

4.0 ARCHITECTURAL SUMMARY and RECOMMENDATIONS

This section provides a general context for architectural styles represented in the neighborhood (Section 4.1), results of the survey (Section 4.2), and recommendations (Section 4.3). Consult the previous section (3.0) for a detailed narrative of the architectural development and existing conditions of the neighborhood. Additionally, this section focuses on domestic and commercial architectural styles (Section 4.1). The preceding section addresses the neighborhood's religious architecture (Section 3.8). The recommendations (Section 4.3) are arranged by Multiple Property Documentation, which is then followed by individual properties by use. A list of identified architects and their associated work is presented at the end of this section in Table 4.1.

The Broadway-Fillmore neighborhood's character is largely defined by detached, frame, workers' cottages of one or two stories. Typically, these densely-clustered, front-gabled houses with attic feature multiple additions that extend through to the end of their long, narrow parcels. This type of post-Civil War cottage was adapted and expanded by Polish immigrants in Buffalo, as well as in several Mid-west cities including Detroit, Milwaukee, and Chicago. According to Hubka and Kenny, the basic wooden buildings of immigrant urban housing consisted of several distinct house types that were neither new urban building types nor imported ethnic creations¹. Instead, immigrant housing reflected pre-existing American house forms and technology modified for dense urban environments during the second half of the nineteenth century and early twentieth century. As in other cities, immigrants of Buffalo's East Side adapted and expanded a standard type of post-Civil-war cottage.

As discussed in the previous section, the common house types in the Broadway-Fillmore neighborhood fall into the following categories: one-story dwellings, often with telescoping additions stretching to the rear of the lot; two-story dwellings, also often having rear additions; and two-story doubles with self-contained flats on each level. Unlike the neighborhood's religious and commercial buildings, the vast majority of the housing stock in the Broadway-Fillmore area would have been erected to plans available to builders in books or by mail. Professionals designed few dwellings here. "Very few architects ever hear of these buildings," bemoaned a local architectural draftsman in 1889, "on account of arrangements made with the planning-mills and contractors for the drawing of plans for nothing. Of course, they have the contract to build."² At the time of their construction, most of these buildings housed multiple families, for by the turn of the twentieth century, the area was overcrowded.

Residential streets in the Broadway-Fillmore neighborhood have unified streetscapes with houses of the same general age, form, size, materials, and setback. Streets widths range from 50-ft wide residential streets to 100-ft wide major arteries such as Fillmore Avenue and Broadway. Other primary east-west streets were laid out at 66-ft (Sycamore and William). Dense canopies of large shade trees, predominantly elm, once lined many of the neighborhood's streets. Sidewalks are set close to the curb with an average planting strip width of 3 feet (ft). Many of the streets in the Broadway-Fillmore neighborhood retain their original sandstone curbing, which was set by masons of Italian descent. However, roads that were originally lined with brick pavers have been resurfaced with modern road surfacing.

¹ Thomas C. Hubka and Judith T. Kenny, "The Workers' Cottage in Milwaukee's Polish Community: Housing and the Process of Americanization, 1870 -1920", in *People, Power, Places: Perspectives in Vernacular Architecture VII*, (Knoxville: University of Tennessee Press, 2000), pp.34-35.

² H. S. Pickett, "Buffalo," *Architectural Era*, 3(September 1889), p. 195.

Residential lots are typically narrow (30-ft wide) and deep (90-ft). Setbacks for houses in the Broadway-Fillmore neighborhood generally range from 10-ft to 25-ft, leaving open lawn to the front. Commercial buildings along the primary arteries of the neighborhood abut the sidewalk. A popular trend in the early twentieth century in neighborhoods throughout the City of Buffalo was the transformation of residential streets to mixed commercial and residential use. During this period, storefronts or offices were commonly built in front of existing residences to accommodate expanding commercial districts. The commercial fronts are generally one- or two-story rectangular blocks with a brick veneer. Examples of this trend in the Broadway-Fillmore neighborhood are located on Fillmore Avenue, where the gable peaks and hipped roofs of the original residences rise from behind the flat roofs of the commercial blocks. The expansion of the commercial core altered the original residential streetscapes, but this modification represents the development and prosperity of the neighborhood.

4.1 Residential Architectural Styles and Forms: Broadway-Fillmore Neighborhood

American architectural practice became increasingly professionalized during the late and early twentieth centuries. Through education and travel, architects obtained a broader and deeper knowledge of historical architecture, which greatly affected their approach to design. The eclectic reinterpretation of historic styles formed the basis for the highly individualistic and inventive compositions of the period. Transitional architectures of past eras and the vernacular structures of other times and cultures were favorite sources. As before, builders and contractors modeled their efforts after the works of trained architects, producing structures that were usually less sophisticated but often still charming in spite of, or perhaps because of, slight aberrations of awkwardness in design.

4.1.1 Workers' Cottage

The post-Civil War workers' cottage is a significant house type because of its wide popularity in American urban and semi-urban areas during the second half of the nineteenth century and early twentieth century. Additionally, it is important because it should be considered one of the first forms of fully industrialized housing for working-class Americans.³ These modest buildings incorporated many of the most advanced technological and planning ideas of its era. Machined components included doors, windows, casings, hardware and decorative detailing, as well as standardized components for wood structural and material finishing systems.⁴ Materials for workers' cottages were assembled following newly developed construction, merchandising, and distribution systems featuring the following: (1) standardized, interchangeable components such as nails, studs, and casings which were particularly adapted to the new balloon frame type of structural system; (2) a national production and distribution for building materials, facilitated by the railroad; (3) contractor and speculator initiation of the house building process, with minimal owner contribution to the design or construction; and (4) modern land development practices such as lot standardization, financing, and marketing practices.⁵

Late nineteenth century cottages were typically expanded and transformed in the early twentieth century. Hubka and Kenny found that expanded cottages in Milwaukee incorporated several new features: (1) the separation of food preparation and dining activities with the eventual adoption of the dining room; the individualization of sleeping spaces for children, or at least their

³ Hubka and Kenny, p. 37. See Herbert Gottfried, "The Machine and the Cottage: Building, Technology and the Single-family House, 1870-1910," *Journal of the Society for Industrial Archaeology* 21, no. 2, (1995).

⁴ *Ibid.*, p. 38. See Gottfried, "The Machine and the Cottage," 47-68.

⁵ *Ibid.*

separation by sex into bedrooms; (3) the incorporation of more and larger windows throughout the entire dwelling, and especially in the basement units; (4) an increased emphasis on plumbing and sanitation facilities, especially the adoption of kitchen plumbing and interior bathrooms for each family unit; and (5) the conformity of exterior building aesthetics and yard maintenance practices and the elimination of agrarian influenced practices.⁶

The workers' cottage is the most widespread house type in the Broadway-Fillmore neighborhood. Cottages were often reformulated into a remodeled Bungalow. For Polish immigrant occupants, largely from an agrarian background, the industrially formulated cottage was "a culturally encoded artifact providing its occupants with embedded suggestions sanctioning both the domestic values of the dominant American culture and fostering an experimental attitude toward change."⁷ The transformation of the cottage is an important example and paradigm for understanding the immigrant enculturation process of Polish Americans. As in mid-west cities, workers' cottages in the Broadway-Fillmore neighborhood externalized, in architectural form, the hidden complexities of a process that assimilated one immigrant grouping to the mainstream of popular American culture.⁸

4.1.2 Italianate (1840-1885)⁹

The Italianate, along with the Gothic Revival, emerged in the 1830s as part of the picturesque movement, which rejected the formal classical ideals of art and architecture that predominated in the first half of the nineteenth century. The movement sought inspiration from rambling informal Italian farmhouses, and was popularized in the United States by the writings of architectural theorists such as Andrew Jackson Downing. American builders freely adapted the style into wood construction. Also referred to as Bracketed, this style was popular in Western New York from 1855 to 1880. The style is most readily identified with intricately cut brackets, which were used extensively to support door and window hoods and to embellish the cornices of hoods, tall narrow windows often with half-round heads, bay windows and porches with elaborate carpentry.

In the Broadway-Fillmore neighborhood, there are no high-style Italianate residences because of: (1) the area's later development beginning near the close of the nineteenth century, by which time the style had been replaced by Victorian forms; and (2) the neighborhood was predominantly comprised of immigrant workers, who constructed small, frame cottages. Instead, the Italianate is represented at a modest scale by some of the earlier workers' cottages in the western section of the neighborhood. These small one-, and one-and-one-half story, front-gabled residences are generally brick and feature round arched windows and, at one time, possibly brackets. Sherman Street has a few, mostly-intact examples of this type, the largest concentration in the neighborhood (Nos. 304, 374, 400, and 512 Sherman Street).

4.1.3 Stick Style (1860-ca. 1890)

Popularized in the 1870s, the Stick style emerged from several influences that including Swiss chalets and an interest in honest expression of wood frame construction. The style emphasized patterned wall surfaces outlined by trim or "sticks" that represented the bracing and studs of the

⁶ *Ibid.*, p.46.

⁷ *Ibid.*, pp.46-47.

⁸ *Ibid.*, p.48.

⁹ Dates provided for architectural styles are from Virginia & Lee McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 1994).

balloon construction within the wall. Common features were Truss-like brackets and gable bargeboards. There are no intact, extant examples of Stick style residences in the Broadway Fillmore-neighborhood. However, there is one outbuilding remaining in the neighborhood that is an excellent example of the style. The ca. 1870 stable at 1119 Genesee Street, attributed to Calvert Vaux. This outbuilding displays half-timbered construction and chamfered beams.

4.1.4 Eastlake (1875-1910)

Generally, Eastlake buildings would be classified as Stick style or Queen Anne if they were not characterized by a distinctive type of ornament that resulted from use of a chisel, gouge, and the lathe. The Eastlake Style was simply a decorative style of ornamentation found on houses of various Victorian styles. It is named after Charles L. Eastlake (1833-1906), an English architect who wrote "Hints on Household Taste in Furniture, Upholstery, and Other Details," published in 1868. Reprinted in America in 1872, the book had become so popular that it required six editions within eleven years. Generally, Eastlake ornamentation features intricate wood details: porch posts, balustrades, verge boards, pendants, and other decorative elements characterized by a massive and robust quality. Wooden decorative elements were products of the power lathe and saw.

Because the style's period of popularity coincided with the rapid growth of the Broadway-Fillmore neighborhood, Eastlake was the neighborhood's most predominant architectural style in the late nineteenth century. Eastlake decorative elements such as intricate window and door surrounds, and sawtooth trim were applied to the facades of modest workers' cottages. Despite varying architectural integrity, a large number of remaining workers' cottages constructed in the late nineteenth century in the Broadway-Fillmore neighborhood still retain their sawtooth trim. Excellent examples of workers' cottages with Eastlake ornamentation survive at 91 Guilford Street, 343 Sherman Street and 279 Strauss Street.

4.1.5 Queen Anne (1880-1910)

Named for the early eighteenth-century British monarch, the Queen Anne movement began in England in the 1860s. The term is associated there with the revival and reinterpretation of several stylistic currents that prevailed in Britain from the late fifteenth through the early eighteenth centuries. Sources ranged from strictly medieval ones, such as the half-timbered structures of the Tudor era, to the mixed styles of the later periods: either the Elizabethan and Jacobean modes, in which Renaissance classicism was beginning to influence traditional Gothic design, or provincial Late Stuart and Early Georgian architecture, which incorporated holdovers from the Gothic period in buildings conceived in the Renaissance manner.

These varied sources all come together in Queen Anne building. The influence of medieval England and France is reflected in asymmetrical massing; use of overhangs and jetties; tall chimneys with pilasters, corbelled tops, or other patterned brickwork; and richly patterned and textured wall surfaces. Where financial resources permitted, exterior surfaces were covered with several materials; stone, brick, slate, terra cotta, stucco, half-timber, clapboard, and shingle. Stucco might be molded or studded with stones or broken glass to emulate the parquetry found on old English dwellings. Patterned shingles, very common even on inexpensive houses, imitated in wood the sheathing of slates or tiles found on some medieval structures. High hip roofs and cylindrical or polygonal towers or turrets with conical roofs emulate forms derived from the chateaus, manors, and farmhouses of northwestern and central France. Classical applied ornament is usually derived from American Colonial and Federal

sources: broken-scroll pediments; Palladian, elliptical, and circular (bull's-eye) windows; and garland-and-swag decoration. The inclusion of projecting and recessed porches and balconies, often decked with spindles and turned posts, is one of the less derivative, more inventive features of the American Queen Anne Style. A large number of houses in Buffalo's West Side incorporate such elements.

The pure Queen Anne is relatively rare, while the Modern Colonial, Colonial Revival, and hybrid Queen Anne/Modern Colonial and Queen Anne/Colonial Revival styles are plentiful. Further, the influence of the Queen Anne persisted in vernacular building practice, as contractors continued to build projecting bays and towers on residences until the First World War and to use patterned shingle work on dwellings into the 1920s. The City of Buffalo offers a wide range of Queen Anne residences from modest to high style.

The naissance of the Broadway-Fillmore neighborhood corresponds to the Queen Anne style's popularity in the United States. However, the neighborhood contains mainly hybrid examples of the style with elements of the Colonial Revival or Craftsman. Typically, the best represented sub-type of the Queen Anne in the Broadway-Fillmore neighborhood is the 2.5-story, front or closed-gabled residence with modest stylistic features that were adapted by local builders. These details include turned porch supports and spindlework ornamentation, gable and porch pediment detailing with patterned wood shingles or elaborate motifs. Representative examples of hybrid Queen Anne residences in the Broadway-Fillmore neighborhood are located at 996 and 1030 Fillmore Avenue, 264 Fox Street, 104 Loepere Street, 387 and 394 Sherman Street, 470 Sweet Street, and 799 Sycamore Street.

4.1.6 Colonial Revival (1880-1955)

Growing interest in classical design and greater regard for more "correct" composition encouraged the development of the Colonial Revival style. Colonial Revival houses typically have massing and detail derived from Colonial and Federal prototypes, but the size and scale of Colonial Revival house are larger than those of the original models. Most Colonial Revival buildings have contained rectilinear massing, broken perhaps by bay windows; symmetrical facades with central entrances; front porches with columns and classical balustrades; relatively uniform roofs, sometimes elaborated on the façade by a cross gable or a row of dormers; and window shutters. Palladian windows, corner pilasters, and garland-and-swag trim are common decorative elements.

Traditional Colonial Revival forms are uncommon in the Broadway-Fillmore neighborhood. Speculative builders minimally applied Colonial Revival stylistic details to their rectangular or Four-Square boxes. Colonial Revival elements were typically limited to porch details in the Broadway-Fillmore area.

4.1.7 Two-Family Houses

Two-family houses generally conform to a smaller range of basic shapes and plans than do single-family structures. This house form represents 30 percent of Buffalo's residential housing (Kowsky et. al 1981: 241). There are two categories of multiple-family housing common in Buffalo: the double house and the two-decker. Each category is characterized by the special organization of the dwelling units within it. Multiple-unit dwellings reflect the same stylistic influences and progressions seen in and generally first utilized for single family houses. Typically the double house comprises two mirror-image plans, multiple-floor units placed side by

side. However, through plans and massing may vary. The earliest form has principal entrances and halls placed next to each other at the facade's center. Stylistic treatments of double houses span the same range of historically inspired architectural styles used for single-family residences. Two-decker residences are most common in Buffalo. The form evolved from the standard side-hall-plan dwelling, expanded and adapted to accommodate identical plan units stacked on two floors. The two-decker form is well represented in the Broadway-Fillmore neighborhood

4.1.8 Tudor Revival (1890-1940)

The Tudor style first became popular in America during the first three decades of the twentieth century. It was loosely based on a combination of references to the architecture of early sixteenth century Tudor England and a variety of Medieval English prototypes ranging from thatched roof folk cottages to grand manor houses. The first American examples of the style were built in the late nineteenth century and tended to be large landmark buildings rather closely related to the English precedents. When the style was adapted to smaller residential designs, however, it lost much of its resemblance to English antecedents.

In the Broadway-Fillmore neighborhood, there is only one late example of the Tudor Style; an apartment/office building (1931) located at 605 Fillmore Avenue.

4.1.9 Sears and "Kit" Houses

Sears, Roebuck and Company and other mail-order catalogs offered designs that reflected popular American architectural styles of the first four decades of the twentieth century. From 1908 to 1940 Sears offered approximately 450 ready-to-assemble designs ranging from mansions to bungalows (Stevenson and Jandl 1986:19). Other national companies active in the mail-order business included Hodgson Company, Aladdin Homes and Montgomery Ward. Sears houses were ordered by mail and delivered by train. These mail-order houses became popular because they filled a need for sturdy, inexpensive, modern homes during a period of rapid suburbanization in America.

In the Buffalo area, the biggest local supplier of ready-cut homes was Ray H. Bennett Lumber Co., Inc of North Tonawanda. In *Bennett's Small House Catalog 1920* the company boasted about their designs as being more attractive and impressive than average homes. The catalog offered more than fifty designs of houses that were previously constructed. Bennett Homes emphasized economy of construction through standardization of materials. Bennett's solution for excessive costs of home-building was the replacement of the traditional hand method of manufacturing with labor-saving machines. The company had a huge modern mill in the heart of the lumber market with lumber-docks on one side and main-trunk railroads access on the other side.

Builders during this period commonly purchased designs with the intent of re-using them. This practice is evident in the Broadway-Fillmore neighborhood as a few blocks contain rows of houses with the same or similar designs. The west side of Gibson Street stands out for its concentration of similarly designed, two-and-one-half story houses that were built by developer Frank Ruszkiewicz in the second decade of the twentieth century. Excellent, largely-intact examples of "Kit" houses are located at 1060 Smith Street, 26 Strauss Street, 33 Sweeney Street, and 261 Woltz Street

4.1.10 Craftsman/Bungalow (1905-1930)

The Craftsman style was the most popular design for small residential buildings built throughout the country in the first three decades of the twentieth century. The bungalow was a new form of dwelling that was first used in the 1890s for rustic vacation or resort cottages; it was initially adapted for suburban residential purposes in California. Influenced by the English Arts and Crafts Movement and Oriental and Indian architecture, the style was popularized by the work of two brothers, Charles S. and Henry M. Greene. The Greene's began practicing architecture in Pasadena, California in 1893, and in the ensuing two decades designed a number of large, elaborate prototypes of the style. Their innovative designs received a significant amount of publicity in national magazines such as *Western Architect*, *The Architect*, *House Beautiful*, *Good Housekeeping*, and *Ladies' Home Journal*. By the turn of the twentieth century, the design had been adapted to smaller houses, commonly referred to as bungalows. It was this scaled down version of the Craftsman style that became a ubiquitous has in residential neighborhoods during the early twentieth century.

The Craftsman bungalow is typically a one- or one-and-one-half-story building with a low-pitched gable (or hipped-roof) set end to the street. The eaves are wide and open, exhibiting structural components such as rafter ends, beams, and brackets. The porch is often the most dominant architectural feature of the Bungalow. They are generally either full or partial width, with the roof supported by tapered square columns that either extend to ground level or sit on brick piers. Shingle, stone, and stucco, sometimes used in combination, were the most common materials. Windows are usually double-hung sash with vertical lights in the upper sash. Another stylistic variation for the bungalow is the use of stock colonial elements. As a modest, convenient, and economical building type, the bungalow became popular with housing contractors and house buyers of limited means.

There are few examples of traditional Craftsman bungalows in the Broadway-Fillmore neighborhood. The best example of a Craftsman bungalow is the architect-designed, single-family residence located at 669 Best Street. Instead, Craftsman elements were commonly applied to late-nineteenth and early twentieth century workers' cottages, as well as to large two-and-one-half story multiple-family houses. The most common feature added to earlier residences was the Craftsman porch. Almost ubiquitous in the residential blocks of the Broadway-Fillmore neighborhood, these full-width porches range in level of stylistic detail from simple to high style.

Other examples of the Craftsman style in the Broadway-Fillmore neighborhood include a number of two-story, hipped-roof, Craftsman-detailed buildings that were constructed in the first third of the twentieth century (733 Best Street, 838 Fillmore Avenue, 363 Fox street, and 347, 349 and 353 Herman Street, Another variation of the Craftsman style found in the Broadway-Fillmore area is the two-and-one-half story, side-gabled residence (549 and 964 Fillmore Avenue).

4.2 Commercial Architectural Styles and Forms: Broadway-Fillmore Neighborhood

Broadway has served as the primary commercial street for the East Side of Buffalo since the late nineteenth century. At that time, a concentrated commercial district emerged in the Broadway-Fillmore neighborhood, at the intersection of its two primary arteries (Broadway and Fillmore Avenue). In the early twentieth century, the neighborhood's commercial streetscape experienced a rapid transition from modest, frame commercial buildings constructed in the late nineteenth century to masonry, two-part block buildings of multiple stories and varying stylistic

details. Commercial blocks also spread out across other primary thoroughfares in the neighborhood. These commercial stretches are important components in the historic development pattern of the Broadway-Fillmore area because they represent the rapid expansion and growth of the neighborhood. Additionally, they interrupt the homogeneity of the residential neighborhood. Commercial buildings in the Broadway-Fillmore are commonly two-part commercial blocks ranging from two to five-stories. Most of the area's commercial buildings display popular architectural styles of the period. Storefronts or offices added to existing late nineteenth century residences share similar stylistic detailing of surrounding residences. Constructed to the sidewalk's edge, these masonry commercial blocks interrupt the once continuous front lawns of the residential streetscape (i.e. Fillmore Avenue).

4.2.1 Late Nineteenth Century Commercial Buildings (1880-1900)

As in other neighborhoods in the city, the earliest commercial buildings in the Broadway-Fillmore neighborhood were simple, front-gabled buildings that doubled as dwellings for proprietors. These earlier commercial buildings are either no longer extant, or they have been converted to residences. The most popular style associated with late nineteenth century buildings in the Broadway-Fillmore neighborhood is Eastlake. The style's influence on the neighborhood's residential buildings also extended to commercial buildings. In towns and small cities across the country, storefronts with Eastlake ornamentation were typically executed in cast iron, and were incorporated into brick buildings. However, frame commercial buildings on the East Side of Buffalo emulate the designs of their cast iron counterparts in wood. In the Broadway-Fillmore neighborhood, there are a few modest frame examples of commercial buildings that largely retain their Eastlake storefronts (806 Broadway, 585 Fillmore Avenue and 249 Paderewski Drive). These earlier commercial buildings were either replaced by brick commercial buildings or demolished.

4.2.2 Early Twentieth Century Commercial (1900-1930)

In the early 1900s a new commercial style developed as a reaction to the ornate Victorian architectural styles of the late nineteenth century. This style became popular because of its adaptability to a variety of building types, especially the new one-story, flat roofed commercial building, which appeared in the City of Buffalo in the early 1900s. The character of the Early Twentieth Century Commercial buildings is determined by the use of patterned masonry wall surfaces, shaped parapets at the roofline that were often uninterrupted by a project cornice and large rectangular windows arranged in groups. The "Chicago window," a three-part window with a wide, fixed central light flanked by two narrower double-hung sashes, is a common feature. Identifying features of this style include a plain, flat appearance that is relieved by the use of panels of brick laid in patterns and sparingly used inset accents of tile, concrete, limestone or terra cotta. The Early Twentieth Century Commercial style is well represented on Broadway, where buildings are typically two-part commercial blocks, ranging from two to five stories.

4.2.3 Two-Part Block

The two-part block is the most common form for small and moderate-sized commercial buildings in the United States. This type of building is generally limited to two to four stories, and is characterized by a horizontal division into two distinct zones. The two-part division of the exterior zones typically reflects differences in its interior use. The street level indicates public spaces for commercial enterprises, while the upper section suggests more private spaces reserved for offices, meeting halls or apartments. Two-part commercial blocks define the central business district of the Broadway-Fillmore neighborhood. In the early twentieth century,

this type of commercial building lined Broadway, and several blocks of Fillmore Avenue. Most of these display decorative elements and materials characteristic of the Early Twentieth Century Commercial style, as discussed above (Section 4.2.2). There are several examples on Broadway that feature ornate terra cotta fronts, intricate leaded glass transoms, and other decorative panels or motifs (880, 1105, and 1129-1131 Broadway).

In addition to representative examples of the Early Twentieth Commercial Style, the commercial center of the Broadway-Fillmore neighborhood contained two-part blocks that were architect-designed. W.H. Zawadzki, the most prominent architect working in the Broadway-Fillmore neighborhood, designed two-part blocks for commercial and social buildings. Examples of this type of building form by Zawadzki include the Polish Singing Circle building (1907; 1170 Broadway), the five-story, Renaissance style, Lipowicz's wholesale grocery store (1912; 1201 Broadway), A.Schreiber Brewing Co. (1909 section; 662 Fillmore Avenue), and the Polish Union Hall (1914; 761 Fillmore Avenue). Zawadzki also designed the Dom Polski (Polish Home) building at 1081 Broadway, a four-story Renaissance style that, with its horizontal banding, displays the composition of the vertical stacked form.

4.2.4 Neoclassical (1895-1950)

The Neoclassical resulted from a renewed interest in classical architecture derived from Greek, Roman, and Renaissance sources. American architects trained at the École des Beaux Arts in France during the late nineteenth century promoted a classical aesthetic in the United States. This style was generally reserved for architect-designed public buildings. Colonial Revival elements were often mixed with Neoclassical elements.

The Broadway-Fillmore neighborhood includes examples of the Neoclassical style designed for commercial, religious, educational, and municipal buildings. The earliest commercial building with Classical-inspired ornamentation is a two-part, brick, three-story commercial block at 756 Broadway (1894). Originally built as a store and apartment building, it features a cast iron storefront and is embellished Neoclassical elements. It is the only late nineteenth century example remaining in the Broadway-Fillmore neighborhood.

Notable examples in the area constructed in the first three decades of the twentieth century include Schmill and Gould's St. Adalbert's rectory (1901, at 949 Broadway), Robert North's monumental Neo-Classical Union Stockyards Bank (1909-1910) at 949 Broadway, Bley & Lyman's Broadway-Mills Branch of M&T National Bank (1923-1924) at 1036 Broadway, and Howard Beck's P.S. No. 57 (1914) at 243 Sears Street.

4.2.5 Temple Front

Another subtype of the commercial block is the temple front, which is distinguished by facades derived from the temples of Greek and Roman antiquity. In the nineteenth century, temple fronts were not commonly applied to commercial fronts except for banks, merchants' exchanges and shopping arcades. The temple front reemerged in popularity through the academic movement of the first three decades of the twentieth century. Used almost exclusively for banks, the Ancient Roman architecture served as the major source of inspiration. However, elements were borrowed from the French and English Classical traditions. Typically, temple fronted bank buildings of this period are sited on corner lots and have one or more side elevations that are subordinate or closely related to the façade composition.

The Broadway-Fillmore neighborhood has two excellent examples temple-fronted banks that are stylistic dissimilar. The first is Robert North's Union Stockyards Bank/Liberty Bank of Buffalo at 949 Broadway, a Neoclassical inspired building with a distyle in antis form and a white glazed, terra cotta veneer. The other example is Bley & Lyman's (1923-1924) Broadway-Mills Branch of M&T National Bank at 1036 Broadway, which displays Classic Roman stylistic details with a traditional temple front with pediment and a prostyle portico. Prominent East Side architect, W.H. Zawadski, designed a Neoclassical temple-front for the Polish Co-Operative Savings & Loan Association (ca. 1925, 617 Fillmore Avenue).

4.2.6 Arcaded Block

The arcaded block is characterized by a series of tall, evenly spaced, round-arched openings that extend across a wide façade without separate bracketing elements at the ends. Typically, the arcaded block is two to three stories high. Derived from the great arcaded porches of Italian loggias built during the Renaissance, other historical references include Italian, French or English classical buildings. Most arcaded blocks date from the first three decades of the twentieth century, and were designed primarily for banks and large retail stores. The Broadway-Fillmore neighborhood has an excellent example of an Adamesque-inspired arcaded block, the People's Bank of Buffalo (1925: Esenwien & Johnson, architects) at 904 Broadway. This handsomely articulated building with round corner entrance is sited on a corner lot.

4.2.7 Art Deco (1925-1940)

Art Deco was the radical new modern style of the late 1920s and 1930s. It attempted to wed the early modern architecture of Europe with the latest trends in the fine arts. In the United States, the style developed predominantly as a commercial style of architecture for hotels, stores, apartment buildings, and high-rise offices. A common trend during the height of the style's popularity was the remodeling the facades of older buildings. Art Deco is characterized by smooth wall planes often articulated with vertically banded windows, fin-like piers that extend through the parapets, and the concentration of flat, rectilinear or highly stylized ornament in the spandrel panels, around the entrance and the roofline. These cubically massed buildings have flat roofs. Decorative ornamentation includes smooth polished marble in rich colors, patterned terra cotta or carved limestone panels, and intricate metal grilles, zigzag molding, chevron patterns, stylized foliage and stepped arches.

The City of Buffalo has several notable buildings in the Art Deco style. Its two signature Art Deco edifices are Deitel & Wade's Buffalo City Hall (1929-1931) and New York Central Terminal (1928-1929: Fellheimer & Wagner, architects), located in the Broadway-Fillmore neighborhood at 495 Paderewski Drive. Though executed in a more conventional version of the style, Central Terminal stands conspicuously in the East Side's skyline and dwarfs the surrounding workers' cottages. Deitel & Wade also designed another Art Deco building in the Broadway-Fillmore neighborhood, the Liberty Bank branch office at 892 Genesee Street. The bank has contrasting brick and stone work, and stone medallions of the coin designs of the period. An example of a modest application of the Art Deco style in the Broadway-Fillmore neighborhood is the ca. 1936 brick and tile two-story storefront that was added to a ca. 1895 residence at 798 Fillmore Avenue. An example of a commercial building with Art Deco ornamentation in the center of the Broadway-commercial district is the former Lederman's furniture store (1929: Louis Greenstein, architect) at 239-241 Lombard Street.

4.2.8 Art Moderne (1930-1945)

Art Moderne succeeded Art Deco in popularity in the 1930s and remained popular through the 1940s. More curvaceous than the angularity of the previous style, Art Moderne represented a simplification of the Art Deco by abandoning the use of costly hand-crafted delicate decorative panels and sculptural ornament. Instead, Art Moderne favored bolder, more industrial, machine-derived aesthetic that utilized manufactured materials overlaid with abstracted elements for decorative effect. Often called streamlined modern, the style emphasizes visual associations between the curves, port hole windows, fins and horizontal chrome or aluminum speed line motif moldings. Due to relatively little new construction during the great Depression and the war years of the 1940s, the Art Moderne style was often used to reface older commercial storefronts.

The Broadway-Fillmore neighborhood has one of the best surviving examples of an Art Moderne commercial building in the City of Buffalo located at the intersection of Broadway and Fillmore Avenue (950 Broadway). Designed by Bley & Lyman, this 1940 department store building has a largely intact sleek façade faced with granite, light cream terra cotta, stainless steel and punctuated with bands of continuous windows. The building is notable for its curved corner, a signature feature of the Art Moderne. Bley & Lyman also applied the Art Moderne style to another building in the Broadway-Fillmore commercial district, the Buffalo Industrial Bank (1941) at 690 Fillmore Avenue. This small one-story bank was the first-drive-in bank in the city. It was built as a one-part commercial block of brick with Mansota stone facing and bronze fixtures. The one-part block is a simple rectangular building often with an ornate facade. It is most often utilized for retail or office space, and was a popular commercial design in small cities and towns during the late nineteenth and twentieth centuries.

4.3 Results

The most recent estimated total of properties in the Broadway-Fillmore Avenue is 4,767, with a total of 3,377 structures.¹⁰ The intensive level historic resources survey of the Broadway-Fillmore neighborhood documented 474 buildings, comprising 14 percent of the neighborhood's estimated total building stock (See Section 5 for an annotated list of all surveyed properties). This final number takes into account 11 previously inventoried buildings. Outbuildings were not included in this final count unless they were considered to be significant resources. Of the 474 buildings surveyed, NYS Historic Resource Forms were completed for 455 properties (Appendix C). The survey identified 30 architects and or architectural firms associated with buildings in the Broadway-Fillmore neighborhood (Table 4.1). Architect-designed buildings comprise 14 percent of all inventoried buildings.

The majority of the buildings in the Broadway-Fillmore neighborhood are residential, primarily workers' cottages. Only 10 percent of the buildings recorded were commercial, or at one time served a commercial use. The study included 11 religious buildings and or complexes. The major church complexes have a total of 19 ancillary buildings such as rectories, convents, schools, and social halls; all except two buildings were architect designed. Four social, two public school buildings, a former police station, and two former firehouses were previously surveyed and included in the current survey (Appendix B). Other property types included in the

¹⁰ The estimated total properties and structures for the Broadway-Fillmore Avenue were provided by David J. Di Salvo from the City of Buffalo Office of Strategic Planning, Division of Planning. These figures were generated from the city's most recent assessment records.

survey are four social buildings, five industrial complexes, and two former transportation buildings.

Over the last two decades, the Broadway-Fillmore neighborhood has suffered population and household decline, as well as a substantial loss of urban fabric. These impacts to the neighborhood are evident in the existing conditions of its commercial and residential building stock. The current survey noted a large number of buildings in the neighborhood are vacant, deteriorated, and or in ruin. Sections of residential blocks have been demolished, which has dramatically affected the neighborhood's residential streetscape. Demolition of multiple houses on residential streets have either isolated individual residences, or left behind small, intermittent clusters of houses. The resulting empty lots are in many cases overgrown or used as dumping areas for refuse. Additionally, the community's once vibrant commercial core has significantly dwindled leaving unoccupied storefronts behind. Many of the small businesses such as corner taverns and stores, which supported residential areas of the neighborhood, have closed. Vestiges of neighborhood establishments formerly associated with *Polonia* survive in the form of vacant storefronts, historic signage or through re-use of their buildings. Despite its gradual decline, the Broadway-Fillmore neighborhood still retains much of its rich architectural and historical legacy.

4.4 Recommendations

The following list identifies historic resources in the Broadway-Fillmore neighborhood that possess high architectural and/or historical significance.

4.4.1 Multiple Property Documentation:

Polish Religious Institutions in the Broadway-Fillmore neighborhood stand as an impressive collection of late nineteenth and early twentieth religious buildings associated with the Polish Community of the City of Buffalo's East Side. Collectively, these religious buildings are significant for their architectural distinction and represent distinctive characteristics of a type and period. Additionally, prominent architects and architectural firms of the period designed the individual churches and their ancillary buildings, except for two mid-twentieth century buildings associated with St. Stanislaus. These sacred buildings as a group are the most imposing structures in the neighborhood. Their tall spires punctuate the local urban landscape, imparting special character to the neighborhood. Monumental in scale, these rough-hewn stone edifices in harsh medieval styles speak of durability and permanence amidst the sea of modest frame dwellings that surround them.

The Polish Religious Institutions in the Broadway-Fillmore neighborhood are also historically significant for their association with the Polish community of Buffalo's East Side. The construction of Roman Catholic churches was an integral part of the history of the growth and development of the Broadway-Fillmore neighborhood, where church life was synonymous with home life. Founded in 1873, St. Stanislaus was the first Polish parish in Buffalo, and was instrumental in drawing Poles to settle here. The original frame Romanesque church was soon inadequate for the massive increase in population, and the present church was begun in 1883. Although the religious character of the area remained predominately Roman Catholic throughout its history as the Polish colony, some Poles belonged to different denominations. Among the largest churches to be erected by non-Roman Catholic Polish immigrants was Sidney Woodruff's Holy Mother of the Rosary National Catholic Cathedral.

St. Stanislaus Church – 348 Peckham Street (1883-1886, T. O. Sullivan, architect;
Towers, 1906-1908, Schmill & Gould, architects)

St. Stanislaus Rectory at 362 Peckham Street (1912-1914, Carl Schmill, architect)

St. Stanislaus Convent at 562 Fillmore Avenue (1916-1917, Władysław H. Zawadzki, architect)

St. Stanislaus Garage at 123 Townsend Street (1919, Władysław H. Zawadzki, architect)

St. Stanislaus School at 380 Peckham Street (1954-1955)

St. Stanislaus Social Center at 389 Peckham Street (1959-1960)

St. Mary of Sorrows R. C. Church at 938 Genesee Street

(1887-1891, Adolphus Druiding [Chicago], architect)

St. Mary of Sorrows Rectory at 333 Guilford (1921-1922, Joseph J. Geigand, architect)

St. Mary of Sorrows Convent at 20 Rich Street (1923-1924, Joseph J. Geigand, architect)

St. Mary of Sorrows School at 30 Rich Street (1955, Schmill & Hoffmeyer, architect)

St. Adalberts R.C. Church at 208 Stanislaus Street (1890-1891, Raymond Huber, architect)

St. Adalberts Rectory at 208 Stanislaus Street (1901, Carl Schmill, architect)

St. Adalberts School at 208 Stanislaus Street (1905-1906, Schmill & Gould, architects)

Transfiguration R.C. Church at 929 Sycamore Street (1896-1897, Carl Schmill, architect)

Transfiguration School at 34 Stanislaus Street (1915, Władysław H. Zawadzki, architect)

Transfiguration Rectory at 144 Mills Street (1925, Władysław H. Zawadzki, architect)

Transfiguration Convent at 923 Sycamore Street (1928-1929, Joseph Zakrzewski, architect)

Corpus Christi R.C. Church at 161 Clark Street (1906-1909, Schmill & Gould, architects)

Corpus Christi Rectory at 199 Clark Street (1900, Carl Schmill, architect)

Corpus Christi Convent at 179 Clark Street (1906, Schmill & Gould, architects)

Corpus Christi School at 174 Clark Street (1928, Carl Schmill & Son, architects)

Corpus Christi Parish Clubhouse at 65 Sears Street (1928, Carl Schmill & Son, architects)

Holy Mother of the Rosary National Cathedral at 170 Sobieski Street

(1903-1906, Sidney H. Woodruff, architect)

Holy Mother of the Rosary School at 150 Sobieski Street

(1895-1896, John H. Coxhead, architect)

Holy Mother of the Rosary Rectory at 182 Sobieski Street

(1904-1905, Sidney H. Woodruff, architect)

Queen of the Most Holy Rosary R. C. Church at 1040 Sycamore Street

(1916-1917, Władysław H. Zawadzki, architect)

Buffalo Baptist Union Church at 821 Fillmore Avenue (1906, John H. Coxhead, architect)

Władysław H. Zawadzki, Broadway-Fillmore Neighborhood. Architect W. H. Zawadzki (1872-1926) was the most important Polish-American architect in Buffalo.¹¹ He designed a number of buildings in the Broadway-Fillmore neighborhood that as a group constitutes his best work. The current survey identified 18 buildings attributed to Zawadzki in the neighborhood; the largest concentrated collection of his work, known to date. He designed a variety of buildings for a wide range of uses such as religious, residential, social, commercial, and industrial. During his career, Zawadzki employed different materials and styles of the period for his designs. Born

¹¹ Polish translation provided by Zita M. Kupinski, a former resident of the Broadway-Fillmore neighborhood.

in Poznan, Poland in 1872, he immigrated to Buffalo with his parents as a young man. His education background included private study with Mr. Schmidehuazena. He later attended architectural school in Buffalo. Before opening his own practice in the neighborhood, he worked for the American Bridge Company and then at Lackawanna Steel Company for six years. In 1898, he married Stanów Zjednoczonych. Zawadzki served in World War I. The prominent East Side architect purchased the house at 798 Fillmore Avenue (1895) for his own residence and office, where he remained until his death in 1926.

Zawadzki's first major commission was for the Dom Polski building at 1081 Broadway. His largest commissions in the Broadway-Fillmore neighborhood were for religious and social buildings. He designed the Transfiguration R.C. School (1915, 34 Stanislaus Street), a Classical-inspired building, and Transfiguration Rectory (1925, 144 Mills Street), one of his latest works. He was commissioned for Queen of the Most Holy Rosary R. C. Church, a combined church and school building, at 1040 Sycamore Street (1916-1917). For St. Stanislaus parish he executed plans for a convent (1916-1917, 562 Fillmore Avenue) in a modified Georgian Revival style to give an air of comfortable domesticity to the large multiple dwelling. He also designed for the parish a garage with living quarters (1919, 123 Townsend Street). Zawadzki drew plans for the three of the most important Polish-American neighborhood social and cultural centers: the Renaissance style Dom Polski Building (1905-1906, an institution modeled on the YMCA) at 1081 Broadway, the Polish Singing Circle Building (1907) at 1170 Broadway, and impressive, three-story Polish Union Hall (1914) at 761 Fillmore Avenue.

Zawadzki is attributed to a number of commercial buildings. Among his commercial buildings on Broadway are the former Polonia Hotel (1906; later remodeled as a bank) at 1067 Broadway, diminutive Romanesque style Hodkiewicz-Cohen Bakery (1906) at 1132 Broadway, and the Renaissance style Lipowicz's wholesale grocery store (1912; an earlier section by an unknown architect was built ca. 1900 at 1201 Broadway). Other works include a building for the A. Schreiber Brewing Company to house the company offices and the bottling works (1909, 662 Fillmore Avenue) and three residences.

Other buildings attributed to Zawadzki include: St. John the Baptist Ukrainian Byzantine-Church (1906) in Black Rock; St. Nicholas Ukrainian-Byzantine Catholic Church (1917-1919, Fillmore Avenue and Oneida Street); St. Luke's Church and School (1908-1919, Sycamore Street and Miller Avenue); St. Casimir Church and School (1906, Weimar and Casimir Sts.); Public School No. 3 in Buffalo; St. John Gualbert (1917) in Cheektowaga; Church Rectory and Home of Sisters of St. Augustine in Depew. Sts. Peter & Paul in Depew, St. Trójcy in Niagara Falls; St. Stanislaus Kostki in Niagara Falls; St. Trójcy in Erie, PA; and the Polish Church in Batavia.¹²

4.4.2 Individual Properties: Residential

The **residence at 669 Best Street** (1915, Stephen Clergy, architect) is architecturally significant as an excellent example of an architect-designed Craftsman Bungalow with a high degree of architectural integrity. Designed to the plans of local architect Stephen Clergy in 1915, it was constructed as a one-family house for Peter German, along with the garage at the rear. Unlike many of the late nineteenth century one-and-one-half story cottages with later Craftsman porches and details that are common in the Broadway-Fillmore neighborhood, the house at 669 Best Street stands out as a high-style example of a Craftsman Bungalow. It has an intact, finely detailed porch with an unusual open, wood balustrade.

¹² This list was translated from Polish from a biographical profile of W.H. Zawadzki in *St. Stanislaus Parish Jubilee* (1923). Buildings on the list have not been confirmed for accuracy.

The **residence at 673 Best Street (1915)** is architecturally significant as an excellent example of an American Four Square embellished with Craftsman details. It was built as a one-family house for Mrs. C. M. Hartman in 1915. The building displays a high degree of architectural integrity with an intact, detailed Craftsman porch, and original fenestration and exterior fabrics. Unlike the common late nineteenth century, multi-family, two-story residences common in the Broadway-Fillmore neighborhood, this American Four Square single-family house at 673 Best Street represents a building type found on more prominent streets of Buffalo's East Side.

The **residence at 761 Best Street (1913-1914, George J. Dietel)** is architecturally significant as an excellent example of an architect-designed single-family residence in the Broadway-Fillmore neighborhood.¹³ Designed by George J. Dietel for Charles E. Egloff, this American Four Square stands out for its Neo-Classical Revival inspired porch, Craftsman details, and prominent hipped roof. The house represents an example of Dietel's earlier residential work. George J. Dietel, who together with his partner, John Wade, designed Buffalo City Hall (1929-1931). It is regarded as one of the most outstanding Art Deco public buildings in the country.

The **residence at 40 C Street (ca. 1892)** is architecturally significant as a largely intact, excellent example of a late nineteenth century, workers' cottage with early twentieth century Craftsman detailing.¹⁴ This house was enlarged in 1906 for John Guilder; the prominent dormer was added in 1931 for Anthony Rynwalski.

The **outbuilding at 537A Fillmore Avenue (ca. 1892)** is architecturally significant as an excellent example of a late nineteenth century brick carriage house in the Broadway-Fillmore neighborhood. Architectural evidence indicates that Fillmore Avenue was the most prestigious address in the Polish-American community on the East Side. This Mansard-roofed carriage house (ca. 1892) is perhaps the oldest surviving evidence of large residences on the street. The carriage house fronts Peckham Street. Its Mansard roof, normally associated with the 1870s, was a device used extensively in the Broadway-Fillmore neighborhood well into the 20th century.

The **building at 595 Fillmore Avenue (ca. 1880)** is architecturally significant as an excellent surviving example of mixed dwelling and store with Eastlake stylistic details that was constructed in the late nineteenth century in the Broadway-Fillmore neighborhood. This significant structure began as a small house; the original segmental arch windows are still visible along the south side. The house was considerably expanded in frame and brick sections by Joseph Jankowski from 1893 to 1907, for his residence, confectionary store and cigar factory. Its Eastlake storefront is largely-intact, though the windows are presently boarded up. Modest, frame commercial buildings of the late nineteenth century commonly featured wooden storefronts that shared similar designs of their cast iron counterparts. There are few surviving examples of this building type remaining on the East Side of Buffalo.

¹³ While builders using standardized plans were responsible for most of the houses in the Broadway-Fillmore neighborhood, local architects often designed residences for more well-to-do residents of the district. Most of these larger, more expensive single-family dwellings follow architectural styles popular during the late nineteenth and early twentieth century. Most are located along the major neighborhood thoroughfares, Fillmore Avenue, Best Street, and Genesee Street.

¹⁴ The modest workers' cottage quickly permeated the Broadway-Fillmore neighborhood, as it could be constructed inexpensively and quickly to accommodate the rapid influx of immigrants, largely Polish, to the Broadway-Fillmore area. Unlike the neighborhood's religious and commercial buildings, the vast majority of the housing stock in the Broadway-Fillmore area would have been erected to plans available to builders in books or by mail. In 1891 a house of this sort cost \$885 to build and might rent for \$9 or \$10 per month.

The **Potter-Fronczak House at 806 Fillmore Avenue** (ca. 1895) is architecturally significant as a good representative example of large, single-family residence constructed in the late nineteenth century with later, architect designed, front addition executed in the Colonial Revival style.¹⁵ It is also historically significant for its association with the longtime home of Dr. Francis E. Fronczak, one of the most significant members of Buffalo's Polish community. Fronczak was the city's health commissioner for several decades. He had received the Legion of Honor for his service in France during World War I, and he later accompanied President Wilson to the peace conference. The house was originally designed for Dr. Irving W. Potter who was the earliest known occupant of this house. The famed Polish pianist Paderewski, for whom Paderewski Drive is named, was frequently a guest at Fronczak's house. This building also served as the medical office of his daughter, Dr. Eugenia L. Bukowski, for whom the Colonial Revival brick veneer office and dwelling front addition was built in 1941; it may have been designed by her cousin, the prominent local architect Joseph E. Fronczak.

The **residence at 818 Fillmore Avenue** (1913) is architecturally significant as an excellent example of an American Four Square with Craftsman details constructed as in the early twentieth century in the Broadway-Fillmore neighborhood. It was built as a single-family house for Roxalia Rozan, whose husband was a real estate agent. The building stands out for its polygonal corner tower, an unusual feature not typically incorporated into houses of the period.

The **residence at 858 Fillmore Avenue** (1920-1921, George J. Dietel, architect) is architecturally significant as an excellent example of an architect-designed, American Four Square with a brick veneer and Craftsman details constructed in the early 1920s in the Broadway-Fillmore neighborhood. It was built as a single-family dwelling for Alexander Z. Lampka, who operated a confectionary store at the Broadway Market.

The **residence at 875 Fillmore Avenue** (1911) is architecturally significant as an excellent example of a largely intact, single-family residence that features elements of the Colonial Revival and Craftsman styles. This house stands out for its finely crafted architectural details. It was built for Joseph M. Rutkowski, who was behind many of the early movie theaters built in the Broadway-Fillmore neighborhood, such as the still-extant Fillmore Theater.

The **residence at 363 Fox Street** (1912) is architecturally significant as a largely-intact, excellent example of an American Four Square with Craftsman detailing. It was built for Ernest Ruthenberg.

The **stable at 1119 Genesee Street** (ca. 1870, attributed to Calvert Vaux) is architecturally significant as a possible surviving example of one of Calvert Vaux's park outbuildings. This stable, which fronts on Mills St., apparently was moved here from Humboldt (now Martin Luther King) Park around 1896, when the park was redesigned; it now sits on a concrete foundation. Local historian Martin Wachadlo believes this building may be a remnant structure that may have been designed by Calvert Vaux in conjunction with The Parade House. It is a wooden barn that in its proportions, materials, and design, which features external chamfered bracing, resembles the sort of "Stick Style" structures that Vaux planned for public parks. Wachadlo speculates that the building might have formed a section of a long carriage house that appears on early park maps adjacent to the Parade House. When the Parade House was demolished in

¹⁵ Generally, the residences constructed on Fillmore Avenue were much grander in scale and detail than the modest workers' cottages that pervade the Broadway-Fillmore neighborhood. Additionally, architectural evidence indicates that Fillmore Avenue was the most prestigious address in the Polish-American community on the East Side.

the early twentieth century, it is possible that this ancillary structure was sold and moved to its present site from the nearby park.

The **residence at 237 Loepere Street** (1904) is architecturally significant as an excellent example of an early Craftsman house in the Broadway-Fillmore neighborhood. This house was built for Katarzyna Dorobiala.

The **residence at 86 Mohr Avenue** (ca. 1890) is architecturally significant as an excellent example of an extended Craftsman residence with a later incorporated brick storefront. It was built as a dwelling for John Kosniak. The storefront was likely added ca. 1930, and is very similar to those at 80 and 92 Ashley St. This building has a high degree of integrity, and the storefront is exceptionally well preserved. A common trend in Buffalo neighborhoods in the 1920s and 1930s was the addition of storefronts to existing residences. There are a number of examples in the Broadway-Fillmore area.

The **residence at 17 Newton Street** (ca. 1890) is architecturally significant as an excellent example of a late nineteenth century, extended workers' cottage with a Craftsman porch. It has a unified roofline, whereas many other similar cottages have multiple additions with uneven rooflines.

The **residence at 161 Playter Street** (1914) is architecturally significant as a largely-intact, excellent example of a Craftsman workers' cottage constructed in the early twentieth century in the Broadway-Fillmore neighborhood. It was built as a two-family dwelling for Szczepan Jackowiak.

The **residence at 304 Sherman Street** (ca. 1885) is architecturally significant as an excellent example of a brick extended workers' cottage constructed in the mid-1880s in the oldest section of the Broadway-Fillmore neighborhood.¹⁶

The **residence at 343 Sherman Street** (ca. 1885) is architecturally significant as an excellent example of a late nineteenth century, extended workers' cottage with original Eastlake door and window surrounds.

The **residence at 374 Sherman Street** (ca. 1880) is architecturally significant as an excellent, largely-intact example of an early brick, extended workers' cottage with located in the older western end of the Broadway-Fillmore neighborhood. It stands out for its round arched window openings and door opening, which features a fanlight and at one time sidelights.

The **residence at 448 Sherman Street** (1911, J.J. Geigand, architect) is architecturally significant as a good representative example of an architect-designed residence constructed in the early twentieth century in the Broadway-Fillmore neighborhood. In 1911, Adam J. Menges moved the original ca. 1870 one-story house on this lot to 458 Sherman St., and then had the present two-story house built, to the design of prominent East Side architect Joseph J. Geigand. Other works by Geigand in the neighborhood include St. Mary of Sorrows Rectory (1921-1922; 333 Guilford St.), St. Mary of Sorrows Convent (1923-1924; 20 Rich ST.), and the A.L. Weber Co. Building (1911; 630 High St.).

¹⁶ Brick variations of the modest workers' cottage are not common beyond the western edge of the neighborhood. More typically, frame cottages were constructed.

The **residence at 1060 Smith Street** (ca. 1920) is architecturally significant as an excellent representative example of an extended Craftsman cottage constructed in ca. 1920 in the Broadway-Fillmore neighborhood. Unlike the neighborhood's religious and commercial buildings, the vast majority of the housing stock in the Broadway-Fillmore area would have been erected to plans available to builders in books or by mail. The main block is characteristic of a typical "kit-house" plan from the 1910s-1920s.

The **residence at 279 Strauss Street** is architecturally significant as an excellent example of a small, late nineteenth century workers' cottage with Eastlake details. This small house retains its exceptional front window surrounds.

4.4.3 Individual Properties: Commercial

People's Bank of Buffalo at 904 Broadway (1925, Esenwein & Johnson, architects) is architecturally significant as an excellent example of an Adamesque style, architect-designed bank building constructed in the 1920s during the height of commercial development in the Broadway-Fillmore neighborhood. The bank was designed by Esenwein & Johnson, one of the leading Buffalo architectural firms. Esenwein & Johnson's other major works in the Broadway-Fillmore neighborhood include two large industrial buildings constructed for the Duffy Silk Company at 1270 Broadway (1905) and 207 Guilford Street (1909), the structure is presently used by the Guilford Manufacturing Company. The firm is also designed the Buffalo Museum of Science (1929), which stands just north of the Broadway-Fillmore neighborhood.

Union Stockyards Bank/Liberty Bank of Buffalo at 949 Broadway (1909-1910, Robert North, architect) is architecturally significant as an excellent example of a Neo-Classical, architect-designed bank building. Designed by Robert North as the Union Stockyards Bank, it was apparently the first bank in the Broadway-Fillmore neighborhood. The monumental building was constructed for Joseph & David H. Coplon, who owned a wallpaper and paint store on Broadway. The façade is completely clad in white terra cotta, as was the adjacent building to the west that was also designed by North for the Coplons in 1910. Though not part of the original design, the bronze clock attached to the northeast corner of the building is a neighborhood landmark and remains one of the most notable fixtures in the Broadway-Fillmore neighborhood.

Eckhardt's / Kobacher's Department Store building at 950 Broadway (1940, Bley & Lyman, architects) is architecturally significant as an excellent example of a largely-intact, early Art Moderne commercial building. Designed by local firm Bley & Lyman for John H. Eckhardt, this sleek building is one of the most significant early Modern buildings surviving in Buffalo. A similar style department store building, the W. T. Grant department store (1939), once stood at Main and Huron Streets in downtown Buffalo (demolished 1980). The building's curved façade stands out for its design and materials, which include granite, light cream terra cotta and stainless steel. Eckhardt had operated a store at the principal commercial intersection of the Broadway-Fillmore neighborhood since the 1880s. Former tenants of the building include Kobacher's and Sears department stores. The building is now vacant.

Broadway Market at 981 Broadway (1955-1956, James, Meadows & Howard, architects) is historically significant for its association with the development of public markets in the City of Buffalo. It is also significant for its association with the Polish community of the Broadway-Fillmore neighborhood. During the nineteenth century, several large public markets dotted the Buffalo's urban streetscape. These markets represented Old World tradition and served as a neighborhood gathering place for members of the city's sizeable immigrant population. In the

1870s, the Broadway Market served the neighboring German community. After the construction of St. Stanislaus, the market was commonly identified as the “Polish market.” Over the years, the market as well as the neighborhood has been home to local residents representing many nationalities. The Broadway Market has played an important role in maintaining the identity of the Broadway-Fillmore neighborhood. The current utilitarian concrete-frame structure replaced Henry H. Little’s original long, narrow, brick market building (1889), which had received extensive alterations and additions over time before its demolition in 1955. Designed by the firm James, Meadows & Howard, the present combination market building and parking deck (1955-1956) is the Broadway Market, the last survivor of the city’s markets and continues to stand as an East Side landmark.

Liberty Bank at 892 Genesee Street (1930, Dietel & Wade, architects) is architecturally significant as an excellent example of an Art Deco commercial building. Designed by the local firm Dietel & Wade, it was built as a branch office of Liberty Bank. This Art Deco gem of a bank features contrasting brick and stonework, and stone medallions of the coin designs of the period: Liberty half-dollars, Mercury dimes, and Buffalo nickels. It was built concurrently with Buffalo’s Art Deco City Hall, by the same architects. It is now vacant.

Buffalo Industrial Bank at 690 Fillmore Avenue (1941, Bley & Lyman, architects) is architecturally significant as an excellent example of a small, Art Moderne commercial building constructed in 1941 in the Broadway-Fillmore commercial district. It was designed by the local firm of Bley & Lyman, who is attributed with the large Art Moderne department store (built 1940) at 950 Broadway. Built as the branch of the Buffalo Industrial Bank, this small Art Moderne gem was the first drive-in bank in Buffalo, and only the second in the eastern U.S. It is built of brick and Mansota stone facing with bronze fixtures. It is no longer used as a bank.

The **building at 999 Sycamore Street** (1931) is architecturally significant as a good representative example of a 1930s filling station. It was built as a brick garage and filling station for Anthony Baginski. During the 1920s, oil companies began constructing gas stations in residential neighborhoods, where aesthetics were important. The new stations were designed in the popular residential architectural styles of the period; the Colonial Revival, Craftsman, and cottage variant of Tudor Revival styles were favored for exterior detailing. These small corner gas stations were once fixtures of the urban landscape during the early-to-mid-twentieth century in the Broadway-Fillmore neighborhood.

The **building at 1007 Sycamore Street** (1886,1911) is architecturally significant as a good representative example of two late nineteenth century buildings enlarged in the early twentieth century for a commercial building. A two-story frame store was built on this corner in 1886; by 1902 it was Teofil Kaminski’s saloon. In 1911 it was joined with the adjacent ca. 1895 building to make a saloon and flat building for the Iroquois Brewing Co.; the present Craftsman exterior dates to that remodeling. By 1914 the eastern section was serving as a bottling house. During the 1920s, Martha Wisniewski sold soft drinks here. It is historically significant for its association with the Iroquois Brewing Co. and the beer brewing history in the East Side of the Buffalo. Iroquois Brewing Co., like other local brewers, operated many saloons on the East Side to promote their products. The Iroquois Brewery was successor to the Jacob Roos Brewery, originally founded in 1842. The brewery was located between Hickory and Pratt Streets. It was operated by Jacob Roos, and later by George Roos, until 1892, when it was sold to Leonard Burgwerger. Burgwerger razed the buildings and built a new brewery on the site, thus the start of the Iroquois Brewing Company. Iroquois survived prohibition by brewing soda and near beer. It reopened shortly after prohibition ended in April 1933, after which Iroquois became the largest brewer in Buffalo. The brewery closed in 1971.

The **building at 1158 Sycamore Street** is significant as a good representative example of the Early Twentieth Century Commercial Style. It was built as a two-story office building and a one-story scale house for the United Fuel & Supply Co., which supplied heating coal to businesses and residences in the area. The **group of three concrete silos (1938) along Lathrop Street** is an excellent surviving example of small-scale coal storage silos constructed in the industrial section of the East Side.

4.4.4 Individual Properties: Industrial

Duffy Silk Company buildings at 1270 Broadway (1905, 1910) and 207 Guilford Street (1909) (Esenwien & Johnson, architects) are architecturally significant as excellent examples of architect-designed industrial buildings constructed in the first decade of the twentieth century in Broadway-Fillmore Avenue. These works were designed by Buffalo's leading firm of Esenwien & Johnson for the Duffy Silk Co. who moved to Buffalo from Fort Plain, NY around 1900 to capitalize on the city's abundant labor and cheap electricity. Around 1910 the name was changed to the Guilford Manufacturing Co., but later reverted to the original name. The firm eventually built three factories in Buffalo. These plants switched to processing nylon yarn just before World War II, when the source of silk in the Far East was cut off.

4.4.5 Individual Properties: Religious

Pilgrim English Evangelical Church at 623 Best Street (1912-1915, Edward H. Moeller) is architecturally significant as an excellent example of an early twentieth century religious architecture executed in the Early English Gothic style in the City of Buffalo. The congregation formed in 1902 by Germans who wanted the English language used for services and Sunday school instruction. It was the first local German Evangelical church to use English exclusively. Its squat, spireless tower in the English Gothic style was perhaps intended to signal that the Evangelical congregation preferred to worship in the language of its adopted country rather than in German. The church is presently occupied by the Young Tabernacle Holiness Church.

The church is also historically significant for its association with the German population on the East Side of Buffalo. The northwest corner of the Broadway-Fillmore district was home to many German families who took up residence along such streets off of Genesee Street. Already by 1870, when Olmsted and Vaux prepared their plan for the city's parks, the area around The Parade was becoming a thoroughly German section of town. It is even likely that the park was located here to win the German community's support for the municipal park system. It also may be that park planners created the Parade House in response to the desire of nearby German families for a public garden of the sort that was common in German city parks.

Achavas Achim Synagogue at 833 Fillmore Avenue is significant as an excellent example of early twentieth century synagogue architecture in the Broadway-Fillmore neighborhood. It was constructed as a synagogue to the plans of architect Henry Osgood Holland for the Achavas Achim congregation, Fillmore Avenue Schul, which was founded in the 1890s. Architecturally, the austere square proportions set this Jewish temple distinctly apart from the Christian churches of the neighborhood. The only decoration is a stone menorah set high in the façade. In 1951, the congregation merged with another and moved to a new synagogue on Tacoma Street. The building has since served as a Christian church.

The Broadway-Fillmore neighborhood and the areas to the west and north were in the late nineteenth and early twentieth century home to an immigrant Jewish community. Many of these were Russian and Polish Jews, who, in the words of historian Mark Goldman, had “far more in common with the Italians and Poles than with the German Jews on the West Side who had, through success in business and the professions, become some of the wealthier residents of Buffalo.” Perhaps out of a desire to upstage the West Side Jewish community, when the Achavas Achim congregation in 1912 contemplated building a synagogue at 833 Fillmore Avenue they turned to the Buffalo society architect Henry Osgood Holland for an up-to-date design. Osgood is also attributed with Temple Beth-el (1910-1911) on Richmond Avenue, on the Buffalo’s West Side. The congregation continued to use the modern styled building until the middle of the twentieth century, by which time most of the East Side Jewish population had moved to the North Park area of the city.

The **Salem Evangelical Reformed Church at 413 Sherman Street** is significant as a good representative example of religious architecture constructed in the first decade of the twentieth century in the Broadway-Fillmore neighborhood. The Salem Evangelical Reformed Church, a German congregation, was founded in 1873. Limited to a tight lot on a side street, the architect, Jacob Oberkirker, scaled his yellow brick, single-towered design to its residential streetscape. The spire that once crowned the south tower was removed long ago. The church has been described as one of the city’s ecclesiastical treasures.

4.4.6 Individual Properties: Social

Dom Polski building at 1081 Broadway (1905-1906, W. H. Zawadzki, architect) is significant as an excellent example of a Renaissance-style institutional building constructed in the early twentieth century in the Broadway-Fillmore neighborhood. Designed by W. H. Zawadzki, the building was originally constructed as the Dom Polski (Polish Home), a secular organization not associated with the church. It is also historically significant for its association with the local Polish community. A central gathering place, this fireproof brick building had rental space and a restaurant on the first floor, offices and meeting rooms on the second floor, and banquet hall and auditorium with stage on the third floor. Here countless wedding receptions, banquets, dances, plays, and political events took place. Many local community groups were headquartered here over the years, including the Polish Mutual Aid Society, the Polish Businessmen’s Association, Polish Savings and Loan, and several Polish singing societies; 48 Polish organizations were housed here in 1932. Title to the building passed to the city in the 1970s, and was renovated as the Polish Community Center; it is now the Lt. Col. Matt Urban Human Services Center, and was recently restored.

Adam Mickiewicz Library & Dramatic Circle (Biblioteka i Kolo Teatralne im. Adama Mickiewicza) at 612 Fillmore Avenue (Figure 4.1) is historically significant for its role as a social and cultural center for the Polish community on the East Side of Buffalo.¹⁷ It was named after Polish Poet and freedom fighter Adam Mickiewicz. The Dramatic Circle was organized and began producing amateur theatricals in 1895. The upstairs library contains over 4,000 volumes and over 400 hand-written scripts for Polish plays. Each year a number of performances are still presented as well as reading of Polish poetry. It remains a private club that features the widest

¹⁷ Adam Mickiewicz Library & Dramatic Circle was not included in the Intensive Level Historic Resource Survey’s property list. The historical significance of the building was not identified until near the end of completion of this report. Therefore, it does not have an inventory form. The building is called out in this section of the report because it is a notable building in the Broadway-Fillmore neighborhood that should be recognized for its historical importance.

selection of Polish beer, vodka, liqueurs and Krupnik (a Polish honey liquor). Presently, the building is sheathed with vinyl siding.



Figure 4.1 Adam Mickiewicz Library & Dramatic Circle (Biblioteka i Kolo Teatralne im. Adama Mickiewicza) at 612 Fillmore Avenue.

4.4.7 Individual Properties: Transportation

The **Buffalo Traction Company streetcar barn at 175 Walden Avenue** (1897, George A. Ricker, architect) is architecturally significant as a good representative example of an architect-designed transportation building constructed in the late-1890s in the Broadway-Fillmore neighborhood. Designed by local architect George A. Ricker, it was built as a streetcar barn for the Buffalo Traction Company, which later became the International Railway Company. A bus garage was added in 1928. It is also historically significant for its association with the city's transportation history. The building is a poignant reminder of this bygone mode of urban travel. The construction of the Belt Line railway in the 1880s somewhat east of the Broadway-Fillmore area also played a role in the neighborhood's development. It was usually considered the boundary of the large East Side Polish community.

Table 4.1 List of Identified Architects, Broadway-Fillmore Neighborhood

Architect	Street #	Street Name	Property Name	Date
Adolphus Druiding	938	Genesee Street	St. Mary of Sorrows Church	1887-1891
Anthony B Cwiklinski	1118	Broadway	Commercial	1928
Bley & Lyman	690	Fillmore Avenue	Buffalo Industrial Bank	1941
Bley & Lyman	950	Broadway	Robacher's/Sears bldg.	1940
Bley & Lyman	1036	Broadway	M&T Bank bldg.	1923
Carl Schmill	199	Clark Street	Corpus Christi Rectory	1900
Carl Schmill	208	Stanislaus Street	St. Adelbet's Rectory	1901
Carl Schmill	362	Peckham Street	St. Stanislaus Rectory	1912-1914
Carl Schmill	929	Sycamore Street	Transfiguration R. C. Church	1896-1897
Carl Schmill & Son	165	Sears Street	Corpus Christi Parish Clubhouse	1928
Carl Schmill & Son	174	Clark Street	Corpus Christi School	1928
Charles D. Swan	769	Best Street	Public School # 24	1901
Dietel & Wade	892	Genesee Street	Liberty Bank	1930
Edward H. Moeller	623	Best Street	Pilgrim English Evangelical Church	1912-1915
Esenwein & Johnson	207	Guilford Street	Guiford Manufacturing/ Duffy Silk Co. bldg.	1909; adns.1911, 1919
Esenwein & Johnson	904	Broadway	People's Bank of Buffalo	1925
Esenwein & Johnson	1270	Broadway	Duffy Silk Co. bldg.	1905, 1912, 1915
Fellheimer & Wagner	495	Paderewski Drive	New York Central Terminal	1927-1929
George A. Ricker	175	Walden Avenue	Buffalo Traction Co. street car barn	1897; and. 1899
George J. Dietel	761	Best Street	Residence	1913-1914
George J. Dietel	858	Fillmore Avenue	Residence	1920-1921
George J. Dietel	1058	Broadway	Polish Stock Co. bldg.	1918
Henry Osgood Holland	833	Fillmore Avenue	Ahavas Achim Synagogue	1912
Howard L. Beck	243	Sears Street	Broadway Village Elementary Community School	1913-1914
Howard L. Beck	636	Fillmore Avenue	Hook & Ladder Co. # 11	1908
Howard L. Beck	647	Fillmore Avenue	Police Station # 8	1915
Hugh Macdiarmid	1032	Fillmore Avenue	Engine Co. # 18	1886

Architect	Street #	Street Name	Property Name	Date
James, Meadows & Howard	981	Broadway	Broadway Market	1955-1956
John H. Coxhead	150	Sobiewski Street	Holy Mother of the Rosary School	1895-1896
John H. Coxhead	821	Fillmore Avenue	Buffalo Baptist Union Church	1906-1907
Joseph Fronczak	385	Paderewski Drive	Adam Plewacki American Legion Post # 799	1949
Joseph J. Geigand	20	Rich Street	St. Mary of Sorrows Convent	1923-1924
Joseph J. Geigand	333	Guilford Street	St. Mary of Sorrows Rectory	1921-1922
Joseph J. Geigand	448	Sherman Street	Residence	1911
Joseph J. Geigand	630	High Street	A.L. Weber Co. bldg.	1911
Joseph Zakrzewski	373	Peckham Street	Rutecki Funeral Home	1903,1917
Joseph Zakrzewski	135	Stanislaus Street	Commercial/Residence	1913
Joseph Zakrzewski	681	Fillmore Avenue	Fillmore Theater	1910
Joseph Zakrzewski	923	Sycamore Street	Transfiguration Convent	1928-1929
Louis Greenstein	239	Lombard Street	Lederman's	1929
Raymond Huber	208	Stanislaus Street	St. Adalbert's R.C. Church	1890-1891
Robert North	949	Broadway	Union Stockyards Bank	1909-1910
Schmill & Gould	208	Stanislaus Street	St. Adelbert's School	
Schmill & Gould	161	Clark Street	Corpus Christi R.C. Church	1906-1909
Schmill & Gould	179	Clark Street	Corpus Christi Convent	1906
Schmill & Hoffmeyer	30	Rich Street	St. Mary of Sorrows School	1955
Sidney H Woodruff	182	Sobiewski Street	Holy Mother of the Rosary Rectory	1904-1905
Sidney H. Woodruff	170	Sobiewski Street	Holy Mother of the Rosary Polish National Church	1903-1906
Stephen Clergy	669	Best Street	Residence	1915
T.O. Sullivan / Schmill & Gould	348	Peckham Street	St. Stanislaus Church / towers	1883-1886 / 1906-1908
Thomas W. Harris	768	Broadway	Christ Evangelical Lutheran Parish Hall	1907
Wladyslaw H. Zawadzki	34	Stanislaus Street	Transfiguration School	1915

Architect	Street #	Street Name	Property Name	Date
Wladyslaw H. Zawadzki	123	Townsend Street	St. Stanislaus Garage	1919
Wladyslaw H. Zawadzki	144	Mills Street	Transfiguration Rectory	1925
Wladyslaw H. Zawadzki	179	Stanislaus Street	Commercial	1912
Wladyslaw H. Zawadzki	197	Playter Street	Residence	1910
Wladyslaw H. Zawadzki	470	Sweet Avenue	Residence	1908
Wladyslaw H. Zawadzki	562	Fillmore Avenue	St. Stanislaus Convent	1916-1917
Wladyslaw H. Zawadzki	615	Fillmore Avenue	Residence	1910
Wladyslaw H. Zawadzki	617	Fillmore Avenue	Polish Co-Operative Savings & Loan Assoc.	1925
Wladyslaw H. Zawadzki	662	Fillmore Avenue	A. Schreiber Brewing Co. bldg.	c. 1904, 1909
Wladyslaw H. Zawadzki	761	Fillmore Avenue	Polish Union of America	1914
Wladyslaw H. Zawadzki	897	Broadway	Broadway Bakery	1914
Wladyslaw H. Zawadzki	1040	Sycamore Street	Queen of the Most Holy Rosary R.C.Church	1916-1917
Wladyslaw H. Zawadzki	1081	Broadway	Dom Polski	1905-1906
Wladyslaw H. Zawadzki	1170	Broadway	Polish Singing Circle bldg	1907
Wladyslaw H. Zawadzki	1201	Broadway	Commercial	c.1900, 1912
Wladyslaw H. Zawadzki / Lewis & Hill	1067	Broadway	Buffalo Trust Co.	1906 / alts. 1919