

4737

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 SCHAEFER & BROTHER MALT HOUSEother names/site number Merckens Chocolate Companyname of related multiple property listing N/A**2. Location**street & number 520 Seventh Street [] not for publicationcity or town Buffalo [] vicinitystate New York code NY county Erie code 029 zip code 14201**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] 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.)

Signature of certifying official/Title

Date

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

for Alexis A. [Signature]12/3/2019

Schaefer & Brother Malt House

Name of Property

Erie County, New York

County and State

5. Classification**Ownership of Property**

(check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>-</u>	buildings
<u>-</u>	<u>-</u>	sites
<u>-</u>	<u>-</u>	structures
<u>-</u>	<u>-</u>	objects
<u>1</u>	<u>0</u>	TOTAL

Name of related multiple property listing

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

N/A**Number of contributing resources previously listed in the National Register**N/A**6. Function or Use****Historic Functions**

(enter categories from instructions)

INDUSTRY/manufacturing facility**Current Functions**

(Enter categories from instructions)

COMMERCE/restaurant/breweryVACANT**7. Description****Architectural Classification**(Enter categories from instructions)
instructions)LATE VICTORIAN/Romanesque Revival (Rundbogenstil)**Materials**

(Enter categories from

foundation Stone, concretewalls Brick, concrete, crib constructionStructural clay tileroof Shingle, membrane

other _____

Narrative Description

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

Schaefer & Brother Malt House

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8. Statement of Significance**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property 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.
- ☒ **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)

Industry

Architecture

Period of Significance:

1880-1951

Significant Dates:

1880, 1919, 1921, 1951

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Unknown

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. **NPS # 34,790**
- ☐ 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: _____

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10. Geographical Data

Acreage of Property 0.65 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 17 672114 4751719
Zone Easting Northing

3 17
Zone Easting Northing

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 Derek King, Director of Operations, Kelsie Hoke, M.Arch, Karen A. Kennedy, Director of Architectural History
[Edited by Jennifer Walkowski, NYSHPO]

organization Preservation Studios date August 1, 2019

street & number 170 Florida Street telephone (716) 725-6410

city or town Buffalo state NY zip code 14208

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

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Schaefer & Brother Malt House
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Narrative Description of Property

The Schaefer & Brother Malt House is a historic malt house facility located in the city of Buffalo, Erie County, New York. It is located at the southwest corner of Seventh and Jersey Streets in the Lakeview neighborhood, approximately one-and-a-half miles northeast of downtown Buffalo. It is located one block away from Niagara Street, a major northwest-southeast artery. The surrounding area is a primarily residential neighborhood with a building stock dating largely to the late nineteenth and early twentieth centuries. Some scattered commercial and manufacturing buildings dating to the same era as the malt house are also present. The Schaefer & Brother Malt House is one of a few large manufacturing buildings remaining in the area and retains a high degree of integrity to its historic form, materials, architectural detailing, and character. It sits on a parcel encompassing four building lots running south from the southwest corner of Jersey and Seventh streets.

The Schaefer & Brother Malt House building consists of three components; the 1880 malt house, the 1880 grain elevator, and the 1880-1969 storage and shipping wing. The malt house facility is sited facing east onto Seventh Street and is set back slightly from the curb. Modern asphalt parking areas have been added on the east and north side of the malt house. Cement sidewalks separate the asphalt parking areas from small green spaces between the sidewalks and curbs on both Seventh and Jersey Streets. There is a single tree in the green space on the north side of the malt house facing Jersey Street. To the northwest is a concrete driveway adjacent to the grain elevator leading into the complex. To the northeast, fronting Seventh Street, two large green spaces flank a cement path sited perpendicular to the façade on the storage and shipping wing. Further south on Seventh Street, a small green space, cement path and cement driveway define the lot on the remainder of the storage and shipping wing. Cement sidewalks separate these areas from small green spaces between the sidewalks and the curb. On the southernmost lot line are unrelated buildings.

The 1880 malt house is a rectangular, four-and-a-half story, red brick building with a front-facing gable roof designed in a Germanic variant of the more widely utilized Romanesque Revival known as *Rundbogenstil*.¹ At the northwest corner of the malt house is the original, attached, fifty-foot-tall, three-story grain elevator, which suffered fire damage in 1951. The storage and shipping wing is composed of a number of additions that were made to the original 1880 structure over the course of its history and, as it currently stands, it is a one-story, flat-roofed rectangular volume extending from the south wall of the 1880 building to the southern lot line. The storage and shipping wing maintains a consistent roof line but having been constructed over a period of years between circa 1889-1969, is built of varying materials such as structural clay tile, brick and concrete block. Present at the western end of the north elevation of the malt house is a single-story, flat-roofed, brick transformer room that was added in 1946. Owing to the industrial/manufacturing nature of the original

¹ Rundbogenstil translates to, "round arch style" and was popular in Germany and the United States in the early to mid-nineteenth century. It draws on local and vernacular building traditions established in Germany since the Medieval period and was promoted as a more appropriate Germanic architectural style than the contemporary Romantic Classicism and Classical Revival styles.

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premises, the interior of the building, both in the original 1880 portion and the later additions, is largely open floor plates and structural columns defining the space. The diagram in Figure 1 shows the building progression of the facility.

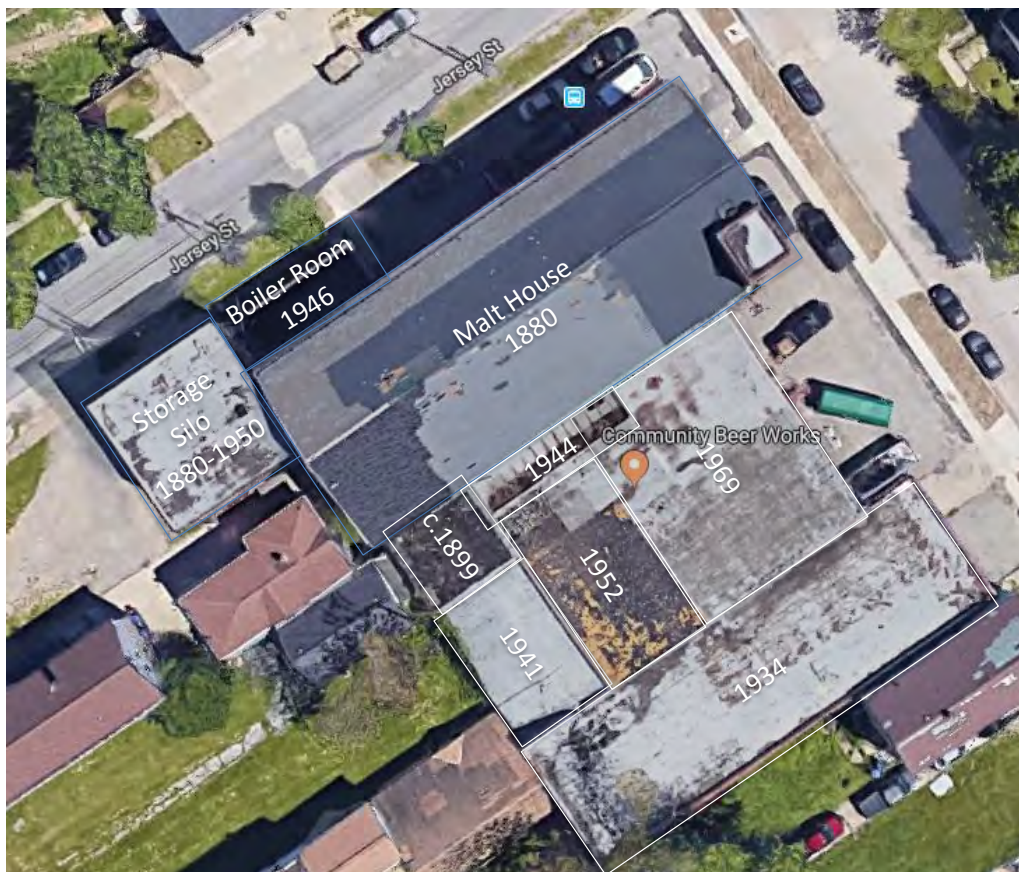


Figure 1: Building progression of the facility

EXTERIOR

While the Schaefer and Brothers Malt House is all one interconnected building, each of the three elements that form the building appear stylistically and visually distinct and will be described separately for ease of understanding.

Malt House (1880)

The malt house is four-and-a-half stories in height and four bays wide by ten bays deep. Its red brick walls sit atop a raised basement of rough-hewn fieldstone. The primary façade acts as the public face of the building,

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displaying architectural embellishments and stonework details, while the sides and rear of the building are very simple and devoid of detail. Originally, the building featured segmentally arched brick openings for the windows on each elevation. At an uncertain point in the twentieth century, most of the original windows were removed and the openings were modified to accommodate larger windows with straight, steel-supported lintels. Remaining original openings and some original windows, however, indicate that the building originally had four-over-four, double-hung, wood windows.

The building's eastern and primary façade is four bays across and fronts onto Seventh Street. It is symmetrically composed with the exception of an elevator tower anchoring the southwest corner and extending above the roofline. This tower is non-original and dates to approximately 1919 (when the Reed Chocolate Company acquired the building) but, nonetheless, was executed in a very sympathetic manner and has become one of the identifying features of the building. On the primary façade, while window openings retain their original size, shape, and locations, the historic window sash are no longer present, and many of the openings are boarded over or filled in with brick. Several diamond-shaped, cast-iron bolt plates are also present on this elevation; their locations are somewhat irregular, appearing to correspond to areas of structural reinforcement, but they add an additional layer of craftsmanship and character to the building.

Across the base of this elevation, rectangular windows openings with deep sandstone lintels punctuate the fieldstone in each bay, but each has been filled in with concrete block. A simple, rough-hewn, Medina sandstone water table caps the fieldstone and marks the transition from stone to brick. Above, the upper stories are divided into two horizontal registers. The lower register encompasses the first and second floors and is capped by a rough-hewn, Medina sandstone belt course. Shallow brick pilasters frame each of the bays and the outside corners, terminating in a square Medina sandstone capital at the belt course. Within each bay is a double-height brick reveal with a segmentally arched top and a sandstone sill. Short, ground-floor windows set into a segmentally arched opening set above the sandstone sill while similar second-floor windows occur just beneath the top of the brick reveal. In the third bay, reading south to north, a large steel door provides the primary access to the building and fills the bottom portion of the brick reveal. A wooden stair leads up to the steel door on the east elevation, while a wooden ramp wraps around the northeast corner, joined to the stairs at the entrance.

The upper register encompasses the third, fourth, and attic floors. In each bay, the third and fourth floors have a single, centered window with a segmentally arched top and a sandstone sill. Beneath the peak of the gable, similar windows are present at the attic floor in the two middle bays with a diamond-shaped sandstone panel centered above them. This panel has remnants of a floral motif at the apex and likely was inscribed, but no lettering currently remains. Running parallel to the rake of the gable is a prominent, deep, arcuated frieze composed of corbelled brick. Similar to below, each of the bays and corners is framed by a shallow brick pilaster, which, in the upper register, terminates by blending into the corbelled frieze. In the southernmost bay,

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the large elevator tower rises above the roofline. It is wrapped at its midpoint by a sloped Medina sandstone belt course with a corbelled parapet above capped by a camelback clay tile coping.

The remainder of the building is thirty-nine feet long, eighteen feet deep, and eighteen feet in height. It is solid brick on all three sides with a flat roof and a stone coping. Simple brick pilasters frame the corners of the building and a corbelled brick frieze is present beneath the eaves. The south and north elevations are almost identical. Although partially obstructed by later additions, each elevation is ten bays wide with a combination of original, segmentally arched window openings and enlarged rectangular window openings with a straight, steel-supported lintel. Window openings contain a combination of vinyl one-over-one double-hung sash, glass block, plywood, or four-over-four double-hung wood window sash. Similar to the primary façade, on the north elevation, numerous diamond-shaped, cast-iron bolt plates are present, occurring on either side of the ground-floor windows and at the second floor in between each bay. Here, the lower two stories of the malt house, including a single-story brick transformer room built in 1946, are painted red with a mural depicting coastal scenes at the base of the building. A single door is centered on the north elevation.

The west (rear) elevation of the building is only partially visible due to the grain elevator at the northwest corner and an adjacent home. Similar to the composition of the primary facade, the rear elevation is divided into four bays with a single window in each bay on every floor. The windows are steel daylight factory windows with steel lintels, stone sills, and a center operable pivot sash. Those on the first and second floor have been replaced with glass block.

Grain Elevator 1880- 1951

The originally four-story grain elevator is located at the northwest corner of the building and is approximately forty-two feet high, fifty-feet wide by forty-feet deep. It sits on a raised basement of fieldstone and has a flat Medina sandstone water table on the northern elevation. According to the 1893 Sanborn Maps, the original elevator was clad at the base in brick with an upper portion clad in corrugated iron, and an interior structure of wooden crib construction. The fourth floor was destroyed during a fire in 1951. As a result, the original brick remains on the lower portion and the upper portion features asbestos siding and a flat roof. Centered on the ground floor of the north elevation is a large, arched, brick opening; it is currently filled in with brick. A non-original glass block window is present to the west of the door with a non-original door and wooden steps to the east. The north, south, and west elevations each have two or three regularly spaced window openings at each floor, each of which are filled in with metal or plywood. Through the somewhat deteriorated asbestos sheathing, sections of the original wooden crib construction are visible on the second floor.

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Storage and Shipping Wing c. 1889-1969

The one-story, brick, concrete block and structural clay tile storage and shipping wing extends south from the south elevation of the malt house. The building is composed of two rectangular forms, each with a flat roof, resting on a concrete block foundation. As its north side is attached to the malt house and the south and west sides are obscured by adjacent properties, it is the east elevation which is primarily visible. This façade is set back from the primary malt house elevation the depth of one bay, except where the southern end projects forward flush with the eastern property line. The rectangular form that makes up the northernmost portion of the building is faced with concrete block and is painted white with "Community Beer Works" painted just below the metal capped roofline. This portion contains four bays: two metal entry doors, one glazed beneath a shed roof supported by overhead wires attached to the facade; two large multi-bay, fixed pane windows; and, a large industrial garage door with a metal roll-top door. Replica historic lighting is symmetrically interspersed between the bays and consists of paired lights within a black metal grill capped with a black metal top affixed directly to the façade. The rear or west elevation of this portion is also painted white with a metal capped roofline. Present here are two bays: a large industrial garage door entry similar to the one on the east façade and a window bay filled in with bamboo type wood to the south. A stone patio with a rectangular fire pit and two perpendicular wood beams designed to hold sail shades and accent lighting are sited along the west side of this portion. The sails are tied to an iron fence that sits atop a concrete block wall on the west end of the patio. Ornamental wood, a glass paneled wall and separate glazed entry door have been added to the south elevation of the malt house where it meets the rear of this portion of the storage and shipping wing.

To the south, the other rectangular portion is faced with structural clay tile. It contains clay pipe coping along the south and east roofline with brick quoining on the corners of the primary facade. It has a large industrial garage door aligned at the northern edge and a large, paired multi-pane window to the south with a sandstone sill. This rectangular portion projects one bay out from the northern portion; visible here is a slightly projecting metal cornice above an identical paired multi-pane window with a sandstone sill. The south elevation is a solid structural tile wall and the west elevation has the same window configuration seen on the other elevations.

INTERIOR
Malt House

Overall, the interior of the Schaefer and Brother Malt House building is composed of large open floor plates for the purposes of manufacturing. Vertical circulation is provided primarily by the elevator in the southeast corner of the building with stairs present at the east end and the two western corners. Only the two western stairs are original to the building and each is composed of steel treads with steel pipe railings. The stairwells themselves are utilitarian in nature and unembellished, with simple painted brick walls. The stair and elevator at the eastern ends, though not original, are early construction and date to c.1920. The stair is steel and concrete with metal

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pipe railings and walls of painted brick; the elevator continues to service the building and is in good working condition. Most of the building has a combination of wood and concrete structural columns retrofitted with steel and supporting a wood or cement flooring system. However, throughout the building, the center portion of the western end features a different type of construction. This portion has steel columns with steel I-beams and concrete overhead. The reason for this appears to be that the western end of the building originally contained the kiln for malting the grain. As a result, the structure was required to withstand the components of the kiln, as well as the heat it generated, necessitating the use of larger steel members and more robust concrete decking. It is unlikely that the steel I-beams date to the building's original construction; however, they are still quite early, as the 1899 Sanborn Map specifies a different type of construction at this end of the building supporting a twelve horsepower engine. Overall, all floors are significantly intact and the whole of the building retains much of the original character and feeling as a manufacturing facility for malt and, later, chocolate. Different finishes are present on each floor, reflecting the building's evolving use from an industrial malting facility to modern candy production plant.

The basement level is largely open with square concrete structural columns, ceramic tile floors, and white sanitary tile cladding portions of the stone walls and likely dating to the era of chocolate production in the building. Typical of many early factory buildings, the ceiling is composed of Catalan vaults, shallow brick vaults springing from slender steel beams which run between the concrete columns.

On the first floor, the primary entry opens into a large vestibule with a concrete and steel stair to the south. A door at the west end of the vestibule opens into the main portion of the building. This area features an open floor plate with concrete structural columns retrofitted with open steel encasements that support a combination of steel I-beams and wood beams retrofitted with steel. These columns were previously boxed in with gypsum and a few remain covered; however, a recent water leak in the building required the gutting of non-historic materials, revealing the structure of these columns. The majority of the first floor ceiling is composed of Catalan vaults. The area to the west where the kiln was located has a concrete ceiling and flooring. Additionally, a small separate area to the south of the kiln features a ceiling containing wood beams with steel braces. Throughout this floor, the structural brick walls are visible and the flooring is cement. The northern portion of the Storage and Shipping Wing is accessible via large fire doors at the east end of the south wall on this floor.

The second and third floors are similar to the first floor with open floor plates and steel retrofitted concrete columns and wood beams. Both have concrete floors. The second floor has a vaulted brick ceiling similar to the basement and first floor, while the third floor has exposed wooden joists of the wooden floor deck overhead. Concrete walls define the former kiln area to the south on both floors.

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The fourth floor is more representative of the original finishes in the building. An original hardwood floor is present with exposed wood structural columns and exposed floor joists in the ceiling above. There appears to be a grain shaft on the east wall of this floor. A non-original wood stair at the eastern end leads to the attic which has a wood subfloor and large original timber truss work supporting the roof.

Grain Elevator

Overall, the interior of the grain elevator is composed of large open floor plates for the purposes of storing grain. Vertical circulation is provided primarily by stairs present at the northwest end of the building running from the basement to the second floor. The factory is accessed through an entry on the east wall on all floors. The building has a combination of steel and concrete structural columns with steel I-beams overhead supporting a wood or cement flooring system. While the lower floors are of masonry construction, the second floor/main storage area is constructed of dimensional lumber that was stacked or “cribbed” with overlapping corners.² This method is known as crib construction and was common in nineteenth-century grain elevators. The third floor is of balloon frame construction. On the east wall of this floor, there is a ramp that slopes downward into the factory.

Storage and Shipping Wing

As previously stated, the storage and shipping wing consists of two rectangular portions. Currently the entire space is being utilized as a tap room and brewery. The interiors of both portions consist of largely open space with cement flooring, CMU walls, and steel trusses supporting a metal pan ceiling overhead. The northern portion is where the tap room is located. The main entrance is through a glazed metal vestibule with a glazed door on the east elevation. A modern bar with seating is sited between two large industrial garage doors on the east and west elevations. Tables, chairs and stools are crafted of wood and metal by local artisans and are located throughout this portion. Modern light fixtures hang from the ceiling to light the space. Vertical circulation is on the south wall where a metal stair leads to another space with additional seating inside the factory. This area has brick walls and cement floors, contains seating and games and has a view of the tap room and brewery. On the first floor, the party wall separating the two rectangular spaces has been fitted with large, multi-pane, metal frame windows that allow for visibility into the brewery production space and a partially glazed wood door on the south wall at the center of the tap room provides access into the brewery.

The brewery is located in the southernmost portion of the storage and shipping wing and is accessed on the exterior by a large industrial garage door on its east elevation. Inside, the brewery features a twenty barrel system of American-made steel that lines the walls on the north and south. It also contains a twenty barrel foeder which is the first of its kind in Western New York. A foeder is a large wooden vat used to age large

² “A History of Grain Elevators in Manitoba, Part 2: The Architecture of Grain Elevators,”
https://www.gov.mb.ca/chc/hrb/internal_reports/pdfs/Grain_Elevators_architecture.pdf

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amounts of sour beer. The foeder is sited among the steel barrels on the center of the south wall of the brewery. A set of metal stairs provides access to larger steel barrels on the north wall of the brewery.

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Statement of Significance:

The Schaefer & Brother Malt House (also referred to as the Schaefer Malt House), 520 Seventh Street, in Buffalo, Erie County, New York, is locally significant as a good example of a malt house building type which has associations with two significant manufacturers during the late nineteenth and early twentieth centuries. The Schaefer & Brother Malting Company erected the malt house and its small grain elevator in 1880 and operated from the facility until 1919. The building subsequently had a history with the confectionary industry, as it was sold to the Reed Chocolate Company, which was acquired by the Merckens Chocolate Company in 1921 and remained in operation until 1951. The building is significant under Criterion A in Industry for its association with Buffalo's once-thriving malting and brewing industry and for its later associations with the local chocolate industry. The Schaefer Malt House is also notable under Criterion C in Architecture as a locally significant example of a late nineteenth century malt house designed in the Germanic *Rundbogenstil*, or "round arch style"; it is a relatively rare example of this building type and architectural style remaining in Buffalo. The building is also significant because its small grain elevator, though reduced in height, illustrates a rare intact example of crib construction in Buffalo.³

Brothers Gustavus A. and Henry L. Schaefer formed a seed and grain business in 1863 that shifted into the thriving malt business within a decade, as the malting market in the region grew in conjunction with the local brewing industry. The Schaefer family immigrated to Buffalo from Germany as children, and, as the large German community in Buffalo was closely associated with the brewing and malting industries, their heritage likely supported the transition into malting. In 1880, as the Schaefer & Brother Malting Company grew, a malt house was built at 520 Seventh Street. The Schaefer & Brother Malt House is one of the most intact and last remaining malt houses from the period prior to Prohibition, when malting and brewing were major local industries in Buffalo. The brick building was designed in the German *Rundbogenstil* style, which was commonly utilized for buildings in the brewing and malting industries due to its Germanic origins. Furthermore, the Schaefer & Brother Malt House retains characteristics that highlight advanced malt house design with built in temperature control. The building layout facilitated the malting production line and, while original machinery no longer exists, the functional divisions reflecting the production process are still legible from the floor plan. The company functioned on the site until 1919, when Prohibition undermined many malting and brewing operations in the city.

The building is also notable for its association with the chocolate industry in Buffalo after World War I. Between 1919 and 1951, the Schaefer & Brother Malt House was utilized briefly by the Reed Chocolate Company before becoming the long-time home of the locally prominent Merckens Chocolate Company. The latter company made several additions to the building that facilitated larger production volumes and new

³ The only other known example of a crib constructed grain elevator in the city, the Wollenburg Elevator, was destroyed by fire in 2006.

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technologies. The tenure of these chocolate companies at 520 Seventh Street exemplifies national trends in the chocolate industry after World War I, as small hand-made chocolate enterprises burgeoned to serve new demand across the country. By the mid-twentieth century, the chocolate industry developed into an increasingly mechanized, larger scale process run by national companies. In 1951, the Merckens Chocolate Company finished moving its operations from 520 Seventh Street to the Pierce Arrow Factory (NR Listed 1974), ending the building's use as a manufacturing site.

The period of significance pertaining to these criteria begins with the construction of the building in 1880 and ends with the exit of the Merckens Chocolate Company in 1951. During this time, the building was a critical production site for two large industries in Buffalo. The original 1880 Schaefer & Brother Malt House embodied the needs of the malting business, with open floors for the malting process and a wood grain elevator for storing barley. The grain elevator's unique crib style construction became obsolete as concrete silos gained traction as a fireproof alternative to wooden elevators. The Rundbogenstil features of the building reflected the German heritage of the Schaefer brothers and the strong influence Germanic culture exerted over the brewing and malting industries. After Prohibition forced the Schaefer & Brother Malting Company out of business, the Reed Chocolate Company and Merckens Chocolate Company used the facility for producing chocolate. The open floor plan that first served the malting business proved an easy transition to the chocolate industry, which also utilized a production line. As the Merckens Chocolate Company expanded and established new production technologies, it built a series of additions to the original Schaefer & Brother Malt House. When the company relocated in 1951, it ended the manufacturing use of the building. The building retains ample integrity to communicate the feeling and purpose of the original use as a malt house and its continued use for chocolate making, and it serves as a tangible connection to the past function of the building and the manufacturing history of the neighborhood.

German Immigrants and Buffalo's Malting & Brewing Industries

Malt is a product made by germinating and drying cereal grains. While it is used in a variety of food and beverage products, malt from barley grains is primarily known for use in making beer and liquor. The malting and brewing industries in Buffalo grew simultaneously beginning with the first beer brewing enterprises in the late 1820s and 1830s and the construction of the Erie Canal.⁴ The construction of the Erie Canal and subsequent development of Buffalo Harbor poised Buffalo as the "Gateway to the West." Wheat and grain produced in the Midwest were shipped to and processed in Buffalo, which became the largest grain port in the world, employing thousands in the grain industry. An 1882 account of brewing and malting in the city claimed malting and

⁴ Henry Perry Smith, *History of the City of Buffalo and Erie County Vol. 2* (Syracuse: D. Mason & Co. Publishers, 1884), 246.

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brewing were two of the oldest and most important industries in Buffalo, supported by the large population of German immigrants in the city, who generated a “heavy demand” for malt-based beverages.⁵

German immigration to Western New York began in the 1840s. Thousands of Germans from the states of Bavaria, Prussia, Hesse, and Baden-Wuerttemberg came, bringing their culture and German spirit to Buffalo in the nineteenth century.⁶ A number of political and economic factors pushed Germans into immigrating. As Prussian King Frederick William III persecuted Lutherans, a potato blight wreaked havoc on German diets. Further, the German states were unable to compete with English industry, which flooded the continent with cheap manufactured products, leaving many urban Germans without money or work. By the mid-nineteenth century, German immigrants composed the largest foreign-born group in Buffalo, accounting for over 30 percent of the city’s entire population.⁷ By 1875 this number had again risen and Germans accounted for 49 percent of the city’s population, or 53,000 people.⁸

While the German immigrants coming to Buffalo were from different states and nations, they coalesced under the bond of *Kultur* or culture, a bond based on a unity of spirit and shared Germanic history.⁹ German *Kultur* was a major aspect of German life in Buffalo. Men came together and formed social clubs known as *Vereine*. These took many different forms; some were lodges such as the Odin and Walhalla Lodges, as well as the Harugari, another lodge organization that promoted the German language, customs, and traditions.¹⁰ Other organizations, such as the Saengerbund and Liedertafel, promoted the singing of German songs such as “The Watch on the Rhine,” and “Live Well My Fatherland.”¹¹ Newspapers published for the German-American community were unsurprisingly also written in German; however, not only were these papers written in German but they consistently gave front page coverage to events in Germany rather than local happenings in Buffalo.¹² *Kultur*, as an idea and a framework for community organization, was a dominant part of the early history of Buffalo’s German community. It expressed itself in the continued use of the German language, the precedence of current events in Germany over local happenings and, additionally, through the consumption of beer and other malt based beverages.

The consumption of beer was a staple of German-American community life and an extension of *Kultur* for the immigrants. Germans saw beer as one of life’s great pleasures and drinking became a major aspect of community picnics and events put on by the different *Vereine* organizations. These activities, often highlighted

⁵ Smith, *History of the City of Buffalo and Erie County Vol.2*, 247; <https://www.thoughtco.com/rust-belt-industrial-heartland-of-the-united-states-1435759>.

⁶ Andrew P. Yox, “Bonds of Community: Buffalo’s German Element, 1853-1871,” *New York History* 66, no. 2 (1985): 143.

⁷ Richard C. Brown and Bob Watson, *Buffalo: Lake City in Niagara Land* (Woodland Hills: Windsor Publications, 1981), 184-185.

⁸ Yox, “Bonds of Community: Buffalo’s German Element, 1853-1871,” 151.

⁹ Yox, “Bonds of Community: Buffalo’s German Element, 1853-1871,” 142.

¹⁰ Yox, “Bonds of Community: Buffalo’s German Element, 1853-1871,” 147.

¹¹ Yox, “Bonds of Community: Buffalo’s German Element, 1853-1871,” 146.

¹² Yox, “Bonds of Community: Buffalo’s German Element, 1853-1871,” 147.

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by athletic competitions and singing ensembles, were festive events which normally ended with crowds of Germans heading off to the saloons to continue celebrating into the evening.¹³ In the 1870s, during a period of economic trouble, men from the German community demonstrated their right to publicly loiter and drink by holding a faux parade with wagons loaded down with kegs parading through the streets.¹⁴ Renowned landscapers and park architects Frederick Law Olmsted and Calvert Vaux even tipped their hat to the German community, designing a large German beer hall as part of Humboldt Park (currently Martin Luther King Jr. Park). The consumption of beer was so integral to *Kultur* and the German spirit that the election of Myron Clark, a Temperance Party candidate, to the office of governor mobilized Buffalo's German population as a political block with significant power in Buffalo.

For Buffalo's Germans, who were intricately linked to every aspect of the brewing process, beer was not only a leisure time activity but also an important economic concern. German immigrants opened many of the earliest and largest breweries in Buffalo. Prior to 1840, when German immigration skyrocketed, Buffalo had five breweries with a capacity of around nine barrel kettles each. The first German brewer to come to Buffalo and make a major impact was Jacob Roos, who opened Iroquois Brewing in the 1840s. Roos was followed by Joseph Friedman, whose plant became Magnus Beck's Brewing Company with a capacity to produce over 200,000 barrels of beer a year.¹⁵ By 1863 there were thirty-five different breweries in Buffalo owned and operated primarily by Germans. Names like Ziegele, Lang, and Beck affixed important breweries that would survive into the middle of the twentieth century. In 1894, breweries in Buffalo produced 600,000 barrels of beer and by 1910 the number reached 1,000,000 barrels.¹⁶ This massive increase in production came as the number of breweries fell to seventeen; however, companies such as the J. L. Schwartz Brewing Company, German-American Brewing Company, Germania Brewing Company, Gerhard Lang Brewery, and Ziegele Brewing Company wore their German heritage quite clearly, demonstrating the importance of the German-American community to Buffalo's brewing and drinking culture.¹⁷

Beyond the production of beer, German brewers formed strong organizations that fostered social, professional, and political clout. In 1872, the brewers of Buffalo formed the Buffalo Brewers Association to combat the high price of raw materials. Maltsters, hop dealers, and other beer tradesmen joined the organization as associate members.¹⁸ In 1893 members of the association and their employees paraded through the streets as part of a Labor Day parade. These German brewers and brewery employees accompanied floats representing spades and

¹³ Yox, "Bonds of Community: Buffalo's German Element, 1853-1871," 146.

¹⁴ "Riotous Demonstration," *Buffalo Daily Courier*, March 23, 1874, 1.

¹⁵ "The Story of Buffalo's Brewing Industry," *The Buffalo Courier*, October 26, 1910, 14.

¹⁶ "A Big Sized Drink, Over 600,000 Barrels of Beer Made in Buffalo," *The Buffalo Courier*, September 24, 1894, 7; "The Story of Buffalo's Brewing Industry," *The Buffalo Courier*.

¹⁷ "The Story of Buffalo's Brewing Industry," *The Buffalo Courier*.

¹⁸ "The Story of Buffalo's Brewing Industry," *The Buffalo Courier*.

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mash tubs.¹⁹ Beyond promoting unity among brewery workers, the Buffalo Brewers Association became a major force in Buffalo and brewing cemented itself as one of the city's most important industries.

In 1880 and 1901, the Buffalo Brewers Association hosted conventions for the United States Brewmasters Association, while in 1900, another large convention of nationally known brewers was held in the city. The conventions of the United States Brewmasters Association in 1880 and 1901 highlight Buffalo's status as a major brewing city. Members of the Brewmasters Association included brewers from all the important brewing cities such as St. Louis, Milwaukee, Cincinnati, and Boston. During the 1901 convention, the ties between the German community and brewing manifested themselves clearly. The opening ceremony was held in Buffalo's German-American Hall with the words "Hopfen Und Malz Gott Erhalts" inscribed above the entrance.²⁰ The slogan translates to "In God's Preserve be Hops and Malt." Additionally, convention-goers voted to continue the tradition of using German as the organization's official language. The convention-goers used their time in the city to discuss aspects of their industry, socialize, and take in local attractions such as Niagara Falls. During the 1900 convention, 800 brewers and their wives sat at a charity banquet to benefit the victims of the Galveston Hurricane. A number of speeches were made, all in German, praising Buffalo and the Buffalo Brewers Association.²¹

The Brewers Association's power extended beyond the realm of Buffalo's beer supply. The brewers were key funders of events such as the Pan American Exposition, where their support came with the caveat that only beer brewed in Buffalo should be served at the event.²² One of the most notable incidents occurred in 1900, when all of Buffalo's major merchants came together to attempt to bring the Democratic National Convention to the city.²³ The brewers were important enough to the city's economy that their opinions were solicited and requests for them to contribute to the \$50,000 necessary to bring the convention to Buffalo were made.²⁴ The brewers were in favor of contributing to the fund, no doubt hoping to recoup their donations by selling beer to convention-goers. Unfortunately for the brewers, Kansas City, Missouri, was selected to host the 1901 Democratic National Convention.

As the production of beer proved a profitable venture in the city, auxiliary processes such as malting grew into mature industries of their own. By 1881, sixty malt houses operated in Buffalo, producing over 3,000,000 bushels of malt, an ample supply for the city's fifty breweries.²⁵ Several breweries had a malt house within their

¹⁹ "Labor's Day: The Annual Holiday of the Trades Unions," *The Buffalo Courier*, September 5, 1893, 6.

²⁰ "Brewers Arrive in Great Numbers-City is Theirs," *The Buffalo Courier*, June 5, 1901, 7.

²¹ "Brewers at Jolly Banquet," *The Buffalo Courier*, September 12, 1900, 5.

²² "Brewers Ask Sale of Local Beer," *The Buffalo Courier*, February 11, 1900, 23.

²³ "Took No Action, Brewers Met to Consider Convention Plans," *The Buffalo Courier*, August 5, 1899, 5.

²⁴ "Took No Action, Brewers Met to Consider Convention Plans," *The Buffalo Courier*.

²⁵ William Thurstone, *Five Minutes Talk About the Commerce, Industries and Resources of Buffalo, State of New York: Its Advantages as a Manufacturing and Commercial Centre* (Buffalo: The Courier Company, 1882), 6.

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complexes, and therefore did not rely on outside maltsters. However, a growing number of independent maltsters began operations starting in the 1850s, suggesting an increased demand or opportunity in the market. For instance, James McLeisch, the proprietor of a brewery and malt house started in 1836, shifted his enterprise entirely to malting in 1857. Around 1880, the Albert Ziegele & Co. doubled its malting capacity.²⁶ The Voltz brothers began a malting business in 1877 and built a six-story factory at 1710-1714 Niagara Street in 1880, but the largest malting business in the city was run by none other than Mayor John B. Manning.²⁷ Within this context, the Schaefer brothers reoriented their seed and grain business to focus on wholesale barley sales and malting in 1871.

While the brewing and malting industries enjoyed popular status within the German communities of Buffalo and across the United States, they faced the criticism of prohibitionists seeking to outlaw the sale of alcohol. The Temperance Movement organized as a political body around 1826 and experienced momentary successes such as the election of New York Governor Myron Clark in 1855. Nonetheless, Germans and other beer drinking Americans stymied the Temperance Movement for decades. Temperance achieved critical mass in 1917, when Congress passed a wartime prohibition measure to ensure that cereal grains went to the frontlines of World War I, rather than to malt houses and breweries. In a climate of growing hostility towards alcohol consumption and the Central Powers, prohibitionists merged the perceived evils and vilified German-Americans as potential enemies to the nation. German brewers attempting to stay in business were called out as German sympathizers with no loyalty to their adopted nation. In a fiery speech delivered before the New York Anti-Saloon League, William H. Anderson tied German-American brewers to German soldiers and the supposed atrocities committed by them and the German Empire during the World War.

Germany tried to terrorize the world, and after her armies are whipped to a standstill on the other side of the Atlantic, we do not intend to lose the war to the German brewers in America. It is the German brewers, backers of the German-American alliance which defended the murder of American citizens on the high seas, the ravishing of Belgium, the enslavement of French women, the outraging and crucifixion of American girls, the bayonetting of babies, that, having failed to buy legislatures in this country to defeat ratification are now inciting to riot and rebellion, willing to jeopardize the American nation in order to save beer.²⁸

In Congress, supporters of barring alcohol consumption more broadly built on the wartime prohibition bill, passing the eighteenth amendment in 1919 and initiating the Prohibition Era in January 1920. The eighteenth amendment passed in no small part due to anti-German sentiment that allowed individuals like William H. Anderson to dovetail outlawing alcohol with patriotic duty and American values. Arguments that American values were being corrupted by the foreign influence of Germany though the aegis of liquor and beer doomed

²⁶ Smith, *History of the City of Buffalo*, 247, 248.

²⁷ Smith, *History of the City of Buffalo*, 248, 250.

²⁸ "Charges Brewers Incite to Riot to Retain Beer," *The Buffalo Courier*, February 26, 1919, 1.

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the country's brewers and maltsters who could not defend their position due to their ethnicity. The Prohibition Era was a grievous wound to Buffalo's German brewers, maltsters, and saloonkeepers. Malting interests like Schaefer & Brother were almost instantly put out of business, while many of Buffalo's oldest breweries were forced to shutter their doors or commence the production of light beer, with less than 3 percent alcohol, or 'Near Beer,' a nearly alcohol-free beverage that contained around one-half a percent of alcohol content per bottle.²⁹

Prohibition lasted until 1933, when the twenty-first amendment repealed the law. Yet the thirteen-year period of alcohol prohibition compromised the unity of German Americans who largely abandoned their language and cultural unity in the wake of the First World War and Prohibition. The Buffalo brewing industry experienced a revival in 1933, when Prohibition was struck down. Front-page headlines in 1932 proclaimed that Buffalo Brewers were prepared to employ over 2,000 people and spend \$5,000,000 to bring the city's brewing industry back.³⁰ However, after Prohibition, German culture and influence would never be felt in the same way as it had between 1840 and 1917, when wartime prohibition started. From 1933 on, brewing was increasingly performed by large corporations such as Budweiser and Anheuser-Busch, companies that bore Germanic names but were wholly American in their operations and spirit.

Schaefer & Brother

Gustavus A. and Henry L. Schaefer were born in the Alsace-Lorraine region of Germany and immigrated to the United States with their family as young children. They formed Schaefer & Brother in 1863, dealing in seeds and grains. In 1871, they seized the opportunity of the growing demand for malt in Buffalo and began dealing exclusively in barley while also assuming control of "a heavy malting interest."³¹ According to its advertising, the Schaefer and Brother company imported Canadian barley in addition to providing New York State barley.³²

Schaefer & Brother operated on Lloyd Street, adjacent to the Buffalo River, until 1880, when the company built a malt house at the corner of Jersey and Seventh Streets in Buffalo's growing Lakeview neighborhood. The brothers were catalyzed in this by the growth of their Lloyd Street property and the growth experienced by the entire Buffalo brewing industry during this period. The 1880 census showed that almost \$1.9 million dollars was invested in malting in Buffalo, the equivalent of roughly \$47 million dollars in today's currency.³³ With a capacity of over 100,000 bushels per eight-month season, the Schaefer malt house was one of the largest in the

²⁹ "Removes Ban from 'Near Beer,'" *Buffalo Courier*, January 29, 1919, 4.

³⁰ Nathaniel Gorham, "Buffalo Brewers Ready to Spend \$5,000,000," *Buffalo Courier-Express*, July 17, 1932, 1.

³¹ Smith, *History of the City of Buffalo*, 250.

³² Thurstone, *Commerce, Industries and Resources of Buffalo*, 1882, viii.

³³ Michael F. Rizzo and Ethan Cox, *Buffalo Beer: The History of Brewing in the Nickel City* (Charleston: American Palate, 2015), 63.

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city for a number of years.³⁴ While malting occurred on Seventh Street, the firm maintained a “convenient and commodious” office at 185 Main Street (non-extant), where business interactions and exchanges took place.³⁵

The Schaefer brothers’ malting company was highly successful and profitable in the late nineteenth century, and the two were well-respected members of the city. Gustavus died in 1899, leaving an estate valued at the time at \$65,000, and Henry L. died in 1911.³⁶ Henry’s obituary called him, “a leader in the malting business in Buffalo and one of the best known German citizens of the city.”³⁷ He was a longtime member of the Germania Club chapter No. 256, R.A.M and the Harmonie Lodge, two German social organizations. Henry’s sons, Walter E. and Henry G., continued the business under the name Schaefer & Sons until the outlaw of alcohol in 1919.

The Schaefer & Brother Malt House

With the construction of a malt house in 1880, the Schaefer & Brother Company established a foothold within a growing corridor of malting facilities near the north-south Niagara Street thoroughfare. White & Crafts built the Lake View Malt House at Lakeview and Jersey Street in 1875 and expanded it in 1882 (partially extant). John Manning opened a massive malt operation in 1873 at Auburn Avenue at the Erie Canal (non-extant). After an expansion in 1881, the building consisted of nine floors and two grain elevators, and the location produced over 900,000 bushels of malt per year. Within a decade, the Curtiss Malting Company erected a brick malt house at 1100 Niagara (c.1899, partially extant). Further north on Niagara Street, bordering Black Rock, the Voltz Brothers built a six-story brick malt house in 1880 to accommodate a capacity of 115,000 bushels of malt per season (non-extant).

By the time Schaefer & Brother built its malt house on Seventh Street, several companies in Buffalo boasted specializations in malt house construction and furnishings. The 1884 city directory featured advertisements from Sidney Sheppard & Company, which offered malt kilns; John Walls & Sons, which specialized in cement floors for malt houses; and, J.H. Ruckel & Co., for which malt houses and sugar houses were a specialty.³⁸ Such targeted advertising reflects the growing importance of the malt house within Buffalo’s brewing and malting industries. Malting was a successful and specialized industry with manufacturers catering to the specific needs of a malting complex.

³⁴ Smith, *History of the City of Buffalo*, 250; “One of City’s Best-Known German Residents is Dead,” *The Buffalo Courier*, May 22, 1911, 7.

³⁵ “Schaefer & Bro.,” *The Industries of Buffalo: A Resume of the Mercantile and Manufacturing Progress of the Queen City of the Lakes* (Buffalo: The Elstner Publishing Company, 1887), 236.

³⁶ Rizzo and Cox, *Buffalo Beer*, 93, 118.

³⁷ “One of City’s Best-Known German Residents is Dead,” *The Buffalo Courier*.

³⁸ *Buffalo City Directory* (Buffalo: The Courier Company, 1884), 147, 121, 113.

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The Schaefer & Brother Malt House building reflected both the necessities of the malting process and the German heritage of the company's founders. The interior of the building provided different spaces for cleaning, drying, and storing bushels of malt. It also featured temperature control mechanisms to prevent spoiling of the organic material. The exterior of the building employed the Rundbogenstil, a choice that communicated the Schaefer brothers' German roots. The building also included a grain elevator, featuring wood crib style construction, for storing malted grain.

The building is a good example of a late-nineteenth century malt house in the city of Buffalo. In addition to its Rundbogenstil style, the building also retains a great deal of the original interior layout and materials, including Catalan or barrel vaulted ceilings, rear furnaces, and organization based around each step of the malting process. The Schaefer & Brother Company also erected a one-story circa 1889 brick addition for storage and a one-and-a-half story frame barn, in 1895, which was replaced in later additions to the building.³⁹ Sometime after its original construction, concrete columns and wood beams were retrofitted with steel encasements and steel I-beams on the first, second and third floors of the malt house. The use of steel in construction began in the early twentieth century when it was first used for reinforcement and stabilization work as was done here in the malt house.⁴⁰

A fire in 1914 inflicted limited damage to the roof and the elevator shaft where the fire originated, in addition to the bushels of malt inside. Though reports about the fire indicated nearly \$80,000 in damages, a majority of that was the destruction of malt and barley itself.⁴¹ The resulting repairs included a new stairwell at the front of the building with concrete floors and treads, as well as the freight elevator, which impacted the façade with the introduction of a short tower at the southern end of the elevation. At the time of the fire, a Brooklyn brewer, Obermeyer & Liebmann, was leasing the malt house from the Schaefer's. Obermeyer and Liebmann owned a large brewery at 59 Bremen Street in Brooklyn; however, they did not have a malt house on the premises, which most likely facilitated the leasing of the Schaefer Malt House.⁴² By 1924, this company was absorbed by the larger family business, S. Liebmann Sons Brewing Company, which owned a full-scale brewing operation with malt house across the street from the Bremen facility in Brooklyn (S. Liebmann Sons Brewing Company survived during Prohibition by producing lemonade and "Near Beer" and went on to invent Rheingold Beer in 1946).⁴³ Aside from a brief notation in the *American Brewers' Review* mentioning the leasing and operating

³⁹ Sanborn Fire Insurance Company Maps, 1889 and 1899.

⁴⁰ Marco Corradi, Adelaja Israel Osofero & Antonio Borri, "Repair and Reinforcement of Historic Timber Structures with Stainless Steel – A Review," January 21, 2019, 106. www.mdpi.com/journal/metals.

⁴¹ *Buffalo Evening News*, "Malt House Burns, Loss is \$80,000," November 7, 1914, 1.

⁴² Sanborn Fire Insurance Company Map, 1907.

⁴³ Suzanne Spellén, "My Beer is Rheingold, the Dry Beer – the Beer, the Brewery and the Bruhaha," *Brownstoner*, May 2, 2016. <https://www.brownstoner.com/history/rheingold-beer-brewery-brooklyn-bushwick-history/>

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arrangement during the 1914 fire, no information could be found on the existence of Obermeyer and Liebmann in Buffalo or the length and terms of their lease on the malt house.⁴⁴

Henry G. Schaefer, a son of Henry L. Schaefer, was primarily in control of the business after his father's death in 1911. Although the malt house was leased for a short period of time during the company's existence, Henry considered himself a "maltster" and was listed as such in Buffalo City Directories through 1918. With the onset of Prohibition, Schaefer sold the malt house and went to work for the Guaranty Trust Company in 1919. He is listed as a manager there in the 1920 census.⁴⁵

The Malting Process

Malt houses such as the Schaefer & Brother Malt House were specifically designed to execute the process of malting and to provide easy access for transporting finished malt products to local brewing interests. Malting consists primarily of soaking barley in water before heating it in two phases: first, with low heat to promote germination and second, with high heat to dry and roast the grains. In the Schaefer & Brother Malt House, the basement, first, second, and third floors, with the arched ceilings, were used for malting, while the fourth floor was used for storing and cleaning grain. A freight elevator on the south of the building was likely used to transfer grain up to the fourth floor. A grain elevator at the northwest of the building stored the malted grain before transfer to buyers. The freight elevator and the grain elevator remain intact.

Due to the sensitivity of the product, environmental conditions in malting houses was a paramount concern, and the Schaefer & Brother Malt House represented "a novel and improved plan," for malt houses in Buffalo, primarily because of its attention to temperature control.⁴⁶ Barrel vaulted ceilings, consisting of two layers of brick with several inches of mortar between them, and steam pipes throughout the building helped regulate the temperature within the malt house. The arched concrete ceilings were considered ideal, as they were easier to clean compared to wood and allowed maltsters to maintain a hygienic environment.⁴⁷

The first, second, and third floors consisted of similar open layouts with front and back zones defined by structural columns. In the large front section of these floors, the maltsters induced germination by submerging barley in warm water, allowing the grains to expand and take on water.⁴⁸ During germination, starches transformed into sugars known as maltose and the barley softened. Once the grains reached a moisture content of about 45 percent and began to germinate, they were transferred to the rear section of the floor, where the

⁴⁴ *American Brewers' Review: A Monthly Journal Devoted to the Science and Practice of Brewing*, Volume 29, 1915, 6.

⁴⁵ *Buffalo City Directories*, Buffalo, NY, 1912-1919; Federal Census, City of Buffalo, County of Erie, NY 1920.

⁴⁶ Smith, *History of the City of Buffalo*, 250.

⁴⁷ Henry Stopes, *Malt and Malting: An Historic, Scientific, and Practical Treatise* (London: F.W. Lyon, 1885), 190.

⁴⁸ Charlie Bamforth, "The Basics of Malting and Brewing," *Food Science and Technology*, University of California Davis, <http://faculty.bftv.ucdavis.edu/fst/Bamforth/basics.html>

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heating and kilning process occurred. During that phase of production, the maltsters first exposed the grains to low heat, encouraging further germination until the shoots and roots began to develop. At that point, the barley was transferred to the kiln, where higher temperatures ceased germination, dried, and roasted the barley. The more intensely the malt was kilned, i.e. the more heat applied, the darker and more roasted the grain's flavor became. Most likely, the maltsters utilized a series of conveyor belts to move the sprouted grains through the building to varying drying and heating locations. This mechanism ensured an even and high quality roast. None of the machinery remains on site, although the sections of the rooms are still legible.

After the malting process, the barley was primed to become beer. Brewers milled the malt into fine particles and mixed it with a selection of salts and minerals specific to the type of beverage being brewed. Prior to transshipment to the brewers, however, the barley was stored in the rear grain elevator for several months to help deepen the flavor. While it is no longer functional, the elevator remains on site.

Crib Constructed Grain Elevators

The Grain Elevator at the Schaefer & Brother Malt House is of crib-construction (see Figure 2 below), a distinctive method common in the late nineteenth century. The first grain elevator in the city was built in 1842, when Buffalo industrialist Joseph Dart hired engineer Robert Dunbar to design a structure that would facilitate the collection and storage of grain from ships in the harbor. Builders used two primary modes of constructing wood grain elevators: crib construction, consisting of interlocking stacked two-inch thick wood boards, and stud construction, which was similar to balloon framing. The former method proved a stronger outcome, though it used more wood and was thus more expensive to build, but wood grain elevators of either type were susceptible to fire. The 1893 Sanborn map indicates that the Schaefer & Brother Malt House elevator had a capacity of 70,000 bushels and indicates that it was clad in brick on the first floor and corrugated iron, fireproofing materials, on the second floor.⁴⁹

⁴⁹ Sanborn Map Company, *Buffalo, Erie County, New York*, 1893, Sheet 37a.

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Figure 2: Crib construction inside Malt House grain elevator

Since wood elevators proved risky, designers pursued other materials, and, in 1900, Horace Peavey developed the “slip form” method of concrete construction that overtook the use of wood in grain elevators.⁵⁰ The Wollenberg Grain Elevator (NR 2003) was believed to be the last remaining wood crib elevator in Buffalo when it was destroyed by fire in 2006. While of a smaller scale and with some alteration, the recent identification of the crib-constructed grain elevator at the Schaefer & Brother Malt House is therefore an exciting discovery that suggests it may be the last known example of a once-common method of grain elevator construction in Buffalo.

Rundbogenstil

The rounded arch windows, steeply pitched roof, corbelled brickwork and vaulted ceilings of the Schaefer & Brother Malt House exemplify the *Rundbogenstil*, a nineteenth-century German architectural style that

⁵⁰ Ashley D. Thomas, “The Past, Present, and Future of Grain Elevators in Delaware County, Indiana: A Study of the History, Present Conditions, and Potential Rehabilitation Uses of Country Grain Elevators,” (master’s thesis, Ball State University, 2009), 14.

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translates as “round arch style.” The style was derived in various degrees from Early Christian, Byzantine, German and Italian Romanesque and even Italian Early Renaissance styles.⁵¹ German architect Heinrich Hübsch is credited with popularizing the earliest and most specific meaning of the term; in his 1828 “Rundbogenstil manifesto.” In a paper entitled, “In What Style Should We Build?,” Hübsch argued against the “copy-ism” of historicist styles that replicated Greek and Roman Classicism as pure, ideal, and universal architectural forms.⁵² Instead, he argued, the sandstone-arched architecture of tenth and eleventh century Rhineland was more appropriate for German builders than the marble Classical buildings modeled on Greece and Rome. Hübsch promoted the Rundbogenstil as a method of construction that suited the climate and materials of Germany and encouraged the style for those merits rather than as an aesthetic or form of ornamentation; he conceptualized it as a “progressive synthesis” rather than a replication of aesthetic forms.⁵³ In this manner, the Rundbogenstil drew on historical precedent but was decidedly not a historical revival like the Romanesque Revival and others.⁵⁴

Michael J. Lewis explains the origins and progression of the Rundbogenstil:

This term was used to describe an architectural style that began and flourished in Germany in the second quarter of the nineteenth century, with parallels, mostly later, in other northern European countries and the United States, and which survived much longer as a utilitarian style... The Rundbogenstil, however, was not a historical revival; instead, it was among the first architectural movements to insist that form be derived not from history but according to abstract notions of utility and objectivity. By placing issues of planning and construction above those of formal composition and ornament, the Rundbogenstil was an important forerunner to twentieth-century architecture, bringing Germany for the first time to a position of international prominence in architectural theory.⁵⁵

Builders adapted the style to the available building materials of Northern Germany, such as brick or locally quarried sandstone and limestone, rather than using marble from Southern Europe.⁵⁶ There was an underlying nationalism to building with these materials and to support the German national spirit: pitched roofs and vaulted construction were favored by the Rundbogenstil architects due to the fragility of German stone, which couldn't handle the trabeation and flat roofs of other styles.⁵⁷

⁵¹ John Fleming, Hugh Honour & Nikolaus Pevsner, *Penguin Dictionary of Architecture and Landscape Architecture: Fifth Addition*, Penguin Putnam Inc.: New York, 1999, 492.

⁵² Kathleen Curran, “The German Rundbogenstil and Reflections on the American Round-Arched Style,” *The Journal of the Society of Architectural Historians* 47, no. 4 (1988): 354; Michael J. Lewis, “Rundbogenstil,” Grove Art Online, <http://www.oxfordartonline.com>.

⁵³ Curran, “The German Rundbogenstil,” 369.

⁵⁴ James Steven Curl and Susan Wilson, *Oxford Dictionary of Architecture* (Oxford: Oxford University Press, 2015), 258; Lewis, “Rundbogenstil.”

⁵⁵ Michael J. Lewis, “Rundbogenstil,” Grove Art Online, <http://www.oxfordartonline.com>.

⁵⁶ Curran, “The German Rundbogenstil,” 354.

⁵⁷ Curran, “The German Rundbogenstil,” 354.

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Despite the popularity of the Rundbogenstil in the mid-nineteenth century, revival styles such as Gothic and Renaissance Revival gained traction by the end of the century. The Rundbogenstil's power of local context lost ground to the symbolic associations of historical revivals. In this context, the Rundbogenstil, deemed "generally suitable for all functions, [but...] specifically well suited for none," was increasingly utilized for utilitarian purposes, like factories and barracks.⁵⁸

Architects in the United States employed the Rundbogenstil forms but lacked the theoretical basis of the style as Hübsch intended it. American-born architects like Richard Upjohn and Thomas Alexander Tefft relied on design publications for inspiration, but "it is unlikely that most American architects distinguished between a *Rundbogenstil* school in Germany and other round-arched tendencies emanating from Germany and England."⁵⁹ Even German immigrant architects using the style responded to their new surroundings, where the Rundbogenstil could not have the same meaning that it did in Germany. In the United States, beyond the localized context of its origin, the Rundbogenstil blended with other popular styles.

Once the *Rundbogenstil* reached American shores... it was immediately transformed. When applied to ecclesiastical edifices, the round-arched style was identified with a more straightforward Romanesque Revival; in public buildings, it often assumed Italianate or Renaissance characteristics. These buildings were not proclaimed as heralding a new architectural direction or as creating a modern style, as they were in Germany.⁶⁰

Amidst this blending of architectural styles, terminology was also inexact. Instead of "Rundbogenstil," the terms Byzantine, Romanesque, Norman, Lombard, Anglo-Norman and Lombard-Venetian were often used to describe the Rundbogenstil-based buildings in the United States.

Few buildings in Buffalo are identified as Rundbogenstil but are instead folded into the more general and widespread Romanesque Revival, which shares features like round arches, stone materials, sturdy forms, and horizontal emphasis. The National Register-listed Corpus Christi Roman Catholic Church Complex (1901-1909) is described as Romanesque Revival with the Rundbogenstil influence, largely due to murals inside the church that are characteristic of "Germanic-inspired churches."⁶¹ However, many other German buildings such as the music hall Saengerhalle (demolished), and breweries, such as Ziegele Phoenix Brewery (partially extant, NR listed as Ziegele – Phoenix Refrigeration House & Office), the William Simon Brewery (demolished) and the Gerhard Lange Brewing Company (demolished) were built in the Rundbogenstil.

⁵⁸ Lewis, "Rundbogenstil."

⁵⁹ Curran, "The German Rundbogenstil," 366

⁶⁰ Curran, "The German Rundbogenstil," 370.

⁶¹ Clair L. Ross, Francis R. Kowsky, Heather Gring & William Koch, "Corpus Christi R.C. Church Complex," National Register of Historic Places Nomination Form, Buffalo, New York, June 27, 2007, Section 8, page 2.

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The Rundbogenstil of the Schaefer & Brother Malt House is best understood as a variation of the original German intention for the style. In 1880, when it was built, the Rundbogenstil still resonated in Germany and presumably also held significance throughout Buffalo's local German culture. Since German Americans dominated the brewing industry and the Rundbogenstil was utilized for utilitarian factory buildings in Germany at this time, the Schaefer's choice of the style for their malt house represents the style well. As previously mentioned, it was one of several breweries in Buffalo built in the Rundbogenstil, a popular style for German buildings during the late nineteenth-century.

From Malt House to Chocolate Factory

While the Schaefer & Brother Malt House was designed and constructed specifically to serve the malting process, it was easily converted for other manufacturing processes. The same open floor plates that accommodated the phased process of malting barley facilitated other production lines, including chocolate making. In the same years Prohibition led to the demise of the brewing and malting industries in Buffalo, the chocolate industry gained traction. The Reed Chocolate Company purchased the Schaefer & Brother Malt House in 1919, and it initiated the next phase of the building's use by a major industry in the city.

The Chocolate Industry

The confection industry in Buffalo skyrocketed from ten confectioners in 1857 to 136 in 1888.⁶² Chocolate accounted for part of this increase in business. Prior to the mid-nineteenth century, chocolate was consumed primarily as a beverage. Two Swiss chocolatiers revolutionized chocolate consumption in the 1870s: Daniel Peter produced the first milk chocolate in 1876 and Rudolphe Lindt created a device that produced solid chocolate in 1879. By the 1920s, chocolate confections surpassed chocolate beverages, and by the 1930s, milk chocolate was the most popular type of chocolate.⁶³ The first advertisement for chocolate in Buffalo's city directory appeared in 1870, and neighborhood chocolatiers gained traction across the city.⁶⁴ The 1901 Pan-American Exposition included two buildings devoted to the display and sale of chocolate. Entrepreneur Joseph Fowler operated a successful stand at the fair, and soon after, he started a shop with his brother Claude on Genesee Street. In 1910, he opened his first chocolate shop on Jefferson Avenue, where it remained until 1968. Another local landmark, Parkside Candy, opened in 1917. The rapid growth of the American chocolate industry

⁶² James Walkowiak, "How Sweet It Was: A History of Buffalo's Confectioneries," Buffalo Spree, last updated February 2012, <http://www.buffalospreed.com/Bufferalo-Spreed/February-2012/How-sweet-it-was-A-history-of-Bufferalos-confectioneries/>.

⁶³ Rodney Snyder, "History of Chocolate: Chocolate in the American Colonies," Colonial Williamsburg, <http://www.history.org/history/teaching/enewsletter/volume9/jan11/featurearticle.cfm>.

⁶⁴ Walkowiak, "How Sweet It Was."

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is evidenced by the establishment of the New York Cocoa Exchange in 1925 in the World Trade Center to facilitate commercial transactions between cocoa buyers and sellers.⁶⁵

Reed Chocolates

Reed Chocolates incorporated in 1916 and quickly gained notoriety for the unique business plan of its owner, William W. Reed, who was “greatly interested in the merchandising problems of the chocolate industry.”⁶⁶ Reed claimed to have “Ford-ized chocolates,” by specializing in a single, high quality product, maintaining fresh inventory, dealing directly with stores (eliminating the cost and time delay of middle men), and advertising relentlessly.⁶⁷ The plan proved quite successful, and the company established 1,300 “service stations” within nine months of opening and planned to open another 4,000 in the region the following year. Reed purchased the Schaefer Malt House in 1919, converted it into a chocolate factory, and occupied the site for two years before selling the factory to the Merckens Chocolate Company, Inc. in 1921.⁶⁸

Merckens Chocolates

August E. Merckens was born in Lamersdorf, Germany, in 1864 and immigrated to the United States in 1892. He began working in the chocolate industry in 1888 with the Cologne-based Grueder Stollwerck Company, and he served as general manager of that company’s New York office and factory in Stamford, Connecticut from his arrival in the United States until the business was sold after being “taken over by the alien property custodian” in 1917.⁶⁹ Subsequently, Merckens purchased Schaefer Malt House at 520 Seventh Street in Buffalo from the Reed Chocolate Factory and began operations of the Merckens Chocolate Company there in 1921. The Merckens line of chocolates in Buffalo included the Krokant and Noisette Mocha Milk bars.⁷⁰ Merckens admired American business methods centered on efficiency and large-scale production, and within ten years of starting the enterprise in Buffalo, the company employed over 100 people and had branch offices in New York, Boston, Chicago and Los Angeles.⁷¹ As the company grew, it also expanded its Seventh Street factory, first in 1927, with a small brick addition and next in 1934, with another expansion which included the addition of the warehouse on the south side of the lot.

⁶⁵ “20th Century,” American Heritage Historic Chocolate, <http://www.americanheritagechocolate.com/home/history>.

⁶⁶ Harold C. Lowry, “Teaching Dealers to Buy”: Sales-Plan Built Around Refusal to Let Storekeeper Overstock Himself Produces Results for Reed Chocolate Co, Inc.,” *Printers’ Ink* 100, no.12 (September 20, 1917): 37.

⁶⁷ Harold C. Lowry, “Teaching Dealers to Buy”: Sales-Plan Built Around Refusal to Let Storekeeper Overstock Himself Produces Results for Reed Chocolate Co, Inc.,” *Printers’ Ink* 100, no.12 (September 20, 1917): 38.

⁶⁸ “A New Chocolate Industry,” *The International Confectioner* 30, no. 6 (June 1921): 91.

⁶⁹ Katherine Smith, “Three Men You Ought to Know,” *Buffalo Courier Express*, May 3, 1931, 4W.

⁷⁰ Advertisement,” *The Buffalo Courier*, May 8, 1921, 51.

⁷¹ Advertisement,” *The Buffalo Courier*, May 8, 1921, 51.

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Merckens established himself as a leader of the chocolate industry over the course of almost fifty years of business. He died in 1937 at his home at 295 Summer Street, and his obituary hailed him as “a dean of chocolate manufacturing in the United States and one of the experts in his business.”⁷² Merckens was a member of the National Chocolate & Confectioners’ Association and the American Chocolate & Cocoa Manufacturers’ Association, and in 1930, Merckens was one of two delegates from the United States at the International Congress of Chocolate Manufacturers in Antwerp, Belgium.

After his death, Merckens’s three children continued the business, growing the building at 520 Seventh Street as the enterprise expanded. Through the 1940s, they made several additions and erected a transformer room. Despite these investments, the Merckens Chocolate Company moved its operations to the Pierce Arrow complex in Buffalo in 1949 and vacated the Seventh Street building in 1951, perhaps because it needed more room to expand.

The company was acquired by Consolidated Foods of Chicago in 1959 and was purchased two years later by the Welch Candy Company, who moved its operations to Mansfield, Massachusetts. Through subsequent corporate mergers and acquisitions, Merckens became a brand of ADM Cocoa in 1997. The Merckens brand continues to be renowned for its ease of use.⁷³

Physical Changes – Chocolate

The Merckens Chocolate Company performed the majority of subsequent changes to the building along its southern portion as its business expanded. The company enlarged the factory and the storage and loading areas of the building five times during its tenure of the site. All of the additions are largely respectful of the 1880 malt house; the earliest addition was absorbed in later construction. These additions are relatively low slung, allowing for the original building to still be highly visible and identifiable, and they are located in areas that the Schaefer & Brother company used as work yards and shipping areas.

The diagram seen in Figure 1 explains the building progression of the facility. Merckens added the 1934 structural tile addition, which was utilized to provide fire-proof space for the company’s chocolate molds. The addition made by Merckens in 1941 provided additional storage for his materials and the loading platform added in 1944 allowed for efficient shipping of his products. A brick and steel transformer room was erected on the southwest side of the original malt house in 1946. Unfortunately, a fire broke out in 1951, as the Merckens Company moved out its remaining equipment, resulting in minor damage.

⁷² “Manufacturer of Chocolate Dies at Home: August E. Merckens Founded Firm Which Bears His Name; Considered Dean of Industry,” *Buffalo Courier Express*, January 29, 1937, 24.

⁷³ “Merckens,” ADM Cocoa, <http://www.adm.com/en-US/products/Cocoa/brands/Pages/Merckens.aspx>.

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After the Period of Significance (Post 1951)

After the Merckens Company vacated the building, the Schaefer Malt House ceased to house locally prominent companies and was used by a variety of tenants for commercial and industrial purposes. It was used by Fayson Distributors as a showroom for appliance sales for a few years before several electrical equipment companies used the building. The Buffalo Division of the Admiral Corporation, electronic equipment providers, occupied the Schaefer Malt House in the mid-1960s, before KTK Enterprises Inc. and Perry Laboratories Inc. used the building in the early 1970s. Between 1970 and 1997, Vanguard Industries, refrigerators and air conditioners, operated from the building. By the early twenty-first century, local social services organizations—including Asbury Shalom Zone, Ministry Body of Christ, and Niagara Ministries—served the local community from the Schaefer Malt House.

Two warehouse expansions in 1952 and 1969 resulted in the current form of the facility. In 1952, Benjamin Kulick (president of Fayson Distributors) altered and enlarged the concrete block storage building with an addition of 28'x70'x14' and in 1969, the Retake Corporation further expanded the storage area with an addition measuring 70'x85'x14.' These additions enclosed the loading docks and parking area used by Merckens (as seen in Figure 1) and is a similar treatment to the additions Merckens constructed during its thirty-year occupation of the building.

Conclusion:

The Schaefer Malt House is a good example of malt house design from the late nineteenth century, when malt houses proliferated across the city to serve the growing beer industry. Gustavus and Henry Schaefer reoriented their seed and grain business to deal only in barley and built the Schaefer Malt House in 1880 to accommodate their growing business. The Malt House was designed to facilitate the production process, with open floor plates that hosted kilns and conveyer belts. It also featured a grain elevator of crib construction. Prohibition halted the company's success, and the Reed Chocolate Company acquired the Schaefer Malt House in 1919, initiating the transition of the building to chocolate making. The same open floor plan that facilitated the malting process also accommodated the chocolate production line. While Reed only stayed on site for two years, the Merckens Chocolate Company bought the building in 1921 and remained there for thirty years. The building embodies the unique design of malt houses and the extant crib construction grain elevator is perhaps the only one left in Buffalo. The building also represents the local rise of the chocolate industry throughout the twentieth century, as mass production overshadowed smaller handmade chocolate operations.

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Verbal Boundary Description

The boundary is indicated with a bold line on the attached maps with scale.

Boundary Justification

The parcel encompasses all property historically and currently associated with the Schaefer & Brother Malt House, the Reed Chocolate Company, and the Merckens Chocolate Company.



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Schaefer & Brother Malt House
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Schaefer and Brother Malt House
City of Buffalo, Erie Co., NY

520 Seventh Street
Buffalo, NY 14201



Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 5501,100 2,200 Feet



Schaefer and
Brother Malt
House



NEW YORK
STATE
DIVISION OF
Parks, Recreation
and Historic Preservation
Division for Historic Preservation

United States Department of the Interior
National Park Service

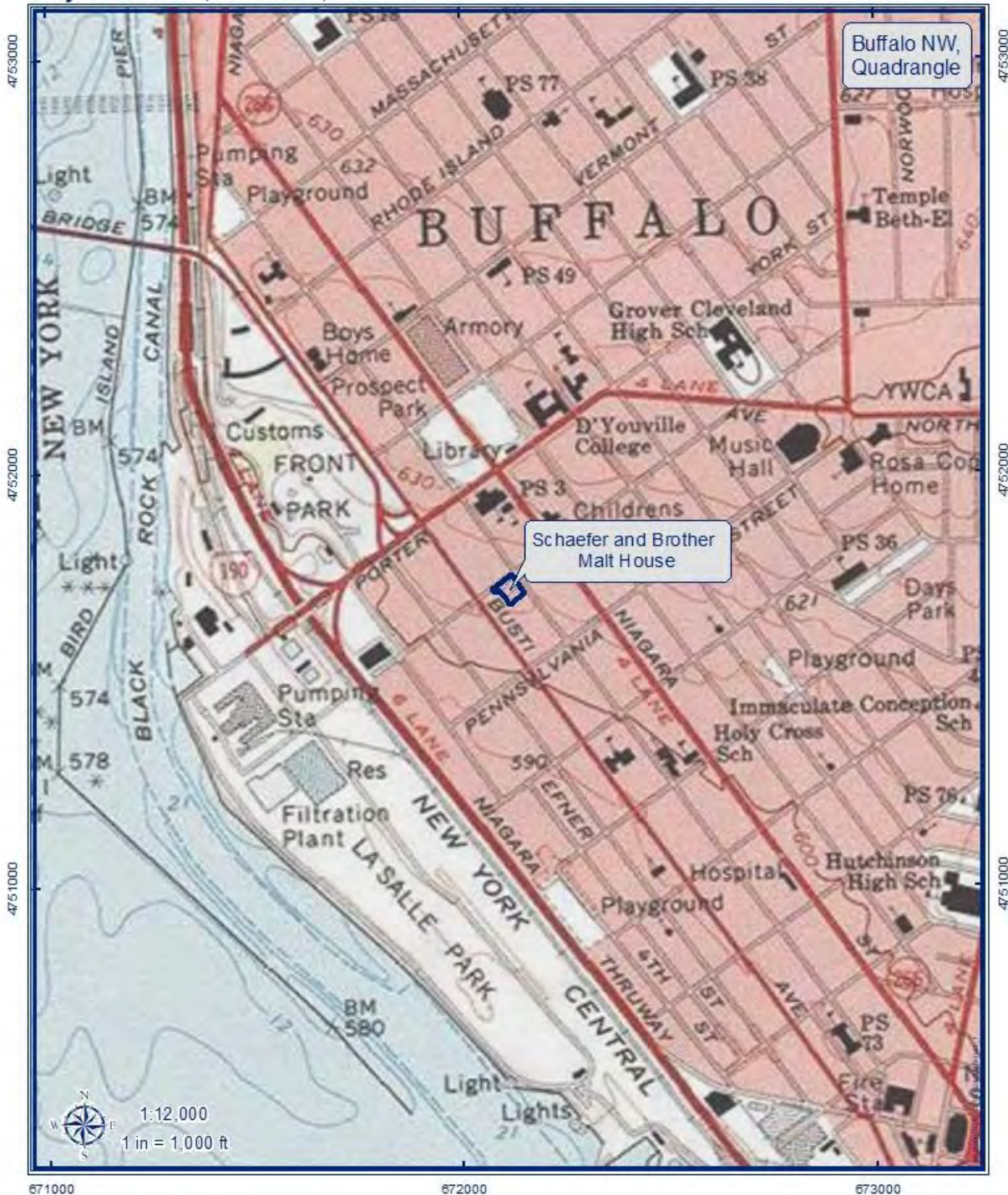
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Schaefer & Brother Malt House
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County and State

Schaefer and Brother Malt House
City of Buffalo, Erie Co., NY

520 Seventh Street
Buffalo, NY 14201



Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 290 580 1,160 Feet

Schaefer and
Brother Malt
House



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Schaefer and Brother Malt House
City of Buffalo, Erie Co., NY

520 Seventh Street
Buffalo, NY 14201



Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 70 140 280 Feet



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House



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Schaefer and Brother Malt House
City of Buffalo, Erie Co., NY

520 Seventh Street
Buffalo, NY 14201



Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 70 140 280 Feet



Schaefer and
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House



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STATE
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Parks, Recreation
and Historic Preservation

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Additional Information

Name of Property: Schaefer Malt House
City: Buffalo
County: Erie County
State: NY
Name of Photographer: Michael Puma
Date of Photographs: August 2019
Location of Original Files: 170 Florida Street, Buffalo, NY 14208
Number of Photographs: 13

Photo #1

East elevation, camera facing northwest

Photo #2

North elevation, camera facing southeast

Photo #3

Exterior photo of Grain Elevator (2016) camera facing southeast

Photo #4

Malt House interior, first floor kiln, camera facing northwest

Photo #5

Malt House interior, third floor, camera facing northwest

Photo #6

Malt House interior, fourth floor, camera facing northeast

Photo #7

Malt House interior, attic truss-work, camera facing east

Photo #8

Grain Elevator interior, first floor, camera facing northeast

Photo #9

Grain Elevator interior, second floor, crib-construction, camera facing east

Photo #10

Grain Elevator interior, second floor, camera facing northeast

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Photo #11

Grain Elevator interior, third floor, camera facing northeast

Photo #12

Storage and Shipping Wing interior, camera facing south

Photo #13

Storage and Shipping Wing interior, camera facing north

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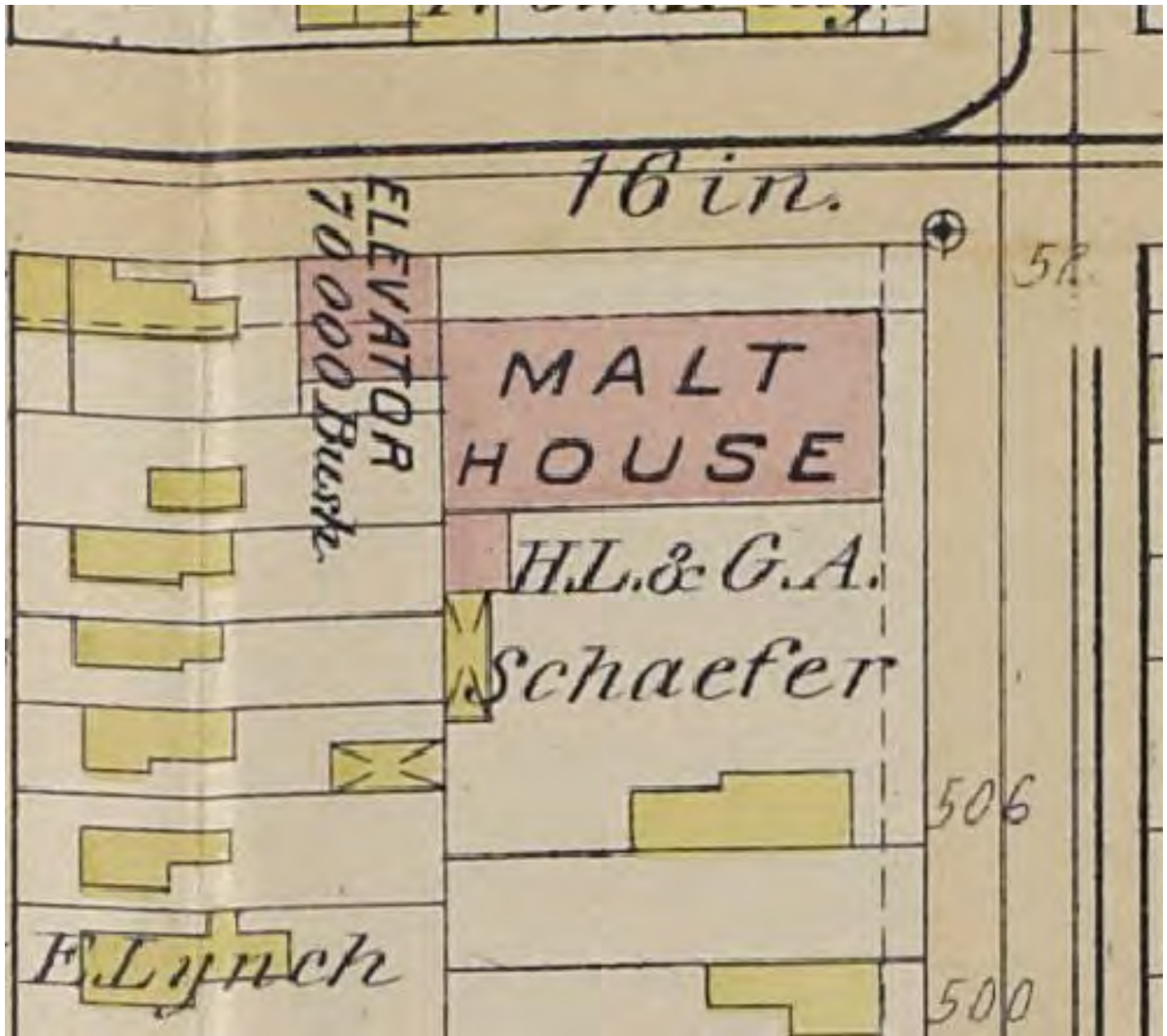
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Detail, 1891 Atlas

County and State

506

2 1/2 x 7

D.

2 x 7

1 x 7

2 NIGHT WATCHMEN
HYD. & HOSE EACH FLOOR
OPEN LIGHTS, KERO OIL
FUEL COAL.

7 x 1

Steads

BR. CH.

ENG 12 HP.
2nd FLOOR

BRICK ARCHED CEILINGS
CEMENTED FLOORS

Malt Floors 1st 28' 3"

Grain Floor 4th

Cleaning 4th

48' x 28'

7 x 28'

23' 4"

48' x 28'

Elevator
50' BRICK 1st
CURRUC IRON
ABOVE
Capacity 7000 Bushels

SCHAEFER & BROS' MALT HO.

Schaefer & Brother Malt House Site, 1889 Sanborn Map.

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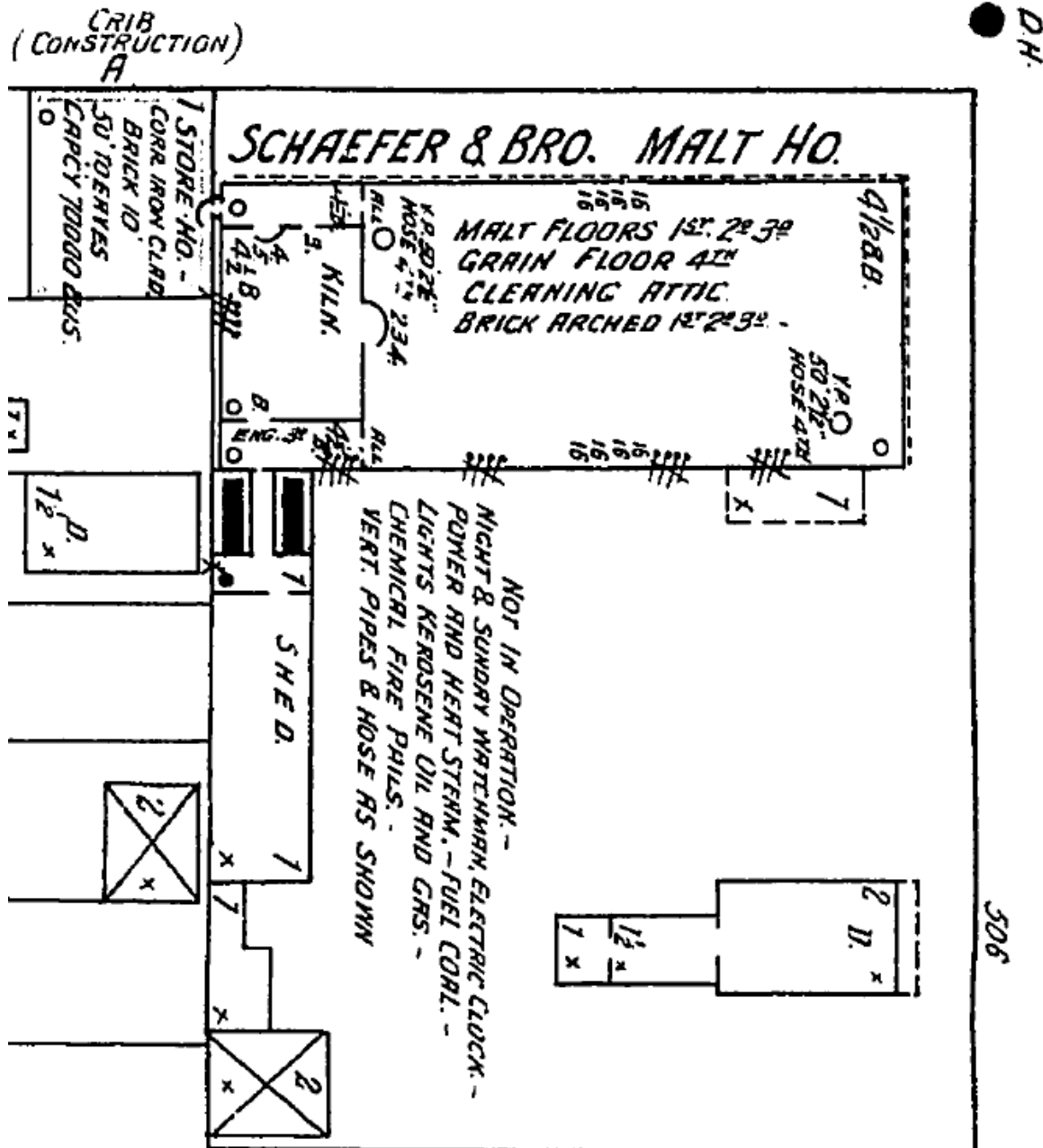
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Schaefer & Brother Malt House Site, 1899 Sanborn Map.

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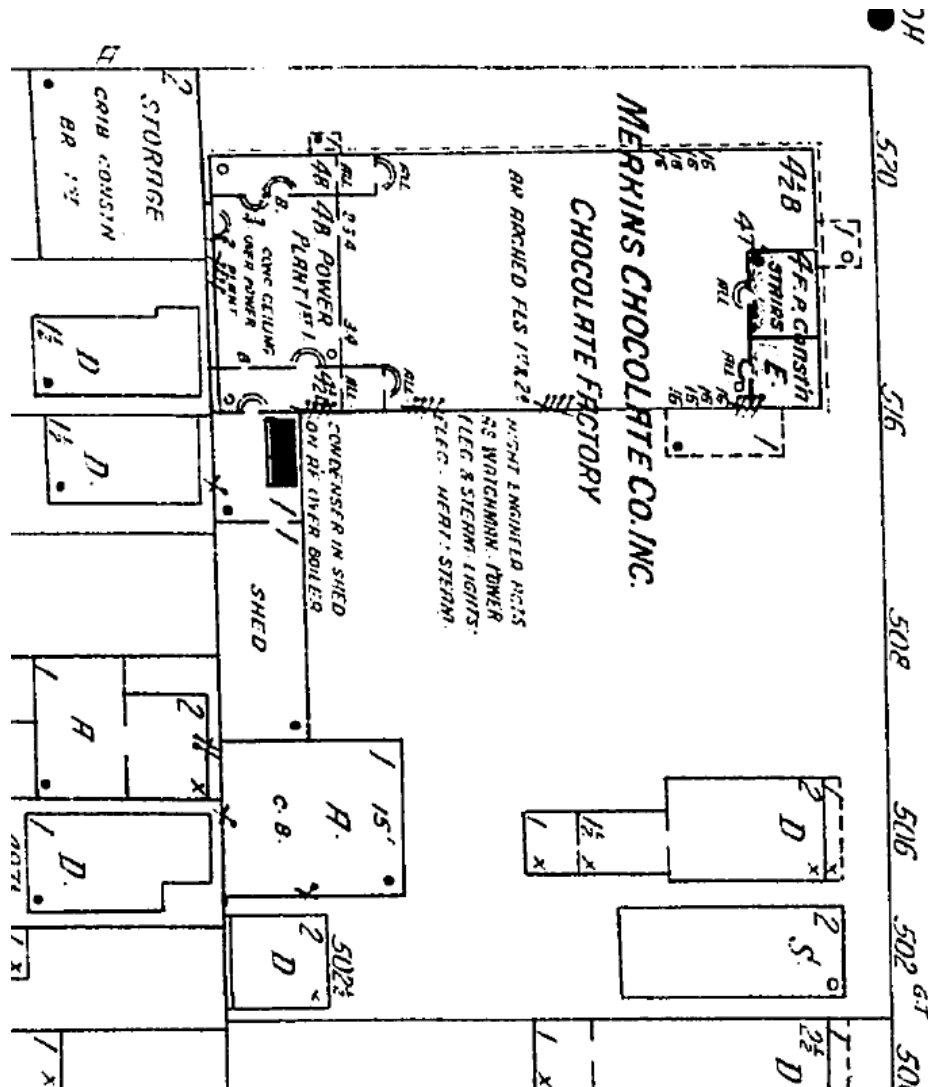
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Schaefer & Brother Malt House Site, 1925 Sanborn Map.

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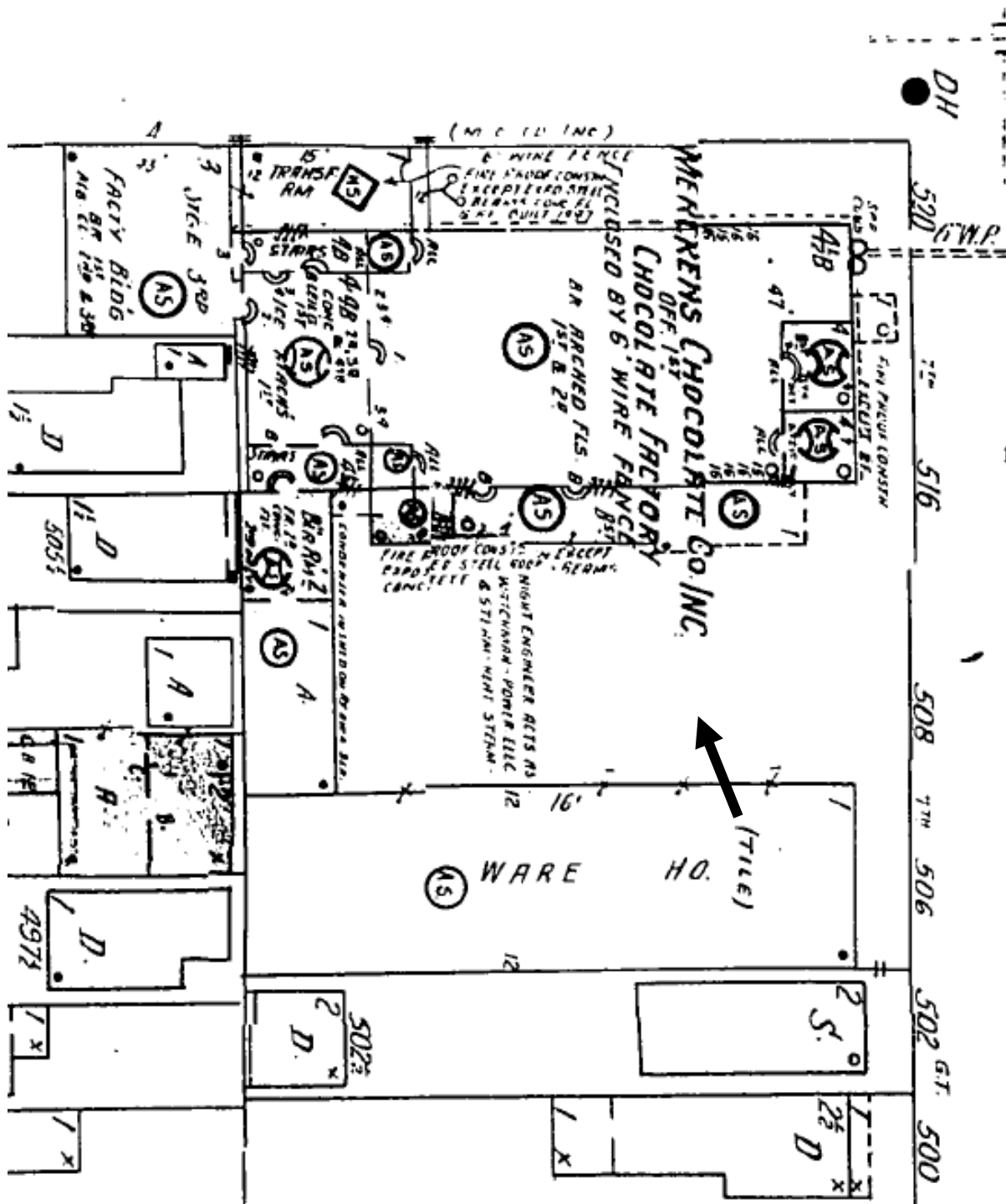
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Schaefer & Brother Malt House

Name of Property

Erie County, New York

County and State



Schaefer & Brother Malt House Site, 1951 Sanborn Map.

United States Department of the Interior
National Park Service

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Schaefer & Brother Malt House

Name of Property

Erie County, New York

County and State

SCHAEFER & SONS MALTING CO.

SUCCESSORS TO

SCHAEFER & BRO.

ESTABLISHED 1863

M A L T S T E R S

Choice Western Barley Malt a Specialty

Office & Malt House, 7th & Jersey Sts., Buffalo, N.Y.

New York Office, 15-25 Whitehall St.—C. A. SCHAEFER

Advertisement from *Pure Products: Scientific Station for Pure Products* 5, no.1 (1909): 40.

United States Department of the Interior
National Park Service

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Schaefer & Brother Malt House

Name of Property

Erie County, New York

County and State



Streets, 506 → 520
7th St

Schaefer & Brother Malt House, c. 1960s undated photograph.

United States Department of the Interior
National Park Service

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Continuation Sheet

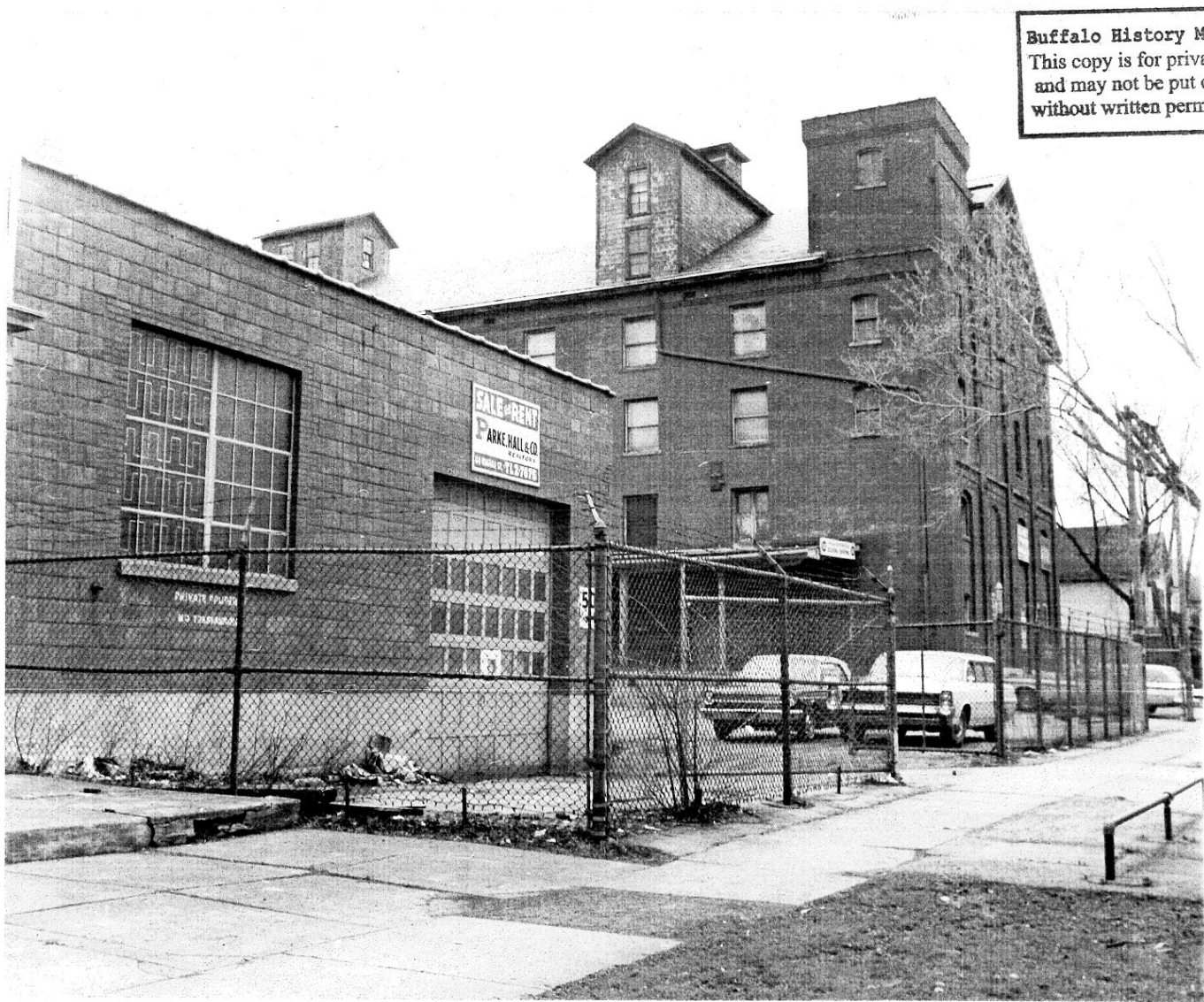
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Schaefer & Brother Malt House

Name of Property

Erie County, New York

County and State



**Schaefer & Brother Malt House, c. 1960s undated photograph.
Note the rooftop dormers, removed sometime between c. 1970 and c.1980.**

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Continuation Sheet

Section 11 Page 11

Schaefer & Brother Malt House

Name of Property

Erie County, New York

County and State



Schaefer & Brother Malt House, 1980



COMMUNITY BEER WORKS

MOBILE BILLBOARD
FOR A LOCAL
BREWERY

ASBURY
SHALOM
ZONE

ASBURY SHALOM ZONE
SHARED BY NEIGHBORHOODS

SHAFT WAY 2

SHAFT WAY 1



ASBUKY
SHALOM
ZONE

ASBUKY SHALOM ZONE
CENTRO DI TRAMANDO JOB CENTER

JERSEY ST

7TH ST

COMMUNITY BEER



NO PARKING
POLICE ENFORCEMENT
VIOLATION SUBJECT TO FINE
AND/OR CITATION





















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 10/23/2019 Date of Pending List: 11/14/2019 Date of 16th Day: 11/29/2019 Date of 45th Day: 12/9/2019 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

☒ Accept ☐ Return ☐ Reject 12/3/2019 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer:  Alexis Abernathy Discipline: Historian

Telephone: (202)354-2236 Date: 12/3/2019

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ERIK KULLESEID
Commissioner



18 October 2019

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following five nominations, both on disc, to be considered for listing by the Keeper of the National Register:

Rutherford House, Edmeston, Otsego County
First Presbyterian Church of Deposit, Deposit, Broome and Delaware Counties
St. Matthias Episcopal Church Complex, East Aurora, Erie County
Sacred Heart Roman Catholic Church Complex, Niagara Falls, Niagara County
Schaeffer & Brothers Malt House, Buffalo, Erie County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office