THE CITY OF BUFFALO

PRESERVATION BOARD

~AGENDA~

901 City Hall
Buffalo, NY 14202
http://www.buffalony.gov

Gwen Howard

Thursday, September 3, 2026 **3:00 PM** **OPS Conference Room**

I. Call to Order

II. Roll Call

Gwen Howard
Sam Gurney
Don Gilbert
Damante' Curry
Eric Lander
Catherine Schweitzer
Ruth Bryant
Anthony James
Kevin Brady

III. Minutes Approval

1. Minutes of Jul 23, 2026 3:00 PM

IV. Public Hearings

2. 1823 & 1833 Clinton Street - Designate the St. Casimir Social Center and School as a local landmark.

V. Communications

3. National Register of Historic Places - The State Historic Preservation Office (SHPO) gives notice that the Bennett Apartments, 19-29 Benwood Avenue, and Gates Manor Apartments, 870 Lafayette Avenue, were listed on the National Register of Historic Places on 8/3/2026 and 8/13/2026, respectively.

4. 741 & 777 Northland Avenue - Demolish the Otis Elevator Company Foundry Division Complex.

VI. Certificate Activity - Board Action Required

5. 72 North Pearl Street - Replace four windows with fiberglass windows.

6. 134 Mariner Street - Replace 13 windows with fiberglass windows.

7. 646 Main Street - Install a wall mural.

8. 2505 Niagara Street (Riverside Park), 2182 Delaware Avenue & 414 Parkside Avenue (Delaware Park), and 161 Cazenovia Street (Cazenovia Park) - Install 19 interpretive signs.

VII. Certificates of No Effect

9. 27 Mariner Street - Replace an asphalt shingle roof in kind.

10. 41 Elmwood Avenue - Replace an asphalt shingle roof in kind.

11. 42 Days Park - Replace an asphalt shingle roof in kind.

12. 43 Hager Street - Undertake in-kind asphalt shingle roof repairs.

13. 45 St. Johns Place - Replace porch decking in kind.

14. 98 Beverly Road - Repoint the foundation and undertake in-kind repairs to the front porch, soffit and fascia, and asphalt shingle roof.

15. 117 Mariner Street - Reconstruct a chimney in kind.

16. 144 Mariner Street - Replace two wood windows in kind with a wood fiber/thermoplastic polymer window.

17. 156 Butler Avenue - Replace an asphalt shingle roof in kind.

18. 160 Elmwood Avenue - Undertake in-kind repairs/replacement to the concrete stoop and entry door.

19. 175 Hughes Avenue - Replace an asphalt shingle roof in kind.

20. 284 East Ferry Street - Repoint chimneys, replace storefront glass, and install an EPDM roof.

21. 393 Pennsylvania Street (First Presbyterian Church) - Undertake in-kind repairs and/or replacement of slate and clay tile roofs; slate wall sheathing and copper trim at a roof dormer; copper flashing, crickets, and snow guards; masonry copings; lining of copper gutters; a stone chimney; and roof sheathing and framing, as required.

22. 414 Delaware Avenue - Undertake in-kind repairs to an asphalt shingle roof, soffits, and trim.

23. 473 Virginia Street - Undertake in-kind repairs/replacement to an asphalt shingle and slate roof.

24. 1273 Niagara Street - Undertake in-kind repairs/replacement to an asphalt shingle and EPDM roof.

25. 1277 Niagara Street - Undertake in-kind repairs/replacement to an asphalt shingle and EPDM roof.

VIII. Old Business

26. 664 Fillmore Avenue - Install a roll-down security gate.

27. 72 Sycamore Street - Undertake in-kind masonry repair, replace all windows with wood windows (front facade) and aluminum clad windows (interior side and rear facades), replace the flat roof, repair or replace the cornice in kind, repair or replace the stair and canopy in kind, replace the front door, and install an ADA-accessible entrance on the interior side facade.

28. 328 North Oak Street - Demolish a mixed use building.

29. 927 & 937 Washington Street, and 756, 760, 766, 770, 774, 780, 782, & 788 Ellicott Street - Establish the Hospital Hill Historic District.

IX. New Business

30. 101 Hertel Avenue - Designate Public School 51 as a local landmark.

31. 248 Allen Street - Designate the Nietzsche Building as a local landmark.

32. 1131 Broadway - Designate the Dzimian Building as a local landmark.

THE CITY OF BUFFALO
Preservation Board
Minutes ● July 23, 2026

901 City Hall

Buffalo, NY 14202
https://www.buffalony.gov
Gwen Howard

Regular | **OSP Conference Room** | **3:00 PM**
912 City Hall, 65 Niagara Sq., Buffalo, NY 14202

I. Call to Order

The meeting was called to order at 3:00 PM by Chairwoman Gwen Howard

Attendee Name	Present	Absent	Late	Arrived
Don Gilbert	☑	☐	☐	
Sam Gurney	☐	☐Excused	☐	
Gwen Howard	☑	☐	☐	
Eric Lander	☑	☐	☐	
Ruth Bryant	☑	☐	☐	
Catherine Schweitzer	☑	☐	☐	
Anthony James	☐	☐Excused	☐	
Damante Curry	☑	☐	☐	
Kevin Brady	☑	☐	☐	

II. Minutes Approval

1. Preservation Board - Regular - Jul 9, 2026 3:00 PM

RESULT:	**ACCEPTED [UNANIMOUS]**
MOVER:	Don Gilbert
SECONDER:	Kevin Brady
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

III. Public Hearings

2. 13 Buffalo River - Designate the Fireboat Edward M. Cotter as a local landmark.

RESULT:	**CLOSED PUBLIC HEARING [UNANIMOUS]**
MOVER:	Catherine Schweitzer
SECONDER:	Ruth Bryant
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

13 Buffalo River - Designate the Fireboat Edward M. Cotter as a local landmark.

The Preservation Board recommended approval to the Common Council of the landmark designation for the Fireboat Edward M. Cotter on the basis that it meets criteria #1, #3, #8, and #9 of the City Code, Section 337-15, Criteria for Designation.

RESULT:	**RECOMMENDED APP [UNANIMOUS]**
	Next: 9/1/2026 2:00 PM
MOVER:	Kevin Brady
SECONDER:	Don Gilbert
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

IV. Communications

3. National Register of Historic Places - The State Historic Preservation Office (SHPO) gives notice that the NYS Board for Historic Preservation will at its 9/9/2026 meeting consider a nomination of the Shoreline Apartments, 99 Carolina Street, for listing on the State and National Registers of Historic Places.

V. Certificate Activity - Board Action Required

4. 15 Blaine Avenue - Remove and rebuild a rear garage.

Conditions: The window treatment will be revised, with drawings approved by the Chair.

RESULT:	**APPROVED WITH CONDITIONS [UNANIMOUS]**
MOVER:	Kevin Brady
SECONDER:	Catherine Schweitzer
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

5. 196 Hughes Avenue - Install a rooftop solar energy system.

RESULT:	**APPROVED [UNANIMOUS]**
MOVER:	Damante Curry
SECONDER:	Catherine Schweitzer
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

6. 361 Pennsylvania Avenue - Install fiber cement siding, replace the front door, replace all windows (except the stained glass window), install a new aluminum porch railing and fiberglass-wrapped porch columns, install a new rear exterior stair structure and decorative aluminum railing, and undertake in-kind repairs to the roof, porch deck/steps/roof, window trim/surrounds, decorative brackets/dentils/cornices, chimneys, foundation walls and glass block basement windows, and eaves/fascia/soffits/trim/corbels/dentils/etc.

Conditions: The historic front door and door opening must be preserved and restored.

RESULT:	**APPROVED WITH CONDITIONS [UNANIMOUS]**
MOVER:	Don Gilbert
SECONDER:	Ruth Bryant
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

7. 166 Hughes Avenue - Undertake porch repairs.

Conditions: An eight inch wrap must be incorporated into the new porch columns.

RESULT:	**APPROVED WITH CONDITIONS [UNANIMOUS]**
MOVER:	Kevin Brady
SECONDER:	Eric Lander, Vice Chairman
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

8. 63 Blaine Avenue - Reconsider a 6/5/2026 approval with conditions to replace a wood upper story porch railing.

Conditions: A wood rail must be placed over the spindle attachments on both ends, with a cap placed across the top.

RESULT:	**APPROVED WITH CONDITIONS [UNANIMOUS]**
MOVER:	Don Gilbert
SECONDER:	Ruth Bryant
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

9. 981 Broadway (Broadway Market) - Remove EIFS and glass block, install a new masonry wall with new windows in place of an EIFS wall on the east-facing elevation, restore storefront systems and window openings, replace entry doors, undertake roof repairs, rebuild rooftop stair towers, install rooftop mechanical equipment, lower two brick chimneys to the parapet level, remove the parking structure, relocate and rebuild the south wall with expanded glazing, and install a parking lot, loading area with trash compactor, and temporary open space.

RESULT:	**APPROVED [UNANIMOUS]**
MOVER:	Catherine Schweitzer
SECONDER:	Kevin Brady
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

VI. Certificates of No Effect

10. 74 Irving Place - Replace a porch deck in kind.

11. 81 Johnson Park - Undertake in-kind repairs to the portico.

12. 175 Blaine Avenue - Undertake in-kind porch repairs.

13. 371 Delaware Avenue - Undertake in-kind repairs to a flat roof.

VII. Old Business

14. 664 Fillmore Avenue - Install a roll-down security gate.

RESULT:	**TABLED** **Next: 9/3/2026 3:00 PM**

15. 72 Sycamore Street - Undertake in-kind masonry repair, replace all windows with wood windows (front facade) and aluminum clad windows (interior side and rear facades), replace the flat roof, repair or replace the cornice in kind, repair or replace the stair and canopy in kind, replace the front door, and install an ADA-accessible entrance on the interior side facade.

RESULT:	**TABLED** **Next: 9/3/2026 3:00 PM**

16. 328 North Oak Street - Demolish a mixed use building.

RESULT:	**TABLED** **Next: 9/3/2026 3:00 PM**

17. 927 & 937 Washington Street, and 756, 760, 766, 770, 774, 780, 782, & 788 Ellicott Street - Establish the Hospital Hill Historic District.

RESULT:	**TABLED** **Next: 9/3/2026 3:00 PM**

VIII. New Business

18. 12 Bickford Avenue - Demolish a single unit dwelling.

RESULT:	**RECEIVED AND FILED [UNANIMOUS]**
MOVER:	Damante Curry
SECONDER:	Catherine Schweitzer
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

19. 1823 & 1833 Clinton Street - Designate the St. Casimir Social Center and School as a local landmark.

The Preservation Board determined the application to be complete and scheduled a public hearing for Thursday, September 3, 3 pm.

RESULT:	**APPROVED [UNANIMOUS]**
MOVER:	Damante Curry
SECONDER:	Eric Lander, Vice Chairman
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

20. 1119 Broadway - Designate the Kolipinski Building as a local landmark.

The Preservation Board determined the application to be complete and scheduled a public hearing for Thursday, September 3, 3 pm.

RESULT:	**APPROVED [UNANIMOUS]**
MOVER:	Catherine Schweitzer
SECONDER:	Ruth Bryant
AYES:	Gilbert, Howard, Lander, Bryant, Schweitzer, Curry, Brady
EXCUSED:	Sam Gurney, Anthony James

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City Clerk

CITY OF BUFFALO
Preservation Board

920 City Hall
65 Niagara Square
Buffalo, NY 14202
(716) 851-9675
chawley@buffalony.gov

LANDMARK APPLICATION

Name of Landmark: St. Casimir Social Center and School

Assessment Address: 1823 and 1833 Clinton Street, Buffalo, NY, 14206

Property Owner: ActiveCore Corporation

Owner Mailing Address: 436 Eggert Rd, Buffalo, NY 14215

Construction Year(s): 1906,1951,1954, 1959

Architect/Builder: Joseph Fronczak, Frank S. Mazurowski

Original Use: School

Architectural Style: Mid-Century Modern

Period of Significance: 1906 - 1959

Is the property eligible for or listed on the National Register of Historic Places?

☑ Undetermined ☐ Not eligible ☐ Eligible ☐ Listed

Is the property endangered? If yes, provide an explanation. ☐ Yes ☑ No

Is the property owner aware of this landmark application? If no or unknown, please include a summary of outreach efforts. ☑ Yes ☐ No ☐ Unknown

Is the property owner in favor of this landmark application? If yes, please include a signed statement of support. ☑ Yes ☐ No ☐ Unknown

Application Submittals. All materials must be submitted at least eight days in advance of the Preservation Board meeting at which the item will be considered. The following must be included:

- A narrative description of the landmark that substantiates its historical, architectural, geographical, cultural, and/or archaeological significance. A bibliography of sources is required.
- A summary demonstrating that the landmark meets one or more criteria for designation, per Section 337-15, Criteria for Designation, of the City Code. A proposed landmark must meet at least one criterion to be eligible.
- A map, survey, or site plan that indicates in sufficient detail what parcel or part of a parcel is being proposed as a landmark. Make note of any non-contributing elements that do not add to the historical integrity or architectural qualities making the landmark site significant.
- Photographs showing all exterior elevations of the property. Interior photographs are optional.

- Supplemental material, such as articles, pamphlets, maps, historical photographs, and other documentation. This material is encouraged but not required.

Approval Standards. Per § 337-15 of the City of Buffalo Charter and Code, the Preservation Board must determine whether a proposed landmark meets one or more of the following criteria:

1. It has character, interest, or value as part of the development, heritage, or cultural characteristics of the city, state, or nation.
2. Its location is a site of a significant local, state, or national event.
3. It exemplifies the historic, aesthetic, architectural, archaeological, educational, economic, or cultural heritage of the city, state, or nation.
4. It is identified with a person or persons who significantly contributed to the development of the city, state, or nation.
5. It embodies distinguishing characteristics of an architectural style valuable for the study of a period, type, method of construction, or use of indigenous materials.
6. It is the work of a master builder, engineer, designer, architect, or landscape architect whose individual work has influenced the development of the city, state, or nation.
7. It embodies elements of design, detailing, materials, or craftsmanship that render it architecturally significant.
8. It embodies elements that make it structurally or architecturally innovative.
9. It is a unique location or contains singular physical characteristics that make it an established or familiar visual feature within the city.

Any site that meets one or more of the above criteria must also have sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation or restoration.

Application Fee. A $500 check or money order made out to the City of Buffalo must be submitted to the Preservation Board prior to application processing. Where an application is submitted by the proposed landmark's owner occupant, this fee does not apply.

Applicant: Emily Jarnot

Organization: Preservation Buffalo Niagara

Mailing Address: 444 Forest Avenue, Buffalo, NY 14213

Phone: (716) 852-3300 E-mail: Emily@pbnsaves.org

Signature: Emily Jarnot Date: 07/20/2026

Please provide one print copy or a PDF copy of all application materials. All contents of this application will be made available to the public at www.buffalony.gov/meetings.

St. Casimir School and Social Center
1823 – 1833 Clinton St, 160 Weiss Street

1823-1833 Clinton and 160 Weiss Streets have undergone several changes since their first use as Public School Number 07 in 1906. The building's multiple additions and changes reflect the growing need for education, childcare, and vocational training within the East Side community.

In 1906, a ten-room annex to Public School Number 07 was built at the corner of Clinton and Weiss Streets. Public School Number 07 was located on Bailey Avenue near Clinton, but overcrowding, due to a rapidly increasing East Clinton Street District population, demanded a secondary building for lower-grade children, manual training classes, and English lessons for the predominantly Polish community. On September 23, 1907, Annex P.S. No. 07 held its first evening class teaching English to foreign-born citizens. In 1911, a Polish immigrant reported on this class, saying, "Parents from Kazimierzowo (known in the Polish community as the area around St. Casimir Church) who do not know English should take advantage of the opportunity to learn it. Remember that it is always better here for those who know the language of the country. Such people get better jobs and earn more. Without English, it is almost like being without a hand." In that same year of 1911, parents began complaining of overcrowding in the Annex P.S. No. 07 and demanded additional space.

In 1912, a 36,000 sq. ft. playground was constructed along with another 10-room addition to the building. While the playground has since been demolished, the need for it cannot be understated. In 1919, following World War I, many mothers remained in the workforce while childcare needs continued to increase throughout the neighborhood. Older siblings were often expected to leave school and care for their younger siblings. This playground kept children off the streets and out of trouble, according to the City Council. In 1919, soldiers in training built another 8-room addition across the street from School No. 07, known as the Soldiers Annex, and a new day nursery was added. The day nursery allowed older siblings who had been caring for younger siblings to return to school, and mothers to work a full-time shift.

In 1919, 1833 Clinton and the Soldiers Annex located across the street were turned into Public School Number 05. In 1925 Public School 07 on Clinton and Houghton St, and Public School 05 split the pupils of Public School 69, so 1833 Clinton became an annex for that Public School Number 69 as well. The building remained Public School 05 until 1942, when enrollment declined, and the students from P.S. No. 05 moved into the new Public School Number 69 on Clinton and Houghton Park.

The building was purchased in 1948 by the Catholic Diocese of Buffalo for the new Bishop Ryan High School for boys, which was temporarily housed at St. John Kanty Church, 101 Swinburne St. Rev. John F. O'Hara, CSC, Bishop of the Diocese of Buffalo, blessed the building on the first day of classes, March 07, 1949. In 1951, Bishop O'Hara laid the cornerstone for a brand-new gymnasium on Gorski Street and a two-story classroom addition on Weiss Street, designed by architect Joseph Fronczak.

In 1954, another two-story classroom addition was designed by architect Frank S. Mazurowski to connect the original school building to the gymnasium. This was built simultaneously with another building on campus that would house the 25 Franciscan priest faculty, a cafeteria, and a chapel and connect to the 1951 Weiss Street addition. This addition was required because in 1953 the Catholic

Diocese decided to establish a vocational trade training school for boys. This included woodworking, a machine shop, and industrial art shops. This was created as high school students were choosing public schools over Diocese schools because of vocational training programs. These buildings were dedicated on April 03, 1955.

In 1959, Sahlen's Sudden Service won a bid to demolish the original Annex P.S. No. 07 / P.S. No. 05 portion of the building. A small portion of the original Annex Public School No. 7 building may remain incorporated within the 1954 classroom addition; however, additional physical investigation would be necessary to confirm the extent of surviving historic fabric. In 1970, Bishop Ryan High School closed after a series of campaigns to keep it open. While the City of Buffalo attempted to take ownership of the school, in 1973, St. Casimir Parish acquired the former Bishop Ryan High School.

The property became the St. Casimir Social Center and School, which replaced the former St. Casimir School located on the Church campus at 160 Cable Street. The school operated successfully until 1990, when the school had to close due to declining enrollment. The St. Casimir Social Center remained in use through 2022, offering traditional Easter events, Dyngus Day celebrations, and teaching Polish arts until it was sold in 2025. While 1823-1833 Clinton and 160 Weiss Streets have undergone many alterations since the original use as Annex Public School Number 07, it is a direct reflection of the needs of the East Side community through the decades.

Period of Significance

The period of significance spans from 1906, when Annex Public School No. 7 was constructed, through 1959, marking the property's last substantial alteration and the near-complete demolition of the original Public School Number 07/ Public School Number 05 building.

Criteria for Designation

The St. Casimir Social Center and School, 1823-1833 Clinton and 160 Weiss Streets, meets the following criteria for local landmark status, per Chapter 337, Preservation Standards, of the City Code:

Criterion 1: It has character, interest, or value as part of the development, heritage, or cultural characteristics of the city, state, or nation.
1823-1833 Clinton and 160 Weiss have character and value as a long-standing reflection of the development and cultural needs of Buffalo's East Side. Beginning as Annex Public School No. 7 in 1906, the building was constructed in response to overcrowding and a growing East Clinton Street District population, particularly within the surrounding Polish community. Its later expansions for lower-grade education, English-language instruction, childcare, vocational training, and Catholic education show how the property repeatedly adapted to meet the changing needs of neighborhood families, immigrants, working mothers, students, and parish communities over more than a century.

Criteria 3: It exemplifies the historic, aesthetic, architectural, archaeological, educational, economic, or cultural heritage of the city, state, or nation.
The property exemplifies Buffalo's educational and cultural heritage through its layered history as a public school annex, English-language classroom for foreign-born residents, day nursery, vocational training facility, Catholic high school, parish school, and social center. Its history is closely tied to the East Side's Polish community, including early English classes for Polish immigrants, later use by St. Casimir Parish, and decades of cultural programming such as Easter events, Dyngus Day celebrations, and Polish arts instruction. These uses make the property significant not only as a school building, but as a community institution that supported education, assimilation, labor, family life, and ethnic cultural expression.

Criteria 6: It is the work of a master builder, engineer, designer, architect, or landscape architect whose individual work has influenced the development of the city, state, or nation.
The property meets this criterion through its association with architects Joseph Fronczak, and Frank S. Mazurowski. Fronczak designed the 1951 gymnasium and classroom addition for Bishop Ryan High School. Locally, he was notable for designing St. Adalbert Basilica, and Saints Peter and Paul Orthodox Church. Frank S. Mazurowski designed the 1954 two-story classroom addition connecting the original school building to the gymnasium. Frank S. Mazurowski's broader body of work in Buffalo included St. John Gualbert Parish, Church of the Resurrection, the St. Stanislaus Social Center, the Adam Mickiewicz Polish Dramatic Circle building, and assistance with Memorial Auditorium following his retirement. Fronczak and Mazurowski's contributions to this property strengthens its architectural and historical significance within the City's built environment.

Criteria 9: It is a unique location or contains singular physical characteristics that make it an established or familiar visual feature within the city.
Although altered over time, the former St. Casimir School and Social Center remains an established visual feature of the surrounding East Side neighborhood due to its scale, institutional form, and long association with education and community life. The property evolved through multiple additions, including the 1951 gymnasium and classroom expansion, the 1954 connection and faculty space designed by Frank S. Mazurowski, and later use as the St. Casimir Social Center and School. These layers created a visible institutional complex that continued to serve the community through 2022, making it recognizable not simply for its architecture, but for its sustained public and cultural role in the neighborhood.

Bibliography

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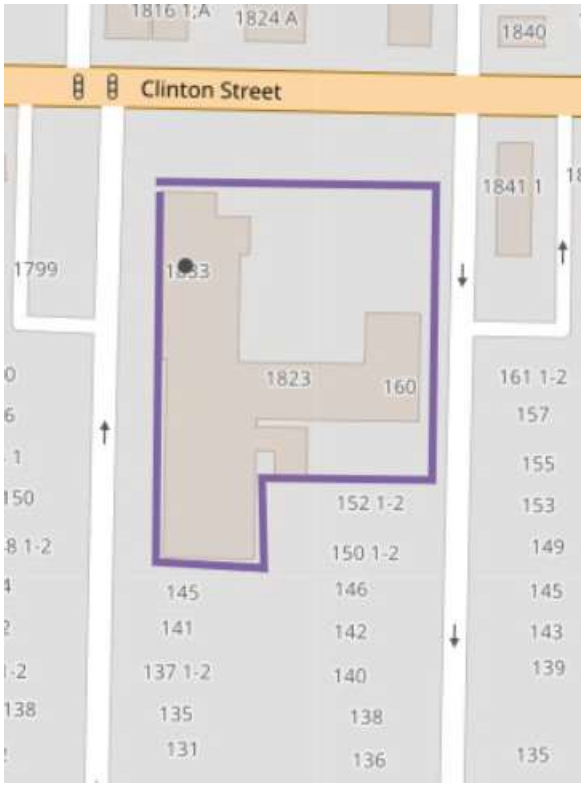
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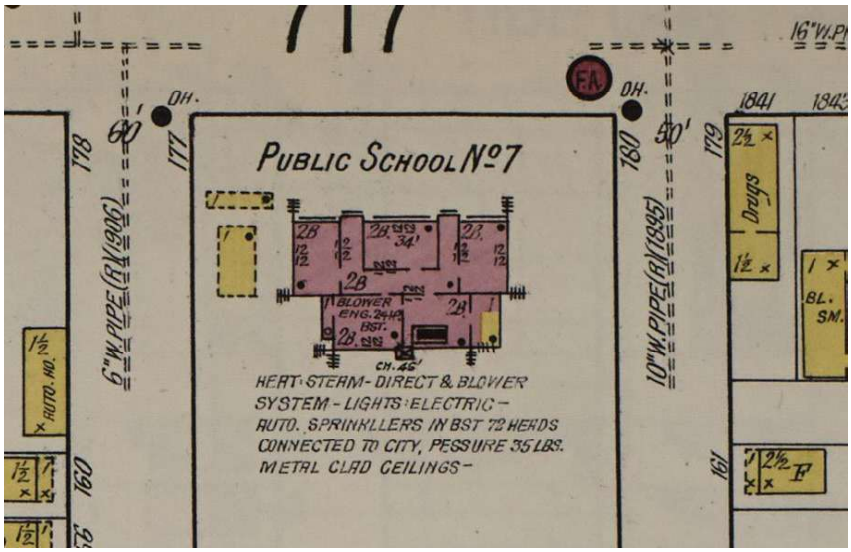
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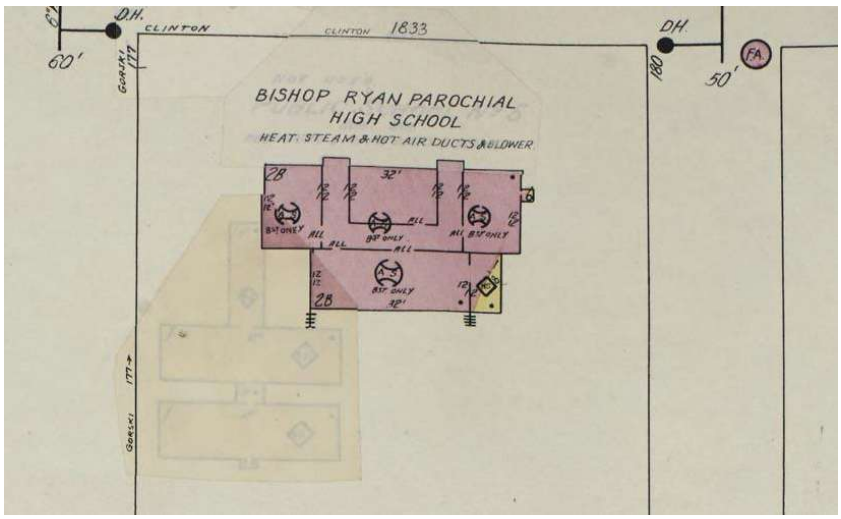
Maps



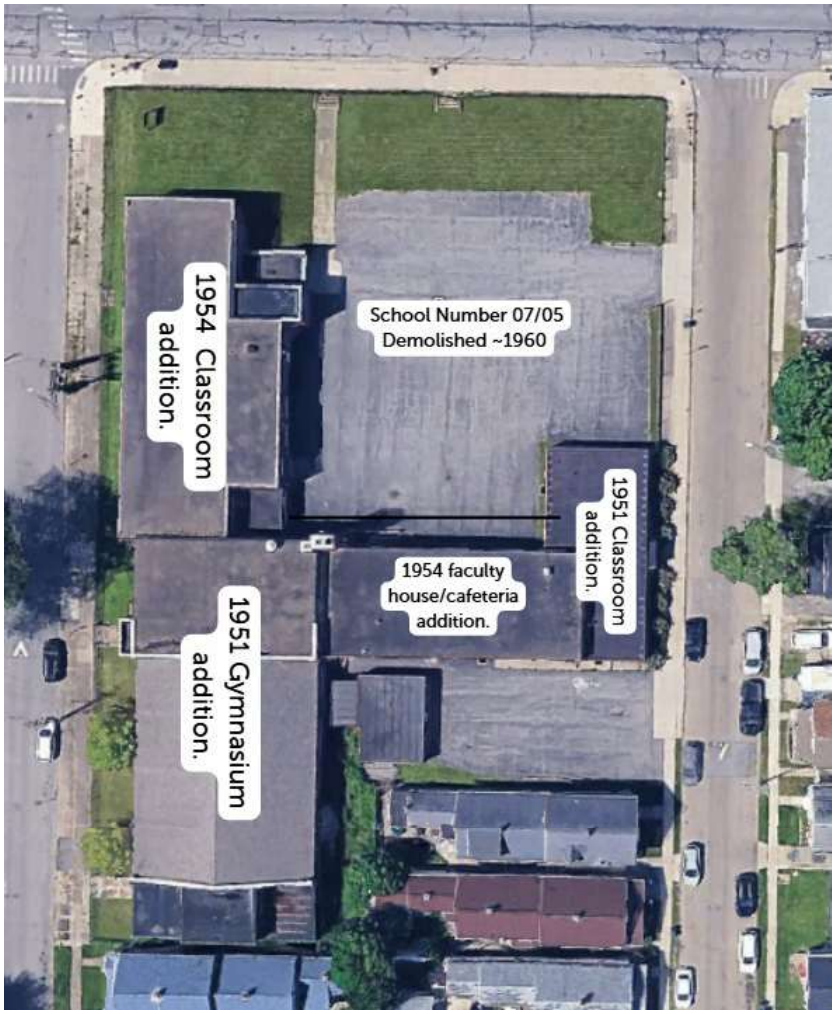
1823 – 1833 Clinton Street, 160 Weiss St via the Erie County Interactive Mapping Viewer, 2026.



Sanborn Map Company, 1916-1940 Vol. 7, 1917 pg 720



Sanborn Map Company, Vol. 7, 1939 - Aug 1950 pg 777



Timeline of additions.

North Elevation





East Elevation



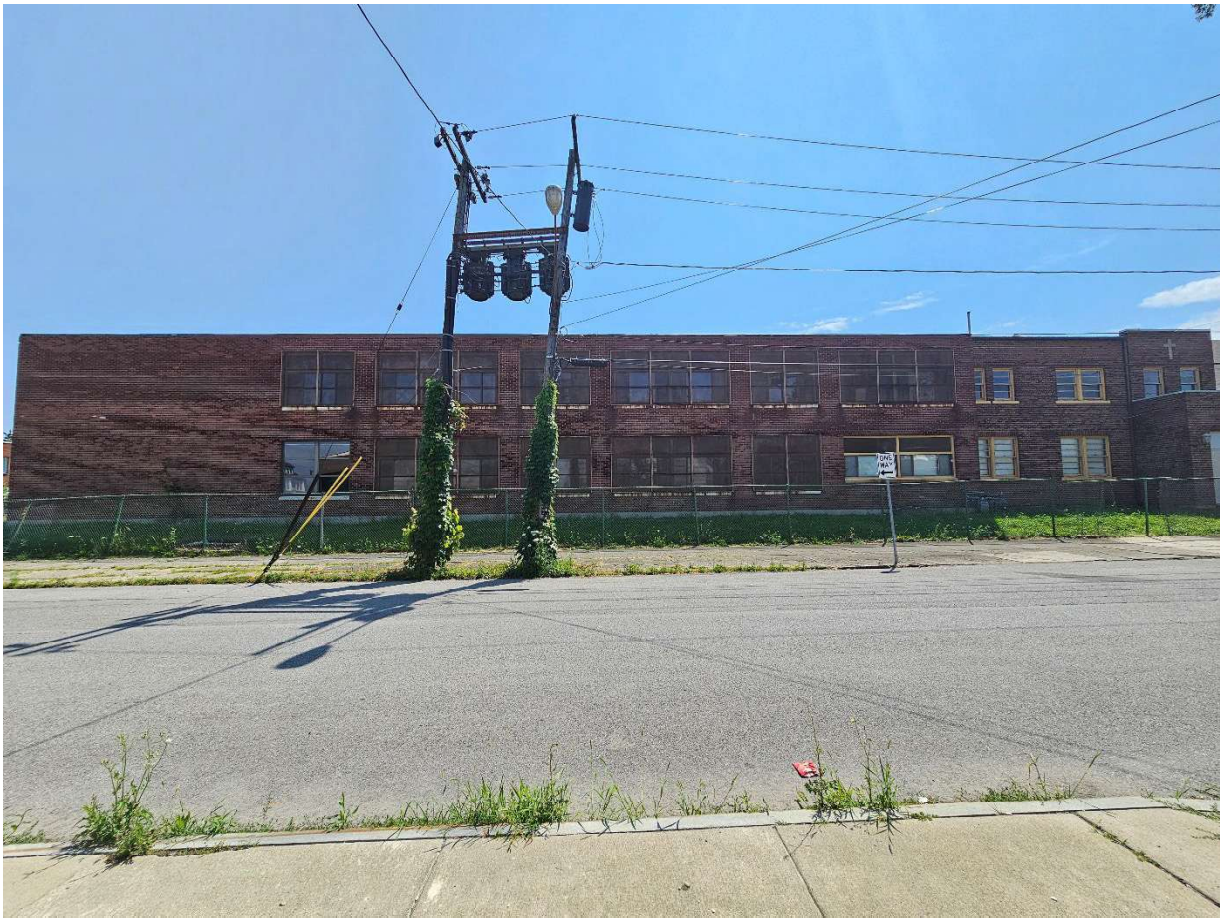


South Elevation



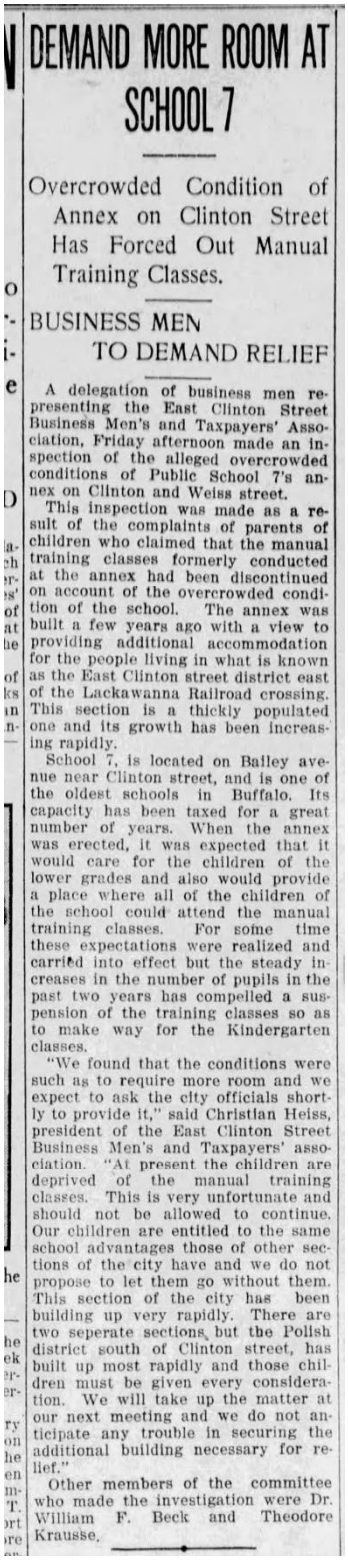


West Elevation





Newspaper Clippings



DEMAND MORE ROOM AT SCHOOL 7

Overcrowded Condition of Annex on Clinton Street Has Forced Out Manual Training Classes.

BUSINESS MEN TO DEMAND RELIEF

A delegation of business men representing the East Clinton Street Business Men's and Taxpayers' Association, Friday afternoon made an inspection of the alleged overcrowded conditions of Public School 7's annex on Clinton and Weiss street.

This inspection was made as a result of the complaints of parents of children who claimed that the manual training classes formerly conducted at the annex had been discontinued on account of the overcrowded condition of the school. The annex was built a few years ago with a view to providing additional accommodation for the people living in what is known as the East Clinton street district east of the Lackawanna Railroad crossing. This section is a thickly populated one and its growth has been increasing rapidly.

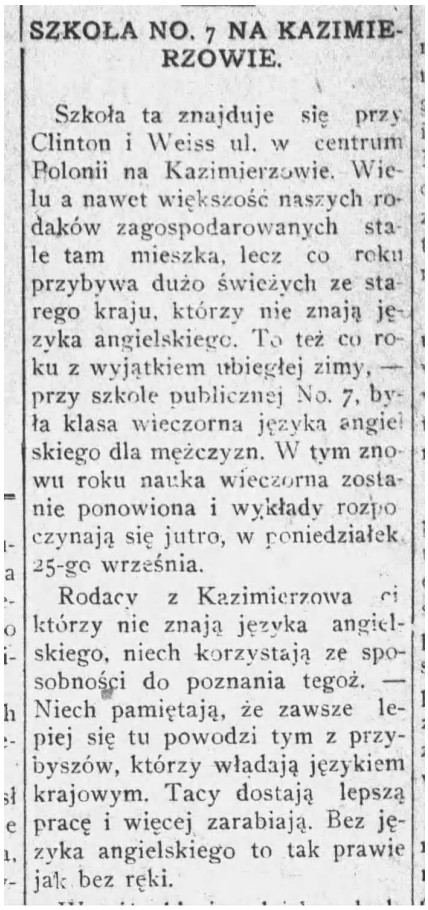
School 7, is located on Bailey avenue near Clinton street, and is one of the oldest schools in Buffalo. Its capacity has been taxed for a great number of years. When the annex was erected, it was expected that it would care for the children of the lower grades and also would provide a place where all of the children of the school could attend the manual training classes. For some time these expectations were realized and carried into effect but the steady increases in the number of pupils in the past two years has compelled a suspension of the training classes so as to make way for the Kindergarten classes.

"We found that the conditions were such as to require more room and we expect to ask the city officials shortly to provide it," said Christian Heiss, president of the East Clinton Street Business Men's and Taxpayers' association. "At present the children are deprived of the manual training classes. This is very unfortunate and should not be allowed to continue. Our children are entitled to the same school advantages those of other sections of the city have and we do not propose to let them go without them. This section of the city has been building up very rapidly. There are two seperate sections, but the Polish district south of Clinton street, has built up most rapidly and those children must be given every consideration. We will take up the matter at our next meeting and we do not anticipate any trouble in securing the additional building necessary for relief."

Other members of the committee who made the investigation were Dr. William F. Beck and Theodore Krausse.

The Buffalo Sunday Morning News, March 24, 1912, Page 2





SZKOŁA NO. 7 NA KAZIMIERZOWIE.

Szkoła ta znajduje się przy Clinton i Weiss ul. w centrum Polonii na Kazimierzowie. Wielu a nawet większość naszych rodaków zagospodarowanych stale tam mieszka, lecz co roku przybywa dużo świeżych ze starego kraju, którzy nie znają języka angielskiego. To też co roku z wyjątkiem ubiegłej zimy, — przy szkole publicznej No. 7, była klasa wieczorna języka angielskiego dla mężczyzn. W tym znowu roku nauka wieczorna zostanie ponowiona i wykłady rozpoczynają się jutro, w poniedziałek, 25-go września.

Rodacy z Kazimierzowa ci którzy nie znają języka angielskiego, niech korzystają ze sposobności do poznania tegoż. — Niech pamiętają, że zawsze lepiej się tu powodzi tym z przybyszów, którzy władają językiem krajowym. Tacy dostają lepszą pracę i więcej zarabiają. Bez języka angielskiego to tak prawie jak bez ręki.

Dziennik Dla Wszystkich, Buffalo, New York • Sun, Sep 24, 1911, Page 7.

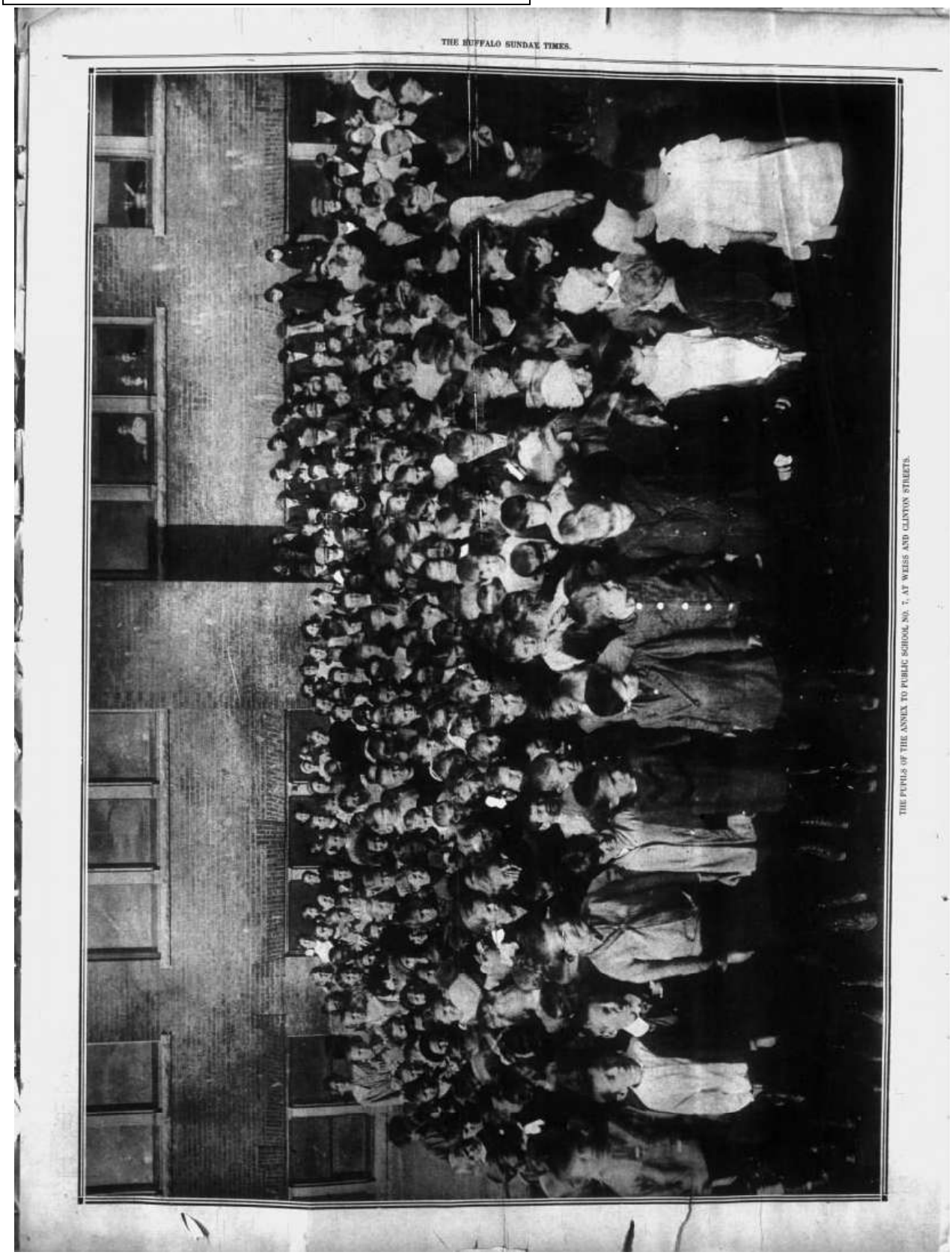
School No. 7 on Kazimierzowo

This school is located near **Clinton and Weiss Streets**, in the center of Polonia in Kazimierzowo. Many, or even most, of our compatriots have settled there permanently and live there, but every year many newcomers arrive from the old country who do not know the English language. Therefore, as was the case after last winter, an evening English class for men has been established at Public School No. 7.

This year the evening instruction has been resumed and lectures begin tomorrow, Monday, September 25.

Parents from Kazimierzowo who do not know English should take advantage of the opportunity to learn it. Remember that it is always better here for those who know the language of the country. Such people get better jobs and earn more. Without English it is almost like being without a hand.

The Buffalo Times Buffalo, New York • Sun, Jan 5, 1913



THE PUPILS OF THE ANNEX TO PUBLIC SCHOOL NO. 7, AT WEISS AND CLINTON STREETS.

Kaiser."

HOPE TO FIND QUARTERS FOR TECK HIGH ARMY MEN

Instruction of Fighting Mechanics Will Not Interfere With Regular Sessions.

The board of education has not yet given up hope of being able to meet the request of the war department for use of Technical high and the vocational schools of the city for the trade training of national army men from October 1 on through the school year. Use of the 65th regiment armory has finally been refused. The military law of the state is said to prevent such use of the armory.

The plan of the war department was to keep 800 men here all the year round, but it is not now likely that more than 600 will be detailed for instruction. The school board and Superintendent E. C. Hartwell are eager to find accommodations for a larger number, but there are few buildings in the city that offer the necessary accommodations for housing.

"We are eager to help the government in every way," said Superintendent Hartwell today. "We ought to be proud that the authorities consider our schools and our instruction so well equipped and so efficient. We ought to consider other forms of usefulness to the soldiers. We ought to give attention to rehabilitation work, such as is being done in the technical schools of Toronto. I was in that city last week, and I made an inspection of the work. It is wonderful the things they are doing there. The soldiers that are maimed will need like attention from the schools of this country."

The presence of soldiers at Technical high and the vocational schools will not interfere with the regular process of school work. These schools will be opened September 3, and it is expected that the registration will be even larger than last year, when about 700 boys had instruction in Elm, Seneca, Peckham and Black Rock schools. The vocational schools will easily accommodate 1000 boys. A plan has been worked out so that there will be no conflict in instruction between the boys and the soldiers. Plans have been made, too, for an unusually heavy registration of industrial workers in the night schools.

The soldiers in training here are completing the construction of the eight-room annex to School 7, Clinton and Weiss streets, and the four-room annex to School 23, East Delavan and Wyoming avenues. These annexes, which are modern in all their appointments, will be ready for occupancy at the opening of the fall term. They will provide accommodations for the overflow in the two schools.

The Buffalo News, August 22, 1918, Page 13

Buffalo Courier Express, September 28, 1919, Page 76

New day nursery for Clinton street section.

A new creche in the neighborhood of No. 7 school, Clinton and Weiss streets, is soon to be opened. The district is a congested one, with many mothers going out to work, and not only very young children are forced to play in the streets all day long, but the older ones also, to ten them, thus keeping a large number out of school.

The Mothers' club of Saint Casimir's parish is interested in the new creche, Mrs. Paul Nowicka, Mrs. John Krzyzykowska and Mrs. Mary Labunska being among those who are most active. A meeting to make final arrangements has been called for on Wednesday evening.

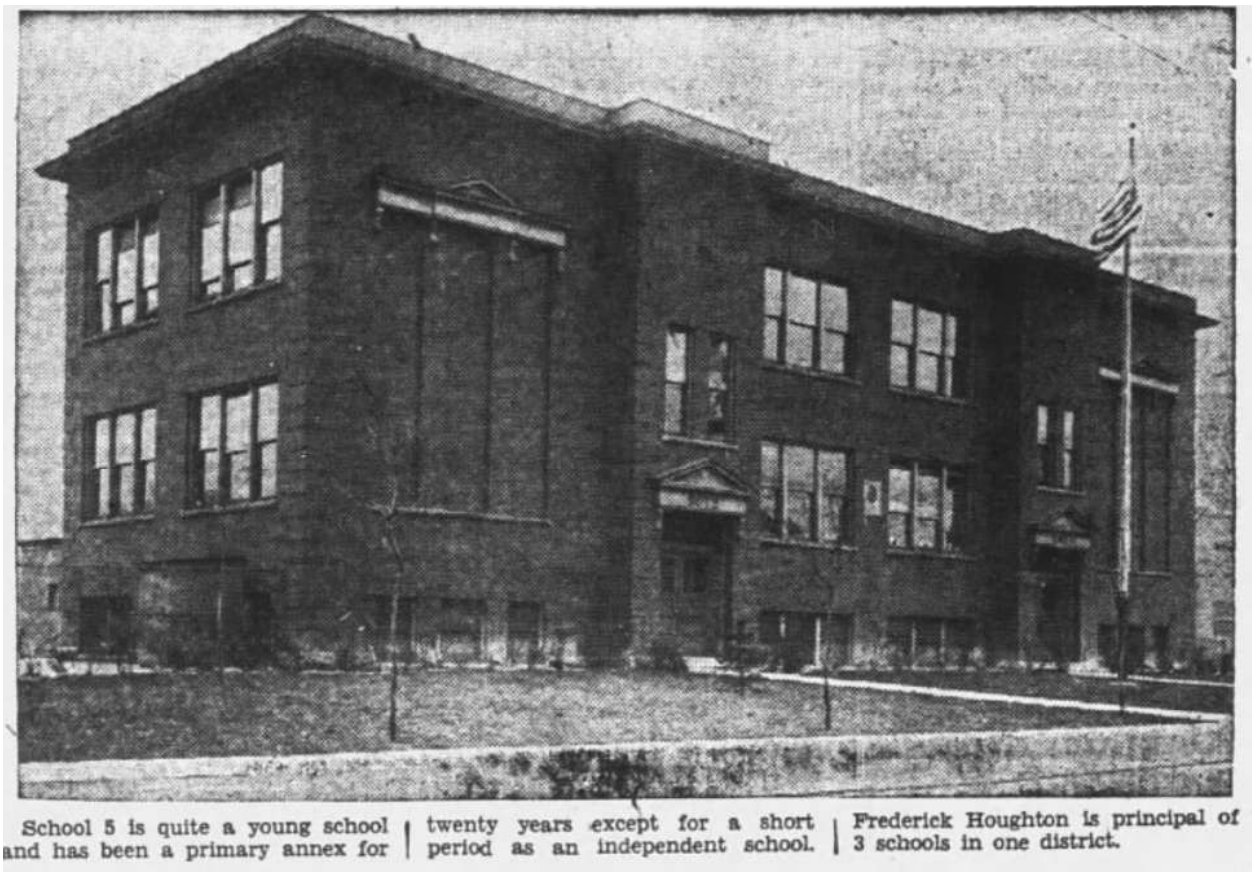
Hungarian-Americans covene



One of the five classes in English for foreigners conducted by Public School No. 5, at Clinton and Weiss streets. Richard A. Zimmerman teacher.

The Buffalo Times, January 1, 1922, Page 16.

The Buffalo Times, November 16, 1930, Page 18.



School 5 is quite a young school and has been a primary annex for twenty years except for a short period as an independent school. Frederick Houghton is principal of 3 schools in one district.

Architect's Drawing of Proposed Gym for Bishop Ryan High School



Construction will be started soon on a new $200,000 gymnasium for the Bishop Ryan High School, 1833 Clinton St., the Most Rev. John F. O'Hara, CSC, bishop of the Buffalo Diocese, announced today. The brick building will be available for use late this Fall. The structure will include a basketball court, showers, lockers and accommodations for 500 boys. There will be a cafeteria and two classrooms on the second floor. Joseph Fronczak is architect. The Bishop Ryan High School building—formerly old School 5—was purchased from the city in 1948 and remodeled and modernized. Bishop O'Hara also announced that the Bishop Colton High School, Fillmore Ave. and Peckham St., will open a home-economics course in cooking and sewing starting in the Fall. The school has a present academic and business courses.

The Buffalo News, June 19, 1950, Page 17

Dziennik Dla Wszystkich, March 10, 1954, Page 20

Two Story Classroom Addition Planned To Ryan High School

Plans for a two story classroom addition to Bishop Ryan diocesan high school, 1833 Clinton St., were announced today by Most Rev. Joseph A. Burke, D. D., Bishop of Buffalo. The brick and stone building will face on Gorski St., connecting the present school building with the gymnasium-auditorium on Gorski St.

Architect's plans by Frank S. Mazurowski show eight classrooms, a typing room, general science laboratory, library, chapel and first aid room. An expansion of the present cafeteria is also part of the plans. The new building will increase the school's capacity from its enrollment of 340 to 600 students.

The basement of the old building will be converted for use as an Industrial Arts shop. Courses offered by the school are: College Entrance, General Academic, Business and Industrial Arts.

Plans were also announced for a faculty house for the 25 priests on the staff of the high school. A two story building, it will match the brick and stone of the school building. Besides the living quarters, it will have a community room, chapel and kitchen.

Bishop Ryan high school is one of the 12 Diocessan High Schools in the Education program made possible by the Catholic Charities Appeal.

DIOCESE ADDS VOCATIONAL TRAINING PROGRAM TO ITS SCHOOL SYSTEM

BUFFALO, N.Y., June 11 (NC)--The Buffalo diocese has decided to establish a vocational training program in its school system for the first time.

The program will be initiated in Bishop Ryan High School for boys, operated in Buffalo's populous East Side by the Franciscan Minor Conventual Fathers. At the outset, the program calls for instruction in woodworking, machine shop and electricity.

Initiation of the industrial arts program as a phase of the school's curriculum will not convert it to a trade or vocational school, diocesan school authorities emphasized. The industrial arts instruction simply will be added to the high school's general academic and business curriculum "for the enrichment of our present program," said Father Rufus Wicelinski, O.F.M. Conv.

To keep pace with its expanded curriculum and an expected increase in enrollment, Bishop Ryan High School will construct a $170,000 addition. It will house a library, laboratories and four classrooms, to make room in the present building for industrial arts shops. The vocational courses will be taught by a lay faculty.

The diocese simultaneously will build a $140,000 faculty residence for 24 priest-members of the school's faculty.

It also was disclosed that the diocese will construct a $400,000 addition to Bishop Colton High School for girls, also on the city's East Side which is largely Polish-American.

* * * *

N A T I O N A L L E G I O N O F D E C E N C Y L I S T

EDITORS:

The following are the titles of films reviewed this week to be used in their respective classification of the Legion of Decency List:

June 19, 1953

Class A, Section 1

Beast from 20,000 Fathoms, The (Warner)
Houdini (Paramount)
Man from the Alamo, The (Universal-International)
Saginaw Trail (Columbia)
White Witch Doctor (20th Century Fox)

Class A, Section 2

Bellissima (Ital) (IFE Releasing Corp.)
Dangerous When Wet (MGM)
Keepers of The Night (German)(Casino Film Exchange)

Class B

City That Never Sleeps (Republic)
OBJECTION: Low moral tone.
Counterfeiters, The (Ital) (IFE Releasing Corp.)
OBJECTION: Suggestive sequences.
Doomed (Ital) (IFE Releasing Corp.)
OBJECTION: Suggestive sequence; tends to condone immoral actions.

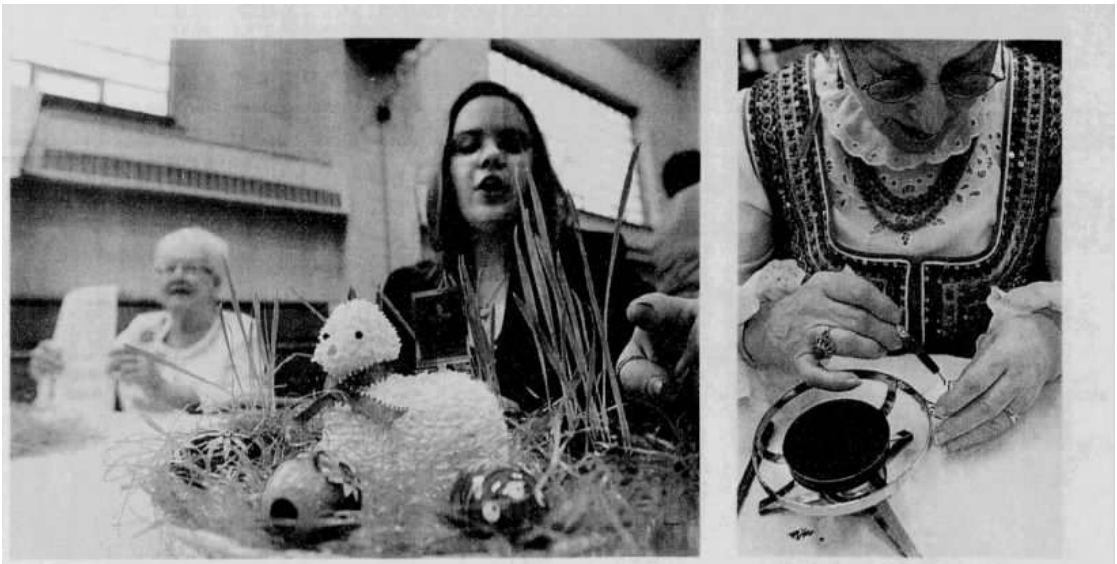
* * * *

The Buffalo News, May 26, 1983, Page 49.



—News Staff Photographer Robert E. Stoddard

BALLOONING HOPES — After some initial milling about as the wind caught their balloons, pupils of St. Casimer's School, 1833 Clinton St., launched 250 of the helium-filled balloons bearing messages of peace. The balloon launch was held on Peace and Justice Day as part of the school's observance of Peace Week.



Celebrating traditions: The multi-ethnic EasterFest 2012 was held at St. Casimir Social Center on Clinton Street Saturday, which highlighted Polish, Italian, Ukrainian and Greek Orthodox Easter traditions. Above left, Karen Piecynski of St. Casimir's answers questions about butter lambs. Above right, Christine Nieduzak of St. Casimir's makes Tear Drop of Paisanki eggs. One of the styles that originated in Poland, she's making the design with molten wax.

Honoring Easter traditions

The Buffalo News, March 25, 2

New York State
Parks, Recreation and
Historic Preservation

KATHY HOCHUL
Governor

KATHY MOSER
Acting Commissioner

July 7, 2026

Chris Hawley, Senior Planner
Division of Planning & Zoning
City Hall, Room 920
65 Niagara Square
Buffalo, NY 14202

Re: Shoreline Apartments Complex, 99 Carolina Street, Buffalo, NY 14201

Dear Chris Hawley:

This letter is to notify you that the properties listed above are being considered by the New York State Board for Historic Preservation for nomination to the State and National Registers of Historic Places at its next meeting on September 9, 2026. Enclosed are draft copies of the fully documented nomination proposals and a copy of the criteria under which properties are evaluated.

As you know, Buffalo is a Certified Local Government for the purposes of participating in federal and state historic preservation programs. Certified Local Governments are required to participate in the nomination process as follows:

- The commission, after reasonable opportunity for public comment, shall prepare a report as to whether or not the property, in its opinion, meets the criteria for listing on the State and National Registers.
- Within sixty days of notice from the State Historic Preservation Office, the chief local elected official shall transmit the report of the commission and their recommendation to the State Historic Preservation Office.

In the event that the commission and the chief elected official agree that the proposed nominations *do not* meet the criteria for listing, the chief elected official will return the nomination materials along with the commission's report and their recommendation to the State Historic Preservation Officer, who will take no further action unless an appeal is filed within 30 days.

Please send your comments to the above address before September 9, 2026. For more information, please contact Johnathan Farris, Ph.D., at Johnathan.Farris@parks.ny.gov.

R. Daniel Mackay
Deputy Commissioner for Historic Preservation and
Deputy State Historic Preservation Officer

Enclosure: Frequently Asked Questions, Criteria for Evaluation

DEPARTMENT OF PERMIT & INSPECTION SERVICES

Lou Petrucci
COMMISSIONER

August 20, 2026

New York State Department of Labor
Division of Safety and Health
Engineering Services Unit
State Office Building Campus
Albany, New York 12240

RE: 741 NORTHLAND

As Commissioner of the Department of Permit and Inspection Services, I have had the opportunity to review the conditions referencing the aforementioned property. The following conditions were noted:

1. The Building is vacant and abandoned.
2. The Building and/or portions thereof are in a state of structural compromise.

   BUILDING IS STRUCTURALLY UNSOUND AND IN IMMINENT DANGER OF COLLAPSE. STRUCTURAL MEMBER FAILURE AT ROOF, LARGE PORTIONS OF ROOF HAVE FALLEN INTO BUILDING.

3. The Building condition is such that the likelihood of a fire exists.
4. The Building condition is such that it poses a health and safety issue for the community.

As the building is in structural failure and entering upon these premises poses imminent danger, the Department of Permit and Inspection Services has determined that this structure is in violation of Chapter 113 – "Unsafe Buildings" – of the Code and Ordinance of the City of Buffalo. By the powers vested in me by the Charter of the City of Buffalo, Section 17-2 – "Duties and Powers", The Department of Permit and Inspection Services is in support of the application of an ICR 56, 11/5 – Controlled Demolition/Condemned Buildings – to demolish the structure with the asbestos-containing material in place so as not to place workmen in a dangerous situation. Compliance with ICR 56-3.4(B1) – Notification to the New York State Department of Labor - is mandatory. Due to emergency conditions, we request that the ten-day notification be waived.

If you have any questions concerning this matter, please contact Commissioner Louis Petrucci at (716) 851-4972.

Sincerely,

Louis Petrucci, Commissioner
Kevin Coyne, Deputy Commissioner
Thomas Brodfuehrer, Assistant Director

DEPARTMENT OF PERMIT & INSPECTION SERVICES

Lou Petrucci
COMMISSIONER

August 20, 2026

New York State Department of Labor
Division of Safety and Health
Engineering Services Unit
State Office Building Campus
Albany, New York 12240

RE: 777 NORTHLAND

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1. The Building is vacant and abandoned.
2. The Building and/or portions thereof are in a state of structural compromise.

   BUILDING IS STRUCTURALLY UNSOUND AND IN IMMINENT DANGER OF COLLAPSE. THE BRICK WALLS ARE STRUCTIRALLY UNSOUND ON THE EASTERN AND SOUTHERN SIDE OF STRUCTURE. ROOF IS UNSOUND AND HAS FALLEN INTO THE BUILDING, LARGE PORTIONS OF CLAY TILE HAVE FALLEN IN, ROOF PURLINS ARE DETERIORATED AND UNSOUND.

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Sincerely,

Louis Petrucci, Commissioner
Kevin Coyne, Deputy Commissioner
Thomas Brodfuehrer, Assistant Director

LETTER OF RESOLUTION
BETWEEN THE NEW YORK STATE URBAN DEVELOPMENT COPROATION D/B/A EMPIRE STATE DEVELOPMENT, THE BUFFALO URBAN DEVELOPMENT COPORATION AND THE
OFFICE OF PARKS, RECREATION AND HISTORIC PRESERVATION

REGARDING THE NORTHLAND CORRIDOR REDEVELOPMENT PROJECT, REDEVELOPMENT OF 741 and 777 NORTHLAND AVENUE
BUFFALO, ERIE COUNTY, NEW YORK
OPRHP PR#25PR01376

WHEREAS, the New York State Urban Development Corporation d/b/a/ Empire State Development ("ESD") is providing funding to the Buffalo Urban Development Corporation ("BUDC") for a multi-component effort known as the Northland Corridor Redevelopment Project (the "Project"); and

WHEREAS, a component of the Project consists of, given its dilapidated condition and risks to public safety, the razing and redevelopment of a former factory complex on Northland Avenue built by the Otis Elevator Company in 1903 and operated in later periods by Curtiss-Wright Corporation and Bell Aircraft Corporation; and

WHEREAS, BUDC and ESD have defined the Project area of this component as the properties at 741 and 777 Northland Avenue; and

WHEREAS, ESD has consulted with BUDC (the "Sponsor") regarding the impacts of this Project component on historic properties and has invited them to sign this Letter of Resolution ("LOR")**;** and

WHEREAS, the New York State Office of Parks, Recreation and Historic Preservation ("OPRHP") has determined in consultation with ESD and BUDC that the project will have an Adverse Impact on the aforementioned properties at 741 and 777 Northland Avenue, which are eligible for listing on the State and National Registers of Historic Places ("S/NRHP"), pursuant to the requirements of the New York State Historic Preservation Act (Article 14 of the New York State Parks, Recreation, and Historic Preservation Law, N.Y. PRHPL §§14.09 et seq.) and applicable regulations (9NYCRR Part 428) and policies (collectively, "State Historic Preservation Act" or "SHPA"): and

WHEREAS, BUDC analyzed alternatives to the Project which would avoid adverse impacts to these historic properties (the "Alternatives Analysis"), inclusive of possible measures to preserve and retain the Curtiss Wright façade (i.e., north façade) at 777 Northland Avenue, and such analysis concluded that there were no prudent and feasible alternatives to achieving this partial preservation or similar measures; and

WHEREAS, OPRHP by letter dated June 27, 2025, concurred that there are no prudent and feasible alternatives which would avoid or minimize adverse impacts to these historic properties; and

NOW, THEREFORE, ESD, BUDC and OPRHP agree that the Project shall be implemented in accordance with the following stipulations to take into account the impact of this Project component on historic properties.

STIPULATIONS

1. RETENTION OF FOUNDATION
BUDC shall retain and preserve an approximately 25-foot-long segment of the above-/below-grade limestone foundation of the north façade at 777 Northland Avenue, to serve as entrance feature to a future development at the property.

2. COMMEMORATIVE SIGN
BUDC will design and install a simple commemorative sign situated near the preserved foundation indicating the former historic occupants of the property with their period of occupancy (e.g., Otis Elevator Company, 1913-1947 & Curtiss-Wright, 1951-1995).

3. RESTORATION/DISPLAY OF CURTIS-WRIGHT SIGN
BUDC shall preserve and restore the extant Curtiss-Wright sign on the north façade of 777 Northland Avenue and relocate it to a future indoor display at a location to be determined within the Northland-Belt Line Historic District.

4. DOCUMENTATION
BUDC shall prepare/assemble documentation of 741 and 777 Northland Avenue, including photo-documentation of the exterior of the building, assess existing information on record, and compile the building's history as part of the S/NRHP-eligible complex to a level of detail possible based on available information. Report copies are to be distributed (at a minimum): one (1) to OPRHP (which will be forwarded to the New York State Archives) and one to a suitable local repository (e.g., The Buffalo History Museum, Buffalo & Erie County Public Library, etc.).

5. INTERPRETIVE DISPLAYS
BUDC shall develop/include detailed interpretive exhibits as part of the proposed Project outlining the history of each the properties, including describing the history of the Otis Elevator Company's early development, later Cold War operations by Curtis-Wright, and subsequent operation by the Bell Aircraft Corporation, which may include historic/current photographs and information derived from the above-referenced documentation and other features.

6. PUBLIC ART
BUDC shall work with local artists to develop/incorporate public art displays using extant features at the properties, such as use of restored manufacturing molds/forms currently present within 741 Northland Avenue structure.

7. DURATION
This LOR shall expire if its terms are not carried out within five (5) years from the date of its execution. Prior to such time, ESD and/or BUDC may consult with the other signatories to reconsider the terms of the LOR and amend it in accordance with Stipulation 10.

8. POST-REVIEW DISCOVERIES
Should any previously unknown cultural resource(s) or human remains be discovered by BUDC during the implementation of the proposed Project, BUDC and their contractors shall cease all work near the discovery and contact ESD and the OPRHP within two (2) days of the discovery. BUDC, in consultation with ESD and the OPRHP shall develop and implement and appropriate treatment plan prior to resumption of activities near the discovery area.

9. MONITORING AND REPORTING
Each year following the execution of this LOR until it expires or is terminated, BUDC shall provide all parties to this LOR, upon request, a summary report detailing work undertaken pursuant to its terms. Such report shall include any scheduling changes proposed, any problems encountered, and any disputes and objections received regarding the terms of this LOR.

10. AMENDMENTS
This LOR may be amended when such an amendment is agreed to in writing by all signatories. The amendment shall be effective on the date a copy signed by all the signatories.

11. DISPUTE RESOLUION
Should any signatory to this LOR object at any time to the way the terms of this LOR are implemented, ESD shall consult with OPRHP and others that ESD deems appropriate to resolve the objection. Prior to reaching a final decision on the dispute, ESD shall prepare a written response that considers any timely advice or comments from the signatories regarding the dispute and provide each with a copy of this written response. ESD and BUDC shall proceed according to its final decision.

12. TERMINATION
If any signatory to the LOR determines that its terms will not or cannot be carried out, that signatory shall immediately confer with the others to attempt to resolve a dispute or develop an amendment per Stipulation 4. If within thirty (30) days a dispute cannot be resolved or an agreement on an amendment cannot be reached, any signatory may terminate the LOR upon written notification to the other signatories.

13. COUNTERPARTS
This LOR may be executed in counterparts, with a separate page for each signatory. This LOR will become effective upon the date of the final signature. ESD shall ensure that each signatory is provided a complete copy of the final LOR.

Execution of this LOR by ESD, BUDC, and OPRHP and implementation of its terms evidence that ESD has taken into account the impacts of this undertaking on historic properties.

SIGNATURE PAGES FOLLOW

LETTER OF RESOLUTION
BETWEEN THE NEW YORK STATE URBAN DEVELOPMENT COPROATION D/B/A EMPIRE STATE DEVELOPMENT, THE BUFFALO URBAN DEVELOPMENT COPORATION AND THE
OFFICE OF PARKS, RECREATION AND HISTORIC PRESERVATION

REGARDING THE NORTHLAND CORRIDOR REDEVELOPMENT PROJECT
REDEVELOPMENT OF 741 and 777 NORTHLAND AVENUE
BUFFALO, ERIE COUNTY, NEW YORK
OPRHP PR#25PR01376

SIGNATURE for:
New York State Urban Development Corporation d/b/a Empire State Development



Date: July 29, 2025

Name: Paul J. Tronolone

Title: Vice President, Policy & Planning – Western New York

LETTER OF RESOLUTION
BETWEEN THE NEW YORK STATE URBAN DEVELOPMENT COPROATION D/B/A EMPIRE STATE DEVELOPMENT, THE BUFFALO URBAN DEVELOPMENT COPORATION AND THE OFFICE OF PARKS, RECREATION AND HISTORIC PRESERVATION

REGARDING THE NORTHLAND CORRIDOR REDEVELOPMENT PROJECT
REDEVELOPMENT OF 741 and 777 NORTHLAND AVENUE
BUFFALO, ERIE COUNTY, NEW YORK
OPRHP PR#25PR01376

SIGNATURE for:
Office of Parks, Recreation and Historic Preservation

Date: August 5, 2025

Name: R. Daniel Mackay

Title: Deputy Commissioner, State Historic Preservation Officer

LETTER OF RESOLUTION
BETWEEN THE NEW YORK STATE URBAN DEVELOPMENT COPROATION D/B/A EMPIRE STATE DEVELOPMENT, THE BUFFALO URBAN DEVELOPMENT COPORATION AND THE
OFFICE OF PARKS, RECREATION AND HISTORIC PRESERVATION

REGARDING THE NORTHLAND CORRIDOR REDEVELOPMENT PROJECT
REDEVELOPMENT OF 741 and 777 NORTHLAND AVENUE
BUFFALO, ERIE COUNTY, NEW YORK
OPRHP PR#25PR01376

SIGNATURE for:
Buffalo Urban Development Corporation

Rebecca L Gandour

Date: July 30, 2025

Name: Rebecca Gandour

Title: Executive Vice President



741 & 777 Northland Avenue
Historical Summary and Mitigations

Buffalo Urban Development Corporation



777 Northland Avenue - 1913

Otis Elevator Company Foundry

Eligible for listing on the National Register of Historic Places

741 Northland Avenue – 1942

Otis Elevator Company Annealing Building

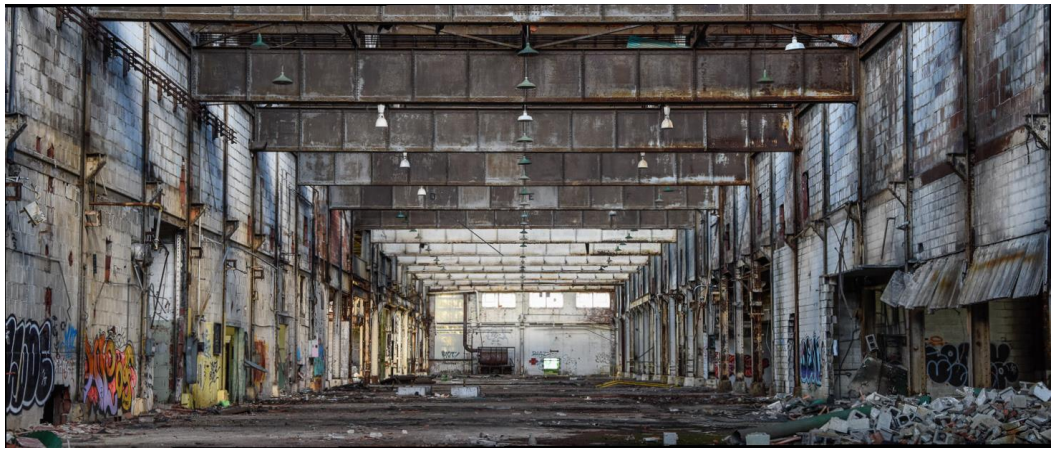
Eligible for listing on the National Register of Historic Places

BUDC
Buffalo Urban Development Corporation

Original Build and Use

777 Northland Avenue

- Designed by Significant Buffalo Architecture Firm, Green & Wicks
- Used as a Foundry and for Pattern Storage
- Manufactured the Plunger Elevator and Guide Rails
- Otis Intended to Make its Buffalo Plants a World Model Elevator Factory



777 Interior (2015)

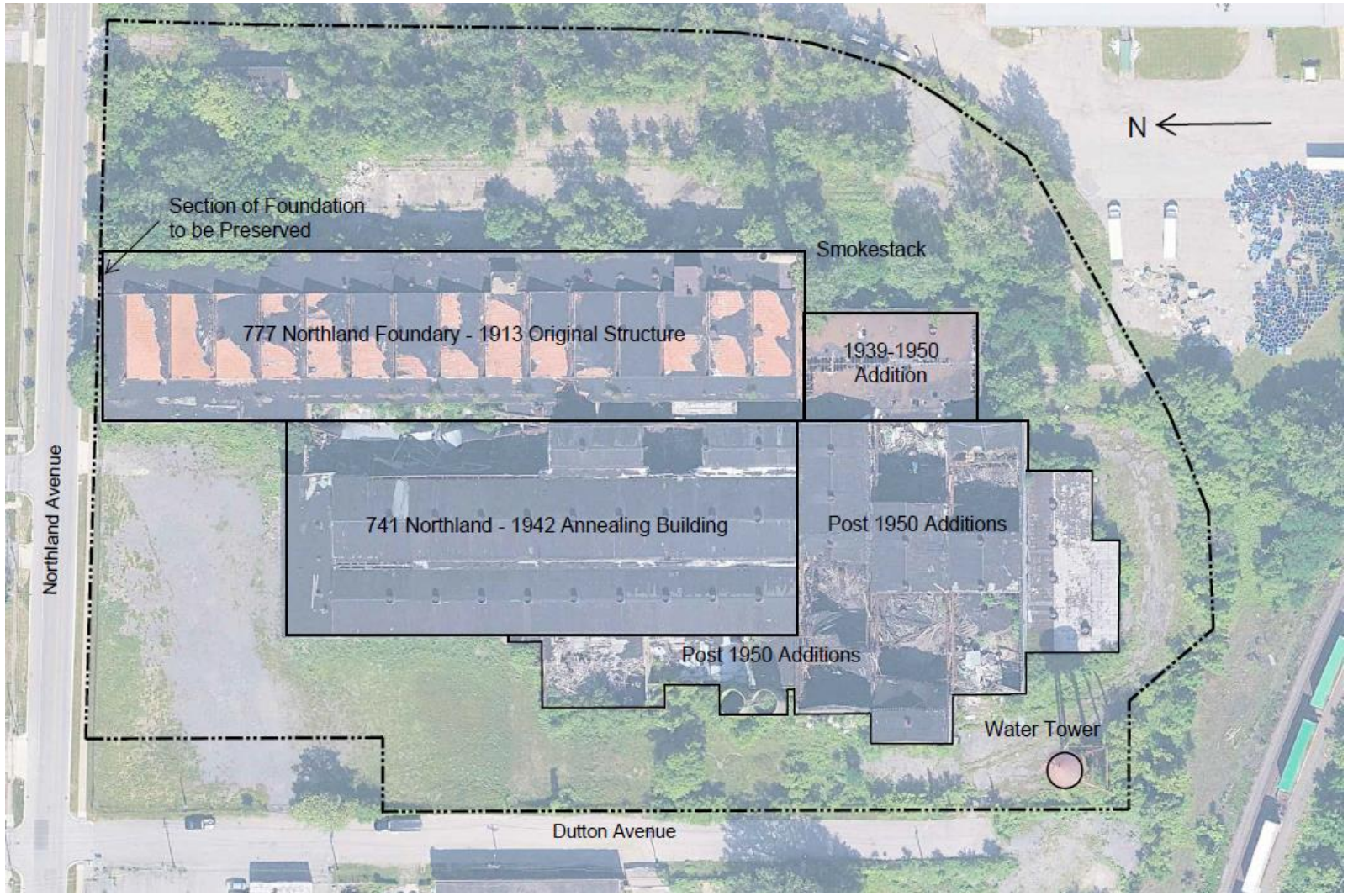
741 Northland Avenue

- Juxtaposed Western “Annealing Building” Addition in 1942
- Federally – Funded and Owned Facility for Wartime Efforts

Otis Elevator ended its local operations in Buffalo in 1947.

BUDC
Buffalo Urban Development Corporation

Building Phases



Buffalo Urban Development Corporation

Subsequent History

- **1947 - 777 Northland** purchased by *Buffalo Stainless Casting Corporation* (casting equipment for chemical, dairy and paper industries)
- **1947** - The *Federal Government* retained title **741 Northland**
- **1950** – *Bell Aircraft* purchased **741 Northland** (storage and heat treating of metals)
- **1951** - *Curtiss-Wright* purchased **777 Northland** (metals processing)
- **1958** - *Curtiss-Wright* purchased **741 Northland** (metals extrusion)
- **1995** –Curtiss-Wright sells **741 & 777 Northland** to *Buffalo Storage Company*



777 West Façade (2015)

BUDC
Buffalo Urban Development Corporation

Architecture

- Daylight factory configuration
- Sawtooth monitors
- Large steel sash windows
- Riveted steel structural system
- Rusticated stone foundation wall
- Otis smokestack



777 Northland west facade (2026)



777 Northland interior (2019)



741 Northland interior (2015)



777 Northland sawtooth roof monitors (2019)

BUDC
Buffalo Urban Development Corporation

Deterioration

741 Northland south end



2024



2016

741 Northland north end



2024



2015

777 Northland roof



2024



2015

- Disused since 1990s
- Multiple roof collapses in 2022 Blizzard

BUDC
Buffalo Urban Development Corporation

Deterioration



741 Northland south end (2026)



777 Northland east facade (2026)



741 Northland south end (2024)



777 Northland interior (2024)

BUDC
Buffalo Urban Development Corporation

Letter of Resolution - Stipulations

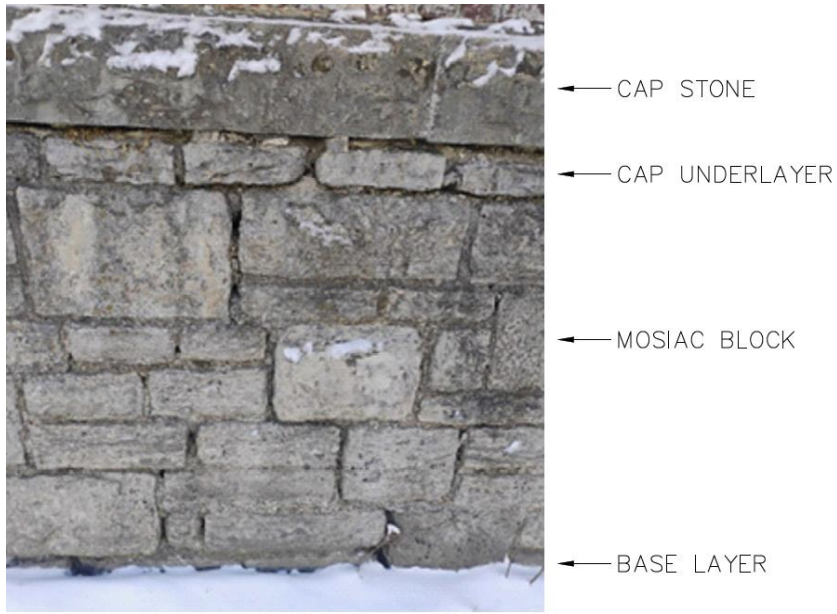
1. Retention of Foundation
2. Commemorative Sign
3. Restoration Display of Curtiss-Wright Sign
4. Documentation
5. Interpretive Displays
6. Public Art
7. Duration
8. Post-Review Discoveries
9. Monitoring and Reporting

BUDC
Buffalo Urban Development Corporation

Retention of Foundation and Commemorative Sign



Section of Foundation Wall to be Retained



Wall Detail



Rendering of
Entrance Feature



23" BY 23" CAST BRONZE PLAQUE DETAIL

NOT TO SCALE

BUDC
Buffalo Urban Development Corporation

Restoration Display of Curtiss-Wright Sign



777 Northland Facade



Current Sign Condition



Current Sign Condition

CURTISS WRIGHT BUFFALO FACILITY

Restored Sign Concept

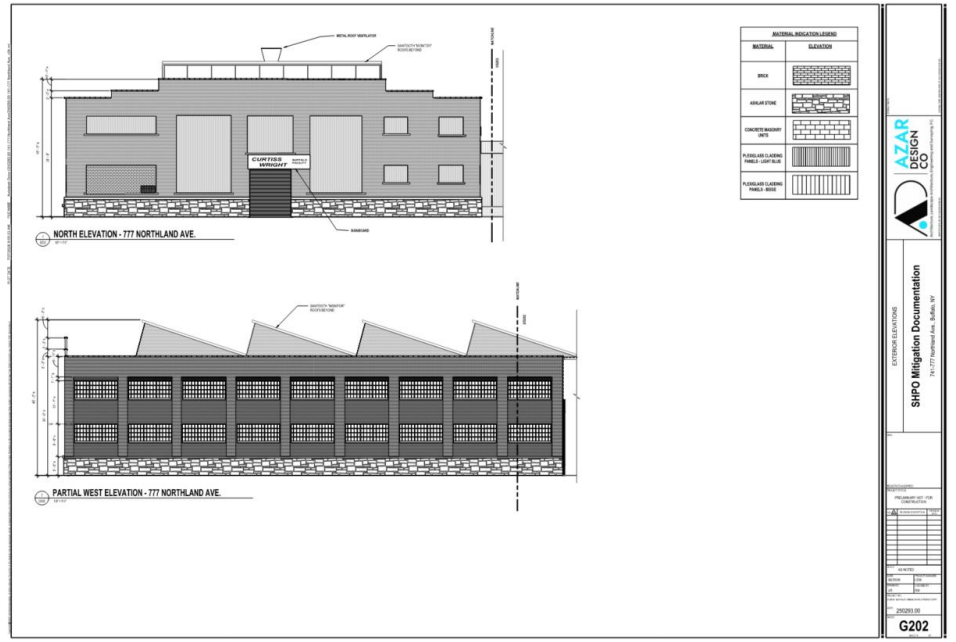
BUDC
Buffalo Urban Development Corporation

Documentation and Interpretive Displays

- Preparing documentation of 741 and 777 Northland for submission to HABS (Historic American Buildings Survey), developed per SHPO/NPS standards, including:
  - Photoset of current conditions (June 2026)
  - Measured drawings of exterior (utilizing laser scanning)
  - Historical narrative







BUDC
Buffalo Urban Development Corporation

Documentation and Interpretive Displays

- Preparing interpretive exhibits commemorating the history of the complex

”BUDC shall develop/include detailed interpretive exhibits as part of the proposed Project outlining the history of each of the properties, including describing the history of the Otis Elevator Company’s early development, later Cold War operations by Curtiss-Wright, and subsequent operation by the Bell Aircraft Corporation, which may include historic/current photographs and information derived from [available] documentation and other features.”

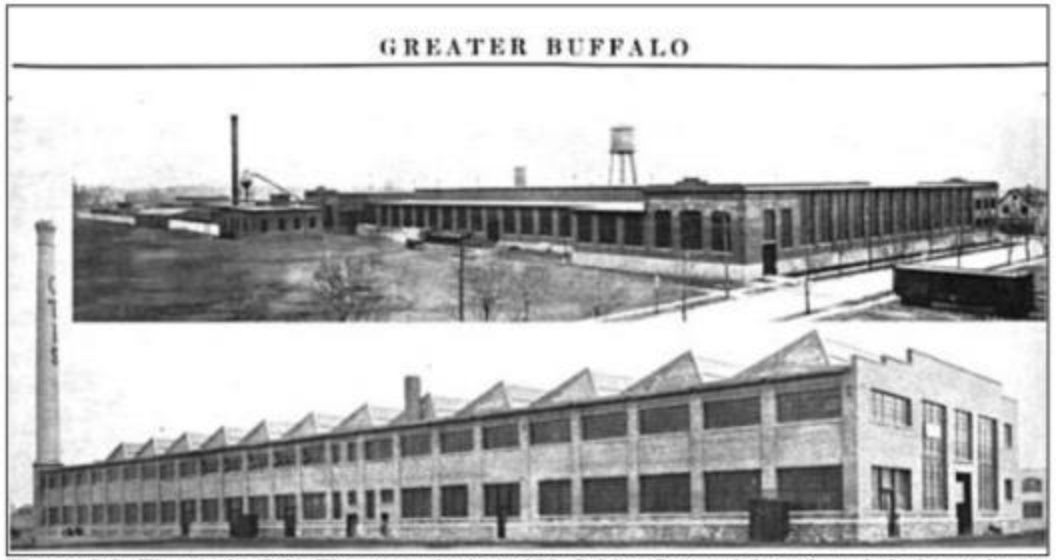


Figure 8.2. The main Otis Elevator plant at 160 Grider Street (above) and their works at 777 Northland Avenue (below) (*Buffalo Chamber of Commerce 1914*).

BUDC
Buffalo Urban Development Corporation

Public Art

”BUDC shall work with local artists to develop/ incorporate public art displays using extant features at the properties, such as use of restored manufacturing molds/forms currently present within 741 Northland Avenue structure.”











Examples of the 11 molds recovered from 741 Northland Avenue.

BUDC
Buffalo Urban Development Corporation

CITY OF BUFFALO
Preservation Board

920 City Hall
65 Niagara Square
Buffalo, NY 14202
(716) 851-9675
chawley@buffalony.gov

CERTIFICATE APPLICATION

Assessment Address: 72 North Pearl Street Buffalo, NY 14202

Property Owner: 72 N. Pearl LLC

Owner Mailing Address: 72 N. Pearl Street Buffalo, NY 14202

Does the proposed work consist of a repair or replacement in-kind, which will result in the same materials and appearance as the existing? ☐ No ☑ Yes

Will this project take advantage of the historic tax credit program?
☑ No ☐ Yes ☐ Underdetermined (ask staff for more information)

What is the estimated cost of the proposed work? $7,000

Proposed work scope:

Replace 4 Windows in Attic

Application Submittals. Before any certificate application may be accepted, the applicant must first register a building permit with the Department of Permit and Inspection Services, except where a building permit is not normally required. If staff determines that the proposed work is in kind, the applicant should expect a complete application to be considered within two workdays from the date of submittal. If staff determines that the proposed work is not in kind, Preservation Board review will be required; a complete application must be submitted at least nine days in advance of the Preservation Board meeting at which the item will be considered. In the case of the proposed demolition of any designated resource, all materials must be submitted at least 18 days in advance to allow for a public hearing to be scheduled. The following must be included:

- A complete work description either in the above box or in an attached cover letter. Indicate existing and proposed materials in the case of any proposed replacement.
- Exterior photographs showing where the work would be undertaken.
- A product brochure or spec sheet for any proposed new or replacement material (such as windows, doors, siding, masonry, or roofing material).

- In the case of a new sign, a drawing or visual representation of the proposed sign, information on sign illumination, and a site plan, survey, or photograph showing the proposed sign location.
- In the case of any site improvements (such as a fence, sidewalk, driveway, parking lot, or solar energy system), a site plan or survey showing the location of the proposed work.
- In the case of substantial exterior rehabilitation, exterior alteration (such as a new porch or storefront, addition of an accessibility ramp, or installation of new window or door openings), addition to an existing building, or construction of a new building, a site plan and/or drawings.
- In the case of any demolition of a contributing building, a written statement proving undue hardship per § 337-23 of the City Code. A structural engineering report is recommended.
- If the work is intended to correct work already undertaken without a building permit or certificate, the letter of violation and/or order to remedy from the Department of Permit and Inspection Services.

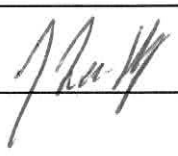
Scope of Review. Per § 337-20 of the City Code, the Preservation Board will make a decision, within 45 days of receipt of a complete application, to approve, approve with conditions, or deny a certificate, using the Secretary of the Interior Standards and Guidelines as the sole basis for its review. In case of a denial of an application, the Preservation Board will state the reasons therefor and make recommendations concerning changes in the applicant's proposed action that would be grounds for reconsideration of the application.

Application Fee. If the property is owner occupied, no application fee applies. If the property is not owner occupied, an application fee of $50 applies where the estimated cost of the work is less than $10,000, or $100 where the estimated cost of the work is $10,000 or greater. However, the application fee is $500 in the case of the proposed demolition of any structure that is either a local landmark or within a local historic district; a $500 check or money order made out to the City of Buffalo must be submitted to the Preservation Board prior to application processing.

Applicant: Jacob Lea-Kelly

Mailing Address: 72 N. Pearl Street Buffalo, NY 14202

Phone: 646-499-0806 E-mail: Jacob.e.lea@gmail.com

Signature:  Date: 8/28/2026

Please provide one print copy or a PDF copy of all application materials. All contents of this application will be made available to the public at www.buffalony.gov/meetings.





The Home Depot Special Order Quote

Customer Agreement #: H1234-590652

Printed Date: 8/27/2026

Customer:

Address: 90 COTTAGE ST
BUFFALO, NY 14201

Phone: 716-432-0553

Email: CONTACT@BUFFALOBEACON.COM

Store: NORTH BUFFALO - 1234 - 1234

Address: 2100 ELMWOOD AVE
BUFFALO, NY 14207

Associate: LINDA

Phone: 1716-871-8800

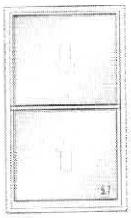
Pre-Savings Total:	$11,055.63
Total Savings:	($1,658.67)
Pre-Tax Price:	$9,396.96

Price Valid Through:
9/9/2026

All prices are subject to change. Customer is responsible for verifying product selections. The Home Depot will not accept returns for the below products.

ANDERSEN WINDOWS & DOORS

Catalog Version 338



RO Size = 39 1/4" x 67 1/4"
Unit Size = 38 1/2" x 66 1/2"

Line Number	Item Summary	Room Location	Was Price	Now Price	Quantity	Total Savings	Total Price
100-1	A Series Double-Hung, Traditional (4 1/8" Bottom Rail), Standard Product Performance, Equal Sash, AA, 38.5 x 66.5, Canvas w/Canvas Sash / Frame:Pine Unfinished Panel:Pine Unfinished		$1,463.83	$1,244.25	1	($219.58)	$1,244.25
100-2	Insect Screen 1: A Series Double-Hung, ADH 38.5 x 66.5 8 Degrees - Moderate Full Screen Aluminum Canvas Version:08/05/2026		$100.52	$85.44	1	($15.08)	$85.44
100-3	Extension Jamb w/Stool: ADH 38.5 x 66.5 Interior Extension Jamb Standard Pine Unfinished 5 1/4" Head and Side Member Extension Jambs w/Stool 5 1/4" Wall Thickness Pine Unfinished for 3 1/2" Interior Casing Width Job Site Applied Version:08/05/2026		$60.71	$51.60	1	($9.11)	$51.60
	Unit 100 Total:		$1,625.06	$1,381.29		($243.77)	$1,381.29

Begin Line 100 Descriptions

---- Line 100-1 ----

A Series Double-Hung
Overall Rough Opening = 39 1/4" x 67 1/4"
Overall Unit = 38 1/2" x 66 1/2"
Installation Zip Code = 14216
U.S. ENERGY STAR® Climate Zone = Northern
Style = Traditional (4 1/8" Bottom Rail)
Product Performance = Standard
Search by Unit Code = No
Standard Width = Custom
Standard Height = Custom

Glass Option = Low-E4 SmartSun
Glass Strength = Standard
Glass Tint = No Tint
Specialty Glass = No Specialty Glass
High Altitude = No
Gas Fill = Argon
Glass / Grille Spacer Color = Stainless
None
Sash Lift Type = None
Lock Hardware Style = Traditional

Extension Jamb Configuration = Head and Side Member Extension Jambs w/Stool
Extension Jamb Application Location = Job Site Applied
Stool Option = 5 1/4" Wall Thickness
Interior Casing Width = 3 1/2"
Stool Species = Pine
Stool Color = Unfinished
Installation Material Options = No
Re-Order Item = No

Frame Width = 38 1/2
Frame Height = 66 1/2
Frame Option = Standard Flange
Unit Sill Angle = 8 Degrees - Moderate
Frame Depth = 4 9/16"
Venting / Handing = AA
Glass Stop Profile = Contemporary
Exterior Frame Color = Canvas
Exterior Sash / Panel Color = Canvas
Interior Frame Wood Species = Pine
Interior Frame Finish Color = Unfinished
Interior Sash / Panel Wood Species = Pine
Interior Sash / Panel Finish Color = Unfinished
Glass Construction Type = Dual Pane

Number of Sash Locks = 1
Lock Hardware Color/Finish = Antique Brass
Window Opening Control Device = No
Insect Screen Type = Full Screen
Insect Screen Material = Aluminum
Insect Screen Color = Canvas
Exterior Trim Style = None
Extension Jamb Type = Interior Extension Jamb
Extension Jamb Profile = Standard
Overall Jamb Depth Range = 5 1/4" to 7 1/8"
Overall Jamb Depth = 5 1/4"
Extension Jamb Species = Pine
Extension Jamb Color = Unfinished

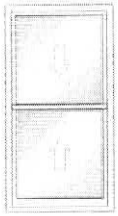
Room Location =
Unit U-Factor = 0.28
Unit Solar Heat Gain Coefficient (SHGC) = 0.2
Unit CPD Number = AND-N-91-04177-00001
U.S. ENERGY STAR® Certified = No
Limited Travel = No
Clear Opening Width = 34.444
Clear Opening Height = 28.604
Clear Opening Area = 6.8419
SKU = 290211
Vendor Name = S/O ANDERSEN LOGISTICS
Vendor Number = 60509030
Customer Service = (888) 888-7020
Catalog Version Date = 08/05/2026
SKU Description = S/O AW A-SERIES WINDOW

---- Lines 100-2 to 100-3 have the same description as line 100-1 ----

End Line 100 Descriptions

ANDERSEN WINDOWS & DOORS

Catalog Version 338



RO Size = 29 3/4" x 56 3/4"
Unit Size = 29" x 56"

Line Number	Item Summary	Room Location	Was Price	Now Price	Quantity	Total Savings	Total Price
200-1	A Series Double-Hung, Traditional (4 1/8" Bottom Rail), Standard Product Performance, Equal Sash, AA, 29 x 56, Canvas w/Canvas Sash / Frame:Pine Unfinished Panel:Pine Unfinished		$1,215.90	$1,033.51	3	($547.17)	$3,100.53
200-2	Insect Screen 1: A Series Double-Hung, ADH 29 x 56 8 Degrees - Moderate Full Screen Aluminum Canvas Version:08/05/2026		$81.37	$69.16	3	($36.63)	$207.48
200-3	Extension Jamb w/Stool: ADH 29 x 56 Interior Extension Jamb Standard Pine Unfinished 5 1/4" Head and Side Member Extension Jambs w/Stool 5 1/4" Wall Thickness Pine Unfinished for 3 1/2" Interior Casing Width Job Site Applied Version:08/05/2026		$48.23	$41.00	3	($21.69)	$123.00
	Unit 200 Total:		**$1,345.50**	**$1,143.67**		**($605.49)**	**$3,431.01**

Begin Line 200 Descriptions

---- Line 200-1 ----

A Series Double-Hung
Overall Rough Opening = 29 3/4" x 56 3/4"
Overall Unit = 29" x 56"
Installation Zip Code = 14216
U.S. ENERGY STAR® Climate Zone = Northern
Style = Traditional (4 1/8" Bottom Rail)
Product Performance = Standard
Search by Unit Code = No
Standard Width = Custom
Standard Height = Custom
Frame Width = 29
Frame Height = 56

Glass Option = Low-E4 SmartSun
Glass Strength = Standard
Glass Tint = No Tint
Specialty Glass = No Specialty Glass
High Altitude = No
Gas Fill = Argon
Glass / Grille Spacer Color = Stainless
None
Sash Lift Type = None
Lock Hardware Style = Traditional
Number of Sash Locks = 1
Lock Hardware Color/Finish = Antique Brass

Extension Jamb Configuration = Head and Side Member Extension Jambs w/Stool
Extension Jamb Application Location = Job Site Applied
Stool Option = 5 1/4" Wall Thickness
Interior Casing Width = 3 1/2"
Stool Species = Pine
Stool Color = Unfinished
Installation Material Options = No
Re-Order Item = No
Room Location =
Unit U-Factor = 0.28

CITY OF BUFFALO
Preservation Board

920 City Hall
65 Niagara Square
Buffalo, NY 14202
(716) 851-9675
chawley@buffalony.gov

CERTIFICATE APPLICATION

Assessment Address: 134 Mariner St

Applicant: Big L Windows & Doors

Relationship to Property Owner: ☐ Architect ☑ Contractor ☐ Attorney ☐ Other

Property Owner (if different from applicant): Kevin & Stefany Vinokur

Owner Mailing Address: 134 Mariner St

Proposed Work Scope: Furnish & Install 13 Marvin Infinity insert double hung windows

REP26-9701586

REP26-9701586 Estimated project cost: $24,782.00

Will the proposed work consist of a repair or replacement in-kind, resulting in the same materials and appearance as the existing condition? ☑ No ☐ Yes

Will this project take advantage of the historic tax credit program?
☑ No ☐ Yes ☐ Undetermined (ask staff for more information)

Application Submittals. Before any certificate application may be accepted, the applicant must first register a building permit with the Department of Permit and Inspection Services, except where a building permit is not normally required. If staff determines that the proposed work is in kind, the applicant should expect a complete application to be considered within two workdays from the date of submittal. If staff determines that the proposed work is not in kind, Preservation Board review will be required; a complete application must be submitted at least nine days in advance of the Preservation Board meeting at which the item will be considered. In the case of the proposed demolition of any designated building, all materials must be submitted at least 18 days in advance to allow for a public hearing to be scheduled. The following must be included:

- A detailed work description either in the space provided above or in an attached cover letter. Indicate existing and proposed materials in the case of any material replacement.
- Exterior color photographs showing where the work would be undertaken. Google Streetview images are not accepted.

- A product brochure or spec sheet for any proposed new or replacement material (such as windows, doors, siding, masonry, or roofing material).
- In the case of a new sign: a drawing or visual representation of the proposed sign, information on sign illumination, and a site plan, survey, or photograph showing the proposed sign location.
- In the case of any site improvements (such as a fence, sidewalk, driveway, parking lot, or solar energy system): a site plan or survey showing the location of the proposed work.
- In the case of substantial exterior rehabilitation or exterior alteration (such as a new porch or storefront, installation of an accessibility ramp, or creation of new window or door openings): a site plan and/or elevations.
- In the case of an addition to an existing building or construction of a new building: a site plan and elevations. Interior plans are recommended.
- In the case of any demolition of a contributing building: a written statement proving undue hardship per § 337-23 of the City Code. A structural engineering report is recommended.

Scope of Review. Per § 337-20 of the City Code, the Preservation Board will make a decision, within 45 days of receipt of a complete application, to approve, approve with conditions, or deny a certificate, using the Secretary of the Interior's Standards and Guidelines as the sole basis for its review. In case of a denial, the Preservation Board will state the reasons therefor and make recommendations concerning changes in the applicant's proposed action that would be grounds for reconsideration of the application. *A certificate and building permit require strict conformity to plans approved by the Preservation Board; any subsequent revisions will require additional Preservation Board review.*

Application Fee

- If the property is owner occupied, no application fee applies (except in the case of a proposed demolition, per the below).
- If the property is not owner occupied, the application fee is $100 where the estimated project cost is less than $10,000, or $150 where the estimated project cost is $10,000 or greater.
- The application fee is $500 in the case of a proposed demolition of any structure that is either a local landmark or within a local historic district; a $500 check or money order made out to the City of Buffalo must be submitted to the Preservation Board prior to application processing.

Applicant: Big L Windows & Doors

Mailing Address: 2727 William St. Cheektowaga, NY 14227

Phone: 716-895-8484 E-mail: gilecki@bigLwindows.com

Signature: Date: 8/11/2026

Please provide one print copy or a PDF copy of all application materials. All contents of this application will be made available to the public at www.buffalony.gov/meetings.


Not Being Replaced


134


WARNING
24 HOUR VIDEO
SURVEILLANCE
2

Stefany Vinokur (Jul 23, 2026 08:00:16 EDT)

BIG L WINDOWS & DOORS
Established 1976
2727 William Street, Cheektowaga, NY 14227
bigLwindows.com | 716-895-8484

NAME: Stefany & Kevin Vinokur
ADDRESS: 134 Mariner St.
C/S/Z: Buffalo, NY 14201
PRIMARY PHONE: (716) 622-4594
SECONDARY PHONE: () -
EMAIL: stefanyvinokur@gmail.com
SALESPERSON: Fritz Cornell
CELL PHONE: (716) 818-2508

This proposal is tendered as of: 07/23/2026 to the named owner by Big L Windows and Doors 2727 William Street Buffalo, NY 14227 for work to be performed at the named location: **STEFANY & KEVIN VINOKUR, 134 MARINER ST. BUFFALO, NY 14201**

Project Description:

Supply, Deliver, and install (13) Marvin, "Infinity" fiberglass window units through-out residence. All are custom made insert style double-hungs as per attached specifications sheet. *Preservation District* Big L will submit to board

General Installation Specifications: All Installations follow best practices by trained, certified installers; removal and disposal of existing windows and/or doors included; Interior and exterior work areas are protected and cleaned upon completion;
Details specific to your installation are as noted below.

Insert Window Installation
Remove Existing Window Sashes Only
Install Window Into Existing Frame
Insulate and/or Caulk

Painting/Staining:

Units are factory white in and out

Additional Contract Notes:

Pricing reflects "50th Anniversary Sale" thru 07/31/26, along with volume and cash discounts. Due to preservation involvement, installation time frame may vary. We will update as soon as approval is given on progress.

By signing this agreement you are entering into a contract with Big L Windows & Doors. You are authorizing Big L to furnish all materials and labor on this contract according to the terms hereof. Any painting, staining, or wallpapering which may be needed is not included in this agreement unless otherwise noted above. If we do see visible damage prior to installation, we will fill out a current conditions form. We are unable to bid any unforeseen damage or repairs. However, if hidden damage is found during installation, we will show it to you and give you a quote for the cost of repair. Upon your approval we will proceed with the needed repair and add the cost to the original Contract price.

LIST PRICE TOTAL:	$33,059.79	
PROMOTION & VOLUME DISCOUNT:	-$8,277.79	Promotion Applied: SUMMER PROMO 10%
FINAL PROJECT TOTAL:	**$24,782.00**	Payable by check only
DEPOSIT:	-$12,380.00	Due with contract
PAYMENT SCHEDULE:	$12,402.00	Balance due at completion

ACCEPTANCE SIGNATURE Stefany Vinokur (Jul 23, 2026 08:00:16 EDT) **DATE:** 23/07/2026

Upon acceptance signature this contract may be cancelled at any time prior to midnight of the third business day. Windows and doors are made to order and once ordered cannot be changed or cancelled. All sales are final, there are NO refunds or exchanges. Installation lead times are only an estimate and may be subject to change. I also grant permission to Big L Windows to use photographs and or video of my project/home in publications, news releases, online and in other communications related to Big L Windows.

Department of Taxation and Finance

New York State and Local Sales and Use Tax

Certificate of Capital Improvement

ST-124

After this certificate is completed and signed by both the customer and the contractor performing the capital improvement, it must be kept by the contractor. Copies of this certificate must be furnished to all subcontractors on the job and retained as part of their records.

Read this form completely before making any entries.

This certificate may not be used to purchase building materials exempt from tax.

Name of customer	Name of contractor
STEFANY & KEVIN VINOKUR	BIG L WINDOWS & DOORS
Address	**Address**
134 MARINER ST.	2727 WILLIAM STREET
City, State, Zip Code	**City, State, Zip Code**
BUFFALO, NY 14201	CHEEKTOWAGA, NY 14227
	Sales tax Certificate of Authority number
To be completed by the customer	16-1089510

Describe capital improvement to be performed:

Project Name
STEFANY & KEVIN VINOKUR
Address, City, State, Zip
134 MARINER ST. BUFFALO, NY 14201

I certify that:

I am the owner of the real property identified on this form; and the work described above will result in a capital improvement to the real property as outlined in the instructions of this form; and this contract does not include the sale of any items that will not become a permanent part of the real property (for example, a free-standing microwave or washing machine).

I understand that:

I will be responsible for any sales tax, interest, and penalty due on the contractor's total charge for tangible personal property and for labor if it is determined that this work does not qualify as a capital improvement; and I will be required to pay the contractor the appropriate sales tax on tangible personal property (and any associated services) when the property installed by the contractor does not become a permanent part of the real property; and I will be subject to civil or criminal penalties (or both) under the Tax Law if I issue a false or fraudulent certificate.

Signature of Customer	Title	Date
Stefany Vinokur (Jul 23, 2026 08:00:16 EDT)	Owner	7/23/2026

To be completed by the contractor

I, the contractor, certify that I have entered into a contract to perform the work described by the customer named above, and that I accept this form in good faith. (A copy of the written contract, if any, is attached.) I understand that my failure to collect tax as a result of accepting an improperly completed certificate will make me personally liable for the tax otherwise due, plus penalties and interest.

Signature of contractor or officer	Title	Date
Norman McRobb	Manager	7/23/2026

This certificate is not valid unless all entries are completed.

Stefany Vinokur (Jul 23, 2026 08:00:16 EDT)

BIG L WINDOWS & DOORS
Established 1976
2727 William Street, Cheektowaga, NY 14227
bigLwindows.com | 716-895-8484

Pre-Renovation Form

Confirmation of Pamphlet Receipt

☐ I have received a copy of the pamphlet, *Renovate Right: Important Lead Hazard Information for Families, Child Care Providers and Schools* , informing me of the potential risk of the lead hazard exposure from renovation activity to be performed in my dwelling unit. I received this pamphlet before the work began.

Stefany & Kevin Vinokur
Printed name of owner or occupant

Stefany Vinokur (Jul 23, 2026 08:00:16 EDT) _____ Date 23/07/2026

Signature of owner or occupant

Renovator's Self-Certification Option (for tenant-occupied dwellings only)

Instructions to Renovator: If the lead hazard information pamphlet was delivered but a tenant signature was not obtainable, you may check the appropriate box below.

☐ **Declined** — I certify that I have made a good faith effort to deliver the lead hazard information pamphlet to the rental dwelling unit listed below at the date and time indicated and that the occupant declined to sign the confirmation of receipt. I further certify that I have left a copy of the pamphlet at the unit with the occupant.

☐ **Unavailable for signature** — I certify that I have made a good faith effort to deliver the lead hazard information pamphlet to the rental dwelling unit listed below and that the occupant was unavailable to sign the confirmation of receipt. I further certify that I have left a copy of the pamphlet at the unit by sliding it under the door or by

_____

(Fill in how pamphlet was delivered)

_____ _____

Printed name of person certifying delivery — Attempted delivery date and time

_____

Signature of person certifying

_____

Unit address

Note Regarding Mailing Option — As an alternative to delivery in person, you may mail the lead pamphlet to the owner and/or tenant. Pamphlet must be mailed at least 7 days before renovation. Mailing must be documented by a certificate of mailing from the post office.

BIG L
WINDOWS & DOORS
Established 1976

2727 William Street, Cheektowaga, NY 14227
bigLwindows.com | 716-895-8484

Re: What Happens Now?

Dear Big L Customer,

Thank you for your order and for placing your confidence in Big L Windows and Doors. Within 1 week you will be receiving a call from our Order Verification Team to re-measure and verify installation details prior to us placing your order with the manufacturer. Your order will be placed immediately, and you will be contacted once the product has arrived to us.

When your order is received, you will be called by a Scheduling Coordinator to arrange a time for your installation. They will set up an installation date and give you an approximate idea of how long the installation should take. If for some reason you need to reschedule your installation, or have questions, please call our main number at (716) 895-8484. After you're scheduled, it's a good time to check out our pre-installation checklist on the reverse side.

On the day of your installation our crew will arrive, and you'll meet our installation team and the lead installer on your job. Please don't hesitate to ask any questions or pass along any specific requests to our installation team. Their goal is your complete satisfaction.

Your lead installer is responsible for ensuring that all work is completed to your satisfaction. He will demonstrate how to operate the product, answer any questions you may have, and ask you to sign a Customer Completion Certificate. At this time, the final balance or scheduled payment will be collected payable in cash, check, or credit card. If you have pre-arranged financing through Big L any balance owed will be charged to your account at completion. Your lead installer will give you our completion packet, containing your receipt for payment, warranties, and care and maintenance instructions.

After completion, we encourage you to share your experience with us by leaving us a Google or Facebook review. There is a link on our Big L homepage at www.biglwindows.com to write a review.

Finally, from all of us at Big L Windows and Doors, we thank you again for choosing us for your window and door needs.

Sincerely,

William M Horbett Jr

Bill Horbett, Jr.
CEO/Owner

BIG L WINDOWS & DOORS
Established 1976
2727 William Street, Cheektowaga, NY 14227
bigLwindows.com | 716-895-8484

Pre-Construction Checklist

Preparing For Your Installation

- Remove any wall-mounted objects near the installation area as vibration may cause them to fall.
- Remove any furniture that may block access to the window or door work areas.
- Remove all window treatments including drapes, blinds, shades, shutters (where applicable). Our remeasure team will advise of any items that need to be removed prior to your installation. If you need assistance in removing and reinstalling- we can offer those services at an additional fee. We are not responsible for the fitment or operation of the blinds, shades, or shutters. Additional labor charges can be applied to your order if not removed prior to installation.

Please Initial Acceptance: SV_____

- The installer will perform simple disconnecting of your alarm system. You should, however, be prepared to have your security company reconnect the system during or after our work is completed.

Please Initial Acceptance: SV_____

- Provide for electrical outlets as they will be needed during your installation.
- Secure all animals, including the ones that "don't bite."
- Clear the driveway and unlock any gates.
- Please allow the installers to use your bathroom.

Materials

- The installer will bring your product with him or arrange for delivery when he starts the job.

Satisfaction

- Your installer is responsible for your complete satisfaction regarding your installation.
- Please direct any concerns or questions about the installation as they arise. We want you to be delighted with your entire experience before we leave the jobsite.
- Although rare, if any defect is found after we already left your job, you will be covered under your warranty and you have our assurance we will resolve the issue in a timely fashion.

Installation

- The scope of work will be written on your proposal. Any changes must be listed on the proposal and signed for by you.
- The installer cannot change the scope of work without written authorization from you.
- Although we try to minimize dust, its unavoidable to eliminate all dust during construction.
- The installer will be careful with plaster walls but occasionally cracks may develop. The installers will carefully spackle over the cracks. Some light sanding may be required by the customer before painting.
- The installer will not paint walls, any wall repairs will be left as “paint ready”.
- Big L employees are not allowed to drink alcoholic beverages on the job. Please do not offer.

Clean Up

- All work-related debris will be removed unless specified otherwise in the contract.
- The jobsite will be left broom clean.

Payments

- At this time, the final balance owed will be collected payable with check or credit card.
- Make checks payable to Big L. Please have the check made out beforehand if you will not be home at completion.
- If you have pre-arranged financing through Greensky any balance will be charged to your account. (You will need to approve this final transaction via an email or text that is sent to you).
- Partial payment is expected if most of your project has been completed. The project balance minus an amount that is respective to uncompleted work will be determined. (Typical project payment of 90% with a maximum 10% hold back for uncompleted items).

Paperwork to approve

Final Audit Report 2026-07-23

Created:	2026-07-23
By:	Fritz Cornell (fcornell@biglwindows.com)
Status:	Signed
Transaction ID:	CBJCHBCAABAAeAJn478ak6f6yJeUt9yeuLpgwfTc2_eO

"Paperwork to approve" History

Document created by Fritz Cornell (fcornell@biglwindows.com)
2026-07-23 - 11:13:15 AM GMT

Document emailed to stefanyvinokur@gmail.com for signature
2026-07-23 - 11:13:31 AM GMT

Email viewed by stefanyvinokur@gmail.com
2026-07-23 - 11:44:05 AM GMT

Signer stefanyvinokur@gmail.com entered name at signing as Stefany Vinokur
2026-07-23 - 12:00:14 PM GMT

Document e-signed by Stefany Vinokur (stefanyvinokur@gmail.com)
Signature Date: 2026-07-23 - 12:00:16 PM GMT - Time Source: server - Signature Appearance Selected: DRAW

Agreement completed.
2026-07-23 - 12:00:16 PM GMT

Vinokur, Kevin & Stefany
134 Mariner St

Quote #: 6A3CEWH

A Proposal for Window and Door Products prepared for:
End Customer:
Customer Number: 100
100 Installed Sale
NY

Job Site:
14201

Shipping Address:
BIG L DISTRIBUTORS INC-3132000
2727 WILLIAM ST
CHEEKTOWAGA, NY 14227-1819

BIG L WINDOWS & DOORS
Established 1976
FRITZ CORNELL
BIG L DISTRIBUTORS INC-3132000
2727 WILLIAM ST
CHEEKTOWAGA, NY 14227-1819
Phone: (716) 895-8484
Fax: (716) 895-8484
Email: fcornell@biglwindows.com

This report was generated on 8/11/2026 1:35:47 PM using the Marvin Order Management System, version 0004.22.00 (Current). Price in USD. Unit availability and price are subject to change. Dealer terms and conditions may apply.

Project Description:
Phase 2 Infinity Inserts: All white in and out, some including tempered glass, some with obscure glass

Featuring products from:

INFINITY BY MARVIN

UNIT SUMMARY

The following is a schedule of the windows and doors for this project. For additional unit details, please see Line Item Quotes.
Additional charges, tax or Terms and Conditions may apply. Detail pricing is per unit.

NUMBER OF LINES: 11 TOTAL UNIT QTY: 13

LINE	MARK UNIT	PRODUCT LINE	ITEM	QTY
1	Front Livingroom side	Infinity	Insert Double Hung IO 34" X 82" Entered as Inside Opening 34" X 82"	1
2	Lvrm side facing Frt	Infinity	Insert Double Hung IO 30" X 82" Entered as Inside Opening 30" X 82"	1
3	Dinette left	Infinity	Insert Double Hung IO 34" X 78" Entered as Inside Opening 34" X 78"	2
4	Dinette Right	Infinity	Insert Double Hung IO 34" X 78" Entered as Inside Opening 34" X 78"	1
5	Bath	Infinity	Insert Double Hung IO 20" X 41 1/2" Entered as Inside Opening 20" X 41 1/2"	1
6	Sewing Room	Infinity	Insert Double Hung IO 34" X 78" Entered as Inside Opening 34" X 78"	1
7	Hall	Infinity	Insert Double Hung IO 28" X 49 1/2" Entered as Inside Opening 28" X 49 1/2"	1
8	Rear Staircase	Infinity	Insert Double Hung IO 34" X 66 1/4" Entered as Inside Opening 34" X 66 1/4"	1
9	Baby's & Make up rooms	Infinity	Insert Double Hung IO 34" X 66 1/4" Entered as Inside Opening 34" X 66 1/4"	2
10	Bath	Infinity	Insert Double Hung IO 34" X 66 1/4" Entered as Inside Opening 34" X 66 1/4"	1
11	Front Staircase	Infinity	Insert Double Hung IO 30" X 53 3/4" Entered as Inside Opening 30" X 53 3/4"	1

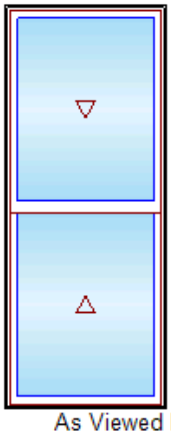
Vinokur, Kevin & Stefany
134 Mariner St
Quote Number: **6A3CEWH**

LINE ITEM QUOTES

The following is a schedule of the windows and doors for this project. For additional unit details, please see Line Item Quotes. Additional charges, tax or Terms and Conditions may apply. Detail pricing is per unit.

Line #1 Qty: 1	Mark Unit: Front Livingroom side			

INFINITY BY MARVIN



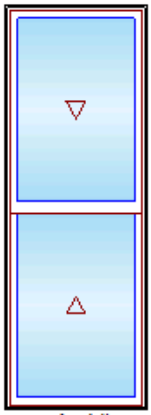
As Viewed From The Exterior

Entered As: IO
FS 33 5/8" X 82 1/4"
IO 34" X 82"
Egress Information
Width: 30 15/16" Height: 35 13/32"
Net Clear Opening: 7.60 SqFt

Stone White Exterior
Stone White Interior
Infinity Insert Double Hung
Inside Opening 34" X 82"
Top Sash
IG - 1 Lite
Tempered Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
Bottom Sash
IG - 1 Lite
Tempered Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
White Weather Strip Package
White Sash Lock
White Bottom Sash Lift
No Top Sash Lift
Extruded Full Screen
Stone White Surround
Bright View Mesh
Existing Sill Angle 8
3 1/4" Jambs
***Note: Unit Availability and Price is Subject to Change

Line #2 Qty: 1	Mark Unit: Lvrm side facing Frt			

INFINITY BY MARVIN



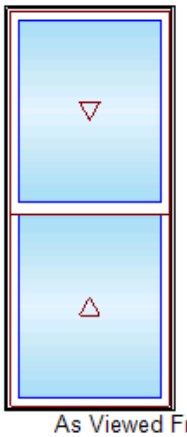
As Viewed From The Exterior

Entered As: IO
FS 29 5/8" X 82 1/4"
IO 30" X 82"
Egress Information
Width: 26 15/16" Height: 35 13/32"
Net Clear Opening: 6.62 SqFt

Stone White Exterior
Stone White Interior
Infinity Insert Double Hung
Inside Opening 30" X 82"
Top Sash
IG - 1 Lite
Tempered Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
Bottom Sash
IG - 1 Lite
Tempered Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
White Weather Strip Package
White Sash Lock
White Bottom Sash Lift
No Top Sash Lift
Extruded Full Screen
Stone White Surround
Bright View Mesh
Existing Sill Angle 8
3 1/4" Jambs
***Note: Unit Availability and Price is Subject to Change

Line #3 Qty: 2	Mark Unit: Dinette left			

INFINITY BY MARVIN



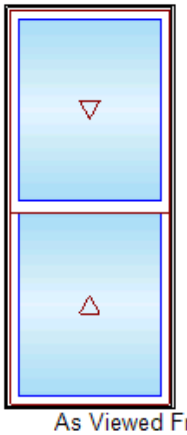
As Viewed From The Exterior

Entered As: IO
FS 33 5/8" X 78 1/4"
IO 34" X 78"
Egress Information
Width: 30 15/16" Height: 33 13/32"
Net Clear Opening: 7.17 SqFt

Stone White Exterior
Stone White Interior
Infinity Insert Double Hung
Inside Opening 34" X 78"
Top Sash
IG - 1 Lite
Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
Bottom Sash
IG - 1 Lite
Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
White Weather Strip Package
White Sash Lock
White Bottom Sash Lift
No Top Sash Lift
Extruded Full Screen
Stone White Surround
Bright View Mesh
Existing Sill Angle 8
3 1/4" Jambs
*****Note: Unit Availability and Price is Subject to Change**

Line #4 Qty: 1	Mark Unit: Dinette Right			

INFINITY BY MARVIN



As Viewed From The Exterior

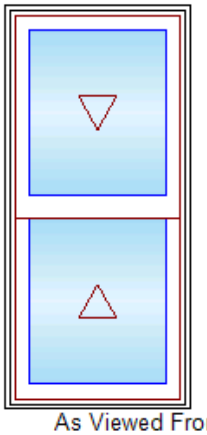
Entered As: IO
FS 33 5/8" X 78 1/4"
IO 34" X 78"
Egress Information
Width: 30 15/16" Height: 33 13/32"
Net Clear Opening: 7.17 SqFt

Stone White Exterior
Stone White Interior
Infinity Insert Double Hung
Inside Opening 34" X 78"
Top Sash
IG - 1 Lite
Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
Bottom Sash
IG - 1 Lite
Low E2 Obscure
Silver Stainless Steel Perimeter Bar
White Weather Strip Package
White Sash Lock
White Bottom Sash Lift
No Top Sash Lift
Extruded Full Screen
Stone White Surround
Bright View Mesh
Existing Sill Angle 8
3 1/4" Jambs
***Note: Units with Capillary tubes will not have Argon gas.
*****Note: Unit Availability and Price is Subject to Change**

Line #5 Qty: 1	Mark Unit: Bath			

Stone White Exterior

INFINITY BY MARVIN



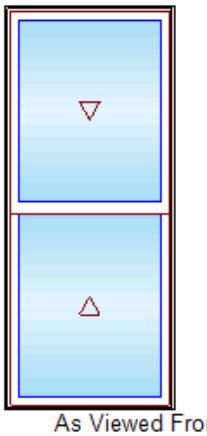
As Viewed From The Exterior

Entered As: IO
FS 19 5/8" X 41 3/4"
IO 20" X 41 1/2"
Egress Information
Width: 16 15/16" Height: 15 5/32"
Net Clear Opening: 1.78 SqFt

Stone White Interior
Infinity Insert Double Hung
Inside Opening 20" X 41 1/2"
Top Sash
IG - 1 Lite
Tempered Low E2 Obscure w/Argon
Silver Stainless Steel Perimeter Bar
Bottom Sash
IG - 1 Lite
Tempered Low E2 Obscure w/Argon
Silver Stainless Steel Perimeter Bar
White Weather Strip Package
White Sash Lock
White Bottom Sash Lift
No Top Sash Lift
Extruded Full Screen
Stone White Surround
Bright View Mesh
Existing Sill Angle 8
3 1/4" Jambs
***Note: Unit Availability and Price is Subject to Change**

Line #6 Qty: 1	Mark Unit: Sewing Room			

INFINITY BY MARVIN



As Viewed From The Exterior

Entered As: IO
FS 33 5/8" X 78 1/4"
IO 34" X 78"
Egress Information
Width: 30 15/16" Height: 33 13/32"
Net Clear Opening: 7.17 SqFt

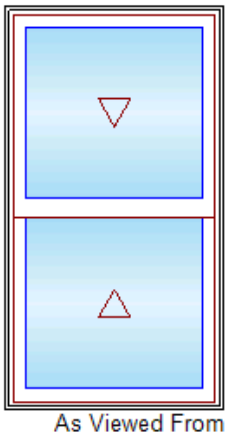
Stone White Exterior
Stone White Interior
Infinity Insert Double Hung
Inside Opening 34" X 78"
Top Sash
IG - 1 Lite
Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
Bottom Sash
IG - 1 Lite
Low E2 Obscure w/Argon
Silver Stainless Steel Perimeter Bar
White Weather Strip Package
White Sash Lock
White Bottom Sash Lift
No Top Sash Lift
Extruded Full Screen
Stone White Surround
Bright View Mesh
Existing Sill Angle 8
3 1/4" Jambs
***Note: Unit Availability and Price is Subject to Change**

Line #7 Qty: 1	Mark Unit: Hall			

INFINITY BY MARVIN

Stone White Exterior
Stone White Interior
Infinity Insert Double Hung
Inside Opening 28" X 49 1/2"
Top Sash
IG - 1 Lite
Low E2 w/Argon

For product warranty information please visit, www.marvin.com/support/warranty



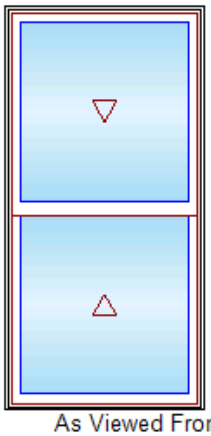
As Viewed From The Exterior

Entered As: IO
FS 27 5/8" X 49 3/4"
IO 28" X 49 1/2"
Egress Information
Width: 24 15/16" Height: 19 5/32"
Net Clear Opening: 3.32 SqFt

Silver Stainless Steel Perimeter Bar
Bottom Sash
IG - 1 Lite
Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
White Weather Strip Package
White Sash Lock
White Bottom Sash Lift
No Top Sash Lift
Extruded Full Screen
Stone White Surround
Bright View Mesh
Existing Sill Angle 8
3 1/4" Jambs
***Note: Unit Availability and Price is Subject to Change**

Line #8 Qty: 1	Mark Unit: Rear Staircase			

INFINITY BY MARVIN



As Viewed From The Exterior

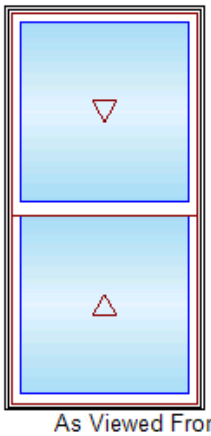
Entered As: IO
FS 33 5/8" X 66 1/2"
IO 34" X 66 1/4"
Egress Information
Width: 30 15/16" Height: 27 17/32"
Net Clear Opening: 5.91 SqFt

Stone White Exterior
Stone White Interior
Infinity Insert Double Hung
Inside Opening 34" X 66 1/4"
Top Sash
IG - 1 Lite
Tempered Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
Bottom Sash
IG - 1 Lite
Tempered Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
White Weather Strip Package
White Sash Lock
White Bottom Sash Lift
No Top Sash Lift
Extruded Full Screen
Stone White Surround
Bright View Mesh
Existing Sill Angle 8
3 1/4" Jambs
***Note: Unit Availability and Price is Subject to Change**

Line #9 Qty: 2	Mark Unit: Baby's & Make up rooms			

INFINITY BY MARVIN

Stone White Exterior
Stone White Interior
Infinity Insert Double Hung
Inside Opening 34" X 66 1/4"
Top Sash
IG - 1 Lite
Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
Bottom Sash



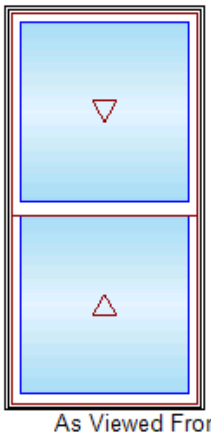
As Viewed From The Exterior

Entered As: IO
FS 33 5/8" X 66 1/2"
IO 34" X 66 1/4"
Egress Information
Width: 30 15/16" Height: 27 17/32"
Net Clear Opening: 5.91 SqFt

IG - 1 Lite
Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
White Weather Strip Package
White Sash Lock
White Bottom Sash Lift
No Top Sash Lift
Extruded Full Screen
Stone White Surround
Bright View Mesh
Existing Sill Angle 8
3 1/4" Jambs
***Note: Unit Availability and Price is Subject to Change**

Line #10 Qty: 1	Mark Unit: Bath			

INFINITY BY MARVIN



As Viewed From The Exterior

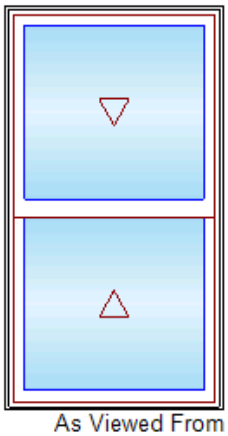
Entered As: IO
FS 33 5/8" X 66 1/2"
IO 34" X 66 1/4"
Egress Information
Width: 30 15/16" Height: 27 17/32"
Net Clear Opening: 5.91 SqFt

Stone White Exterior
Stone White Interior
Infinity Insert Double Hung
Inside Opening 34" X 66 1/4"
Top Sash
IG - 1 Lite
Tempered Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
Bottom Sash
IG - 1 Lite
Tempered Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
White Weather Strip Package
White Sash Lock
White Bottom Sash Lift
No Top Sash Lift
Extruded Full Screen
Stone White Surround
Bright View Mesh
Existing Sill Angle 8
3 1/4" Jambs
***Note: Unit Availability and Price is Subject to Change**

Line #11 Qty: 1	Mark Unit: Front Staircase			

INFINITY BY MARVIN

Stone White Exterior
Stone White Interior
Infinity Insert Double Hung
Inside Opening 30" X 53 3/4"
Top Sash
IG - 1 Lite
Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
Bottom Sash



As Viewed From The Exterior

IG - 1 Lite
Tempered Low E2 w/Argon
Silver Stainless Steel Perimeter Bar
White Weather Strip Package
White Sash Lock
White Bottom Sash Lift
No Top Sash Lift
Extruded Full Screen
Stone White Surround
Bright View Mesh
Existing Sill Angle 0
Is the existing Sill Angle of 0 degrees correct?
3 1/4" Jambs
*****Note: Unit Availability and Price is Subject to Change**

Entered As: IO
FS 29 5/8" X 53 1/2"
IO 30" X 53 3/4"
Egress Information
Width: 26 15/16" Height: 21 1/32"
Net Clear Opening: 3.93 SqFt

Vinokur, Kevin & Stefany
134 Mariner St
Quote Number: **6A3CEWH**

PRODUCT AND PERFORMANCE INFORMATION

NFRC Ratings:

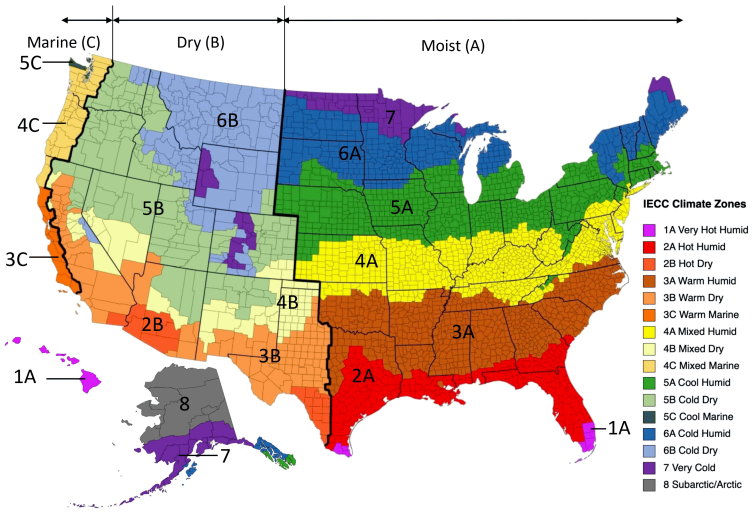
NFRC energy ratings may vary depending on the exact configuration of glass thickness used on the unit. NFRC energy values and ratings may change over time due to ongoing product changes, updated test results or requirements. NFRC values and ratings are finalized on the date of manufacture.

The National Fenestration Rating Council (NFRC) has developed and operates a uniform rating system for the energy performance of fenestration products, including windows, doors and skylights. For additional information regarding this rating system, see www.nfrc.org.

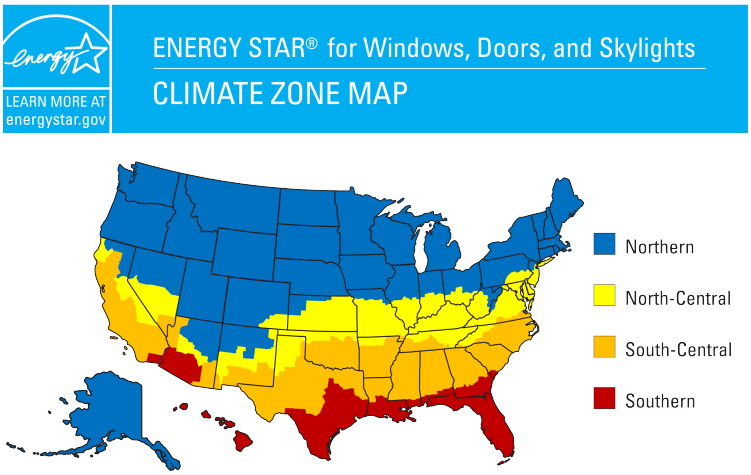
Code (residential, building or energy) Compliance:

Determining the suitability and compliance with state, provincial, local, or other applicable building codes or standards, including energy codes, is the responsibility of the buyer, user, architect, contractor, installer, and/or other construction professional.

2021 IECC Climate Zone Map:



ENERGY STAR Version 7 Climate Zone Map:



CITY OF BUFFALO
Preservation Board

920 City Hall
65 Niagara Square
Buffalo, NY 14202
(716) 851-9675
chawley@buffalony.gov

CERTIFICATE APPLICATION

Assessment Address: Shea's Performing Arts Center, 646 Main St, 14202

Applicant: Buffalo AKG Art Museum

Relationship to Property Owner: ☐ Architect ☐ Contractor ☐ Attorney ☑ Other

Property Owner (if different from applicant): Shea's / City of Buffalo

Owner Mailing Address: 646 Main Street Buffalo NY 14202

Proposed Work Scope: Mural on North East side of Shea's

Estimated project cost: $87,500

Will the proposed work consist of a repair or replacement in-kind, resulting in the same materials and appearance as the existing condition? ☑ No ☐ Yes

Will this project take advantage of the historic tax credit program?
☑ No ☐ Yes ☐ Undetermined (ask staff for more information)

Application Submittals. Before any certificate application may be accepted, the applicant must first register a building permit with the Department of Permit and Inspection Services, except where a building permit is not normally required. If staff determines that the proposed work is in kind, the applicant should expect a complete application to be considered within two workdays from the date of submittal. If staff determines that the proposed work is not in kind, Preservation Board review will be required; a complete application must be submitted at least nine days in advance of the Preservation Board meeting at which the item will be considered. In the case of the proposed demolition of any designated building, all materials must be submitted at least 18 days in advance to allow for a public hearing to be scheduled. The following must be included:

- A detailed work description either in the space provided above or in an attached cover letter. Indicate existing and proposed materials in the case of any material replacement.
- Exterior color photographs showing where the work would be undertaken. Google Streetview images are not accepted.

- A product brochure or spec sheet for any proposed new or replacement material (such as windows, doors, siding, masonry, or roofing material).
- In the case of a new sign: a drawing or visual representation of the proposed sign, information on sign illumination, and a site plan, survey, or photograph showing the proposed sign location.
- In the case of any site improvements (such as a fence, sidewalk, driveway, parking lot, or solar energy system): a site plan or survey showing the location of the proposed work.
- In the case of substantial exterior rehabilitation or exterior alteration (such as a new porch or storefront, installation of an accessibility ramp, or creation of new window or door openings): a site plan and/or elevations.
- In the case of an addition to an existing building or construction of a new building: a site plan and elevations. Interior plans are recommended.
- In the case of any demolition of a contributing building: a written statement proving undue hardship per § 337-23 of the City Code. A structural engineering report is recommended.

Scope of Review. Per § 337-20 of the City Code, the Preservation Board will make a decision, within 45 days of receipt of a complete application, to approve, approve with conditions, or deny a certificate, using the Secretary of the Interior's Standards and Guidelines as the sole basis for its review. In case of a denial, the Preservation Board will state the reasons therefor and make recommendations concerning changes in the applicant's proposed action that would be grounds for reconsideration of the application. *A certificate and building permit require strict conformity to plans approved by the Preservation Board; any subsequent revisions will require additional Preservation Board review.*

Application Fee

- If the property is owner occupied, no application fee applies (except in the case of a proposed demolition, per the below).
- If the property is not owner occupied, the application fee is $100 where the estimated project cost is less than $10,000, or $150 where the estimated project cost is $10,000 or greater.
- The application fee is $500 in the case of a proposed demolition of any structure that is either a local landmark or within a local historic district; a $500 check or money order made out to the City of Buffalo must be submitted to the Preservation Board prior to application processing.

Applicant: Buffalo AKG Art Museum

Mailing Address: 1285 Elmwood Ave Buffalo NY 14222

Phone: 716 270 8246 E-mail: aott@buffaloakg.org

Signature:  Date: 8/28/26

Aaron Ott

Please provide one print copy or a PDF copy of all application materials. All contents of this application will be made available to the public at www.buffalony.gov/meetings.

AKG:

Public Art Project Proposal
Buffalo AKG Art Museum
in collaboration with Visit Buffalo Niagara,
Shea's Performing Arts Center, and Alleyway Theater

DATE:08.26.26

City of Buffalo
Chris Hawley
Senior Planner
Division of Planning and Zoning
65 Niagara Square
Buffalo, New York 14202
chawley@buffalony.gov
716.851.9675

RE: Mural production permissions for Buffalo AKG Art Museum Public Art Initiative to produce a Harold Arlen themed mural by Edreys Wajed and Chuck Tingley on north wall of Shea's Theater at Main Street

Dear Mr. Hawley and Members of the Preservation Board,

We are respectfully reaching out to you to gain permission to produce a mural on city property. Specifically, the AKG was approached by partners at Visit Buffalo Niagara (VBN), Shea's Performing Arts Center, and Alleyway Theater to consider producing a mural on the northeast side of Shea's Performing Arts Center (see attached imagery) to produce a mural recognizing the work and legacy impact of Buffalo native and celebrated musician and composer, Harold Arlen. The location, subject matter, and funding for the project originated with VBN, Shea's and Alleyway. The AKG was asked to join the project to help manage the administration and practicalities of production and communications.

Please find the attached image for consideration. In the artist's words:

> Within the yellow pathway (our nod to the yellow brick road), we've layered in ink-wash illustrations referencing The Buffalodians, the Pine Street Synagogue (B'rith Sholom), and a 1933 Cotton Club brochure, tracing his path from Buffalo to Harlem. A "Paper Moon" sits in the dark portion of the sky, and the sun illustration riffs on the cover art for "When the Sun Comes Out." Geyer's Restaurant and Ballroom is signed in on the lower right, where Harold first crossed paths with Ray Bolger.

On the black-and-white portrait, a small theater masks pin sits on the suit lapel. On the colorized portrait, a glowing flower with a sleeping bee rests near the front pocket; this nods to "A Sleepin' Bee," his collaboration with Truman Capote.

The half-oval framing the portraits is our abstracted rainbow: Edreys' mark-making is on the left, mine is on the right, and they meet in the middle. We've also added a glow around the rainbow's edge and the portraits to help everything sit together.



Proposed mural design by Edreys Wajed and Chuck Tingley
Dimensions of mural are 30’ high (at highest – center) by 76’ wide

The site requires an 80’ boom lift to reach all surfaces. The sunken lower area at the west side of the composition cannot support machine weight, so a lift must be placed on the upper level in order to reach all surfaces. The wall itself is masonry and would be primed

with Loxon XP, a masonry grade acrylic primer (specification sheet attached). Services for priming would be subcontracted to George Minisidis of Alpha Painting.

The artists, Edreys Wajed and Chuck Tingley would paint the surface using Golden Mural paints, a high-grade mural-specific acrylic mural paint and Montana Spray, a high-grade mural-specific spray acrylic. The work would be sealed with a sacrificial clear protective coating or varnish. Maintenance for the mural under these conditions should be minimal for the duration of the exhibition period. The lifetime of the mural should be in excess of 10 years. The wall is north-facing and so should be maximally protected from fading. After that period the mural may be painted over in full (as a work of newly commissioned art or as a single color as dictated by the City of Buffalo and representatives at Shea's), repainted to original condition with the consent and input of the artists, or, if determined to be in good condition extend display time.

Ideally the production of this work takes place during the off-seasons of the partners at Shea's and Alleyway so as to reduce disruptions for pedestrians using the alleyway and Main Street walkways adjacent to machinery and painting. AKG only recommends painting murals between May 15 – September 30 of any given calendar year.

AKG is the administrator for this project on behalf of all partners. The project will be managed by the Curator of Public Art, Aaron Ott. An estimated budget is provided below:

• Artist's fees (or honoraria)	$35,000
• Labor	$ 4,900
• Priming	$14,000
• Equipment	$ 5,600
• Supplies	$ 2,600
• Shipping and Storage	$ 1,200
• Insurance	$ 4,500
• Documentation	$ 1,200
• Signage	$ 2,000
• AKG Admin	$16,500
Total	$87,500
Contingency	$10,000

AKG:

The budget for this project is being shared by the collaborators. VBN has pledged support for the project in the amount of $25,000. Shea's has also pledged support for the project in the amount of $25,000. AKG has agreed to cover the remaining costs via fundraising, additional support, or the Public Art Initiative directly.

We are aware that the proposed location, on the north wall of Shea's at Main Street, consists of a composition that would cover over previously painted brick, specifically the "Old Spain" signage. We have been previously granted approval by the Preservation Board and Buffalo Arts Commission in similar circumstances in support of the production of Jessie Unterhalter and Katey Truhn's Noodle in the Norther Lights at 710 Theater, produced in 2016. That facade, also in the preservation district, was also previously painted. Both locations, 710 (previously) and Shea's (now) were locations first identified by and requested for mural production by Shea's, not AKG.

While the request is to paint over this section of wall, the AKG, in collaboration with Shea's will produce didactic signage acknowledging the site as that of Laube's Old Spain, established in 1928, and tracking its history and changes to Old Spain in 1961 via William Spooner Smith, and later Cambria's Old Spain prior to the Swiss Chalet occupying the space. Signage already exists inside Shea's and AKG will coordinate to complement and expand that information.

AKG also recognizes the physical sensitivity of adjacent sites. As such, during the installation period, AKG agrees to provide barrier protection for the glazed brick on the Alleyway Theater side of the installation pathway to protect from machine, paint, or pedestrian damage.

Prior to installation, AKG will apply for all of the necessary right of way permits with DPW and supply insurance coverages required by the city. Additionally, AKG will name Shea's and Alleyway Theater as additionally insured. An example of coverages is attached.

Thank you for your thoughtful consideration.

Respectfully submitted by:

Aaron Ott
Curator of Public Art
Buffalo AKG Art Museum
1285 Elmwood Avenue
Buffalo NY 14222
aott@buffaloakg.org
716. 270.8246

Loxon® XP

Waterproofing Masonry Coating - Flat

LX11–50 Series

CHARACTERISTICS

Loxon XP is an exterior, high build coating that provides excellent flexibility, durability, and weather resistance. This product will protect against wind-driven rain when used on concrete, CMU, stucco and shotcrete/gunite. It is highly alkali and efflorescence resistant. This may be applied to a surface with a pH of 6 to 13.

Apply directly to fresh concrete (at least 7 days old).

Shotcrete-gunite surfaces may be painted after 3 days.

Can be applied over high pH (up to 13) substrates, no primer required.

Can be applied down to 35°F.

Color: Most Colors

1 coat system, brush, roller, or spray applied, coverage per coat:

Wet mils:	14.5-18.5
Dry mils:	6.5-8.4
Coverage:	85-110 sq. ft. per gallon

Can be applied up to 40 mils wet.
Coverage will vary with the substrate and the texture. Coverage on porous & rough stucco 80 square feet per gallon.

Drying Schedule @ 50% RH:

	@35-45°F	@45+°F
To touch	6 hours	4 hours
To recoat	24-48 hours	24 hours

Drying and recoat times are temperature, humidity, and film thickness dependent.

Finish: 0-10 units @ 85°

Tinting with CCE only:

Base	oz. per gallon	Strength
Extra White	0-6	SherColor
Deep Base	4-12	SherColor
Ultradeep	10-12	SherColor
Light Yellow	0-12	SherColor

Extra White LX11W0051
(may vary by color)

V.O.C. (less exempt solvents):
less than 50 grams per litre; 0.42 lbs. per gallon
As per 40 CFR 59.406

Volume Solids:	45 ±2%
Weight Solids:	61 ±2%
Weight per Gallon:	11.46 lbs
Flash Point:	N.A.
Vehicle Type:	Proprietary Acrylic
Shelf Life:	36 months, unopened

Mildew Resistant:
This coating contains agents which inhibit the growth of mildew on the surface of this coating film.

COMPLIANCE

As of 07/10/2025, Complies with:

OTC	Yes
OTC Phase II	Yes
S.C.A.Q.M.D.	Yes
CARB	Yes
CARB SCM 2007	Yes
CARB SCM 2020	Yes
Canada	Yes
LEED® v4 & v4.1 Emissions	N/A
LEED® v4 & v4.1 V.O.C.	Yes
EPD-NSF® Certified	Yes
MIR-Manufacturer Inventory	N/A
MPI®	#10, 40
SWRI® - Wall Coating	Yes

APPLICATION

Temperature:
minimum 35°F
The following is a guide. Changes in pressures and tip sizes may be needed for proper spray characteristics. Always purge spray equipment before use with listed reducer. Any reduction must be compatible with the existing environmental and application conditions.

Reducer: Do Not Reduce

Airless Spray:

Pressure	2300 p.s.i.
Tip	.021 inch

Brush: Use a nylon-polyester brush such as Purdy® Pro-Extra®

Roller Cover: 1/2-1 1/2 inch nap synthetic roller cover such as Purdy® Marathon®

The substrate and its condition will determine the application procedure. Considerations to minimize pinholes:

- 2 coat application with overnight drying between coats
- Spray application with backrolling
- Power rolling

Spray and backroll on porous & rough stucco to achieve required film build and a pin-hole free surface.

When the air temperature is at 35°F, substrates may be colder; prior to painting, check to be sure the air, surface, and material temperature are above 35°F and at least 5°F above the dew point. Avoid using if rain or snow is expected within 2-3 hours.

Do not apply at air or surface temperatures below 35°F or when air or surface temperatures may drop below 35°F within 48 hours.

Do not reduce.

APPLICATION TIPS

For proper waterproofing performance and to resist alkalies, 2 coats of the coating **MUST** be applied between 14.5 -18.5 mils wet per coat.

A total dry film thickness of 13 - 16.8 mils of topcoat and a surface with 10 or less pinholes per square foot is required for a waterproofing system.

For extremely porous block a coat of Loxon Block Surfacer may be required to achieve a pinhole free surface.

For rehabilitating existing concrete water tanks, additional products may be used.

RECOMMENDED SYSTEMS

Concrete, Stucco, Concrete Block, CMU, Split-face Block, and other Cementitious surfaces:

1 coat of Loxon Block Surfacer (if needed)
or
1 coat Loxon Conditioner (if needed)
1-2 coats Loxon XP

Previously Coated in good condition:

After power washing, apply 1 coat of Loxon XP over the surface.

Incidental Wood:

1 coat Exterior Latex Wood Primer
1-2 coats Loxon XP

Incidental Metal:
(steel, galvanized, or aluminum)

1 coat Pro Industrial™ Pro-Cryl® Primer
1-2 coats Loxon XP

Waterproofing System:

- Two coats of topcoat
- 6.5 to 8.4 mils dft per coat
- 13 to 16.8 mils total dry film thickness
- 10 or less pinholes per square foot

continued on back

Loxon® XP

Waterproofing Masonry Coating - Flat

SURFACE PREPARATION

WARNING! If you scrape, sand or remove old paint, you may release lead dust. LEAD IS TOXIC. EXPOSURE TO LEAD DUST CAN CAUSE SERIOUS ILLNESS, SUCH AS BRAIN DAMAGE, ESPECIALLY IN CHILDREN. PREGNANT WOMEN SHOULD ALSO AVOID EXPOSURE. Wear a NIOSH-approved respirator to control lead exposure. Clean up carefully with a HEPA vacuum and a wet mop. Before you start, find out how to protect yourself and your family by contacting the National Lead Information Hotline at 1-800-424-LEAD or log on to www.epa.gov/lead.

Remove all surface contamination by washing with an appropriate cleaner, rinse thoroughly and allow to dry. Existing peeled or checked paint should be scraped and sanded to a sound surface. Glossy surfaces should be sanded dull. Stains from water, smoke, ink, pencil, grease, etc. should be sealed with the appropriate primer-sealer. Recognize that any surface preparation short of total removal of the old coating may compromise the service length of the system.

Concrete, CMU Stucco:
On tilt-up and poured-in-place concrete, commercial detergents and sandblasting may be necessary to remove sealers, release compounds, and to provide an anchor pattern. Concrete and mortar must be cured at least 7 days at 75°F. Fill bugholes, air pockets, cracks, and other voids with an elastomeric patch or sealant. Rough surfaces can be filled to provide a smooth surface.

Incidental Metal:
Wash to remove any oil, grease, or other surface contamination. All corrosion must be removed with sandpaper, wire brush, or other abrading method. Primer required.

Incidental Wood:
Sand any exposed wood to a fresh surface. Patch all holes and imperfections with a wood filler or putty and sand smooth. All patched areas must be primed. Primer required.

Sealing and Patching:
After cleaning the surface thoroughly, prime the concrete surface with Loxon XP, apply an elastomeric patch or sealant if needed, allow to dry, then topcoat.

To improve the performance, consider:
- Use caution when preparing the substrate tocreate a uniform surface.
- Cracks, crevices, and through-wall openings must be patched with an elastomeric patch or sealant.
- Fill voids and openings around window and doors with an elastomeric patch or sealant.
- Stripe coat all inside and outside corners and edges with 1 coat of Loxon XP coating.

Mildew - Clean mildew from the Surface: Mildew is a fungus that looks like dirt but won't wash off. Mildew must be removed before painting, or it will grow through any new coat of paint. To remove mildew or suspected mildew, scrub surface before painting with a commercial mildew remover following manufacturer's safety instructions.

PHYSICAL PROPERTIES

LX11W0051

Wind-Driven Rain Test:
Method: ASTM D6904 7 day cure
Result: Pass
2 coats Loxon XP @ 8.1 mils d.f.t. per coat

Water Vapor Permeance:
Method: ASTM D1653 Method B, Condition A-Wet cup, 7 day cure @73°F & 50% RH:
Result: **(perms)** 18.03 grains/h-ft^{3}in Hg.
2 coats Loxon XP @ 8.1-mils d.f.t. per coat

Elongation at Break:
Method: ASTM D412-16, Method 1, Die C
7 day cure @73°F & 50% RH
Result: Tensile Strain at Break 335.4%
2 coats Loxon XP @ 7.8-mils total d.f.t.

Elongation Recovery (2 cycle recovery):
Method: ASTM D412-16, Method 1, Die C
7 day cure @73°F & 50% RH
Result: After 10 minutes: 87.5%
After 24 hours: 92.1%
2 coats Loxon XP @ 7.8-mils total d.f.t.

Tensile Strength:
Method: ASTM D412-16, Method 1, Die C
7 day cure @73°F & 50% RH
Result: 423.7 p.s.i.
2 coats Loxon XP @ 7.8-mils total d.f.t.

Flexibility:
Method: ASTM D522
9 mils d.f.t., 1 day cure
Result: Pass 1/8 inch

Alkali Resistance:
Method: ASTM D1308
7 day cure, 11.25 mils d.f.t
Result: Pass

Chloride Ion Permeability:
Method: 243 coulombs
Result: " Very Low" Permeability Class

CO_2 Diffusion (anti-carbonation):
Method: ASTM F2476
Result: 344 meters
Equivalent air thickness >50 meters to pass
8.0 g/m^2/24 hrs

Efflorescence:
Method: ASTM D7072-19
1 coat, 1 day cure, 7.2 d.f.t.
Result: Pass

Crack Bridging: Class A5
Method: EN 1602-7 Method A
Result: up to 2.5 mm @ -10°C, Pass

Adhesion:
Method: ASTM D4541
2 coats, 7 day cure, 7.2 d.f.t. per coat
Result: 375 average p.s.i.

Dry Film Algal Resistance:
Method: ASTM D5589
Result: 48 hours, 1.1 Rating, Trace Growth

Dry Film Chalking:
Method: ASTM D4214
Result: Pass

Salt Spray :
Method: ASTM B117-16
300 hours, Blasted Steel Panels, 7 day cure
Result: 4D Blisters, 0 Rust Creep, Rating 10
1 coat Pro Industrial ProCryl Primer @3.5 d.f.t
1 coat Loxon XP @ 150-160 sq. ft^2/gal

SAFETY PRECAUTIONS

For exterior use only.
Do not paint on wet surfaces.

Protect from freezing.

Non-photochemically reactive.

Not for use on horizonal surfaces (floors, roofs, decks, etc.) where water will collect.

Not for use below grade. Will not withstand hydrostatic pressure.

Before using, carefully read **CAUTIONS** on label.

ZINC. Use only with adequate ventilation. To avoid overexposure, open windows and doors or use other means to ensure fresh air entry during application and drying. If you experience eye watering, headaches, or dizziness, increase fresh air, or wear respiratory protection (**NIOSH** approved) or leave the area. Avoid contact with eyes and skin. Wash hands after using. Keep container closed when not in use. Do not transfer contents to other containers for storage. **FIRST AID:** In case of eye contact, flush thoroughly with large amounts of water. Get medical attention if irritation persists. If swallowed, call Poison Control Center, hospital emergency room, or physician immediately. **WARNING:** This product contains chemicals known to the State of California to cause cancer and birth defects or other reproductive harm. **DO NOT TAKE INTERNALLY. KEEP OUT OF THE REACH OF CHILDREN.**

HOTW 07/10/2025 LX11W0051 41 00 FRC, SP

CLEANUP INFORMATION

Clean spills, spatters, hands and tools immediately after use with soap and warm clean water. After cleaning, flush spray equipment with compliant cleanup solvent to prevent rusting of the equipment. Follow manufacturer's safety recommendations when using solvents.

The information and recommendations set forth in this Product Data Sheet are based upon tests conducted by or on behalf of The Sherwin-Williams Company. Such information and recommendations set forth herein are subject to change and pertain to the product offered at the time of publication. Consult your Sherwin-Williams representative or visit www.paintdocs.com to obtain the most current version of the PDS and/or an SDS

Golden Artist Colors, Inc., New Berlin, New York 13411
607-847-6154 www.goldenpaintworks.com

Mural & Theme Paints
CPWTP01 – CPWTP83

Description
Golden Paintworks® Mural & Theme Paints are formulated using advanced, exterior pigment and resin technologies, to create an array of clean, intense, lightfast colors for mural work, painting and enhancing themed facades, rock work and entertainment venues.
Mural & Theme Paints are suitable for exterior and interior applications. All Mural & Theme Paint colors can be inter-mixed to create an endless array of fade resistant, custom colors. Mural & Theme Paints may be diluted with water or an acrylic medium for use as washes or glazes in a wide range of techniques and are compatible with most waterborne products.

Key Features
- Strong, opaque, vibrant colors
- Ready to use
- Thins easily for more transparent colors
- Exterior colorants selected for advanced lightfast qualities
- Single component, 100% acrylic waterborne formulation
- < 50 g/l VOC content. Complies with VOC regulations in all US jurisdictions
- Meets the criteria for LEED Credit 4.2 (Low Emitting Materials – Paints and Coatings)
- Water clean up

Packaging
Available in 16 fl. oz. Jar and 128 fl. oz. / 3.78 l Pail

Surface Preparation
Golden Paintworks Mural & Theme Paints may be applied to most surfaces suitable for exterior latex paint, including drywall, wood, masonry, plastics and metal if these substrates are cleaned, prepared, and primed. Follow industry standard practices and procedures for preparing surfaces for the application of water-based architectural acrylic coatings.

Remove all surface contamination by washing with an appropriate cleaner, rinse thoroughly and allow to dry. Existing peeled or cracked paint should be scraped and sanded to a smooth, sound surface (See warning below). Stains from water, smoke, ink, pencil, grease, etc. should be sealed with the appropriate primer/sealer.

WARNING! Removal of old paint by sanding, scraping or other means may generate dust or fumes that contain lead. Exposure to lead dust or fumes may cause brain damage or other adverse health effects, especially in children or pregnant women. Controlling exposure to lead or other hazardous substances requires the use of proper protective equipment, such as properly fitted respirator (NIOSH approved) and- proper containment and cleanup. For more information, call the National Lead Information Center at –LEAD (in US) or contact your local health authority.



WARNING! May cause an allergic skin reaction.

Use in accordance with safe handling practices. These include: *Avoid eye and skin contact. *Wash hands after use. *When spraying or sanding use a NIOSH approved respirator. *Provide adequate ventilation.
KEEP FROM REACH OF CHILDREN.

Application:
- Stir contents before use.
- Brush, roller or spray apply.
- Apply when the substrate and ambient air temperature is between 50°F & 90°F. Ideal range is 65°F & 75°F.
- Ready to use; may be thinned with water for more transparent effects.
- May be thinned with water, up to 10:1 (10 parts water to 1 part paint) for color washes.
- A protective clear coating is recommended for dilutions greater than 1:1 or any exterior application.
- For exterior or interior use, unless specifically noted as interior only.
- Allow 1-2 hours drying time between coats.
- Testing your process and technique before applying is recommended.

Tools:

Brush: A high-quality nylon/polyester brush is suggested.

Roller: Use a high quality 3/8” - 3/4" nap synthetic cover.

Spray equipment:

AIRLESS

No thinning is required, but product may be reduced with water as desired.
- GRACO Mark V: 2,400 – 2,600 PSI. 517 or 515 tip.
- Titan 44i, Latex (high) tip.

HVLP/Cup Gun:

Reduce 20% - 40% with water to adjust for proper atomization.
- Titan TS 40P, 17/000 tip
- Vapor 1900,1.4 mm tip, 40 psi

When spraying, wear eye protection and particulate respirator.

Coverage: Highly dependent on application technique and number of layers. Approx. 300-400 sq. ft. / gal.

Dry Time: @ 50% RH, 77°F: Touch 30 minutes. Recoat 1-2 hours.
- Air movement and exchange will assist in proper drying.
- Cold weather & high humidity will slow down cure time.
- A drying time of 12 – 24 hours is recommended before the application of protective clear coatings.

Clean Up
Clean your skin and equipment immediately after use with soap and warm water. Dispose of as latex paint.

Storage
- Store in a cool/dry location @ temperatures between 40°F & 90°F.
- Do not allow material to freeze or be exposed to temperatures exceeding 120° F for extended periods.

Mural & Theme Paints
CPWTP01 – CPWTP83

		Physical/Performance Property & Test Method					
		Weight per Gallon (in lbs.)	Specific Gravity	Typical Weight Solids	Typical Volume Solids	Viscosity	Gloss/Sheen
		Gardner Cup	Calculated	Calculated	Calculated	Brookfield RVT (spindle 6, 100 rpms)	Glossmeter
Item #	Description						
CPWTP01	Burnt Sienna	9.929	1.19	45.7%	34.6%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP02	Burnt Umber	9.774	1.17	45.6%	35.6%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP03	Carbon Black	9.164	1.10	36.6%	29.3%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP04	Chrome Oxide Green	10.289	1.24	47.3%	31.0%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP06	Dioxazine Purple*	9.264	1.11	42.6%	34.3%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP07	Hansa Yellow Opaque	9.225	1.11	42.5%	35.6%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP08	Phthalo Blue GS	9.338	1.12	43.8%	33.5%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP09	Phthalo Green BS	9.436	1.13	44%	32.8%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP10	Pyrrole Red	9.237	1.11	39.9%	32.8%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP11	Quinacridone Magenta*	9.27	1.11	42.8%	35.3%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP12	Raw Sienna	10.001	1.20	45.5%	33.9%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP13	Raw Umber	10.04	1.21	45.1%	33.3%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP14	Titanium White	10.811	1.30	51.4%	36.4%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP15	Ultramarine Blue*	9.853	1.18	47.2%	36.7%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP16	Daylight Blue	10.833	1.30	52.6%	38.1%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP17	Pyrrole Orange	9.241	1.11	40.3%	33.2%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP18	Yellow Oxide	10.006	1.20	44.8%	33.0%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP19	Transparent Red Oxide	9.467	1.13	43.2%	32.7%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP20	Transparent Yellow Oxide	9.503	1.14	43.4%	32.8%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP21	Transparent Brown Oxide	9.465	1.13	43.1%	32.5%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP22	Bismuth Vanadate Yellow	9.849	1.18	44.6%	33.9%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP23	Pyrrole Red Light	9.217	1.11	40.6%	33.7%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP24	Pyrrole Red Dark	9.221	1.11	40.5%	33.5%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP25	Sap Green Hue	9.387	1.13	43.4%	33.2%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP26	Light Yellow	10.357	1.24	48.5%	35.4%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP27	Medium Yellow	9.863	1.19	44.6%	33.9%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP28	Yellow Orange	9.744	1.17	43.9%	33.8%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP29	Medium Green	9.511	1.14	43.9%	34.0%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP30	Yellow Green	9.736	1.17	44.4%	34.2%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP31	Light Yellow Green	9.844	1.18	44.5%	33.7%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP32	Hookers Green Hue	9.327	1.12	40.1%	38.5%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP34	Quinacridone Violet	9.359	1.12	42.5%	34.8%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP35	Crimson	9.205	1.11	40.0%	33.1%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP36	Light Blue GS	10.756	1.29	51.1%	36.2%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP37	Royal Blue	9.373	1.13	41.0%	32.9%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP38	Purple	9.807	1.18	45.8%	35.7%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP39	Paynes Gray	9.253	1.11	39.7%	32.3%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP60	Iridescent Pearl	9.699	1.17	47.3%	38.1%	1,200 – 2,500 cP	50 - 70 (85 degrees)
CPWTP61	Iridescent Silver	9.699	1.17	47.3%	38.1%	1,200 – 2,500 cP	50 - 70 (85 degrees)
CPWTP62	Iridescent Gold	9.733	1.17	48.0%	38.5%	1,200 – 2,500 cP	50 - 70 (85 degrees)
CPWTP63	Iridescent Copper	9.312	1.12	42.9%	35.2%	1,200 – 2,500 cP	50 - 70 (85 degrees)
CPWTP64	Iridescent Bronze	9.264	1.11	36.4%	29.2%	1,200 – 2,500 cP	50 - 70 (85 degrees)
CPWTP76	Moss Yellow	9.417	1.13	43.0%	34.9%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP77	Phthalo Blue RS	9.361	1.12	43.7%	36.6%	2,500 – 4,500 cP	5 - 25 (85 degrees)

		Physical/Performance Property & Test Method					
		Weight per Gallon (in lbs.)	Specific Gravity	Typical Weight Solids	Typical Volume Solids	Viscosity	Gloss/Sheen
		Gardner Cup	Calculated	Calculated	Calculated	Brookfield RVT (spindle 6, 100 rpms)	Glossmeter
Item #	Description						
CPWTP79	Transparent Carbon Black	9.288	1.11	40.6%	32.7%	2,500 – 4,500 cP	5 - 25 (85 degrees)
CPWTP80	Iridescent Statuary Bronze	9.248	1.11	34.8%	27.1%	1,200 – 2,500 cP	50 - 70 (85 degrees)
CPWTP81	Iridescent Pale Gold	9.455	1.13	37.7%	29.2%	1,200 – 2,500 cP	50 - 70 (85 degrees))
CPWTP82	Iridescent Champagne	9.635	1.15	39.5%	29.8%	1,200 – 2,500 cP	50 - 70 (85 degrees)
CPWTP83	Transparent Black Oxide	9.652	1.16	45.0%	34.0%	2,500 – 4,500 cP	5 - 25 (85 degrees)

Physical/Performance Property	Test Method	Typical Result
Consistency/Appearance	Visual Observation	Liquid
pH (initial)	pH Meter	8.7 – 9.3
Odor	Subjective	Slight ammonia
Base Polymer	Known	100% Acrylic
Flash Point	Closed Cup	None (water based)
Freeze/Thaw Stability	Lab Test	Pass: 5 Cycles
Shelf Life	Lab Test	Expect 3 Years @ 77°F
Storage Conditions	Recommendation	Cool/Dry, Avoid Freezing/Heat
Application Temperature	Recommendation	50°F to 90°F (best results)
Paintability	Recommendation	Excellent @ 1 - 2 hrs. drying
Application Thinner	Recommendation	Thins with water
Clean Up	Recommendation	Warm, soapy water
Coverage Per Gallon	Recommendation	Highly dependent on application technique and substrate. Approx. 300-400 sq. ft. / gal.

* Dioxazine Purple, Quinacridone Magenta and Ultramarine Blue are not recommended for exterior applications, if used in this manner a UV protective clear topcoat is required.

ASTM D522 Standard Test Methods for Mandrel Bend Test: Golden Theme paints were tested in accordance with this standard, using aluminum test panels, primed with alkyd primer, followed by 10mil paint application, tested at 72F/45% RH, and passed with no indications of any cracking on the conical mandrel.

Environmental & Transportation Information

VOC: < 50 g/l
Not RCRA Hazardous for disposal
Not Dangerous Goods for shipping via any mode

SEE SDS FOR ADDITIONAL INFORMATION

LIMITED WARRANTY

In the unlikely event of product failure, and determination by GOLDEN that product did not meet intended quality or published specifications, GOLDEN will, at its discretion, either replace the product or refund the purchase price as the customer's sole remedy. GOLDEN expressly disclaims liability for incidental and consequential damages, to the extent allowed by law.

TDS Number: TDSCPWTP01-83
Date of Issue: April 2019 (Revised October 2023)

Product information | TECHNICAL DATA SHEET

MTN 94. Solid Colors. Matt paint, high coverage and fast drying times.
400 ml, 11 Oz, 312 g.

GENERAL DESCRIPTION

This is a spray paint with a matt finish. It is made with next generation modified alkyd resins and has been developed to meet the highest demands from the graffiti and fine arts market, and is also adaptable to the needs of interior and exterior decoration. Designed and formulated with the highest quality products, with the focus always being on color consistency, fast drying, and without forgetting respect for the user and the environment. Its name is in honor of the year in which the company was founded.

APPLICATIONS

Due to the product's features we recommend its use in precision jobs and given its matt finish and thus its anti-reflective qualities, we would especially recommend it for photographic and artistic jobs. May also be used in:

- DIY
- Gardering
- Transport
- Fine arts
- Graffiti
- Sign painting
- Plumbing
- Industry
- Muralism

FEATURES

- Fast drying.
- Good hardening.
- Excellent flexibility.
- Strong resistance to scratching once the film is polymerized.
- Does not contain lead nor other heavy metals.
- Good covering capability.
- Color durability.
- Easy to apply and repaint.
- Very good resistance to the sun and rain.
- Very good resistance to UV light (see chart).

IMAGE



INSTRUCTIONS FOR USE

- Shake the aerosol well before using, approximately for one minute after hearing the sound of the mixer.
- Apply to clean, dry surfaces. On rusty metallic surfaces remove rust with a wire brush and prepare an anti-rust primer if considered necessary. Apply an anchor layer on plastics and polyesters.
- For best results apply in thin layers. Three thin layers are always better than one thick one, and may be repainted within fifteen minutes with the same paint.
- Turn the aerosol upside down to clean out the valve after use.
  If te nozzle becomes blocked replace it with a new one.
- Never apply to equipment that is plugged in and use in well ventilated areas.
- Request safety datasheets.

PHYSICAL PROPERTIES

Valve:	Polyvalent female valve
Propellant:	Butane / Propane / Mix
Type of liant:	Modified alkyd
Color:	See chart
Shine 60º (ASTM D-523 ISO 2813):	15-25% matt
Dry to the touch (ASTM D-1640 ISO 1517):	10'
Completely dry (ASTM D-1640 ISO 1517):	24 h
Thickness of dry layer (ASTM D-823 ISO 2808):	15 micras/layer
Adherence (ASTM D-3359 ISO 2409):	0 B
Theorical yield (continuous painting):	3 m² for 400 ml
Thinner:	Ethyl acetate
Product life:	(Well Stored) 10 Years
Condition for application:	Minimum room temperature 8ºC
	Surface temperature 5ºC a 50ºC
	Max humidity 85% R.H.P
Heat resistance of paint:	100ºC
Repainting/varnishing time:	Between 15 minutes and 2 hours

* All of the adherence tests have been carried out on iron plates.

LABEL



CAP SYSTEM



Pocket Cap
Fino - Fine

Montana Colors, S.L. P.I. Clot del Tufau - 08295 Sant Vicenç de Castellet BARCELONA
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Certified ENTERPRISE according to quality and environmental standards
ISO 9001 - ISO 14001

Made in Europe.

COLORS 217 Colors

RV 189 Amarillo Ipanema / *Ipanema Yellow*
EX0140189M

RV 20 Amarillo Fiesta / *Party Yellow*
EX0140020M

RV 109 Amarillo Canarias / *Canarias Yellow*
EX0140109M

RV 1021 Amarillo Claro / *Light Yellow*
EX0141021M

RV 110 Amarillo Yosemite / *Yosemite Yellow*
EX0140110M

RV 111 Verde Babel / *Babel Green*
EX0140111M

RV 112 Verde Misión / *Mision Green*
EX0140112M

RV 113 Verde Dragón / *Dragon Green*
EX0140113M

RV 114 Verde Maya / *Maya Green*
EX0140114M

RV 192 Sundance / *Sundance*
EX0140192M

RV 102 Naranja Dalai / *Dalai Orange*
EX0140102M

RV 103 Naranja Plural / *Plural Orange*
EX0140103M

RV 50 Naranja Solar / *Solar Orange*
EX0140050M

RV 105 Mandarina / *Tangerine*
EX0140105M

RV 106 Naranja Lava / *Lava Orange*
EX0140106M

RV 2004 Naranja / *Orange*
EX0142004M

RV 107 Naranja Marte / *Mars Orange*
EX0140107M

RV 108 Naranja Fénix / *Phoenix Orange*
EX0140108M

RV 190 Blanco Malta / *Malta White*
EX0140190M

RV 1013 Blanco Hueso / *Bone White*
EX0141013M

RV 135 Marrón Safari /*Safari Brown*
EX0140135M

RV 136 Marrón Inca / *Inca Brown*
EX0140136M

RV 137 Marrón Kraft / *Kraft Brown*
EX0140137M

RV 138 Marraquech / *Marrakech*
EX0140138M

RV 139 Marrón Secuoia / *Sequoia Brown*
EX0140139M

RV 140 Marrón Topo / *Topo Brown*
EX0140140M

RV 141 Marrón Góndola / *Gondola Brown*
EX0140141M

RV 191 Marrón Jaima / *Jaima Brown*
EX0140191M

RV 94 Marrón Dingo / *Dingo Brown*
EX0140094M

RV 95 Marrón Tana / *Tana Brown*
EX0140095M

RV 96 Montserrat / *Montserrat*
EX0140096M

RV 97 Marrón Chiapas / *Chiapas Brown*
EX0140097M

RV 98 Marrón Frijol / *Bean Brown*
EX0140098M

RV 100 Marrón Café / *Coffee Brown*
EX0140100M

RV 35 Marrón Chocolate / *Chocolate Brown*
EX0140035M

RV 101 Marrón Ébano / *Ebony Brown*
EX0140101M

RV 193 Chicle / *Chewing Gum*
EX0140193M

RV 115 Tutti Frutti / *Tutti Frutti*
EX0140115M

RV 3017 Rojo Fiebre / *Fever Red*
EX0143017M

RV 116 Rojo Sangre / *Blood Red*
EX0140116M

RV 3001 Rojo Vivo / *Vivid Red*
EX0143001M

RV 47 Rojo Clandestino / *Clandestine Red*
EX0140047M

RV 3004 Rojo Burdeos / *Bordeaux Red*
EX0143004M

RV 3007 Rojo Cherokee / *Cherokee Red*
EX0143007M

RV 77 Rojo Noche / *Red Night*
EX0140077M

RV 194 Rosa Supernova / *Supernova Pink*
EX0140194M

RV 164 Rosa Tokyo / *Tokyo Pink*
EX0140164M

RV 165 Rosa Orquídea / *Orchid Pink*
EX0140165M

RV 4003 Erika / *Erika*
EX0144003M

RV 4010Magenta / *Magenta*
EX0144010M

RV 166 Rojo Açaí / *Açaí Red*
EX0140166M

RV 167 Rojo Rioja / *Rioja Red*
EX0140167M

RV 168 Rojo Ira / *Danger Red*
EX0140168M

RV 169 Rojo Taurus / T*aurus Red*
EX0140169M

RV 196 Rosa Saudade / *Saudade Pink*
EX0140196M

RV 86 Rosa Boreal / *Boreal Pink*
EX0140086M

RV 87 Rosa Stereo / *Stereo Pink*
EX0140087M

RV 88 Rosa Single / *Single Pink*
EX0140088M

RV 89 Rojo Compacto / *Compact Red*
EX0140089M

RV 90 Rojo Bitácora / *Bitacora Red*
EX0140090M

RV 91 Rojo Pandora / *Pandora Red*
EX0140091M

RV 92 Rojo Gaudí / *Gaudí Red*
EX0140092M

RV 93 Rojo Stendhal / *Stendhal Red*
EX0140093M

RV 197 Marrón Penélope / *Penelope Brown*
EX0140197M

RV 176 Marrón Sensible / *Sensible Brown*
EX0140176M

RV 203 Marrón Roble / *Oak Brown*
EX0140203M

RV 204 Marrón Interrail / *Interrail Brown*
EX0140204M

RV 205 Marrón Guerrero / *Warrior Brown*
EX0140205M

RV 200 Plancton / *Plancton*
EX0140200M

RV 64 Rosa Respeto / *Respect Pink*
EX0140064M

RV 201 Marrón Scarlet / *Scarlet Brown*
EX0140201M

RV 202 Marrón Mosquito / *Mosquito Brown*
EX0140202M

RV 321 Violeta Abril / *April Violet*
EX0140321M

RV 195 Violeta Shiva / *Shiva Violet*
EX0140195M

RV 322 Violeta Arlet / *Arlet Violet*
EX0140322M

RV 170 Violeta Persia / *Persia Violet*
EX0140170M

RV 323 Violeta Mandala / *Mandala Violet*
EX0140323M

RV 276 Violeta Obispo / *Bishop Violet*
EX0140276M

RV 275 Violeta Raval / *Raval Violet*
EX0140275M

RV 283 Voleta Sultán / *Sultan Violet*
EX0140283M

RV 274 V. Reverendo / *Reverend Violet*
EX0140274M

RV 310 Violeta República / *Republic Violet*
EX0140310M

RV 311 Violeta Woodstock / *Woodstock Violet*
EX0140311M

RV 171 Violeta Comunidad / *Community Violet*
EX0140171M

RV 172 Violeta Destino / *Destiny Violet*
EX0140172M

RV 173 Ultravioleta / *Ultraviolet*
EX0140173M

RV 174 Violeta Venus / *Venus Violet*
EX0140174M

RV 175 Violeta Electra / *Electra Violet*
EX0140175M

RV 28 Violeta Cosmos / *Cosmos Violet*
EX0140028M

RV 27 Violeta Vampiro / *Vampire Violet*
EX0140027M

RV 312 Azul Sagan / *Sagan Blue*
EX0140312M

RV 313 Azul Martinez / *Martinez Blue*
EX0140313M

RV 314 Azul Romero / *Rosemary Blue*
EX0140314M

RV 315 Azul Bailarinas / *Dancer Blue*
EX0140315M

RV 316 Azul Marseille / *Marseille Blue*
EX0140316M

RV 317 Azul Porto / *Porto Blue*
EX0140317M

RV 318 Azul Ween / *Ween Blue*
EX0140318M

RV 319 Azul Tuareg / *Tuareg Blue*
EX0140319M

RV 320 Azul Mantra / *Mantra Blue*
EX0140320M

RV 184 Azul Lluvia / *Rain Blue*
EX0140184M

RV 149 Azul Hydra / *Hydra Blue*
EX0140149M

RV 150 Azul Argo / *Argo Blue*
EX0140150M

RV 151 Azul Libertad / *Freedom Blue*
EX0140151M

RV 152 Azul Europa / *Europe Blue*
EX0140152M

RV 30 Azul Eléctrico / *Electric Blue*
EX0140030M

RV 5005 Azul Oscuro / *Dark Blue*
EX0145005M

RV 154 Azul Tornado / *Twister Blue*
EX0140154M

RV 5013Azul Marino / *Navy Blue*
EX0145013M

☼☼☼ Resistencia UV Nivel Opacidad

Due to technical reasons this color chart might not reproduce the real colors. For accurate color reference see the sprayican's Donut. © Montana Colors 2023.

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Certified ENTERPRISE according to quality and environmental standards ISO 9001 - ISO 14001
Made in Europe

COLORS 217 Colors

RV 185 Azul Ángel / *Angel Blue*
EX0140185M

RV 156 Azul Barceloneta / *Barceloneta Blue*
EX0140156M

RV 157 Azul Thalassa / *Thalassa Blue*
EX0140157M

RV 158 Azul Perseo / *Perseus Blue*
EX0140158M

RV 159 Azul Odisea / *Odyssey Blue*
EX0140159M

RV 160 Azul Eureka / *Eureka Blue*
EX0140160M

RV 161 Azul Jase / *Jase Blue*
EX0140161M

RV 162 Azul Profundo / *Deep Blue*
EX0140162M

RV 163 Azul Poseidón / *Poseydon Blue*
EX0140163M

RV 186 Verde Virgen / *Virgin Green*
EX0140186M

RV 142 Verde Géminis / *Gemini Green*
EX0140142M

RV 6027 Verde Luz / *Luminous Green*
EX0146027M

RV 144 Verde Bali / *Bali Green*
EX0140144M

RV 145 Verde Erasmus / *Erasmus Green*
EX0140145M

RV 5018 Turquesa / *Turquoise*
EX0145018M

RV 146 Azul Gloria / *Glory Blue*
EX0140146M

RV 147 Azul Pegasus / *Pegasus Blue*
EX0140147M

RV 148 Azul Hércules / *Hercules Blue*
EX0140148M

RV 187 Verde Vespa / *Vespa Green*
EX0140187M

RV 124 Verde Frisco / *Frisco Green*
EX0140124M

RV 16 Verde Pistacho / *Pistachio Green*
EX0140016M

RV 34 V. Guacamole / *Guacamole Green*
EX0140034M

RV 125 Verde Neón / *Neon Green*
EX0140125M

RV 6018 Verde Valle / *Valley Green*
EX0146018M

RV 126 Verde Toscana / *Toscana Green*
EX0140126M

RV 127 Verde Era / *Era Green*
EX0140127M

RV 6009 Verde Amazonas / *Amazonas Green*
EX0146009M

RV 188 Verde Destello / *Shining Green*
EX0140188M

RV 1016 Amarillo Limón / *Lemon Yellow*
EX0141016M

RV 129 Verde Orégano / *Oregano Green*
EX0140129M

RV 60 Verde Kripton / *Krypton Green*
EX0140060M

RV 130 Verde Euskadi / *Euskadi Green*
EX0140130M

RV 131 Verde Comarca / *Comarca Green*
EX0140131M

RV 132 Verde Borneo / *Borneo Green*
EX0140132M

RV 133 Verde Dharma / *Dharma Green*
EX0140133M

RV 134 Verde Infinito / *Infinity Green*
EX0140134M

RV 177 Eldorado / *Eldorado*
EX0140177M

RV 178 Tibet / *Tibet*
EX0140178M

RV 8023 Mostaza / *Mustard*
EX0148023M

RV 99 Marrón Glacé / *Glacé Brown*
EX0140099M

RV 199 Verde Java / *Java Green*
EX0140199M

RV 182 Verde Esmeralda / *Emerald Green*
EX0140182M

RV 183 Verde Berilo / *Beryl Green*
EX0140183M

RV 179 Verde Bonsai / *Bonsai Green*
EX0140179M

RV 180 Verde Thai / *Thai Green*
EX0140180M

RV 181 Verde Laberinto / *Labyrinth Green*
EX0140181M

RV 267 Amarillo Azufre / *Sulfur Yellow*
EX0140267M

RV 266 Verde Psycho / *Psycho Green*
EX0140266M

RV 265 Verde Sónar /*Sonar Green*
EX0140265M

RV 281 Verde Láser / *Laser Green*
EX0140281M

RV 282 Verde Laos / *Laos Green*
EX0140282M

RV 280 Verde Hulk / *Hulk Green*
EX0140280M

RV 272 Verde Menta / *Mint Green*
EX0140272M

RV 273 Verde Iguana / *Iguana Green*
EX0140273M

RV 271 Verde Mystic / *Mystic Green*
EX0140271M

RV 1017 Melocotón / *Peach*
EX0141017M

RV 1028 Amarillo Medio / *Medium Yellow*
EX0141028M

RV 207 Mango / *Mango*
EX0140207M

RV 270 Azul Formentera / *Formentera Blue*
EX0140270M

RV 269 Azul Génesis / *Genesis Blue*
EX0140269M

RV 268 Azul Tramontana / *Tramontana Blue*
EX0140268M

RV 278 Rosa Joker /*Joker Pink*
EX0140278M

RV 277 Rosa Disco / *Disco Pink*
EX0140277M

RV 279 Rosa Rosario / *Rosario Pink*
EX0140279M

RV 3020 Rojo Claro / *Light Red*
EX0143020M

RV 241 Rojo Madrid / *Madrid Red*
EX0140241M

RV 245 Cian /*Cyan*
EX0140245M

RV 243 Azul Babilonia / *Babylon Blue*
EX0140243M

Blanco / *White*
EX0149010M

Negro / *Black*
EX0149011M

Plata Joya / *Jewel Silver*
EX0140126

Oro Marco / *Frame Gold*
EX0140127

Cobre Triunfo / *Copper Triumphs*
EX0140128

RV 300 Gris Tofu / *Tofu Grey*
EX0140300M

RV 301 Gris Placebo / *Placebo Grey*
EX0140301M

RV 302 Gris Koala / *Koala Grey*
EX0140302M

RV 303 Gris Nativo / *Native Grey*
EX0140303M

RV 304 Gris Balboa / *Balboa Grey*
EX0140304M

RV 305 Gris Nube / *Cloud Grey*
EX0140305M

RV 306 Gris Invierno / *Winter Grey*
EX0140306M

RV 307 Gris Tiburón / *Jaws Grey*
EX0140307M

RV 308 Gris Ballena / *Whale Grey*
EX0140308M

RV 309 Gris Chernóbil / *Chernobyl Grey*
EX0140309M

RV 198 Gris Stardust / *Stardust Grey*
EX0140198M

RV 7047 Gris Siberia / *Siberian Grey*
EX0147047M

RV 118 Gris Rita / *Rita Grey*
EX0140118M

RV 7040 Gris Perla / *Pearl Grey*
EX0147040M

RV 119 Gris Londres / *London Grey*
EX0140119M

RV 120 Gris Lobo / *Wolf Grey*
EX0140120M

RV 121 Gris Ícaro / *Icarus Grey*
EX0140121M

RV 7016 Gris Antracita / *Anthracite Grey*
EX0147016M

RV 78 Gris Metrópolis / *Metropolis Grey*
EX0140078M

SPECTRAL Amarillo Etéreo / *Ethereal Yellow*
EX0141321

SPECTRAL Naranja Calima / *Calima Orange*
EX0142304

SPECTRAL Rojo Alma / *Soul Red*
EX0143320

SPECTRAL Marrón Judea / *Judea Brown*
EX0148317

SPECTRAL Violeta Aura / *Aura Violet*
EX0140303

SPECTRAL Azul Atmósfera / *Atmosphere Blue*
EX0140330

SPECTRAL Verde Brisa / *Breeze Green*
EX0146318

SPECTRAL Blanco Aire / *Air White*
EX0149310

SPECTRAL Gris Humo / *Smoke Grey*
EX0149312

SPECTRAL Negro Sombra / *Shadow Black*
EX0149311

Amarillo Fluorescente / *Fluorescent Yellow*
EX0140600M

Naranja Fluorescente / *Fluorescent Orange*
EX0140601M

Rojo Fluorescente / *Fluorescent Red*
EX0140602M

Fucshia Fluorescente / *Fluorescent Fuchsia*
EX0140603M

Violeta Fluorescente / *Fluorescent Violet*
EX0140607M

Azul Fluorescente / *Fluorescent Blue*
EX0140605M

Verde Fluorescente / *Fluorescent Green*
EX0140604M

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Made in Europe.

PACKAGING

Nominal capacity 400 ml.
Heat resistanve of packaging: <50ºC
Propellant: GLP – HC C_3-C_4

Box (6 units)
205 X 140 X 200 mm.



DISPLAY RACK

Height / Width / Depth
205 x 98,50 x 50 cm
Capacity: 546 sprays.
References: 91

SPAT2405007



CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY) [redacted]

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

IMPORTANT: If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER	CONTACT NAME: [redacted]	
[redacted]	PHONE (A/C, No, Ext): [redacted]	FAX (A/C, No): [redacted]
	E-MAIL ADDRESS: [redacted]	
	INSURER(S) AFFORDING COVERAGE	NAIC #
	INSURER A : [redacted]	[redacted]
INSURED	INSURER B :	
Organization doing work Name and Address	INSURER C :	
[redacted]	INSURER D :	
	INSURER E :	
	INSURER F :	

COVERAGES **CERTIFICATE NUMBER:** [redacted] **REVISION NUMBER:**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	ADDL INSD	SUBR WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS	
A	X COMMERCIAL GENERAL LIABILITY [ ] CLAIMS-MADE [X] OCCUR GEN'L AGGREGATE LIMIT APPLIES PER: [ ] POLICY [X] PRO-JECT [ ] LOC [ ] OTHER:	X		[redacted]	[redacted]		EACH OCCURRENCE DAMAGE TO RENTED PREMISES (Ea occurrence) MED EXP (Any one person) PERSONAL & ADV INJURY GENERAL AGGREGATE PRODUCTS - COMP/OP AGG	$ 1,000,000 $ 1,000,000 $ 10,000 $ 1,000,000 $ 2,000,000 $ 2,000,000
A	AUTOMOBILE LIABILITY [X] ANY AUTO [ ] ALL OWNED AUTOS [ ] SCHEDULED AUTOS [X] HIRED AUTOS [X] NON-OWNED AUTOS	X		[redacted]	[redacted]		COMBINED SINGLE LIMIT (Ea accident) BODILY INJURY (Per person) BODILY INJURY (Per accident) PROPERTY DAMAGE (Per accident)	$ 1,000,000 $ $ $
B	[X] UMBRELLA LIAB [X] OCCUR [ ] EXCESS LIAB [ ] CLAIMS-MADE [ ] DED [X] RETENTION $ 10,000	X		[redacted]	[redacted]		EACH OCCURRENCE AGGREGATE	$ 5,000,000 $ 5,000,000
	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? Y / N [ ] (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below	N / A					[ ] PER STATUTE [ ] OTH-ER E.L. EACH ACCIDENT E.L. DISEASE - EA EMPLOYEE E.L. DISEASE - POLICY LIMIT	$ $ $
C	Professional Liability	X		[redacted]	[redacted]		Per Claim/Aggregate	5m/$5m
D	Disability			[redacted]	[redacted]		NYS DBL	Statutory

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)

RE: Project location: "XXXXX"

Professional Liability limits shown are per claim and aggregate for all projects of the named insured. City of Buffalo is an additional insured on a primary and non-contributory basis for the general, auto and excess liability only in regards to services provided by the named insured when required by written contract.

CERTIFICATE HOLDER

City of Buffalo
65 Niagara Square
Buffalo, NY 14202

CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.

AUTHORIZED REPRESENTATIVE [redacted]

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NYSIF
New York State Insurance Fund

PO Box 66699, Albany, NY 12206
| nysif.com

CERTIFICATE OF WORKERS' COMPENSATION INSURANCE

^ ^ ^ ^ ^ ^ [redacted]

[redacted]
SCAN TO VALIDATE
AND SUBSCRIBE

POLICYHOLDER	CERTIFICATE HOLDER
[redacted] Organization doing work Name and Address	CITY OF BUFFALO 65 NIAGARA SQUARE BUFFALO NY 14202

POLICY NUMBER	CERTIFICATE NUMBER	POLICY PERIOD	DATE
[redacted]	[redacted]	[redacted] TO [redacted]	[redacted]

THIS IS TO CERTIFY THAT THE POLICYHOLDER NAMED ABOVE IS INSURED WITH THE NEW YORK STATE INSURANCE FUND UNDER POLICY NO. [redacted] COVERING THE ENTIRE OBLIGATION OF THIS POLICYHOLDER FOR WORKERS' COMPENSATION UNDER THE NEW YORK WORKERS' COMPENSATION LAW WITH RESPECT TO ALL OPERATIONS IN THE STATE OF NEW YORK, EXCEPT AS INDICATED BELOW, AND, WITH RESPECT TO OPERATIONS OUTSIDE OF NEW YORK, TO THE POLICYHOLDER'S REGULAR NEW YORK STATE EMPLOYEES ONLY.

IF YOU WISH TO RECEIVE NOTIFICATIONS REGARDING SAID POLICY, INCLUDING ANY NOTIFICATION OF CANCELLATIONS, OR TO VALIDATE THIS CERTIFICATE, VISIT OUR WEBSITE AT HTTPS://WWW.NYSIF.COM/CERT/CERTVAL.ASP. THE NEW YORK STATE INSURANCE FUND IS NOT LIABLE IN THE EVENT OF FAILURE TO GIVE SUCH NOTIFICATIONS.

THE POLICY INCLUDES A WAIVER OF SUBROGATION ENDORSEMENT UNDER WHICH NYSIF AGREES TO WAIVE ITS RIGHT OF SUBROGATION TO BRING AN ACTION AGAINST THE CERTIFICATE HOLDER TO RECOVER AMOUNTS WE PAID IN WORKERS' COMPENSATION AND/OR MEDICAL BENEFITS TO OR ON BEHALF OF AN EMPLOYEE OF OUR INSURED IN THE EVENT THAT, PRIOR TO THE DATE OF THE ACCIDENT, THE CERTIFICATE HOLDER HAS ENTERED INTO A WRITTEN CONTRACT WITH OUR INSURED THAT REQUIRES THAT SUCH RIGHT OF SUBROGATION BE WAIVED.

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS NOR INSURANCE COVERAGE UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICY.

NEW YORK STATE INSURANCE FUND

DIRECTOR,INSURANCE FUND UNDERWRITING

VALIDATION NUMBER: [redacted]

CERTIFICATE OF INSURANCE COVERAGE
NYS DISABILITY AND PAID FAMILY LEAVE BENEFITS LAW

PART 1. To be completed by NYS disability and Paid Family Leave benefits carrier or licensed insurance agent of that carrier

1a. Legal Name & Address of Insured (use street address only)

[redacted]

Work Location of Insured *(Only required if coverage is specifically limited to certain locations in New York State, i.e., Wrap-Up Policy)*

1b. Business Telephone Number of Insured

[redacted]

1c. Federal Employer Identification Number of Insured or Social Security Number

[redacted]

2. Name and Address of Entity Requesting Proof of Coverage (Entity Being Listed as the Certificate Holder)

[redacted]

3a. Name of Insurance Carrier

[redacted]

3b. Policy Number of Entity Listed in Box "1a"

[redacted]

3c. Policy effective period

[redacted] to [redacted]

4. Policy provides the following benefits:

- [x] A. Both disability and paid family leave benefits.
- [ ] B. Disability benefits only.
- [ ] C. Paid family leave benefits only.

5. Policy covers:

- [x] A. All of the employer's employees eligible under the NYS Disability and Paid Family Leave Benefits Law.
- [ ] B. Only the following class or classes of employer's employees:

Under penalty of perjury, I certify that I am an authorized representative or licensed agent of the insurance carrier referenced above and that the named insured has NYS Disability and/or Paid Family Leave Benefits insurance coverage as described above.

Date Signed [redacted] By [redacted]

(Signature of insurance carrier's authorized representative or NYS Licensed Insurance Agent of that insurance carrier)

Telephone Number [redacted] Name and Title [redacted]

IMPORTANT: If Boxes 4A and 5A are checked, and this form is signed by the insurance carrier's authorized representative or NYS Licensed Insurance Agent of that carrier, this certificate is COMPLETE. Mail it directly to the certificate holder.

If Box 4B, 4C or 5B is checked, this certificate is NOT COMPLETE for purposes of Section 220, Subd. 8 of the NYS Disability and Paid Family Leave Benefits Law. It must be emailed to PAU@wcb.ny.gov or it can be mailed for completion to the Workers' Compensation Board, Plans Acceptance Unit, PO Box 5200, Binghamton, NY 13902-5200.

PART 2. To be completed by the NYS Workers' Compensation Board (Only if Box 4B, 4C or 5B have been checked)

State of New York
Workers' Compensation Board

According to information maintained by the NYS Workers' Compensation Board, the above-named employer has complied with the NYS Disability and Paid Family Leave Benefits Law(Article 9 of the Workers' Compensation Law) with respect to all of their employees.

Date Signed _____ By _____

(Signature of Authorized NYS Workers' Compensation Board Employee)

Telephone Number _____ Name and Title _____

Please Note: *Only insurance carriers licensed to write NYS disability and paid family leave benefits insurance policies and NYS licensed insurance agents of those insurance carriers are authorized to issue Form DB-120.1.* ***Insurance brokers are NOT authorized to issue this form.***

DB-120.1 (12-21)

DB-120.1 (12-21)

Additional Instructions for Form DB-120.1

By signing this form, the insurance carrier identified in Box 3 on this form is certifying that it is insuring the business referenced in Box 1a for disability and/or Paid Family Leave benefits under the NYS Disability and Paid Family Leave Benefits Law. The insurance carrier or its licensed agent will send this Certificate of Insurance Coverage (Certificate) to the entity listed as the certificate holder in Box 2.

The insurance carrier must notify the above certificate holder and the Workers' Compensation Board within 10 days IF a policy is cancelled due to nonpayment of premiums or within 30 days IF there are reasons other than nonpayment of premiums that cancel the policy or eliminate the insured from coverage indicated on this Certificate. (These notices may be sent by regular mail.) Otherwise, this Certificate is valid for one year after this form is approved by the insurance carrier or its licensed agent, or until the policy expiration date listed in Box 3c, whichever is earlier.

This Certificate is issued as a matter of information only and confers no rights upon the certificate holder. This Certificate does not amend, extend or alter the coverage afforded by the policy listed, nor does it confer any rights or responsibilities beyond those contained in the referenced policy.

This Certificate may be used as evidence of a NYS disability and/or Paid Family Leave benefits contract of insurance only while the underlying policy is in effect.

Please Note: Upon the cancellation of the disability and/or Paid Family Leave benefits policy indicated on this form, if the business continues to be named on a permit, license or contract issued by a certificate holder, the business must provide that certificate holder with a new Certificate of Insurance Coverage for NYS disability and/or Paid Family Leave Benefits or other authorized proof that the business is complying with the mandatory coverage requirements of the NYS Disability and Paid Family Leave Benefits Law.

NYS DISABILITY AND PAID FAMILY LEAVE BENEFITS LAW

§220. Subd. 8

(a) The head of a state or municipal department, board, commission or office authorized or required by law to issue any permit for or in connection with any work involving the employment of employees in employment as defined in this article, and not withstanding any general or special statute requiring or authorizing the issue of such permits, shall not issue such permit unless proof duly subscribed by an insurance carrier is produced in a form satisfactory to the chair, that the payment of disability benefits and after January first, two thousand and twenty-one, the payment of family leave benefits for all employees has been secured as provided by this article. Nothing herein, however, shall be construed as creating any liability on the part of such state or municipal department, board, commission or office to pay any disability benefits to any such employee if so employed.

(b) The head of a state or municipal department, board, commission or office authorized or required by law to enter into any contract for or in connection with any work involving the employment of employees in employment as defined in this article and notwithstanding any general or special statute requiring or authorizing any such contract, shall not enter into any such contract unless proof duly subscribed by an insurance carrier is produced in a form satisfactory to the chair, that the payment of disability benefits and after January first, two thousand eighteen, the payment of family leave benefits for all employees has been secured as provided by this article.

CITY OF BUFFALO
Preservation Board

920 City Hall
65 Niagara Square
Buffalo, NY 14202
(716) 851-9675
chawley@buffalony.gov

CERTIFICATE APPLICATION

Assessment Address: Riverside Park, Delaware Park, and Cazenovia Park

Applicant: Buffalo Olmsted Parks Conservancy

Relationship to Property Owner: ☐ Architect ☑ Contractor ☐ Attorney ☐ Other

Property Owner (if different from applicant): City of Buffalo

Owner Mailing Address: 65 Niagara Square, Buffalo, NY 14202

Proposed Work Scope: Installation of 19 new Interpretive signs in these parks.

Estimated project cost: $60,111

Will the proposed work consist of a repair or replacement in-kind, resulting in the same materials and appearance as the existing condition? ☑ No ☑ Yes 3 signs are replacement panels; 16 signs are entirely new

Will this project take advantage of the historic tax credit program?
☑ No ☐ Yes ☐ Undetermined (ask staff for more information)

Application Submittals. Before any certificate application may be accepted, the applicant must first register a building permit with the Department of Permit and Inspection Services, except where a building permit is not normally required. If staff determines that the proposed work is in kind, the applicant should expect a complete application to be considered within two workdays from the date of submittal. If staff determines that the proposed work is not in kind, Preservation Board review will be required; a complete application must be submitted at least nine days in advance of the Preservation Board meeting at which the item will be considered. In the case of the proposed demolition of any designated building, all materials must be submitted at least 18 days in advance to allow for a public hearing to be scheduled. The following must be included:

- A detailed work description either in the space provided above or in an attached cover letter. Indicate existing and proposed materials in the case of any material replacement.
- Exterior color photographs showing where the work would be undertaken. Google Streetview images are not accepted.

- A product brochure or spec sheet for any proposed new or replacement material (such as windows, doors, siding, masonry, or roofing material).
- In the case of a new sign: a drawing or visual representation of the proposed sign, information on sign illumination, and a site plan, survey, or photograph showing the proposed sign location.
- In the case of any site improvements (such as a fence, sidewalk, driveway, parking lot, or solar energy system): a site plan or survey showing the location of the proposed work.
- In the case of substantial exterior rehabilitation or exterior alteration (such as a new porch or storefront, installation of an accessibility ramp, or creation of new window or door openings): a site plan and/or elevations.
- In the case of an addition to an existing building or construction of a new building: a site plan and elevations. Interior plans are recommended.
- In the case of any demolition of a contributing building: a written statement proving undue hardship per § 337-23 of the City Code. A structural engineering report is recommended.

Scope of Review. Per § 337-20 of the City Code, the Preservation Board will make a decision, within 45 days of receipt of a complete application, to approve, approve with conditions, or deny a certificate, using the Secretary of the Interior's Standards and Guidelines as the sole basis for its review. In case of a denial, the Preservation Board will state the reasons therefor and make recommendations concerning changes in the applicant's proposed action that would be grounds for reconsideration of the application. *A certificate and building permit require strict conformity to plans approved by the Preservation Board; any subsequent revisions will require additional Preservation Board review.*

Application Fee

- If the property is owner occupied, no application fee applies (except in the case of a proposed demolition, per the below).
- If the property is not owner occupied, the application fee is $100 where the estimated project cost is less than $10,000, or $150 where the estimated project cost is $10,000 or greater.
- The application fee is $500 in the case of a proposed demolition of any structure that is either a local landmark or within a local historic district; a $500 check or money order made out to the City of Buffalo must be submitted to the Preservation Board prior to application processing.

Applicant: Buffalo Olmsted Parks Conservancy

Mailing Address: 84 Parkside Avenue, Buffalo, NY 14214

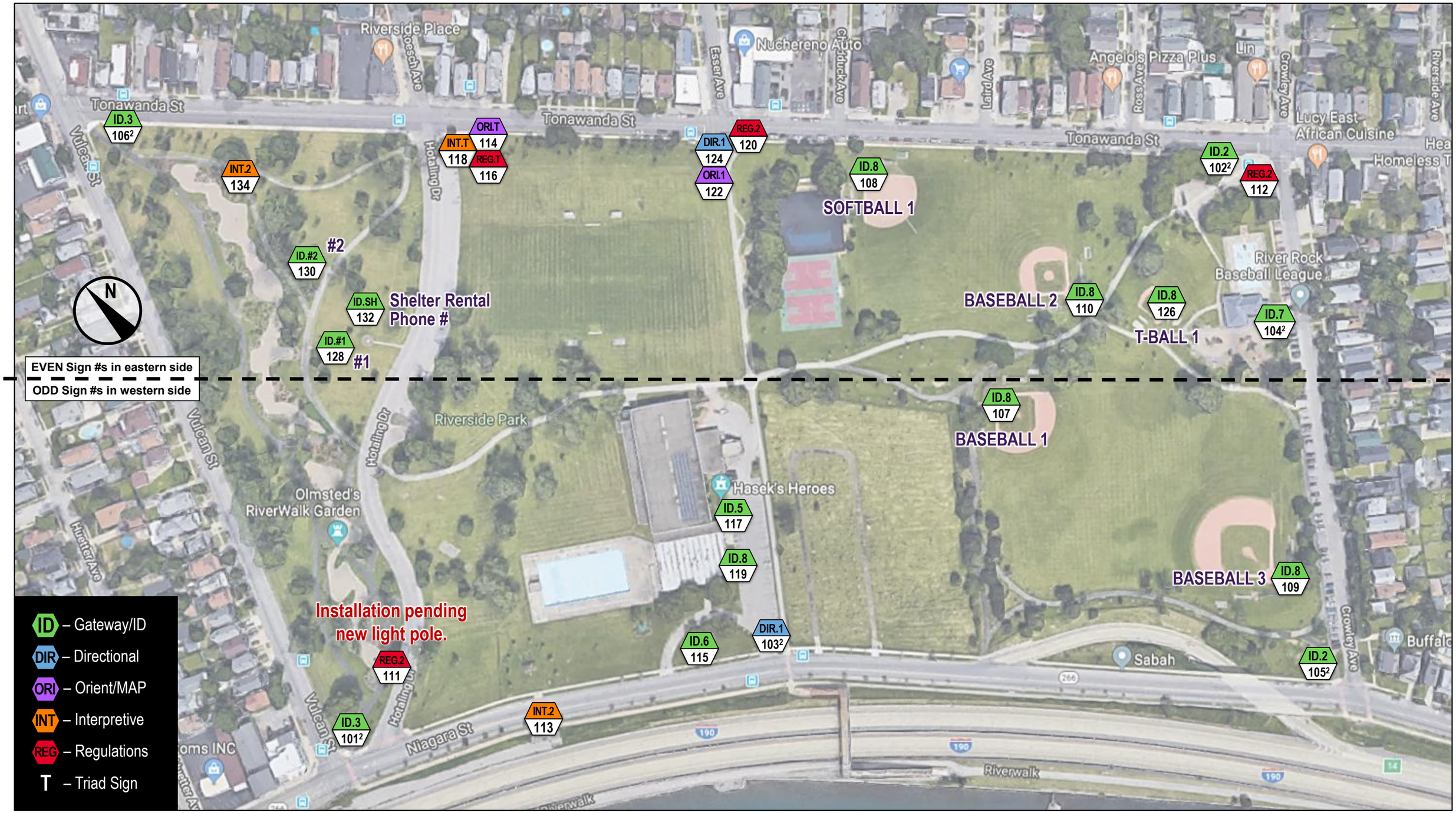
Phone: 716-838-1249 E-mail: charlene@bfloparks.org

Signature: Charlene Secondo Date: 8/26/2026

Please provide one print copy or a PDF copy of all application materials. All contents of this application will be made available to the public at www.buffalony.gov/meetings.

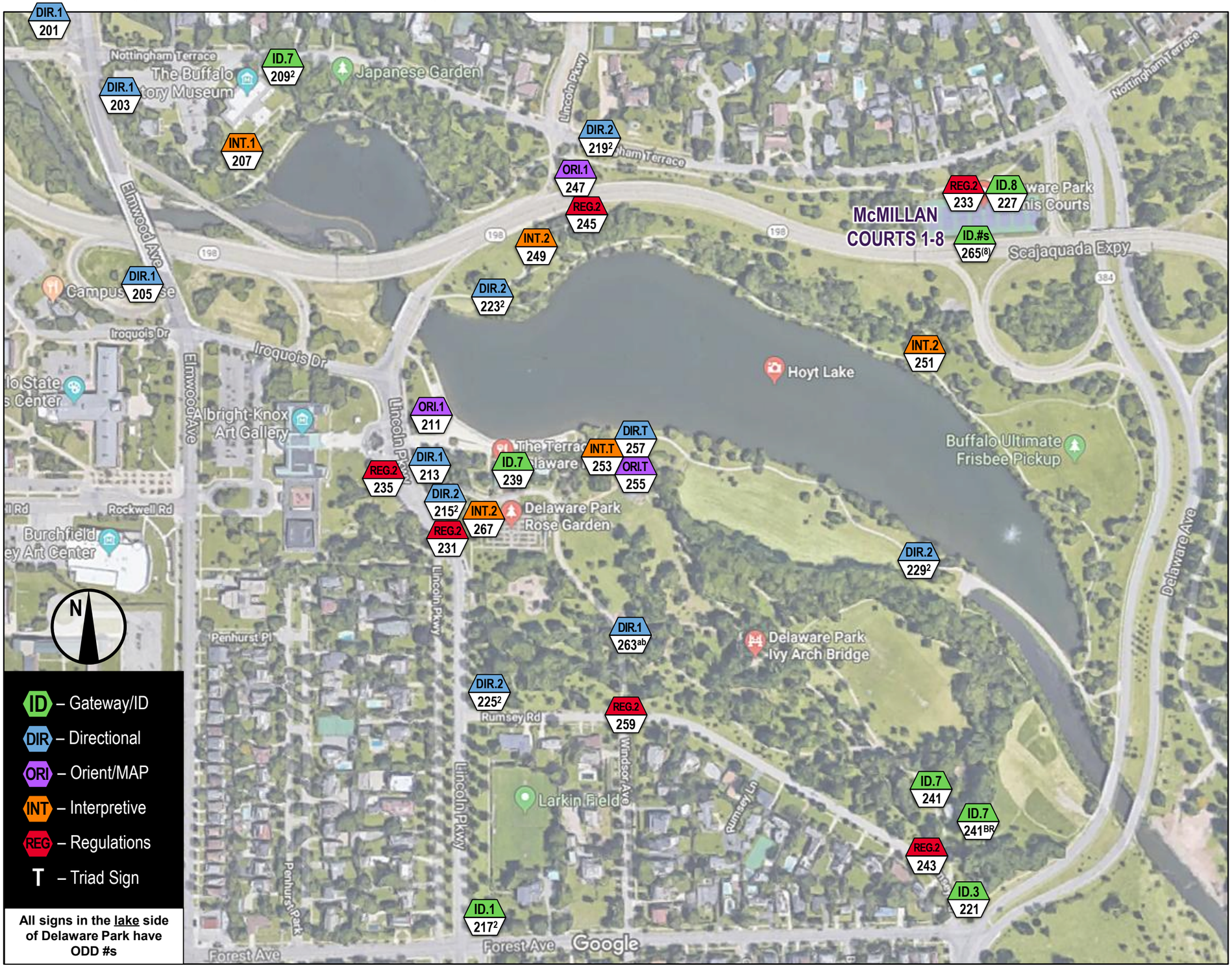
PARK #1: RIVERSIDE PARK = 27 Signs in Park + 4 Trailblazers

ORI INT = PHASE 2 – Group 2 to be completed December 2026



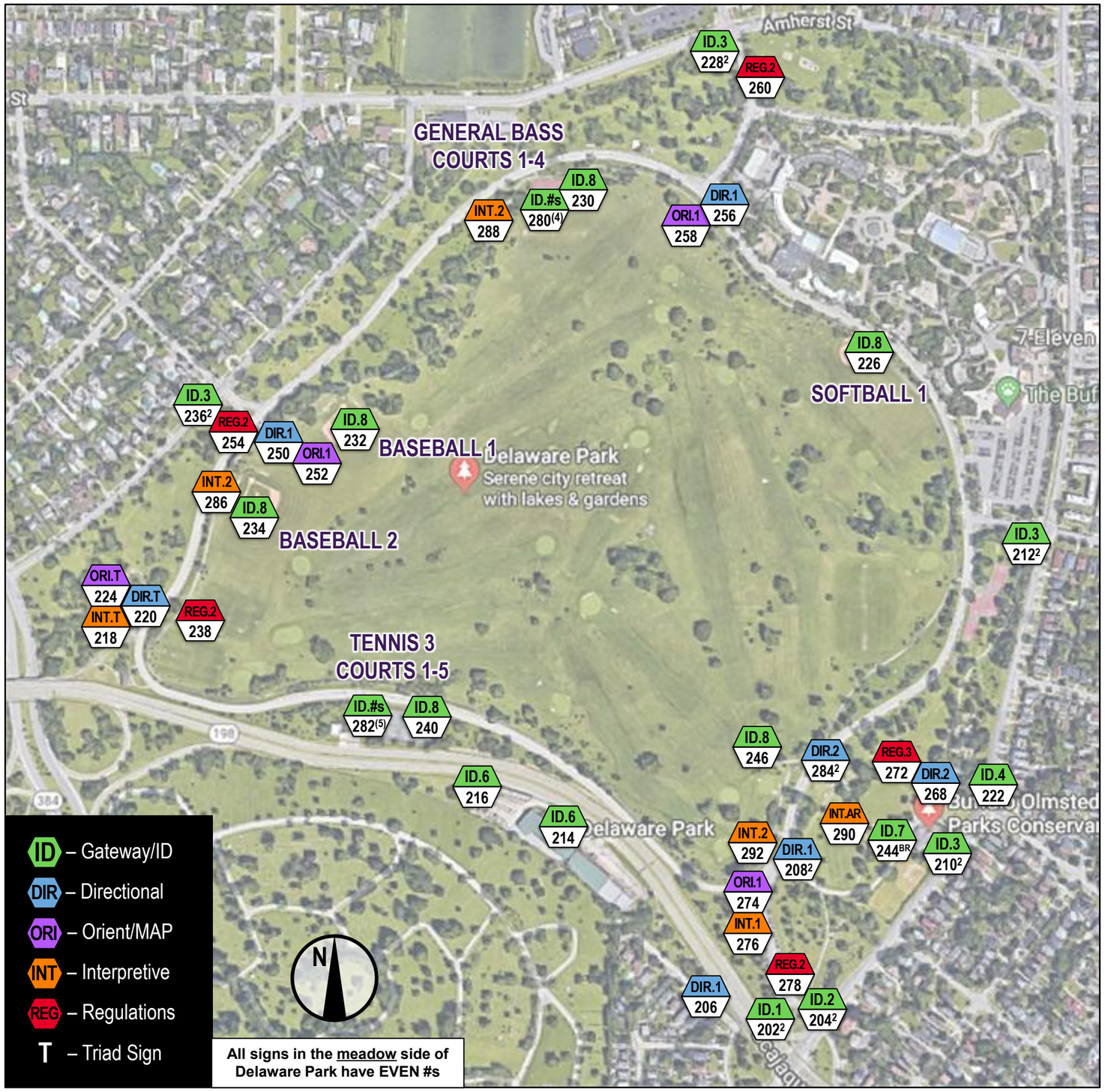
PARK #2: DELAWARE PARK (Lake Side – Odd #s) = 40 Signs in Park + 4 Trailblazers

ORI INT = PHASE 2 – <u>Group 2 to be completed Dec 2026</u>



PARK #2: DELAWARE PARK (Meadow – Even #s) = 47 Signs in Park + 4 Trailblazers

ORI INT = PHASE 2 – Group 2 to be completed December 2026



PARK #5: CAZENOVIA PARK = 32 Signs in Park + 6 Trailblazers

ORI INT = PHASE 2 – Group 2 to be done December 2026





D-34 INT.1-O OLMSTED PARK INTERPRETATION (Major)

To be used for particularly complicated or multi-faceted interpretive stories.

- **A** **Panel Box** = 45” x 58” x 3” fabricated aluminum box painted P-1 (PMS 3435C / MP 14936)
- **B** **Posts** = 4 ½” round, connected to panel box by aluminum rods with 1” caps painted P-1
- **C** **Panel Face** = ¼” thick digitally-printed, high-pressure laminate (HPL) impregnated with phenolic resin and surfaced by a layer of translucent UV/graffiti overlay protection (or industry equivalent, e.g., Gopher Sign ImageLOC)

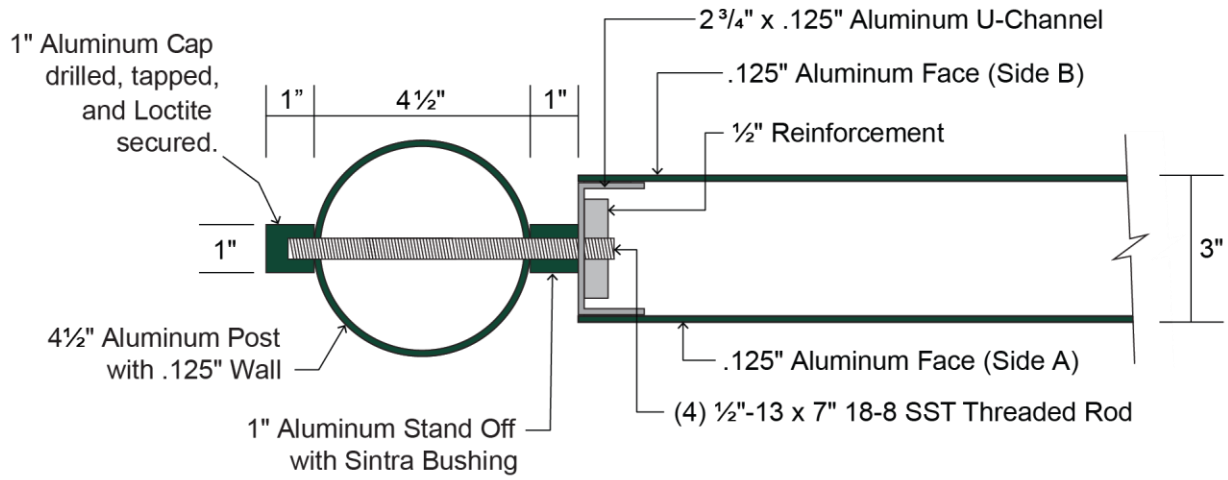




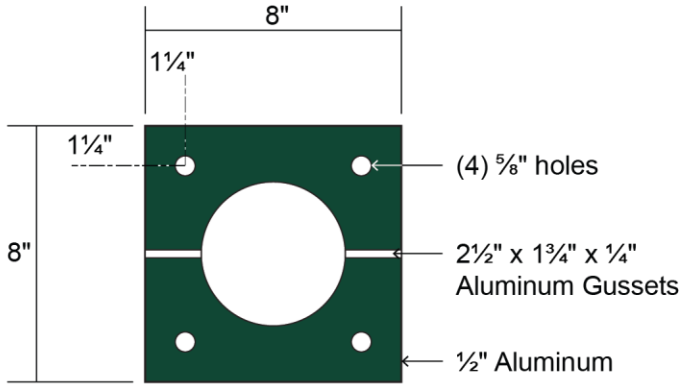
D-35 INT.2-O OLMSTED PARK INTERPRETATION – ANGLED LOW-PROFILE

To tell specific stories about a specific place without interrupting the view.

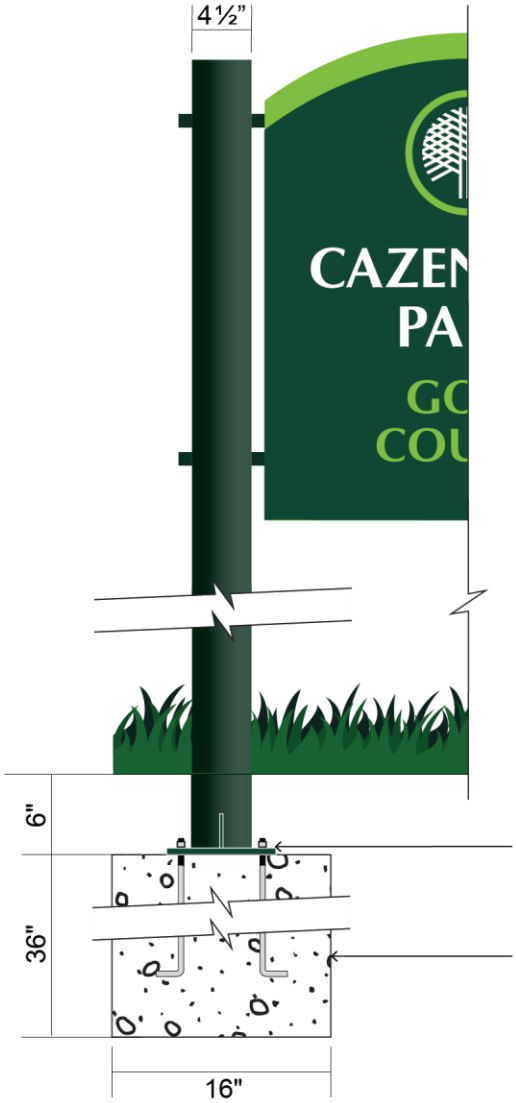
- **A** **Panel Box** = 36” x 24” x 1.5” fabricated aluminum box painted P-1 (PMS 3435C / MP 14936)
- **B** **Posts** = 3” x 3” square, steel posts painted P-1 dark green (PMS 3435C / MP 14936)
- **C** **Panel** = 36” x 24” digitally-printed, high-pressure laminate impregnated with phenolic resin and surfaced by a layer of translucent UV/graffiti overlay protection (or similar)



POST & PANEL SECTION



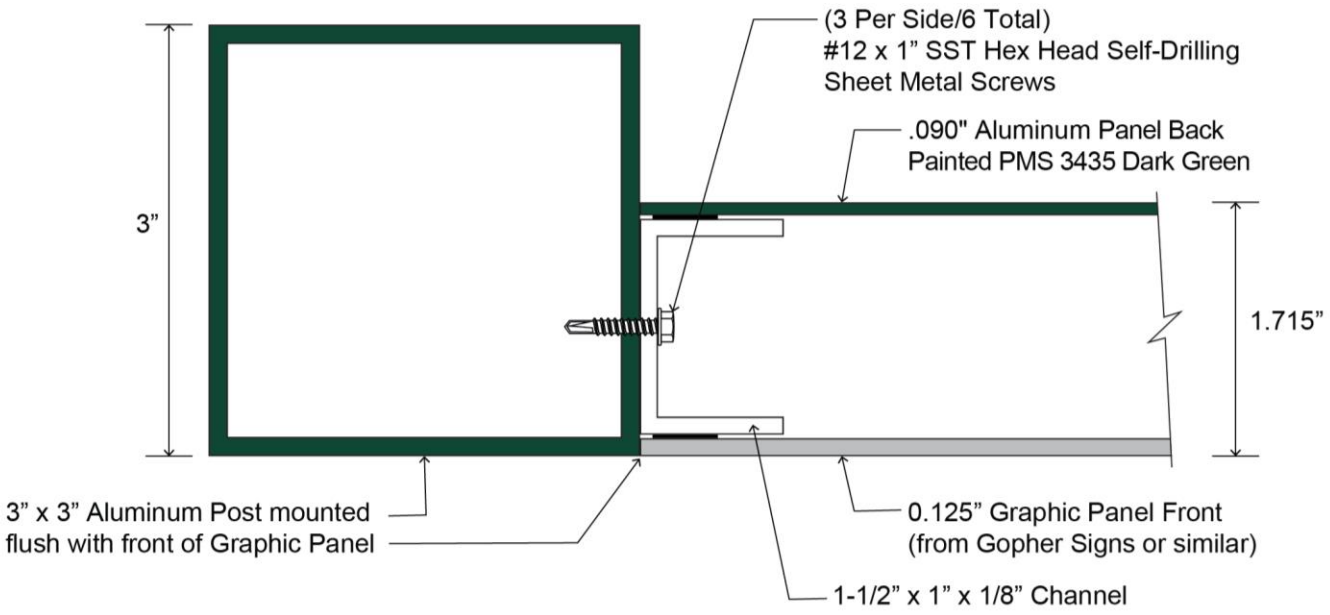
FLANGE DETAIL



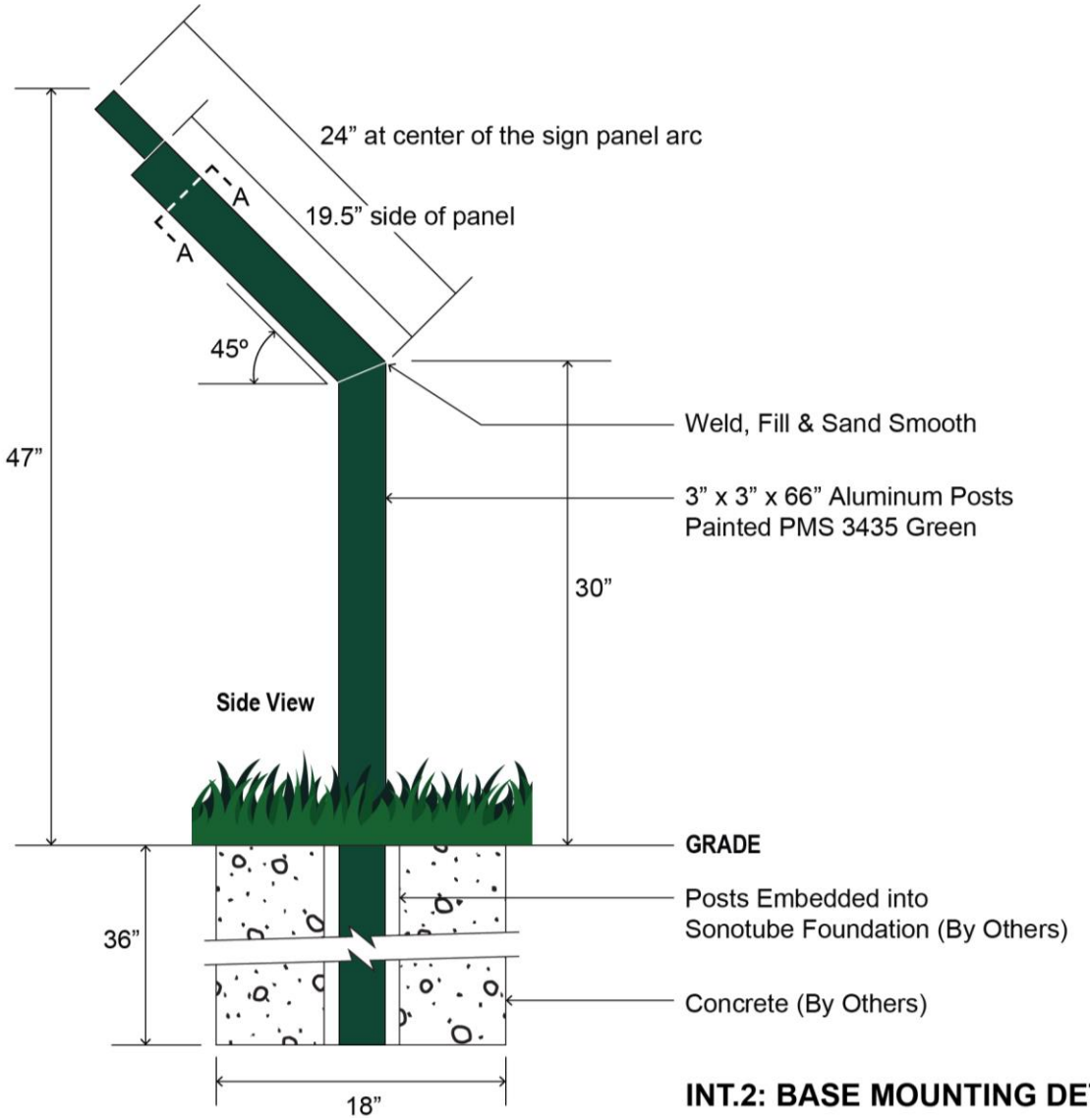
BASE MOUNTING DETAIL

(2) Flanges Welded to Posts
(See Flange Detail above for More Information)

Mounted to Concrete Base with:
(8) ½-13 x 12" Galvanized Steel Anchor Bolts (McM# 91603A160)
(8) ½" Nut & (8) ½" 18-8 SST Washers



INT.2: POST & BOX SECTION AA DETAIL



INT.2: BASE MOUNTING DETAIL

113_INT.2-O PERGOLA OVERLOOK 36” x 24” (251 words)



WATER BRINGS LIFE TO BUFFALO

Stop for a moment and take in the mighty Niagara River. Here, waters from four Great Lakes come together and rush past you on their way to dive over Niagara Falls, 18 miles downstream.

Access to this waterway has long meant access to the world – and it brought the world here, too.

When New York’s Erie Canal opened in 1825, droves of settlers seeking a better life began heading west to Buffalo. Mules towed the canal boats across the state, and, across the decades, millions of immigrants floated by on the canal below you, where the highway is today.

Imagine their relief and awe at seeing the beautiful Niagara River for the first time!

When hydroelectric power came online at Niagara Falls in the late 1800s, the river became an ideal place for water-dependent, energy-intense industries. Water brought people *and* progress to Buffalo.

But such progress came at a cost. By the 1970s, approximately 700 chemical plants, steel mills, oil refineries, and other industries were dumping over 250 million gallons of toxic wastewater into the Niagara River *every day*.

Imagine coming to play or rest at Riverside Park, only to see a polluted river sludging by. Notice it doesn’t look that way now?

After 150 years of contamination, it’s taken a new generation of people seeking better lives to restore the Niagara River to the healthier, beautiful ecosystem you see today. Water brought life and power to Buffalo, now we’re using our power to help bring life back to the river.

CAPTION OPTION: Pics of recent improvements on the river (Tern Island, marsh restoration, etc.), with credit to Greenway.

LOCATION: In grass at tree on left of pergola – this preserves the view down the center. Remove old posts from old, missing sign.

118_INT.T-O: TRIAD ENTRANCE at Tonawanda & Hotaling 45" x 58" (370 words)



RIVERSIDE PARK

Welcome to historic Riverside Park! Here you'll find many places to relax and play, relieve the stresses of the day, and gather with your family and neighbors, *just like the generations of people who walked these paths before you.*

When the famous Olmsted Brothers designed this park in 1898, Buffalo was crowded with nearly 350,000 people, many of them moving to Riverside from all over the world. That diverse community had diverse needs – *just as it does today* – and they needed a well-designed park to meet them.

In one section of the park, the Olmsteds designed spaces for playing fields and ball courts. In another, they wove paths and a stream through a grove of trees and made shallow minnow pools for wading. The third section hosted social activities, complete with a formal carriageway and a bandstand.

Even better, people could access the Niagara River from the park. For decades, the original Erie Canal flowed along the riverbank parallel to Niagara Street. A footbridge connected the park to the canal's towpath and a boat landing, making Riverside Park a gateway to the water and all the amusements it offered.

Imagine how fun it was to walk from Riverside Park to the towpath to catch a ferry to Grand Island or Crystal Beach! Others boarded ferries downtown and cruised to the park to enjoy concerts and baseball games or cool their feet in the minnow pools.

All of this changed when the highway filled the former canal and severed the park's connection to the river in the early 1960s. Attitudes about recreation had changed by that time, too. When Dennis Crowley gave 17 acres to the park in 1912, they built more ball fields, courts, and a large swimming pool. The decades rolled by and more buildings arose, effectively shelving the Olmsted plans and remaking Riverside Park into a large sports complex.

(cont...)

In 2004, the City of Buffalo transferred maintenance of Riverside Park to the Buffalo Olmsted Parks Conservancy, and improvements began to realign with the original Olmsted plans. Today, with support from the Conservancy and park neighbors, Riverside Park is once again meeting the diverse needs of its diverse community with the Olmsteds' designs and wisdom guiding the way.

CAPTION OPTION: Access to the river also meant access to the *natural* world. The Niagara and its wetlands have long been great centers of biodiversity, home to more than 300 species of birds, over 700 plant species, at least 100 fish species, and many kinds of mammals, reptiles, and amphibians.

With birds arriving here seasonally from as far away as the Amazon, the Antarctic, and the great boreal forests, Riverside is a launching point to view their annual migrations, along with the spring run of the Emerald shiners and the spawning of rare Lake sturgeon...

LOCATION: At the parking lot near the entrance to Hotaling from Tonawanda.

DRAFT

134_INT.2-O: **RIVER ROCK GARDEN 36” x 24”** (215 words)



“A park is a work of art designed to produce certain effects upon the mind.” – Frederick Law Olmsted (1822-1903)

ART & RE-CREATION

What comes to mind when you think about parks and recreation? Maybe sports, such as basketball and baseball, or exercises like running or swimming – activities that make our bodies strong and healthy?

What if we write the word as “re-creation”? Is that different?

When the Olmsted Brothers designed Riverside Park in 1898, they set aside spaces for ball fields and bandstands, fountains and formal gardens – all popular diversions of the day that would satisfy the need for physical and social recreation.

Here, though, in *this* section, it looked very different. In this place they created a quiet woodland oasis of shallow minnow pools ringed in mosses and grass and dappled with sunlight under an immense canopy of leafy trees.

This space was designed to fulfill the need for *mental* “re-creation” – to heal the mind with rest and relaxation. *Nature as art, they knew, could rejuvenate the mind with beauty and provide a much-needed escape from the stresses and demands of city life.*

Healthy minds are as important to a community as healthy bodies. Here, with plants, ponds, sunlight, and shade, the Olmsteds brought a beautiful woodland painting to *life* to help bring weary people *back* to life.

BEST CAPTIONS OPTION: Image and explanation of the 2014 “re-creation” of the minnow pools as a river rock garden.

CAPTION OPTOIN #2: Images of kids wading in original pools

LOCATION: The NE corner of the park, close to the corner of Vulcan & Tonawanda, so it is easily accessible to lots of foot traffic. It will also not block photos of “scenes,” e.g., the foot bridge.

207_INT.1-O JAPANESE GARDEN – REVISING EXISTING SIGN 45’ x 58” (489 words in 2 sections)



DELAWARE PARK JAPANESE GARDEN

Why is there a Japanese Garden in Delaware Park? (286 words)

Delaware Park has been here a long time and has witnessed generations of Buffalo’s history.

The park was already 30 years old when the city erected the New York State Building for the 1901 Pan American Exposition, now the Buffalo History Museum to your right. The park was 75 years old when World War II ended in 1945 and countries began rebuilding international relationships again.

By 1962, Delaware Park was 92 years old and needed an upgrade. At the same time, an enterprising group of citizens wanted a cultural exchange program. They stepped up, and Buffalo became the first “sister-city” with the City of Kanazawa, Japan.

To honor their new sister-city, Buffalonians came together to fund and build this Japanese Garden. Completed in 1974, it remains one of the only public Japanese Gardens in the country.

In 1994, the people of Kanazawa returned the honor with funding and new enhancements for the garden. They modeled the new design on their own Kenrokuen Garden, one of the most beautiful gardens in all of Japan, and they sent over their own experts to make it a reality. As you stroll through the garden, look for Japanese pines and maples, a stairway of natural stones, several stone lanterns, and a torii gate – all gifts from Kanazawa.

Over 50 years later, Kanazawa still sends experts to Buffalo to share their wisdom and friendship, and to support the conservation of the garden and stone lanterns.

(cont...)

Today, the Buffalo Olmsted Parks Conservancy manages and maintains the Japanese Garden as part of their stewardship of Delaware Park. Working with the Friends of the Japanese Garden, the City of Buffalo, dedicated volunteers, donors, and funders, the Conservancy ensures this beautiful garden will connect generations to come.

Promoting Peace Through People-to People Diplomacy (203 words)

"If all people want peace, the challenge is for them to connect… to discover countless ways to understand one another." — President Dwight D. Eisenhower, 1956

How do you pick up the pieces after a devastating world war and learn to befriend a former enemy? For President Eisenhower (1890-1969), one answer was "citizen diplomacy," a chance for people to get together and "learn a little bit more of each other." In 1956, he created the People-to-People program to establish contact between Americans and people of other cities, and Sister Cities International was born.

Since then, SCI has promoted peace through mutual respect and understanding – one individual and one community at a time. Buffalo's friendship with Kanazawa began in 1962 and is now one of the longest continuous US-Japan sister-city relationships in the country.

This ongoing friendship is nurtured by members of the Buffalo-Kanazawa Sister City Committee, part of the Japan Culture Center of Western New York. As the cornerstone of JapanWNY, they host exchanges, Kanazawa delegation visits, and Japanese culture workshops and events.

Buffalo holds a special prestige as Kanazawa's first sister city, and tokens of our friendship, including a bronze buffalo, are proudly displayed in Kanazawa's Sister Cities Park and inside city hall.

CAPTIONS OPTION #1: Pics from Sister City events with visitors from Kanazawa

CAPTION OPTION #2: Pic of opening day with Japanese Dignitaries.

LOCATION: Replacing the existing sign in the Japanese Garden.

DRAFT

218_INT.T-O POINT OF THE MEADOW – REVISING EXISTING SIGN 45” x 58” (325 words)



DELAWARE PARK MEADOW

“The purpose of parks is to provide a feeling of relief… on escaping from the cramped, confined, and controlling circumstances of the streets and town.” – Frederick Law Olmsted (1822-1903)

Welcome to the Meadow at historic Delaware Park. This beautiful place was made for you!

When renowned park-maker Frederick Law Olmsted came to Buffalo in 1868 to begin planning this magnificent landscape, most city leaders believed public parks weren’t the city’s responsibility, and they had no interest in raising taxes to pay for them.

In an era glorifying competition and “get rich quick” schemes, investing in *people* was a radical idea – but that’s exactly what Olmsted was asking Buffalo’s leaders to do.

The country had just suffered through the Civil War. Millions of people crowded into the cities, and new industries accelerated the normal rhythms of life. Cities had much to offer, but urban living was disorienting and dehumanizing.

Olmsted understood that people needed relief, and he knew from experience that a safe natural setting could provide it. He knew people needed this park. In fact, Buffalo needed three parks, all connected by tree-lined “parkways” and landscaped circles that arched around the city in a great canopy of natural relief.

The City’s Common Council voted for the people and their parks. Buffalo became the first Olmsted city – home to America’s first public park system – with this iconic meadow as its pastoral sanctuary of green.

(cont...)

Construction began on Buffalo's first three Olmsted parks in 1870 (Delaware Park, Front Park, and "The Parade" – now Martin Luther King, Jr. Park).

These park landscapes were almost entirely man-made, built from scratch using plants, water, and rocks the same way a landscape painter uses oils or watercolors.

Of course, it took decades for Olmsted's "paints" to dry – for the trees and plants to flourish and grow into the landscapes he originally imagined. With his designs, Olmsted was *always* looking decades ahead and planning for the well-being of future generations.

Today, over 150 years later, we are the future generations Olmsted had in mind when he created his first park system in Buffalo. His parks are still here! Now it's up to us to protect this urban sanctuary for the well-being of the next generation.

CAPTION OPTION #1: Golf stuff… changing attitudes about recreation… Dates golf was added to the meadow… etc…

CAPTION OPTION #2: *Unlike the works of most artists, Olmsted's creations were less about personal expression and all about public service. The mysterious winding paths, the sheltered groves, the long views across rolling meadows – he designed them all to relieve a weary and beleaguered public.*

LOCATION: Replacing existing sign panel on the TRIAD at the Point of the Meadow intersection.

DRAFT

249_INT.2-O: DAVID STATUE 36” x 24” (263 words)



“A park is a work of art designed to produce certain effects upon the mind.” – Frederick Law Olmsted (1822-1903)

OPEN SPACE IS NOT EMPTY SPACE

Imagine going on vacation and coming home with a 17-foot-tall souvenir.

Andrew Langdon, president of the Buffalo Historical Society, always admired Michelangelo’s sculpture *David*. In 1900, when a full-size bronze copy went on sale in Paris, he went over, bought it, shipped it home, and donated it to the Buffalo Historical Society with one condition: it must be installed in Delaware Park.

Langdon wasn’t the only one envious of European art. Chicago’s 1893 neoclassical World Columbian Exposition had inspired a “City Beautiful Movement” across the country. Everyone wanted public art, heroic monuments, and marble buildings, and they wanted them in city parks.

This trend challenged the original purpose of Buffalo’s parks. Thirty years earlier, Frederick Law Olmsted created our parks as works of art *themselves.* He “painted” with trees, meadows, and water because he knew *nature as art* would rejuvenate our minds and free us from city life. Expanding the city into Olmsted’s parks would deface his art and dilute its healing effects.

But by 1900, people looked at a park and saw “empty” space, a setting for art, not art itself. So, as with *David*, they added the Buffalo Historical Society building (1901) and the Albright Art Gallery (1905), each replacing natural parkland with “city.”

These buildings are now beloved institutions, but with Olmsted’s landscape breached, other intrusions flooded in. By the late 1950s, City Beautiful gave way to City Efficient, a 4-lane expressway sliced Delaware Park in two, and traffic roared through the people’s refuge.

Langdon’s *David* survived the highway, but now he readies his stone toward a more modern Goliath.

CAPTIONS OPTION: Photo of the 198 being constructed through the park.

LOCATION: Top of the hill, not far from where the spiral bridge crosses the 198.

251_INT.2-O McMILLAN MONUMENT 36" x 24" (260 words)



HIDDEN HERO

Why is this sign hiding over here? You're about to discover the unsung hero of Buffalo's Olmsted Park System.

Frederick Law Olmsted is famous for designing parks, especially the park system he began creating for Buffalo in 1868. But he didn't live here, so he needed a local superintendent to lead the thousands of laborers constructing our park system. More importantly, Olmsted needed an ally, someone devoted to the *purpose* of his parks.

Olmsted didn't make parks to preserve nature. He made parks to *save people,* creating open spaces and natural beauty to relieve and revive a public worn out by city living. His superintendent had to follow his designs faithfully and fight changes that undermined Olmsted's purpose. He found his ally in William McMillan.

McMillan's tireless efforts for the parks made him the "father of our park system," so why have you never heard of him?

Despite his devotion to the parks for 27 years, the park commissioners fired McMillan in 1897 for resisting "progress." They wanted huge neoclassical buildings and statues in the parks, but McMillan kept saying "no."

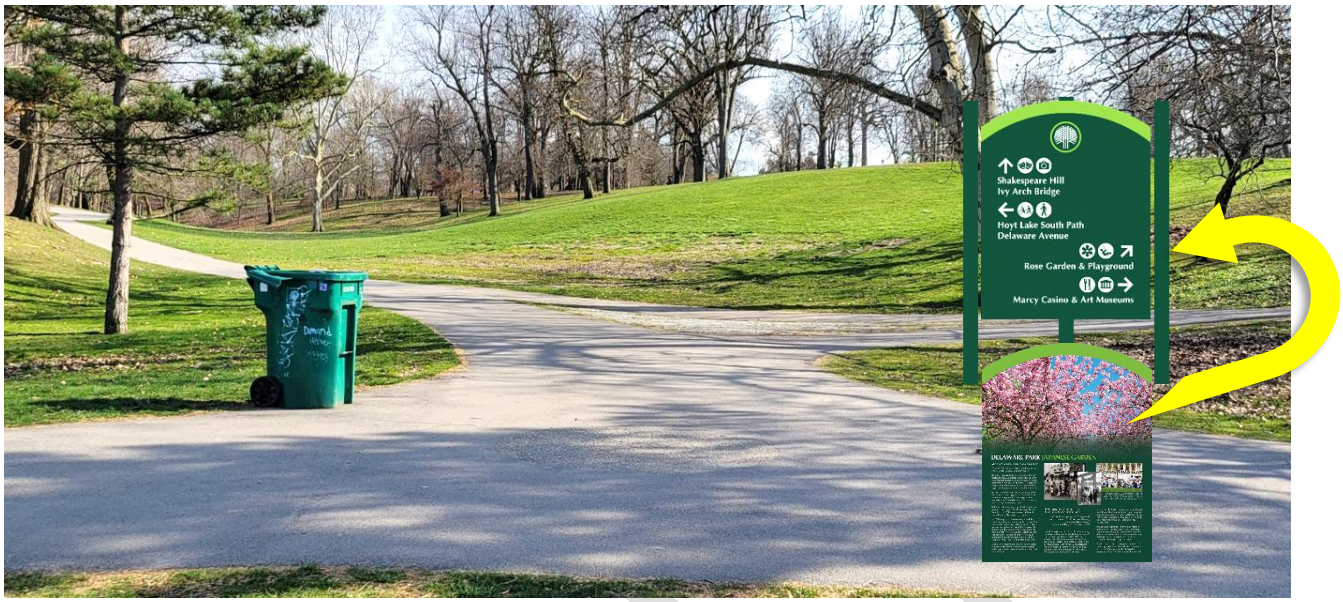
The dismissal shocked McMillan and broke his heart – he died after a stroke in 1899. Family and friends buried him in Forest Lawn Cemetery, not far from his beloved Delaware Park, and then they devised a way to honor him.

If you walk up the hill, through a hidden break in the trees to the left, and up some stone steps, you'll find their tribute: a granite fountain where birds, horses, and weary visitors could enjoy a reviving drink.

CAPTIONS OPTIONS: Pic of the Super's home, Farmstead, now the Zoo parking lot.

LOCATION: Near path where the hill goes up toward the monument. Onramp to 190 at top of hill.

253_INT.T-O LAKE @ SHAKESPEARE HILL INTERSECTION 45” x 58” (344 words)



DELAWARE PARK HOYT LAKE

“In all my life I have never seen such joyous collections of people.” – Frederick Law Olmsted (1822-1903)

Welcome to Hoyt Lake at historic Delaware Park.

Here you’ll find places to relax and play, relieve the stresses of the day, and gather with your family and neighbors, just as generations of people have done for over 150 years.

When Frederick Law Olmsted and Calvert Vaux came here in 1868 to begin designing this park and the first public park system in the country, Buffalo was a bustling, prosperous city, but also an exhausting and crowded place to live.

Thanks to geography, ingenuity, and the Erie Canal, thousands of people emigrated here from around the world, and by 1868, Buffalo had one of the most culturally, economically, and politically diverse populations in history.

For the good of its people, Buffalo needed places of natural beauty to alleviate the misery of city life. For the good of the *city*, its people needed a way to connect with each other across their diverse cultures – so they wrote to Olmsted and asked for help.

Fortunately, Olmsted was a student of human nature as much as of nature itself. Public parks, he observed, not only relieved our minds and exercised our bodies, they brought out our better nature and exercised our *social* muscles, too.

(cont...)

Freed from the “hustling working hours of town life,” Olmsted noticed, people in parks exercised “personal friendliness” and engaged in “gregarious recreation.” In a diverse city, public parks were literally *common ground*, places where people learned they could be different *and also* be together, places where they learned how to live in a democracy.

Parks still bring out our better nature today, and nowhere in Delaware Park is that more visible than around this beautiful lake. Buffalo’s glorious summers bring out boats, bicycles, and Shakespeare in the Park. Our notorious winters bring serene beauty and “gregarious recreation” on skis, skates, and sleds – all “joyous collections of people.”

Today, the Buffalo Olmsted Parks Conservancy maintains Hoyt Lake as part of their stewardship of Delaware Park. Working with the City of Buffalo, donors, funders, and hundreds of volunteers, the Conservancy helps ensure there’s always a place where we can find common ground.

BEST CAPTIONS: 1) Shakespeare in the Park, and 2) Spire Head

LOCATION: The intersection of paths from Shakespeare Hill, the Lake, and the Casino. The INT sign will be on the side of the sign facing up the hill to the right toward the Casino. The other face will be an ORI map panel.

> NOTE: The original plan was to place this new triad in the circle in the middle of the intersection, but we were told this would greatly complicate snow removal and foot/sled traffic in the winter, so the sign was moved to the location pictured above. This should be confirmed with OPS again.

DRAFT

267_INT.2-O ROSE GARDEN 36" x 24" (259 words)



"Of all flowers, Methinks a rose is best." – William Shakespeare & John Fletcher, *Two Noble Kinsmen*

AND I WILL MAKE THEE A BED OF ROSES

When Frederick Law Olmsted began designing Buffalo's park system in 1868, he had beauty in mind but not rose gardens. Olmsted's beauty was in landscapes – real-life scenes to comfort the eyes, rest the body, and uplift the spirit.

But tastes changed over time, so in 1917, park staff added this elegant rose garden and pergola south of the lake. For years, people said there was no more appealing sight in all of Buffalo than the roses at Delaware Park.

Tastes changed again in the 1960s, and the garden fell into neglect from lack of attention. Roses aren't difficult to grow, but a rose *garden* requires vigilance and care. Without enough staff, the city couldn't keep up.

Then one day Patricia Sherk, a long-time park visitor, remembered strolling through the garden with her mother. She wanted to do the same with her daughter, too – *and she decided to act*. "This is a public garden," she reasoned. "We all let it deteriorate. Now we all should fix it up."

Starting in 1975, Pat wrote letters to nurseries and hardware stores requesting donations of rose bushes, peat moss, and gardening tools. She raised money and lobbied city leaders. Most importantly, she rallied volunteers for weekly "Dig-Ins" to clean up and restore the rose garden to its original beauty.

Olmsted made beautiful public parks because he knew beauty was good for us and good for people to experience together.

Patricia Sherk, volunteers, and this restored garden took it a step further, reminding us that *even more good* comes from creating beauty with others.

BEST CAPTION: Pic of Pat working in garden + info about BOPC and current care of the garden.

LOCATION: NW corner of garden, in the grass next to bench outside of the actual garden.

276_INT.1-O Agassiz Parking Lot 45” x 58” (345 words)



“Get up parks, gardens, music, dancing schools, reunions, which will be so attractive as to force into contact the good & bad, the gentlemanly and the rowdy.” – Frederick Law Olmsted in a letter to his best friend, Charles Loring Brace, 1853

DELAWARE PARK MEADOW: DEMOCRACY IN DIRT & TREES

Welcome to the Meadow at historic Delaware Park! Here you’ll find many places to relax and play, to gather with your family and neighbors, and relieve the pressures of the day.

For generations, this meadow has absorbed our stress and, in return, given us rest, rejuvenation, and joy – but it also serves another important purpose.

By the time Frederick Law Olmsted came to Buffalo in 1868 to begin designing our park system – the first in the country – he and his partner, Calvert Vaux, had already created Central Park in New York City and Brooklyn’s Prospect Park. They studied park users and noticed something unexpected: *public parks cultivated civic friendliness by bringing together different and diverse people.*

This discovery reinforced Olmsted’s belief that democracies flourished when people believed they shared common interests with other members of society. The public parks he and Vaux designed were common interests, literally *common ground*. Open and free, they belonged to everyone.

Olmsted knew parks were good for our physical and mental well-being, but here was a more subtle, profound benefit. Public parks gave people space to practice an essential skill for living in a democracy: the ability to be different *and also* be together.

(cont...)

Unfortunately, parks and other public spaces are also vulnerable to economic decline, public apathy, and outright vandalism. The mid-20th century hit Buffalo's parks hard, but in 1978 a group of concerned citizens decided to fight back.

Led by Joan Bozer, an Erie County Legislator, Buffalo Friends of Olmsted Parks came together to restore and preserve Olmsted's original park system. Volunteers spent thousands of hours cleaning up parks and parkways, planting thousands of trees and shrubs, restoring park structures – and raising money to help pay for it all.

In 1995, the Friends became the Buffalo Olmsted Parks Conservancy, and today they maintain this meadow as part of their stewardship of Delaware Park. With support from the City of Buffalo, donors, funders, *and all of us*, the Conservancy helps ensure we'll always have beautiful public parks to improve the lives of individuals and the well-being of democracy itself.

Possible Caption #1: Photos (past & present) of people enjoying the meadow and Ring Road

Possible Caption #2: Photos of volunteers (past & present) working in the park

LOCATION: This 2-sided sign works best in the island of the Agassiz Parking lot near the Ring Road. (The other side is an ORI map.)

DRAFT

286_INT.2-O Diamond #2 – Integrated Game 36" x 24" (249 words)



BASELINES AND COLOR LINES

June 24, 1917: It's 3:30 p.m. on a Sunday afternoon, and the scene in front of you is a panorama of eight baseball teams battling on Delaware Park's four diamond fields.

Grant "Home Run" Johnson, a power-hitting shortstop, has played top-tier baseball for decades, but this game is different. Here on Field #2, the Buffalo Municipal League Phoebe Snows have brought in Johnson and pitcher John Emory to help defeat the Oakdales. They are the only Black ballplayers in sight, and they are breaking the color line.

In baseball's early years, Black players on Black teams played against all-white teams and also played on integrated teams with white players. But as baseball professionalized – and Jim Crow laws legalized anti-Black racism – white players and owners pushed back hard.

In 1887, owners of major and minor league teams made a "gentlemen's agreement" promising not to sign new contracts with Black ballplayers. By 1900, they had forced Black ballplayers out of professional leagues entirely, and baseball's color line was born.

Color line segregation sliced through most of organized baseball, but white teams occasionally tried to get around the ban when they needed better players. And so, Johnson and Emory courageously broke the color line on this diamond that Sunday in 1917.

Fortunately, no major incidents disrupted play. Unfortunately, the color line continued. Buffalo wouldn't welcome an integrated baseball team for 29 years, when Jackie Robinson and the Montreal Royals (International League) played a double-header against the Buffalo Bisons on May 19, 1946.*

*The Buffalo Bisons won both games against the Royals, 7-3 and 5-4.

BEST CAPTION: More info about Johnson, his history, stats, and accomplishments off the field.

Possible Caption #2: Talk about how public parks were perfect venues for integration, just as Olmsted knew they would be.

LOCATION: Field #2, on the walking path, behind the bleachers down the 1st baseline.

288_INT.2-O 1812 FLINT HILL STONE MEMORIAL 36" x 24" (247 words)



OUR HEROIC DEAD

Stop for a moment and look out across this beautiful meadow. It's easy to imagine generations of Buffalonians enjoying this peaceful park scene, but *the land* is much older. This open meadow preserves the memory of so many who came before.

Less than 30 years after the end of the Revolutionary War, Americans found themselves fighting the British again in the War of 1812. Buffalo, so close to British Canada, was a major battleground in the conflict, and thousands of men assembled here to prepare for invasion. After three failed attempts, the soldiers readied for winter encampment on the rock outcrops of Flint Hill.

Tragically, through that bitter winter of 1812-1813, the men lacked blankets, coats, socks, boots, and especially food. Many had only their summer linen uniforms and open-ended tents. And then came camp disease.

Cold, hungry, and sick, three hundred men perished that winter. Even then, they didn't find peace. Flint Hill camp occupied land north of the Main Street entrance of what is now Forest Lawn Cemetery, a land so rocky that survivors could dig only temporary graves one foot deep, the tops of coffins poking out above the snow.

When the 1813 spring thaw finally arrived, Dr. Daniel Chapin and Captain Rowland Cotton re-buried the men in a large trench in the softer, sandy ground of what is now this meadow. On July 4, 1896, the heroic dead finally received their proper memorial, a 35-ton monument of mighty granite marking their final repose.

BEST CAPTION OPTION: Close-up image of the stone and plaque, plus a warning to NOT walk across the golf course to go see the monument up close.

LOCATION: Off the footpath, near the northernmost point of the Meadow foot path, just west of the General Bass tennis courts. Stone is between the two willow trees to the right of center.

290_INT.AR-O **QUARRY GARDEN REDO – NOTE ODD SIZE: 42” w x 54” h** (289 words)



A BRIDGE TO THE PAST

Why are there two stone bridges in the middle of this grassy lawn?

When park-makers Frederick Law Olmsted and Calvert Vaux began designing Delaware Park in 1868, this lawn was an active quarry, a source of quality limestone used to build much of early Buffalo.

From its beginning, this peaceful, pastoral park had a hammering, drilling, smashing rock quarry within its borders – a pit 700 feet long, 40 feet wide, and 25 feet deep. The quarry’s steam-powered stone-breaking machine churned out 150 cubic yards of crushed stone per day, and there was even an electric battery for *dynamite cartridges* – all here in front of you in a huge hole in the ground.

Despite the noise and dust, park managers worked the quarry for almost 30 years after the park opened because it produced good stone for park roads, paths, and structures. When operations *finally* ceased in 1897, they had an interesting opportunity: what should they do with the hole?

Naturally, they called the Olmsteds. Olmsted senior retired in 1895, and the new project went to his adopted son, John Charles. He designed an enchanting sunken garden, rejuvenating the open pit with a variety of plantings, multilevel pathways, and cascading pools.

Sadly, this vision was never fully implemented, but parts of the plan came to life in 1908. Park gardeners planted trees, shrubs, and grasses, laid out shaded paths, and sculpted a shallow pool. In 1921, they built two stone bridges over the quarry so golfers could cross from the course to the Park Locker House (1914), now the Parkside Lodge.

The Quarry Garden captivated visitors for nearly 40 years until it fell into disrepair. In the late 1950s, the city smothered it under construction debris from the Kensington Expressway. Today, these two bridges remain as mysterious reminders of the beauty buried below.

BEST CAPTION OPTIONS: Photos of Quarry Garden from existing sign.

292_INT.2-O Agassiz Ring Road Meadow View @ the Indian Hunter 36" x 24" (251 words)



"Here is your park, almost ready made." – Frederick Law Olmsted, renowned park-maker, in 1868 upon seeing the land that would become Delaware Park

Lift up your eyes and look out across the wide expanse before you. Take in the long view! In this historic meadow, with a little imagination, you can look across the expanse of *time*, too.

Here you can sense the relief of thousands of Buffalonians when the park opened in the 1870s, giving them fresh air and freedom from their cramped city life. You can feel the grief of Dr. Daniel Chapin and Captain Rowland Cotton when, during the War of 1812, they buried 300 soldiers in what is now the park meadow.

Imagine further back and you can smell smoke from Seneca fires. For centuries, Seneca people (Onödowá' ga:') used fire to thin forests and reduce undergrowth to improve their hunting grounds, enrich crops, and open clearings of acorn-bearing oak trees. In fact, it's possible the oldest oaks we see today took root *with the Seneca.*

In the late 1700s and early 1800s, the first land surveyors of Western New York took detailed notes of what they saw along their survey lines. Combining these surveys with historic eyewitness accounts, researchers in the 2010s discovered that Seneca land use, fire techniques, and "oak openings" all occurred in the same area as Delaware Park.

Perhaps we should thank the Seneca for this beautiful landscape as well as Mr. Olmsted?

This meadow is full of the memories of those who came before. They invite us to imagine different perspectives and connect us with generations who've shared this enduring place we call Delaware Park.

Possible Caption #1: A few details about the "Indian Hunter" sculpture, which is close by.

Possible Caption #2: Some information about the golf course, when/why it was installed, etc.

Location: To the right of the Indian Hunter statue such that the oak to the right is blocking the golf shack from view.

534_INT.1-O Williams Shelter – Baseball/Lacrosse 45" x 58" (304 words + bronze bat & stick)



TAKE ME OUT TO THE BALLGAME

The year is 1915, and it's baseball season! Babe Ruth is starting his first spring training with the Boston Red Sox. Ty Cobb is launching another record-setting season with the Detroit Tigers. And here in front of you... crack! Home run! The Stephens just defeated the Travelers on the city's newest diamond...

Buffalo's Olmsted parks are rightly famous for their peaceful meadows and pastoral beauty, but for generations of fans, parks are most loved for their ball fields. Baseball and other team sports were hugely popular in the early 1900s, and countless South Buffalo teams made Cazenovia Park their home for everything from pick-up games to semi-pro championships.

Imagine the stories these diamonds could tell: the game-winning home runs, the game-ending double-plays, and the local heroes-turned-Hall of Famers who threw their first strike over this home plate. Over 100 years later, these stories still play out every season, connecting us through shared victories, agonizing defeats, and a love for the game.

They also connect us across cultures, especially here at Cazenovia Park. This land we play on is home of the Onödowá' ga:' (Seneca), one of the six sovereign nations of the Hodinöhsöni' (Iroquois) Confederacy. This place held part of the Seneca village of Buffalo Creek, and it, too, could tell stories about great games, the Creator's Game – dewá'ä:ö' – the game we call *lacrosse*.

Though today's lacrosse differs greatly from the traditional game played by the Seneca, dewá'ä:ö' is still at the heart of Seneca identity, rooted in community and respect. Played fairly with a "good mind" to honor the Creator, lacrosse is *medicine*, a healing game that resolves conflicts, creates bonds, and brings vitality to the players and spectators.

At their best, team sports bring us together and make us better, the very same outcomes Frederick Law Olmsted hoped for when he designed Cazenovia Park.

(cont...)

"When you talk about lacrosse, you talk about the lifeblood of the Six Nations...
The game is ingrained into our culture and our systems and our lives."

– Oren R. Lyons, Faithkeeper of the Turtle Clan of the Onondaga Nation,
co-founder of the Haudenosaunee Nationals, Lacrosse Hall of Fame inductee (1993)

Captions #1 & #2: Info about the bronze baseball bat and lacrosse stick attached to the sign face.

Possible Caption #3: Info to accompany the wonderful 1915 photo of the large crowd watching a Municipal League game while sitting/standing around the berm of the bowl.

LOCATION: Location is difficult for this sign because of all the stuff in this area, but also not wanting to block views of the field.

- How close are we allowed to put the sign to the Shelter House?
- If we put it between the flower bed and the bricks, it blocks views and traffic.
- If we put it in the grass closer to the road, it's also in the way of people and trash cans.
- This sign will have the bronze bat and lacrosse stick on it, so it's good for it to be visible in the security camera, which is under the eave of that corner.
- If we put it further along the drive toward Cazenovia St., it's very much in the way and blocks views of the baseball games.

DRAFT

536_INT.1-O Crotty Casino 45” x 58” (347 words)



CAZENOVIA PARK: DEMOCRACY IN DIRT & TREES

Welcome to historic Cazenovia Park! Here you’ll find places to relax and play, relieve the stresses of the day, and gather with your family and neighbors, just like the generations of people who walked these paths and played on these fields before you.

When renown park-maker Frederick Law Olmsted came to Buffalo in 1868 to begin designing our park system – *the first in the country* – many Buffalonians believed parks weren’t the city’s responsibility, and they didn’t want to pay taxes to build them. People simply accepted the aristocratic idea that a few wealthy men should own all the best and most beautiful land.

Olmsted and a handful of others disagreed. In a democracy like America, *everyone* had a right to the benefits of beautiful landscapes regardless of economic or social status. Democracies, they said, required *public* parks.

Within one generation, everyone agreed. They loved the three parks in the northern half of the city, and by 1887, new residents of South Buffalo wanted parks, too.

Once again, the city sent for Olmsted, and, after much planning, Cazenovia Park opened to the public in 1896. The park and its surrounding parkways became the heart and arteries of South Buffalo, the diversion and relief its residents needed after laboring long hours in the factories and blast furnaces rising over the Lake Erie shoreline.

Cazenovia Park is, and always has been, a true community park, cared for and shared from one generation to the next, but there is another group we honor in this beautiful place.

(cont...)

The land that holds Cazenovia Park is home of the Onödowá' ga:' (Seneca), one of the six sovereign nations of the Hodinöhsöni' (Iroquois) Confederacy, the indigenous democracy that helped inspire our American democracy. Seneca walked these paths and played on these fields long before we did, and we offer gratitude for their stewardship of this meaningful place.

Today, Cazenovia Park is maintained by the Buffalo Olmsted Parks Conservancy with support from the City of Buffalo, donors, funders, *and all of us* – everyone ensuring this public park serves the community for generations to come.

Caption Option #1: Photos (past & present) of people enjoying and playing in the park, especially the large events like "South Buffalo Day" or "Sunday in the Park," or one of the huge field days, swimming/diving competitions, sports camps, farmers markets, Irish festivals, Earth Days, orchestra concerts, etc...

Possible Caption #2: Images/maps showing the Casino in its heyday, with the lake and boats coming up to the dock, people canoeing, perhaps one of the postcard images...

Possible Caption #3: Something about Peter Crotty and why the casino was renamed for him.

LOCATION: It's tricky to place this anywhere it won't be in the way, but also accessible to people. Also, it has a blank back, so it will be very tempting for vandalism. Placing it here in the flower bed will be easier for OPS, easily visible for people walking by, but not obtrusive in any of the views.

DRAFT

540_INT.2-O Lagoon Overlook near Abbott Entrance along Spahn 36” x 24” (253 words)



STILL, THE CREEK KEEPS FLOWING

Stop for a moment and look out across this meadow... or field... or lawn? What is this place and why is it concave, like a bowl?

In 1887, Frederick Law Olmsted returned to Buffalo to extend his park system into South Buffalo and serve its growing population – but South Buffalo’s terrain was “flat, bare, monotonous, and wet.” When park commissioners finally chose a site in 1892 – a 76-acre field bisected by an unruly creek – Cazenovia Park was born.

Cazenovia Creek meandered during dry seasons and flooded during wet seasons, so Olmsted built a dam and created a large lake to drown the meanders and tame the floods. The result was beautiful and *fun*! Craving “liveliness, and a slight spirit of adventure,” people loved paddling canoes around the lake’s islands and hidden coves. And every winter, the water transformed into a festive skating rink.

But the creek kept pushing back, filling with silt, breaching dams, and flooding its banks. In 1913, they finally built a berm on the western bank, dug a channel for the creek, drained the lake, and corralled the remaining water into a lagoon.

Now, close your eyes, imagine the scene in front of you, and fill it with water. Yes! This area was a picturesque lagoon, with island groves, wading birds, and rowboats lolling by.

The creek kept flowing, but in 1974, as interests flowed elsewhere, they filled the lagoon and created this clearing. The boats are missing, but now we can walk down and meander through Olmsted’s island groves.

Possible Caption #1: A large map showing Olmsted’s original design with the lake and creek.

Possible Caption #2: Image of canoes on lake, perhaps with modern image overlaid for scale.

LOCATION: Coming from Abbott, along path next to Spahn Way, between trees, but accessible.

SEN1_INT.2-O Seneca Ecology – Basswood Trees 24” x 36” (246 words)



BETWEEN THE BASSWOODS

It began as soon as the ice started melting. Glaciers retreated, plants and animals migrated north to recolonize a thawing New York, and a new species came with them: *humans*.

As they journeyed, early people sought out suitable environments, but few areas could have been as bountiful as the land around today’s Buffalo River and Cazenovia Creek. This rich ecosystem provided abundant fish, game, wild foods, and fertile soils, and for thousands of years, Indigenous people called this place home.

Most recently, the Onödowá’ ga:’ (Seneca) also call it Došyowëh – the place between the basswood trees. Basswoods (o:osä’, also called Lindens) grow in deep, highly productive soils, so land “between basswoods” means rich, fertile land. O:osä’ come with other benefits, too.

The inner bark of Basswood is made of strong plant fibers – perhaps the strongest in North America – which makes these trees a vital part of traditional Seneca life. Having basswoods means having “burden straps” to carry heavy loads, fishing nets, snowshoe webbing, ropes, tightly woven mats to filter maple syrup, thread to suture wounds, and many other important tools.

The way Senecas nurture basswood trees shows how they sustain natural resources instead of exploiting them. After learning seasonal flood patterns, they use flooding and controlled burns to cultivate their woodlands, ensuring their own survival *and* the survival of the all-important trees.

With great care, and despite external challenges, fishing, hunting, gathering, agriculture and silviculture (growing trees) remain important activities for Seneca people and their community.

Caption #1: How to identify Basswood/Linden trees (like the one next to this sign)

Caption #2: Pics of items made from Basswood fibers.

LOCATION: The path leading from Spahn to the playground & splashpad, next to a Basswood tree.

SEN2_INT.2-O Seneca History – Buffalo Creek Reservation 24” x 36” (254 words)



REFUGE, RENEWAL, RESOLVE

It must have felt like paradise, especially after what they had just endured.

Only months before, General Sullivan had burned 40 of their villages throughout the Finger Lakes and laid waste to farms they had cultivated for generations.

Now, after barely surviving the winter, they stood in the lush, fertile land around Buffalo Creek.

Where you stand here *was part of that land.*

The Onödowá’ ga:’ (Seneca) have always lived in Western New York, but their territory changed over time. Less than a year after Sullivan’s 1779 raids, many found refuge and a place to rebuild in the Buffalo/Niagara area, and about 1,200 formed riverside communities south of today’s Buffalo River in the bottomlands of Cazenovia Creek.

Imagine the abundance of this land! Rich soils produced corn, beans, squash, and potatoes. Bountiful woodlands provided berries, nuts, roots, and mushrooms, plus countless deer, bear, squirrels, pigeons, turkeys, and quail. And the creeks ran *full* of fish.

It didn’t last. With the 1797 Treaty of Big Tree, the Seneca retained 83,000 acres here as the Buffalo Creek Reservation, but as more settlers arrived, pressure rose to remove them from that land. The final, controversial Treaty of 1842 forced the Seneca to find another home again.

Today, thousands of Seneca still live on their original land, either in Buffalo, across the Niagara region, or on the four reservations still in place from the 1797 treaty. As chiefs Red Jacket and Big Kettle taught them long ago, the Onödowá’ ga:’ still hold on to their land and culture.

Caption #1: Map of the Buffalo Creek Reservation.

Caption #2: Image of Seneca spear fishing in the creek OR Seneca Indian Park OR Red Jacket

LOCATION: At the foot of the path coming down from the Williams Shelter to the creek. It’s out of the way here, not too far from the path, and has a good view of the creek most of the year.

A 24 HOUR DOOR NATIONAL, INC

Estimate

344 Sycamore St
Buffalo, NY 14204
716-824-1100
www.a24hour.biz

Date	Estimate #
7/11/2025	18725

Name / Address
716-856-7070 SOUL SAVING REVIVAL CENTER 664 FILLMORE AVE BUFFALO, NY 14212

P.O. No.	Rep	Project
	JESS	

Description	Qty	Rate	Total
FOR FRONT ENTRANCE- WE PROPOSE TO INSTALL A NEW ROLLING STEEL DOOR NEW DOOR TO HAVE 22 GAUGE STEEL SLATS AND A 20,000 CYCLE SPRING LIFE HAND CHAIN AND SLIDE LOCKS TO BE INCLUDED THIS PRICE INCLUDES ALL PROPER COVERS FOR AN EXTERIOR DOOR MATERIALS AND LABOR	1	8,995.00	8,995.00T
REMOVAL AND DISPOSAL OF MATERIALS OFF SITE INCLUDED.		0.00	0.00T
50% DEPOSIT REQUIRED AT TIME OF APPROVAL, BALANCE DUE UPON COMPLETION		0.00	0.00T
THANKS FOR THINKING OF A 24 HOUR DOOR! IT WAS A PLEASURE TO PROVIDE THIS QUOTE!			

A 24 Hour Door National will warrant that all work described above is to be performed in a timely and professional workman like manner. Scheduling times or dates, however, are not guaranteed. Attempts by A 24 Hour Door National to utilize customers existing hardware that is determined to be faulty or unusable will be at the clients risk and not warrantied by A 24 Hour Door National and may require replacement parts not included on this estimate.
Does not include permits, structural plans, blue prints, inspections, shop drawings. Does not include break metal, flooring work, painting walls, patching, grouting, siding. All labor is to be done during business hours, Mon-Fri 8am-4pm.
All estimates are valid for 30 days.

PLEASE SIGN AND RETURN TO ACCEPT ESTIMATE

Signature_____

Subtotal	$8,995.00
Sales Tax (8.75%)	$787.06
Total	$9,782.06

A 24 HOUR DOOR NATIONAL, INC

Remit to: 344 Sycamore Street
Buffalo, NY 14204
1-888-884-4460
www.a24hour.biz

Invoice

Date	Invoice #
9/23/2025	67581

WBENC CERTIFIED

09/24/2025

Bill To	Ship To
716-856-7070 SOUL SAVING REVIVAL CENTER 664 FILLMORE AVE BUFFALO, NY 14212	716-856-7070 SOUL SAVING REVIVAL CENTER 664 FILLMORE AVE BUFFALO, NY 14212

P.O. Number	Terms	Rep	Ship	Via	F.O.B.	Project	Service Number
	Due on receipt	JESS	9/23/2025				

Quantity	Item Code	Description	Price Each	Amount
3	GLASS	FURNISH AND INSTALL GLASS 1/4" CLEAR LAMINATE GLASS, ONE FOR THE DOORLITE AND 2 PIECES FOR THE TRANSOM MATERIALS AND LABOR	775.00	2,325.00
	DISCOUNT	COURTESY DISCOUNT	-200.00	-200.00

Payment is due within 30 days of invoice date. A service charge of 1.5% per month will be added to past due invoices. Customer authorizes A24 Hour Door National, Inc. to exercise self-help repossesion as to any parts that remain unpaid after said 30 days, upon 10 days written notice to the job site indicated above, and agree to pay a 25% restocking charge. It the event of litagation concerning this invoice and/or the repairs performed. Customer waives the right to trial by jury, agrees to mandatory jurisdiction in the County where payment is due, and agrees to pay the reasonable attorneys fees and cost incurred by A 24 Hour Door National, Inc. in its collection and litagation efforts.

Total	$2,125.00
Payments/Credits	-$2,125.00
Balance Due	$0.00

664

SOUL SAVING

REVIVAL CENTER

Soul Saving Revival Center

Pastor: Robert L. A. Robinson Jr. Assistant Pastor: R. L. Robinson III

664 Fillmore Ave 716-856-7070




664


Soul Saving Revival Center
Pastor: Robert L. A. Robinson Jr. Assistant Pastor: R. L. Robinson III
664 Fillmore Ave 716-856-7070

Hawley,Chris

From: Soul Saving Revival Center <ssrcbuffalo@gmail.com>
Sent: Tuesday, May 12, 2026 3:36 AM
To: Hawley,Chris
Subject: Request for Consideration and Certificate of Acceptance
Attachments: Inv_67581_from_A_24_HOUR_DOOR_NATIONAL_INC_18828.pdf; Est_18725_from_A_24_HOUR_DOOR_NATIONAL_INC_18808.pdf; image5.jpeg; 9978FD49-5C12-425C-96BD-66169957E83E.heic; C32C5E72-C55B-40B7-9786-2FB10792B71E.heic; 8C35E600-6B99-4C30-9260-108E341E35B9.heic

You don't often get email from ssrcbuffalo@gmail.com. Learn why this is important

Dear Mr. Hawley,

I hope this letter finds you well.

I am writing on behalf of Soul Saving Revival Center regarding the recent letter we received from the Department of Permit and Inspections concerning the rollup security gate installed at our church property.

Soul Saving Revival Center has faithfully served the Broadway Fillmore community for over 60 years. In addition to our regular church services, we have remained committed to supporting and uplifting our neighborhood in every way possible. Throughout the years we have hosted annual Thanksgiving dinners that feed over 500 individuals, backpack drives for local children and families, summer youth events, and various community outreach initiatives designed to support the residents of our area.

We respectfully ask for your consideration regarding the rollup security gate that was installed on our property. Within the past five years, our church has experienced a total of five separate incidents involving broken glass doors and windows. One particular incident involved an individual not only breaking the exterior glass, but also unlawfully entering the building and causing extensive damage to interior doors, cameras, locks, and other property within the church.

Most recently, on July 6, 2025, an individual broke three separate glass windows on our property, resulting in repair costs totaling approximately $2,100. These repeated incidents raised serious concerns regarding the safety and security of our building, our equipment, and the overall protection of the property.

Following the latest damage, the contractor who installed the replacement windows strongly recommended the installation of the rollup security gate as a preventative safety measure. He informed us that similar installations had been completed on several other properties throughout the area for the same purpose.

At the time, we were unaware that an additional approval process or certificate was required, particularly because this installation was not intended for decoration or aesthetic purposes, but strictly as a protective measure for the safety and security of our church property and the resources we use to serve the community.

Attached you will find:
• Photographs from the morning of July 6, 2025
• The quote for the rollup security door
• The receipt for the replacement glass repairs

We respectfully request your consideration and assistance in obtaining the necessary Certificate of Acceptance for this installation. Our desire is simply to continue serving our community while also protecting the church facility that has been part of the Broadway Fillmore neighborhood for generations.

Thank you very much for your time, understanding, and assistance regarding this matter. We truly appreciate your consideration.

Sincerely,

Robert L. Robinson III
Assistant Pastor
Soul Saving Revival Center
664 Fillmore Avenue
Buffalo, NY 14212

CITY OF BUFFALO
Preservation Board

920 City Hall
65 Niagara Square
Buffalo, NY 14202
(716) 851-9675
chawley@buffalony.gov

CERTIFICATE APPLICATION

Assessment Address: 664 Fillmore Ave Buffalo, NY 14212

Applicant: Soul Saving Revival Center Inc.

Relationship to Property Owner: ☐ Architect ☐ Contractor ☐ Attorney ☒ Other

Property Owner (if different from applicant): _____

Owner Mailing Address: 664 Fillmore Ave Buffalo NY 14212

Proposed Work Scope: Rollup Gate for security of property.

Estimated project cost: _____

Will the proposed work consist of a repair or replacement in-kind, resulting in the same materials and appearance as the existing condition? ☒ No ☐ Yes

Will this project take advantage of the historic tax credit program?
☒ No ☐ Yes ☐ Undetermined (ask staff for more information)

Application Submittals. Before any certificate application may be accepted, the applicant must first register a building permit with the Department of Permit and Inspection Services, except where a building permit is not normally required. If staff determines that the proposed work is in kind, the applicant should expect a complete application to be considered within two workdays from the date of submittal. If staff determines that the proposed work is not in kind, Preservation Board review will be required; a complete application must be submitted at least nine days in advance of the Preservation Board meeting at which the item will be considered. In the case of the proposed demolition of any designated building, all materials must be submitted at least 18 days in advance to allow for a public hearing to be scheduled. The following must be included:

- A detailed work description either in the space provided above or in an attached cover letter. Indicate existing and proposed materials in the case of any material replacement.
- Exterior color photographs showing where the work would be undertaken. Google Streetview images are not accepted.

- A product brochure or spec sheet for any proposed new or replacement material (such as windows, doors, siding, masonry, or roofing material).
- In the case of a new sign: a drawing or visual representation of the proposed sign, information on sign illumination, and a site plan, survey, or photograph showing the proposed sign location.
- In the case of any site improvements (such as a fence, sidewalk, driveway, parking lot, or solar energy system): a site plan or survey showing the location of the proposed work.
- In the case of substantial exterior rehabilitation or exterior alteration (such as a new porch or storefront, installation of an accessibility ramp, or creation of new window or door openings): a site plan and/or elevations.
- In the case of an addition to an existing building or construction of a new building: a site plan and elevations. Interior plans are recommended.
- In the case of any demolition of a contributing building: a written statement proving undue hardship per § 337-23 of the City Code. A structural engineering report is recommended.

Scope of Review. Per § 337-20 of the City Code, the Preservation Board will make a decision, within 45 days of receipt of a complete application, to approve, approve with conditions, or deny a certificate, using the Secretary of the Interior's Standards and Guidelines as the sole basis for its review. In case of a denial, the Preservation Board will state the reasons therefor and make recommendations concerning changes in the applicant's proposed action that would be grounds for reconsideration of the application. *A certificate and building permit require strict conformity to plans approved by the Preservation Board; any subsequent revisions will require additional Preservation Board review.*

Application Fee

- If the property is owner occupied, no application fee applies (except in the case of a proposed demolition, per the below).
- If the property is not owner occupied, the application fee is $100 where the estimated project cost is less than $10,000, or $150 where the estimated project cost is $10,000 or greater.
- The application fee is $500 in the case of a proposed demolition of any structure that is either a local landmark or within a local historic district; a $500 check or money order made out to the City of Buffalo must be submitted to the Preservation Board prior to application processing.

Applicant: Robert Robinson III

Mailing Address: 160 Weston Ave

Phone: (716) 517-1310 E-mail: sssbuffalo@gmail.com

Signature: [signature] Date: 5/14/2026

Please provide one print copy or a PDF copy of all application materials. All contents of this application will be made available to the public at www.buffalony.gov/meetings.

CITY OF BUFFALO
Preservation Board

920 City Hall
65 Niagara Square
Buffalo, NY 14202
(716) 851-9675
chawley@buffalony.gov

CERTIFICATE APPLICATION

Assessment Address: 72 Sycamore, Buffalo, NY 14203

Applicant: 72 SYCAMORE PRESERVATION LLC, (Preservation Buffalo Niagara)

Relationship to Property Owner: ☐ Architect ☐ Contractor ☐ Attorney ☑ Other

Property Owner (if different from applicant): _____

Owner Mailing Address: 444 Forest Avenue, Buffalo, NY 14213

Proposed Work Scope: Please see the attached PDF for the full work scope and architectural drawings for details.

Estimated project cost: $2.1 Million

Will the proposed work consist of a repair or replacement in-kind, resulting in the same materials and appearance as the existing condition? ☑ No ☐ Yes

Will this project take advantage of the historic tax credit program?
☐ No ☑ Yes ☐ Undetermined (ask staff for more information)

Application Submittals. Before any certificate application may be accepted, the applicant must first register a building permit with the Department of Permit and Inspection Services, except where a building permit is not normally required. If staff determines that the proposed work is in kind, the applicant should expect a complete application to be considered within two workdays from the date of submittal. If staff determines that the proposed work is not in kind, Preservation Board review will be required; a complete application must be submitted at least nine days in advance of the Preservation Board meeting at which the item will be considered. In the case of the proposed demolition of any designated building, all materials must be submitted at least 18 days in advance to allow for a public hearing to be scheduled. The following must be included:

- A detailed work description either in the space provided above or in an attached cover letter. Indicate existing and proposed materials in the case of any material replacement.
- Exterior color photographs showing where the work would be undertaken. Google Streetview images are not accepted.

- A product brochure or spec sheet for any proposed new or replacement material (such as windows, doors, siding, masonry, or roofing material).
- In the case of a new sign: a drawing or visual representation of the proposed sign, information on sign illumination, and a site plan, survey, or photograph showing the proposed sign location.
- In the case of any site improvements (such as a fence, sidewalk, driveway, parking lot, or solar energy system): a site plan or survey showing the location of the proposed work.
- In the case of substantial exterior rehabilitation or exterior alteration (such as a new porch or storefront, installation of an accessibility ramp, or creation of new window or door openings): a site plan and/or elevations.
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Application Fee

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- The application fee is $500 in the case of a proposed demolition of any structure that is either a local landmark or within a local historic district; a $500 check or money order made out to the City of Buffalo must be submitted to the Preservation Board prior to application processing.

Applicant: 72 SYCAMORE PRESERVATION LLC, (Preservation Buffalo Niagara)

Mailing Address: 444 Forest Avenue, Buffalo, Ny 14213

Phone: (716) 852-3300 ext 102 E-mail: emily@pbnsaves.org

Signature: Emily Jarnot Date: 06/11/2026

Please provide one print copy or a PDF copy of all application materials. All contents of this application will be made available to the public at www.buffalony.gov/meetings.

Summary of Proposed Work

72 Sycamore Street
Application for Certificate of Appropriateness

Overview

The existing three-story masonry building with a basement at 72 Sycamore Street will undergo a comprehensive exterior and interior rehabilitation. The project is intended to return the building to productive use while preserving its historic character-defining features and ensuring long-term building performance.

All work will be undertaken in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties and in coordination with SHPO guidance, we will be claiming Historic Tax Credits for this project. The scope outlined below reflects current design intent and construction approach.

Exterior Rehabilitation

Exterior improvements will focus on material conservation, selective replacement where deterioration requires it, and compatibility with the building's historic appearance.

- **Masonry**
  Brick repair will be completed where deterioration is present. This includes selective repointing and reconstruction as needed, with particular attention to stability and moisture management. The scope includes rebuilding portions of the first-floor rear wall. All masonry work will use materials and methods compatible with the existing historic brick. We will remove the ivy and repair any missing mortar. The only thing I'd add is that we plan to repaint the masonry facade using the appropriate paint product. We will use a reddish color to mimic brick.
- **Windows**
  All existing windows will be replaced.
  - Windows at the primary (south) façade will be one-over-one, true-wood units, consistent with SHPO-approved guidance.
  - Windows at secondary elevations will be aluminum-clad units.
    A window manufacturer has not yet been selected.
- **Roofing**
  Both roof areas will be fully replaced as part of this project. Roof systems will be installed to current performance standards. These roof areas are not visible from the public right-of-way.

- **Cornice**
  The metal cornice will be carefully assessed for repair. If restoration is not feasible due to the condition, the cornice will be recreated to match the existing profile and material.
- **Entry Elements**
  The front stair and awning will be replaced with wood in kind, maintaining their historic form and location. The front door will be replaced with a more historically accurate door. We are working with SHPO and Barbara Campagna on this.
- **Doors and Accessibility**
  A new door at the East elevation will be installed to provide access associated with the interior lift. This opening is appropriate to the elevation and is required for accessibility compliance.
- **Site and Landscaping**
  Site improvements will include landscaping work, coordinated with construction activities, to support building use and improve site conditions.

Mechanical and Building Systems

- **HVAC**
  A mini-split HVAC system will be installed to serve the 2nd floor.
  All HVAC penetrations will be carefully located to avoid impacts to the primary façade.
    - Penetrations will occur only on the **west, north, and east elevations**.
    - A total of **seven penetrations** are proposed:
        - Three at the west elevation
        - Two at the north elevation
        - Three at the east elevation
          No penetrations will occur on the **south (primary) façade**.
- **Condensers and Equipment**
  Condensing units will be placed discreetly to minimize visibility:
    - One unit will be located at the **rear, first-story addition**.
    - One heat/cooling unit will serve the **third floor** and will be located on the **roof**, where it will not be visible from the street.

Conclusion

This project has been carefully developed to stabilize and rehabilitate the building while respecting its historic character. The proposed scope balances preservation best practices, current building performance needs, and code requirements. We look forward to working with the Preservation Board and responding to any questions or comments regarding this application.

We are working with Historic Tax Consultant Barbara Campagna and the New York State Historic Preservation Office (SHPO) on this project. We are going to use Historic Tax Credits on this project.

Eliza Quirk House
72 Sycamore St.

South Elevation



West Elevation





North Elevation





East Elevation

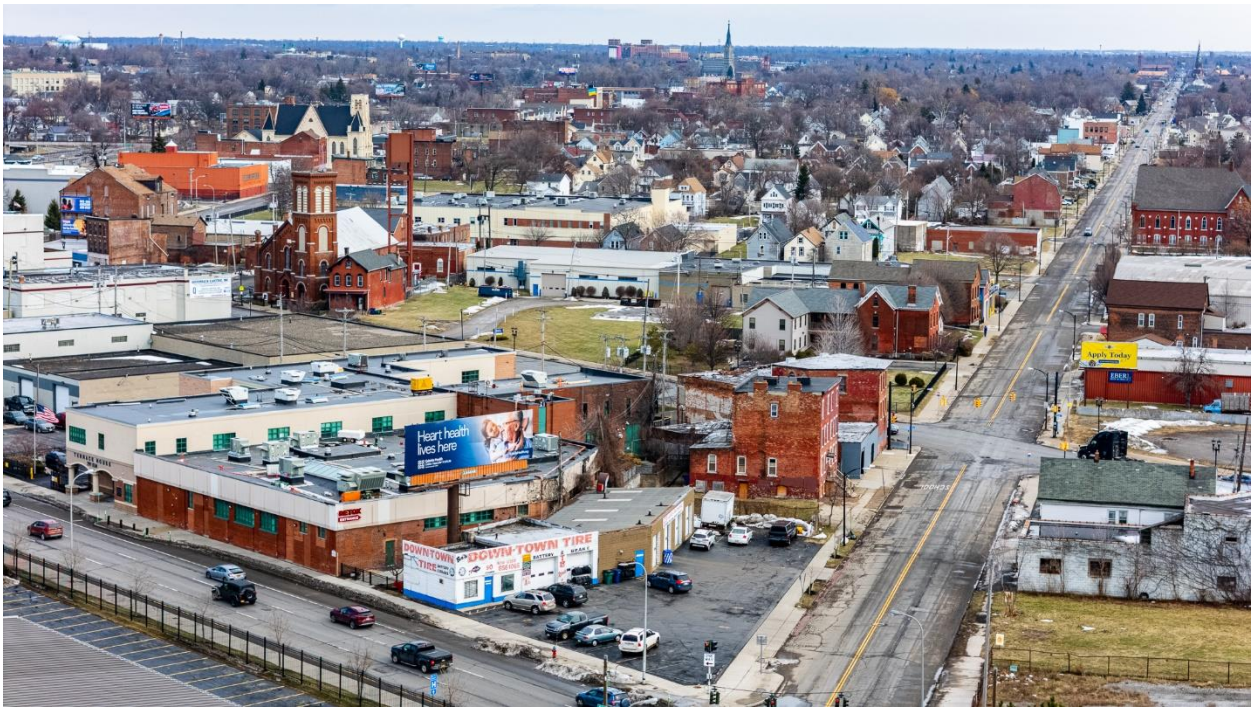




Street Scape
Sycamore St and Michigan Avenue



Sycamore Street and Elm Street



Schenne & Associates

967 Luther Road
East Aurora, NY 14052

72 Sycamore St, Buffalo, NY 14203

Eliza Quirk Board house

Project Name: Quirk House Project
Project Number: EPF 211312
SHPO Number: 21PR08573

APPLICABLE CODES:

ALL BUILDINGS SHALL COMPLY NEW YORK STATE BUILDING CODE 2020.

1. 2020 BUILDING CODE OF NEW YORK STATE
2. 2020 EXISTING BUILDING CODE OF NEW YORK STATE
3. 2020 FIRE CODE OF NEW YORK STATE
4. NFPA 101-2018 - LIFE SAFETY CODE
5. A.D.A. I.C.C./ANSI A117.1 ACCESSIBLE AND USABLE BUILDINGS AND FACILITIES (2017)

Construction Classification:

Existing Construction Type IIIB with the following ratings.

■ Exterior Wall Construction (Masonry	2-hours
■ Existing steel columns with Masonry	2-hours
■ Existing Stairwell	2-hours
■ Structural Speed Tile Masonry Frame wood studs	1-hour
■ Roof Construction (Existing Wood)	0-hours

Existing Building and Renovation

EXISTING BUILDING CODE ASSESSMENT:
CHANGE OF OCCUPANCY (R-1 TO B):BUILDING OCCUPANCY CLASSIFICATIONS (CHAPTER 3 IBC):
EXISTING CLASSIFICATION: (R-1) RESIDENTIAL - BOARDING HOUSE (TRANSIENT)
NEW CLASSIFICATION: (B) BUSINESS - PROFESSIONAL SERVICES OFFICES

CONSTRUCTION CLASSIFICATION (CHAPTER 6 IBC):
CONSTRUCTION (EXISTING): III-B
CONSTRUCTION (NEW): III-B
NUMBER OF STORIES: 3 EXISTING
FIRST FLOOR GROSS SF: 1800 SF
SECOND FLOOR GROSS SF: 1200 SF
THIRD FLOOR GROSS SF: 1200 SF

TOTAL GROSS SF: 4,200 SF
TOTAL OCCUPANCY: 4,200 GROSS SF/150 GROSS SF (BUSINESS) = 28 OCCUPANTS

Existing Non-Sprinklered

INDEX OF DRAWINGS

DWG. NO.	DESCRIPTION	10/28/2025	1/16/2026
T–1	TITLE SHEET	●	●
C–1	SITE PLAN	●	●
CC–1	CODE COMPLIANCE	●	●
S–0	STRUCTURAL	●	●
S–1	STRUCTURAL		●
S–2	STRUCTURAL		●
D–1	DEMO PLANS SEPARATE PERMIT		●
D–2	DEMO PLANS SEPARATE PERMIT		●
AD–1	ASBESTOS REMOVAL		●
AD–2	ASBESTOS REMOVAL		●
A–0	SPECIFICATIONS		●
A–1	FLOOR PLANS	●	●
A–2	FLOOR PLANS	●	●
A–3	ELEVATIONS	●	●
A–4	ELEVATIONS	●	●
A–5	WINDOW SCHEDULE	●	●
A–6	DOOR SCHEDULE	●	●
A–7	WINDOW DETAILS	●	●
E–0	ELECTRICAL DETAILS	●	●
E–1	LIGHTING PLANS	●	●
E–2	LIGHTING PLANS	●	●
E–3	POWER PLANS	●	●
E–4	POWER PLANS	●	●
M–0	MECHANICAL DETAILS	●	●
M–1	MECHANICAL PLANS	●	●
M–2	MECHANICAL PLANS	●	●
P–0	PLUMBING DETAILS	●	●
P–1	PLUMBING PLANS	●	●
P–2	PLUMBING PLANS	●	●

GENERAL NOTES

CONDITIONS BEFORE STARTING WORK. NOTIFY THE ENGINEER/ ARCHITECT IMMEDIATELY OF ANY DISCREPANCIES.

A. GENERALLY SPEAKING, THE ASBESTOS ABATEMENT AND SELECTIVE DEMOLITIONS WILL BE PERFORMED FIRST, AND THE RECONSTRUCTION AND RENOVATION WORK WILL BE PERFORMED AFTER.

THE RECONSTRUCTION AND RENOVATION CONTRACTOR SHALL BE CAREFUL SO AS TO NOT DISTURB ANY OF THE REMAINING/EXISTING ACM WHICH SHALL BE "ENCLOSED" BY THEIR NEW WORK.

DURING THE RECONSTRUCTION AND RENOVATION WORK, THE OWNER WILL EMPLOY THE SERVICES OF A FULLTIME ONSITE PROJECT MONITOR TO OBSERVE AND ENSURE THERE IS NO DISTURBANCE OF ANY OF THE REMAINING/EXISTING ACM. IN THE EVENT OF ANY DISTURBANCE, THE ABATEMENT CONTRACTOR SHALL PERFORM THE NECESSARY CLEANUP OPERATIONS AND/OR REPAIRS AS MAY BE NEEDED.

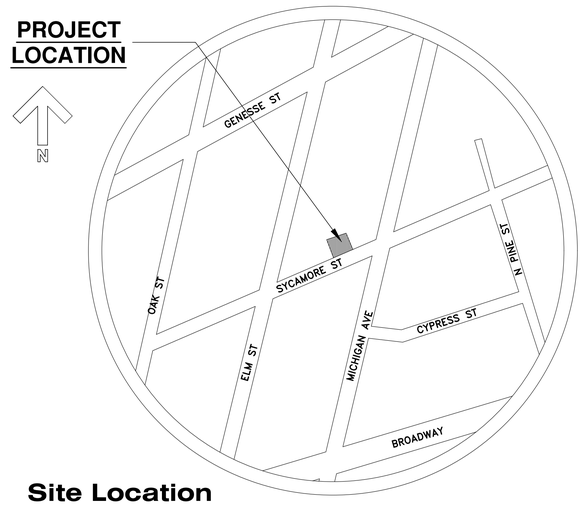
REFER TO THE NYS–DOL SITE SPECIFIC VARIANCE AND THE SPECIFICATIONS FOR FURTHER DEFINITION, AND CLARIFICATION FOR THE COORDINATION AND SEQUENCING CONTRACTS.

1. VERIFICATION: VERIFY ALL DIMENSIONS, ELEVATIONS AND SITE
2. CONFLICTS: NOTES AND DETAILS ON THE DRAWINGS TAKE PRECEDENCE OVER THE GENERAL NOTES AND TYPICAL DETAILS IN CASE OF CONFLICT.
3. CODES: ALL MATERIALS AND WORK SHALL CONFORM TO THE REQUIREMENTS OF THE NYS UNIFORM FIRE PREVENTION AND BUILDING CODE.
4. SUBSTITUTIONS: PROVIDE MANUFACTURER'S APPROVED PRODUCT EVALUATION REPORTS [ICBO REPORTS] AND A LIST OF ALL PROPOSED SUBSTITUTIONS TO THE ENGINEER FOR REVIEW AND WRITTEN APPROVAL BEFORE FABRICATION OR INSTALLATION
5. SIMILAR WORK: WHERE CONSTRUCTION DETAILS ARE NOT SHOWN OR NOTED FOR ANY PART OF THE WORK, SUCH DETAILS SHALL BE THE SAME AS FOR SIMILAR WORK SHOWN ON THE DRAWINGS.
6. PIPES, DUCTS, SLEEVES, CHASES, ETC.: SHALL NOT BE PLACED IN SLABS, BEAMS, OR WALLS UNLESS SPECIFICALLY SHOWN OR NOTED NOR SHALL ANY STRUCTURAL MEMBER BE CUT FOR PIPES, DUCTS, ETC., UNLESS SPECIFICALLY SHOWN, OBTAIN PRIOR WRITTEN APPROVAL FOR INSTALLATION OF ANY ADDITIONAL PIPES, DUCTS, ETC.
7. EXCAVATIONS: LOCATE AND PROTECT UNDERGROUND OR CONCEALED CONDUIT, PLUMBING OR OTHER UTILITIES WHERE NEW WORK IS BEING PERFORMED.
8. CONSTRUCTION LOADS: MATERIALS SHALL BE EVENLY DISTRIBUTED IF PLACED ON FRAMED FLOORS OR ROOFS. LOADS SHALL NOT EXCEED THE ALLOWABLE LOADING (LL=40 PSF) FOR THE SUPPORTING MEMBERS AND THEIR CONNECTIONS.
9. CONSTRUCTION METHODS AND PROJECT SAFETY: THE CONTRACT DRAWINGS AND SPECIFICATIONS REPRESENT THE FINISHED STRUCTURE AND DO NOT INDICATE METHODS, PROCEDURES OR SEQUENCE OF CONSTRUCTION. TAKE NECESSARY PRECAUTIONS TO MAINTAIN AND INSURE THE INTEGRITY OF THE STRUCTURE DURING CONSTRUCTION. NEITHER THE OWNER NOR ENGINEER WILL ENFORCE SAFETY MEASURES OR REGULATIONS. CONTRACTOR SHALL DESIGN, CONSTRUCT AND MAINTAIN ALL SAFETY DEVICES, INCLUDING SHORING AND BRACING, AND SHALL BE SOLELY RESPONSIBLE FOR CONFORMING TO ALL LOCAL, STATE AND FEDERAL SAFETY AND HEALTH STANDARDS, LAWS AND REGULATIONS.
10. CHANGES TO THE DRAWINGS: OBTAIN PRIOR WRITTEN APPROVAL.

Fire Rated Construction:

The Building is Existing, and modified for renovation with New Fully Sprinklered
- Fire Barriers – Required for Vertical Exit Enclosures and exit passageways.
- Fire Partitions for Corridors
  1/2 hr. fire partition required (Building is fully sprinklered)
- Fire Barriers – Required for incidental use areas (furnace & boiler rooms, storage rooms), 1 hr. fire barrier or Sprinkler Required. Sprinkler Provided, no rated walls required.
- Opening Protectives – B-label at 2 hr. walls, B-label at 1 hr. walls, 20 min. doors ½ Hr. walls . Exterior Walls, Not required due to setback distances at all locations.

Work By Others:
- Design Build Alarm System
- Design Build Security

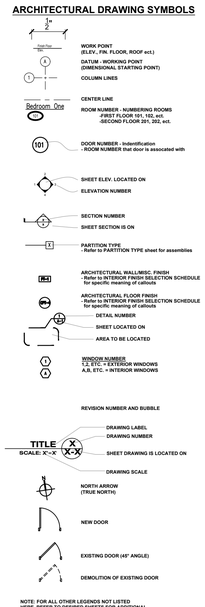


Site Location
N.T.S

ARCHITECTURAL ABBREVIATIONS

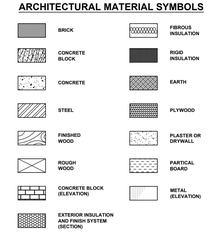
A B	ANCHOR BOLT
ACM	ASBESTOS-CONTAINING MATERIALS
ACT	ACOUSTIC CEILING TILE (NON-ASBESTOS)
ADD'L	ADDITIONAL
A F F	ABOVE FINISH FLOOR
AGG	AGGREGATE
ALT	ALTERNATE
AL ALUM	ALUMINUM
APPROX	APPROXIMATE
AVG	AVERAGE
B C	BLOCK COURSES
BD	BOARD
BET	BETWEEN
BEW	BOTTOM EACH WAY
BLDG	BUILDING
BM	BEAM
BNT	BENT
B O F	BOTTOM OF FOOTING
BOT	BOTTOM
BSM	BASEMENT
CEIL	CEILING
C.J.	CONTROL JOINT
℄	CENTER LINE
CLR.	CLEAR
C M U	CONCRETE MASONRY UNIT
COL	COLUMN
CONN	CONNECTION
CONC	CONCRETE
CONT	CONTINUED - CONTINUOUS
CONST.	CONSTRUCTION
CRS	COURSE(S)
DIA	DIAMETER
DET	DETAIL
DRWG	DRAWING
EA	EACH
E F	EACH FACE
E J	EXPANSION JOINT
ELEC	ELECTRICAL
ELEV EL	ELEVATION
EMBED	EMBEDMENT
E W	EACH WAY
E W E F	EACH WAY EACH FACE
EXT	EXTERIOR
EXST.	EXISTING
FABRIC	FABRICATION
FDN	FOUNDATION
FF	FINISH FLOOR
FAST	FASTENER
F G	FULL GLASS
FIN	FINISH
FLASH	FLASHING
FL	FLOOR
F O B	FACE OF BLOCK
F O C	FACE OF CONCRETE
FOUND FDN	FOUNDATION
F P	FIRE PROTECTION
FTG	FOOTING
GA	GAUGE
GALV	GALVANIZED
GB	GLOVE BAG
GWB	GYPSUM WALLBOARD
HD	HEAD
HF	HEPA EXHAUST FAN
H M	HOLLOW METAL
HORIZ	HORIZONTAL
HR	HOUR
H T	HIGH TEMPERATURE
HT	HEIGHT
HYD	HYDRAULIC
ID	INSIDE DIAMETER
INFO	INFORMATION
INSUL	INSULATION
JT	JOINT
LG	LONG
KB	KNEE BRACE
L H	LEFT HAND
L H R B	LEFT HAND REVERSE BEVEL
LLV	LONG LEG VERTICAL
LLH	LONG LEG HORIZONTAL
LT WT	LIGHT WEIGHT
MA	MASONRY
MAT	MASONRY TEE
MANUF	MANUFACTURER
MAX	MAXIMUM
MECH RM	MECHANICAL ROOM
MIN	MINIMUM
MC	MISC CHANNEL
MECH	MECHANICAL
MET MTL	METAL
MIN	MINIMUM
M O	MASONRY OPENING
N	NORTH
N I C	NOT IN CONTRACT
NO	NUMBER
NOM	NOMINAL
N R	NON-RATED
N & S	NORTH AND SOUTH
O C	ON CENTER
O D	OUTSIDE DIAMETER
O H	OVERHEAD
OPNG	OPENING
OPP HAND	OPPOSITE HAND
PBAM	PROVIDED BY ARCH MANUF.
P F	PRE-FINISH
ℙ	PLATE
PNEU	PNEUMATIC
PR	PAIR
PREFIN	PREFINISHED
PSF	POUNDS PER SQUARE FOOT
PSI	POUNDS PER SQUARE INCH
PT	PAINT
PVC	POLY VINYL CHLORIDE
R	RISER
RAWA	REGULATED ABATEMENT WORK AREA
R/CMU	REINFORCED CONCRETE BLOCK
REG	REGULAR
REINF	REINFORCEMENT
REQ	REQUIRED
R H	RIGHT HAND
R H R B	RIGHT HAND REVERSE BEVEL
R CP	REFLECTED CEILING PLAN
RM	ROOM
S	SOUTH
SC	SHEAR CONNECTOR
SCHED	SCHEDULE
SECT	SECTION
SHT.	SHEET
SIM	SIMILAR
SPECS	SPECIFICATION
STD	STANDARD
STIFF	STIFFENER
STL	STEEL
STRUCT	STRUCTURAL
TEMP	TEMPERATURE
THK	THICK
T O	TOP OF
T O B	TOP OF BLOCK
T O C	TOP OF CONCRETE
T O F	TOP OF FOOTER
T O S	TOP OF STEEL
TYP	TYPICAL
U N O	UNLESS NOTED OTHERWISE
U O N	UNLESS OTHERWISE NOTED
VERT	VERTICAL
W	WIDE
W/	WITH
WD	WOOD
WF	WIDE FLANGE
W/R	WATER RESISTANT
W W F	WELDED WIRE FABRIC
W W M	WELDED WIRE MESH

ARCHITECTURAL DRAWING SYMBOLS



NOTE: FOR ALL OTHER LEGENDS NOT LISTED HERE, REFER TO DESIRED SHEETS FOR ADDITIONAL LEGENDS AND DRAWING INFORMATION.

ARCHITECTURAL MATERIAL SYMBOLS



NO.	DATE	DESCRIPTION
2.	1–16–2026	REVISION
1.	1–2–2026	REVISION

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STATE OF NEW YORK · JOHN AUGUST SCHENNE · No. 059307 · LICENSED PROFESSIONAL ENGINEER

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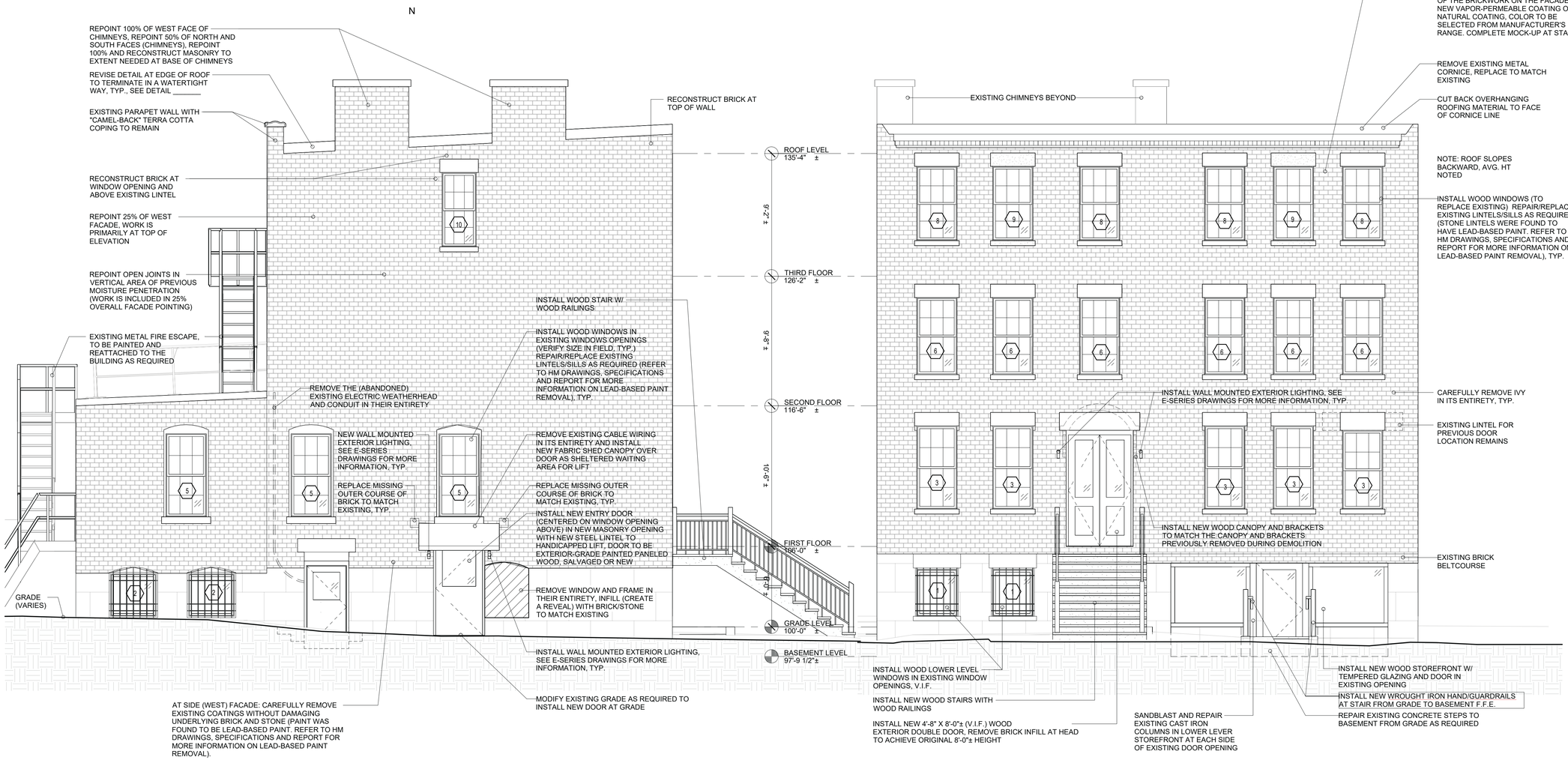
OWNER
PRESERVATION BUFFALO NIAGARA
Preservation Buffalo Niagara
444 Forest Ave
Buffalo, NY

PROJECT
RENOVATION
72 SYCAMORE ST,
BUFFALO, NY 14203

JOB NUMBER # 25-5015 CREATED BY RR

TITLE SHEET

SCALE: AS NOTED DATE: 10–28–2025 DWG. T-1



WEST ELEVATION 1 A-3
SCALE: 1/4"=1'-0"

SOUTH ELEVATION 2 A-3
SCALE: 1/4"=1'-0"

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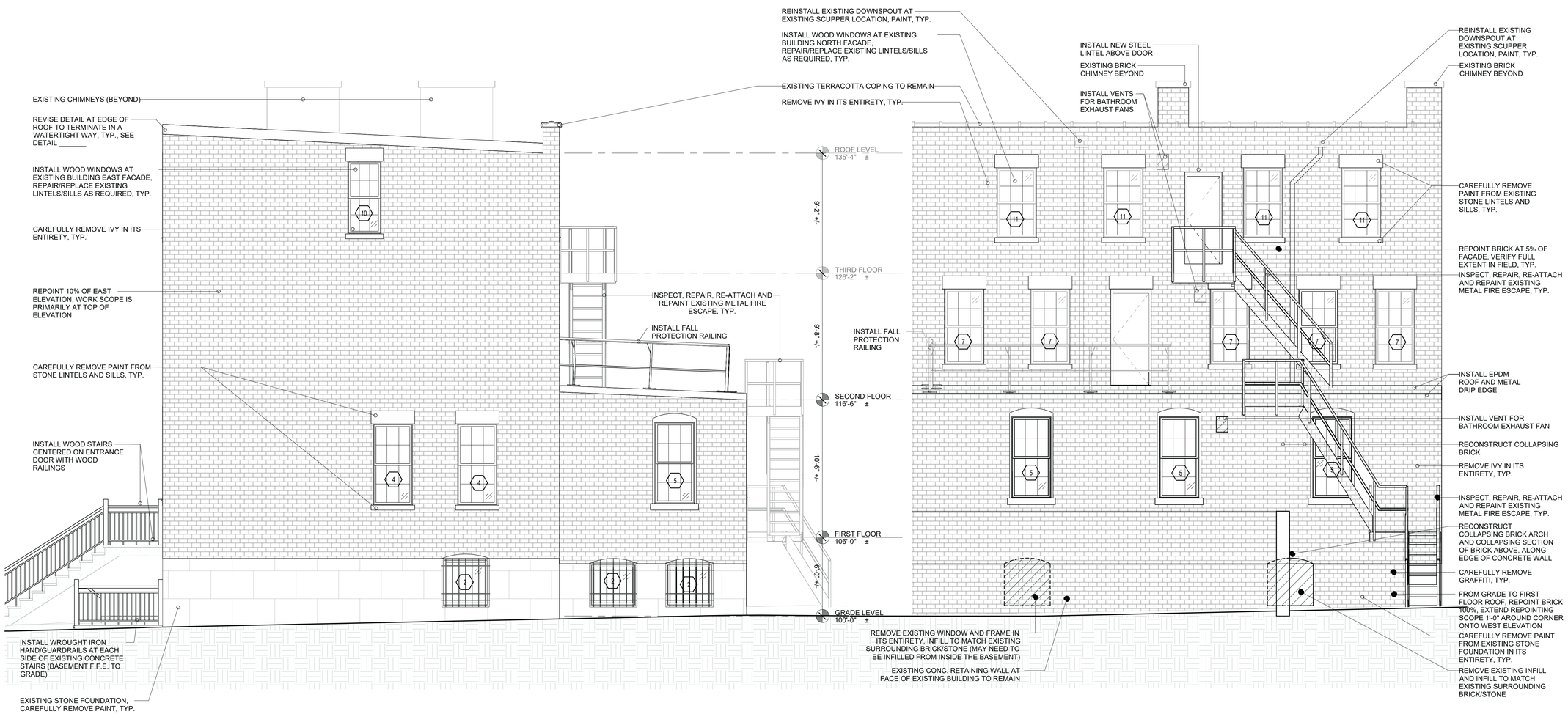
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ELEVATIONS

SCALE: AS NOTED DATE: 10-28-2025 DWG. **A-3**



EAST ELEVATION 1 A-4
SCALE: 1/4"=1'-0"

NORTH ELEVATION 2 A-4
SCALE: 1/4"=1'-0"

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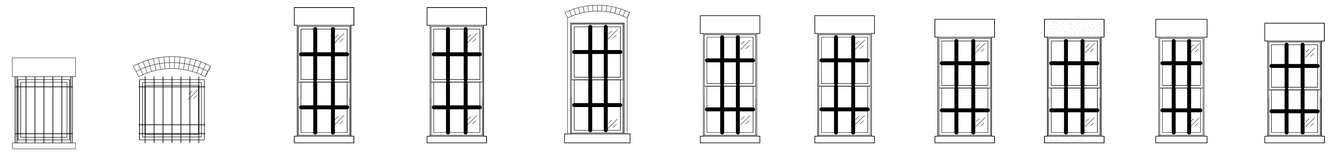
JOB NUMBER # 25-5015 CREATED BY RR

ELEVATIONS

SCALE: AS NOTED DATE: 10-28-2025 DWG. **A-4**

WINDOW SCHEDULE

Level	Operation	Size W x H	Material	Type Mark	Section #	Comments	Sill Height
BASEMENT	FIXED	36" x 42"±	WOOD	1	2 SIM	REMOVE PAINT AT HEADER AND SILL (LEAD PAINT)	3'-0"
BASEMENT	FIXED	36" x 42"±	WOOD	1	2 SIM	REMOVE PAINT AT HEADER AND SILL (LEAD PAINT)	3'-0"
BASEMENT		44" x 43"±	ALUM CLAD	2	4 SIM	BRICK LINTEL, STONE SILL, EXTEND JAMB AND SILL AT INTERIOR	3'-0"
BASEMENT	FIXED	44" x 41"±	ALUM CLAD	2	5 SIM	BRICK LINTEL, STONE SILL	3'-0"
BASEMENT	FIXED	44" x 41"±	ALUM CLAD	2	5 SIM	BRICK LINTEL, STONE SILL	3'-0"
BASEMENT	FIXED	44" x 41"±	ALUM CLAD	2	5 SIM	BRICK LINTEL	3'-0"
BASEMENT	FIXED	44" x 41"±	ALUM CLAD	2	5 SIM	BRICK LINTEL	3'-0"
FIRST FLOOR	DH	36" x 74 1/2"±	WOOD	3	2		2'-5"±
FIRST FLOOR	DH	36" x 74 1/2"±	WOOD	3	2		2'-5"±
FIRST FLOOR	DH	36" x 74 1/2"±	WOOD	3	2		2'-5"±
FIRST FLOOR	DH	36" x 74 1/2"±	WOOD	3	2		2'-5"±
FIRST FLOOR	DH	36" x 74 1/2"±	WOOD	3	2		2'-5"±
FIRST FLOOR	DH	36" x 74 1/2"±	ALUM CLAD	4	3	CLEAN EXTERIOR STONE HEADER AND SILL	2'-1"±
FIRST FLOOR	DH	36" x 74 1/2"±	ALUM CLAD	4	3	CLEAN EXTERIOR STONE HEADER AND SILL	2'-1"±
FIRST FLOOR	DH	36" x 74 1/2"±	ALUM CLAD	5	4	EXTEND JAMB/HEAD, CLEAN EXTERIOR STONE HEADER AND SILL	2'-1"±
FIRST FLOOR	DH	36" x 74 1/2"±	ALUM CLAD	5	4	EXTEND JAMB/HEAD	2'-6"±
FIRST FLOOR	DH	36" x 74 1/2"±	ALUM CLAD	5	4	EXTEND JAMB/HEAD	2'-6"±
FIRST FLOOR	DH	36" x 74 1/2"±	ALUM CLAD	5	4	REBUILD EAST SIDE OF WINDOW BRICK, EXTEND JAMB/HEAD, NEW INTERIOR WD SILL	2'-6"±
FIRST FLOOR	DH	36" x 74 1/2"±	ALUM CLAD	5	4	EXTEND JAMB/HEAD, BRICK LINTEL	1'-8 1/2"±
FIRST FLOOR	DH	36" x 74 1/2"±	ALUM CLAD	5	5	BRICK LINTEL	1'-8"±
FIRST FLOOR	DH	36" x 74 1/2"±	ALUM CLAD	5	5	BRICK LINTEL, TO BE NON-OPERATIONAL DUE TO NEW LIFT LOCATION, OPAQUE GLAZING	1'-8 1/2"±
SECOND FLOOR	DH	36" x 69"±	WOOD	6	2		1'-11 1/2"±
SECOND FLOOR	DH	36" x 69"±	WOOD	6	2		1'-11 1/2"±
SECOND FLOOR	DH	36" x 69"±	WOOD	6	2		1'-11 1/2"±
SECOND FLOOR	DH	36" x 69"±	WOOD	6	2		1'-11 1/2"±
SECOND FLOOR	DH	36" x 69"±	WOOD	6	2		1'-11 1/2"±
SECOND FLOOR	DH	36" x 69"±	WOOD	6	2		1'-11 1/2"±
SECOND FLOOR	DH	36" x 69"±	ALUM CLAD	7	3		2'-4"±
SECOND FLOOR	DH	36" x 69"±	ALUM CLAD	7	3		2'-4"±
SECOND FLOOR	DH	36" x 69"±	ALUM CLAD, OPAQUE GLAZING	7	3		2'-4"±
SECOND FLOOR	DH	36" x 69"±	ALUM CLAD	7	3		2'-4"±
SECOND FLOOR	DH	36" x 69"±	ALUM CLAD	7	3		2'-4"±
THIRD FLOOR	DH	36" x 66 1/2"±	WOOD	8	2		2' 3 1/2"±
THIRD FLOOR	DH	36" x 66 1/2"±	WOOD	9	1		2' 3 1/2"±
THIRD FLOOR	DH	36" x 66 1/2"±	WOOD	8	2		2' 3 1/2"±
THIRD FLOOR	DH	36" x 66 1/2"±	WOOD	8	2		2' 3 1/2"±
THIRD FLOOR	DH	36" x 66 1/2"±	WOOD	9	1		2' 3 1/2"±
THIRD FLOOR	DH	36" x 66 1/2"±	WOOD	8	2		2' 3 1/2"±
THIRD FLOOR	DH	30" x 66 1/2"±	ALUM CLAD	10	3	CLEAN EXTERIOR STONE HEADER AND SILL	2'-7 1/2"±
THIRD FLOOR	DH	36" x 64"±	ALUM CLAD	11	3		2'-4"±
THIRD FLOOR	DH	36" x 64"±	ALUM CLAD	11	3		2'-4"±
THIRD FLOOR	DH	36" x 64"±	ALUM CLAD	11	3		2'-4"±
THIRD FLOOR	DH	36" x 64"±	ALUM CLAD	11	3		2'-4"±
THIRD FLOOR	DH	30" x 66 1/2"±	ALUM CLAD	10	3	CLEAN EXTERIOR STONE HEADER AND SILL	1'-10"±



1 FIXED, WOOD W/ EXTERIOR BARS

2 FIXED, ALUM CLAD WOOD W/ EXTERIOR BARS

3 DOUBLE-HUNG, WOOD

4 DOUBLE-HUNG, ALUM CLAD WOOD

5 DOUBLE-HUNG, ALUM CLAD WOOD

6 DOUBLE-HUNG, WOOD

7 DOUBLE-HUNG, ALUM CLAD WOOD

8 DOUBLE-HUNG, WOOD

9 DOUBLE-HUNG, WOOD

10 DOUBLE-HUNG, ALUM CLAD WOOD

11 DOUBLE-HUNG, ALUM CLAD WOOD

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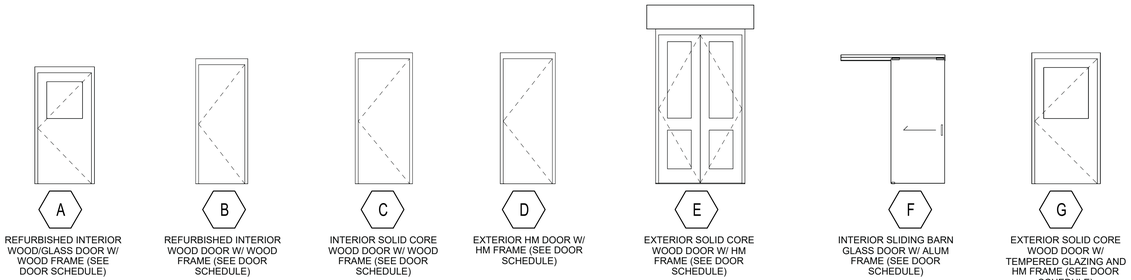
JOB NUMBER # 25-5015 | CREATED BY RR

WINDOW SCHEDULE

SCALE: AS NOTED | DATE: 10-28-2025 | DWG. **A-5**

DOOR SCHEDULE

Level	Door Number	From Room: Name	To Room: Name	Door Type	Width	Height	Thickness	Fire Rating	Door Material	Door Finish	Frame Material	Frame Finish	Hardware	Head	Jamb	Comments
BASEMENT	B0		PRESERVATION RESOURCE CENTER		3'-6"	6'-11 3/4"		--	GLASS/WOOD	PAINT	ALUM	PREFIN				
BASEMENT	B1-A	PRESERVATION RESOURCE CENTER	EXIST. CORRIDOR	F	2'-11"	7'-0 1/2"	1/2"	--	GLASS/ALUM	PREFIN	ALUM	PREFIN				NEW SLIDING GLASS/ALUM BARN DOOR
BASEMENT	B1-B		EXIST. CORRIDOR	C	2'-4"	6'-8"	1 3/4"	--	WOOD	PAINT	HM	PAINT				
BASEMENT	B1-C		EXIST. CORRIDOR	A	3'-0"	6'-2 1/2"	1 3/4"	--	GLASS/WOOD	PAINT	WOOD	PAINT				REINSTALL EXISTING REFURB WD/GLASS DOOR, NEW HARDWARE
BASEMENT	B2-A	EXIST. CORRIDOR	STORAGE	C	3'-0"	6'-8"	1 3/4"	--	WOOD	PAINT	HM	PAINT				NEW DOOR, NEW HARDWARE
BASEMENT	B3-A	LIFT	EXIST. CORRIDOR		3'-6"	6'-8"	1 3/4"	--	WOOD	PAINT	HM	PAINT				ADA OPERATOR, AUTO OPEN DOOR FOR LIFT
BASEMENT	B4-A		STORAGE	A	3'-0"	6'-2 1/2"	1 3/4"	--	GLASS/WOOD	PAINT	WOOD	PAINT				REINSTALL EXISTING REFURB WD/GLASS DOOR, NEW HARDWARE
BASEMENT	B4-B	EXIST. CORRIDOR	STORAGE	C	3'-0"	6'-8"	1 3/4"	--	WOOD	PAINT	HM	PAINT				NEW DOOR, NEW HARDWARE
BASEMENT	B5-A	STORAGE	PRESERVATION RESOURCE CENTER	C	3'-1"	5'-11"	1 3/4"	--	WOOD	PAINT	HM	PAINT				NEW DOOR, NEW HARDWARE, MATCH EXISTING OPENING SIZE, V.I.F.
BASEMENT	B6-A	EXISTING UNISEX TOILET ROOM	PRESERVATION RESOURCE CENTER	C	3'-0"	6'-8"	1 3/4"	--	WOOD	PAINT	HM	PAINT				NEW DOOR, NEW HARDWARE
BASEMENT	B8-A	EXISTING CLOSET	EXIST. CORRIDOR	C	2'-0"	6'-8"	1 3/4"	--	WOOD	PAINT	HM	PAINT				HEIGHT TBD IN FIELD, NEW DOOR, NEW HARDWARE
GRADE LEVEL	12A-A	LIFT		G	3'-6"	7'-0"	1 3/4"	--	GLASS/WOOD	PAINT	HM	PAINT				NEW EXTERIOR DOOR TO LIFT, NEW OPENING IN EXT MASONRY WALL, NEW STEEL LINTEL, EC TO COORDINATE DOOR HARDWARE WITH LIFT REQUIREMENTS, ADA OPERATOR
FIRST FLOOR	10-A	CORRIDOR A		E	4'-8"	8'-4"	1 3/4"	--	GLASS/WOOD	PAINT	HM	PAINT				REMOVE PAINT FROM EXISTING HEADER, PIN PAD
FIRST FLOOR	10-B	CORRIDOR A	CORRIDOR A	C	2'-6"	7'-0 1/2"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				
FIRST FLOOR	11-A	CORRIDOR A	OFFICE	C	3'-0"	7'-0"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				
FIRST FLOOR	12-B	CORRIDOR A	LOBBY	--	0"	0"		--	--	--	--	--	--	--	--	OPENING W/ FINISHED JAMBS
FIRST FLOOR	12-A	LIFT	LOBBY		3'-6"	7'-0"	1 3/4"	--	GLASS/WOOD	PAINT	WOOD	PAINT				ADA OPERATOR, AUTO OPEN DOOR FOR LIFT
FIRST FLOOR	13-A	UNISEX ADA BATHROOM	CORRIDOR A	C	3'-0"	7'-0"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				
FIRST FLOOR	14-B	KITCHEN	LIBRARY	C	2'-6"	6'-11 1/2"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				
FIRST FLOOR	14-A	LIBRARY	LOBBY	--	0"	0"		--	--	--	--	--	--	--	--	OPENING W/ FINISHED JAMBS
FIRST FLOOR	16	KITCHEN	LARGE CONFERENCE ROOM	--	0"	0"		--	--	--	--	--	--	--	--	OPENING W/ FINISHED JAMBS
FIRST FLOOR	17-B	CORRIDOR B	LARGE CONFERENCE ROOM	C	3'-0"	7'-0"	1 3/4"	--	GLASS/WOOD	PAINT	WOOD	PAINT				
FIRST FLOOR	17-A	CORRIDOR A	LARGE CONFERENCE ROOM		2'-4"	6'-10 1/2"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				REFURBISH EXISTING DOOR?
FIRST FLOOR	18-A	KITCHEN	CORRIDOR B	--	0"	0"		--	--	--	--	--	--	--	--	WIDEN EXISTING OPENING
FIRST FLOOR	19-A	EXISTING CLOSET	LARGE CONFERENCE ROOM	C	1'-10"	7'-0"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				
FIRST FLOOR	15-A	KITCHEN	STORAGE	C	2'-7"	6'-11 1/2"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				
SECOND FLOOR	20-A	CORRIDOR C	CORRIDOR C	C	2'-6"	6'-8"	1 3/4"		WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
SECOND FLOOR	21-A	CORRIDOR C	OFFICE	C	2'-11"	7'-1"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
SECOND FLOOR	22-A	CLOSET	OFFICE	B	2'-7"	6'-8"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				REINSTALL EXISTING REFURB WD DOOR, NEW HARDWARE
SECOND FLOOR	23-A	CLOSET	OFFICE	C	2'-7"	6'-8"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
SECOND FLOOR	24-A	CORRIDOR C	OFFICE	C	2'-11"	7'-1"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
SECOND FLOOR	25-A	CORRIDOR C	EXISTING UNISEX TOILET ROOM	C	2'-7"	7'-4"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
SECOND FLOOR	26-A	CORRIDOR D	CORRIDOR E	A	2'-9"	7'-4"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				REINSTALL EXISTING REFURB WD/GLASS DOOR, NEW HARDWARE
SECOND FLOOR	26-B	CORRIDOR E		D	2'-9"	7'-0"	1 3/4"	--	HM	PAINT	HM	PAINT				NEW EXTERIOR DOOR W/ PANIC HARDWARE (FIRE ESCAPE) IN EXISTING OPENING, FLIP SWING
SECOND FLOOR	27-A	CORRIDOR D	OFFICE	C	2'-11"	7'-1"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
SECOND FLOOR	28-A	CLOSET	OFFICE	C	3'-0"	7'-0"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN NEW OPENING, NEW HARDWARE
SECOND FLOOR	210-A	CORRIDOR D	OFFICE	C	2'-11"	7'-0"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
THIRD FLOOR	30-A		CORR. G	D	2'-6"	6'-8"	1 3/4"	--	HM	PAINT	HM	PAINT				NEW EXTERIOR DOOR W/ PANIC HARDWARE IN EXISTING OPENING (FIRE ESCAPE), NEEDS NEW STEEL LINTEL AND THRESHOLD (NEW STRUCTURAL STEEL HEADER LINTEL, SEE STRUCTURAL DRAWINGS, PAINT ALL EXPOSED STEEL (COLOR TBD BY ARCHITECT, TYP.)
THIRD FLOOR	31-A	CORRIDOR F	OFFICE	C	2'-11"	7'-1"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
THIRD FLOOR	33-A	EXISTING CL	OFFICE	B	2'-7"	7'-3"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				REINSTALL EXISTING REFURB WD DOOR, NEW HARDWARE
THIRD FLOOR	34-A	CORRIDOR H	OFFICE	C	2'-6"	6'-8"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
THIRD FLOOR	35-A	CORRIDOR H	EXIST. UNISEX TOILET ROOM	B	2'-8"	7'-0"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				REINSTALL EXISTING REFURB WD DOOR, NEW HARDWARE
THIRD FLOOR	37-A	CORRIDOR H	OFFICE	C	2'-4"	6'-8"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
THIRD FLOOR	38-A	CORRIDOR H	OFFICE	C	2'-11"	7'-0"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
THIRD FLOOR	310-A	CORRIDOR F	OFFICE	C	2'-7"	6'-11 1/2"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE
THIRD FLOOR	39-A	CORRIDOR F	OFFICE	C	2'-11"	7'-0"	1 3/4"	--	WOOD	PAINT	WOOD	PAINT				NEW DOOR IN EXISTING OPENING, NEW HARDWARE



NO.	DATE	DESCRIPTION
2.	1-16-2026	REVISION
1.	1-2-2026	REVISION

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STATE OF NEW YORK · JOHN AUGUST SCHENNE · No. 059307 · LICENSED PROFESSIONAL ENGINEER

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OWNER
PRESERVATION BUFFALO NIAGARA
Preservation Buffalo Niagara
444 Forest Ave
Buffalo, NY

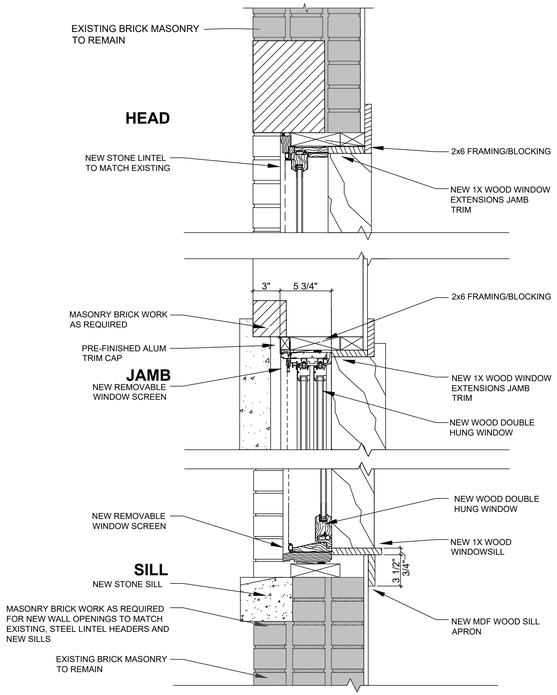
PROJECT
RENOVATION
72 SYCAMORE ST,
BUFFALO, NY 14203

JOB NUMBER # 25-5015 | CREATED BY RR

DOOR SCHEDULE

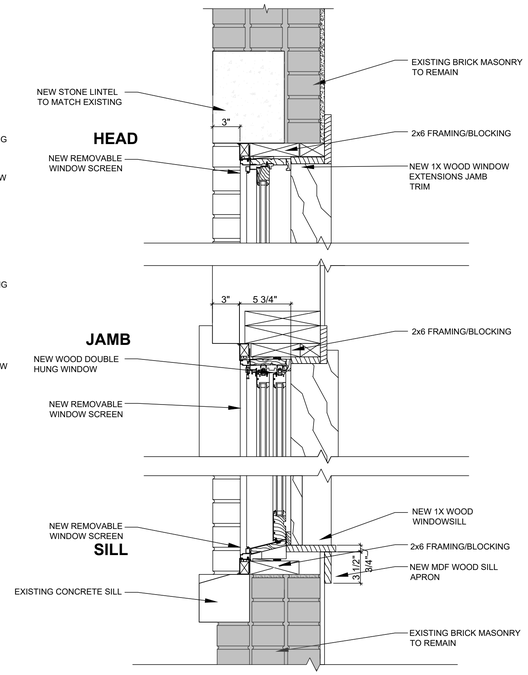
SCALE: AS NOTED | DATE: 10-28-2025 | DWG. **A-6**

NEW WOOD WINDOW IN NEW OPENING



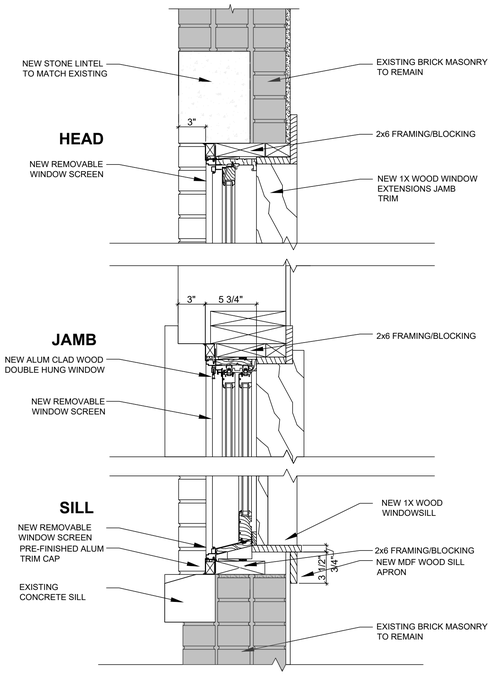
1 WINDOW SECTION
1 1/2" = 1'-0"

NEW WOOD WINDOW IN EXISTING OPENING W/ STONE LINTEL



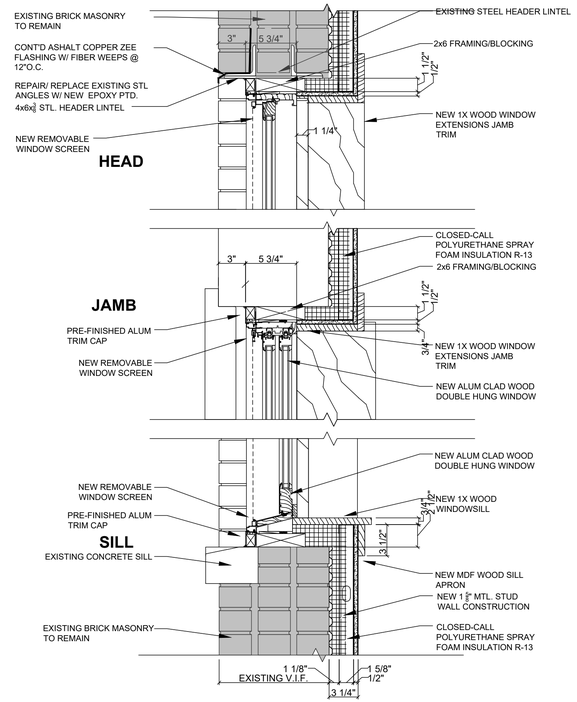
2 WINDOW SECTION
1 1/2" = 1'-0"

NEW ALUMINUM CLAD WOOD WINDOW IN EXISTING OPENING W/ STONE LINTEL



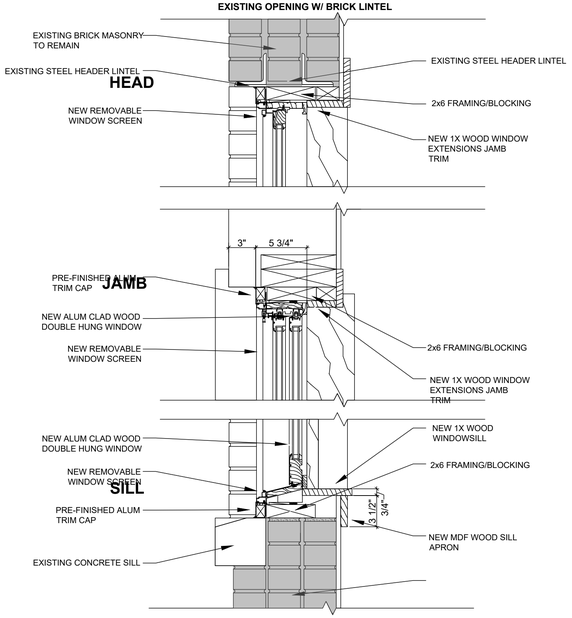
3 WINDOW SECTION
1 1/2" = 1'-0"

NEW ALUMINUM CLAD WOOD WINDOW IN EXISTING OPENING W/ BRICK LINTEL - FUR OUT EXISTING BRICK WALL AT INTERIOR



4 WINDOW SECTION
1 1/2" = 1'-0"

NEW ALUMINUM CLAD WOOD WINDOW IN EXISTING OPENING W/ BRICK LINTEL



5 WINDOW SECTION
1 1/2" = 1'-0"

NO.	DATE	DESCRIPTION
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JOB NUMBER # 25-5015 | CREATED BY RR

WINDOW DETAILS

SCALE: AS NOTED | DATE: 10-28-2025 | DWG. A-7

CITY OF BUFFALO
Preservation Board

920 City Hall
65 Niagara Square
Buffalo, NY 14202
(716) 851-9675
chawley@buffalony.gov

LANDMARK APPLICATION

Name of Landmark: Buffalo Public School #51 (PS51)

Assessment Address: 101 Hertel Ave

Property Owner: Buffalo Public Schools

Owner Mailing Address: 712 City Hall, 65 Niagara Sq, Buffalo, NY 14202

Construction Year(s): 1894-1895, 1927-1928

Architect/Builder: William W. Johnson Erne

Original Use: Education School/ Elementar

Architectural Style: 19th 20th Century Reviv

Period of Significance: 1894-1928

Is the property eligible for or listed on the National Register of Historic Places?

☐ Undetermined ☐ Not eligible ☐ Eligible ☑ Listed

Is the property endangered? If yes, provide an explanation. ☑ Yes ☐ No

Is the property owner aware of this landmark application? If no or unknown, please include a summary of outreach efforts. ☐ Yes ☐ No ☑ Unknown

Is the property owner in favor of this landmark application? If yes, please include a signed statement of support. ☐ Yes ☐ No ☑ Unknown

Application Submittals. All materials must be submitted at least eight days in advance of the Preservation Board meeting at which the item will be considered. The following must be included:

- A narrative description of the landmark that substantiates its historical, architectural, geographical, cultural, and/or archaeological significance. A bibliography of sources is required.
- A summary demonstrating that the landmark meets one or more criteria for designation, per Section 337-15, Criteria for Designation, of the City Code. A proposed landmark must meet at least one criterion to be eligible.
- A map, survey, or site plan that indicates in sufficient detail what parcel or part of a parcel is being proposed as a landmark. Make note of any non-contributing elements that do not add to the historical integrity or architectural qualities making the landmark site significant.
- Photographs showing all exterior elevations of the property. Interior photographs are optional.

- Supplemental material, such as articles, pamphlets, maps, historical photographs, and other documentation. This material is encouraged but not required.

Approval Standards. Per § 337-15 of the City of Buffalo Charter and Code, the Preservation Board must determine whether a proposed landmark meets one or more of the following criteria:

1. It has character, interest, or value as part of the development, heritage, or cultural characteristics of the city, state, or nation.
2. Its location is a site of a significant local, state, or national event.
3. It exemplifies the historic, aesthetic, architectural, archaeological, educational, economic, or cultural heritage of the city, state, or nation.
4. It is identified with a person or persons who significantly contributed to the development of the city, state, or nation.
5. It embodies distinguishing characteristics of an architectural style valuable for the study of a period, type, method of construction, or use of indigenous materials.
6. It is the work of a master builder, engineer, designer, architect, or landscape architect whose individual work has influenced the development of the city, state, or nation.
7. It embodies elements of design, detailing, materials, or craftsmanship that render it architecturally significant.
8. It embodies elements that make it structurally or architecturally innovative.
9. It is a unique location or contains singular physical characteristics that make it an established or familiar visual feature within the city.

Any site that meets one or more of the above criteria must also have sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation or restoration.

Application Fee. A $500 check or money order made out to the City of Buffalo must be submitted to the Preservation Board prior to application processing. Where an application is submitted by the proposed landmark's owner occupant, this fee does not apply.

Applicant: William E. Butler III, Board President

Organization: Black Rock Historical Society info@blackrockhistoricalsociety.com

Mailing Address: 436 Amherst St

Phone: 716-913-5447 E-mail: info@blackrockhistoricalsociety.co

Signature: _____ Date: _____

Please provide one print copy or a PDF copy of all application materials. All contents of this application will be made available to the public at www.buffalony.gov/meetings.

436 Amherst Street ● Buffalo, New York 14207
Email: info@blackrockhistoricalsociety.com ◊ Telephone: 716-331-3055

Chartered by the Regents of the University of the State of New York

August 25, 2026

Gwen Howard, Chair
Buffalo Preservation Board
Buffalo, New York 14202

Dear Ms. Howard:

The Board of Directors of the Black Rock Historical Society has voted unanimously to request that the Preservation Board recommend the designation of Public School 51, located at 101 Hertel Avenue, as a local landmark.

We respectfully request that the Board review the enclosed application and supporting materials and submit its recommendation to the Common Council.

Please contact Dr. Mary Ann Kedron, Chair of the BRHS Preservation Committee, at 716-440-9016 if you have any questions or require additional information.

Thank you for your consideration of this request and for your commitment to preserving Buffalo's historic resources.

Sincerely,

/S/

William E. Butler III
Board President

Enclosures:
1. Landmark Application
2. National Register of Historic Places Registration Form
3. Public School No. 51 Evaluation

Public School 51

101 Hertel Avenue

Public School 51 (Black Rock Academy) was constructed in 1894–1895 at 101 Hertel Avenue to serve the rapidly growing Black Rock neighborhood after Public School 20 became severely overcrowded. Designed by Buffalo architect William W. Johnson, the original building embodied contemporary educational planning principles emphasizing sanitation, ventilation, and natural light within a Renaissance Revival architectural design. As Black Rock continued to expand during the early twentieth century, the school likewise outgrew its facilities. In 1927–1928, the Buffalo Board of Education commissioned Ernest Crimi, the Board's chief architect, to design a major Tudor Revival addition that more than doubled the school's capacity and introduced modern educational amenities including an auditorium, gymnasium, cafeteria, kindergarten, and specialized instructional spaces. The combined building clearly illustrates the evolution of public school architecture between the late nineteenth and early twentieth centuries while serving generations of Black Rock residents as an important educational and community institution. In 2019, Public School 51 was listed on the National Register of Historic Places (see attached nomination) in recognition of its architectural significance and exceptional integrity.

Criteria for Designation

Public School 51, 101 Hertel Avenue, meets the following criteria for local landmark status, per Chapter 337, Preservation Standards, of the City Code:

1. It has character, interest, or value as part of the development, heritage, or cultural characteristics of the city, state, or nation. Public School 51 reflects the growth of Buffalo's Black Rock neighborhood during the late nineteenth and early twentieth centuries and represents the City's investment in public education during a period of rapid population growth. For more than a century it served as a neighborhood institution and community anchor.

3. It exemplifies the historic, aesthetic, architectural, archaeological, educational, economic, or cultural heritage of the city, state, or nation. As one of Buffalo's best-preserved historic public school buildings, Public School 51 represents the evolution of educational philosophy, school planning, and neighborhood public education from the 1890s through the 1920s.

5. It embodies distinguishing characteristics of an architectural style valuable for the study of a period, type, method of construction, or use of indigenous materials. Public School 51 is an outstanding example of historic school architecture, combining an 1894 Renaissance Revival school by William W. Johnson with a 1927–1928 Collegiate Tudor Revival addition by Ernest Crimi. The two sections remain highly intact and clearly demonstrate changing architectural styles and school planning philosophies over a thirty year period.

6. It is the work of a master builder, engineer, designer, architect, or landscape architect whose individual work has influenced the development of the city, state, or nation. Public School 51 was designed by two significant Buffalo architects. William W. Johnson was a prominent late nineteenth-century school architect, while Ernest Crimi, as chief architect for the Buffalo Board of Education, designed many of Buffalo's most important public schools during the 1920s and early 1930s.

7. It embodies elements of design, detailing, materials, or craftsmanship that render it architecturally significant. Public School 51 retains an exceptionally high degree of integrity, including its brick masonry, stone detailing, wood windows, corridors, classrooms, pressed tin ceilings, chalkboards, built-in cabinetry, auditorium, gymnasium, and other original educational features. These surviving elements vividly illustrate two distinct eras of school design and craftsmanship.

9. It is a unique location or contains singular physical characteristics that make it an established or familiar visual feature within the city. For more than 130 years, Public School 51 has been a prominent civic landmark on Hertel Avenue and a defining visual and institutional feature of the Black Rock neighborhood. Its scale, massing, and distinctive architectural character make it one of the neighborhood's most recognizable historic public buildings.

The property retains sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation and restoration.

A letter notifying the owner of this application has been sent.

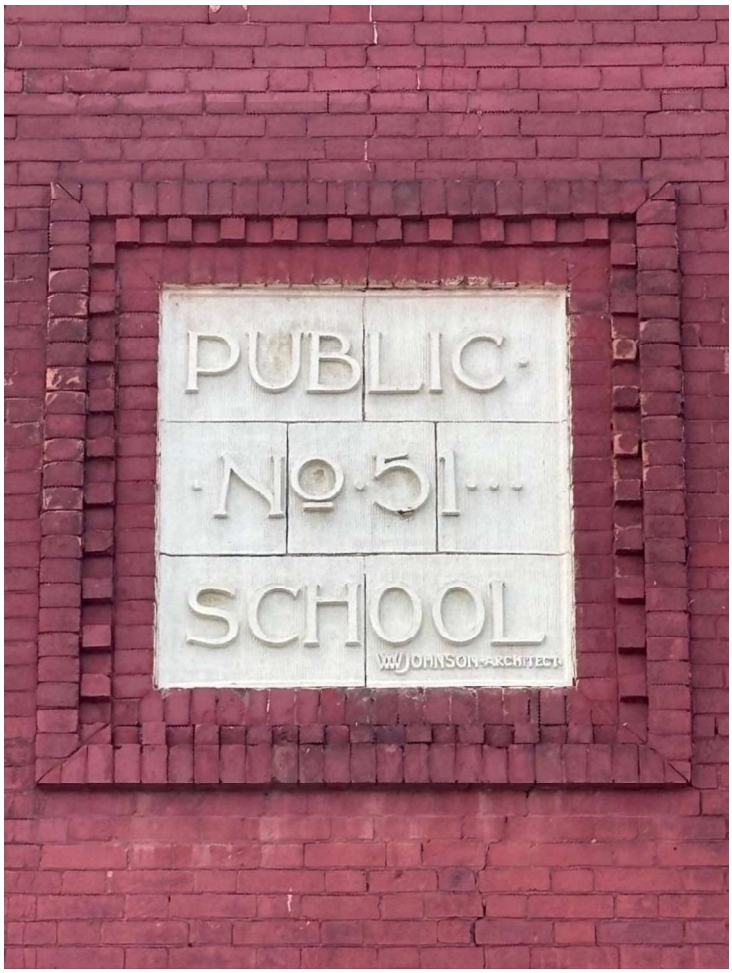
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Grace Street
East Street
Hertel Avenue
Harp Place
Guernsey Street
Gorton Street
Farmer Street
Niagara Street
Dearborn Street
NY 266
Saint John's School
P
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Current Photos

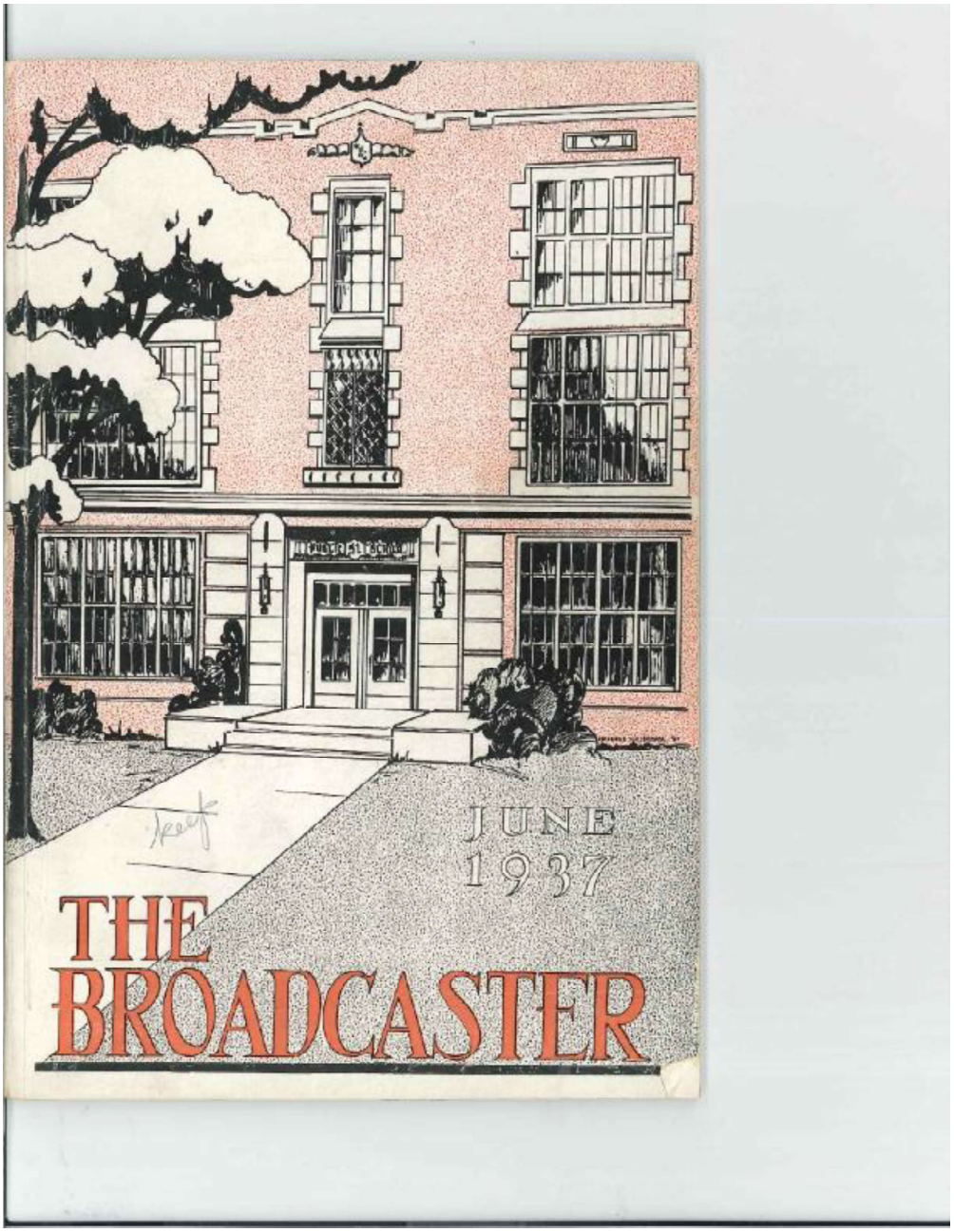



North View July 2026
School 51


South View July 2026
School 51


East View July 2026
School 51


West View July 2026
School 51


JUNE
1937
THE
BROADCASTER



School 51—Its Origin and Growth

School 20, built in 1876 at the corner of Amherst and East Streets was for many years the only school in this area of the city. Its district included the present districts of School 51 and School 60. When the district became more thickly populated the main school became over crowded as annexes were placed at the corner of Hertel Avenue and Gurnsey Street and at the corner of Ontario Street and Mayer Avenue.

The people of this community worked hard to persuade the "City Fathers" to have a much needed, permanent school built at Hertel Avenue and Gurnsey Street. The neighborhood contractors, Hoffmeyer Brothers, were granted permission to build a fine new school at the corner of Hertel Avenue and Gurnsey Streets. By September of the same year, one of the finest schools in the city was opened. It was brick throughout and in addition to sixteen classrooms it had a large assembly hall on the third floor. This was a luxury then possessed by few elementary schools in the country. Every class was equipped with gas lights, blackboards and two exit doors. Running water made it possible to heat the rooms by steam pipes. The community was justly proud of its fine school.

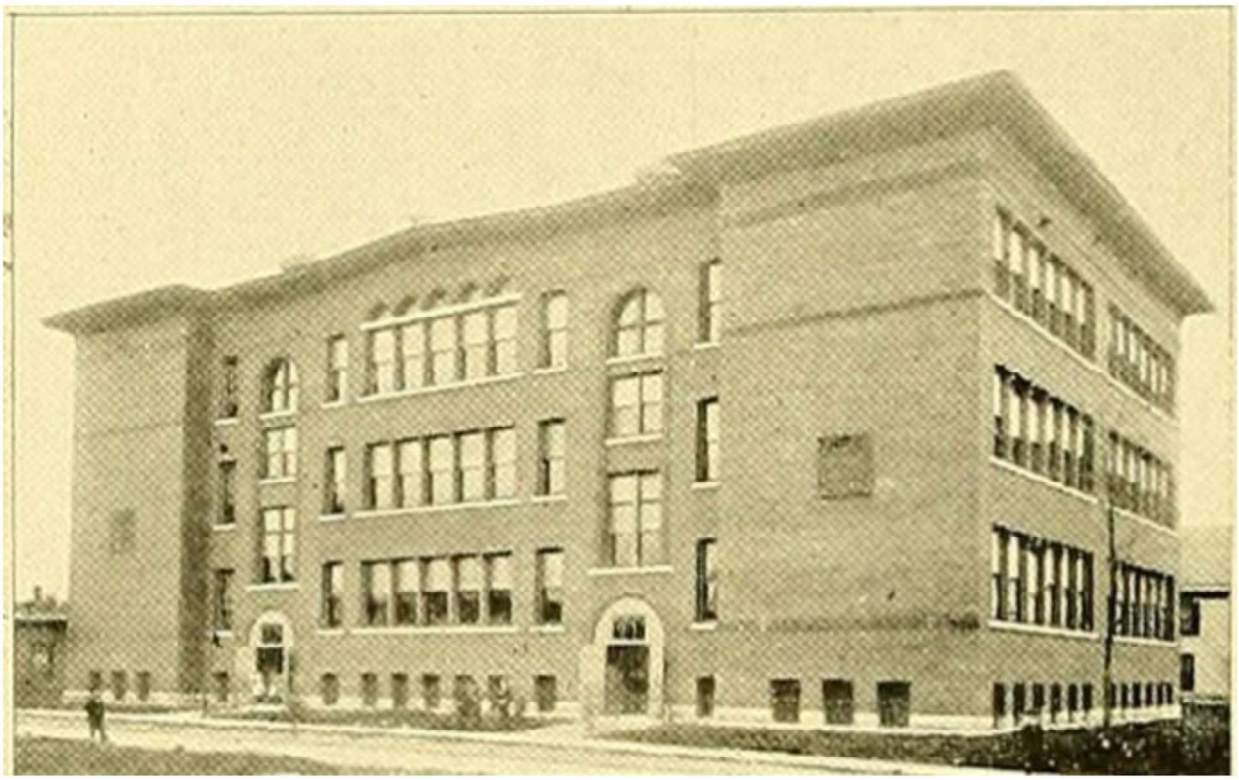
The fine school, however, was still too small to house all the pupils and so until School 60 was built in 1898 only six grades were housed at School 51. The older children went to School 20 for they were able to travel farther from their homes. After School 60 was built all nine grades attended School 51 and School 51 was known as a high school annex.

In a short time, however, the rapidly growing community again filled the school to overflowing. Dark, poorly ventilated basement rooms were pressed into use and then wooden annexes were placed in the school yard. These were indeed very unsatisfactory school rooms.

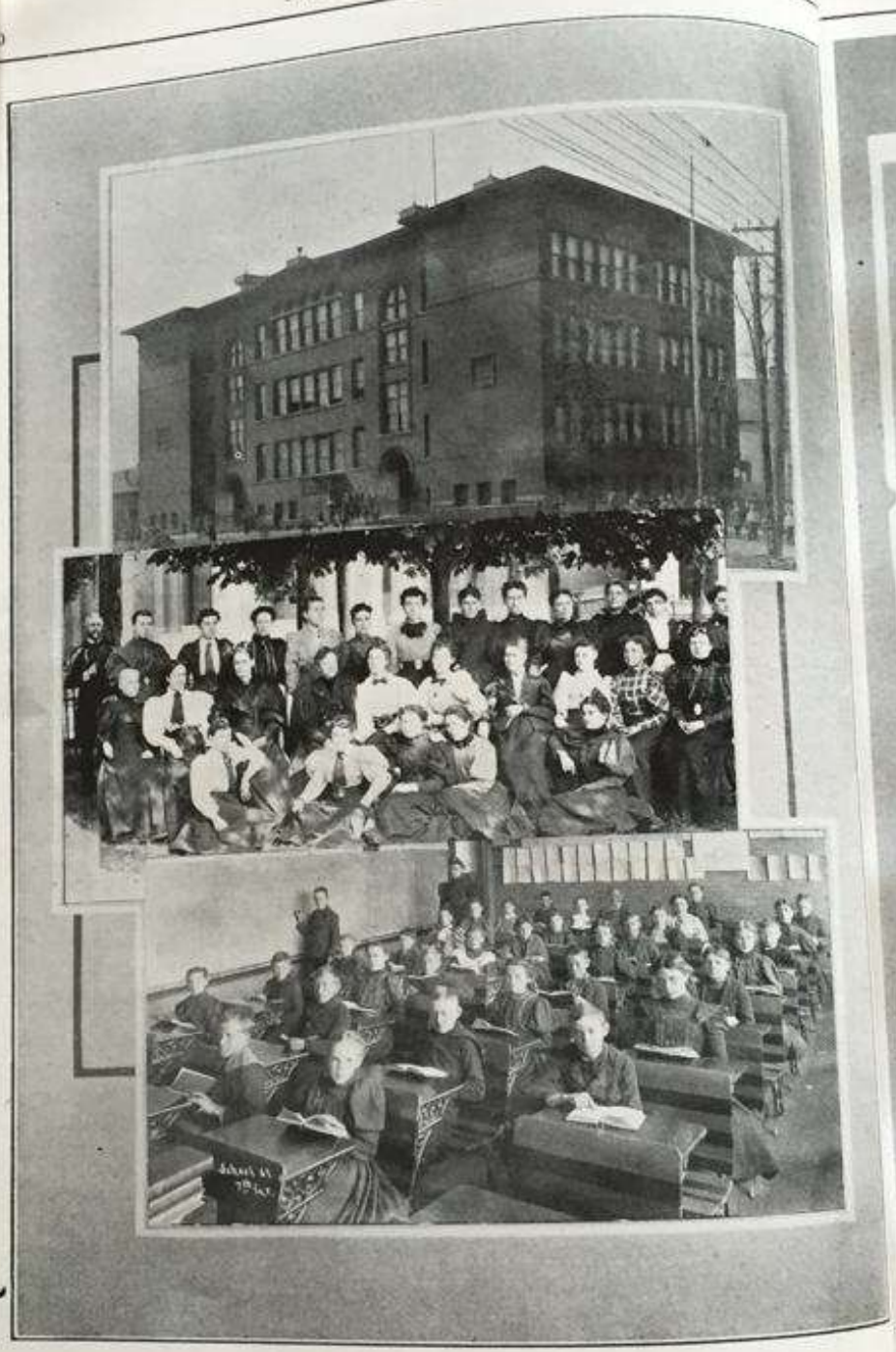
In 1927 the Parent-Teacher Association decided they would go before the City Council and ask for money to build an addition and to redecorate the old building. Great was the joy at 51 when the request was granted. The addition, a fireproof structure, was completed in 1929. It contained a beautiful kindergarten, a modern shop for boys, cooking and sewing rooms for the girls, adequate office space for the principal, a clinic, a fine auditorium with a large stage, a library, two gymnasiums, a teacher's room, lavatories, book rooms, nine classrooms and a modern heating plant. In the old building shower rooms, new lavoratories, and a cafeteria were installed. Electric lights replaced gas lights, wooden floors were covered with heavy linoleum and the sickly green walls were repainted a light tan. Bulletin boards were installed and the seats that hao been screwed to the floor were discarded for new movable desks. School 51 was again one of the finest schools in the city. The children in grades 5 to 8 at School 20 were transferred to School 51 so that they, too, could enjoy the modern building and equipment. The intermediate and lower grades left at School 20 were placed under Mr. Wamsley's supervision and the school was considered an annex of School 51. In 1930 the fourth grades were transferred and by 1932 all grades except the kindergarten were housed at 51. School 20 was changed into a development school for children with sub-normal mentality. The school, however, was soon discontinued and the building was taken over as a National Youth Center. The kindergarten maintained there was moved



Buffalo Public School #51 (PS51) (1908)
From Buffalo (N.Y.). Department of Public Works, "School No. 51, Guernsey Street School," B&ECPL Digital Collections, accessed January 24, 2019, http://digital.buffalolib.org/document/1796.



Buffalo Public School #51 (PS 51)
From Schools of Buffalo Edited by J. Henry Wood (1899)



THEN

The School Building—1895 The Faculty—School 20 Seventh Grade Class



The Compl



Fullerton, Photographer

NOW

The Complete School—1945

The Faculty—School 51

Seventh Grade Class

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name **BUFFALO PUBLIC SCHOOL #51 (PS 51)**

other names/site number Black Rock Academy

name of related multiple property listing Historic Resources of the Black Rock Planning Neighborhood, Buffalo

2. Location

street & number 101 Hertel Avenue [ ] not for publication

city or town Buffalo [ ] vicinity

state New York code NY county Erie code 029 zip code 14207

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [ ] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [ ] statewide [X] locally. ([ ] see continuation sheet for additional comments.)

Ron David Mack 4/12/2019

Signature of certifying official/Title — Date

DSHPO

State or Federal agency and bureau

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

Signature of certifying official/Title — Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

[ ] entered in the National Register
[ ] see continuation sheet
[ ] determined eligible for the National Register
[ ] see continuation sheet
[ ] determined not eligible for the National Register

[ ] removed from the National Register
[ ] other (explain) _____

Signature of the Keeper — date of action

5. Classification

Ownership of Property
(check as many boxes as apply)

[X] private
[ ] public-local
[ ] public-State
[ ] public-Federal

Category of Property
(Check only one box)

[X] building(s)
[ ] district
[ ] site
[ ] structure
[ ] object

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		**TOTAL**

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

Historic Resources of the Black Rock Planning Neighborhood, Buffalo

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(enter categories from instructions)

EDUCATION/School (elementary)

Current Functions
(Enter categories from instructions)

VACANT

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH & 20TH CENTURY REVIVALS/
Renaissance Revival; Tudor Revival

Materials
(Enter categories from instructions)

foundation stone
walls Brick; stone
roof membrane
other

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

8. Statement of Significance

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

[ ] **A** Property associated with events that have made a significant contribution to the broad patterns of our history.

[ ] **B** Property is associated with the lives of persons significant in our past.

[**X**] **C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all boxes that apply.)

[ ] **A** owned by a religious institution or used for religious purposes.

[ ] **B** removed from its original location

[ ] **C** a birthplace or grave

[ ] **D** a cemetery

[ ] **E** a reconstructed building, object, or structure

[ ] **F** a commemorative property

[ ] **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:
(Enter categories from instructions)

ARCHITECTURE

Period of Significance:

1894 - 1928

Significant Dates:

1894; 1895; 1927; 1928

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

William W. Johnson (1894-1895); Ernest Crimi (1927-1928)

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

[ ] State Historic Preservation Office
[ ] Other State agency
[ ] Federal Agency
[ ] Local Government
[ ] University
[ ] Other repository: _____

10. Geographical Data

Acreage of Property 1.56 acres

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	17	671114	4756438	3	17		
2	17			4	17		

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Annie Schentag; Kerry Traynor [Edited by Jennifer Walkowski, NYSHPO]

organization kta preservation specialists date 4/17/2019

street & number 422 Parker Avenue telephone 716.864.0628

city or town Buffalo state NY zip code 14216

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with SHPO or FPO for any additional items)

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

Narrative Description

Buffalo Public School #51 (PS 51), also known as Black Rock Academy, is located at 101 Hertel Avenue in Buffalo, Erie County, New York. The parcel is bound by Hertel Avenue to the north, East Street to the west and Guernsey Street to the east. The building is set back from the sidewalks and surrounded by a grassed lawn approximately 3 feet deep. To the south is an asphalt parking lot at the rear of the building. The site of PS 51 is located approximately five miles from Niagara Square and the central business district. The building is in the Black Rock neighborhood, which contains commercial properties along Hertel Avenue, a primary thoroughfare in the area which runs east/west, and residential properties along the streets running north and south.

Overall, the massing presents two distinct building phases, with the east portion forming a three-story red brick rectangular massing running north-south constructed in 1894 and the west portion forming slightly shorter red-brown brick three-story rectangular massing stretching east-west along Hertel Avenue and turning back to the south. While PS 51 is a single, interconnected building, these two distinct parts of the overall massing are identifiable from the primary elevation on Hertel Avenue.

The oldest portion of the building, facing Guernsey Street at the northeast corner of the site, was designed by William W. Johnson in 1894 and features a simple plan with a single, central, double-loaded corridor flanked by classrooms. In 1927-1928, Ernest Crimi's design enlarged the school with an addition, resulting in an L-shaped plan extending west and south around an auditorium. Separated by over twenty years, the exterior of each portion reflects the popular styles of their eras of construction. Johnson's design features Renaissance Revival style elements, as demonstrated by the raised basement level, dentil detailing at the cornice, overhanging eaves with wood brackets, and simple metal columns between each window in bands of six wood sash windows. On the north elevation, facing Hertel Avenue, Crimi's design exhibits Tudor Revival style elements, as demonstrated through the use of contrasting precast stone, red brick, and detailing around the fenestration set within a darker shade of brick, as well as tabbed surrounds, diamond paned windows, and a shield motif.

The two building phases are apparent from the exterior given the differences in style and material as well as a slight difference in setback and height. Together, the two parts form a plan that is roughly U-shaped, with the double-loaded corridor running along Hertel Avenue and wrapping south to the east and west. The classrooms receive light from the exterior walls, located on both sides of the corridors. A large auditorium and gymnasium are located towards the center of the south end of the 1927-1928 addition. Both in external ornamentation and internal plan, these two portions reflect two distinct eras in the history of school design as it evolved from 1894-1928.

Exterior

The exterior includes two building portions from different eras, featuring two different styles. This description will divide the exterior discussion based on two phases of construction, which are stylistically distinct, rather than the entire overall elevation: first the 1894 portion to the east, and then the 1927-1928 portion to the west.

East Portion (1894)

The portion to the east dates to 1894 and is classically detailed in the Renaissance Revival style. The north and south elevations are identical, while the east elevation, which originally served as the building's primary entrance before the 1927-1928 addition was constructed, is similar with some variations. The east elevation is symmetrical, contains twin primary entrances and is five bays wide with three stories above a raised basement. The limestone foundation is visible at the raised basement, where basement windows have been bricked in. The outermost bays contain a solid brick wall on all stories, with an additional brick dentil belt course between the second and third stories. Both of these outer bays feature a cast stone sign labeled 'Public No 51 School' set within a corbelled brick square. The second and fourth bays are also identical, with an entrance on the ground floor set within a round wood arch. Above the entrance, fenestration is encased in a two-story brick round arch with dentils atop a stone sill. This fenestration includes three 1-over-1 double hung wood sash windows of diminishing height as they rise. The third story window features a rounded arch at the top. A single double hung wood sash window is also located on each story on both sides of this fenestration, set atop a simple stone sill and set under a brick keystone on the first two stories and an engaged triangular pediment atop the third story window. The central bay features a band of five double hung wood sash 1-over-1 windows on each floor, set atop a single stone sill and separated by metal Doric columns as mullions. On the third story, these windows are each topped with an additional arched window set within a round arch. The flat roof features the same overhanging eaves with wood brackets and denticulated cornice as the north elevation. There is a slight pitch in the roof at the center of this elevation.

The north and south elevations are symmetrical and two bays wide, three stories high above a raised basement. A limestone water table runs above the raised basement, where windows have been bricked but the ghost of their original openings remain. A band of six wood sash windows is located in each bay on each floor. Simple metal columns with small capitals are located between each window. Most of the original 1-over-1 double hung wood sash windows are intact, although some have received replacement panes and additional muntins. There is a flat roof with overhanging eaves and wood brackets, dentil detailing at the cornice, and bands of six windows atop stone sills. The original west elevation is now obscured by the 1920s addition, although the roofine with overhanging eaves and wood brackets is still visible.

West Portion (1927-1928)

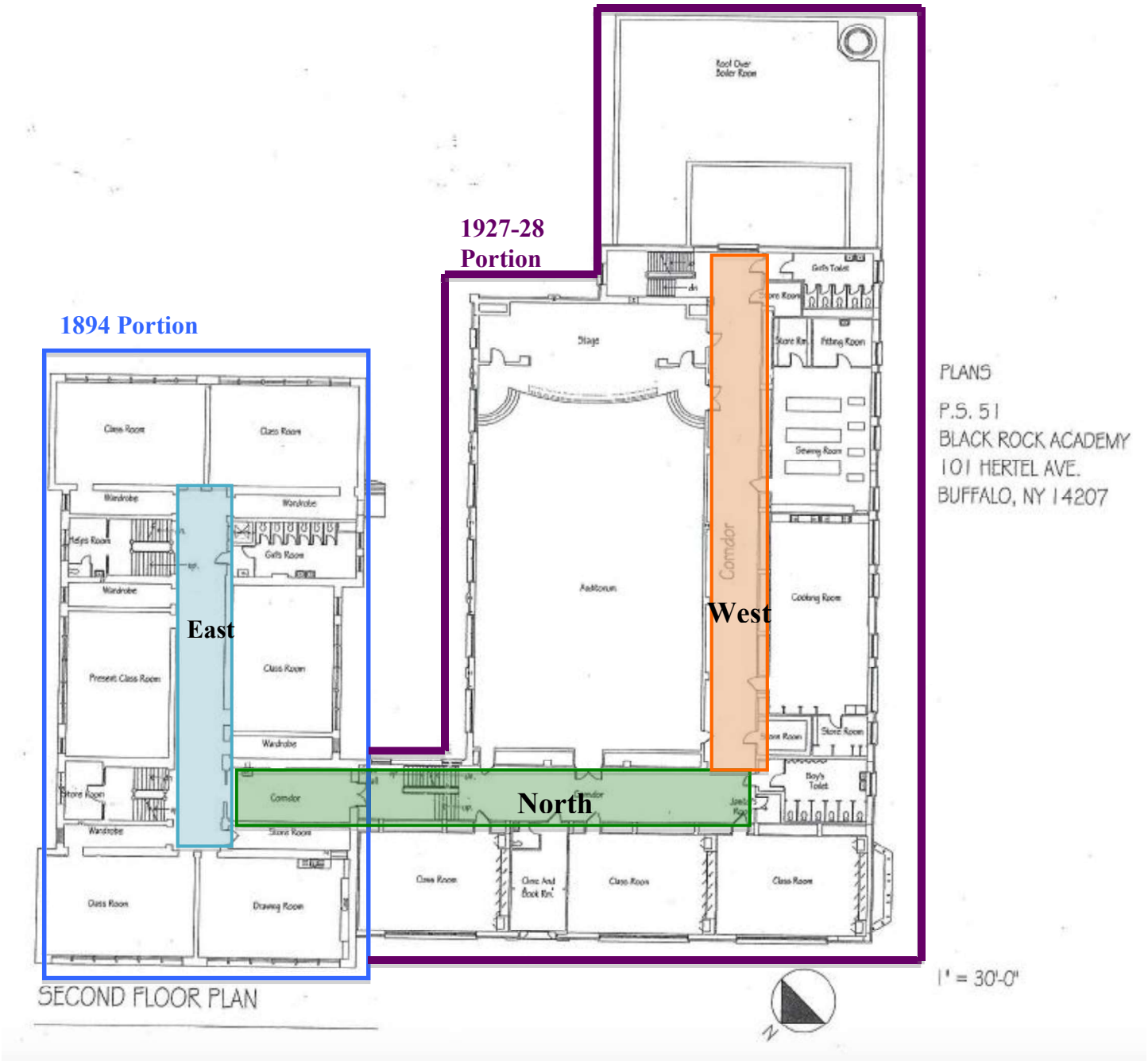
The 1927-1928 portion of the building is located to the west of the 1894 portion and joins the wall of the latter at its west end at a slight setback. The 1927-1928 design is four bays wide and three stories high, with its facade facing Hertel Avenue to the north. It is slightly shorter than the 1894 portion to the east. The first story features precast stone topped with a water table and the upper stories are red brick with precast stone surrounding the fenestration. The main entrance is located in the second bay from the east and accessed from a set of concrete stairs. It features a set of double non-historic doors set within a precast stone surround and concrete piers topped with round arches rise above the entrance on both sides. A single window is located above the entrance on both of the upper floors in this bay, set within a single two-story precast concrete surround with quoins topped with a lintel. A decorative motif is cast into the concrete between the second and third story windows in this bay. The second story window is unique on this elevation, with a diamond pane leaded glass casement windows separated by a single mullion. The third story window matches the rest of the windows on this elevation, with the original 6-over-6 double hung wood sash window intact.

The remaining three bays on the north elevation are identical in form and material. In each of these bays, there is a band of four 6-over-6 double hung wood sash windows with wood muntins and mullions. The windows are set within the precast stone of the first story, and on the upper stories a two-story precast stone surround with quoins contains the windows on the second and third stories. A decorative rectangular stone motif is located near the roofline in each of these bays. Most of the first story windows are partially boarded for security. A gabled parapet rises over this bay, with a precast stone shield motif at the roofline.

The west elevation faces East Street and has a four-bay-wide composition. The south bay consists of a dark red brick wall on the upper stories, with diamond pattern brickwork spanning two stories. The first floor of this bay is precast stone, with a protruding three-sided bay with five 6-over-6 wood sash windows. The remaining three bays are of a lighter red brick, with a concrete belt course delineating the first and second floors. Each of these bays contains several windows on each floor, although the first floor windows are currently boarded but remain intact. All windows are original 6-over-6 double hung wood sash set atop thin concrete sills. The third bay from the south features four windows on each floor, with a single window flanking both sides of a paired window. The second and fourth bays feature the same arrangement, with the addition of a single row of windows towards the outer edges of the building to the south and north. The smokestack at the southwest corner of the building is visible on this elevation at the south end of the 1-story boiler room.

The south elevation faces a parking lot and is utilitarian with little ornament. The 1927-1928 portion is three bays wide on the south elevation with the first two bays presenting a solid brick wall. The two bays to the west

are one bay deeper than the third bay, with original 6-over-6 wood sash windows on the upper two floors above a service entrance on the ground floor, all facing east. The western bay contains a single set of original wood sash windows on the upper floors, with solid wall at the west end. The first story connects to an attached boiler room that is one story with no windows and a flat roof. A brick smokestack is located at the southwest corner. The two portions are connected on this elevation by a solid brick wall with an offset door that accesses a small interior courtyard to the north.


1894 Portion
1927-28 Portion
East
West
North
Corridor
Auditorium
Stage
Class Room
Corridor
Store Room
Boy's Toilet
Girls Toilet
Cooking Room
Sewing Room
Drawing Room
PLANS
P.S. 51
BLACK ROCK ACADEMY
101 HERTEL AVE.
BUFFALO, NY 14207
SECOND FLOOR PLAN
1" = 30'-0"

Interior

The organization of the plan is somewhat irregular as a result of the two stages of construction. The plan features a path of double-loaded corridors that traverse the building in a U-shape. The corridors are identified as West Corridor (within 1927 section; runs north/south along Guernsey Street); North Corridor (connects 1894 and 1927 sections, runs east/west along Hertel Avenue); and East Corridor (within 1894 section, runs north/south parallel to East Street). Classrooms are located along each corridor, with the auditorium and gymnasium accessed from the east side of the East Corridor. The cafeteria is located at the center of the third floor of the 1894 portion, accessed on the south side of the East Corridor. Classrooms are located on both sides of the East Corridor, on the north side of the North Corridor, and on the west side of the West Corridor. Classrooms and spaces along the perimeter receive light and ventilation from windows facing the street, while those on the interior receive light and ventilation from the internal court space.

On each floor, the East Corridor does not align with the North and West Corridors, reflecting the different dates of construction and their slightly different heights. Stairs connect these corridors on each floor, located at the west end of the 1927 portion where the corridors intersect. The ceilings in the East Corridor, adjacent classrooms, and the cafeteria are pressed tin, visible above later dropped ceilings. At the other corridors and classrooms the ceilings are plaster, visible above later dropped ceilings and acoustical tiles. The floors in the 1894 portion are hardwood, and in the 1927 portion a combination of terrazzo and vinyl tile. Original chalkboards, built-in furniture, wardrobes, and doors with transoms remain extant in many places throughout the entire building.

Entrances & Vertical Circulation

There are four entrances into PS 51: two on the east elevation along Guernsey Street, one on the north elevation along Hertel Avenue, and one at the rear of the building on the east side of the 1927 addition near the boiler room. The primary entrance is on the south north elevation through a set of double doors with sidelights in wood casing and into a foyer with rib vaulted plaster ceiling. With the exception of the primary, south entrance, each entrance leads to a stair. Each of these stairs accesses the basement and all floors.

The east stairwells along Guernsey have simple oak handrails above vertical wood panels, wood newel posts and wood treads and risers that are covered with non-historic material. An oak handrail is also located along the brick wall with wood trim. An enclosed office space is located between each floor, distinguished by wood sash windows and a central wood door with lights. Each landing features a decorative wood bracket at the base of the wood newel post. The stairs to the north on Hertel Avenue and to the west at the rear of the building feature

different materials and forms, as these are part of the 1927 addition. Both of these stairs have simple wood handrails along plaster walls topped with wood trim and terrazzo treads. The landing floors are also terrazzo.

Basement

The basement features the gymnasium, play rooms, locker rooms, storage rooms and mechanical spaces. Play rooms are located to the north and south of the east corridor, with locker rooms and shower rooms along the west side of the east corridor. Stairs at the north and south end of the east corridor lead to the gymnasium to the west. The gymnasium is a single room with a double height volume that goes above grade. It retains the original volume and is lit by bands of 6-over-6 double hung wood sash windows at ceiling height on the east wall only. The boiler room and fan room are located to the south of the gymnasium. The remainder of the basement features storage space or unexcavated areas. The ceilings and floors in the corridors are concrete and the walls are exposed brick. The windows in the east portion of the building have been bricked in, but the gymnasium windows remain intact in the gymnasium.

Corridors, Classrooms and Vertical Circulation

Classrooms are located along the exterior walls of the building, on both sides of the East Corridor, to the north of the North Corridor, and to the west of the West Corridor. The corridors on each floor do not align. The North and West Corridors are located at a slightly lower level than the East Corridor.

East Corridor (1894-1895)

The East Corridor features brick at 2/3 wainscot height, with plaster walls above and tin ceilings above dropped acoustical tile. Painted slate baseboards line the yellow brick wainscot with brown brick at the corners giving the appearance of quoins. The floors have been covered with vinyl tile, but original hardwood remains intact underneath. Original wood doors, with filled transoms, access the classrooms. The brick wainscot continues within the classrooms off the east corridor. Chalkboards with original wood trim are hung on the brick wainscot at a perpendicular angle to the windows. The wainscot continues around the windows, which retain original wood stools, aprons and casing. Tin ceilings are visible within the classrooms above dropped acoustical tile. The classrooms, windows and chalkboards are oriented so that light falls across the student desk from the left. Cloakrooms are located just outside each classroom, and can be accessed from the classroom through a secondary entrance. These cloakrooms are narrow spaces with the same brick wainscot and plaster walls.

A bathroom is located near the southwest corner of the corridor on the first and second floor. The walls are brick and the floors are tile. The windows are historic 1-over-1 double hung wood sash and rise above dropped ceilings. There is no bathroom on the third floor. The plan of the third floor differs slightly from the other floors of this portion of the building, as it does not have a central north-south corridor and instead accommodates the cafeteria. At the center of the third floor, the cafeteria was part of the 1894-1895 construction and may have originally functioned as a small auditorium space before the 1910s. Access to the cafeteria occurs from the south through a set of double wood doors set within an arched transom, now filled. The room contains the same brick wainscot and plaster walls, with a hardwood floor likely intact beneath non-historic tile. The ceilings of the cafeteria are decorative pressed tin, visible above a dropped acoustical tile ceiling. Bands of double hung wood sash windows along the east and west wall are set within original wood casing, stools and small aprons. The south wall includes a small inset recess in the wall under a curved arch, which may have originally been a small stage for presentation. Throughout this portion of the building, stairs located to the east of the main corridor connect the basement through third floor.

North Corridor (1927-1928)

The North Corridor is the easternmost portion of the 1927-1928 addition to the 1894-1895 portion to the east. Entering through the primary entrance to the north through a foyer with rib vaulted plaster ceiling, one encounters built in cabinetry and a bas relief on the north wall of the north corridor. Classrooms are located to the north along the north corridor, facing Hertel Avenue. The walls of the corridor are plaster and acoustical tile has been suspended from the original ceiling. The floors are covered with vinyl tile, with a terrazzo baseboard that suggests that the original floors may have been terrazzo. Original wood doors with filled transoms access the classrooms on the south side of the corridor. The classrooms along this corridor retain original chalkboards and built-in wardrobes and cabinets on plaster walls. The organization of these rooms is consistent with standardized planning where light falls across the left hand of the student. The original 6-over-6 double hung wood sash windows are set within the masonry opening and have wood sills on the exterior wall to the north. A classroom at the northwest corner of the building features an additional bay of original wood sash windows along the west wall.

The gymnasium is located to the south of the corridor on the basement and first floor, accessed only from the basement level. This gymnasium has brick walls and spans above grade to occupy the first floor as well in a single volumetric space with windows on the east wall. On the upper two floors, the auditorium is located to the south of the corridor. The auditorium is accessed only from the second floor, with two entrances at its north end on the south side of the north corridor, as well as another entrance from the west corridor. The primary entrance occurs through a set of double wood doors at the center of its north end, with a protruding entry bay above the door with wood trim and wood brackets. Today the north end of the auditorium is subdivided by non-historic

partition walls in a quarter of the space, but the room would originally have been one single space. The stage, located to the south, is raised four risers above the auditorium floor, with curved steps to the east and west. The floor of the stage is hardwood. The proscenium opening features simple rope mould and panel detailing. The auditorium floor is concrete. There are no chairs remaining. Wood wainscot with a simple chair rail surrounds the space. Above the chair rail the walls are plaster. A simple wood cornice surrounds the room. Acoustical tiles have been glued to the original ceiling.

West Corridor (1927-1928)

The West Corridor runs north-south, with plaster walls and dropped acoustical tile ceilings and plaster ceilings above. The floors have been covered with vinyl tile; however, the baseboards are terrazzo, suggesting that the original floors may also have been terrazzo. The boy's bathroom is located at the northwest corner of each floor, and the girl's bathroom is at the southwest corner of each floor. The bathrooms have brick walls and tiled floors, with marble stall dividers. Each bathroom has a 6-over-6 double hung wood sash window set within wood casing.

Classrooms are located on the west side of the corridor and the auditorium is located on the east side of the corridor. Original six-light wood doors access each classroom. The floors of the classroom have VCT and the ceilings have been lowered with acoustical tile. The plaster ceiling remains visible above. Otherwise the classrooms retain a high level of integrity. Chalkboards, with original trim; built-in cabinets and wardrobes remain extant. The windows in the classrooms along the west corridor are set within the masonry opening and have brick sills, in contrast to the windows in the classrooms along the east corridor that are detailed with wooden aprons, stools and casing. This detail reflects the different construction periods. The windows detailed with wood trim are part of the 1894-1895 construction, whereas those along the west corridor reflect the 1927-1928 addition and a change in standardized design practices. At the south end of the corridor is a stair connecting the basement through third floors. At the north end of the corridor the corridor turns to connect to the north corridor.

Statement of Significance:

Buffalo Public School #51 (PS 51) at 101 Hertel Avenue is architecturally significant under Criterion C in the area of Architecture as an example of a school building that encompass two periods that were essential to the history of school design in Buffalo, NY. Built in two stages, the first in 1894-1895 and the second in 1927-28, PS 51 notably incorporates one of the only remaining intact examples of a nineteenth-century school building remaining in Buffalo, most of which were demolished and replaced by modern schools during the twentieth century. The original portion, designed by William W. Johnson, is characterized by its Renaissance Revival style exterior and has a simple double loaded corridor interior plan typical of the nineteenth-century. The addition to the building designed by Ernest Crimi, the head architect for the city of Buffalo Board of Education, embodies a collegiate Tudor Revival style exterior and interior plan that reflects standardized school planning of the 1920s. Each of the two portions of PS 51 retains a high level of architectural integrity in terms of plan, elevation and materials, which convey the different values emphasized through school design during these two eras. Both of these architects constructed the school based on plans that were commonly accepted during their time, which were subsequently adapted to suit the individual siting, structural and surrounding context of the school. The 1894 portion reflects an emphasis on sanitation and ventilation evident in the presence of attached cloakrooms, high ceilings and corner-lit classrooms. While hygienic concerns were emphasized as a priority in school designs of the late 1890s, concerns for fire safety, prevention, and egress began to dominate school design by the 1920s. This later portion embodies these concerns, seen in the presence of a double loaded corridor, cloakrooms located within classrooms, and a large gymnasium and auditorium. Together these two portions convey as understanding of the "modern" school as it evolved from between the late nineteenth and early twentieth centuries. PS 51 also meets the registration requirements as an example of Public Architecture under the *Historic Resources of the Black Rock Planning Neighborhood, Buffalo, Erie County, NY* Multiple Property Documentation Form (MPDF). The form states that eligible public architecture within the survey boundaries must be "directly associated with a significant historical context; must have been constructed during the period of significance; and must display the distinctive features characteristic to the period of construction." The building is located within the geographic boundaries of the Black Rock Planning Neighborhood and was built within the MPDF's period of significance, ca. 1820s-1960. Further, PS 51 is associated with the significant historical context of school design philosophy at two different major periods of significance, first reflecting late nineteenth century values and then also embodying the standardization set forth in the 1920s. Encompassing both the Renaissance Revival and collegiate Tudor Revival styles, the school building maintains a high degree of integrity in plan, materials and design and thus meets these MPDF requirements. The architectural plan, material fabric and stylistic details of the entire PS 51 building encompass two building periods that were essential to the history of school design in Buffalo, NY. The period of significance is defined by the construction date of the earliest portion of the building remaining, in 1894, and ends after the newer addition to the building was completed in 1928.

Neighborhood Context: Black Rock[1]

For much of its early history during the first half of the nineteenth-century, the Lower Black Rock neighborhood was a largely unsettled, undeveloped area on the fringe of the growing City of Buffalo to the south. The area near PS 51, north of what is now Hertel Avenue, comprised mostly farms until the late nineteenth century. In 1853, the City of Buffalo extended its boundaries, annexing all of the Town of Black Rock and receiving a new city charter. By the beginning of the 1850s —the canal towpath in Black Rock—at the foot of Amherst, Austin and Hertel —had become a significant manufacturing center with several flour mills, cooperages (barrel factories), and lumber mills. The arrival of the railroads during the mid-nineteenth century fostered the continued economic diversification of Buffalo and Black Rock into a more densely populated, more heavily industrialized area. With industry and community development the population of Black Rock rose from approximately 1,400 in 1855 to 2,200 in 1875.

Although some initial planning occurred in the area shortly after the Civil War-era, it was not until the completion of the Belt Line railroad, which encircled the City of Buffalo in the 1880s, that the Black Rock and Hertel area saw rapid growth and residential development. Already a significant railroad center for the country, in 1883 the powerful New York Central Railroad constructed a new rail line which encircled the city just beyond the areas which were settled and developed at the time. This rail line was known as the Belt Line, as it formed a belt around Buffalo. This Belt Line railroad not only provided for circulation in and around the city, but it was also linked to the New York Central's massive network of rail lines which laced the country. As a result, many industries chose to relocate or construct facilities adjacent to the Belt Line as an easy and cost-effective means to receive raw materials and ship final products. In addition to the freight capacity, the Belt Line railroad also provided city residents an easy transportation system; the conveniently spaced stops on the rail line provided access to any part of Buffalo for the cost of a nickel. Many of the stops were located in sections of the city which were less populated, such as the station at Amherst Street in Black Rock. As a result of the burgeoning industrial growth along the Belt Line in the Black Rock neighborhood, this section of the city became an enclave of immigrant laborers, attracted to settle in the area by the numerous employment opportunities.

Capitalizing on the Belt Line railroad as a means to transport large numbers of people and also quantities of freight and materials, Buffalo's Pan American Exposition grounds were constructed adjacent to the southeast end of the Black Rock neighborhood, on the east side of Elmwood Avenue in 1900 and 1901. Constructed in what had previously been vacant land, the exposition grounds were designed with a large rail station installed at

[1] This section was adapted from the MPDF for the Black Rock neighborhood, as the PS 51 building meets the requirements for Public Architecture within the boundaries. More information on neighborhood context can be found there. Source: Jennifer Walkowski, *Historic Resources of the Black Rock Planning Neighborhood* (Buffalo: Clinton Brown Company Architecture, 2010). State and National Registers of Historic Places: Multiple Property Documentation Form.

the northern end, linking the fair to the Belt Line and the national rail lines. Following the close of the Pan-American Exposition in late 1901, this entire section of Buffalo experienced tremendous growth and development. Specifically, in the Black Rock neighborhood, the years around the turn-of the twentieth-century witnessed the creation of many of the area's streets, including Chandler and Grote Streets. This was the dawn of a new age of industrial development in the neighborhood. Like the exposition grounds, many of these new industries located along the Belt Line railroad tracks along streets such as Chandler Street and at Amherst Street near Churchill Street. Industries along Chandler Street in 1900 include the Acme Malleable Iron Works (demolished) at Military Road, Buffalo Weaving Company (demolished) near Bridgeman Street, and the Clark Manufacturing Company (demolished).

By the early 1900s, the neighborhood became home to several prominent industrial and manufacturing companies, as well as home to a significant population of immigrant laborers. The Black Rock community attracted many Eastern European immigrants, drawing a significant population of Polish, Hungarians and Ukrainians to the area. This working class immigrant group constructed simple, modest and functional housing in the area, and the housing stock in the neighborhood consisted primarily of small one and one-and-one-half story workers' cottages or two-story multi-family dwellings. The workers' cottages were popular throughout Buffalo's Eastern European-settled areas, including the Hydraulics neighborhood around Seneca and Swan Streets and throughout the East Side communities. This type of small, affordable house was typically front-gabled, wood frame construction with telescoping rear additions for additional space. Workers' cottages afforded working class families their own home while being small and relatively inexpensive. These narrow houses could be built to conform to the typical long, narrow rectangular parcels, common through the city's industrialized and working class areas.

While some initial development and settlement in the Lower Black Rock neighborhood began in the mid-1850s, it was not until the twentieth-century that this neighborhood truly began to flourish. The Belt Line railroad became a source of jobs, business and population growth for the community beginning in the 1880s. Over the next several decades, the community continued to grow as a combination of industrial businesses, churches and public services arose to meet the needs of this population. Schools were established in the vicinity as early as the 1870s, and by the turn of the century they were already overcrowded, attesting to the demand for new facilities to serve this growing community.

Buffalo Public School #51 (PS 51)

Buffalo Public School #51 (PS 51) provided elementary education to the Black Rock neighborhood from the late nineteenth century into the twenty first century. PS 51 underwent two major stages of construction and expansion during the nineteenth and twentieth centuries, first in 1894-1895 and then with an addition in 1927-

1928, reflecting the initial growth of the neighborhood, coupled with further population growth in the Post-World War I era.

Prior to the construction of the school building on the current site in 1894, the community's elementary educational needs were met by PS 20, located at 134 East Street. This school was founded in 1876 but was quickly overcrowded. In order to relieve this congestion, PS 20 constructed a small frame annex at 101 Hertel Avenue sometime in the 1880s, but, by the 1890s, this frame building was also found to be insufficient to meet the growing demand for student accommodation. Mandatory education laws issued in 1894 flooded schools with new students, many of them from working class or immigrant families.

Addressing the need for an alternative to "relieve the badly congested building of that district," architect William W. Johnson was hired to design a new brick school building at the Hertel Avenue site in 1894.[2] Johnson was born in Buffalo around 1862 and began his career as a pattern maker and planing mill carpenter before entering the practice of architecture in the early 1880s, first in Saginaw, Michigan, and then in Buffalo. He designed several schools as his career gained momentum in the late nineteenth century, including the Elmwood School on Bryant Street (1893), the Gratwick School in Tonawanda, NY (1894). Both of these schools utilized the Smead-Ruttan system of warming and ventilating school buildings.[3] In brief, this ventilation system was known as a dry air system that greatly reduced the dependency on steam, partly by combining the waste disposal system with the heating and ventilation of the school building and embracing 'dry closets' that burned restroom waste rather than solely putting it into city sewers.[4] While trade journals later criticized the system, particularly due to its susceptibility to winds and warm weather, the system remained in use into the early 1900s.[5] Johnson himself publicly declared it to be "simple in construction and economical both as to first cost and as to maintenance."[6] He likely used this system in the design for PS 51 in 1894, which he believed, "maintains a warm and wholesome atmosphere, with a sanitary arrangement."[7] Having designed at least three schools by 1895, including PS 51, Johnson soon became known as a prominent school architect as well as having a more versatile career. Around the turn of the century, he also designed a business block for the Armitage-Herschell Company (1898), two Colonial Revival style frame houses in Lockport (1899), a Gothic style house on Lafayette in the Elmwood Village (1900), and the Gothic Revival style Grace Episcopal Church in Ridgeway, PA (1904). He lived on Mariner Street in Allentown with his wife and daughter for most of his adult life.

[2] "Eight New Principals," *Buffalo Evening News* (August 6, 1895): 4.
[3] "Both Sides Heard," *Buffalo Courier* (March 6, 1893): 2.
[4] Isaac David Smead, *Ventilation and Warming of Buildings: Upon the Principles as Designed and Patented* (Chicago: H.O Shepard & Company, 1889), 104.
[5] "The Smead System," *Domestic Engineering and the Journal of Mechanical Contracting* 49 (1909): 53-54.
[6] "Both Sides Heard," 2.
[7] "The New Gratwick School," *Buffalo Courier* (Sept 4 1894), 3.

Initially conceived as an annex and secondary location for PS 20, Johnson's brick school building was identified as PS 51 by the time it opened in 1895, when the school "emerged from a citywide move for greater progressiveness."[8] While the school was affiliated with PS 20 for several years, PS 51 operated independently as it gradually absorbed PS 20's student population over the next three decades. William C. White, a Cornell educated administrator, was the first principal of the school from 1895-1903. Other principals include William D. Fisher (1903-1917), Alvin W. Shepard (1917-1918), Marion Richardson Fitzpatrick (1918-1923), and Paul Wemsley (1923-1943).[9] Enrollment was limited to fewer than 100 students in the first years of the school, as it initially functioned primarily to alleviate overcrowding from PS 20.

School administrators and parents frequently emphasized the community spirit of the school, which played a significant role as an anchor for the Black Rock neighborhood. As Paul Wemsley, a president of the school in the 1920s, reflected, "from the beginning it was a real community school."[10] Located on the south side of Hertel Avenue between East Street and Guernsey Street, PS 51 is located in an area that has historically been categorized as a predominantly mixed immigrant neighborhood. Germans predominated in the area, but throughout the nineteenth century there was an increased mixture of Irish, Canadians, French, English and American born residents. As historian Mark Goldman noted in his research on the area, "a long-term resident of East Street, talking about the early twentieth century, stated, 'School 20 on Amherst was as mixed as the United Nations. We were mostly German, that's true. But people forget about how many Canadians we had. And French too.'"[11] In order to encourage consistent attendance and provide an easier transition to school for an ethnically diverse population of children in the neighborhood, the school was "among the first to introduce a homelike atmosphere, even to curtains on the windows, and to invite the PTA to visit class demonstrations and entertainment."[12] PS 51 accommodated the children of the neighborhood through this time, serving as a community hub for area citizens.

After the new school was built in 1894, the Black Rock neighborhood continued to grow in the first decades of the twentieth century. From 1894 into the early twentieth century, the 1894 school, the original 1876 school and wooden annexes were all serving the children of this district. Public officials and neighborhood representatives again urged for another expansion of the school; however, they were not successful until the 1920s. In 1916, as one report noted, "the following schools which are for the most part in the congested Italian

[8] "Childhood Days Recalled at School 51 Celebration," *Buffalo Evening News* (December 11, 1935), 18
[9] "Childhood Days Recalled at School 51 Celebration," 18.
[10] "Childhood Days Recalled at School 51 Celebration," 18.
[11] Mark Goldman, *City on the Edge (*Amherst, NY: Prometheus Books, 2007), 174.
[12] "Childhood Days Recalled at School 51 Celebration," 18.

or Polish districts, are either filled to their capacity or overcrowded."[13] PS 51 was listed among these overcrowded institutions and described as a "typical case of a school with inadequate lots," where "sites of satisfactory size for a single original building are now crowded because of the erection of additional structures not anticipated when the site was purchased."[14] One Black Rock citizen identified the need for an addition in a local newspaper, stating "if any school needs an addition it is School 51, as it is in a fast growing district. Some of the classes are housed in wooden annexes, which are not fireproof and are a menace at their best."[15] The latter refers to the wooden PS 20 annex on the property rather than the 1894-95 building. This citizen acknowledged the immense growth of the student population in this fast growing district. With the children of the district separated into a wooden annex, the 1894 PS 51 building, and the older 1876 school on another site, there was a demonstrated need to streamline this population into a single larger school building.

By the early 1920s, it became clear that the PS 51 building would need an addition in order to accommodate the neighborhood's growing student population. In response, construction began on the new school addition in 1927. Designed by Ernest Crimi, the head architect for the Buffalo Board of Education Building Bureau, the new addition was constructed on newly acquired property, purchased for $10,000 from Katherine M. Vollmer, directly to the west of the nineteenth-century brick school building at Hertel Avenue and Guernsey Street.[16] The nineteenth-century building remained intact on the east end of the property and the new brick and cut-stone addition was connected by a passageway at the east elevation of the new construction. The remaining nineteenth-century PS 20 frame annex building was demolished to make way for the addition. Following Crimi's plans, the board of education hired C.P. Barnwell as general contractor, Samuel Wright for plumbing and Lawrence Casting for heating in construction, which was complete by 1928.[17]

Ernest Crimi was born in 1890 and attended Buffalo public schools and the Technical High School before studying architecture.[18] He was a student of the landscape architect Bryant Fleming and began his career with the renowned firm of Green and Wicks, later Wicks and Hopkins, for about ten years before partnering with architect William Harries for five years. In 1924, Crimi was appointed as head architect of the Buffalo School District's architecture division for the board of education, which was responsible for designing virtually all of the new public schools and school additions erected in Buffalo from 1925 into the early 1930s. During his time in this prestigious position, Crimi designed schools throughout the city of Buffalo, including Schools Nos. 6, 17, 28, 39, 51, 53, 71, 72, 74, 75, 76, 77, 78, 80, 81, Burgard Vocational High School and Emerson Vocational

[13] Education Department of the State of New York, *Examination of the Public School System of the City of Buffalo* (Albany: University of the State of NY, 1916), 37.
[14] Education Department of the State of New York, 37.
[15] "This Mother Favors Addition for PS 51," *Buffalo Evening News* (November 18, 1926): 12.
[16] "Three School Building Sites," *Buffalo Evening News* (April 6, 1927): 5.
[17] "Decide to Build an Addition to Public School 51," *Buffalo Courier-Express* (September 14, 1927): 5
[18] Lee F. Heacock, *The Buffalo Artists' Register* (Buffalo: Peacock Publishing Company, 1926), 426.

High School. His design for the 1927-1928 addition to PS 51 is emblematic of his style within the standardized plans used throughout many of these schools.[19]

Crimi's addition was designed according to the widely accepted standards of its day, with "sufficient capacity to increase the student enrollment from 600 to 1600 and will relieve congestion in the grammar schools of the Riverside district."[20] Several features were included in order to modernize the facilities at PS 51 at this time. The addition contained at least 12 new classrooms, an auditorium seating 600, a teachers' clinic, cafeteria, a gymnasium, shower bathrooms, manual training, domestic science and music rooms, a kindergarten and a new principal's office.[21] In retrospect, one former student remembered the nineteenth-century building as a dark, noisy place: "Commonplace then were bare floors, screwed down desks and weekly wound clocks that ticked loudly, when four gas jets gave too little light to read."[22] In contrast, the new addition represented the latest components and aesthetics of 1920s standardized school design, with plenty of light and air for students.

At the time the school was considered an excellent example of the application of the new standards in school design. As the new addition was constructed during the era of substantial school building throughout the city, the design for the building followed many of the standardized plans that had been established by the Associated Buffalo Architects (ABA) during the early 1920s.[23] The ABA, as well as consulting architect William B. Ittner and board of education architect Ernest Crimi, developed multiple plans that could be adapted to each school throughout the 1920s. As Ittner recognized, "The buildings have been standardized in their plan, construction and finish, to the end that thru such duplication minimum costs may be attained."[24] Commissioning similar plans from Crimi, the school board recognized that "standardization of plans and specifications is eminently wise" in the context of multiple similar school building projects, as using these "small economies many times repeated, foot up into a huge total saving."[25] Although they were commissioned by different organizations, both the ABA and Crimi based their designs around the standards mandated by New York State and the guidance received from consulting architect William B. Ittner.[26] Ittner's standardized designs removed the basement classrooms that many had experienced at PS 51, providing students with adequate light and air,

[19] "Ernest Crimi," *The Buffalo Courier Express (*September 2, 1955): 12.
[20] "Work on School 51 Addition is Started," *Buffalo Evening News* (September 20, 1927), 16.
[21] "Work on School 51 Addition," 16.
[22] "Dim Past Recalled as School Observes Golden Jubilee," *Buffalo Evening News* (Sept 17, 1945): 2.
[23] The ABA was a local collective that consisted of several architects, including E.B. Green, Duane Lyman, Frederick Backus and Max Beierl. From 1921-1925, they designed at least 9 public schools in the city of Buffalo. Crimi was not a member of the ABA and instead was affiliated with the Board of Education directly.
[24] William B. Ittner, "Buffalo School Buildings," *The American School Board Journal* 62 (February, 1921): 54.
[25] Buffalo Municipal Research Bureau, *Report of the Buffalo School Survey* (Buffalo: Department of Education, 1931), 136.
[26] Matthew Shoen, Kelsie Hoke and Caitlin Moriarty, *Buffalo Public School No. 7*7, National Register of Historic Places Nomination, 2017, 8.6.

providing maximum exposure to sunlight in classrooms.[27] Ittner's focus on illumination and air circulation reflected popular attitudes on hygiene that emphasized natural light and air as key components to the healthy development of a child's mind.

One of the typical floor plans for new schools emerged at this time, evidenced in the figure below. Often identified as the 'flexible 'E' type' plan, this variation was adopted in the construction of new schools citywide during the 1920s. By 1927-1928, when the addition to PS 51 was constructed, most reports advocated for the use of the E type plan due to its flexibility to accommodate future expansions. As the Buffalo Municipal Research Bureau reported, "Many cities suffer from having made the mistake of inflexibility in the planning of older buildings. Schools that at one time were thought to be large are later found to be too small. Hence the additions to school buildings are usually a...botched job; and any beauty found in the original architectural design is more or less lost because...proper thought was not given to possible future needs when the school was built."[28] Favoring the 'E type plan' for its ability to accommodate future construction without significantly disrupting the design of the original building, the Buffalo Municipal Research Bureau identified the differences between these plans and their impacts on school building during the 1920s. The plan for PS 51 resembles approximately half of this plan, with an east and west wing and the gymnasium and auditorium placed at the rear. While the building does not form an E plan it forms a smaller version of this plan, a U-shaped plan.

The plan for the addition to PS 51 adopted something akin to an E type plan by utilizing the preexisting east corridor. Perhaps because Crimi was not commissioned to build a new school building, but rather an addition to an existing one, he did not adopt the full E type plan that was recommended at the time. His use of a U-shaped plan, however, enabled him to install a systematized path of double-loaded corridors that traversed the building in a shape that provided multiple exits and stairwells that ensured the safety of the students, as fire egress was a prominent concern at the time. Furthermore, by allowing for shared open space near the juncture of the old and new buildings, Crimi created a small internal courtyard for interior light. These adjustments demonstrate the ways in which Crimi utilized these standardized plans as a guideline, while still allowing for the individualization of the addition, particularly in its relationship to the 1894-95 building.

[27] William B. Ittner, "The School Building Program," *The American School Board Journal* 62 (National School Boards Association, 1921): 52.
[28] Buffalo Municipal Research Bureau, *Report of the Buffalo School Survey*, 134.

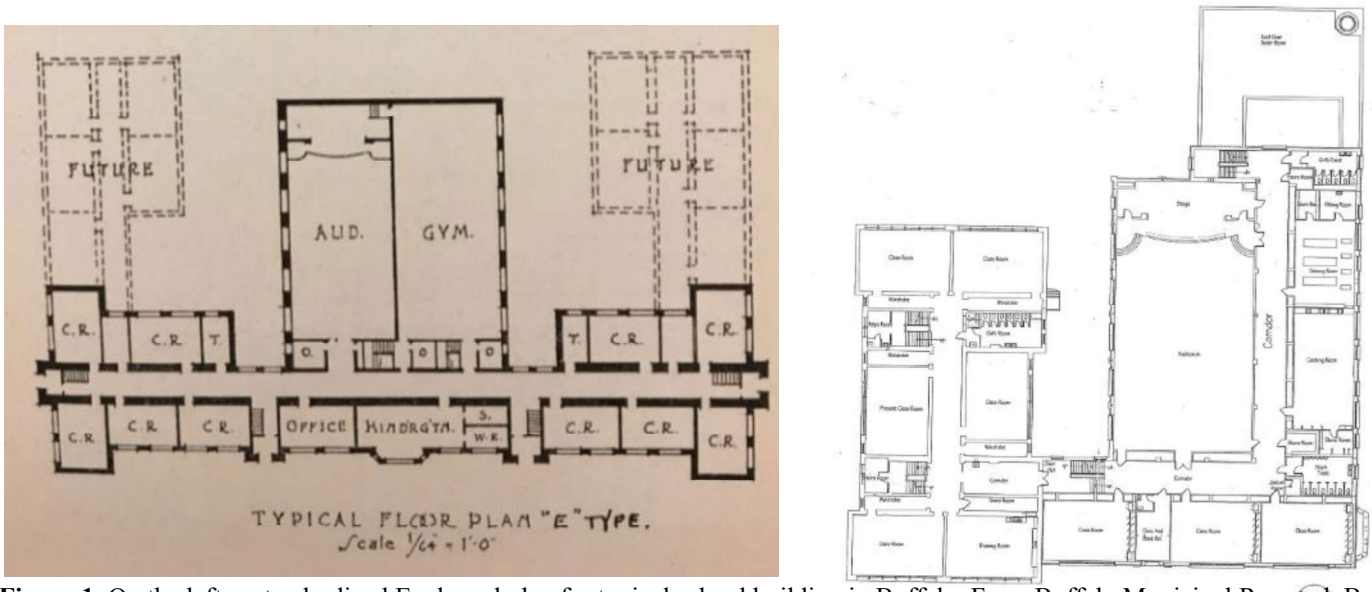


Figure 1. On the left, a standardized E -shaped plan for typical school building in Buffalo. From Buffalo Municipal Research Bureau, 1931. On the right, the plan for PS 51.

Despite the adoption of these standardized plans, the design for PS 51 also featured ornamental details that individualized the building. As Ittner insisted, "This standardization has not been carried to the exterior treatment of the buildings...each one of the buildings has been designed by a Buffalo architect, working within the limitations fixed by the consulting architect and in spite of such limitations, each building has been given an architectural individuality."[29] At PS 51, the presence of precast stone details, metal Doric mullions and wood brackets exemplifies the application of individual stylistic details to these otherwise standard designs, lending a unique architectural identity to the school in both portions. As such, the PS 51 building was designed to accommodate a growing Black Rock community by utilizing the ideals of school design as they evolved from the late-nineteenth into the early twentieth century.

School Building in Buffalo

School construction in Buffalo is well described in the National Register nominations for Buffalo Public Schools Nos. 24, 44, 56, 57, and 77, which provide more in depth context of the overall history of school building in Buffalo. As they note, there were three periods of intense school construction in the nineteenth century. The years 1838 and 1839, as a result of the new school laws, saw an increase in school buildings from seven to thirteen. The second period occurred directly after the annexation of Black Rock into Buffalo in 1854. The annexation increased the size of the city from 4.5 square miles to 42 square miles. The Black Rock/Riverside area constructed schools around this time, with School 20 at 134 East Street established in 1876

[29] Ittner, 54.

(demolished). Like many others, this frame school building was soon so congested that a new, brick school was required to accommodate the neighborhood students. This is when the frame annex, also known as School 20, was constructed a few blocks away at the future site of PS 51 on Hertel Avenue to accommodate additional student services.

The third period of heavy school construction occurred between 1880 and 1900, when Buffalo's student enrollment almost doubled.[30] In the late nineteenth century the population in Buffalo increased dramatically. Buffalo passed legislation that provided tuition free education in the 1890s, and the number of students attending schools increased at that time. Free text books were introduced into the Buffalo school system in 1893, enabling students throughout the city to gain easier access to required materials despite their economic position.[31] Due to a combination of factors, including these initiatives and overall population growth, Buffalo required the construction of several more schools to accommodate more students. As one newspaper reported, "The opening of 7 large new buildings at the beginning of the 1895 term is something that has not been accomplished before in the history of the department...together they will accommodate over 500 pupils, and it is hardly necessary to say that no such event has happened before in this city."[32] The original section of PS 51 was constructed during this era, along with six other new schools that were built in the years surrounding 1894-1895. Initially established as additional space for PS 20 next to its frame annex at 101 Hertel Avenue, the new brick school building was also known as PS 51 and soon began to absorb many of PS 20's students, becoming a independent school of its own. The original frame PS 20 annex was originally maintained as a manual training shop and janitor quarters until 1926."[33] Over time, PS 51 absorbed its population entirely, which led to the closing of PS 20 in 1935.

The construction of new schools increased in the early twentieth century. Nine new schools were constructed during the 1910s, and 24 new school buildings and 26 additions to existing school buildings during the 1920s.[34] In 1920s, the city began a streamlined effort to design, and erect a standardized system of schools in response to Buffalo's booming population. William B. Ittner, who was hired as a consulting architect for the City of Buffalo during this time, attributed this construction boom in school building to "the ban on building during the war, the increased enrollments, the demand for increased facilities and the excessive building costs, together with bonding limitations."[35] By 1930, the Buffalo Municipal Research Bureau reported that the City of Buffalo, "spent about $20,000,000 in the erection of its public school buildings from 1925-1930, and expects to spend large sums for like use each year for an indefinite time to come. The building of new schools, the enlargement

[30] Ittner, 54.
[31] "Childhood Days Recalled at School 51 Celebration" *Buffalo Evening News* (December 11, 1935):18.
[32] "Eight New Principals," *Buffalo Evening News* (August 26, 1895): 4.
[33] "School 51 Plans 40th Birthday," *Buffalo Evening News* (December 9, 1935): 1.
[34] Buffalo Municipal Research Bureau, *Report of the Buffalo School Survey*, 136.
[35] Ittner, 52.

of school buildings and the replacement of old and unfit structures, may be looked on as a more or less continuous program."[36] In Black Rock, PS 51 was part of this trend, requiring significant expansion to accommodate population growth in the neighborhood since 1900. When the substantial addition designed by Ernest Crimi was constructed at PS 51 in 1927-1928, three schools existed within the limits of the Black Rock/Riverside community: "School 51 with an enrollment of 800; School 60 with more than 1300 students, and School 65 with 800 pupils."[37]

This citywide program was conducted by the City of Buffalo and the Board of Education, in conjunction with architects that were specifically hired to design a set of standardized plans that could be adapted to suit many of the new schools simultaneously. In the first decade of the program, Howard Beck served as the city architect, designing and constructing schools such as No. 56 (1909, extant) and No. 44 (1907-1909, extant) into the early 1920s. Beck worked as a member of the Associated Buffalo Architects, a group composed of leading architects such as E.B. Green, Duane Lyman and Max Beierl, who worked together on multiple public buildings for the city of Buffalo. Beck and the Associated Buffalo Architects designed several schools into the 1920s, until an incident during the construction of School No. 68 resulted in the withdrawal of future contracts. In 1924, an inspector discovered that the concrete foundation of school No. 68 was compromised due to poor design and construction. As a result, the board of education subsequently negated their contract for the school's design, as well as any future contracts with the Associated Buffalo Architects (ABA).[38]

After the ABA disbanded in 1924, the board of education created its own building bureau and appointed Ernest Crimi as its head architect by 1925. Working with James F. Gill, the head structural engineer, and William B. Ittner, a consulting architect from St. Louis, Crimi designed virtually all of the public school buildings for the city of Buffalo Board of Education into the 1930s, including the PS 51 addition.

School Design: From the Late-Nineteenth Century to the Early Twentieth Century

The two periods of construction for the PS 51 building represent the evolution of school design from the late nineteenth century to the early twentieth century. When the school building was first designed in 1894, its layout and form reflected late-nineteenth-century concerns regarding hygiene that were already becoming outdated by the early twentieth century. The 1927-1928 addition brought the school into the twentieth century, addressing fire safety concerns while also providing better artificial lighting, shorter ceilings, and a standardized style of aesthetic design common throughout most of Buffalo's public school buildings from the 1920s.

[36] Buffalo Municipal Research Bureau, *Report of the Buffalo School Survey*, 136.
[37] "Work on School 51 Addition is Started," *Buffalo Evening News* (September 20, 1927), 16.
[38] *Common Council Proceedings* (Buffalo: City of Buffalo, 1930), 250.

Urban School Design in the Late Nineteenth Century

As one of few school buildings from the 1890s remaining in Buffalo today, the east portion of PS 51 is a good example of this transitional era of school design. The oldest remaining portion of PS 51 was constructed at a time when school design theory was rapidly changing at the end of the nineteenth century. There is substantially more variation amongst elements from school buildings from the 1890s, as "tendencies to regulate and standardize certain features had not yet begun."[39] After 1900, there was a "marked increase in efforts to establish standards, to define certain practices as optimal and others as undesirable," so it becomes easier to identify particular characteristics that categorize many school buildings after this time.[40] Schools constructed during this decade tend to represent a mixture of nineteenth century ideals at the cusp of new twentieth century standardization trends.

Overall, many of these late-nineteenth-century features reflected a design emphasis on maintaining proper hygienic practices. The siting of the school should be open to allow for as much sunlight to enter and free circulation of air, since "rooms shut in by neighboring buildings exert a depressing influence upon the minds of those obliged to occupy them. … [and] sun not only imparts cheerfulness, but is nature's purifier … arresting the spread of infectious diseases."[41] It was determined that the direction of the light should be from the left to avoid shadows cast by the student's hand. The objection to placing windows in the rear of the classroom was that light would weaken and injure the teacher's eyes. The desire was to have the greatest amount of light and ventilation, and no shadows across a student's desk. For this reason, the standard was for light to come from the left, assuming most children are right-handed. This is the case in the orientation of classrooms in PS 51. The basement was to be raised above grade to allow for windows. The surfaces in the school were to be designed in a way that kept them free from dust, as "it is wellnigh as important to take precautions against dust lodgment and the use of absorbent surfaces in a school as it is in a hospital."[42] In keeping with maintaining hygiene, wardrobes that are well ventilated to hang damp outer clothing and put dirty shoes were recommended.

Around the turn of the century, several publications emerged as part of a broader movement to identify common architectural concerns, solutions and ideals in school design. Many of these ideals had already appeared in school buildings from the 1890s, but they had not yet been identified and streamlined in standardized plans and theories. Early-twentieth-century volumes emphasized the importance of ventilation and lighting in regards to hygiene, identifying specific ways in which school buildings could promote a clean environment for education.

[39] Suzanne Warren, "Context Study: The Schools of New York State," (Ithaca, submitted to NYSHPO: August 1990), 1.
[40] Warren, "Context Study," 1
41 Edward Richard Shaw, *School Hygiene* (London: MacMillan & Co., Ltd. 1901), 17.
42 Edmund March Wheelwright, *School Architecture (*Boston: Rogers & Manson, 1901), 41.

Edmund March Wheelwright published *School Architecture: A General Treatise for the use of Architects and Others*, considered at the time to be the leading source on "modern" standards for school design.[43]

Wheelwright's work was considered the seminal piece written in the United States concerning school design when it was published in 1901. He studied elementary school design in Germany, Austria, Switzerland, France, Scandinavian Countries and England, in addition to the United States. Issues regarding building orientation; school yards; entrances; staircases; flooring; finishes; toilet rooms; classroom size; gymnasiums; assembly halls; fire-proof construction; heating, ventilation and sanitation, and aesthetics were all discussed. Multiple entrances were desired, as there should be "separate entrances to the basement for each sex, and there should not be less than two exits from the first floor, and not less than two staircases from the top to the first floor of every school."[44] *School Hygiene*, also published in 1901, considered "the schoolroom the unit in planning a school building. …and the building should be a number of schoolrooms, properly disposed, and not a whole cut up into schoolrooms, whose size and arrangement are dependent upon the size and shape of the building."[45] Unlike Wheelwright's publication, specific standards were given in *School Hygiene*. "These standards are the results of investigations and repeated experiments, in which lighting, heating, ventilating, the needs of the child as to eye, and ear and other physical requirements, have been considered."[46] Common elements of 1890s school design included: rectangular or square classrooms, cloakrooms in or adjacent to each individual classroom, usually two entrances into each classroom, unilateral or bilateral lighting from windows was the only source of illumination in classrooms, which occasionally had built in shelving.[47] Playrooms were becoming common, typically segregated by sex and located in the basement. Teacher's rooms were typically small and "sometimes located off stair landings."[48] If an assembly room was present, it was usually small and located on the top floor of the building.[49] In terms of circulation, a central stairwell was common, along with a symmetrical plan that often had a central corridor.

The building included a cloakroom attached to each classroom, which was a typical late-nineteenth-century design before sanitation theories advocated for placing the cloakrooms away from the students in the basement or cabinetry. Located off a double loaded central corridor with two decentralized stairwells accessing each floor, the rectangular classrooms with unilateral lighting feature two entrances. Playrooms were located in the basement, teacher rooms were located off stair landings and a small assembly room/cafeteria was located on the top floor of the building. Furthermore, the building reflects a late-nineteenth century design approach typically

[43] Edmund March Wheelwright was a Fellow Boston Society of Architects and a Fellow American Institute of Architects. He was the city architect in Boston, Massachusetts from 1891-1895.
[44] Wheelwright, 12.
[45] Shaw, 14.
[46] Shaw, 17.
[47] Warren, "Context Study," 12.
[48] Warren, "Context Study," 12.
[49] Warren, "Context Study," 12.

aligned with 'germ theory,' which suggested that germs preferred dark, damp places and as a result contributed to sickness.[50] In an effort to provide plentiful illumination and ventilation, late-nineteenth-century schools often included large transom windows and doors that are affiliated with a pre-mechanical air filtration system. Despite these germ theories being later disproven, the older portion of PS 51 still features the tall ceilings with pressed tin, filled transom windows and attached cloakrooms that are associated with late-nineteenth-century school design. These elements are indicative of typical commonalities amongst school buildings from the 1890s, and therefore the east portion of PS 51 represents a holdover of late nineteenth century school designs, with concerns for hygiene reflected in its arrangement of cloakrooms, classrooms and lighting schemes.

Standardized School Design in the Early Twentieth Century

When the PS 51 building was originally built in 1894-1895, it was designed according to these late-nineteenth century ideas about school design. During and shortly after the time the school was built, newly identified standards in school design led to the development of an entire typology related to school construction. In 1902 the *American School Board Journal* stated that "modern school architecture has advanced to a stage of development quite proportionate to the advancement of the modern school itself. … The greatest possible attention is paid these days to proper methods of ventilation, of heating and of lighting...Attention must also be paid to acoustic properties in school rooms."[51] Additionally, the appearance of the building was considered to part of a child's education; "it cannot be doubted that the appearance, the good adaptation to its purposes, and the general attractiveness of the school building plays a very important role."[52] The aesthetic and function of the building was also determined to "exert good influence on the architectural standards of the neighborhood and of the entire city."[53] In 1904, New York became the first state in the country to require the review of all new school building plans.[54] Standardization and building codes thereby became an institutionalized practice with increasing influence over school design in the following decades.

Around this time, fireproof construction became a major concern. Schools began to recognize the need for a second, decentralized staircase for fire safety, and PS 51 incorporated this before some other schools. While student safety had already been a design consideration around the turn of the century, evidenced by the two decentralized staircases in the east portion, the concern for fire prevention and rapid egress became particularly pronounced in the years following World War I. Two tragic fires, in Collingswood, Ohio, in 1908 and Peabody, Massachusetts, in 1915, prompted more direct attention to fire safety regulations. In response to these tragedies, advocates promoted well-defined corridors and easy exit strategies, re-envisioning school corridors

[50] Warren, "Context Study," 117.
[51] *American School Board Journal*. New York: Wm. Geo. Bruce, Publisher. 1902.
[52] *American School Board Journal*, 1902.
[53] American *School Board Journal*, 1902.
[54] Suzanne Warren, "The American School Building: 1890-1920" (Master's thesis, Cornell University, 1985), 192.

and auditoriums in the process. Smaller corridors and ground-floor auditoriums became commonplace during this time, replacing the open corridors that now seemed to enable the spread of fire. Ground level auditoriums replaced upper floor assembly spaces, and open hallways were enclosed. Each of these approaches emphasized fire prevention and efficient egress in case of an emergency, rather than the airy, expansive spaces that previously emphasized school hygiene.

Fireproof construction was a major issue resulting in the recommendation that schools be constructed out of brick or stone, with as many interior walls constructed out of brick as possible. It was also recommended that the school be no more than two stories above grade since "buildings three and four stories high, as is often the case, there is a strain imposed in climbing so many flights of stairs, which is injurious to all pupils, and especially to girls."[55] To allow egress from the building in case of fire two stairs, at either end of the building, five-feet wide and constructed out of steel with slate treads was recommended.

In addition to fire safety measures, the continued concern for hygiene and sanitation led to the rise of new design responses from the 1900s-1920s. In 1907, "The American School Hygiene Association" was formed. The objective of the association was to research and promote discussion of the problems of school hygiene, and to improve the hygienic conditions surrounding children during school life.[56] It was not just the classrooms, but also accommodations for toilets and clothing, adequate ventilation, lighting and heating that needed to be considered regarding hygiene; it was determined that "aesthetics is closely related to hygiene – for the mental attitude of the child affects his health, and an honest and healthy appreciation of whatsoever things are lovely is a distinct physical gain for him."[57] The relationship among health, hygiene and aesthetics in the design of entrances, stairs and corridors; classrooms and wardrobes; light and ventilation and fire proof construction were studied by The American School Hygiene Association and recommendations made. As was the case in Wheelwright's publication, separate entrances were desirable, with the stairs, not less than five-feet, constructed out of a material that would "not readily wear dusty or slippery." Terrazzo was considered to be inexpensive and easily cleaned and therefore desirable in corridors. The lighting in the classroom was considered to be important since "few things are more important hygienically than conditions which do not put an undue strain on the eyes."[58] Maintaining cleanliness was considered part of sanitation, and standards for toilet rooms, ventilation and finish materials that were easily cleaned was also discussed.

In 1910 the literature regarding school design, construction and hygiene was disseminated in *American School Building Standards*. The author, Wilbur Thoburn Mills, made "no claim of originality for most of the matter

55 Shaw, 17.
56 *Proceedings of the First, Second and Third Congresses of the American School Hygiene Association* (Springfield: AmericanSchool Hygiene Association, 1910).
57 *Proceedings of the Congress of the American School Hygiene Association.*
58 *Proceedings of the Congress of the American School Hygiene Association.*

contained in the work," acknowledging help received from Edmund M. Wheelright, Rolla C. Carpenter, and R. Clipston Sturgis, among others, who were also cited in previous publications. Mills discussed the importance of the auditorium not just for the school, but also for the community, and recommended that they have a stage, level floors, and a gallery that could be accessed from the second floor. The gymnasium was also recommended as being an important part of the child's development. It was considered best to locate the gymnasium in the basement so it could be sound-proof and to have adjacent locker rooms and bathing rooms.

At PS 51, the design of the 1927-28 addition reveals many of these twentieth-century concerns. Crimi's addition to the building emphasized enclosed circulation routes, forming a U-shape that could provide a cohesive flow through the building while also enabling the isolation of each corridor during the event of a fire. Since New York State didn't require school buildings to contain a public space for students and communities until 1916, the 1894-95 portion of the school lacked a significant public space, aside from a small cafeteria, in its original plan.[59] The rear portion of the 1927-1928 addition contained a large gymnasium-auditorium, reflecting a need for both a physical education space as well as a gathering space that had been identified in the early twentieth century. The gymnasium was placed in the basement for soundproofing, and the auditorium on the second floor. The plan featured a central corridor flanked by classrooms, each with windows on only one side. While Johnson's portion of the building reflected a design emphasis on school hygiene, Crimi's addition provides insight into the evolution of school design concerns that emphasized fire safety and circulation patterns. In this sense, PS 51 demonstrates the history of school design through two significant eras, from the 1890s to the 1920s.

After the Period of Significance

PS 51 continued to provide elementary education to the Black Rock neighborhood on Buffalo's north side for several more decades. During the 1930s and 1940s, school construction practices continued to codify the values embedded in hygienic designs over the previous twenty years. As historian Suzanne Warren has suggested, "School buildings did not undergo dramatic physical changes during this era," although technological advances such as artificial lighting eased the need for the specific fenestration previously required to illuminate classrooms.[60] The surrounding community demographics shifted substantially after World War II, when the neighborhood began to experience a loss in population due to suburban flight. Some physical changes to the building also occurred after the period of significance, such as the installation of dropped ceilings for acoustic remediation and replacement windows in some areas. These features typically were installed in the 1970s in an attempt to maximize energy efficiency in schools during the energy crisis.

[59] Warren, "The American School Building...," 223.
[60] Warren, "The American School Building," 260.

In 1976, school desegregation laws went into effect citywide, bringing significant changes to the Buffalo school system and to PS 51. With approximately 3,305 students bussed to schools in other neighborhoods in the year 1976 alone, the shuffling of the student population in order to increase diversity throughout city schools made a substantial impact on the city of Buffalo public school system. Ten schools closed in 1976-1977, and their student populations were merged with other schools in an attempt to enhance the racial balance of the system. At this time, PS 51 was converted to the academy program as part of these desegregation efforts, which combined preschool, kindergarten and elementary grades with students in grades up to grade 8. By 1978, 8,305 students were bussed throughout the Buffalo public school system, making it one of the largest and most advanced desegregation efforts in the nation.[61] As a result of this bussing, fourteen more schools had closed by 1980 due to the change in student population numbers. One year later in 1981, the city of Buffalo received an additional $7.4 million in federal desegregation funds, the most per student for any system in the country.[62] By 1985, the city court proclaimed Buffalo's desegregation system a success, and the *New York Times* hailed this program as "a national model...the most successful in the country."[63] Considering the task achieved, the court lifted the mandate to desegregate schools in 1987. By the 1990s, the majority of the student population at PS 51 was black, with a sizeable Hispanic community as well.

PS 51 continued to function as an educational institution throughout this time and into the twenty-first century, even though its original elementary school program had substantially changed during this time. Due to a change in population and citywide school restructuring, the school closed in 2005. It was used as temporary school space for the Math and Science Technology Prep school in the early 2010s and is currently vacant.

Summary

Buffalo Public School #51 (PS 51) is significant as a school building with a high level of integrity in design, materials and plan and conveys historic meaning and an understanding of the evolution of the "modern" school from 1894-1928. The school's design, including its building orientation, classroom size, corridor size, stairs, lighting, heating, ventilation, and fireproof construction, served as an influential component of a child's physical, mental and moral health. The building is an excellent example of the standardized typologies employed by William W. Johnson and subsequently by Ernest Crimi, who was the head architect for the city of Buffalo Board of Education. Both of these architects constructed the school based on plans that were commonly accepted during their time and which were subsequently adapted to suit the individual siting, structural and surrounding context of the school. As a result, the architectural plan, material fabric and stylistic

[61] Michael Winerip, "School Integration in Buffalo is Hailed as a Model for U.S.," *New York Times* (May 13, 1985).
[62] Winerip.
[63] Winerip.

details of the entire PS 51 building encompass two building periods that were essential to the history of school design in Buffalo, NY.

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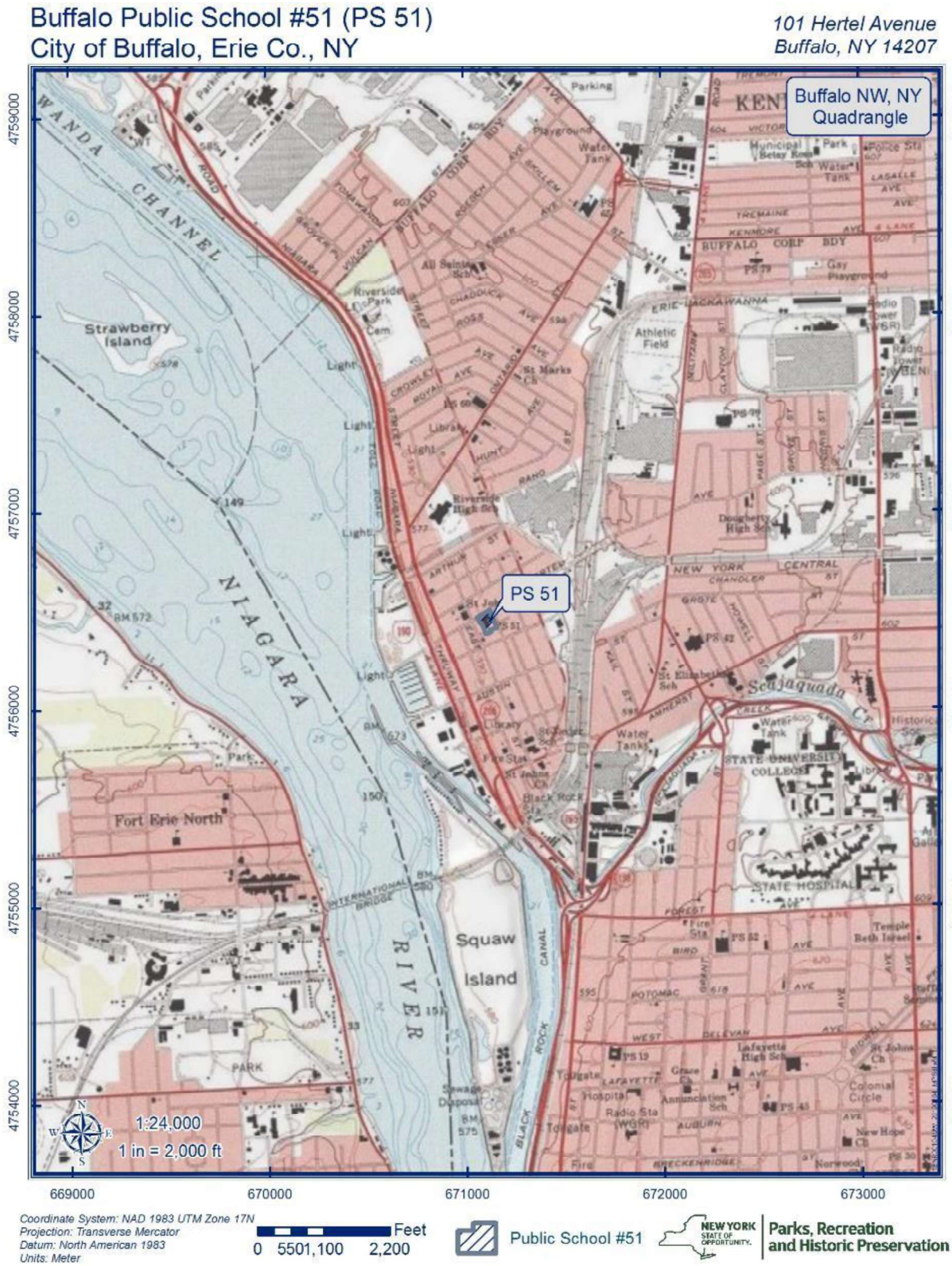
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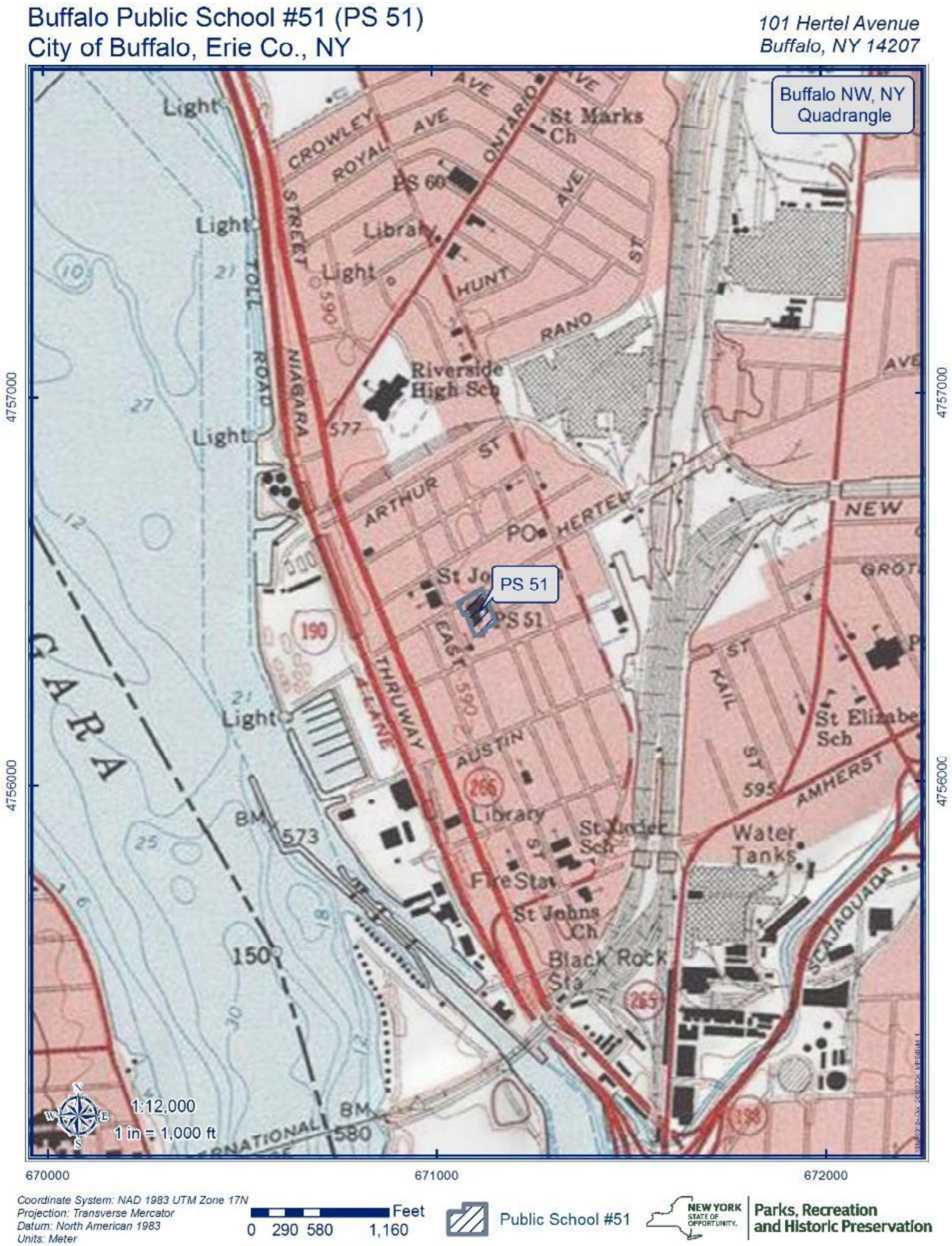
Verbal Boundary Description

The boundary is indicated with a heavy line on the attached maps with scale.

Boundary Justification

The boundary is drawn to include the original parcel associated with this building, which was historically owned and occupied by PS 51. The historic boundaries are identical to the parcel boundaries today, and this boundary reflects its historic function and design as a public school beginning with the period of significance in 1894.


Buffalo Public School #51 (PS 51)
City of Buffalo, Erie Co., NY
101 Hertel Avenue
Buffalo, NY 14207
Buffalo NW, NY Quadrangle
PS 51
WANDA CHANNEL
NIAGARA RIVER
Strawberry Island
Fort Erie North
Squaw Island
Scajaquada Cr
1:24,000
1 in = 2,000 ft
669000
670000
671000
672000
673000
4759000
4758000
4757000
4756000
4755000
4754000
Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter
Feet
0 5501,100 2,200
Public School #51
NEW YORK STATE OF OPPORTUNITY.
Parks, Recreation and Historic Preservation


Buffalo Public School #51 (PS 51)
City of Buffalo, Erie Co., NY
101 Hertel Avenue
Buffalo, NY 14207
Buffalo NW, NY Quadrangle
PS 51
Riverside High Sch
St Marks Ch
Library
Water Tanks
Black Rock Sta
Fire Sta
St Johns Ch
St Elizabe Sch
Niagara Thruway
Niagara Toll Road
Crowley Ave
Royal Ave
Ontario St
Hunt St
Rano Ave
Arthur St
Hertel Ave
New Amherst St
Austin St
Kail St
Scajaquada
St Joseph Sch
BM 573
BM 580
1:12,000
1 in = 1,000 ft
4757000
4756000
670000
671000
672000
Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter
Feet
0 290 580 1,160
Public School #51
NEW YORK STATE OF OPPORTUNITY.
Parks, Recreation and Historic Preservation


Buffalo Public School #51 (PS 51)
City of Buffalo, Erie Co., NY
101 Hertel Avenue
Buffalo, NY 14207
∑ = 1.56 Acres
E 671114
N 4756438
Arthur Street
Hartman Place
Peoria Street
Calumet Place
Tonawanda Street
Garfield Street
Grace Street
Hertel Avenue
Pacific Street
East Street
Niagara Street
Niagara Thruway
Saint Johns School
I 190
NY 266
Farmer Street
Guernsey Street
Gorton Street
Dearborn Street
Austin Street
Thompson Street
Hoffman Place
Riverwalk
Marina
1:4,000
1 in = 333 ft
4756800
4756600
4756400
4756200
4756000
670800
671000
671200
671400
Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter
Feet
0 95 190 380
Public School #51
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Hertel Ave
Tonawanda St
Pacific St
Guernsey St
Farmer St
I 190
East St
Niagara St
Dearborn St
Gorton St
Austin St
Hoffman Pl
Thompson St
Hamilton St
4756800
4756600
4756400
4756200
4756000
670800
671000
671200
671400
1:4,000
1 in = 333 ft
Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter
Feet
0 95 190 380
Public School #51
NEW YORK STATE OF OPPORTUNITY.
Parks, Recreation and Historic Preservation

Additional Information

Photo Log:

Name of Property:	Buffalo Public School #51 (PS51)
City or Vicinity:	Buffalo
County:	Erie
State:	New York
Name of Photographer:	kta preservation specialists
Date of Photographs:	December 2018
Location of Original Digital Files:	kta preservation specialists: Buffalo, NY 14216

NY_Erie County_Buffalo Public School #51 (PS51)_0001
North and partial east elevations looking southwest from the intersection of Hertel Avenue and Guernsey Street. Note 1894 portion of building to the east and 1927-1928 addition to the west.

NY_Erie County_ Buffalo Public School #51 (PS51)_0002
North elevation looking southeast from Hertel Avenue. Note 1894 portion of building to the east and 1927-1928 addition to the west.

NY_Erie County_ Buffalo Public School #51 (PS51)_0003
Looking south from across Hertel Avenue showing north elevation of 1927-1928 addition.

NY_Erie County_ Buffalo Public School #51 (PS51)_0004
Looking southeast from Hertel Avenue showing partial north and west elevations of 1927-1928 addition.

NY_Erie County_ Buffalo Public School #51 (PS51)_0005
Looking southeast from East Street showing west elevation of 1927-1928 addition.

NY_Erie County_ Buffalo Public School #51 (PS51)_0006
Looking north showing partial south elevation and west elevation. Note 1894 portion of building to the east and 1927-1928 addition to the west.

NY_Erie County_ Buffalo Public School #51 (PS51)_0007
Looking north showing partial north elevation of 1927-1928 elevation and north elevation of 1894 portion of the building.

NY_Erie County_ Buffalo Public School #51 (PS51)_0008
Looking northwest from Guernsey Street showing east elevation of 1894 portion of the building.

NY_Erie County_ Buffalo Public School #51 (PS51)_0009
Looking southwest from Guernsey Street showing east and north elevations of 1894 portion of the building.

Name of Property:	Buffalo Public School #51 (PS51)
City or Vicinity:	Buffalo
County:	Erie
State:	New York
Name of Photographer:	Carmina Wood Morris
Date of Photographs:	December 2018
Location of Original Digital Files:	Carmina Wood Morris Buffalo, NY 14216

NY_Erie County_PS 51_0010
Looking south toward stage and proscenium opening in auditorium, 1927-1928 addition. Note plaster cornice detailing at ceiling and curved steps accessing stage.

NY_Erie County_PS 51_0011
Looking northwest showing side entrance into auditorium. Note plaster cornice detailing.

Name of Property:	PS 51
City or Vicinity:	Buffalo
County:	Erie
State:	New York
Name of Photographer:	kta preservation specialists
Date of Photographs:	December 2018
Location of Original Digital Files:	kta preservation specialists: Buffalo, NY 14216

NY_Erie County_PS 51_0012
View looking south west showing arched openings along west wall of corridor, 1894 portion of building. Note polychromatic brick detailing to articulate corners and decorative tin ceiling above non-historic acoustical tile.

NY_Erie County_PS 51_0013
Looking west showing corridor in 1894 portion of building and doors connecting to 1927-1928 addition. Note polychromatic brick detailing to articulate corners and decorative tin ceiling above non-historic acoustical tile.

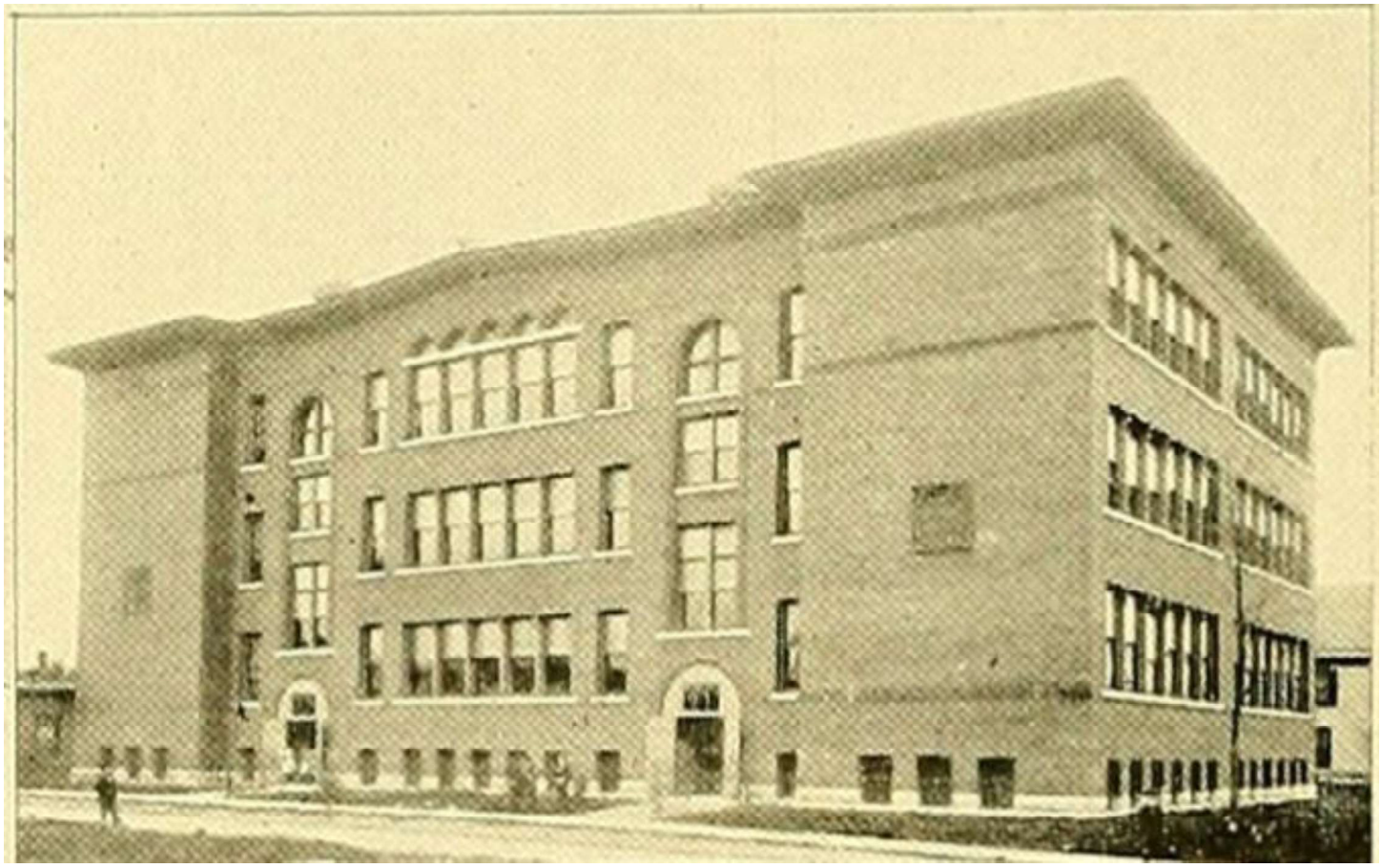
NY_Erie County_PS 51_0014
Detail of wood stair and offices on landing in 1894 portion of building. Note polychromatic brick detailing to articulate corners and transition from corridor to stair.

NY_Erie County_PS 51_0015
Typical classroom, 1894 portion of building. Note wood detailing and brick below chair rail similar to brick in corridor.

NY_Erie County_PS 51_0016
Looking south along corridor, 1927-1928 addition. Auditorium is located behind wall to the west.

NY_Erie County_PS 51_0017
Detail of stair and newel post, 1927-1928 addition, from landing between 2nd and 3rd floors. Note terrazzo floors.

NY_Erie County_PS 51_0018
Classroom, typical, 1927-1928 addition.



Buffalo Public School #51 (PS 51)
From Schools of Buffalo Edited by J. Henry Wood (1899)



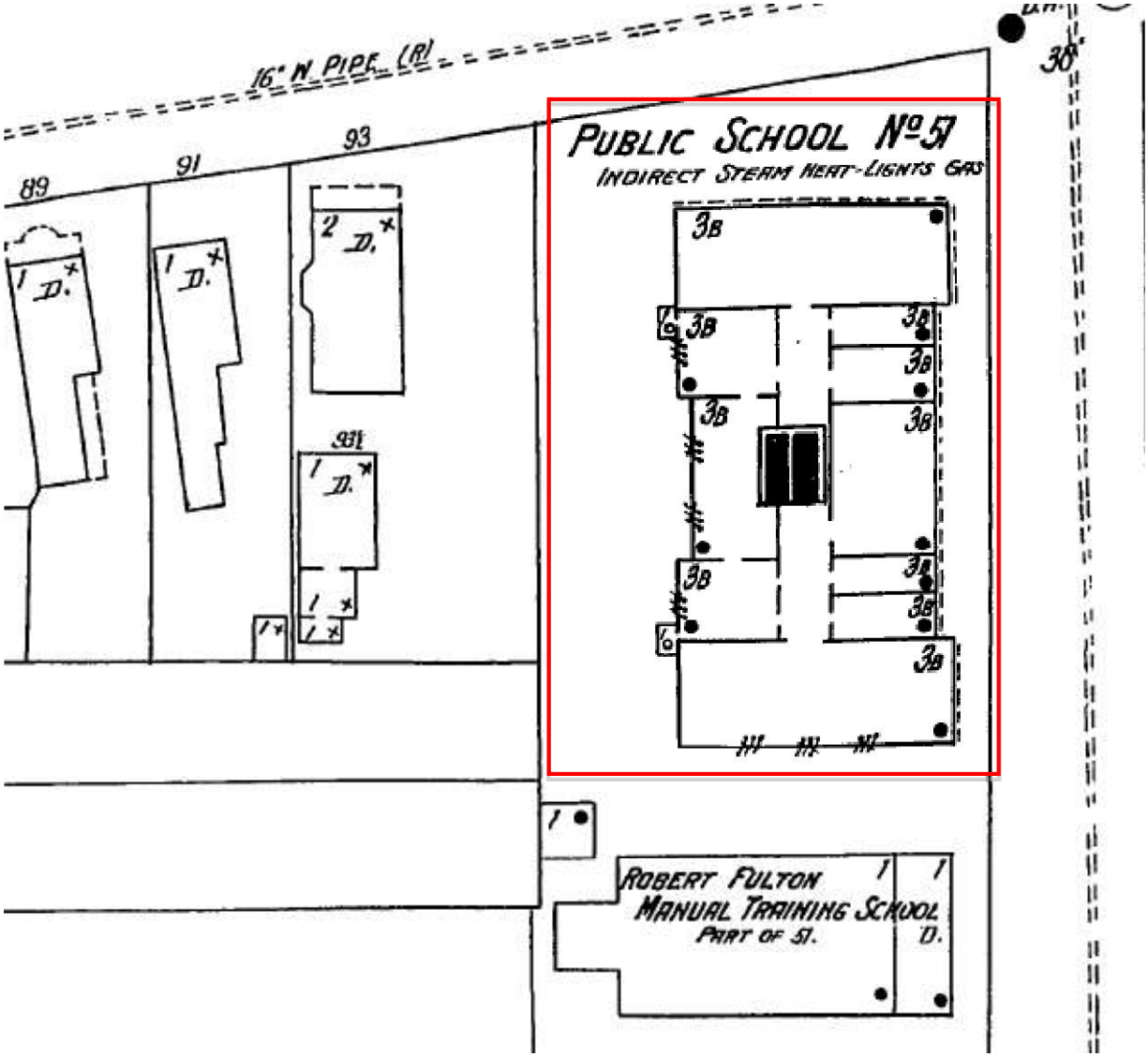
Buffalo Public School #51 (PS51) (1908)
From Buffalo (N.Y.). Department of Public Works, "School No. 51, Guernsey Street School," B&ECPL Digital Collections, accessed January 24, 2019, http://digital.buffalolib.org/document/1796.

Note the addition of fire escapes to help promote fire safety from the upper floors, on what appears to have been the back of the building, especially after many devastating school fires occurred throughout the country around this time.

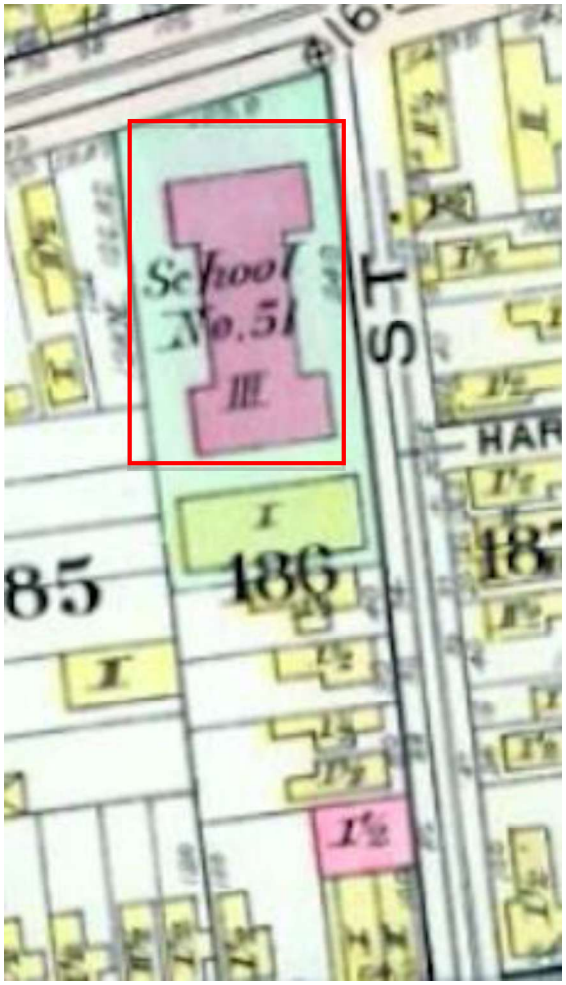
Historic Maps

Sanborn Fire Insurance Map, 1900. Volume 4, Sheet 359.

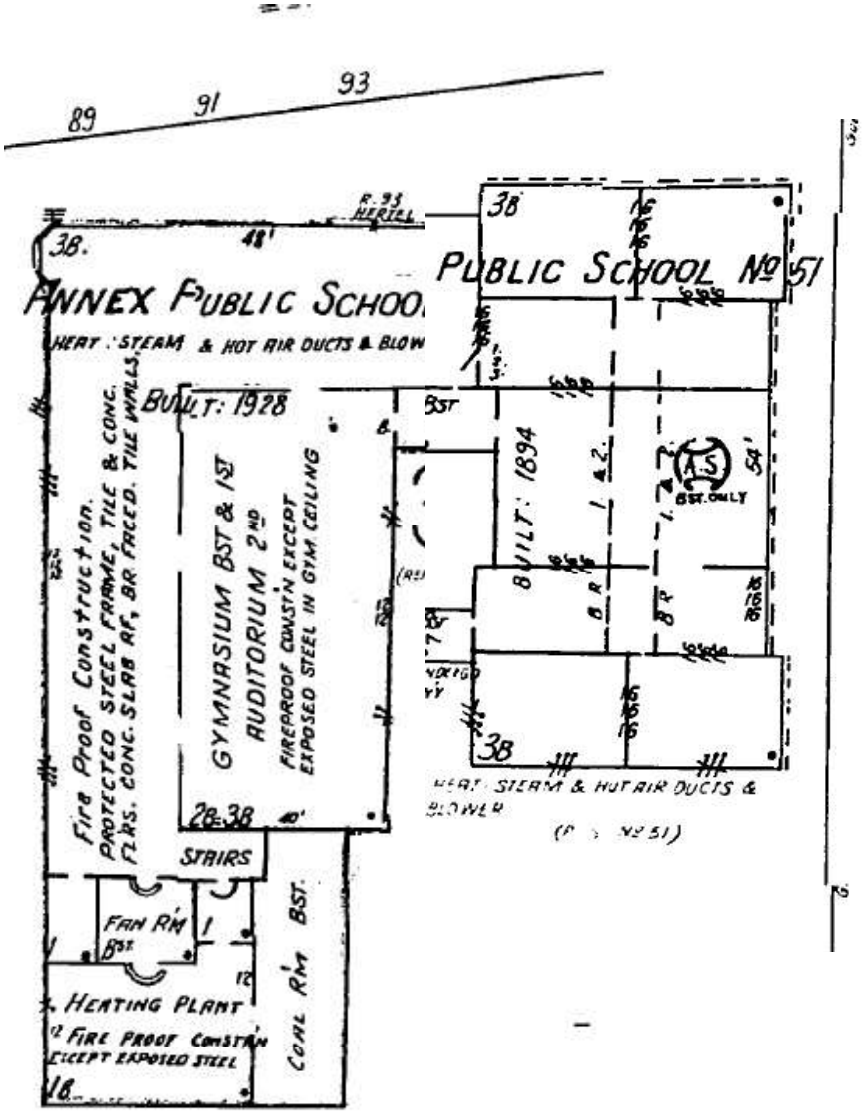
Building outlined in red is the east portion of the present day building, constructed in 1894-1895. The frame building to the south was the former annex, demolished in the 1920s.



New Century Atlas, 1915. Note only the 1894-1895 portion has been constructed at this time.



Sanborn Fire Insurance Map, 1950. Volume 4, Sheets 385 and 386.
Note the 1927 addition has been constructed, and appears much the same in form, plan and materials today.



CITY OF BUFFALO
Preservation Board

920 City Hall
65 Niagara Square
Buffalo, NY 14202
(716) 851-9675
chawley@buffalony.gov

LANDMARK APPLICATION

Name of Landmark: Nietzsche's

Assessment Address: 248 Allen Street Buffalo NY 14201

Property Owner: John and Kelly Weber and David Arakelian

Owner Mailing Address: 248 Allen Street Buffalo NY 14201

Construction Year(s): By 1889

Architect/Builder: _____

Original Use: Mixed Use

Architectural Style: Masonry

Period of Significance: 1889 - Present

Is the property eligible for or listed on the National Register of Historic Places?

☑ Undetermined ☐ Not eligible ☐ Eligible ☐ Listed

Is the property endangered? If yes, provide an explanation. ☐ Yes ☐ No

Is the property owner aware of this landmark application? If no or unknown, please include a summary of outreach efforts. ☑ Yes ☐ No ☐ Unknown

Is the property owner in favor of this landmark application? If yes, please include a signed statement of support. ☑ Yes ☐ No ☐ Unknown

Application Submittals. All materials must be submitted at least eight days in advance of the Preservation Board meeting at which the item will be considered. The following must be included:

- A narrative description of the landmark that substantiates its historical, architectural, geographical, cultural, and/or archaeological significance. A bibliography of sources is required.
- A summary demonstrating that the landmark meets one or more criteria for designation, per Section 337-15, Criteria for Designation, of the City Code. A proposed landmark must meet at least one criterion to be eligible.
- A map, survey, or site plan that indicates in sufficient detail what parcel or part of a parcel is being proposed as a landmark. Make note of any non-contributing elements that do not add to the historical integrity or architectural qualities making the landmark site significant.
- Photographs showing all exterior elevations of the property. Interior photographs are optional.

- Supplemental material, such as articles, pamphlets, maps, historical photographs, and other documentation. This material is encouraged but not required.

Approval Standards. Per § 337-15 of the City of Buffalo Charter and Code, the Preservation Board must determine whether a proposed landmark meets one or more of the following criteria:

1. It has character, interest, or value as part of the development, heritage, or cultural characteristics of the city, state, or nation.
2. Its location is a site of a significant local, state, or national event.
3. It exemplifies the historic, aesthetic, architectural, archaeological, educational, economic, or cultural heritage of the city, state, or nation.
4. It is identified with a person or persons who significantly contributed to the development of the city, state, or nation.
5. It embodies distinguishing characteristics of an architectural style valuable for the study of a period, type, method of construction, or use of indigenous materials.
6. It is the work of a master builder, engineer, designer, architect, or landscape architect whose individual work has influenced the development of the city, state, or nation.
7. It embodies elements of design, detailing, materials, or craftsmanship that render it architecturally significant.
8. It embodies elements that make it structurally or architecturally innovative.
9. It is a unique location or contains singular physical characteristics that make it an established or familiar visual feature within the city.

Any site that meets one or more of the above criteria must also have sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation or restoration.

Application Fee. A $500 check or money order made out to the City of Buffalo must be submitted to the Preservation Board prior to application processing. Where an application is submitted by the proposed landmark's owner occupant, this fee does not apply.

Applicant: Fillmore District Council Member Mitchell P. Nowakowski

Organization: Buffalo Common Council

Mailing Address: 65 Niagara Square #1401 Buffalo, NY 14202

Phone: (716) 851-4138 E-mail: mnowakowski@buffalony.gov

Signature: Mitchell P. Nowakowski Date: 8/25/2026

Please provide one print copy or a PDF copy of all application materials. All contents of this application will be made available to the public at www.buffalony.gov/meetings.

Intro

248 Allen Street is a two-story masonry commercial building built by 1884 and located in the heart of the Allentown neighborhood and historic district in the City of Buffalo. The property has continuously housed entertainment and nightlife uses since the 1930s and has operated as Nietzsche's since 1982, serving as a longstanding venue for live music, performance, and cultural activity in the city.

Early History

According to the Atlas of the City of Buffalo, before 1884, the lot of 248 Allen street seems to have contained a small wood framed cottage. According to the Buffalo City Directory, in 1875, a man named Edward Huber lived there. In 1891 the Atlas maps showed a new masonry building that is believed to be the structure that is still standing today. In 1915, the Atlas map officially gave this property an address of 248 Allen Street.

The 1878 City of Buffalo Directory lists J. Schultz, Lewis F. Schultz, and Valentine Schultz residing at 248 Allen. It is documented here that Schultz J. Sons Shoemakers operated at 246 Allen Street. It can be assumed that the Schultz family resided at the wood framed cottage on the 248 Allen lot while running the shoe shop next door at 246 Allen.

It is unclear who originally built 248 Allen Street, but it was constructed between 1884 and 1891 as an approximately 4,862 square foot masonry mixed-use building. The ground floor contained retail space, while the upper floor contained two apartments for rent.[1] By 1889 the first known retailer was Brigham's, offering imported linen, silk, embroidery products, and novelties that were not ordinarily found in other stores in Buffalo.[2] During this time the 1884 Buffalo City Directory listed a female dressmaker by the name of Margaret McCall residing at 248 Allen. This woman may be related to Brigham's existing as a retailer which could mean 248 Allen was constructed at this time, or the woman was a resident of the then cottage. By 1903, S. McLean had opened as a women's furnishings store.[3] In February of 1913, it was reported

[1] "Sales by C. A. Cunningham", Buffalo Post, January 24, 1908, 10.
[2] [Advertisement for Brigham's embroidered tray cloths and imported linen lunch spreads], Buffalo Times, October 20, 1888, 1.
[3] [Business listings, including Peter Murray Co., 248 Allen Street], Buffalo Courier, November 22, 1903, 29.

that 248 Allen changed hands from Dr. Charles A. Brownell to Filippo Peschio for $16,000.[4] By 1916, Star Grocery had taken over the retail space.[5]

Between 1920 and 1933, the United States prohibited the manufacture and sale of alcohol. In 1931, it was reported that a man named Clarence Smeader was accused of maintaining a drinking establishment at 248 Allen.[6] He owned a social club at the address called The Balcom Social and Athletic Club. This was the first time that 248 Allen was connected to bar-like activity.

On March 22, 1933, President Franklin Roosevelt signed the Cullen–Harrison Act into law, legalizing beer with an alcohol content of 3.2% (by weight) and wine of a similarly low alcohol content. On August 7, 1933, it was reported that Michael Giallella was issued a license to sell beer and wine at 248 Allen[7]. This was the first time that 248 Allen became a legally licensed alcohol social club. A building permit was also filed in 1933 to add an addition to the back of the existing building.[8]

By February 1934, 248 Allen was rebranded as the Jamestown Tavern. It was advertised as a dining, drinking, dancing, entertainment, and nightly show venue.[9] [10] This may have been the beginning of regular live music at what was then the Jamestown Tavern.

By 1937, the Jamestown Tavern had been rebranded as the Jamestown Grill under a man named Vincent Marinello.[11] In 1938, the bar was advertising shows and events confirming its role as an entertainment and nightlife destination.[12] During this time, the bar hosted jazz bands, big bands, and burlesque shows.[13] In the 1950s, the Jamestown Grill rebranded as the

[4] "Several Large Main Street Properties Change Hands", Buffalo Post, February 7, 1913, 10.
[5] [Business directory listings, including Star Grocery, 248 Allen Street], Buffalo News, March 17, 1916, 6.
[6] "Dry Agents Raid Club, Seize Liquor, Hold One", Buffalo News, January 8, 1931, 21.
[7] [Legal notice of beer-and-wine license issued to Michael Giallella, 248 Allen Street], Buffalo Times, August 7, 1933, 13.
[8] "Building Permits", Buffalo News, September 23, 1933, 10.
[9] [Advertisement for Jamestown Tavern, 248 Allen Street], Buffalo Times, February 22, 1934, 5.
[10] [Advertisement for Jamestown Tavern, 248 Allen Street], Buffalo Times, August 11, 1934, 13.
[11] [Legal notice of liquor license issued to Vincent Marinello, Jamestown Grill, 248 Allen Street], Buffalo Courier-Express, September 30, 1937, 24.
[12] "Where to Go to Dine and Dance", Buffalo Courier-Express, February 19, 1938, 25.
[13] Robert J. McLennan, "Buffalo Music: Nietzsche's—All Are Welcome Here," The Buffalo Hive, November 26, 2025, https://thebuffalohive.com/buffalo-music-nietzsches-all-are-welcome-here/

Jamestown Bar and Grill. In 1982, 248 Allen was bought by a man named Joe Rubino. According to Rubino, prior to his acquisition of, the Jamestown Bar and Grill was an "old man's bar." By the 1980s, the bar opened at 8 AM and primarily served Native American customers from Buffalo's West Side.[14] In 1982 Rubino officially named the bar at 248 Allen, Nietzsche's.

Joe Rubino focused on creating a welcoming live music environment at Nietzsche's, often citing a quote from Friedrich Nietzsche, "Life without music would be a mistake." Nietzsche's quickly became popular and more of an Allentown staple due to its nightly live music. This attracted bands not only locally but also nationally and internationally.

During Rubino's ownership, a prominent Buffalo folk singer-songwriter named Michael G. Meldrum held a Monday night open mic at Nietzsche's. Meldrum ran the open mic for 28 years and was later inducted into the Buffalo Music Hall of Fame in 2006.[15] During this open mic, a girl named Ani DiFranco got her start as a musician in the 1980s. Ani DiFranco is now a Grammy Award-winning singer-songwriter and independent music pioneer who founded Righteous Babe Records in 1990.[16]

[14] Jeff Miers, "Nietzsche's, Longtime Hub of Buffalo Live Music Scene, Is for Sale," *The Buffalo News*, January 17, 2023, https://buffalonews.com/entertainment/music/nietzsche-s-longtime-hub-of-buffalo-live-music-scene-is-for-sale/article_d2814b48-9692-11ed-b009-4339667ed2d2.html.

[15] "Michael Meldrum, Local Music Legend, Dies," The Buffalo News, May 20, 2011, https://buffalonews.com/news/michael-meldrum-local-music-legend-dies/article_5e7f1ae9-3545-5365-bcec-fbbb354dc1d2.html

[16] "Ani DiFranco," official website, accessed July 28, 2026, https://anidifranco.com/.

Major Performances/Events

When 248 Allen Street officially became a bar in 1933, it quickly developed into an entertainment venue. Throughout its more than 90-year history as a bar and performance space, the building has hosted numerous notable performers, particularly after Joe Rubino took over the establishment in 1982. Before 1982, 248 Allen Street featured jazz bands, big bands, and burlesque shows. Under Rubino's ownership, Nietzsche's provided a stage for emerging local musicians while also hosting nationally recognized performers.

On October 23, 1986, Koko Taylor took the stage at Nietzsche's.[17] Koko Taylor was an American blues singer widely known as the "Queen of the Blues." Born Cora Walton in Tennessee, she became one of the leading female performers in Chicago blues and was recognized for her powerful, gravelly voice. She was especially known for her recording of "Wang Dang Doodle."[18]

In the winter of 1988, 10,000 Maniacs founding member John Lombardo met Mary Ramsey at Nietzsche's when their respective groups were scheduled to perform there on the same Sunday afternoon. Lombardo had left 10,000 Maniacs in 1986 and moved to Buffalo, while Ramsey was performing with the Lexington String Trio. Their meeting at Nietzsche's led to a lasting musical partnership, and Ramsey later became the lead singer and violist for 10,000 Maniacs.[19]

On June 7, 1989, the band The Tragically Hip performed at Nietzsche's. The Tragically Hip was a Canadian rock band formed in Kingston, Ontario, in 1984. The group consisted of Gord Downie, Rob Baker, Johnny Fay, Paul Langlois, and Gord Sinclair. Over more than three decades, the band became one of Canada's most celebrated rock groups and released albums including Up to Here, Road Apples, and Fully Completely.[20]

[17] "Nietzsche's Concert History," Concert Archives, accessed July 28, 2026, https://www.concertarchives.org/.
[18] National Endowment for the Arts, "Koko Taylor," accessed July 28, 2026, https://www.arts.gov/honors/heritage/koko-taylor.
[19] John Lombardo and Mary Ramsey, "Making Music in Buffalo," Belt Magazine, May 1, 2017, https://beltmag.com/making-music-buffalo/
[20] "The Tragically Hip," Canada's Walk of Fame, accessed July 28, 2026, https://www.canadaswalkoffame.com/.

On December 20, 1991, the Goo Goo Dolls performed at Nietzsche's. The Goo Goo Dolls, formally known as the "Sex Maggots" from 1985-1986 are an American rock band formed in Buffalo in 1985 by John Rzeznik and Robby Takac. The band began with a punk-influenced sound before achieving widespread success with songs such as "Name," "Slide," and "Iris." They are among the best-known musical groups to emerge from Buffalo and are members of the Buffalo Music Hall of Fame.[21]

On April 19, 1991, Phish performed at Nietzsche's. Phish is an American rock band whose members are Trey Anastasio, Mike Gordon, Jon Fishman, and Page McConnell. The group became especially known for improvisational live performances, extended musical jams, and a devoted concert following. Phish's music incorporates elements of rock, funk, jazz, folk, blues, and other genres.[22]

On October 2, 1993, The Lowest of the Low played at Nietzsche's. The Lowest of the Low is a Canadian alternative-rock band formed in Toronto in 1991. Led by singer and songwriter Ron Hawkins, the group became known for melodic, punk-influenced rock and lyrics containing references to Canadian history, politics, and Toronto life. Its debut album, Shakespeare My Butt, became one of the most acclaimed Canadian independent-rock albums of its era.[23]

Some other notable people/groups that performed at Nietzsche's after 1982 include Suzanne Vega, Stan Szelest, Rick Danko of The Band, Tommy Van Zandt, Blue Rodeo, Michelle Shocked, Doug and the Slugs, Li'l Ed and the Blues Imperials, Shuffle Demons, Mamon and Chubby Carrier, The Satellites, D'Longman's Lunch, Southern Culture, Stan and the Ravens.

[21] Buffalo Music Hall of Fame, "Goo Goo Dolls," accessed July 28, 2026, https://bmhof.org/.
[22] "Phish," official website, accessed July 28, 2026, https://phish.com/.
[23] "Ron Hawkins," official website, accessed July 28, 2026, https://ronhawkins.com/.

Timeline

- Before 1884 - 248 Allen contained a wood framed cottage.
- By 1884 - 248 Allen Street was constructed as a two-story masonry mixed-use building, with commercial space on the ground floor and rental apartments above.
- 1880s - Brigham's operated one of the earliest known businesses at the property, selling imported linens, silk, embroidery products, and novelty goods.
- By 1903 - S. McLean operated a women's furnishings store at 248 Allen Street.
- February 1913 - The property was reportedly transferred from Dr. Charles A. Brownell to Filippo Peschio for $16,000.
- By 1916 - Star Grocery occupied the ground-floor commercial space.
- 1931 - 248 Allen was raided and owner Clarence Smeader was accused of maintaining an illegal drinking establishment. Smeader operated the Balcom Social and Athletic Club at the address, representing the earliest known association between the property and bar-like activity.
- March 22, 1933 - President Franklin D. Roosevelt signed the Cullen–Harrison Act, allowing the legal sale of low-alcohol beer and wine.
- December 5, 1933 - Prohibition in the United States officially ended.
- August 7, 1933 - Michael Giallella was reportedly issued a license to sell beer and wine at 248 Allen Street, marking the property's first documented operation as a legally licensed drinking establishment.
- 1933 - A building permit was filed for the construction of an addition at the rear of the existing building.
- By February 1934 - The establishment operated as the Jamestown Tavern and advertised dining, drinking, dancing, entertainment, and nightly shows. This may mark the beginning of regular live entertainment at the property.
- By 1937 - The Jamestown Tavern had been renamed the Jamestown Grill under Vincent Marinello.
- 1938 - The Jamestown Grill advertised shows and events, confirming its established role as an entertainment and nightlife destination.
- Late 1930s–1940s - The property hosted jazz bands, big bands, burlesque shows, dancing, and other forms of live entertainment.

- 1950s - The business became known as the Jamestown Bar and Grill. During this period, it gradually transitioned from a nightlife and entertainment venue into what was later described as an "old man's bar."
- By the early 1980s - The Jamestown Bar and Grill reportedly opened as early as 8:00 a.m. and primarily served Native American customers from Buffalo's West Side.
- 1982 - Joe Rubino took over the establishment and founded Nietzsche's. He emphasized live music, inclusivity, and nightly performances, helping transform the property into one of Buffalo's best-known music venues.
- January 2023 - Joe Rubino listed 248 Allen Street and Nietzsche's for sale at an asking price of $650,000.
- 2023–2025 - Concern arose that the property could be converted into an Airbnb or another use that would end its long-standing function as a music venue.
- January 2025 - David Arakelian, Kelly Weber, John Weber, and Sam Marabella acquired the property through a local ownership group for $400,000, intending to preserve Nietzsche's as a live-music venue.
- After the 2025 sale - Sam Marabella left the ownership group. Nietzsche's continued operating under the remaining owners as a seven-day-a-week arts and music venue.

Current Status

By 2023, Joe Rubino was looking to sell Nietzsche's. In January 2023, 248 Allen went on the market for $650,000.[24] At this time, there was talk of a potential buyer turning the longtime Allentown staple into an Airbnb. Nietzsche's bartenders David Arakelian and Kelly Webber and musicians John Webber and Sam Marabella put an end to that threat and purchased 248 Allen on January 30, 2025, for $400,000.[25]

Since the purchase, Sam Marabella has left the ownership group, but the bar remains a community staple in the historic Allentown district. Nietzsche's mission remains to provide Buffalo with a welcoming space with an arts and music scene seven days a week.[26]

[24] "Allentown Venue Nietzsche's Listed for Sale," WIVB-TV, January 17, 2023, https://www.wivb.com/entertainment-news/allentown-venue-nietzsches-listed-for-sale/.
[25] Jim Fink, "Iconic Allentown Music Venue Sold to New, Local Partners," Buffalo Toronto Public Media, January 30, 2025, https://www.btpm.org/local/2025-01-30/iconic-allentown-music-venue-sold-to-new-local-partners.
[26] Nietzsche's, "Our Story," accessed July 28, 2026, https://www.nietzschesbuffalo.com/our-story.

Criteria for Designation

1. It has character, interest, or value as part of the development, heritage, or cultural characteristics of the city.

248 Allen Street has significant cultural value because it has served as a place of entertainment, nightlife, performance, and social gathering for more than ninety years. Beginning with its documented use as a licensed drinking establishment in 1933, the property operated as the Jamestown Tavern, Jamestown Grill, and Jamestown Bar and Grill before becoming Nietzsche's in 1982. Throughout this history, the building hosted dancing, nightly shows, jazz bands, big bands, burlesque performances, open-mic events, and live music. Under Joe Rubino's ownership, Nietzsche's became a welcoming venue for local musicians as well as nationally and internationally recognized performers.

3. It exemplifies the cultural heritage of the city.

248 Allen Street exemplifies Buffalo's cultural heritage through its long-standing role in the development of the city's live-music and entertainment community. Nietzsche's provided a stage for emerging local musicians while also hosting performers such as Koko Taylor, The Tragically Hip, Phish, the Goo Goo Dolls, and Lowest of the Low. Michael Meldrum's long-running Monday-night open mic also provided opportunities for developing artists, including Ani DiFranco. The meeting of John Lombardo and Mary Ramsey at Nietzsche's in 1988 further demonstrates the venue's importance as a place where Buffalo-area musicians formed lasting creative partnerships.

4. Its location is a site of a significant local, state, or national event.

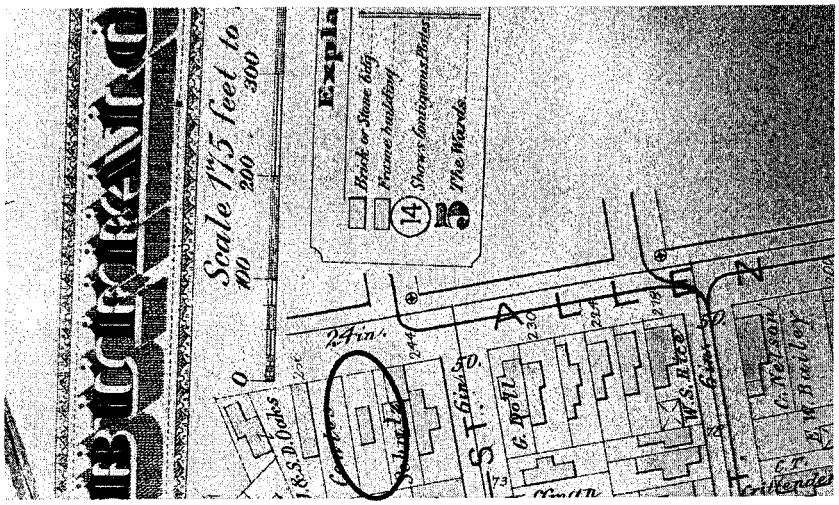
248 Allen Street is associated with the local enforcement of Prohibition, one of the most significant national social and legal movements of the early twentieth century. In 1931, while the manufacture and sale of alcohol remained prohibited in the United States, the property was raided and Clarence Smeader, operator of the Balcom Social and Athletic Club at the address, was accused of maintaining an illegal drinking establishment. The incident provides a direct connection between 248 Allen Street and the enforcement of national Prohibition laws in Buffalo. It also represents the earliest known documented association between the property and alcohol-related activity, preceding its transition into a legally licensed drinking and entertainment establishment in 1933.

9. It is an established and familiar visual feature of a neighborhood or the city.

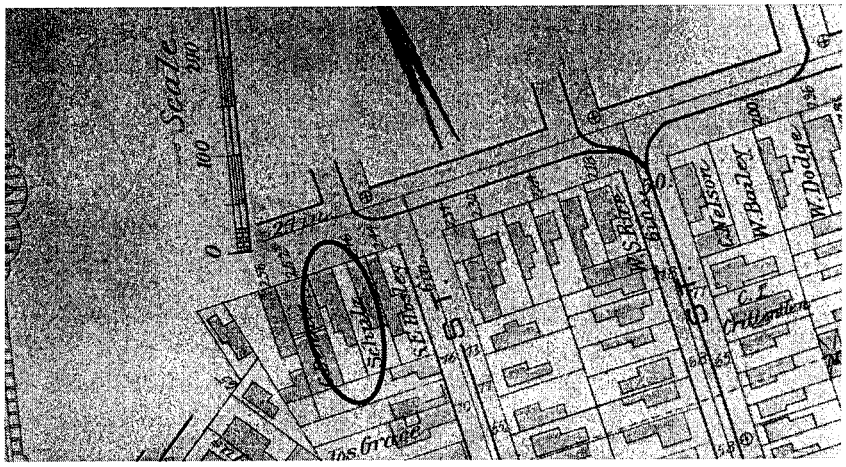
248 Allen Street is a long-established two-story masonry commercial building located in the heart of the Allentown neighborhood and historic district. Constructed by 1881, the building has remained part of the Allen Street streetscape for more than 140 years. Its continuous commercial use and more than ninety-year association with nightlife, entertainment, and live music have made it a familiar presence within Allentown. As the home of Nietzsche's since 1982, the property contributes to the historic and cultural character of Allen Street.

Atlas of the City of Buffalo

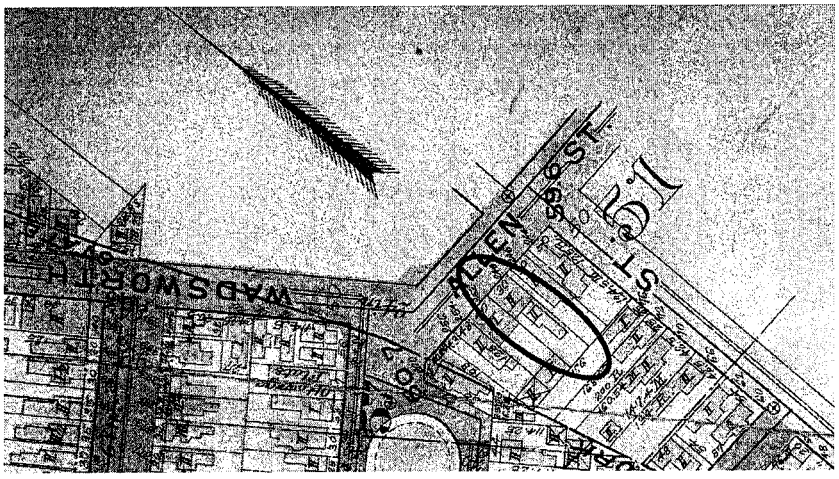
1884

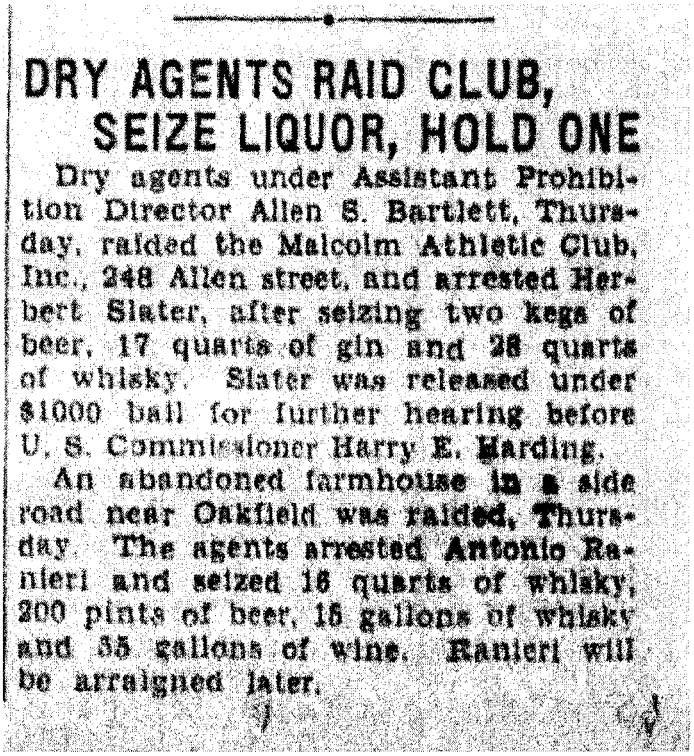


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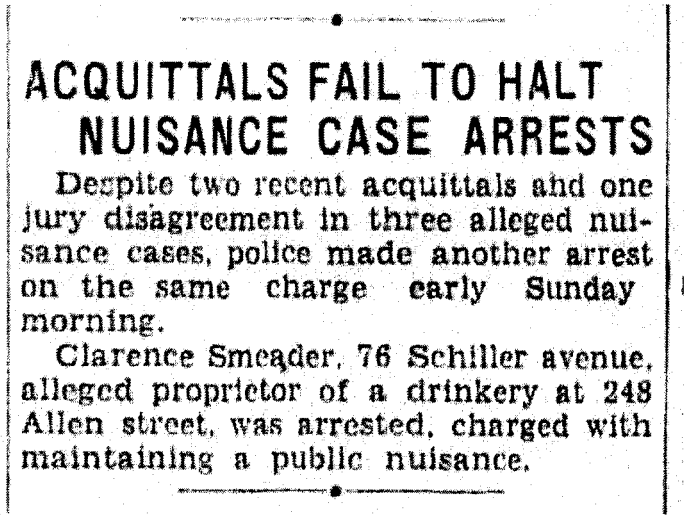


DRY AGENTS RAID CLUB, SEIZE LIQUOR, HOLD ONE

Dry agents under Assistant Prohibition Director Allen S. Bartlett, Thursday, raided the Malcolm Athletic Club, Inc., 248 Allen street, and arrested Herbert Slater, after seizing two kegs of beer, 17 quarts of gin and 28 quarts of whisky. Slater was released under $1000 bail for further hearing before U. S. Commissioner Harry E. Harding.

An abandoned farmhouse in a side road near Oakfield was raided, Thursday. The agents arrested Antonio Ranieri and seized 16 quarts of whisky, 300 pints of beer, 15 gallons of whisky and 55 gallons of wine. Ranieri will be arraigned later.

1931



ACQUITTALS FAIL TO HALT NUISANCE CASE ARRESTS

Despite two recent acquittals and one jury disagreement in three alleged nuisance cases, police made another arrest on the same charge early Sunday morning.

Clarence Smeader, 76 Schiller avenue, alleged proprietor of a drinkery at 248 Allen street, was arrested, charged with maintaining a public nuisance.

1931

IN LIQUOR BUSINESS

Witness Gives His Occupation Boldly in Court.

There's one liquor dealer in Buffalo who is willing to admit it publicly.

Clarence Smeader, address not given, a witness in a $10,000 damage action against Daniel A. Collins, former bartender in the Balcom Athletic club, 248 Allen street, was asked:

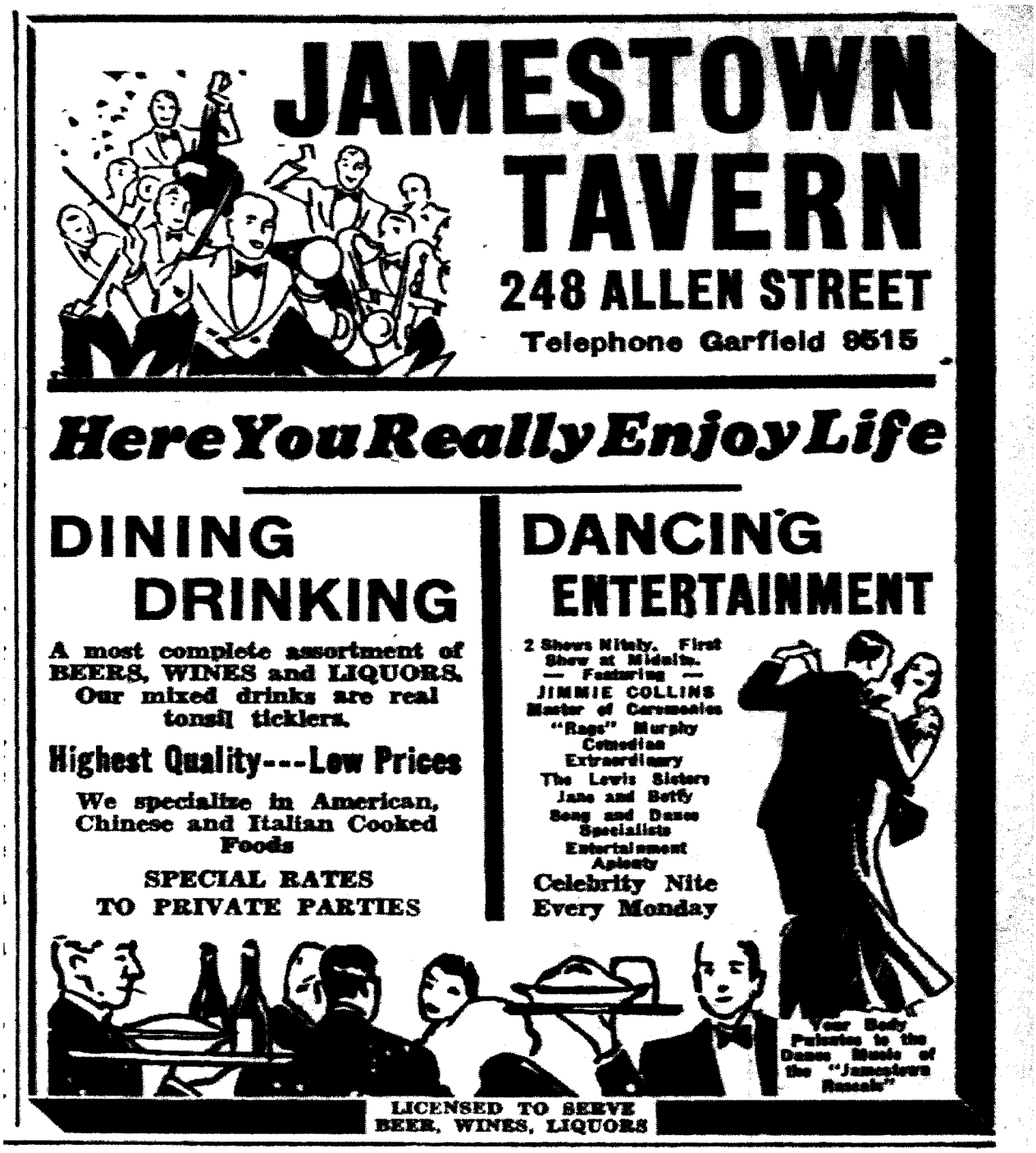
"What is your business?"

"Liquor business," responded Smeader, who was tried and acquitted on a liquor charge in Federal court last summer.

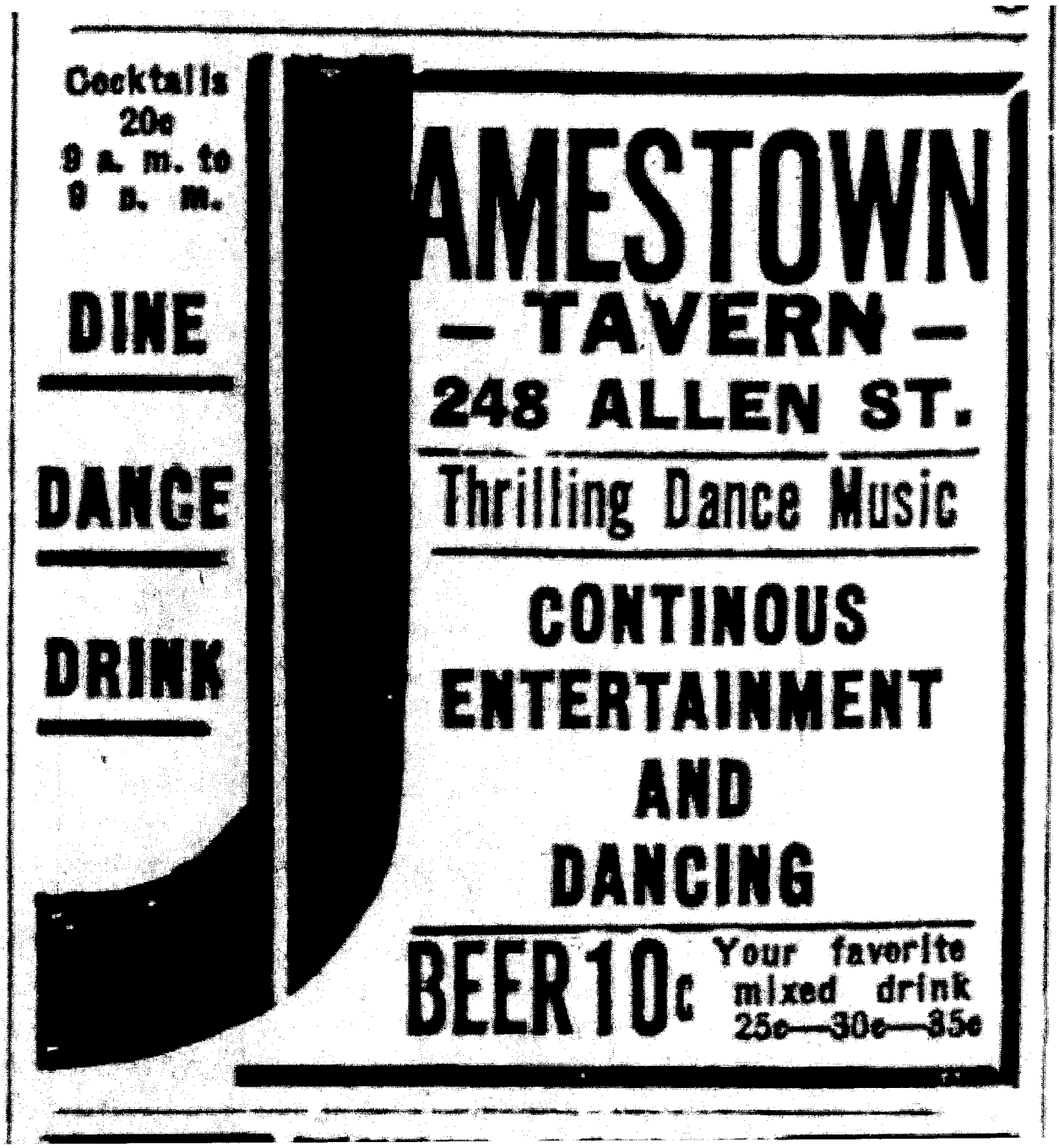
The suit, before Justice George E. Pierce and a Supreme court jury, was brought by George A. Rockburn, 74 Tenth street, a salesman, who swore Collins knocked him down, broke his leg and tossed him from the club on Jan. 21, 1930. Rockburn testified he had had ten drinks and there had been an argument.

"I never laid a hand on him," testified Collins. "He came in drunk and left when I refused to sell him a drink. The next I knew he was lying on the sidewalk with a broken leg."

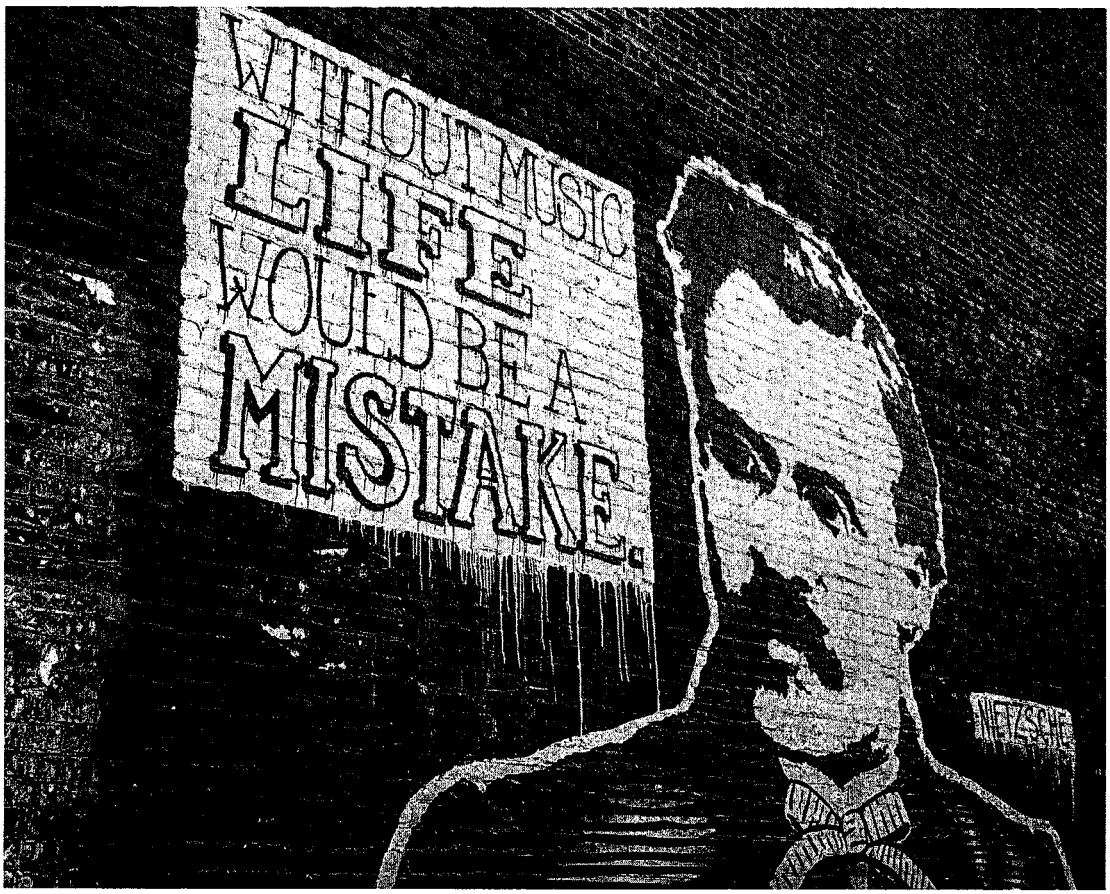
1931


JAMESTOWN TAVERN
248 ALLEN STREET
Telephone Garfield 9515
Here You Really Enjoy Life
DINING
DRINKING
A most complete assortment of BEERS, WINES and LIQUORS. Our mixed drinks are real tonsil ticklers.
Highest Quality---Low Prices
We specialize in American, Chinese and Italian Cooked Foods
SPECIAL RATES TO PRIVATE PARTIES
DANCING
ENTERTAINMENT
2 Shows Nitely. First Show at Midnite.
— Featuring —
JIMMIE COLLINS
Master of Ceremonies
"Rags" Murphy
Comedian Extraordinary
The Lewis Sisters
Jane and Betty
Song and Dance Specialists
Entertainment Aplenty
Celebrity Nite Every Monday
LICENSED TO SERVE BEER, WINES, LIQUORS

1934

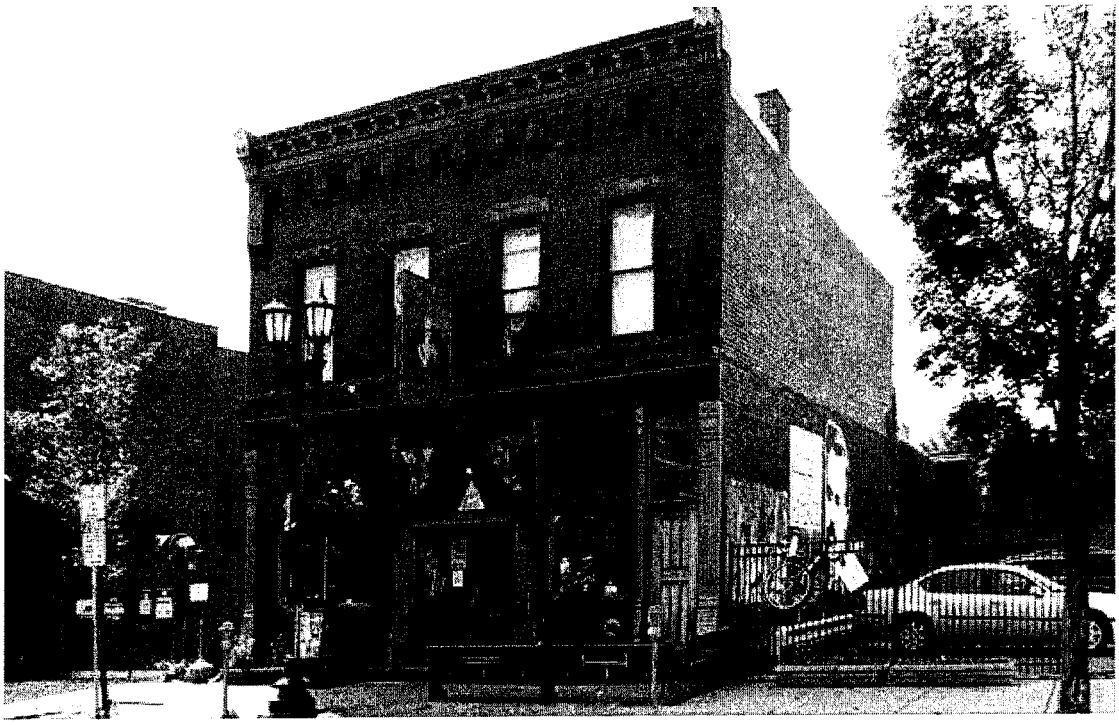

Cocktails
20c
9 a. m. to
9 p. m.
DINE
DANCE
DRINK
AMESTOWN
— TAVERN —
248 ALLEN ST.
Thrilling Dance Music
CONTINOUS
ENTERTAINMENT
AND
DANCING
BEER 10c
Your favorite
mixed drink
25c—30c—35c

1934


WITHOUT MUSIC
LIFE
WOULD BE A
MISTAKE.
NIETZSCHE







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CITY OF BUFFALO
Preservation Board

920 City Hall
65 Niagara Square
Buffalo, NY 14202
(716) 851-9675
chawley@buffalony.gov

LANDMARK APPLICATION

Name of Landmark: Dzimian Building

Assessment Address: 1131 Broadway

Property Owner: Sadia & Nisa LLC

Owner Mailing Address: 1131 Broadway, Buffalo, NY 14212

Construction Year(s): 1931

Architect/Builder: Unknown

Original Use: Mixed use

Architectural Style: Art Deco

Period of Significance: 1931-present

Is the property eligible for or listed on the National Register of Historic Places?

☑ Undetermined ☐ Not eligible ☐ Eligible ☐ Listed

Is the property endangered? If yes, provide an explanation. ☐ Yes ☑ No

Is the property owner aware of this landmark application? If no or unknown, please include a summary of outreach efforts. ☐ Yes ☐ No ☑ Unknown

Is the property owner in favor of this landmark application? If yes, please include a signed statement of support. ☐ Yes ☐ No ☑ Unknown

Application Submittals. All materials must be submitted at least eight days in advance of the Preservation Board meeting at which the item will be considered. The following must be included:

- A narrative description of the landmark that substantiates its historical, architectural, geographical, cultural, and/or archaeological significance. A bibliography of sources is required.
- A summary demonstrating that the landmark meets one or more criteria for designation, per Section 337-15, Criteria for Designation, of the City Code. A proposed landmark must meet at least one criterion to be eligible.
- A map, survey, or site plan that indicates in sufficient detail what parcel or part of a parcel is being proposed as a landmark. Make note of any non-contributing elements that do not add to the historical integrity or architectural qualities making the landmark site significant.
- Photographs showing all exterior elevations of the property. Interior photographs are optional.

- Supplemental material, such as articles, pamphlets, maps, historical photographs, and other documentation. This material is encouraged but not required.

Approval Standards. Per § 337-15 of the City of Buffalo Charter and Code, the Preservation Board must determine whether a proposed landmark meets one or more of the following criteria:

1. It has character, interest, or value as part of the development, heritage, or cultural characteristics of the city, state, or nation.
2. Its location is a site of a significant local, state, or national event.
3. It exemplifies the historic, aesthetic, architectural, archaeological, educational, economic, or cultural heritage of the city, state, or nation.
4. It is identified with a person or persons who significantly contributed to the development of the city, state, or nation.
5. It embodies distinguishing characteristics of an architectural style valuable for the study of a period, type, method of construction, or use of indigenous materials.
6. It is the work of a master builder, engineer, designer, architect, or landscape architect whose individual work has influenced the development of the city, state, or nation.
7. It embodies elements of design, detailing, materials, or craftsmanship that render it architecturally significant.
8. It embodies elements that make it structurally or architecturally innovative.
9. It is a unique location or contains singular physical characteristics that make it an established or familiar visual feature within the city.

Any site that meets one or more of the above criteria must also have sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation or restoration.

Application Fee. A $500 check or money order made out to the City of Buffalo must be submitted to the Preservation Board prior to application processing. Where an application is submitted by the proposed landmark's owner occupant, this fee does not apply.

Applicant: City of Buffalo Preservation Board

Organization: _____

Mailing Address: 65 Niagara Square, Room 920, Buffalo, NY 14202

Phone: 716-851-9675 E-mail: preservationboard@buffalony.gov

Signature: _____ Date: 8/24/2026

Please provide one print copy or a PDF copy of all application materials. All contents of this application will be made available to the public at www.buffalony.gov/meetings.

Dzimian Building
1131 Broadway

The Dzimian Building is a commercial and professional building constructed in 1931 for wallpaper and paint merchant Sylvester A. Dzimian. Prominently situated at the southwest corner of Broadway and Warren Avenue, the building consists of an elaborately ornamented two-story commercial block facing Broadway and a comparatively utilitarian masonry section extending south along Warren Avenue and rising to three stories toward the rear.

The building is an unusually intact and sophisticated example of the early twentieth-century two-part commercial block, distinguished by an eclectic architectural treatment combining the geometric organization and abstraction associated with Art Deco with motifs suggestive of Spanish and Moorish Revival architecture. This synthesis reflects the architectural eclecticism of the late 1920s and early 1930s, when historic and exotic motifs were frequently simplified and adapted to the increasingly geometric vocabulary of modern design.

The principal Broadway facade is broad and generally symmetrical, following the traditional two-part commercial arrangement of storefronts below and professional offices above. Pale buff architectural terra cotta forms an elaborate framework of full-height piers, horizontal bands, window and storefront surrounds, corbels, coping, caps, and finials. The principal piers extend above the parapet and terminate in broad pyramidal or slightly bell-shaped caps, while narrower intermediate elements rise above the parapet as smaller finials. Together with raised parapet sections, these tower-like elements create a distinctive and highly articulated skyline.

Between the terra-cotta elements, extensive fields of warm buff brick are laid in an unusual basketweave pattern, with alternating groups of horizontal and vertical units forming repetitive geometric panels across the spandrel and parapet. Rather than functioning merely as wall infill, the patterned masonry is integral to the decorative composition and contributes substantially to the building's early-1930s character.

The first story retains the basic organization of its historic storefronts, including substantial terra-cotta piers, recessed entrance bays, and extensive decorative leaded-glass transoms. Although portions of the original display windows have been covered or altered, the historic storefront proportions and much of their architectural framework remain legible. The transoms consist of repeated narrow panes terminating in angular pointed forms and incorporating diamond-shaped motifs. Dark polished stone survives along portions of the storefront base, providing a strong visual contrast with the pale terra cotta and buff brick above.

The second story is characterized by a regular rhythm of tall, narrow windows arranged principally in groups of three between the vertical terra-cotta piers. Decorative leaded-glass panels survive at the heads of many windows and repeat the angular and diamond motifs of the storefront transoms. Molded terra-cotta bands define the sill and head levels, while sculptural corbels enrich the bases of several principal piers.

The building's stylistic character is best understood as an eclectic synthesis rather than a pure expression of any single style. Its tower-like piers, projecting caps, ornamental finials, picturesque parapet, and angular decorative glazing suggest the broad vocabulary of Spanish and

Moorish Revival architecture, but these elements are simplified within a composition dominated by the planar surfaces, strong vertical divisions, repetitive geometric patterns, and abstract ornament associated with Art Deco. The extensive basketweave brickwork is particularly expressive of this synthesis, transforming a traditional masonry material into a large-scale geometric surface pattern.

The Warren Avenue elevation reveals the building's substantial depth and functional character. The elaborate architectural treatment of the Broadway facade wraps around the corner for a short distance before giving way to comparatively utilitarian light-colored brick walls with regularly spaced rectangular windows and service openings. Toward the rear, the building rises to three stories, with a taller, largely windowless masonry volume projecting above the roofline. The contrast between the architecturally ambitious public facade and restrained secondary elevations reflects the traditional hierarchy of early twentieth-century commercial architecture.

A mural titled "Our Colors Make Us Beautiful" by artist Muhammad Zaman was added to the west-facing elevation in 2018.

The Dzimian Building retains a high degree of architectural integrity. Its historic massing, two-part commercial organization, terra-cotta framework, patterned masonry, upper-story fenestration, decorative leaded glass, parapet, projecting piers, caps, and finials remain substantially intact. Alterations are concentrated primarily at the lower storefronts and do not obscure the building's overall historic form or architectural composition. Particularly significant is the survival of vulnerable decorative features frequently lost from commercial buildings of this period, including extensive architectural terra cotta, patterned masonry, ornamental parapet elements, and leaded glass.

Historically, the Dzimian Building represents the mature period of commercial development along Broadway in Buffalo's East Side. Dzimian had operated a wallpaper and decorating business at 1131 Broadway for years before constructing the present building in 1931, making the project a substantial reinvestment in an established commercial location. By 1932, the ground floor housed the Roxy Restaurant and Dzimian's wallpaper business, while the professional offices above included dentists Walter F. and Stanislaus J. Dzimian and physician Aloysius E. Kielich. The presence of multiple members of the Dzimian family is particularly illustrative of the Polish-American entrepreneurial and professional class that had emerged along Broadway by the early twentieth century. This pattern of retail below and professional services above persisted for decades: storefront tenants later included Bernard Borowiak's men's furnishings store, Casey's Camera Haven, and Baseline Sales & Service, while the offices housed numerous physicians, dentists, and attorneys. S. A. Dzimian Inc. remained at 1131 Broadway through at least 1975, maintaining an association with the property for more than four decades after its construction.

At the time the Dzimian Building was erected, Broadway supported a dense concentration of stores, banks, professional offices, theaters, restaurants, and mixed-use buildings serving the surrounding Polish-American community. The architectural ambition of the Dzimian Building reflects both the economic importance of Broadway and the maturity and prosperity of the Polish-American community it served. Its extensive terra cotta, patterned brickwork, decorative glazing, and elaborate parapet transformed a conventional commercial and professional building type into a distinctive architectural presence on Broadway.

The City-sponsored Broadway Fillmore historic resources survey recognized the Dzimian Building as a notable example of the corridor's commercial architecture and specifically identified its distinctive terra-cotta-and-brick facade. Its architect or builder has not been conclusively identified, and attribution should remain open pending the discovery of primary-source documentation.

Despite later storefront alterations, the Dzimian Building retains the essential features that convey its historic appearance and architectural significance. Its prominent corner location, exceptional materials and craftsmanship, distinctive synthesis of Art Deco design with Spanish and Moorish Revival influences, and strong association with the mature commercial development of Broadway Fillmore make it an important surviving component of the historic built environment of Buffalo's East Side.

Criteria for Designation

The Dzimian Building, 1131 Broadway, meets the following criteria for local landmark status pursuant to Chapter 337, Preservation Standards, of the City Code:

Criterion 1. It has character, interest, or value as part of the development, heritage, or cultural characteristics of the city, state, or nation. The Dzimian Building has significant value as a surviving representation of the commercial development of Broadway and Buffalo's Polish-American East Side. Constructed in 1931 for wallpaper and paint merchant Sylvester A. Dzimian, the building dates from the maturation of Broadway-Fillmore into a dense, self-sufficient urban district of locally owned stores, banks, professional offices, churches, and social institutions serving Buffalo's large Polish-American population. Its original combination of ground-story retail space and upper-story professional offices is particularly representative of this development. By 1932, Dzimian's business occupied the building alongside the dental practices of Walter F. and Stanislaus J. Dzimian and other medical professionals, illustrating both the entrepreneurial activity and the emerging Polish-American professional class that characterized Broadway during this period.

Criterion 3. It exemplifies the historic, aesthetic, architectural, archaeological, educational, economic, or cultural heritage of the city, state, or nation. The Dzimian Building exemplifies the historic, architectural, economic, and cultural heritage of Broadway-Fillmore. Its construction reflects the prosperity and importance of Broadway as the principal commercial artery of Buffalo's Polish-American East Side. For decades, the building maintained its original pattern of retail uses below and offices for physicians, dentists, attorneys, and other professionals above, while S. A. Dzimian Inc. remained at 1131 Broadway through at least 1975. This continuity illustrates the economic and social role of Broadway as a neighborhood business center, while the building's exceptionally elaborate facade demonstrates the substantial investment once made in the architecture of Buffalo's neighborhood commercial districts.

Criterion 5. It embodies distinguishing characteristics of an architectural style valuable for the study of a period, type, method of construction, or use of indigenous materials. The Dzimian Building is an unusually intact and sophisticated example of the early twentieth-century two-part commercial block, distinguished by an eclectic synthesis of Art Deco design and Spanish and Moorish Revival influences characteristic of the late 1920s and early 1930s. Its defining features include an elaborate architectural terra-cotta framework, extensive basketweave-patterned buff brickwork, grouped upper-story windows, decorative leaded-glass transoms and window panels, strongly articulated vertical piers, and a prominent parapet punctuated by projecting caps and ornamental finials. Spanish and Moorish-derived motifs are simplified within a composition dominated by planar surfaces, repetitive geometric patterning, strong vertical divisions, and abstract ornament associated with Art Deco. The building is therefore particularly valuable for illustrating the eclectic and transitional character of American commercial architecture around 1930, when historicist motifs were increasingly abstracted through the geometric vocabulary of modern design.

Criterion 7. It embodies elements of design, detailing, materials, or craftsmanship that render it architecturally significant. The Dzimian Building is distinguished by an exceptional concentration and integration of decorative materials and craftsmanship. Pale buff architectural terra cotta forms an elaborate framework of piers, storefront and window surrounds, horizontal bands, sculptural corbels, coping, caps, finials, and parapet elements. Large fields of buff brick are laid in intricate basketweave patterns, transforming the masonry itself into a principal decorative feature. Particularly notable is the extensive surviving leaded glass in the storefront transoms and upper-story windows, incorporating angular and diamond-shaped geometric motifs. Together, the terra cotta, patterned masonry, decorative glazing, and highly articulated roofline form a remarkably cohesive and well-preserved architectural composition that exceeds the level of ornament and craftsmanship typical of neighborhood commercial buildings of the period.

Criterion 9. It is a unique location or contains singular physical characteristics that make it an established or familiar visual feature within the city. Prominently situated at the southwest corner of Broadway and Warren Avenue, the Dzimian Building is a distinctive visual landmark along the Broadway commercial corridor. Its broad ornamental facade, patterned buff brickwork, pale terra-cotta framework, extensive decorative glazing, and unusual skyline of projecting piers, pyramidal and bell-shaped caps, raised parapet sections, and finials give the building an immediately recognizable appearance. Although its principal Broadway block is only two stories in height, the building achieves considerable visual prominence through the scale and richness of its facade and its exposed corner location, distinguishing it from surrounding commercial development and making it a memorable feature of Broadway Fillmore.

The property retains sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation and restoration.

Bibliography

"Albert Rydzynski, attorney, active Democrat." *The Buffalo News*, August 7, 2009.

"Bernard F. Borowiak." *Buffalo Evening News*, October 20, 1956.

"Broadway store has $9,000 loss in 2-alarm fire." *Buffalo Evening News*, January 21, 1954.

"Building permits." *Buffalo Evening News*, December 2, 1931.

"Dr. Stanley Dzimian, retired dentist, dies in Williamsville." *Buffalo Evening News*, December 14, 1967.

"Dr. Swierat, physician 40 years, dead." *Buffalo Courier Express*, October 10, 1959.

"Dr. Walter F. Dzimian is dead at 73; dentist for 43 years." *Buffalo Evening News*, October 1, 1970.

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"'Riot' figure to speak." *Buffalo Evening News*, April 22, 1979.

"Sigmund J. Gucfa, Buffalo attorney, is dead at 60." *Buffalo Evening News*, November 26, 1971.

"Sylvester A. Dzimian Sr." *Buffalo Evening News*, July 27, 1970.

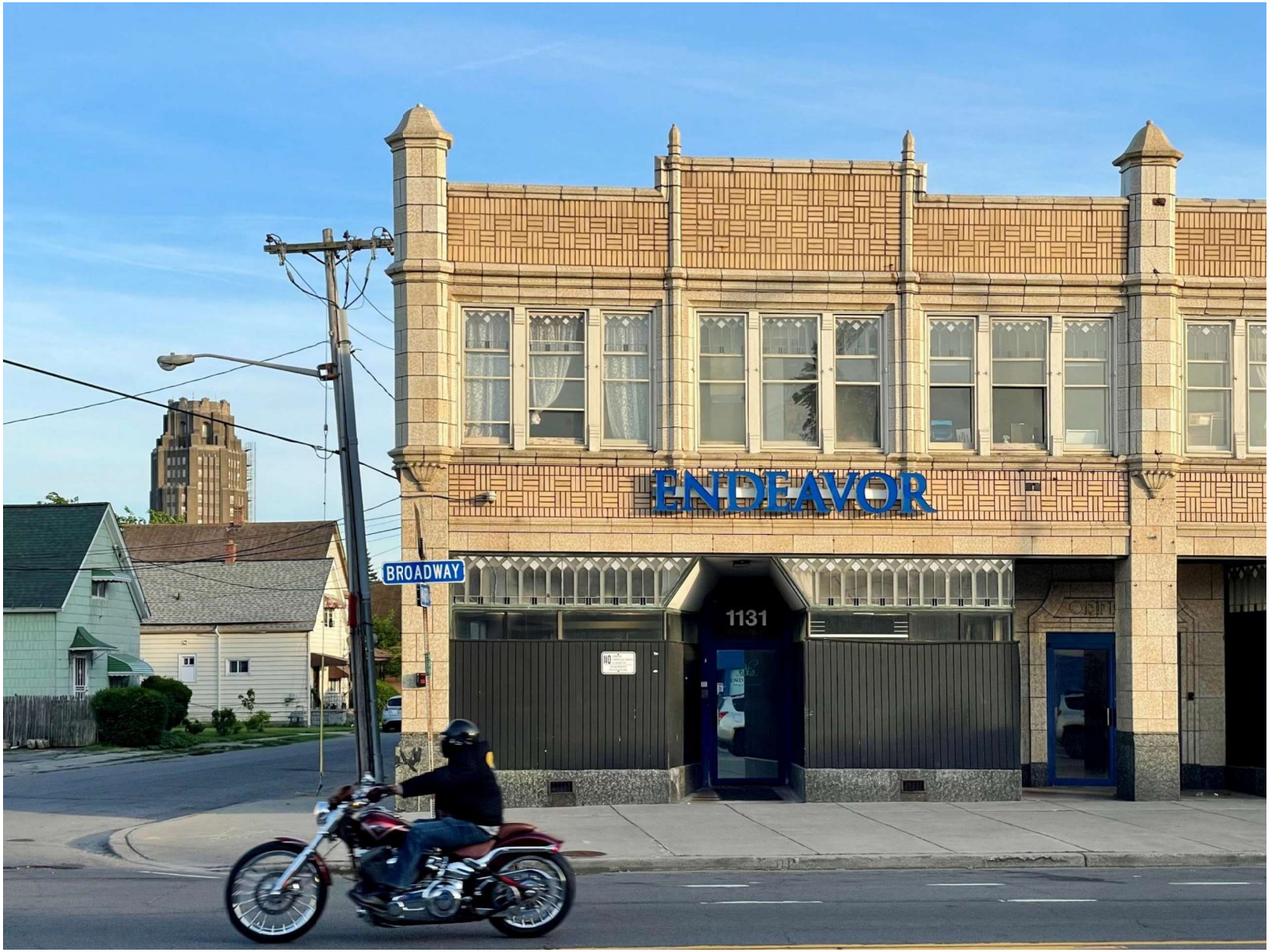

Broadway
Broadway
Broadway
Sweet Avenue
Sweet Avenue
Houghton Avenue
Brighton Avenue
Memorial Drive
Dover Street
Playter Street
Public School
© OpenStreetMap contributors

ONE WAY
WARREN AVE


ENDEAVOR

ONE WAY
WARREN AVE


ENDEAVOR
ONE WAY
BROADWAY
WARREN


ENDEAVOR
BROADWAY
1131


ENDEAVOR

BUILDING PERMITS

Joseph Rozborski—1766 Clinton, brick gasoline station, $1500.

John J. Jaukowski—86 Peck, frame private garage, $150.

Paul Farrell—80 Shenandoah, frame private garage, $200.

Henry Christman—152 F. Morris, brick veneer dwelling and garage, $9000.

S. A. Dzimian—1129 Broadway, brick and tile store and offices, $12,000.

Vincent Szarek—891 Smith, build cellar under dwelling, $100.

Buffalo Evening News, December 2, 1931.



Buffalo Daily Law Journal, March 31, 1932.



Chcąc Smacznie Zjeść, Udajcie się do

ROXY RESTAURANT

1129 Broadway, nar. Warren

POTRAWY MORSKIE
SODA GRILL

Specjalne podania dla byznesmanów i załatwiających zakupna. — Smaczne sendwicze, paje i ciasta. Pieczywo własnego wyrobu. Nasze "Milk Shakes" i "Sodas" nie mają konkurencji.

Dziennik Dla Wszystkich, August 6, 1932.



A whole new stock of beautifully patterned wall papers. See them at the Wallpaper Style Show, Booth No. 20, Hotel Statler, March 30th through April 2nd.

SYLVESTER A. DZIMIAN

WALLPAPER, PAINT AND GLASS

1131 BROADWAY

Cor. Warren Ave.

Buffalo Times, March 30, 1937.

BROADWAY STORE HAS $9000 LOSS IN 2-ALARM FIRE

A two-alarm fire caused $9000 damage in the wallpaper and paint store of Sylvester A. Dzimian in a two and three-story brick building at 11:29-31 Broadway, at Sobieski St., early today.

Battalion Chief Robert J. Zahm Jr. radioed the second alarm when he arrived and saw smoke filling the store's display window. A passerby who had noticed the smoke turned in the first at 12:03 o'clock and the second was sounded seven minutes later.

The fire was confined to the front of the basement. Mr. Dzimian, who lives at 122 Rohr St., said that the rear of the building, which houses two stores on the ground floor and offices on the second, was used to store his stock.

Chief Zahm, who, with Commissioner Halloran, estimated the damage, said the cause was not immediately determined. Firefighters used gas masks and chopped holes in the floor to get at the flames.

Dr. John V. Swierat, who resides in an upper apartment, fled when alerted by smoke, Chief Zahm said. The fire was brought under control within 15 minutes, the chief noted.

The London Furnishing Shop occupies 1129 Broadway. Other offices upstairs are used by the United Commercial Adjustment Bureau, Attorneys Sigmund J. Gucfa and Walter S. Gosztyla and Drs. A. E. Kielich, Stanislaus J., Walter and Florian Dzimian, all brothers of Sylvester, who also owns the building.

Buffalo Evening News, January 21, 1954.



Dziennik Dla Wszystkich, March 20, 1954.

THE LARGEST STORE WITH THE LARGEST SELECTION OF WALLPAPER & PAINTS IN BUFFALO

Birge WALLPAPER

Gives You the KEYS



to radiant new ROOM BEAUTY

MODERN MATCHING COLORS FOR WALLS AND WOODWORK!



"Dutch Boy" Reg. U. S. Pat. Off.

INTERIOR FINISHES

Interior Gloss Enamel

Satin Eggshell Finish

Here are beautifully STYLED new wallpapers that invite your walls into the *foreground* (where they should be) instead of languishing in the background. ***Birge Wallpapers help furnish a home.*** They present a decorating accent as important as your most expensive furniture.

In no other wallpaper books will you see the radiant designs and richly rendered colors that you will find in the BIRGE books.

Interior Gloss Enamel for a beautiful high-gloss finish . . . Satin Eggshell for a rich, smooth semi-gloss finish. Both in a choice of popular decorator colors that match* . . . and yes—*washable!*

**Match "Dutch Boy" WONSOVER flat, too!*

WALLPAPER TRIMMED FREE

FREE DELIVERY DAILY

PARKING SPACE IN REAR OF STORE

DZIMIAN'S

WALL PAPER AND PAINTS

1131 Broadway CORNER WARREN

Dziennik Dla Wszystkich, March 18, 1955.

Bernard F. Borowiak

Bernard F. Borowiak, 57, owner and manager of the London Furnishings Shop, 1129 Broadway, since 1940, died in Sisters Hospital Friday (Oct. 19, 1956). He lived at 21 Briarcliff Rd., Cheektowaga.

A native of Buffalo, Mr. Borowiak attended St. Stanislaus School. He belonged to the Professional Business Men's Association and the Polish Union of America and was an honorary member of the Chopin Singing Society.

Survivors are his wife, the former Otylia Szelagowski; a daughter, Mrs. Michael V. Karas Jr., and five sisters, Mrs. Casimer Banaszak, Sister Mary Cezaria, Mrs. Stephen Malachowski, Mrs. Adam Dzimian, and Mrs. Sigmund Borowski.

A Requiem High Mass will be celebrated at 10 o'clock Tuesday in St. John Kanty Church after prayers at 9:30 in the Pacer Funeral Home, 1275 Sycamore St. Burial will be in St. Stanislaus Cemetery.

Buffalo Evening News, October 20, 1956.



Dr. John V. Swierat

Dr. Swierat, Physician 40 Years, Dead

Dr. John V. Swierat, 65, a physician and neuro-psychiatrist in the Buffalo area for 40 years, died Thursday. He had been hospitalized for several months. His home was at 687 Terrace Blvd., Depew.

Dr. Swierat practiced in Depew and the Town of Lancaster from 1919 to 1949. He had been engaged in neuro-psychiatric work at local hospitals and institutions, and from his office at 1129 Broadway, since 1929.

Born in Buffalo, Dr. Swierat completed theological studies at Orchard Lake Seminary, Orchard Lake, Mich. before entering the University of Buffalo Medical School. He was graduated cum laude in 1917. His internship at Kings Park Hospital in New York was devoted primarily to the neuro-psychiatric field.

Dr. Swierat was commissioned a first lieutenant in the Army Medical Corps in 1918. He opened his medical practice upon discharge the next fall.

Served 3 Hospitals

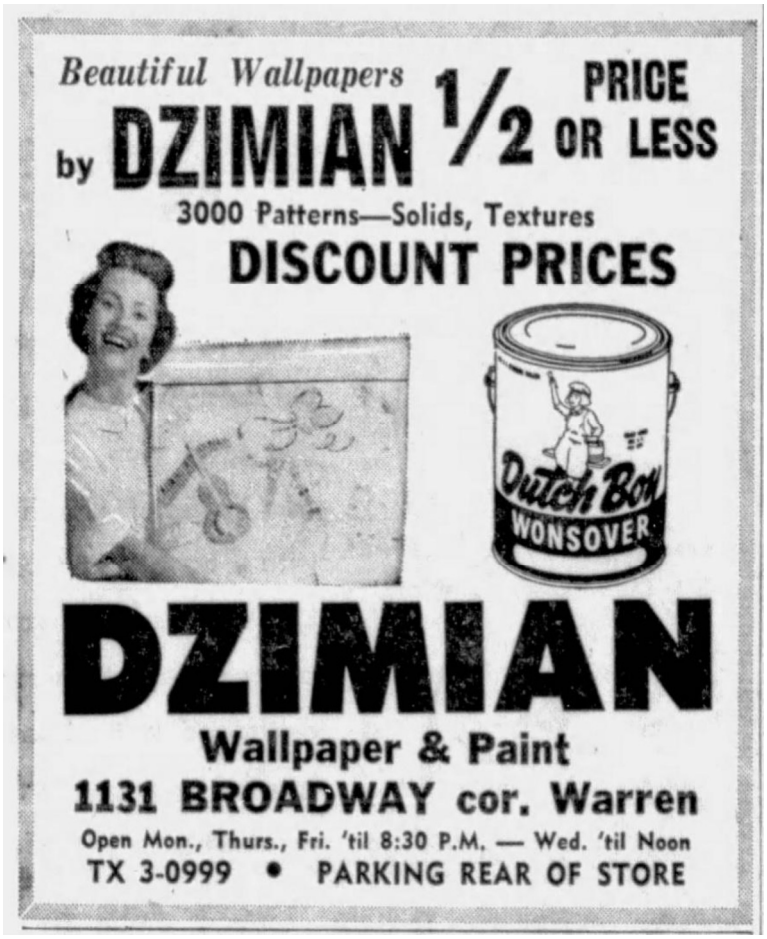
He was a former staff physician at Millard Fillmore, Mercy and Sisters Hospitals. In addition, he served for many years as psychiatric consultant to Villa Maria Academy, St. Rita's Home for Children, Williamsville, and the Immaculate Heart of Mary Children's Home, Cheektowaga.

Dr. Swierat was a member of the Medical Arts Society and the Psychiatric Assn. of New York State, Department of Mental Hygiene. He was a former member of the American Medical Assn., the county and state medical societies, and other professional groups. He was also a former member of the Lancaster Moose, Elks and Orioles.

Dr. Swierat is survived by his wife, the former Louise M. Adolf; a son, Dr. John V. Jr.; a daughter, Mrs. Theodore J. Schueckler; a brother, Michael of Depew, and a sister, Mrs. Stanley Szewczyk of Lancaster.

A Solemn Requiem Mass will be celebrated at 9 Monday morning in St. Augustine's Church, Depew, after prayers at 8:30 in the Sliwinski Funeral Home, 428 Penora St., Depew. Burial will be in St. Augustine's Cemetery, Town of Lancaster.

Buffalo Courier Express, October 10, 1959.



Buffalo Evening News, April 27, 1964.

Dr. Stanley Dzimian, Retired Dentist, Dies in Williamsville

Dr. Stanley J. Dzimian, 78, a long time East Side dentist, died Tuesday (Dec. 12, 1967) in the home of his daughter, Mrs. Jean Blach, 90 Brookedge Dr., Williamsville, after a long illness.



Dr. Dzimian practiced at 1131 Broadway for 41 years, retiring in 1960.

A graduate of Canisius High School, Dr. Dzimian attended SS. Cyril & Methodius Seminary in Orchard Lake, Mich., and was graduated from the University of Buffalo Dental School in 1919.

Dr. Dzimian was a founder of St. Rita's Home for Children in Getzville and was a life member of the Society for the Propagation of the Faith.

He also was a life member of the Lusaka Missions of Africa and the Philippine and Korean Missions, and was active in the Apostleship of Prayer.

In recognition of his charitable accomplishments, Dr. Dzimian received the Lateran Cross from Pope Pius XII in 1946.

Dr. Dzimian was a member of Adam Plewacki Post 799, American Legion.

During the 1930s and 1940s, he was active in the Holy Name Societies at Transfiguration and St. Luke's Churches.

Dr. Dzimian's wife, the former Josephine Olejniczak, died in 1960. He is survived by a son, Dr. Florian Dzimian, Orchard Park; and two daughters, Mrs. Stanley Blach, Williamsville, and Mrs. Theodore Rozak, Cheektowaga; and 10 grandchildren.

A Requiem Mass will be offered at 10 AM Saturday in St. Luke's Church after prayers in the Pacer Funeral Home, 1275 Sycamore. Burial will be in St. Stanislaus Cemetery, Cheektowaga.

Buffalo Evening News, December 14, 1967.

Sylvester A. Dzimian Sr.

A Requiem Mass for Sylvester A. Dzimian Sr., 83, who operated the S. A. Dzimian Wallpaper & Paint Store on Broadway since 1915 will be celebrated at 10 AM tomorrow in Transfiguration Church, after prayers in the Kaz Urban Funeral Home, 188 Clark St. Burial will be in St. Stanislaus Cemetery.

Mr. Dzimian died Saturday (July 25, 1970) in his home, 122 Rohr St. He came to this country from Poland in 1894. In 1922 he moved his store to 1131 Broadway, one block away from its original site.

Mr. Dzimian's wife, the former Harriet Zasowski, died in January 1969. They celebrated their 50th wedding anniversary in 1963.

A founder of St. Rita's Home for Children in Getzville, Mr. Dzimian was an honorary member of the Chopin Singing Society, and a member of the Adam Minkiewicz Library, the Polish National Alliance, the Polish Union of America and the Buffalo Museum of Science.

Surviving are two sons, Richard and Sylvester Jr.; three daughters, Mrs. George Feustel of Huntington, L. I., Mrs. George Batterson and Mrs. Donald Kirsch; one sister, Mrs. Mary Szmanda; two brothers, Adam and Walter; 13 grandchildren and four great-grandchildren.

Buffalo Evening News, July 27, 1970.

Dr. Walter F. Dzimian Is Dead At 73; Dentist for 43 Years

A Requiem Mass for Walter F. Dzimian, 73, a Buffalo dentist for 43 years, will be offered at 10 AM Saturday in Queen of Peace Church, after prayers in the Pacer Funeral Home, 1275 Sycamore St.

Dr. Dzimian of 114 Academy Rd. died Wednesday (Sept. 30, 1970) in Sisters Hospital, after a heart attack. Burial will be in St. Stanislaus Cemetery, Cheektowaga.

A native of Buffalo, Dr. Dzimian was a graduate of Canisius High School, Canisius College and the University of Buffalo Dental School.

After graduation from Dental School in 1927, Dr. Dzimian opened a general practice at 1131 Broadway and continued at that location until his death.

He was a member of the Medical Arts Bowling League, the Medical Arts Society, the New York State and Eighth District Dental Societies and the American Dental Association.

Surviving are his wife, Mrs. Helen Plonczak Dzimian; a daughter, Mrs. Janet S. Nowak; a brother, Adam Dzimian, and three grandchildren.

Buffalo Evening News, October 1, 1970.

Sigmund J. Gucfa, Buffalo Attorney, Is Dead at 60

Sigmund J. Gucfa, 60, oa Buffalo attorney, died Thursday (Nov. 25, 1971) in Buffalo General Hospital after a short illness.

Mr. Gucfa, who lived at 168 Louvaine Dr., Kenmore, maintained law offices at 1131 Broadway. He graduated from Public School 44, East High School and the University of Buffalo Law School and was admitted to the bar in 1936.

He was former Buffalo real estate director and was secretary of State Supreme Court Justice David Diamond.

A trustee of St. John Cantius Church for 35 years, Mr. Gucfa was a past president of th church choir.

He was a past apresident of the Erie County Democratic Lawyers' Club, a past president of the Professional & Businessmen's Club, Advocates Club and the Iroquois Gun Collectors Club. He was a charter member of Boy Scouts Troop 107.

Mr. Gucfa also was a member of the Tonawanda Sportsmen Club, the National Rifle Association, the Buffalo Shooting Club and Buffalo Council 184, Knights of Columbus.

Surviving are his wife, Mrs. Jane Kubala Gucfa and two sons, Sigmund of Cypress, Calif., and Cornelius V. of Cleveland.

A Requiem Mass will be osfered at 10 AM Monday in St. John Cantius Church, after prayers at 9:30 in St. John's Funeral Home, 1456 Broadway. Burial will be inst. Stanislaus Cemetery.

Buffalo Evening News, November 26, 1971.



'Riot' Figure to Speak

Tom Hirschi, one of the Moody Park 3 charged with rioting in Houston, will speak at 1 p.m. today in the Buffalo Area Worker Center, 1131 Broadway. His visit is sponsored by the National United Workers Organization and the Revolutionary Communist Party, U.S.A.

Buffalo Evening News, April 22, 1979.



Buffalo Evening News, June 12, 1981.

Albert Rydzynski, attorney, active Democrat

Oct. 7, 1919 — July 28, 2009



Albert Rydzynski, a delegate to the national convention for President John F. Kennedy and a friend of President Lyndon B. Johnson, died July 28 in the Center for Hospice & Palliative Care, Cheektowaga. He was 89.

He was born in Buffalo, one of 12 children. He graduated from Buffalo State Teachers College in 1941 and taught in high school before being drafted in World War II.

During the war, he was a radio operator in the Eighth Air Force, flying in B-17 missions over Germany out of Great Britain.

He earned his law degree from the University of Buffalo in 1949.

Mr. Rydzynski was a resident of Amherst, practiced law in Cheektowaga and Buffalo, and was involved in Democratic Party politics.

In 1976, Mr. Rydzynski dedicated his life to Jehovah's Witnesses and was active until his death.

Survivors include his wife, the former Emma Halmans; a daughter, Emily; a son, Paul; a brother, Daniel; and three sisters, Henrietta, Alfrieda and Adeline.

A memorial service will be at 2 p.m. Saturday in Kingdom Hall of Jehovah's Witnesses, 6710 Main St., Amherst.

The Buffalo News, August 7, 2009.

HISTORIC RESOURCE INVENTORY FORM

George E. Pataki, Governor
Bernadette Castro, Commissioner

NYS OFFICE OF PARKS, RECREATION
& HISTORIC PRESERVATION
P.O. BOX 189, WATERFORD, NY 12188
(518) 237-8643

OFFICE USE ONLY
USN: 02940.023837

IDENTIFICATION

Property name (if any) _____

Address or Street Location 1129-1131 Broadway

County Erie Town/City Buffalo Village/Hamlet: _____

Owner _____ Address _____

Original use Commercial Current use Commercial

Architect/Builder, if known _____ Date of construction, if known ca.1930

DESCRIPTION

Materials – please check those materials that are visible

Exterior Walls:	☐ wood clapboard	☐ wood shingle	☐ vertical boards	☐ plywood
	☐ stone	☒ brick	☐ poured concrete	☐ concrete block
	☐ vinyl siding	☐ aluminum siding	☐ cement-asbestos	☒ other terra cotta
Roof:	☐ asphalt, shingle	☐ asphalt, roll	☐ wood shingle	☐ metal ☐ slate
Foundation:	☐ stone	☐ brick	☒ poured concrete	☐ concrete block

Other materials and their location: _____

Alterations, if known: _____ Date: _____

Condition: ☐ excellent ☒ good ☐ fair ☐ deteriorated

Photos
Provide several clear, original photographs of the property proposed for nomination. Submitted views should represent the property as a whole. For buildings or structures, this includes exterior and interior views, general setting, outbuildings and landscape features. Color prints are acceptable for initial submissions.

Please staple one photograph providing a complete view of the structure or property to the front of this sheet. Additional views should be submitted in a separate envelope or stapled to a continuation sheet.

Maps
Attach a printed or drawn locational map indicating the location of the property in relationship to streets, intersections or other widely recognized features so that the property can be accurately positioned. Show a north arrow. Include a scale or estimate distances where possible.

Study: City of Buffalo Intensive Level Historic Resources Survey: Broadway-Fillmore Neighborhood

Prepared by: Clinton Brown Company Architecture, pc **Address:** 2100 Rand Building, 14 Lafayette Sq., Buffalo NY 14203

Telephone: (716) 852 –2020 ext. **Email:** cbca@buffnet.net **Date:** 03/2004

(See following pages)

PLEASE PROVIDE THE FOLLOWING INFORMATION

IF YOU ARE PREPARING A NATIONAL REGISTER NOMINATION, PLEASE REFER TO THE ATTACHED INSTRUCTONS

Narrative Description of Property: Briefly describe the property and its setting. Include a verbal description of the location (e.g., north side of NY 17, west of Jones Road); a general description of the building, structure or feature including such items as architectural style (if known), number of stories, type and shape of roof (flat, gabled, mansard, shed or other), materials and landscape features. Identify and describe any associated buildings, structures or features on the property, such as garages, silos, privies, pools, and gravesites. Identify any known exterior and interior alterations such as additions, replacement windows, aluminum or vinyl siding or changes in plan. Include dates of construction and alteration, if known. Attach additional sheets as needed.

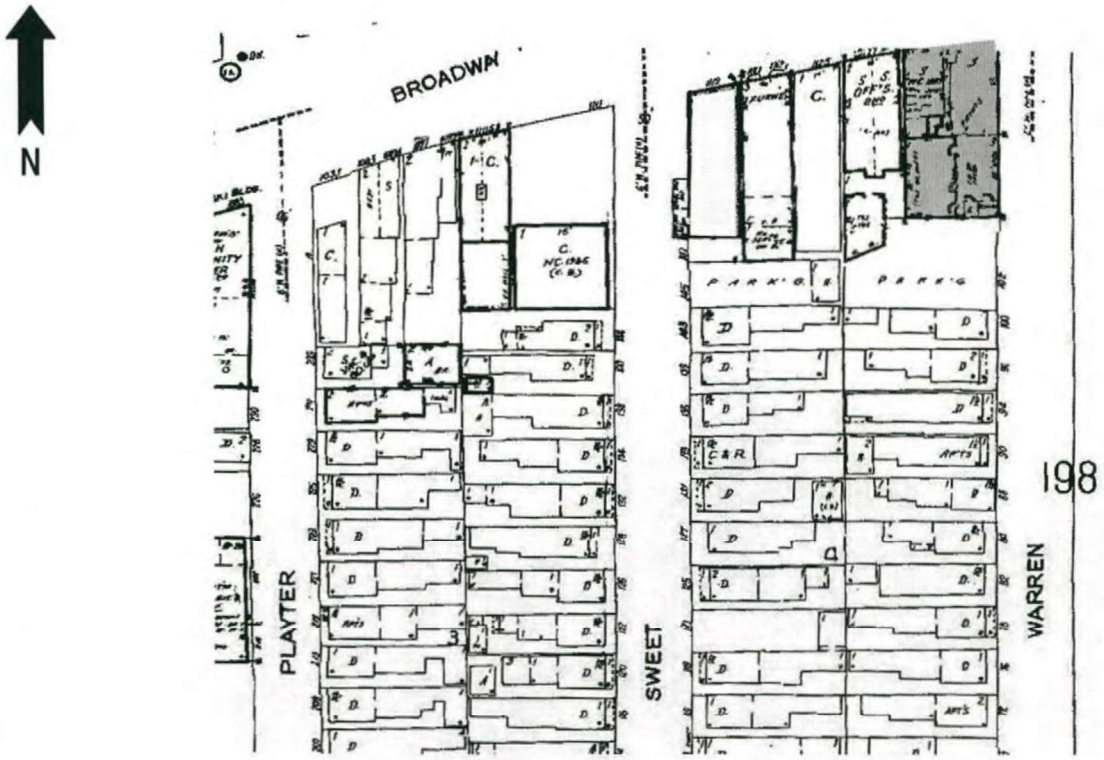
The commercial building at **1129-1131 Broadway** is located on the southwest corner of Broadway and Warren Avenue. Broadway is one of the original radial roads laid out by Joseph Ellicott that originates from Niagara Square. Broadway has served as the central commercial district for the Broadway-Fillmore neighborhood since the late nineteenth century. The property is located in the eastern center part of the Broadway-Fillmore neighborhood. This stretch of Broadway is exclusively commercial.

A two-story, two-part commercial block with a veneer of terra cotta and glazed yellow brick set in basketweave bond. The façade has a recessed, central entry with double-leaf doors to the upper level and two flanking storefronts with recessed, central-entry bays. The storefront transoms have intricate leaded glass detailing. The display windows have been covered. Full-height, terra cotta piers rise above the roofline. The stepped parapets are topped by terracotta pinnacles. The upper floor sections are three-bays wide with a triple-window grouping one-over-one double-hung sash and similar leaded-glass detail of the transoms in the headers. A three-story brick addition extends south from the south end of the main block.

Narrative Description of Significance: Briefly describe those characteristics by which this property may be considered historically significant. Significance may include, but is not limited to, a structure being an intact representative of an architectural or engineering type or style (e.g., Gothic Revival style cottage, Pratt through-truss bridge); association with historic events or broad patterns of local, state or national history (e.g.; a cotton mill from a period of growth in local history, a seaside cottage representing a locale's history as a resort community, a structure associated with activities of the "underground railroad."); or by association with persons or organizations significant at a local, state or national level. Simply put, why is this property important to you and the community. Attach additional sheets as needed.

The building at 1129-1131 Broadway is significant as a largely-intact, excellent example of an early twentieth century commercial building constructed in the Broadway-Fillmore neighborhood. This building stands out for its ornate façade that includes terra cotta, yellow brick set in a basketweave bond, and delicate leaded glass transoms. It was built for stores and professional offices for Sylvester A. Dzimian, a wall paper dealer; the offices on the second floor were originally occupied by doctors and dentists.

MAP: Sanborn Map (Revised 1986) – Plate 197



PHOTOGRAPH: (Broadway-Fillmore R-13; N-25)

