

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

Historic name	Luzier Special Formula Laboratories Building
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Other names/site number Luzier's Incorporated Building and the Luzier Building

Name of related Multiple Property Listing N/A

## 2. Location

Street & number 3216 Gillham Plaza	N/A	not for publication
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City or town	Kansas City	N/A	vicinity
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State	Missouri	Code	MO	County	Jackson	Code	95	Zip code	64111
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### 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 at the following level(s) of significance:

\_\_\_\_\_ national      \_\_\_\_\_ statewide      \_\_\_\_\_ x local

Applicable National Register Criteria: ☒ A ☐ B ☒ C ☐ D

Signature of certifying official/Title Toni M. Prawl, Ph.D., Deputy SHPO Date

Missouri Department of Natural Resources  
State or Federal agency/bureau or Tribal Government

In my opinion, the property ☐ meets ☒ does not meet the National Register criteria.

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Signature of commenting official
Date

Title	State or Federal agency/bureau or Tribal Government
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#### 4. National Park Service Certification

I hereby certify that this property is:

	determined eligible for the National Register
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\_\_\_\_\_ determined not eligible for the National Register      \_\_\_\_\_ removed from the National Register

other (explain:) \_\_\_\_\_

Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

Luzier Special Formula Laboratories building  
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## 5. Classification

**Ownership of Property**  
(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

**Category of Property**  
(Check only **one** box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

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

<b>Contributing</b>	<b>Noncontributing</b>	
1	0	buildings
		sites
		structures
		objects
1	0	<b>Total</b>

**Number of contributing resources previously listed in the National Register**

N/A

## 6. Function or Use

**Historic Functions**  
(Enter categories from instructions.)

INDUSTRY/PROCESSING/EXTRACTION:

Manufacturing Facility

**Current Functions**  
(Enter categories from instructions.)

Vacant/Not in use

## 7. Description

**Architectural Classification**  
(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS:

Mission/Spanish Colonial Revival

**Materials**  
(Enter categories from instructions.)

foundation: Concrete

walls: Brick

roof: Ceramic Tile

other: Terra Cotta

☒ NARRATIVE DESCRIPTION ON CONTINUATION PAGES

Luzier Special Formula Laboratories building  
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## 8. Statement of Significance

### Applicable National Register Criteria

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

- ☒ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

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

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

☒ STATEMENT OF SIGNIFICANCE ON CONTINUATION PAGES

### Areas of Significance

INDUSTRY

ARCHITECTURE

### Period of Significance

1928-1967

### Significant Dates

1928

1933

### Significant Person

(Complete only if Criterion B is marked above.)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Peters, Nelle E., Architect (1928, 1933)

Hoit, Price & Barnes, Architect (1927)

Elson, W. E., Contractor (1928, 1933)

## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

### 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 # \_\_\_\_\_
- ☐ recorded by Historic American Landscape Survey # \_\_\_\_\_

### Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☒ Local government
- ☒ University
- ☒ Other

Name of repository: Luzier Personalized Cosmetics (Private Collection)

Historic Resources Survey Number (if assigned): \_\_\_\_\_

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## 10. Geographical Data

**Acreage of Property** Less than one acre

### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1 39.067680 -94.579406 3 \_\_\_\_\_  
Latitude: Longitude: Latitude: Longitude:

2 \_\_\_\_\_ 4 \_\_\_\_\_  
Latitude: Longitude: Latitude: Longitude:

### UTM References

(Place additional UTM references on a continuation sheet.)

\_\_\_\_\_ NAD 1927 or \_\_\_\_\_ NAD 1983

1 15S 363363.25 4325474.21 3 \_\_\_\_\_  
Zone Easting Northing Zone Easting Northing

2 \_\_\_\_\_ 4 \_\_\_\_\_  
Zone Easting Northing Zone Easting Northing

**Verbal Boundary Description** (On continuation sheet)

**Boundary Justification** (On continuation sheet)

## 11. Form Prepared By

name/title Cydney Millstein and Kelsey Lutz

organization Architectural & Historical Research, LLC date January 30, 2017

street & number 1537 Belleview Ave. telephone (816) 472-4154

city or town Kansas City state MO zip code 64108

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## Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Photographs**
- **Owner Name and Contact Information**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



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## Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

## Photo Log:

Name of Property: Luzier Special Formula Laboratories Building

City or Vicinity: Kansas City

County: Jackson State: MO

Photographer: Richard Welnowski

Date

Photographed: 1/4/17

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

1. Main or east façade; view facing west
2. Main or east façade and north façade; view facing southwest
3. Main or east façade and south façade; view facing northwest
4. West façade; view facing northeast
5. South unit interior, first floor; view facing northeast
6. North unit interior, first floor; view facing southwest
7. South unit interior, second floor; view facing southeast
8. South unit interior, second floor; view facing northeast
9. North unit interior, second floor; view facing east

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## Figure Log:

Include figures on continuation pages at the end of the nomination.

- Figure 1: Location and contextual maps. Parcel and satellite views of The Luzier Special Formula Laboratories, 2017.
- Figure 2: Color Sanborn Fire Insurance Map, 1909-1957.
- Figure 3: Key to photographs, 1<sup>st</sup> floor (current floor plan)
- Figure 4: Key to photographs, 2<sup>nd</sup> floor (current floor plan)
- Figure 5: Luzier Special Formula Laboratories east and west elevations, 1928.
- Figure 6: Luzier Special Formulas Laboratory north and south elevations, 1928.
- Figure 7: Luzier Special Formula Laboratories floor plan; 1<sup>st</sup> floor, 1928.
- Figure 8: Luzier Special Formula Laboratories floor plan; 2<sup>nd</sup> floor, 1928.
- Figure 9: Photograph of the Luzier Special Formula Laboratories, c. 1928.
- Figure 10: Details of terra cotta elements featured on the east façade of the south unit (above).
- Figure 11: Elevation and photograph of the Martha Washington Candy Company, 1927.
- Figure 12: Martha Washington Candy Company floorplan; 1<sup>st</sup> floor, 1927.
- Figure 13: Martha Washington Candy Company floor plan; 2<sup>nd</sup> floor, 1927.
- Figure 14: The north and south units before (above) and after (below) modifications, 1933 and 1938.
- Figure 15: Madame Pattie and advertisements for her salon, 1924 and 1932.
- Figure 16: Advertisement for the Special Formula Laboratory, photograph of the storefront at 3044 Main Street, and early Luzier Products, c. 1920s. Notice the individual names on the product packaging.
- Figure 17: Covers of "News from Luzier", an in-house publication. Issues from 1929 and 1930.
- Figure 18: Advertisements featured in nationally syndicated magazines McCall's and Good Housekeeping (notice the Good Housekeeping seal of approval), c. 1960s-70s.
- Figure 19: The second floor of the south unit, looking west, c. 1930 (above); and northwest, 2017 (below). Note the historic, character-defining features of the interior space vital to the significance of the property, are extant.
- Figure 20: The second floor of the north unit, looking east, c. 1930s (above) and 2017 (below). Note the historic, character-defining features of the interior space vital to the significance of the property, are extant. Key interior materials and arrangement of space as originally designed and constructed, are extant.
- Figure 21: The first floor of the north unit, looking northwest (c. 1930s) and looking west (2017).
- Figure 22: A Luzier selection questionnaire and formula card. Completed cards were stored in large revolving circular files. Photos c. 1930s-40s.
- Figure 23: Spanish Court Apartments, 2719-2737 Troost Avenue. Tony Gardener, photographer, 2008.
- Figure 24: The Ambassador Hotel, 3560 Broadway, Kansas City, Missouri.
- Figure 25: Robert Browning Apartments, 4809 Roanoke Parkway, Kansas City, Missouri.
- Figure 26: The Valentine on Broadway Hotel, 3724 Broadway, Kansas City, Missouri.
- Figure 27: Ambassador Hotel, 1324 South Main, Tulsa, Oklahoma.
- Figure 28: The southeast façade as illustrated in a c. 1930s photograph (above) and a current image (2017, below) of the Luzier Building

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N/A

Name of multiple listing (if applicable)

## SUMMARY

The Luzier Special Formula Laboratories (Luzier) Building is located at 3216 Gillham Plaza, Kansas City, Jackson County, Missouri. Designed in the Spanish Colonial Revival style, the two-story brick and polychromatic terra cotta manufacturing facility was constructed in two separate building campaigns, and subsequently connected by a one-story link. Noted Kansas City architects Hoit, Price and Barnes designed the north building, five bays wide, in 1927 (also the year of construction) for the Martha Washington Candy Company (see Figure 11). The south three-bay wide building, designed by master architect Nelle E. Peters, was constructed in 1928 (see Figure 9). When the two buildings were linked together in 1933 with a one-story, one-bay unit, and a second story walkway, the main façade of the north building was modified to match the features designed by Peters for the original Luzier facility (see Figure 14). The result unified the whole by its exterior vocabulary, design, materials and scale. Centrally placed arched entry bays, arched and segmental fenestration and Churrigueresque ornamented second story triple arched focal windows dominate the east or main façade of the Luzier building. As originally designed, the interior first and second story open spaces feature reinforced concrete piers (the south unit) and large reinforced concrete mushroom columns (the north unit). As discussed below, the historic open plan is considered the key defining feature in consideration of significant activities under Criterion A: Industry. In 2000, as a result of the implementation of the Mid-Town Redevelopment Plan for Kansas City (called the "Glover Plan"), one-third of the Luzier building was removed at the rear for the construction of a national wholesale warehouse; however, this loss has not impacted the property's ability to convey its historical significance as an important manufacturing facility for the Luzier Company or for its architectural merit as an excellent example of Nelle Peters' work. In fair to good condition, the Luzier building has retained the majority of historic features to convey its historic significance. It retains integrity of location, design, materials, workmanship, feeling and association.

## ELABORATION

### Setting

The Luzier Building is located in the Midtown Market Place Addition, Lot 9 (see Figure 1), approximately 2 miles southeast of downtown Kansas City. This two-story manufacturing facility is bounded by Gillham Plaza on the east and south (as it curves to the south merging into Gillham Road), and Linwood Boulevard on the north. Gillham Road, further to the east, Linwood Boulevard and Armour Boulevard, further to the south, are included in the city's famed parks and boulevard system. Generally speaking, the neighborhood directly to the east consists of one and two-story frame single-family residences, one and two-story brick commercial buildings, including a one-

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story brick garment factory building and a two-story commercial property dating from the 1920s. A two-story funeral home, dating from the 1920s, is located directly to the east of Luzier and recently has been renovated. Working Class and Colonnaded apartments, dating from the early 1900s, are also extant, further to the south along Gillham Road.

Commercial buildings constructed from the 1920s with infill from the latter part of the 20<sup>th</sup> century, compatible in scale, line Linwood Boulevard to the north. The two-story brick Acme Cleansing Company Building, constructed in 1925, and located one block to the north on Gillham Road, was listed in the National Register in July 2017.

The Costco warehouse redevelopment directly to the west is the most apparent change to the neighborhood setting (Photos 2 and 3). In order to accommodate the warehouse, 40 feet was removed from the rear of the Luzier Building in 2000. Figure 28 illustrates the southeast façade from the 1930s compared to a current image. While this figure gives the impression that half of the building has been removed, in actuality, it is closer to one-third. During the period of significance the north wing measured 80'x110' and the south 50'x120'. Today the north wing is 80'x70' and the south wing is 50'x80' resulting in a total reduction of 40 feet. This alteration has negatively impacted the property's setting from the rear. While unfortunate, this sort of alteration in the name of development is not unusual for the area. For example, two-story frame houses located directly to the west of Luzier were razed by 1957<sup>1</sup> to make way for the rerouting of Oak Street (See Figure 1). Although the setting has been impacted, enough of the property is intact to relay its significance as a work of a master and an important local manufacturer. The alterations in relation to historic activities are discussed in more detail in both Sections 7 and 8.

Infrastructure in the immediate vicinity of the Luzier Building includes concrete sidewalks, curbs and cobra lighting. These are primarily located at the front of the building (See Photos 1-3).

**Exterior: South (1928) and North (1927; 1933) Units with link (1 Contributing Resource)**

**South Unit (Photo Nos. 1, 2, and 4)**

The first story of the south unit features an entrance set in a floriated polychromatic terra cotta molded arched surround featuring a scrolled keystone (see Photos 1 and 4). Other features of the main entry feature a non-original paneled wood door set below a wrought-iron lintel embellished with rinceau and a single, centered finial. Decorative wrought-iron grillework is placed between the terra cotta surround and the door. A

<sup>1</sup> Sanborn Map Company, 1909-1957, Volume 4, Plate 462.

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Mansard tile roof set above a band of rinceau with a centered cartouche in polychromatic terra cotta further articulates the entry bay. The south side of the entry bay features contrasting quoining and two Acanthus leaf terra cotta tiles set below the banding.

Directly above the main entry bay is a tripartite focal window richly ornamented in the Churrigueresque style (see Figure 10). The casement windows are set in terra cotta arched surrounds. Spiral composite engaged columns separate the window units and are also placed at both ends and topped with leaf-patterned finials. A shaped parapet, displaying polychromatic terra cotta tiles in high relief, crowns the whole. A wide terra cotta lugsill with modillions rests above the Mansard roof of the main entry.

Flanking the entry bay at the first story, identical storefronts feature original industrial sash multipaned windows; the whole is set in terra cotta segmental arches framed in torus molding. Upper story fenestration at the end bays are also tripartite, multipaned casement with arched fanlights and set in terra cotta arched surrounds. Spiral engaged composite columns separate the window units. Polychromatic terra cotta tiled window boxes with modillions carry the same leaf patterning found above the main entrance.

The decorative rinceau patterning is repeated at the non-continuous stringcourse set below the Mansard roof that displays regularly laid Spanish tile (some tiles are missing at the roof ridge). White terra cotta quoining further articulates the exterior at the corners and at the center bay. Terra cotta cartouches are placed at the second story corners.

Fenestration of the south façade features multipaned casement units at the first two brick bays (moving east to west); the unit located at the second bay, first floor has been modified from the original. The fenestration at the remaining bays (concrete grid) to the west is original with the exception of the two units at the first story, third bay. Brick infill has been placed at the first story, second and third bays (see Photo 4). An original single-leaf multipaned door (and sidelight) with balconette is placed at the first bay, second story. Other features of this story include terracotta stringcoursing at the roofline and contrasting terra cotta quoining at the corner of the far east bay.

Original industrial sash fenestration is extant at the far west bay of the second story of the north façade, while the first story fenestration has been obscured by the one-story addition, which links the two buildings.

### North Unit (Photo Nos. 1 and 2)

Vocabulary of the south building continues to the east façade of the north building, remodeled in 1933 for the Luzier Company including the centered entry, flanking storefronts, the Churrigueresque styled focal window, paired and tripartite arched

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windows at the second story (see Photos 1-2). The design and detailing of the stringcoursing, quoining, window boxes and Mansard roof (with paired brackets) above the main entry echo the articulation of the south unit. An additional entry, styled like the main, centrally placed unit, is located at the far north bay (currently boarded up).

The detailing of the east facades continues to the first bay (brick) of the north façade, including a segmentally arched industrial sash multipaned window set in a terra cotta arch surround placed at the first story; a second story a tripartite arched window unit with polychromatic terra cotta surround; stringcoursing and quoining. At the concrete grid portion of the north façade, original multipaned industrial casement fenestration with pivot units at the center, are placed at the first and second story (see Photo 2).

Original industrial sash fenestration is extant at the far west bay of the second story of the south façade, while the first story fenestration was replaced by a double-leaf steel door and obscured by the one-story addition, which links the two buildings. As a result, the rear façade was then covered with Dryvit and subsequently modified by the addition of aluminum-framed paired windows at the second story and at the center bay of the south building. In addition, a multipaned aluminum framed oriel window was placed at the far north bay of the south unit.

### North and South Units: West or Rear Façade

According to *Western Contractor* entries, the north building originally measured 80' x 110' (see Figure 9); the south building as originally constructed measured 50' x 120' (see Figure 11).<sup>2</sup> This data is corroborated by the footprint of the two units as illustrated in a Sanborn Map (see Figure 2). In 2000, the rear façade was shortened by three bays for the construction of a national wholesale warehouse (see Figure 28, Photos 2, 3 and 4). The current footprint measures 80' x 70' (north) and 50' x 80' (south). This resulted in the loss of approximately one-third of the building or 40 feet, which included the original shipping department (shipping was moved to various locations both inside of the property and to other addresses in Kansas City during the period of significance. (See Section 8 for more information). A service dock, shipping area, freight elevator, and men's locker room were also lost due to this removal. However, much of the open interior space where significant activities took place still remains and is discussed in more detail below.

### One-story Connector and Second Story Walkway (Photo Nos. 1, 2 and 4)

<sup>2</sup> "Greater Kansas City Area: Building Projects," *Western Contractor* (May 11, 1927); 42 and "Greater Kansas City Area: Building Projects," *Western Contractor* (11 April 1928); 32.

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As stated above, a one-story connector was constructed in 1933, linking the two units, as described, above. This connector features the same detailing as found at the main or east facades including a segmental arched industrial multipaned sash window unit with terra cotta surround, a short terra cotta stringcourse with foliated rinceau and a Mansard roof with regularly laid Spanish tile. A second story walkway, originally linking the administrative activities of the south building's second story to the manufacturing area of the north building, is constructed of brick and features industrial sash fenestration at its east façade.

Additional features of the exterior of the Luzier Building include cream terra cotta tiles at the foundation of the east façade (and a miniscule portion of the north façade), glazed terra cotta coping, brick freight elevator pent house at north building and a TPO roof.

**Interior (see Key to Photographs for current floorplan)**

Built of reinforced concrete, the Luzier Building displays reinforced concrete piers in the south unit (see Photos 5, 7 and 8) and reinforced concrete mushroom columns and engaged buttressed piers at the north unit (see Photos 6 and 9). All floors and ceilings are concrete; the concrete joists are exposed at the south unit while the ceilings in the north unit are of flat slab construction.

A deep entry vestibule features a single-leaf door flanked by sidelights and topped with a fanlight divided by wood molding, at the south unit. A portion of the original plaster is extant (see Photo 5). The entry vestibule of the north unit, which features a single light wood framed door flanked by fixed side lights, with the whole crowned by a fan light, is original to the 1927 Martha Washington building and was incorporated into Peters' design for the expansion. The current height, width and configuration of the entry vestibule remain the same; however, the materials have been modified from the original.

Other interior features include an original reinforced concrete staircase located at the south section of the north unit, adjacent to the freight elevator, an original reinforced concrete staircase at the rear of the south building leading from a landing to the second floor. The existing concrete stairs at the first story have been relocated to the south of the original landing. (see Figure 3 and Figure 4).

It is important to point out that while three bays of the rear of the Luzier building were removed in 2000 for the Midtown Redevelopment Project (see below), a sufficient volume of space and essential character-defining features, including reinforced concrete piers and mushroom columns, original operable industrial sash fenestration, beamed and flat-slab ceilings, and concrete floors, remains intact and retains the

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N/A

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identity for which the Luzier Building is significant. These are key interior features dating from the period of significance that further define and convey the property's historic character (see Figure 19, Figure 20, and Figure 21).

As discussed in detail in Section 8, below, in 1928, the reception salon and general business offices were located in the eastern half of the south unit, with shipping taking place toward the back of the facility, which remained an open space without embellishment or decoration. After the acquisition, remodeling and conversion of the north unit in 1933 for the Luzier Company, the shipping area of the south unit became the order-writing department; the activities in the eastern portion remained the same. Furthermore, Luzier's apartment was gutted and repurposed for administrative workspace during the period of significance. All manufacturing operations and shipping were moved to the north building with laboratories placed in the expansive, open second floor. As revealed by historic images (1929-1948), the interior spaces proved to be flexible, accommodating changes in the company's needs over time. Even with the removal of a portion of the rear of the building, which eliminated men's and ladies' locker rooms with 8'10" high partitions, a freight elevator and a vault (south unit) a strong sense of the openness and volume of the interior space remains. It is important to note that when Luzier purchased and remodeled the Martha Washington Candy Company building (north unit), it is not known what changes were made to the existing interior to accommodate the new use and function; however, on the first floor relative to the plans for the Martha Washington Candy Company Building, the following interior features remain: freight elevator, stairs and the majority of the partitions (some modified from the original). At the second story level, designated spaces for the candy company building, as illustrated on the 1927 plans, were more than likely were modified and/or removed by Peters for Luzier.

## INTEGRITY

The Luzier Special Formula Laboratories Building retains historic integrity throughout the exterior and a significant portion of the interior. The Spanish Colonial Revival designed manufacturing facility occupies the same location as was originally planned. The design, materials and workmanship of the Luzier Building reflect Peters' original scheme. At the exterior, the elaborate polychromatic terra cotta detailing at the main or east façade, including main and secondary entry and fenestration surrounds, second story focal tripartite Churrigueresque windows, stringcoursing, and window boxes are extant and in good condition. Regularly laid Spanish tile at the primary and secondary Mansard roofs are intact and in fair condition (some tiles are missing at the roof's ridge). Brickwork, quoining, and foundation tile, also remain intact and in good condition (see Figure 10). In spite of the modification to the rear façade, as stated above, which removed a portion of the unadorned and straightforward industrial exterior, Peters'



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overarching design for Luzier is represented by the rich and opulent articulation of the main façade in the Spanish Colonial Revival Style.

Even with the removal of a portion of the rear of the building, a strong sense of the original purpose and openness of the interior spaces, including mushroom columns (north unit) and concrete piers (south unit), remains. The existing flat slab construction of the north unit, the reinforced concrete structural system of the south unit and the arrangement of interior space, as presented in historic photographs, aptly express the vital features that convey the building's historic significance. This open space is considered the character-defining feature for significance in relation to Criterion A: Industry. As such, the feeling and association with the period of significance, 1928-1967, has been retained.<sup>3</sup>

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<sup>3</sup>Despite neighborhood change brought about by the addition of Costco, much of the original setting of Gillham Plaza, including the Stine-McClure Undertaking Company to the east, several one and two-story early 20<sup>th</sup> century single-family residences to the south and east, and several one and two-story brick commercial properties, constructed in the early decades of the 20<sup>th</sup> century are extant. Working Class and Colonnaded apartments, dating from the early 1900s, are also extant, further to the south along Gillham Road.

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N/A

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## STATEMENT OF SIGNIFICANCE

### SUMMARY

The Luzier Special Formula Laboratories Building, located at 3216 Gillham Plaza, Kansas City, Jackson County, is eligible for listing in the National Register of Historic Places under Criteria A and C and is locally significant in the areas of INDUSTRY and ARCHITECTURE. Thomas Luzier, the founder of the Luzier's Incorporated, moved his nascent cosmetics company from a storefront on Main Street to his new company headquarters on Gillham Plaza. At this location, Luzier's cosmetics firm rose to notoriety throughout the United States. Luzier was a strong advocate of women's advancement in the workplace, as he provided them with opportunities in sales and manufacturing, a rarity at the time. Women working for Luzier were empowered by the ability to earn an independent income and run their own business through direct sales to consumers. Quality, as well as products personalized to an individual's specific skincare needs were hallmarks of the Luzier's brand. Highly innovative, formulas manufactured by Luzier added essential vitamins and minerals years before this was standard in the industry. Many commendations were awarded to the scientifically based products, such as The Good Housekeeping Seal of Approval and an endorsement from the American Medical Association. Relying limitedly on advertising, Luzier employed knowledgeable and highly trained sales representatives (Luzier uses themselves) to sell his cosmetics in a personable and friendly manner without high pressure sales to consumers all over the United States. Luzier continues to be a nationally recognized brand. The company moved from the Gillham location in 2000 to its new world headquarters, offering on-line ordering, in Grandview, Missouri. The company's headquarters and main operations were housed in the building on Gillham Plaza for a period of 72 years (1928-2000) until private investors acquired the property. As the work of a master, the Luzier Building was designed by Nelle Peters in 1928 and 1933, respectively. Designed and constructed as a manufacturing facility, combining an office and plant for the company, the Luzier Building represents the most intricate example of Peters' work in the Spanish Colonial style in Kansas City. As such, the cosmetics building features some of the most elaborate polychromatic terra cotta embellishments in the Kansas City area, with roots in the Spanish Colonial, Churrigueresque style. The period of significance begins in 1928, the year Nelle Peters' design was implemented and ends in 1967, the fifty-year end date given for when historic activities continue at a location and a more precise date cannot be identified.

### ELABORATION

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**Thomas L. Luzier, Madame Pattie and the Development of a Cosmetics Empire**

Born in Waterloo, Pennsylvania, in 1872, Luzier moved with his parents to Missouri as a child. He grew up in the Carthage area.<sup>4</sup> Even at a young age, Luzier was interested in chemistry and science. His uncle, a renowned surgeon in Pennsylvania, helped to foster and encourage this interest.<sup>5</sup> He received post-graduate classes in chemistry and was soon employed with The Diamond Development Company of Atlantic Pass, Wyoming, as Chief Chemist and Assayer at age 22.<sup>6</sup> After two years at this position and for unknown reasons, he then relocated to Denver, Colorado. Taking a new direction in his career, Luzier began to work for The Colorado Loan and Investment Company. Here, he swiftly rose to the position of vice president. After eighteen months in this position, the company underwent financial hardship and Luzier was soon looking for new opportunities. Kansas City seemed a promising prospect as a growing cultural and business hub.

Luzier relocated to Kansas City in 1897.<sup>7</sup> Having experience as a salesman with his previous employers, he found work with Kansas Pacific Life Insurance Company and later with the Pacific Mutual Life Insurance Company.<sup>8</sup> During this time Luzier met Pattie Park Funk, locally known as "Madame Pattie".<sup>9</sup>

Madame Pattie was a young and successful cosmetician. She catered to an elite clientele and specialized in personalized treatments tailored to an individual's skincare needs. At a time when cosmetic services for women were limited and beauty regimens were little more than washing the face with soap, Madame Pattie helped to popularize taking care of one's complexion with creams, lotions, and cleansers. Helping women to maintain their natural beauty and alleviating their skin problems was Madame Pattie's lifelong mission. Operating in her own salon at 918 Grand Ave., Madame Pattie mixed individual formulas and toiletries (also sold to other salons) in-house and had a large

<sup>4</sup> "Thomas L. Luzier Dies," *Kansas City Star*, 15 April 1947.

<sup>5</sup> Luzier Special Formula Laboratories pamphlet, 1932, 7. Filed at the Luzier Company Headquarters, Grandview, MO.

<sup>6</sup> Luzier Special Formula Laboratories pamphlet, 1932, 7. During this time, Luzier also was elected deputy sheriff for the town of Atlantic Pass, Wyoming. He had a pugilistic reputation during his tenure.

<sup>7</sup> Hoyer's City Directory Company, *Kansas City, Missouri City Directory 1897* (Kansas City: Polk Publishing Co., 1897), 428. Luzier does not appear in the 1896 city directory.

<sup>8</sup> Hoyer's City Directory Company, *Kansas City, Missouri City Directory, 1900-1911* (Kansas City: Polk Publishing Co.).

<sup>9</sup> Madame Pattie is identified as Pattie Park Funk in "Penpoint Portraits of Kansas City Women: Mme. Pattie, Dermatologist," *Kansas City Star*, 20 January 1929. She is also identified as Pattie Mitchell in Citizens Historical Association, *Biographical Data of Kansas Citizens* (Indianapolis: Citizens Historical Association, 1939), 271. More often, she is referred to as the former.

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following. Sources state that this was the first salon of its kind in Kansas City (see Figure 15).<sup>10</sup>

Madame Pattie and Thomas Luzier married at an unknown date.<sup>11</sup> Subsequently, Thomas Luzier left the life insurance business and joined Madame Pattie at her salon. Here, his passion for chemistry was reignited. Luzier compounded the toiletries and cosmetic products used on salon clients, making additions and refining the formulas. As he worked in the salon, he noticed the clients had a vast array of complexions and skin conditions and he would adjust his cosmetic recipes accordingly. Luzier and Pattie worked with the client to individualize a product unique to her skin type and needs, similar to the way in which a doctor would prescribe medications to a patient.<sup>12</sup> Pattie's personal connection and willingness to work with clients coupled with Luzier's expertise in chemical compounds led to a strong, successful business model. This is where the idea for Luzier's Special Formula Laboratories was born.

Continuing to use the salon as a testing ground, Luzier refined formulas and concocted skincare regimens to help keep skin healthy, such as periodic facials with specially salon-mixed preparations. For 25 years, Luzier worked in tandem with Madame Pattie at a time when the beauty industry blossomed. Previously held societal beliefs about cosmetics and make-up being for women of ill repute were slowly being revised. The Pure Food and Drug Act of 1906, which allowed for government regulation of cosmetic products and industry practices, helped to verify cosmetics and skin treatments for their medical use and not solely to conceal flaws or identities.<sup>13</sup> The change in perception, along with the success he and Madame Pattie had achieved working in the salon led Luzier to believe that their products were life changing and marketable to the masses. With a predicted rise in the use of cosmetics, he was convinced that his products could be sold on a national level.

Others disagreed. Financiers consulted thought that the business model was too detailed and would never work on a national scale. Creating thousands of formulas for Kansas Citians was one thing, but creating formulas for tens of thousands more would require a much larger business plan. Even Madame Pattie thought the endeavor too great. She wanted to keep Madame Pattie cosmetics salon-based and continue the

<sup>10</sup> Several sources state that Madame Pattie's salon was among the first, if not the first, in Kansas City of its kind. These sources include "Madame Pattie is Dead," *Kansas City Star*, 8 January 1932, and several in-house publications by Luzier's, Inc. Proving this statement through city directories is difficult, as beauty consultants may have operated out of the home or had other jobs besides salon work. Pattie is often listed as a "dermatologist" in city directories, although it appears that she had no formal medically-based training.

<sup>11</sup> State records, as well as genealogy databases, were consulted in an effort to obtain a marriage license to help verify the year, but none could be located.

<sup>12</sup> "Thomas L. Luzier Dies," *Kansas City Star*, 15 April 1947.

<sup>13</sup> Julie A. Willett, *The American Beauty Industry Encyclopedia* (Santa Barbara: Greenwood Press, 2010), 69-71.

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legacy that she had started locally in Kansas City. This, along with other disagreements, would lead to the dissolution of Madame Pattie and Thomas Luzier's marriage in 1923.<sup>14</sup>

### The Special Formula Laboratories and Luzier's Incorporated

In 1923, Thomas Luzier left the salon business to pursue his dream. Having experienced success on a small but steady scale with Madame Pattie, he founded Special Formula Laboratories.<sup>15</sup> This new company, located at 3044 Main Street (no longer extant), Kansas City, manufactured perfumes and skin care products, including lotions, creams, powders, and later, rouges, specifically formulated to an individual's skin tone and conditions. Hypoallergenic formulas, which lacked perfume and certain ingredients that caused allergic reactions, were notable additions to the company's product line.<sup>16</sup> As the sole employee of the business, Luzier was responsible for his products from start to finish. He worked directly with clients to assess their needs, took orders, compounded and packaged products, and delivered the goods in his own vehicle (see Figure 16).<sup>17</sup> The company thrived and attracted new clients as well as retaining customers from his years at the Pattie Salon. Soon, business demands warranted the hiring of several new employees. As he was busy compounding and manufacturing formulas, it was no longer feasible for Thomas to work directly with the clients to assess their needs and demonstrate the correct use of his products. Trained directly by Luzier, new representatives (who used Luzier cosmetics themselves) were hired to sell Luzier's products, while educating potential clients about the product's benefits. Results were favorable, and in short time representatives were marketing and selling Luzier's products outside the Kansas City metropolitan area. The dream of national representation was becoming a reality. Luzier remained at the Main Street location from 1923 to 1928.<sup>18</sup>

Because of limited space at the building on Main Street, Thomas Luzier sought new company headquarters while his company was temporarily had moved to the Ambassador Hotel.<sup>19</sup> In 1928 he commissioned architect Nelle E. Peters (the architect for the Ambassador Hotel, see below) to design a new building for the growing company. In 1929, he moved his operations to the Peter's designed office and factory

<sup>14</sup> Luzier Special Formula Laboratories, pamphlet, 1932. Other information regarding the divorce and company history was provided by Kathleen Grissom, the current CEO of Luzier Cosmetics.

<sup>15</sup> Citizens Historical Association, *Biographical Data of Kansas Citizens*, 271. Investor Andrew S. Barada helped Luzier with the formation of the company. Barada would remain active in the business and would take over as of vice-president upon Thomas L. Luzier's death in 1947.

<sup>16</sup> Luzier's, Inc. Advertisement. *Hygeia: The Health Magazine* January-December 1943, 778.

<sup>17</sup> From archival material provided by Luzier Personalized Cosmetics. From "A 12-part series recounting the history of Luzier's first 75 years," published as an in-house magazine.

<sup>18</sup> Polk's and Gate's City Directories, 1922-1929.

<sup>19</sup> City Directory, 1928.

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building on Gillham Plaza (see building history). With this move, the company's name officially changed from Special Formula Laboratories to Luzier's Incorporated, although the building at the new location was still referred to as the Special Formula Laboratories. This new building provided a more scientific and pristine environment for the skincare preparations, an important aspect to their production.<sup>20</sup> Figure 19, Figure 20 and Figure 21 showcase the large open spaces of the building, which are still apparent today. The new facility provided open and well-lit industrial space, which could easily accommodate any changes in laboratory arrangement. At this location, Luzier employed mostly women. Figure 18, Figure 19 and Figure 22 illustrate examples of Luzier's female workforce. Luzier had an unusual sales model for the time; limited advertising, instead relying on other forms of marketing to sell his products. Other strategies included the use of beauty consultants to sell his products, newsletters and "word of mouth" promotions and demonstrations.<sup>21</sup>

Hiring representatives to sell his products directly to consumers was an effective and personal approach. The insight that the representatives provided made a lasting impact on customers, which positively affected sales. Just as Thomas Luzier had done previously, the representatives would work with a client to assess their skincare needs. A selection questionnaire was used to help make the correct choice for the client's skin tone and conditions (see

Figure 22). After its completion, the questionnaire would be sent to the headquarters to be analyzed by the research department. An individual "recipe" would then be recorded and assigned a number specific to the individual. A card was kept on file and indexed, which made future ordering simple. The recipe would then be sent to the manufacturing department for mixing. Freshly compounded and individually labeled, the product would then be delivered to the consumer.

Providing women with opportunities in sales was a rarity during this period in history. At Luzier, women were also recruited to work in the manufacturing and shipping departments of the company with the promise of "permanent, good hours" and "light, clean, pleasant work."<sup>22</sup> Many women, as evidenced in the company's newsletter (further discussed below) were pleased with the opportunity to sell a product that had made a difference in their lives, as well as provide an independent income. Being able to define schedules was another perk of the Luzier consultant. Women rearing children from home or having other part time employment especially enjoyed this option.

<sup>20</sup> Luzier Special Formula Laboratories, "Manual of Instruction," 1933, 8.

<sup>21</sup> Manuals of instruction from the Luzier Special Formula Laboratories provided copious information regarding sales practices and techniques for the company. Manuals consulted were for the years 1930, 1932 and 1935.

<sup>22</sup> "Help Wanted-Female," *Kansas City Star*, 3 April 1944.

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Training the representatives was not a task taken lightly by Thomas Luzier. This involved taking extensive classes at the company headquarters over a period of six days. Learning company history, introduction to the company's products, application and demonstration, as well as sales techniques were a few of the fundamentals taught in the courses. On the last day of classes, representatives were assessed with both a written and oral proficiency exam.<sup>23</sup> This education was an investment—one that proved to be worthy of the time and effort. The proper, skilled representation of the Luzier product would become a hallmark of their sales and resulted in satisfied customers and an increase in products sold.

Creating a newsletter distributed to salon waiting rooms was another strategy for sales. Containing customer endorsements and recommendations, "News from Luzier's" caught the eyes of new customers and sales representatives, alike (see Figure 17).<sup>24</sup> Accounts of successful consultants and ways that selling cosmetics had improved their lives, as well as the benefits of their use, were highlighted in every edition. Reviews of new products were included, helping to publicize them. This was a reliable way of marketing the product and recruiting sales representatives.

Consultants were also brought into local salons to demonstrate and sell products and maintained a symbiotic relationship.<sup>25</sup> By doing this, consultants were endorsed by shop owners and able to reach more customers. Salons still played an important part in Luzier's business, even though the special individualized formulas were not sold directly at these locations. Salon owners benefitted from hosting the demonstrations; Luzier's product would attract new customers and any products sold at the demonstrations would result in a commission to the salon owner. The same type of sales plan could be conducted in a home or "party" setting, where a hostess could invite several friends over for cards and refreshments while products were demonstrated. The hostess would benefit from these events, receiving free products for her time and hospitality.

Even with the hardships that came with the Great Depression, Luzier's Incorporated continued to flourish. Inexpensive items that made people feel good and forget their troubles, such as movie tickets and cosmetics were in high demand. In 1933, expansion was once again necessary to accommodate the company's needs, and the former Martha Washington Candy Company building to the north was acquired and renovated.<sup>26</sup>

<sup>23</sup> Luzier Special Formula Laboratories, "Manual of Instruction," 1933, 9.

<sup>24</sup> Luzier would have several in-house periodicals, each specifically tailored to a certain group- employees, consultants, and clients. They include "The Luzerian" and "You, Incorporated."

<sup>25</sup> Luzier Special Formula Laboratories, "Manual of Instruction," 1930, 55.

<sup>26</sup> Luzier's Inc., "Manual of Instruction," 1935, 5. Also, "Finish Gillham Plaza Sale," *Kansas City Star*, 26 March 1933, D1.

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Innovative products were an essential part of Luzier's Inc., which had a research department fully devoted to new and scientifically based skincare products. Cutting edge formulas, with the addition of essential vitamins and minerals to keep skin healthy, came many years before they were industry standard. In 1933, the Bornacein skin masque was developed. This masque used an oxygenated formula to reinvigorate and stimulate facial skin. Luzier is the first to use oxygenated formulas in this way.<sup>27</sup>

An endorsement by the American Medical Association beginning in 1937 increased requests for Luzier's products. This recommendation occurred after Thomas Luzier offered tours of his manufacturing facility and laboratories as well as demonstrations to medical professionals during the American Medical Association Convention in Kansas City.<sup>28</sup> Multiple advertisements for the company can be found in *Hygeia*, the American Medical Association's family health magazine. By 1939, Luzier's Inc. was an annual exhibitor at the American Medical Association Conventions.<sup>29</sup> The endorsement would continue for the next 20 years.

Thomas L. Luzier died in 1947, marking the end of an era of unprecedented growth and innovation. Subsequently, the company was passed to a committee of employee trustees and family members who shared Luzier's vision of the company. As stipulated in his will, half of the money from his million-dollar estate was distributed to employees who had been with the company for five years or more.<sup>30</sup>

Luzier left a strong legacy of quality and success. At the time of his death, Luzier's Inc. offered more than 50 different products, including a line of colognes and perfumes, toiletries for men and hair products. Around 45,000 orders were processed monthly.<sup>31</sup> The transition to the new management team went smoothly, but complete employee ownership was short lived.

### The Bristol-Meyers Years 1955-1977

In 1955, Bristol-Meyers Inc., a national manufacturer of personal care products, acquired Luzier's Incorporated. This new company continued to work with the existing board of trustees to operate in a fashion that respected the Luzier traditions of direct sales. While the company maintained their main headquarters, office and

<sup>27</sup> ProQuest Database: Canadean Company Reports. "Luzier Personalized Cosmetics, Inc.- SWOT Analysis," 14 June 2014.

<sup>28</sup> Luzier's Inc. From "A 12-part series recounting the history of Luzier's first 75 years." Information from the 1936-1941 section.

<sup>29</sup> Luzier's Inc. Advertisement. *Hygeia*. July 1939. Subsequent issues of *Hygeia* have similar advertisements informing the public of their presence at the convention.

<sup>30</sup> "A Luzier Dynasty," *Kansas City Star*, 25 April 1947.

<sup>31</sup> Luzier's Inc., From "A 12-part series recounting the history of Luzier's first 75 years." Information from the 1948-1953 section.



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manufacturing building on Gillham Plaza, they additionally leased an office for Missouri sales on the seventh floor at the Argyle Building on 12<sup>th</sup> Street between Oak and Walnut and an order processing facility at 20<sup>th</sup> and Grand Avenue (now Boulevard). While under Bristol-Meyers ownership, the company focused heavily on product development and formulation and many new products were introduced.<sup>32</sup> With corporate ownership, advertisement for the company increased while further insuring Luzier as a nationally recognized brand. Ads were placed in nationally syndicated women-focused magazines such as McCalls and Good Housekeeping. Luzier's products even merited The Good Housekeeping seal of approval (see Figure 18). New sales kits for representatives were implemented and re-branding took place, modernizing existing packaging and literature. Personal endorsements on television from Hollywood superstars, such as Elizabeth Montgomery of "Bewitched" and Amanda Blake of the hit series "Gunsmoke" helped to raise awareness of the Luzier brand.

The variety of products made during the Bristol-Meyers years seemed almost endless, especially those made during the height of the Cold War. Some products focused more on novelty than the merchandise, as was the case with the "Hands Up" soaps, featuring a pistol-shaped soap bar for "Wild West Fans" and the "Combat" line featuring shampoos and bubble baths in grenade-shaped dispensers. Even though original Luzier products and formulas were being sold, the new products diluted the Luzier reputation of simple, quality products.

The company, even with the increased advertising and notoriety, began to see a loss in profit compared to previous years.<sup>33</sup> The number of employees had grown, but the average amount of sales per employee had decreased. Administrative offices, manufacturing and packaging, sales, and distribution departments had all grown exponentially, facilitating the need for multiple offices around Kansas City.<sup>34</sup>

### Changes Under Keith Craven, 1977-2000

In 1977, Bristol-Meyers chose to divest itself of the Luzier brand. A small group of investors headed by Keith Craven, a businessman noted for company turn-arounds, acquired Luzier the same year. To modernize business practices and increase profitability, he reorganized the company. He believed in the original founding values of quality, individualized beauty care and service that Thomas Luzier had imparted on the company and sought to re-instill these principles.

<sup>32</sup> Ibid.

<sup>33</sup> Luzier's, Inc. Archival material provided by the company. This document covers the changes brought about by new management in 1977. Annual growth during the 22-year period when Luzier's Inc. was a subsidiary of Bristol-Meyers was around 2.5%. The industry average is quoted as 8-10%.

<sup>34</sup> Other locations included 4007 Pennsylvania Avenue and 1501 W 31<sup>st</sup> Street (warehousing).

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The new Luzier, now called Luzier Personalized Cosmetics, would need work to attain its former glory. The first order of business was to get the company back to a manageable size. During his first one and half years, Craven cut the product line by 59%, choosing to invest in the founding and most successful cosmetic formulas and consolidating all products into a single line. Products that lost money or sold marginally were eliminated. Staff was drastically reduced from 210 to 30, leaving only the most essential employees. He combined all operations back into the original building on Gillham Plaza, reducing expenditures for multiple offices.

Much-needed updates were also implemented. Company and departmental functions, such as inventory and scheduling, were now managed by a computer instead of by hand, thus reducing labor and possible mistakes. Automation for certain parts of the manufacturing process was also introduced, leading to a less labor-intensive product. Outdated packaging and marketing materials were modernized to reflect the styles of the times. Training guidelines were also revamped.<sup>35</sup>

There were also changes in the ways products could be acquired. In addition to buying products from a Luzier representative, clients could order directly by mail (and later, by telephone). These changes proved beneficial, and profits began to rise about 20 percent annually.<sup>36</sup>

In 2000, the Luzier Company headquarters on Gillham was sold to a private investor as part of a Midtown redevelopment project.<sup>37</sup>

Today Kathleen Grissom, the daughter of Thomas Craven, heads the company located in Grandview, Missouri. Grissom began working in the Luzier laboratory after her father obtained the company. She succeeded her father as president after his retirement in 2002. Following the traditions of Luzier, as well as being open to the needs of the modern woman, Grissom continues in the legacy of excellence that is Luzier.

### Other Cosmetics Companies: Mary Kay and Avon

Using direct sales to get products into the hands of consumers is not new, but the way in which Luzier used the combination of sales techniques and personalized cosmetic products is a stand-alone example of originality and innovation. Two companies that are similar in scope to Luzier are Avon and Mary Kay.

<sup>35</sup> Archival material provided by Luzier.

<sup>36</sup> Joseph Rebello, "The 'Personal Approach' to Cosmetics Pays Off: Family Enterprise Combined with Direct Marketing Boost Sales," *Kansas City Star*, 10 February 1992.

<sup>37</sup> Lynn Horsley "KC Council approves Bonds for Glover Plan," *Kansas City Star*, 24 March 2000: C1

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One of the first and most well known companies that used direct door-to-door sales of cosmetics by users was the Avon Company. Avon (originally called the California Perfume Company) was founded in 1886 by traveling book salesman David McConnell. Women who purchased his books were rewarded with free perfume samples. When his clients became more interested in the perfume than the books, he seized the opportunity. After devising several perfume and grooming product formulas, he set out to sell his wares in the same door-to-door fashion that he had used previously. In his work, he came across women struggling to make ends meet. Thus, McConnell decided to employ women to sell his products, which would not only help them to make a living, but also would add a "personal and understanding touch to the exchange."<sup>38</sup> McConnell used representatives, later dubbed "Avon Ladies", to complete direct sales. Avon products were not personalized and catalog offerings included other household goods such as food flavorings, cough syrups, and carpet cleaners.<sup>39</sup> Even though Avon products were different than those sold by Luzier, McConnell was a pioneer in incorporating women into sales of products made for women, offering opportunities that they may have not had otherwise to support their families with income.

Mary Kay Ash, a mother of three, had immense success working in direct sales to support her family. She afforded a college education through her earnings and soon rose to the position of national training manager of the company for which she worked. Wanting to reach a higher level of achievement in the company, she continued to work hard; however, she soon realized that gender discrimination was an issue in her workplace. In 1963 she quit her job after a man who had less experience and that she had trained was promoted as her boss. Early retirement for Mary Kay was not an option. She decided to go into business for herself and would use the talents of women as an asset. After buying the formulas for homemade skincare products, she set up a small store in Dallas. Employing nine of her friends, she imparted a philosophy of education over the "hard sell" techniques often used in direct sales. Customers could try all products before buying and were never pressured into sales. In-home demonstrations in a "party" setting were also used to sell products.<sup>40</sup> The company grew exponentially and had trained over 3000 consultants by 1965.<sup>41</sup> Training and education was a large part of the success of the brand.

<sup>38</sup> Laura Klepacki, *Avon: Building the World's Premier Company for Women* (Hoboken, NJ: John Wiley & Sons, 2006), 3-4

<sup>39</sup> California Perfume Company, *California Perfume Company Catalog 1896*, Avon Product Collection, Manuscripts and Archives Department of the Hagley Museum and Library. Accessed January 10, 2017. <http://digital.hagley.org/islandora/object/islandora%3A2228504#page/23/mode/1up>. The 1924 California Perfume Company catalog (one year after Luzier opened the Special Formula Laboratories) was also assessed.

<sup>40</sup> Charles W. Carey Jr., *American Inventors, Entrepreneurs, and Business Visionaries* (NY: Facts on File, 2002), 8-9.

<sup>41</sup> *Ibid.*

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Mary Kay and Avon do not sell individualized cosmetic products in the scientific and customized manner developed by Luzier. While sales consultants for these companies help to facilitate choices made by the consumer, they are based on generalizations and preferences. By analyzing an individual's skincare needs, Luzier took into account what was best for each client.

Avon employed women in a direct sales model since its inception in 1886. In the same manner, Mary Kay used education to train representatives to sell the products. Thomas Luzier was using this approach long before Mary Kay, as he started training his representatives as early as 1929, if not before.<sup>42</sup> He was also using the techniques of in-home demonstration, product sampling and low-pressure sales almost 35 years before Mary Kay. Luzier's unique model of intensively trained female representatives paired with his philosophy of personalized products not only empowered women, but distinguished his company as an early leader in a growing industry.

### Luzier Building Construction History

The Luzier Building was originally constructed as two separate buildings (both with very different styles), which were later combined into one building and modified to harmonize their appearance. Before the site was developed, it was home to sports fields belonging to the Kansas City Athletic Club and Little Sisters of the Poor.<sup>43</sup>

Originally constructed in 1927, the northern building was designed by the noted Kansas City architectural firm of Hoit, Price and Barnes for the Martha Washington Candy Company, owned by Elie Sheetz.<sup>44</sup> Hoit, Price and Barnes designed the two-story building in the Colonial Revival style, as was typical of many of the candy company's stores located throughout the country (see Figure 11). This was the first commercial building erected on the newly routed Gillham Road extension (later named Gillham Plaza). A retail showroom, as well as manufacturing facilities for the confectioner, occupied the building's space (see Figure 12 and Figure 13). The plant would provide the needed candies to supply the four Kansas City retail branches in addition to stores in four other states. The factory boasted fireproof construction (flat slab with mushroom columns) and was designed with the intention of expanding an additional three stories if growth warranted.<sup>45</sup>

<sup>42</sup> Luzier's Special Formula Laboratories, "The Other Side of a Great Door," 1929.

<sup>43</sup> "Sports Field to Trade Use," *Kansas City Star*, 24 April 1927.

<sup>44</sup> "Greater Kansas City Area: Building Projects," *Western Contractor* (May 11, 1927): 42. See also: "The First Building on the Robert Gillham Road Extension to Set a High Standard for Colonial Architecture," *Kansas City Star*, 31 July 1927.

<sup>45</sup> "The First Building on the Robert Gillham Road Extension to Set a High Standard for Colonial Architecture," *Kansas City Star*, July 31, 1927.

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N/A

Name of multiple listing (if applicable)

In 1928, one year after the construction of the Martha Washington Candy Company building, a building to the south, designed with Churrigueresque style embellishments, was constructed for the Luzier Special Formula Laboratories (see Figure 5 and Figure 6). Thomas Luzier commissioned Nelle E. Peters, a prominent Kansas City architect for this combination office and factory building. A small portion of the top floor of the building was designed for Luzier's personal apartment, complete with balconette (see Figure 8).

Western Terra Cotta Company of Kansas City, Kansas, was the contractor for the terra cotta and faience<sup>46</sup> work on the building (see Figure 10).<sup>47</sup> Other buildings of note in Kansas City that the company contracted for include the Barclay Building, 3613-23 Broadway (NR listed 2.08.2007), the Graphic Arts Building, 934 Wyandotte (NR listed 8.04.2005) and the Exchange Building, 1201-07 Grand Boulevard (NR listed 6.13.2003; demolished). Additionally, Western Terra Cotta Company was commissioned for the Uptown Theater Building.<sup>48</sup> The company, which was dominant in the Midwestern region of the United States, was known for manufacturing high quality products.<sup>49</sup>

In 1932 Elie Sheetz, owner of the Martha Washington Candy Company, died. This event, compounded by the economic hardships that many companies experienced during the Great Depression, led the company to sell their property in 1933. That same year, Luzier made the decision to buy the candy company building in order to expand operations. Extensive modifications were made to the main or east façade of the north building to make it similar in appearance to the new manufacturing facility, thereby stylistically united the two commercial properties.<sup>50</sup> This included, but was not limited to, the addition of a tripartite window above the front entry door, terra cotta work, and an altered roofline (see Figure 14). The newly acquired space would house Luzier's manufacturing operations laboratory. At the same time, a one-story addition linking the two buildings was also constructed, combining the northern and southern buildings into a cohesive unit. Peters was responsible for the design of the facelift to the northern building and the one-story connection.<sup>51</sup>

## Changes in the Use of Interior Space

### *When completed, the Luzier Building*

<sup>46</sup> Faience is the term used for glazed terra cotta

<sup>47</sup> "Luzier's Special Formula Laboratories," *Kansas City Star*, 3 March 1929, 3-D. This is a half-page announcement for the formal opening, which lists various contractors.

<sup>48</sup> "New Uptown Theater Building," *Kansas City Star*, 28 November 1926, 78.

<sup>49</sup> Gary F. Kurutz, *Architectural Terra Cotta of Gladding, McBean*, (Sausalito, CA: Windgate Press, 1989), 93.

<sup>50</sup> "Finish Gillham Plaza Sale," *Kansas City Star*, 26 March 1933.

<sup>51</sup> Dory DeAngelo, "Kansas City's Luzier Offers Custom Cosmetics" *All American Buyers Guide*, Fall 1993, 41-42.

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***“was just a sprinkling of desks in a vast accommodation.”<sup>52</sup>***

Acquisition of new space for company operations, accommodating a growing business and client base, as well as improvements in cosmetic industry practices led to changes in the use of interior space throughout the period of significance, 1928-1967.

### **South Unit**

Constructed in 1928, the south unit housed all company operations until the 1933 purchase and conversion of the Martha Washington Candy Company building.

Original architectural drawings from 1928 (see Figure 7 and Figure 8) and company photographs from 1930 indicate that a general office space and reception salon were located at the northeastern portion of the southern building's first floor. Thomas Luzier's private office occupied a portion of the southeastern corner. Bisecting the original building was a wall that separated the public facing areas from the business-operation areas, such as the mail order and shipping department. The rear (west) of the first floor of the south building was a large, open, industrial space with exposed reinforced concrete piers, floors and beamed ceilings. A freight elevator, a service dock and a small men's locker room, placed at the southwest corner of the first floor of the south building, are no longer extant.

The second floor of the south unit was divided into two main areas. A portion of the southeast corner was devoted to Thomas Luzier's personal apartment. This represented less than a quarter of the total floor space on the second floor. The remainder of the floor was assigned to manufacturing and laboratory space, with ample light from large windows and open floor plan to accommodate changes in equipment, processes, and laboratory furniture.

With the acquisition of the adjacent Martha Washington Candy Company Building in 1933 and construction of a one-story addition to link the two buildings, some departments were moved to other spaces and expanded. The shipping department, previously in the western half of the south building, was relocated to the first floor of the newly renovated north building. The order writing department moved into this previously occupied space, with large desks and moveable office furniture. Spaces on the first floor of the south building that remained the same were Luzier's office, which featured wood paneling, a coffered ceiling, and fireplace and the general office/reception salon with new partitions for the growing staff. The south unit was now largely home to administrative functions of the business.

<sup>52</sup> Luzier Special Formula Laboratories pamphlet, 1932

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Manufacturing and laboratory operations, previously on the second floor of the south building, were relocated to the second floor of the north building. Subsequently, the accounting and bookkeeping departments were moved into this space. In 1934, Luzier's apartment on the second floor was removed and converted into administrative and office space after he relocated to his Mission Hills, Kansas, residence at 5825 Overhill Road.

### North Unit

The Martha Washington Candy Company was housed in the north unit until 1933, when Luzier purchased the building and commenced renovations. All manufacturing, laboratory, and shipping operations were moved into this building. The first floor contained the sales department, shipping department, and order assembly. Industrial shelving and sorting tables were brought in for these purposes. Some original partitioning of the space remains. The stairs and railing located at the east section of the building are original (see Figure 12 and Figure 13).

The expansive second floor contained all laboratory and manufacturing operations including the cream, perfume, powder, and rouge departments, among others. The open space, primarily divided by moveable shelving and laboratory furniture such as desks and tables, allowed for departments to be repositioned as necessary or as need arose throughout the period of significance (see Figure 20). For example, the addition of an astringents and liquids department by 1940 would have facilitated a rearrangement of laboratory space.

Furniture that could be repositioned or removed played an important role in the interior. Desks and chairs helped to form workstations in open format areas. Often set in rows or groupings, this arrangement permitted easy communication between colleagues as well as management. Shelving provided storage and a way to divide departments and workspaces, especially in the manufacturing departments. Spaces of the manufacturing department were kept uncluttered and hygienic due to the nature of the work and product quality. Moveable wood and glass partitioning helped to divide the areas for offices on the ground floor, allowing for the free flow of light and air through the space while still offering privacy.

During the period of significance, due to substantial growth, it was necessary for the Luzier Company to expand their operations to other locations. Beginning in 1949 and throughout the following years through 1967, distribution, shipping and research activities were temporarily housed at various locations including 2000 Grand Avenue, 4007 Pennsylvania Avenue and 306 E. 12<sup>th</sup> Street, respectively.<sup>53</sup> This further illustrates the company's constant shuffling of industry activities, even outside of the company's

<sup>53</sup> *City Directories*, Kansas City, MO, 1940-1967.

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headquarters at 3216 Gillham Plaza. However, the laboratories of Luzier's main manufacturing location at 3216 Gillham Plaza remained constant throughout the period of significance.

**Nelle E. Peters (1884-1974): The Work of a Master**

Nelle E. Peters had a short yet prolific and ambitious career while contributing to the architectural richness of Kansas City after the turn of the twentieth century. Along with Alice Jackson, Elizabeth Rivard and Mary Rockwell Hook, Nelle Peters "represents a small number of women architects who successfully worked in Kansas City prior to World War II."<sup>54</sup> Her work contributed no less than an estimated 1,000 apartments, single residential, as well as a few commercial buildings. According to the late architectural historian George Ehrlich, in his monograph on Nelle E. Peters, authored with Dr. Sherry Piland, Peters:

A prolific architect she became responsible for an extraordinary number of buildings . . . She not only deserves recognition as Kansas City's first, significant woman architect, she obviously succeeded as one of the most productive architects to have worked in Kansas City, beginning an independent practice in 1910.<sup>55</sup>

For these reasons, Peters is considered a local master. Peters' architectural style, ranges from modest designs to Tudor, Spanish Colonial and Art Deco. In Kansas City, at least ten of Peters' works are listed in the National Register of Historic Places (as a single site or a contributing building within a district), including, but not limited to: the Ambassador Hotel Historic District (listed 02.17.83), the McConahay Building (listed 05.22.78), the Nelle E. Peters Troost Avenue Historic District (listed 07.23.09), the Valentine on Broadway (listed 08.01.08) and the Walnut Street Warehouse Historic District (listed 09.17.99).

Peters' work, mostly three-story brick apartment buildings dating from the 1920s, is also listed in the Kansas City Register of Historic Places, largely part of designated historic districts. Besides her work in Kansas City, Peters' designs can be found in Tulsa and Oklahoma City, Oklahoma; Columbia, Clinton, Boonville and Jefferson City, Missouri; Nashville, North Carolina; Newark, New Jersey and Columbus, Ohio.

Nelle E. Peters was born Nelle Elizabeth Nichols in 1884 in Niagra, North Dakota. Her family moved for a brief period to Minnesota and then to Storm Lake, Iowa, where she attended Buena Vista College from 1899 to 1903. Although she had a desire to become an architect, Buena Vista College did not offer the training she needed. She moved to

<sup>54</sup> George Ehrlich and Sherry Piland, "The Architectural Career of Nelle Peters", *Missouri Historical Review* 83 (January 1989), 176.

<sup>55</sup> *Ibid.* 163.



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Sioux City, Iowa, and began looking for an architectural job in designing houses. Her break came in 1903 when Frank Colby, of Eisentraut, Colby and Pottenger, hired Nelle on a bet, as a "drafts lady." She acquired on the job training in her chosen profession while also taking a correspondence course in architecture to improve her technical knowledge. Eisentraut, Colby and Pottenger had opened an office in Kansas City 1907. Two years later, the firm sent Nelle to work at the newly formed branch. However, as the overall workload at Eisentraut, Colby and Pottenger was limited, Nelle decided to set up her own architectural office in late 1909, shortly after moving to Kansas City.<sup>56</sup>

In 1911 Nelle married William H. Peters, who was a designer for the Kansas City Terminal Railroad. During the twelve years of her marriage to William Peters, Nelle retained her practice as an independent architect.<sup>57</sup> During her marriage to Peters, Nelle designed standard apartment buildings of two and three stories. One of these works, the three-story brick Hanover Apartments at 3603-05 Central (1912) exemplifies the Colonnaded Apartment in Kansas City, with its application of Classical columns and deep porches at the main façade.

In 1913, Nelle began working for Charles E. Phillips, who was one of Kansas City's most ambitious real estate developers, and by 1915 Peters' principal employer was Phillips. The association began early in both of their careers and it is thought that Peters may have worked for a lower fee to boost her practice. However, her talent and early accomplishments gained the respect of Phillips and other developers, alike.<sup>58</sup>

During this early period in her career, Nelle E. Peters' success came from the amount of productive work she received when Phillips developed larger properties consisting of row houses and apartments that averaged six units in size. During this period, Peters developed complexes of apartment buildings, referred to as "court groups" where groups of apartment buildings were arranged around a court. Representative of this type of arrangement is the Spanish Court Apartments, 2719-2737 Troost Avenue (listed in the Nelle E Peters Troost Avenue Historic District), which display a modicum of terra cotta ornamentation (see Figure 23). Peters innovative planning for the complex was featured in the *National Builder* (1924) and later in *Architectural Record*.

Peters divorced her husband in 1923 and then entered her most productive years. Peter's practice began to flourish as the partnership with Phillips was revived. Phillips and other developers were following the trend in other large cities across the U. S., and

<sup>56</sup> Much of the biographical information was taken from the following: Cydney E. Millstein and Mary Ann Warfield, "Valentine on Broadway Hotel" National Register of Historic Places Nomination (April 30, 2007), Section 8, pages 12-15. The biographical information relied on the most significant manuscript on Peters' career to date: George Ehrlich and Sherry Piland. "The Architectural Career of Nelle E. Peters." *Missouri Historical Review* 83 (January 1989), 163-175.

<sup>57</sup> Ibid.

<sup>58</sup> Ibid.

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began building apartment housing that averaged between 18 and 24 units per building. Peters completed 29 projects in 1924 alone, including Kansas City's Ambassador Hotel (3560 Broadway), which was the largest in the city at that time.<sup>59</sup> Designed in the Spanish Revival, the Ambassador displays terra cotta quoining, lunettes and a tile roof, typical of that architectural style (see Figure 24).

Also of note from this period of her career, Peters, designed dozens of apartments for Phillips including the "literary group": the Robert Louis Stevenson, Eugene Field, Mark Twain, Washington Irving, Thomas Carlyle, James Russell Lowell and the Robert Browning (see Figure 25), all located in the west side of Country Club Plaza.<sup>60</sup> Constructed in 1927-1929, these eclectically designed brick apartment buildings "present a unified urban streetscape that is enlivened by stylistic variety, paired facades, inter-related courtyards and similarity of materials."<sup>61</sup>

As with the Literary Group of apartments, Peters' architecture displayed an eclecticism that was common during the early twentieth century. She made use of pedimented entrances and porches supported with classical columns. Other designs, built within the Country Club Plaza area, featured elements of Tudor and Spanish Colonial styles, the latter of which was clearly adhered to with the Luzier Special Formula Laboratories Building and its profusion of terra cotta Churrigueresque detailing. With the Art Deco designed Valentine Hotel (1925, see Figure 26), Peters broke with an eclectic oeuvre, yet her decision to utilize conservative styles over Art Deco (in other works) may have been the reason for a decline in work she received after 1925.<sup>62</sup>

Largely known as a Kansas City architect, Peters did branch outside of the states of Missouri and Kansas. Around the time that the Valentine on Broadway Hotel was nearing completion, Peters designed the Hotel Ambassador located in Tulsa, Oklahoma (NR listed 11.17.99, see Figure 27). Originally built as a temporary residence for wealthy oil barons and their families, the ten-story Hotel Ambassador included all the amenities of a home away from home.<sup>63</sup>

When the Great Depression hit in 1930, the construction business in Kansas City nearly ceased. Between 1930 and 1940, only twenty-nine new apartments were completed. However, Peters held on to her career until 1933. Afterwards, she partially supported herself by working as a seamstress during the Depression. After suffering a breakdown, Peters was confined for a short term to a wheelchair. Although her illness and an

<sup>59</sup> Ibid.

<sup>60</sup> Ibid.

<sup>61</sup> Historic Preservation Commission of Kansas City, Missouri. *Kansas City: A Place in Time* (Traverse City, Michigan: Chandler Lake Books, 1917), 311.

<sup>62</sup> "Valentine on Broadway Hotel" 169-70.

<sup>63</sup> "Valentine on Broadway Hotel" National Register of Historic Places Nomination, Section 8, Page 18.

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increasing prejudice against women architects in a male dominated profession severely undermined her career, Peters preserved.<sup>64</sup>

Nelle E. Peters' successful architectural career spanned two decades (through the 1910s and 1920s) and made a long-lasting impact on Kansas City's architectural and building history. With the Luzier building, Peter's design in the Spanish Colonial Revival style stands as a hallmark of the architecture from the 1920s in the Midtown Kansas City area. Although her work after the depression remained modest in scope, Peters completed her last major work in 1959 for the Ohio Street Methodist Church in Butler, Missouri.<sup>65</sup>

Peters worked out of her apartment doing house and apartment remodels, as well as any project that did not require on-site supervision. She retired completely in 1967 and spent her final years in a nursing home in Sedalia, Missouri where she died in 1974.

### The Design for the Luzier Building

The Luzier Building, with its highly articulated main façade displaying intact polychromatic terra cotta detailing, especially at the second story focal windows, stands as Nelle E. Peters' "most impressive commercial project."<sup>66</sup> With Luzier, Peters' borrows from the architectural style of her previous apartment work predominately found on the Country Club Plaza and the Ambassador Hotel in Midtown, Kansas City, as described above.

More specifically, Nelle E. Peters' design for the Luzier Special Formula Laboratories Building is derived from the Spanish Colonial Revival style, especially that of the Churrigueresque, inspired by the 1915-1917 Panama-California Exposition in San Diego. With the success and recognition of the Ambassador Hotel, Peters revisited this well-received architectural style in the design for the Luzier Building three years after the Ambassador (in Kansas City) was completed in 1925. As stated above (Section 7), all of the character-defining polychromatic terra cotta detailing at the main or east façade, including main and secondary entry and fenestration surrounds, second story focal tripartite Churrigueresque windows, stringcoursing, and window boxes reflect Peters' knowledge and proficiency of the language of this historic architectural period. Regularly laid Spanish tile at the primary and secondary Mansard roofs further define and characterize the vocabulary of this unique property type by Peters (see Photo 1 and Figure 10).

<sup>64</sup> Ehrlich, 174-175.

<sup>65</sup> "Valentine on Broadway Hotel" National Register of Historic Places Nomination, Section 8, Page 19.

<sup>66</sup> Ehrlich, 173.

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Besides the Luzier Building, there are a handful of known works, in varying degrees of condition, by Peters outside of her residential and hotel designs. Peters' extant commercial properties in Kansas City include, but are not limited to, the following: a Tapestry brick building at 3400-04 Troost Avenue and two One-Part Commercial Block building at 4112-4114 Troost Avenue (1914) and at 1614-24 W. 39<sup>th</sup> Street (1922). Also designed in 1922 is the McConahay Building, 1121 E. 31<sup>st</sup> Street, a Two-Part Commercial Block Building, listed in the National Register. The Townsend Printing Company Building, 1524-26 Walnut Street (listed in the NR as a contributing resource in the Walnut Street Warehouse/Commercial Historic District) was constructed in 1924.

Peters appears to have had a preference for the Spanish Colonial Revival style as elements of it appear in so many of her designs (Figures 23 and 24). Among her works, the Luzier building represents her most elaborate interpretation of the Spanish Colonial Revival Style and thus is considered a significant example of her work.

## CONCLUSION

The Luzier Special Formula Laboratories building, located at 3216 Gillham Plaza, Kansas City, Jackson County, is eligible for listing in the National Register of Historic Places under Criteria A and C and is locally significant in the areas of INDUSTRY and ARCHITECTURE. Using scientific and personalized formulas for skin care products, Luzier's Incorporated, founded by Thomas L. Luzier, achieved national recognition at a time when the cosmetics industry in the United States was in its infancy. Known for innovation, Luzier's Incorporated added essential vitamins and minerals to skincare formulas before it was standard in the industry. A champion of women's advancement in the workplace, Luzier employed mostly female sales representatives and factory workers; opportunities rare for women at the time. Women were empowered by the ability to make an independent income as a Luzier consultant. As the work of a master, The Luzier Special Formula Laboratories building stands as one of Kansas City architect Nelle E. Peters' most elaborate examples in the Spanish Colonial style, a style she preferred as evidenced by her other works (see Figures 23 and 24). The building retains its historic significance as the former headquarters of a cosmetics industry pioneer and as an outstanding example of Peters' oeuvre.

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**VERBAL BOUNDARY DESCRIPTION**

SEC 17-49-33 SW1/4 SE1/4 MIDTOWN MARKET PLACE LOT 9

**BOUNDARY JUSTIFICATION**

The nominated property includes the Luzier Special Formula Laboratories building.



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Figure 1: Location and contextual maps. Parcel and satellite views of The Luzier Special Formula Laboratories, 2017.

Source: City of Kansas City, Missouri. "KCMO GIS." Kiva Parcel Viewer.  
<http://maps.kcmo.org/apps/parcelviewer/> (accessed Jan. 11, 2017).

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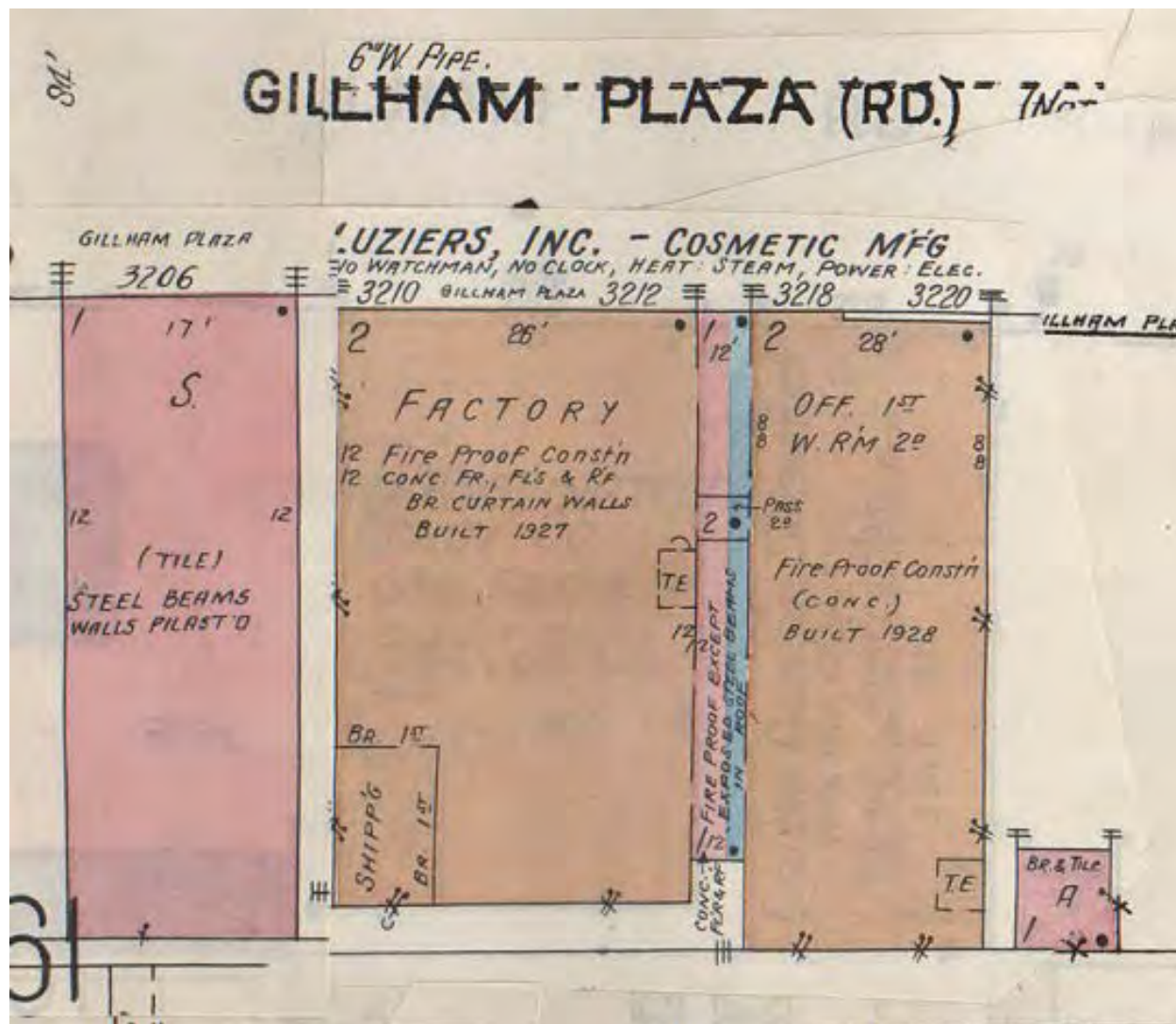


Figure 2: Color Sanborn Fire Insurance Map, 1909-1957.

Source: Sanborn Map Company, 1909-1957, Volume 4, Plate 462. Special Collections, Missouri Valley Room, Kansas City Public Library, Kansas City, Missouri.

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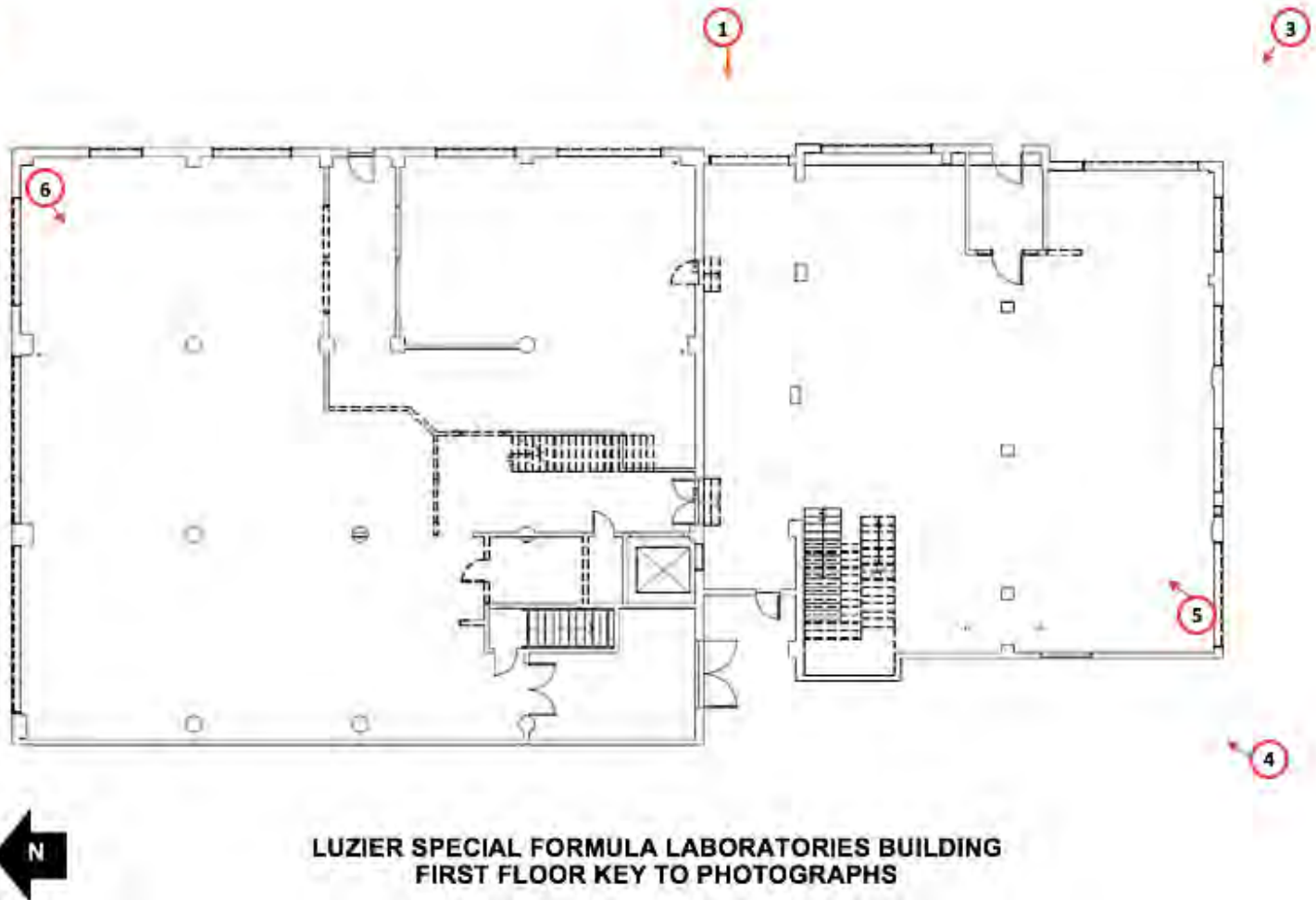


Figure 3: Key to photographs, 1<sup>st</sup> floor (current floor plan)



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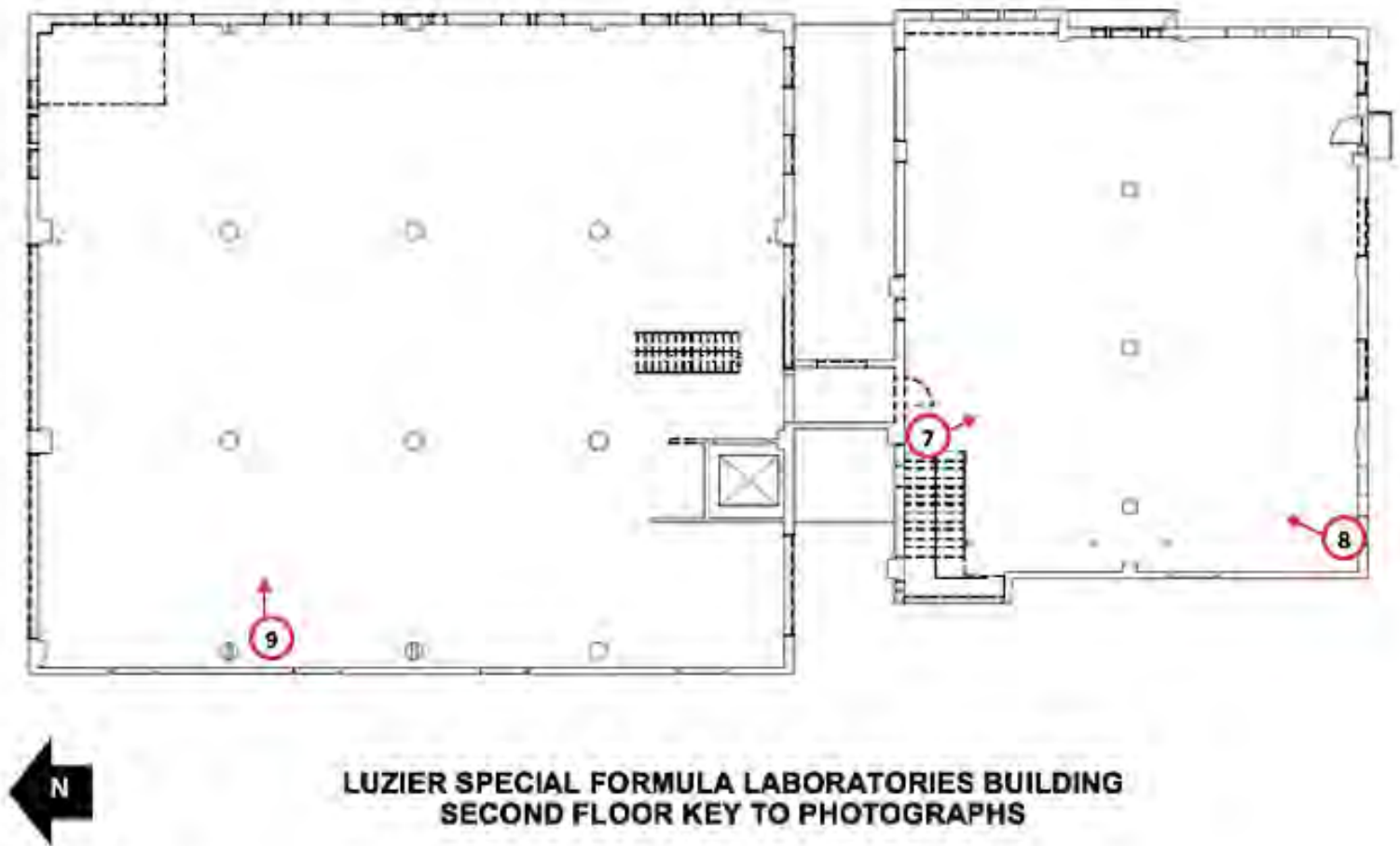


Figure 4: Key to photographs, 2<sup>nd</sup> floor (current floor plan)

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Name of multiple listing (if applicable)

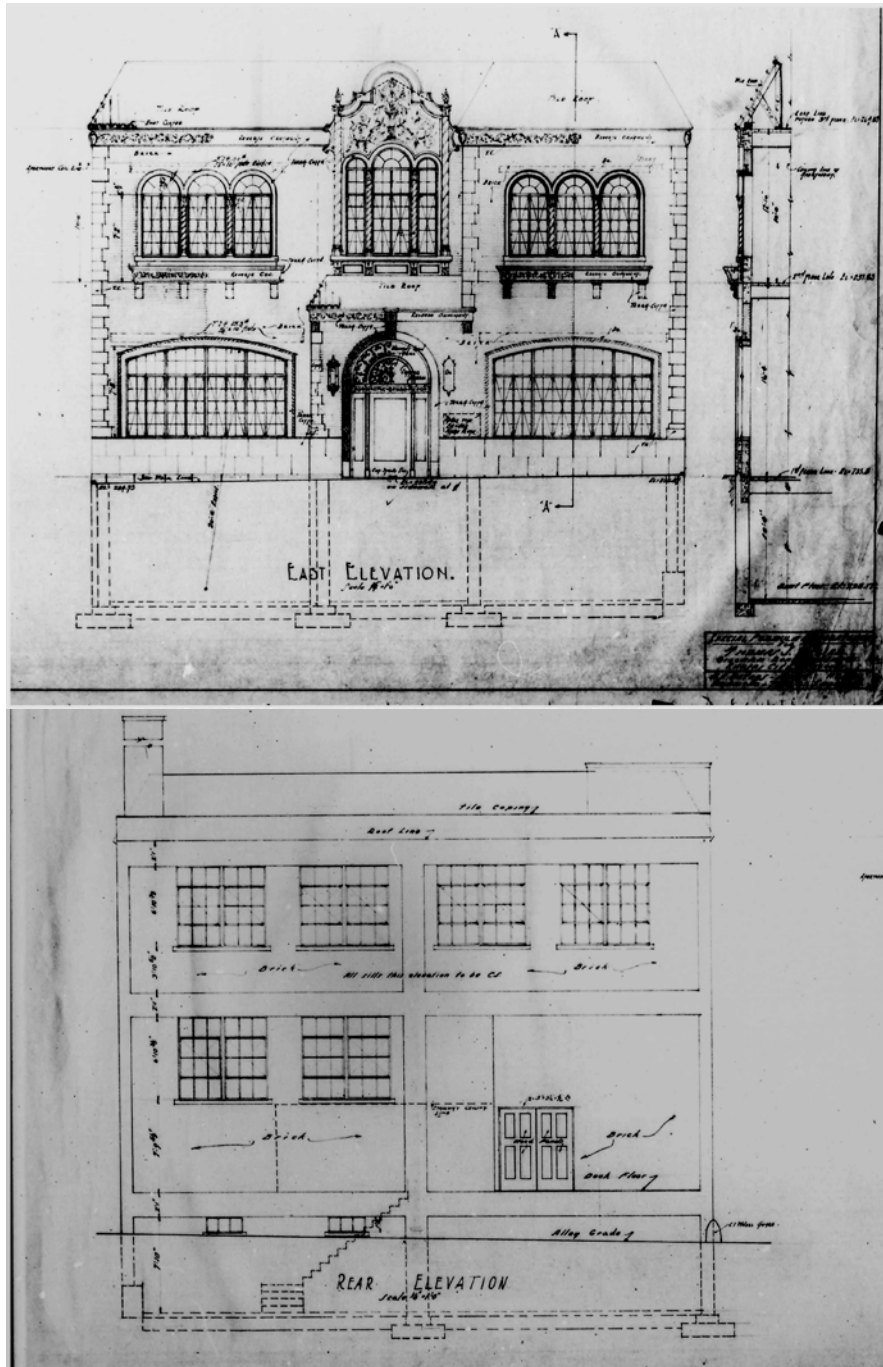


Figure 5:  
Special Formula Laboratories east and west elevations, 1928.

Luzier

Source: Nelle E. Peters, Thomas Luzier Special Formula Laboratory; *Nelle E. Peters (1884-1974) Architectural Records (K0041)*; The State Historical Society of Missouri Research Center- Kansas City

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County and State

N/A

Name of multiple listing (if applicable)

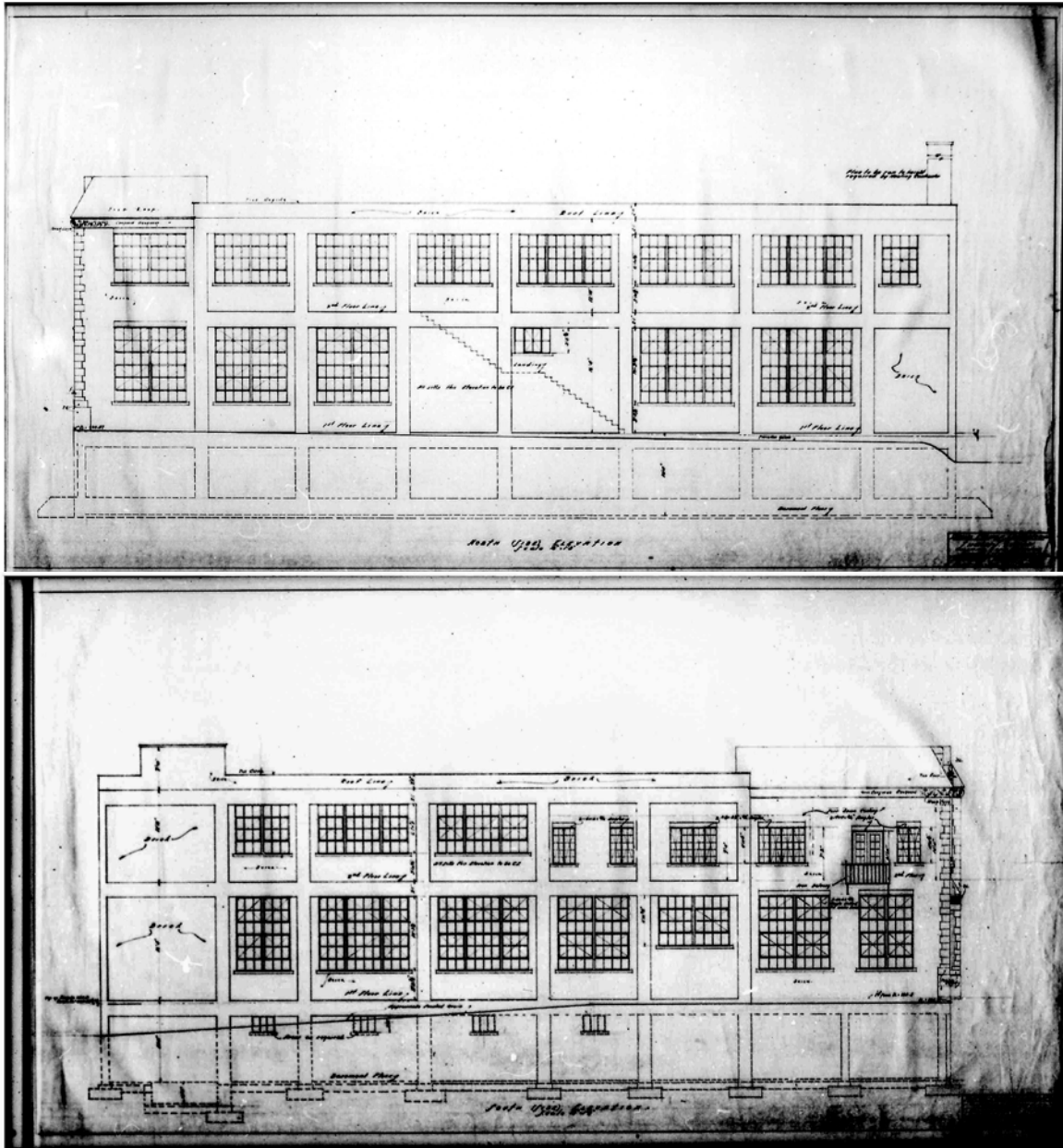


Figure 6: Luzier Special Formulas Laboratory north and south elevations, 1928.

Source: Nelle E. Peters, Thomas Luzier Special Formula Laboratory; *Nelle E. Peters (1884-1974) Architectural Records (K0041)*; The State Historical Society of Missouri Research Center- Kansas City

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N/A

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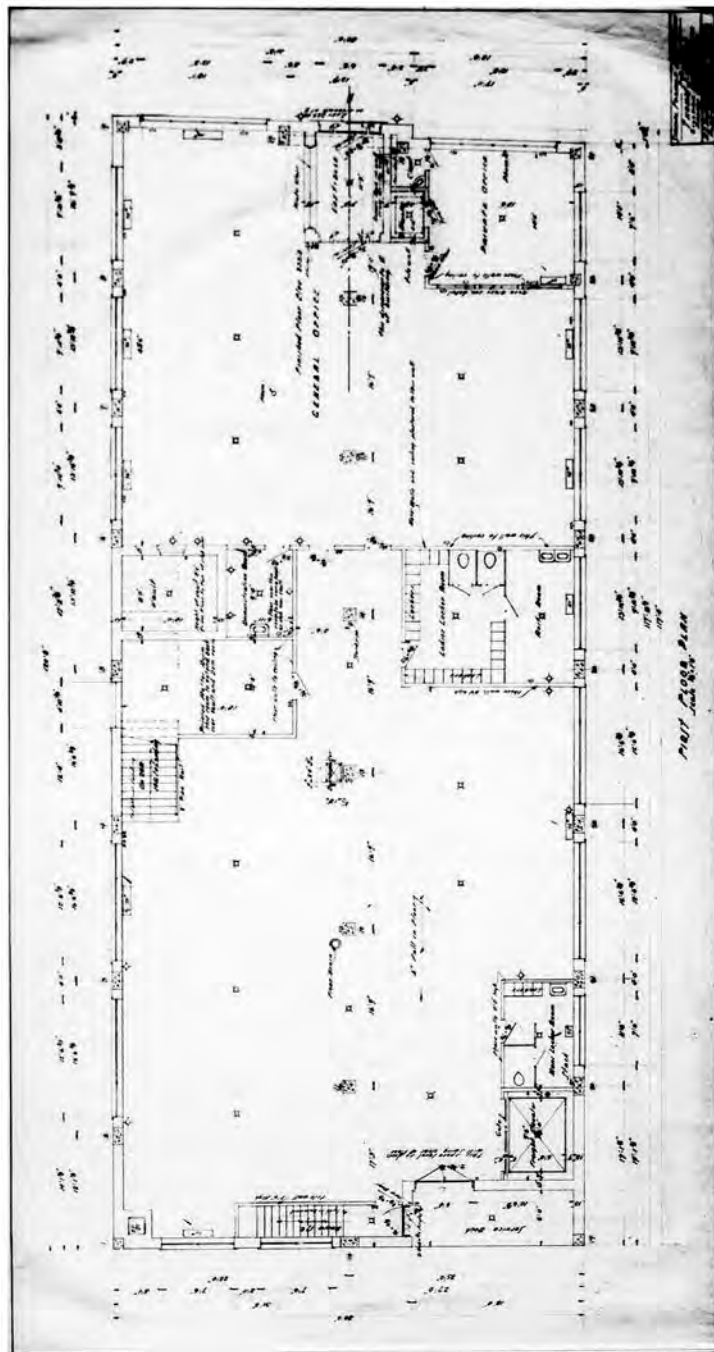


Figure 7: Luzier Special Formula Laboratories floor plan; 1st floor, 1928.

Source: Nelle E. Peters, Thomas Luzier Special Formula Laboratory; *Nelle E. Peters (1884-1974) Architectural Records (K0041)*; The State Historical Society of Missouri Research Center- Kansas City

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Name of Property

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N/A

Name of multiple listing (if applicable)

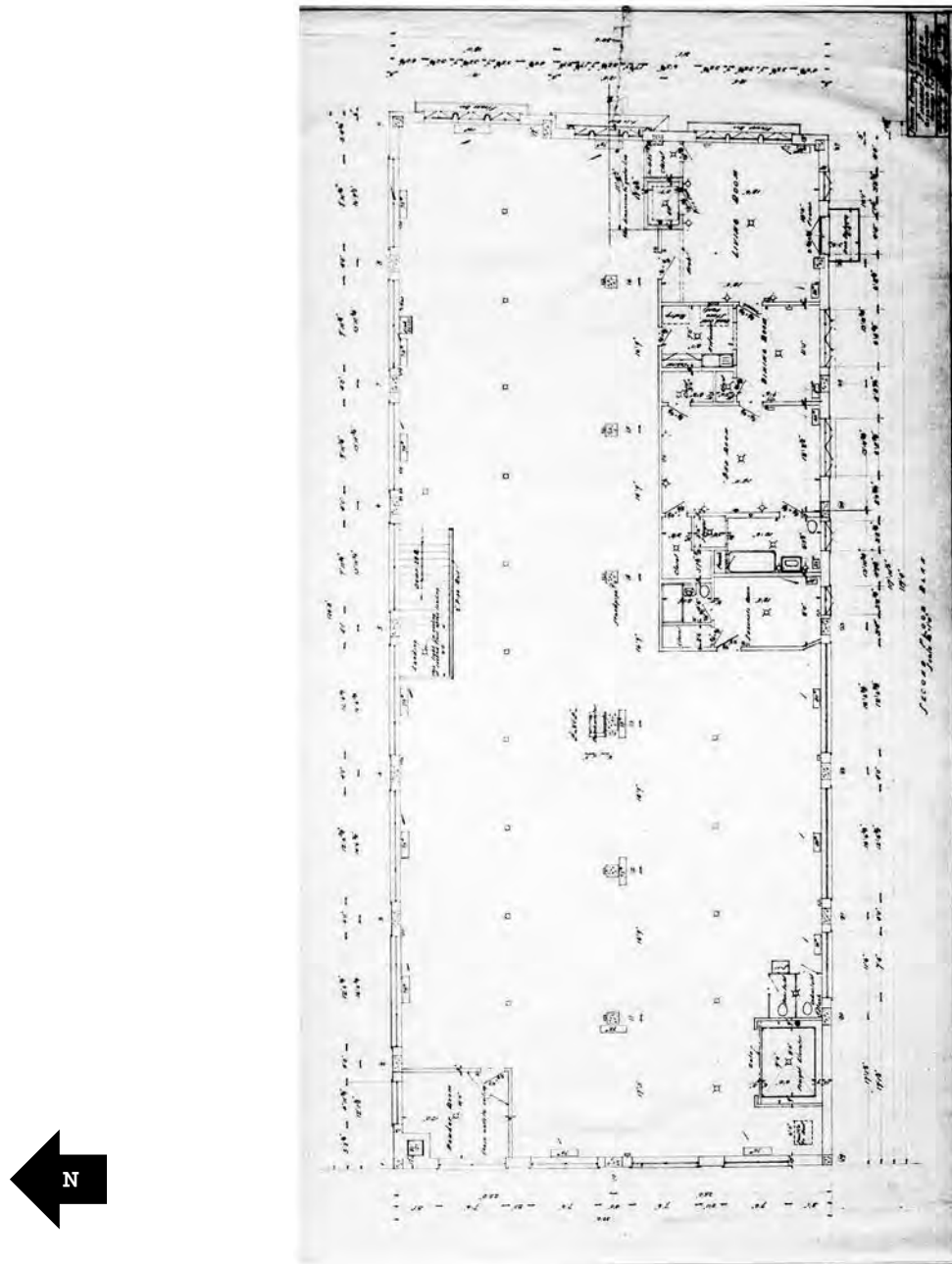


Figure 8: Luzier Special Formula Laboratories floor plan; 2<sup>nd</sup> floor, 1928.

Source: Nelle E. Peters, Thomas Luzier Special Formula Laboratory; *Nelle E. Peters (1884-1974) Architectural Records (K0041)*; The State Historical Society of Missouri Research Center- Kansas City



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Figure 9: Photograph of the Luzier Special Formula Laboratories, c. 1928.

Sources: Archival material provided by Luzier Personalized Cosmetics (private collection).

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Figure 10: Details of terra cotta elements featured on the east façade of the south unit (above).

Detail of brickwork, quoining and foundation tile, east façade.

Source: Richard Welnowski, photographer, 2017

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N/A

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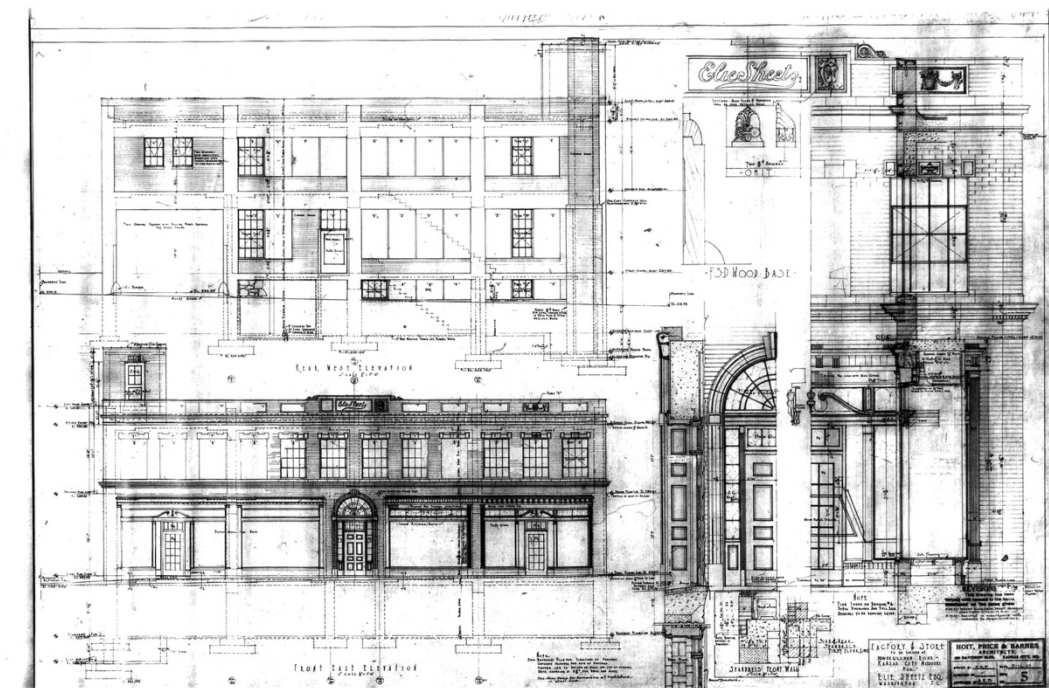


Figure 11: Elevation and photograph of the Martha Washington Candy Company, 1927.

Sources: Alfred Edward Barnes, *The Martha Washington Candy Company*; Alfred Edward Barnes (1892-1960) *Architectural Records* (K0004); The State Historical Society of Missouri Research Center- Kansas City

"Construction Crews Are Busy Along Robert Gillham Road...", *Kansas City Star*. 16 October 1927.



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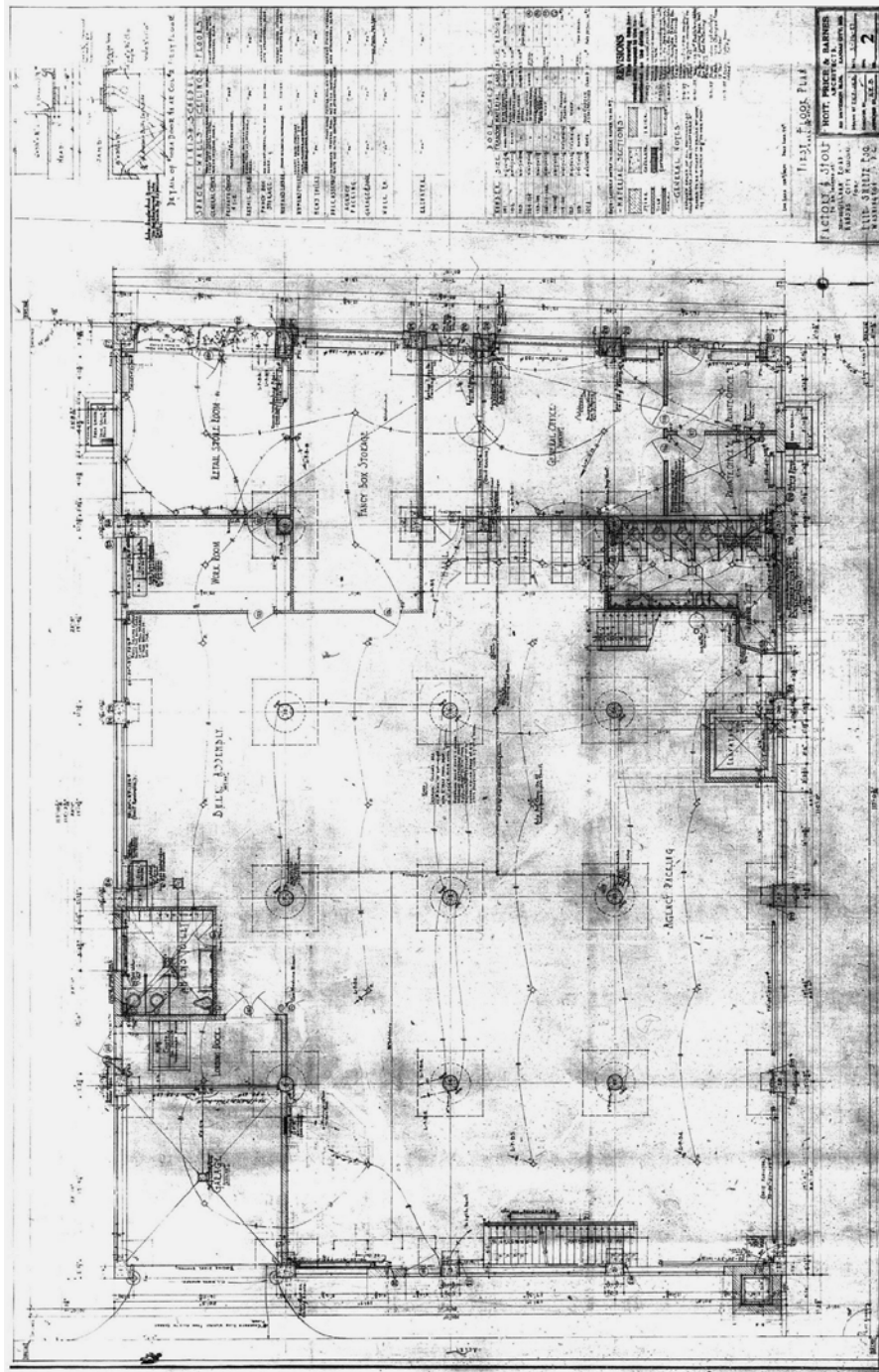


Figure 12: Martha Washington Candy Company floorplan; 1st floor, 1927.

Source: Alfred Edward Barnes, *The Martha Washington Candy Company*; *Alfred Edward Barnes (1892-1960) Architectural Records (K0004)*; The State Historical Society of Missouri Research Center- Kansas City

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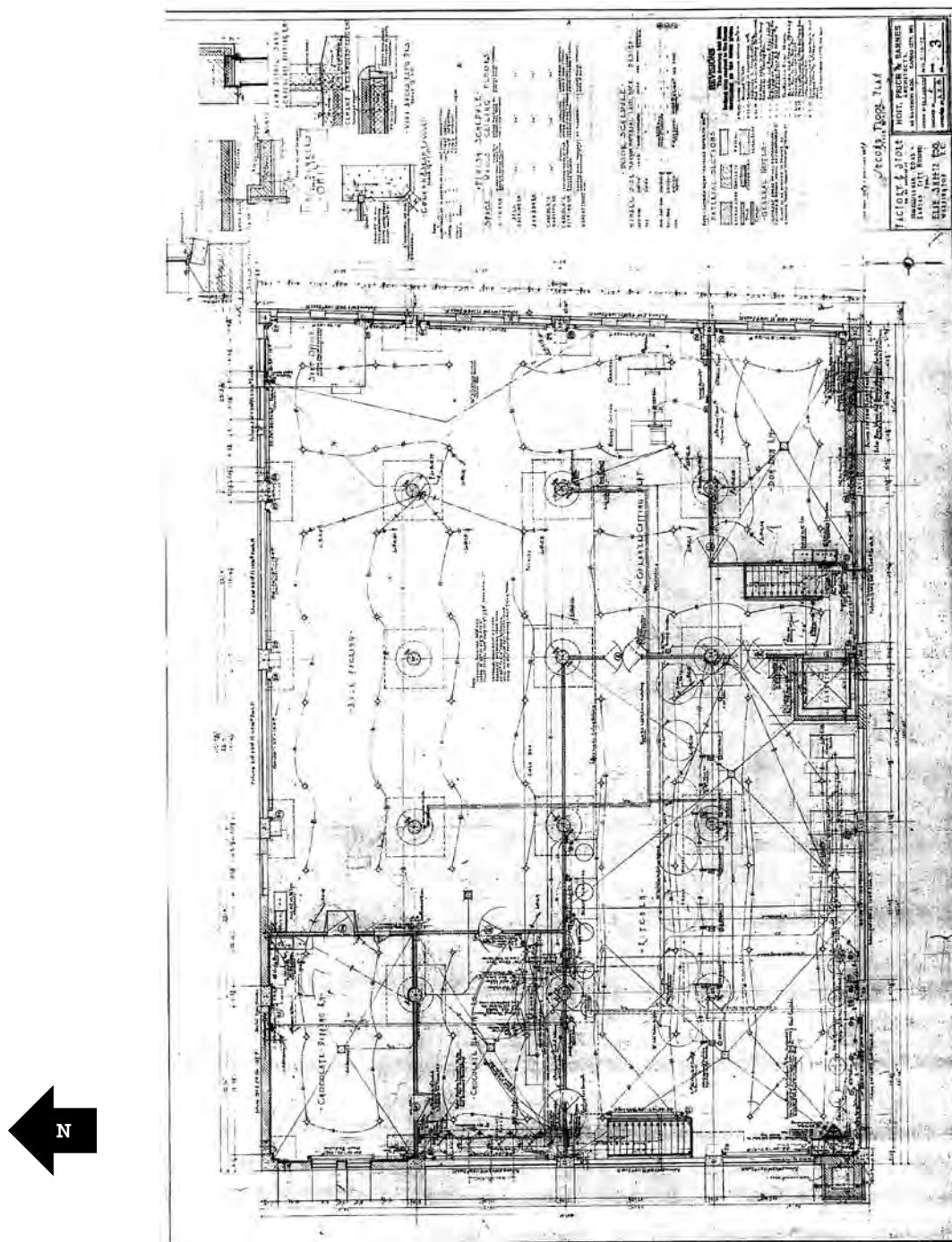


Figure 13: Martha Washington Candy Company floor plan; 2<sup>nd</sup> floor, 1927.

Source: Source: Alfred Edward Barnes, The Martha Washington Candy Company; Alfred Edward Barnes (1892-1960) Architectural Records (K0004); The State Historical Society of Missouri Research Center- Kansas



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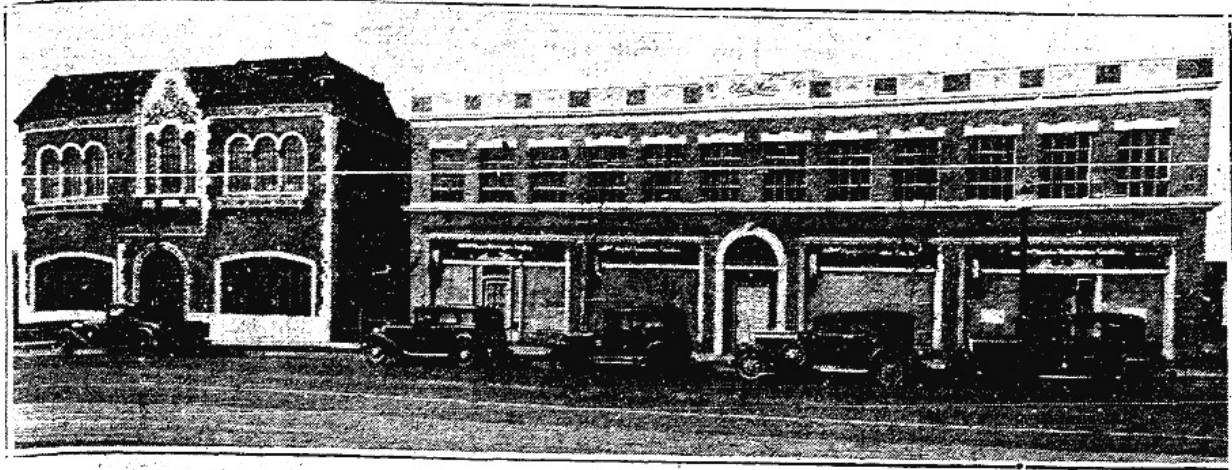


Figure 14: The north and south units before (above) and after (below) modifications, 1933 and 1938.

Sources: "The Proposed Joining of These Gillham Plaza Building," *Kansas City Star*, 19 March 1933 and a postcard from archival material provided by Luzier Personalized Cosmetics (private collection).

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Figure 15: Madame Pattie and advertisements for her salon, 1924 and 1932.

Sources: "Mme. Pattie is Dead." *Kansas City Star*, 8 January 1932;  
advertisements from *Kansas City Star*, 30 March 1924 and 17 August 1924 Aug.  
17, 1924.

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**Free Facial Treatment**

For the first three days of this week, we are giving demonstration facial treatments absolutely free to a limited number of women. This offer is made to acquaint women of Kansas City with our toilet preparations, especially compounded for each individual. No obligation whatever will be incurred by taking this free demonstration. Phone for appointments after 10 o'clock Sunday morning. No demonstrations except by telephone appointment. Open from 8:00 a. m. to 9 p. m. daily. Bring this ad with you.

**SPECIAL FORMULA LABORATORY**

3044 Main St. Westport 2221



Figure 16: Advertisement for the Special Formula Laboratory, photograph of the storefront at 3044 Main Street, and early Luzier Products, c. 1920s. Notice the individual names on the product packaging.

Sources: Advertisement: *Kansas City Star*. Nov. 18, 1923; photographs from archival material provided by Luzier Personalized Cosmetics (private collection).



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Figure 17: Covers of "News from Luzier", an in-house publication. Issues from 1929 and 1930.

Source: From archival material provided by Luzier Personalized Cosmetics (private collection).

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Luzier Special Formula Laboratories Building

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It calls for correct foundation makeup—for proper understanding and use of the four vital steps of Cleansing, Combing, Protection, and last of all, Make-Up that is gently, beautifully, knowingly applied.

Once you have full-time professional beauty help—one of the famous women who has discovered the *Luzier Magic Hour*—you may have never really looked as lovely as you can.

The *Luzier Magic Hour* brings into your home—at no cost or obligation—a complete demonstration of how much lovelier you can look and feel.

In the *Luzier Magic Hour*, even by a trained *Luzier Consultant*, you will learn 12 basic secrets of skin treatment, plus dozens of little known tips and techniques only a few women know.

Among the secrets you will learn from your *Luzier Consultant* are the 3 important steps of skin conditioning—technique of massage that helps nature fight aging muscles, decrease unsightly wrinkles, and leave you unsensitized to the sun's rays.

You'll learn the *Luzier* method of natural make-up for daytime loveliness—how so very easy for evening glamour—how to color-match your complexion—how to add naturalness to the lip line—

All these and many more—use and lovelier you will be lovelier, more lovely to be with, than you ever thought possible.

And you can continue these techniques for a lovelier you—in just a few minutes each day—in years of new happiness and confidence ahead.

*Luzier* products are available only through your trained *Luzier Consultant*. When she calls for an appointment, you'll have a lifetime of greater loveliness. She will charge nothing for your *Luzier Magic Hour*, for the 12 secrets of a lovelier you, or for the fine *Luzier* personalized cosmetics you will use in this fascinating demonstration.

She loves the exciting love of helping you discover a more radiant you. And like thousands of women *Luzier* has made lovelier, you'll thrill to that compliment: "You look so lovely."

*Luzier* is a name known because you only see the best. You may see others in "make-up" but you cannot see the *Luzier* difference. The *Luzier* difference is the difference of skin beauty.

**PERSONALIZED COSMETIC SERVICES**

Special Note to Women: Additional *Luzier* Consultants are now needed in many areas. If you wish to increase, with *Luzier*, for 400, Kansas City, Missouri.

As advertised in the May issue of McCall's Magazine

Investigated first...then Guaranteed!

*Luzier* products have earned the Seal... by proving themselves "under fire" in tests like these in the Good Housekeeping Laboratories...

Good Housekeeping's experts...  
...PROBED  
...EVALUATED  
...MADE SURE!

Results were conclusive...  
**LUZIER PRODUCTS QUALIFIED TO USE THIS FAMOUS GUARANTY**

...the "Badge of Confidence" which millions of women use as their "Buying Guide" wherever they buy...

When you use a *Luzier* product...you'll be right every time!

**LUZIER INCORPORATED**  
Kansas City, Missouri

Your *Luzier Consultant*...

Unconditionally Guaranteed

EFFECTIVE CAMPAIGN 8, 1971

That nice Mrs. What's-her-name down the street.

You can't call her name. But the face is familiar. You see her on your own well-worn path. Up at the supermarket. PTA. Church.

That's her path too. She has a husband, a mortgage, a couple of Cub Scouts, and dishes to wash.

She likes people and excitement, so she gets out in her spare time to be a *Luzier* P.U.S.

She has a part-time job as a *Luzier* Consultant for *Luzier Incorporated*, and sometimes earns up to \$100 a week!

She loves the fascinating world of cosmetics. All her customers love experimenting with their looks. They make no more costly makeup mistakes because she lets them try before they buy. No wonder they love *Luzier*!

What she's doing is easy—fun—and very profitable! She's her own boss and works when and where she pleases.

So if you are beginning to count too many dull moments—turn them into extra money via Mrs. What's-her-name! Write to *Luzier Incorporated*, P.O. Box 466, Dept. F, Kansas City, Missouri 64101.

We'll put some interesting ideas in your head about getting some pretty cash in your hands—and some fun in your life!

**luzier**

Figure 18: Advertisements featured in nationally syndicated magazines McCall's and Good Housekeeping (notice the Good Housekeeping seal of approval), c. 1960s-70s. Source: From archival material provided by Luzier Personalized Cosmetics (private collection).



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Figure 19: The second floor of the south unit, looking west, c. 1930 (above); and northwest, 2017 (below). Note the historic, character-defining features of the interior space vital to the significance of the property, are extant.



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Figure 20: The second floor of the north unit, looking east, c. 1930s (above) and 2017 (below). Note the historic, character-defining features of the interior space vital to the significance of the property, are extant. Key interior materials and arrangement of space as originally designed and constructed, remain.

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Figure 21: The first floor of the north unit, looking northwest (c. 1930s) and looking west (2017). Partitions, as seen in the bottom image, reflect the original location within the interior space.



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*Good elimination  
cold feet*

**Luzier's**  
INC.  
KANSAS CITY, MISSOURI

**SELECTION QUESTIONNAIRE**

(1) Age 28 Birth Date: Day 27 Month 3 Weight 135 Height 5'4"  
(2) Complexion fair Color of Skin fair Color of Eyes blue  
(3) Condition of Skin: Dry no Normal yes Oily no  
Pores normal Is Skin Tender no  
Does Skin Tan Easily yes Becomes Irritated no Get Rough no  
Freckle no Once no Sunburn no  
(4) Have You Blackheads yes Where chin  
(5) Do You Use Soap on Face yes Hot Water yes Rough Wash Cloth yes  
(6) Do You Use Face Cream no How Regularly irregularly  
(7) Any Evidence of Wrinkles no Where no  
(8) Will You Use Luzier Preparations as Directed yes

**HAIR and SCALP**

Color of Hair brun Length shoulder Oily no Dry no Normal yes  
How often do you shampoo your hair weekly

The following questions have no bearing on the selection. Their purpose is to provide a record of the appearance of your skin and scalp when you started to use Luzier products.

(1) General Health good (2) Have you conspicuous growth of hair on face yes  
(if so indicate on chart) (3) Have you scars on face no (if so indicate on chart)  
(4) Have you pimples or other skin eruptions no chronic no occasional yes  
(5) Appearance of skin after introductory application cleared  
(6) Have you dandruff yes Falling hair slightly

REMARKS:  
chin & nose  
oily  
Hair on upper lip  
dark

It is understood that Luzier products are not offered as a cure or treatment for any skin disease and no such representations have been made.

Patron's Signature Mr. C. Sobel

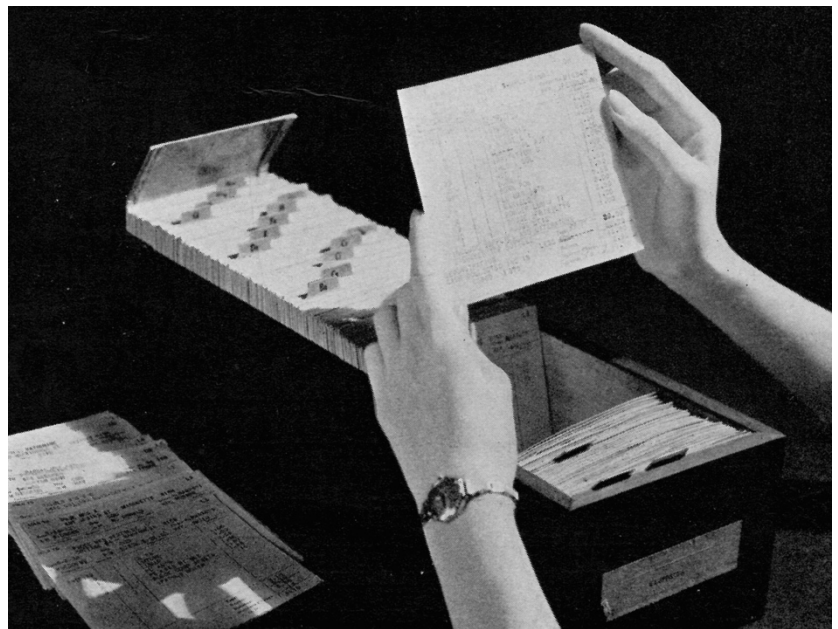



Figure 22: A Luzier selection questionnaire and formula card. Completed cards were stored in large revolving circular files. Photos c. 1930s-40s.

Source: From archival material provided by Luzier Personalized Cosmetics (private collection).

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N/A

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Figure 23: Spanish Court Apartments, 2719-2737 Troost Avenue. Tony Gardener, photographer, 2008.

Source: Tony Gardener, photographer, 2008. "The Nelle E. Peters Troost Avenue Historic District." National Register Nomination. 2008.

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Figure 24: The Ambassador Hotel, 3560 Broadway, Kansas City, Missouri.

Source: Scrapbook Collection #2 - Henry Green Scrapbook. 1928. Missouri Valley Room Special Collections, Kansas City Public Library, Kansas City, Missouri.



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Figure 25: Robert Browning Apartments, 4809 Roanoke Parkway, Kansas City, Missouri.

Source: Trulia.com. "Robert Browning Apartments."  
<https://www.trulia.com/rental-community/4001818004/Robert-Browning-Apartments-4809-Roanoke-Pkwy-Kansas-City-MO-64112/>. Accessed September 2017.

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Figure 26: The Valentine on Broadway Hotel, 3724 Broadway, Kansas City, Missouri.

Source: Jeff Nichols, photographer, 2007. From the Valentine on Broadway Hotel National Register Nomination.

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Figure 27: Ambassador Hotel, 1324 South Main, Tulsa, Oklahoma.

Source: G. W. Bill Miller. "Historic Tulsa: Ambassador Hotel, Tulsa 1929."  
<http://historictulsa.blogspot.com/2009/11/ambassador-hotel-tulsa-1929-2009.html> Beryl Ford Collection/Rotary Club of Tulsa, Tulsa City-County Library and Tulsa Historical Society. Accessed September 2017.



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N/A

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Figure 28: The southeast façade as illustrated in a c. 1930s photograph (above) and a current image (2017, below) of the Luzier Building





























