

SITE FILE COPY*Approved by A.C. Hefner*
**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE: Missouri	
COUNTY: Jackson	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:

1118 McGee Building

AND/OR HISTORIC:

Louis Curriess Studio Building

2. LOCATION

STREET AND NUMBER:

1116-1118-1120 McGee Street*

CITY OR TOWN:

Kansas City

STATE

Missouri 64100

CODE

29

COUNTY:

Jackson

CODE

095

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No

PRESENT USE (Check One or More as Appropriate)

<input type="checkbox"/> Agricultural	<input type="checkbox"/> Government	<input type="checkbox"/> Park	<input type="checkbox"/> Transportation	<input type="checkbox"/> Comments
<input checked="" type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input type="checkbox"/> Private Residence	<input type="checkbox"/> Other (Specify)	
<input type="checkbox"/> Educational	<input type="checkbox"/> Military	<input type="checkbox"/> Religious		
<input type="checkbox"/> Entertainment	<input type="checkbox"/> Museum	<input type="checkbox"/> Scientific		

4. OWNER OF PROPERTY

OWNER'S NAME:

Albert C. and Grace W. Weyersberg

STREET AND NUMBER:

c/o Rolland Studios, 1118 McGee Street

CITY OR TOWN:

Kansas City

STATE:

Missouri 64100

CODE

29

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC:

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

STREET AND NUMBER:

12th and Oak streets

CITY OR TOWN:

Kansas City

STATE:

Missouri 64100

CODE

29

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:

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

DATE OF SURVEY: 1969

☐ Federal☐ State☐ County☒ Local

DEPOSITORY FOR SURVEY RECORDS:

Kansas City Chapter, The American Institute of Architects

STREET AND NUMBER:

917 West 43rd Street

CITY OR TOWN:

Kansas City

STATE:

Missouri 64111

CODE

29

*Congressional District #5: Hon. Richard Bolling
House of Representatives

SEE INSTRUCTIONS

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MissouriCOUNTY:
JacksonFOR NPS USE ONLY
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6. #1

THE LOUIS CURTISS STUDIO BUILDING

2. Missouri State Historical Survey (State)

1971

Missouri State Park Board

P.O. Box 176

1204 Jefferson Building

Jefferson City, Missouri 65101

Code: 29

7. DESCRIPTION

CONDITION

(Check One)

☐ Excellent☒ Good☐ Fair☐ Deteriorated☐ Ruins☐ Unexposed

(Check One)

☒ Altered☐ Unaltered

(Check One)

☐ Moved☒ Original Site

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

ARCHITECTURAL CHARACTER

The Louis Curtiss Studio Building (1908), 1116-1118-1120 McGee Street, Kansas City, Missouri, is representative of the personal style of the architect Louis Curtiss, an innovative, early modern architect who lived in Kansas City in this building.

EXTERIOROver-all Dimensions

The Louis Curtiss Studio Building (designed in 1908, and constructed in 1909) is a three-story, plus full basement, concrete frame, commercial building 46 x 115 feet, having a simple, rectangular plan. The building faces east and shares party walls with a new parking garage to the south and with another commercial building to the north. The west (rear) wall is on a north-south alley.

Foundations

The building has poured concrete foundations.

Wall Construction, Finish and Color

The bearing walls on the south, west and north are constructed of concrete frame reinforced with brick and concrete block masonry. The east window wall, the primary facade, is an early, glass curtain wall.

The east window wall system consists of mullions and spandrels of cypress, covered with painted, galvanized, sheet steel. The wall is divided horizontally by two spandrels into three levels. The spandrels are ornamented by a band of red and cream tiles set in a zig-zag pattern.

The second story facade and the lower half of the third story facade are currently painted yellow. The upper half of the third story is painted white.

The street level consists of two shops and a central entranceway. The shop fronts are faced with black tile in the terrazzo floor and in the zig-zag ornamentation on the spandrels.

The red and cream tiles are used again in chevron patterns which form a vertical border at the north and south edge at the street level store fronts.

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THE LOUIS CURTISS STUDIO BUILDING

The east wall is topped by a concave, bracketed, terracotta cornice with an ornamental shield at the midpoint. The emblem on this shield is said to be copied from the monogram on the packages of Turkish cigarettes that Curtiss smoked incessantly.¹ It also has the architect's initials on it.

Structural System, Framing

Reinforced concrete walls and a grid of interior steel columns support the floors, the roof and the east glass curtain wall. The columns are enclosed in plastered cement.

Chimneys

The building lacks chimneys. The interior fireplace is false. The building is on the city steam heating system which does not require a chimney for the individual buildings.

Openings

Doorways. An entranceway to the central stairhall is centered on the east facade at street level. The doorway is simple, post and lintel type with marble veneer surface. The revolving door appears to be original. Entrances to the street level shops open to either side of the central hallway entrance. These doorways were both originally set back from the sidewalk the depth of the display cases. The doorway to the south maintains the original inset, and that to the north has been brought out to the sidewalk in order to gain interior space.

All three entranceways are paved in terrazzo with grey and red matrix and a checked border of marble tiles.

A single, rear door opens onto the west alley.

Windows. The two upper levels of the facade are identical in design. These levels have continuous glass ribbon windows divided by mullions into seven sections. The first, third, fifth and seventh sections, for the most part, have two, large panes of glass each, divided by an iron mullion. In several sections the original panes have been replaced with a single, large pane, deleting the iron mullion. The second, fourth and sixth sections contain casement windows flanking central panes with a central mullion. In each of these latter sections there is a three-light transom with one light above each casement window and one above the central, divided sash.

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7. #2

THE LOUIS CURTISS STUDIO BUILDING

The street level story has plate glass store windows. Those at the south end of the east wall retain the original design and those at the north have been altered.

Roof

The roof is flat.

INTERIOR

Floor Plans

Basement. There is a full basement with cement floor. It is divided into two areas by a central, east-west wall. The central stairhall at the east end of the building provides access to the basement. The basement is rough-finished and presently houses two printing companies.

First Floor. Two shops occupy this level. They are divided by an east-west wall, and the central entranceway and stairhall.

Second Floor. The stairway gives access to this floor, opening into a hallway off which open various rooms. The columnar structural system permits rearrangement of partition walls, as has apparently been done, except at the southeast corner of this floor, where Louis Curtiss' office is located.

Third Floor. This floor is also reached by means of the central stairway. It is primarily a large open area at the east end of the building, and contains several large rooms at the west end. The southwest rooms appear to have been originally an exterior area.

Stairway

The only stairway is an open-well, winding stair located at the center of the east end of the building. The stair is notable for its period character which survives with little deterioration or alteration. The treads are beveled cast stone in an ivory color. The newels are a free-form carpentry work in cherry wood. The balusters are curved iron-work. The stairway design is carried from the basement through the third floor level. Simple, geometric designs incised in plaster articulate the walls of the stairhall, following the rise of the stairway.

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7. #3

THE LOUIS CURTISS STUDIO BUILDING

Flooring

Terazzo flooring, corresponding to that in the entranceway is used in the central stairhall at the street level and second-story level. Herringbone brick flooring was used in Curtiss' office on the second story. Asphalt tile is used generally elsewhere in the building except in the basement where the flooring is poured concrete.

Wall and Ceiling Finish

Walls and ceiling are finished with painted plaster. Original incised designs in the plaster occur in some of the plastered columns and on some walls. Original paint colors have been painted over.

Doorways and Doors

The door to Curtiss' office has original, small panes of glass.

Interior Decoration and Trim

Curtiss' office, located at the southeast corner of the second story, is the one room in the building with a high degree of original material surviving intact. The room is finished primarily in dark wood, forming a high wainscoting. The wide boards are pinned together with butterfly-shaped wooden joiners.

Above the wainscoting at the east and west ends of the room, the walls are ornamented with pseudo timber work having red brick interfill.

The main feature of the office north wall is a large brick fireplace (non-functional) with brick hearth. To either side of the fireplace pewter figures are set in niches. A third niche, slightly above the fireplace, is empty. This wall also includes a built-in bookcase west of the fireplace. The east end of the south wall features a pew-like, high-back wooden bench.

The office is totally an interior room, having no windows. To the east it opens through a pair of doors, to a small room which includes an eastern window wall.

ALTERATIONS AND ADDITIONS

The building survives with a moderate degree of original integrity intact. In use as a commercial structure throughout the past 50 years, it has undergone remodelings to provide for different needs of tenants.

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7. #4

THE LOUIS CURTISS STUDIO BUILDING

The original owner-builder himself, in his later years, remodeled some of the rooms of his former architectural studio on the second floor to accommodate new tenants.

The east wall retains a high degree of original design and materials, being altered only by the application of ceramic tiles "to soften the baldness of the exposed concrete spandrels."² This modification was designed by Ernest Olaf Brostrom, "a minor Prairie School architect."³

The interior has been largely rearranged and stripped of original finish except, as noted, in the central stairhall and in Curtiss' office on the second floor.

FOOTNOTES

¹Information included in the initial draft of the nomination form submitted by the Kansas City Chapter, American Institute of Architects, April 16, 1971.

²Information in a letter from Donald L. Hoffmann to the State Historical Survey and Planning Office, December 23, 1971.

³Ibid.

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- ☐ Pre-Columbian ☐ 16th Century ☐ 18th Century ☒ 20th Century
☐ 15th Century ☐ 17th Century ☐ 19th Century

SPECIFIC DATE(S) (If Applicable and Known)

designed 1908/built 1909

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|---|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input checked="" type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Phi- | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | losophy | |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Science | |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Sculpture | |
| <input type="checkbox"/> Art | Architecture | <input type="checkbox"/> Social/Human- | |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | itarian | |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | <input type="checkbox"/> Theater | |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | <input type="checkbox"/> Transportation | |

STATEMENT OF SIGNIFICANCE

The Louis Curtiss Studio Building, 1116, 1118, 1120 McGee Street in Kansas City, Jackson County, Missouri, is important as an early example of reinforced concrete and glass curtain wall architecture in the United States. It is also noteworthy for its partially intact early modern interior design. The building was designed and built to serve as the office and residence of its architect, Louis Curtiss. The street facade, stairhall and Curtiss' former office survive with a high degree of original integrity.

Donald L. Hoffman¹ has described the building as

...among the two or three most important buildings remaining in Kansas City in terms of architectural history. As a very early example of a true glass curtain-wall facade, in this instance hung from a reinforced concrete frame, it is aesthetically far simpler and more "modern" than Curtiss' Boley Clothing Store [Katz Building],² the latter being almost the only building usually cited in American architectural history surveys from the Kansas City area. In addition to the purity of the facade, the building is of value because it was the home of the architect Louis Curtiss (1865-1924), who was clearly Kansas City's leading architect as far as innovation.³

Dr. George Ehrlich, Professor of Art History and Chairman of the Department of Art and Art History, University of Missouri-Kansas City, has noted that "...Although [it is] representative of early twentieth century commercial architecture, [the Louis Curtiss Studio Building] has a purity of style that makes it compatible with contemporary architecture."⁴

The building permit was issued on December 12, 1908.⁵ The architect had it built at the insistence of his friend and financial advisor, Bernard Corrigan, who feared that Curtiss would squander foolishly the benefits of his first success.⁶

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THE LOUIS CURTISS STUDIO BUILDING

The three-story building provided rental space for shops at the street level, and possibly also originally as now, in the basement. Curtiss' studio and office was on the second floor, and his apartment was on the third floor.⁷

The apartment is stripped down to bare walls and supporting pillars today, but it must originally have been a truly avant-garde interior of its day:

...Both living room and bedroom flanked a rooftop courtyard and surveyed the city through walls of floor-to-ceiling glass. Among the major features of the living room were a wall of inset bookshelves faced with sliding plate glass; a central ceiling recess from which hung light globes on black cords of different lengths; a battery-powered clock whose decorative face was flush-mounted in the wall; a huge black crystal-topped table; numerous niches for objects d'art and flowers; an illuminated glass drawing board hinged to the wall; and a phonograph in a cabinet of his own design....⁸

Hoffmann mentions a door which Curtiss cut from his apartment into the neighboring (to the south) Empress burlesque house (razed), by which means he gave himself access "free of charge, to the balcony seats."⁹

ARCHITECT

Louis Curtiss was born in Canada in 1865, and came to Kansas City during the late 1880's. He died in Kansas City June 24, 1924.¹⁰ The following biographical summary of Curtiss was included in the Missouri State Historical Survey and Planning Office's National Register Inventory Nomination form on the Boley Building in Kansas City:

His major contributions to the development of modern architecture took place within that Kansas City period, principally in the areas of engineering and structural problems. As the assistant superintendent of buildings in Kansas City in 1890, Curtiss had the opportunity to work on the plans for the City Hall, and became deeply involved with the difficult foundation problems that the building's unstable site of fill, clay and bedrock created. In response to these problems, he devised a system of building the structure entirely on caissons,

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THE LOUIS CURTISS STUDIO BUILDING

and ninety-two caissons averaging thirty-seven feet each were used to support the building.¹¹ The foundation was completed by November 1, 1890,¹² three years before Adler and Sullivan's 1893 Chicago Stock Exchange, which is usually considered the first building partially to use caissons for additional structural support, and nine years before Chicago's 1899 Methodist Book Concern which is considered to be the first building supported entirely on caissons.¹³

Curtiss also experimented with suspended building structures. In 1906 he built a two-story structure at 1105 McGee Street. Here, not only the facade of plate glass, sheet copper, and terra cotta, but also the entire floor structure for the bays directly behind the facade were suspended by one-and-a-half ~~foot~~ square steel hangers from a forty-two foot plate girder at the roof line.

Curtiss' innovations in architectural engineering merit him an important position in the development of modern building, and his influence may be stronger than previously supposed. Dankmar Adler was present at the reading of the paper on the foundations of Kansas City's City Hall, and Willis Polk knew Curtiss personally when both were members of the old Kansas City Architectural Sketch Club.¹⁴ It is highly possible that Curtiss served as a source of inspiration for both the Chicago Stock Exchange and the Hallidie Building.

PRESENT STATUS

The building is in a moderately secure position at the present time. Basement, street level and second story are fully occupied. The third story is used for storage. However, all of downtown Kansas City is encompassed within a general urban development plan, as described in "The Kansas City, Missouri Downtown Plan," January, 1971. This document was prepared for the Land Clearance for Redevelopment Authority of Kansas City, Missouri, in a project partially with funds from the U.S. Department of Housing and Urban Development.

The downtown plan tags the Curtiss Studio Building as a site for "future new development,"¹⁵ and therefore poses a warning that if this fine example of early modern architecture is to be retained, plans for its ongoing vitality should be set in motion before it is too late.

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8. #3

LOUIS CURTISS STUDIO BUILDING

FOOTNOTES

- ¹ Hoffmann is the art critic for The Kansas City Star; assistant editor, Journal of the Society of Architectural Historians; board member, Society of Architectural Historians, 1968-1970; editor, The Meanings of Architecture: Buildings and Writings by John Wellborn Root, 1967; and a contributor of articles and book reviews to the Journal of the Society of Architectural Historians and other publications.
- ² A National Register of Historic Places site, Number 71-11-29-0019, entered March 4, 1971.
- ³ Statement in a letter to the State Historical Survey and Planning Office, September 3, 1971.
- ⁴ Statement in a letter to the State Historical Survey and Planning Office, September 9, 1971.
- ⁵ Donald L. Hoffmann, information in a letter to the State Historical Survey and Planning Office, December 23, 1971.
- ⁶ Fred T. Comee, "Louis Curtiss of Kansas City," Progressive Architecture August, 1963, p. 133.
- ⁷ Donald L. Hoffmann, information in a letter to the State Historical Survey and Planning Office, December 23, 1971.
- ⁸ Comee, 1963, p. 134.
- ⁹ Donald L. Hoffmann, "Kansas City's Architectural Debt to Curtiss," The Kansas City Star, May 3, 1964.
- ¹⁰ Comee, 1963, p. 134.
- ¹¹ The Kansas City Star, September 19, 1892. Donald Hoffmann, "Pioneer Caisson Building Foundations: 1890," Journal of the Society of Architectural Historians, March, 1966, pp. 69-70.
- ¹² S. E. Chamberlain, "City Hall Foundation, Kansas City," Proceedings of the 24th Annual Convention of the American Institute of Architects, October 22, 23, and 24, 1890, Chicago: 1891.

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8. #4

THE LOUIS CURTISS STUDIO BUILDING

13 Frank A. Randall, History of the Development of Building Construction in Chicago (Urbana: University of Illinois Press, 1949), p. 19. Ralph Peck, History of Building Foundations in Chicago (Urbana: 1948), p. 55. Carl Condit, The Chicago School of Architecture (Chicago: University of Chicago Press, 1964), pp. 71, 123, 129, and 137.

14 Inland Architect and News Record, IX, 1887, p. 63. Keith W. Dills, "The Hallidie Building," Journal of the Society of Architectural Historians, December, 1971, p. 324.

15 "Kansas City Missouri Downtown Plan," 1971, pp. 94-95.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

1. Chamberlain, S. E. "City Hall Foundations, Kansas City," Proceedings of the 24th Annual Convention of the American Institute of Architects, October 22, 23, and 24, 1890, Chicago: 1891.
2. Comee, Fred T. "Louis Curtiss of Kansas City," Progressive Architecture, 44: 128-34, August, 1963.
3. Condit, Carl. The Chicago School of Architecture. Chicago: University of Chicago Press, 1964, pp. 71, 123, 129 and 137.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	Degrees Minutes Seconds
NW	° ' "	° ' "		N 39° 05' 48"	W 94° 34' 45"	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: Less than one acre.

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

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11. FORM PREPARED BY

NAME AND TITLE: M. Patricia Holmes, Chief Architectural Historian

ORGANIZATION: Missouri State Park Board DATE: Feb. 11, 1972

State Historical Survey and Planning Office

STREET AND NUMBER: P.O. Box 176, 1204 Jefferson Building

CITY OR TOWN: Jefferson City STATE: Missouri 65101 CODE: 29

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

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

National ☒ State ☐ Local ☐

Name Joseph Jaeger, Jr.

Title Director, Missouri State Park Board, and Missouri State Liaison Officer

Date _____

I hereby certify that this property is included in the National Register.

Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST:

Keeper of The National Register

Date _____

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9. #1

SOURCES CITED

4. Dills, Keith W. "The Hallidie Building," Journal of the Society of Architectural Historians, December, 1971, p. 324.
5. Ehrlich, George. Letter to the State Historical Survey and Planning Office, September 9, 1971.
6. Hoffmann, Donald L. "Kansas City's Architectural Debt to Curtiss," The Kansas City Star, May 3, 1964.
7. _____. Letter to the State Historical Survey and Planning Office, December 23, 1971.
8. _____. "Pioneer Caisson Building Foundations: 1890," Journal of the Society of Architectural Historians, Vol. XXV, No. 1, March, 1966, pp. 68-71.
9. Inland Architect and News Record, IX, 1887, p. 63.
10. "Kansas City Missouri Downtown Plan." Prepared for the Land Clearance for Redevelopment Authority of Kansas City, Missouri, January, 1971.
11. Peck, Ralph. History of Building Foundations in Chicago. Urbana, Illinois, 1948.
12. Randall, Frank A. History of the Development of Building Construction in Chicago. Urbana, Ill.: University of Illinois Press, 1949, p. 19.

OTHER PERTINENT SOURCES

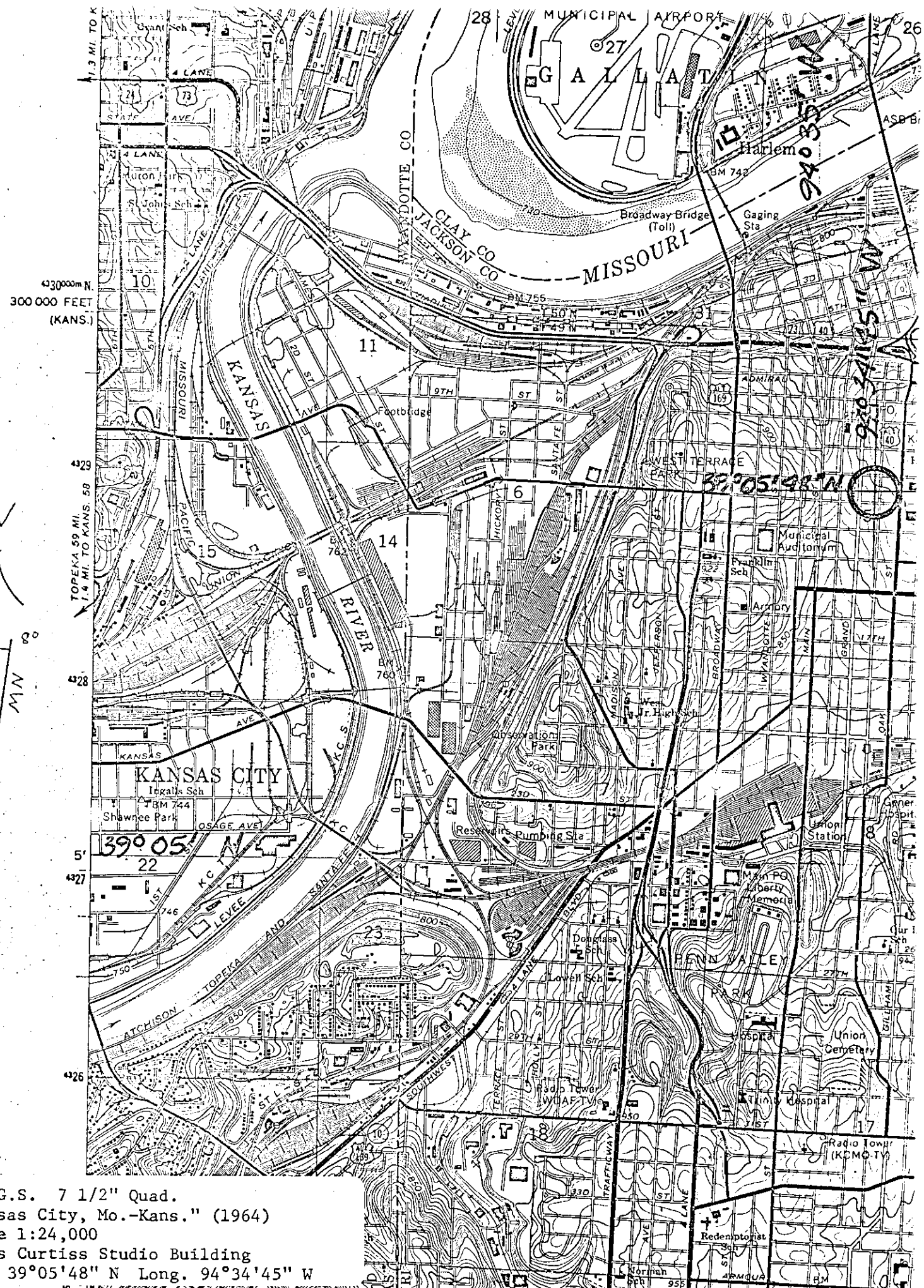
1. Curtiss, Louis. Research files of Fred T. Comee, including Curtiss' List of Projects, Kenneth Spencer Research Library of the University of Kansas, Lawrence, Kansas.
2. Hoffmann, Donald L. "Early Concrete Construction in Kansas City," Skylines and Midwest Architect, December-January, 1965, pp. 13-22.
3. _____. "The Last Work of Louis Curtiss," Skylines and Midwest Architect, June 1964, pp. 11-20.

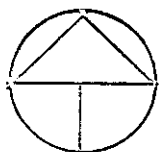
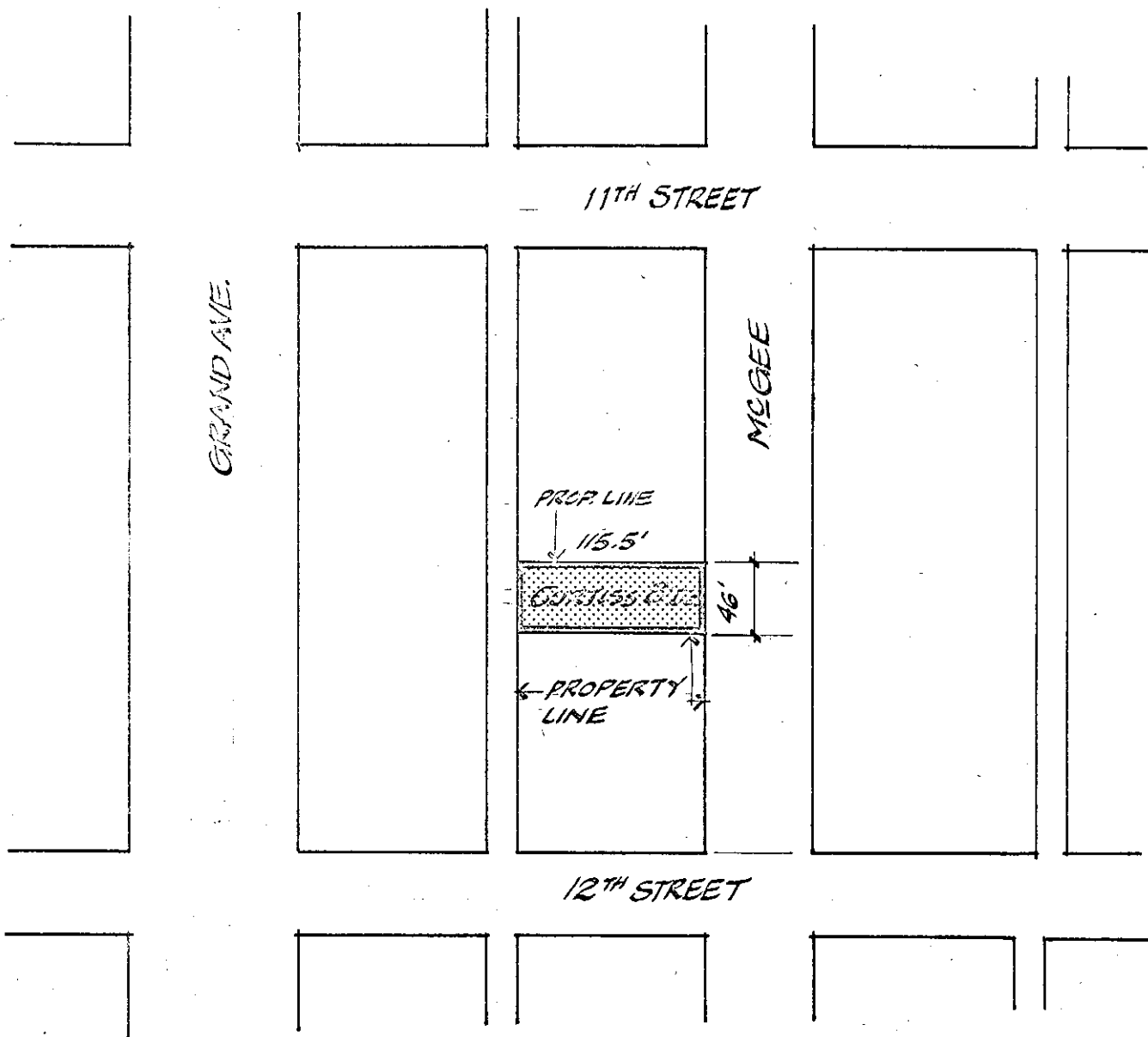
TN

80

MIN

U.S.G.S. 7 1/2" Quad.
 "Kansas City, Mo.-Kans." (1964)
 Scale 1:24,000
 Louis Curtiss Studio Building
 Lat. 39°05'48" N Long. 94°34'45" W





NORTH
 Lat. 39°05'48"
 Long. 94°34'45"

1" = 100'-0"

SITE PLAN

CURTISS STUDIO
 BUILDING



Denotes area being nominated to the National Register of Historic Places

Photo Log:

Name of Property: **Curtiss, Louis, Studio Building**

City or Vicinity: **Kansas City**

County: **Jackson County**

State: **MO**

Photographer: **Patricia Holmes**

Date

Photographed: **Dec. 1971**

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

1 of 9. From SE, view to the SW. Context of the Louis Curtiss Studio Bldg. It is the second building from the left, labeled "Rolland Studio." Building to right of Curtiss Studio also has curtain wall façade, but is of later date.

2 of 9. Original photograph now on file at Kenneth Spencer Research Library, University of Kansas, Lawrence, Kansas. Old view of Curtiss' office on the second floor. View from E to W. Original light fixtures, furnishings have now been removed, but general character of room, as shown here, survives to present.

3 of 9. Third story interior view from NW to SE, near the front (east end) of the building. East range of structural members is inset approximately 5 feet from the east wall.

4 of 9. Curtiss' former office, on the second floor at the SE corner of the building. View from W to E. This is an interior room having no windows, being inset from the east window wall by the depth of a narrow room beyond the doorway at center. Door at left, built-in bookcase at right indicate original character.

5 of 9. Curtiss' former office on the second floor at the SE corner. View from SW to NE. This room has the highest degree of original integrity surviving in the building. Room is furnished primarily in dark wood, brick and plaster. Baronial fireplace (non-functional) is original. Light fixtures are replacement of original.

6 of 9. Central stair hall at street level looking westward. Period character of stairway has not been greatly altered. Free-form carpentry work of rail and newels is done in cherry wood. Balusters are curved iron. Stairway design is carried to the third floor level. Simple, geometric designs incised in plaster articulate walls of stairwell, following rise of stairway.

7 of 9. From E, view to W. E (primary) façade. This early example of the glass curtain wall exhibits mullions and spandrels of cypress, covered with painted, galvanized, sheet steel. The building includes street level shops, second story offices, and third story space (originally an apartment).

8 of 9. From E, view to W. Detail of main entrance with revolving door. An exposed steel girder passes directly above the doorway lintel. Doorway finished marble veneer, approximately 1/2" thick.

9 of 9. From NW, view to SE. Rear NW corner of the building showing the structural system of reinforced concrete with brick infill.

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