri code MO county Jackson code 095 zip code 64106

3. State/Federal Agency Certification

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

Mark A. Miles — Dec 15, 2008

Signature of certifying official/Title Mark A. Miles/Deputy SHPO Date

Missouri Department of Natural Resources
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is: Signature of the Keeper Date of Action

☐ entered in the National Register.
☐ See continuation sheet.
☐ determined eligible for the National Register
☐ See continuation sheet.
☐ determined not eligible for the National Register.
☐ removed from the National Register.
☐ other, (explain:) _____

5. Classification

Ownership of Property
(check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(check only one box)

- ☒ building(s)
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Function
(Enter categories from instructions)

COMMERCE/TRADE:Offices
COMMERCE/TRADE: Speciality Store
COMMERCE/TRADE: Bank

Current Function
(Enter categories from instructions)

VACANT

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS:
Other: Skyscraper
MODERN MOVEMENT

Materials
(Enter categories from instructions)

foundation Concrete
walls Brick
Glass
roof Asphalt
other Terra cotta

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

☒See continuation sheet(s) for Section No. 7

8. Description

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

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

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

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

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

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

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

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

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

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

☐ **F** a commemorative property.

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

Areas of Significance

(enter categories from instructions)

ARCHITECTURE

Period of Significance

1909-1930

Significant Dates

1909

1910

Significant Persons

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Anderson, Andrew B.

Hoit, Price and Barnes

Narrative Statement of Significance

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

☒See continuation sheet(s) for Section No. 8

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey #
☐ recorded by Historic American Engineering Record #

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☒ Other Name of repository:

Missouri Valley Room, Kansas City (MO) Public Library

☒ See continuation sheet(s) for Section No. 9

10. Geographical Data

Acreage of Property Less than one acre

UTM References
(Place additional boundaries of the property on a continuation sheet.)

	Zone	Easting	Northing
1	1/5	3/6/3/2/8/0	4/3/2/9/2/7/5
2	/	/ / / / /	/ / / / / / /
3	/	/ / / / /	/ / / / / / /
4	/	/ / / / /	/ / / / / / /

Verbal Boundary Description
(Describe the boundaries of the property.)
Lots 71 and 72, Swopes Addition to Kansas City, Jackson County, Missouri

Property Tax No. JA29220381100000000

Boundary Justification
(Explain why the boundaries were selected.)
The boundary includes the parcel of land historically associated with the building.

☐ See continuation sheet(s) for Section No. 10

11. Form Prepared By

name/title Elizabeth Rosin (Principal), Kristen Ottesen (Associate), and Rachel Nugent (Associate)

organization Rosin Preservation, LLC date November 2008

street & number 215 West 18th Street, Suite 150 telephone 816-472-4950

city or town Kansas City state MO zip code 64108

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets
Maps A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources.
Photographs: Representative **black and white photographs** of the property.
Additional items: (Check with the SHPO or FPO for any additional items)

Property Owner

name/title George Sherman, Principal, Sherman Associates

street & number 233 Park Avenue South, Suite 201 telephone 612-332-3000

city or town Minneapolis state MN zip code 55415

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.).*

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

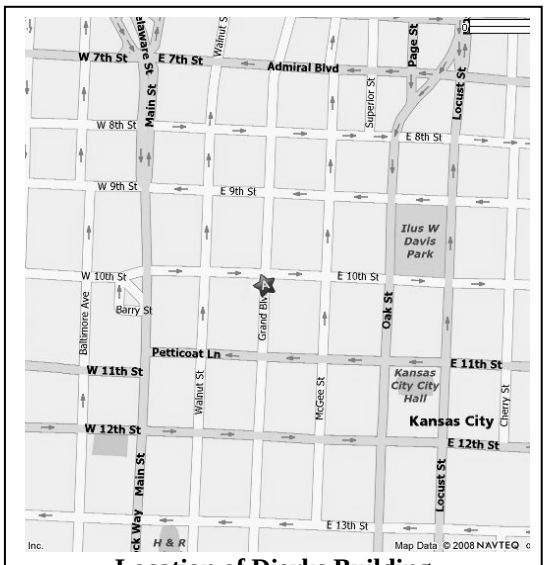
SUMMARY

The Dierks Building, located at 1000-1006 Grand Boulevard, Kansas City, Jackson County, Missouri, is a seventeen-story, steel-frame, brick-clad office building. It has evolved significantly since it first opened in 1909. Originally a five story building with a rectangular plan, it received a two-story addition in 1910. In 1926 the building grew by eight stories. This addition featured a U-shape footprint with an open light well facing north toward 10th Street. In 1930 two final stories were constructed, bringing the building to its current seventeen-story height. The current street level appearance reflects a 1959 renovation that modernized the first and second stories with a two-story, glass and marble storefront. The upper floors (stories three through seventeen) retain their 1930 appearance. On the interior, the first floor retains the layout and most materials from the 1959 renovation. Floors two through seventeen retain only plaster-covered perimeter walls, wood and concrete floors, plastered support columns, and a few non-historic stairwells that would have connected multiple levels within a tenant suite. This open plan reflects the historic design of the building and its historic function, providing space for speculative office and storage tenants. The Dierks Building retains its historic form and evidence of distinct construction episodes and successfully communicates feelings about and associations with its period of significance. These qualities reflect the trends of twentieth century commercial architecture that responded to and accommodated expansion of the business sector in downtown Kansas City.

ELABORATION

SETTING

The Dierks Building occupies the southwest corner of Grand Boulevard and 10th Street in the heart of Kansas City's central business district. The grade of Grand Boulevard is relatively flat. Tenth Street, however, slopes dramatically to the west so that the 10th Street storefront occupies the lower level of the Dierks Building.



Location of Dierks Building

Concrete sidewalks separate the building from the road. Paved alleys pass behind the building on the west and the south. Two modern four-story buildings sit across the alleys opposite the Dierks Building. The building to the west rises only to the third story of the Dierks Building due to the grade change. Two National Register-listed buildings, the R.A. Long Building and the Federal Reserve Bank, occupy the northwest and northeast corners of the intersection. A surface parking lot occupies the fourth corner.

EXTERIOR

The primary elevations of the Dierks Building face east toward Grand Boulevard and north toward 10th Street. The grade of 10th Street declines to the west from Grand Boulevard. The building base accommodates the grade change, and the storefront stretches to nearly three stories at the far west end of the north elevation. The first two stories on both the east and north elevations have modern aluminum and glass storefronts. The upper stories are masonry. Stories eight through seventeen step back to create a U-shaped plan at the center of the north elevation.

The modern storefronts on the primary elevations rise to the bottom of the third floor. Black aluminum frames hold large sheets of plate glass. There are sixteen vertical frames on the east elevation and sixteen vertical frames on the north elevation. A row of solid black aluminum panels tops the glazing. Two white marble panels counterbalance the sleekness of the glass and metal. The east panel has a vertical orientation. It fills the full height of the fifth and sixth aluminum frames from the south and identifies the main entrance, which is immediately south of the panel. The north panel has a horizontal orientation. It fills the bottom of the third through the tenth aluminum frames from the east. The panels are composed of horizontal marble planks. Rows of gold mosaic tiles fill the joints between the planks.

The primary building entrances are at the north and south ends of the east elevation. A projecting canopy with a flat roof shelters the main, south entrance. The north entrance on the east elevation provides direct entry to the corner commercial space. At the west end of the north elevation is a secondary entrance to the lower level commercial space.

Stories three thru seven on the east and north elevations have buff brick walls with engaged pilasters that define the bays. Fenestration consists of triple windows in each bay on the east elevation and paired windows in each bay on the north elevation. Each opening contains a one-over-one double-hung wood sash window and has a terracotta header and sill. Although there is no discernable variation between the original five stories and the two stories added the following year, a narrow projecting beltcourse with single row of brick dentils above the seventh story marks the top of the 1909-10 building.

The top ten floors (floors eight thru seventeen) were added during two construction periods twenty years after the original construction. There are no discernable differences between the eight stories added in 1926 and the top two stories added in 1930, and they generally continue the same design of the earlier, lower floors with updated ornamental details at the top of the building. The engaged pilasters rise uninterrupted through the height of the building shaft to the seventeenth story. Window openings on floors eight through seventeen are shorter than those on the floors below and have terracotta sills but not terracotta headers.

Subtle stylistic details are concentrated on floors fifteen through seventeen, which form the capital element of the building in the traditional base/shaft/cap configuration. Exaggerated brickwork (a cross between dentils and narrow corbels) adorns the spandrels below the windows on floors sixteen and seventeen. Large concentric brick squares ornament each spandrel below the parapet. A course of terracotta dentils, ornamented with Art Deco chevrons, marks the eave line. Subtle rectangular parapets rise above the eave line to articulate the central bays on the street-facing elevations. The engaged pilasters rising through the shaft also extend above the eave line to terminate in a series of finials, creating a stylized crenellation. Terracotta on the raised parapet walls and on the finial caps has an Art Deco motif.

The secondary (south and west) elevations are not ornamented. Windows on these elevations are double-hung steel industrial sashes configured with three-over-three lights. The south elevation is essentially a blank brick wall with only two bays of paired windows on stories eight thru seventeen. Windows on the west elevation are also paired.

INTERIOR

The lower floors, including the lower level have large beams and columns spaced at regular intervals. Columns also punctuate floors eight thru seventeen, although these floors do not have exposed ceiling beams. The upper floors retain few partitions or finishes. A few surviving walls define portions of elevator lobbies and the restrooms. Plaster and isolated pieces of trim remain on the perimeter walls. There are also a few surviving flights of non-historic stairs that would have linked floors within individual office suites.

The first and second floors, along with the storefront, were extensively remodeled in 1959 when they became offices for the Home Savings Association. A new layout and sleek, Modern finishes updated the historic spaces. From this period, the first floor retains marble-clad columns, terrazzo floors, and a glazed partition separating the lobby from the banking offices.

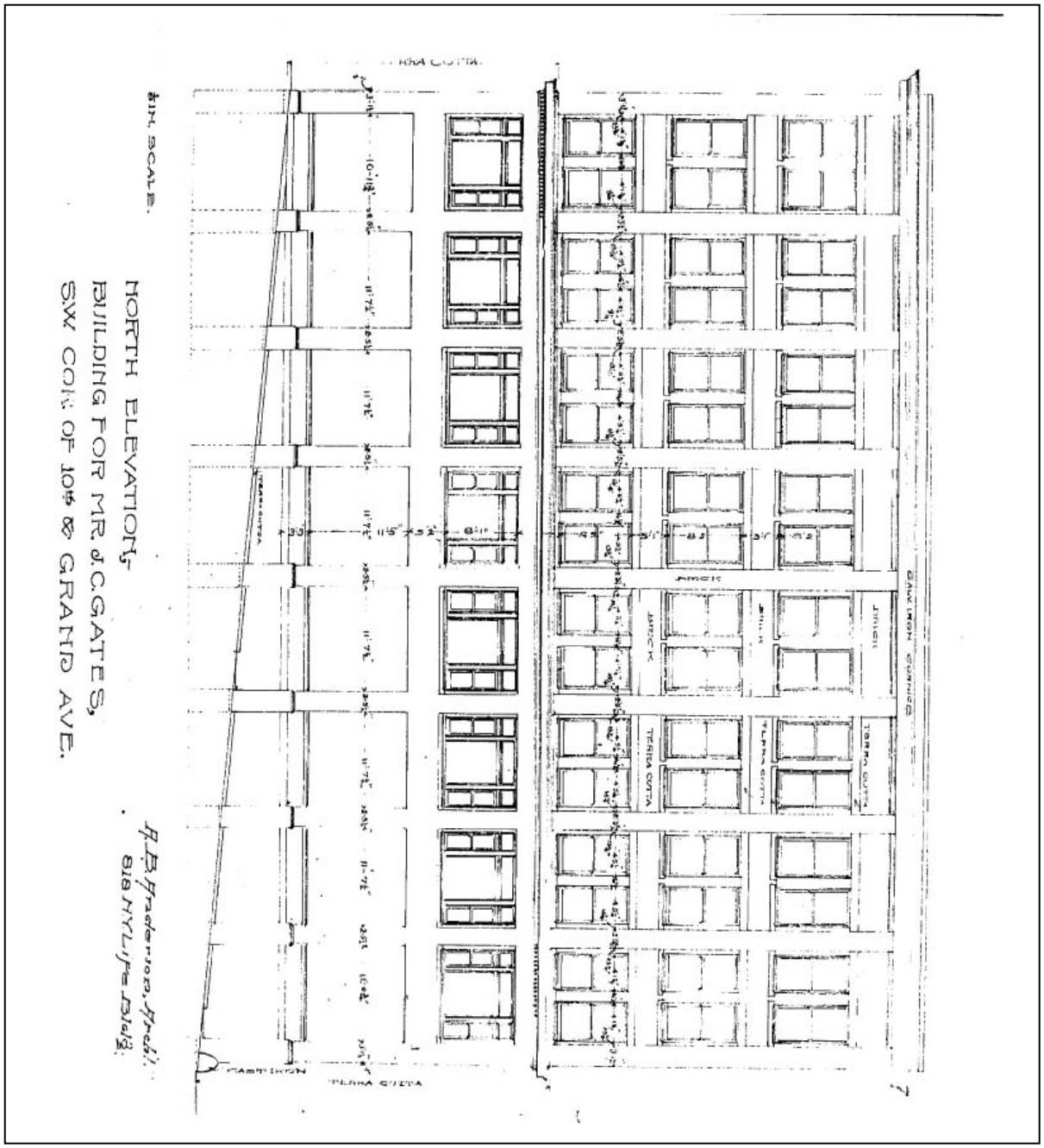
INTEGRITY

The Dierks Building clearly conveys its historic function as a twentieth century office building. The building remains a distinctive tall building that contributes to the built environment and sense of place in Kansas City's downtown commercial district. Exterior changes made outside the period of significance are limited to the remodeling of the first and second story storefront in 1959. While the Modern Movement style of these changes contrasts with the traditional early-twentieth century design of the historic building, they do not diminish the qualities for which the property is nominated. Changes to street level storefronts were made regularly to commercial buildings to aid the economic viability of the retail businesses they housed. More importantly, no changes have been made to the upper level ornament of the building or to the subtle elements that identify the

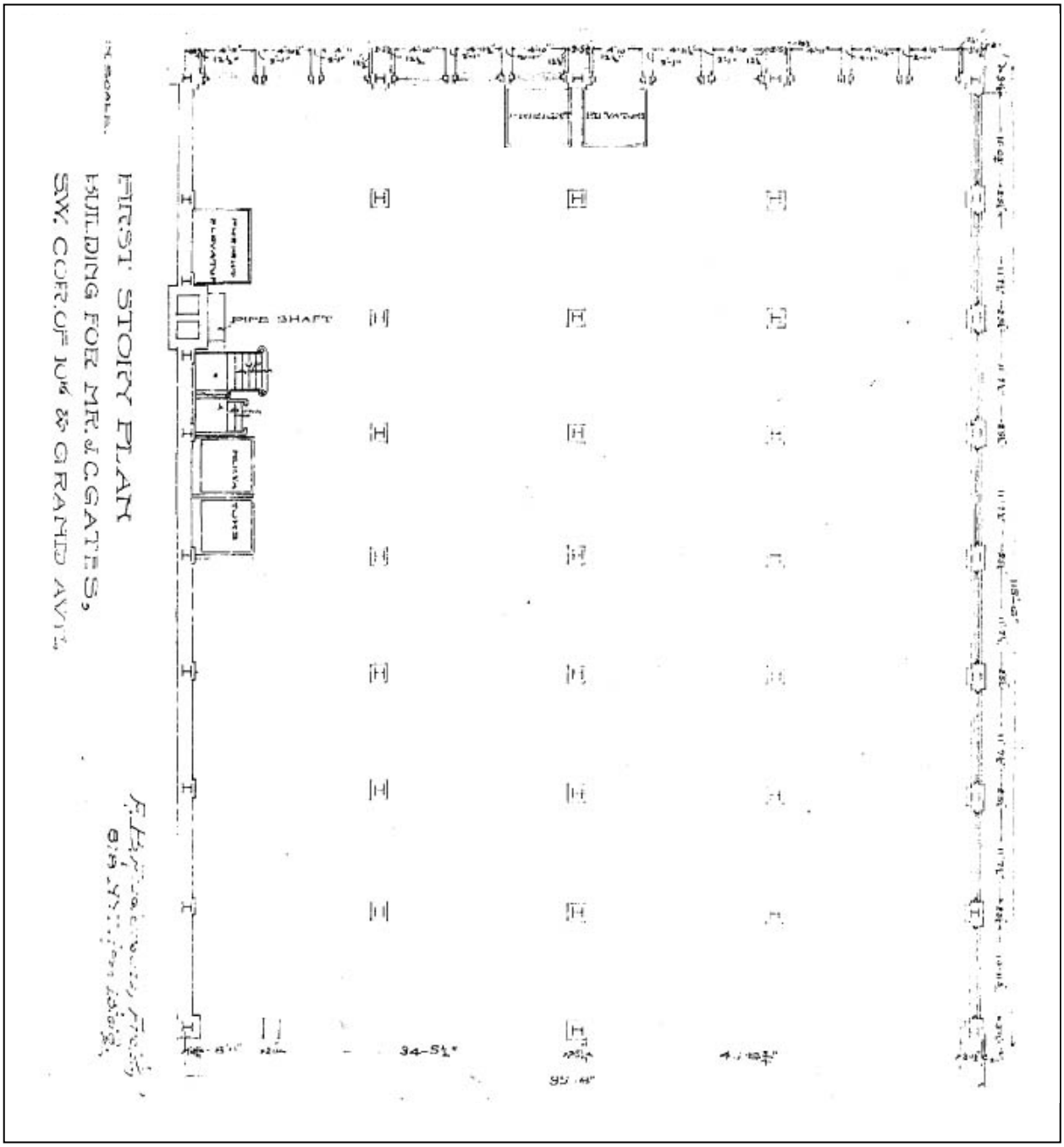
multiple periods of construction (U-shaped light court, terracotta window headers and sills, seventh floor cornice/beltcourse, fifteenth floor cornice/beltcourse, and brickwork and terracotta at the upper three stories and parapet). The building retains the majority of its historic wood and metal windows on floors three through eighteen.

The absence of demising walls in the building reflects its origins as a speculative development project that aimed to provide space for both offices and storage. True to the nature of these functions, the historic floor plans reveal that the floors were designed as wide open spaces. Later drawings, prepared by during the 1929 expansion, addressed renovations to existing floors. This work included adding a handful of partition walls (mainly framing elevator lobbies or dividing large floors between multiple tenants). Plans for the new floors use dashed lines to indicate corridor alignments, suggesting these were recommended rather than specified locations of walls to be erected based on the needs of the tenants. The building had many tenants over the years and office and storage areas were frequently remodeled to meet the desires of the occupants. The walls that do exist are typically non-historic, although the surviving finishes (e.g. plaster on perimeter walls and ceilings, some areas of terrazzo floor) reflect the building's period of significance. While there is indication that some walls have been removed, there is little evidence of historic corridors or other elements that systematically organized the interior spaces.

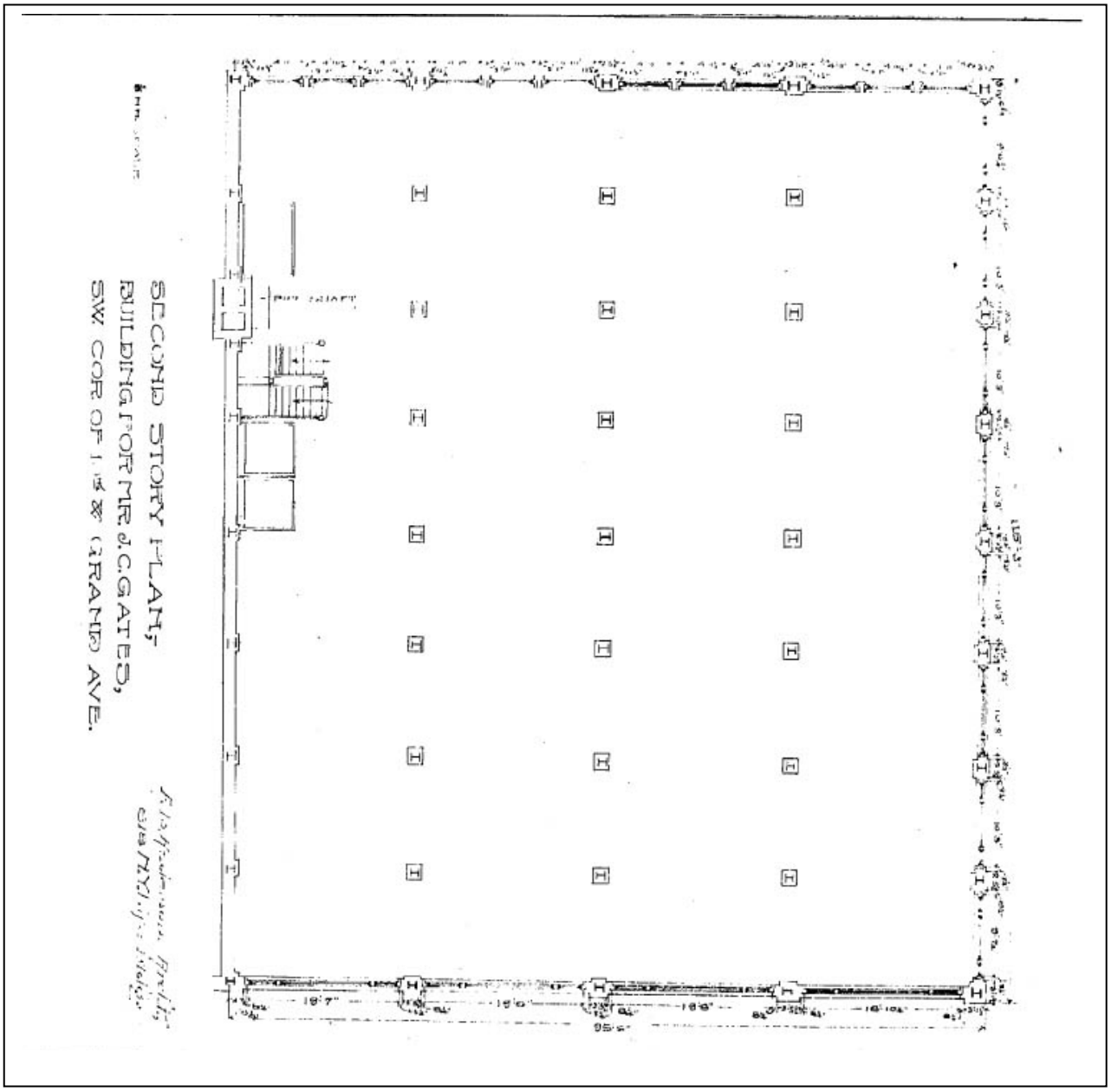
NORTH ELEVATION, 1909



FIRST FLOOR PLAN, 1909

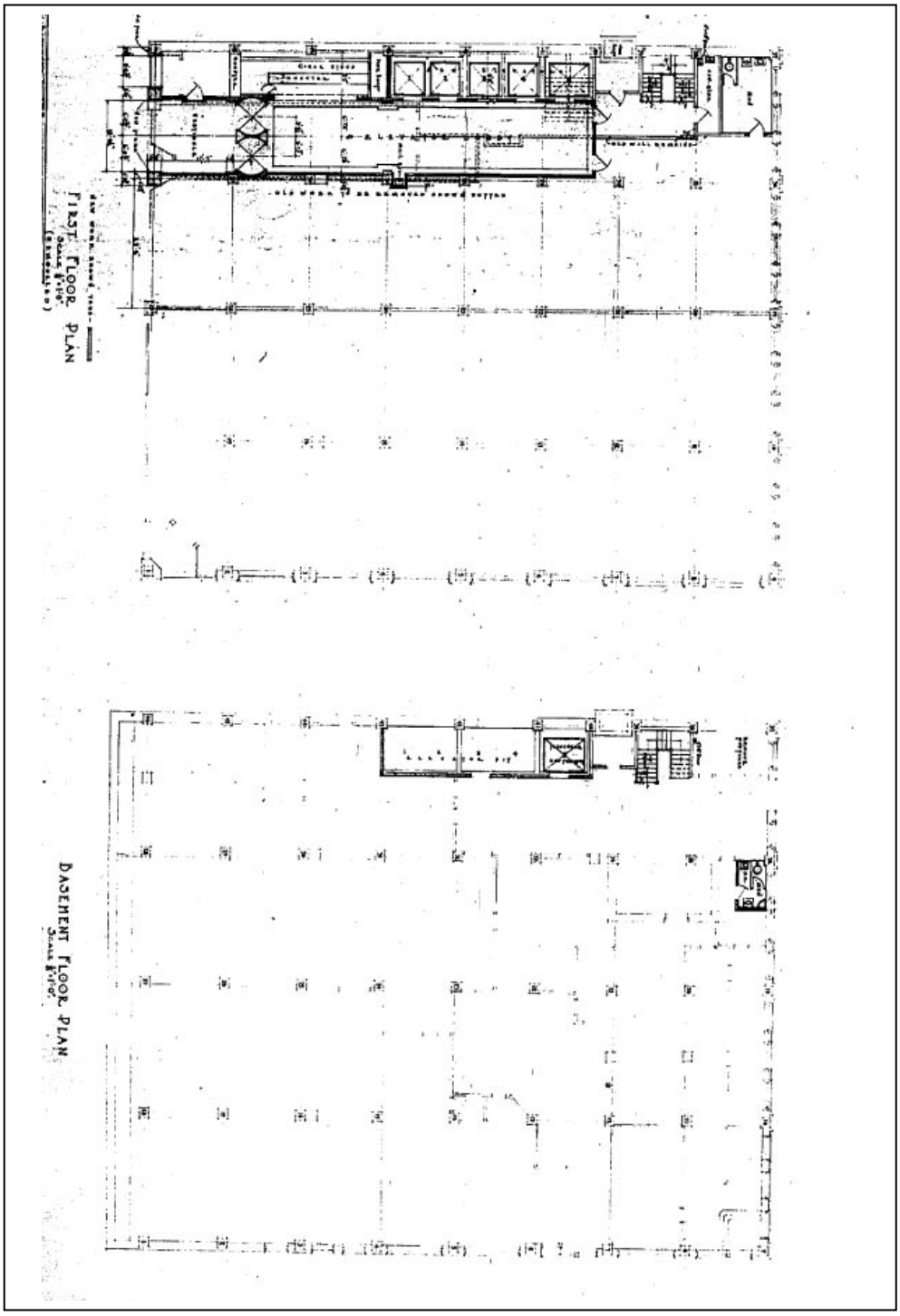


SECOND FLOOR PLAN, 1909

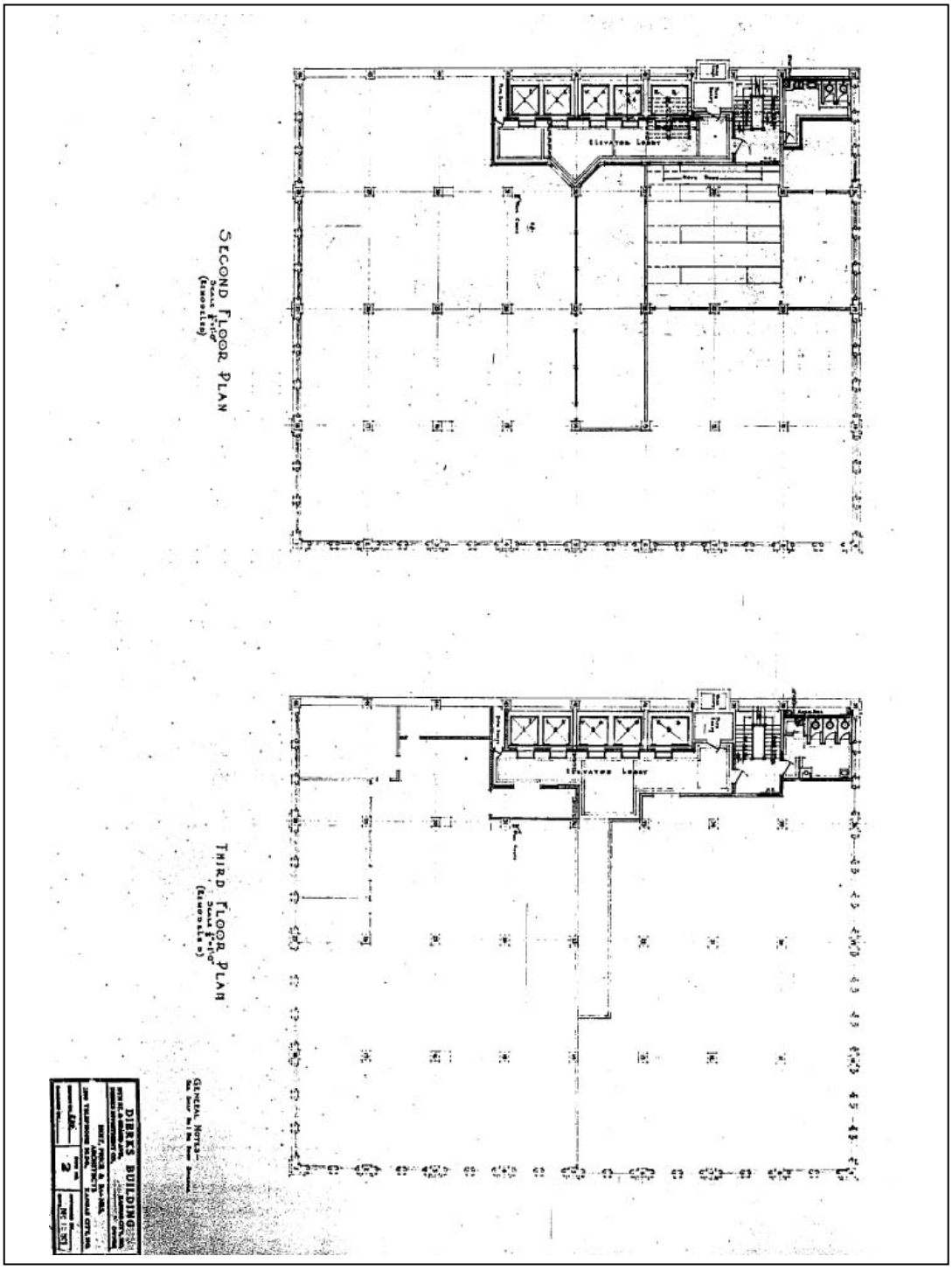


NORTH AND EAST ELEVATIONS, FLOORS EIGHT THROUGH SEVENTEEN, 1929

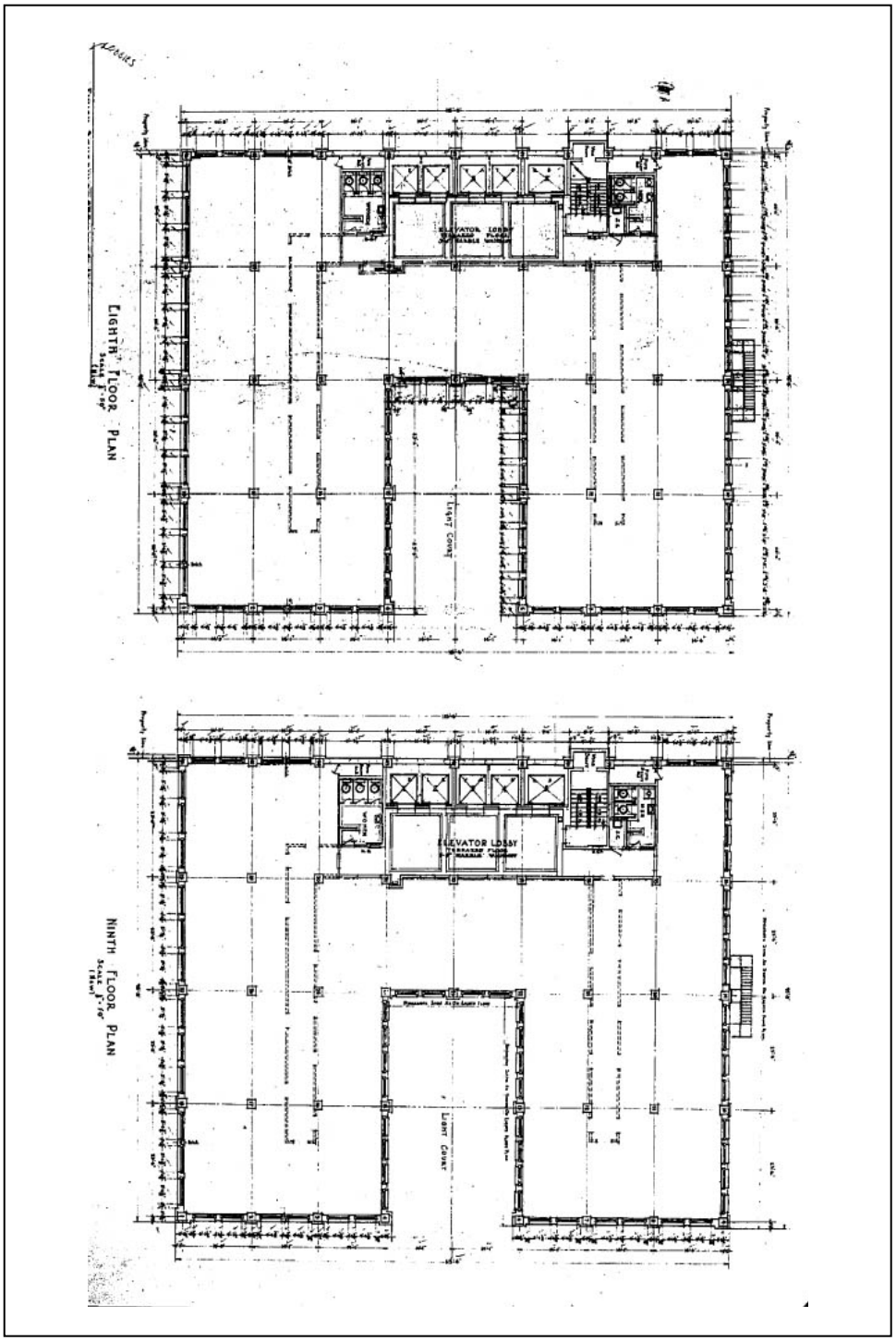
FIRST FLOOR AND BASEMENT PLANS, 1929



TYPICAL FLOOR PLANS, FLOORS TWO THROUGH SEVEN, 1929



TYPICAL FLOOR PLAN, FLOORS EIGHT THROUGH SEVENTEEN, 1929



Significant Dates
1926
1930

SUMMARY

The Dierks Building at 1000-1006 Grand Boulevard, Kansas City, Jackson County, Missouri is locally significant under National Register Criterion C for the area of ARCHITECTURE. Its significance derives from the building's evolution over a twenty-year period, during which it experienced four episodes of vertical expansion (1909, 1910, 1926, and 1930). Through the early twentieth century, the growing demand for quality office space in downtown Kansas City paralleled the rise of property values. Buildings grew taller instead of wider as property owners maximized the square footage supported by a single parcel of land. Changes in building technology enabled the construction of increasingly taller buildings, while zoning laws enacted in 1923 affected the footprint of Kansas City's high-rise designs. The original structural system of the Dierks Building (a speculative office and storage project) enabled upward expansion as demand warranted. Each building episode subtly reflects evolving design standards for high-rise commercial architecture from its period. Yet, despite the repeated expansions, the resulting building presents a cohesive exterior that belies the multiple construction episodes, as each building phase easily transitions to the next. Architect Andrew B. Anderson designed the initial two building phases (to the seventh floor), and Hoit Price and Barnes, one of Kansas City's leading architectural firms of the period, designed two final building episodes that grew the building to its final seventeen-story height. The period of significance for this property is 1909 --1930. This period begins with the initial construction period and ends the year the final vertical addition was completed.

ELABORATION

EVOLUTION OF THE HIGH RISE OFFICE BUILDING

The rise of the Chicago School of architecture at the end of the nineteenth century was intimately connected with the development of tall building technology and aesthetics. The widespread availability of the elevator made it desirable to erect buildings taller than four stories. As buildings grew higher, however, traditional load-bearing construction required a much thicker masonry base and foundation to support the towering structure.[1] The introduction of cast iron structural members and later, steel skeletal frame technology allowed commercial buildings to soar above their load-bearing masonry predecessors without massive foundations. The new building methods advanced the Chicago School aesthetic principle, whereby a building's delicate internal frame, its organization of spaces, and even its use could be expressed on the exterior through precisely ordered horizontal

[1] Carl W. Condit, *The Chicago School of Architecture*, (Chicago: The University of Chicago Press, 1964), 22.

and vertical elements, particularly the windows.

The use of metal in building construction evolved over the course of the nineteenth century. By the late 1800s, structural metal elements, such as wrought iron beams and cast iron columns, were commonly used separately and in tandem to create metal-frame buildings. However, these buildings, such as William Le Baron Jenney's First Leiter Building of 1879 and Adler and Sullivan's Troescher Building of 1884, were not true curtain-wall construction.[2] Although steel had been available since 1856, it was not until the 1880s that mass production techniques made it economical to use steel extensively and exclusively.[3]

Bessemer steel, named for the man who invented the process for mass producing steel from pig iron, was initially used to build bridges. Jenney's Home Insurance Building, 1883-1885, was the first building to use Bessemer steel for spandrel beams and girders.[4] Considered the first true skyscraper, the ten-story Home Insurance Building had a free-standing metal skeleton sheathed with brick and terra cotta.[5] Jenney's original drawings show a building that is neatly organized and ornamented, although the design emphasizes horizontal rather than vertical elements.[6] The rusticated stone base and battered corners, rendered unnecessary by the iron and steel frame, are stylistic and structural elements typical of traditional load-bearing masonry construction.

Jenney's innovative use of structural metal framing attracted young architects to his firm, notably Louis Sullivan and Daniel Burnham.[7] These architects, along with John Wellborn Root and Dankmar Adler transformed the technical advances into an aesthetic architectural movement defined by the intimate connection between structure, form, ornament, and design. Louis Sullivan prominently and eloquently articulated the philosophy behind the aesthetic and technical design of tall buildings. His statement that "new kinds of buildings required new kinds of architectural expression," expressed the aim of the Chicago School architects.[8]

The most important tenet of the Chicago School was to emphasize the verticality of tall building while creating a complete composition. The Three-Part Vertical Block became the dominant form as the architects sought to communicate a sense of order and control, both visually and aesthetically in these soaring structures. The concept organized the façade into three distinct sections analogous to those of the classical column: base, shaft, and capital.[9] While architects had applied this concept to buildings since the 1850s, during the 1890s the Chicago

[2] Condit, 80.
[3] Roth, 173.
[4] Condit, 83.
[5] Leland M. Roth, *A Concise History of American Architecture*, (New York: Harper & Row Publishers, 1979), 174.
[6] Paul Goldberger, *The Skyscraper*, (New York: Alfred A. Knopf, 1982), 22.
[7] Roth, 174.
[8] Goldberger, 17-18.
[9] Richard Longstreth, *The Buildings of Main Street*, (Washington, D.C.: The Preservation Press, 1987), 93.

School architects embraced and formalized the Three-Part Vertical Block form for tall buildings. The base was typically one or two stories and designed to be visually substantial. This was achieved through choice of material and the way in which the material was used. A distinct horizontal element separated the base from the shaft. Because this central zone contained most of the building's height, it was here that the architects emphasized strong vertical elements. The top portion, between one and three stories, was generally more ornate than the middle portion and crowned the building with a decisive cap. The concept abstractly referenced traditional classicism without the gratuitous applied ornament that Sullivan abhorred. As a formal method of façade organization, the Three-Part Vertical Block inherently emphasized the vertical elements of the façade, which in turn referenced the internal vertical elements of the structure.

The Dierks Building illustrates this forward-thinking design philosophy. Architect Andrew B. Anderson prepared plans for a twelve-story Three-Part Vertical Block to house offices and storage space. An article published at the start of construction described the design as one that "follows that of the Corinthian column, the lower part being the pedestal, the central stories, the shaft, and the twelfth story and attic, the capital."[10] While Anderson's design was never fully realized, the base and lower shaft reflected popular trends in commercial architectural design, while the modern structural system facilitated vertical expansion as future demands warranted.

The other technical innovation of great importance was the implementation of reinforced concrete for floor slabs as well as structural members. Concrete had been used as a foundation material for a variety of buildings, including early skyscrapers. New design possibilities arose when advances in concrete technology enabled use of the material to create and enhance the structural building frame. When reinforced with steel, the lower walls of a building could be much thinner that than the lower walls of a load-bearing masonry building. The reinforced concrete structure could also support taller, lighter steel framing on the upper levels. This allowed for larger and more open floor plates and larger window openings.

In every locality, the first buildings to adopt the new structural technologies of steel and reinforced concrete used traditional building materials and architectural styles to convey a sense of safety and security in these unfamiliar, towering structures. Architects used common materials, such as stone and brick, to clad the modern frames. Early skyscrapers in Kansas City illustrate these design choices. The Dwight Building[11] at 1004 Baltimore Avenue was considered the first steel-frame building in Kansas City when erected in 1902-03. It has a heavy, rusticated granite base that evokes a sense of the traditional load-bearing structure, yet in the upper stories, the openness of the bays framed by slender rusticated pilasters betrays the new structural technology necessary to create such configurations. In 1906, three skyscrapers rose within one block of 10th Street and Grand Boulevard. The fifteen-story R.A. Long Building was built on the northwest corner of 10th Street and Grand Boulevard

[10] Gates to Build on Grand," *Kansas City Times*, 29 April 1909, Kansas City (Missouri) Public Library, Microfilm.
[11] The Dwight Building was listed in the National Register on 20 November 2002.

(directly north of the Dierks Building); the twelve-story Scarritt Building was constructed at the northwest corner of 9th Street and Grand Boulevard; and the fifteen-story National Bank of Commerce Building was constructed at the northwest corner of 10th and Walnut Streets.[12] Like the Dierks Building, erected three years later, all of these early high rise office buildings used traditional styling and materials to instill a sense of familiarity and trustworthiness.

Because its construction was a speculative venture, Anderson designed the Dierks Building to accommodate future upward expansion. The first five stories, constructed in 1909, received a temporary roof and cornice.[13] The following year, demand for more leasable space led to the construction of an additional two stories. While it still lacked its formal "cap," a modest terracotta cornice encircled the eave line to give the design a sense of completion. The concept of phasing construction was not new, but modern steel and concrete structural systems were better suited to expansion than load-bearing masonry structures. Owners and developers could erect a building that they believed the market could support. The lower portion received a modest cap that indicated a complete building but that also left open the possibility of future additions. Over time, as the need arose, it was possible to raise the height knowing that the structure could support the additional weight. This was much more economical than obtaining an adjacent lot on which to expand the building horizontally or purchasing a different piece of land and constructing an entirely new building, particularly in metropolitan areas where land values escalated as the urban population grew.

While Anderson's original twelve-story vision was never realized, the architecture firm Hoit, Price and Barnes successfully added ten stories to the Dierks Building during a second phase of construction that occurred between 1926 and 1930. The expansion complemented the architectural styling of Anderson's first seven stories while updating the building's appearance. Strong vertical elements that rise through the full building height deemphasize the horizontal break between the seventh and eighth stories. This narrow horizontal band is a remnant of the temporary cap installed in 1910. Fenestration patterns remain constant, although the window openings from the second phase are shorter than those from the first phase. The Art Deco styling of the upper three stories differs architecturally from the 1909 design, while providing the necessary visual cap to complete the Three-Part Vertical Block composition.

By this period architects eschewed overt references to historic styles and architectural embellishments, resulting in buildings with streamlined, simplified ornamentation.[14] The stylized Art Deco detailing on the upper stories of Dierks Building illustrates this trend. The taller form of the Dierks Building one of many construction projects

[12] Ibid, 61. All three of these buildings are listed on the National Register of Historic Places.
[13] "Gates to Build on Grand"
[14] Ehrlich, 71.

that dramatically altered Kansas City's skyline during the late 1920s.[15] The most notable among this new crop of skyscrapers were the Professional Building, the Bryant Building, the Kansas City Power & Light Company Building, and the Fidelity National Bank and Trust Company Building.[16] The latter two are significant Art Deco masterpieces also designed by Hoit, Price and Barnes.

PROPERTY HISTORY

The Dierks Building underwent several stages of ownership as well as physical expansion during the first half of the twentieth century. It was known as the Gates Building from 1909 to 1927. From 1927 to 1954 it was known as the Dierks Building. From 1954 until the late 1980s it was the Home Savings Association Building.

The Gates Building

Real estate developer Jemuel C. Gates commissioned the original Gates Building near the heart of the Kansas City's central business district in 1909. Gates intended the building to be utilized for storage and for each floor to be rented in its entirety, although, he would divide floors into offices if the demand for full-floor rental did not appear.[17] Architect Andrew B. Anderson also designed a structure that could accommodate additional stories. The plan called for construction of an initial five stories. As occupancy rates subsequently dictated, the building could grow upward an additional seven stories to reach a total height of twelve stories. The original five-story structure completed in 1909 received a temporary roof and cornice. Just one year later, in 1910, Gates had two stories added to the building.[18]

Jemuel C. Gates[19]

Developer Jemuel C. Gates made his fortune in real estate. Born in Hartford County, Connecticut in 1829, he worked on his father's farm until he was fifteen. Next, he worked as a clerk in retail stores and then traveled as a salesman for six years. In 1854 at the age of 25, he and his wife Jane C. Hayes bought a farm and moved to Kane County, Illinois. After twelve successful years of farming, Gates sold the farm and moved to Kansas City in 1866.

When he arrived in Kansas City, Jemuel Gates entered into business with W.W. Kendall. They established Gates & Kendall, a retail shoe and boot outfit, which eventually grew into a wholesale operation. After the financial panic of 1873, Gates began investing in and profiting from real estate. He retired from the shoe business in 1879

[15] Ehrlich, 71.
[16] All of these buildings are listed on the National Register of Historic Places.
[17] "Gates to Build on Grand."
[18] City of Kansas City, Missouri Landmarks Commission. Building Permits. Building permit numbers 9351 (6-29-1909) and 47406 (3-25-1910).
[19] The biographical information for Jemuel C. Gates was primarily taken from: Theo S. Case, editor, *History of Kansas City, Missouri*, (Syracuse, New York: D. Mason & Company, Publishers), 1888, 626-627.

and continued to dabble in real estate, erecting the Gates Building in 1909. The 1890 city directory lists Gates as a capitalist. The 1909 city directory identifies his profession as "real estate" with an office at 119 E. 9th Street in Kansas City, Missouri.

Tenants slowly occupied the building after its construction. In 1917 the 2nd, 3rd and 7th floors were leased.[20] Office space in Kansas City during the early twentieth century typically housed the administrative offices of industrial concerns; light manufacturing operations; and professional offices, such as doctors, attorneys, insurance agents, and architects. The Gates Building followed this pattern. Tenants included the Choctaw Lumber Company; DeQueen & Eastern Railroad Company; Dierks Lumber & Coal Company; Texas, Oklahoma & Eastern Railway (all Dierks operations); Waterman Lumber & Supply Company; Hettinger Brothers Manufacturing Company (dental and surgical supplies); Kirkpatrick McCollum & Kirkpatrick (lawyers); and Smith Alex & Sons (carpets). By 1925 the building was fully occupied. The fourteen tenants included the Dierks companies; an advertiser; Aetna Life and Aetna Casualty & Surety Companies; insurance brokers; an engineer; attorneys; and the Business Men's Assurance Company.

The Dierks Building

The Dierks Lumber & Coal Company was a Gates Building tenant as early as 1915. DeVere Dierks leased the entire building from the Jemuel Gates Estate in 1925 and purchased it in 1927. The Dierks Investment Company began a large expansion of the seven-story building in 1926. [21]

Kansas City architects Hoit, Price and Barnes designed the addition in two stages. Eight stories were added to the existing seven in 1926. The U-shaped addition responded to 1923 zoning regulations that required setbacks for high-rise buildings. While the Dierks Building was technically exempt from the ordinance – the original floors were built before the enactment of the ordinance; they were designed to accommodate additional stories; and the additional stories were constructed within ten years of the law's passage[22] -- the architects designed the new footprint with a light well facing north. The renovations also included redesigning the main lobby; remodeling the original seven floors; and installing four new high-speed gearless traction elevators.[23] The initial 1926 project, renovation and addition, cost about $850,000.[24] In 1930, Dierks added two final stories, for a total height of seventeen stories.[25]

[20] Because Kansas City's city directories do not include listings by street address before 1917 the tenant list before this year is unknown.
[21] "Need Large Office Units," *Kansas City Star*, 15 August 1926. Kansas City (Missouri) Public Library. Microfilm.
[22] *Kansas City Star*, 27 March, 1930. Kansas City (Missouri) Public Library. Microfilm.
[23] "Need Large Office Units," *Kansas City Star*, 15 August 1926. Kansas City (Missouri) Public Library. Microfilm.
[24] *Kansas City Journal Post*, 6 July 1930. Kansas City (Missouri) Public Library. Microfilm.
[25] City of Kansas City, Missouri Landmarks Commission. Building Permit. Building permit numbers 14782 (8-17-1926) & 91811 (3-22-1930).

The Dierks Family[26]

The Dierks family owned several successful lumber operations in Kansas City and around the region. The founder, Hans Dierks, was born in Germany in 1850. He came to the United States with his parents and settled in Iowa when he was two years old. After he left home, he and his wife settled on a farm in western Iowa where they lived until 1880. At that time he founded the Dierks Lumber & Coal Company in Walnut, Iowa with his brother Herman.[27] The company had headquarters in Lincoln, Nebraska and retail yards in Juanita, Kenesaw and Broken Bow, Nebraska. In 1897 the business moved to Kansas City, Missouri and bought out S.Z. Schutte's lumber company.[28] Shortly before 1900, the retail subsidiary of the Dierks & Sons Lumber Company was established in Kansas City. The main lumber yard at 16th and McGee Streets was one of over thirty retail yards the company maintained in the Kansas City area.[29] Dierks lumber enterprises also operated in the town of DeQueen and the counties of Pike, Howard, Polk and Sevier in Arkansas and in McCurtain, Laflore and Pushmataha counties in Oklahoma. Hans' sons, Herbert and Harry, joined him in business and together they developed numerous enterprises, including Dierks Lumber & Coal Company, Dierks & Sons Lumber Company, Choctaw Lumber Company, Pine Valley Lumber Company, DeQueen & Eastern Railroad Company and the Texas, Oklahoma & Eastern Railroad Company.

The Dierks housed their operations in the Gates Building as early as 1915. A 1915 building permit documents the remodeling of the 7th floor for Dierks Lumber Company.[30] The company always occupied the seventh floor, even after the additional stories were added. In addition to the enterprises listed above, other Dierks subsidiaries housed on the 7th floor with the Dierks companies were Waterman Lumber & Supply Company, Sutherland Lumber Company, Dierks Investment Company, and the Dierks Tie & Timber Company. After 1940 only the Dierks Lumber & Coal Company existed.

The stock market crash of 1929 occurred shortly after the second addition was completed, and through 1935 the building sat about 35 percent vacant. The Dierks Lumber & Coal Company occupied the entire seventh floor with all of their subsidiaries, including Choctaw Lumber Company, Sutherland Lumber Company, Pine Valley Lumber Company, Dierks Investment Company, and Dierks Tie and Timber Company. The other floors were subdivided into suites, many of which housed the growing number of white collar professionals. In 1935 most of the building's sixty different tenants were lawyers. Others included an architect, an engineering firm, wholesale jewelers, insurance agents, real estate agents, a detective agency, an advertising agency, Kellogg Sales (cereal),

[26] The biographical information for the Dierks family and companies was primarily taken from the biographies of Hans Dierks, Herbert Dierks, and Harry L. Dierks: *Missouri: Special Liminted Supplement*, 1930, 69-70 unless otherwise noted.
[27] *Kansas City Times*, obituary for Harry L. Dierks, 15 January 1941.
[28] Carrie Westlake Whitney, *Kansas City, Missouri: Its History and Its People 1800-1908 Volume III*, (Chicago: The S.J. Clarke Publishing Company), 1908, 583.
[29] Ibid, 582.
[30] City of Kansas City, Missouri Landmarks Commission. Building Permit. Building permit number 57953. 3-1-1915.

and accountants. The same general mix of professional tenants remained throughout the 1930s and 1940s. As the economy recovered from the Great Depression the vacancy rate dropped to about 23 percent in 1940 and to about 15 percent in both 1945 and 1955.

The Home Savings Association Era

The Home Savings Association was a tenant in the Dierks Building beginning in 1945. In 1954 Charles F. Curry, president of the Home Savings Association, purchased the Dierks Building to provide more space for the Home Savings and Loan Company, which occupied the entire first floor. Curry renamed the building the Home Savings Building and planned a major remodel of the first and second floors, including a new and modern storefront on the Grand Boulevard and 10th Street elevations. Curry hired the Los Angeles-based architecture firm Welton Becket & Associates and Kansas City architects William B. Fullerton and Earl McCamis to design this project. The current appearance of the building's lower floors dates to this renovation period.

The Curry Family

Kansas City native Charles F. Curry established the Home Savings Association in 1934. He had earned a civil engineering degree from the University of Missouri when he was twenty years old and had served in France during World War I. After returning home Curry worked for a real estate company for four years. He established the Charles Curry Real Estate Company, including an affiliated loan company, in 1924.[31] Curry founded the Home Savings Association with assets of $7,615.[32]

By the 1954, when Charles F. Curry purchased the Dierks Building for the Home Savings Association, he held interests in at least a dozen buildings downtown, operated more than 400 apartments in the Country Club Plaza area, and was in the process of developing a five-million dollar shopping center in North Kansas City (Antioch Center).[33] By 1958, the Home Savings Association president was Charles E. Curry, the son of Charles F. Curry. The Home Savings Association operated five additional branches across the metropolitan area. The other branches were located in Kansas City at 1203 Walnut, 3104 Troost Avenue, 2614 Independence Avenue, 63rd and Wornall Road in the Brookside neighborhood, and at the Antioch Shopping Center north of the Missouri River. There were branches outside of Kansas City in Lee's Summit and St. Joseph.[34] The younger Curry remodeled 1006 Grand Boulevard to provide more space for the company's expanding operations.

Lawyers continued to comprise the majority of tenants during the 1960s and 1970s. Other tenants included

[31] "Buy Dierks Building," *Kansas City Star*, 12 April 1954. Kansas City (Missouri) Public Library. Microfilm.
[32] "Home Savings in a Big Remodeling."
[33] "Buy Dierks Building."
[34] "HAS Service Departments Feature Customer Comfort and Efficiency," *Kansas City Star*, 27 December 1959. Mounted Clipping, Special Collections. Kansas City (Missouri) Public Library.

accountants, insurance brokers, jewelers, and real estate agents. In 1960 the building had a 36-percent vacancy rate. By 1965 that dropped to 15 percent and to less than 1 percent in 1970. After 1975 vacancy rates began to rise again. In 1980 it was 38 percent; in 1990 it was 45 percent; and in 2000 the building had only two tenants. The Home Savings Association maintained its operation in the building until 1989 before moving a few blocks south to 120 West 12th Street.

The building has been vacant since 1989. Current plans propose a historic tax credit rehabilitation that will create apartments on the upper floors and commercial space on the first floor.

ARCHITECTS

Andrew B. Anderson

Andrew B. Anderson was the architect of the 1909 Gates Building. Little is known of him. Other buildings he designed in Kansas City include the Van Brunt Church of Christ at 2422 Van Brunt Boulevard (1930); a commercial building at 2000-12 Main Street (1915); and at least eight single family residences (1907-1926) throughout the Hyde Park neighborhood in Kansas City.

In 1900 the city directory lists Anderson as an architect with offices in the New York Life Building in downtown Kansas City. He lived at 3215 Holmes, Kansas City, Missouri. In 1909, the year the Gates Building was constructed, Anderson continued to maintain his offices in the New York Life Building but had moved his residence to Mount Washington (now Independence) Missouri. By 1930 he moved his office to the American Bank Building in Kansas City. He last appears in the city directory in 1933. Based on city directory listings, it appears that he always maintained a solo architectural practice.

Hoit, Price & Barnes[35]

Hoit, Price & Barnes were the architects for the 1930 expansion of the Dierks Building. The firm's origins date to 1902 when Henry Ford Hoit (1872-1951) arrived in Kansas City and partnered with Henry Van Brunt and Frank Howe. Van Brunt died in 1903 and Howe made Hoit a partner, along with William H. Cutler. Howe, Hoit and Cutler designed the R.A. Long Building (1906), an early Kansas City skyscraper. Cutler died in 1907 and Howe died in 1909, leaving Hoit as the principal architect. In 1913 Edwin M. Price (1885-1957), a draftsman at the firm, became Hoit's partner. In 1919 another draftsman, Alfred E. Barnes (1892-1960) also became a partner, and the firm changed its name to Hoit, Price and Barnes. The firm existed until 1941.

[35] The biographical information for Hoit, Price & Barnes was primarily taken from: Cathy Ambler and Sally Schwenk, National Register Nomination for "Kansas City Power and Light Building," August 2002. Rosin Preservation, LLC, Kansas City, Missouri.

Hoit, Price and Barnes were prolific designers in Kansas City between World War I and World War II. They received numerous commissions for buildings in downtown Kansas City and designed many skyscrapers. Their portfolio includes three of the most prominent buildings on the Kansas City skyline: the Kansas City Athletic Club (1922-23); the Fidelity Bank and Trust Company Building (1930): and the Kansas City Power and Light Company Building (1930-31).

Henry F. Hoit was born in Chicago in 1872. In 1892, he graduated from the Chicago Manual Training School and went to the Massachusetts Institute of Technology, from which he graduated in 1897. After graduation, he worked for the Boston architecture firm of Van Brunt and Howe. As an associate of Van Brunt and Howe, Hoit arrived in Kansas City in 1902 to design the Palace of Varied Industries Building for the 1904 St. Louis World's Fair. He received a distinguished fellowship from the American Institute of Architects in 1938. The only other architect in Kansas City to hold the honor was Courtland Van Brunt, Hoit's first employer in Kansas City.

Edwin M. Price was born in 1885 in Webb City, Arkansas. He also attended the Massachusetts Institute of Technology. He was a draftsman in Henry Hoit's firm and became a partner in 1913.

Alfred Edward Barnes, Jr. was born in 1892 in Kansas City, Missouri. The grandson of early Kansas City architect A. B. Crosse and the son of an architect, Barnes aspired to become a civil engineer. He joined Hoit's office as a draftsman in 1909 and became a partner with Hoit and Price in 1919. He served as the president of the Kansas City chapter of the American Institute of Architects in 1936.

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PHOTOGRAPHIC INFORMATION

Photographer: Brad Finch
F-Stop Photography
Kansas City, Missouri

Date of Photographs: October 2007

Digital images submitted with nomination on CD-ROM

Photograph Number	Description	Camera View
1.	East and west elevations	SW
2.	North elevation	S
3.	West elevation	E
4.	South elevation	NW
5.	East elevation	W
6.	North storefront elevation	SW
7.	East storefront elevation	NW
8.	Top of east elevation within the “U”	W
9.	Masonry details on upper story spandrels	W
10.	Masonry detail at parapet	W

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UTM References
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