

United States Department of the Interior  
National Park Service

**FILE COPY**

**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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

**1. Name of Property**

historic name Harlow C. Curtiss Building

other names/site number King & Eisele; Eisele Building; Hoelscher Building

**2. Location**

street & number 204-210 Franklin Street [ ] not for publication

city or town Buffalo [ ] vicinity

state New York code NY county Erie code 029 zip code 14202

**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 as 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 [ ] nationally [ ] statewide  locally. ([ ] see continuation sheet for additional comments.)

Ruth A. Purpont  
Signature of certifying official/Title

DSHPO

10/20/08  
Date

New York State Office of Parks, Recreation & Historic Preservation  
State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

**4. National Park Service Certification**

I hereby certify that the property is:

Signature of the Keeper

date of action

entered in the National Register

[ ] see continuation sheet

determined eligible for the National Register

[ ] see continuation sheet

determined not eligible for the National Register

removed from the National Register

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

Curtiss Building  
Name of Property

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**5. Classification**

**Ownership of Property**  
(check as many boxes as apply)

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

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

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>1</u>	<u>          </u>	<b>TOTAL</b>

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing)

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

**6. Function or Use**

**Historic Functions**  
(enter categories from instructions)

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

COMMERCE/  
Business: Office Building

WORK IN PROGRESS  
VACANT

**7. Description**

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

**Materials**  
(Enter categories from instructions)

LATE 19<sup>TH</sup> & EARLY 20<sup>TH</sup> CENTURY  
AMERICAN MOVEMENT/  
Chicago/ Sullivanesque

foundation Stone  
walls Steel Frame  
Glazed Terra-Cotta  
roof Asphalt  
other           

**Narrative Description**

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

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Curtiss Building  
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Narrative Description

The Curtiss Building in Buffalo, New York, is a six-story glazed terra cotta clad steel frame Chicago style commercial and office building with an L-shape plan with a rear light court, and a flat roof. The exterior has two principal façades, a 115-foot-long south elevation and an 85-foot-long east elevation. These elevations are divided into three horizontal layers, corresponding to Louis Sullivan's tripartite organization of the tall office building: base, shaft, capital. A tall ground floor consisting of stone piers and lintels framing former shop fronts; a four-story middle level consisting of wide, tripartite windows lighting office space; and a squat upper story consisting of a band of square plate glass windows that also light office spaces. Above the first floor on these two elevations, the structural metal frame is clad in white glazed terra cotta decorated with classical motifs in low relief. The north and west elevations are constructed in brick. On the interior, spaces on the ground floor housed small stores and commercial businesses. The well-lit upper floors have open floor plans, interrupted only by the structural piers. The building is located at the intersection of two important downtown streets and is fronted by public sidewalks on the south and east sides. A two-story commercial building (1923) adjoins the Curtiss Building to the north (its terra cotta façade was stripped off in 2005) and the six-story former C. W. Miller Livery Stable (1892-1894; NR Listed 2007) is located a few inches to the west of the Curtiss Building. The property is presently vacant but in good condition and has undergone some alterations to the exterior and interior since its construction in 1912-1913.

The 85-foot-wide east façade on Franklin Street is one of two principal elevations and is divided into one minor and four major bays. The first story is composed of limestone piers and lintels with simple moldings at the corner that frame the buildings storefronts. Presently, the storefronts have been in-filled with stucco walls and fixed/sliding windows. Above the limestone first story, the exterior is clad in richly detailed glazed white terra cotta. The second through fifth floors are treated as a single unit, the "shaft" of the composition. Each major bay is framed by piers, each of which features a torchère design. These torchères consist of a one story base, decorated with swags and rams' heads, and a three-story shaft topped by an urn; the torchères are entwined with branches for the entire height. Each major bay between the piers consists of a set of triple windows on each floor, a large center window flanked by two narrow windows. All are the original single pane pivot wood frame windows, which swing open (half into the building and half out) about a pivot at the top and bottom of the window. The position is held in place by a lever at the bottom of the window. The spandrels between the windows have a simple diamonds-within-circles design. Each window is framed vertically by fascies (bundles of rods) which extend from the bottom of the second story, through the spandrels, to the tops of the windows at the fifth story, where they turn ninety degrees and continue horizontally above the lintels of the fifth floor windows. Above this runs a continuous frieze of rich rinceau ornament, highlighted by large rosettes that spring from the urns at the tops of each torchère. The top story features pairs of large square windows above each corresponding bay. These openings retain their original single pane pivot windows. These windows are framed by one-story torchères or pedestals that feature designs of urns and the head of a bearded man in coin-like profile alternating with another urns-and-scroll design. Above this a row of dentils marks the bottom of the original cornice, which was removed in 1961 and replaced with the present corrugated metal covering.

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On the Franklin Street/east elevation, a minor bay contains the building's principal entry at the north end. It is recessed about nine inches from the front plane of the building and is framed in glazed white terra cotta beneath a pair of vertical classical brackets that support a small cornice. The original doors have been removed and replaced with double entry doors of a recent vintage. Above the ground floor, the bay on each floor consists of a large single pane pivot window over a diamond-within-circle spandrel. These windows are framed by fascias, but the frieze does not continue into this bay.

The 115-foot-wide Huron Street/south elevation is divided into one minor and six major bays. This elevation mimics the organization and details of those on the east façade, with the exception of the minor bay at the south west corner of the building. A secondary entrance in the minor bay is recessed about sixty-nine inches from the front plane of the building. This entrance leads to a driveway that extends northward through the building into the court at the northwest portion of the lot. Above this opening, each floor is lit by paired sash windows with diamond-within-circle spandrels, framed by fascias molding. The frieze does not continue into this bay. The short west-facing wall perpendicular to the minor bay has several small doors on the second, third and fourth floors, which previously led out to a fire escape. Remnants of the metal supports can still be seen in the terra cotta. The location of a similar door on the fifth floor has been replaced with white enameled brick that has been used to replace damaged or missing terra cotta at the southwest corner of the building.

The westernmost elevation of the building is a blank wall of red brick. It is located a few inches away from the former C. W. Miller Livery Stable.

The light court is faced in red brick. The elevations are divided into bays by projecting brick supporting piers, two bays facing west and three bays facing north. There is a projecting brick chimney at the angle of the interior corner. The windows facing the court are all wood sash, and most of these original windows are still in place. These are of varying sizes and are arranged singly and in groups of two and three.

The north-most elevation is a blank red brick wall that abuts a two-story commercial building of 1923. This wall contains the remains of numerous painted signs, a common practice on the blank walls of urban buildings in the early twentieth century; the most legible states: "King & Eisele Building Fireproof" in white letters on a black background, which predates 1940.

Interior

The original main entrance hall from Franklin Street is the building's most significant interior feature. The space extends from the street through to a main staircase on the west wall that overlooks the light court at the rear of the building. The walls of this space are cream-colored glazed terra cotta, and are divided into three bays on each side by terra cotta pilasters with a torchère design that relates to the similar features on the building's exterior.

The wall spaces between the pilasters are filled with small rectangular panels with simple moldings and blank centers, which alternate with square panels framing rosettes. A non-historic door has been inserted into the south wall of the foyer near the front entrance. The terra cotta removed in this process has been stored in the basement. The ceiling is of molded plaster, and the floor of hexagonal white tile with Greek key boarders.

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Adjacent to the main staircase on the south wall of the hall, there is a blank wall with access to a non-historic elevator. Opposite the elevator is the original bronze Cutler Mail Chute collection box, with a glass-fronted chute that extends to the top floor. The main staircase, which features spare classical detailing in the newels and risers, is now separated from the hall by a later firewall and double doors. A smaller staircase is located in the western end of the building along the north wall and also faces out onto the light court.

The first floor has been modernized for offices, and no evidence of the original store layout is visible. A wide modern staircase on the southwestern end of the building provides access to upper floors from Huron Street.

The upper floors appear to originally have had identical plans. The main staircase and elevator lobbies are located along the northernmost exterior wall, with the original bathrooms located south of the staircase. Several of the bathrooms retain their original, or early, tiling and fixtures. The staircase is separated from the elevator lobbies by metal fire doors, some of which are original. The secondary staircase in the western end of the building is also original. The rest of the upper floor interiors have been considerably remodeled numerous times, and little of the original layout appears to have survived; some of the original doors and hardware were evidently reused in some areas. On the fifth floor, the original concrete ceilings and columns are visible. Fortunately, nearly all of the original exterior windows on each floor, with their hardware, are intact, as are the original radiators, unusually low to allow for the swing of the pivot windows.

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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 or National Register listing.)

- A** Property 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 that 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 boxes that apply.)

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

**Narrative Statement of Significance**

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

**9. Major Bibliographical References**

**Bibliography**

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

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

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Areas of Significance:**

(Enter categories from instructions)

- Architecture
- Commerce
- Economics

**Period of Significance:**

1912-1913

**Significant Dates:**

1912, 1913

**Significant Person:**

N/A

**Cultural Affiliation:**

N/A

**Architect/Builder:**

Paul F. Mann, architect

Metz Brothers, builder

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The Harlow C. Curtiss Building in Buffalo, New York, is an intact example of an early twentieth-century, American Movement metal frame Chicago style commercial building. Clad in glazed terra cotta with Classical decorative reliefs, the building bears resemblance to the works of such renowned Chicago architects as Daniel Burnham and Louis Sullivan, both of whom are represented by buildings in Buffalo. Designed by local architect Paul F. Mann (1881-1943) and built in 1912-1913, the Curtiss building is one of the largest glazed terra cotta structures of its type and period of construction surviving in downtown Buffalo. Its identification with local lawyer and real estate entrepreneur, Harlow C. Curtiss, relate it to the expanding economy of Buffalo at the turn of the twentieth century and the growth of the downtown area as the commercial center of Western New York.

Harlow C. Curtiss (1858-1933)

Harlow C. Curtiss, the man who financed the six-story commercial and office building that bore his name, was a prominent figure in Buffalo's civic life at the turn of the twentieth century. Born in Utica, New York, his family moved to Buffalo when he was three years old. His father, Charles Gould Curtiss, gained success in Buffalo's thriving grain trade. As a young man, Harlow Curtiss attended private and public schools in Buffalo and received his high school diploma from Central High School. He went to study at Trinity College in Hartford, Connecticut, where he received his bachelor's degree in 1881. After graduation from Trinity, Curtiss returned to Buffalo where he embarked on a legal career in the office of Cleveland & Bissell. At this time, many aspiring lawyers "read" law—in effect, they worked as an apprentice—with an established individual or firm as a means of entering the profession. Curtiss had a short association with the senior member of the firm, Grover Cleveland. In January 1882, Cleveland briefly became the mayor of Buffalo only to move on to Albany as Governor of New York in November of the same year. In 1884, Curtiss left Cleveland and Bissell and opened his own office, launching a legal career in Buffalo that would span forty years.

Perhaps due to his association with Grover Cleveland's office, Curtiss became active in local politics as a member of the reform wing of the Democratic Party. In 1892, as Cleveland was preparing for his third run for president of the United States (he had served as the twenty second president from March 4, 1885 until March 4, 1889), a visiting reporter from The New York Times noted that Curtiss was a member of "the Cleveland Democrats, some 2300 strong, . . . the principle Democratic organization of the city, and the only one taking a club character and possessing a clubhouse." In that year, Curtiss lent his support to a resolution opposing old line and Tammany Hall party members who wanted the delegates to the Chicago convention chosen before the convention began. "The selection of delegates in midwinter," declared the reformers, which included Curtiss, "before . . . discussion has fairly begun, and before public opinion has taken form, we believe to be destructive to the very object and purpose of a National Convention." Curtiss's faction carried the day, and eventually Cleveland won the nomination and the election to become the only person to hold the office of President of the United States during two non-consecutive terms of office. In future years, Curtiss served a number of times as a

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delegate to Democratic conventions.<sup>1</sup> Only once, did he run for public office himself. In 1911, he was the unsuccessful Democratic candidate of associate judge of city court in Buffalo.

During this period of political activity, Curtiss had accumulated considerable acclaim and wealth in Buffalo. In 1894, while still a bachelor, he engaged the local architectural firm of Marling & Johnson to design a brick Colonial revival row house for him at 479 Delaware Avenue. In 1896, Curtiss married Ethel Mann, the daughter of a renowned local doctor. Two years after the wedding, Curtiss commissioned one of the city's leading architectural firms, Esenwein & Johnson, to design a new dwelling for him at 864 Delaware Avenue (NR Listed 1974, Delaware Avenue Historic District). Six years later, the couple, now parents of three children, moved yet again into a new residence. Once again employing Esenwein & Johnson, the firm designed a Colonial revival stone dwelling at 100 Lincoln Parkway, located on the Olmsted and Vaux parkway. Often referred to as the Ethel Mann House, the residence has since been divided into three apartments. It was in this home that the Curtiss's had the last of their four children, Charles Mann Curtiss.

At the peak of his legal career, it was said that his "practice is of a general character, all forms of legal procedure being perfectly familiar to him. He is well versed in the law, and has always maintained a high reputation at the bar, and with his clients."<sup>2</sup> In addition to his success in law, Curtiss had an active career in real estate. It is know that he owned apartment buildings in at least three locations in the city: 1141 Delaware Avenue, 230 North Street, and one on Allen Street. Curtiss also commissioned at least two important business buildings in the city for investment purposes. The first Curtiss Building, designed by brother-in-law Paul F. Mann, was erected at 204-210 Franklin Street in 1912-1913. It was planned to house retail space on the ground level and office rentals above. The second Curtiss Building was erected in 1923-1924 at Delaware Avenue and Tupper Street. Designed by Esenwein and Johnson, it follows a similar program as the first Curtiss Building and remains extant.

Harlow C. Curtiss died in 1933 and is interred in Buffalo's Forrest Lawn Cemetery (NR Listed 1990). One obituary remarked that "in politics, he was a militant advocate for the principles for which his old friend and mentor, Cleveland, stood."<sup>3</sup>

Paul F. Mann (1881-1943), Architect

Although Harlow Curtiss had a close association with the architectural firm of Esenwein and Johnson, to design his first large scale building, Curtiss turned to his brother-in-law, Paul F. Mann. Mann began his architectural training at the Massachusetts Institute of Technology. MIT was the first American school to have an architectural curriculum that emulated that of the Ecole des Beaux-Arts in Paris. After the 1893 World's Columbian Exposition, which is largely credited with bringing the Beaux-Arts taste to America, MIT brought

<sup>1</sup> William R. Cutter, *Genealogical and Family History of Western New York*. New York, Lewis Historical Publishing, 1912, vol. 1, p. 365

<sup>2</sup> Ibid.

<sup>3</sup> "Harlow C. Curtiss," *Buffalo Courier*, June 23, 1933, p. 16.



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the French architect Constant-Dérsiré Despradelles to teach the rigorously disciplined approach to design that had already inspired such leaders in the field as Richard Morris Hunt, H. H. Richardson, and Charles McKim.

While attending MIT, Mann's father, Dr. Matthew D. Mann, was unexpectedly called upon to operate on William McKinley when the president had been shot while attending Buffalo's Pan American Exposition in September of 1901. By training a gynecologist, Matthew Mann's unsuccessful attempt to remove the bullet from McKinley's body ultimately resulted in the stricken president's death some days later.

After finishing his studies at MIT, Paul Mann went on to further study at the Ecole des Beaux-Arts in Paris. Upon his return to the United States, he found employment in two New York City firms. One of these firms, Carrère & Hastings, is perhaps best known nationally for the design of the New York Public Library [(1902-09) NHL Listed 1965] on Fifth Avenue at Forty-Second Street in New York City, and the design of the McKinley Monument in Niagara Square in Buffalo [(1907) NR Listed 1982]. Mann had also been employed for a brief period with Bertram G. Goodhue of Cram of Goodhue & Ferguson, architects of many Gothic style buildings, notably St. Thomas Episcopal Church (1914) on Madison Avenue in New York City. In 1911, Mann returned to Buffalo and established an architectural practice.

In 1912, Harlow C. Curtiss bypassed a number of more established local architectural firms to give his neophyte brother-in-law the important responsibility of designing the costly Curtiss Building.<sup>4</sup> The Curtiss Building started Mann on the road to success at a time when Buffalo was rapidly growing. In partnership with others, Mann would go on to design numerous buildings in the city. From 1913 to 1919, Mann was partnered with Harold J. Cook (1885-1933). The firm designed several bank buildings and a number of substantial residential structures. Houses the firm designed included those for Archer Landon (1913) at 76 Penhurst Park, Laura Letchworth (1915) at 96 Rumsey Road, and Francis Dewes (1916) at 104 Chapin Parkway. They also designed the Grant Theater (1914) at 363 Grant Street, the Black Rock Bank (1915) on Niagara Street, and the Masonic Temple (1916) in nearby Lancaster, New York. In subsequent years, Mann partnered with Harold E. Plumer. Their partnership built a substantial reputation as the designers of industrial buildings, notably the Trico Plant No. 1 (1920-1937; listed on the National Register) at Washington, Ellicott and Goodell Streets in Buffalo.

The Curtiss Building

Harlow Curtiss commissioned the Curtiss Building in the spring of 1912. Working with Paul Mann's design, Curtiss chose Metz Brothers Construction Company of Buffalo to erect the new structure. The firm was run by Theodor and Karl Metz, both of whom had come to Buffalo from their native Baden in the mid 1880s. In late November 1912, a local newspaper reported that the Metz firm was at work on the Curtiss Building and expected to finish it by the winter of the following year.<sup>5</sup> This was an ambitious schedule for so large an undertaking, and the deadline passed without being met. The fine-looking building was, nonetheless, completed

<sup>4</sup> The building went up on the site of the pre-Civil War Italianate house of Dr. Thomas F. Rochester, where Curtiss' father, Charles G. Curtiss, had lived from 1880 [until his death in] 1893.

<sup>5</sup> "Metz Brothers," *loc. cit.*

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by the end of 1913 and when it opened, the Curtiss Building became home to a multiplicity of tenants. Among the earliest was the Kittinger Furniture Company, one of Buffalo's most prestigious businesses and one that enjoyed a worldwide reputation for fine, handcrafted traditional furniture. Other early occupants included lawyers, stationers, paramedical companies; oddly, Curtiss himself did not have his office here. Despite the success of the building, Ethel Mann Curtiss (the legal owner of the structure) sold the Curtiss Building in 1920 to William Morgan. 1923-1924, Harloe Curtiss commissioned a second commercial and office building, which then assumed the name Curtiss Building, on Delaware Avenue. This commission was not handled by Curtiss's brother-in-law Paul F. Mann, rather the firm of Esenwien & Johnson was selected for the new building.

After the original Curtiss Building changed hands again in 1921, the building became known as the King & Eisele Building. The new owners specialized in wholesale jewelry and occupied the second, third and fourth floors. In 1933, the King & Eisele Company sold their building to Two-Ten Franklin Realty Corp., evidently in an attempt to protect the business during the Great Depression. The Erie County Savings Bank foreclosed on the building four years later. The jewelry business, by then the E. A. Eisele Co. and continuing to maintain tenancy, occupied only the first floor, continued to be known as the Eisele Building. In 1945, the bank sold the building to the Hoelscher Building Corporation, which then renamed the structure the Hoelscher Building. For many years, Buffalonians referred to it as the Hoelscher Building. In the early 1960s, Catholic Charities of Buffalo engaged the entire fourth floor, while other tenants had offices of varying sizes in other parts of the building. However, much of the space was vacant. After Catholic Charities, the most significant tenant was the Workmen's Compensation Board, which occupied space on the second floor. In 1964, the Amy Corporation sold the building to Two Ten Franklin, Inc., an investment group that subsequently was merged into the Niasher Realty Corporation. The building's first floor, however, continued to be occupied by Hoelscher's Inc., which sold office equipment. Since the early 1990s, the building has been empty.

By the time Mann planned the Curtiss Building, the technology of metal frame construction for large buildings—the local press referred to the Curtiss Building as a “skyscraper”<sup>6</sup>—which was initially identified with Chicago, had become standard throughout the United States. Reflecting modernist thinking codified by Louis Sullivan's dictum “form follows function,” the Curtiss Building's grid-like exterior forthrightly expresses the internal metal frame that sustains the building. Mann likewise employed the thoroughly modern industrial materials of glazed terra cotta to clad the steel members in order to protect them from the elements and plate glass to fill the spaces between the framing elements (in the hallowed “Chicago window” pattern common in its day<sup>7</sup>. All of the windows could be swung open on central pivots [Fig. 10].) A well known example for such a treatment is Louis Sullivan's Carson Pirie Scott & Company [(1906) NHL Listed 1975] in Chicago.

Mann's building makes an instructive comparison with the nearby Guaranty Building [(1894-1896) NHL Listed 1975], by Adler & Sullivan, and the Ellicott Square Building (1894-1896) by D. H. Burnham & Co.

<sup>6</sup> “Metz Brothers Building Methods Truly Progressive,” *Buffalo Sunday Times*, November 24, 1912.

<sup>7</sup> Unlike true Chicago windows, the side lights of the Curtiss Building were solid panes of plate glass rather than sash widows.

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Mann's design shares with the Guaranty Building the division of the elevation into three distinct levels, a principle of design that Sullivan, emulating the proportions of the Classical column, had employed for the façades of tall buildings in order to unify them. Moreover, in his façade design, Sullivan had fused the grid pattern of metal frame construction with terra cotta cladding. The Guaranty Building (also known as the Prudential Building), however, employs unglazed terra cotta into which Sullivan pressed his highly personal style of ornament that he based on plant forms. Mann, on the other hand, chose glazed terra cotta as did Burnham for the Ellicott Square Building. And like the latter structure, the Curtiss Building is decorated with motifs drawn from Classical architecture.

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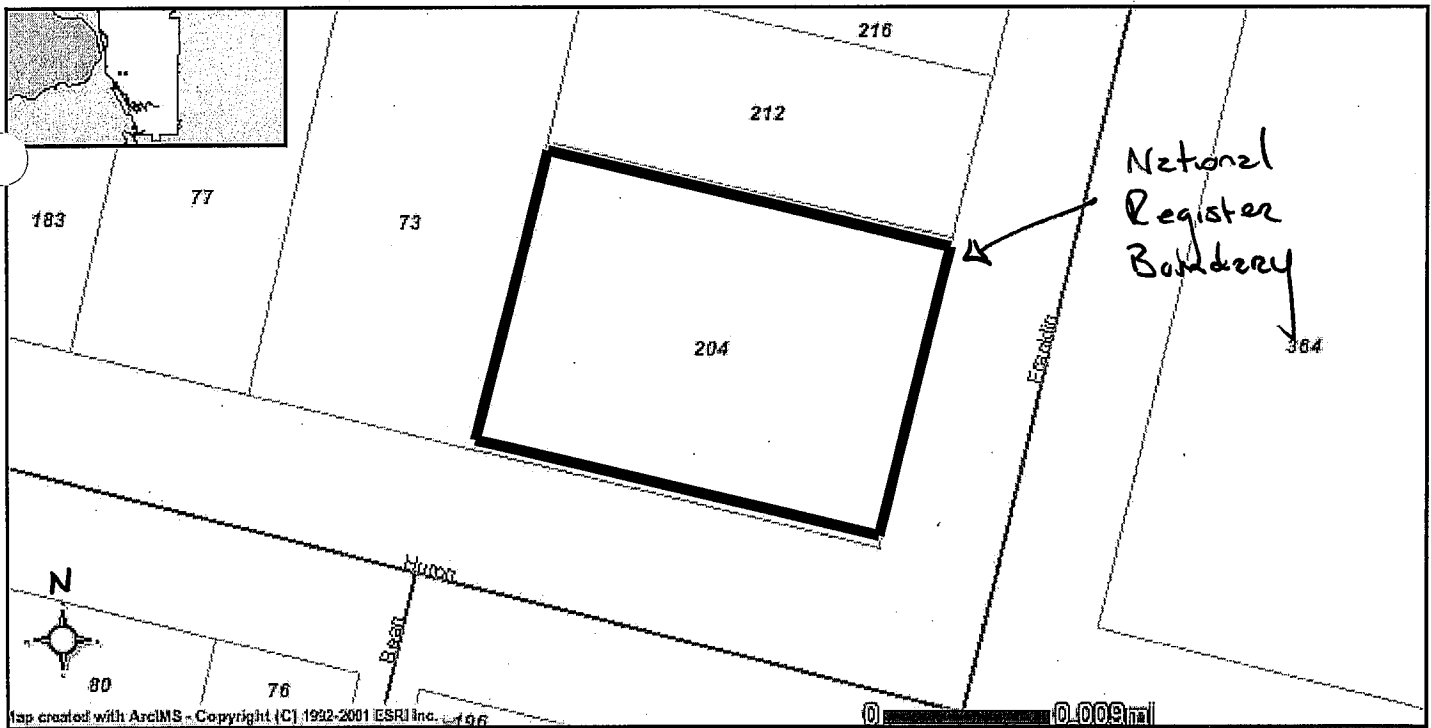
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Boundary Description

Beginning at the corner formed by the northerly line of Huron Street with the westerly line of Franklin Street; running thence northerly along the westerly line of Franklin Street 86.5 feet; thence westerly and parallel with Huron Street 115.5 feet; thence southerly and parallel with Franklin Street 86.5 feet; thence easterly along the northerly line of Huron Street 115.5 feet to the place of beginning.

Boundary Justification

The boundary contains the land historically associated with nominated resource and is indicated by the heavy line on the parcel map.



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 11 Page 1

Curtiss Building  
**Name of Property**  
Erie County, New York  
**County and State**

Fig. 1) General View of the Curtiss Building from the Southeast

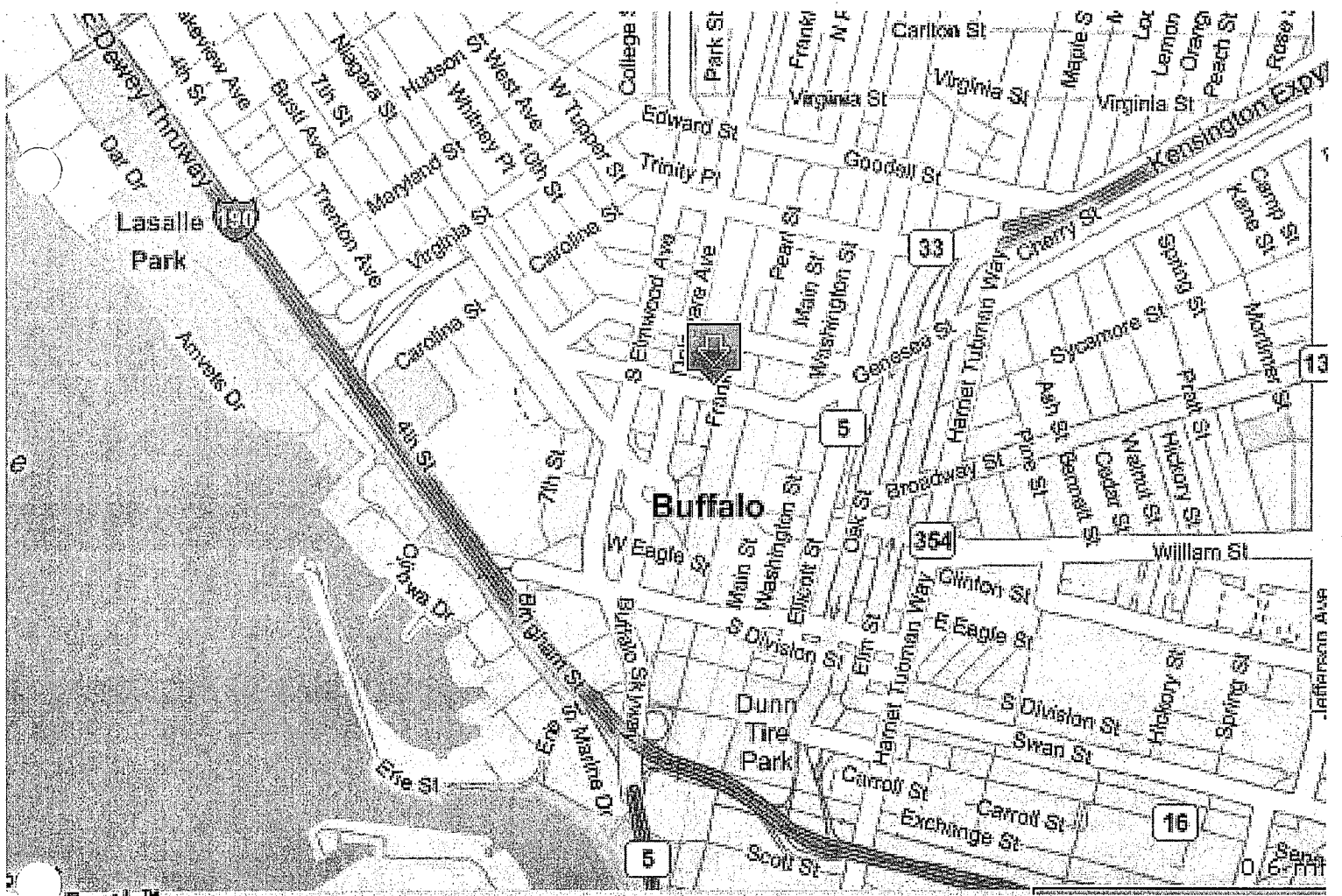
Fig. 2) Detail of corner, upper floors

Fig. 3) Detail of upper façade & pivoting windows

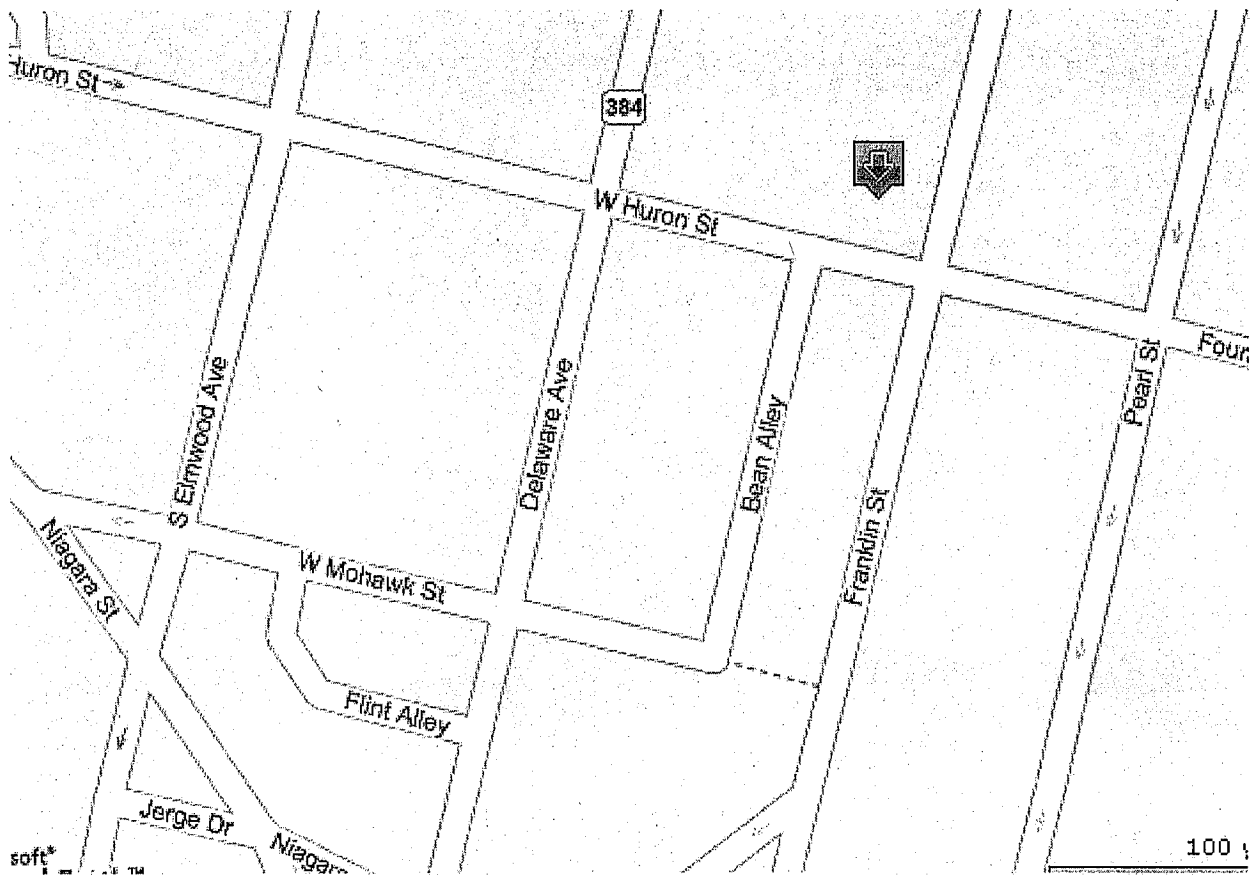
Fig. 4) Rear of the Curtiss Building from the North

Fig. 5) Detail of terra cotta decoration on lobby wall

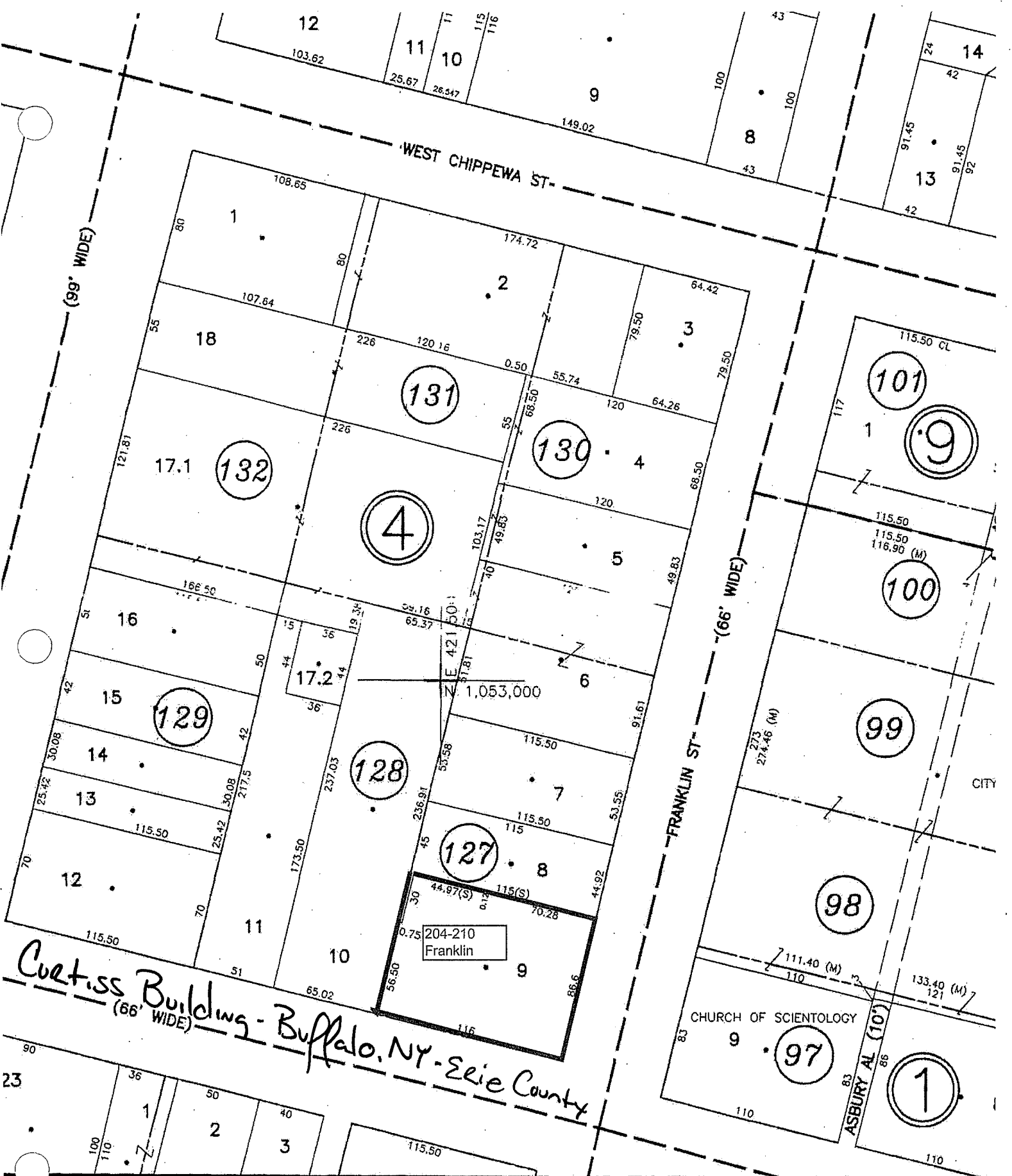
Fig. 6) Historic View



Curtiss Building, 204-210 Franklin Street, Buffalo  
New York, Erie County







*Curtiss Building - Buffalo, NY - Erie County*  
 (86' WIDE)

VER  
 F  
 116.00-1-11  
 74  
 ③

CALCULATED ACREAGE 7.5 A(C)  
 DEED ACREAGE 17.5 A  
 SCALED DIMENSION 225 (S)  
 SCALED DIMENSION (CHECKED) 743.25(S)  
 DEED DIMENSION 173.33  
 DEED DIMENSION (CENTER LINE) 173.33  
 COORDINATE LOCATOR

110.36	111.29	111.38
110.34	X	111.38
		111.46
110.12	111.45	111.46

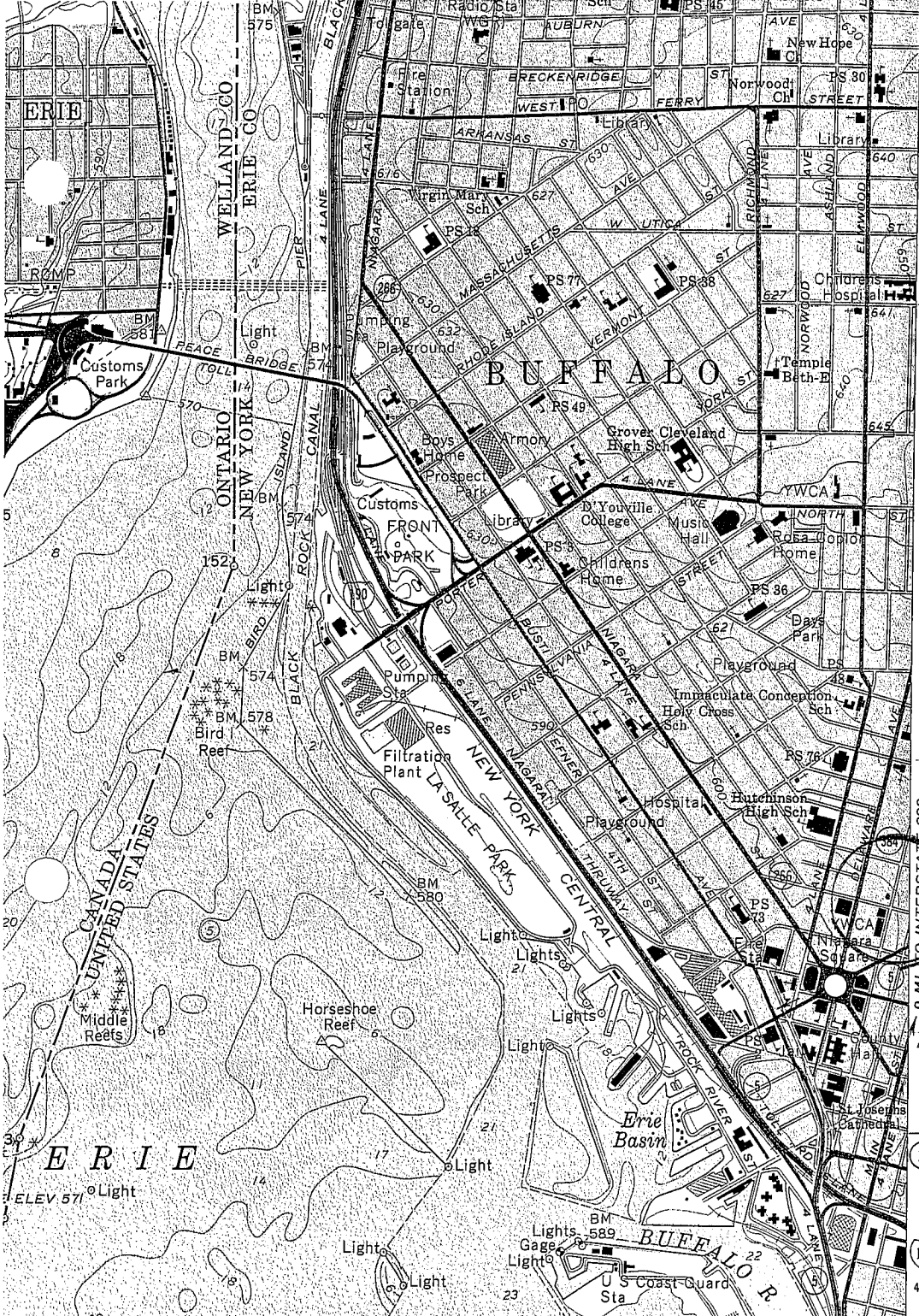
SHEET INDEX



TAX MAP  
**CITY OF BUFFALO**  
 ERIE COUNTY, NEW YORK  
 50 0 50  
 GRAPHIC SCALE  
 1" = 50'

111.37

MAP DATE



Curtiss Building  
 Buffalo, NY  
 Erie County  
 Zone 18  
 Buffalo NW Quad  
 E. 183497  
 N. 4755813

INTERIOR—GEOLOGICAL SURVEY, WASHINGTON, D. C.—1967  
 (BUFFALO SE) LACKAWANNA 4.3 MI.  
 5269 IV SE MT. VERNON 9 MI.

ROAD CLASSIFICATION

Heavy-duty ..... Light-duty .....  
 Medium-duty ..... Unimproved dirt .....

( ) Interstate Route    ( ) State Route

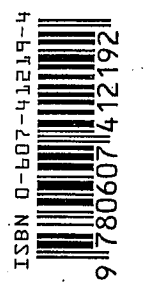


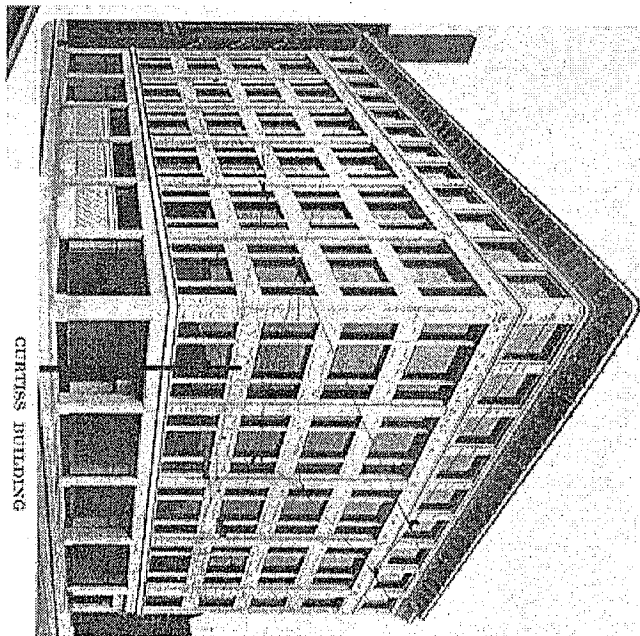
BUFFALO NW, N.Y.—ONT.

NW/4 BUFFALO 15' QUADRANGLE  
 N4252.5—W7852.5/7.5

1965

AMS 5269 IV NW—SERIES V821





CURTIS BUILDING

