
Historic Resources Intensive Level Survey Broadway-Fillmore Neighborhood

**City of Buffalo
Erie County, New York**

August 2004



Prepared under contract to:

City of Buffalo Urban Renewal Agency (BURA)
901 City Hall
Buffalo, NY 14202

In conjunction with:

Buffalo Preservation Board
901 City Hall
Buffalo, NY 14202

And

New York State Office of Parks, Recreation
and Historic Preservation
Historic Preservation Field Services Bureau
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1.0 PROJECT DESCRIPTION

Clinton Brown Company Architecture, PC has completed the Intensive Level Historic Resources Survey of the Broadway-Fillmore neighborhood, the second neighborhood of the Phase I City of Buffalo Historic Building Survey, under contract to the City of Buffalo Urban Renewal Agency (BURA) in conjunction with the Buffalo Preservation Board and the New York State Office of Parks, Recreation, and Historic Preservation (NYSOPRHP—New York State Historic Preservation Officer [SHPO]). The survey was conducted in conformance with the City of Buffalo's Programmatic Memorandum of Agreement (MOA) governing the City's historic preservation review responsibilities for activities funded by the U.S. Department of Housing and Urban Development (HUD), and executed as per 36 CFR Part 800 "Advisory Council Procedures for the Protection of Historic and Cultural Properties," the City is updating, amending and continuing its existing survey of historic resources within the City.

The intensive survey project manager was Christine M. Longiaru, CBCA Architectural Historian. The CBCA project team included sub-consultant Dr. Francis R. Kowsky, Buffalo State College Distinguished Professor. The primary researcher was sub-consultant Martin Wachadlo, an architectural historian. Ms. Longiaru and Mr. Wachadlo conducted the intensive level field documentation. Rebecca Bateson-Brown served as the project assistant. The CBCA project team members meet or exceed 36 CFR Part 61 "Professional Qualification Standards" of the Secretary of the Interior's Standards.

Historic buildings, landscapes, structures, and other features are distinct components of communities that highlight history on the local, regional, and national levels. A survey of the City's historic resources is an important first step in recognizing the significance of these properties and keeping them a vital part of the community's built environment. Placing a resource in a larger context provides a sense of place. The information gained from documenting historic resources forms the foundation for integrating historic preservation into planning, community development, and economic revitalization efforts.

The Broadway-Fillmore neighborhood is an urban residential area located on the East Side of the City of Buffalo, Erie County New York (Figures 1.1-1.2). Buffalo's East Side was the first section of the city to become industrialized.¹ Initial industrialization of the area began in the 1820s when a group of entrepreneurs dammed up a creek in the vicinity of Seneca and Emslie streets, located west of the Broadway-Fillmore neighborhood. Beginning in the 1850s, settlement of the East Side spread east and south along the city's railroad network. German Catholics and Lutherans became the dominant ethnic group, and were the first to settle in the Broadway-Fillmore neighborhood. The City of Buffalo annexed the area that includes the Broadway-Fillmore neighborhood in 1853. In the period after the Civil War, the German presence spread as far east as the western edge of the Broadway Fillmore area. The Polish immigrant community soon dominated the East Side, as they filled the need for unskilled labor in the post-Civil War economy.

The East Side of Buffalo was formerly a thriving industrial area of Buffalo, a city that once ranked as the eighth largest in the country. Due to its location at the eastern most point of navigation of four of the Great Lakes, Buffalo grew in the nineteenth century from a meager village to one of the most important manufacturing and transportation centers in the United States. Known in the nineteenth and early twentieth centuries as the "Polish colony," the Broadway-Fillmore neighborhood embraced as many as 100,000 Polish-Americans in the early

¹ Francis R. Kowsky, et. al., *Buffalo Architecture: A Guide*. (Cambridge: The MIT Press, 1980), p. 224.

twentieth century. The neighborhood rapidly developed because of the influx immigrant workers who contributed to the industrial and commercial prosperity of the Buffalo. Like many emerging neighborhoods in the city at that time, its new residential streets became lined with small, closely-spaced, single-family houses or two-story, double family flats.

The Broadway-Fillmore neighborhood, as defined by the City of Buffalo Office of Strategic Planning, is a designated City of Buffalo Planning Neighborhood (Figure 1.1). Best Street and Walden Avenue form the northern limit of the Broadway-Fillmore neighborhood and William Street serves as its southern boundary. The neighborhood is roughly bound to the east by Lathrop and Millburn Streets. The western boundary from south to north is comprised of Smith, Sherman, and Herman streets.

Greg Bernas (City of Buffalo Office of Strategic Planning) and Claire Ross (Field Services Bureau of the NYSOPRHP) conducted a comprehensive reconnaissance, or “windshield,” survey of the following City of Buffalo Planning Neighborhoods: Triangle, Broadway-Fillmore, Grant-Ferry and Forest. The reconnaissance survey identified potentially significant historic resources in each of the four neighborhoods. The findings of the initial survey served as the basis for the Intensive Level Survey conducted by CBCA. The Historic Resource Survey Intensive Level Survey reports contain completed New York State Historic Resource Forms (or “blue forms”) for each selected property.

The objective of the first phase of the City of Buffalo Historic Resources Survey involves the following undertakings: 1) To update and amend the city’s first Historic Building Survey (completed from 1978—1984) by documenting the history and the architecture of four specified neighborhoods within existing City of Buffalo planning districts; and 2) To complete historic building survey documentation transfers to the Buffalo Preservation Board for one City District, the Parkside Historic District (Submitted in October 2003). The Triangle neighborhood was the first of three Intensive Level Historic Resources Surveys submitted (May 2004). The Broadway-Fillmore neighborhood is the second in the series, and will be followed by one inclusive report for the Grant-Ferry-Forest neighborhoods.

This report begins with the project methodology (Section 2), which explains how the objectives of the intensive level survey were carried out. It is followed by an historical and architectural overview of the Broadway-Fillmore neighborhood (Section 3) that provides an historic narrative for the neighborhood’s development, as well as a discussion of the existing conditions of its historic building stock. The next section is an architectural summary (Section 4), which includes a general context for architectural styles represented in the neighborhood and recommendations. Section 5 contains the annotated list of properties. The report also includes a working bibliography (Section 6). Completed New York State Historic Resource Forms for each selected property are found at the back the report (Appendix C [Volumes II through V]).

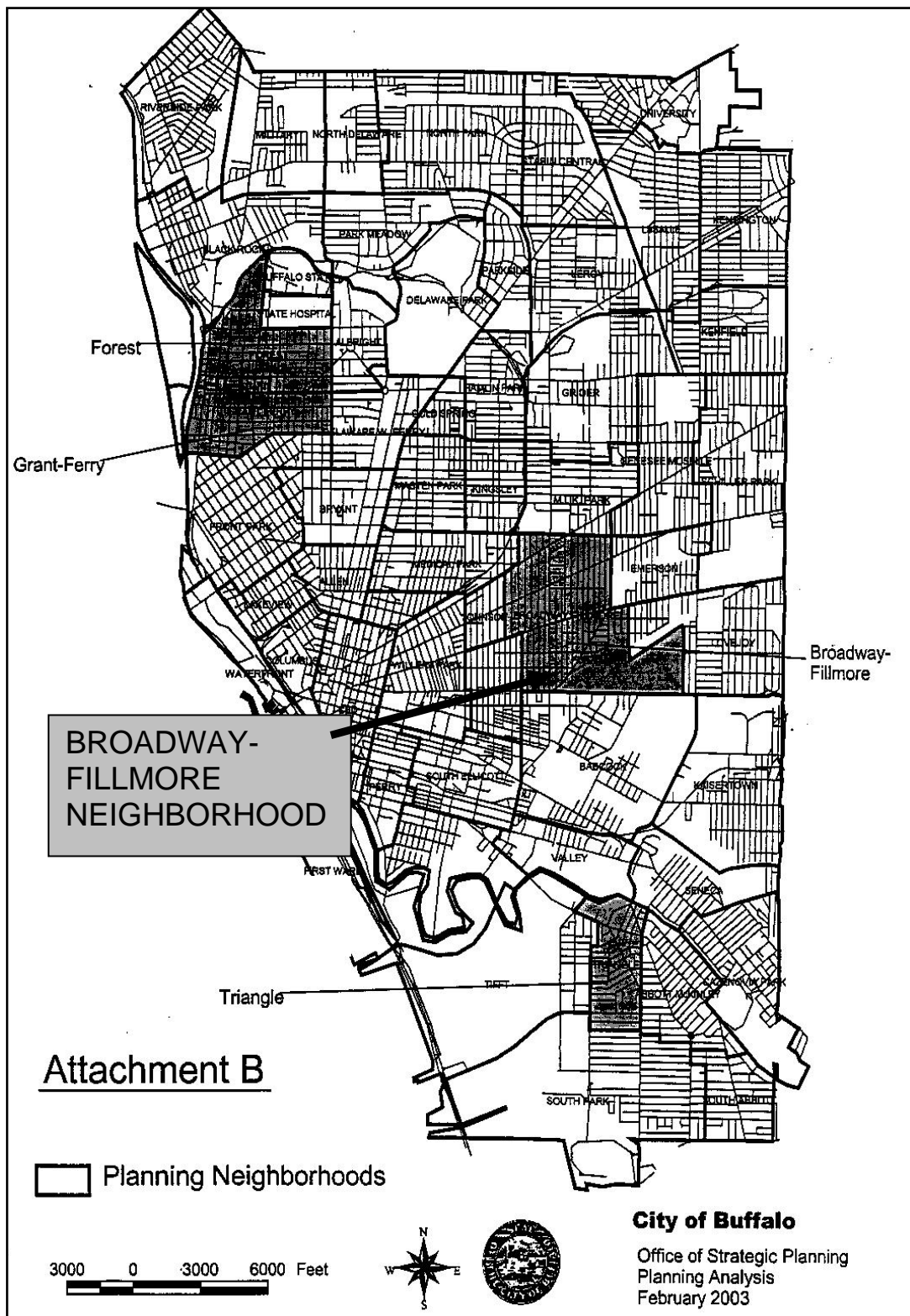


Figure 1.1 Broadway-Fillmore neighborhood, Buffalo, New York (City of Buffalo Office of Strategic Planning, 2003)

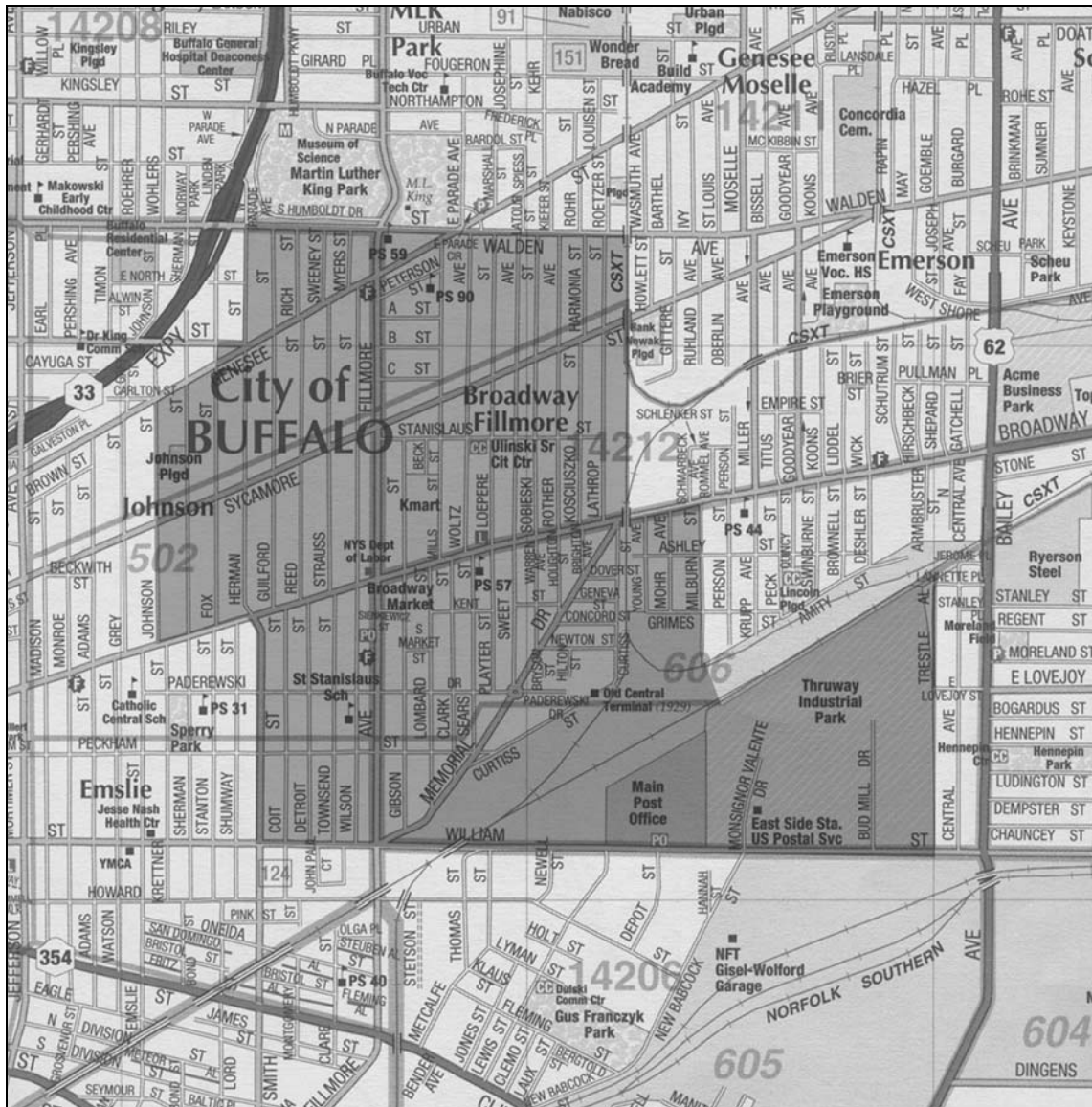


Figure 1.2 Approximate boundaries of the Broadway-Fillmore neighborhood shaded in gray. (From *Buffalo Niagara Atlas* [Rochester, NY: Mapworks, 2001], p. 25).

2.0 METHODOLOGY

This methodology statement is prepared as part of the project Phase I tasks. It outlines the research sources identified, anticipated field strategies, context development approach, and decision-making structure for the project. It includes the selection criteria used to identify surveyed properties, as well as a list of surveyed properties. All project tasks and products will meet the New York State Office of Parks, Recreation, and Historic Preservation (NYSOPRHP) criteria, methodology, and current standards for Historic Resources Survey.

The survey area encompasses the entire Broadway-Fillmore neighborhood (Appendix A), as defined by the City of Buffalo Office of Strategic Planning, and addresses all readily observed buildings, structures, sites and objects constructed prior to 1954. Greg Bernas (City of Buffalo Office of Strategic Planning) and Claire Ross (Field Services Bureau of the NYSOPRHP) conducted the comprehensive reconnaissance, or “windshield,” survey of the Broadway-Fillmore neighborhood. The reconnaissance survey identified potentially significant historic resources to be documented for the intensive level survey. The findings of the initial survey served as the basis for the intensive level survey conducted by CBCA.

The CBCA project team worked in full cooperation with the selected “Liaison Team” (as determined by the BURA project manager) and the NY SHPO staff member(s) to finalize the project objectives, formalize project schedules and additional meetings, clarify issues, and establish contacts.

2.1 Background Research

A search for documentary research materials for the Broadway-Fillmore neighborhood has been completed and will form the basis for the historical narrative. The project team reviewed NYSOPRHP files for existing building inventory and National Register forms. Project team members consulted staff of the Office of Strategic Planning and the Field Services Bureau of the NYOSPRHP for additional assistance with individual properties.

Research was also conducted at the Local History Room of the Buffalo Public Library, Buffalo City Hall, and Buffalo and Erie County Historical Society. Sources on the overall history and development of Broadway-Fillmore neighborhood (primary and secondary sources, historic maps, city records, local histories, unpublished materials, etc.) were identified and examined. A working bibliography appears at the end of the report (Section 6).

2.2 Intensive Field Survey

In general, buildings that are a minimum of 50 years of age are considered historic. The current survey was limited to above ground historic resources. Prehistoric and historic archaeological sites were outside the scope of this study. The Broadway-Fillmore neighborhood study area base map was generated from the City of Buffalo Planning Neighborhood Maps (Appendix A). The CBCA survey team used the map in the field to locate and record inventoried properties.

Selection criteria and guidelines were developed to guide the selection of those properties that were inventoried. The criteria were based on the historic themes and property types established in the historic and existing conditions overviews, and on the National Register Historic Places Criteria for Evaluation. The National Register Criteria are stated as follows:

The quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association and

- A. that are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. that are associated with the lives of persons significant in our past; or
- C. that embody the distinctive characteristics of a type, period or method of construction or that represent a significant distinguishable entity whose components may lack individual distinction; or
- D. that have yielded, or may be likely to yield, information important in prehistory or history.

Information collected in the field for each inventoried property was recorded on an intensive level survey matrix form for use in the completion of revised NYSOPRHP Building Structure Inventory (a.k.a. "blue form"), which is now known as the Historic Resource Inventory Form. The type of information gathered for the intensive survey included a street address, property name, architectural style, architectural and stylistic details, approximate date of construction, past and present use, condition, and integrity. All inventoried properties were photographed with a 35-mm camera with black and white film. Each inventoried property was recorded on a project base map. All inventoried properties are presented in the report in an annotated list of properties (Section 5). Continuation sheets with updated photographs of previously inventoried properties (Appendix B) and completed Historic Resource Inventory Forms (Appendix C [Volume II to V]) are presented at the end of the report.

A team consisting of two architectural historians conducted fieldwork for the intensive level survey of the Broadway-Fillmore neighborhood in October-November, 2003. The CBCA team inventoried potentially significant properties as identified on the initial list compiled by Bernas and Ross. Additional field inspection revealed a few buildings on the list had been altered since the reconnaissance survey. Properties on the original list with vinyl siding were not surveyed. In a few cases, buildings identified by Bernas and Ross were no longer extant.

The intensive level survey also called for the CBCA team to identify any additional potentially significant historic buildings. Exceptions were made for properties not identified on the reconnaissance list if background research revealed they possessed especially important historical associations. Municipally-owned buildings in the Broadway-Fillmore neighborhood were not inventoried because they were previously surveyed as part of the 1984 City-wide Survey of Civic Architecture conducted by the City of Buffalo. However, current photographs were taken of previously inventoried buildings to update the existing building forms that are 20 years-old (Appendix B).

2.3 Historical and Architectural Overview, and Bibliography

Dr. Francis Kowsky authored the historical and architectural overview for the Broadway-Fillmore neighborhood (Section 3). This context statement provides general information about important events that had an impact on the neighborhood's development. It will be used to aid in establishing a greater understanding of the Broadway-Fillmore neighborhood within the larger historic context of the City of Buffalo. Information gathered from the background research and fieldwork formed the basis for statements of significance for each identified property. This

overview includes a synopsis of the represented building types and architectural styles in the Broadway-Fillmore neighborhood. Historic maps, photographs and other images supplement the historical and architectural overview.

The bibliography (Section 6) represents a working list of sources used in developing the historical and architectural overview, and those that were useful in documenting historical facts about the resources that were subject of the intensive survey.

3.0 HISTORICAL AND ARCHITECTURAL OVERVIEW

This section provides a narrative history of the Broadway-Fillmore neighborhood. The overview addresses significant trends and themes, and buildings associated with the Broadway-Fillmore neighborhood. The neighborhood's period of significance is identified and examined in this chapter. Dr. Francis Kowsky authored the historical and architectural overview. Martin Wachadlo, architectural historian, conducted the background research.

3.1 Introduction

The Broadway-Fillmore neighborhood is mainly a residential area of Buffalo identified with the Polish-American and, to a lesser extent, the German-American communities who settled in the city in the nineteenth century.¹ These immigrant populations came to Buffalo to work in the factories, slaughterhouses, and other industries that were the basis of the city's thriving economy. Commercial life of the "Polish colony," as contemporaries referred to the neighborhood, centered on the intersection of Fillmore Avenue and Broadway and the nearby Broadway Market, the last surviving public market in Buffalo (Figure 3.1). The New York Central Terminal (1928-1929) is another local landmark. It represented the eminent place the city formerly occupied in the nation's passenger rail system. Since the 1960s, the city's industrial and transportation base has been in decline, a fact mirrored by the economic demise of the Broadway-Fillmore neighborhood. This descent, so poignantly chronicled by Verlyn Klinckenborg in his novel *The Last Fine Time*, was speeded by the departure of earlier residents to new neighborhoods in the eastern suburbs of Buffalo. Many houses and commercial buildings are now abandoned, and empty lots dot former residential streets. However, African-American residents have taken the places of many departing Polish-American families. And most recently the neighborhood has become home to Arab-American and other foreign immigrants.

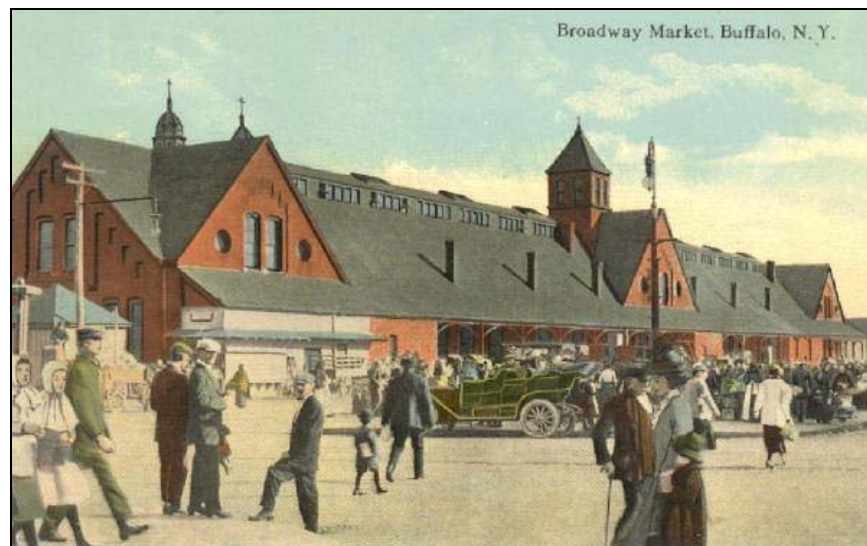


Figure 3.1 Broadway Market (1889; H.H. Little, architect)

¹ Research for this overview statement was conducted primarily by Martin Wachadlo. Thomas Yots furnished additional information.

3.2 Development of the City of Buffalo and the Broadway – Fillmore Neighborhood

The acquisition of former Indian lands by the Holland Land Company was to mark the beginning of the Euro-American settlement period in Western New York. This wealthy corporation of Dutch land speculators was responsible for the establishment of Buffalo, a place that the company called New Amsterdam, and for the settlement of the region. In 1799, the directors employed Joseph Ellicott to survey the future site of the city of Buffalo; five years later, Ellicott mapped streets on the model of Pierre L'Enfant's Washington and began the division of and into building lots.

The city Joseph Ellicott laid out was situated on the southern shore of Lake Erie, near the beginning of the Niagara River, the 25-mile-long straight that connects Lake Erie, the smallest of the five Great Lakes, with Lake Ontario. Ellicott chose a location where the Buffalo River flows into Lake Erie and focused the center of town around Niagara Square. From this point, important streets radiated east and north toward what became the inland sections of the city. About a mile to the south of Niagara Square, along the banks of the Buffalo River, was to rise the city's vast harbor and industrial sector. The Broadway-Fillmore neighborhood occupies slightly elevated land located north of this area. The City of Buffalo annexed the area that includes the Broadway-Fillmore neighborhood in 1853.

Due to its location at the eastern most point of navigation of four of the Great Lakes, Buffalo grew in the nineteenth century from a meager village to one of the most important manufacturing and transportation centers in the United States. After the War of 1812, when the British troops burned the original town laid out in 1804 by Joseph Ellicott, local citizens quickly rebuilt with a vision of empire. Seeing the lake as the key to the city's future, early town fathers concentrated on creating a proper lake front harbor.

The opening of the Erie Canal in 1825 inaugurated the city's prosperity, making it the port through which goods and people traveled eastward from the developing West and westward from the seaboard cities of the East. The storage and transshipment of grain became a major industry, especially after 1842 when Joseph Dart erected the first grain elevator near the mouth of the Buffalo Creek. By the end of the century, the riverway was lined with these giant sheds for the storage of Mid-Western grain. Their early-twentieth-century concrete descendants gave Buffalo the largest grain storage capacity of any city in the world. With the establishment of railroads in the 1840s, Buffalo's position as a transportation hub was consolidated. Heavy industry began to develop here before the middle of the nineteenth century and grew rapidly after the Civil War.

Ore from Michigan and the upper Mid-West and coal from Pennsylvania, transformed Buffalo's lakefront into a booming national center of iron and steel making. Other significant manufacturers that flourished here until the 1950s included those that made rubber, automobiles, chemicals, dyes, and paint. In the 1940s, the city boasted 1400 plants and a work force of 200,000. Changing inland patterns of transportation and the effects of globalization on American industry have conspired since the 1960s to reduce Buffalo's importance as a city. But significant architecture and landscape architecture remains from the 150-year period of growth.

The Broadway-Fillmore neighborhood is home to many buildings that reflect the residential expansion of the city eastward in the late nineteenth and early twentieth centuries (Figure 3.2). This buildout of the earlier central city, which was common to many American cities at the time, was here influenced by the construction of new parks and parkways designed by the Frederick Law Olmsted and Calvert Vaux in 1870. Largely completed by 1876, the initial portion of the

park system was the first to be constructed in an American city. The Parade, located in the eastern section of north Buffalo, was to be the park most easily accessible to the residents of the Broadway-Fillmore neighborhood and, to some degree, would shape its growth and development.

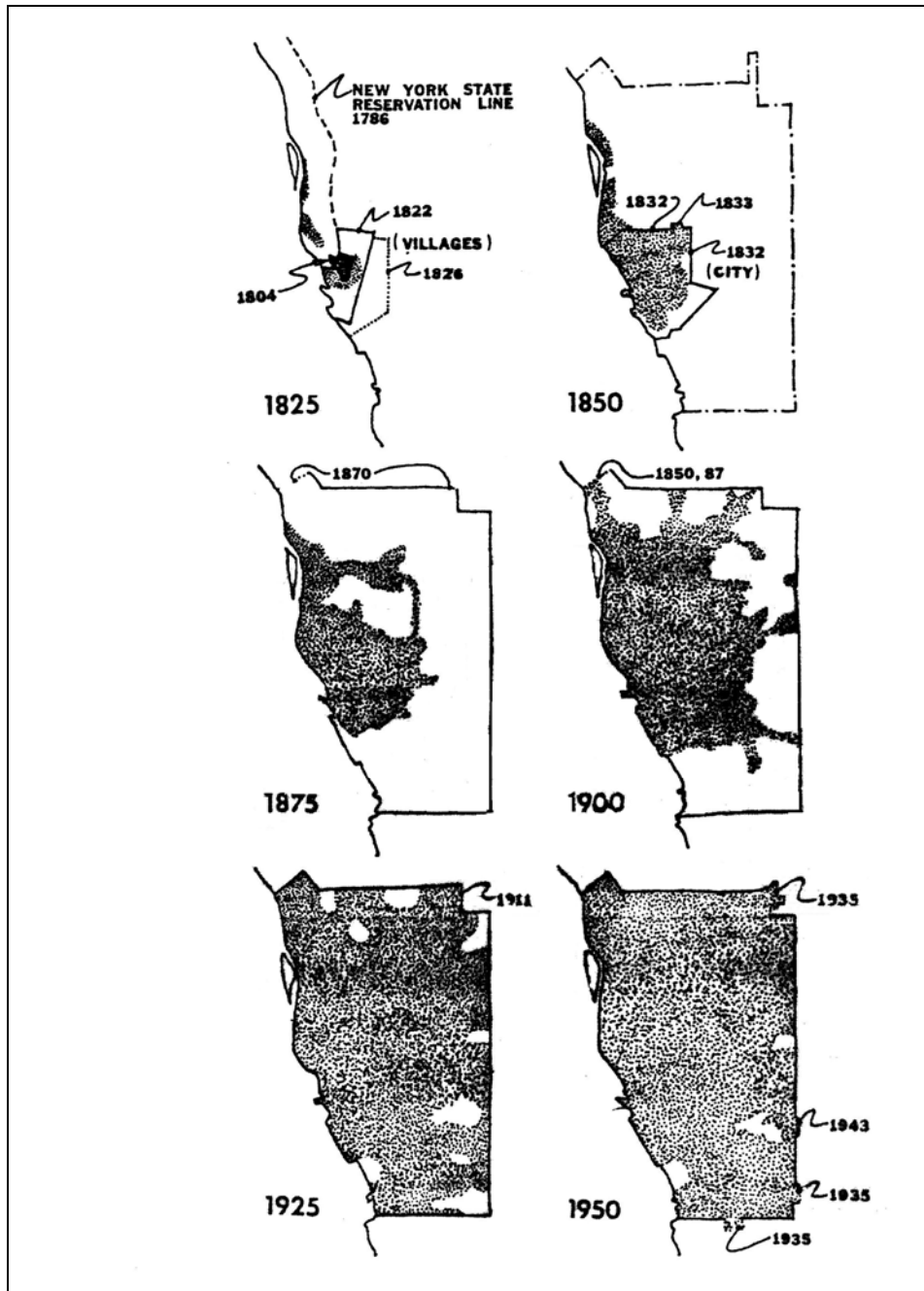


Figure 3.2 Growth of Buffalo's Urban Population
 From: Buffalo City Planning Board, *Buffalo City Plan*, 1977.

3.3 Major Thoroughfares

Four major thoroughfares traverse the Broadway-Fillmore neighborhood. Among the oldest streets in the city, Broadway, Sycamore, and Genesee streets have carried traffic westward toward downtown and eastward to suburbs and farmland from the earliest days of settlement in Western New York. Since the early 1830s, Fillmore Avenue, the main north-south artery, has connected Amherst on the north with Hamburg on the south. Broadway, which until 1877 was known as Batavia Street, is the main commercial street of the district (Figure 3.3). Laid out in 1821 to the eastern line of the village of Buffalo, it was extended first by the Plank Road Company in 1848 and then paved east of Fillmore by the 1870s. Sycamore Street came into being in the early 1830s and was extended through what is the Broadway-Fillmore neighborhood after 1844. In 1821, the Holland Land Company designated Genesee Street as Busti Avenue, but when the road became a public highway in 1826 the name was changed to Genesee Street. Fillmore Avenue was surveyed as a public highway as early as 1831. It was extended through the Broadway-Fillmore area in the late 1840s. When Frederick Law Olmsted and Calvert Vaux developed their historic park and parkway system for Buffalo in the early 1870s, they upgraded Fillmore Avenue south of Best Street to a parkway. The tree-shaded thoroughfare, a bit of linear greenspace, was to link The Parade (the present Martin Luther King, Jr., Park) with proposed new parkland in South Buffalo.

Horse-drawn streetcars appeared on Genesee Street as early as 1864, on William Street in the 1870s and on Broadway in the mid-1880s. These lines opened the area, which was too far from the center of town for pedestrians to walk to work, to residential development. With the advent of electricity in the late 1890s, larger and more efficient, mechanized cars replaced the horse-drawn vehicles. The large brick streetcar barn that the Buffalo Traction Company erected at 175 Walden Avenue in 1897 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. Another improvement to the city's streets that marked Buffalo as one of the most progressive cities in America was the early adoption of asphalt paving. By the end of the 1880s, each of the four main streets in the Broadway-Fillmore neighborhood paved with this new bituminous tegument. At the turn of the century, the city had more asphalt-covered streets than any other municipality in the country.

Most of the smaller, north-south streets in the area between Best Street on the north and William Street on the south were laid out as in parallel rows beginning in the 1870s, when residential development of the area commenced. Responsibility for the creation of side streets on former farmland lay with daring entrepreneurs. In 1885, for example, Joseph Bork, a keen land speculator in town, organized a partnership that purchased the land between Broadway, Sycamore, Fillmore, and the Belt Line railway. Within two years, Bork had laid out sidewalked streets along which he built some 1100 houses.² When the New York Central Terminal was constructed in the late 1920s, the city revised the street plan of the southeast section of the Broadway-Fillmore area in order to create an appropriately grand approach to the station. Engineers widened Lovejoy Street east of Fillmore, renaming it Paderewski Drive in honor of the Polish pianist and statesman, and created Memorial Drive, a broad, diagonal avenue leading northeast from William Street to Broadway. At the juncture with Paderewski Drive, the city created a circle from which traffic mounted a broad ramp to the large terraced plaza in front of the terminal.

² John Daniels, "The Poles in Buffalo," *Buffalo Express*, January 23, 1910, p. 3.

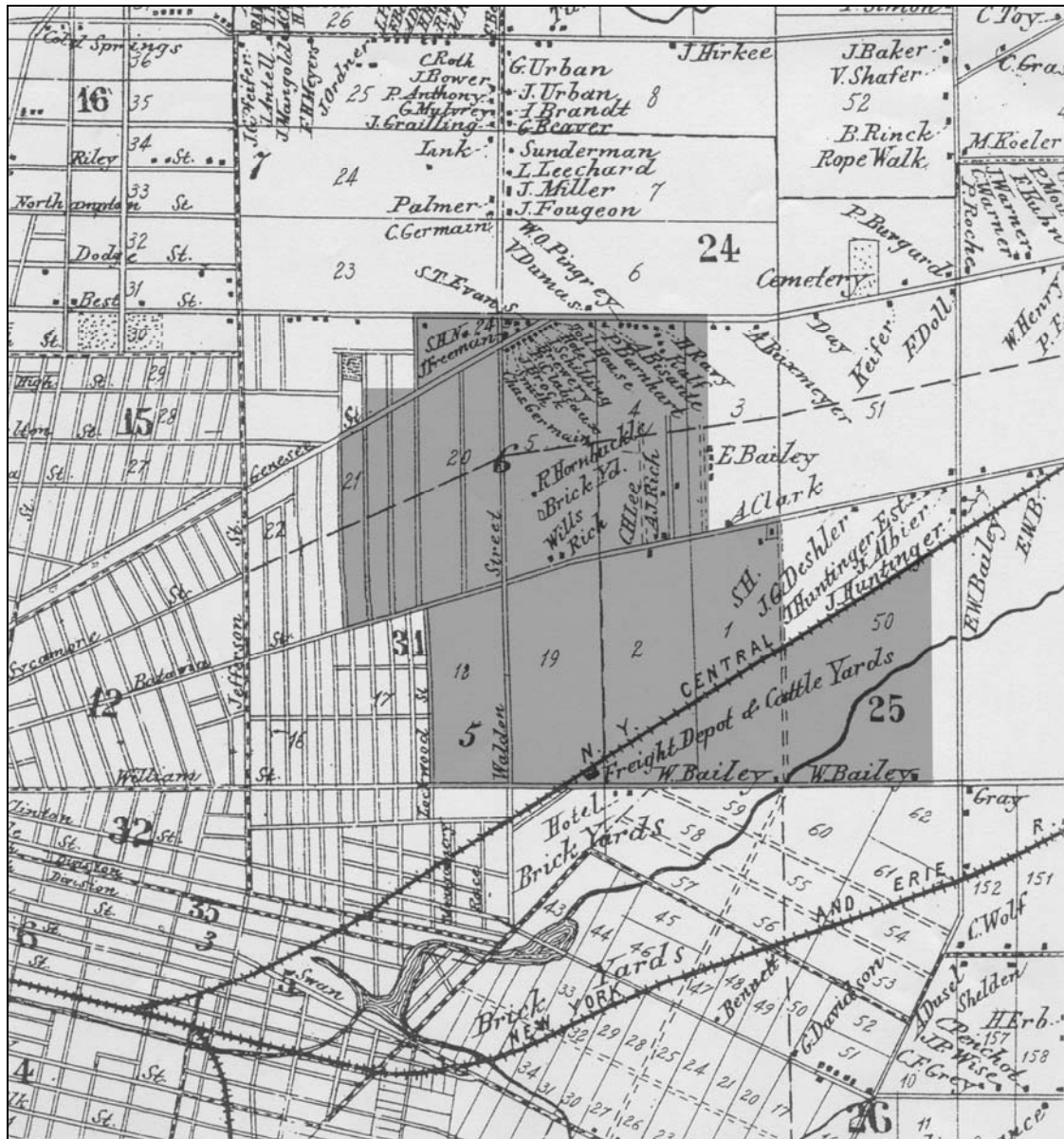


Figure 3.3 The approximate boundaries of the Broadway-Fillmore neighborhood shaded in gray on the 1866 *Topographical Atlas Map of Erie County* (Philadelphia: Stone & Stewart, Publishers). Note the primary east-west streets of the Broadway-Fillmore neighborhood radiating from the center of downtown Buffalo. At that time, Broadway was known as Batavia Street. Also note the existing railroad infrastructure.

3.4 Olmsted and Vaux's Buffalo Park and Parkway System: The Parade and Fillmore Avenue

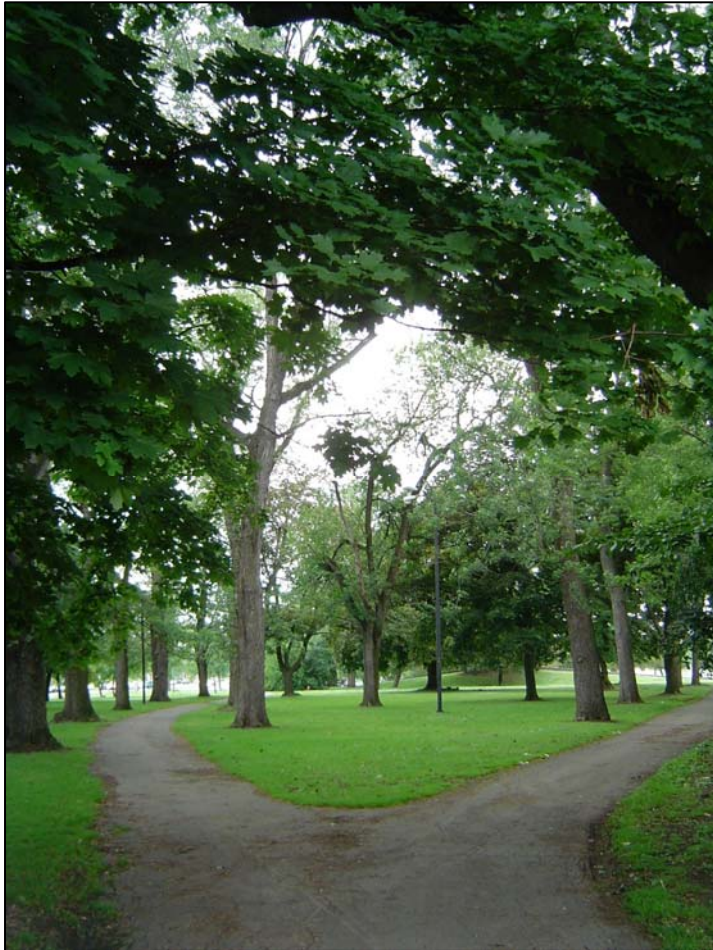


Figure 3.4 A peaceful, tree-lined pathway in the southeastern corner of Martin Luther King, Jr. Park (The Parade), along Fillmore Avenue. The greenhouse stands directly to the north (right).

For over three decades beginning in 1868, Frederick Law Olmsted and his successors were associated with Buffalo in planning its parks and urban development. In Buffalo, Olmsted and his partner Calvert Vaux first implemented a comprehensive series of parks and parkways that pioneered the concept of the metropolitan recreational system. Initially conceived between 1868 and 1870, it was substantially constructed by 1876, the national centennial year. Olmsted and Vaux's park system thoughtfully developed the city's original plan that had been framed by Joseph Ellicott in 1804. The Buffalo Park and Parkway system is listed on the National Register of Historic Places.

In August of 1868, at the request of William Dorsheimer, a prominent attorney and politician, Olmsted stopped in Buffalo on his way back to New York from Chicago where he and Vaux were engaged in laying out the suburban community of Riverside. Ten years earlier, he and Vaux had won the competition for the design of Central Park, the first extensive municipal park in America. After looking over Buffalo and its environs, Olmsted convinced Dorsheimer and his park advocate colleagues that Buffalo would be best

served by a series of separate greenspaces, rather than by a single large park. He proposed three parks in the as yet unbuilt northern part of town. In the plan he developed later with Vaux, these were called The Park (the present Delaware Park), The Front (the present Front Park), and The Parade (after 1896 known as Humboldt Park, the present Martin Luther King, Jr., Park.) (Figures 3.4-3.6). Each of these sites, as their names implied, had a different character and purpose within what Olmsted and Vaux considered a citywide park system.

The Park, which was the largest of all, expressed most fully Olmsted and Vaux's concept of nature put to civic use. It consisted of 230 acres of rolling meadowland and a 46-acre lake. Encompassed by a belt of trees and tall shrubs to screen the park landscape from the city beyond—a characteristic of all of Olmsted and Vaux's parks that has largely disappeared in

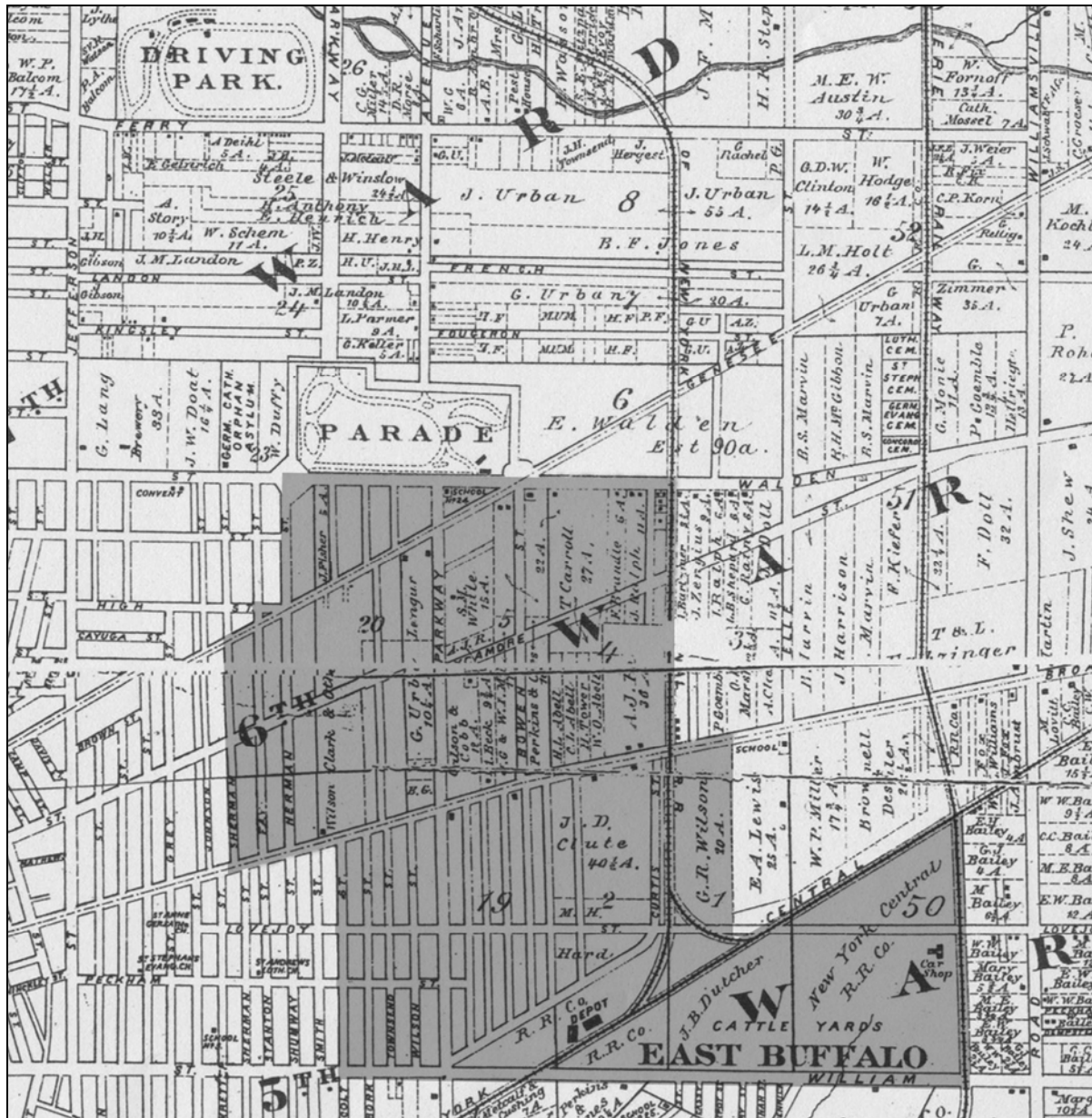


Figure 3.5 The approximate boundaries of the Broadway-Fillmore Avenue shaded in gray on the 1880 *Illustrated Historical Atlas of Erie County, NY* (New York; F.W. Beers). Note The Parade to the north. Present Fillmore Avenue, on the south side of the park, is identified as “Parkway.” Note the New York Central Railroad to the east. The railroad extended through the eastern edge of the Broadway-Fillmore neighborhood. Note the large parcel to the east, the E. Walden Estate; Walden Avenue begins at Genesee Street.

Buffalo—The Park was to be a place that offered city dwellers the pleasures of passive recreation. Here strolling, picnicking, boating, riding, and relaxing were to be enjoyed in an atmosphere of artfully contrived natural scenery. Olmsted and Vaux believed that the contemplation and passive enjoyment of nature promoted mental and spiritual well being.

The other two parks of the system were much smaller than The Park. The Front comprised 35 acres on the high bank overlooking the opening of the Niagara River. From a broad terrace, one could view a panorama of lake and river scenery. In addition, a promenade, music pavilion, ball field, and later in its history, waterfront playgrounds and boating facilities, made The Front a popular spot. It was one of the few places where citizens could have access to the waterfront for recreation.

The Parade was located inland, considerably east of the water. As its name suggested, this greenspace was designed more for active recreation than was The Park. It included a parade ground and an area for children's games. A two-story wooden refectory building—the most elaborate of all the many park structures that Calvert Vaux was to design—was another attraction. On weekends, it accommodated large crowds who from all across the city who came here to socialize and dance. Inspired in part by beer gardens Olmsted had seen in Germany public parks, The Parade House was especially popular with the nearby neighborhood that was home to many German immigrant families. Later in the nineteenth century, Olmsted's successors remodeled the park, cutting Fillmore Avenue through its center from north to south and creating an immense circular wading pool that forms the major surface feature of the park today (Figure 3.6).



Figure 3.6 Wading pool in Martin Luther King, Jr. Park, looking southeast toward Best Street. Note the tower of St. Mary's of Sorrows in the left background.

Little is left in Martin Luther King, Jr., Park from its earliest days. By the 1930s, a casino had been added, a greenhouse had replaced the refectory, and the Museum of Science had been erected in the northwest corner of the park. In the 1980s, the city constructed the Science Magnet School behind the Museum of Science. However, historian Martin Wachadlo believes that he has discovered a remnant structure that may have been designed by Calvert Vaux in conjunction with The Parade House. Located at 1119 Genesee Street 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 (Figures 3.7-3.8). 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 the early twentieth century, it is possible that this ancillary structure was sold and moved to its present site from the nearby park.

Of equal importance to the new parks were the parkways and avenues that Olmsted and Vaux planned to connect them to one another. These tributaries of the parks extended in a wide arc across the northern part of the city so that one could travel the six-mile distance from The Front to The Parade under a canopy of green. At 200 feet wide, the major parkways were much broader than the normal streets of the city and provided separate lanes for different types of traffic. Areas of turf planted with rows of overarching elms created park-like thoroughfares that were reserved for residential development along their borders. The residential parkways in Buffalo were among the first to be constructed in an American city.

Olmsted and Vaux anticipated that their park system would be eventually extended to benefit the southern part of the city. Fillmore Avenue (named for Millard Fillmore, who, as a resident of Buffalo after his presidency, aided the park movement) was eventually designated a parkway leading south from The Parade to South Park, the plans for which Olmsted, who had terminated his partnership with Vaux, outlined in 1887. Although not as grand as the earlier parkways such as Lincoln and Chapin, Fillmore Avenue was laid out through the Broadway-Fillmore area with double rows of elms on either side of a wide roadbed (Figure 3.9).



Figure 3.7 A wooden barn at 1119 Genesee Street that resembles the sort of “Stick Style” structures that Calvert Vaux planned for public parks.



Figure 3.8 Calvert Vaux's Boathouse, The Park, Buffalo NY. Note detailed stickwork. The building is no longer extant.



Figure 3.9 Looking north on Fillmore Avenue, from north of Sycamore Street. Note the width of the street and the existing tree canopy.

3.5 Immigration: The German Community

The first important immigrants to settle in Buffalo after the American-born New Englanders who laid the political and social foundations of the city came from Germany. By 1855, nearly half of the 74,000 people living Buffalo were foreign born and nearly half of them (31,000) were German. The early German community took up residence east of Main Street along the streets known as the “Fruit Belt” because the street names there bore names of different fruit trees. The great proportion of these people came to America as skilled tradesmen and they quickly prospered and added to the wealth of the growing city. After the Civil War, the increasing numbers of German immigrants, many of whom were Roman Catholic in opposition to the predominantly Protestant affiliation of the Yankee settlers, began moving eastward along Genesee Street.

The northwest corner of the Broadway-Fillmore district was home to many German families who took up residence along such streets off of Genesee as Rich (named for Gaius B. Rich, founder of the Western Savings Bank), Wilson (named for Guilford Reed Wilson, member of the Buffalo Board of Trade), and Rohr (named for Mathias Rohr, president of the *Volksfreund* German newspaper). One of the chief German developers of the area was Bavarian native, George Roetzer. Editor of the *Volksfreund* newspaper, he lived at Mills and B Street in 1870. At the time, fields of oats stretched westward from his living room window. With a keen eye for

business, Roetzer purchased the farmland he saw and began the process of laying out residential streets. 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 quarter of town (Figure 3.7). 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.

The German character of the Broadway-Fillmore neighborhood near The Parade began to disappear after the First World War. Today this part of Buffalo's Germania is remembered primarily by the former church of St. Mary's of Sorrows (a.k.a. the Church of the Seven Dolors; the present King Urban Life Center) (Figure 3.10).



Figure 3.10 St. Mary of Sorrows Church at 935 Genesee Street (1887-1891; Adolphus Druiding, architect. The building is built of local Buffalo Plains blue limestone. The interior was gutted by a fire in 1947, and was reconstructed the following year to the designs of Schmill, Schmill & Hoffmeyer.

3.6 Immigration: The Polish Community



Figure 3.11 A detail of a mural (date unknown) on the façade of Al Cohen’s Bakery (1132 Broadway) juxtaposing the Old World tradition of bread-making in Poland with “Little Poland” in the late nineteenth and early twentieth centuries. Note the image of Poland in the upper left corner.

From its earliest days as an urban neighborhood, the Broadway-Fillmore area was home to a large community of Polish immigrants. Known in the nineteenth and early twentieth centuries as the “Polish colony,” it embraced as many as 100,000 Polish-Americans in the early twentieth century. Buffalo, in fact, had the sixth largest Polish-American community in the United States at the time³ (Figure 3.11-3.12).

The roots of Polish association with Buffalo extend back to the earliest days of the city’s history. Jan Stadnicki, after whom the present Broadway was first named, was a member of the board of directors of the Holland Land Company,

the Amsterdam-based investment company that, in the late eighteenth and early nineteenth centuries, owned the land that now comprises Buffalo. In the 1830s, Henry I. Glawacki, another Pole, settled in Batavia, New York, and continued survey work begun by Joseph Ellicott for the firm that succeeded the Holland Land Company as the developer of the region.

Serious Polish immigration to America began in the 1850s. At the time, there was no formal nation of Poland, for since 1772, Germany, Austria, and Russia had partitioned the country into three areas. Despite attempts by Polish patriots to throw off outside domination in 1830, 1846, 1848, and 1863, Poland did not become an independent nation until 1918. The immigrants of Polish extraction who eventually settled in Buffalo came here as German, Austrian, or Russian citizens. For many the promise of liberty as well as prosperity must have been a driving force behind their desire to live in the New World. The way of life they created here did not exist in the Old World.

³ The Black Rock area of the city held a smaller Polish-American community.

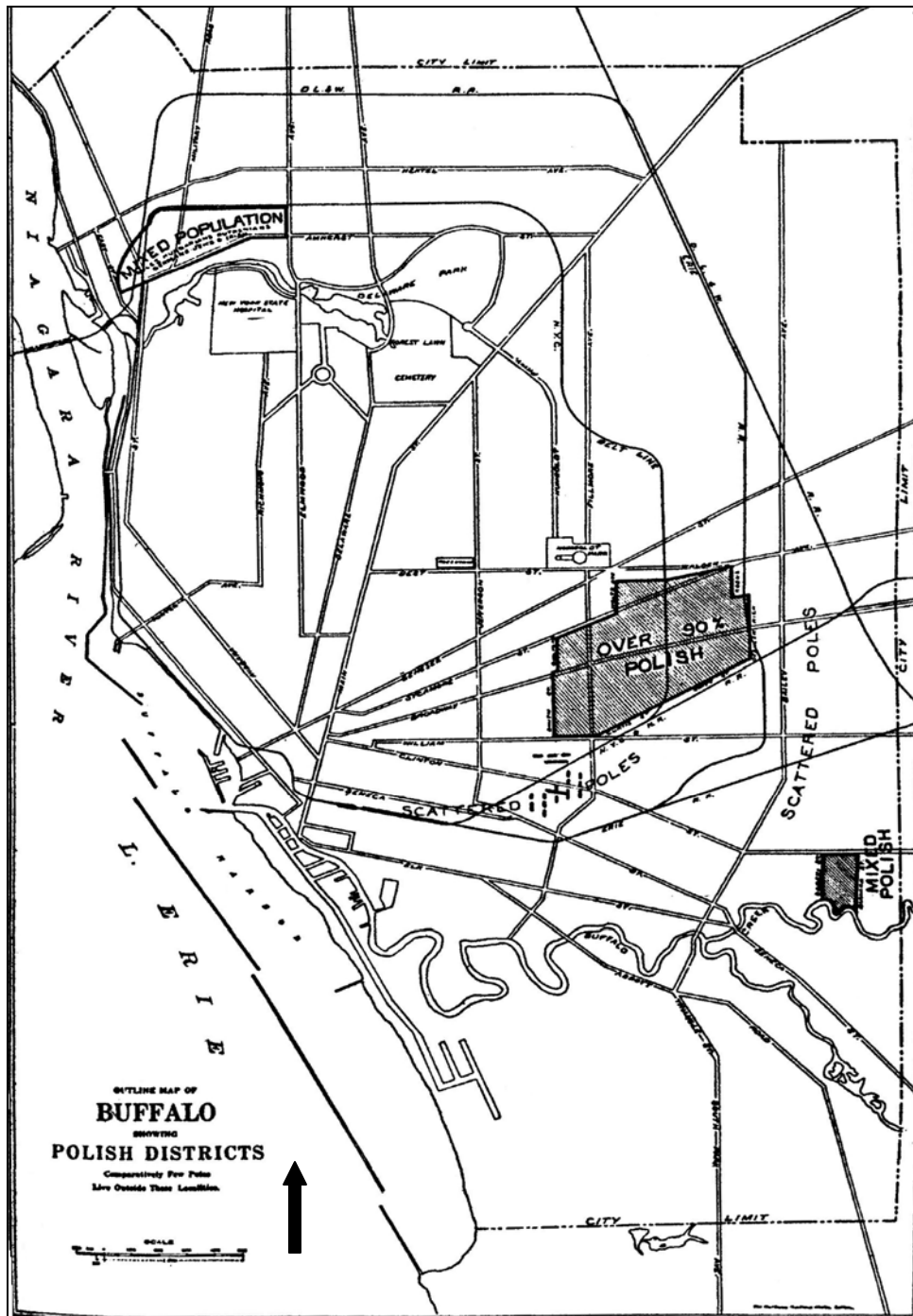


Figure 3.12 Polish Districts in the City of Buffalo (1910). Note the dense population of Poles on the East Side of Buffalo. (From John Daniels, "Americanizing Eighty Thousand Poles." *The Survey XXVI* (June 4, 1910), p.375)

While Poles settled first and in greater numbers in Chicago, Buffalo, through which immigrants passed on their way West, saw a steady rise in the number of Polish residents beginning in the 1870s. In the early 1870s there were some thirty Polish families living in the area of Broadway and Pine Streets. Slowed by the economic slump that followed the Panic of 1873, immigration to Buffalo began to pick up again by the late 1870s. During the 1880s a wave of Polish settlers arrived in the city, and the area around Broadway and Fillmore Avenue became firmly established as the main Polish quarter.⁴ “Most of the men were working as street laborers, and many of them were employed in sewing for dealers in ready made clothing,” observed John Daniels, a local physician who took a serious interest in Buffalo’s Polish community.⁵ Daniels was a man sympathetic to the devotedly Catholic Slavic men and women who inhabited the colorful East Side “foreign” enclave that had grown up in the city founded and governed mainly by white, Anglo-Saxon businessmen. Daniels was of the opinion that “more Poles came to Buffalo between 1884 and 1888 than in any four-year period” and that by 1891 there were about 50,000 of them living in Buffalo⁶. Immigration slowed to a trickle after the recession of 1893, with some arrivals even returning to Poland. Immigration picked up again in the late 1890s and again in the first decade of the new century.⁷ Daniels reported that before 1890 most of the Polish immigrants came from German Poland. After that year, more began to arrive from Galicia, the Austrian controlled portion of the country, and then from the Russian sector. By 1910, Daniels counted about fifty per cent of Buffalo’s Poles had come from German Poland, about thirty per cent from Austrian Poland, and about twenty per cent from Russian Poland. While the majority of those who had come had left behind a peasant existence, Daniels noticed that those from German Poland possessed the equivalent of an American fifth or sixth grade education. “But in native capacity,” he observed, “there is little difference between the immigrants from these three parts of Poland.”⁸ He clearly saw these industrious, hard working people as a welcome addition to the growing city of Buffalo.

While many immigrants came with a small nest egg and were soon able to fend for themselves in their adopted city, others entered the town with little or nothing to their name. During the high tide of immigration in the 1880s, many who came were in dire need of public assistance. The city erected a wooden shelter to receive these people on Fillmore Avenue just north of Broadway. A local newspaper reporter who visited the so-called Polish Barracks during the winter of 1887 wrote that “the tide of immigration from Poland was rolling into Buffalo with a rush then, and to accommodate the new arrivals a square of shanties, stables—what you will—was thrown up with the open side to the avenue. Destitution and dirt went hand in hand, and over all scarlet fever hovered. In rooms six by six lived four or five people.”⁹ The same writer was happy to report that within a few years economic conditions in the neighborhood had improved and that the makeshift shelters had been demolished. In their place stood comfortable two-story dwellings. Immigration was slowed by the First World War but continued apace after that until the passage of the Johnson immigration law of 1924. Setting low quotas on the number of

⁴ A good discussion of the early days of Polish-American immigration in Buffalo is John Daniels, “The Poles in Buffalo,” *Buffalo Express*, January 23, 1910, p 3; 10. Much of the factual information in this discussion is drawn from this source.

⁵ Daniels came to Buffalo from his native New Jersey in 1892. He devoted much of his time as a physician to philanthropic work. See “Prominent Physician Dies Following Stroke,” *News*, February 13, 1920, in *Local Biographies* scrapbook, vol. 8, p. 233, Buffalo and Erie County Public Library.

⁶ “Our Little Poland,” *Buffalo Express*, June 28, 1891, in *Foreign* scrapbook, vol. 2, p. 95, Buffalo and Erie County Public Library.

⁷ *Ibid.*

⁸ *Ibid.*

⁹ “Our Little Poland,” *op. cit.*

people who could enter the United States seeking citizenship, the law was especially harsh on Eastern Europe populations.

3.7 Land Speculation

The transformation from rural to urban landscape took place in the Broadway-Fillmore area as a result of a few individuals and corporations. First among these was Joseph Bork, a real estate developer and former treasurer of the City of Buffalo. Bork, who was a principal in the firm of Lyon, Bork & Co., was credited with initiating the development of the neighborhood as a place for Polish immigrants.¹⁰ In 1873, realizing that Polish communities usually centered around a church, Bork deeded a piece of property he owned on Peckham Street between Townsend and Wilson streets to the Catholic diocese for the establishment of St. Stanislaus parish. The church and school that were soon erected there were under the care of Father Jan Pitass, a young Polish priest from Silsia who came to be known as the godfather of the Polish colony in Buffalo. The founding of the Church of Saint Stanislaus, noted John Daniels, “was undoubtedly the principal cause of the great increase in the number of Polish immigrants which soon followed” in this part of town.¹¹ Bork, who owned the land lying between Smith Street east to the Belt Line Railway and from Howard Street north to Broadway, immediately set out to stock the area with single-story frame houses. In a three-month period, he is said to have built some 400 dwellings in the area between Smith Street, William Street, and Fillmore Avenue. These he sold for a modest down payment of \$25 to \$50. “Thanks to Mr. Bork’s policy of never renting a house, and to a natural Polish thrift,” observed Daniels, “a very large proportion of the families were rapidly acquiring the ownership of newly built little homes.”¹²

In the early 1880s, when the local economy picked up after a slump, Bork repeated this success. He even sold advanced contracts for houses to residents of the infamous Polish barracks. Now Bork turned to erecting two-story frame dwellings, telling his clients that they could help pay for the dwelling by renting part of it out. [Many new homeowners took in boarders to pay off the mortgage] “There were very few families who bought houses from him in the early 1880s,” Bork told Daniels, “that had not paid for them in two years.”¹³ Seeing the strong desire for home ownership in the Polish community that Bork’s success had confirmed, other speculators built houses on the area’s long straight side streets. In the 1890s Charles A. Sweet and Henry Box were second only to Bork in their development of the neighborhood’s housing stock. In 1890, a local newspaper reported that Box “is doing considerable building at East Buffalo. He is erecting 30 dwellings, five on Sweet Avenue, twelve on Warren Avenue, six on Arlington Avenue, five on Geneva Street, and two on Dover Street.”¹⁴

In addition to individual entrepreneurs, land associations, composed largely of Polish immigrant shareholders, operated in the area. The Home Land Association, the Queen City and Sobieski Land Company and the Pulaski Land Association¹⁵ were among a number of these progressive financial institutions that came into being in the city in the late nineteenth century.¹⁶ “Why has

¹⁰ “Joseph Bork, Aged Ninety,” *Times*, May 15, 1929, in *Local Biographies* scrapbook, vol. 4, p. 53, Buffalo and Erie County Public Library.

¹¹ Daniels, “The Poles in Buffalo”

¹² *Ibid.*

¹³ *Ibid.*

¹⁴ “Houses and Land,” *Buffalo Express*, March 9, 1890, p. 7.

¹⁵ “Our Little Poland,” 95.

¹⁶ Others that probably operated in the neighborhood were the Broadway Improvement Company and the Fillmore Avenue Land Association.

the formation of land companies gone on so steadily for the past few years?" asked the *Buffalo Express* in 1890. The answer it received from an experienced investor was

Because they have given men with a limited amount of capital a chance to participate in the profits to be made by the subdivision and sale of large tracts. Men of moderate means who do not want to be bothered with the work of running a land syndicate, but who want their surplus where it will pay a good return, put it into lots. Others who wish to make more out of the same amount put it into a syndicate and take the profit on the sale of lots at retail. I know of one instance where a tract was bought four years ago, the shares costing \$250 each down and a few assessments afterwards, which ran them up to \$350 a share. This sold at such a good profit when cut up into building lots that each man who held a share that cost him \$350 netted him about \$2600. There are many instances where the profit has been 150, 200 and 250 per cent on shares in land companies, taking somewhere from one to two years to accomplish it. There are hundreds of companies that have been formed here, sold their land, and divided their profits. Many of those tracts are built up with houses. The bulk of the company's lots have been sold and their shareholders will realize handsomely. It requires some time and trouble to get the company running smoothly, but where care is taken about the title, and a fair degree of diligence used, the profits are sure to be good.¹⁷

A number of early Polish-American residents of the Broadway-Fillmore neighborhood profited significantly from land speculation. "There are many wealthy Poles, quite a number, by dealing in real estate and mortgages, having accumulated \$50,000 and \$60,000," observed a local newspaper in 1891. The paper went on to enumerate some of the most prosperous of the group:

The richest is Father Pitass, without a doubt, for his possessions are reckoned at nearly half a million. Then there is Jacob Johnson, a Pole with an English name, who lives on Peckham Street; F. Gorski, who has a fine brick house on Townsend Street; A. Kakwaszki who lives also on Peckham Street . . . and M. Makowski, who lives on Broadway.¹⁸

3.8 Religious Institutions

The construction of Roman Catholic churches was an integral part of the history of the growth and development of the Broadway-Fillmore neighborhood. Here church life was synonymous with homelife. "As for the principal Polish district," remarked John Daniels in 1910, "its growth up to the present, in respect both to geographical extension and numbers, has been roughly marked by the erection of the churches."¹⁹ Architecturally, these sacred buildings, several of which were designed by the Buffalo architectural firm of Schmill & Gould, 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 much as the elegant spires of Sir Christopher Wren's parish churches do to central London. 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 (Figure 3.13-3.14). But more and more these once proud outposts of urbanization are becoming unloved and forgotten, the victims of suburban flight that in the last forty years has turned many area houses to abandoned property.

¹⁷ "Houses and Land," *Buffalo Express*, February 23, 1890, p. 8.

¹⁸ "Our Little Poland," *Buffalo Express*, June 28, 1891, in *Foreign* scrapbook, vol. 2, pp. 95-96, Buffalo & Erie County Public Library.

¹⁹ Daniels, "The Poles in Buffalo."



Figure 3.13 (left)
Corpus Christi Roman Catholic Church at 161 Clark Street towers above the neighboring workers' cottages.

Figure 3.14 (below)
A view of the church photographed from the concourse of the former New York Central Terminal.



By all accounts, the church of Saint Stanislaus at 348 Peckham Street was the mother church of the Broadway-Fillmore neighborhood. As mentioned above, the original wooden church building went up in 1873 under the supervision of the energetic pastor, Father Pitass. This simple building with a central bell tower and two levels of round headed windows lighting the auditorium (ironically, the building called to mind another settlement period church, the seventeenth-century St. Luke's Parish Church in Smithfield County, Virginia) served the parish until 1886 when the present flint and limestone edifice in the Romanesque style was built to the designs of T. O. Sullivan. (The twin towers, rising nearly two hundred feet above the street, were added in 1908 by architects Schmill & Gould.) The church is still regarded by many as the central house of worship for Polish-American Catholics in Buffalo (Figure 3. 15-16).

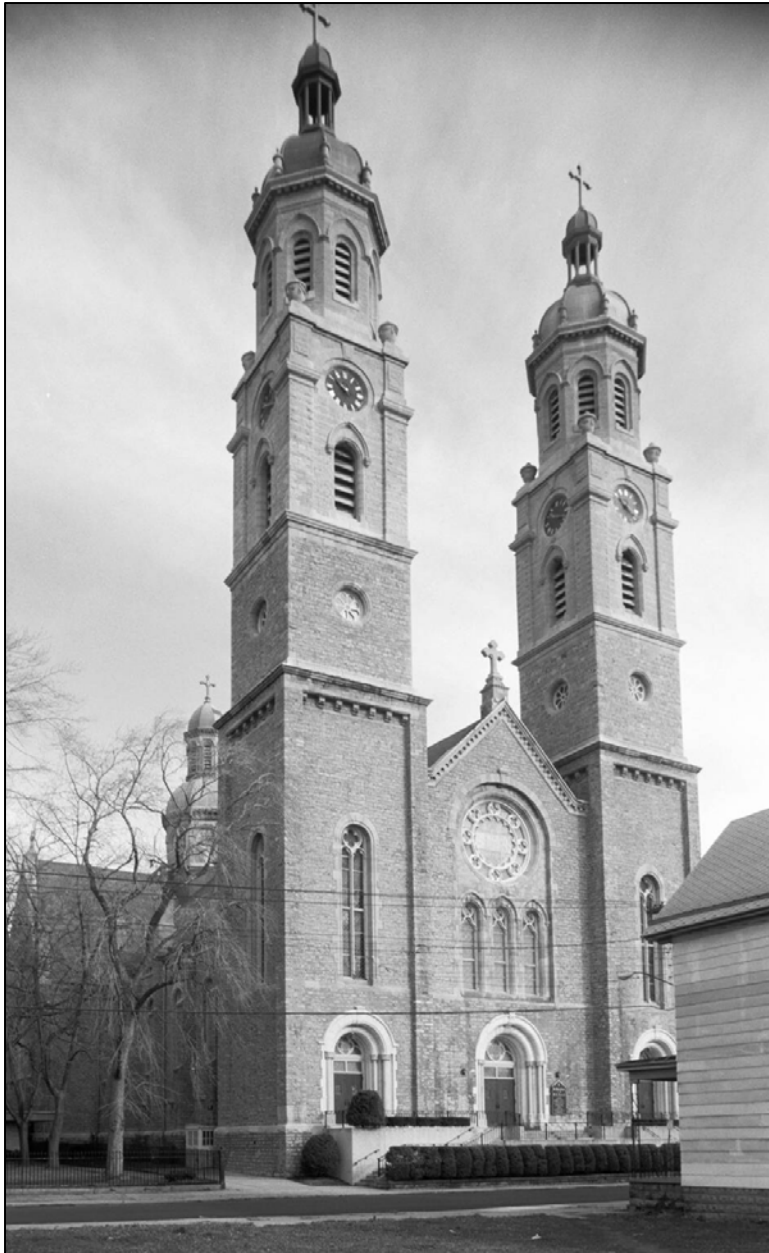


Figure 3.15 (left)
St. Stanislaus at 348
Peckham Street (1886; T.O
Sullivan, architect)

Figure 3.16 (right)
Towers (1908) designed by
Schmill & Gould, architects

The second church to go up in the neighborhood was Saint Adalbert's Basilica at 208 Stanislaus Street. The first house of worship at the site—a farmer's cornfield at the time—was a small frame structure erected by the parishioners in 1886. Four years later, Raymond Huber designed the present red brick Romanesque style building with majestic twin towers and a dome over the crossing (Figure 3.17). Schmill & Gould built the large H-shaped parochial school (1906) around the corner on Rohrer Street as well as the Neo-Classical rectory (1901) next door. The enterprising Buffalo businessman Joseph Bork seized the opportunity that the erection of the new church afforded and built some 300 houses before the first church opened its doors to worshippers; within a year he had added another 800 dwellings to the parish neighborhood. The parish flourished, and in 1907 Pope Pius X elevated it to the status of Basilica, granting the church spiritual rights that St. Peter's Basilica in Rome possesses. Sadly, today, while the church building is well maintained, the parish is one of the poorest in Buffalo.



Figure 3.17 Saint Adalbert's Basilica at 208 Stanislaus Street (1890-1891; Raymond Huber, architect).

St. John Kanty church, while outside of the Broadway-Fillmore district, opened in 1890 on the corner of Brownell Street and Broadway to serve residential development south of Broadway. In 1893, the diocese erected the Church of the Transfiguration on Stanislaus and Mills Streets to serve the growing number of communicants in the already developed section of the neighborhood (Figure 3.18). It was the only church erected by the Austrian Poles from Galicia. Designed by local architect Carl Schmill in the German Gothic style, the red brick and local Medina sandstone church is classified as a landmark by the City of Buffalo. Adjacent to the church, which unfortunately is no longer used for services, are parish buildings including a school, convent, and rectory, a grouping that was typical of nineteenth-century urban church complexes.



Figure 3.18 Church of the Transfiguration at 929 Sycamore Street (1893, Carl Schmill, architect). This was the only major Polish church in the city designed in the Gothic style, all the others being done in Romanesque or Renaissance styles. The church closed in 1991, and has since stood vacant and deteriorating.

A later Roman Catholic parish established in the area was Corpus Christi Church, dedicated in 1909 at 161 Clark Street (Figure 3.13). Schmill & Gould's Romanesque style design for the church has impressive twin-towers on the façade and sheer, cliff-like walls of red Medina sandstone. The dwindling congregation recently received a reprieve when the Pauline Fathers, headquartered in Czestowchowa, Poland assumed pastoral responsibilities for the church in January 2004.

When the congregation of the Queen of the Most Holy Rosary Church (Figure 3.19) required a new building in 1916, they turned to Wladyslaw H. Zawadzki, an architect who designed many buildings in the Broadway-Fillmore neighborhood where he was a resident. Although the congregation never erected an independent church, they did build a combined church and school building. Two other Catholic churches were erected in the early twentieth century outside of the Broadway-Fillmore district but were intended to serve families that lived within its boundaries. In 1908, the diocese built St. Luke's on the corner of Sycamore Street and Miller Avenue. Unfortunately, the church was closed in 1993. Saints Peter and Paul, at the corner of Smith and William Streets, was opened in 1910 to accept parishioners from the new residential area south of Broadway.



Figure 3.19 Queen of the Most Holy Rosary Church at 1040 Sycamore Street (1916; Wladyslaw H. Zawadzki, architect).

Together with these Polish Catholic congregations, German Catholics, who lived in the northern part of the Broadway-Fillmore district, worshipped at St. Mary of Sorrows Church on Genesee at Rich Street (Figure 3.10). Built in 1887 in the Rhenish Romanesque style to the designs of German-born Chicago architect Adolphus Druiding, it served the ethnic German families that until the mid twentieth century lived along the quiet streets north of Genesee Street. Closed by the diocese in the mid-1980s, the church was restored and reopened in the following decade as the King Urban Life Center. This imposing limestone edifice is a local landmark, and is listed on the National Register of Historic Places,

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 (Figure 3.20). (The National Catholics did not want to be under control of the German and Irish Roman Catholic hierarchy.) Erected in 1894 on Sobieski Street at Sycamore, this impressive twin towered Gothic building constructed of rusticated Medina sandstone ceased to function as a Christian church in the 1980s. Polish Baptists commissioned John H. Coxhead in 1906 to design their small, brick church at 821 Fillmore (Figure 3.21). Coxhead, a Buffalo architect who would achieve a national reputation, designed the First Polish Baptist Church (a.k.a. Church of Our Savior) in a simple round-arched style.

The German community in the northern part of the Broadway-Fillmore district was home to several Protestant congregations. In 1915, German Evangelicals hired Edward Moeller to design a Gothic style, cruciform church that still stands 623 Best Street, a conspicuous location near the southwest corner of Olmsted and Vaux's Parade (At the time, the park was known as Humboldt Park, a name that honored the German-American community by paying tribute to Alexander von Humboldt, the famous nineteenth-century German geographer. The church is presently known as the Young Tabernacle Holiness Church). 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 congregation of Christ Evangelical Lutheran Church chose another prominent location for their church at Broadway and Fox Street and did not give up the use of German in its services until the 1960s. Unfortunately, the church was destroyed by fire in 1999. The remaining parish hall, a large red brick and stone building in the Perpendicular Gothic style, remains at the site, but is now abandoned. Other members of the German-American community resident in the Broadway-Fillmore district erected Salem Evangelical Reformed Church at 413 Sherman Street in 1907 (Figure 3.22). 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 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."²⁰ 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 (Figure 3.23). The congregation continued to use the modern styled building until the

²⁰ Mark Goldman, *High Hope: The Rise and Decline of Buffalo, New York* (Albany: SUNY Press, 1983), p. 212.

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.



Figure 3.20 (left)

Holy Mother of the Rosary Polish National Cathedral at 170 Sobieski (1903; Sidney Woodruff, architect).

Figure 3.21 (below)

First Polish Baptist Church 821 Fillmore Avenue (1906-1907; John H. Coxhead, architect).





Figure 3.22 Salem Evangelical Reformed Church at 413 Sherman Street (1907; Jacob Oberkirker, architect).



Figure 3.23 Achavas Achim, synagogue at 833 Fillmore Avenue (1912; Henry Osgood Holland).

3.9 Residential Architecture

The building type that predominates in the Broadway-Fillmore neighborhood is the house. Most of these are modest frame structures of one or two stories. Many of these are double flats and most have extension additions at the rear. More imposing dwellings are located chiefly along Fillmore Avenue. The house types 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; two-story dwellings; 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."²¹ And at the time of their construction, most of these buildings housed more than a single family, for by the turn of the twentieth century, the area was terribly overcrowded. An investigation undertaken by John Daniels in 1910 found that in

twenty-six per cent of the houses, containing thirty-six per cent of the entire number of people, there are two or more persons to a room. . . . And of course there are a great number of cases in which the overcrowding is far in excess of the average. In twenty-seven houses visited with the tenement inspector, there were sixteen families living between three and four to a room, and three families living four or more to a room.²²

The most inexpensive type of dwelling in the area is the single-story house with telescoping rear additions. (In 1891 a house of this sort cost \$885 to build and might rent for \$9 or \$10 per month.²³) In 1910, John Daniels described this common sort of basementless house

as set back about ten feet in from the side-walk, 22 feet wide in front, running back at that width for 30 to 32 feet, then narrowing to eighteen feet and extending back another 30 feet—making the dwelling proper 60 to 62 feet in depth. Joined on behind is an unplastered summer kitchen, so-called, about twelve by twelve feet in dimensions, then two water-closets, about three feet wide, and two, three or four woodsheds about four feet in width, making the entire structure 86 to 92 feet long and bringing it back close to the rear lot line.

A number of examples survive in the smaller streets of the neighborhood, such as those at 135 Coit Street (ca. 1880), 422 Wilson Street (ca. 1890), and 279 Strauss Street (ca. 1885; having well-preserved exterior decorative elements [Figure 3.24]). Other quite early ones are at 343 Sherman Street (ca. 1888, with original Eastlake style window and door surrounds on the front [Figure 3.25]), 400 Sherman Street (ca. 1875, with Italianate windows), and 512 Sherman Street (ca. 1870, a fine brick cottage erected for a German laborer (Figure 3.26). Daniels described these types of houses—the first to go up in the neighborhood—as comprising of eight rooms and an attic. "As a rule," he reported, "the four bedrooms are seven by seven in dimensions, and the larger rooms fifteen by fifteen. Three families usually occupy a house of this style, one family having the two rooms at the front, another the two rooms behind these, and the owner the four rooms in the rear."²⁴

²¹ H. S. Pickett, "Buffalo," *Architectural Era*, 3(September 1889), p. 195.

²² John Daniels, "Americanizing Eighty Thousand Poles," *The Survey*, 24(June 4, 1910), pp. 380-381.

²³ "Building Notes," *Real Estate and Building News*, 2(June 1891), p. 6.

²⁴ Daniels, "Americanizing Eight Thousand Poles," p. 380.



Figure 3.24
279 Strauss Street
(ca. 1885)



Figure 3.25
343 Sherman Street
(ca. 1888)



Figure 3.26
512 Sherman Street
(ca. 1870)

A second type of dwelling that Daniels surveyed was the two-story house with eight rooms on each floor. “As most of these buildings have been constructed since the passage of the tenement house law of 1901,” noted Daniels, “the bedrooms in them are a little larger [than those in single story houses], as a rule seven by ten feet, but the other rooms are the same.” A number of houses of this type, which Daniels said generally accommodated six families, survive in good condition in the district. Undoubtedly, some of these dwellings were built for single family occupancy, especially those on the more prominent streets. The American Four Square style dwellings at 673 Best Street (1915) (Figure 3.27), 818 Fillmore Avenue (1913), and the gable-fronted house at 960 Sycamore Street (1907-1908) are representative of the type.

Daniels identified a third type of dwelling as intermediary between these two. He described it as having two stories at the front and a single story at the rear and usually sheltering four or five families. One assumes that the simple saddleback roofed, clapboard buildings at 51 B Street (ca. 1890), 127 Lathrop (ca. 1890), 312 Loepere Street ca. 1890) (Figure 3.28), and 320 Sherman Street came under Daniels scrutiny. They are very good surviving examples of the type he described.

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. “Fillmore Avenue, north of Broadway,” observed a local newspaper reporter in the early twentieth century, “is to the Polish district what Delaware Avenue is to the West Side.”²⁵ The Charles Egloff (1913-1914) house at 761 Best Street by Geroge J. Dietel, who together with his partner, John Wade, designed Buffalo’s city hall, is a good example of the so-called Four Square style. In 1915, architect Stephen Clergy, about whom little is known, built a well-preserved Craftsman bungalow for Peter German at 669 Best Street. The remaining architectural evidence indicates that Fillmore Avenue was the most prestigious address in the Polish-American community on the East Side. The Mansard-roofed carriage house (ca. 1892) at 537A Fillmore is perhaps the oldest surviving evidence of large residences on the street (Figure 3.29). (The house to which it was a dependency is now heavily altered.) The simple but ample dwelling that Polish-American architect Wladyslaw H. Zawadzki designed in 1910 for real estate agent Stanislaus S. Nowicki at 615 Fillmore as well as the similar house that builder John Waszewski erected in 1911 for Michael Frost at 812 Fillmore stand today as reminders of the street’s former prominence as a residential address that formed part of Olmsted’s parkway system. One of the areas most prominent members, Dr. Francis E. Fronczak, Buffalo’s respected health commissioner, lived for many years at 806 Fillmore Avenue in a house originally erected ca. 1895 for Dr. Irving Potter (Figure 3.30).

Like other dwellings in the area and along other once-important city thoroughfares turned commercial streets, the Potter-Fronczak house exists today behind a store front addition. In 1941, architect Joseph Fronczak designed the two-story brick wing that occupies the former front yard of the dwelling in the Colonial Revival style that was still popular then among traditionalist architects. A similar remodeling changed the substantial dwelling that Sidney H. Woodruff designed in 1905 at 801 Fillmore for attorney Leon J. Nowak from residential to commercial use in the late 1940s. The large frame dwelling erected at 798 Fillmore (Figure 3.31) in 1895 for Charles Belzer, a principal in the Broadway Brewing and Malting Company, was later occupied by the prominent East Side architect Zawadzki. Resident here until his

²⁵ “Progress of the Poles,” *Buffalo Express*, February 6, 1910, p. 7.

death in 1926, Zawadzki died before the pleasing two-story brick and tile store was added to the front of the structure in 1936.



Figure 3.27
673 Best Street (1915)



Figure 3.28
312 Loepere (ca. 1890)



Figure 3.29
537A Fillmore Avenue
(ca. 1892)



Figure 3.30
Potter - Fronczak House
at 806 Fillmore Avenue
(ca. 1895; Colonial
Revival brick veneer office
and dwelling was built in
1941, Joseph Fronczak,
architect)



Figure 3.31
Zawadzki residence and
office at 798 Fillmore
Avenue (1895; storefront
addition, 1936)

3.10 Commercial Buildings



Figure 3.32
Władysław H. Zawadzki

If Fillmore Avenue was the major residential address in the Broadway-Fillmore district, Broadway assumed the role of the most important commercial thoroughfare. The widest street in the city, Broadway, at the turn of the twentieth century, was an extended avenue of commercial activity; the area around the intersection with Fillmore Avenue was one of its busiest sections. Nearby, architect W. H. Zawadzki, the most important Polish-American architect in Buffalo, designed a number of buildings that as a group constitute his best work (Figure 3.31). Born in Poznan in 1872, Zawadzki immigrated to Buffalo as a young man. Before opening his own practice in the neighborhood, he worked for the American Bridge Company and the Lackawanna Steel Company. Among his 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.

Several other individuals in the Broadway-Fillmore neighborhood advertised themselves as architects. Among them were men of German extraction, such as Charles A. Wettstein, William G. Reimann, and Joseph Giegand (the latter designed a number of buildings associated with the German-American community of Buffalo, including St. Mary of Sorrows rectory at 333 Guilford Street). Others were Polish-Americans, such as Anthony Cwiklinski, Stanley Urbanowicz, and Joseph Zakrzewski (who designed several ecclesiastic and commercial buildings in the city).

Metropolitan Buffalo architects also got commissions to design commercial buildings on Broadway in the Polish section of town. Notable examples are Esenwein & Johnson's elegant Adamesque style People's Bank of Buffalo (1925) (Figure 3.33) at 904 Broadway, Robert North's monumental Neo-Classical Union Stockyards Bank (1909-1910) at 949 Broadway, and Bley & Lyman's temple-form M&T Bank (1923-1924) at 1036 Broadway. All of these buildings gave Broadway an air of architectural distinction and urbanism in an area otherwise comprised primarily of modest residential buildings.

One of the largest commercial buildings in the neighborhood was Bley & Lyman's John C. Eckhardt department store (1940) at the northwest corner of Broadway and Fillmore Avenue (Figure 3.34). (Eckhardt, who was known as "the East Buffalo merchant prince," had had a business at the northwest corner of Broadway and Fillmore Avenue since the 1880s.²⁶) Later known as Kobacher's and then Sears, the sleek cubic building with ribbon windows is one of the best examples of early modern architectural design to survive in the city. The same firm also made local architectural history in 1940 when it designed the first drive-in bank in the city. The single-story, brick and stone Art Deco Buffalo Industrial Bank building still stands at 690 Fillmore Avenue (Figure 3.35), although it has gone through many adaptive reuses since its first days as a bank. "The drive-in service," reported a local newspaper when the bank opened, ". . . is the primary feature of the new bank [and] consists of an auto-teller window built into the side of the

²⁶ "Building News," *Real Estate and Building News*, 2(April 1891), p. 2.

building facing a driveway which runs between Fillmore Avenue and Wilson Street. . . . All kinds of business . . . can be made at the new special automobile service window.”²⁷ Another distinguished small bank building in the neighborhood is Dietel & Wade’s Art Deco Liberty Bank (ca. 1930), which now stands vacant at 892 Genesee Street.



Figure 3.33. Esenwein & Johnson’s elegant Adamesque style People’s Bank of Buffalo (1925) at 904 Broadway.



Figure 3.34 Bley & Lyman’s John C. Eckhardt department store (1940) at the northwest corner of Broadway and Fillmore Avenue (950 Broadway). It one of the most significant early Modern buildings surviving in Buffalo.

²⁷ “Industrial Bank Opens Fillmore Drive-In Branch,” *Courier-Express*, June 3, 1941, in *Banks* scrapbook, vol. 2, p. 10, Buffalo & Erie County Public Library.

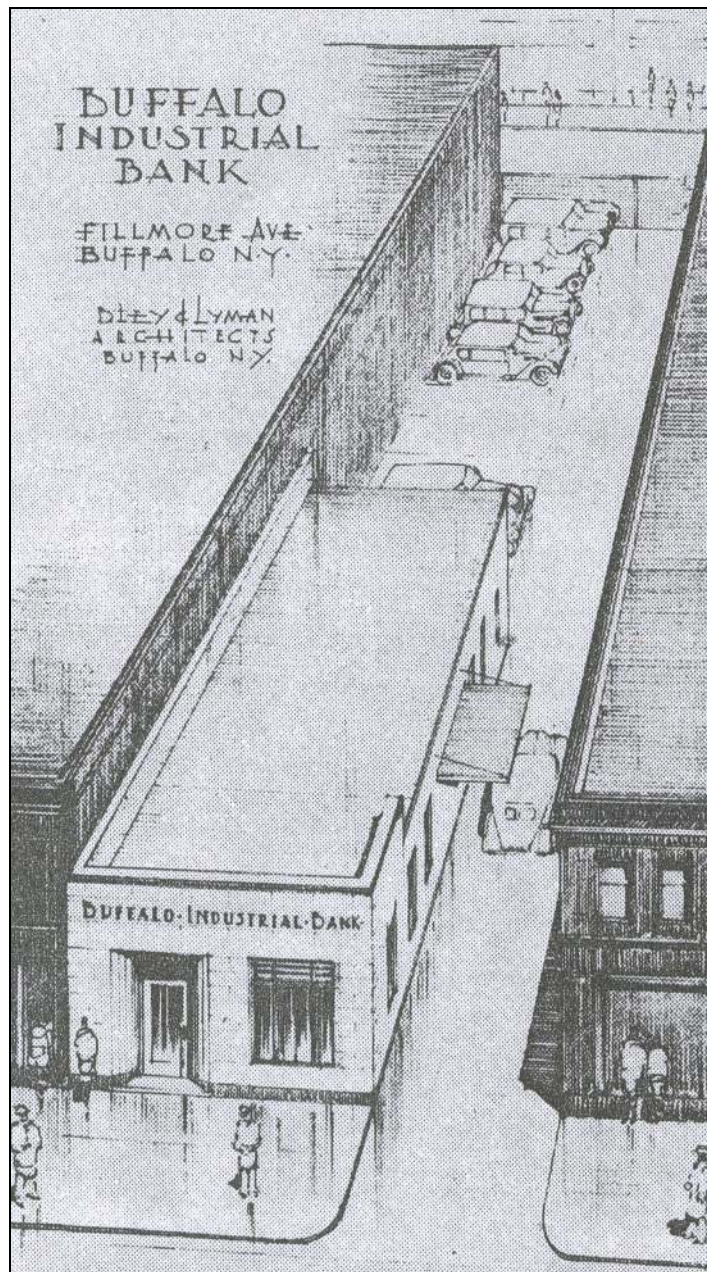


Figure 3.35 An architect's drawing of the Buffalo Industrial Bank Building at 690 Fillmore Avenue (1941; Bley & Lyman, architects). The bank was the first in Buffalo, and only the second in the eastern part of the country, to feature a drive-in teller window. (From Courier Express 12-14-1940)

3.11 Schools, Public Buildings, and Social Welfare Organizations

The city erected two public schools in the Broadway-Fillmore neighborhood at the beginning of the twentieth century. In 1901, architect Charles D. Swan designed the handsome three-story red brick PS 24 (later PS 59) near The Parade at 769 Best Street. In 1914, city erected PS 57, designed in a simple Neo-Classical style by the city architect, Howard Beck, at 243 Sears Street. It was the first elementary school in the city to have a swimming pool. But the Catholic Church built most of the schools in the district. Most of these were economically and substantially constructed, if they were reticent in architectural expression. The present St. Stanislaus School (1955; architect unknown) began life as Bishop Colton High School for Girls; Corpus Christi School was designed in 1928 by architect Carl Schmill, who designed a number of Catholic churches in the city; St. Mary's of Sorrows School at 30 Rich Street went up in 1955 to designs by Scmill and Hoffmeyer; the severely simple Richardsonian Holy Mother of the Rosary School (present Darul-Uloom Al-Madania, Inc. School) at 150 Sobieski Street went up in 1895-1896 to designs by John H. Coxhead; Transfiguration School at 34 Stanislaus Street went up in 1915 at 34 Stanislaus Street to designs by Władysław H. Zawadzki, who imparted a certain Classical appearance to the building. The most architecturally interesting example of this type of building is Carl Schmill's St. Adalbert School (1906) at 208 Stanislaus Street (Figure 3.36). The large, three-story structure, now converted to residences, has a boldly projecting roof that gives the building a pleasing, Italian Renaissance appearance.



Figure 3.36 Carl Schmill's St. Adalbert School (1906) at 208 Stanislaus Street.

Related to the religious educational buildings were a number of rectories and convents that the church erected in conjunction with them to house the staff needed to maintain parish operations. As a group, these rectories form a distinct building type that helped define the architectural character of the neighborhood. Joseph Giegand's St Mary of Sorrows rectory (1922) at 333 Guilford Street (now used for residences), with its broad hipped roof hovering over the three story brick structure on paired brackets, is perhaps the finest of the group (Figure 3.37). Giegand also designed the parish convent at 20 Rich Street in a similar style. Most of these structures stood out from their neighboring dwellings by their scale and architectural detailing. When Carl Schmill designed the St. Stanislaus rectory (1912-1914) at 348 Peckham Street, he employed costly ashlar limestone for the walls and developed a two-story bay window into a third-level stone dormer. For St. Stanislaus convent (1917) at 562 Fillmore Avenue, W.H. Zawadzki modified the Georgian Revival style to give an air of comfortable domesticity to the large multiple dwelling. Carl Schmill decorated St. Adalbert's rectory (1901) at 208 Stanislaus Street with quoins and a pedimented entrance. His Corpus Christi rectory (1900) at 199 Clark Street has a tall Mansard roof above a continuous cornice and a Palladian window in the main gable. Schmill repeated these features on his nearby Corpus Christi convent (1906).



Figure 3.37 Joseph Giegand's St Mary of Sorrows rectory (1922) at 333 Guilford Street

In addition to schoolhouses, Buffalo municipal government was represented architecturally in the Broadway-Fillmore neighborhood by two firehouses, a police station, and a large public market. While in no way different from such facilities elsewhere in town, these buildings, all of which have been disaffected, contributed to the urban fabric of the area. Erected in 1886 to designs by Hugh MacDiarmid, the simple, flat-roofed Engine Company No 18 station at 1032 Fillmore Avenue is one of the oldest buildings in the neighborhood. More studied are the plans that Howard L. Beck, the city architect, drew plans for both the gable-fronted Hook and Ladder Company No. 11 building at 636 Fillmore Avenue and Police Station No. 8 (1915) at 647 Fillmore Avenue. And the Broadway-Fillmore neighborhood preserves Buffalo's last public market. The Broadway Market at 981 Broadway is a two-level, concrete structure with the market on the ground floor and a parking deck above. Erected in 1956 to designs by the Buffalo firm of James, Meadows and Howard, the uncompromisingly functional structure replaced an earlier market that the city erected on the site in 1889.

In addition to designing important commercial buildings in the area, W. H. Zawadzki drew plans for the three 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 (Figure 3.38).



Figure 3.38 W. H. Zawadzki 's Polish Union Hall (1914) at 761 Fillmore Avenue. Built as the brick and glazed terra cotta home of the Polish Union of America (Una Polska), a national mutual benefit organization that was headquartered here.

3.12 Industrial and Transportation Buildings

Most of the residents of the Broadway-Fillmore neighborhood earned their living in the many industries that had made Buffalo one of the leading manufacturing centers of the country in the nineteenth and twentieth centuries. Some of these businesses were located within the boundaries of the district. All were housed in flat-roofed, multi-windowed brick structures typical of industrial architecture of the period. The large A. Schreiber Brewing Company at 662 Fillmore Avenue (presently converted to commercial use) consisted of a series of simple brick units erected at various times between 1904 and 1954. The central section, distinguished by a pediment, was designed by W.H. Zawadzki in 1909 to house the company offices and the bottling works. The largest Polish-American business in Buffalo, the brewery was one of the most successful of numerous local breweries. From 1905 to 1915, Esenwein & Johnson, one of the leading Buffalo architectural firms, planned the large, three-story factories for the Duffy Silk Company building (later Guilford Manufacturing Company) at 207 Guilford Street (Figure 3.39). and at 1270 Broadway. Other industrial complexes that are now vacant are the two-story C. F. Ernst's Sons Iron Works (1900-1919) at 53 Lathrop Street and the sprawling single-story workshops of the Lumen Bearing Company brass foundry (ca. 1900-1919) at 197 Lathrop Street (Figure 3.40). Nearby, the three concrete coal silos of the United Fuel and Supply Company (1938) (Figure 3.41), also stand vacant, as do many of their more monumental cousins the great grain elevators along the Buffalo River.

Also empty and evocative of better times is the grandest structure in the Broadway-Fillmore neighborhood, the New York Central Terminal at the eastern end of Paderewski Drive. Designed by Alfred Felheimer & Steward Wagner of New York, the limestone and brick Art Deco station, which opened in 1929, was the first important commission of this firm that would design many passenger railroad stations around the country (Figures 3.42-3.43). The complex they designed consists of grand vaulted spaces comprising entrance lobbies, waiting room, restaurant, and track passages. At the northwest corner of the site, they erected a 17-story skyscraper tower built to house railway offices. The limestone and brick skyscraper with setbacks bid to outdo in modernity Buffalo's new City Hall of nearly the same date on Niagara Square. One of the busiest passenger railway terminals in the country—ancillary buildings sheltered the functions of a great railroad center—the station, is listed on the National Register of Historic Places and is also a National Historic Landmark.

Only tangentially related to the history of the Broadway-Fillmore neighborhood—it was located here, said a contemporary, because “the only satisfactory solution to the problem [of situating a new metropolitan station] was to be found in the location of a station at some point along the main line, this giving Buffalo the service and advantage of the high-class through trains which could not make use of a station at any of the locations which had previously been considered”²⁸—the mammoth structure defines the neighborhood in the minds of most Western New Yorkers. And for many, in its potential for adaptive reuse resides the renewal of the once vibrant neighborhood that it overshadows.

²⁸ Garnet R. Cousins, “Beacon at Mile 435.9-1: A Station too Late, too Far,” *Trains* (September 1985), p. 25. To accommodate the new station, the city laid out Memorial Drive (formerly Lindbergh Drive) to run diagonally northeast between William Street and Broadway and widened Lovejoy Street, which was renamed Paderewski Drive, from Johnson Street, near Broadway, directly east to the station.



Figure 3.39 Esenwein and Johnson' three-story Duffy Silk Company building at 207 Guilford Street.

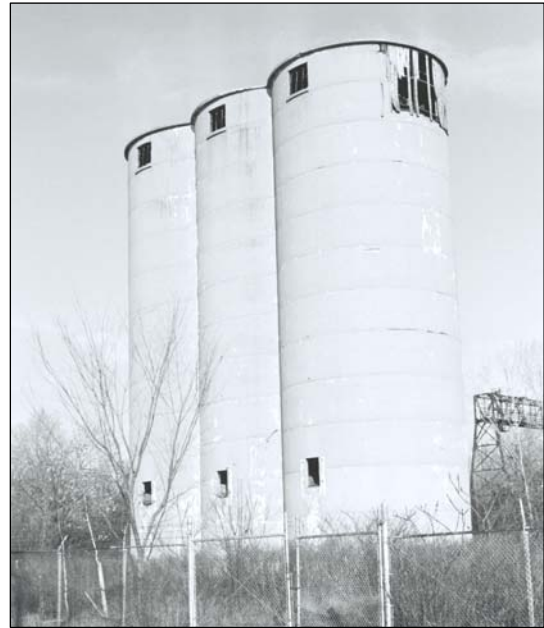


Figure 3.41 Three concrete coal silos of the United Fuel and Supply Company (1938) on Lathrop St. north of Sycamore St.

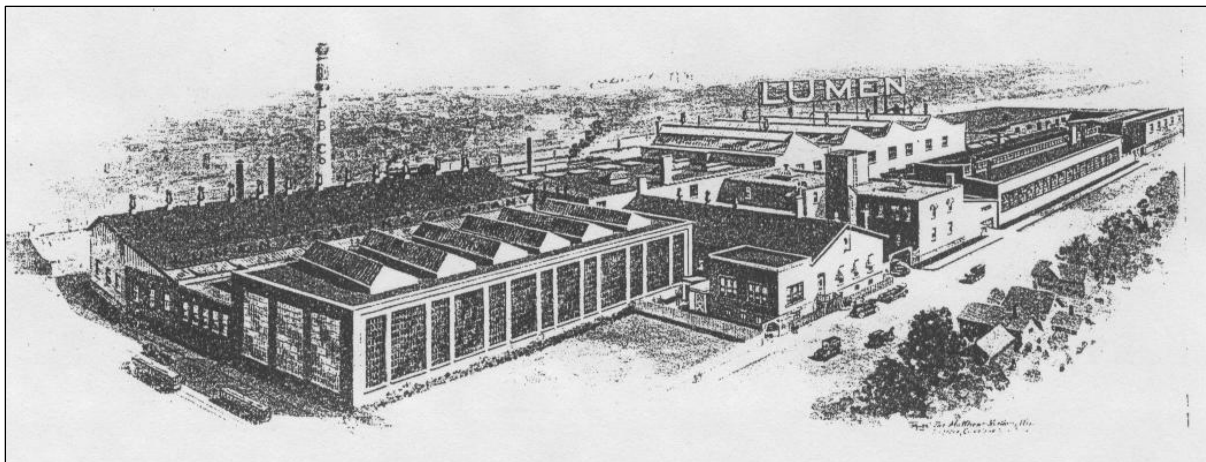


Figure 3.40 Lumen Bearing Company brass foundry (ca. 1900-1919) at 197 Lathrop Street



Figure 3.42 A current photograph of Alfred Felheimer and Steward Wagner's limestone and brick, Art Deco New York Central Terminal, which opened in 1929.



Figure 3.43 The interior of New York Central Terminal on its 75th Anniversary celebration on June 26, 2004. Note the impressive barrel-vaulted ceiling.

3.13 The Evolving Ethnic Makeup of the Broadway-Fillmore Neighborhood

Since the 1950s, the ethnic composition of the Broadway-Fillmore neighborhood has been changing. As many Polish-American families moved to the suburbs, their place was taken first by African-Americans and, more recently, by Arab-American and other immigrant groups. In the early twenty-first century, the African-American community predominates in the Broadway-Fillmore area. Many of its people occupy the modest homes that once sheltered immigrants from Austria, Russia, and Germany, although not in the numbers that produced the severe overcrowding that John Daniels observed a century ago. Acknowledging the modern ethnic makeup of the neighborhood, the city changed the name of Olmsted and Vaux's Parade, from Humboldt Park to Martin Luther King, Jr., Park and assisted the local community with the creation there of a memorial to the slain civil rights leader (Figure 3.44).



Figure 3.44 Martin Luther King, Jr. Memorial, Martin Luther King Jr. Park, with C.D. Swan's P.S. No. 24 (1901) in the background (769 Best Street).

Like their predecessors, the latter-day residents of the Broadway-Fillmore neighborhood place a high value on church life. "On every block, on every corner, you'll pretty much find a church," notes a local minister.²⁹ A number of new congregations have come into being in the area to serve this new population, although none have erected new church buildings. Among them are the Open Praise Baptist Church which since the mid-1990s has occupied the former Polish Union building at 761 Fillmore Avenue (Figure 3.38), One in Christ Church which is housed in a former commercial building adjacent to the empty Eckhardt's department store building on

²⁹ Jay Tokasz, "A Spectrum of Faith on the East Side, Beautiful Churches Find New Uses and Return to Some Traditional Ones," *Buffalo News*, April 11, 2004, p. A1.

Broadway, the Faith Chapel which occupies the former Waldorf Cafeteria building at 935 Broadway, the True Church of God in Christ at 1015 Fillmore Avenue, and the Revelation Missionary Baptist Church which for more than thirty years has used the synagogue that Henry Osgood Holland designed in 1912 for the Ahavas Achim congregation at 833 Fillmore Avenue (Figure 3.23). None of these adaptive reuse facilities rival the magnificence of the older Catholic churches erected by an earlier generation; but as Buffalo art critic Richard Huntington has remarked, “modesty and sincerity of purpose are apparent in so many of these structures.”³⁰ The continued presence of these congregations, some of which draw their membership from other areas of the city, has preserved neighborhood buildings that might otherwise have been abandoned or demolished.

Older secular institutions have also adapted to the changed makeup of the Broadway-Fillmore neighborhood, which, as in the past, is comprised primarily of low-income residents. In the 1970s, the Dom Polski settlement house became the Polish Community Center. While preserving the memory of the area’s Polish heritage, the center became the advocate for social well being and improvement within the new, multiracial community. “The majority of the 1500 senior citizens who use the center and its satellite offices still are Polish-American,” reported the *Buffalo News* in 1994, but “65 percent of the 1000 children and teens who visit the center’s youth recreation and educational programs are minorities. Of the 900 adults who used the center’s housing programs, 85 percent are minority.”³¹ Since 2000, the organization has been known as the Lt. Col. Matt Urban Human Services Center of Western New York. It is named in honor of Matt Urban, one of America’s most decorated heroes of World War II and perhaps the most illustrious resident of the Broadway-Fillmore neighborhood. Matt Urban (1919-1995) grew up at 1153 Broadway and attended Public School 57. The high-minded organization that bears his name today promotes homeownership and other social programs as a means of fighting the crime and other ills that beset Buffalo’s East Side. Additional social welfare organizations that have set up shop within the Broadway-Fillmore are Paradise House, a drug rehabilitation center for women in the former Church of the Transfiguration rectory, and Friends of Casanova Manor, an alcohol rehabilitation agency that occupies the former Transfiguration convent.

In addition to African-American residents, the Broadway-Fillmore neighborhood has become home in recent years to a variety of immigrant groups from beyond the borders of the United States. Attracted to the area by both the low cost of real estate and the friendly reception they receive from many older local inhabitants, these émigrés are helping to stabilize the troubled district. Iraq, Somalia, Bosnia and Rwanda are among the several places in the world from which people have immigrated to Buffalo’s East Side. One can note their presence in the Broadway-Fillmore neighborhood by the presence there of religious institutions that cater to their backgrounds. A Vietnamese Buddhist community has acquired the former Police Station No. 8 at 647 Fillmore Avenue and spent over \$100,000 to convert the building into a temple. On Stanislaus Street across from St. Adalbert’s Basilica, a former two-story dwelling serves as an Ethiopian Orthodox Church.

The most significant new immigrant group to move into the Broadway-Fillmore area in recent years has come from the Middle East. “Ten years ago when we first moved here, it wasn’t that

³⁰ Richard Huntington, “Architecture out of the Blue: East Side Churches Show How Buildings Change with People’s Needs,” *Buffalo News*, November 1, 1996, pp. 20ff.

³¹ Kevin Collison, “Polish Center Adapts to Help Serve Needs of Multiracial Area; Reflects Changes on the City’s East Side,” *Buffalo News*, October 30, 1994, p. 5. For the adverse effects on health caused by crime and abandoned properties in the area, see Emma D. Sapong, “East Side Ailments Targeted by Study,” *Buffalo News*, May 22, 2001, p. B1.

easy to be walking around this neighborhood” observes Dr. Mohammed Memon, the imam from Saudi Arabia who in the early 1990s purchased the former Holy Mother of the Rosary Polish National Catholic church on Sobieski Street (Figure 3.20) and converted it for use as a mosque.³² Having spent over \$200,000 on renovations to the old church, the Darul-Uloom Al-Madania religious community now worships in the interior resplendent with marble and ceramic walls and crystal chandeliers. A number of Arab-American families have taken up residence in the area near the mosque. Together with the old church, the Muslim organization has purchased the former parochial school building at 150 Sobieski Street and converted it to use as an educational center. The Islamic community continued to grow at this location, and in 1994 the group purchased the nearby Queen of the Most Holy Rosary Church from the Catholic diocese for use as an additional school. In 1996, Dr. Memon’s organization also purchased from the Catholic diocese the former Transfiguration School at 144 Mills Street and gave it renewed life as a third area school for Islamic pupils.

Intrigued by picturesque immigrants from many lands who were making their presence felt in Buffalo, a reporter for the *Buffalo News* wrote in 1997: “Thousands of these people live in Western New York. You see them shopping in supermarkets or riding the bus, men with turbans on their heads or women wearing sandals, Muslim headdresses and flowing gowns that look unsuitable for the Buffalo weather.” Many from these current ranks of the internationally uprooted are seeking to make a better life for themselves in the Broadway-Fillmore neighborhood where a century ago refugees from Germany and a dismembered Poland sought to fulfill the same desire. “People who come here,” noted the *News* of the new immigrant class, “are hoping that America is a place where they can enjoy freedom and prosperity.”³³

Francis R. Kowsky
May 2004

³² J. Tokasz, *loc. cit.*

³³ Dan Herbeck, “Second Chance: Danger and Opportunity for the New Immigrants,” *Buffalo News*, November 2, 1997, p. 6M.

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 Ruskiewicz 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 urbanscape, 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 (1872-1936) 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 Guildler; 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-Fronczack 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	Guilford 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

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