

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Registration Form**

**1. Name of Property**

historic name Goodenow Textiles Company Building

other names/site number Goodenow Building

**2. Location**

street & number 3710 Main Street [N/A] not for publication

city or town Kansas City [N/A] vicinity

state Missouri code MO county Jackson code 095 zip code 64111

**3. State/Federal Agency Certification**

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

( See continuation sheet for additional comments [ ]. )

LaVerne Brondel  
Signature of certifying official/Title LaVerne Brondel/Deputy SHPO

3/10/03  
Date

Missouri Department of Natural Resources  
State or Federal agency and bureau

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

Signature of certifying official/Title

State or Federal agency and bureau

**4. National Park Service Certification**

I hereby certify that the property is:

[ ] entered in the National Register

See continuation sheet [ ].

[ ] determined eligible for the  
National Register

See continuation sheet [ ].

[ ] determined not eligible for the  
National Register.

[ ] removed from the  
National Register

[ ] other, explain

See continuation sheet [ ].

Signature of the Keeper

Date

## 5. Classification

### Ownership of Property

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

### Category of Property

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

### Number of Resources within

Contributing

Noncontributing

1 buildings

                     sites

                     structures

                     objects

1 Total

Name of related multiple property listing.

N/A

Number of contributing resources previously listed in the National Register.

0

## 6. Function or Use

### Historic Function

INDUSTRY: Manufacturing Facility

### Current Functions

VACANT/NOT IN USE

## 7. Description

### Architectural Classification

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY

AMERICAN MOVEMENT: Commercial Style

### Materials

Foundation CONCRETE

STONE

walls BRICK

CERAMIC

roof ASPHALT

other                     

- TILE

## Narrative Description

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

## 8. Statement of Significance

### Applicable National Register Criteria

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

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

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

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

#### Criteria Considerations

Property is:

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

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

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

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

☐ **F** a commemorative property.

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

### Areas of Significance

ARCHITECTURE

INDUSTRY

### Periods of Significance

1929-1951

### Significant Dates

N/A

### Significant Person(s)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Tarbet, Samuel B., Architect

### Narrative Statement of Significance

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

## 9. Major Bibliographic References

### Bibliography

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

#### Previous documentation on file (NPS):

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

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey

# \_\_\_\_\_

☐ recorded by Historic American Engineering Record

# \_\_\_\_\_

#### Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State Agency

☐ Federal Agency

☒ Local Government

☐ University

☐ Other:

Name of repository: \_\_\_\_\_

## 10. Geographical Data

Acreage of Property Less than 1 acre

### UTM References

A. Zone      Easting      Northing  
15          362720      4324600

B. Zone      Easting      Northing

C. Zone      Easting      Northing

D. Zone      Easting      Northing

[ ] See continuation sheet

### Verbal Boundary Description

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

### Boundary Justification

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

## 11. Form Prepared By

name/title Susan Richards Johnson

organization Susan Richards Johnson & Associates, Inc. date November 22, 2002

street & number 818 Grand Boulevard, Suite 1150 telephone 816-474-0900

city or town Kansas City state Missouri zip code 64106

## Additional Documentation

Submit the following items with the completed form:

### Continuation Sheets

### Maps

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

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

### Photographs

Representative black and white photographs of the property.

## Additional Items

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

## Property Owner

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

name Mid-Main Properties, L.L.C. (Levitt Enterprises, Inc., Manager)

street & number 2020 Broadway (P.O. Box 414740) telephone 816-474-2244

city or town Kansas City state Missouri zip code 64108

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**NATIONAL REGISTER OF HISTORIC PLACES  
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Goodenow Textiles Company Building  
Jackson County, Missouri

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**SUMMARY DESCRIPTION STATEMENT**

The Goodenow Textiles Company Building, built in 1929, is a three-story reinforced concrete Commercial Style building with a modified rectangular plan measuring 100 feet by 154 feet with a flat roof. The property's address is 3710 Main Street. The gross square footage of the building is 41,000 square feet. Brick veneer clads the primary façade and wraps around the side elevations to a depth of approximately fifty feet. An exposed concrete structural system with brick veneer infill comprises the remaining elevations. Significant design features include the delineation between the more formal "front" of the building in contrast to the utilitarian "rear" portion of the building. The "front" incorporates the primary façade, which wraps around the corners to a depth of three bays on the side elevations. The primary façade design utilizes brick pilasters separating sets of triple, double-hung wood sash windows with brick spandrel panels below. The first floor of the primary façade includes original masonry openings and several original doors, transoms and sidelights. A modern aluminum storefront system has been installed in the original masonry openings in three locations (Figures #6 and #7 and Photographs # 1 and #2). The "rear" portion design treatment consists of an exposed concrete structural framework and large multi-pane industrial steel sash windows. Brick parapets appear on the primary and rear façades. The open floor plan of the interior reflects its industrial function. The building faces east onto Main Street, a major commercial corridor (Photograph #2). To the north and south are commercial properties and surface parking lots. To the west is a residential neighborhood dating from the late nineteenth century. The property is in excellent condition and has had very little alteration.

**NARRATIVE ARCHITECTURAL DESCRIPTION**

**Exterior**

The Goodenow Textiles Company Building is five bays wide and nine bays deep and has two distinct parts - the "front" of the building, which is three bays deep, and the "rear" of the building, which is six bays deep. Rug-faced brick and simple cast stone detailing clad the "front" portion of the building. The design treatment also features triple, one over one light double-hung wood sash windows (Photograph #2). The "rear" of the building, designed with a much more industrial treatment, features an exposed reinforced concrete structural system with brick veneer and structural clay tile infill with multi-pane, industrial steel sash windows (Photographs #3 and #4). The remaining six bays on the north and south façades are devoid of ornamentation as is the west façade. The roof is a built-up flat roof, sloping from the east to the west. Brick parapet walls with cast stone coping appear at the

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roofline of the "front" portion of the building; shaped parapets occur at the corners. A brick parapet devoid of ornamentation is located at the rear of the building (Photograph #6).

The first floor of the primary façade has a modern storefront system (Photographs #1 and #2). The main entry is in the center bay and features a single-leaf entrance with an original multi-pane transom. Flanking the entrance are original pilasters and narrow single-pane sidelights with transoms. A cast stone pediment spans the width of the entrance door. The two northernmost bays and the bay directly to the south of the center entry bay have window openings with cast stone lintels and sills. A modern aluminum storefront window system occupies the original masonry openings. The southernmost bay retains all its historic elements including the original loading dock entrance and an adjacent employee stairway entrance and deep multi-pane transom. Modern, double-leaf doors replace the original double-leaf doors. The original double-hung wood sash windows remain on the upper two floors.

The north elevation has two major components (Photograph #3). The "front" portion has brick veneer. Sets of paired rectangular windows on the second and third stories create three bays. Modern, single pane, rectangular fixed sash units occupy these original masonry openings. These openings retain their original cast stone sills and cast stone lintels. On the ground floor, a modern entrance occupies the center bay. On the "rear" portion of the north elevation, expansive multi-pane, industrial steel sash windows with an operable vent unit occupy each bay on the upper two stories. A loading dock and modern overhead door are on the first floor. Four rectangular fixed-sash window units are to the east of the overhead door and appear to be alterations. The architectural language of the "rear" portion represents the industrial nature of the property as evidenced through the use of an exposed concrete structural system.

The south elevation is similar to that of the north elevation. Because of an adjacent historic one-story building, only the upper two floors of the "front" portions are exposed (Photograph #1). Pairs of original one-over-one light, double-hung wood sash windows define the two end bays of the front portion. A single window appears in the center bay at the stair landing level. The "rear" portion of the south façade is consists of wide, multi-pane industrial steel sash windows with an operable vent unit that span the width of each bay (Photograph #4). Aluminum siding

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covers several original windows that are still intact. This elevation also features the exposed concrete structural system. The rear portion of this elevation is not visible from the public right-of-way.

The west (rear) elevation has no ornamentation and consists of the exposed reinforced concrete structural system with brick veneer infill (Photographs #5 and #6). Aluminum siding covers several original windows that are still intact. There is a pair of three-over-three light, double-hung steel sash windows on the upper floor and large, multi-pane industrial steel sash windows span the width of the bays on the upper floors. A large metal flue extends from the ground floor up to above the top of the roof. The elevation is not visible from the public right-of-way.

**Interior**

The interior of the building remains largely intact. Few alterations have been made to its historic fabric. The floor plates of all three stories remain virtually open from the "front" portion to the "rear" portion of each floor. Exposed concrete structural beams and columns are visible on each floor. The ceilings are exposed, displaying a reinforced concrete system comprised of main beams and a secondary pan system. Natural light is available on each floor from perimeter windows located on all four elevations. The original freight elevator is located on the south side of the building and continues to serve all floors (Figures #3 - #5 and Photograph # 14). Two original stairways remain on each floor at the east and west ends of the building (Photograph #15). The original wood sash and industrial steel sash windows remain largely intact and are operable (Photographs #16 and #17).

The entry area of the main level of the building has original terrazzo floors. There are several modern offices constructed of gypsum board partitions that incorporate the existing exposed structural system. Carpeting has been installed on the existing concrete slab. These modern alterations are reversible and have caused no damage to the existing interior of this floor (Photographs #8 and #9). There is an original fire-rated door located at the north end of the first floor that leads to the basement. The original loading dock area remains at the east end of this floor, fronting onto Main Street. This entry is significant for the original distribution of goods. The employee entry is intact and remains accessible to an original stairway that leads to the second floor and third floor manufacturing areas. The remaining "rear" portion of this floor is open and has a modern overhead door located on the north elevation. There is an existing stone foundation wall at the west end and an existing staircase that leads to the second floor (Photograph #7). The floor in this area is exposed concrete.

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The second and third floors are open and exhibit original historic fabric. The "rear" portion of the north, south, and west perimeter walls are filled with original expansive multi-pane industrial steel sash windows. Double-hung wood sash windows occur along the "front" portion of the building on the east, north, and south elevations. Exposed structural concrete columns, beams, and floor systems occur on the second floor (Photographs #10 and #11) and on the third floor (Photographs #12 and #13). The flooring for the manufacturing areas on both floors remains as exposed concrete. The original use of these floors is clearly exhibited by their present condition. The introduction of natural light and ventilation through the perimeter windows remains as an important attribute of these areas (Photographs #16 and #17).

The interior of the building remains largely intact and exhibits the majority of its original design and function.

**INTEGRITY**

Based on the criteria established in National Register Bulletin 15, the Goodenow Textiles Company Building retains a high degree of its original integrity. The **Location** of the building is original. The **Setting** changed somewhat throughout the building's history with the evolution of Main Street. A surface parking lot to the north of the building replaces a building constructed circa 1960. The historic one-story commercial building to the south remains, although the streetscape to the south of that building changed when several buildings were demolished and were replaced by a large retail store and parking lot. Across Main Street, to the east, the commercial block comprised of historic buildings remains intact. Main Street continues to be a busy urban corridor with commercial activity taking place along both sides. Overall, the historic residential neighborhood to the west of the property retains a high degree of integrity, much as it did at the time the Goodenow Textiles Company Building was constructed. It is listed in the Kansas City Register of Historic Places.

The **Design** of the building retains a high degree of integrity. It retains its original form, plan, proportion, scale, and massing (Figure #6, Section 8 and Photograph #1). The original reinforced concrete structural system is in excellent condition. The façades retain their original structural configuration of cast concrete structural frames and fenestration. There have been no additions to the building. The original building style and ornamental detail remain unchanged. Although paint covers the brick, test removals in small areas prove this to be reversible. The cast stone detailing at the windows and entry is all intact and in good condition. Additionally, the configuration of



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the building's storefront and transoms remains intact, although minor modifications have occurred within the existing masonry openings. The loading dock and freight elevator are intact and in working condition. Because these elements were such a vital part of how the building originally functioned, they contribute greatly to the overall design integrity of the building.

Little changed in the building's interior throughout the building's history, and the spaces within the building retain their integrity. The large, open floor plans, which are a defining characteristic of the business that took place in this building, remain, leaving the building very close to its original design. The original freight elevator and stairwells remain in place and are in good working condition. On the first floor, the original terrazzo floors in the front public area are intact and in good condition. Although some renovation occurred in a limited area, including the addition of some sheetrock partition walls and carpet, this work is reversible, enabling the original floor plan to be restored without harming the historic building fabric (Photographs #8 and #9). There does not appear to be any loss of the original fabric. The second floor of the building remains unchanged. The open floor plan and exposed structural elements are intact. The original open floor plan of the third floor also remains intact, although the partitions delineating the cloakroom are gone. The structural elements remain exposed.

The retention of the original interior spatial arrangement, in particular the open floor plan, is of singular importance as the architect designed the interior spaces to meet the administrative and assembly line production process requirements as defined by the owners. Moreover, the open spaces reflect a major shift in industrial design to flexible floor plans, due to the advent of reinforced concrete, which are a defining design characteristic of this multi-story, concrete-frame, industrial building property type.

A high percentage of the original **Materials** remain, including the brick; cast stone; one-over-one light, double-hung wood sash windows; and multi-pane industrial steel sash windows. All of the original materials are in good condition. As noted, the original multi-pane industrial steel sash windows are in good condition. Corrugated metal covered many of these windows for many years, shielding them from the weather, thus preserving their condition. All of the original double-hung wood sash windows remain intact on the upper floors of the primary façade. The windows show little deterioration. Single-light fixed sash wood windows replace the original double-hung wood sash windows in the first (front) bay on the north secondary façade. Boards cover the windows on the south side,

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with several remaining in place behind the wood panels. While new aluminum systems replace the original entry door and storefront systems, historic photographs showing the original entry and storefront configurations document that the openings remain intact and that two of the original transoms remain in place.

The **Workmanship** of the building is evident in the condition of both the exterior and interior. All of the original cast stone pieces are in good condition and serve as physical evidence of the design and technology of the period of construction. Even after over seventy years of exposure to the weather and pollution, the brick veneer and tuck-pointing appear to be in excellent condition. As noted earlier, paint covers the brick walls. The concrete structure shows little deterioration and reflects the technology of the period.

Finally, due to its high degree of integrity, the building successfully conveys **Feelings** and **Associations** with its original commercial and light industrial function, architectural design, and period of construction.

The Goodenow Textiles Company Building displays several similar attributes relating to its integrity that are present in other similar buildings in Kansas City that are listed in the National Register of Historic Places. The Columbia Building, located in the more industrial "Crossroads" district of the City, is a three-story commercial warehouse and distribution structure with minimal ornamentation. Although partial replacement of windows occurred over time, the vast majority of historic fabric is intact and in place. The Columbia Building, which had a similar function to that of the Goodenow Textiles Company Building in the distribution of goods, retains its open floor plates, its freight elevator and loading docks, as well as the minimal amount of architectural finish and ornamentation that was commonly found in commercial manufacturing buildings.

Another commercial building listed in the National Register of Historic Places that is similar to the Goodenow Textiles Company Building is the Kirkwood Building, located at 1737-41 McGee Street in Kansas City. The Kirkwood Building suffered a partial loss of integrity with the loss of its storefront window system and the installation of replacement double-hung window units in the upper stories. However, the concrete structure with brick veneer retains much of its character through its brickwork, spatial configuration, and interior finishes. This building is similar to the Goodenow Textiles Company Building in that it demonstrates constrained ornamentation on a building that was meant to be commercial and industrial in nature.

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**SUMMARY**

Built in 1929, the Goodenow Textiles Company Building was well maintained throughout its history and is in excellent condition. It retains a high degree of integrity of location, setting, design, and materials and successfully conveys feelings of and associations with commercial manufacturing plants erected in the 1920s in general and, in particular, with the evolution of the garment industry in Kansas City. Its architectural integrity reflects a unique property type designed to meet the latest technological and sociological advances affecting the design of factories, including assembly line production and utilization of vehicular delivery and shipping modes. At present, the building is vacant and the owner intends to use federal and state rehabilitation tax credits for its rehabilitation and adaptive reuse.

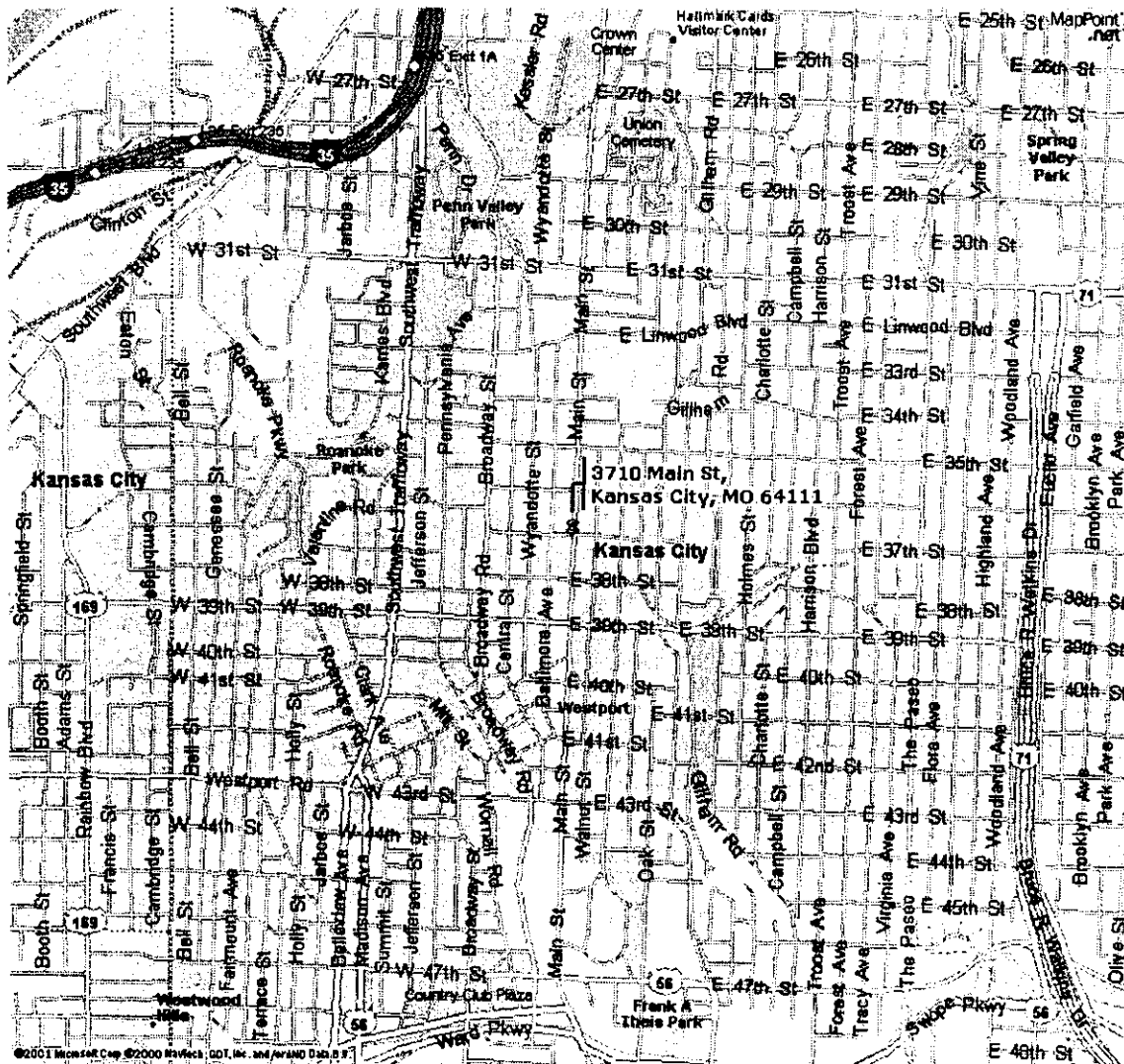
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**FIGURE # 1: Location Map, Goodenow Textiles Company Building  
3710 Main Street, Kansas City, Missouri**



**Location Map**  
Not to Scale

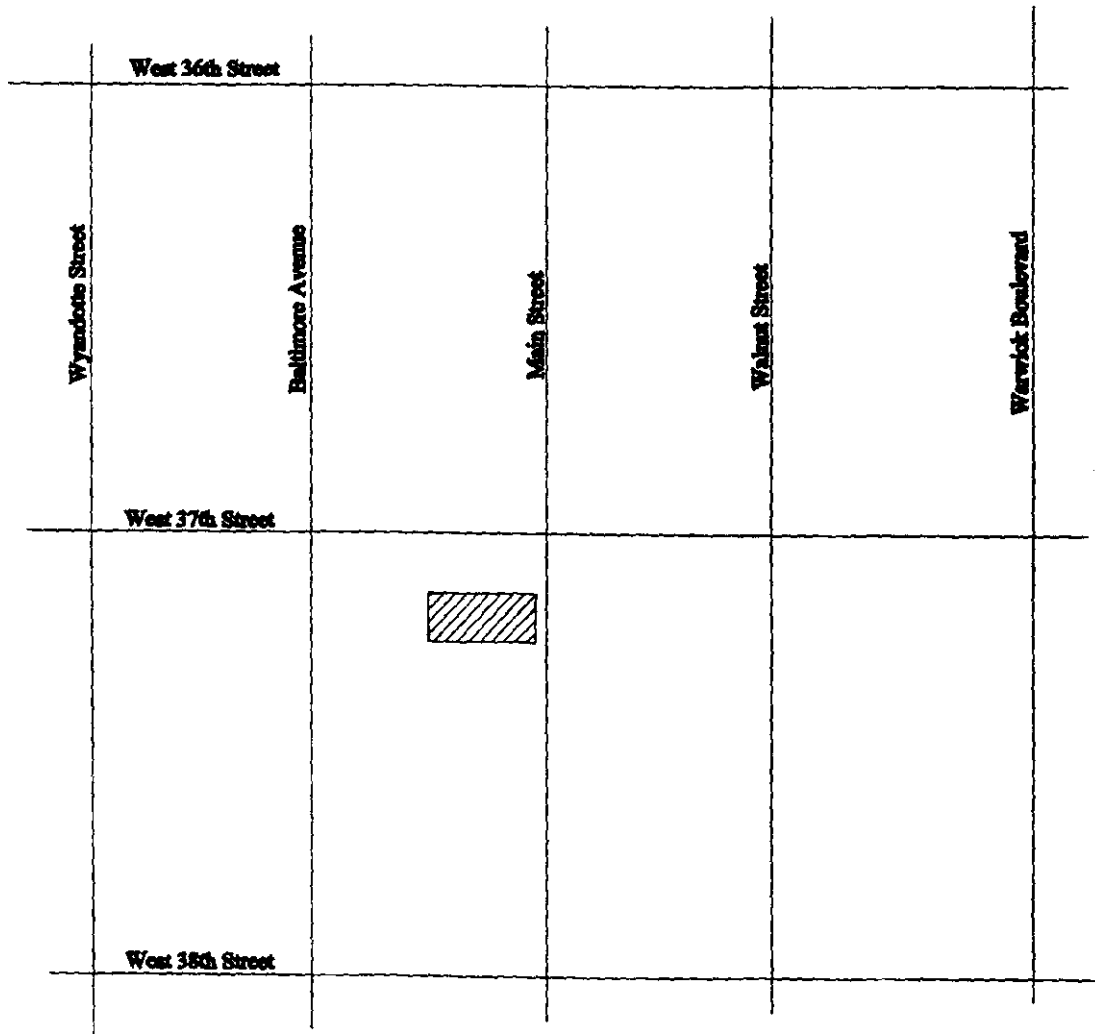


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FIGURE # 2: Site Map

Site Plan  
Not to Scale

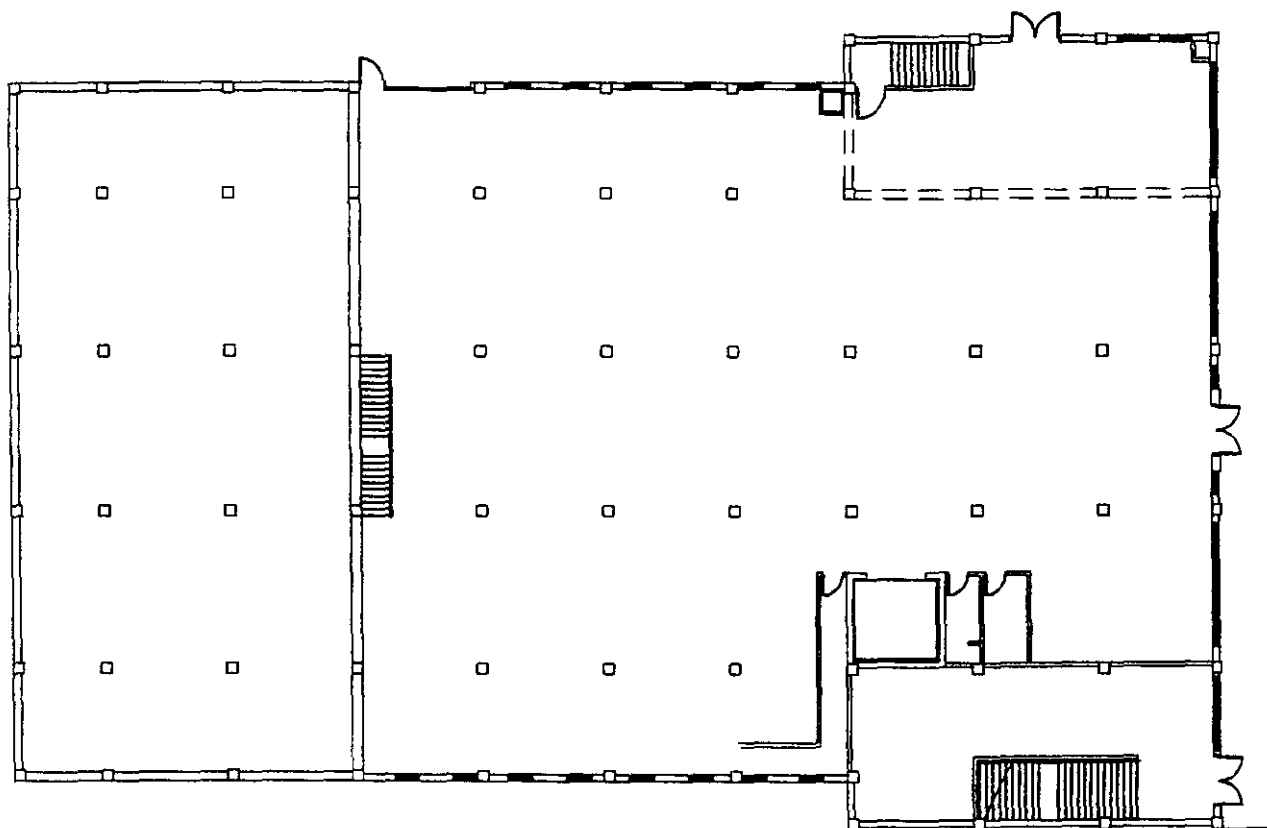
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**FIGURE # 3: Existing First Floor Plan**



**Existing First Floor Plan**  
Not to Scale



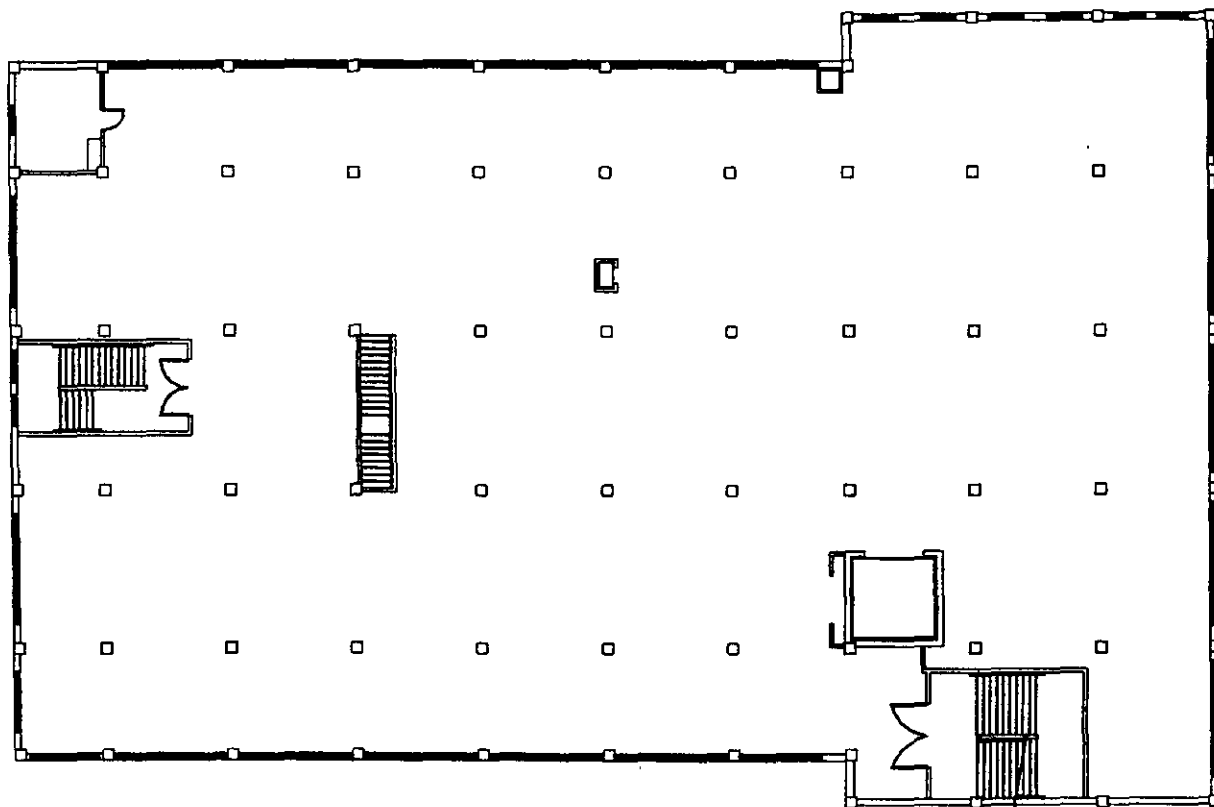
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**FIGURE # 4: Existing Second Floor Plan**



**Existing Second Floor Plan**  
Not to Scale



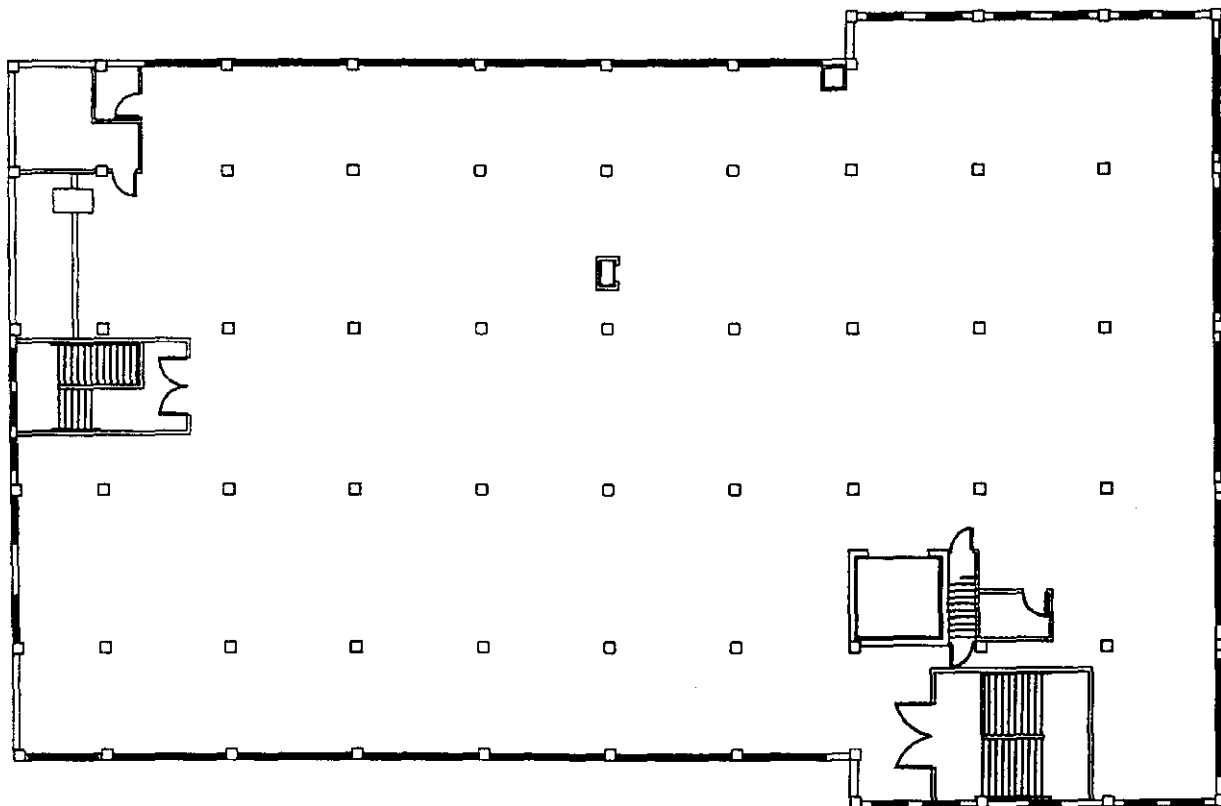
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**FIGURE # 5: Existing Third Floor Plan**



**Existing Third Floor Plan**  
Not to Scale





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**STATEMENT OF SIGNIFICANCE**

The Goodenow Textiles Company Building, located at 3710 Main Street, in Kansas City, Missouri is eligible for listing in the National Register of Historic Places under **Criterion A** for its significance in **Industry** and under **Criterion C** for its significance in **Architecture**. The locally significant building was constructed for the Goodenow Textiles Company, a nationally known manufacturer of men's underwear and a major contributor to the Kansas City garment industry. This garment factory is significant in the area of architecture as an example of a unique property type. The open floor plan and spatial arrangements reflect technological changes in industrial design that resulted from the use of reinforced concrete and the introduction of the assembly line manufacturing process. The factory building, located outside of Kansas City's teeming garment district with rail spurs to freight yards, also reflects the beginning of the shift from rail to vehicular transportation of supplies and finished goods in the post-World War I period. Its design also has associations with studies conducted in the early twentieth century documenting a direct relationship between worker productivity and working conditions. The building reflects design principles established by the 1920s that light and comfort, as well as positive relationships in the workplace, increased worker productivity. A high percentage of the original character-defining architectural features are intact and convey feelings and associations with the commercial and industrial function of the facility and the industrial design philosophy of the era. The period of significance begins with the date of construction in 1929 and ends when the company moved to Monett, Missouri in 1951.

**ELABORATION**

**HISTORIC OVERVIEW OF THE GOODENOW TEXTILES COMPANY AND BUILDING**

The Goodenow Textiles Company began as the Goodenow-Brookfield Knitting Company in 1909 when Frank Goodenow and Arthur Brookfield, childhood friends from the Chicago area, moved to Kansas City and founded the company. Frank Goodenow began his career in the garment industry in 1901 when he went to work for the Chicago-Kenosha Hosiery Company in Wisconsin. The company was a co-founder of the Cooper Underwear Company, which later became Jockey International. Frank Goodenow married in 1909 and, together with his wife and his new cousins-in-law, Mr. and Mrs. Arthur Brookfield, moved to Kansas City to start a new business.

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The company began operations in a house near 38<sup>th</sup> and Central streets. It enjoyed moderate growth and changed locations several times.<sup>1</sup> The company first moved to 4112-14 Pennsylvania Street and several years later, in 1915, to 42<sup>nd</sup> Street and Broadway, each move reflecting their need for larger space. The company continued to grow and, in 1916, moved to 418 Archibald Avenue. By 1919, the owners planned an addition to the Archibald Street building.

This growth reflected changes to the garment industry in the previous decade, in particular changes brought by World War I. During the first decades of the twentieth century, clothing production shifted dramatically from homemade garments and tailor-made clothing to mass-produced items purchased "ready-to-wear." Underwear was no exception. "The war gave it [mass-production of underwear] an impetus towards a simplification, which enabled fashions to reach a still larger section of the community, at least in their cheaper forms."<sup>2</sup>

In the eighteenth century and for most of the nineteenth century, American women and men wore as undergarments only a long shirt hanging from shoulders to calves called a chemise or vest. During the last half of the nineteenth century, pants worn as undergarments came into use. In the late nineteenth century and the first decades of the twentieth century, men's underwear was similar to what today is known as long underwear – a two piece outfit consisting of a button-up shirt and bulky, baggy drawers. Working-class men usually wore woolen undergarments in both the summer and the winter. The wool served as a wick to perspiration, cooling the body and preventing chafing of the active worker in hot weather. In cold weather, it formed a layer of insulation, trapping body heat. While the working classes incorporated underwear as part of their daily wardrobe out of practicality, the vast majority of middle- and upper-class men considered it unnecessary, little more than an extra layer of clothing requiring more laundering than outer clothing. Moreover, for their level of activity, it was generally uncomfortable.

The one-piece union suit that emerged in the first years of the twentieth century solved the problem of the two-piece underwear with its double layer of cloth around the midsection and droopy bottoms. Despite its popularity, the drop seat union suit was difficult to unbutton and even harder to rebutton. In 1909, H. G. Johnson and Henry Cooper, owner of the Cooper Underwear Company, patented the "Klosed Krotch" union suit that increased the

<sup>1</sup> *Kansas City (MO) Star*, 13 February 1927. Kansas City Star Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.

<sup>2</sup> C. Willet and Phillis Cunningham, *The History of Underclothes* (New York: Dover Publications, Inc., 1992), 219.

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style's popularity. In 1915, Bradley, Voorhees and Day brought out a light cotton union suit made of a fabric called nainsook<sup>3</sup>, which was cut and sewed, not knit. The garment was sleeveless and had quarter-length legs. The BVD, as it became known, enjoyed great popularity. Other underwear makers soon incorporated these designs into their product line.

World War I brought new forms of underwear and, "As a result of these changes man's underwear became more rational."<sup>4</sup> The Army introduced the first shorts with button-on yokes. Young Navy veterans began wearing knit skivvie shirts and separate cotton shorts similar to those issued during the war. In general, underwear became shorter in length and fabricated from cooler materials. In addition, the use of elastic bands to replace buttons provided more flexibility and a form of underwear known as "boxer shorts." This new underwear appealed to a much wider segment of the population and, consequently, sales began to soar.

With the onset of mass production after the war, companies along the East Coast and extending into the Midwest turned out men's underwear in record volumes meeting consumer demand for clean, durable, undergarments. Thousands of European immigrants provided ample low-cost labor, while power looms and cutters that could trim dozens of layers of fabric at once leveraged the factory's output. Where once it took three days to make an undergarment by hand, mass production completed the task in less than an hour.

By 1930, the traditional union suit was an old man's style. Coopers Inc., who had been making men's underwear for years in their Bennington, Vermont factory, patented their Y-front with an overlapping fly and produced it in both long and short length knitted drawers under the Jockey trademark in 1935. Even more startling style changes occurred after World War II -- the bikini brief and colored underwear.

Initially, the Goodenow Textiles Company produced products including hosiery and the "Good-knite" line of pajamas. After World War I, the company began concentrating on the men's summer union suit — a one-piece, sleeveless, short suit of underwear that typically buttoned up the front. Invented in 1893, it did not become widely popular until the first decades of the twentieth century.<sup>5</sup> The "Good-knit" label, identifying underwear produced by

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<sup>3</sup> A soft, lightweight muslin.

<sup>4</sup> Willet and Cunningham, 220.

<sup>5</sup> Nicholas Graham, *A Brief History of Shorts* (San Francisco: Chronicle Books, 1995), 19.

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the Goodenow Textiles Company, advertised their union suits as “. . . made of cool, comfortable, durable white nainsook — athletic style; taped or re-enforced at the back, across the shoulders, at the crotch and at every possible weak point.”<sup>6</sup>

In November of 1919, Frank Goodenow, president of the Goodenow-Brookfield Knitting Company, announced plans to erect a new addition to their factory on Archibald Avenue, citing the tremendous increase in the demand for their products and the addition of a hosiery line. At this time, the firm's 12 salesmen traveled throughout an area extending as far east as Indiana and south to Louisiana.<sup>7</sup> That same year, Arthur Brookfield left the company and went to work for the Cowden Manufacturing Company in Kansas City.<sup>8</sup> Fred Goodenow joined his brother Frank to serve as Vice President of the Goodenow Textiles Company. As the company continued to flourish with their specialized product line, they required more production space. Instead of expanding their current facility as they had planned, the company moved to 310 West 9<sup>th</sup> Street in the hub of the City's wholesale garment district. This building provided the space necessary for large-scale production.

By 1926, the Goodenow Textiles Company produced 750,000 sets of underwear a year, employed 140 people, and had an annual payroll of \$160,000.<sup>9</sup> Distribution spread across the United States and the company's “Good-knit” underwear was on the shelves of retail merchants from “. . . New York [to] Los Angeles, Minneapolis, [to] Brownsville, Texas.”<sup>10</sup> In 1927, the owners set a goal of producing one million sets of men's summer underwear, and within two years the company reached their goal.<sup>11</sup> The growth precipitated the need for larger facilities. The *Kansas City (MO) Star* in September of 1929 announced the planned erection of a new factory and cited the firm's role as “. . . one of the important factors in maintaining one of the Nation's outstanding garment centers in Kansas City.”<sup>12</sup>

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<sup>6</sup> *Kansas City (MO) Times*, 8 May 1926. Kansas City Star Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.

<sup>7</sup> “New Building for Knitting Company,” 16 November 1919, Kansas City Star Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm and “Goodenow-Brookfield Knitting Company to Expand,” *Review* December 1919. Vertical File. Kansas City, Missouri Public Library, Special Collections.

<sup>8</sup> Mr. Brookfield later founded Unitog, at one time the nation's largest producer of work uniforms.

<sup>9</sup> *The Kansas City (MO) Star*, 13 February 1927.

<sup>10</sup> *Ibid.*

<sup>11</sup> *Ibid.* and “Garment Firm to Build,” *Kansas City (MO) Star*, 16 September 1929. Kansas City Star Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.

<sup>12</sup> *Ibid.*

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**Goodenow Textiles Company Building — 3710 Main Street**

In addition to the need for more space for their production line process, the owners wanted to offer their employees the best working environment possible. The Goodenows subscribed to the theories of the time that working conditions and the quality of employee interaction were determining factors in productivity. They decided to move south of the congested, dirty garment district to 3710 Main Street, the site of residences owned by Decatur Goodenow and Fred Goodenow. The new location was along the streetcar line near working-class businesses, homes, and apartments. Nearby were public parks, and interspersed in this area were other small light industrial manufacturing facilities. In recognition of growing trends in transportation, the Goodenows had determined that immediate proximity to rail lines was not critical, as trucks could transport supplies and manufactured goods directly to and from railroad freight centers or regional distribution points.

Samuel B. Tarbet, a Kansas City architect, designed the new factory. Tarbet began his career as a contractor in 1903 and by 1906 is listed as an architect in city directories. His earliest work was in residential design. In 1910, he received a commission to design the City Hall in Olathe, Kansas, and he subsequently designed a number of commercial and residential buildings throughout the Kansas City area, including the Athenaeum Club, which is listed in the National Register.<sup>13</sup> Tarbet was the architect for the Fred Goodenow residence located at 3712 Main Street which was constructed in 1911. He designed the Goodenow Textiles Company Building at the end of his career; he retired around 1930.

Tarbet followed a functional design philosophy and incorporated popular styles and treatments appropriate to the building type. His design of the Goodenow Textiles Company Building is a simple, streamlined design treatment typical of commercial and industrial buildings of the 1920s. Its interior plan and exterior design accommodate all of the company's needs while blending contextually with the surrounding buildings along Main Street.

The Fleming-Gilchrist Construction Company constructed the reinforced concrete and brick veneer building for approximately \$80,000,<sup>14</sup> which, at the onset of the Great Depression, was a considerable sum. The new 40,000

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<sup>13</sup> Listed 11 October 1979.

<sup>14</sup> *Midwest Contractor*, 18 September 1929. Kansas City, Missouri Public Library, Special Collections. Microfilm.

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square foot building doubled the size of the company's existing facility, allowing a boost in both production and workforce, which would increase from 200 to 300 employees in the first year at this location.<sup>15</sup>

The new building served the company well. The opportunity for growth and production potential that this building offered was an important factor in the company's success. From the time the company occupied the building in 1930, production continued at a strong pace. In a 1939 speech, prominent real estate developer J. C. Nichols noted that the Goodenow Textiles Company was moving into foreign trade.<sup>16</sup>

The company occupied this building for twenty-one years, during which time it became known nationally as a manufacturer of men's underwear and a major contributor to Kansas City's garment industry. The company, one of only twenty-five underwear manufacturers in the United States, was initially Kansas City's only underwear manufacturer, and eventually employed approximately 5 percent of Kansas City's entire garment workforce.<sup>17</sup> In 1937, the company was the only City's men's pajamas manufacturer and one of only five businesses in the City making shorts and men's knit underwear.<sup>18</sup> During World War II, the company participated in the war effort through government contracts to produce military clothing, including innovative jumpsuits.<sup>19</sup>

The company stayed at its Main Street location until 1951 when the Goodenows sold the business to James Lenaghan, the company's accountant who moved operations to Monett, Missouri. The company continued to operate as the Goodenow Textiles Company. The Lenaghan family sold the building at 3710 Main in 1977. Later occupants of the Main Street building included the Stuart Hall Stationery Company, 1952-1959; House of Modern, 1959-1962; Associated Photographers, 1962-1996; B&B Balloons, 1996-1999; and Questmark, 1999-2001.

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<sup>15</sup> "Garment Firm to Build."

<sup>16</sup> J. C. Nichols, "Foreign Trade Possibilities for Kansas City," *Planning for Permanence: The Speeches of J. C. Nichols*, 24 May 1939, Western Historical Manuscripts Collection, University of Missouri-Kansas City.

<sup>17</sup> Francis I. Gaw, "The Garment Industry of Kansas City, Report No. 5. 1945," 27. (Kansas City: Kansas City, Missouri Public Library, Special Collections).

<sup>18</sup> *Directory of the Kansas City Market Apparel Textiles and Related Lines. Fall & Winter 1937-38* (39 Kansas City, Missouri: Kansas City Market News, 1937), 27, 30, 34

<sup>19</sup> Gaw, 11.

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**Overview of the Garment Industry in Kansas City, Missouri**

In the last half of the nineteenth century, Kansas City, Missouri became one of the nation's major railroad hubs due to its central location. An immediate consequence of the City's link to national transportation and service corridors was local and regional industrial development, commercial growth, and a rapid increase in population. By the turn of the twentieth century, Kansas City's role as a rail center assured the establishment of a sizable manufacturing industry in the City, and it served as a major point for wholesale houses and manufacturing plants that distributed finished articles from the manufacturing centers of the world to the developing American West and Southwest.

The development of the garment industry in Kansas City has its roots in the City's role as a distribution center. The evolution of the manufacture of apparel locally dates to the late nineteenth century. In 1898, the first garment union organized workers employed by the Mogul Company.<sup>20</sup> It was not, however, until after the end of World War I that this industry flourished. "Real growth came after World War I with the tendency of the Eastern firms to expand to be nearer the markets here."<sup>21</sup> Before the war, the manufacturers of men's work clothes and uniforms, which constituted the majority of garments made in Kansas City, produced most of their goods for local distribution.<sup>22</sup> When the war began, sturdy apparel became a necessity and many of Kansas City's garment companies capitalized on the war effort and ultimately expanded into national markets. By the early 1920s, the manufacture of clothing was the eleventh largest industry in Kansas City, and the City's reputation as both a producer and jobbing center for wholesale garments and clothing products grew.<sup>23</sup>

The growth of the garment industry in Kansas City was due, in part, to a general trend within the industry to decentralize. Although lacking skilled garment workers, Kansas City had an adequate number of workers available for relatively lower wages than their counterparts on the East Coast. Moreover, mail-order houses wanted factories

<sup>20</sup> Judy Ancel, "The Garment Workers" (Kansas City Labor History Tour, Institute for Labor Studies, 17, 24 October 1992; accessed 11 November 2002); available from [www.kclabor.org/garment\\_workers.htm](http://www.kclabor.org/garment_workers.htm); Internet.

<sup>21</sup> Joe Roberts, "Kansas City: Clothier for Millions," *The Kansas City (MO) Star*, 12 January 1969, 2H. Newspaper Clipping File. Kansas City, Missouri Public Library, Special Collections. Microfilm.

<sup>22</sup> Sherry Lamb Schirmer and Richard D. McKinzie, *At the River's Bend: An Illustrated History of Kansas City, Independence and Jackson County* (Woodland Hills, California: Windsor Publications, Inc., 1982), 232.

<sup>23</sup> Edward J. Miszcuk, "National Register of Historic Places Inventory — Nomination Form: Kansas City Wholesale District/Garment District, 1978." City of Kansas City, Missouri Landmarks Commission, Kansas City, Missouri; and Ancel, 1, 2.

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nearer to their points of distribution. In the 1920s, they practically subsidized some of the garment companies in coming to Kansas City due to the City's central location along rail corridors, in particular, in relation to the markets of the Middle West and Southwest.<sup>24</sup>

The number of locally owned garment manufacturing businesses also contributed to the industry's success in Kansas City. The 1945 report, "The Garment Industry in Greater Kansas City," noted that the outstanding examples of the City's locally-owned garment manufacturers were the Donnelly Garment Company, "... not only first in size among the Kansas City plants, but one of the largest women's dress factories in the world;" the H. D. Lee Company, "... the largest maker of union-made work clothing in the America;" and the Goodenow Textiles Company, "... manufacturing men's underwear and pajamas since 1909, and now nationally outstanding in this type of manufacturing."<sup>25</sup>

Both entrepreneurship and practical necessity played an important role in the success of the garment industry in Kansas City. "It thrived and prospered because garment manufacturers here in the 20's and 30's did what Henry Ford had done. . . garment manufacturers in Kansas City developed an assembly line for their plants, worked out the so called 'section system' of making clothing on a scale such as had never been tried before."<sup>26</sup> Unlike, New York and Chicago, Kansas City had relatively few skilled workers to sew complete garments. As a result, factory owners hired unskilled labor and assigned them manageable tasks such as sewing on buttons or installing zippers, creating an assembly line process. This section system took much less time for workers to learn than sewing an entire garment and, therefore, more workers could be trained in a much shorter time. "This gave KC the lower costs and efficiency to compete with larger eastern firms. It also led to much larger shops."<sup>27</sup> Kansas City companies ranged in size from 200 to 1,300 employees, while eastern shops averaged about 100 employees per firm. The section system proved successful, and Kansas City garment companies out-produced their eastern competitors.<sup>28</sup>

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<sup>24</sup> Gaw, 4.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

<sup>27</sup> Ancel.

<sup>28</sup> Ibid.



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The Goodenow Textiles Company used the section system effectively. A *Kansas City (MO) Star* article published February 13, 1927 reported, "A lone girl sews on 6,900 buttons in a day's work and another beats her by making 7,000 button holes in the same time. The plant uses 180,000 buttons in a month. Each day more than four miles of cloth is cut into garment parts."<sup>29</sup>

Other local innovations also contributed to Kansas City's success as a national garment-manufacturing center. Unlike their eastern counterparts who relied upon wholesale jobbers and retailers coming to their factories, Kansas City's garment manufacturers used salesmen who traveled throughout the country to sell their goods. They kept their entire production in-house rather than contracting the work out. They also focused on producing mid-priced goods to sell to the majority of Americans. These practices, coupled with the city's access to widespread transportation networks and the development of the reputation for high quality goods, prompted continuous growth throughout the first half of the twentieth century. In 1900, eleven factories in Kansas City manufactured men's and women's clothing with a value of approximately \$1.2 million. In 1945, Kansas City had over 80 garment factories doing an annual business estimated at between \$75 million and \$100 million.<sup>30</sup>

The crash of 1929 and the ensuing depression shrank the clothing market drastically. Cutthroat competition followed, resulting in unemployment, lowered wages and long hours. There was no enforcement of Missouri's nine-hour law for women workers, and there were unsanitary conditions in factories. Within the industry, the Kansas City market became notorious as the worst sweatshop market in the country. Bitter and protracted fights over garment industry unionization occurred which were full of ideology and national implications. Nevertheless, at the end of the decade, the size of the major Kansas City shops ranged from 200 to 300 up to Nell Donnelly's 1,300 in 1937. Back East, the typical garment factory had less than 100 workers.<sup>31</sup>

The Goodenow Textiles Company was among the local companies that received government contracts to manufacture clothing for the armed services during World War II. The production of Kansas City garment factories increased as a result of wartime demands, even to the extent of doubling their usual volume in some

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<sup>29</sup> *Kansas City (MO) Star*, 13 February 1927.

<sup>30</sup> *Ibid.* and Gaw, 1.

<sup>31</sup> Ancel, 2.

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cases.<sup>32</sup> By 1945, Kansas City's garment industry had an established reputation for honest and fair practices. Almost all of the garment factories in the City were home-owned and demonstrated continued financial soundness. Kansas City was a top producer in the women's dress and coat trade, and at the same time provided a diversified line of women's and men's wear.

Various indicators demonstrate that the Kansas City garment industry attained a national standing by the end of the war. Kansas City manufacturers shipped garments to all of the then 48 states and the territories of Hawaii and Alaska, as well as to Canada. National advertising in leading magazines and trade papers featured garments made in Kansas City.<sup>33</sup> Fifty percent of the City's main garment companies had distribution in over half the states with at least 50 percent of these companies doing a steady business in all of the states and a number selling outside the United States.<sup>34</sup>

The City's standing in the garment industry in comparison with other garment centers reveals its importance nationally. Kansas City ranked first among American cities in 1945 in the number of union labels used in men's work clothing. The City's garment production of men's, women's, and children's clothing ranked seventh in the nation in 1944 according to a survey of the recognized garment centers in the United States. Kansas City ranked 13<sup>th</sup> in the number of members in the International Ladies Garment Workers Union as of Jan 1, 1945. Kansas City garment manufacturing in 1945 represented about one and one-half percent of the total garment manufacturing in the United States. At the same time, total manufacturing in Kansas City constituted less than one-half of one percent of the manufacturing in the country -- figures that demonstrate the national role of the City's garment industry.<sup>35</sup>

By the end of the first half of the twentieth century, the garment industry was playing a major role in the local economy. In 1945, the garment industry in Kansas City employed between 6,000 and 7,000 workers. The main types of garments manufactured were men's work clothes, women's dresses, women's coats and suits, men's

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<sup>32</sup> Gaw, 11, 12.

<sup>33</sup> Ibid., 20

<sup>34</sup> Ibid., 16.

<sup>35</sup> Ibid.

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underwear, girl's dresses and coats, and sportswear. The value of these products was between \$80 and \$100 million per year with the value divided equally between garments for men and for women.<sup>36</sup>

The diversity of lines, in both men's and women's garments, and the consequent diversity of distribution makes general statements difficult. Nevertheless, a study of representative Kansas City companies provides the following insights. Most Kansas City garment manufacturers conducted the bulk of their business in 15 to 20 states located in an area from the Mississippi River west to the Pacific Ocean with a tapering off in the three coastal states. These states included a number of south central states – Arkansas, Kentucky, Alabama, Louisiana and Texas. Texas was a significant purchaser of finished goods. The East and New England were areas of lightest distribution from Kansas City, with the exception of companies manufacturing specialty goods or having major department stores in major cities as clients. The percent of both men's and women's garments sold and used in the metropolitan Kansas City area amounted to only about 10 percent of those manufactured in the area.<sup>37</sup>

A number of factors occurred that impacted the garment industry in the post-World War II era. Excellent transportation facilities had played an important role in attracting the garment industry to Kansas City and in its growth and expansion. For the garment industry as a whole, at this time, rail transportation remained the primary transportation mode for receipt of raw materials and also for distribution of finished products. Use of trucks came second, with somewhat more extensive use in shipments out than in receipts. The river also continued its role in the receipt of pieced goods, particularly for men's clothing. The advent of better county and state roads through Depression era work programs and later, in the post-war period, loosened the railroad's control over the local economy. As a result, towns and market centers in rural areas matured and developed industrial and trade centers independent of Kansas City.

The demand for finished goods during World War II raised the capacities of the factories in Kansas City and the surrounding countryside. When peace returned in 1945, local plants stood ready to manufacture items that were scarce during the war. These manufacturing businesses made an easy transition to peacetime production, thanks, in

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<sup>36</sup> Ibid. 17.

<sup>37</sup> Ibid., 22.

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part, to the new infusion of capital, managerial experience, and technical ability provided by military contracts.<sup>38</sup> But despite this transition and its early monopoly on the regional production of ready-to-wear goods, the established garment industry in Kansas City changed dramatically through the 1950s. Many garment companies moved out of Kansas City to find cheaper, non-union labor in the smaller communities along rail lines or with access to good roads. The Goodenow Textiles Company was an example. In 1951, facing a local labor shortage, the firm's accountant and general manager purchased the business and moved operations to Monett, Missouri, which had a better source of female workers who would work for lower wages than their Kansas City counterparts. The men's underwear business had become a commodity business, and it was important for the Goodenow Textiles Company to remain a low cost producer. By 1956, firms dealing with apparel and related products were the second largest employer in the City, with one hundred and forty-seven major firms and seventy-two secondary firms with sales over one hundred million dollars a year.<sup>39</sup>

**EVOLUTION OF TWENTIETH CENTURY COMMERCIAL AND INDUSTRIAL STYLES**

**Architectural Analysis**

In the mid- to late nineteenth century, neither client nor architect regarded factory architecture as a subject worthy of serious consideration. Owners built factories that featured straightforward plans that accommodated the storage of raw materials, space for manufacturing activities, and a storage and distribution area for finished goods. Owners trying to enhance the appearance of their utilitarian buildings adapted decorative ornamentation, such as the mansard roof or corbel moldings, from the popular styles of the period. While a few owners erected factories featuring high style academic architecture, for the most part the industrial buildings of the late nineteenth and early twentieth century remained "... purposefully utilitarian and incidentally ugly."<sup>40</sup> Located in industrial districts with rail spurs to low-lying freight yards, by the turn of the century the factory building "... grew larger and cast deeper and longer shadows on the streets they walled."<sup>41</sup> As late as 1909, the editor of *Architectural Record* lamented, "The American manufacturing plant is a commercial type structure which the architect has so far played an insignificant part in

<sup>38</sup> Schirmer and McKinzie, 227-231.

<sup>39</sup> Ansel, 2.

<sup>40</sup> John Burchard and Albert Bush-Brown, *The Architecture of America. A Social and Cultural History* (Boston: Little, Brown and Company under sponsorship of the American Institute of Architects, 1961), 241-242.

<sup>41</sup> Ibid.

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developing.” The editor appealed to industrialists to hire architects, suggesting that a well-planned factory would not only lead to operational economies, but would also bring prestige and good workmen.<sup>42</sup>

During the first decades of the twentieth century, factories and warehouses of some distinction began to appear. A few employed steel columns, recessed spandrels, and large windows. Others adopted their own distinctive treatments such as the cast iron buildings found in St. Louis, Missouri. In Chicago, Henry Hobson Richardson’s Marshall Field wholesale warehouse served as the impetus to other architects, including Louis Sullivan, to address industrial design. In Detroit, Albert Kahn’s 1903 Packard Motor Company Building’s all-under-one-roof factory plan and use of reinforced concrete and steel sash windows set a new standard for industrial design. By 1910, architects in Chicago openly embraced “realistic,” “utilitarian” architecture. That year, Peter Bonnett Wright published his essay “Utilitarian Architecture in Chicago,” stimulating a new generation of architects to consider the philosophy of total design and to address the challenges of industrial design. These architects enthusiastically designed industrial plants using new materials and structures and, as a result, “realistic design” became a national movement.<sup>43</sup>

This new design approach was, however, reserved for industrial buildings only. Most architects and architectural critics of the period conceded to the philosophy of realism only for this specific property type, admitting this design approach to industrial buildings was “. . . a wholesome architectural influence.” They nevertheless took the opportunity to dictate some design parameters, recommending that “. . . designers should be restrained to square masses and sharp corners and plain windows for twenty years to come — with sculpture denied them and all the bad architectural forms tabu.”<sup>44</sup>

By 1913, many architects in America executed admirable industrial designs, and by the post-World War I period the field of industrial architecture included a number of able men who continued to be led by Albert Kahn. They created buildings that were simple and open expressions of reinforced concrete construction, sometimes featuring recessed spandrels and piers. The designs reflected the American comfort level with linear structures based on grid frames, whether the frames were of wood, steel, or concrete. However, for the most part, even architects who utilized the

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<sup>42</sup> Ibid., 239.

<sup>43</sup> Ibid., 240-242.

<sup>44</sup> Ibid., 241.

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newest technology and structural systems were unable to refrain from applying references to academic styles borrowed from other periods.<sup>45</sup>

These trends occurred at a time when commercial architecture as a whole reflected a shift to utilitarian stylistic treatments as a result of the transition from agrarian to industrial society. During the first decades of the twentieth century, the country's urban centers experienced a rapid rise in population. Kansas City's growth patterns reflected this trend. Between 1910 and 1930, the City's population increased by 150,000, a rate of growth mirroring that of other urban centers in the country.<sup>46</sup> Rapid growth and the industrialization of urban centers created profound social problems. Americans turned their attention to addressing the economic, social, and physical realities of the early twentieth century, abandoning the aesthetic abstractions of the Victorian period. Architects increasingly turned to styles that were more utilitarian. In Kansas City, as in other growing metropolitan areas, the demand for more housing and commercial structures created a noticeable shift to more functional approaches to design in general and to functional adaptations of historic styles in particular.

By World War I, most commercial buildings were carefully detailed and conservative in design with minimal architectural ornament featuring patterned brickwork and sparse terra cotta ornamentation.<sup>47</sup> After the war, this evolution continued. Typically, architects and contractors continued to adapt the more ornate or stylized designs of the past to reflect the intent of the style without the use of elaborate ornamentation. Columns became brick pilasters, simple cast stone or terra cotta replaced ornate detailing, and scaled down entrances replaced grand entryways.

The simple design treatment of the Goodenow Textiles Company's new factory reflected these stylistic trends and the evolution of industrial design in the early twentieth century. The building's simple, utilitarian design has no historical references such as those found in the typical commercial/industrial building of the first decades of the twentieth century. The primary façade, composed of brick veneer walls which wrap around the corners to a depth of

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<sup>45</sup> Ibid., 342.

<sup>46</sup> George Ehrlich, *Kansas City, Missouri An Architectural History, 1826-1990. Revised and Enlarged Edition* (Columbia: University of Missouri Press, 1992), 66. <sup>46</sup> Carole Rifkind, *A Field Guide to American Architecture* (New York: New American Library, Inc., 1980), 218; and Ehrlich, 79.

<sup>47</sup> Carole Rifkind, *A Field Guide to American Architecture* (New York: New American Library, Inc., 1980), 218; and Ehrlich, 79.

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three bays on the side elevations, utilizes only brick pilasters separating sets of triple, double-hung wood sash windows with brick spandrel panels below as the primary design motif. Brick parapets appear on the primary and rear façades. The “rear” portion design treatment of an exposed concrete structural framework and large multi-pane industrial steel sash windows reflect an openly utilitarian design approach. Even the primary entrance, with its sidelights and transoms, is a streamlined version of its historical antecedent.

**Technological Changes**

New technologies and the scientific analysis of production flow and working conditions dramatically affected factory design as the manufacturing process became highly adapted for the production of specific products — an approach that created new spatial arrangements.<sup>48</sup> The shift to assembly-line production in the second decade of the twentieth century created new horizontal forms, and the buildings erected for light manufacturing after this period seldom exceeded three stories. The design of manufacturing facilities utilizing the production line followed Kahn’s model, combining several functions within one building — integrating manufacturing, storage, utilities, services, administrative and transportation spaces. For example, the corporate offices occupied the first floor of a building while the manufacturing portion of the business occurred on the upper floors. These traits are evident in the three-story height of the Goodenow Textiles Company Building and the combination of all administrative, manufacturing, storage and distribution functions into one building.

By 1920, with the development of ready-mixed concrete delivered on site, the use of masonry as a structural component disappeared, but brick and stone remained popular.<sup>49</sup> Concrete walls allowed a reduction in the bulk of the wall to accommodate large openings determined by the grid of the concrete frame. As a result, large multi-pane industrial steel sash windows, such as those found in the Goodenow Textiles Company Building, became dominant exterior design features. The introduction of reinforced concrete construction also made the “all-in-one-building” plan, such as the one used in the Goodenow Textiles Company Building, possible. Concrete columns and beams could bear heavier loads, allowing larger spans between columns and more open floor plans.<sup>50</sup> With fewer load-bearing supports, architects could freely adapt a factory layout to a specific production process. Henceforth,

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<sup>48</sup> Rifkind, 296.

<sup>49</sup> Ibid., 293.

<sup>50</sup> Ibid., 296.

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architects became more concerned with interior function of spaces in industrial buildings than with the architectural style of the façade.<sup>51</sup>

**Sociological Changes in the Workplace**

The design of the Goodenow Textiles Company Building also reflects the influences of the sociological precepts of the Progressive Movement and, in particular, the impact of the Human Relations Movement on the factory workplace. Historians term the beginning years of the twentieth century as the "Progressive Era" because of a prevailing commitment to reform American institutions. Social programs evolving at this time focused on health, morals, education, and efficiency. As a result, industrial design began to reflect the physical changes in the workplace resulting from reform efforts.

By the beginning of the twentieth century, social reforms in labor law and workplace practices cast industrialists into a new civic role. Squeezed between the constraints of government reforms and the pressures of labor, industrialists soon came to regard good working conditions as synonymous with good business. The Weston Electrical Instrument Company of Newark, New Jersey noted at this time "... how frequently the health of employees and the requirements of business are best served by identical conditions."<sup>52</sup> New and old factories began to feature improved conditions — better washrooms and rest areas, improved kitchens and dining rooms, and new libraries, meeting rooms, and gymnasiums. Factory owners ordered dangerous machinery to be painted in bright colors, introduced safety appliances, and installed improved sanitary and ventilating equipment. Almost all the new factories built during this period featured an extensive use of windows to obtain better and more uniform light and ventilation.<sup>53</sup>

By 1919, these philosophies were commonplace. Frank Goodenow, president of the Goodenow-Brookfield Knitting Company spoke of the proposed design for a modern addition to their factory on Archibald Avenue

*The plant will be made modern in every way and the employes [sic] will be given the benefit of many modern conveniences which will be supplied for their own use. In addition to all of the modern facilities in the factory proper, there will be a roof garden, for use by the employes [sic] during the summer. Entertainments will be given there and it will be used as a general resting*

<sup>51</sup> "The Factory Architecture of Albert Kahn," (Architecture Week; accessed 13 November 2002); available from [http://www.architectureweek.com/2000/1101/culture\\_1-2.html](http://www.architectureweek.com/2000/1101/culture_1-2.html); Internet.

<sup>52</sup> Burchard and Bush-Brown, 238.

<sup>53</sup> Ibid., 238-239.



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*place during the hot months. For the winter, there is to be a large community room, which will provide a dancing floor, music and refreshments. There will also be a maid in attendance. There will also be rest rooms and club rooms for social service among the employes [sic]. In every way the cooperative idea will be carried out.<sup>54</sup>*

The Human Relations Movement was an outgrowth of the larger Progressive Movement and constituted a major attempt by government, business, and unions to accommodate dramatic developments in manufacturing with new forms of workplace organization in the late nineteenth and early twentieth centuries. The movement had its roots, in part, in the work of Frederick Winslow Taylor, father of the School of Scientific Management, who argued that labor problems arose from defective organization and improper methods of production in the workplace. He advocated using time and motion studies to determine the most efficient method for performing each work task and introduced engineering methodology into the design and management of manufacturing facilities.<sup>55</sup> The manufacturing processes utilized in World War I further underscored a need to increase productivity by reducing industrial disputes, absenteeism and turnover, and by standardizing working conditions and pay structures. These were exactly the same problems that Taylor hoped to solve with his Scientific Management. When collective structures such as unions and shop committees failed to address these conditions after World War I, the focus shifted to the motivation and management of the individual employee.<sup>56</sup>

The technological and intellectual foundations established by Taylor led to the development of a production system where large or small factories could employ unskilled workers and, with specialized machines and processes, turn out large quantities of a single product. The foundations of this system were work tasks organized hierarchically on a continuous flow technology, high-volume production of standardized consumer goods, and targeted uniform markets based on working-class consumption.<sup>57</sup>

<sup>54</sup> "Goodenow-Brookfield Knitting Company to Expand." Note: the company did not erect the planned addition.

<sup>55</sup> Yonatan Reshef, "Frederick Winslow Taylor (1856-1915) Principles of Scientific Management," (Faculty of Business, University of Alberta; accessed 11 November 2002); available from <http://courses.bus.ualberta.ca/orga417-reshef/taylor.htm>; Internet.

<sup>56</sup> Yonatan Reshef, "Elton May & the Human Relations Movement 1880-1949," (Faculty of Business, University of Alberta; accessed 1 November 2002); available from <http://courses.bus.ualberta.ca/orga417-reshef/mayo.htm>; Internet.

<sup>57</sup> Reshef, "Frederick Winslow Taylor."

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Numerous studies addressed the effect of certain factors on work productivity in an assembly line production environment — the amount of light, temperature and humidity, the length of the workday and break times, and management and employee hierarchies. Taylor's efficiency studies and the resulting traffic diagrams and flow sheets that became the trademark of the industrial engineer came into common usage. In 1914, George M. Price's influential book *The Modern Factory* proposed standards for lighting, acoustics, and ventilation and featured standard floor plans and schemes for a variety of production modes.<sup>58</sup> One result of the emphasis on natural light and physical comfort was the focus on designs that made extensive use of windows, skylights, high ceilings, and the lack of enclosed offices.

The design of the Goodenow Textiles Company's new factory reflected these stylistic, technological, and societal influences. The use of reinforced concrete allowed the four sides of the building to be composed almost entirely of windows and permitted a design incorporating an open floor plan. Work areas were full of natural light and fresh air. According to Maureen Lenaghan Bassing, daughter of Goodenow Textiles Company's general manager James Lenaghan, in an effort to reduce fatigue and encourage good health and beneficial employee relationships, the company even installed a badminton court on the roof of the building.<sup>59</sup> The Goodenow Textiles Company's move to a location outside the City's Garment District further demonstrates the company's concerns for health and safety. As early as 1919, Fred Goodenow emphasized the company's modern management philosophy when he stated,

*After investigating conditions in many eastern and western factories, we found that the highest efficiency was gained in those plants where the employes [sic] were made to feel that they were a part of the institution. Our whole business will be conducted with this ideal. We believe that in this age of industrial unrest, the employes [sic] will be more loyal and take more interest in their work, when they know that the employers have their interest at heart.*<sup>60</sup>

The Goodenow Textiles Company Building reflects the technological benefits of concrete construction in the successful design of space specific to the garment manufacturing process, in particular the separate delineation of the wholesale distribution office area and the areas associated with manufacturing and storage. The office areas were in the eastern portion of the first floor of the building that fronted Main Street. Large plate glass storefront windows on the first floor provided illumination into these areas while creating a coherent exterior streetscape. A

<sup>58</sup> Burchard and Bush-Brown, 341.

<sup>59</sup> Maureen Lenaghan Bassing, phone interview by Catherine Singleton, 8 February 2002, memorandum based upon interview. Levitt Enterprises, Kansas City, Missouri.

<sup>60</sup> "Goodenow-Brookfield Knitting Company to Expand."

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wraparound façade of rug-faced brick and double-hung wood sash windows on the upper floors reinforced the formal commercial design of the primary façade. The remainder of the building functioned exclusively as manufacturing, storage, and distribution spaces. Consequently, its exterior visually reflects a more utilitarian, industrial treatment. The design leaves the concrete structure exposed, and large multi-pane industrial steel sash windows fill the north, south, and west façades. In addition, the building plan reflects a conscious design to accommodate vehicular transportation through a loading dock and freight elevator and a garage entrance in the primary (east) façade.

**CONCLUSION**

The Goodenow Textiles Company Building is an excellent example of the manufacturing building property type of its era of construction designed with the assembly line process and worker productivity in mind. In particular, its design has associations with the multi-story, concrete-frame, industrial building type that housed all manufacturing functions under one roof. The use of reinforced concrete construction, which allowed functional spatial organization and the extensive use of windows that produced uniform lighting and ventilation, reflects the design philosophy behind 1920s and 1930s industrial architecture. The building's straightforward design with its restrained ornamentation is typical of commercial and industrial stylistic treatments of the 1920s. Historic photographs taken in the first half of the twentieth century illustrate that the simple, brick pilaster and spandrel design with gabled pediments appeared throughout the city's commercial industrial and mixed-use streetscapes. As such, the building has associations with a significant transition in industrial architecture to a practical approach that incorporates the technical and economic requirements of the owner and the dictates of the efficient organization of work tasks.

Additionally, the Goodenow Textiles Company Building reflects associations with the early twentieth century manufacturing industries in Kansas City and, in particular, the company's important contribution to the garment industry. The building's open floor plan reflects the use by garment manufacturers in Kansas City of the "section system," utilizing an assembly line process that became established in the 1920s. The "all-in-one-building" plan, incorporating administrative, production, and distribution functions, reflects the local practice among garment manufacturers in Kansas City of keeping their entire production in-house rather than contracting out the work. The amount of light and ventilation provided by the extraordinary amount of fenestration on all four sides of the

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building reflects contemporary developments in the sociological theories of human relations and industrial productivity. The Goodenow Textiles Company occupied this building for twenty-one years, during which time it became one of the leading producers of men's underwear in the nation and a major contributor to Kansas City's garment industry. The company's high-volume production of standardized, mid-priced goods for the working class reflects commercial practices that were the benchmark of success in the City's garment industry.

The high degree of interior and exterior integrity of the building provides not only feelings of a distinct period of time, but also associations with the physical, technological, sociological, and psychological forces that shaped commercial and industrial design in the early twentieth century. As such, the Goodenow Textiles Company Building merits listing in the National Register of Historic Places.

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**FIGURE # 6: Historic Photograph, c. 1930**  
**Partial view of building under construction looking northwest**  
*Courtesy of Kansas City Public Library, Special Collections Department*



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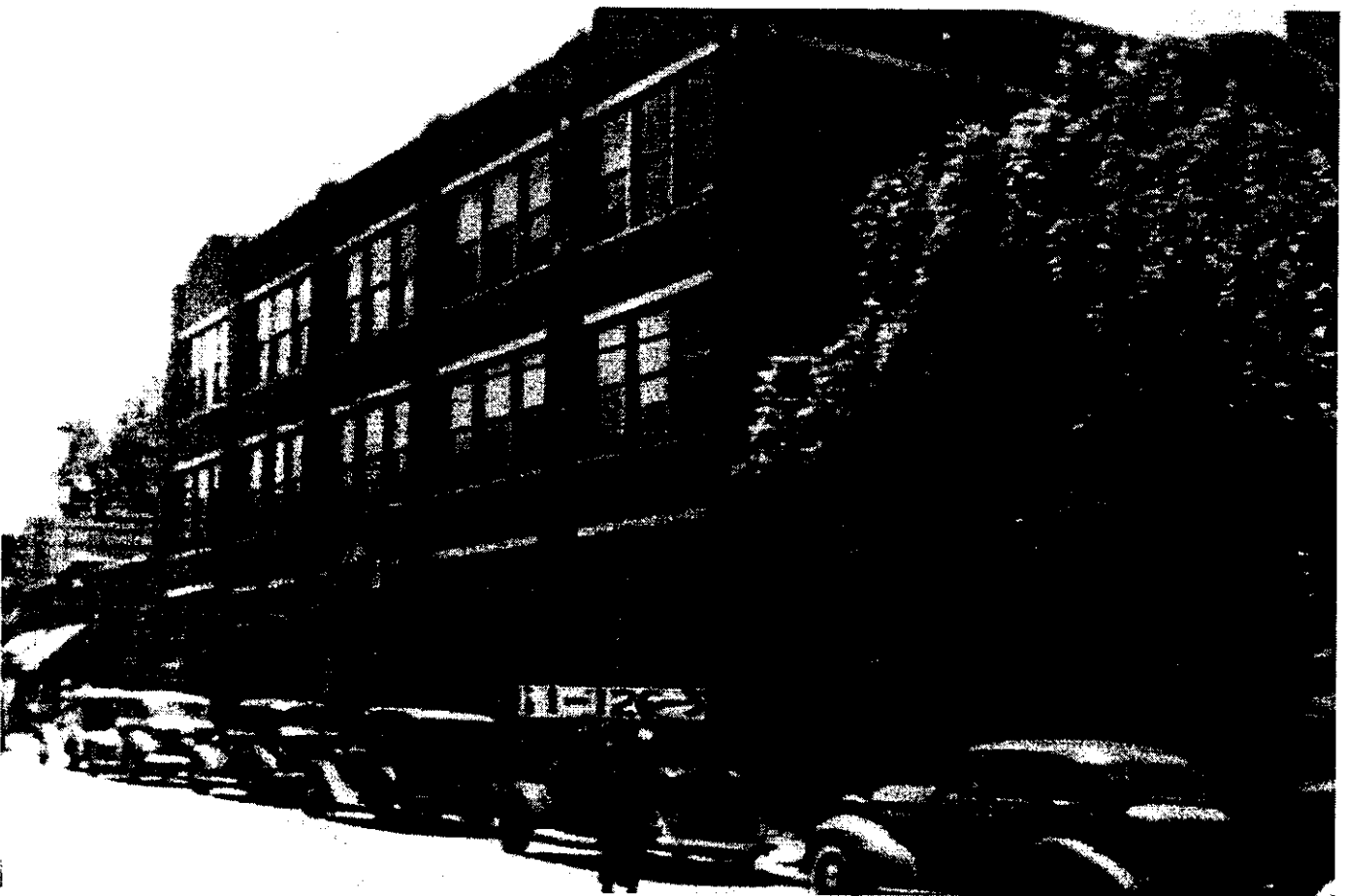
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**FIGURE # 7: Historic Photograph, c. 1939**  
**View of building looking southwest**  
*Courtesy of Kansas City, Missouri Landmarks Commission*



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FIGURE # 8: PHOTOCOPY OF ADVERTISEMENT  
*The Kansas City (MO) Times, Saturday, May 8, 1926*

THE KANSAS CITY TIMES, SATURDAY, MAY 8, 1926.

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## Emerg, Bird, Thayer Company

Tape re-enforcement—see insert.



# TODAY!

A Special

# SALE

### Men's "Goodknit"

Athletic Style —

## Union Suits

**\$1.00** a Suit      3 Suits for **\$2.75**

Most any man, and boys, too, can tell you of "Goodknit" Union Suits—tape-re-enforced for longer wear; cut fully and made to give the greater degree of warm weather comfort.

**"Goodknit" Union Suits**

are made of cool, comfortable, durable white mainbock—athletic style; taped or re-enforced at the back, across the shoulders, at the crotch and at every possible weak point—priced for today at

**\$1.00 a Suit, or 3 Suits for \$2.75**

Store for Men—Walnut Street Floor.

---

**Boys' "Goodknit" Union-Suits (Grand Avenue Floor)**  
85c Suit, 3 Suits \$2.50

## Emerg, B

Good Morning! Yesterday at 11 o'clock when the temperature was 50 degrees above zero, weather today showers and sun. One year ago the corresponding Saturday at 12 o'clock when the temperature was 35 degrees above zero, weather rain till 6 p.m.

### It's Mother's Day Tomorrow

## Candy

*Is the Sweetest Remembrance*

Order her special kind of candy boxed in beautiful and appropriate containers for the Mothers' Day Greeting.

Greeting Cards in great variety in the Book Section.

Walnut Street Floor.

---

### Last Time Today!

## Baby Specials

Hoods, Tapes	\$1.19
Madeira Bibs et.	59c
Madeira Pillow Tops	\$1.95
Handmade Gertrudes	\$1.00
Handmade Slips	\$1.00
Cotton Blankets	69c
Crochet Booties	45c
Rubber Sheets	89c
30-Piece Layette	\$12.95
50-Piece Layette	\$21.75

The Babies' Corner—Third

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**VERBAL BOUNDARY DESCRIPTION**

Tract III: Lots 3 & 4, Block 47, HYDE PARK, a subdivision in Kansas City, Jackson County, Missouri, according to the recorded plat thereof.

**BOUNDARY JUSTIFICATION**

The boundary is the legally recorded boundary and includes the area occupied by the building footprint and the lots historically and legally associated with the building. These boundaries include but do not exceed the full extent of the resource.

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**PHOTOGRAPHIC LOG**

**Photographer:** Wilborn & Associates Photographers  
**Date:** September 10, 2002  
**Location of Negatives:** 3101 Mercier, Kansas City, Missouri 64111

<b>Photograph Numbers:</b>	<b>Camera View</b>
1.	Exterior: East Elevation, Primary Façade (detail)
2.	Exterior: East Elevation, Primary Façade
3.	Exterior: North Elevation
4.	Exterior: South Elevation
5.	Exterior: West Elevation
6.	Exterior: West Elevation (from above)
7.	Interior: First Floor "Rear"- looking northwest
8.	Interior: First Floor "Front"- looking north
9.	Interior: First Floor "Front"- looking south
10.	Interior: Second Floor "Rear"- looking northwest
11.	Interior: Second Floor "Rear"- looking southwest
12.	Interior: Third Floor looking northeast
13.	Interior: Third Floor looking east
14.	Interior: Third Floor Freight Elevator looking south
15.	Interior: Third Floor Stairway looking west
16.	Interior: Third Floor window looking east
17.	Interior: Third Floor window looking north

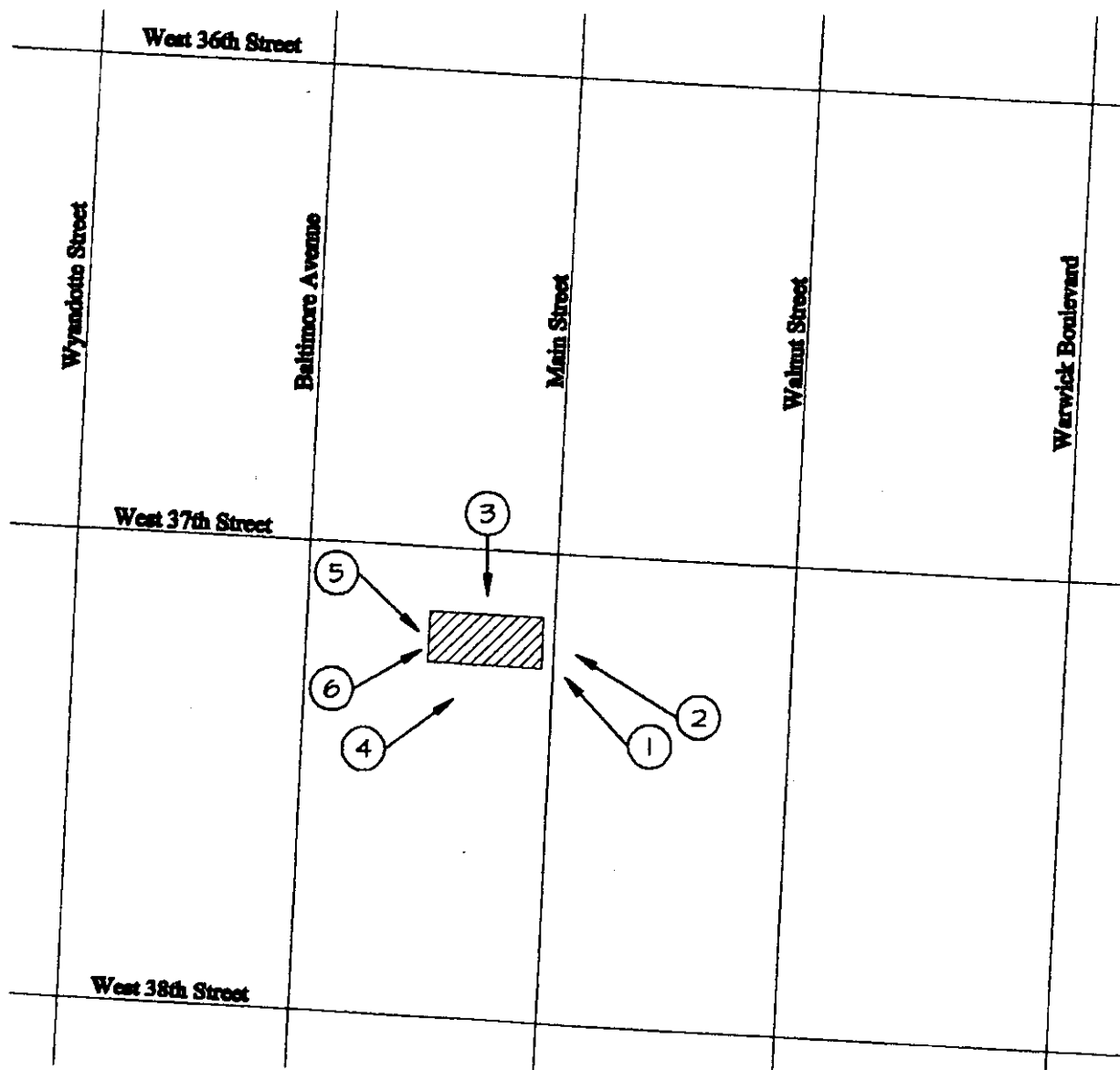
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**SITE MAP AND PHOTOGRAPH KEY**



**Site Plan**  
Not to Scale



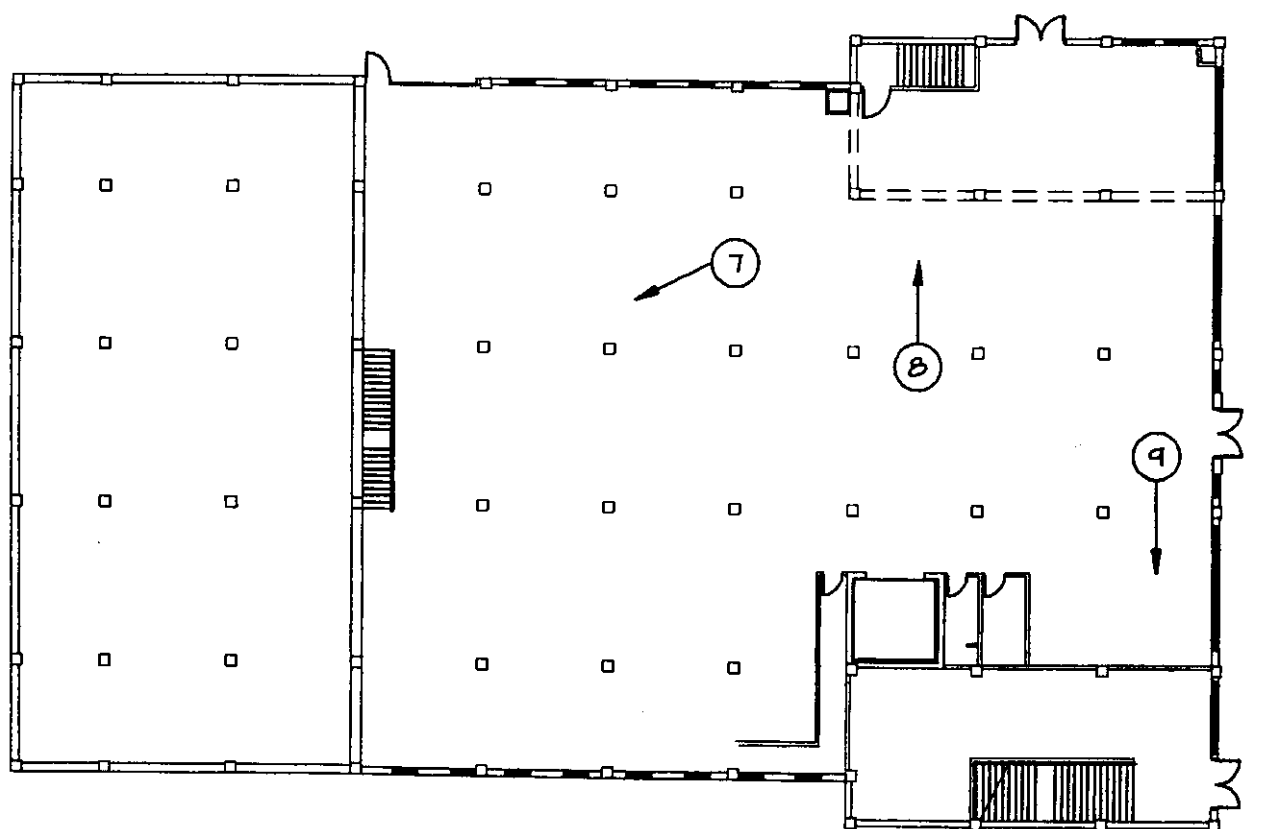
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**EXISTING FIRST FLOOR AND PHOTOGRAPHIC KEY**



**Existing First Floor Plan**  
Not to Scale



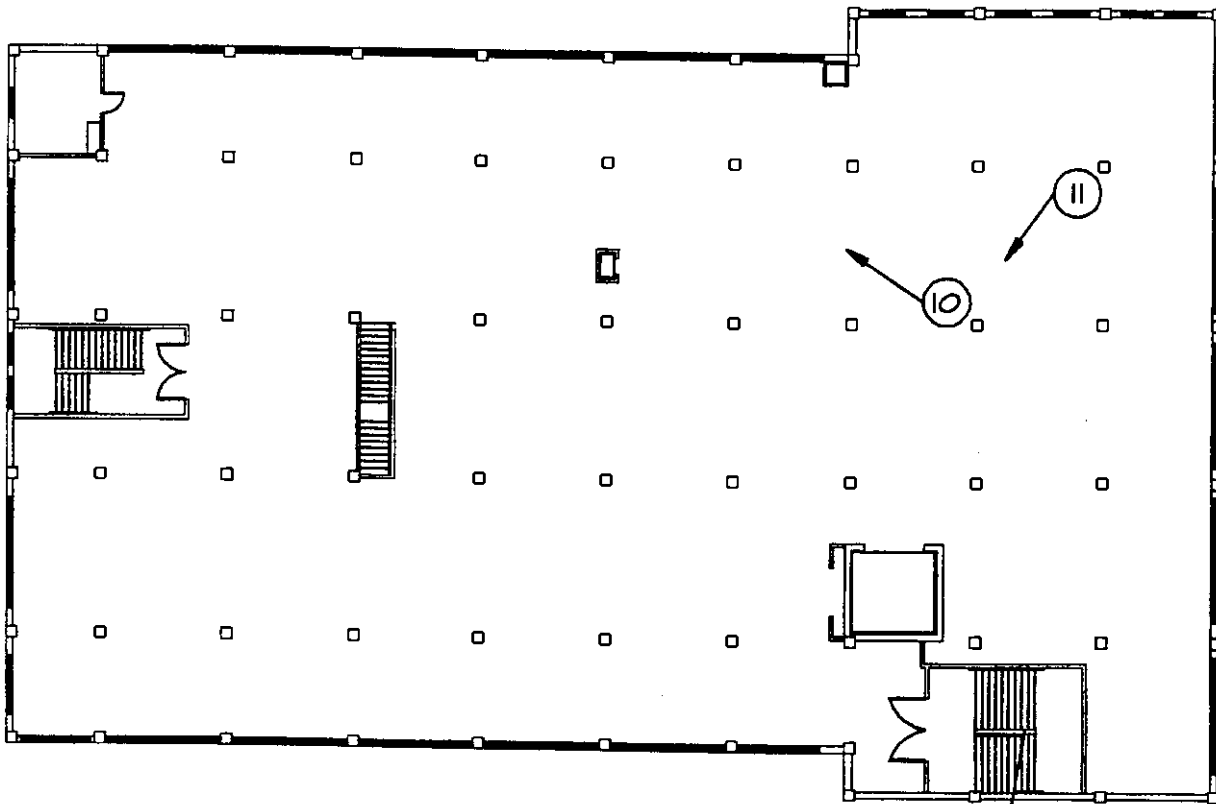
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**EXISTING SECOND FLOOR AND PHOTOGRAPHIC KEY**



**Existing Second Floor Plan**  
Not to Scale



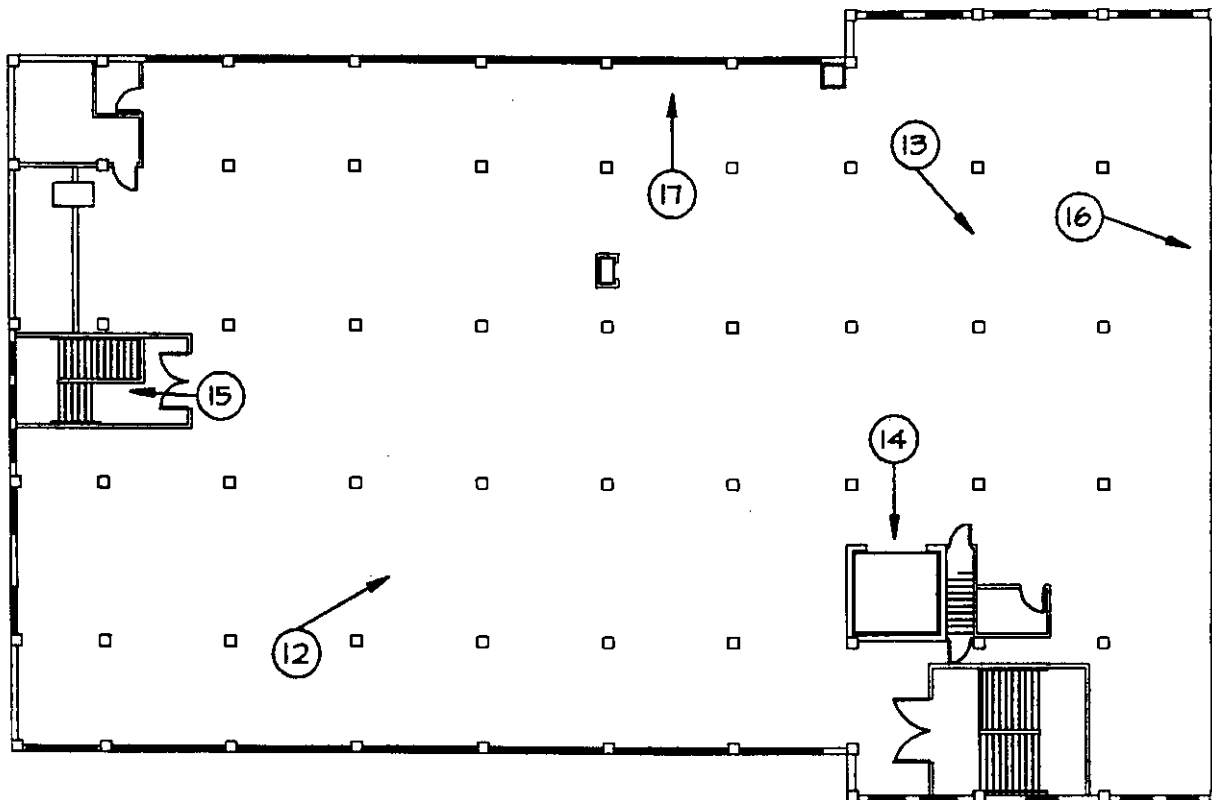
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**EXISTING THIRD FLOOR AND PHOTOGRAPHIC KEY**



**Existing Third Floor Plan**  
Not to Scale



Goodenew Textiles  
Company Building  
Kansas City,  
Jackson County,  
Missouri

15  
E 362720  
N 4324600

