

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 Wichita Public Library: Main Branch

Other names/site number KRHI # 173-5880-09052

Name of related Multiple Property Listing N/A

2. Location

Street & number <u>223 South Main Street</u>	N/A	not for publication
City or town <u>Wichita</u>	N/A	vicinity
State <u>Kansas</u> Code <u>KS</u> County <u>Sedgwick</u> Code <u>SG</u> Zip code <u>67202</u>		

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local Applicable National Register Criteria: A B C D

Signature of certifying official/Title Patrick Zollner, Deputy SHPO Date _____

Kansas State Historical Society
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 _____

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5. Classification

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

<input type="checkbox"/>	private
<input checked="" 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.)

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

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

EDUCATION/library

Current Functions
(Enter categories from instructions.)

VACANT/NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT: Brutalist

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: CONCRETE, GLASS
WOOD, PLASTER
roof: SYNTHETIC
other: _____

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources, if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary

The Wichita Public Library, which presently sits vacant and unfurnished, was designed in 1962-1963 in the Brutalist style by Architects, Schaefer Schirmer and Eflin, now known as SJCF Architecture. Construction started in 1965, and the building was completed in 1967. The library and its companion, Century II Performing Arts & Convention Center were designed at the same time by separate architects as part of a new Civic Center complex. They both lie between the Main Business District and the east bank of the Arkansas River in downtown Wichita, Kansas' largest city (Figure 45). The general shape is cruciform, including a single large rectangle with two smaller arms on the long, east/west elevations. It also features a full basement, main level, mezzanine, and upper level. The 90,000 square foot building is full of juxtapositions and contradictions: daylight & shadow, solid & void, heaviness & lightness, mass & space, vertical & horizontal, and concrete & glass. The building sits on its original concrete paved and grass podium with a pattern of grass and concrete paving elevated above the surrounding parking and streets. The library is very light-filled and airy for a Brutalist building. One enthusiast went so far as to call it "Brutalism Lite." The most significant feature of the library is its materiality, with the cast-in-place reinforced concrete structure both inside and out and the expansive areas of glass behind the concrete columns, defining the two great reading rooms to either side of the entry. The heavy "attic" or top floor seems to float over the reading rooms on legs of concrete. With all these features intact, the building exhibits its original bold Brutalist design and historic integrity from its original construction. Even with the vacancy, the library remains in excellent condition and needs only minor repair and maintenance. Set in its original location and setting, the library retains all seven aspects of integrity and has received few alterations throughout the structure.

Elaboration

The Site and Setting

The Civic Center Complex is at the intersection of the two main streets with Main Street running north-south and Douglas Avenue running east-west. The Wichita Public Library sits at the western edge of the Civic Center Complex on Main.

The Civic Cultural Center site, as it was called in its planning stages of 1962, is in central Wichita, Kansas, between the Central business district to the east and the Arkansas River to the west. The site was part of a 1960's Urban Renewal project that developed a new Performing Arts Center and Convention Center, opened as Century II (1969; Architects, John M. Hickman and Roy K. Varenhorst) and the new Wichita Public Library. The site was chosen as a continuation of the existing civic center consisting of the Old Wichita City Hall (1890-1892; Architect, Proudfoot and Bird) and Carnegie Library (1914-1915; Architect, A.A. Crowell), which lie across Main Street to the east (Figure 26 & 36).

The site of the Wichita Public Library lies between the Century II Performing Arts and Convention Center and Main Street. The library is located at 223 South Main, one block south of Douglas Avenue. Tlalnepantla and Century II Drive are to the north. South Cancun Street is to the west, and West English Street is to the south.

The library rests on a raised podium, elevated three feet above the sidewalk level. The east side is symmetrical, with monumental steps headed up to the terrace on either side of an entry pavilion, and accessible ramps on the north and south ends. A traffic circle/drop-off for the Bob Brown Expo Center, which is an addition to Century II, connects South Cancun Street and West English Street southwest of the library. Metered parking for the library is shared with Century II and is located south of the library. Additional metered parking is available across English Street to the south. A drop-off area is available with temporary parallel parking on Main Street in front of the building (Figures 1-3).

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Across Main Street to the east of the library is the Wichita - Sedgwick County Historical Society, which was the Richardsonian Romanesque, Old City Hall, with its massive rusticated limestone façade and tower. Next door to City Hall is the Beaux-Arts, Wichita Carnegie Library, which now houses part of the Fidelity Bank. South across English Street is City-owned parking for the area venues. The Bob Brown Expo Center (1985-1986; Architect, Schaefer Johnson Cox Frey & Associates) and the Hyatt Regency Wichita (1997) is across Cancun and English Streets to the southwest. Century II is across Cancun Street to the northwest of the library. Straight north, across Tlalnepantla and Century II Drive, is more parking and the Century Plaza Building (1929-1930), formerly the Central Building and Finlay Ross Park (1970).^{1 2 3}

Landscape

The most noticeable landscape feature of the site is the raised concrete podium and concrete paving pattern around the building. The paving is delineated by an irregular spaced, concrete grid that responds to the pattern of structural concrete columns of the building (Figures 13 & 25). The paving forms a tartan plaid pattern. At the front of the building, the grid is infilled with exposed aggregate concrete panels. At the sides and back, the grid is infilled with small rectangular patches of turfgrass. The area in front of the podium has a more rigorous square grid of concrete with brick pavers that runs from the podium to Main Street. At the front of the podium is a filled, recessed basin, that was once a two-level fountain.



Figure 52 – Photo of Front Façade, Fountain and Entry Pavilion from Northeast (See Figure 23 for Dusk Shot of the same view and Credits) © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)

¹ Additional Context Information: To the east, there are denser urban areas with 5 to 10 story office buildings in the main business district. Beyond the main business district to the east are Union Station and elevated train tracks that separate the downtown area from more easterly neighborhoods and Old Town with its older brick buildings in the 2 to 5 story range and beyond. The Fourth Financial Center (1974), now the Ruffin Building is a notable Mid-Century Modern icon by Chicago architects Skidmore Owings and Merrill in this area. To the south between and library and Kellogg Avenue, the major east-west expressway, is some open space and river development and Kellogg Avenue, which is US highway 400/54 and the major east-west expressway through Wichita. To the West, a new Minor League Baseball Stadium and early 20th century brick 2 to 3 story buildings lie across the river in the Delano District. Beyond that are residential neighborhoods. To the north across Douglas Avenue is the old Broadview Hotel (1922; Designer, Ed Forsblom), The Wichita Regional Chamber of Commerce (1972; Architect, Schaefer Schirmer & Associates) and the Garvey Center (1965-1970); Architect, Platt & Associates), which includes the R. H. Garvey Building (1965), the O. W. Garvey Building (1969), the Kiva (1970) and the former Holiday Inn Plaza Hotel (1969; Architect, A. Lundgren and Maurer with Platt & Associates), now called 250 Douglas Place. The Holiday Inn Plaza Hotel was for a considerable time the tallest building in Kansas.

² “Discover Historic Wichita: A Listing of Wichita’s Registered Historic Landmarks and Districts,” *Discover Historic Wichita: A Listing of Wichita’s Registered Historic Landmarks and Districts* (Wichita, Kansas: Wichita, KS: Historic Preservation Office Metropolitan Area Planning Department, 2008), pp. 25 & 123

³ Dean Bradley and Robert J. McLaughlin. “Interview with Dean Bradley, Architect, Platt & Associates.” Personal, April 24, 2020.

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There is presently a bronze statue of Joan of Arc in the basin. To either side of the fountain are monumental stairs up to the podium. Ramps suitable for handicap access are available on the north and south ends of the podium near Main Street. On the north and south end of this square paving pattern, in front of both ends of the pedestal are two rectangular planting areas that are presently bare dirt, but appears to have been landscaped in the past.

Today planted landscaping consists primarily of tree wells to the north of the podium at street level surrounded by paving. The shape of the wells is circular with one tree or a stadium shaped with the same radius and two trees. These trees and wells are on axis with the east side of Century II and seem to belong more to the design of its surroundings than the library. Ornamental trees that used to march around the podium level are no longer extant in this urban landscape.

Surrounding the entire podium level are concrete benches made of rectilinear concrete elements that act as seating. The benches also act as guardrails around the entire podium, protecting patrons from falling off the three-foot-high ledge. The design of this important site feature bears a resemblance to the double-beam sunshades that brace the massive exterior columns at the height of the mezzanine level. (Figure 34). Podium and tree lighting are no longer extant (Figure 38).

Behind the podium to the west, two symmetrical truck ramps lead down to the Basement Level sally port for the Wichita Bookmobile. The ramp slopes downward vertically 13'-9" and horizontally to the basement level and tapers from 16'-0" wide to 12'-0" wide at the bottom. A grated trench drain collects water at the bottom of both ramps, and the sally port overhead doors are recessed under a terrace. A modern version of a balustrade cast in concrete, like the design of the benches surrounding the podium, keeps patrons from falling over the battered retaining walls of the ramps (Figure 37).

Over the basement, sally port is a rectangular 68'-0" x 45'-0" concrete terrace area that is accessible from the west meeting room of the library, through a sliding glass wall and a walkway to the west towards Century II. Originally the terrace was surrounded by ten-foot-high concrete piers with slit spaces (Figure 37), but these piers have been removed, and now the terrace is surrounded by a metal fence.

Exterior

The building reads as a Modern interpretation of a Classical Greek Temple (Figure 22). Even though it is a Modern Brutalist building, it appears lighter and more transparent than most buildings of this style. The primary materials of the building are sand-colored, poured-in-place concrete structure, exterior walls and major interior walls (Figure 21). All the poured-in-place concrete above the podium level is sandblasted and left with exposed marks from form ties. The precast concrete has an exposed aggregate. The glass enclosure of the building is 75 percent of the wall area, with the glass set in very lightweight, bronze aluminum frames.⁴ The quality of the poured-in-place concrete is exceptional, and it would be very difficult to achieve this level of concrete finish today (Figure 34).

The main façade of Wichita Public Library is symmetrical and boasts a classical vertical arrangement of the base, middle and top. The base is a 306 x 205-foot concrete podium, elevated a few feet above its surroundings with simple benches acting as a barrier at the perimeter. The middle is a series of eight, two-story, 1'-6" x 9'-0" rectangular concrete columns rising from the base with glass recessed behind them and a concrete double beam/sunshade at mid-height between them. The sunshade is approximately the same elevation as the interior mezzanine balcony. The recessed glass enclosure forms a 96 x 216-foot rectangular enclosure. The double-height columns are capped with beams that project outward away from the adjacent walls and support the top floor. These projecting concrete beams create an interesting shadow play on the façade. The columns do not continue past the top floor line to the roof, and instead, midsize windows occupy the space above each column. The top is the uppermost floor of alternating smaller finned precast concrete columns with exposed aggregate and smaller glass windows. The alternating concrete masses and glass form a sort of brise soleil or "sun breaker" on the upper floor and create interesting shadow play. The top floor forms a 122 x 242-foot rectangular enclosure. This creates a 13-foot overhang of the floor below (Figure 24).

⁴ "Wichita Library Board Approves Basic Plans for New Civic Facility," *Wichita Eagle*, November 12, 1964, p. 3B.

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A strong horizontal band of projecting precast concrete with exposed aggregate above the third floor overhangs the walls and brise soleil and caps the building. The roof parapet forms a 129 x 249-foot rectangle. The building has a classically proportioned composition, but more abstract so that the horizontal band at the top acts as an abstraction of a cornice in this Modern design.



Figure 53 – Photo of Front Façade from East – (See Figure 21 for color version of the same image and credits)
© J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)

At the center of the street elevation or east elevation is a projecting one-story form that is an entry pavilion. The one-story entry pavilion has a vertical slit, brise soleil type windows facing east towards the street between two rectangular columns and a solid wall to the outside of each column (Figure 23). The columns and windows create an alternating rhythm of heavy & light, concrete & glass. Like the main building block, the entry pavilion also has a strong horizontal band of exposed aggregate concrete acting as an overhanging cornice. A filled, recessed basin that was once the fountain is in front of the entry pavilion at the edge of the podium. Double entry doors are on both the north and south sides of the entry pavilion, and they are accessed by two sets of monumental steps up onto the podium to either side of a central basin that was once a fountain. Above the entry pavilion is a wide section of window wall at the Mezzanine Level and a solid section of exposed aggregate precast concrete on the Second Main Level of the main mass, which is punctuated with two sets of four small square windows that are in the upper floor men's and women's restrooms and lounges.

The north and south end elevations of the main building are again symmetrical and matching on each end. Each end elevation has four, two-story, 1'-6" x 9'-0" rectangular concrete columns rising from the base with glass recessed behind them and a concrete double beam/sunshade at mid-height like the main east façade. The Second Main Level of the ends again consists of alternating smaller finned precast concrete columns with exposed aggregate and glass overhanging the columns and recessed glass below. Where the columns of the end elevation interact with the columns of the front and back elevations, the recessed glass creates a corner window, and a concrete double beam/sunshade at mid-height wraps the corner (Figure 35).

The back of the building is a repeat of the front elevation with one notable exception. Instead of the entry pavilion at the center, there is a projecting solid-walled service core (Figure 25). The service core extends from the pedestal, past all three floors to a full floor above the roof of the library. The service core has an additional one-story projection at the first floor of the core that extends another 24 feet beyond the core. In this projecting section is a meeting room with giant sliding glass walls that open to an outdoor terrace that is fenced in with a handrail. The core's second and third floors are pierced with vertical slit windows to either side of the core, which light circulation spaces and a series of high horizontal windows at the center, which light workrooms between the two stair towers on the mezzanine and second level.

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Character-Defining Features of the Exterior

The character-defining features of the exterior of the Wichita Public Library are in short, lots of exposed concrete and glass. The strong rectilinear forms of the concrete structure and the juxtaposition of the expansive use of glass make this a truly unique and unusually lite example of Brutalism. The rhythmic rectilinear concrete forms are designed to create dramatic shadow play on the facades of the library. Other character-defining features of the exterior would include the cast-in-place concrete formed into slabs of structure and walls, combined with slits of glass or louvers. Also, of note is the more intricately detailed precast concrete of the upper-level walls and cornice with its exposed aggregate finish. The rectangular podium created by a concrete retaining wall and the perimeter benches would also be part of the character of this building.



Figure 54 – Photo Detail of West Facade – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986

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Spatial Organization

The interior vertical spatial arrangement of the Wichita Public Library consists of four levels: the basement, main level, mezzanine level, and upper level. It was designed with the main public areas such as the circulation desk, stacks, and reading areas at the street level (Figure 13), where they are highly visible through large expanses of glass and easily accessible to the public. The semi-public spaces, such as the periodicals, stacks, and restrooms, are placed on the midlevel mezzanine (Figure 14), which does not run the full length of the main structure. The most private spaces, such as offices, workrooms, clerical, boardrooms, and specialized collections, are placed on the upper floor or “attic” (Figure 15).

In plan, the spatial arrangement is a cruciform plan with a main body that is rectangular, with two minor arms to the front and back. The main rectangular building is broken into a tripartite plan and contains the primary spaces. Added to the main rectangle is a core in the west arm, and an entry pavilion in the east arm. Both the west and east arms are only as wide as the center-third of the structure. The mezzanine also occupies this center-third of the building. The outer-thirds on each end are double-height and large open spaces. The upper floor is a rectangle that maintains the tripartite plan with a large meeting room and common areas in the center. One end is an open music and art area – the other end is occupied by a children’s area.

First Level

The exterior concrete design and articulations of the structure and walls continue inside the library. The eastern entry pavilion contains a glass airlock and lobby, and then the floor plan opens into the main rectangle, which contains the standard library functions (Figure 13).

The tile floor airlock entry is entered through double automatic glass doors on the north and south sides of the entry pavilion. Inside the airlock that was once two separate vestibules, a newer frameless automatic door opens to a carpeted lobby that has a display case area to the south and a large concrete and walnut circulation desk to the north (Figure 27).

Behind the circulation desk is a large office/workroom. The plans show a small service stair to the basement behind the circulation desk that appears to have been removed or never built. On either side of the lobby are two massive 1’-6” x 9’-0” concrete columns that match the exterior columns and support the mezzanine and upper floor. Between the entry pavilion and the main library space is an open concrete stairway to the south and two public elevators to the north.

Beyond the stair and elevators is a circular information desk (Figure 28), centered in the building, that is the primary focus coming into the building. Directly above is the low ceiling of the mezzanine area, which runs the full width east to west of the building, but is contained within the center-third north to south. This central area is lit with a luminous ceiling that has dropped glare baffles running north and south. The luminous ceiling extends from the entry-pavilion, under the mezzanine, and stops short of the western arm of the building. Nearby are a book lift and a pneumatic tube system used to bring messages and books from floor to floor. The central portion of this mezzanine is defined and supported on four exposed concrete cruciform columns.

The area between the four columns has been replaced by a large square opening cut in the floor to allow an ornamental stair down to the basement level. This opening was added in 1992-1993 when a new Genealogy Department was opened in the basement.⁵ The luminous ceiling stops at back of the cut-out floor and the rest of the underside of the mezzanine is lit with individual recessed can lighting. The back wall where the mezzanine meets the western arm is partially lined with wood paneling.

To the west of the ornamental stair is a glass enclosed area with sliding glass doors labeled the Technology Training Center. This enclosure was added during a later remodel according to the original plans. The area was originally a lounge area with soft Modern chairs (Figure 30).

⁵ “Wichita Library System Schedules Dedication,” *Wichita Eagle*, April 12, 1993, <https://infoweb.newsbank.com/apps/news/document-view?p=AWNB&docref=news/0EADB567AA51ED15&f=basic>.

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In the western arm behind the central mezzanine are two separate concrete egress stairs. Between the stairs is a workroom and a freight elevator along with two hallways leading to two small single-stall restrooms and a large meeting room. The west wall of the meeting room is made with glass and slides open to a terrace.

The north and south thirds of the main area are double-height spaces and feature four more exposed concrete cruciform columns at each area supporting the upper floor. Both reading areas are surrounded by double-height glass on three sides with no columns interrupting the aluminum-framed window wall. The window wall has vertical aluminum mullions at 6'-0" on center. A double mullion is located behind every column. Outside the glass, the large 1'-6" x 9'-0" cast-in-place concrete columns surround the perimeter of the main rectangle of the building. The interior cruciform columns are capped with matching concrete beams that extend out to the exterior columns and slightly beyond casting a dramatic shadow. Above the glass walls is a concrete beam/soffit that gives the curtainwall a continuous horizontal line, rather than being framed around the beams. Between the main beams that run from column to column are concrete sub-beams that, in effect, make large concrete coffers in the ceiling with a concrete floor deck between. Each coffer houses an egg crate 8'x8' fluorescent light fixture that is each made up of sixteen individual 2'x2' lenses (Figure 29).

Mezzanine Level

The mezzanine level is reached via the open stair or one of two passenger elevators. Between the two vertical circulation paths was a 44' wide section of window wall looking east, over the roof of the entry pavilion, to Main Street. Alternate connections to the mezzanine are the two fire stairs in the west arm of the building. The west concrete wall of the mezzanine is partially lined with wood paneling. Beyond this wall in the west arm, are the two stairwells with a workroom, service elevator and office between them. The workroom has high horizontal windows punched through the concrete at four feet on center (Figure 14).

To either side of the mezzanine are balconies with a wood guardrail mounted on blocks of concrete like the exterior sunshades and exterior benches. Both double-height reading rooms can be seen from the balcony to the north or south (Figure 16). The mezzanine level repeats the four cruciform concrete columns that are seen below, and to either direction, four double-height cruciform columns can be seen in each reading area.

Originally the mezzanine level was designated for periodicals and stacks. There is also wood paneling on four "air supply columns" that are wood wrapped ducts to distribute air to the upper parts of this volume. The floor above is supported on the same concrete main beams and sub-beams that made large concrete coffers in the double-height ceiling. The area was well lit by the same 8'x8' egg-crate fluorescent light fixtures that float over the double-height spaces (Figure 31).

Upper Level

Like the mezzanine level, the upper level is reached by the main stair or one of two passenger elevators. Both vertical circulation methods arrive in a lounge area. Users of this area of the library immediately notice that except for the stair and elevator surrounds, the concrete cruciform columns and beams have given way to more conventional finishes of plaster covered square concrete columns, walls, and ceilings (Figure 15).

Toward the front of the building and east of the lounge area are separate men's and women's lounges and restrooms, which have small square windows facing Main Street. To the west of the lounge area is a large meeting room with two sliding glass walls and drapes (Figure 33). Today the room is lined with fabric covered panels. It appears to have been cork originally. Behind the meeting room is a storage room labeled chairs and dishes. Immediately to the north and south of the lounge area are workrooms and offices.

Beyond the workrooms to the south is a children's library area floating in the center of the south wing. East of the children's library along the east exterior walls is a suite of eight offices and a boardroom, which take advantage of the more conventional windows of this area. To the west of the children's library is a room for acquisitions that uses the windows along the west side of the building. The children's library includes a tiered storytelling area, a drywall castle,

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and a brightly colored drywall. The children's area is the main location that has been altered, but the changes appear to be reversible.

To the north of the workroom and office is a large fine arts and music room (Figure 32). This room uses the windows along the east and north side of the building. West of the fine arts and music room are men's and women's employee restrooms and locker rooms, a first aid room, and a large staff lounge that uses the exterior windows on the north and west sides of the building. Also, using the west windows are smaller rooms for art display, unassigned, and book selection. The concrete walls pick up again at the west arm of the upper floor. Between the two egress stairs are a service elevator, a large hallway, and a workroom labeled "Addressograph." Both rooms had high horizontal windows punched through the concrete at four feet on center. Next to the service elevator is a stair to the rooftop penthouse level.

Penthouse Level

The small Penthouse Level is over the west arm and mainly provides access to the roof and houses mechanical equipment on the roof. There are unique "jobcast concrete louvers" or cast-in-place concrete vertical louvers on portions of all four elevations of the penthouse that give a bris solei type affect to the top of the tower.

Basement Level

The main open stair near the entrance does not go to the basement. There is a central ornamental stair to the basement under the mezzanine with a large square opening and a glass handrail that is not original that was cut in 1992-1993.⁶ There are two egress stairs in the projecting west arm. There is a storage & work area under the entry pavilion. The main rectangle of the library, which was originally one large open space has been subdivided in an unorganized manner. There are two mechanical rooms, one in the northwest corner and one in the southwest corner of the basement. There are two areaways at each mechanical room two on the west side and one on the north and south sides of the respective mechanical rooms. These areaways take the full width of one structural bay and have steel grating above (Figure 12).

Between the two west arm egress stairs are the service elevator, hallway, elevator equipment, and a shop. Behind the west arm, is a mechanical equipment room, a custodian's room, and an electrical vault. Beyond that is an enclosed sally port for one or more bookmobiles with separate entry and exit ramps that came down from the level above. The exterior ramps are separated from the interior sally port at each end with overhead doors. This truck ramp and sally port arrangement is not in the original working drawings, but does appear on later presentation drawings and later revision drawings.

Condition

The condition of the Wichita Public Library is excellent and only needs a good cleaning and new carpet. The roof is showing some age, but there are no obvious signs of leaks. The building is currently being heated even while vacant by the central heating and cooling plant shared with Century II. Since it is vacant, the building is inspected at least once a day by city employees from Century II for any signs of leaks or other types of damage.

Integrity

The Wichita Public Library meets all **seven aspects of integrity** outlined by the National Register program in its Criteria for Evaluation. The building resides in its original **location**. The design is virtually unchanged on the exterior, and except for the hole cut in the center of the first floor for a stair and to gain access to the basement expansion, the interior is very original, with most surface materials being unchanged. The original **design** intent is clearly visible because the building is so original and has only been used for its original purpose. The **setting** around the building is nearly unchanged as well. The Carnegie Library and the former Wichita City Hall, both on the National Register, still sit prominently across Main Street. Century II is still across the street as it has been since the building's inception. The building still sits atop its concrete podium with its urban landscape of paving and grass on three sides. The original metered parking and streets still

⁶ "Wichita Library System Schedules Dedication."

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surround the library, which shares parking lots with Century II. The only significant change is the addition of the Bob Brown Expo Center added to Century II, which does not significantly affect the library. The **materials** of the library are all original with the concrete and original bronze glass in bronze anodized aluminum frames still performing as intended 50 years later. The original cork is still on the walls of the upper floor. The **workmanship** of the concrete of the library is extraordinary. Several architects have said they just cannot get concrete work of this quality anymore. The wonderful thing about Brutalism is that even as it ages, it maintains the same bold and monumental **feeling** that the architect intended 50 years earlier. Because Brutalism was popular for a relatively brief time, even a layperson recognizes the library's **association** of Brutalist architecture with the period that it was built. The Wichita Public Library retains excellent historic integrity, original and key character-defining features, and is an extraordinary example of Brutalism in Wichita.

Character-Defining Features of Interior

The character-defining features in the interior of the Wichita Public Library are the use of exposed concrete and glass, large spans of open space, and the rhythm of mass and void. One of the tenants of Modernism is the significant inside-outside relationships, which makes the character-defining features of the interior virtually the same as the exterior. There are nods to creature comforts such as carpet, wood-lined fixtures and wood paneling to mark special functions. There is an acoustical treatment applied to the ceiling coffers. The 8'x8' egg crate light fixtures are also character defining. However, the concrete and glass still prevail as the primary elements, just like the exterior.



Figure 55 – Photo of Double Height Reading Room & Stacks with Mezzanine to Left – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

ARCHITECTURE

Period of Significance

1965-1967

Significant Dates

March 13, 1967

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Architect: Schaefer Schirmer & Eflin, Wichita, KS

Builder: Martin K. Eby Construction Company,

Inc, Wichita, KS

Period of Significance (justification)

The Wichita Public Library is eligible because of its unique architectural design – Brutalism. The period of significance consists of the original construction period 1965-1967. Although there were alterations made in the 1990s (the new basement staircase), they do not contribute to or detract from the library’s historical significance.

Criteria Considerations (justification)

N/A

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Narrative Statement of Significance

(Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Summary

The Wichita Public Library is a very significant piece of Wichita Modern architecture and is eligible for listing in the National Register for Brutalist architecture. It was designed by Wichita's most revered and prolific Modernist architecture firm from the late 1950s through the 1970s. It is one of the first and the best example of the Brutalist Style in Wichita and is a very pure example because it illustrates all the principles of Brutalism and is constructed of exposed raw concrete on both the exterior and interior. The library is an excellent representative of a style that was only relevant for a short period of time, internationally from 1950 to 1980 (in Wichita from 1962 to 1974), and it retains its historic integrity, character-defining features, and exceptional design.

Elaboration

Wichita History

Geographically, Wichita is near the center of the Continental United States and near the center of Kansas as well. Wichita is located at the confluence of the Arkansas (locally called the Big Ar-Kansas) and Little Arkansas Rivers. This has allowed the city to sprawl out in all directions from its central core near the river. The confluence of the rivers marked a meeting point on the somewhat featureless Great Plains. Archeological evidence suggests the area has been occupied as a trading center and meeting place for over 5000 years.⁷

The earliest inhabitants of the area were the nomadic native Americans that followed the big game and hunted in central North America. White settlers arrived in the area of Wichita during the Westward expansion in the 1850s and 1860s. These men made a good living hunting, trapping, and trading with the Native Americans. The first structures in the area were grass huts built by the Wichita Indians in 1863.⁸

The City of Wichita was founded by pioneers who took advantage of the natural meeting point. Darius S. Munger built the first house in the area at 9th and Waco.⁹ On March 25, 1870, William Greiffensten and D.S. Munger filed separate plats in the area. They eventually agreed to merge their plats together and form a single township in July of 1870. William "Dutch Bill" Greiffenstein built his two-story home in 1871 on South Water Street, near where the Wichita Public Library now stands.¹⁰

Greiffenstein is considered the "Father of Wichita" because he financed the development to establish Douglas Avenue as the new city's main east-west commercial street. He gave away every other plot on Main Street to further stimulate development towards Douglas Avenue and financed the first bridge across the Arkansas River at Douglas Avenue, which further established the commercial core of the growing city.¹¹

In 1872 the Wichita and South Western Railroad arrived in Wichita, connecting Wichita to the Atchison Topeka & Santa Fe Railroad. At that point, Wichita became the northern stopping point for the cattle drives as Texans drove their cattle up the Chisolm Trail to the railroad. By 1875 the railroad had extended to Dodge City, and cattle quarantine laws forced the cattle drives westward. In addition, farmers eventually began settling the area and fenced in the plains for their own livestock grazing and farming use.¹²

⁷ "Wichita's History at a Glance....." *Discover Historic Wichita: A Listing of Wichita's Registered Historic Landmarks and Districts* (Wichita, Kansas: Wichita, KS: Historic Preservation Office Metropolitan Area Planning Department, circa 2008), pp. 161-163.

⁸ "Wichita's History at a Glance....." *Discover Historic Wichita: A Listing of Wichita's Registered Historic Landmarks and Districts*.

⁹ "Wichita's History at a Glance....." *Discover Historic Wichita: A Listing of Wichita's Registered Historic Landmarks and Districts*.

¹⁰ "History of Century II," Century II Performing Arts & Convention Center, accessed June 9, 2020, <https://www.century2.org/Pages/History.aspx>.

¹¹ "History of Century II."

¹² "Cowtowns," Kansas Historical Society, accessed May 27, 2020, <https://www.kshs.org/kansapedia/cowtowns/15598>.

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After the cattle drives, Wichita became an agriculture and milling center for the area. From the time the cattle drives moved west, Wichita has been a boom or bust city. Dutch Bill would lose his fortune at the end of the land boom of the 1880s. In 1914 and 1915, oil and gas were discovered in nearby Butler County, and Wichita became an Oil and Gas refinery center, but that boom didn't last either. The agriculture, oil, and aircraft industry would all see a similar rise and falls throughout the first century of Wichita's history.^{13 14 15}

Clyde Cessna flew his maiden flight in his wood and cloth monoplane christened Silverwing in 1911 on the Salt Plains of Oklahoma. By 1916, Cessna built the first plane in Wichita, the Comet. In 1925 Clyde Cessna would join forces with two former employees of the local Swallow Airplane Corporation, Walter Beech and Lloyd Stearman, to form the Travel Air Manufacturing Corporation. The goal of the partnership was to build modern metal airplanes and abandon the use of wood and cloth.-Despite the success of Travel Air, each of the partners would soon leave to establish companies bearing their individual last names, but the result was that by 1929 Wichita was already dubbed the "Air Capital of the World."^{16 17 18}

Then the Great Depression arrived. In 1930 Cessna closed its doors for a time. In 1929, Stearman Aircraft would be purchased by a holding company that also owned Boeing. Stearman would continue to operate under its own name until it was brought under the Boeing umbrella in 1934. It was about this time that Stearman began producing the highly successful Model 70 Kaydet, a military trainer that was used throughout WWII.¹⁹

In addition to the Stearman trainers used in World War II, Boeing of Wichita produced the highly advanced B-29 Superfortress Bomber. At the peak of the War, Boeing Wichita was producing one hundred B-29 bombers per month. 1644 of 3970 B-29s were built in Wichita, more than any of the other four factories. The plant had also reduced the number of manhours to produce a single B-29, from 157,000 (the average required for the first 100 bombers), to less than 20,000 at the Boeing Wichita Plant.²⁰

At Wichita, the Boeing, Beech, Cessna and Culver factories completed 25,865 airplanes during the war, and enough equivalent airplanes in spare parts to bring the number above 30,000. Boeing, Wichita's largest, employed as many as 30,000 workers. This plant, under the management of Kansas-born J. Earl Schaefer (Father of Wichita Public Library Architect, Robert J. Schaefer), completed 8,584 Kaydet primary trainers, and 1,762 additional trainers in spare parts; 750 CG4 gliders... and wing panels and control surfaces for the B-17 Flying Fortress. Its work on the B-29 Superfortress was outstanding. All the B-29's used in the first raid on Japan on the steel center at Yawata, June 15, 1944, were built at Wichita and were processed from Kansas airfields.²¹

Wichita had grown to be the largest city in Kansas by 1942. People moved to the area to work in the many airplane factories and numerous aircraft industry parts suppliers. Sixty thousand people were employed in the aircraft industry. Workers' housing was built to shelter the influx of labor from surrounding communities and states. But just like that, the war ended, and so did the aircraft boom. In one day, Boeing laid off 16,000 people, over half its Wichita workforce and B-29s on the assembly line were scrapped.²²

¹³ "Cowtowns," Kansas Historical Society.

¹⁴ "History of Century II."

¹⁵ "Milling and Grain Storage," Kansas Historical Society, accessed May 27, 2020, <https://www.kshs.org/kansapedia/milling-and-grain-storage/12149>.

¹⁶ "Clyde Cessna," Kansas Historical Society, accessed May 27, 2020, <https://www.kshs.org/kansapedia/clyde-cessna/12006>.

¹⁷ "Travel Air Manufacturing Company," Kansas Historical Society, accessed May 27, 2020, <https://www.kshs.org/kansapedia/travel-air-manufacturing-company/17386>.

¹⁸ "Walter H. Beech," Kansas Historical Society, accessed May 27, 2020, <https://www.kshs.org/kansapedia/walter-h-beech/11979>.

¹⁹ "Stearman Aircraft," Kansas Historical Society, accessed May 27, 2020, <https://www.kshs.org/kansapedia/stearman-aircraft/16723>.

²⁰ "B-29 Production & Assembly Plants," Boeing B-29 Superfortress, accessed May 27, 2020, <https://www.b29-superfortress.com/b29-superfortress-production-assembly-plants.htm>.

²¹ "The Battle of Kansas," Kansas Historical Society, accessed May 27, 2020, <https://www.kshs.org/p/the-battle-of-kansas/13005>.

²² Charles J. Lawrence, "Century II" (Masters of Art Thesis, Wichita State University, 2004)

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The Wichita aircraft industry stalled and then retooled for civilian production and the jet age. The Korean War began. Boeing's big bomber experience and efficiency led to the production of the B-47 and B-52 in Wichita, which in turn led to their passenger jets. All of this led to the resurgence of the aircraft industry in Wichita, and by the mid-1950s the industry had nearly returned to peak wartime employment levels.²³

The military announced that they were taking over the Wichita Municipal Airport adjacent to the Boeing factory in 1951 and renamed it McConnell Air Force Base in 1955.²⁴ Wichita built a new Mid-Continent International Airport (ICT). The new terminal designed by Architects, Thomas Harris, and Calvin was completed in 1954 and was one of the first of a new generation of Modern civic buildings for Wichita. The International Style KG&E building by Thomas & Harris was completed in 1955. Next came the Modern Sedgwick County Courthouse by the same architects in 1959.²⁵

Modern buildings were also built at the Municipal University of Wichita, which became Wichita State University in 1964. The Frank Lloyd Wright-designed Corbin Education Center was completed that year. Century II Architect, John Hickman designed the new Ablah Library for the campus in 1962. A young Robert Schaefer designed the new Student Union in 1957-1958, while he was the head designer at Uel C. Ramey and Associates.²⁶

But in the late 1950s and early 1960s, Wichita was a big town with a chip on its shoulder. While it was the Air Capital of the World, building the most sophisticated aircraft ever produced, it struggled to shed its Cowtown image. The city began talking about a new convention center and library as early 1946 but did not commit until 1959 when the city hired a full-time director and began planning. Wichita citizens voted yes in 1961 to a \$15 million bond issue to fund \$12.6 million for the civic center development and \$2.4 million for the public library that would transform the city into the modern metropolis it wanted to project to the outside world.²⁷

Before World War II. Wichita was little more than a Cowtown turned oil boom town with a few maverick aircraft manufacturers. During and after World War II. the area became a thriving metropolis that was a major center of business, culture, and industry for the Great Plains. This placed Wichita's biggest growth period during World War II and later, the prime era for the construction of Modern architecture in the United States.

The Architects

Schaefer, Schirmer & Eflin Architects, were the most revered architecture firm in Wichita during the 1960s and 70s. They were extremely proficient in designing Modernist architecture and attracted the best talent to work in their offices. Robert Schaefer and Henry Schirmer, Jr. founded Schaefer & Schirmer on June 1, 1957, with their first office at 320 N. Topeka in Wichita, Kansas. Robert Eflin, who worked with Schaefer and Schirmer at the architecture firm of Ramey and Himes in the mid-1950s, was convinced to forgo graduate school while on his way from San Francisco to MIT. He joined the firm as a named partner in 1960, and by 1962, the offices had moved into an existing building at 3210 East Douglas and had grown to 10 full-time architects.²⁸ This is where their offices were located the entire time they worked on the Wichita City Library. In 1969 the firm moved a few blocks south into new offices of their own design at 200 S. Hillside in Wichita. The office was owned by the three partners and were thoroughly Modern in design, with shades of Brutalism with its blocky design and limited glass. The firm changed its name to Schaefer Schirmer & Associates, PA when Eflin left the office in 1972.²⁹

²³ Charles J. Lawrence, "Century II."

²⁴ "Wichita's History at a Glance....." *Discover Historic Wichita: A Listing of Wichita's Registered Historic Landmarks and Districts*

²⁵ "KHRI," Kansas Historical Society, accessed June 8, 2020, <https://khri.kansasgis.org/>.

²⁶ "Campus Buildings," Wichita State University, University Libraries, Special Collections and University Archive, accessed May 12, 2020, <https://cdm15942.contentdm.oclc.org/digital/collection/p15942coll171>.

²⁷ Charles J. Lawrence, "Century II."

²⁸ "Wichita Silhouettes: Architect Joins Partners In Favorable Career Act," *Wichita Eagle*, December 1, 1962, p. 15a.

²⁹ "Our History," Company | Schaefer Johnson Cox Frey Architecture, accessed January 11, 2020, <https://sjcf.com/company>.

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In 1976, upon Henry Schirmer's exit from the firm, the name was reduced to Schaefer & Associates, PA. In 1979 the newly renamed firm began construction for a new building, again of its own design, at 220 N Hillside, next door to their old building. 200 N. Hillside was sold to dissolve the previous partnerships and the new building was owned by Robert Schaefer himself.³⁰ Once again, their new, AIA award winning, offices expressed the firm's commitment to consistency and design excellence in the Modernist Style.³¹ In 1984, with new partners, Joe Johnson, Kenton Cox, and Sam Frey, the firm became Schaefer Johnson Cox and Frey & Associates, PA, as the firm prepared to transition the firm to the next generation of ownership. The firm moved to their present location at 257 N. Broadway, Wichita, Kansas in 2001. For the third time, the firm designed Modern offices for themselves that share an atrium with the bank they designed as part of the same complex. The exterior materials are concrete and glass, just like the library 35 years before. In 2011 the firm became known simply by its initials, SJCF Architecture. (Figure 19).^{32 33}

Robert Jules Schaefer was born on April 15, 1925, in Wichita, Kansas. His father was J. Earl Schaefer, vice-chairman of Boeing Airplane Company and former general manager of the Wichita Division. His mother was Catherine Schaefer. He graduated from Wichita East High School. At the time he turned 18 and filled out his selective service card, he was attending a Kemper Military School in Boonville, Missouri,³⁴ which would allow him to enter the army as an officer and qualify to become a pilot.³⁵ During World War II, Robert Schaefer served as a P-51 pilot in the Army Air Corps. After his service, he graduated from the University of Illinois with a degree in architectural engineering in 1949. He returned to Wichita in 1950 and was an associate at Schmidt, McVay & Peddie from 1950-1951, and then served as Chief Designer for Ramey & Associates from 1951-1957. While at Ramey & Associates, Schaefer designed the original Wichita University Student Union (now Wichita State University). He founded and served as a partner in Schaefer & Schirmer from 1957-1960. Schaefer Schirmer & Eflin organized in 1960 and evolved into Schaefer Schirmer & Associates, PA, in 1972 and then Schaefer & Associates, PA, in 1976. This firm is the forerunner of Wichita's prestigious firm of Schaefer Johnson Cox & Frey, which is now known as SJCF Architects. Schaefer was also a Fellow of the American Institute of Architects (FAIA) and served as an elder at Eastminster Presbyterian Church, which he designed.³⁶

Robert Schaefer, known as "Schaf," to those who knew him, was the founding principal that stayed with the firm the longest, 35 years. In those years, "Bob Schaefer was the firm's rainmaker. He knew everyone in town and was very adept at developing strong relationships that lead the Wallace Engineering Building, the Grace Memorial (All Faiths) Chapel and a major addition to the Wichita State University, Ablah Library building. Other well-known Wichita buildings by Schaefer are the downtown U.S. Post Office, the Mid-America All-Indian Center building, Northwest High School, the Tallgrass Country Club, and the Cessna Engineering Center.³⁷ He was a Fellow of the FAIA. Schaefer's legacy continued at the firm even after he retired in 1993. He died on April 26, 2006, in Lawrence, Kansas.³⁸

Henry William Schirmer, Jr. was born December 8, 1922, in St. Joseph, Missouri, to parents, Henry William and Ada (Hansen) Schirmer. He worked for Eugene Meier, Architect in St. Joseph in 1939. He attended St. Joseph Junior College until 1942, then served in the Army in World War II, where he was decorated with a Purple Heart. After his service, he worked at Neville Sharp & Simon in 1946 and 1949. Henry Schirmer graduated with a degree in architecture from the University of Michigan in 1949. He worked for Ramey & Associates in Wichita, Kansas, from 1950-1957 and then formed Schaefer & Schirmer as a partner in 1957. Hank's role in the partnerships was as the business manager, human

³⁰ Sam Frey and Robert J. McLaughlin. Email Interview about Schaefer Schirmer Eflin with Sam Frey, Architect & Partner at SJCF. Personal, May 28, 2020.

³¹ "Wichita Architects to Move Next Door," *Wichita Eagle*, September 20, 1979, p. 5C.

³² "Our History," Company | Schaefer Johnson Cox Frey Architecture, accessed January 11, 2020, <https://sjcf.com/company>.

³³ "Schaefer Schirmer & Eflin" Firm Notes by Kathy Morgan, Senior Planner, Wichita Historic Preservation Office, (excerpts from Tihen Notes, WSU 1959-1979; Principal Obituaries; Bios and an interview with Joe Johnson), accessed May 12, 2020

³⁴ Selective Service Records, Ancestry.com

³⁵ Vernon Miller and Robert J. McLaughlin. "Interview with Vernon Miller, Interior Designer with SJCF 1971-2015." Personal, April 27, 2020.

³⁶ "Schaefer Schirmer & Eflin."

³⁷ He served as local Associate Architect to Bruce Graham of Skidmore Owings & Merrill (SOM) Chicago for the Bank IV Financial Center at 100 N. Broadway, Wichita, now Ruffin Center.

³⁸ "Schaefer Schirmer & Eflin."

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resources manager, and quality control overseer.³⁹ He left Schaefer Schirmer and Associates in 1976 after a stint managing a satellite office in Topeka. Schirmer moved to Green Valley, Arizona, in 1993, where he died on June 16, 1996.⁴⁰

Robert Dean Eflin was born in Wichita, Kansas, on November 11, 1929, to parents, Elmer and Louise Eflin. Bob Eflin spent his youth in Piedmont, Kansas, but moved back to Wichita in 1939 and graduated from Wichita East High School. Unsure of a path forward, Eflin entered the University of Wichita enrolled in Pre-Med for one year, transferred to the University of Colorado for one year, spent another year at the University of Kansas. While at KU, he decided on a career in architecture, transferred to the University of Minnesota, and received his Bachelor of Architecture degree in three years, graduating in 1954. Eflin worked in several firms throughout the US and at Ramey & Associates with both Schaefer and Schirmer.⁴¹ He was a partner in the firm Schaefer, Schirmer & Eflin, organized in 1960. While he was a partner at Schaefer Schirmer & Eflin, Bob contributed the design leadership for the firm.⁴² He left the firm in 1971 to complete a master's degree in planning at Rice University. He later retired as a Professor Emeritus and Master Planner for Clemson University. Eflin was also a custom home builder in Clemson. He died in Clemson, South Carolina, on February 1, 2013. The Wichita Public Library, American Savings Association, Farm Credit Bank and Southwestern Bell Toll Building are known to be Eflin designed buildings.^{43 44}

Some of the local projects that were built by Schaefer Schirmer & Eflin in the same period include American Savings Association⁴⁵ (1965), Downing East Mortuary⁴⁶ (circa 1965), Boulevard State Bank⁴⁷ (1970-1972), Southwestern Bell Toll Building⁴⁸ (1967-1970), Crestview Country Club⁴⁹ (1967-1969), and the Wichita Area Chamber of Commerce Building⁵⁰ (1972). Grace Memorial (All Faiths) Chapel (1963-1964)^{51 52} and Wallace Hall⁵³ (Engineering Building) (circa 1976) were built at Wichita State University. Other educational projects of the era are Butler County Community Junior College^{54 55} (circa 1966), Allen County Community College⁵⁶ (1966-1970), Seward County Community College⁵⁷ (1967-1969), and Chaparral High School in Harper County, Kansas (1971).⁵⁸

Comparative Analysis of Schaefer Schirmer & Eflin Architect's Work

Before the commission for the library, there were no Brutalist designs in the Schaefer Schirmer Eflin repertoire. In fact, the earlier designs, if anything, were International Style with a tinge of late Frank Lloyd Wright's influence. Projects like the Fourth National Bank & Trust, Wichita Interchange Motor Bank⁵⁹ (1960-61) (Figure 46), now Bank of America at 411 Topeka, Security Abstract & Title Co.⁶⁰ (1962) (Figure 47), at 434 N. Main and the Wichita Clinic Addition (circa

³⁹ Sam Frey and Robert J. McLaughlin. Email Interview about Schaefer Schirmer Eflin with Sam Frey.

⁴⁰ "Schaefer Schirmer & Eflin."

⁴¹ Bob Eflin worked for Hibbs & Pettit, Wichita from 1952-1953; Close & Close (Husband and wife architects, Winston Close and Elizabeth "Lisl" Scheu-Close), Minneapolis, presumably from 1953-1954; Thorsov & Cerney, Minneapolis from 1954-1955; Ramey & Associates, Wichita from 1955-1956; John Carl Warneke, San Francisco from 1956-1959.

⁴² Sam Frey and Robert J. McLaughlin. Email Interview about Schaefer Schirmer Eflin with Sam Frey.

⁴³ "Schaefer Schirmer & Eflin"

⁴⁴ "Wichita Silhouettes: Architect Joins Partners In Favorable Career Act," p. 15A.

⁴⁵ "Major Building Projects in Downtown Wichita," *Wichita Eagle*, August 8, 1965, p. 5B.

⁴⁶ "Getty Library: Julius Shulman Archive (Search for Schaefer)" (Getty Museum), accessed January 22, 2020, <https://primo.getty.edu..>

⁴⁷ "Boulevard State Bank to Relocate," *Wichita Eagle and Beacon*, August 29, 1971, p. 1F.

⁴⁸ "Southwestern Bell Expansion Under Contract," *Wichita Eagle and Beacon*, April 3, 1968, p. 5A.

⁴⁹ "Crestview Country Club," *Wichita Eagle and Beacon*, June 16, 1968, p. 1D.

⁵⁰ "Wichita Area Chamber of Commerce to Build New Headquarters," *Wichita Eagle and Beacon*, January 29, 1972, p. 1.

⁵¹ "Getty Library: Julius Shulman Archive (Search for Schaefer)"

⁵² "Construction To Start on WU Chapel," *Wichita Eagle*, June 26, 1963, p. 1.

⁵³ "YW Facility Plans Ready to Contract," *Wichita Eagle*, December 5, 1965, p. 1C.

⁵⁴ "Getty Library: Julius Shulman Archive (Search for Schaefer)"

⁵⁵ "Feedback on 3 Schools: Butler County Community Junior College," *Progressive Architecture*, March 1969, pp. 134-137.

⁵⁶ "ACCJC Wins Design Award," *Iola Register*, January 25, 1971, p. 1.

⁵⁷ "Seward County Community College Area Technical School / General Information," Wayback Machine / Seward County Community College Area Technical School, accessed June 14, 2020, https://web.archive.org/web/20131029193101/http://www.sccc.edu/about_sccc/general-info/.

⁵⁸ Sam Frey and Robert J. McLaughlin. Email Interview about Schaefer Schirmer Eflin with Sam Frey.

⁵⁹ "New Facility - Fourth National Bank, Interchange Motor Bank," *Wichita Eagle*, August 30, 1960, p. 3A.

⁶⁰ "Firm to Add New Look to Courthouse Area," *Wichita Eagle*, August 10, 1962, p. 1.

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1964) (Figure 48), now demolished at 3244 East Douglas could have been started before Robert Eflin became a partner in the firm. Still, none of them seem related to the Brutalist Style, Wichita Public Library. ⁶¹

Other Brutalist projects by Schaefer Schirmer Eflin were built at the time as the library, including the Wichita YWCA ⁶² (1965-1966) (Figure 50) at 3rd and Market in Wichita, which used brick and concrete as primary materials. There are clear relationships when looking at the rectangular concrete entry tubes surrounded by glass of the library and YWCA. American Savings Association ⁶³ (1965) (Figure 49), now Sunflower Bank at 201 N. Main explored Brutalism in a language of cut stone. It is unique in the way its blocks of stone curve out of the surrounding paving. Farm Credit Bank Building ⁶⁴ (1969-72), a 10 Story concrete building at 151 N. Main, explored the Brutalist genre as a high-rise structure with a cast-in-place concrete structure and skin. This building remains a testament to the brief time that Brutalism was favored, but it has had a mirrored glass one-story addition surrounding the first floor and entrances that detracts from the overall design. Schaefer Schirmer & Eflin Architect's own offices at 200 S. Hillside (1969) toyed with a stucco version of Brutalism. ^{65 66}

Boulevard State Bank ⁶⁷ (1970-1972) (Figure 51), now Senseney Music at 2300 E. Lincoln Street, shows the firm beginning to transition away from Brutalism with a hybrid structure of concrete and steel. The building expressed a cantilevered and clear span steel super-structure resting on eight, 6' diameter Brutalist concrete columns, two on each elevation. A projecting concrete stair with a round landing and half-round concrete screen walls, along with an oversized circular concrete core housing the vault and services were obvious holdouts of the Brutalist phase. Still, the steel super-structure and perimeter curtainwall were clearly a step back towards the International Style. This period also marks the beginning of when concrete became more expensive than steel construction. ⁶⁸

The firm designed the Pizza Hut Headquarters (1970) ⁶⁹ (now used as a church) at 10225 East Kellogg, which was finished at about the same time. The project is purely International Style with no traces of Brutalism. The fact that the Brutalist tendencies of the firm started and stopped with the arrival and departure of partner Robert Eflin in 1971 might not be a coincidence, but more a reflection of his influence in the designs. ⁷⁰

The firm did flirt with a few later versions of a modified Brutalist Style. The firm's design for the Wichita Regional Chamber of Commerce ⁷¹ (1972) explored a quasi-Brutalist brick idiom, although the windows did not appear Brutalist. Schaefer's, Wichita Mid-America All-Indian Center ⁷² (1974-1975), would revisit at least parts of the Brutalist vocabulary with a series of concrete square and trapezoid-shaped boxes connected by glass connectors and skylights. The Indian Center plan is in the shape of an abstracted thunderbird. ⁷³

Modernism

The Modern Era is broadly recognized as the period from the 1930s to 1970s. Modernism looked to the future of architecture by rejecting historical styles of the past. Modernism rejected ornament, and instead, architects looked to things like structural or sculptural expression to articulate their designs.

⁶¹ "Schaefer Schirmer & Eflin"

⁶² "YW Facility Plans Ready to Contract."

⁶³ "Major Building Projects in Downtown Wichita."

⁶⁴ "Construction to Begin at Farm Credit Building," *Wichita Eagle*, August 18, 1970, p. 6A.

⁶⁵ "Schaefer Schirmer & Eflin."

⁶⁶ "Wichita Architects to Move Next Door."

⁶⁷ "Boulevard State Bank to Relocate."

⁶⁸ "Schaefer Schirmer & Eflin."

⁶⁹ "Pizza Hut to Start Construction of New Headquarters," *Wichita Eagle and Beacon*, March 24, 1969, p. 9C.

⁷⁰ "Schaefer Schirmer & Eflin."

⁷¹ "Wichita Area Chamber of Commerce to Build New Headquarters."

⁷² "New All-America Indian Center," *Wichita Eagle and Beacon*, September 8, 1974, p. 1C.

⁷³ "Schaefer Schirmer & Eflin."

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Modernist architecture took on many forms in the United States and can be broken down into a series of substyles. **Prairie Style/Wrightian** – Frank Lloyd Wright was the father of this truly American style. It features a strong horizontality often countered to brick piers with emphasis on how the building anchored to the ground. Most often, it would feature an emphatic sheltering roof form, often hipped. **International Style** – The International Style was imported from Germany by the founders of the Bauhaus, who immigrated to the United States. Flat roofs, lack of symmetry, a juxtaposition of materials, ribbon windows, corner windows, and absence of ornament were hallmarks of the style. **Miesian** – This style, an offshoot of the International Style, refers to German Architect, Mies van der Rohe. Flat Roofs with symmetrical rectangular facades and the use of steel structure and glass planes on a precise module define this style. **Expressionism** – Sweeping convex or concave curves or faceted surfaces are used to break free of the rectangle and express movement or dynamism. **Organic** – In this movement, the structure and the building itself were based on organic forms and relate to the surrounding natural environment. **California Modern** – This style is associated with the Los Angeles and San Francisco area in the 1930s through the 1960s and was known for indoor-outdoor relationships, open plans, rectilinear designs featuring post and beam structure, and large amounts of glass. This genre is often associated with the Case Study House Program by *Arts + Architecture Magazine* and the photos of Julius Shulman. **Googie** – This style was popular in the 1950s with coffee shops, drive-ins, motels, and gas stations and is characterized by exuberant angular projecting forms of steel, glass, and neon, often with projecting cantilevers. The style was more recently popularized by the book *Googie* by author Alan Hess. **Neo-Formalism** – Symmetrical designs were often used with a projecting roof slab and the reappearance of the arch as a design element. Ornamentation was used in the form of decorative screens of metal, cast stone, or concrete. **Brutalism** – The style popularized by Le Corbusier was short-lived and seemingly underappreciated. Often the design featured large masses of concrete with voids and was sometimes associated with the angst and distrust of the 1960s-1970s.⁷⁴

Brutalism

According to the Merriam-Webster Dictionary, the word Brutalism is defined as “a style in art and especially architecture using exaggeration and distortion to create its effect (as of massiveness or power).”⁷⁵ Brutalism was popular broadly between the years 1950-1980, but primarily in the US between 1960 and 1972.

The term Brutalism was first used by Architect, Alison Smithson to describe an unbuilt house in which she described its warehouse aesthetic of bare concrete, steel and wood “as the first exponent of the ‘new brutalism’.” However, it was Architectural Historian, Reyner Banham’s review in the December 1955 issue of *Architectural Review*, of Alison and Peter Smithson’s school at Hunstanton in Norfolk, England, with its exposed steel, brick structure and its services, that established the movement.^{76 77}

Brutalism was an architectural design movement that was a part of the late Modernist Movement, and that preferred the use of exposed construction elements, chiefly concrete, as a structural and façade material. It expressed massiveness, weight, and of the monumentality. Brutalist architecture’s heaviness was a reaction to the lightness of the glass curtainwalls of the International Style and the use of glass as a skin. In Brutalism, windows are treated as voids in a solid, not as an enclosure or skin.⁷⁸ Because of this reaction to the International Style glass office towers and glass boxes, Brutalist buildings favored less visible glass surface area and more solid façade surfaces. Often the windows are deeply recessed between masses of concrete or sunshades. Angular or rectilinear concrete masses were preferred. Horizontal and vertical masses of concrete were contrasted against each other, often leaving only slits of glass between slabs. Sometimes the style used an egg-crate or waffle effect for vertical surfaces or the underside of horizontal planes.⁷⁹

⁷⁴ “Styles of the Modern Era,” Docomomo, accessed April 25, 2020, <https://www.docomomo-us.org/explore-modern/styles-of-the-modern-era>.

⁷⁵ Merriam Webster Online Dictionary, n.d. <https://www.merriam-Webster.com/Dictionary/Brutalism>.

⁷⁶ “Brutalism,” RIBA, accessed May 27, 2020, <https://www.architecture.com/explore-architecture/brutalism>.

⁷⁷ Banham, Reyner, “The New Brutalism,” *Architectural Review*, December 9, 1955, accessed March 9, 2020, <https://www.architectural-review.com/archive/the-new-brutalism-by-reyner-banham/8603840.article>.

⁷⁸ Marcus Whiffen, *American Architecture since 1780 a Guide to the Styles* (Cambridge, MA: The M.I.T. Pr., 1969).

⁷⁹ Virginia McAlester, Suzanne Patton Matty, and Steve Clicque, *A Field Guide to American Houses: the Definitive Guide to Identifying and Understanding America's Domestic Architecture* (New York, NY: Alfred A. Knopf, 2018). pp. 664-667

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Brutalism was also an extension of the Modernist idea of truth in materials. It was a reaction against the practice of covering steel structure with glass and aluminum on exteriors and drywall or plaster at interiors to give it the code required fire protection. In Brutalism, the steel reinforcing inside of the structural elements was safely encapsulated in the exposed concrete and protected from fire. To the proponents of the style at the time, this was considered a more honest expression of the structure. The leftover marks of the formwork, board form or form ties were considered desirable for this honesty, and at times, the concrete was even textured by bush hammer, sandblasted or other methods.⁸⁰

According to Virginia McAllister, Brutalism is characterized by the following components, “bulky angular exterior, unornamented facades, recessed windows, often in vertical slits, exposed ducts and exposed concrete (although domestic examples might include brick stucco or rarely wood).” Some examples use cut stone as a façade material such as the Kansas Justice Center in Topeka, Kansas. Due to the massiveness and monumentality of this type of Brutalist buildings, they tended to be used for civic buildings such as government centers, educational institutions, libraries, and museums. There was also a large amount of this type of construction done in the 1960s and 1970s when this style was popular, Urban Renewal was replacing outdated facilities, and cities were changing rapidly.⁸¹ The English descriptor for the style known as Brutalism is a misnomer. It implies an architectural style that is angry and aggressive. And in truth, many people consider Brutalism to be a cold and depressing architecture. The word comes from the French words *Beton Brut*, which means “Raw Concrete.” One could even consider the term Brutalism a mistranslation.

The origins of Brutalism can be traced back to Swiss-French Architect, Le Corbusier (1887-1965). His career spanned five decades, and he was a pioneer of Modernism. In his lengthy career, his style evolved through several different phases of Modernism. The International Style phase included *Cité Frugès* (1924), *Maison Guiette* (1926) *Weissenhof Estate* (1927), and culminating with his iconic *Villa Savoy* (1928). His *Notre Dame du Haut chapel* (1950-1955) is a masterpiece of expressionism and is sometimes considered Brutalist. It explores the plasticity of concrete with its a huge curved board-formed concrete roof that shows a departure from the functionalism of his earlier work. But the majority of Le Corbusier’s mature work is the beginnings of the style that today we call Brutalism.^{82 83}

Corbu’s *Unité d’Habitation* (1945-1952) in Marseilles, France, is considered by scholars to be the first Brutalist building. The *Unité* was an eighteen-floor, cast-in-place, board-formed concrete slab apartment block that sets elevated above grade on tapered columns or *pilotis*. The building is often compared to a self-contained ocean vessel.^{84 85}

If *Unité* is the first Brutalist building, *Sainte Marie de La Tourette* (1953-1960) also by Le Corbusier is certainly the most influential on American architects. The Brutalist Monastery near Lyon, France, is a large structure of board-form cast-in-place concrete that houses 100 bedroom “cells” for monks, a library, a refectory with halls for work, dining and recreation all arranged around a courtyard.^{86 87}

⁸⁰ Virginia McAlester.

⁸¹ Virginia McAlester.

⁸² In 2016 seventeen of Le Corbusier’s buildings were added to the UNESCO World Heritage Sites. Six of those late-career works would be considered Brutalist buildings.

⁸³ Anna Winston, “UNESCO Adds 17 Le Corbusier Projects to World Heritage List,” *Dezeen*, July 25, 2016, <https://www.dezeen.com/2016/07/19/unesco-adds-17-le-corbusier-projects-world-heritage-list/>.

⁸⁴ *Unité* has two “interior streets” for shopping, a hotel, and a rooftop terrace with a nursery, running track, and swimming pools. The rooftop terrace features sculptural concrete shapes as a counterpoint to the rigid rectilinear form of the building. It has 337 apartments for up to 1600 residents and ranging in size from a studio apartment to an apartment for a family of eight. The building has a unique section, which puts a corridor on every third floor. The narrow duplex flats interlock the corridor and are mostly two levels with an interior balcony and double height living space. Because one level of each flat extends the entire width of the building there are exterior balconies on the east and west sides of the building. The balconies form an egg-crate type surface on the entire east and west facades.

⁸⁵ Amy Frearson, “Brutalist Buildings: *Unité D’Habitation* by Le Corbusier,” *Dezeen*, June 28, 2016, <https://www.dezeen.com/2014/09/15/le-corbusier-unite-d-habitation-cite-radieuse-marseille-brutalist-architecture/>.

⁸⁶ The exterior form introduced the idea of expressing concrete structural columns supporting floors that step further outward at upper levels. The projecting top two levels are occupied by the bedroom cells and form three sides of the courtyard. Beneath the bedroom cells are the recessed communal halls on two floors. The fourth side of the courtyard is the location of the rectory. Bridges and other sculptural elements are artfully positioned in the interior of the courtyard.

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Michael McKinnell, Architect of the Boston City Hall, said of the popularity of concrete:

‘One reason was that it was actually competitive with steel. Later it was no longer competitive because of the amount of labor involved with making concrete. Steel was much quicker. ... But the widespread use of concrete was caused by a lot of different small reasons: what the architects wanted to use; the European influence of the time, particularly Le Corbusier; and the work of the generation before me, people like Saarinen.’⁸⁸

As it turns out, Brutalism was a short-lived style in the US. By the mid-1970s, the use of Beton Brut had nearly disappeared in the US. When asked if the cost was a reason that concrete faded from use in the 1970s, Henry Cobb, partner at I.M. Pei’s office, said, “It is *THE* reason. Concrete simply was no longer affordable.”⁸⁹ The style did continue forward with the use of more brick, stucco, and sometimes stone.

Brutalism often carries with it the negative connotation of Urban Renewal policies that caused the destruction of many historic buildings and destroyed the fabric of many cities throughout the United States. The challenge for both the historian and the layperson is to not associate the architecture with ONLY the negative aspects of that time, such as the assassinations, riots, social upheaval and racial tensions of the 1960s and 1970s. Some have even argued that Brutalism, in general, was a fortress-like, defensive response by architects of the time to the turbulent era. In fact, the writings of the architects of the time suggest that the naked materials were a search for truth and democracy in architecture. The openness of the Wichita Public Library reading rooms to the city beyond thru large expanses of glass bear witness to this notion.

Brutalist Precedents to the Wichita Public Library

For many years, the accepted story has been that the Wichita Public Library (1962-1967) was inspired by the Boston City Hall project (1962-68) by Architects, Kallmann McKinnell & Knowles, known later as Kallmann McKinnell & Woods. The authors Sachs and Erlich said of the Wichita Public Library, “The design appears to have been inspired by the 1961 Boston City Hall project by Kallmann McKinnell & Knowles.”⁹⁰ In truth, analysis of the dates of each project suggest they were developed almost in tandem.

The three unknown Columbia University architecture professors won an international design competition to design the building in 1962.⁹¹ It was the most important competition in the US in years with 256 entries that were narrowed down to 8 finalists who were paid to refine their initial designs further. The competition winners were announced on May 4, 1962 in Boston.⁹² The drawings of Boston City Hall were not published until April of 1963 in *Progressive Architecture* in a 17-page feature article that included the competition drawings for Boston City Hall in full page spreads.⁹³ Another 5-page article was devoted to the runner-up schemes.⁹⁴ It would be fair to say that Brutalism was in play in the architectural zeitgeist.

The contract for the Wichita Public Library was awarded on January 30, 1962, over 3 months before the firm of Kallmann McKinnell & Knowles was announced as winners and 5 months before the tiny model photos appeared in the architectural

⁸⁷ “Sainte Marie De La Tourette Convent by Le Corbusier,” ArchEyes, March 30, 2020, <https://archeyes.com/sainte-marie-de-la-tourette-le-corbusier/>.

⁸⁸ Mark Pasnik, Michael Kubo, and Chris Grimley, *Heroic: Concrete Architecture and the New Boston* (New York, NY: The Monacelli Press, 2015), pp 314-315.

⁸⁹ Amy Frearson, “Brutalist Buildings: Unité D’Habitation by Le Corbusier.”

⁹⁰ David H. Sachs and George Ehrlich, *Guide to Kansas Architecture* (Lawrence, KS: University Press of Kansas, 1996).

⁹¹ Andrew Kroll, “AD Classics: Boston City Hall / Kallmann, McKinnell, & Knowles,” ArchDaily (ArchDaily, March 6, 2011), <https://www.archdaily.com/117442/ad-classics-boston-city-hall-kallmann-mckinnell-knowles>.

⁹² A small photo of the winning model was published in *Architectural Forum* in June of 1962 along with tiny model photos of the 7 runner-up schemes. It is interesting that 7 of the 8 finalists used a brutalist vocabulary and 4 of the 8 finalists showed schemes that were obviously directly influenced by Le Corbusier’s La Tourette. This illustrates how influential Brutalism was becoming and how influential La Tourette specifically was on the architecture profession at large.

⁹³ Peter Collins, “The New Boston City Hall: Kallmann McKinnell & Knowles; Campbell & Aldrich; W.J. LeMessurier & Assoc., Inc.,” *Progressive Architecture*, April 1963, pp. 130-147.

⁹⁴ “Runner-up in the Boston City Hall Competition: Romaldo Giurgola, Ehrman B. Mitchell, and Thomas R. Vreeland, Jr.,” *Progressive Architecture*, April 1963, pp. 148-153.

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press.⁹⁵ It would be 15 months before the drawings were published in *Progressive Architecture* journal in April of 1963. The Wichita Public Library design was started in early 1962 and presented on September 11, 1963. It is unlikely that in the 20 months from contract to design presentation of the Wichita project that they spent the last 5 months completely redesigning the project to be more like Boston City Hall. What is more likely is that the Boston City Hall winners, the competition runners-up and Schaefer Schirmer and Eflin were all influenced heavily by Le Corbusier's La Tourette and the new style called Brutalism.

In a perspective study drawing, dated July 11, 1963, the library design was presented with the now familiar entry pavilion, two symmetrical, glass enclosed reading rooms, surrounded by columns and the more solid floating attic, upper level space overhanging the glass reading rooms below. The projecting entry mass and mezzanine were clearly visible as well as the front and back stair and elevator cores. By this point the vertical and horizontal organization of the building had clearly been well developed. The items that were clearly not the same as the built library were the columns and "attic" windows. The columns were tapered and much more slender than the final slab columns that were built. The windows of the "attic" used a vocabulary of narrow, vertical arched windows that were dramatically different than the finned fenestration that was built (Figure 8). Perhaps the arches were a contextual nod to the Romanesque old City Hall across the street. Also missing in this scheme is the cantilevered cornice.

In a more detailed perspective rendering, dated August 13, 1963, the library was displayed in a presentation with the same recognizable form (Figure 9). The form and organization were the same as the drawing a month earlier, but the vertically oriented narrow arched fenestration marches along the entire upper floor in a manner that seems too classical for the rest of the design.

Another rendering, also dated July 11, 1963, depicted a closer view of the library. The design almost appeared to be more from the Neo-Formalist school, rather than Brutalist (Figure 10). The slender tapered columns with flared bases seemed almost too slender and classical to support the heavy brutalist upper floor, which is rendered with a concrete waffle slab construction. What is clearly represented from the final design was the podium and the blocky concrete benches which surround the podium and keep people from falling over the edge. Also visible was the mezzanine level. In the background, is a large domed structure, presumably an early representation of the design of Century II.

By March 11, 1964, the design of the library is clearly rendered in a building section with it precast concrete fins around upper floor windows and slab columns below, ala Boston City Hall. The organization of the building was clearly the same since the mid-1963 renderings, but references of Boston City Hall are clearly there. It appears that the upper floor windows fins were the most obvious thing that could have been influenced by Boston City Hall. The similarity in appearance is quite strong (Figure 18).

A professional full color rendering by architect, artist and delineator, Doran Barham was presented by March of 1964 in the newspapers, to the Wichita City Council, the Library Board and in public presentations. (Figure 18). At the same time a model of the Wichita Public Library was making the rounds to be seen by the City Council, the Library Board and various boards and civic groups. (Figure 17). Just as the contracts and design of Wichita Public Library were started before Boston City Hall, construction of the library was finished by early 1967, before the City Hall in 1968.

What can be said, is that the heroic concrete designs of the Brutalist period of Modernism were firmly planted in the minds of architects worldwide by 1962. The works of Le Corbusier had inspired an entire generation of architects and until it became cost prohibitive concrete architecture was what dominated the drawing boards of architects. The primary precedent for both the Wichita Public Library and Boston City Hall was La Tourette (1953-1960) in Eveux-Sur-Arbresle, France, near Lyon, by Swiss-French Architect, Le Corbusier.^{96 97}

⁹⁵ "Library Names New Architect: Board, Commission Agree at Meeting," *Wichita Eagle*, November 31, 1962, p. 5A.

⁹⁶ Oliver Elser and Robert J. Mclaughlin. "Email Interview with Oliver Elser, Editor of SOS Brutalism." Personal, February 20, 2020.

⁹⁷ Colin Rowe, "Dominican Monastery of La Tourette by Le Corbusier (Eveux-Sur-Arbresle, France)," *Architectural Review*, June 6, 1961, <https://www.architectural-review.com/buildings/1961-june-dominican-monastery-of-la-tourette-by-le-corbusier-veux-sur-arbresle-france/8600790.article>.

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Brutalism and the Wichita Public Library

The following comments were sent from the author of *SOS Brutalism: A Global Survey* and co-founder of SOS Brutalism, Oliver Elser regarding the Wichita Public Library:

“The Wichita Public Library is characterized by its temple-like construction design with a wide range of interesting protruding design features like precast fins around the cornice, a significant brutalist balustrade, and staged concrete pillars. With this appearance it shows parallels to the world-famous Boston City Hall by Kallmann McKinnell & Knowles, and Campbell, Aldrich & Nulty, which is a paradigm of brutalist architecture for its great monumentality and intense symbolism. There exists a huge number of brutalist buildings worldwide which are using similar design features as the Wichita Public Library and the Boston City Hall.”⁹⁸

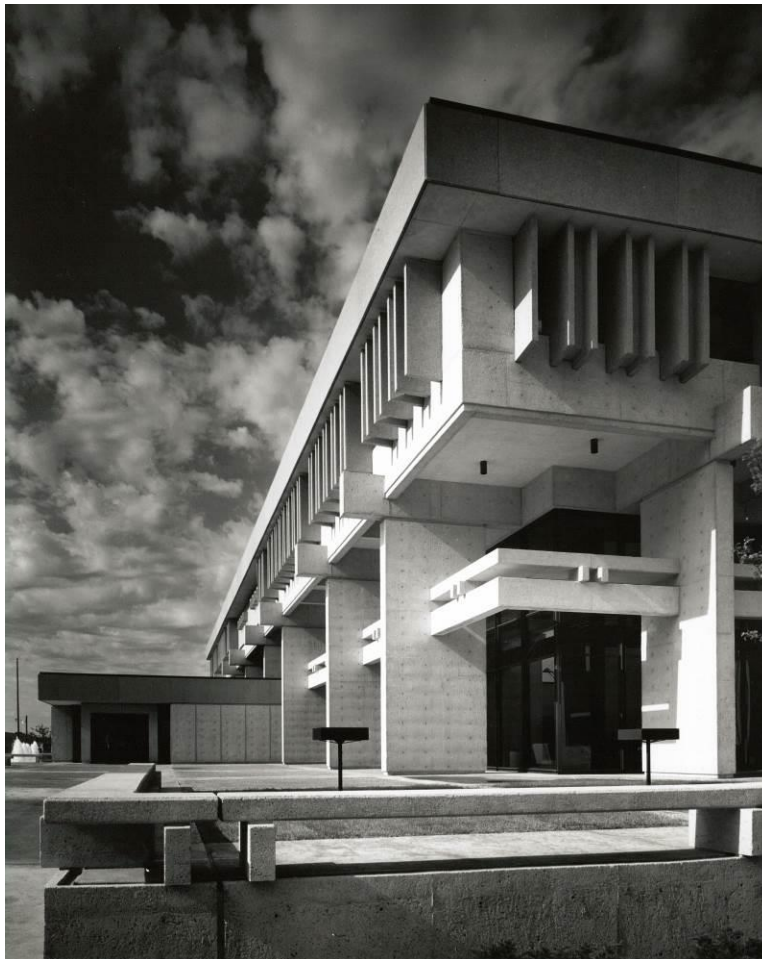


Figure 56 – Photo Detail of Northeast Corner & Entry (See Figure 34 for color version of same image) – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.

⁹⁸ Oliver Elser and Robert J. McLaughlin. “Email Interview with Oliver Elser, Editor of SOS Brutalism.” Personal, February 20, 2020.

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Historic Context of Wichita Brutalist Style Buildings:

- American Savings & Loan Association (now Sunflower Bank) – Architect, Schaefer Schirmer & Eflin
201 N. Main Wichita, KS 67202 – 1965 (Figure 49)
- YWCA Building – Architect, Schaefer Schirmer & Eflin – Figure 49
350 N. Market, Wichita, KS 67202 – 1966 (Figure 50)
- Architect’s Office Building, Architect, Griffith & Bonham –
924 N. Main, Wichita, KS 67214 – circa 1967
- McAdams Park Structures (pool & ballfield) – Architect, Charles McAfee –
1329 E. 16th St, N. Wichita, KS 67214 – 1970
- Clinton Hall, Wichita State University – Architect, Feagins and Kirsch –
1845 Fairmount Wichita, KS 67260 – 1970
- Emprise Bank (formerly National Bank of Wichita) – Architect, Platt & Associates –
3900 W. Central, Wichita, KS 67203 – 1971
- Wichita Fire Station #1 – Architect, Glenn E. Benedick – Contractor, E.W. Johnson Construction Co –
731 N. Main, Wichita, KS 67203 – 1972
- Kansas Orthopedic Center (now KVC Wichita Children’s Hospital) – Architect, Unknown –
1507 W. 21st Street, Wichita, KS 67203 – No Date ⁹⁹

Historic Context of Regional Brutalist Style Buildings:

- Kansas Judicial Center – Kiene & Bradley Architects, Mission, KS –
301 SW 10th Avenue, Topeka, KS 66612 – 1973-1978
- Immanuel Lutheran Church – Ramey Jones Architects –
2104 Bob Billings Parkway, Lawrence, KS 66409 – circa 1966
- Farmers Insurance Building (now Cleveland University) Architect, Unknown –
10850 Lowell Ave, Overland Park, KS 66210 - circa 1973-1974
- City Center Square – Architect, Skidmore Owings and Merrill Architects (SOM) –
1100 Main, Kansas City, MO 64105 – 1977
- Ten Main Center – Architect, Charles Luckman Associates, with Marshall Brown Associated Architects –
920 Main Street, Kansas City, MO 64105 – 1964-1965
- Crown Center Office/Retail Complex and Master Plan – Architect, Edward Larrabee Barnes, with Marshall Brown
Associated Architects – 2460 E. Pershing Road, Kansas City, MO 64108 – 1971
- Crown Center, San Francisco Tower – The Architect’s Collaborative (TAC), with Marshall and Brown Associated
Architects – 2510 Grand Avenue, Kansas City, MO 64108 – 1976
- Crown Center, Santa Fe Place – The Architect’s Collaborative (TAC), with Marshall and Brown Associated
Architects – 2525 Main Street, Kansas City, MO 64108 – 1976
- Crown Center Hotel (Westin Hotel) – Architect, Harry Weese & Associates, with Marshall and Brown Associated
Architects – 1 E. Pershing Road, Kansas City, MO 64108 – 1973
- St Mark Union Church – Architect, Mantel & Steele –
1101 Euclid Road, Kansas City, MO 64127 – 1967
- Kansas City International Airport – Kivett & Myers Architects –
1299 International Square, Kansas City, MO 64153 – 1972
- Missouri State Office Building – Kivett & Myers Architects –
615 E. 13th Street Kansas City, MO 64106 – 1968
- Kansas City Municipal Court Building – Architect, Linscott Kiene Haylett –
1101 Locust, Kansas City, MO 64106 – 1974 ^{100 101}

⁹⁹ Samuel L. Hildreth and Robert J. McLaughlin, “KCmodern Modernism Address Database,” February 8, 2020.

¹⁰⁰ Samuel L. Hildreth and Robert J. McLaughlin, “KCmodern Modernism Address Database,” February 8, 2020.

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Early Chronology

It had become clearly apparent by the late 1950s that the current Carnegie Library in downtown Wichita was no longer able to support the literacy needs of the growing city of Wichita. The old Carnegie Library, which had served the city since 1915 was founded with a \$75,000 grant from the Carnegie Corporation in 1912. But after 50 years the old building could no longer keep up with demand. One patron of the old Carnegie Library said to a reporter that it was “about as conducive to reading and research as the average train station. ... It had roomy reading areas, which later were crammed with high stacks.”¹⁰²

The Carnegie Library was reportedly bursting at the seams. It had been designed to hold 120,000 to 145,000 books and periodicals. When the library was moved to the new facility it was discovered to be holding 250,000 volumes. The new library would house a minimum of 450,000 volumes. The basement stack area alone was capable of housing 300,000 volumes. The Carnegie Library was 25,000 square feet. The proposed new public library would be 90,000 square feet. Fortunately, the Carnegie Library was converted into Municipal Courts, which probably saved the building from demolition until the building was placed on the National Register in 1987.¹⁰³

The funding for the library was part of the bond issue that was voted on May 23, 1961 approving \$15 million funds for a new Civic Auditorium Complex and a new library. \$12.6 million was earmarked for Century II and \$2.4 million for the new public library. Additional funds came from Federal Urban Renewal Grants.¹⁰⁴

Head Librarian of the Wichita Library System, Ford A. Rockwell would shepherd the project from beginning to completion.¹⁰⁵ Mr. Rockwell, who was Head Librarian from 1947 until his retirement in 1976, served as the primary liaison between the Library Board and the architects. For his added efforts in being the guiding force of the new project he received an added \$100 per month pay and a \$40 per month auto allowance on January 30, 1962, the same day the Library Board hired Architects, Schaefer Schirmer & Eflin.¹⁰⁶ Upon Ford Rockwell’s retirement in 1976, the first freestanding branch library, the recently built, Edgemoor Branch was renamed in his honor as the Rockwell Branch Wichita Public Library. The library remains today near the corner of 9th and Edgemoor, adjacent to Edgemoor Park. Upon being told of this honor, Mr. Rockwell asked for the library to be named after his late wife, Barbara. In a compromise the Library Board named the children’s area in her honor.¹⁰⁷

The Wichita Library Board awarded the contract for a new Wichita Public Library to Architects, Schaefer Schirmer Eflin on January 30, 1962 in a joint meeting with the City Commission. Mayor, H. P. Lindsley and Library President, R.M. Long made the announcement of the unanimous decision after the meeting. A few months earlier the Library Board had originally selected Architect, Robert Morris, the architect of the domed Wichita Cotillion Ballroom (1960), but the city commission had disagreed with the decision. Robert Morris was an interesting choice considering that the early schemes for the Civic Center site showed a smaller domed library building next to Century II. Robert Morris withdrew his application for the commission in a letter read at the meeting. Morris sighted another contract that would require him to be

¹⁰¹ Well-known American Architects of the Brutalist style were:

Paul Rudolf: Temple Street Parking Garage, New Haven, CN (1958-63); Art & Architecture Building Yale (1959-63); Christian Science Organization Building, University of Illinois (1962); Boston Government Service Center (1962-71); Dartmouth Campus University of Massachusetts (1962-72). Marcel Breuer: St Johns Abbey Church (1950-61); Whitney Art Museum, New York City (1964-66). Louis Kahn: Richard’s Medical Research Laboratories, University of Penn (1957-65); Salk Institute (1962-65). Eero Saarinen: Milwaukee County War Memorial (1955-57). Anshen & Allen: Chapel of the Holy Cross, Sedona, AZ (1957). Sert, Jackson and Associates (Josep Luis Sert): Holyoke Center, Cambridge MA (1958- 65) Law & Education Tower, Boston College (1962). Harry Weese: Washington D.C. Subway System (1966-71); Metropolitan Correctional, Center Chicago, IL (1975). I.M. Pei: Mesa Laboratories, National Center for Atmospheric Research, Boulder, CO (1961-1966); City Hall Dallas (1972-78); Herbert F. Johnson Museum of Art, Ithaca NY (1973)

¹⁰² Steve Sells, “New City Library Is Key Structure in Rejuvenation,” *Wichita Eagle and Beacon*, January 5, 1969, p. 36H.

¹⁰³ Dale Daugherty, “Wichitans Get Look At Library,” *Wichita Eagle*, March 12, 1964, pp. 1A-2A.

¹⁰⁴ “History of Century II.”

¹⁰⁵ Dale Daugherty, “Wichitans Get Look At Library,”

¹⁰⁶ “Library Names New Architect: Board, Commission Agree at Meeting.”

¹⁰⁷ “Wichita Public Library - Rockwell Branch Library,” accessed May 16, 2020, <https://www.wichitalibrary.org/Locations/Pages/rockwell.aspx>.

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away for substantial periods of time as the reason for withdrawing his name. An official announcement took place a few days later in an open meeting.¹⁰⁸

Preliminary design drawings were approved on September 10, 1963 by the Wichita City Commission,¹⁰⁹ and on March 11, 1964, plans were presented to the Wichita Library Board (Figures 9).¹¹⁰

The architects constructed a presentation model and hired artists to create special renderings of the project, which appeared in the *Wichita Eagle* newspaper. The model appeared in the *Wichita Eagle* on March 12, 1964 (Figure 17). An entire feature article about the new library was presented to the community in the paper on April 15, 1964. In this article the rendering by professional architectural illustrator, Doran Barham was presented to the public for the first time (Figure 18).¹¹¹ This same rendering appeared on an easel with Architect, Robert Eflin in a *Wichita Eagle* photo and article on November 12, 1964.¹¹²

The design for the library also appeared in the renderings done for the Performing Arts and Convention Center by the same illustrator also in 1964.

Architect, Robert Schaefer said that “under the plans, the library cannot be expanded upward or outward.”¹¹³ Instead the building was designed with movable partitions that could be relocated or deleted to expand the library into unused space that was left unfinished when the library was first opened. The Wichita Library Board approved the plans after some revisions on November 11, 1964.¹¹⁴

Working Drawings were completed on March 15, 1965.¹¹⁵ Bids for the library were opened on April 26, 1965. Martin K. Eby Construction Company, Inc. was the winning General Contractor.¹¹⁶ Eby Construction was the same contractor who would build Century II next door. Eby Construction was also already gaining experience in the construction of Brutalist concrete buildings with the I.M. Pei designed, Mesa Laboratories, National Center for Atmospheric Research in Boulder, Colorado (1961-1966).¹¹⁷

Construction contracts for the new Wichita City Library were signed on May 4, 1965 with a \$2.4 million price tag.¹¹⁸ The Stein Brothers Fur Company, at 201 S. Main was the last building to be razed on May 17, 1965 to make way for the new library.¹¹⁹ A building permit was issued on May 22, 1965¹²⁰ and the groundbreaking ceremonies were held on May 27, 1965.¹²¹

The first concrete footings for the new library building were poured on June 10, 1965. Revision drawings were issued in by the architects on July 1965. The biggest change in the drawings was the addition of a basement level sally port with two symmetrical ramps. The change allowed protected inside loading of the bookmobile and moved shipping and receiving to that level as well. The recovered space was turned into a large meeting room with a back terrace over the sally port.

¹⁰⁸ “Library Names New Architect: Board, Commission Agree at Meeting.”

¹⁰⁹ “Library Board Members Still Hope to Avoid Use of Funds for Unneeded Land for Structure,” *Wichita Eagle*, September 12, 1963, p. 5A.

¹¹⁰ Dale Daugherty, “Wichitans Get Look At Library,”

¹¹¹ “Occupancy of New City Library Is Scheduled for Fall of 1966,” *Wichita Eagle*, April 15, 1964, pp. 1A & 14A.

¹¹² “Wichita Library Board Approves Basic Plans for New Civic Facility.”

¹¹³ Dale Daugherty, “Wichitans Get Look At Library,”

¹¹⁴ “Wichita Library Board Approves Basic Plans for New Civic Facility.”

¹¹⁵ “The Wichita City Library.” Working Drawings by Schaefer Schirmer & Eflin Architects, 2/15/65. SJCF Architects Archive.

¹¹⁶ “Wichita Library Bids Opened,” *Wichita Eagle*, April 27, 1965, p. 1.

¹¹⁷ “I.M. Pei's Mesa Lab in Colorado Captured in New Photographs,” Dezeen, accessed June 14, 2020, <https://www.dezeen.com/2019/05/18/im-pei-mesa-lab-colorado-tom-ross/>.

¹¹⁸ “Library Construction Contracts Signed,” *Wichita Eagle*, May 5, 1965, p. 1.

¹¹⁹ “Last Building Being Razed for New Library,” *Wichita Eagle*, May 18, 1965, p. 5A.

¹²⁰ “Library Building Permit Issued,” *Wichita Eagle*, May 23, 1965, p. 3C.

¹²¹ “Library Groundbreaking Celebration,” *Wichita Eagle*, May 27, 1965, p. 5A.

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By April 10, 1966 the building was reported to be 70% complete.¹²² By June 9, 1966 the building was reported as 81% complete and the Library Board approved the special order of \$73,330 worth of special-order carpet in a bright harvest gold colorway.¹²³

The Wichita Library Board made a final inspection tour and took procession the new library on November 14, 1966. It was noted that the carpet would be installed in two weeks.¹²⁴

By January of 1967, the bright harvest gold berber carpet was installed as planned and the last of the custom black walnut furnishings and bookshelves were set in place. On January 29, 1967, 600 students gathered in a chain gang to transfer 200,000 books across Main Street from the old Carnegie Library to the new Wichita Public Library. (Figure 43).¹²⁵ The grand opening and ribbon cutting festivities finally took place on March 13, 1967. In attendance were the Mayor of Wichita, the City Council, Library Board and Head Librarian Ford Rockwell.^{126 127}

Construction of the new library took 23 months and ran from May of 1965 to March of 1967. It finished two years ahead of Century II and the final cost of the library including land was \$2.6 million (Figures 41-42).¹²⁸

“And it will be “new” for quite some time, with an architecture which won’t soon be dated, and considerable expansion capacity for future growth,” said Wichita Eagle and Beacon writer Steve Sells in 1969.¹²⁹

Sells Prepared an excellent description of the Library when it was opened:

“Forty feet high, 90,000 square feet big and gold-bronze-tan handsome, Wichita’s new main City Library rises or all to see as one of the most attractive and visible features downtown (Figure 44). ...

“The new library has a basement with stack space for 300,000 volumes, equipment space, extension service office and future work areas. Main floor is about 90 feet by 220 feet, with a second floor extending out from it about 14 feet. There is a on a three-to-four-foot high podium, is surrounded by a landscaped patio-type area with walkaways, trees and grass. A pool and fountain grace the library near the main doors on the west side. Access is by steps and curving ramps onto the podium.

“One of the most notable features of the styling is the use of bronze-tinted glass on 75 per cent of the wall area on three sides. The rest of the exterior is sandblasted, exposed concrete and darker precast concrete with exposed aggregate finish. Colors are tannish, with dark-bronze colored aluminum.

“Inside the impression is of large, friendly, warm-shaded comfort. The cushiony gold colored carpeting which covers all public are floors lends a distinguished air, brightens the atmosphere and helps maintain a relaxed quiet.

“The ground floor houses the general circulation department, with the main desk to the right of the main entrance. To the left is a display area, containing silver service from the former heavy cruiser USS Wichita. Near the entrance are two elevators and a circular information desk, and carpeted stairs. The desk area of the circulation department is serviced by a pneumatic tube system, making it possible to get books from the stacks within seconds. The high-ceilinged general book area on the ground floor contains the bulk of the general reading material, including fiction and non-fiction. Book stacks and movable tables subdivide the area, allowing flexibility. Browsing is encouraged.

¹²² “New Library 70% Complete,” *Wichita Eagle and Beacon*, April 10, 1966, p. 1D.

¹²³ “Contracts for New Library Carpet,” *Wichita Eagle and Beacon*, June 9, 1966, p. 10A.

¹²⁴ “Library Board Tours and Takes Possession of New Facility,” *Wichita Eagle*, November 15, 1966, p. 5A.

¹²⁵ “Major Events in Wichita in 1967,” *Wichita Eagle*, December 31, 1967, p. 1D.

¹²⁶ “Library to Open March 13,” *Wichita Eagle*, March 5, 1967, p. 1B.

¹²⁷ “New Library Opens Today,” *Wichita Eagle*, March 13, 1967, p. 1.

¹²⁸ “New Library Opens Today.”

¹²⁹ Steve Sells, “New City Library Is Key Structure in Rejuvenation.”

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“The rear portion is a receiving area with employee entrance, service elevator and custodial areas.

“The mezzanine, taking up the middle third of the of the building, is 75 by 120 feet. And holds a large business, tax and technology section. It also has a lounge stocked with periodicals, and balcony areas on the north and south.

“The third, or second main, floor is 130 by 260 feet. It houses the administrative section; children’s library; meeting rooms, including one of 75-seat capacity; a 250-seat auditorium; fine arts section with headphone-equipped phonographs, thousands of recordings and many framed art works for loan; lounge areas; special displays; rest rooms; staff service, and acquisition areas.

“Luminous ceilings and large lighting areas bring out the color and texture of the extensive walnut and cork trim. Library patrons have several types of comfortable chairs in which to relax.”¹³⁰

Wichita Library Interior Design

Schaefer Schirmer Eflin prepared a separate bid package for the interior design of the new Wichita Public Library. The drawings were dated April 20, 1966 and included millwork and furniture. Most of the surface finishes were rather simple and raw as would be expected in Brutalist design. There was large amounts of exposed concrete and glass for walls. On the main level and mezzanine, the few partitions were mostly covered with black walnut paneling (Figure 30). Ceilings in these areas were mostly exposed concrete with an acoustical finish. Under the mezzanine was a luminous ceiling with walnut baffles. Interior partitions were finished with simple plaster in service areas and a suspended acoustical ceiling. The upper floor also had a suspended acoustical ceiling. Most of the wall surfaces were a mixture of black walnut and cork (Figure 32). The exception to this was at exterior walls where the precast concrete was left exposed. Yellow Gold colored carpet was used throughout. Remnants of this carpet can still be seen today beneath the present carpet.

Furniture for the interior was carefully laid out in the plans. The design was originally specified as all Knoll furniture according to Vernon Miller, who worked as an interior designer for SJCF for nearly 45 years. At the time of the library furniture fit-out Vernon worked as a furniture rep. The original Knoll specification came in over budget. Vernon was able to come up with a table manufacturer, Oklahoma Fixture Company, who built the various size library tables in the style of Florence Knoll designs. The tabletops had 1/8” thick walnut veneers and triple-chrome plated square tube legs for years of library service. Hundreds of the study chairs were originally specified as a Knoll 72C armless executive chairs by Eero Saarinen (Figure 31-32). Lounge chairs were specified as Florence Knoll designed cube chairs (Figure 30). Close matches for both designs were found from Steelcase Furniture. A few designs from Knoll furniture remained in the final design. A Saarinen designed Tulip base cocktail table sits in the center of four Asko Stendig swivel club chairs in the lobby of the upper level. In the adjacent large meeting room rows of David Rowland 40/4 chairs sat facing west (Figure 33).

Many other pieces of specialized library furniture were custom designed by the architects. These items were meticulously detailed in their six-sheet interior package. There were items like the circulation desk, the circular information desk, card catalogs, display cases, display shelving units and special storage cabinets that were all manufactured by Oklahoma Fixture Company with walnut and chrome tube detailing (Figure 27-32). Even some of the off-the-shelf items were modified with walnut detailing. Much of this detailing was inspired by the simple modern designs by Florence Knoll.

Contextual Relationship to Surrounding Structures

The Wichita City Library presents a Modern interpretation of a classical, temple-like, form to its predecessor Carnegie Library across Main Street. While it is not on axis with the older neighbor, it respectfully faces the building and presents a handsome counterpoint to its historic colleague. The newer library clearly holds its own as an equal and expresses an appropriate heroic civic presence.

¹³⁰ Steve Sells, “New City Library Is Key Structure in Rejuvenation.”

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While at first glance, it seems that the library and the neighboring Century II are very dissimilar versions of Modern architecture, when you dig deeper, there are similarities that become apparent. Both buildings share a vocabulary of earth-colored concrete. Both buildings were built with a combination of cast-in-place concrete and precast concrete with exposed aggregate. Both buildings express their structural columns at the exterior skin of the building in a Modern manner. Both buildings contrast their exterior structural columns with glass immediately adjacent to each side, emphasizing the structural expression. And both buildings have a strong Prairie Style horizontality.

Dean Bradley, a Wichita architect for forty-five years, said some consider the library to be a “Brutalist interpretation of the Prairie Style.” The Prairie Style features horizontal lines, sits “well-connected to the ground,” and uses natural materials.¹³¹

In a 1964 presentation to the Library Board, Architect, Robert Eflin pointed out, “The structure, which will rise 40 feet above the 3 or 4 foot high podium, has been designed to be in harmony with the Civic Center auditorium (Century II) auditorium complex in color and texture. This means that the walls will be golden-tan hue.” In fact, both buildings used color additives to the concrete to better control the color outcome. This was a conscious choice to use colored concrete for both complexes so that they were sympathetic with the limestone Carnegie Library and Old City Hall across the street.¹³²

Both Century II and the Wichita Public Library present a strong horizontal parapet at the tops of their facades. Architect, Robert Schaefer pointed out that “the horizontal line of the roof of the library will be at approximately the same level as the level which the roof of the (Century II) dome commences.” In fact, both buildings surround their roofs with a parapet made of very similar exposed aggregate precast panels. On close inspection the panels appear to use the same caramel color, exposed aggregates.¹³³

Authors, David Sachs and George Erlich say of the new Wichita Public Library:

“The three-story Modern building relates effectively to the Richardsonian Romanesque Old Wichita City Hall and to the Beaux-Arts (Carnegie) public library across Main Street, thereby helping to form a well-defined Public Space. The new library, through informal composition, is unmistakably civic in character. The exposed concrete structure, vertical concrete shading fins, and deep-set windows give the building massiveness akin to its neighbors, yet the horizontality of the overhanging third floor and uninterrupted cornices give it a sense of lightness and accessibility. The Brutalist materials and forms of the façade are carried consistently through the building’s interior.”¹³⁴

Significance

The Wichita Public Library is a worthy design based on its proficiency and excellence as an example of Brutalist architecture alone. According to Chris Fein, Architect and Professor of Architectural History and Design at Kansas State University, “The design of the (Wichita Public) Library is the most significant example of Brutalist Design in Kansas and maybe one of the best in the Midwest.” He also argues that it is “on the basis of design excellence, the best example of Modern architecture in Wichita.”¹³⁵

The firm of Schaefer Schirmer and Eflin felt so strongly about the quality of their finished project when it was completed that they hired Julius Shulman (1910-2009), famous California photographer of Modern architecture to come to Wichita to shoot photographic images of the library. According to filmmaker, Eric Bricker, in the documentary movie *Visual Acoustics*, “It’s a simple, but true statement that Julius Shulman is the most important architectural photographer in

¹³¹ “Architects See 50-Year-Old Wichita Library as Brutally Honest” (Wichita Eagle, May 30, 2017), <https://www.kansas.com/news/politics-government/article153305214.html>.

¹³² “Wichita Library Board Approves Basic Plans for New Civic Facility,” *Wichita Eagle*, November 12, 1964, p. 3B.

¹³³ Dale Daugherty, “Wichitans Get Look At Library.”

¹³⁴ David H. Sachs and George Ehrlich, *Guide to Kansas Architecture*

¹³⁵ Christopher Fein and Robert J. McLaughlin. “Email interview with Christopher Fein, Architect, Professor of Architecture and Architectural History.” Personal, January 18, 2020.

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history. Architects live and die by the images that are taken of their work. Photographer Julius Shulman has defined the way we look at Modernism.” Shulman is best known for the famous nighttime photo of the Stahl House, Case Study House #22, for *Arts + Architecture Magazine*, where two young women sit in a house perched high above the streetlights of Los Angeles below.¹³⁶

While in Wichita, Shulman shot both color and black & white images of the project. These images and thousands of others have recently been added to a digital archive hosted by the Getty Museum in Los Angeles. The original prints and negatives of Shulman’s life work of photographing Modern architecture from 1936 to 1986 are housed at the Getty. The project number for the library images at the Getty is #4218 and they were shot on 5/28, 5/29 and 5/30/1967. According to the Getty digital catalog, “Shulman’s prolific career has helped to promote and broaden the knowledge of modern architecture by the thoughtful manner which he conveyed architectural design.”¹³⁷

Terry Wiggers, principal of the firm SJCF said of the Wichita Public Library:

“It is built in the architectural style of Brutalism, which is meant to be functional and plain. It was a popular style for public buildings in the 1960s, and it gained prominence when Boston City Hall was built in the same style around the same time.

“The architecture is very solid and stable, which makes a statement about the importance of literacy in our society and community. The library building manages to convey openness. Sometimes, prominent solid buildings end up appearing opaque and uninviting, but much of the library’s exterior is glass. It does both, it calls you in to check the stacks, but its robust architecture.

“The design also uses architectural language to remind an observer of its purpose. The rows of vertical concrete beams (fins) look like books on a shelf. It’s hard to let go of something that, structurally, could maybe last 100 years. Outside of Century II, it’s probably about as iconic as any building we’ve got.”¹³⁸

The Wichita Public Library began being recognized as a significant piece of architecture when it was almost brand new. The library is the only Wichita building to ever receive a National Merit Award from the American Institute of Architects (Figure 20).¹³⁹ In 1968, the Fourth Library Building Awards program, sponsored by the American Institute of Architects, the American Library Association and the National Book Committee, honored the Wichita Public Library as one of seven libraries nationally to receive an award. The libraries were broken down into three categories. Three awards were given in the academic category, three in the public library category and one in the school library category.

As part of this honor, all seven libraries were published in *American Library Association (ALA) Bulletin*¹⁴⁰ According to jurors of the awards program, “This library demonstrates a functional plan with good distribution of services and users. The pleasant and inviting interior environment can be seen and appreciated also from the outside. The exterior design is in harmony in mass and proportion with its surroundings.” Photos by Julius Shulman accompanied the article, a traveling exhibit and a presentation at an awards ceremony.^{141 142}

¹³⁶ *Visual Acoustics: The Modernism of Julius Shulman* (Documentary Film, Out of the Box Productions, 2008).

¹³⁷ “Wichita Public Library,” *Job 4218: Schaefer, Schirmer, and Eflin, Wichita Public Library, (Wichita, Kan.)* (Getty Research Institute Special Collections), accessed November 11, 2019, rosettaapp.getty.edu/delivery/DeliveryManagerServlet?dps_pid=IE73541.

¹³⁸ Emily Behlman, “My Favorite Building: Wichita Public Library Structure Robust Yet Inviting,” *Wichita Business Journal*, January 30, 2015, <https://www.bizjournals.com/wichita/blog/2015/01/my-favorite-building-wichita-public-library.html>.

¹³⁹ Terry Wiggers and Robert J. McLaughlin. “Phone Interview with Terry Wiggers, Architect and Principal of SJCF Architects.” Personal, November 7, 2019.

¹⁴⁰ “Fourth Library Buildings Awards,” *ALA Bulletin*, vol 62, no. 5 (1968): pp. 497-504, JSTOR, www.jstor.org/stable/25697862, Accessed January 22, 2020.

¹⁴¹ “Fourth Library Buildings Awards,” *ALA Bulletin*.

¹⁴² Presentation of the awards was given at a ceremony during National Library Week, April 21-27. The winners were displayed on April 22 at the US Department of Health, Education and Welfare in Washington D.C. The American Library Association displayed the winners at their annual conference in Kansas City, Missouri on June 23-29.

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In addition, the article mentions that the library was “Supported by funds under Title II of the Library Services and Construction Act.” It also credits Ford Rockwell as the Head Librarian of Wichita during the design and construction process.¹⁴³

Further reinforcing the significance when new, the Wichita Public Library was published in the *AIA Journal* in an article about libraries in May 1968. Publication of any firm’s projects in architectural journals at the time was quite an honor and recognition of superior design and technical accomplishment. Ironically, the cover of that issue of the *AIA Journal* featured the Brutalist Yale Arts and Architecture Building by Paul Rudolph, one of the best-known Brutalist buildings in the US. Of the seven projects that received Merit Awards, four of them were Brutalist designs, including one project by well-known Bauhaus Architect, Marcel Breuer, FAIA and Associated Architect, Hamilton P. Smith AIA for their design of the St. John’s University Library in Collegeville, Minnesota. St Johns Abbey and University is the site of Breuer’s Brutalist Masterpiece, Abbey of St. Johns the Baptist (1954-1961).^{144 145}

According to Alan Hess, Architect, Historian and Author of over 20 books on Modern architecture:

“This Brutalist (Wichita Public) Library is distinctly Modern in using modern materials and twentieth century engineering methods to create a large building, which seems to defy gravity. The muscular columns of the first and second floor, for example, effortlessly lift the third floor high into the air. The design features a rich counterpoint of solids and voids, of verticals and horizontals, of solid concrete and sleek glass, expressing the structure and the spaces within.”¹⁴⁶

Conclusion

The Wichita Public Library is one of the earliest buildings in Central Kansas to be designed in the Brutalist Style and has been deemed by architectural historians as one of the best examples of the concrete style in the region. It is also an excellent example of a style that was relatively short lived – Brutalism only lasted for about a decade in the United States. The library is one of the most authentic examples of the style in the region with its undiluted concrete construction and maintains an exceptional level of historic integrity with its character defining features intact. It also was designed by one of the most revered and prolific local architects of that region, who were strong proponents of Modernism in the 1960s and 1970s. The project was also recognized for design excellence even when it was new. The Wichita Public Library has proven to be an enduring example of the style serving the community as a major educational institution for fifty years. With some regular maintenance, the building could easily last another one hundred years in a new function. The Wichita Public Library is eligible for listing in the National Register of Historic Places as an excellent example of the Brutalist style.

¹⁴³ “Fourth Library Buildings Awards,” *ALA Bulletin*.

¹⁴⁴ “AIA Library Awards,” *AIA Journal*, May 1968, pp. 87-90.

¹⁴⁵ “The Saint John's Abbey and University Church,” Saint John's Abbey, accessed January 11, 2020, <https://saintjohnsabbey.org/church>.

¹⁴⁶ Alan Hess and Robert J. McLaughlin. Email Interview with Alan Hess, Architect and Architectural Historian. Personal, January 22, 2020.

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Wichita Public Library – Main Branch
Name of Property

Sedgwick, Kansas
County and State

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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: _____

Historic Resources Survey Number (if assigned): _____

Wichita Public Library – Main Branch
Name of Property

Sedgwick, Kansas
County and State

10. Geographical Data

Acreege of Property 4

Provide latitude/longitude coordinates OR UTM coordinates.

(Place additional coordinates on a continuation page.)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1	<u>14S 646419</u> Northing:	<u>4172206</u> Easting:	3	<u>14S 646524</u> Northing:	<u>4172025</u> Easting:
2	<u>14S 646521</u> Northing:	<u>4172151</u> Easting:	4	<u>14S 646422</u> Northing:	<u>4172024</u> Easting:

Verbal Boundary Description (describe the boundaries of the property)

The nominated property boundary is the entire legal parcel of LOT 1 EXC PART PLATTED AS EAST BANK DEVELOPMENT ADD. BLOCK 2 CIVIC CENTER SOUTH ADD. EXEMPT 527-1. It is bound by W English Street to the south, and includes the parking lot to the south the structure. The east boundary is along South Main Street up to Century II Drive. The north boundary continues northwest following the arch of Century II Drive until XX feet south of the entrance to S Cancun Street. From that point the west boundary continues straight south to W English Street at the round-about just outside the southwestern boundary corner.

Boundary Justification (explain why the boundaries were selected)

The nominated property boundary includes the entire parcel on which the library sits so that the surrounding planned and designed landscape is included as a significant feature of the property.

11. Form Prepared By

name/title Robert McLaughlin

organization None/concerned citizen date May 2020

street & number 5154 Roundtree Street telephone unlisted

city or town Shawnee state KS zip code 66226

e-mail robert.mclaughlindesign@gmail.com

Property Owner: (complete this item at the request of the SHPO or FPO)

Name City of Wichita

street & number 455 N. Main Street telephone _____

city or town Wichita state KS zip code 67202-1600

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.).

Wichita Public Library – Main Branch
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Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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.

Additional Documentation

Submit the following items with the completed form:

Photographs

Submit clear and descriptive photographs. The size of each digital image must be 1600x1200 pixels (minimum), at 300 ppi (pixels per inch) or larger. Key all photographs to a sketch map or aerial 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.

Photograph Log

Name of Property: Wichita Public Library
City or Vicinity: Wichita
County: Sedgwick State: KS
Photographer: Kimber Vannurden
Date Photographed: February 1, 2020

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

Photo Number	View	Description
#1	W	Exterior View of Front Elevation from East on Main Street
#2	SW	Exterior View from Northeast
#3	S	Exterior View of Side Elevation from North on Tlanepantla Street
#4	SE	Exterior View from Northwest
#5	E	Exterior View of Back Elevation from West on South Cancun Street
#6	NE	Exterior View from Southwest
#7	N	Exterior View of Entry Pavilion from South
#8	N	Interior View of Entry Foyer from South Entry Doors
#9	W	Interior View from Entry Foyer into Lobby with Circulation Desk and Information Desk
#10	N	Interior View of Elevators Doors and Circulation Desk
#11	S	Interior View of Main Open Stair
#12	W	Interior View of added Opening and Ornamental Stair to Basement Level
#13	NE	Interior View of Added Opening and Ornamental Stair Looking Back to Lobby
#14	NW	Interior View of Reading Room Looking Northwest to Exterior Window Wall
#15	S	Interior View of Reading Room Looking South to Mezzanine Level
#16	S	Interior View of Mezzanine Looking at Main Open Stair
#17	W	Interior View of Mezzanine Looking to Back Wall

Wichita Public Library – Main Branch
Name of Property

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#18	S	Interior View of Upper Level Lobby
#19	W	Interior View of Upper Level Meeting Room
#20	S	Interior View of Upper Level Children’s Area Entrance
#21	S	Interior View of Upper Level Children’s Storytime Area
#22	NE	Interior View of Upper Level Fine Arts and Music Area with Book Lifts
#23	NW	Interior View of Upper Level Fine Arts and Music Area
#24	N	Interior View of Ornamental Stair at Basement Level

Wichita Public Library – Main Branch
Name of Property

Sedgwick, Kansas
County and State



Photo #1 – Exterior View of Front Elevation from East on Main Street



Photo #2 – Exterior View from Northeast

Wichita Public Library – Main Branch
Name of Property

Sedgwick, Kansas
County and State



Photo #3 – Exterior View of Side Elevation from North on Tlanepantla Street



Photo #4 – Exterior View from Northwest

Wichita Public Library – Main Branch
Name of Property

Sedgwick, Kansas
County and State



Photo #5 – Exterior View of Back Elevation from West on South Cancun Street



Photo #6 – Exterior View from Southwest

Wichita Public Library – Main Branch
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Photo #7 – Exterior View of Entry Pavilion from South



Photo #8 – Interior View of Entry Foyer from South Entry Doors

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Photo #9 – Interior View from Entry Foyer into Lobby with Circulation Desk and Information Desk



Photo #10 – Interior View of Elevators Doors and Circulation Desk

Wichita Public Library – Main Branch
Name of Property

Sedgwick, Kansas
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Photo #11 – Interior View of Main Open Stair

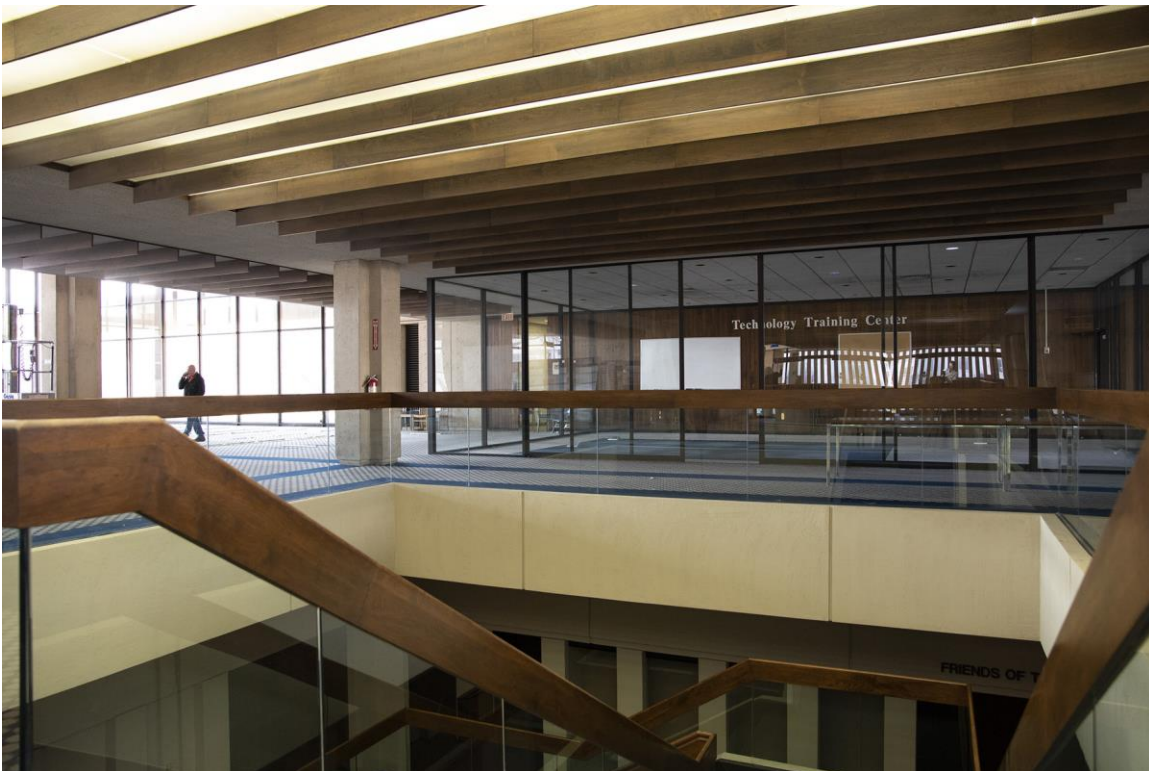


Photo #12 – Interior View of Added Opening and Ornamental Stair to Basement Level

Wichita Public Library – Main Branch
Name of Property

Sedgwick, Kansas
County and State



Photo #13 – Interior View of Added Opening and Ornamental Stair Looking Back to Lobby

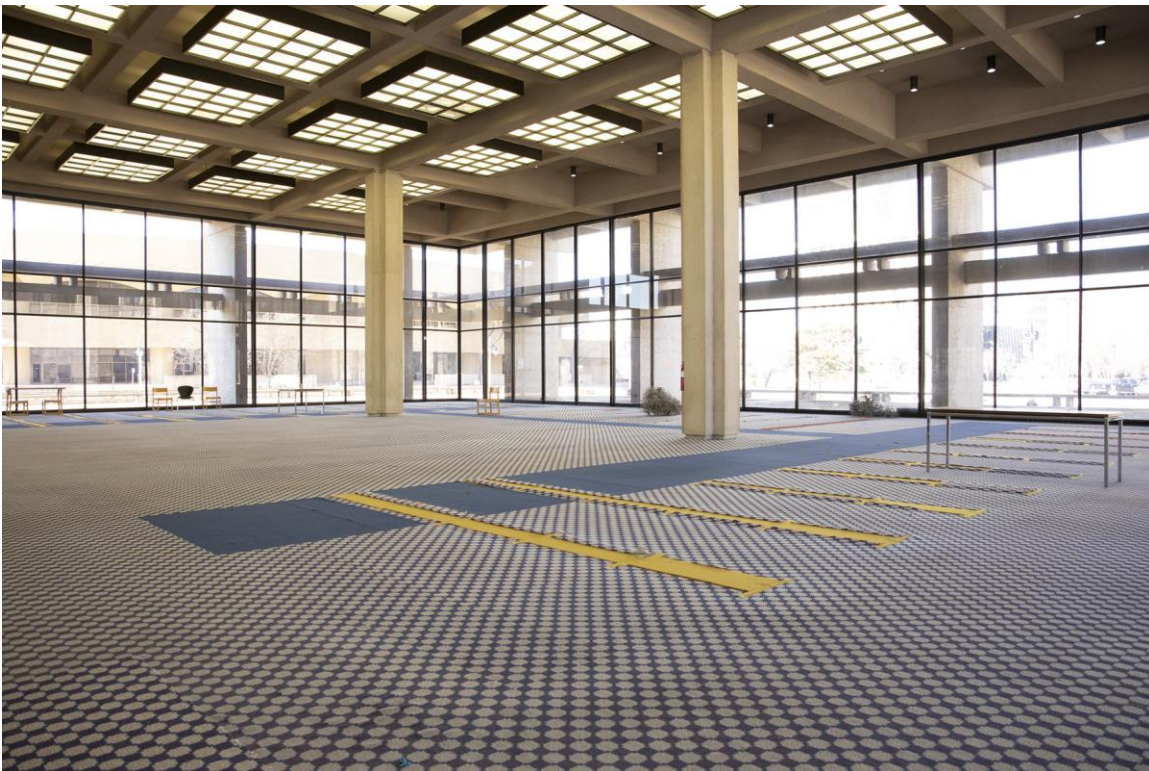


Photo #14 – Interior View of Reading Room Looking Northwest to Exterior Window Wall

Wichita Public Library – Main Branch
Name of Property

Sedgwick, Kansas
County and State



Photo #15 – Interior View of Reading Room Looking South to Mezzanine Level

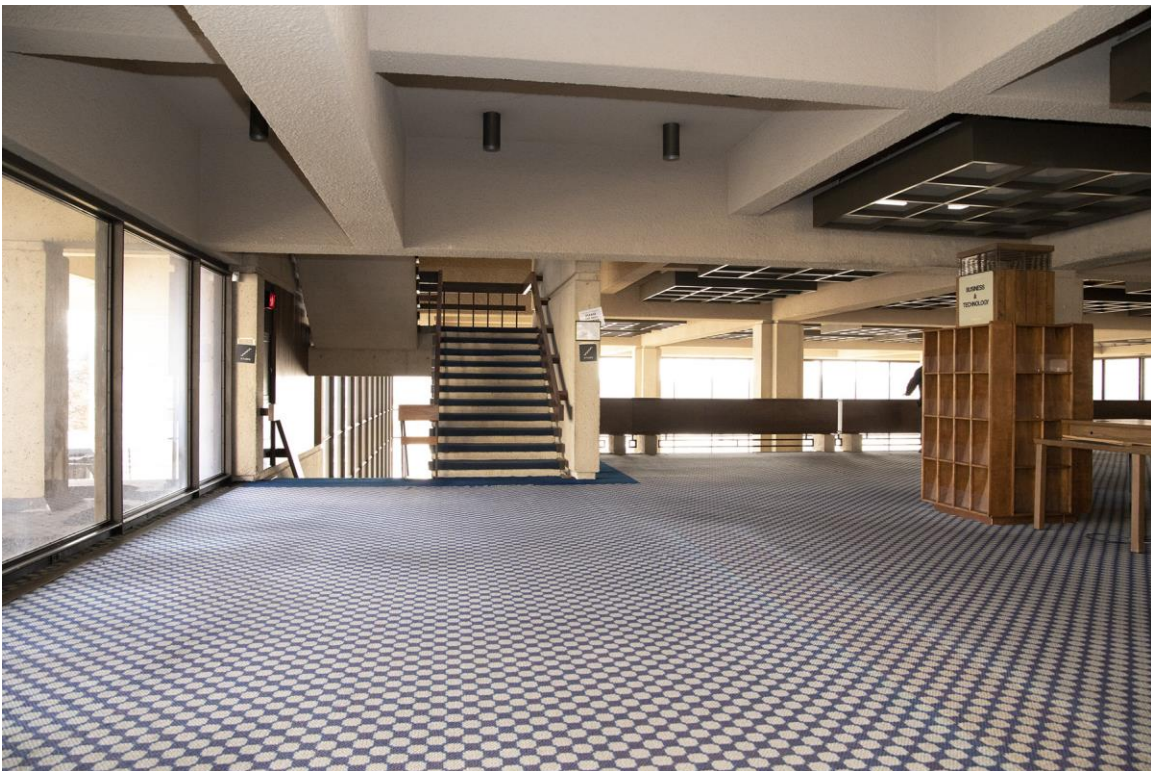


Photo #16 – Interior View of Mezzanine Looking at Main Open Stair

Wichita Public Library – Main Branch
Name of Property

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County and State



Photo #17 – Interior View of Mezzanine Looking to Back Wall



Photo #18 – Interior View of Upper Level Lobby

Wichita Public Library – Main Branch
Name of Property

Sedgwick, Kansas
County and State



M

Photo #19 – Interior View of Upper Level Meeting Room



Photo #20 – Interior View of Upper Level Children's Area Entrance

Wichita Public Library – Main Branch
Name of Property

Sedgwick, Kansas
County and State



Photo #21 – Interior View of Upper Level Children’s Storytime Area



Photo #22 – Interior View of Upper Level Fine Arts and Music Area with Book Lifts

Wichita Public Library – Main Branch
Name of Property

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Photo #23 – Interior View of Upper Level Fine Arts and Music Area

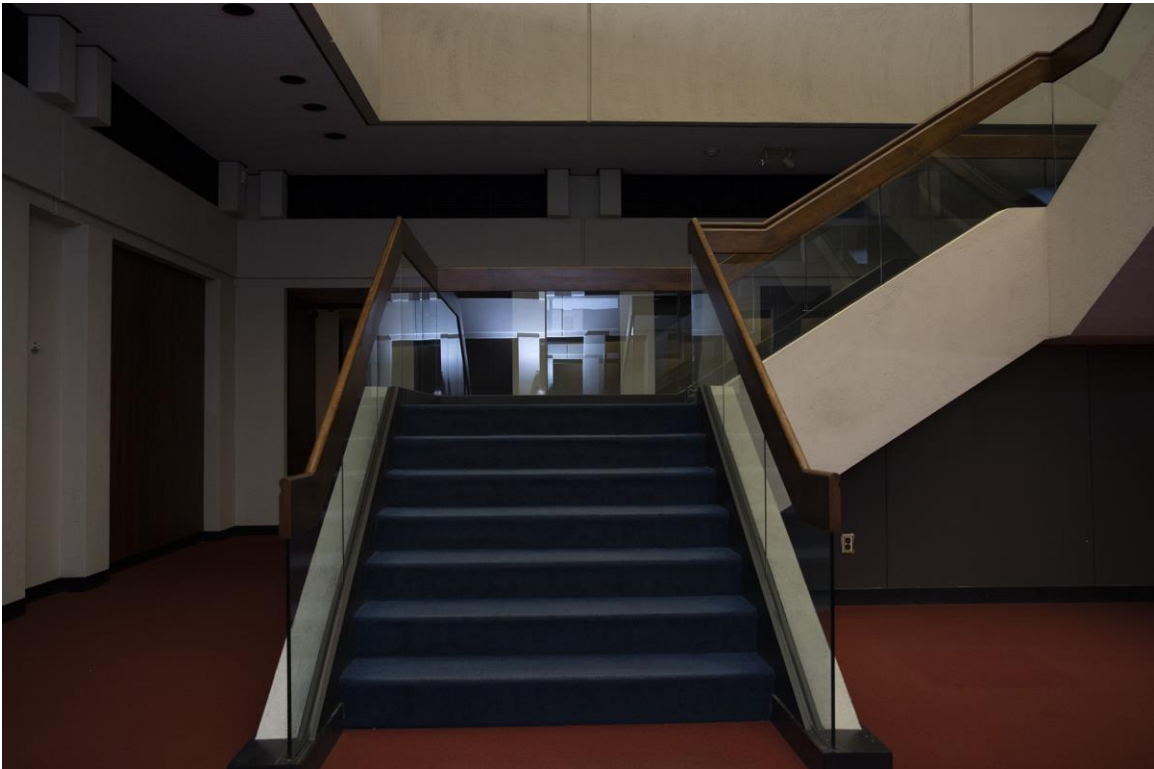


Photo #24 – Interior View of Ornamental Stair at Basement Level

Figures

Include GIS maps, figures, scanned images below.

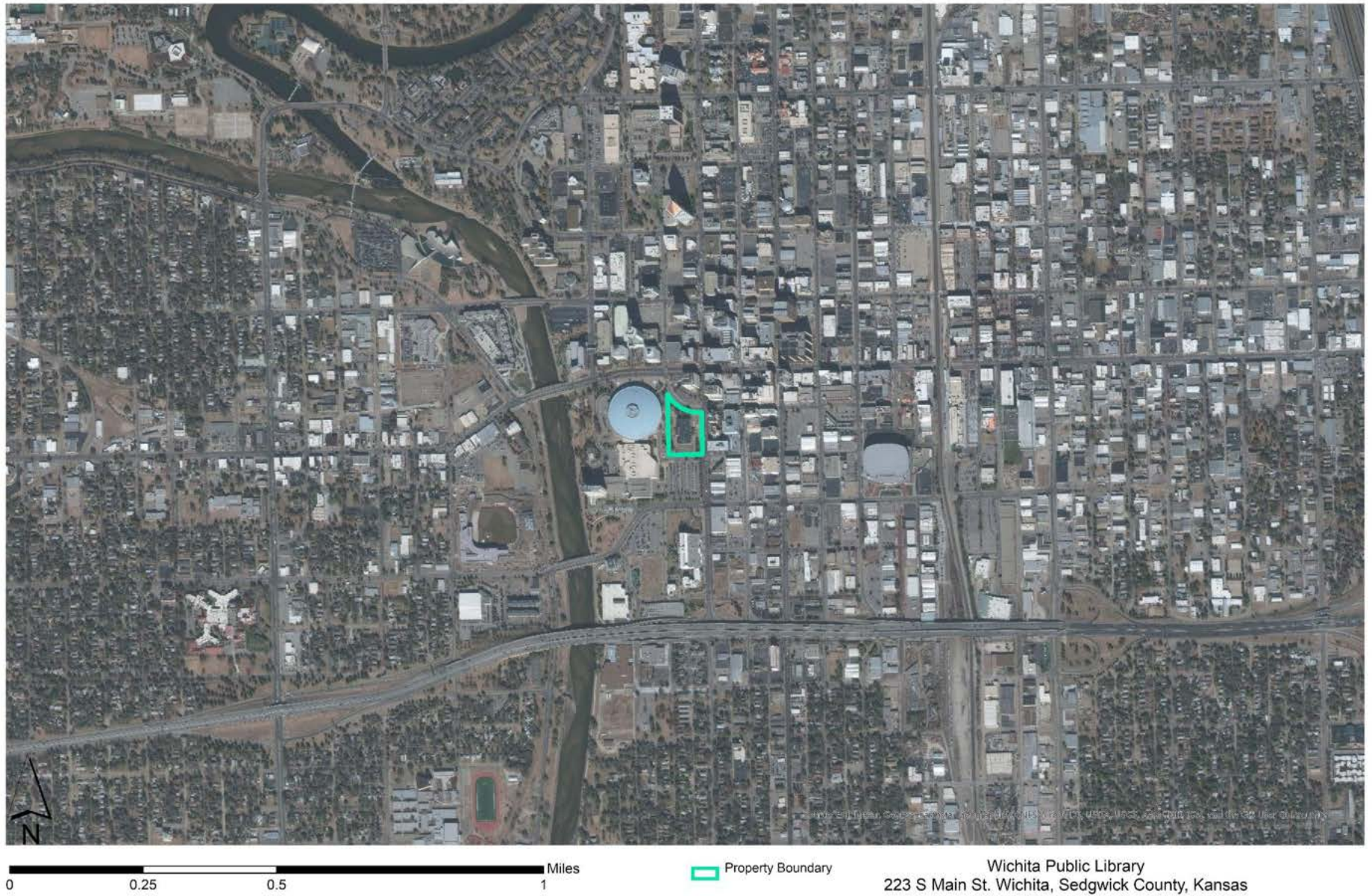


Figure 1 – Aerial Map of Wichita, Kansas – Wichita Public Library Site, 223 S Main Street – Date Accessed, June 19, 2020

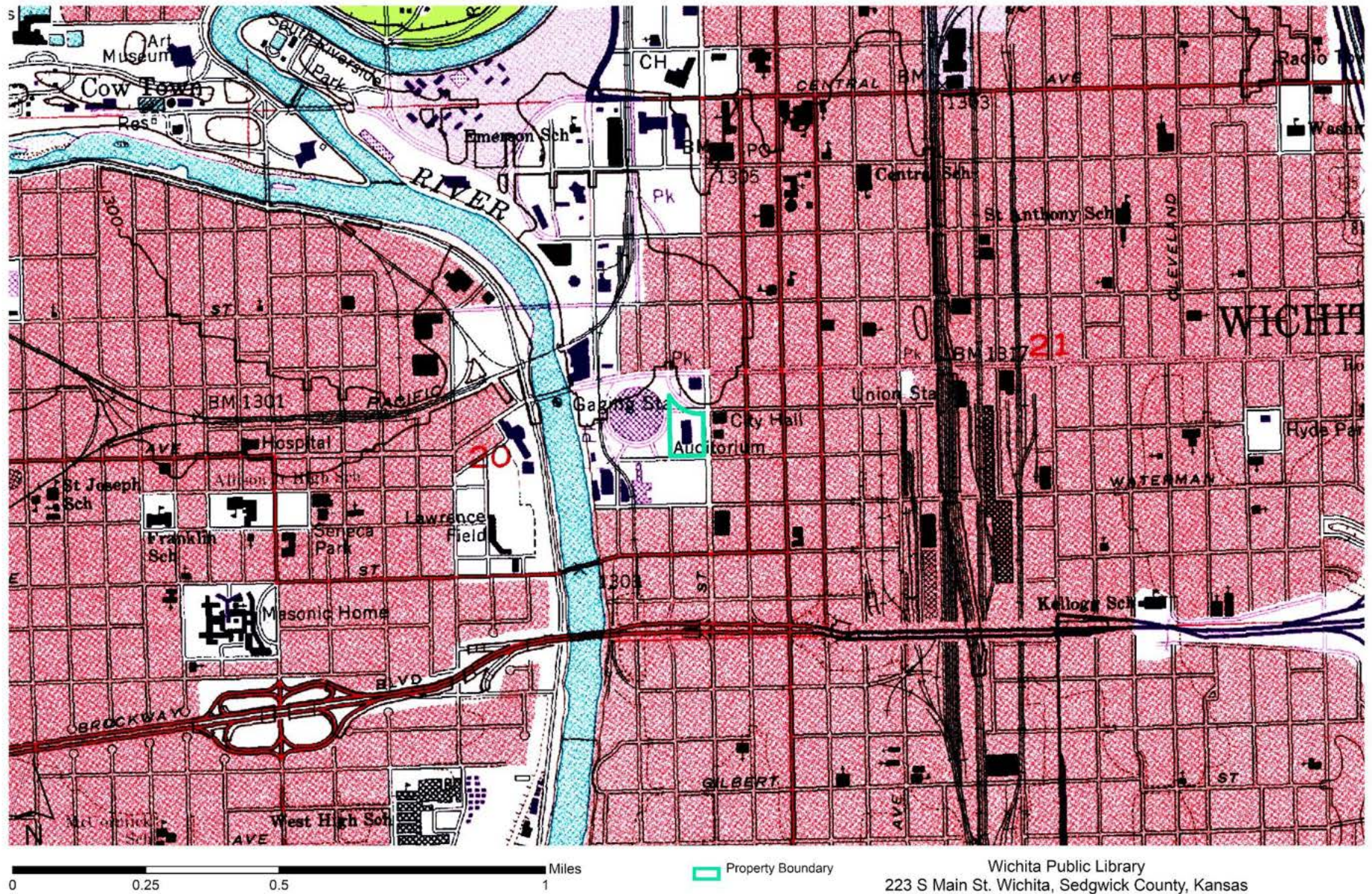


Figure 2 – Topographic Map of Wichita, Kansas – Wichita Public Library Site, 223 S. Main Street – Date Accessed, June 19, 2020



Figure 3 – GIS Map of Wichita, Kansas – Wichita Public Library Site, 223 S. Main Street – Date Accessed, June 19, 2020

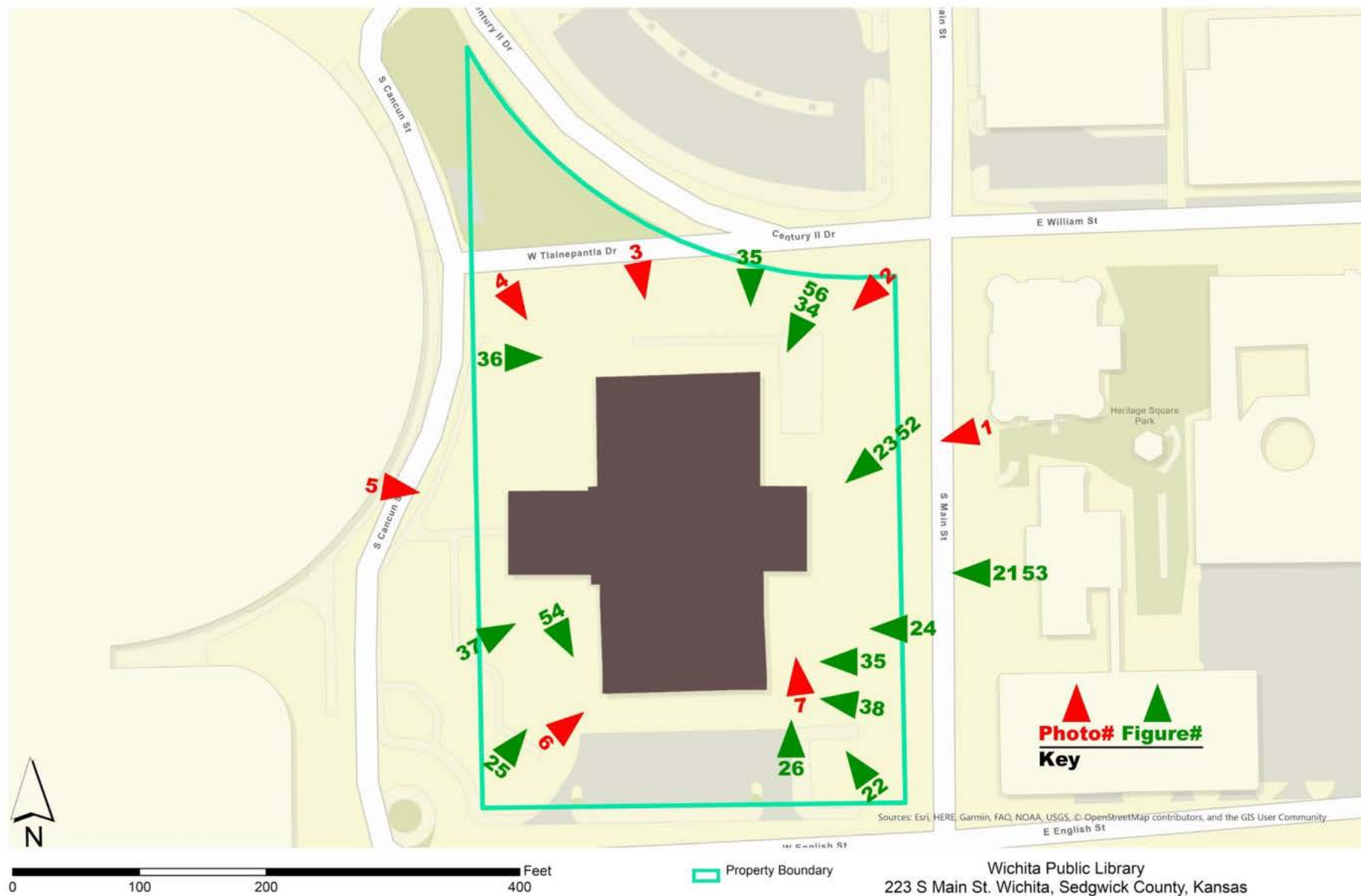


Figure 4 – Photo Map of Wichita Public Library Site, 223 S. Main Street – Date Accessed, June 19, 2020



Figure 5 – Photo Plan of First Level – Wichita Public Library – Created June 20, 2020 – Architects, Schaefer Schirmer and Eflin, AIA – March 15, 1965; Scan of working drawings courtesy of SJCF Architecture Archives Accessed 2/14/2020

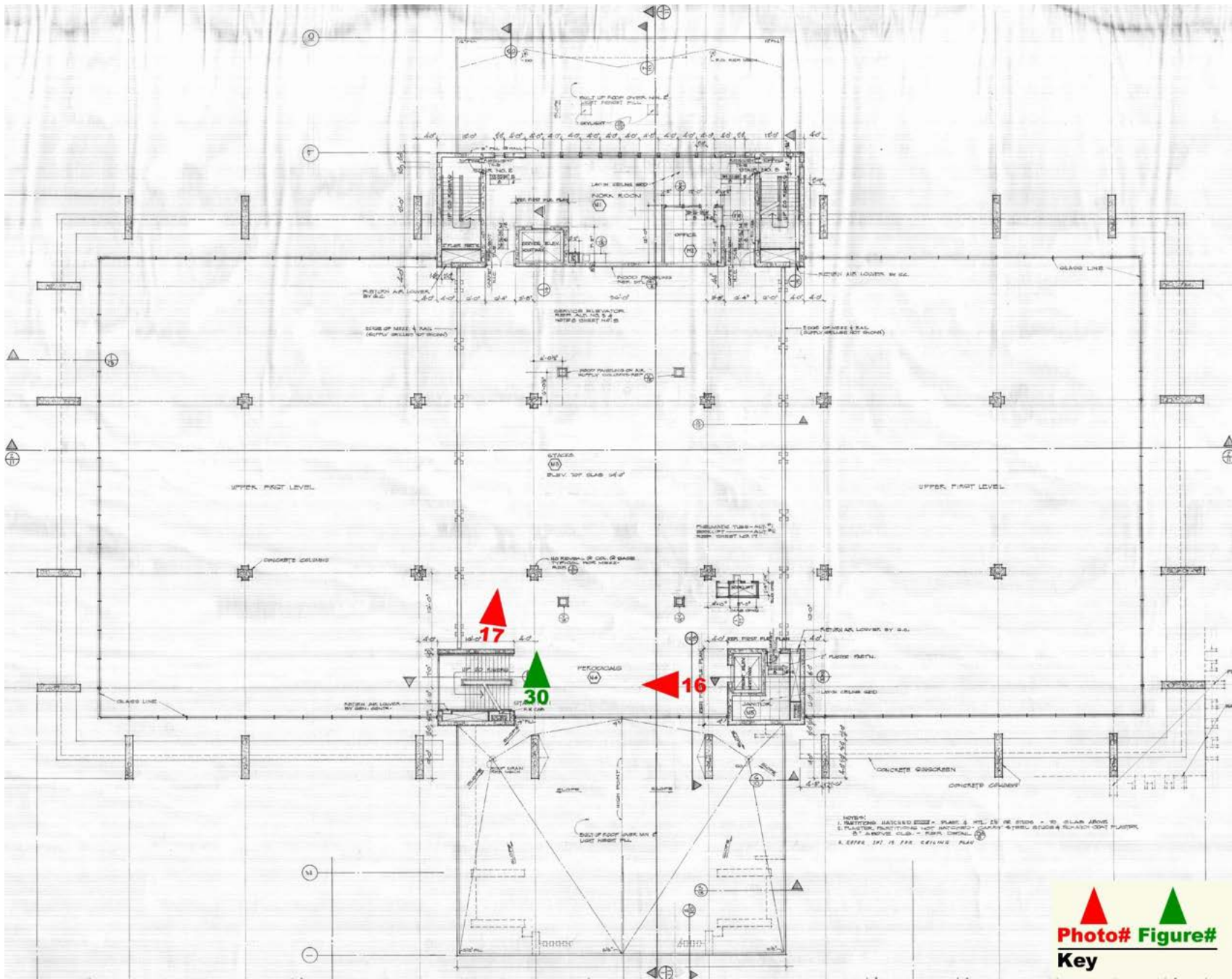


Figure 6 – Photo Plan Mezzanine Level – Wichita Public Library – Created June 20, 2020 – Architects, Schaefer Schirmer and Eflin, AIA – March 15, 1965; Scan of working drawings courtesy of SJCF Architecture Archives Accessed 2/14/2020

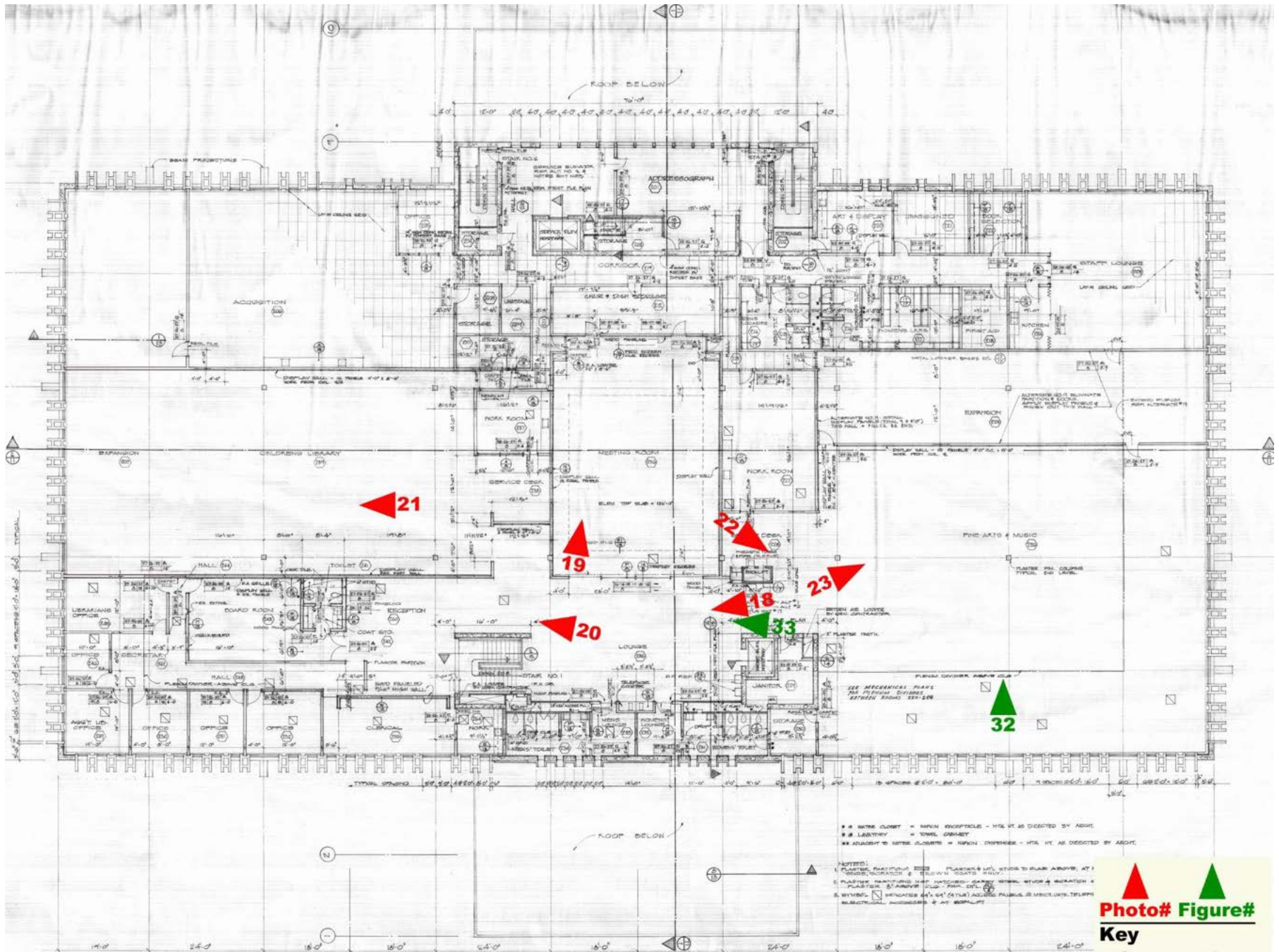
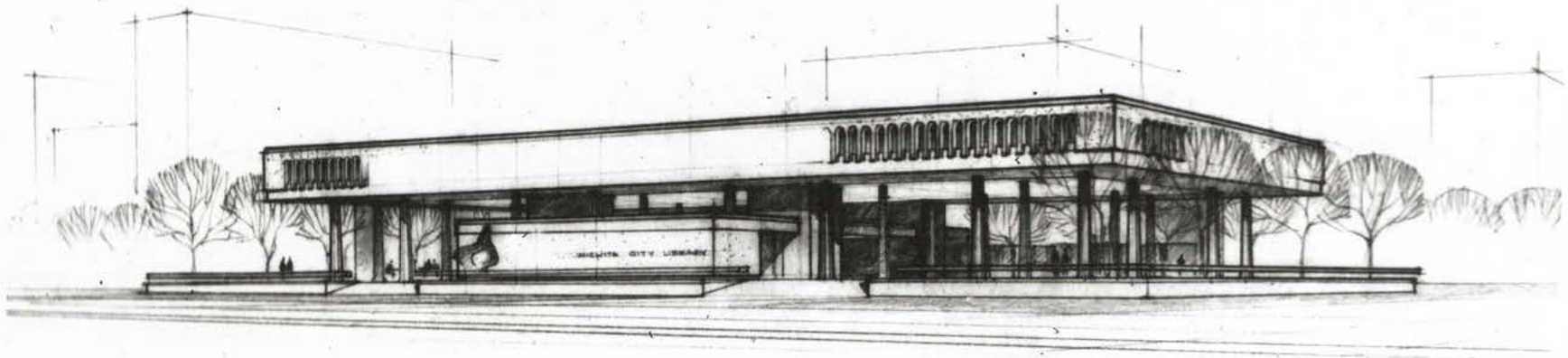


Figure 7 – Photo Plan Upper Level – Wichita Public Library – Created June 20, 2020 – Architects, Schaefer Schirmer and Eflin, AIA – March 15, 1965; Scan of working drawings courtesy of SJCF Architecture Archives Accessed 2/14/2020



PERSPECTIVE STUDY - WICHITA CITY LIBRARY
SCHAEFER, SCHIRMER, & EFLIN - AIA 68-247 11 JULY 68

Figure 8 – Early Perspective Study – Wichita City Library of Wichita, Kansas – Date of Drawing, July 11, 1963 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of perspective courtesy of SJCF Architecture Archives Accessed 2/14/2020

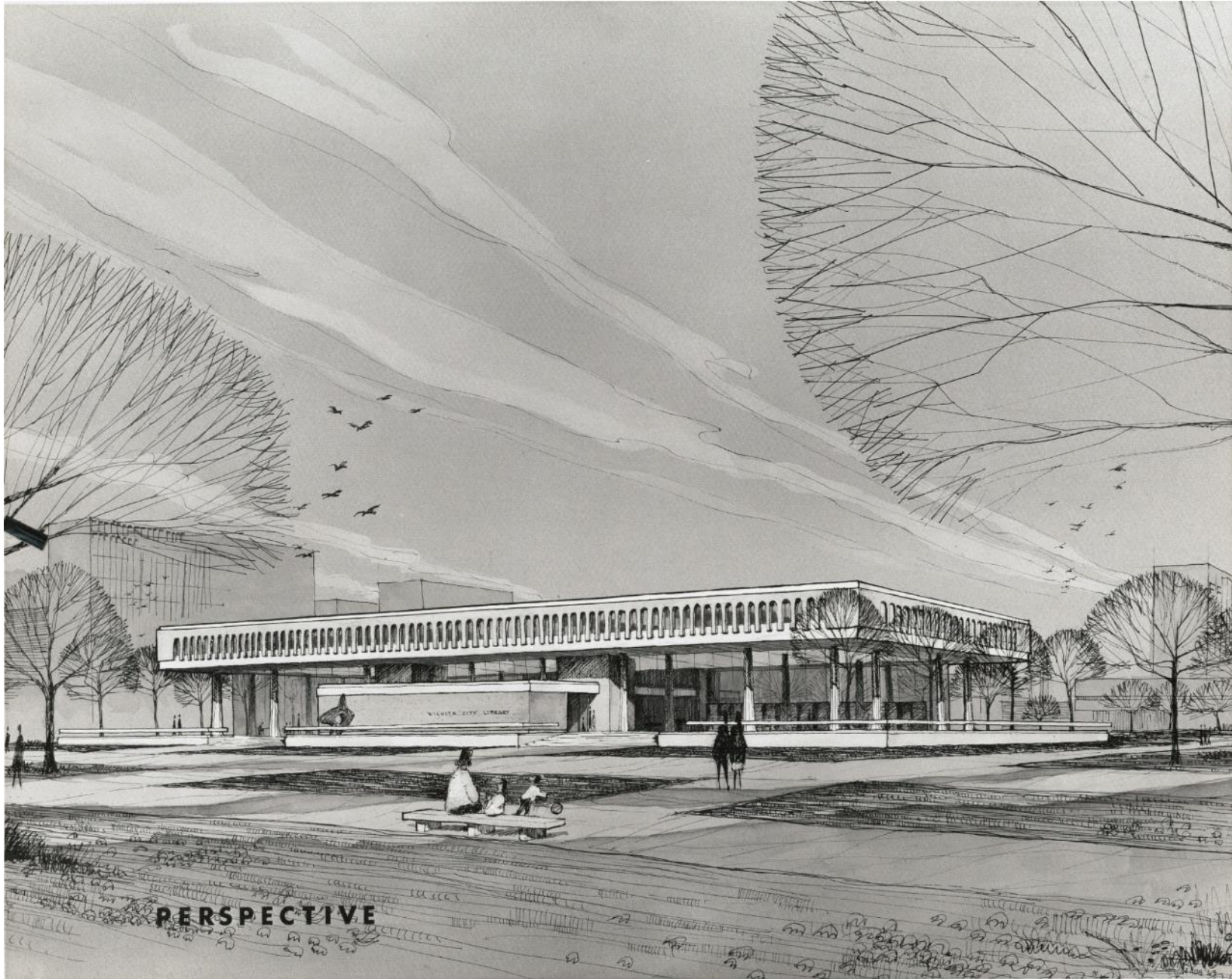


Figure 9 – Early Perspective Rendering – Wichita City Library of Wichita, Kansas – Date of Drawing, August 14, 1963 – Architects, Schaefer Schirmer and Eflin, AIA (this rendering a was published in the Wichita Eagle as being presented to the Wichita Library Board on September 11, 1963, and to the City Commission sometime in August, 1963); Scan of rendering courtesy of SJCF Architecture Archives Accessed 2/14/2020

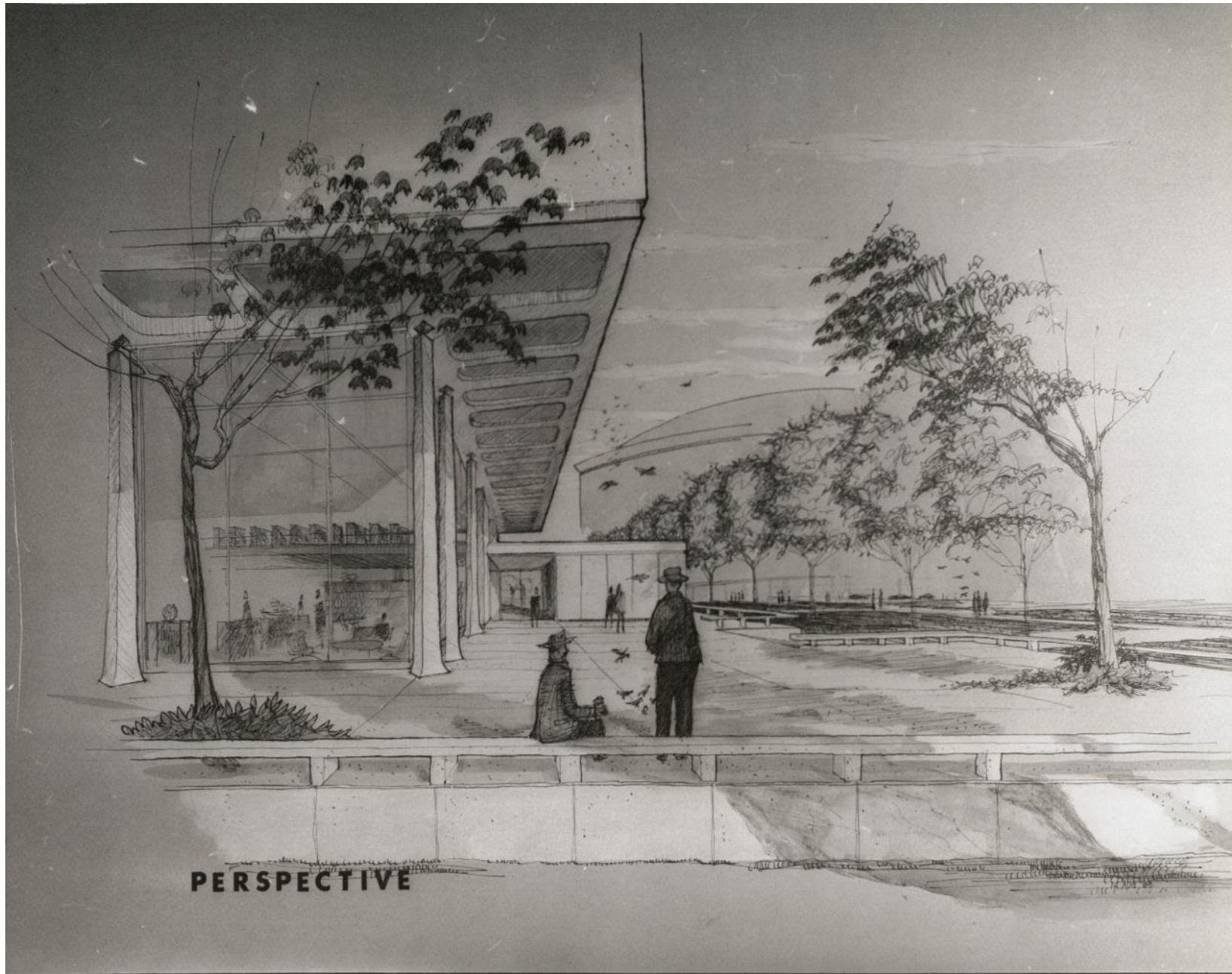


Figure 10 – Early Perspective – Wichita City Library of Wichita, Kansas – Date of Drawing, Aug 14, 1963 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of rendering courtesy of SJCF Architecture Archives Accessed 2/14/2020

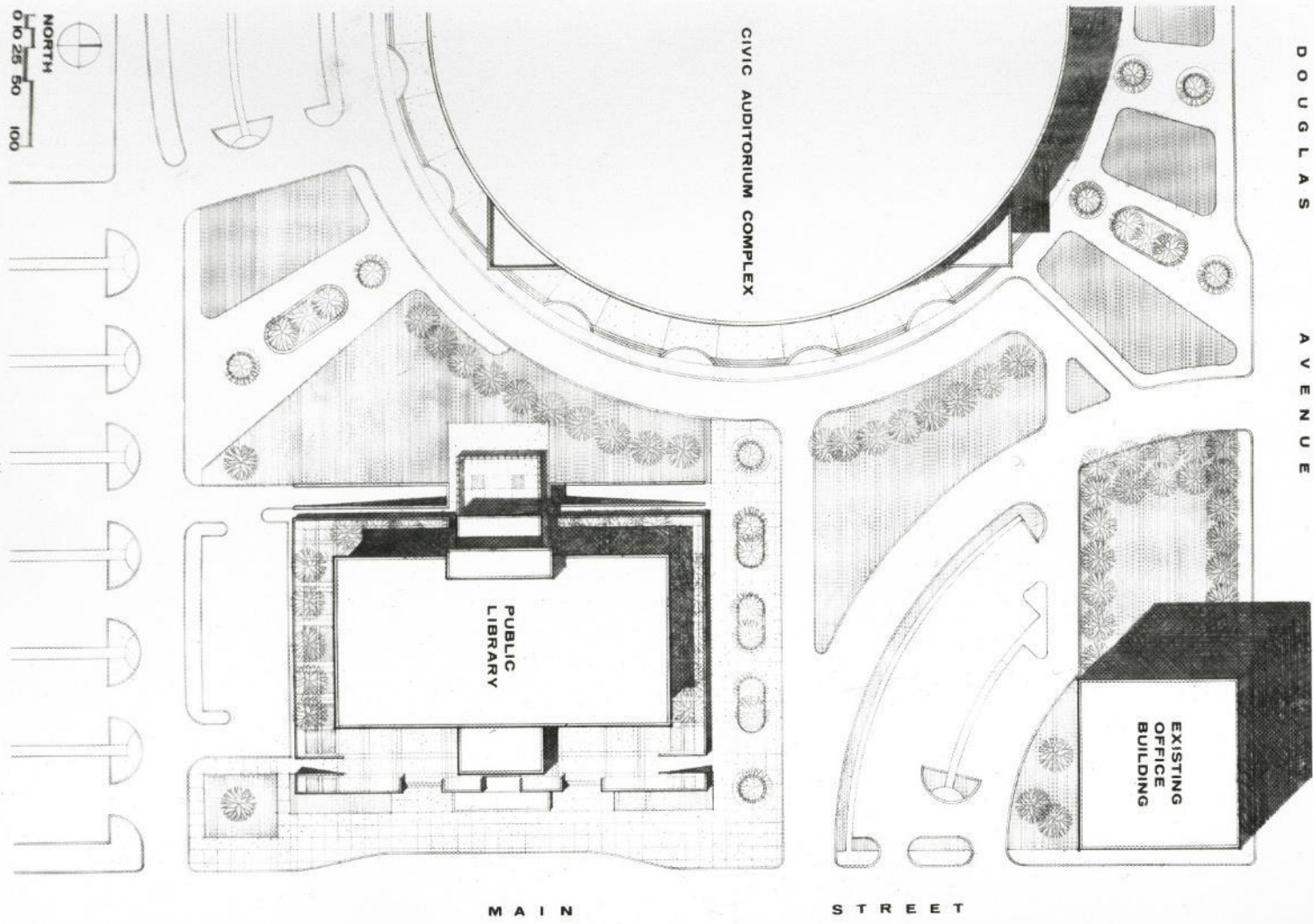


Figure 11 – Site Plan – Wichita Public Library of Wichita, Kansas – Circa 1964 – Architects, Schaefer Schirmer and Eflin AIA; Scan of site plan courtesy of SJCF Architecture Archives Accessed 2/14/2020

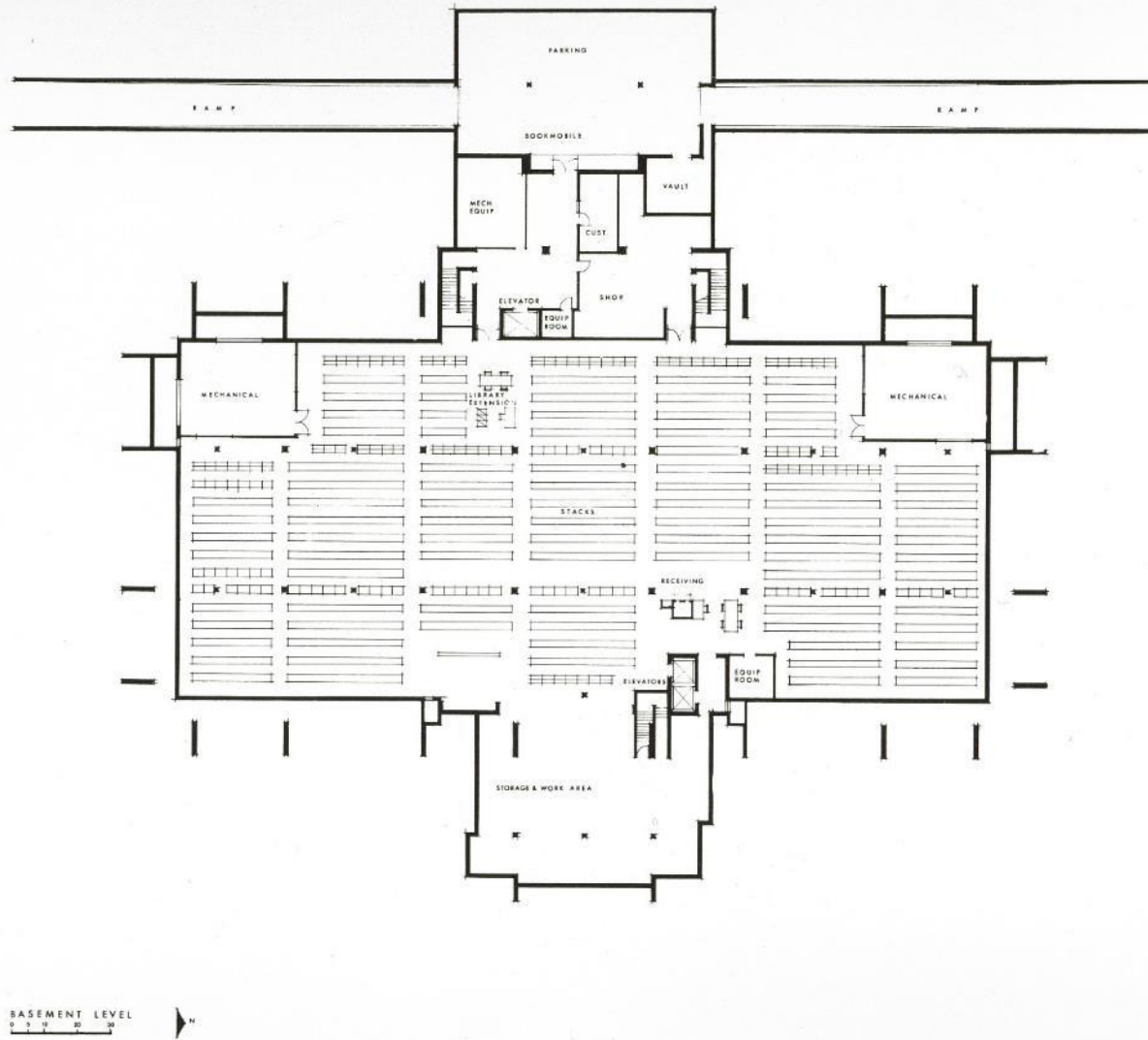


Figure 12 – Basement Level – Wichita Public Library of Wichita, Kansas – Circa 1964 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of plan courtesy of SJCF Architecture Archives Accessed 2/14/2020

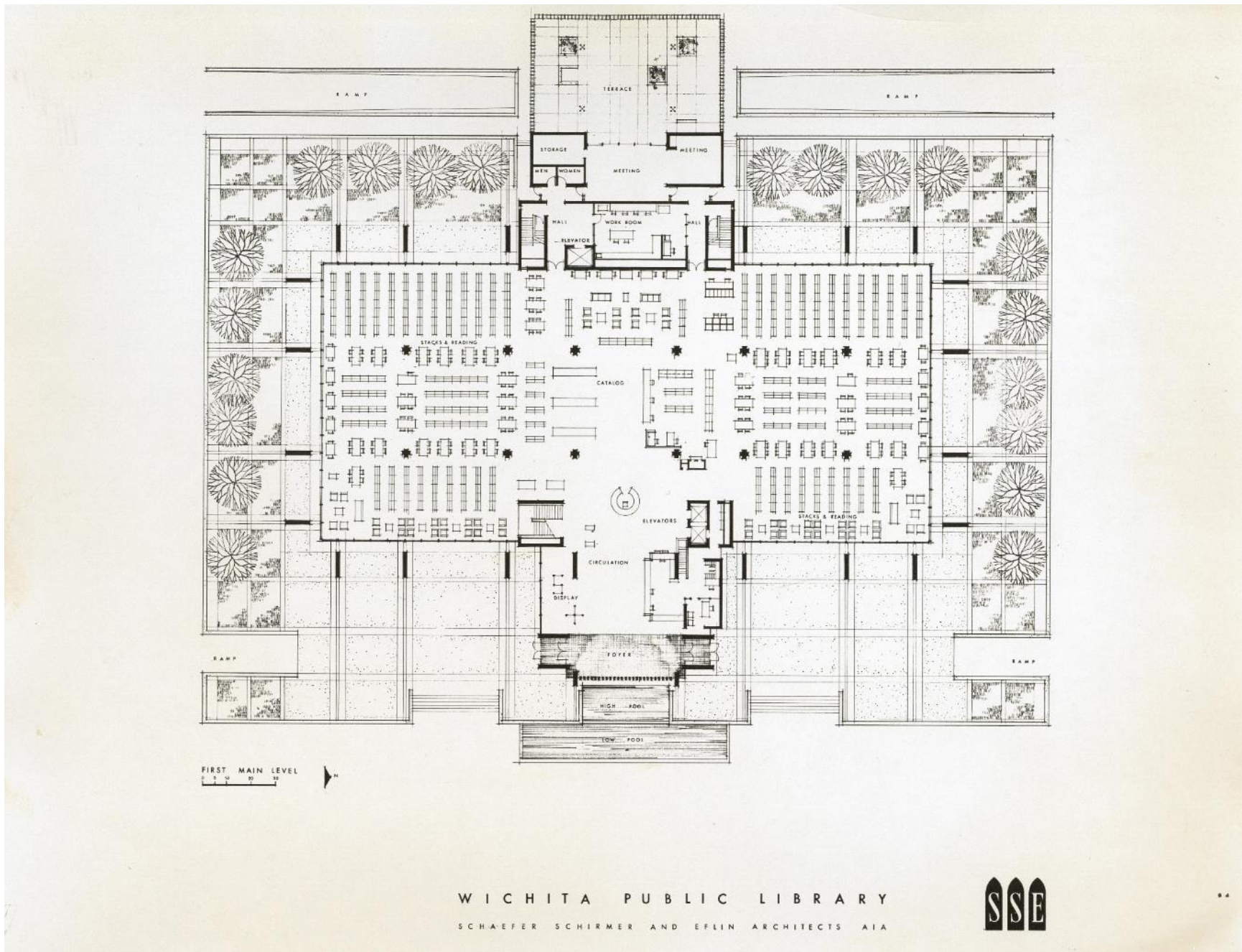
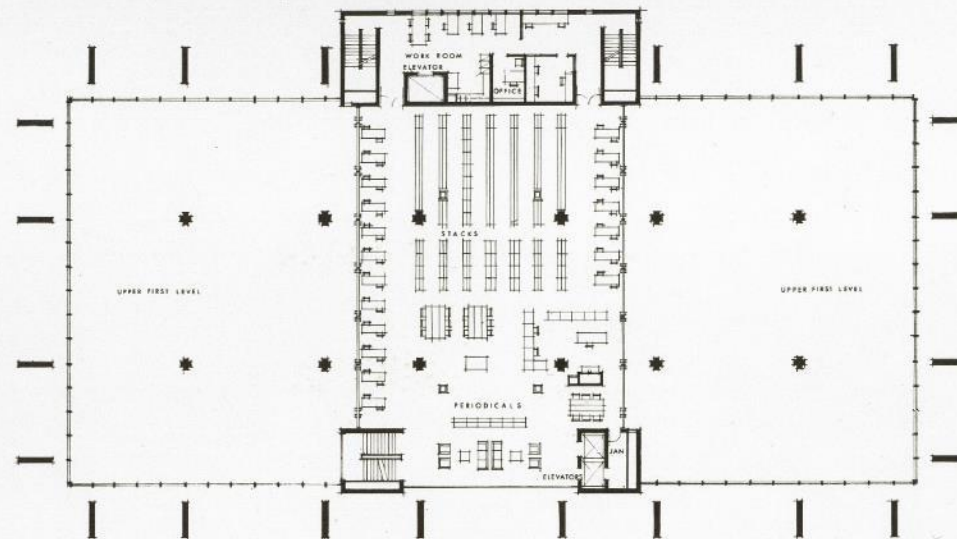


Figure 13 – First Level – Wichita Public Library of Wichita, Kansas – Circa 1964 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of plan courtesy of SJCF Architecture Archives Accessed 2/14/2020

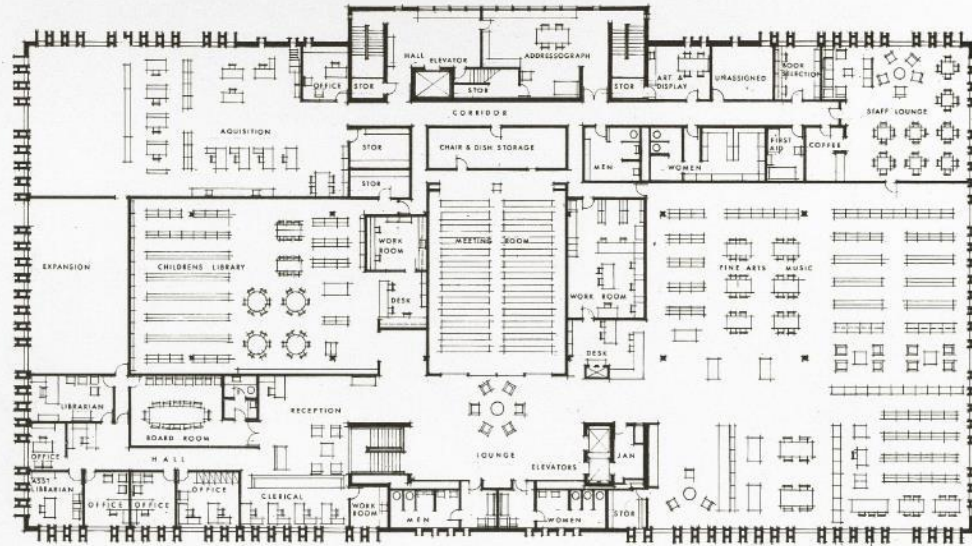


MEZZANINE LEVEL
 0 5 10 20 30

WICHITA PUBLIC LIBRARY
 SCHAEFER SCHIRMER AND EFLIN ARCHITECTS AIA



Figure 14 – Mezzanine Level – Wichita Public Library of Wichita, Kansas – Circa 1964 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of plan courtesy of SJCF Architecture Archives Accessed 2/14/2020

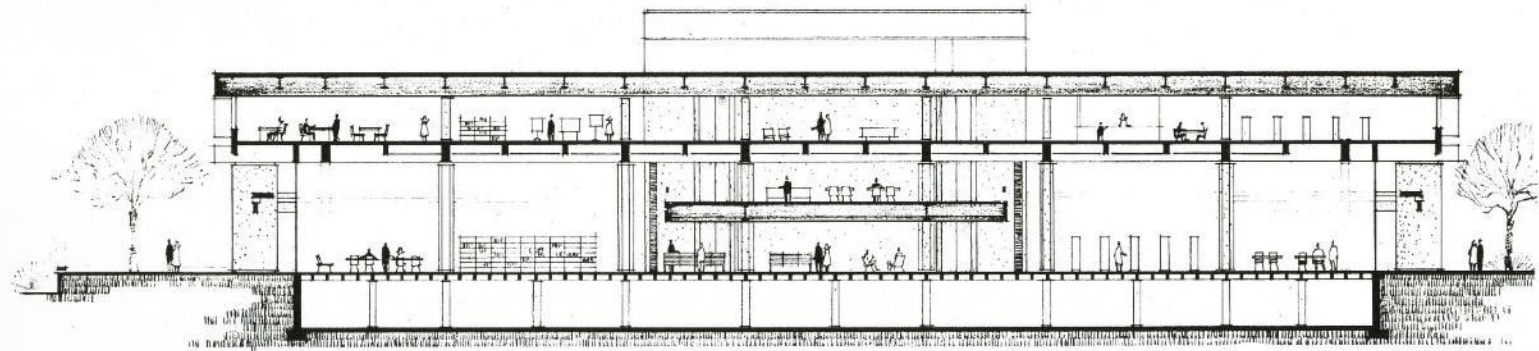


SECOND MAIN LEVEL

WICHITA PUBLIC LIBRARY
 SCHAEFER SCHIRMER AND EFLIN ARCHITECTS AIA



Figure 15 – Upper Level – Wichita Public Library of Wichita, Kansas – Circa 1964 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of plan courtesy of SJCF Architecture Archives Accessed 2/14/2020



BUILDING SECTION
0 5 10 20 30 11 MARCH '64

W I C H I T A C I T Y L I B R A R Y

Figure 16 – Building Section – Wichita City Library of Wichita, Kansas – March 11, 1964 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of section courtesy of SJCF Architecture Archives Accessed 2/14/2020

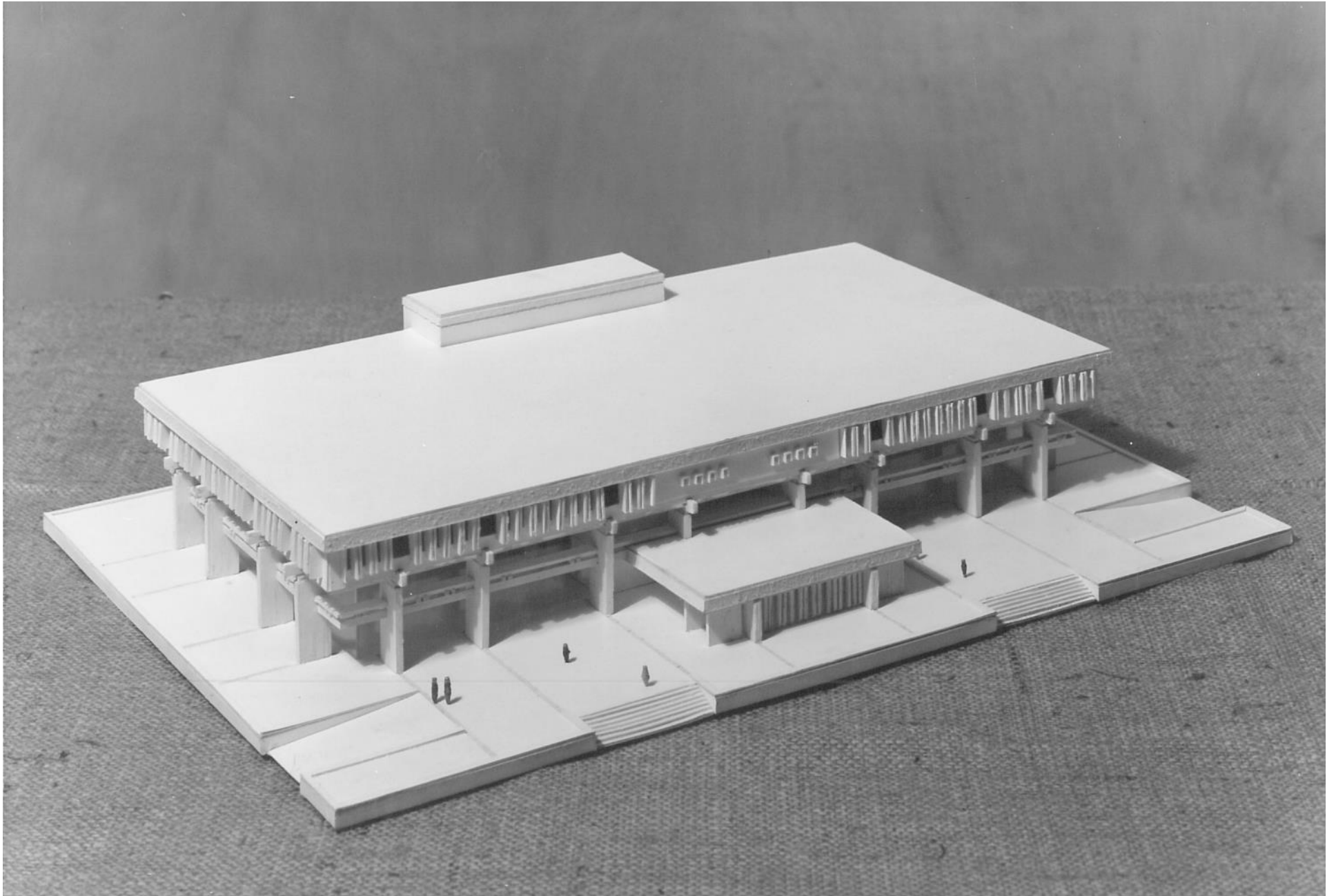


Figure 17 – Architectural Model – Wichita City Library – Schaefer Schirmer & Eflin Architects AIA – Circa 1964 (this model was published in the Wichita Eagle on March 12, 1964 as being presented to the Wichita Library Board and the Public on March 11, 1964); Scan of model photo courtesy of SJCF Architecture Archives Accessed 5/12/2020



Figure 18 – Architectural Rendering by Doran Barham – Wichita City Library – Schaefer Schirmer & Eflin Architects AIA – Circa 1964 (this rendering was published in the Wichita Eagle as being presented to the Wichita City Commission on March 24, 1964, and to the Citizens of Wichita on November 11, 1964); Scan of rendering courtesy of SJCF Architecture Archives Accessed 2/17/2020

FIRM HISTORY



4

Figure 19 – Schaefer & Schirmer - SJCF Firm History Timeline – Scan of SJCF timeline courtesy of SJCF Architecture Archives Accessed 2/17/2020



1968

The American Institute of Architects

*in cooperation with The American Library Association and
The National Book Committee, Inc.*

presents this

AWARD OF MERIT

to

Schaefer, Schirmer & Eflin

and

Wichita Public Library

for

Wichita Public Library

in recognition of distinguished accomplishment in

Library architecture

Robert L. Durham

PRESIDENT, THE AMERICAN
INSTITUTE OF ARCHITECTS

John E. Mohrhardt

PRESIDENT, THE AMERICAN
LIBRARY ASSOCIATION

William D. Nichols

CHAIRMAN, THE NATIONAL
BOOK COMMITTEE, INC.

Figure 20 – The American Institute of Architects in Cooperation with The American Library Association and The National Book Committee, Inc. presents this Award of Merit to Schaefer, Schirmer & Eflin and Wichita Public Library for Wichita Public Library in recognition of distinguished accomplishment in Library Architecture – Scan of award certificate courtesy of SJCF Architecture Archives Accessed 2/17/2020



Figure 21 – Color Photo of Front Façade from East– Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 –Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 22 – Photo of Southeast Corner – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30,1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 23 – Photo of Front Façade, Fountain and Entry Pavilion from Northeast at Dusk – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 24 – Photo of Partial Front Façade from East at Dusk – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 25 – Photo of Back Façade from Southwest – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 26 – Photo of Entry Door from South and Main Street Context – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 27 – Photo of Circulation Desk & Frameless Glass Entry Doors – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 28 – Photo Looking Back at Entry Doors with Information Desk & Slit Windows– Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 29 – Photo of Double Height Reading Room & Stacks with Mezzanine Beyond – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 30 – Photo of First Level Seating Area under Mezzanine – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 31 – Photo of Mezzanine Level with Card Catalogues and Study Desks – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 32 – Photo of Upper Level Fine Arts & Music Room with Cork Walls – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 33 – Contact Print of Upper Level Lobby (Notice the 2 horizontal crop lines by Julius Shulman) – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of Julius Shulman Archive © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 34 – Color Photo Detail of Northeast Corner & Entry – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 35 – Color Photo Detail of North Elevation & Entry – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.

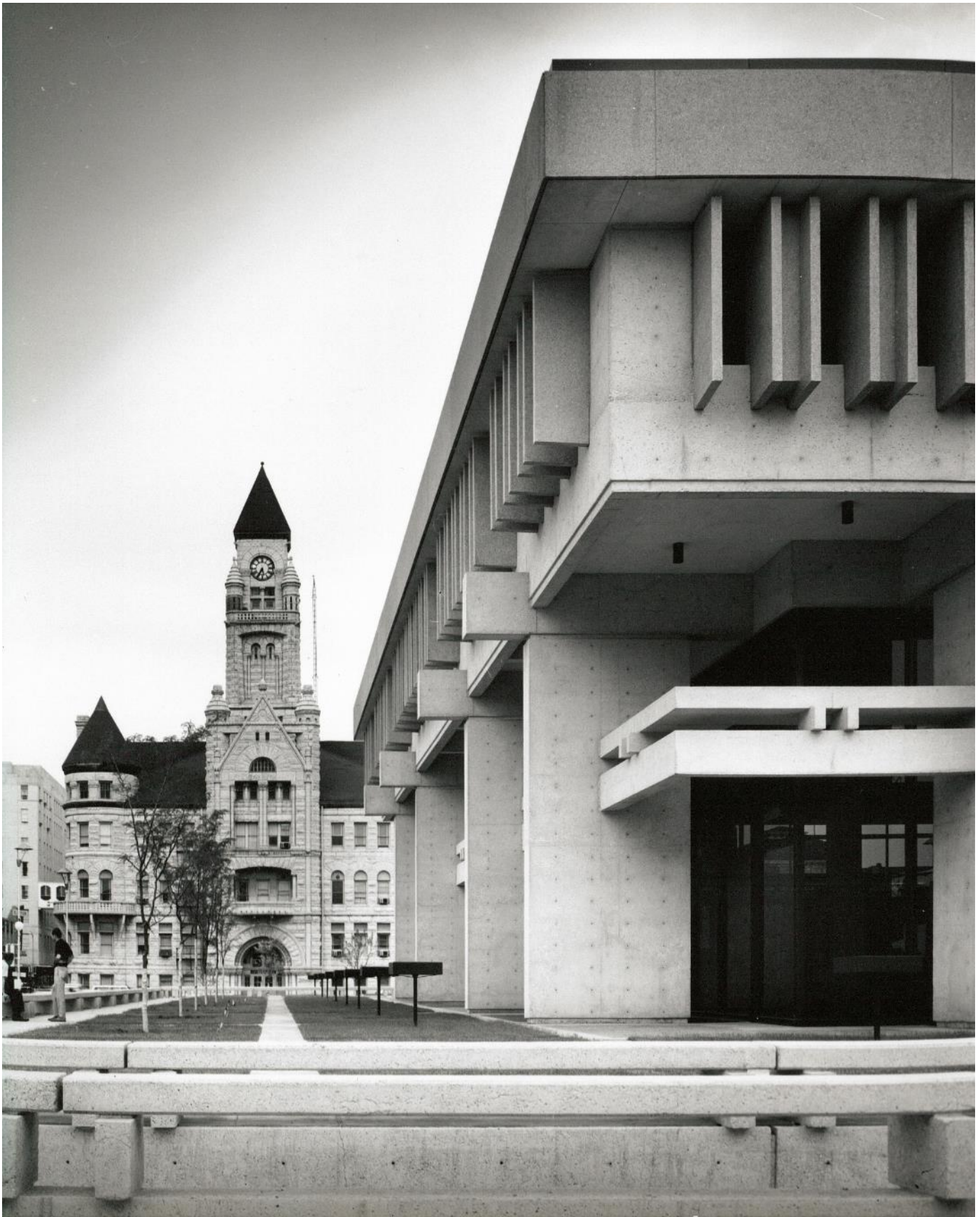


Figure 36 – Photo Detail of Northwest Corner & Old Wichita City Hall – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 37 – Photo of West Exterior Core and Terrace Wall – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.

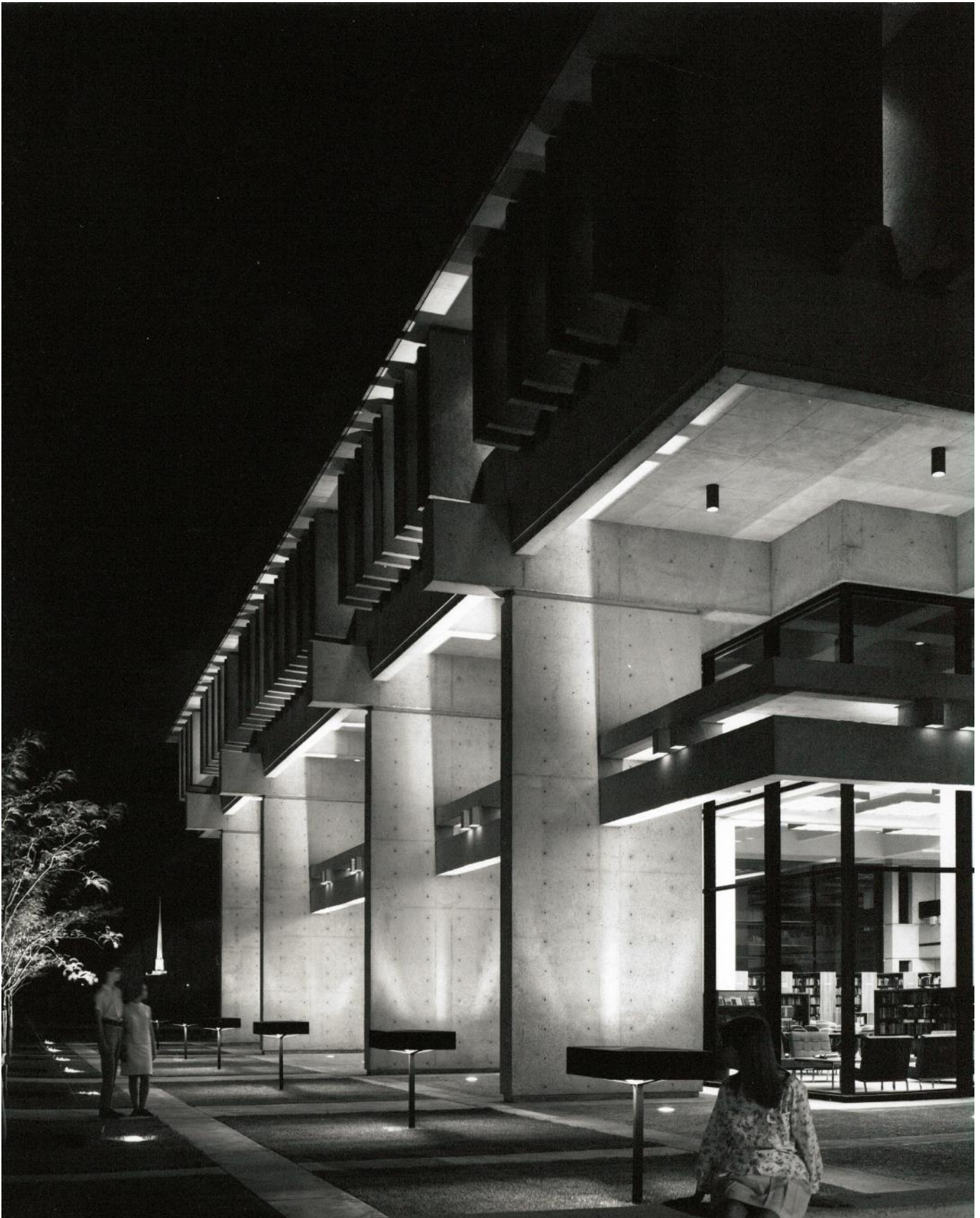


Figure 38 – Photo of Southeast Corner at Dusk – Wichita Public Library of Wichita, Kansas – Photo by Julius Shulman – Taken May 28-30, 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) Job #4248 – Julius Shulman, 1910-2009, was an active architectural photographer from 1936-1986.



Figure 39 – Aerial Wichita Public Library Construction Photo (Center), Demolition of Forum (Upper Left) – Wichita, Kansas – Architects, Schaefer Schirmer and Eflin, AIA 1965; Photographer Unknown, Image Courtesy of Wichita Eagle

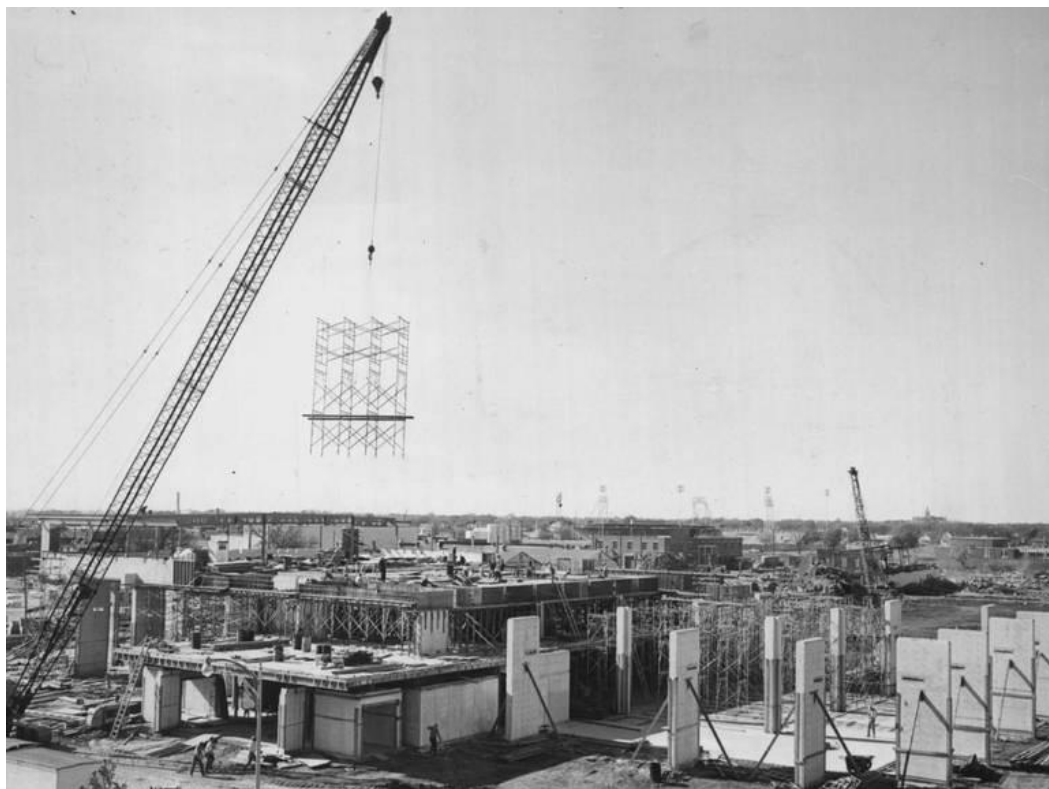


Figure 40 – Wichita Public Library Construction Photo – Wichita, Kansas – Architects, Schaefer Schirmer and Eflin, AIA 1965; Photographer Unknown, Image Courtesy of Wichita Eagle



Figure 41 – Aerial Century II Construction Photo with Wichita Public Library, Wichita, Kansas, No Date – Architects, Schaefer Schirmer and Eflin, AIA; Photographer Unknown, Image Courtesy of Wichita Eagle



Figure 42 – Aerial Century II Construction Photo with Wichita Public Library, Wichita, Kansas, No Date – Architects, Schaefer Schirmer and Eflin, AIA; Photographer Unknown, Image Courtesy of Wichita Eagle



Figure 43 – Wichita Public Library with Students Stretching Across Main Street – On January 29, 1967, 600 students gathered in a chain gang to transfer 200,000 books across Main Street from the old Carnegie Library to the new Library – Wichita, Kansas – Architects, Schaefer Schirmer and Eflin, AIA; Photographer Unknown, Image Courtesy of Wichita Eagle



Figure 44 – Wichita Public Library Shortly After Completion – Wichita, Kansas, No Date, Presumed 1967 – Architects, Schaefer Schirmer and Eflin, AIA; Photographer Unknown, Image Courtesy of Wichita Eagle



Figure 45 – Aerial Photo Century II, Looking Northwest, Circa 1976 – Photographer, Tom Doan, WICHITA PHOTO ARCHIVE, wiclitaphotos.org, Archives of the Wichita Chamber of Commerce, Wichita State University Library, Special Collections, Date Digital 2003



Figure 46 – Architectural Rendering by Doran Barham – Fourth National Bank & Trust Wichita Interchange Bank – Schaefer Schirmer & Eflin Architects AIA – 1960-1961; Scan of rendering courtesy of SJCF Architecture Archives Accessed 2/17/2020



Figure 47 – Photo – Security Abstract & Title Building – Schaefer Schirmer & Eflin Architects AIA – 1962; Photo courtesy of Robert McLaughlin, Photographed February 1, 2020.



Figure 48 – Architectural Rendering by Doran Barham – Wichita Clinic Additions – Schaefer Schirmer & Eflin Architects AIA – Circa 1964 - Demolished; Scan of rendering courtesy of SJCF Architecture Archives Accessed 2/17/2020



Figure 49 – Photo – American Savings Association (now Sunflower Bank) – Schaefer Schirmer & Eflin Architects AIA 1965; Scan of photo courtesy of SJCF Architecture Archives Accessed 2/14/2020 & © J. Paul Getty Trust, Getty Research Institute, Los Angeles



Figure 50 – Photo – Wichita YWCA (now Salvation Army) – Schaefer Schirmer & Eflin Architects AIA – 1965-1966; Photo courtesy of Robert McLaughlin, Photographed February 1, 2020.



Figure 51 – Photo – Boulevard State Bank (now Senseney Music) – Schaefer Schirmer & Eflin Architects AIA – 1970-1972; Photo courtesy of Robert McLaughlin, Photographed February 1, 2020.

Note: Figures 52-56 are in the Part 7 and Part 8 text.