

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

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

**1 NAME**

HISTORIC

Loew's Midland Theater - Midland Building

AND/OR COMMON

Midland Theater - Midland Office Building

**2 LOCATION**

STREET & NUMBER

1232-34 Main Street (Loew's Midland Theater)

1221-33 Baltimore Avenue (Midland Building)

CITY, TOWN

Kansas City

VICINITY OF

#5 - Hon. Richard L. Bolling

STATE

Missouri 64105

CODE 29

COUNTY

Jackson

CODE

095

**3 CLASSIFICATION**

**CATEGORY**

☐ DISTRICT  
☒ BUILDING(S)  
☐ STRUCTURE  
☐ SITE  
☐ OBJECT

**OWNERSHIP**

☐ PUBLIC  
☒ PRIVATE

☐ BOTH

**PUBLIC ACQUISITION**

☐ IN PROCESS  
☐ BEING CONSIDERED

**STATUS**

☒ OCCUPIED  
☐ UNOCCUPIED  
☐ WORK IN PROGRESS  
**ACCESSIBLE**  
☒ YES: RESTRICTED  
☐ YES: UNRESTRICTED  
☐ NO

**PRESENT USE**

☐ AGRICULTURE ☐ MUSEUM  
☒ COMMERCIAL ☐ PARK  
☐ EDUCATIONAL ☐ PRIVATE RESIDENCE  
☒ ENTERTAINMENT ☐ RELIGIOUS  
☐ GOVERNMENT ☐ SCIENTIFIC  
☐ INDUSTRIAL ☐ TRANSPORTATION  
☐ MILITARY ☐ OTHER:

**4 OWNER OF PROPERTY**

NAME

Durwood Midland Theater Inc.

STREET & NUMBER

106 West 14th Street

CITY, TOWN

Kansas City

VICINITY OF

STATE

Missouri 64105

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Office of Recorder of Deeds, Jackson County Courthouse  
(Kansas City Annex)

STREET & NUMBER

415 East 12th Street

CITY, TOWN

Kansas City

STATE

Missouri 64106

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

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

DATE

1969

☐ FEDERAL ☐ STATE ☐ COUNTY ☒ LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

Kansas City Chapter  
American Institute of Architects, 917 West 43rd Street

CITY, TOWN

Kansas City

STATE

Missouri 64111

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2. Buildings and Spaces of Metropolitan Kansas City  
1971 local  
Kansas City Chapter, American Institute of Architects  
917 West 43rd Street and  
Missouri Valley chapter, Society of Architectural Historians  
5100 Rockhill Road  
Kansas City, Missouri
3. Historic Preservation in Kansas City: Preliminary Draft  
1973 local  
City Development Department  
City Hall  
414 East 12th Street  
Kansas City, Missouri 64106
4. Preliminary Inventory of Architecture and Historic Sites of Kansas City, Missouri  
1974 local  
published: Kansas City, Missouri: Landmarks Commission of  
Kansas City, Missouri
5. Landmarks Commission of Kansas City, Missouri Survey  
1976-77 local  
City Hall - 26th Floor, E.  
414 East 12th Street  
Kansas City, Missouri 64106
6. Missouri State Historical Survey  
1977 state  
Department of Natural Resources  
P.O. Box 176  
Jefferson City, Missouri 65101

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Midland Theater and Midland Office Building at 1228 Main Street and 1221 Baltimore Avenue, respectively, in Kansas City, Missouri, is an L-shape complex, composed of two principal portions: a six story (plus sub-basement and basement) theater structure, and an adjoining twelve story (plus sub-basement, basement, and penthouse) office structure. The complex is designed in the Second Renaissance Revival Style with Second Empire and Commercial Style elements. Three facades are bound by major thoroughfares; the east facade extends along Main Street, the south facade faces West 13th Street, and the west facade faces Baltimore Avenue. The north facade faces an alley and surface parking lot. The grade slopes approximately fifteen feet from west to east.

### EXTERIOR

#### Dimensions

The structure measures approximately 254 feet along the north and south facades, 121 feet along the east facade, and 138 feet along the west facade. The total area of the complex measures approximately 119,000 square feet. The total area of the Midland Office Building measures 92,000 square feet. The total area of the Midland Theater measures nearly 27,000 square feet. The maximum height of the complex is 208 feet from the base at Main Street to the chimney apex of the Midland Office Building.

#### Construction Materials and Colors

Reinforced concrete forms the foundations with the exterior walls constructed of steel skeletal frame and brick masonry. Red and buff brick and buff terra cotta comprise the exterior facing. Terra cotta, glazed white brick, copper, multi-colored marbles, granite, pargetta and leaded glass are employed for decorative details. Canopies, window muntins and frames, doorway frames, and decorative roof areas are green colored. Primary wall facades and embellishments are principally beige and buff colored.

#### Openings

East Facade. The east facade is divided five bays wide. There are four varieties of fenestration on the east face. A series of four Chicago sash windows punctuate the mezzanine story. Within the second, third, and fourth stories are twelve pairs of one-over-one light, double sash windows, grouped between engaged Corinthian pilasters. The extreme north bay contains a four story, round arched window subdivided into smaller rectangular panes by metal muntins. Four equidistantly spaced, oval windows in cartouche frames, decorate the mansard roof.

A recessed main entrance to the theater, situated in the extreme north bay, consists of four pairs of double-leaf, glazed doors surmounted by glass transoms.

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The entrance, framed in black marble tile, is sheltered by a modern metal and glass cantilevered marquee. Two storefronts are located in the two extreme south bays of the facade. These storefronts consist of recessed entrances and plate glass windows surmounted by transoms (now covered with modern advertising signs).

The upper eight floors of the east face of the Midland Office Building have ninety-six one-over-one light double sash windows. To the north of the chimney, eleven two-over-two light, and three-over-three light, double sash windows punctuate the face.

South Facade. The facade is divided into twelve bays. The fenestration of the three easternmost bays of the facade are nearly identical in design to the four extreme south bays of the east facade. The ground story contains two storefronts at the southeast corner of the complex incorporated into a single business establishment. The central section of the mezzanine level has paired one-over-one light, double sash windows. Due to the gradual incline of West 13th Street, the mezzanine story is omitted in the three, westernmost bays.

The second, third, and fourth stories of the central section of the facade consists of an arcade composed of six round arches, guarded by balustrades. Five arches are open with the extreme eastern arch consisting of a blind arch. Within the arcade space is a two run, steel fire escape.

The three westernmost bays of the second, third, and fourth story of the facade have identical, paired window fenestration at the extreme east quarter of the facade. The fenestration of the fifth through the twelve stories of the south facade of the Midland Office Building consists of twenty-four pairs of one-over-one light, double sash windows, paired between brick piers.

There are eight ground story openings along the south facade of the complex (beginning from east to west):

1. A single-leaf recessed door surmounted by a panel with a ventilation grill, leading into a two bay wide store.
2. At 4 West 13th Street is a primary entrance composed of paired, double-leaf glazed swinging doors surmounted by grill work transom. The entranceway is outlined by a veined marble tile.
3. Double-leaf glazed exit doors, allowing access from the theater lobby, is sheltered with a canvas canopy.
4. Near the center of the facade are two storefronts composed of centrally placed single-leaf glazed entrances surmounted by a transom flanked by single

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glass store panes. These storefronts are surmounted by transoms, presently covered with metal sheeting.

5. A recessed, single-leaf service door aligned near the center of the facade.
6. Three sets of double-leaf, metal delivery doors.
7. At 18 West 13th Street is a single store area consisting of two storefronts with a single glazed door surmounted by a transom contained in one storefront. Both storefronts are surmounted by leaded glass transoms.
8. The two extreme west bays contain glazed storefronts surmounted by transoms. The transoms are presently surfaced with metal panels.

West Facade. The fenestration of the second through the fourth stories, identical to the extreme west quarter of the south facade, is divided into seven bays containing twenty-one pairs of one-over-one light, double-hung windows. The fifth through the twelfth stories consists of fifty-six pairs of double sash windows grouped between engaged piers.

Of the original six ground story storefronts, three are intact. Each consists of a recessed doorway flanked by plate glass windows surmounted by glass transoms. To the south are two modernized storefronts occupying three bays, containing recessed entranceways. The entrance walls are surfaced with paretta. The extreme north bay contains the recessed main entrance to the Midland Office Building, consisting of paired, double-leaf glazed doors surmounted by transoms. The entrance is trimmed with veined marble.

North Facade. The north facade consists of a tripartite scheme. The eastern expanse of the north wall of the theater is supported by a party wall of unadorned brick masonry, painted white. The central expanse is of unadorned, red face brick. Near the base is a single-run concrete staircase, leading to a metal service door and an iron escape ladder, extending to a second service entrance. At ground level is a single story delivery garage with an entrance facing east. Connecting the central and western expanse of the north wall is a six-story projecting wing inset with two-over-two light and three-over-three double sash windows. At the ground story of the western expanse are three, double-leaf metal service doors. Near the eastern and western edge of the western expanse are twenty-two, three-over-three light, double sash windows aligned in two vertical rows.

Chimney

A single flue, buff brick chimney is located near the northeast corner of the Midland Office Building, extending two stories above the twelfth floor.

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Roof

Three roof types shelter the complex:

- 1) a mansard roof, composed of steel skeletal frame sheathed in copper, covers the eastern quarter of the complex.
- 2) a truncated hip roof, covered with tar paper and tar and gravel, shelters the central half of the complex.
- 3) a flat roof surfaced with tar and gravel is located on the Midland Office Building. Along the north half of the roof of the building are elevator and penthouse structures.

Major Decorative Details

Veined marble tile and granite slabs are employed for basecourses and storefront trim on the east, west, and south facades. Pargetta surfaces some ground story walls along the east and west facades. The exterior walls of the ground and mezzanine stories of the east, west and south facades are sheathed with rusticated terra cotta blocks. Pulvinated corners are placed along the northwest, southeast and southwest corners of the complex.

Situated along the second, third, and fourth story levels of the east, west, and south facades are engaged, fluted Corinthian pilasters with decorative capitals composed of stylized acanthus leaves, floriated and winged figurines. Alternating between these three-story engaged pilasters are two-story, engaged Ionic pilasters visually supporting a single-bay wide entablature, surmounted by a carved ornamental mullion. Meander spandrels are located between second and third story windows of the three major facades of the complex (except the central section of the south facade).

Situated in the central six bays of the south facade is an arcade composed of three-story, round arches embellished with keystones and swags. Five are open, recessed arches. The extreme east arch is a blind arch. Arches and engaged Corinthian pilasters visually support an entablature. The entablature is surmounted by a fluted or balustraded parapet along the east facade and the central and east sections of the south facade.

The extreme north bay of the east facade contains a projecting glass and metal marquee. Directly above the marquee is a recessed, four story, round arched window (presently painted green), outlined by a foliated relief frame, which is flanked by rusticated, engaged Corinthian pilasters. The whole design is surmounted by an elaborate broken pediment with an aedicula topped by a pedimented gable. The whole design is embellished with ornamental swags, volutes, urns, masks and herms.

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The fifth through the twelfth stories of the west and south facades of the Midland Office Building are a series of buff brick piers, alternating with buff brick mullions. The spandrels between the windows of the south and west facade of the office building consist of recessed terra cotta panels containing rosettes. Dentils top the eleventh story windows. The twelfth story of the building has glazed white brick piers and mullions. The building terminates with a projecting, oxidized copper cornice, embellished with antifixae and rinceau trim.

Watertable cornices are located below the second story, above the fourth story on the primary facades of the complex and above the eleventh story of the Midland Office Building.

**INTERIOR -- MIDLAND OFFICE BUILDING**

Sub-Basement. The sub-basement consists of various rectangular spaces asymmetrically arraigned beneath the basement level of the Midland Office Building and the stage area of Midland Theater. The flooring of these rooms is of poured concrete with reinforced concrete and solid brick masonry walls. Electrical generators and panels, compressors, heating and cooling facilities and a screening room are located in these sub-basement rooms. The rooms are approached by corridors and single-run concrete or steel staircases. Steel fire doors separate some rooms from the corridors.

Basement. Foundations are of reinforced concrete and solid brick masonry and reinforced concrete walls and piers supporting upper walls and floors. Dressing rooms and storage space for use by the Midland Theater occupy most of the Midland Office Building basement.

Ground Floor. Four store spaces are located along Baltimore Avenue. The entrance and lobby of the Midland Office Building occupy the extreme northwest corner of the complex. Black and white checkerboard tile floor and black marble baseboards with white Vermont marble wainscoting embellish the foyer. Directly to the east of the foyer is the lobby containing a white painted vaulted ceiling outlined in gold. Similar marble baseboards and wainscoting as in the foyer are employed. Three elevators line the north wall. A U-shape staircase with two runs per floor is situated at the southwest corner of the lobby. Risers and steps of the staircase to the second floor are of marble with hardwood bannisters. The staircase through the twelfth floor is of concrete and steel.

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Second Through Fifth Floors. These floors contain single offices and suites situated along the outer west wall approached by north-south corridors. Staircases decorated with black marble baseboards and white marble wainscoting. The remaining wall spaces are painted. Doorways are generally of metal surmounted by transoms covered with metal panels. The ceiling of the corridors are covered with acoustical tile. The extension of the Midland Theater stage occupies the eastern areas of these floors.

Sixth Through Twelfth Floors. These floors contain both single offices and suites, situated along the outer south, west, and north walls and the inner east walls approached by a U-shape corridor terminated by staircases located at the northeast and southeast corner of each floor.

Penthouse. The penthouse, located along the northern half of the roof, is a smaller rectangular space, containing elevator motors and is also used for storage. Other structures contain cooling and ventilating systems.

## INTERIOR -- MIDLAND THEATER

Basement. The interior spaces, containing dressing rooms and stage equipment and machinery, are placed beneath the stage area shared with the basement spaces of the Midland Office Building. An electric powered lift operates a platform within the orchestra pit. The "plenum chamber" located in the basement beneath the stage allows for ventilation of the auditorium by means of ducts extending beneath the orchestra floor seats.<sup>1</sup> At the southwest section of the basement area is the Midland III Theater (originally the main smoking lounge of the theater). The space is reached by two, double run, L-shape staircases, one placed along north and south walls. The theater has carpeted flooring with walnut paneled walls, decorated with classical details. Centrally placed along the west wall is a carved walnut fireplace with a tooled fire screen. The projection screen is located near the south wall. The space contains 143 seats divided into two groups; 83 seats are placed in the central space and 60 seats arranged on the north staircase landing.

The men's lounge is located in the northwest corner of this theater space. The women's lounge and Vanderbilt Smoking Room are located in the southwest corner. The Vanderbilt Smoking Room is a reconstruction of the former Oriental Room from the William K. Vanderbilt townhouse in New York City (razed 1927).<sup>2</sup> Of Moorish design, the space, measuring 20 feet square, is embellished with glazed ceramic tile floors and baseboards. The walls are surfaced with inlaid art glass wainscoting of abstract floral and geometric design. The slightly recessed three bay niche along the east wall contains an arcade supported by four marble



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columns. Coffered pressed metal and molding decorate the ceiling. An oil lamp chandelier is suspended from the ceiling.

Ground Floor. The eastern section of the interior space consists of a principal L-shape space containing a foyer, extending east-west, adjoined to a lobby, extending north-south, and a mezzanine, south vestibule and secondary room areas. The flooring of these areas consists of marble tile over poured concrete, covered with carpeting. Baseboards are of veined marble. Walls throughout these spaces have a varying array of walnut and/or cloth panels trimmed with ormoli, gilt, or wood frame molding. Heavy gilt entablatures encircling these rooms are embellished with elaborate putti and foliate pastiches or with antifixae, shells, ribbons and foliates. Gilt and painted molding and floriated decorations decorate soffits and vaults. The projecting entablatures are supported by walnut or gilt, fluted pilasters, half-columns, three-quarter columns or free standing columns, all with gilt, Corinthian style capitals.

A ticket booth of glass and simulated wood is situated in the southeast corner of the foyer. A concession stand of glass and simulated wood extending north-south is located near the northwest corner of the lobby. Double leaf wooden doors along the lobby foyer space outlined by broken entablature door frames allow access into the orchestra floor level of the auditorium.

A single run, grand staircase, located along the north wall of the foyer, and an L-shape, two run grand staircase along the southeast corner of the lobby, allows access to the mezzanine floor. Both staircases have marble steps and risers with cylindrical marble newel posts surmounted by bronze torchers. The lower quarter of steps near the base curve into the center space of the rooms. Extending midway along each staircase is a second balustrade with shaped elongated oval bannisters. Balustrades, composed of stylized foliate and pineapple ormoli balusters, are surmounted by shaped hardwood bannisters. The balustrades guard the two grand staircases and the mezzanine galleries. The balustrades are interrupted by pilasters and marble blocks which serve as newel posts.

The three bay, vaulted ceiling of the foyer contains a shallow rotunda illuminated by cove lighting placed in the central bay. The rotunda has a suspended 14 foot bronze and crystal Czechoslovakian made chandelier. A series of three similar bronze and crystal chandeliers are suspended, one per bay, within each vault of the lobby ceiling. Crimson or gold damask decorates several doorways and tympani.

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Wall areas of the lobby and foyer are embellished with several large wall mirrors consisting of either single sheet glass or beveled edge, sectional panels which are outlined by ornate foliated gilt plaster frames. These mirrors, flanked by walnut pilasters, are placed along the north wall of the foyer, the north wall of the mezzanine gallery, the east wall of the southeast grand staircase landing, and the east wall of the lobby.

Near the south end of the lobby is an arched passageway trimmed in stained plaster which extends into an alcove containing a vestibule leading to the West 13th Street entrance.

Located at the northeast corner of the lobby with a seating capacity of 95 is the Midland II Theater. The space is entered through a canopied marquee. A second doorway along the east wall allows access to Main Street. The space, originally consisting of two store areas, has black, polygonal shape concrete walls. A viewing screen is located at the southeast corner and a projection booth situated in the northwest corner. An entrance beneath the grand staircase of the foyer, sheltered by a canopied marquee, serves the Midland III Theater.

Mezzanine.

The mezzanine floor, located midway above the foyer and lobby spaces, is approached by either grand staircase within the foyer or lobby, or by an elevator located along the south wall of the foyer. The mezzanine floor is divided into two sections: the western gallery, extending north-south along the western wall of the foyer and lobby, and an L-shape eastern gallery situated along the east and south walls of the foyer. On the northern third of the western gallery are engaged, paired walnut and gilt pilasters which support an elaborate ivory colored and gilt entablature that encircles the space. The ceiling area consists of a segmental-arched polychrome tunnel vault, embellished with twenty-two geometric panels. Eight of these panels have stenciled Latin inscriptions.

The southern two-thirds of the western gallery, similar in design to the northern third, have grouped gilt and walnut Corinthian pilasters with gilt capitals supporting a richly embellished, projecting entablature. Situated above on the wall spaces are symmetrically arranged white plaster herms, alternating with gold cloth panels and murals depicting various compositions of putti. The herms support a second ornate entablature separating the lower wall space from the ceiling. The ceiling of this area consists of a segmental-arched polychrome decorated tunnel vault with shallow, square, and ovate domes, each with suspended orb lamps. The remaining ceiling space is embellished with fourteen T-shape panels

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containing stenciled Latin inscriptions, six octagonal bronze grills, oval panels and rosettes, all outlined by gilt molding. Along the west wall are entrances to the loge area. Concealed behind gold velvet curtains in three areas along the south and west walls of the western gallery are carpeted U-shape marble staircases allowing access to the balcony. Doorways are framed by gilt, broken entablatures, and pilasters. The wall spaces have rectangular gold fabric panels outlined by gilt molding. Situated along the southern end of the western gallery is the men's lounge and restroom ascended by carpeted marble steps.

The eastern gallery is approached by a promenade adjoining the western gallery. The promenade is positioned to overlook both the foyer and the lobby. A run of three, carpeted marble steps ascends to the eastern gallery. Along the south wall are the women's lounge and restrooms, an elevator and the manager's office. Walls are decorated with wood panels inset with fabric panels and light fixtures. The ceiling of the promenade is a segmental-arched, polychrome tunnel vault containing three equidistantly placed suspended orb lamps. The ceiling of the eastern gallery consists of portions of the vaulted east-west ceiling of the foyer.

Auditorium. The auditorium, containing approximately 2,850 seats, is composed of three principal seating areas: orchestra, loge, and balcony. The flooring consists of reinforced poured concrete with marble baseboards. Aisles, staircases, ramps and lounge areas are carpeted. Rows of seats, arranged in various groups, are composed of crimson or gold velvet cushions, with walnut arm rests and ormolu metal frames. The seats face west towards the stage.

The wall areas along the east, northeast, and southeast areas of the three seating areas are embellished with polychrome plaster walls inset with rectangular and/or octagonal shape panels, surfaced with either gold fabric or red damask. The panels alternate with painted and/or gilt, decorated pilasters or rectilinear molding. Elaborate gilt and polychrome entablatures visually separate walls from ceilings. The north and south walls of the auditorium are dominated by six receding alcoves, varying in size from four to three stories. Three, placed to either side of the space, each contain fantastic polychrome plaster and damask embellishment containing elaborate broken pediments, volutes, masks, urns, and cartouches. Alternating with these embellished alcoves are polychrome and gilt exit doorway surmounts decorated with swags, shells, seraphims, volutes and crowned by a broken pediment. Flanking the proscenium arch of the stage are fantastic polychrome and gilt plaster entities (presently covered by the stage curtain). These consist of cartouches, swags, shells, sculptured putti, classical details, columns, and murals. The upper portions

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are decorated with a central, leaded art glass window surmounted by putti, cartouches, and urns.

The orchestra floor, sloping from east to west, has approximately 1,300 seats, arranged into an eleven section parquet. Located at the west end is the stage area. The easternmost quarter of the orchestra floor is sheltered by a loge. A concrete cinder block projection booth is centrally situated along the east wall, extending from floor to the loge, obscuring portions of the ceiling design.

The loge, with a seating capacity of 256 seats, is a U-shape cantilevered area, sheltering one quarter of the orchestra floor. It extends along the east wall and three-fifths of the north and south walls of the auditorium. The loge seats are arranged into six sections. The west end of the loge is guarded by a solid scallop balustrade, ornamented with painted and gilt, foliated cartouche reliefs, some embellished with flanking putti.

The cantilevered balcony, sheltering one-half of the orchestra floor, extends along the east wall and midway along the north and south walls of the auditorium. The graduated, three-tiered balcony has a total seating capacity of 1,288. The lower tier has five stepped aisles, ascending to a north-south landing. The middle tier has four symmetrically placed stepped aisles ascending to a north-south landing containing recessed ramps in the northeast, southeast, and central areas of this level which ascends to the balcony lounge. The upper tier has three sections bounded by four, stepped aisles, terminated by a carved landing. Three recessed, east-west ramps leading from the north, east, and south walls descend to the balcony lounge. Ramps are decorated with marble coping and gilt plaster wainscoting. A multiple run, U-shape concrete and steel staircase, placed against the southeast wall area of the upper tier, ascends to the original projection booth. The landings of the loge and balcony are guarded by solid balustrades. The balustrades are surmounted by brass bannisters. The rectangular balcony lounge, oriented north-south, is situated beneath the upper tier of balcony seats. An elevator alcove is placed near the center of the east wall of this space. The ceiling is of a plastered segmental-arched tunnel vault. Constructed within the extreme west end of the balcony are a row of spotlights.

Rectangular, double-leaf, bronze or brass entrance doors allow access to the three seating floor levels. The entrances are placed:

- 1) Four, along the east wall and two, along both north and south walls of the orchestra floor.

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- 2) Five, along the east wall and one each along the north and south walls of the loge floor.
- 3) Three entrances are placed along the curved east wall of the balcony. Two entrances are placed within recessed alcoves composed of arched doorways decorated with red damask drapes, broken entablature frames, and flanking gilt putti.

Two additional open entranceways are located along the south and east walls of the balcony. The ceiling areas, overlooking the eastern quarter of the orchestra floor and loge, are of beige painted plaster, embellished with gilt overlays and polychrome rosettes, cupid, shells, ribbons, rinceau molding, foliates, pineapples and emblematic pastiches, which are symmetrically organized around either polygonal-shape, illuminated leaded art glass skylights of floriate design, or shallow blue plaster rotundas containing gilt lattice grills. The rotundas are illuminated with blue cove lighting.

The ceiling of the auditorium is divided into three sections of varying decoration. The eastern third, above the upper tier of balcony seats the semi-circular curve of the east wall, is terminated by massive ribbed arches. The east area consists of flat beige plaster overlaid with polychrome molding around three unadorned spaces, each with a central suspended crystal and mirror chandelier. The central ceiling area, which shelters the middle and lower tier of the balcony and most of the orchestra floor, is the largest. The ceiling is dominated by a massive circular rotunda, embellished with gilt lattice work and red plaster. A central gilt and polychrome floriate and quatrefoil pastiche has a centrally suspending 28 foot gilt bronze and crystal Czechoslovakian chandelier. The rotunda is ringed by gilt plaster molding and accented on all four directional points by emblematic motifs flanked by ivory colored putti. To the north and south of the central rotunda are large gilt cartouches inset with murals. Coffered pendentives are decorated in quatrefoils and rosettes. An elaborately designed rib vault with ornate soffits separates the central and west ceiling area. The west hexagonal ceiling is coffered with a central shallow polygonal shape rotunda. The dome is trimmed in gilt molding, embellished with shells, ribbons, and polychrome cartouches. Centered above the stage, within the proscenium arch, is an elaborate plumed crown. A vermilion damask drape, a motion picture screen, and crimson velvet curtain conceal the stage area.

Stage. The stage, occupying the entire west end of the space, is approached by curved, single-run, staircases located at the north and south ends at the foot of the stage. The elevated back stage area has hardwood floors and painted brick and reinforced concrete walls. Exit doors in the northwest and southwest corners lead to basement rooms. Circuit and light switch panels, ropes and fly rails are located within the northeast corner of the space. A single-run steel and concrete staircase is situated in the northeast corner. A stage workroom is

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located along the north wall. Wooden rafters, drops, and lights constitute the ceiling.

**ALTERATIONS**

The Midland Theater closed February 1, 1961, and was renovated into a professional bowling stadium. It reopened in 1962 as two theaters. In 1965-66, a third theater was installed. Alterations to the Midland Theater and Midland Office Building include:

1. 1961:

- a) removal of several central rows of seats at the front of the orchestra floor and replaced with a platform built at right angle to the stage, containing four bowling lanes
- b) installation of automatic pinsetting equipment at center stage
- c) installation of scoreboard and large viewing screen for network transmission
- d) reduction of seats from 3,800 to 3,500
- e) replacement of proscenium drapes
- f) removal of organ
- g) installation of cocktail lounge within remodeled basement area beneath lobby
- h) replacement of main entrance marquee

2. 1962:

- a) respacing of 1,600 seats in the main auditorium
- b) repainting of walls
- c) replacement of drapery
- d) renovation of stage facilities and orchestra pit
- e) removal of bowling stage, pinsetting equipment, and viewing screen from orchestra floor and theater stage
- f) conversion of bowling stadium bar beneath lobby into "Little Saxon" (Midland III) Theater
- g) installation of a new marquee for Saxon (Midland I) Theater
- h) resurfacing of entrance with paretta
- i) installation of 150 seats in "Little Saxon" (Midland I) Theater

3. 1964:

- a) renovation of the lobby of the Midland Office Building
- b) installation of two automatic elevators in the lobby
- c) installation of vinyl canvas drapery over Main Street marquee

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- d) remodeling of main theater entrance including double leaf entrance doors with a recessed sheltered entranceway
  - e) remodeling of two east facade storefronts with paretta and display signs
  - f) enlargement of "Little Saxon" Theater (Midland III)
  - g) incorporation of two store areas on the south facade into single small theater space, the exterior surfaced with paretta and decorative wood panels
  - h) installation of 95 seats and concrete walls and projection booth and entrance marquee in the Midland II Theater
  - i) installation of new projection screen at the stage within the auditorium
  - j) restoration of wall hangings, embellishments and chandeliers
  - k) installation of new air conditioning units, heating equipment, and plumbing
  - l) installation of ticket booth and concession stand within the lobby and foyer of the theater
  - m) installation of projection booth on the orchestra floor of the auditorium
4. unknown date:
- a) remodeling of storefronts transoms on the east, south and west facade
  - b) remodeling of three storefronts on west facade
  - c) remodeling of one-story delivery garage midway along the north facade
  - d) removal of vinyl drapery over east facade marquee
  - e) extensive remodeling of single offices and suites on the second, third, fifth, sixth, ninth, tenth, eleventh, and twelfth floors of the Midland Office Building
  - f) lowering of ceilings in the corridors on all floors of the Midland Office Building.<sup>3</sup>

**CONDITION**

The Midland Theater and Midland Office Building is well maintained and is in good structural condition.

**SITE**

The Midland Theater and Midland Office Building is situated in the Central Business District of downtown Kansas City, Missouri. The complex is located on the north side of West 13th Street, between Main Street and Baltimore Avenue. The complex is bounded by a surface parking lot and commercial buildings to the north, south, and east. The Kansas City Club Building is located directly west of the complex.

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**PRESENT STATUS**

The Midland Office Building is presently used for commercial enterprises, and the Midland Theater is presently used for both commercial and entertainment activities. The Midland Complex is located on block 109 where proposals have been formulated to use the block or a portion of the block as the future site for prime redevelopment.<sup>4</sup> The Midland Theater and Midland Office is presently under no immediate threat of demolition.

**FOOTNOTES**

1. Data derived from architectural plans drawn by Thomas W. Lamb, dated September 8, 1926, in the possession of Stanley H. Durwood.
2. Kansas City [Missouri] Times, April 2, 1927, p. 10.
3. Data derived from personal interview between Patricia Ann Brown and Stanley H. Durwood, July 13, 1976; Kansas City [Missouri] Star, January 14, 1962, p. 5D; Kansas City [Missouri] Star, May 6, 1962, p. 10F; Kansas City [Missouri] Star, January 15, 1961, p. 5D; Kansas City [Missouri] Star, May 14, 1961, p. 6F; Kansas City [Missouri] Star, July 21, 1961, p. 39; Kansas City [Missouri] Star, January 12, 1961, pp. 1, 2; Kansas City [Missouri] Star, July 11, 1965, p. 3D.
4. Data derived from preliminary draft, Convention Center Impact Study, dated September 24, 1976, prepared by Community Development Department, 15th Floor - City Hall, 414 East 12th Street, Kansas City, Missouri 64106.



## 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input checked="" type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input checked="" type="checkbox"/> ENGINEERING	<input checked="" type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES Built 1926-27; Opening Night: October 28, 1927 BUILDER/ARCHITECT Thomas W. Lamb (New York City)

### STATEMENT OF SIGNIFICANCE

The Loew's Midland Theater and Midland Building in Kansas City, Missouri significantly reflects the flamboyance and opulence of theater design during the 1920s when two of the decade's finest artistic expressions were its cinematic arts and the movie palaces constructed to show them. The popularity of silent movies stimulated motion picture developers and entrepreneurs, headed by Marcus Loew and Loews Incorporated, to construct many of the nation's most lavish theaters. The Loew's Midland, built 1926-27 for both silent motion picture and legitimate stage entertainment,<sup>1</sup> was erected during the period that experienced the zenith in silent film production and the revolutionary beginnings in sound cinema. The Loew's Midland, with a seating capacity of 4,000 seats, was at the time of its opening the third largest theater in the United States, surpassed only by the Roxy and Capitol Theaters in New York City.<sup>2</sup>

The Loew's Midland, designed by renowned theater architect Thomas W. Lamb of New York City,<sup>3</sup> contains several engineering and architectural innovations first employed in theater design and later adopted elsewhere. The theater is designed in what Lamb designated as the "deluxe" style and is the first theater ever to have introduced the cantilevered loge, a mezzanine level of seats, which avoided having the vision of the audience obstructed by supporting columns.<sup>4</sup> It also had the first complete cooling, heating and ventilation system of any theater in the United States and was unusual because of the integration of the ventilation system with the interior decorative plan.<sup>5</sup>

Assisting Lamb was Robert Boller of Boller Brothers, locally based theater architects.<sup>6</sup> Boaz-Kiel Construction Company of St. Louis was employed as general contractors.<sup>7</sup> The French Baroque/Rococo interiors designed by Emil Mlinar were executed by Rembusch Decorating Company of New York City, who employed fifteen skilled sculptors and some one hundred workmen.<sup>8</sup> The interiors of the Loew's Midland represented at the time the most extensive application of ornamental plaster work of any theater in the country.<sup>9</sup> Also contained in the interiors are many individual works of art which still survive today.<sup>10</sup>

### HISTORICAL DATA

Loews Incorporated of New York City was developed and financed by Marcus Loew (1870-1927), who originated the idea of the "vaudeville motion picture theater," thus encouraging the growth of the motion picture industry. After a cursory education and a string of odd jobs, Loew invested in penny arcades, a popular amusement at the turn of the century. Successful and enterprising, Loew opened

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arcades in New York and Cincinnati, installing as added attractions, motion pictures within each house. Loew soon opened approximately forty motion picture theaters in and around New York City. The policy of his expanding enterprise was to "combine vaudeville stage presentations with motion pictures in his theaters and to charge a low admission price." Eventually forced into producing movies to protect his own theater interests, Loew acquired and developed during the late 1920s, Metro-Goldwyn-Mayer Pictures Corporation.<sup>11</sup>

In 1924, Herbert M. Woolf, president of Woolf Brothers Incorporated, a local clothier, first conceived of an outstanding theater for Kansas City patterned after the Capitol Theater in New York City and the Chicago Theater in Chicago. Woolf and M.B. Shanberg, were co-partners in the Midland Theater and Realty Company which owned sixteen photoplay houses throughout the state of Kansas. Woolf travelled to New York and approached the heads of several large theater and film corporations who were disinterested in Woolf's proposal. Woolf later met producer Samuel Goldwyn who introduced him to Marcus Loew, president of Loews Inc. Loew was greatly interested in Woolf's proposition and contracts were signed for construction of an elaborate movie palace/office building complex in Kansas City. The Midland Investment Company was formed to handle the property. Loew's successor, Nicholas M. Schenck, served as president, and Woolf served as vice-president of the firm.<sup>12</sup>

The complex, begun in 1926, was constructed in a phenomenal one year period.<sup>13</sup> Ornate furnishings, within several areas of the interiors, were supplied from the original William K. Vanderbilt townhouse in New York City, demolished in 1927.<sup>14</sup> The complex, completed six weeks after the death of Marcus Loew, was built at an estimated cost of some 4.5 million dollars.<sup>15</sup>

Loew's Midland had its premier opening October 28, 1927, which was the cultural event of the year in Kansas City. On opening night, all 4,000 seats were filled. The patrons awaiting the inaugural program were astonished to witness the Midland Concert Orchestra rise into place by means of an elevating orchestra platform, a novelty for Kansas City. The orchestra, under the guest conductorship of renowned violinist and composer David Rubinoff, began the program with Tchaikovsky's Marche Slav. The show continued with addresses by Mayor Albert I. Beach, City Manager H. F. McElroy, and other dignitaries. A musical tableau of the history of Kansas City and other numbers were performed by the Midland Concert Orchestra, Hans Flath on the Robert Morton Organ, and Anatole Friedland with his popular Club Anatole Revue. The program was climaxed by the presentation of the M-G-M film, A Road to Romance, starring Ramon Navarro, who with actress Aileen Pringle and actor Buddy Rogers, appeared in person before the opening night audience.<sup>16</sup>

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The Loew's Midland featured first run films from M-G-M, Paramount, and United Artists. In addition, there were stage presentations, short subjects, novelties, Loew's Midland News, and musical entertainment by the Midland Concert Orchestra. The Midland was part of Loew's "deluxe" chain that included the Capitol in New York, Loew's State in Boston, Loew's Century in Baltimore, Loew's Palace in Washington, and Loew's State in St. Louis.<sup>17</sup> By the first anniversary as a silent motion picture theater, the Loew's Midland was rewired for sound, following the dramatic developments in various cinematic sound techniques.<sup>18</sup> Throughout the nearly thirty-five years, prior to its closing in 1961, the Loew's Midland Theater billed many top attractions as well as major motion pictures, including John Philip Sousa and his Band, Burns and Allen, Edgar Bergen, Al Pearce and his Gang, and others.<sup>19</sup>

**SUBSEQUENT OWNERS**

On January 31, 1961, Loew's Midland Theater closed after thirty-three years as a movie palace.<sup>20</sup> A thorough cleaning and remodeling began February 1, 1961, and reopened October 20, 1961, as the home for the Kansas City Stars, Kansas City's entry in the National Bowling League. The Midland Office Building was not included in the remodeling (although later remodeled in 1962). The holders of the franchise were Recreation Enterprises Inc. The remodeling of the theater was designed by architects Kivett, Meyers and McCallum, of Kansas City. Exterior alterations were done by Estrin Construction Company.<sup>21</sup>

In December, 1961, the Kansas City Stars surrendered their franchise following financial difficulties.<sup>22</sup> Later, the Durwood Theaters Inc. subleased the Midland Theater from Recreation Enterprises, which subsequently folded forcing Stanley H. Durwood, president of Durwood Theaters, to close the theater after only a few months. While under lease contract, Durwood renamed the theater the Saxon and opened a smaller theater in the former cocktail lounge of the bowling alley called the Little Saxon.<sup>24</sup> The Saxon opened in March, 1962 and closed by July, 1963.

In April, 1965, Durwood Theaters obtained possession of portions of the property from the Main Street facade, west, to a point equivalent to the edge of the balcony. The remainder of the theater space and stage area was leased from Loews Inc. on a long-term basis.<sup>26</sup> The theater was refurbished and renovated at a cost of one-half million dollars and reopened April 7, 1965, as the Midland Theater. The Little Saxon became the Studio and a third smaller theater was added.<sup>27</sup> The two smaller theaters are presently called the Midland II and Midland III.

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ARCHITECT

Thomas White Lamb (1871-1942) was born in Dundee, Scotland and came to the United States in approximately 1883. Lamb's early architectural training was obtained from the Cooper Union Institute and was later employed as a building inspector for New York City.<sup>28</sup> He began his architectural career in 1908 designing motion picture houses for Loews Incorporated.<sup>29</sup> In 1909, Lamb was commissioned by William Fox to design the City Theater in New York City, which Lamb termed the "high class" style. During the course of his career, Lamb designed over 300 theaters throughout the world spanning the whole panorama of early twentieth century theater design.

Lamb, innovative during the early part of this century, formulated new and better structural arrangements in his architectural concepts. His early theaters from approximately 1912 through 1917 were inspired by the academicism of the eighteenth century English architects, the Adam Brothers. Towards the mid 1920s, Lamb's academicism gave way to more ornate expression inspired by the French and Italian Baroque, which he termed the "deluxe" style. By the end of the decade, his "deluxe" style evolved into more opulent extravaganzas drawing on Hindu, Chinese, Persian, Spanish, and Romanesque elements. During the 1930s, Lamb adopted "atmospheric" or "stars and clouds" motifs, developed and popularized by his contemporary, John Eberson.<sup>30</sup> Thomas W. Lamb died in New York City, February 26, 1942.<sup>31</sup>

Various commissions include:

1. City Theater, New York City, architect, 1909, present status unknown
2. Regent Theater, New York City, architect, 1912, present status unknown
3. Strand Theater, New York City, architect, 1914, present status unknown
4. Rialto Theater, New York City, architect, 1916, present status unknown
5. Rivoli Theater, New York City, architect, 1917, present status unknown
6. Capitol Theater, New York City, architect, 1918, present status unknown
7. Loew's Midland Theater and Midland Building, Kansas City [Missouri], architect, 1926-27, surviving
8. Ziegfield Theater, New York City, co-architect, 1927, present status unknown
9. Loew's State Theater, Syracuse, New York, architect, 1929, present status unknown
10. Loew's 175th Street Theater, New York City, architect, 1930, present status unknown
11. Loew's 72nd Street Theater, New York City, architect, 1932, present status unknown

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12. San Francisco Fox, San Francisco, architect, date of construction and present status unknown
13. (Third) Madison Square Garden, New York City, architect, date of construction and present status unknown
14. Hotel Paramount, New York City, architect, date of construction and present status unknown
15. Pythian Temple, New York City, architect, date of construction and present status unknown
16. Golden Gate Ballroom, Harlem, New York, architect, date of construction and present status unknown<sup>32</sup>

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

FOOTNOTES

1. Kansas City [Missouri] Star, October 23, 1927, pp. 2E, 6E.
2. Kansas City [Missouri] Star, September 4, 1927, p. 1D; Bosley Crowther, The Lion's Share (New York, New York: E.P. Dutton and Co. Inc., 1957), pp. 68-69.
3. Kansas City [Missouri] Star, October 24, 1926, p. 1D.
4. Ben M. Hall, The Best Remaining Seats (New York, New York: Clarkson N. Potter, Inc., 1961), p. 109.
5. Kansas City [Missouri] Star, October 23, 1927, pp. 1E, 6E.
6. Kansas City [Missouri] Star, October 24, 1926, p. 1D.
7. John A. Bryan (comp. and ed.), Missouri's Contribution to American Architecture (St. Louis, Missouri, St. Louis Architectural Club, 1928), p. 287.
8. Kansas City [Missouri] Star, September 4, 1927, p. 1D.
9. Ibid.
10. Kansas City [Missouri] Star, October 23, 1927, p. 9E.

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11. Kansas City [Missouri] Star, October 23, 1927, pp. 10E-11E; Crowther, op. cit., pp. 19-134.
12. Kansas City [Missouri] Star, October 23, 1927, p. 2E.
13. Kansas City [Missouri] Star, January 6, 1927, p. 1D.
14. Kansas City [Missouri] Star, October 23, 1927, p. 9E; Kansas City [Missouri] Times, April 2, 1927, p. 10.
15. Kansas City [Missouri] Star, October 23, 1927, p. 2E.
16. Data derived from Loew's Midland, Gala Opening Program, dated October 28, 1927; Kansas City [Missouri] Times, October 29, 1927, p. 1.
17. Kansas City [Missouri] Star, October 23, 1927, pp. 1E, 4E.
18. Crowther, op. cit., pp. 142-144.
19. Kansas City [Missouri] Star, July 11, 1965, pp. 1D-2D.
20. Kansas City [Missouri] Star, January 12, 1961, pp. 1-2.
21. Ibid.
22. Kansas City [Missouri] Times, February 6, 1962, pp. 1-2.
23. Ibid.; Kansas City [Missouri] Star, March 4, 1962, p. 6F.
24. Ibid.
25. Kansas City [Missouri] Star, April 11, 1965, p. 13E.
26. Ibid.
27. Ibid.
28. New York Herald Tribune, February 27, 1942 (n.pp.); Henry F. and Elsie Rathburn Withey, Biography of American Architects (Deceased) (Los Angeles, California: New Age Publishing Co., 1956), pp. 360-361.
29. New York Herald Tribune, February 27, 1942 (n.pp.).

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30. Ibid.; Hall, op. cit., pp. 105-120.
31. New York Times, February 27, 1942, p. 17.
32. Ibid.; New York Herald Tribune, February 27, 1942 (n.pp.); Hall, op. cit., pp. 105-120; Withey, op. cit., pp. 360-361.

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3. Data excerpted from architectural plans of the Midland Theater and Midland Office Building, drawn by Thomas W. Lamb, dated September 8, 1926, and December 29, 1926, in the possession of Stanley H. Durwood, President of Durwood Theaters Inc.
4. Data excerpted from Loew's Midland Gala Opening Program, dated October 28, 1927.
5. Durwood, Stanley H. Personal interview with Patricia Ann Brown, July 13, 1976.
6. Hall, Ben M. The Best Remaining Seats. New York, New York: Clarkson N. Potter, 1961.
7. Kansas City [Missouri] Star, October 24, 1926, p. 1D.
8. \_\_\_\_\_, January 6, 1927, p. 2.
9. \_\_\_\_\_, July 3, 1927, p. 1D.
10. \_\_\_\_\_, September 4, 1927, p. 1D.
11. \_\_\_\_\_, October 23, 1927, pp. 1E-11E.
12. \_\_\_\_\_, January 12, 1961, p. 1.
13. \_\_\_\_\_, January 15, 1961, p. 5D.
14. \_\_\_\_\_, May 14, 1961, p. 6F.
15. \_\_\_\_\_, July 21, 1961, p. 39.
16. \_\_\_\_\_, January 12, 1962, pp. 1-2.
17. \_\_\_\_\_, January 14, 1962, p. 5D.
18. \_\_\_\_\_, March 4, 1962, p. 6F.
19. \_\_\_\_\_, May 6, 1962, p. 10F.
20. \_\_\_\_\_, April 11, 1965, p. 13E.
21. \_\_\_\_\_, July 11, 1965, p. 1.



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22. Kansas City [Missouri] Times, April 2, 1927, p. 10.
23. \_\_\_\_\_, October 29, 1927, pp. 1-2.
24. \_\_\_\_\_, February 6, 1962, pp. 1-2.
25. New York Herald Tribune, February 27, 1942 (n.pp.)
26. New York Times, February 27, 1942, p. 17.
27. Withey, Henry F. and Elsie Rathburn. Biographical Dictionary of American Architects (Deceased). Los Angeles, California: New Age Publishing Co., 1956.

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2. Patricia Ann Brown - Researcher  
Landmarks Commission of Kansas City, Missouri  
City Hall - 26th Floor  
414 East 12th Street  
Kansas City, Missouri 64106

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

1. Bryan, John A., (comp. and ed.), Missouri's Contribution to American Architecture, St. Louis, Missouri: St. Louis Architectural Club, 1928.
2. Crowther, Bosley, The Lion's Share. New York, New York: E.P. Dutton and Co., Inc., 1957.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approx. .767 acres

UTM REFERENCES

A 15 363030 4328720  
ZONE EASTING NORTHING

B           
ZONE EASTING NORTHING

C           
ZONE EASTING NORTHING

D           
ZONE EASTING NORTHING

VERBAL BOUNDARY DESCRIPTION

LOEW'S MIDLAND THEATER - W 130 FT OF S 22 FT LOT 70 & W 130 FT OF LOTS 71 & 72 & E 1/2 VAC ALLEY W OF & AD McGEE'S ADDITION.

MIDLAND BUILDING - S 11 FT LOT 12 & ALL LOTS 13 THRU 17 & W 1/2 VAC ALLEY E OF & ADJ BLK 1. REED'S ADDITION.

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

1. Edward J. Mischuk - Chief Research Historian

ORGANIZATION

Landmarks Commission of Kansas City, Missouri

DATE

January 20, 1977

STREET & NUMBER

26th Floor East, City Hall, 414 East 12th Street

TELEPHONE

816/274-2555

CITY OR TOWN

Kansas City

STATE

Missouri 64106

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL X

STATE   

LOCAL   

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

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

DATE

FOR NPS USE ONLY

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

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

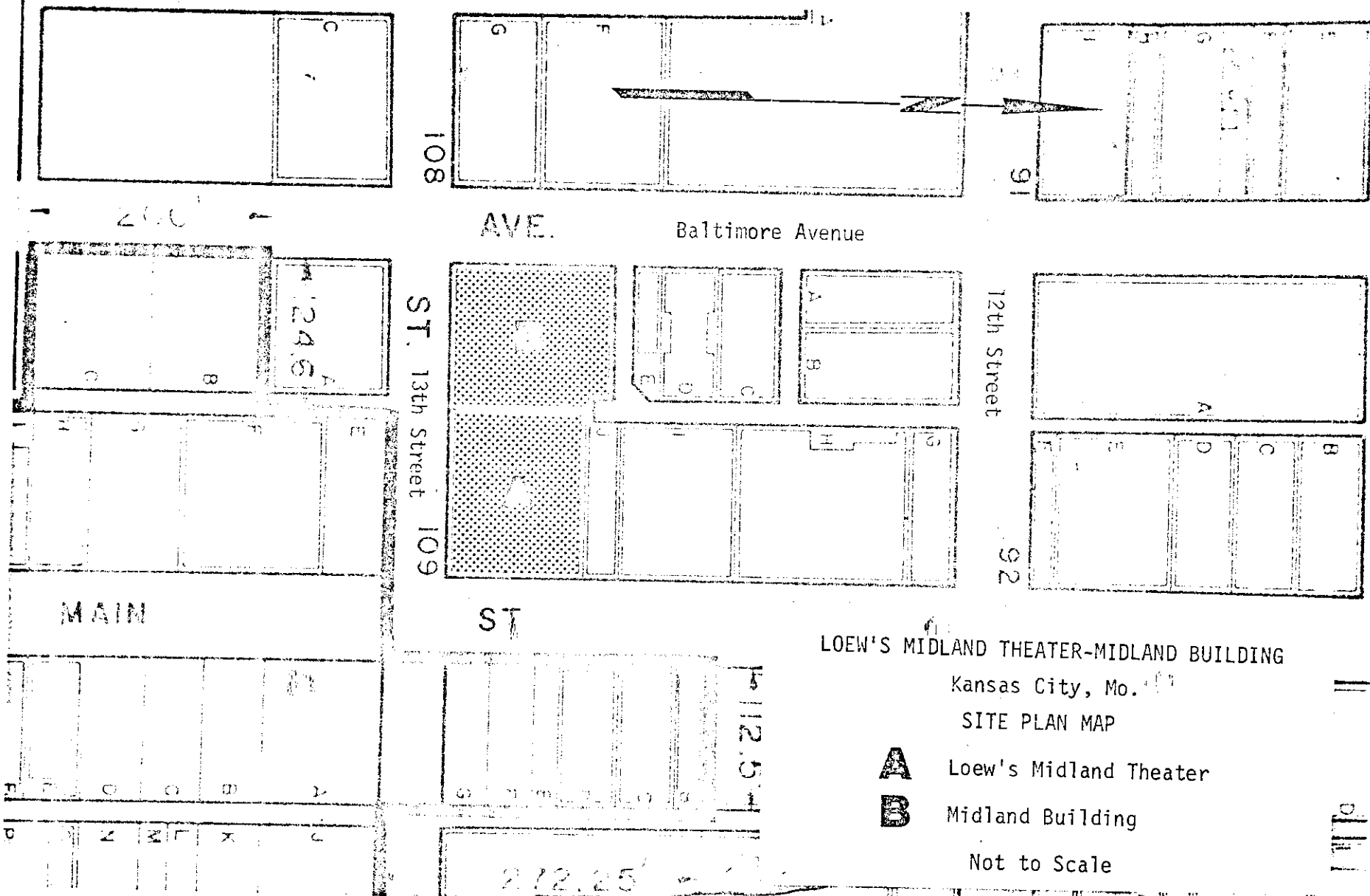
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER



U.S.G.S. 7.5' Quadrangle  
"Kansas City" (1970)  
Scale: 1:24,000  
Loew's Midland Theater-Midland Building  
UTM Reference:  
15/363030/4328720



## Photo Log:

Name of Property: **Loew's Midland Theater – Midland Building**

City or Vicinity: **Kansas City**

County: **Jackson County**

State: **MO**

Photographer: **Paul S. Kivett**

Date

Photographed: **1973**

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

1 of 14. E façade, view looking W showing main entrance to theater. The commercial building to the far right was demolished in 1974.

2 of 14. SE corner, view looking NW with the S façade of the theater in the center left, the S façade of the Midland Building at the far left, and the E façade of the theater on the right. The two neighboring commercial buildings on the far right were demolished in 1974.

3 of 14. W façade, view looking NE showing the W façade of the Midland Building.

4 of 14. N façade, view looking SW showing the N façade of the Loew's Midland Theater on the left and the N façade of the Midland Building on the right. The E façade of the Midland Building is at the upper center of the photo.

5 of 14. NE corner of Loew's Midland Theater, view looking SW showing the E façade on the left and the N façade on the right.

6 of 14. S façade of Loew's Midland Theater, view looking N showing detail of W 13<sup>th</sup> Street arcade.

7 of 14. Interior view of Loew's Midland Theater, view looking S showing the lobby of the theater. Entrance to the Midland II is at the far left.

8 of 14. Interior view of Loew's Midland Theater, view looking E showing the auditorium of the theater.

9 of 14. Interior view of Loew's Midland Theater, view looking NW showing detail of the center ceiling space of the auditorium.

10 of 14. Interior view of Loew's Midland Theater, view looking E showing detail of ceiling space overlooking the loge seating area of the auditorium.

11 of 14. Interior view of Loew's Midland Theater, view looking S showing the main seating area of the Midland II Theater. This space was originally the main smoking lounge of the theater.

12 of 14. Interior view of the Midland Building, view looking E showing the lobby of the building.

13 of 14. Interior view of the Midland Building, view looking S showing the fourth floor corridor of the building.

14 of 14. Interior view of the Midland Building, view looking S showing the eighth floor corridor of the building.









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