

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in 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 Shankman Building

Other names/site number n/a

Name of related Multiple Property Listing n/a

## 2. Location

Street & number 3115-3123 Troost Avenue

n/a

not for publication

City or town Kansas City

n/a

vicinity

State Missouri Code MO County Jackson

Code 095

Zip code 64109

## 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 x C D

 Deputy SHPO

Signature of certifying official/Title

DEC 17 2017

Date

JP 12/06/17

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.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain):

Signature of the Keeper

Date of Action

Shankman Building  
Name of Property

Jackson County, MO  
County and State

## 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.)

Contributing	Noncontributing	
1		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.)

COMMERCE: restaurant

COMMERCE: department store

COMMERCE: specialty store

COMMERCE: business

GOVERNMENT: post office

### Current Functions

(Enter categories from instructions.)

VACANT

WORK IN PROGRESS

## 7. Description

### Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Art Deco

### Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: TERRA COTTA

roof: ASPHALT

other:

☒ NARRATIVE DESCRIPTION ON CONTINUATION PAGES

Shankman Building

Name of Property

Jackson County, MO

County and State

## 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

Architecture

### Period of Significance

1929

### Significant Dates

1929

### Significant Person

(Complete only if Criterion B is marked above.)

n/a

### Cultural Affiliation

n/a

### Architect/Builder

Greenbaum, Hardy and Schumacher, architects

S. Patti Construction Company, builders

## 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: **Kansas City Landmarks Commission**

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

Shankman Building  
Name of Property

Jackson County, MO  
County and State

## 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	<u>39.069781</u> Latitude:	<u>-94.571224</u> Longitude:	3	_____ Latitude:	_____ Longitude:
2	_____ Latitude:	_____ Longitude:	4	_____ Latitude:	_____ Longitude:

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

## 11. Form Prepared By

name/title Brenda and Michelle Spencer  
organization Spencer Preservation date 31 August 2017  
street & number 10150 Onaga Road telephone 785-456-9857  
city or town Wamego state KS zip code 66547  
e-mail brenda@spencerpreservation.com

## 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.

## 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.

**Shankman Building**

Name of Property

**Jackson County, MO**

County and State

**Photo Log:**

Name of Property: **Shankman Building**

City or Vicinity: **Kansas City**

County: **Jackson**

State: **Missouri**

Photographer: **Brenda Spencer**

Date

Photographed: **22 May and 26 June 2017**

Description of Photograph(s) and number, include description of view indicating direction of camera:  
Photos are keyed on existing floor plans in Figure 10.

#	Direction	Description
1 of 20	NE	East side of 3100 block Troost from south with Shankman Building on left/North
2 of 20:	SE	East side of 3100 block of Troost from north with Shankman Building in center
3 of 20:	SE	Front/west facade of Shankman Building
4 of 20:	SE	Building entrance in center bay flanked by storefront bays
5 of 20:	E	Ornate detailing in terracotta surround at central building entrance
6 of 20:	E	Detail of two-story spandrel framing upper windows with bas-relief panels w/ subtle coloring
7 of 20:	S	Looking south on sidewalk in front of central entrance with storefront bays along street
8 of 20:	NE	Detail of ca.1990s replacement storefronts; original tile and terrazzo extant at some entrances
9 of 20:	SW	North and east/rear facades
10 of 20:	SW	Garage bay/loading dock at SE corner of building where post office was originally located
11 of 20:	E	Looking east from inside center entry bay with original entry to post office in distance
12 of 20:	NW	Storefronts flanking center entry bay with interior storefronts with marble surrounds
13 of 20:	NE	Looking north along east wall of original post office at rear of ground floor
14 of 20:	N	Secondary stair located beside freight elevator at rear of bay three (from north), west of post office
15 of 20:	W	Looking from E end of corridor on 2 <sup>nd</sup> floor w/terrazzo flooring & marble wainscoting typical
16 of 20:	S	Looking S at 2 <sup>nd</sup> fl. office on S side of east rear wing w/ original wood entry extant at most offices
17 of 20:	S	Detail of terrazzo flooring - typical in upper floor corridors
18 of 20:	S	Looking south in 3 <sup>rd</sup> floor office on S side of floor; original 3/3 metal windows extant on sides/rear
19 of 20:	N	View of elevator cab
20 of 20:	S	View of main stair, from 2 <sup>nd</sup> floor looking S, up to 3 <sup>rd</sup> floor

**Figure Log:**

Figure 1: Context Map, Google Maps 2017

Figure 2: Site Plan, Google Maps 2017

Figure 3: Sanborn Fire Insurance Map – Sheet 465, 1909 Vol. 4 with 1951 update

Figures 4-5: Historic Floor Plans, Greenbaum, Hardy & Schumacher, Architects, 1929

Figure 6-9: Historic Views of Shankman Building, sources individually noted

Figure 10: Current Floor Plans with photo key, Treanor HL Architects, 2017

Figure 11: Current views of 3100 Block of Troost Avenue, east side.

Figure 12–14: Representative examples of the three Art Deco phases.

Figure 14: Greystone Apartments, 3017-27 S. Troost

Figure 15: General Tire Building, 1500 Baltimore

Figure 16: 3537-45 S, Broadway

Figure 17: Southwestern Bell Telephone Building, 1121-29 Cleveland

Figure 18: 510-520 W. 75<sup>th</sup> Street

Figure 19: Fox Film Corporation Building, 1716-1720 Wyandotte

Figure 20: The Professional Building, 1103 Grand Avenue

Figure 21: Bryant Building, 1102 Grand Avenue

Figure 22: Union Carbide Building, 912 Baltimore

Figure 23: Kansas City Power and Light Building, 1330 Baltimore

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Shankman Building

Name of Property

Jackson County, Missouri

County and State

n/a

Name of multiple listing (if applicable)

**Summary**

Located at 3115 – 3123 Troost Avenue in Kansas City, Jackson County, Missouri, the Shankman Building is an Art Deco building constructed in 1929 to house commercial businesses and a postal substation on the ground floor with rental offices on the upper floors. Measuring approximately 125' x 144' the building is three stories with a basement. A finely detailed terracotta front facade gives the building its Art Deco classification. The facade features smooth linear forms with ornate spandrel panels that group upper windows providing a vertical emphasis. The ornamentation combines geometric patterns with ornate bas-relief panels featuring stylized volutes and flora with subtle background coloring. Octagonal medallions on the parapet and bas-relief panels at the upper windows are used to distinguish the center and end bays. At each storefront bay, small distinctive quarter-round panels are located at each corner of the transoms. The central building entrance is distinguished from the storefront bays with ornate bas-relief panels on the underside of the arch as well as at the surround.

The concrete structure has brick perimeter walls, concrete floors, columns and beams (with plaster finish on the ceiling). On the interior all floors retain the corridor configuration and primary circulation patterns as well as some historic features and finishes. At the central entry bay interior storefronts feature marble surrounds and patterned terrazzo floors extant in the corridor and throughout the ground-floor commercial spaces. On the upper-level floors, the entrances to each office feature wood-framed doors and flanking windows with operable transoms in addition to marble wainscoting throughout the corridors. The primary alterations include early modification of the stepped parapet (pre-1955), ca. 1990s contemporary replacement windows and storefronts on the front facade and changes in the plan configuration of some commercial and office spaces throughout the building (dates of interior remodelings are unknown). The building is suffering from lack of maintenance but retains significant exterior and interior integrity conveying the building's original design and function.

**Elaboration**

*Setting*

See Figure 1 at the end of the nomination for a context map illustrating the Midtown area positioned between Kansas City's downtown and The Paseo Boulevard. The 3100 block of Troost is a commercial block with abutting commercial buildings bordered by Linwood on the south and 31<sup>st</sup> Street on the north. The early decades of the twentieth century saw construction of apartment buildings along nearby Armour (34<sup>th</sup> Street), Linwood (32<sup>nd</sup> Street) and The Paseo Boulevard (four blocks west of Troost) providing a new market of local residents that were the primary target of the commercial development on Troost. Commercial buildings were first constructed on this area of Troost in the 1910s and the block took its current form around 1930.

Located on the east side of the 3100 block of Troost Avenue, the Shankman Building is near the center of the block in a traditional commercial setting with adjacent buildings sharing a common setback and a public sidewalk running along the front of the buildings. Stylistically, the block reflects an eclectic mix – See Figure 11. To the south of the Shankman Building are the Michelson Building (1923) and the Harkness Building (1926), and the one-story Firestone Building on the corner of Troost and Linwood (1930). These four neighboring buildings reflect the transition from classical to modern stylistic references; constructed in 1929-1930, the Shankman and Firestone Buildings reflect the early Art Deco period. North of the Shankman Building is the Tycor property comprised of expanded and remodeled one and two-story bays.<sup>1</sup> The Westover Building on the northeast corner of 31<sup>st</sup> and Troost is the earliest extant building on the east side of the block; while the one-story Woolworth Building located at 3120-3122<sup>2</sup> across the street has been individually listed on the National Register. Many of the remaining buildings on

<sup>1</sup> Tycor is the current contemporary name of this property that historically was comprised of three individual buildings, a two-story building in the center flanked by one-story buildings. The property is now combined in a single parcel and has contemporary facades that obscure the original facades.

<sup>2</sup> Sally F. Schwenck, F.W. Woolworth Building National Register Nomination, 2005.

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Shankman Building

Name of Property

Jackson County, Missouri

County and State

n/a

Name of multiple listing (if applicable)

the west side of the block have experienced major modifications; the Wirthman Building with the popular ISIS Theater, located at the NW corner of 31<sup>st</sup> and Troost was demolished in 1997 and since 2011 the site has been used as a park and ride for Kansas City Area Transportation Authority.

*Exterior*

The three-story building is a concrete structure with basement. Rectangular in form on the ground floor, the upper two floors of the building are flush with the front facade but step back with a rear-facing T-shaped footprint; the central stem is set back from the north and south sides of the first floor on the rear half of the building. All roof levels have a flat/tapered roof with parapet. The terracotta-clad front facade has a concrete cap; the side and rear facades are red brick with exposed concrete skeleton and have a tile coping. See Figures 4 and 5 for original floor plans illustrating the building footprint.

Historic street views of this area of Troost (Figures 6-9) illustrate that the roofline of the Shankman Building was altered in the first twenty-five years of its existence. The photograph that appeared in the newspaper at the building's grand opening illustrates a raised/stepped parapet at the center and end bays, consistent with the variation in ornament on these bays on the front facade. The stepped parapet appears to still be in place in the 1935 view but is gone by 1955. No documentation has been found regarding the alteration. The principal cause of failure in terracotta is water penetration and the associated cycles of wetting and drying and freezing and thawing.<sup>3</sup> Parapet caps are a common source of water infiltration and it is very likely that the top of the parapet was removed due to damage. Photos 1-3 provide a view of the current parapet and roofline.

The front facade of the Shankman Building is seven bays in width, each bay comprised of a storefront or entry on the first floor and two-story spandrel panel on the upper floors (Photos 2 and 3). The ground floor has a central entry bay flanked by three storefront bays on each side individually addressed at 3115 – 3123 (Photos 3 and 4). The front facade is terracotta featuring ornate detailing that combines geometric patterns with stylized volutes and flora. Bas-relief panels detail the center and end bays (Bays 1, 4, & 7) between the second- and third-story windows (Photo 6). Similar relief panels are found above the third-floor windows in each bay (Photo 6). Octagonal medallions on the parapet further define the center and end bays (Photo 4). Subtle horizontal bands with geometric patterns separate the ground floor from the upper facade and define the masonry opening at the storefront bays. Small quarter-round corner panels further define the masonry openings at each storefront bay (Photo 8). The bas-relief panels feature subtle background coloration that adds depth to the design. There are some surface chips and spalling on terracotta panels across the facade and a variation in color of replacement panels (Photo 4). Historic views of the building in Figures 6 and 9 provide a comparison to the existing facade seen in Photos 3 and 4 illustrating that the configuration and detailing of the existing facade closely reflects the original design.

The existing storefronts are ca.1990s replacements as are the upper windows (1/1 single-hung) on the front facade. The storefronts retain the primary components and proportions of traditional commercial storefronts with a multi-light glass transom, large display windows and paneled bulkhead (Photo 7). Most of the storefront bays have central entrances, some featuring original tile or terrazzo flooring at recessed entrances (Photos 7 and 8). The center bay is the primary building entrance that provides access to the upper floors and interior access to the commercial spaces including the original post office at the rear. The street entrance is a pair of replacement multi-light doors with transom and finely-detailed terracotta surround. "Shankman Building" is inscribed over the doors and ornate volutes and floral patterns distinguish the building entrance from the flanking storefront bays (Photo 7). Classic Art Deco bas-relief panels are also found on the underside of the surround framing the entrance (Photo 5).

<sup>3</sup> Thomas C. Jester, ed. *Twentieth-Century Building Materials: History and Conservation*. New York: McGraw Hill, 1995. 157-159.

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Shankman Building

Name of Property

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n/a

Name of multiple listing (if applicable)

With its T-shaped plan configuration, the rear-projecting stem (east half of the upper floors) steps back from the north and south sides of the ground floor; the upper floors do not extend over the original rear post office. Secondary facades are red brick with exposed concrete skeleton and tile coping (Photos 1 and 2). Original double-hung metal windows with 2/2 and 3/3 sashes in single, paired and triple configurations are extant on the secondary facades (Photos 2, 14, and 18). Figures 7 – 9 and Photos 1 and 2 provide historic and existing street views.

The north and south sides are eight bays wide on the ground floor with the rear one-story post office making up the rear eastern two bays. There are no openings on the sides of the ground floor except at the rear post office and no openings on the west half of the second floor. Forming the rear stem of the 'T' on the east half of the building, the north and south upper facades at the east half of the building are three bays in width with a single window in the end bay and two windows at the inner bays. It is only at the third floor on the west half of the building that the north and south sides of the building have windows (above adjoining buildings). This half of the building is also three bays in width with the end bays having a single window and the inner bays have two windows per bay.

The rear facade of the upper floors is three bays in width with a single window in the southern bay, three windows in the center bay, and no openings in the north bay which houses the stair and elevator. A rectangular chimney is located on the north side of the elevator penthouse, both brick structures rise above the roof line by one story (Photo 9).

The former post office located at the east end of the first floor has large multi-light steel windows that remain in place with operable center awning panes (Photos 9, 10 and 13). The post office is slightly recessed at the northeast and northwest corners of the main building; the rear facade of the building is seven bays in width with the northern-most bay being a narrow void where a coal room/chute was originally located (Photo 9). The east/rear post office facade is six bays in width with two windows in each bay except the southern-most bay (ten large multi-light steel windows across the rear facade). At the south end of the east facade, a one-story brick loading dock with an L-shaped footprint has a north-facing overhead door with flat metal canopy (Photo 10). The north and south sides of the post office are two bays wide with two windows per bay.

The secondary side and rear facades are barely visible from the street (Photos 1, 2, and 9). See Figures 4 and 5 at the end of the nomination for original floor plans.

*Interior*

Original and existing floor plans are provided at the end of the nomination (Figures 4, 5 and 10). Designed to accommodate seven first-floor commercial spaces, the original floor plan illustrates a configuration that is similar to current day. Three storefront bays flank each side of the central entry bay. The central entry bay extends the full depth of the main building to the interior entrance of the original post office (Photos 11 and 12). The east end of the central corridor has a short leg to the north accessing a secondary stairway and adjacent freight elevator (Photo 14). The main stair and elevator are located opposite each other near the center of the front entry lobby. This area retains plaster walls and ceilings although there is extensive peeling paint and some plaster deterioration (Photo 11). The main stair is open with a simple metal railing with vertical square balusters (Photo 20) and the original elevator cab is in place (Photo 19). The storefront commercial spaces immediately flanking the entry bay (Bays 3 and 5) are shallow extending only to the central stair and elevator but feature interior, as well as street, storefronts. The interior storefronts are a distinguishing characteristic with original wood-framed storefronts with transoms featuring a marble surround (Photo 12). Bays 2 and 6 are L-shaped commercial spaces that also have interior access off the central lobby via a single door. The storefront space at the north end bay extends full-depth. The south end bay extends approximately two-thirds of the building's depth with a kitchen noted in the southeast corner on the original plans (no longer extant).

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Shankman Building

Name of Property

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County and State

n/a

Name of multiple listing (if applicable)

Modifications include removal of partition walls between Bays 1, 2 and 3 in the ground-floor commercial spaces north of the central entry. On the south, the L-shaped commercial space in Bay 6 has been partitioned into two spaces – the storefront space and a separate rear space accessed from the central lobby. The commercial spaces vary in finishes and conditions but generally have contemporary finishes including suspended ceilings and tile floors. Some non-original gypsum board partitions are extant but original walls retain their plaster finish. Plaster ceilings are in place above suspended ceilings in most areas, although their condition varies.

The plan configuration on the second and third floors is T-shaped with a T-shaped corridor. The north/south portion of the corridor dead-ends in office suites at the north and south ends of each floor. The east/west stem of the corridor extends from the center of the north/south corridor to the rear of the building and turns north to provide access to the rear freight elevator and stair. The main elevator and stair are accessed off the east/west corridor. Features that distinguish the upper-floor corridors are terrazzo floors, marble wainscoting, and the original wood-framed doors and windows at office entrances (Photos 15–17). The interior windows provide natural light from windows on the perimeter walls in the offices into the central corridors. Most office doors are single-light or single-panel stile and rail wood doors with operable single-light transoms and flanking fixed single-light windows also with transoms. Door and window casings are extant throughout as are wood baseboards. Most wood trim in corridors retains a stained and varnished finish; some wood components within offices have been painted (Photo 16).

The second and third floors were designed for offices and are similarly configured although the offices outside the corridor walls were customized for original tenants and have undergone changes with multiple tenants through the years. For example one of the original tenants was the John Hancock Insurance Co. out of Boston who employed 25 people, thus occupying a large office space on the third floor. On the second floor, one-room offices along the front/west side of the building feature small anterooms likely designed for physician or dental offices with the anterooms serving as waiting rooms. There are some frame walls with gypsum board indicating former remodelings. The original partition walls are plaster on structural clay tile and easily discernible. Even though original offices have been combined or subdivided, the original entrances from the corridor generally remain intact (Photo 16). The floors are wood in most upper-floor offices although in poor condition throughout. The third floor has extensive deterioration of plaster walls, ceilings and wood floors due to water infiltration from roof failure. Original ceiling-mount light fixtures with classic white acorn globes are in place at several office locations (Photo 18). Fixtures in public spaces have been replaced. The primary condition issue on the upper floors is plaster failure in areas of the third floor due to moisture infiltration as well as damage and deterioration of original wood floors throughout.

A basement spans the entire main building (first-floor footprint not including the original rear post office). The two main stairways and elevator service the basement and restrooms are located adjacent off a small central lobby. The lobby retains plaster walls and ceiling. Although it is now used for storage and mechanical space, the original plans illustrated lease space in the west/front half of the basement level. Existing non-historic partitions in this area suggest contemporary use as commercial/office rental space. Exposed masonry is the predominate finish in the basement utilitarian spaces.

*Integrity*

The Shankman Building retains good integrity of location, setting, design, and workmanship. Integrity of materials has been somewhat compromised by facade repairs and by interior water infiltration. The building retains integrity of feeling and association of its original commercial and office functions. The terracotta facade with ornate detailing including volutes and flora and bas-relief panels with colored backgrounds is largely intact reflecting the building's original design. Original steel windows are extant on side and rear facades of the upper floors and at the rear ground-floor post office. The primary exterior alterations have been the undocumented modification of the parapet on the front facade and the ca.

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Shankman Building

Name of Property

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n/a

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1990s installation of replacement windows and storefronts on the street facade. While not optimal, the replacement windows are simple 1/1 double-hung units that fill the original opening and the storefronts retain the basic components and proportions of traditional historic commercial storefronts.

The basic plan configuration and finishes at entrances, corridors, foyers, and stairways remain with little modification. Extant distinctive interior features and finishes include original stairways, elevator cab, terrazzo floors and marble wainscoting in upper floor corridors and interior storefront surrounds on the ground floor, and the wood-framed office entrances on the upper floor. Interior alterations include some modification of original partition walls and construction of some new partition walls within commercial and office spaces. Suspended ceilings have been installed in most ground-floor commercial spaces; plaster walls and ceilings are in poor condition in some locations particularly on the third floor due to former water infiltration. Despite these modifications and condition issues, the Shankman Building retains key character-defining features on the interior and exterior conveying the period in which it was constructed and its original design and function.

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Shankman Building
Name of Property
Jackson County, Missouri
County and State
n/a
Name of multiple listing (if applicable)

**Summary**

The Shankman Building, located at 3115-3123 Troost Avenue in Kansas City, Jackson County, Missouri is significant at a local level under Criterion C in the area of Architecture as an intact representative of the early ornamental Art Deco period in Kansas City. With its terracotta front facade embodying ornamentation using geometric patterns and stylized forms including bas-relief panels with subtle background coloring, the Shankman Building displays the use of the modern stylized ornament that characterizes Zigzag Moderne, the first phase of Art Deco style.

The ornate detailing on the Shankman Building reflects local architectural trends in the late 1920s and early 1930s that rejected classical forms of ornament and embraced the simplified lines and stylized patterns that define Zigzag Moderne. The Zigzag Moderne phase became widely popular just as the stock market crashed in the fall of 1929. This early period of the Art Deco style can be seen on commercial buildings in Kansas City varying in size and function. This first phase was short lived, replaced in the early 1930s by Streamlined Art Moderne, distinguished by stark, plain facades with curvilinear forms. Ornamentation was rejected as a frivolous expense as the Great Depression took hold of the country.

The Zigzag Moderne phase of Art Deco is seen in commercial buildings throughout Kansas City ranging from towering skyscrapers in the city's downtown to one-, two-, and three-story commercial buildings in neighborhood commercial centers throughout the city. The distinguishing features of the three-story Shankman Building are the integrity of workmanship and materials. The building's elaborate terracotta ornamentation marks it as an excellent representative of the Zigzag Moderne phase of Art Deco.

The building was constructed by the Kansas City architectural firm of Greenbaum, Hardy and Schumacher for local businessman Morris Shankman. Constructed in the 3100 block of Troost Avenue, the building was designed to house commercial businesses on the ground floor including a postal substation and Shankman's own deli, with offices on the second and third floors. The Shankman Building retains significant historic and architectural integrity and continues to reflect its period of significance - its date of construction in 1929.

**Elaboration**

*Kansas City and Art Deco*

The Shankman Building, addressed at 3115-3123 Troost Ave., is an excellent example of Zigzag Moderne, the early Art Deco period in Kansas City. It was constructed in a time of optimism; ten years after the end of World War I when no one expected the joy would end only months later in October 1929 with the crash of the stock market. The national mood expressed a desire to break from tradition seen in every aspect of life – art, fashion and architecture. In *The National Trust Guide to Art Deco in America*, historian David Gebhard notes that a recurring theme of the 1920s and 1930s, both in traditional design and architecture, was the desire to seek out new forms or modifications of old forms to express the continually changing character and accelerated tempo of the new age.<sup>4</sup> Classicists, who had been trained to accept rules of composition and decoration at the Ecole des Beaux Arts School in Paris, were among those who turned to the simplified and stylized forms that would come to be identified as Art Deco.

The term Art Deco received its name from the *Exposition Internationale des Arts Decoratifs et Industriels Modernes* held in Paris in 1925.<sup>5</sup> Buildings at the Expo used new forms including circles, arcs and rectilinear patterns tied together with geometric precision. The exhibition encouraged originality and urged

<sup>4</sup> David Gebhard. *The National Trust Guide to Art Deco in America*. New York: John Wiley and Sons Preservation Press, 1996. 1.

<sup>5</sup> The term Art Deco would not be coined until 1968 by English historian Bevis Hillier in his book *Art Deco*.

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artists to turn their backs on classical and revival styles. The message was clear – “Traditionalism was passé, Art Deco had arrived.”<sup>6</sup> The modernist movement exemplified by Art Deco was pervasive in all facets of design including the decorative arts, industrial design and architecture. Initially in the United States, many architects chose to experiment with aspects of the new simplistic forms without necessarily rejecting classical forms. In 1922, when the Chicago Tribune held a design competition for its new building a classical design beat out a distinctly modern one. The decision surprised many designers who favored the progressive design of Eliel Saarinen. Shortly thereafter New York architect Bertram Grosvenor Goodhue's design was chosen for the Nebraska State Capital at Lincoln (1922-1928) – the first modern state capital. The publicity of the two events ensured that the new modern idiom was introduced to architects across the nation.

In Kansas City, the postwar 1920s brought a layer of sophistication; one with a nuanced simplicity that maintained an appreciation for the familiar classical order embodied by the newly created parks and boulevards, but embraced the Modern Movement in the buildings on and around them. The building boom in the 1920s-30s resulted in a wide range of modern Art Deco buildings and Art Deco architectural elements on varying building types including parking garages, apartment houses, commercial and municipal buildings; with the pinnacle being the Kansas City Power and Light Building (built 1930-31 and listed on the National Register in 2002).<sup>7</sup>

In his book *Kansas City, Missouri – An Architectural History, 1826 – 1990*, historian George Ehrlich recognizes the inherent conservatism that pervaded the city's design ethic at the turn of the century and how that conservatism acted as a restraint even on the most progressive designers.<sup>8</sup> When tall office buildings began to dot the city's skyline, they tended to follow tried and proven architectural paths. The change was gradual; at first buildings exhibited basically conservative designs but came to express a contemporary esthetic. By the late 1920s, historically-based ornamentation was on the decline.<sup>9</sup> Ehrlich recognizes the city's first major step toward modernism in the design of the Kansas City Power and Light Building in 1930-31. While prominent public buildings and downtown skyscrapers are among the most widely recognized of the city's Art Deco resources, Author Alastair Duncan in his book *American Art Deco*, notes that, “Kansas City's real Art Deco charm however, lays in the scope of glazed terracotta friezes which adorn its commercial buildings.”<sup>10</sup>

### *Art Deco's Ornamental Phase – ZigZag Moderne*

Art Deco style is reflected by three distinctive phases. In *The National Trust Guide to Art Deco in America*, Gebhard distinguishes between the first two phases of Art Deco based largely on the level of ornamentation.<sup>11</sup> This distinction was named for the *Exposition Internationale des Arts Decoratifs et Industriels Modernes*, the focus of which was primarily decoration or ornament. The third phase seen most prevalently in Depression-era public works projects, returned to classical style, albeit in a stripped-down version.

Each of the three phases of Art Deco style has distinctive characteristics. The first phase is the richly ornamented Zigzag Moderne that employed geometric forms and stylized ornament. Predominately rectilinear in form, the most common motifs were fluting and reeding, often flanking doors or windows, or

<sup>6</sup> Shifra Stein, “Boss Tom's Deco Empire,” *Historic Preservation* July/August 1986, 28.

<sup>7</sup> Alastair Duncan. *American Art Deco*. New York: Harry N. Abrams, Inc., 1986. 198-199.

<sup>8</sup> George Ehrlich, *Kansas City, Missouri An Architectural History, 1826 – 1990*, Kansas City, Missouri: The Lowell Press, 1990. 78-79.

<sup>9</sup> Ibid, 78, 85, 92.

<sup>10</sup> Duncan, 199.

<sup>11</sup> Gebhard, 7.

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forming horizontal bands above them.<sup>12</sup> The characteristic zigzags or chevrons and stylized plant and animal “decorations” represented a clean break with the classical motifs that had dominated the preceding decades. In addition to the Shankman Building at 3115-3121 Troost (Photos 4 and 6), the Greystone Apartment Building at 3017-3027 Troost is an excellent example of this early phase of the Art Deco style (Figure 14).

Gebhard notes that Art Deco was employed in the design of all kinds of buildings large and small – banks, retail stores, motion picture theaters, apartment houses, even service stations, but without question the style’s favorite building type was the skyscraper.<sup>13</sup> The first post-World War I office buildings were distinguished by “the slender towers that rose over the upper cornice in response to the building ordinances passed to ensure that some modicum of light and air reached the streets below.”<sup>14</sup> Art Deco style emphasized verticality and was a naturally complement to the emerging building type – the American skyscraper. Due in part to the newly-adopted setback ordinances, the skyscrapers of the later 1920s were distinguished by a series of stepped upper floors, a distinction compared to most smaller commercial buildings embracing the early ornamental phase. The adaptation of the ZigZag Moderne style on skyscrapers and smaller commercial buildings alike was surprisingly similar at street level in the type and location of ornament. Art Deco was coming into its own at the onset of the Great Depression; many buildings in the ZigZag Moderne phase had been designed or were beginning construction when the stock market crashed in October 1929. The first ornamental phase of Art Deco was short lived; the early thirties quickly brought a transition to a new phase that was distinguished by its lack of ornament.

The second Art Deco style was symbolic of industry and the machine age emphasizing movement or motion, most commonly referred to as Streamlined or Art Moderne. The ornamentation that would define the first Art Deco period, all but disappeared in the style’s second phase. Streamlined Moderne is characterized largely by its predominant building materials – concrete, stucco, and glass block and by form most commonly executed as curved smooth surfaces.<sup>15</sup> The Streamlined Moderne style flourished during the Depression Era when ornament was considered an unnecessary expense. This second period of the Art Deco style too, was short lived due in large part to the economic challenges brought about by the Great Depression. By the mid- to late 1930s nearly all private construction ceased due to the harsh economic realities. Constructed in 1932, the Morris Bodker Grocery Building at 5649 Prospect in Kansas City is an example of the Art Modern style characterized by the rounded corner with glass block (Figure 12). This one-story brick building exemplifies the clean horizontal lines and general lack of ornament that characterized this second phase of the Art Deco style. The building is extant today but has been drastically altered with installation of a gabled roof and a louver panel in the original corner entry. Another excellent example is the Administration Building of the Cleveland Chiropractic College constructed in 1948 at 3724 Troost (Figure 12). This two-story brick building is characterized by its smooth surface and distinguished by its rounded corners of brick and glass block, its vertical bays articulated by simple concrete spandrel panels vertically between windows, and subtle details like the metal canopy over the entry and clock above the entry. This building is no longer extant.

The final Art Deco phase - PWA Moderne, occurred in the mid- to late-1930s when President Franklin Roosevelt’s New Deal works programs resulted in the only new construction activity– municipal and institutional buildings, constructed with the aid of federal funds. This third phase was characterized by classically-oriented monumental forms, returning to the very styles and ideals from which Art Deco originally rejected. The federal works programs provided funds for local building using local design and construction labor. Many of Kansas City’s distinctive Art Deco buildings date to this final phase of the style

<sup>12</sup> Marcus Whiffen, *American Architecture Since 1780- A Guide to the Styles*, (rev. edition) Cambridge, MA: The MIT Press, 1992: 235.

<sup>13</sup> Gebhard, 7.

<sup>14</sup> Leland M. Roth, *American Architecture – A History*. Boulder, Colorado: Westview Press, 2001. 371.

<sup>15</sup> *Tulsa Art Deco*. Tulsa, OK: Tulsa Foundation for Architecture, 2001. 16.

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including Municipal Auditorium, City Hall, the Police Headquarters and the Jackson County Courthouse. The buildings were constructed as part of a joint city-county initiative called "The Ten Year Plan" that promised updated government facilities. The construction projects provided work for Kansas City residents, and resulted in "the stamp of modern design on [the city's] major public offices."<sup>16</sup> Located across from City Hall is the Municipal Courts/Police Headquarters Building at the northeast corner of 12<sup>th</sup> and Locust. Completed in 1938, this building is distinctly modern in form and was designed by Wight and Wight, the same architects that led the design team for the new City Hall and County Courthouse earlier in the decade. The Municipal Courts' Building is an excellent example of PWA Modern - the third and final Art Deco period (Figure 13) comprised of buildings constructed during and immediately following the Great Depression and funded through federal works programs. The Municipal Courts/Police Headquarters Building exemplifies the monumentalism inherent in these prominent free-standing public buildings and a smooth facade with clean lines and simplified ornament.

*The Shankman Building as an example of ZigZag Moderne*

Constructed in 1929, the Shankman Building is an intact example of the early Art Deco style in Kansas City – the ZigZag Moderne phase that was embraced in the design of commercial buildings throughout the city in the late 1920s and early 1930s.

The three-story Shankman Building was designed with commercial storefront bays flanking a central building entrance on the ground floor and offices on the second and third floors. With its terracotta facade featuring geometric patterns and bas-relief panels with background color, the design incorporated primary characteristics of the ZigZag Moderne style as seen in the type and placement of its ornament. The building features a stepped surround at the central entrance topped by an ornate relief panel comprised of volutes and stylized flora. The piers between the storefronts are void of ornamentation as was typical of the style however a narrow band patterned with alternating smooth and fluted panels marks the top of storefront openings. The storefronts are further highlighted by a drop rounded bas-relief panel at the corner of the transoms.

A small subtle horizontal band with chevrons distinguishes a belt course that serves as the sill for the second-floor windows and separates the upper facade from the lower. The upper facade is comprised of seven symmetrical bays each with two windows per floor. Ornate bas-relief panels are located between the second and third floor windows in the center and end bays in contrast with unadorned square panels at the other bays. Each bay has a simple stepped surround vertically that frames the second- and third-floor windows with a small bas-relief panel at the top. Across the upper facade, a reeded panel is located between windows. Octagonal medallions are located on the parapet above at the center and end bays. The spandrels contrasting the otherwise flat plane of the facade portray a common stylistic treatment. The fenestration and ornamentation gives a vertical emphasis to the three-story building. The detailing of the front facade reflects the ornamentation that is characteristic of the early phase of Art Deco. The Shankman Building is an excellent example of ZigZag Moderne – the decorative first phase of the Art Deco style.

The design of the Shankman Building like other early Art Deco ZigZag Moderne buildings in the city reflects the wide availability of decorative materials in the post-war era. Most of Kansas City's early Art Deco buildings have a terracotta facade or at least terracotta details. Terracotta panels and ornamental features were widely available from local and regional firms. Kansas City firms including the Northwestern Terra Cotta Company, Kansas City Terra Cotta and Faience Company and the Western Terra Cotta Company of Kansas City, Kansas, all offered varying forms and colors of architectural terracotta.<sup>17</sup> Used since the latter portion of the nineteenth century, terracotta was first used as fire-proof building material

<sup>16</sup> Andrea J. Lazarski. *Bryant Building National Register Nomination*. Washington, DC: National Park Service, 1989. 8-2.

<sup>17</sup> Melanie A. Betz. *Art Deco Survey Kansas City, MO. Kansas City: Kansas City Landmarks Commission, 1989. 4.*

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and became popular for its flexibility as ornament.<sup>18</sup> Terracotta was lightweight compared to brick or stone and therefore desirable as a sheathing material. The material had been widely used for elaborate ornament on traditional buildings in the classical and revival styles that predated the Art Deco style. About the time that Art Deco emerged as an ornamental style, terracotta became mass produced making the sheathing for entire facades as well as, the ornate low-relief panels that came to distinguish the early phase of Art Deco affordable and widely-available. George Ehrlich notes that mass production of the terracotta panels for sheathing and for decoration, as well as simple economics, may have contributed to the use of flatter, simplified designs that are characteristic of the Art Deco style in smaller scale buildings.<sup>19</sup> The use of colored backgrounds in the low-relief terracotta panels calls further attention to the ornamentation in contrast to the smooth panels that sheathed the facades of many early modern buildings. The Shankman Building reflects this expanded use of terracotta that became a common characteristic of the early ZigZag Moderne phase.

The Shankman Building is an enduring example of workmanship and materials that characterized the early Art Deco phase in Kansas City in the late-1920s and early 1930s. Its terracotta facade with modern stylized ornamentation and low-relief panels reflect the predominate tenets of ZigZag Moderne, the first of the Art Deco phases. With few modifications to its distinctive terracotta facade, the building retains good integrity and effectively conveys the characteristics of this first, ornamental phase of Art Deco that was popular on commercial buildings in Kansas City just prior to the Great Depression.

*Comparable Kansas City Buildings*

In 1989 the Kansas City Landmarks Commission undertook a survey of the city's buildings exhibiting Art Deco or Moderne characteristics. According to the survey many of the 89 buildings examined were commercial buildings that "exhibited only a small amount of Art Deco detailing."<sup>20</sup> Many of the buildings surveyed in 1989 retained minimal integrity at that time and a significant number of the buildings have been lost since the time of the survey. Although not all-encompassing of Kansas City's early Art Deco resources, 37 percent (33 of 89) of the surveyed properties represented the ZigZag Moderne style of Art Deco.

A preliminary windshield survey of the downtown, midtown, and Troost Avenue neighborhoods quickly revealed the scarcity of early Art Deco resources outside of the downtown area. Given the popularity of the ZigZag Moderne phase on skyscrapers, it is not surprising that a majority of the prominent early Art Deco buildings in the city are found downtown. Identification of smaller-scale (non-skyscraper) commercial buildings that exhibit ZigZag Moderne style proved more challenging. Review of the available Historic Inventory Surveys of Kansas City's Central Business District (1980/1994) and Midtown (1981) areas served to identify early Art Deco buildings and to guide further research.<sup>21</sup> Following identification, investigation of surveyed early Art Deco buildings revealed that an alarming number of surveyed properties have been lost.

Numerous two- and three-story commercial buildings exhibiting the ZigZag Moderne style could once be found in commercial neighborhoods around the city including Troost Avenue but many have been severely altered or lost to demolition. Located one block north of the Shankman Building on Troost Avenue is one such example. The Greystone Apartments, were built at 3017-3027 Troost in 1930 one year after the Shankman Building (Figure 14). The three-story apartment building was designed with street-level retail

<sup>18</sup> Jester, 157-159.

<sup>19</sup> Ehrlich, 89.

<sup>20</sup> Betz, 5

<sup>21</sup> Sherry Piland and Ellen J. Uguccioni. *Midtown Survey, Kansas City, Jackson County, Missouri* Kansas City: Kansas City Landmarks Commission, 1985, reprinted 2008 and Sherry Piland, *Central Business District Survey Kansas City, Jackson County, Missouri*. Kansas City: Kansas City Landmarks Commission, 1980, updated 1994, and Betz, *Art Deco Survey*.

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space and 68 apartments on the upper floors. The terracotta facade was very similar in design to the Shankman Building although the ornamentation was even more colorful and prominent. The roofline featured a pronounced stepped parapet at the center bays. At these bays, reeded panels spanned the upper facade vertically between each bay and ornate bas-relief spandrels were located between the second and third floor windows with matching panels located on the parapet above. In contrast the end bays were relatively unadorned terracotta with paired medallions at the parapet. The two storefronts were located on each side of a central entrance similar in configuration to the Shankman Building. A classic example of the ZigZag Moderne phase of Art Deco, the Greystone Apartment Building shared similar detailing with the Shankman Building in the form of its stylized volutes and polychromatic relief panels. The Greystone Apartment Building is not extant; it was lost in the past thirty years.

Another three-story commercial building that was an excellent example of the early Art Deco period has also been lost. The General Tire and Rubber Co., a commercial building built at 1500 Baltimore in 1928 was once recognized as Kansas City's first Art Deco building (Figure 15).<sup>22</sup> Designed by Greenbaum, Hardy and Schumacher, the same architects who one year later would design the Shankman Building, the General Tire Building shared design details with Shankman. Fluted surrounds framed each bay of windows on the upper facade and bas-relief spandrel panels featured a sunburst design. Like the Shankman Building, small rounded drop panels were located in the corner of the transom panel above the storefront and over the street entrance to the upper floors. Located south of downtown, the General Tire Building like too many commercial buildings in the area was lost to development pressures in the 1990s. Further south on Broadway stands one of the best extant comparisons to the Shankman Building - a two-story commercial building located at 3537-3545 S. Broadway (Figure 16). Lacking the verticality of the Shankman facade, the two-story terracotta facade is three bays in width with sets of three windows in each bay. The Broadway building features a smooth terracotta facade with an ornate bas-relief panel on the parapet and above the storefronts in each bay. The relief panels feature volutes, stylized flora and sunburst designs typical of the ZigZag Moderne period. A subtle belt course featuring geometric forms runs below the sill of the upper windows. The building retains its granite base but like many extant historic commercial buildings, the upper windows and storefronts have been replaced. Unlike the Shankman Building, the replacement storefronts bear no resemblance to the original. A 1990s view of the storefronts included in Figure 16 shows that the original storefronts had a granite base matching the base extant on the piers. As seen in the current views of the storefront (Figure 16), a contemporary storefront system with full-height glass and anodized aluminum frames has been installed which alters the proportions of the historic storefront.

It was not only buildings in traditional commercial centers on which designers embraced new modern idioms. A two-story free-standing building was constructed for Southwestern Bell Telephone Company at 1121-1129 Cleveland in 1930 (Figure 17). The tan brick building features a recessed entrance on Cleveland Avenue that is crowned with Art Deco motifs depicting volutes, stylized flora, and sunburst patterns. A terracotta surround features a fluted base and ornate relief lintel panels at windows on the first and second floors and a subtle cornice band with geometric patterns. Although this building differs from the Shankman Building in form and function, its comparison illustrates that similar bas-relief panels executed in terracotta and characteristic of the ZigZag Moderne style were incorporated into the designs of a variety of commercial building types in the late 1920s and early 1930s. The location of the ornament on the building facade—at the entrance, around windows, and on the top of the building - is a shared trait among most early Art Deco commercial buildings regardless of type.

Representative examples of the early Art Deco style also include some one-story commercial buildings that share the stylized ornament that characterizes the ZigZag Moderne style. Some of these buildings are eclectic in style combining prominent features from revival styles with the ornamentation that became

<sup>22</sup> Stein, 30.

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characteristic of the ZigZag Moderne phase of Art Deco. One such example is the Waldo Recreation Center at 510-520 W. 75<sup>th</sup> Street (Figure 18). Built in 1931, this one-story building features a terracotta facade with central stepped parapet and stepped wall dormers along the street facade with colorful bas-relief panels providing ornamentation. However, a side-facing gable roof with red clay tile evokes the Mission Revival style popular earlier in the 1920s. The ornate relief panels feature stylized flora, volutes, and geometric patterns in polychrome colors that are characteristic of the early Art Deco period. When Art Deco first emerged, it was common for architects to incorporate simplified modern ornament on commercial buildings that were designed with classical ordering in one of the revival styles. While this trend diminished with increasing acceptance of the modern idiom, the building on 75<sup>th</sup> Street illustrates that the practice of combining styles in an eclectic mix, did not disappear entirely. A distinguishing characteristic of the facade – the bas relief panels with colorful background are a design feature shared with the Shankman Building, this time on a one-story commercial building in the south part of the city. The Shankman Building reflects a design that more fully embodies the modern idiom of the early Art Deco phase in its configuration and detailing.

Another example of use of ZigZag Moderne ornament is the Fox Film Corporation Building located at 1716-1720 Wyandotte, a one-story tan brick building constructed in 1930 (Figure 19). The brick facade features corbelled banding and patterns created in brick. A squared arch surround at the street entrance features fluting at the recessed entry. Capping the facade is a cornice band of colorful terracotta relief panels featuring a chevron pattern. At the end bays, the parapet steps up to a shallow gabled parapet with bas-relief panels featuring sunbursts and volutes typical of the ZigZag Moderne phase. The ornate relief panels on the cornice and parapet of this building are similar to those found at the building entrance and between upper windows on the Shankman Building. While these bas-relief designs clearly contribute to the Fox Film Building's classification in the ZigZag Moderne phase of Art Deco, the Shankman Building incorporates the geometric and stylized detailing integrated across the entire facade rather than applied at isolated facade components (cornice and parapet). The integration of modern tenets in the configuration and detailing of the facade design distinguishes the Shankman Building among others that utilized localized ornament characteristic of the style.

Architects who were designing commercial buildings throughout the city around 1930 embraced the modern style and were taking full advantage of the modern building materials and ornamental resources available at the time. Closer study of the early Art Deco skyscrapers in downtown Kansas City revealed a similarity in the detailing that became characteristic of the ZigZag Moderne phase of Art Deco. Kansas City historian George Ehrlich when discussing polychrome coloring of terracotta panels, notes that ornament located at the top of high-rise structures was more often in bold relief than in color.<sup>23</sup> It was the lower levels of these high rises where ornament was used around building entrances and windows that were similar in design and placement to commercial buildings across the city.

Two skyscrapers built the same year as the Shankman Building embody similar ZigZag Moderne ornamentation – the Professional Building and Bryant Building, both on Grand Avenue. The Professional Building at 1103 Grand is recognized as one of the city's first modernistic buildings illustrating a modern approach to ornament as seen in the building's terracotta facade<sup>24</sup> (Figure 20, National Register listed 1979).<sup>25</sup> Elaborate relief panels depicting volutes and sunbursts detail the street-level entrance of the Professional Building in contrast to the smooth wall plane and adjacent piers of the lower facade. Across the street at 1102 Grand, the Bryant Building constructed in 1929-1930 also features a buff terracotta

<sup>23</sup> Ehrlich, 89-90.

<sup>24</sup> Betz, *Art Deco Survey, Kansas City, MO* for Professional Building. 9.

<sup>25</sup> Patricia Brown Glenn, Landmarks Commission of Kansas City, Missouri, *Professional Building National Register Nomination*. Washington, D.C., 1979.

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facade on its lower three floors (Figure 21 – National Register listed 2006<sup>26</sup>). Less elaborate in its ornamentation, the Bryant facade features reeding or linear patterns that provide a vertical emphasis to the lower facade. The design incorporates terracotta spandrel relief panels between second- and third-floor windows. The central entrance is recessed, framed by fluted piers. Skyscrapers have not escaped attempts to stay aesthetically relevant. The existing storefronts on the Bryant Building are contemporary aluminum-framed full-height glass units that are inconsistent with the building's historic character. The building was listed in the National Register in 1989. Both of the downtown skyscrapers, constructed the same year as the Shankman Building, share characteristics intrinsic in the ZigZag Moderne phase of Art Deco. The skyscrapers and the Shankman Building embody ornamental bas-relief panels around their windows and the street-level entrances that are strikingly-similar in style and placement. The primary distinction between these skyscrapers and the Shankman Building is that of scale given the sheer size of the multi-story modern office buildings. A distinguishing feature of the skyscrapers is the use of stepped massing at the top floors and the use of elaborate detailing that tended to be bolder than detailing at the street-level due to the distance from which it is viewed. As noted in Section 7, the Shankman Building was built with a simple stepped parapet. Smaller commercial buildings like Shankman rarely featured stepped massing at the top of the building although the parapet or cornice was a common location for the use of ornament even on 2- and 3-story commercial buildings.

The use of ornate low-relief panels on the lower levels of downtown skyscrapers was a practice that continued on buildings that were designed in the ZigZag Moderne style into the early 1930s. The Union Carbide Building at 912 Baltimore (also known as The Carbon and Carbide Building) was constructed in 1931 with a cream-colored terracotta facade on the lower two floors (Figure 22, Listed in the National Register in 1976 as a contributing member of the W. 9<sup>th</sup> Street-Baltimore Avenue Historic District<sup>27</sup>). The building has ornate relief panels with stylized flora and volutes along the parapet of the building and on the piers between the second-floor windows. The style and design of bas-relief panels are similar to those found on the Shankman Building although the placement is different. On the Carbide Building, the first-floor facade is unadorned with flat terracotta blocks providing sharp contrast to the elaborate bas-relief above. In addition to similar bas-relief panels, the Carbide Building shares another feature with the Shankman Building – large lantern-style light fixtures adorn the facade above the second floor. The lights are extant on this building where they have been removed on the Shankman Building.

Last is the Kansas City Power and Light Building which stood as Missouri's tallest building for years and remains a prominent feature of Kansas City's downtown skyline. The building features a fully integrated facade designed with stepped upper floors and stylized Art Deco detailing in the form of sunbursts that were used to symbolize light and energy. The sunburst detail was incorporated throughout the building from the tower at the top of the building down to interior detailing. The lower level of the facade features smooth terracotta panels with ornate spandrels between windows. Bas-relief panels above the building entrance and on the underside of the recessed entry are details shared with the Shankman Building (Figure 23). An arched surround frames each storefront bay vertically with the second-floor windows above. The Power and Light Building incorporates another detail seen on several early Art Deco buildings including Shankman - a round corner drop that accentuates the masonry openings along the street front. Built 1930-31 at 1330 Baltimore, the Power and Light Building is widely recognized as one of Kansas City's finest examples of the ZigZag Moderne phase of Art Deco. It was listed in the National Register in

<sup>26</sup> Andrea J. Lazarski, *Bryant Building National Register Nomination*. Washington, DC: National Park Service, 1989.

<sup>27</sup> Edward J. Miszczuk of The Landmarks Commission of Kansas City, Missouri. *West Ninth Street and Baltimore Avenue Historic District National Register Nomination*. Washington CD.C., 1976 boundary expansion 2002 and 2010.

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2002.<sup>28</sup> In addition to the obvious distinction in scale, another difference between the multi-story office buildings and the Shankman Building is that the design of many of the early Art Deco office buildings incorporated Art Deco detailing throughout the interior of the building as well as on the exterior facades. Although the Shankman Building retains many of its original interior features and finishes, none of the prominent interior features are Art Deco in style. The stylized bas-relief panels near street level on the exterior facade are the most common characteristic of the ZigZag Modern style that are shared among modern skyscrapers and smaller commercial buildings like the Shankman.

The Shankman Building is modest in scale compared to the skyscrapers that are widely-recognized among the city's early Art Deco resources. However, commercial buildings of all sizes and functions are among the buildings across the city that share the ornate detailing that is characteristic of the ZigZag Moderne phase of Art Deco. Numerous resources have been lost in the past thirty years succumbing primarily to development pressures or disuse. While several of the downtown skyscrapers are listed in the National Register, many of the comparable commercial buildings in neighborhood commercial centers across the city are not. The Shankman Building has the hallmarks of the ZigZag Moderne classification – a terracotta facade with smooth flat face and contrasting modern ornament featuring stylized volutes and flora, clean lines and simple geometric forms. It compares favorably in design and integrity with other ZigZag Moderne buildings in the city and effectively represents this first short-lived phase of the Art Deco style in Kansas City.

*The Shankman Building - Owner, Architect and Builder*

The owner of the 3115 – 3123 Troost Avenue building, Morris Shankman (1889-1947), emigrated from Russia in 1903. He fought for the United States during WWI and was granted citizenship in 1920 for his war service.<sup>29</sup> He began his career in Kansas City as a grocery clerk; quickly moving to business ownership when he opened his first delicatessen at Thirty-First and Prospect.<sup>30</sup> In 1921 he moved his business to 3128 Troost Avenue and eventually bought the building that housed his deli. On September 26, 1928, Morris Shankman purchased the property across the street addressed at 3115-23 Troost from Emma J. Coats for \$112,500 beginning his second career in property development. His family would own the building until 1974.<sup>31</sup> Shankman was actively involved in the Troost and Linwood area business community until his death in 1947.

Shankman engaged Greenbaum, Hardy and Schumacher, a prominent local architectural firm known as early adopters of Art Deco style with their design for the General Tire Building (1928) that once held the moniker of the first commercial Art Deco building in downtown Kansas City.<sup>32</sup> The firm was founded in 1915 by Arthur R. Hardy (1885-1966) and Samuel Greenbaum (1886-1978). Ramon Schumacher joined the partnership ca.1920. The firm was responsible for the Linwood Boulevard Presbyterian Church (1923), the YMCA building (1922), a six story family hotel at Armour and Locust (1922), and the National Bank of North Kansas City (1927). Other commissions of the firm include the Keneseth Israel-Beth Shalom Synagogue (now Christ Temple Church) on Troost (1927 and 1947) and the Railroad Savings and Loan Building (Old), Newton, KS (1925) both listed on the National Register in 1982.

S. Patti Construction Company, the firm that built the Shankman Building, was founded by Sebastian Patti (1884-1952) in 1915. Patti was born in Santo Stefano di Camastra, Italy in July 1884, immigrating to the

<sup>28</sup> Cathy Ambler. *Kansas City Power and Light Company Building National Register Nomination*. Washington, D.C., 2003.

<sup>29</sup> Morris Shankman Petition for Naturalization (1913), Naturalization File #M2129, Missouri, Records of the United States District Court for the Western (Kansas City) Division of the Western District of Missouri, Petitions for Naturalization, 17 Sept 1909 – 10 Jan 1991.

<sup>30</sup> D.R. Summers. "South Central District Show Record Growth." *Kansas City Journal Post*, 16 July 1929.

<sup>31</sup> Jackson County, Missouri, Deed Book: 339. Wither's Place; Office of the Recorder of Deeds, City of Kansas City.

<sup>32</sup> Stein, 30.

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United States in 1903. By 1915 he had partnered with James A. Moore in a construction business.<sup>33</sup> Patti soon took over the entire business and ran it alone until his son, Salvatore S. Patti, joined the family business in 1946. Salvatore Patti assumed ownership of the company in 1952 upon the death of his father, and remained at the helm until the firm closed in 1976.<sup>34</sup> The company was responsible for the Art Deco style 1,000-space National Garage (1930) built to accompany the Professional Building downtown and the Art Deco TWA Building at the Kansas City International Airport (1931). Additionally the firm undertook a variety of projects in the Kansas City area including the Chevrolet Leeds Plant (1926) and subsequent additions and alterations to that structure; the North American Bomber Plant (1940) and its conversion to the Buick/Oldsmobile Plant (1946); and the University of Kansas Hospital (1947-49). Additional projects included residential complexes such as Fairfax Hills (1941, NR 2007), President Gardens (1945, NR 1998), and the Twin Oaks Apartments (1951) that were designed in the Moderne style.

*Shankman Building Tenants*

Morris Shankman broke ground on a three story commercial building at 3115-3123 Troost in May 1929, with most retail stores opening six months later. The groundbreaking ceremony was filmed and played at the Isis Theater across the street.<sup>35</sup> Original first floor storefronts at 3115-3123 Troost Avenue included the City Ice Company with a KitchenAid model kitchen (3115A), Sally Frocks (3115), C & H Shoes (3117), Troost Avenue Specialty Shop (3119), RJ Williams Specialty Store (draperies, linens, hosiery and lingerie) (3121A) and Shankman's delicatessen (3121).<sup>36</sup> The building was designed to accommodate a new neighborhood post office; Sub-Station E was located at the rear of the building and accessed from inside the central lobby. Upper-floor occupants included William Pray (dentist, second floor), Frank Rucinski (osteopath, second floor), Hankey & Watson City Real Estate and Loans (second floor) and the John Hancock Insurance (Suite 318). By 1931 the Prudential Insurance Company had leased a 2,300 square feet suite on the third floor.<sup>37</sup> Shankman, the original building owner had his delicatessen in the building and played an active role in the Southside Business Association which promoted business in and around Troost and Linwood (now called Midtown).

*Commercial Development on Troost Avenue*

It was during the 1920s that this area of Midtown experienced substantial population growth, leading to the construction of hundreds of multi-family residences. The Shankman Building rose during the heyday of the 3100 Block of Troost Avenue, when the area was at the center of Kansas City's population and one of its most frequented suburban commercial areas. Among the many retail businesses, the Shankman Building was home to the largest postal facility outside downtown Kansas City.

By the 1890s Troost Avenue up to 77<sup>th</sup> Street was inside the city limits; had a state-of-the-art streetcar system running to 33<sup>rd</sup> Street; and was known as "Millionaire's Row" due to the number of large, stately homes owned by Kansas City's wealthiest residents. In 1883, Webster Withers owned forty acres that included what is now the east side of the 3100 Block of Troost Avenue and built his home on the "country road."<sup>38</sup> In less than a decade Withers would see this area as a great business venture and moved his residence farther south. In 1910, with a population of 248,381, Kansas City experienced a surge of new single and multi-family dwellings being constructed with the heaviest concentration in the south and east.

<sup>33</sup> Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

<sup>34</sup> S. Patti Construction Company Records (K0021). The State Historical Society of Missouri Research Center-Kansas City. [www.shsmo.org/manuscripts/kansascity/k0021.pdf](http://www.shsmo.org/manuscripts/kansascity/k0021.pdf) (accessed 12 June 2017).

<sup>35</sup> "Morris Shankman Breaks Ground at 3115-3121 Troost." *Kansas City Journal-Post*, 21 May 1929.

<sup>36</sup> "Welcome Shankman Building." *Kansas City Star*, 1 Dec 1929.

<sup>37</sup> *Kansas City Journal Post*, 1 Aug 1929 and Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

<sup>38</sup> "New Troost Replaces Old." *Kansas City Star*, 14 Aug 2017

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Between 1920 and 1927, 30,000 new family residences were constructed, many of which were in the form of large apartment buildings or apartment hotels, often clustered in neighborhoods such as those that sprung up on Armour Boulevard and Troost Avenue.<sup>39</sup> The Thirty-First and Troost neighborhood added 540 "kitchenette units" in 1926 alone compared with 277 units near the Country Club Plaza.<sup>40</sup> The housing spike was accompanied by new schools, churches, hospitals, banks and retail shops.

Upon its completion in the 1920s, George Kessler's design for the city's parks and boulevard system which included Armour, Linwood, and The Paseo Boulevards, virtually encompassed the 3100 Block of Troost Ave providing a highly-desired residential area with a bustling commercial area at its core. A 1911 *Kansas City Star* article called Thirty-First and Troost Avenue, "a town within a city."<sup>41</sup> By 1919 the lot on the northwest corner of Troost and Linwood sold for the highest price per square foot outside of downtown.<sup>42</sup> The first traffic light was installed at Troost and Linwood in 1924 with eleven additions on surrounding streets early the next year. By the late 1920s Troost Avenue was widened and paved making it the longest street in the city. By the end of the decade, a street lighting system was installed and Troost was zoned for commercial business from 27<sup>th</sup> to 75<sup>th</sup> streets.<sup>43</sup> Linwood Boulevard and Troost Avenue was one of the most significant intersections in the city with intercontinental bus lines meeting the busiest streetcar line in the city. In early 1925, Thirty-First and Troost averaged 156 streetcar passes each hour with almost 115,000 passengers each day, representing one-fourth of Kansas City's population.<sup>44</sup> Automobile traffic grew each year. By 1929, one study counted an average of just under 1,500 cars moving through the intersection at Troost and Linwood each hour.<sup>45</sup> In 1926 the city's population neared 400,000 and the corner of Linwood and Troost Avenue was thought to be the center of Kansas City's population.<sup>46</sup> Maps in Figures 2 and 3 at the end of the nomination provide historic and current views of 3100 block of Troost.

### Conclusion

The Shankman Building was constructed in 1929 to house commercial businesses and a postal substation on the ground floor with offices on the upper floors. At its opening, the building was touted as a modern, fireproof and soundproof building with elevator service throughout.<sup>47</sup> One newspaper noted that with the addition of the Shankman Building, 31<sup>st</sup> and Troost was "now one of the greatest outside centers of business in the United States."<sup>48</sup>

By the later 1920s, Kansas City was embracing this new style that was permeating all aspects of life in the post-WWI boom of the 1920s. The terracotta-clad three-story Shankman Building embodies the modern stylized form of ornament that was sweeping the country. Designed by Greenbaum, Hardy and Schumacher and built by S. Patti Construction, Shankman is an excellent example of ZigZag Moderne, Art Deco's early ornamental phase. With its terracotta facade incorporating ornate geometric patterns, stylized volutes and flora, and bas-relief panels with subtle coloring on the background, the Shankman Building portrays the dominant characteristic of the style – modern ornament contrasting with a smooth flat facade. The Shankman Building shares attributes with ZigZag Moderne buildings across the city from

<sup>39</sup> "Big Years for Builders." *Kansas City Star*, 16 Jan 1927.

<sup>40</sup> Ibid.

<sup>41</sup> Mary Jo Draper, *Kansas City's Historic Midtown Neighborhoods (Images of America)*. Charleston, SC: Arcadia Publishing, 2015. 101.

<sup>42</sup> "Morris Shankman Breaks Ground at 3115-3121 Troost." *Kansas City Journal Post*, 21 May 1929.

<sup>43</sup> "Troost Avenue Gains Ground as North-South Artery of Industry." *Kansas City Journal Post*, 28 Dec 1929.

<sup>44</sup> "Addresses Real Estate Board on Advantages of District." *Kansas City News Press*, 15 Feb 1925.

<sup>45</sup> D.R. Summers. "South Central District Show Record Growth." *Kansas City Journal Post*, 16 July 1929.

<sup>46</sup> "What is the Center of Population in Kansas City?" *Kansas City Star*, 7 Feb 1926.

<sup>47</sup> *Undated Advertisement*. South Central Business Association Records, Missouri Valley Special Collections, Kansas City Public Library.

<sup>48</sup> "31<sup>st</sup> and Troost." *Kansas City News-Press*, [n.d.], South Central Business Association Records, Missouri Valley Special Collections, Kansas City Public Library.

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commercial buildings in neighborhood commercial centers to skyscrapers in the city's central business district. The finely-detailed facade retains significant integrity despite the former replacement of windows and storefronts and stands out in the Troost neighborhood and across the city as a distinctive extant example of Kansas City's embracing of the early ornamental phase of Art Deco.

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**Verbal Boundary Description**

The Shankman Building at 3115-23 Troost Ave. is located on a lot represented by the following legal description: WITHERS PLACE S 25 FT OF W 180 FT OF LOT 1 & W 180 FT OF LOT 2  
(See Figures 2-3).

**Boundary Justification**

The above description reflects the legal description of the Lots occupied by the building in question as recorded in the Assessment Office of Kansas City Missouri.

Although the Shankman Building is combined in a single legal parcel with the adjacent Michelson Building and the rear lot behind the Michelson Building, neither of the latter were historically associated with the Shankman Building. The boundary of the nominated property is the Lots on which only the Shankman Building is located.

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**Figures: Maps, Floor Plans and Historic Views**

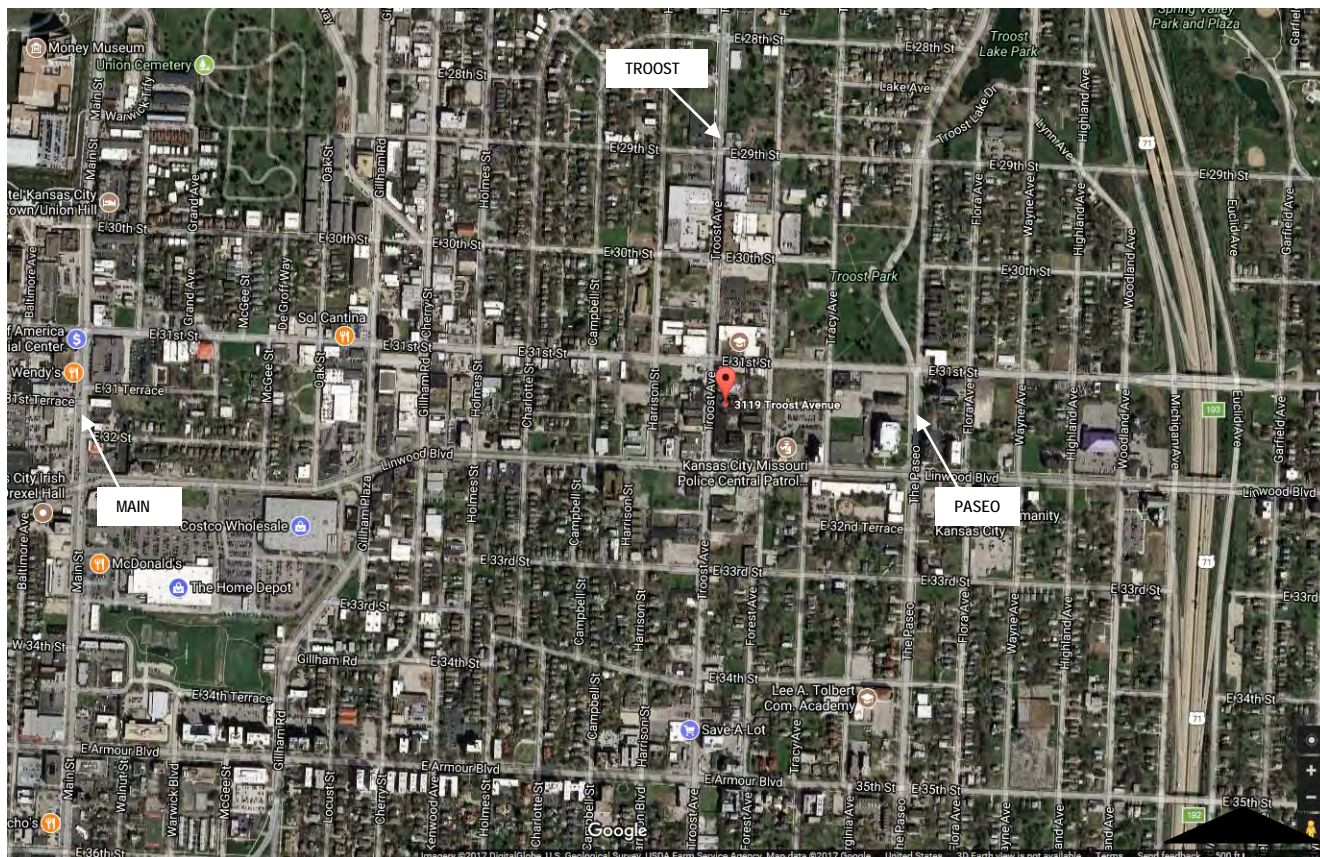


Figure 1: Context Map of Midtown, Kansas City Missouri, Google Maps 2017 – Not to Scale  
Shankman Building, 3115 – 3123 Troost Ave., Kansas City, Jackson County, Missouri  
WGS 84 Longitude: 39.069781 Latitude: -94.571224

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Figure 2: Site Plan, Google Maps 2017 – Not to Scale  
Shankman Building, 3115 – 3123 Troost Ave., Kansas City, Jackson County, Missouri  
WGS 84 Longitude: 39.069781 Latitude: -94.571224

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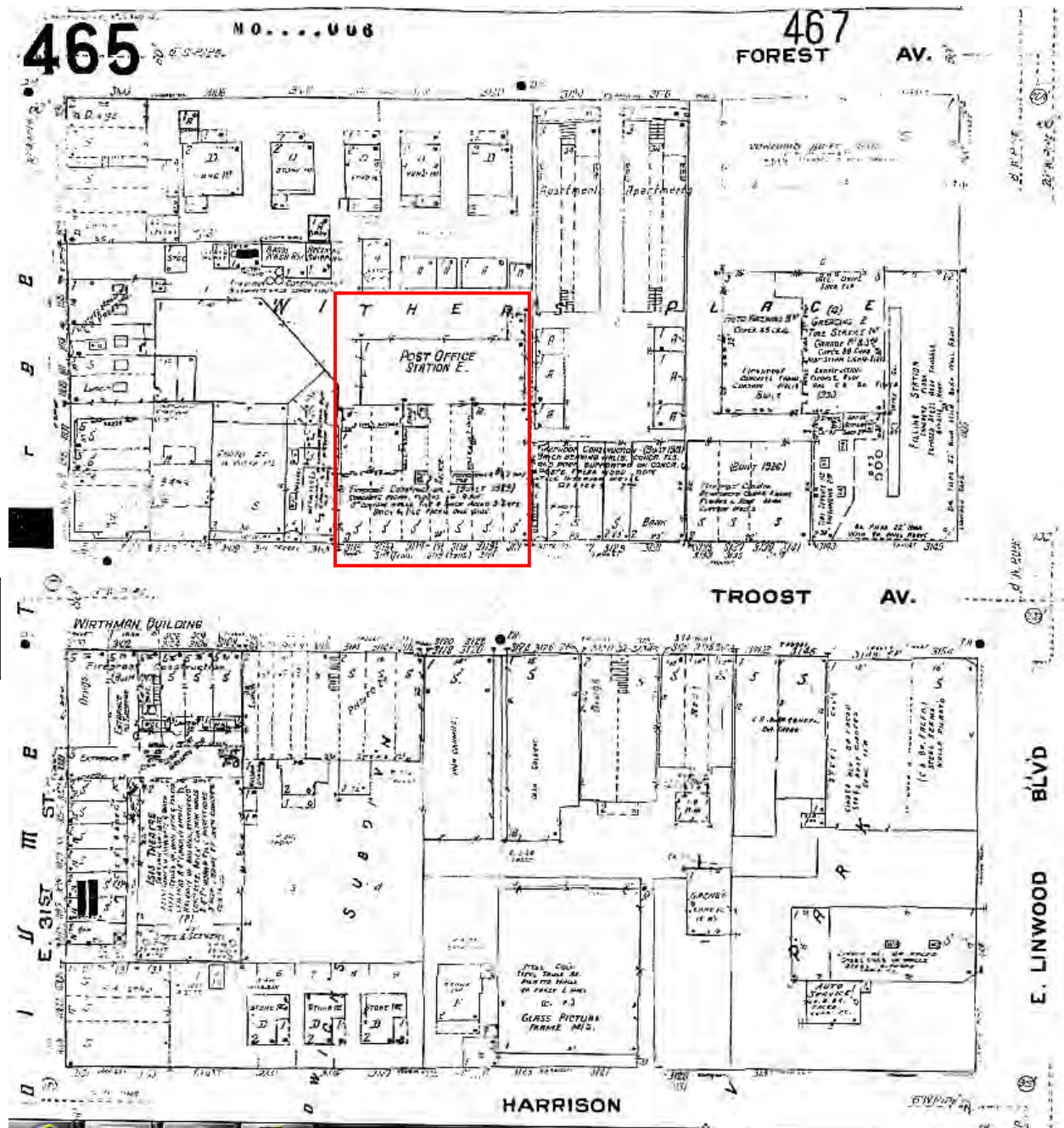


Figure 3: Excerpt from Sheet 465 Sanborn Fire Insurance Map for 3100 block Troost  
1909 Vol. 4 with February 1951 update <http://www.kclibrary.org/research-resources/research-databases/sanborn-maps-1867-1970> (accessed 8 June 2017).

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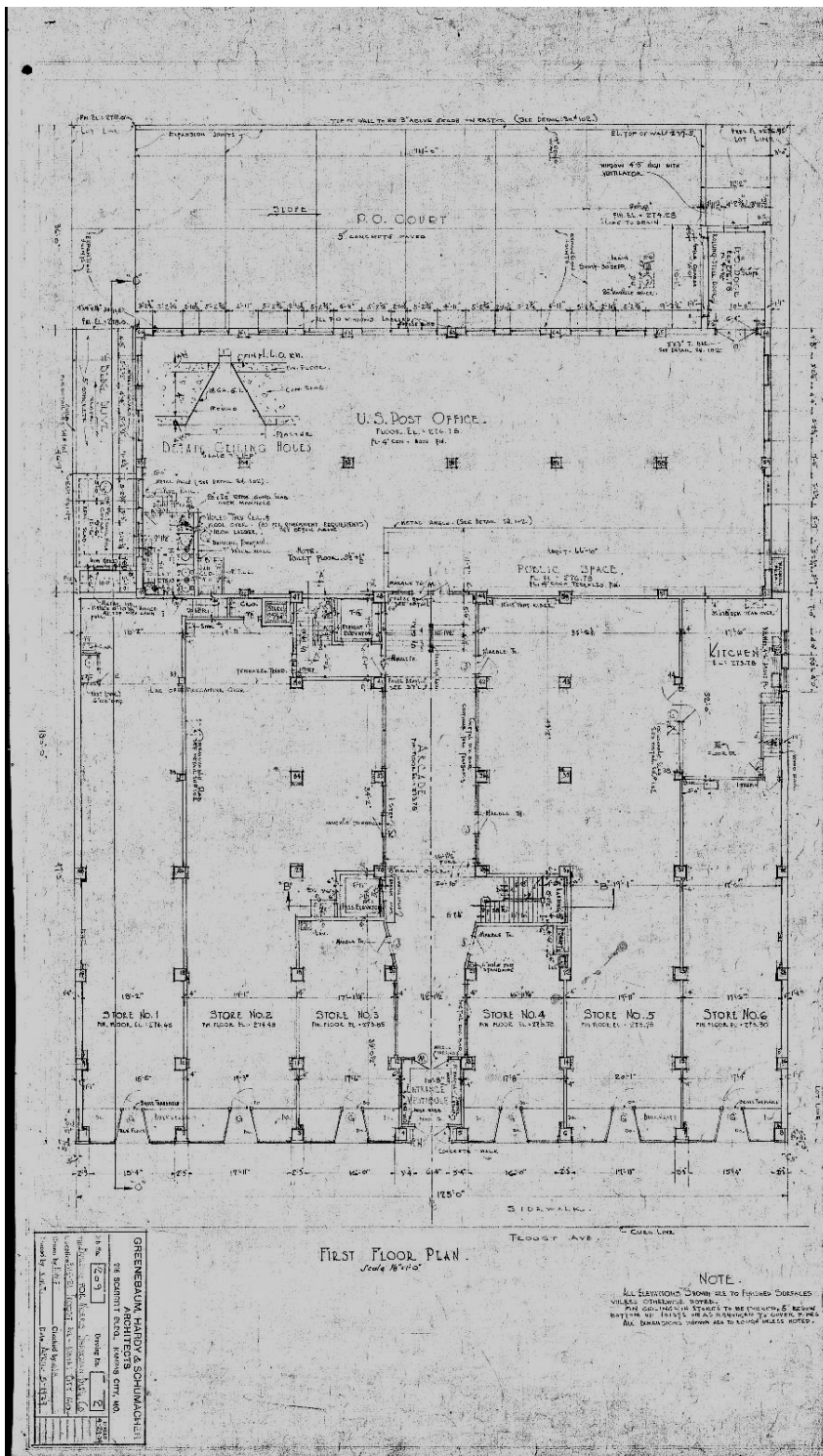
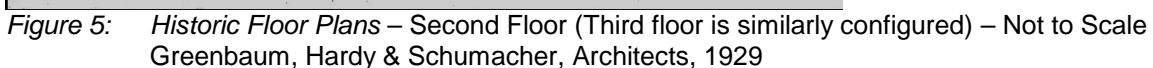


Figure 4: Historic Floor Plans, First Floor – Not to Scale  
Greenbaum, Hardy & Schumacher, Architects, 1929

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Figure 6: Historic View of Shankman Building  
"New Shankman Building," *Kansas City Star*, 29 Dec 1929



Figure 7: Historic View of Shankman Building  
Troost at Christmas 1929, Looking south at 3100 block, recently completed Shankman Building on left  
(Missouri Valley Special Collections, Kansas City Public Library, downloaded online at  
<http://www.kchistory.org/u?/Montgomery,6967>)

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Figure 8: Historic View of Shankman Building

Shankman Building with arrow looking south in 3100 block Troost, 1935 – note lights on upper facade of Shankman Building (Missouri Valley Special Collections, Kansas City Public Library, downloaded online at <http://www.kchistory.org/u/?South,4124>)



Figure 9: Historic View of Shankman Building

1955 view of 3100 block Troost Avenue, looking northeast - Shankman Building is in center of block on right. (Missouri Valley Special Collections, Kansas City Public Library downloaded online at <http://www.kchistory.org/u/?Montgomery,6962>)

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**SHANKMAN BUILDING**

3115-3123 Troost, Kansas City, MO

**SITE** Aerial Photo downloaded at Google.com 2017

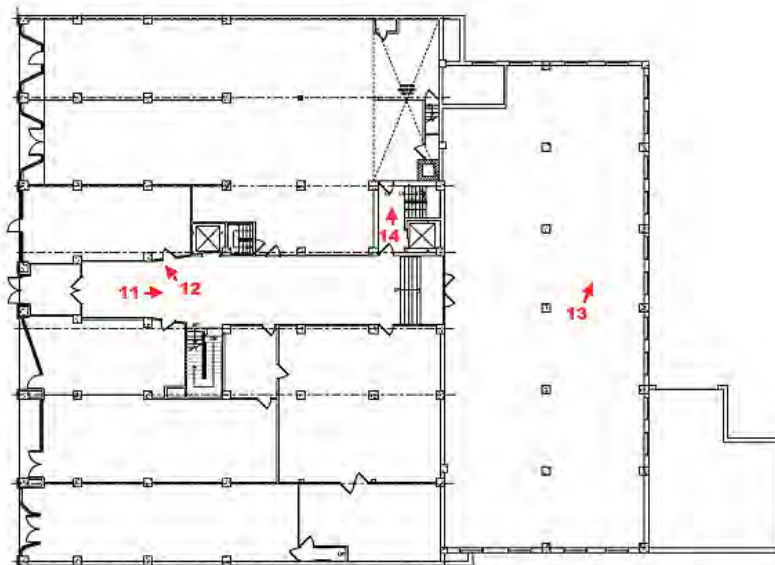
Figure 10a – Site Plan Photo Key  
NOT TO SCALE

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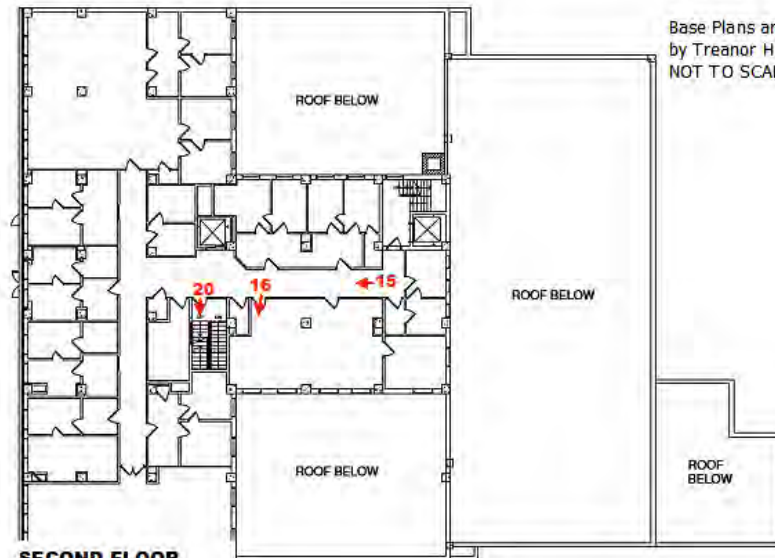
Name of Property  
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**FIRST FLOOR**

**SHANKMAN BUILDING**  
3115-3123 Troost, Kansas City, MO

Base Plans are existing floor plans  
by Treanor HL Architects  
NOT TO SCALE



**SECOND FLOOR**

Figure 10b - Current Floor Plans with Photo Key – First and Second Floors  
Existing Floor Plans provided by Treanor HL

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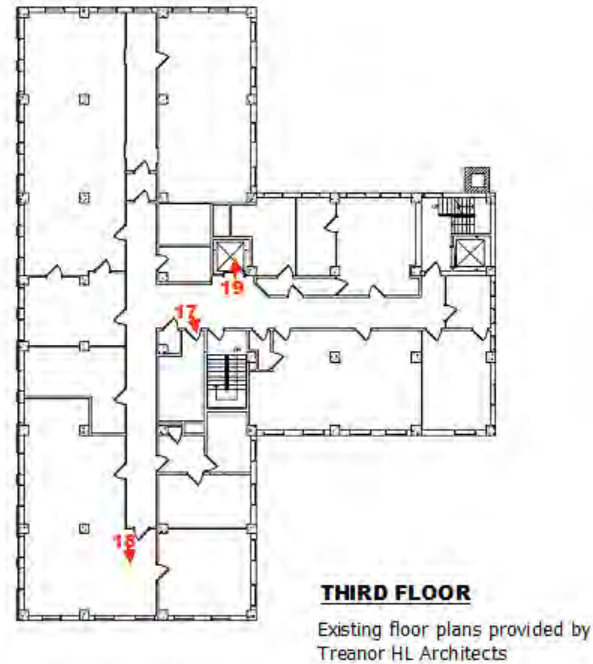


Figure 10c - Current Floor Plans with Photo Key – Third Floor (Treanor Architects HL)

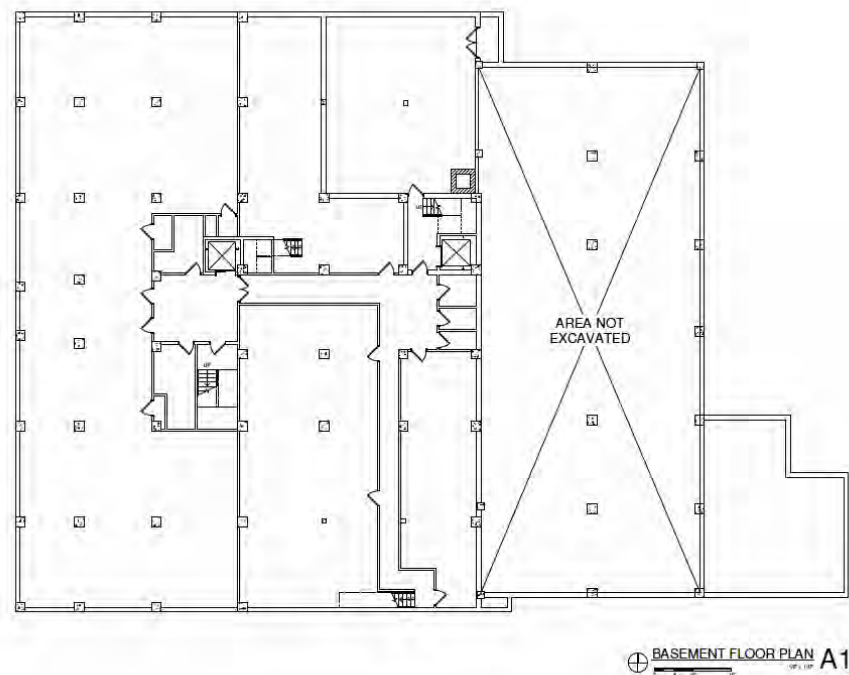


Figure 10d - Current Floor Plans – Basement (Treanor Architects HL)

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Figure 11 – East side of the 3100 Block of Troost Avenue.

Upper: South end of block looking northeast from Linwood and Troost (Firestone Building in foreground on the corner). Lower: North end of Block looking SE from 31<sup>st</sup> and Troost.

Source: Google Maps 2017.

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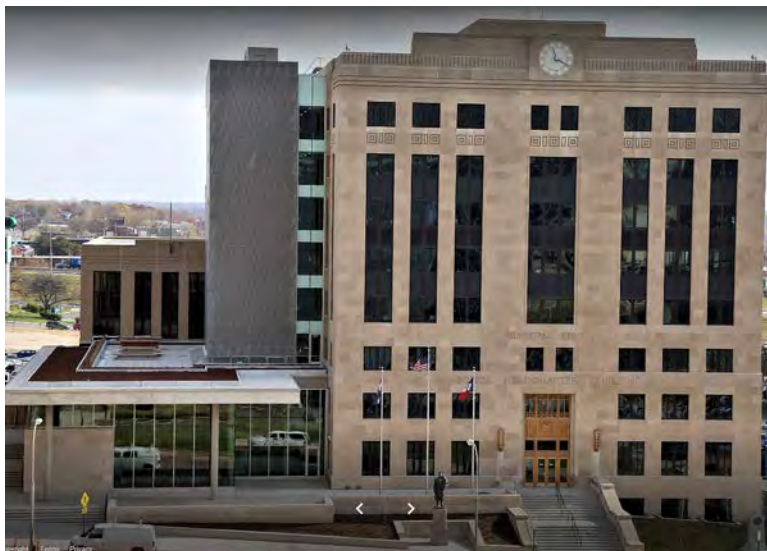
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*Figure 12 – Representative Examples of the second period of Art Deco – the Streamline/Art Moderne Phase - is the Morris Bodker Grocery built in 1932 (upper) and the Administration Building of the Cleveland Chiropractic College built in 1948 (lower). Source: Art Deco Survey Kansas City Missouri. Kansas City Landmarks Commission, 1989.*



*Figure 13 – Representative example of the third period of Art Deco – the PWA Modern Phase is the Kansas City Municipal Courts and Police Headquarters Building built in 1938 (with 2014 addition on left). Source: City of Kansas City MO website: kcmo.gov downloaded 11/27/2017*

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Figure 14 - Greystone Apartments, 3017-27 S. Troost. In addition to the Shankman Building, the Greystone Apartments is an excellent representative example of the early phase of Art Deco – the ZigZag Moderne Phase distinguished by ornate detailing. (Art Deco Survey Kansas City Missouri, Kansas City Landmarks Commission, 1989; digital image of photograph provided by MO DNR – Historic Preservation).



Figure 15 - General Tire Building, 1500 Baltimore (Art Deco Survey Kansas City Missouri, Kansas City Landmarks Commission, 1989; digital image of photograph provided by MO DNR – Historic Preservation).

National Register of Historic Places  
Continuation Sheet

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Shankman Building

Name of Property

Jackson County, Missouri

County and State

n/a

Name of multiple listing (if applicable)



Figure 16 - 3537-3545 S, Broadway (Upper – Art Deco Survey Kansas City Missouri. Kansas City Landmarks Commission, 1989; Lower - Google Maps 2017)

National Register of Historic Places  
Continuation Sheet

Section number Figures Page 35

Shankman Building

Name of Property  
Jackson County, Missouri  
County and State  
n/a  
Name of multiple listing (if applicable)



Figure 17 - Southwestern Bell Telephone Building, 1121-29 Cleveland (Google Maps 2017)

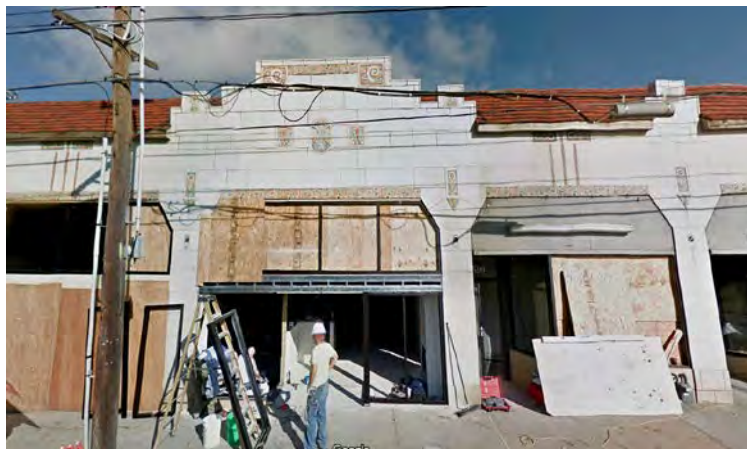
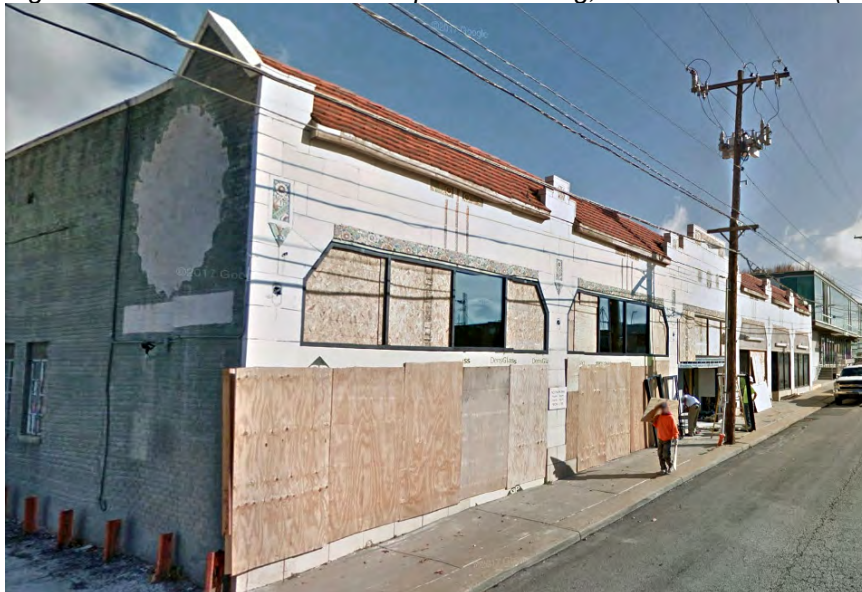


Figure 18 - 510-520 W. 75<sup>th</sup> Street  
(Above and on Left –  
Google Maps 2017)

National Register of Historic Places  
Continuation Sheet

Section number Figures Page 36

Shankman Building

Name of Property  
Jackson County, Missouri  
County and State  
n/a  
Name of multiple listing (if applicable)



Figure 19 - Fox Film Corporation Building, 1716-1720 Wyandotte (Google Maps 2017)



Figure 20 - The Professional Building,  
1103 Grand Ave (Google Maps 2017)

National Register of Historic Places  
Continuation Sheet

Section number Figures Page 37

Shankman Building

Name of Property

Jackson County, Missouri

County and State

n/a

Name of multiple listing (if applicable)



Figure 21 – Bryant Building, 1102 Grand Avenue (Google Maps 2017)

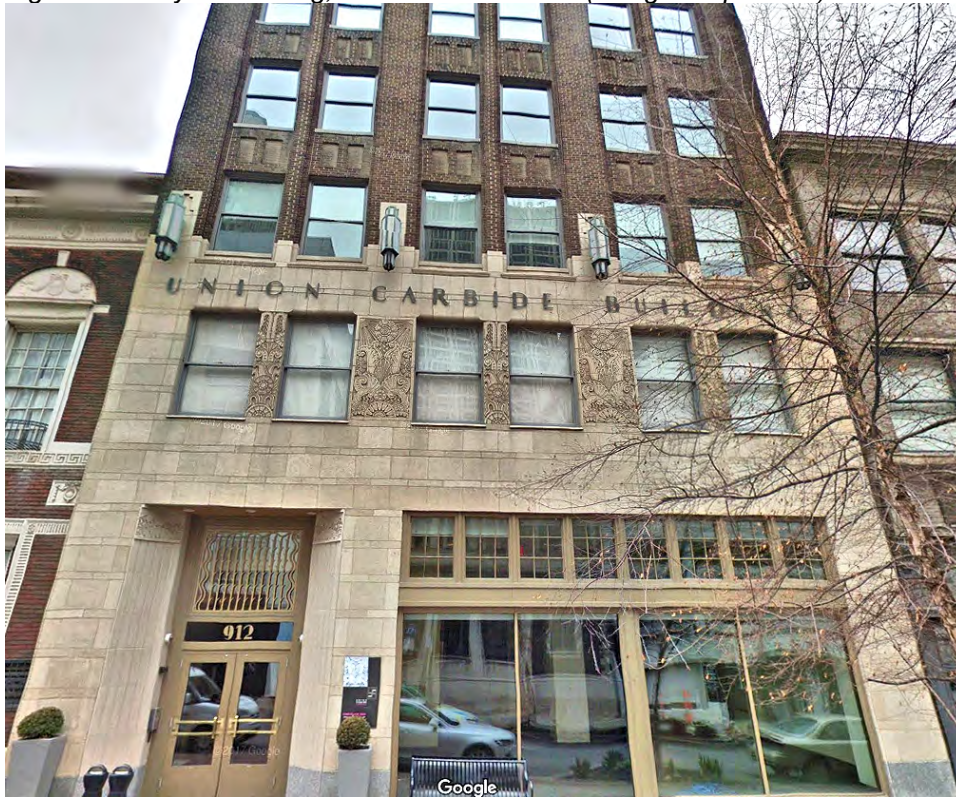


Figure 22 - Union Carbide Building, 912 Baltimore (Google Maps 2017)

National Register of Historic Places  
Continuation Sheet

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Shankman Building

Name of Property  
Jackson County, Missouri

County and State

n/a

Name of multiple listing (if applicable)



Figure 23 - Kansas City Power and Light Building, 1330 Baltimore (Google Maps 2017)









LEGACY CROSSING  
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REPAIRS -  
RESTORATIONS -  
SPIRITUAL  
GIFTS



SHANKMAN BLDG.



The image shows the entrance to the Shankman Building, featuring a recessed stone frame with the name 'SHANKMAN BLDG.' carved in large, stylized letters. Above the frame is a wide, ornate horizontal band of Art Deco carvings, including spirals, floral motifs, and geometric patterns. The side panels of the frame are also decorated with intricate carvings. Below the frame is a glass door reflecting the sky and surrounding buildings.





SHANKMAN BLDG.

























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