

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 THE VIRGINIA

other names/site number _____

name of related multiple property listing N/A

2. Location

street & number 250 Virginia Street [] not for publication

city or town Buffalo [] vicinity

state 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.)

Michael P. Lynch Deputy SHPO
Signature of certifying official/Title

20 APRIL '17
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]
Signature of the Keeper

6/12/17
date of action

The Virginia

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Erie County, New York

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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

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 #23697**
- 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: _____

Areas of Significance:

(Enter categories from instructions)

Social History

Architecture

Period of Significance:

ca. 1900 – ca. 1930

Significant Dates:

Ca. 1900, ca. 1930

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Henry Perram, Architect

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10. Geographical Data

Acreeage of Property 0.172 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 17 672902 4751322 3 17
Zone Easting Northing 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 Kerry L. Traynor [Edited by Jennifer Walkowski, NYSHPO]

organization hta preservation specialists date 1/14/2017

street & number 422 Parker Avenue telephone 716.864.0628

city or town Buffalo state NY zip code 14216

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name Casa Shelby Development, LLC

street & number 366 Elmwood Avenue telephone 716.884.3800

city or town Buffalo, NY state zip code 14222

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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The Virginia
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Narrative Description of Property

The Virginia is an apartment building located on the northwest corner of Virginia and 10th Streets in Buffalo's West Side neighborhood in Erie County, New York. The masonry building with load bearing walls was constructed in the Colonial Revival style for William Mickle, designed by Canadian architect Henry Perram in 1899, and constructed around 1900.¹ The building is located near the West Village Historic District and the Allentown Historic District and is within walking distance of the downtown business district.² The apartment building is situated on a corner site and consists of two blocks, one facing Virginia Street and one oriented to 10th Street, internally connected at the basement.³ Although the Virginia Street elevation may be considered the primary entrance, both elevations have similar attention to detailing and each has a centrally located entrance from the street.

The neighborhood consists of nineteenth-century residences as documented on the 1872 Hopkins Atlas and the 1889 and 1899 Sanborn Fire Insurance Maps. Although the houses have been altered with replacement siding and windows, the massing and density remains intact. In the mid-1890s a number of apartment buildings, or "flats," were constructed interspersed among the one- and two-story family homes, likely in response to a growing middle and upper class and aided by improvements to public transportation, specifically the electric streetcar. These apartments include The Columbia (ca. 1896), The Whitney (ca. 1897), The Piermont (ca. 1897), The Belmont (ca. 1897), and The Karnak (ca. 1898) on Whitney Place; The Henrietta (ca. 1896), and The Marguerite (ca. 1896) on Carolina Street; The Josephine on Prospect Avenue (ca. 1896); The Florence (ca. 1892) on West Avenue; The Algonquin (ca. 1896) on Johnson Park, and the Carmichael (ca. 1896) on the northeast corner of Carolina and Niagara Streets.⁴ The Eberle was constructed ca. 1912 on the northwest corner of Whitney Place and Carolina Street. All but The Josephine remain extant and, as a result, the neighborhood retains its historic nineteenth-century character.

The structure of The Virginia is typical of period apartment buildings. Stone foundations support exterior bearing walls on the perimeter. Bearing walls also frame the stairwells and, as a result, dictate how the apartments are organized in plan. The necessity for light and ventilation resulted in large window bays,

¹ The building permit (#11729) was issued on October 21, 1899. The building does not appear on the 1899 Sanborn Map. The Virginia is not noted in the city directories until 1900.

² Allentown National Register Listed Historic District (90NR01220, listed April 21, 1980). Allentown Local Preservation District approved March 21, 1978, Common Council Proceedings Item No. 192. West Village Historic District Designated Local Preservation District, approved May 30, 1978, Common Council Proceedings Item No. 189). A map showing the West Village Historic Preservation District, in relation to 250 Virginia is included as an attachment to this document.

³ Metal balconies extend across each floor at the northwestern side of the building connecting the two blocks externally and providing a fire escape. The balcony appears as a dashed line on the *Sanborn Fire Insurance Maps*.

⁴ The dates of construction established using *Sanborn Fire Insurance Maps* and Buffalo City Directories. All of the apartment houses, with the exception of The Virginia and The Florence, are located in the Local and National Register Listed West Village Historic District. The Florence is located in the National Register Listed Fargo Estate Historic District.

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specifically on the primary elevations facing the street and at court spaces to ensure that every room in the apartment unit was “bright and cheery.” There are two primary modes of vertical circulation at The Virginia, both accessed from the street – Virginia Street to the south and 10th Street to the east.⁵ A fire escape is located on the east elevation along 10th Street where the two blocks intersect. A light well, centrally located between the two blocks, consists of masonry bearing walls. The circulation and apartment layout is in response to the structural organization and, as a result, remains intact. Four apartment units are located on each floor in the block facing Virginia Street, and four are located to the north, off 10th Street. There are twenty-four units in total. The number and arrangement of rooms has not changed since the building was constructed around 1900.

EXTERIOR

The Virginia was designed by Canadian architect Henry Perram in 1899 for William Mickle and constructed by 1900 at a cost of \$35,000 as documented by building permits filed with the city.⁶ The three-story apartment building was constructed on a corner lot, with brick load-bearing walls on a raised, dressed stone foundation. Below the dressed stone a portion of the rough-cut limestone foundation is visible. The face brick is tapestry Roman brick, laid in common running bond, in varying shades of russet, gold and brown. The building consists of two blocks, each with a principal elevation and entrance facing Virginia Street and 10th Street. Both blocks are detailed using a commercial Colonial Revival ornamental vocabulary, including the rich tonal quality of brick used to add variety and texture to the wall surface; cut stone quoins; banded rustication at the first floor above a continuous stone watertable and raised basement; metal polygonal bays detailed with raised moldings and swags, and jack arches with oversized voussoirs and prominent keystones. The stone has been painted throughout. The windows are one-over-one double-hung wood sash replacement units set within the original jambs. Above the banded rustication the brickwork maintains the same brick coursing; however, it is smooth, not rusticated. Above the third floor is a stone beltcourse that continues across and unifies the primary elevations on both blocks. The elevations terminate in a parapet with camelback clay tiles. The secondary elevations to the north and west and the elevations at the court feature common red clay brick and lack ornamental detailing. The windows feature simple stone sills and two rows of soldier coursing forming a segmental arch at the head.

Virginia Street Elevation (South)

The south elevation, facing Virginia Street, consists of a three-story, five-bay composition, modestly detailed in the Colonial Revival style. As described above, the masonry detailing with a raised dressed stone foundation, tapestry Roman brick in shades of russet, gold and brown, pressed tin polygonal bay windows, oversized

⁵ Neither street runs on a true north-south or east-west direction. For ease of discussion Virginia Street will be referenced as running east-west and 10th Street north-south.

⁶ City of Buffalo Building Permit #11729, issued October 21, 1899.

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voussoirs and keystones, and corner quoins defining each bay give the elevation a rich appearance, as one would expect on the exterior of an apartment building constructed at this time. The elevation features a central entrance bay that is slightly recessed. Stone corner quoins mark the recessed bay at the second through third floors. Above the entrance, within the bay is a single one-over-one double-hung wooden sash window at each floor. Paired one-over-one double-hung wooden sash windows with wood mullions are located at the first floor in the bays to the east and west of the entrance. Two-story polygonal bay windows with pressed metal trim break panels distinguish the second and third floors to the east and west of the entrance bay. Brackets at the second story “support” the projecting bay. A one-over-one double-hung wooden sash window is located at each face of the bay. The metal break panel at the spandrel between the first and second floors is adorned with swags, while between the second and third floors, raised moldings define the spandrel. A simple entablature completes the bays. There are two windows at the second and third floors at the outer bays to the east and west. A rectangular basement window that has been infilled with glass block is located at each bay in the raised basement.

10th Street Elevation (East)

These two nearly identical blocks form are set at right angles to each other, forming a sort of L-plan building. The 10th Street elevation is similar in detailing to the elevation facing Virginia Street. The elevation consists of two portions: to the south is the east elevation of the Virginia Street block, while to the north is the 10th Street block. The elevation is detailed with the same brickwork as the south elevation and features banded rustication on the first floor and smooth brick above. Stone quoins define each bay and oversized voussoirs and keystones adorn the window heads. The watertable above the raised basement and belt course above the third floor continue across the east elevation, unifying the composition.

The main entrance into the 10th Street block occurs to the north on the elevation. This portion of the east elevation is five-bays wide, with the entrance bay centrally located. Above the entrance is a one-over-one double-hung wooden sash window at each floor. Immediately to the north and south of the entrance is a two-story pressed-tin polygonal bay supported by brackets at the second floor. There are two one-over-one double-hung wooden sash windows at the first floor below the polygonal bay. A single one-over-one double-hung wooden sash window is located at each floor of the outer bays to the north and south.

There are five windows per floor at the portion of the elevation that is part of the Virginia Street block. Each window is a one-over-one double-hung wooden sash unit with stone sill and prominent voussoirs and keystone forming a flat arch at the head. The window at the fourth bay from the south is smaller as it provides light and ventilation into a bathroom. A one-over-one double-hung wooden sash unit is also located at each floor on the south elevation of 10th Street block where it meets the Virginia Street block. A fire escape is located at the intersection of the two blocks.

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North and West Elevations

The north and west elevations are both secondary and do not face the street. Residential buildings are located in the lots to the north and west, adjacent to the elevations. To the west, where the blocks attach, a court space is formed, allowing light into the apartments at the southwest and northwest corners of the buildings. The detailing at the north and south elevations and at the court space is on a much lower level. The brick is a standard red clay unit laid in five-course American bond. The arrangement of the one-over-one double-hung wooden sash windows is utilitarian, providing light and ventilation into bedrooms, living rooms and kitchen spaces. At the bathrooms the windows are slightly smaller. The heads of the windows feature a segmental arch formed by two soldier courses and the sills are stone. There is no fenestration on the west elevation of the Virginia Street block, except at a small light court where one-over-one double-hung wooden sash windows allow light into kitchen and bathroom spaces. On the 10th Street block there are three one-over-one double-hung wooden sash windows and two doors at each floor. The windows provide light into bedroom and kitchen spaces. Hollow metal doors access a metal balcony that extends across the elevation and connects to the Virginia Street block.

At "T" shaped court space was formed to the west where the two blocks meet. One-over-one double-hung wooden sash windows at the court provide light and ventilation into the corner apartments. Concrete stairs along the east elevation of the court provide access to the basement, which is continuous beneath both blocks.

INTERIOR

The Virginia retains much of its historic plan, including vertical and horizontal circulation spaces and the number and arrangement of the apartment units. The organization of each floor is quite simple and is in response to load-bearing walls at the perimeter of the building and surrounding the stairwells. Stairs are located in the middle bay of each block: at the Virginia Street (east) elevation and 10th Street (north) elevation. The entrance vestibules and wood stairs retain a high level of integrity with original wood newel posts, turned double urn baluster rails and paneled wainscot. Each stair lands at a hall running perpendicular to the stair, with apartments located at each end. There are four apartments on each floor in each block for a total of twelve apartment units. As evidenced by documentation in city directories and census data, the number of units in The Virginia has always been twenty-four. The individual apartment units retain much of their original organization and finishes, including plaster walls and ceilings; hardwood floors; molded wood baseboards; wood window casing, sills, stools and aprons, and paneled hardwood doors with brass hardware.

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Entrance Vestibules and Stairwells

The Virginia Street and 10th Street entrance vestibules are similarly detailed with penny tile floor and marble wainscot. It is likely that the marble is a later addition. Each entrance vestibule leads to wood stairs that feature a square newel post with beaded and raised molding, turned double urn baluster rails and wood handrail. At each floor the stair hall and side walls have a paneled wood wainscot. The wood has been painted. The walls above the wainscot are plaster, as is the ceiling. In the Virginia Street block the stair landing faces north toward the light court, whereas in the 10th Street block it faces east, toward the street and west toward an internal light well. The windows at the stair landings and corridors retain their original wood casing, apron and stool. The wood has been painted. Some of the corridors accessing the apartment units retain their original hardwood floors, molded wood baseboards, and plaster walls and ceilings. In some locations vinyl tile covers the wood flooring. The doors to each apartment have been replaced by non-historic paneled hollow metal doors; however, the molded wood casing remains extant.

Apartment Units

There are four apartment units per floor in each block for a total of twenty-four units. A corridor at the head of the stairs leads to the apartments, two on each side of the stairway. Each apartment unit has four or five rooms, including a living room, kitchen, bathroom and one or two bedrooms. The apartment units on the second and third floors of the Virginia Street block have an extra room, located above the first floor entrance vestibule. The apartment units in each block are laid out in a similar manner. Hallways are minimal or absent within the apartments, with the kitchens, bathrooms and bedrooms opening off the living room. It is highly likely that the current configuration is the same as the original configuration because city directories and census data indicate there have always been four units per floor in each block and the tenants tended to be individuals or couples. Also the windows at the bathrooms are narrower and located higher on the wall than the windows providing light into the bedrooms, living rooms and kitchen spaces, indicating that the locations and numbers of bathrooms have not been altered.

In addition to retaining a high level of integrity in plan and organization, the units also retain historic finishes, including hardwood oak floors with mahogany inlay strips around the perimeter, molded wood baseboards, plaster walls and ceilings, single layer crown moldings at the ceilings and paneled wood doors with solid brass hardware and original wood casings. Some of the original solid panel wood doors have been replaced with paneled hollow wood doors. Although the windows have been replaced with one-over-one double-hung wood sash units, the original trim, including casing, stools and aprons, remains extant. The units on the second and third floors facing Virginia Street and 10th Street have a bay window. All of the rooms have windows allowing ample light and ventilation into the space, an important feature of apartment buildings constructed at this time.

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Basement

The basement is continuous under the Virginia Street and the 10th Street blocks, connecting them internally. It is accessed externally via stairs at the court space to the west and internally at each stair. Load-bearing stone foundation walls at the perimeter, at each stairwell, and at the light court in the 10th Street block provide the main structural support. As a result of the load-bearing stone foundation walls, the basement is divided into a number of rooms, as opposed to being a continuous open space. The rooms provide utility spaces for mechanical and electric equipment and storage space. Rectangular window openings in the raised basement wall provide natural light into the space. The windows have been infilled with glass block.

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Statement of Significance:

The Virginia is a good representative example of a locally significant late nineteenth century apartment building located at 250 Virginia Street in the city of Buffalo, Erie County, New York. The Virginia was constructed around 1900 in the Colonial Revival style and was designed to cater to a middle-class apartment dweller. The Virginia is significant under criterion C in the area of Architecture, as a good representative example of a modest apartment building designed specifically for Buffalo's growing middle class. The building also merits consideration under criterion A in the area of Social History for its associations with the changing demographics and lifestyles of the city's growing young professional middle class around the turn of the twentieth century.

Designed by Canadian architect Henry Perram in 1899, The Virginia was constructed around 1900 for developer William Mickle. Located in Buffalo's West Side, the building was specifically designed to attract a growing market of middle class professionals, looking to move out of the city's congested and rapidly growing downtown, enticing them to reside in a more "suburban" setting. During the late nineteenth and early twentieth centuries, Buffalo saw a rapid growth of its population, but, more specifically, a growth of middle class professional residents, who sought architecturally pleasing but affordable units. Apartment units in The Virginia had only four or five rooms, which indicates that the building catered to young professional clients, likely unmarried or couples, and one that did not have live-in servants or housekeepers. Many comparable modest, middle income level apartment buildings were developed in Buffalo around the same time as The Virginia, offering residents an architecturally attractive, somewhat private residence that was more grand than a crowded, lower income tenement house but not as elegant as a more high-end apartment such as The Algonquin on Johnson Park, which had more rooms and provided space for live-in servants.⁷ The design for both modest and high-end apartments aimed to maximize the availability of natural light and fresh air to each unit, provide efficient circulation throughout the building, and distinguish shared common spaces from private dwelling units. Bay windows, light wells, outdoor courtyards, and interior plans reflect the attempt to provide middle and upper class residents with comfortable housing accommodations filled with plenty of light, fresh air and spatial efficiency within easy access to streetcar lines.

For nearly thirty years, The Virginia served this middle class resident; however, demographics and lifestyles began to change in the 1920s. By this era, middle class residents were moving further north and east from downtown Buffalo, as improvements and expansion of the streetcar and automobile networks opened up new suburban neighborhoods farther away from downtown. Census records indicate that beginning in the 1920s and into the 1930s, The Virginia no longer attracted the middle-class young professional resident that it had been intended to serve; instead, those who moved out were replaced by skilled and unskilled workers, not young professionals. As a result, the period of significance for the building begins with its initial construction about

⁷ In 1909 The Algonquin charged fifty-two dollars and seventy-seven cents rent per month whereas The Virginia charged twenty-two dollars per month, a reflection of the more modest accommodations at The Virginia..

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1900 and closes with this demographic shift around 1930. This era reflects all major architectural developments, but also captures the period during which the building was at its most significant as a middle-class professional apartment building.

Apartment Living

And the builders of the city have been minded each to retain the freehold of as much air and sunlight and grass as possible, so that the houses are not in continuous blocks and rows, but detached, each standing in a separate plot, every man under his own vine and fig-tree, although of recent years many superb apartments, among them the Wayne, Waldorf, Westgate, Lenox, Berkeley, Buckingham, Algonquin and Markeen, have appeared among us.

Good Housekeeping, Volume 33, 1901⁸

The apartment house is not a new typology. In ancient Rome the lower and middle classes lived in *insulae*, which were large, multi-story buildings featuring shops on the first floor and living spaces on the upper floors. Trajan's Market (100-110 AD) in Rome is a well-known example an *insula*. The Egyptian capital of Fustat (Old Cairo) also had high-rise residential buildings. In Europe the middle class created by the Industrial Revolution sought affordable and comfortable living arrangements in densely populated and increasingly more expensive cities. Apartment living became increasingly popular, spreading from France throughout Europe and eventually to the United States, where it was termed "French flat" or "apartment," a derivative of the French word *appartement*.⁹

In America the idea of living in such close quarters was not appealing and was associated with boarding houses and tenements that housed the working poor and immigrants. Further, for most cities in the United States, space and buildable land was not an issue, as it was in dense European cities. The areas surrounding cities in America were typically rural and featured large houses on expansive lots. Interest in French culture and architecture, rising property costs, and increasing populations in urban areas after the Civil War encouraged a change in attitudes and led to the development of American versions of French flats.¹⁰ In 1857 Calvert Vaux presented a paper to the American Institute of Architects titled "The Adoption of Houses a la Françoise to this Country" promoting the advantages of apartment living. One of the first examples of a luxury apartment constructed in the United States was the Stuyvesant in New York City, designed in 1869 by Paris trained architect Richard Morris Hunt. The notion of apartment living for the wealthy upper class and middle class was becoming acceptable in America.

⁸ Julia Ditto Young, "Buffalo, from the Housekeeper's Point of View," in *Good Housekeeping* 33, no. 2 (August 1901): 90.

⁹ Elizabeth Armstrong Hall, "Apartment Houses," in *Dictionary of American Houses*, 3rd ed. (New York: Charles Scribner's Sons, 2003), 222-224.

¹⁰ Gwendolyn Wright, *Building the Dream: A Social History of Housing in America* (New York: Pantheon Books, 1981), 138.

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Apartments and tenements were quite different from one another as documented in an 1880 article in *Carpentry and Building*. "In tenement houses the rooms for a family are from two to four in number, while few or no conveniences are provided, and the finish throughout is of the plainest order. In apartment houses the number of rooms in each suite ranges from four to ten, while the appointments are of the better class."¹¹ Tenement housing was typically overcrowded and lacked proper light and ventilation. The deplorable living conditions were documented in 1890 by Jacob Riis, whose photos were published in *How the Other Half Lives*.¹² Apartments were not constructed for the poor. They were constructed for families "who in other respects are uncomfortably housed on account of the crowded condition of the city" and have therefore investigated "the subject of flats and suites of apartments, hoping to find in them a satisfactory solution to the problem of how to live comfortably and economically."¹³ The apartments were often "luxurious beyond the pursue of the private owner, and free from the cares connected with heating, cleaning hallways, clearing snow and many minor duties which devolve upon the independent householder."¹⁴ In 1890, a prominent architect named John Pickering Putnam argued that apartment living provided a number of benefits: "economic savings, architectural interest, social cooperation, increased health and efficiency, decreased crime through group surveillance, and freedom for women to work outside the home" in addition to a shared sense of community."¹⁵

In the late nineteenth and early twentieth centuries attempts were made to ensure that tenement housing met certain standards. This was accomplished primarily through building code enforcement. The New York Tenement Act of 1895 and the Tenement Law of 1901 attempted to improve the construction of tenements, including the need for ventilation and light, which had been previously lacking. These laws did not impact apartment construction. Apartments constructed after 1880 already featured the latest technologies, including private bathrooms, fireproof construction and often extravagant and fashionable architectural features. Kilham, in a 1902 article describing the planning of apartment houses, lists requirements of successful apartment buildings. These requirements include the need for privacy. "The hall door must be a complete barrier, giving no hint of the life behind. Walls and floor between apartments must be deafened where practical, and the windows of one apartment should on no account overlook or give on the windows of another."¹⁶ The apartments had to be "cheerful and sunny"; the "kitchen and service portions must be effectively separated from the living portion"; the private spaces, "chambers and bathrooms must be secluded"; the exterior, "in particular the entrance must be as attractive as possible to satisfy the *amour proper* of the tenants," and the buildings must, "of course," be fireproof.

¹¹ "French Flats and Apartment Houses in New York," in *Carpentry and Building* 2, no. 1 (January 1880): 2-3.

¹² Jacob A. Riis, *How the Other Half Lives*, (New York: Charles Scribner's Sons, 1890). (The book is a collection of photos that documented the living conditions of the poor. The book received national attention and brought attention to the deplorable condition of tenements).

¹³ *Carpentry and Building* 2, no.1, 3.

¹⁴ Kilham, in *Brickbuilder* 11, no. 12, 245-252. (Kilham discusses the advantages of apartment living and the two types of apartments: housekeeping apartments and non-housekeeping apartment hotels).

¹⁵ Gwendolyn Wright, *Building the Dream: A Social History of Housing in America*, (New York: Pantheon Books, 1981), 145.

¹⁶ Kilham, in *Brickbuilder* 11, no. 12, 245.

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The Apartment House in Buffalo

As has been well documented by numerous scholars cited in the bibliography of this document, Buffalo was a thriving, wealthy, industrial and port city, commencing in earnest with the completion of the Erie Canal in 1825 and continuing through the middle decades of the twentieth century. The city was a “working” city, crowded with industry and commerce and filled with a growing pool of immigrant workers. As a result, the wealthy upper class and emerging middle class moved away from the urban core of the city to the more distant suburban areas north of downtown. This movement was facilitated by Buffalo’s expanding electric street car system in the 1890s. Some apartments, such as The Algonquin (ca. 1896) on Johnson Park and the Westgate (ca. 1898), located at Vermont and Seventh Street, catered to the wealthy, upper class resident. Prominent Buffalo families such as Mr. and Mrs. Michael Shea; Mr. and Mrs. Charles Bidwell, and Mrs. E.C. Lovejoy and her daughters lived in the Westgate. These buildings contained flats that were considered substantial, complementing and expanding with modern conveniences the single family residence, including parlors with fireplaces; a dining room; kitchen; pantry; large bedrooms and servant space.¹⁷ Other apartments were constructed that catered to a middle class and not the wealthy upper class renter. These included The Karnak (ca. 1898); The Florence (ca. 1892) on West Avenue, and the Wayne and Waldorf (ca. 1897) on Main Street. This is evidenced by federal census data and city directories. Both resources document the occupations of the renters.

The apartment house in Buffalo is not noted in the city directories with a listing of buildings until 1896. Prior to this time the heading “Flats and Apartment Houses” referred readers to “Boarding Houses.” Boarding houses implied a different, more communal way of living, where occupancy was typically more of a short-term nature, and tenants often rented a room and shared utilities with other residents. Apartments were primarily oriented towards more long-term occupancy and provided self-contained rather than shared amenities. Purpose-built apartment buildings constructed prior to that date, such as The Florence (ca. 1892), are listed by street address only. The earliest apartment houses in Buffalo include the Bachelor (ca. 1887, demolished 2016), at 331 Franklin Street, and The Trubee (ca. 1869; ca. 1889) at 414 Delaware Avenue.¹⁸ The Trubee was a mansion constructed in ca. 1869 and converted into an apartment house by ca. 1889.¹⁹ The Bachelor was constructed as an apartment house, specifically catering to a single male renter, and was likely one of the earliest buildings of this type in Buffalo.²⁰

As documented in the city directories and the 1889 *Sanborn* map set, by 1896, seventy-two apartment buildings had been constructed outside of downtown Buffalo. This suggests that real-estate developers saw an opportunity

¹⁷ Katherine H. Smith, "Apartment Houses Where Friendliness Was Prevalent," *Courier Express* (Buffalo, NY), May 14, 1933.

¹⁸ The 1887 city directory notes storefronts and tenants at 331 Franklin Street. The 1886 directory does not.

¹⁹ The Charles F. Sternberg House was designed by George M Allison in ca. 1869. Samuel C. Trubee built an annex, evidenced on the 1889 Sanborn Map, and turned the estate into a 100-room hotel, which commanded a \$3 a night rate during the Pan American Exposition.

²⁰ The Bachelor was demolished in 2016.

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and market to be pursued for capital gain. Those who had the means moved out of the city to the early suburbs, one of which included the neighborhood along Virginia and 10th Streets in the city's west side. By 1900, the number of apartment buildings had almost doubled to 133. In the next decade the construction rate slowed down considerably and only 158 apartment houses are listed in the 1910 city directory.

Facilitating movement to the early suburbs was Buffalo's extensive and efficient streetcar network. As transportation technology improved, settlements continued spreading outward from the industrial and financial centers located downtown. Prior to the widespread use of electricity, streetcars in Buffalo were primarily pulled by horsepower. Horsecars carried 5 million passengers annually through the 1870s, yet public transportation in Buffalo was still quite limited in terms of streets covered, distance traveled, speed, and carrying capacity for the tracks and number of cars. The introduction of the electric streetcar lines greatly expanded the coverage of Buffalo's transportation network. In 1889, when the last horsedrawn streetcar line was introduced along Elmwood and Forest Avenues, there were eleven streetcar lines still pulled by horse and twenty electric streetcar routes that canvassed the city. With cheap and abundant electricity provided by Niagara Falls, Buffalo fully shifted to electric streetcar lines shortly thereafter, and by 1894 horsecars had become extinct and were exclusively replaced by electric cars. Typically, apartment buildings were located in close proximity to popular streetcar lines on the northern and western edges of the city. The appearance of apartment buildings within the city boundaries directly corresponded to the presence of the streetcar, indicating the close relationship between the public transportation system and patterns of urban settlement. The ability to commute away from work, whether by streetcar or carriage, distinguished the middle and upper classes from the working class that was relegated to tenement living downtown, in close proximity to the industries located along the waterfront. In this sense, the streetcar not only made a tangible impact on Buffalo's urban development and settlement patterns, but also embedded a socioeconomic status into the residential addresses of its citizens. In general, the wealthiest citizens could afford to commute the furthest away from the central city, usually to areas accessible primarily by private carriages. Those fortunate enough to commute by streetcar took full advantage of Buffalo's extensive transportation system, thereby distinguishing themselves as middle or middle upper class. Interestingly, improvements in transportation, specifically the automobile, contributed to the decline of these early suburban neighborhoods and their apartments, such as The Virginia, as the middle and upper class could now move to suburbs even further away from downtown.

Apartments constructed during the boom years between 1896 and 1900 catered to a variety of individuals and middle and upper income levels. Some apartments were small, catering to young married couples and professionals, housing "stable, home-loving people, not the fly-by-night transients so frequently found in small apartments."²¹ At the turn of the century "more than 75 percent of urban Americans were living in apartments, which offered a convenient, respectable, and safe residence near work for urban singles and middle-class

²¹ Smith, *Courier Express* (Buffalo), May 14, 1933.

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families.”²² By the 1920s, apartment building construction outpaced single-family home construction in many cities; however, much of that construction occurred in suburbs farther away from the expanding city. Most of the new apartments still catered to the middle and upper class.²³ Apartments with large, grand living spaces, such as the National Register listed Parke Apartments, constructed in 1924, and 800 West Ferry (contributing building to the NR listed Elmwood Historic District (East), constructed in 1929), continued to be built for the wealthy who had moved out of their large mansions into apartments and hotels, which offered “familiar luxury and comfort without the necessity of hiring serving staff or the burdens of larger property ownership.”²⁴ At this time, the luxury and smaller apartments constructed closer to the city began to see a change, where the “impermanence of their resident neighborliness has nearly disappeared within their walls.”²⁵ A Buffalo newspaper article from 1933 contrasted the then prevailing attitude of apartment dwellers who generally kept to themselves to “thirty or forty years ago, [when] living under the same roof was actually deemed a basis for friendship; and the residents of a flat frequently entertained the people in the building.”²⁶ In the late nineteenth-early twentieth centuries, it was not unusual for a tenant to host summertime rooftop parties for the other tenants. In the winter they formed card clubs.²⁷ The young, newlywed couples and professionals moved out; however, they were not replaced with other young couples or professionals, as those who could, moved farther away from the encroaching city to suburban neighborhoods for their first home or apartment. The apartments constructed in the early suburbs were now considered part of downtown and those who were unable to move away from the city inhabited the late nineteenth and early twentieth century flats.

The construction of apartment houses had to meet requirements for green space, light, ventilation and safety; they had to be fireproof, which necessitated specific building materials, as defined by Chapter XXV of the 1896 *City of Buffalo Charter and Ordinances*. These requirements led to the evolution of designs, such as The Virginia, that featured light wells and courts allowing the inner spaces of the apartment units to have light and ventilation as required by code.

The Virginia

The Virginia was constructed in a residential suburban neighborhood established soon after the Civil War known as the West Side. Many of Buffalo’s upper and middle class families built homes in the area. By the 1890s Buffalo’s growth and development was pushing into the neighborhood, moving north and west out of the

²² Hall, in *Dictionary of American History*, 223.

²³ Wright, *Building the Dream*, 150.

²⁴ Claire Ross, *Parke Apartments, Erie County, New York National Register of Historic Places Registration Form*, (s.l.: s.n., 2007). <http://cris.parks.ny.gov/>. (Refer to Ross for a discussion of luxury apartment living).

²⁵ Smith, *Courier Express* (Buffalo), May 14, 1933.

²⁶ Ibid

²⁷ Ibid.

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downtown and waterfront area, facilitated by improvements in public transportation, specifically the electric streetcar. This growth led to a real estate boom during the late nineteenth century in many areas surrounding Buffalo's downtown, causing large tracts of land to be subdivided into smaller, more urban scaled parcels. Many older houses and buildings, often of smaller scale, were razed for the pending new development in older neighborhoods, such as the one where The Virginia was constructed at the southeast corner of Virginia and 10th Streets. The corner lot had been occupied by a residence, as illustrated on the 1889 Sanborn Map. Across the street was the First Free Methodist Church. The building, although no longer a church, remains extant. The neighborhood benefited by being "suburban" in character, in close proximity to the electric streetcar on Elmwood Avenue and Niagara Street a few blocks away. The neighborhood remained a preferred residential neighborhood and an address for Buffalo's middle and upper classes through the 1920s.

At the time of its construction around the turn of the twentieth century, The Virginia was not a "luxury" apartment; however, it was not as small as the Pembroke (ca. 1896) on Bryant Street, where one resident recalled that the bedrooms were so miniscule that "we had to step out of it to change one's mind."²⁸ As documented in the "for rent" section of the *Buffalo Courier* in 1909, a seven-room suite at The Algonquin on Johnson Park rented for fifty-two dollars and seventy-seven cents a month (roughly more than \$1250 per month in 2016); an eight-room suite at The Florence on West Avenue rented for thirty-seven-fifty; a seven-room suite at The Karnak rented for thirty-three dollars (the rough equivalent of about \$775 per month in 2016). The rent at The Virginia was twenty-three dollars a month (approximately \$580 per month in 2016) suggesting, with its fewer rooms per apartment, that it targeted a young, middle-class tenant or couple. However, the exterior entrance and public spaces of The Virginia were handsomely detailed to, as Kilham wrote, "satisfy the *amour proper* of the tenants."²⁹

The number of units at The Virginia suggests that it was constructed as an investment property by William Mickle. The Florence and The Karnak each had two units per floor for a total of six units. The Virginia had four units per floor in each block, for a total of eight units per floor and twenty-four units in total. This is supported by the Buffalo city directories, *The Society Blue Book of Buffalo*, and federal census data. In 1905 twelve listings were noted at 250 Virginia Street in the *Blue Book* and, by 1909 there were twenty listings. If Mickle was able to rent all of the units he would make \$552 per month, whereas rents from The Karnak would only be \$198 and the Florence \$225. This suggests that Mickle, while targeting a middle class tenant, was not trying to attract an individual or couple in need of a larger apartment unit that could accommodate children or servants. It is also interesting to note that the organization of the structure and circulation at The Virginia is similar to The Karnak and The Florence, suggesting that Mickle could easily have had only two units per block, per floor; however that would have given him half the number of rooms and, as a result, half of the rental income.

²⁸ Smith, *Courier Express* (Buffalo), May 14, 1933.

²⁹ Kilham, in *Brickbuilder* 11, no. 12, 245.

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Despite being relatively small, the apartment units at The Virginia featured the latest technologies, including private bathrooms and fireproof construction, as would be necessary to be marketable. Consistent with Kilham's description of the requirements for successful apartment buildings, the entrance to the apartment was a complete barrier and the apartments were "cheerful and sunny," with bay windows allowing light into the living and dining spaces. The organization described by Kilham, with bathrooms and chambers secluded from the main parlor (living room) remains at The Virginia; however, given its smaller size, the bedroom and bathroom were arranged off the living room, typically facing the neighboring residential parcels or court spaces. Consistent with contemporary living, the kitchen is now part of the dining space, as opposed to being a separate service space.

The modest Colonial Revival detailing on the Virginia and 10th Street elevations, the paneled wood wainscot and detailing at the stairs, as well as the hardwood floors and molded wood trim at the windows and doors suggest that the desired tenant was middle class. This is supported by federal census data and the Buffalo city directories, which note young, middle class professions, single or with a spouse holding jobs such as railroad engineers, millrights, attorneys and travelling salesmen. None of the tenants are noted as having servants or young children. Judging by the entries, the early residents of the apartment building did not stay long, suggesting that The Virginia was used by upwardly mobile individuals and people in transition.

The Tenants

The first residents of The Virginia are listed in the 1900 *Buffalo Directory* and the 1901 *Buffalo Address Book and Family Directory*, a directory of middle and upper class residents of Buffalo. Most of the residents were American-born and between the ages of 20 and 40. The residents tended to be middle class professionals or skilled workers who held occupations such as a doctor, railroad engineer, millwright, lawyer, accountant and real estate agent. The apartments were typically occupied by a single individual or couple as one might expect given that the units were small, with only one or two bedrooms and no servant space. The modest Colonial Revival ornamental detailing on the exterior and handsome paneled wainscot in the corridors and wood detailing at the stairways is consistent with the attention to detailing at neighborhood apartments such as the Karnak and The Florence. Although small, the apartments were modestly appointed and featured hardwood floors, deep wood baseboard, and crown molding at the ceiling appropriate for a middle class resident. In 1906, Dr. C.E. Rose and his wife lived at The Virginia, as did John Hough, an accountant, and Katherine Higgins, a clerk. In 1909 Luther C. Boyce, an insurance agent, lived at The Virginia with his wife and adult daughter Gerette, who worked as a cashier. The family had downsized from a house at 164 Prospect Avenue and, in 1915, had moved to an apartment at 74 Days Park, a few blocks away.³⁰ Other residents in 1909 included Frank Dubois, a coachman; Ina Ducker, a clerk, and Bernhardine Norman, a widow. It was not unusual for widows,

³⁰ The information regarding the Boyce's residences was obtained from the city of Buffalo Directories and Census data.

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including Adeline Lambert, Addie Reynolds, and Katherine Higgins, to live at The Virginia. Mary Morgenstern, also a widow, lived at The Virginia with her daughter, Marie, a school teacher, and son, Bryant, a salesman. The occupations noted for the tenants in the 1920 federal census begin to show a shift from skilled to unskilled laborers. Included among draftsman, ship builders, teachers, stenographers and clerks are steel workers and janitors.

The 1930 Federal Census notes a physician, barber, salesman, laborer and hotel waiter among the residents. By 1940, nearly half the apartments were empty, and those living in the building held jobs such as brakemen on the railroad and bellman at the Statler Hotel. The tenants at this time tended to be skilled or unskilled workers, a reflection of the changing social status of residents.³¹ As the young middle class professionals moved out they were not replaced with other young, middle class professions, marking the beginning of a change for “apartment” living in the city. Although most of the apartments were occupied in 1950, possibly a reflection of the post-war boom in Buffalo, they tended to work in unskilled jobs. It is also highly probable that the residents still relied on public transportation, while the middle and upper class resident could afford an automobile and therefore move farther away from the city.

Changing economic and residential trends emerged around the year 1930, which played a role in the changing use and demographic of residents served by the Virginia. The Virginia housed a middle class tenant for nearly thirty years; however, demographics and lifestyles changes saw the middle class residents moving further north and east from downtown Buffalo. Improvements and expansion of the streetcar and automobile networks opened up new suburban neighborhoods farther away from downtown. Those transportation improvements that brought residents out of downtown Buffalo and into the “suburban” West Side continued to grow and progress, opening new areas of the city and beyond for new development. New housing at the city’s fringes in North Buffalo, South Buffalo, even the rapidly developing village of Kenmore just north of the city boundary, all were marketed as appealing new residential neighborhoods for middle-class living. By the 1930s The Virginia no longer attracted the middle class resident it was constructed to serve; instead, as census data indicates, skilled and unskilled workers moved in. This shift in employment status also appears to reflect the changing economic environment of the Great Depression. The 1930s saw a greater number of people out of work, or no longer holding skilled, professional occupations. As a result, the period of significance for the building begins with its initial construction around 1900 and closes with this demographic shift around 1930. This era reflects the period during which the building was at its most significant as an apartment building constructed for the middle class professional.

In 1970, The Virginia, which was now called Virginia Manor, was HUD-subsidized. At this time nearly half of the apartments at The Virginia were vacant and those that were occupied tended to be by individuals who were

³¹ Smith, *Courier Express* (Buffalo), May 14, 1933.

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retired. In 2003 the building was taken in tax foreclosure and remained vacant for a number of years. In 2015 the building was rehabilitated and is now fully occupied.

WILLIAM MICKLE

William Mickle was born in 1841 in New York. The surname Mickle first appears in Buffalo City Directories in 1867, when William A. Mickle is noted as working at Harvey & Wallace, manufacturers of carriages. In 1866 he married a woman named Harriet, who was born in England. The Mickles had two daughters, Maud and Jennie, who continued to live with their parents as adults. The city directories note that the Mickles moved frequently between 1867 and the early 1900s, renting homes throughout the West Side on Cottage Street, Connecticut Street, West Avenue, Jersey Street, Prospect Street, Ashland Avenue and Lexington Avenue. In early 1909 they purchased a house at 98 Putman Street.³² William became a book keeper for Harvey & Wallace in 1873 and by 1875 he was working as an insurance agent, an occupation he continued throughout his life. It does not appear that the Mickles were wealthy and could be considered middle or upper middle class, similar to the tenants he hoped to attract at The Virginia. The Mickles did not have servants and the house on Putnam Street was modest. This is interesting given the cost to construct The Virginia was \$35,000, a considerable amount at the time, suggesting it was a significant investment.³³ This is further supported by the fact that there were twenty-four small apartments at The Virginia which, if fully occupied, would have commanded significantly more rental income than either The Florence or The Karnak.

In 1893 Mickle formed the "National Acoustics Co., Architects Builders Auditoriums" with G. L. Schickler, president, William secretary and E. Henry Kelly acoustician. The company built "audience rooms warranted to be absolutely perfect for hearing an orator, singer or music."³⁴ The company is noted in the city directories until 1899. It is probable that Mickle constructed The Virginia as an investment property and his understanding of the building trade can be linked directly to his association with National Acoustics. The fact that The Virginia had a large number of small apartment units as compared with other apartments in the neighborhood that featured larger units with more rooms supports that it was an investment property. While the company was in operation Mickle's occupation is noted in census data and city directories as "insurance agent." It is also probable that Mickle became acquainted with Canadian architect Henry Perram through this venture. Little is known regarding Henry Perram, architect.

³² The city directory lists their address as 98 Putman Street in 1909. The previous year they lived on Maryland Street.

³³ \$35,000 in 1900 would be approximately \$950,000 in 2016 using an inflation calculator

³⁴ *The Churchman* 77, no 2, New York: The Churchman Company, 1898. The company had advertisements in the publication.

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SUMMARY

The Virginia, constructed around 1900, is a good, locally significant example of an apartment building built to target Buffalo's emerging professional middle class, and its story provides an excellent study of the social trend in apartment living in the early twentieth century in Buffalo. The neighborhood where the building was constructed was a well-established Buffalo suburb shortly after the Civil War. During the "boom" years of apartment building in Buffalo between 1896 and 1900, real estate developers built 133 new apartments targeting a middle and upper class professional tenant. The Virginia provided "modern" conveniences for young, middle class professions, single or with a spouse, who could take advantage of Buffalo's extensive and efficient electric streetcar system. By the 1930s the tenant moving into The Virginia tended to be skilled and unskilled laborers and workers rather than another young, middle class professional, who were moving to suburbs farther away from downtown, accessible by public transportation and the automobile. This marks the beginning of a trend that would continue through the twentieth century. The exterior Colonial Revival detailing in brick masonry, and embellishment of the entry hall and stairs with wood wainscot retains a high level of integrity and reflects the fact that the apartment was constructed with the hope of attracting young, middle class professionals. The Virginia retains a high level of integrity. The period of significance begins with the construction of The Virginia around 1900 and ends ca. 1930 when the transition from professional to skilled and unskilled workers was firmly established.

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Verbal Boundary Description

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

Boundary Justification

The boundary has been drawn to include all property historically and currently associated with the property.

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The Virginia
City of Buffalo, Erie Co., NY

250 Virginia St.
Buffalo, NY 14201



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



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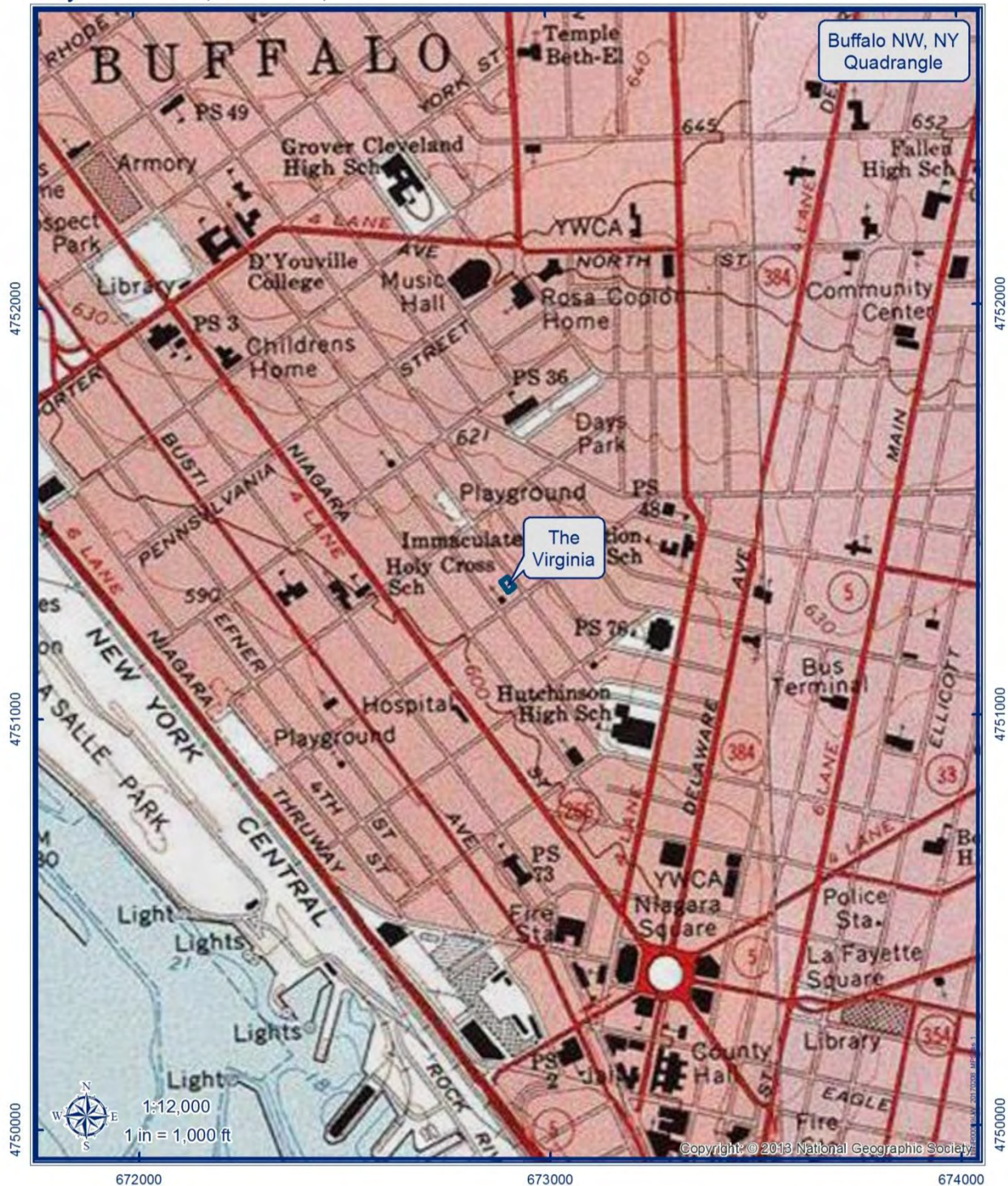
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The Virginia
Name of Property
Erie County, New York
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The Virginia
City of Buffalo, Erie Co., NY

250 Virginia St.
Buffalo, NY 14201



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



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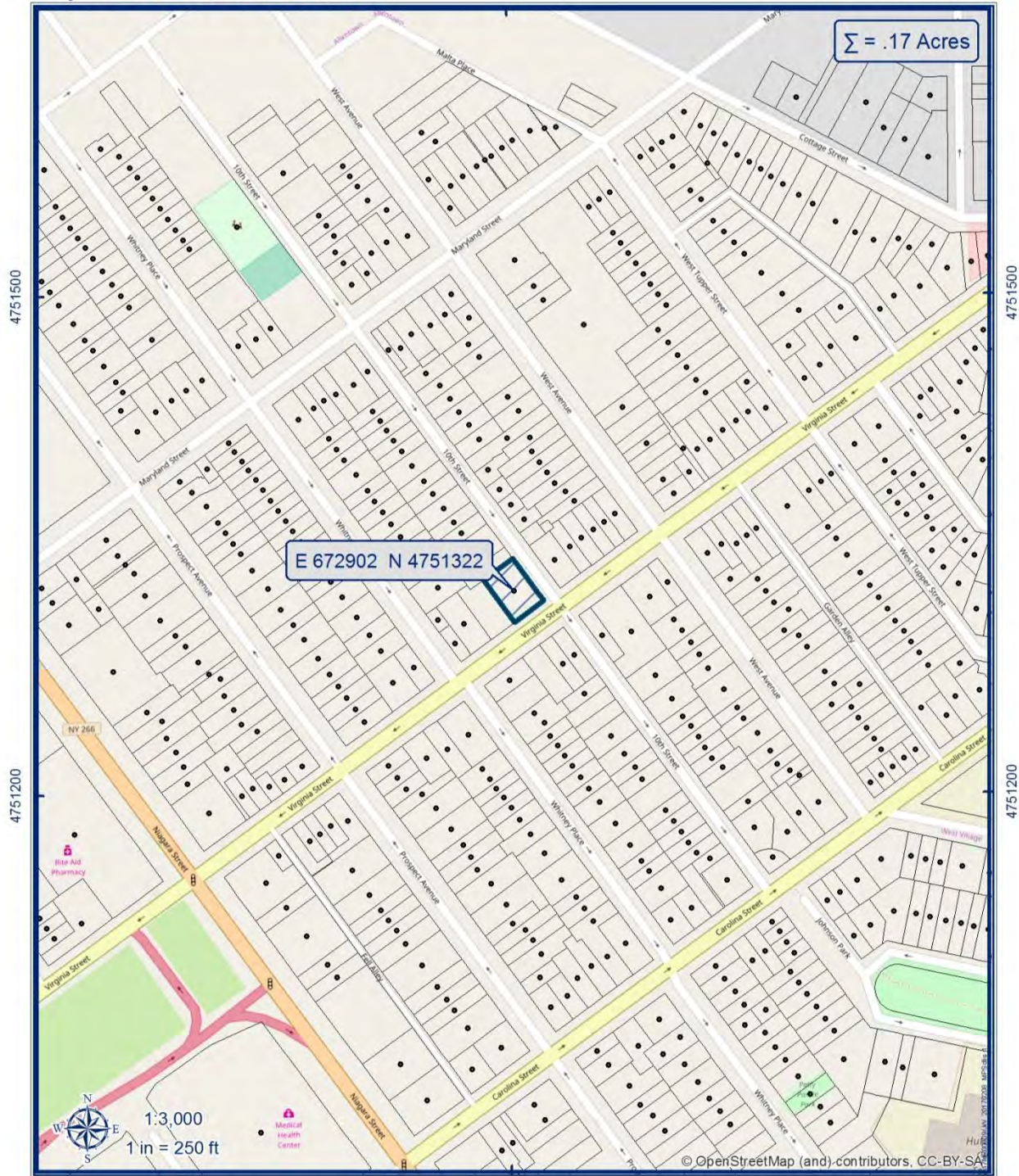
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The Virginia
City of Buffalo, Erie Co., NY

250 Virginia St.
Buffalo, NY 14201



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



The Virginia



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The Virginia
City of Buffalo, Erie Co., NY

250 Virginia St.
Buffalo, NY 14201



Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
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Additional Information

Photo Log:

Name of Property: The Virginia
City or Vicinity: Buffalo
County: Erie
State: New York
Name of Photographer: Kerry L. Traynor
Date of Photographs: April, 2017
Location of Original Digital Files: kta preservation specialists, Buffalo, NY 14216

NY_Erie County_TheVirginia_0001

Looking northwest showing east elevation facing 10th Street and south elevation facing Virginia Street.

NY_Erie County_TheVirginia_0002

Looking north showing south elevation facing Virginia Street.

NY_Erie County_TheVirginia_0003

Looking northeast showing south elevation facing Virginia Street and partial west elevation.

Name of Property: The Virginia
City or Vicinity: Buffalo
County: Erie
State: New York
Name of Photographer: Kerry L. Traynor
Date of Photographs: July, 2016
Location of Original Digital Files: kta preservation specialists, Buffalo, NY 14216

NY_Erie County_TheVirginia_0004

Looking northwest showing east elevation facing 10th Street.

NY_Erie County_TheVirginia_0005

Looking southwest showing north elevation facing alley and partial east elevation facing 10th Street.

NY_Erie County_TheVirginia_0006

Looking north showing wood wainscot at stair hall and corridor, wood newel post, turned baluster rails, and handrail at stair and wood detail at window.

NY_Erie County_TheVirginia_0007

Looking south showing wood wainscot at stair hall, and wood newel post.

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County and State

NY_Erie County_TheVirginia_0008

View of typical apartment showing hardwood floors and baseboards, and wood casing at doors and opening between the living room and kitchen.

NY_Erie County_TheVirginia_0009

View from apartment toward corridor showing hardwood floors and molded base board, and plaster walls.

NY_Erie County_TheVirginia_0010

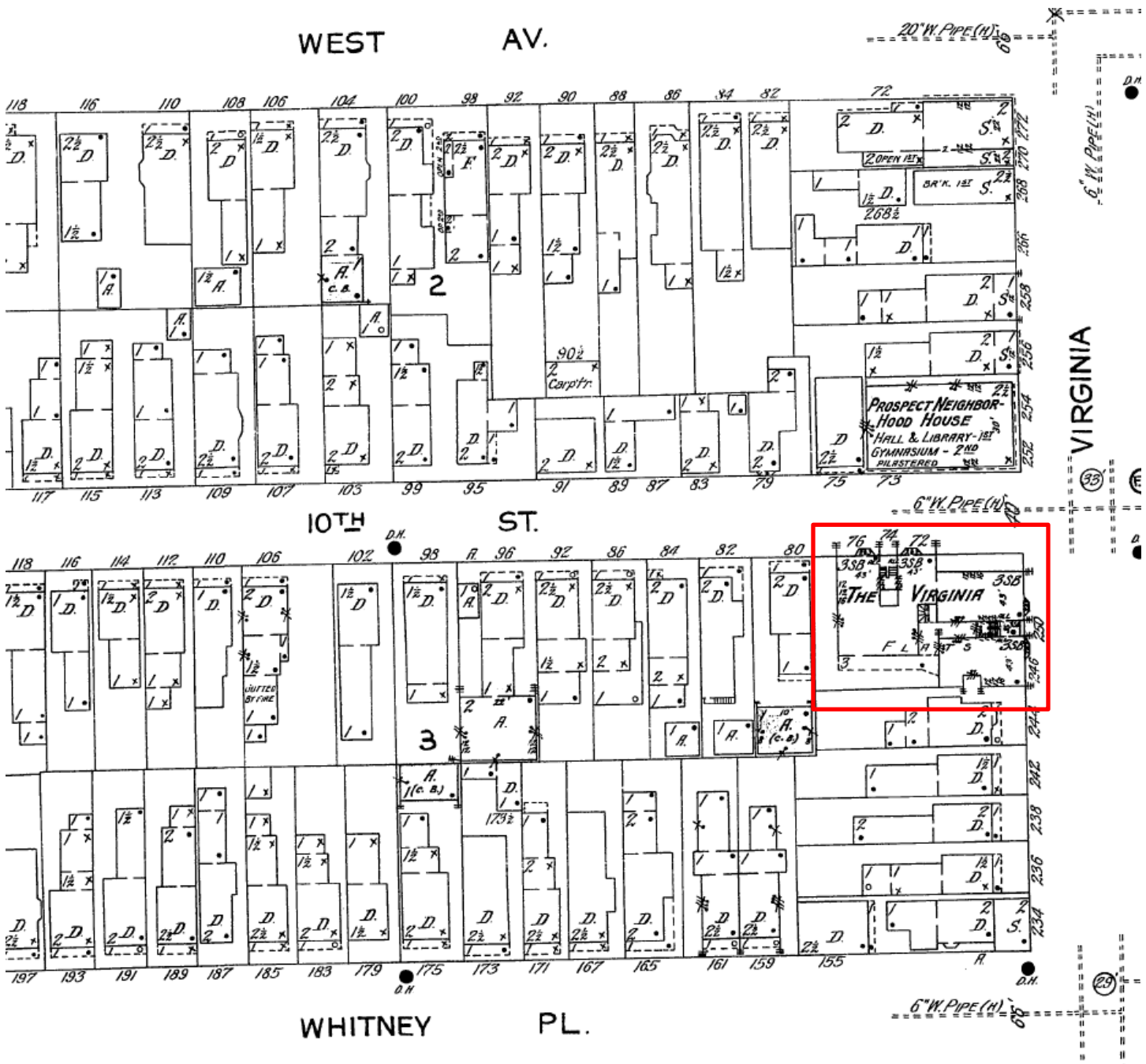
View of toward bay window in apartment showing wood casing, stool and apron.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 3

The Virginia
Name of Property
Erie County, New York
County and State



Detail, Sanborn Fire Insurance Map of Buffalo 1916-1949 vol.1A, 1925, Sheet 134.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

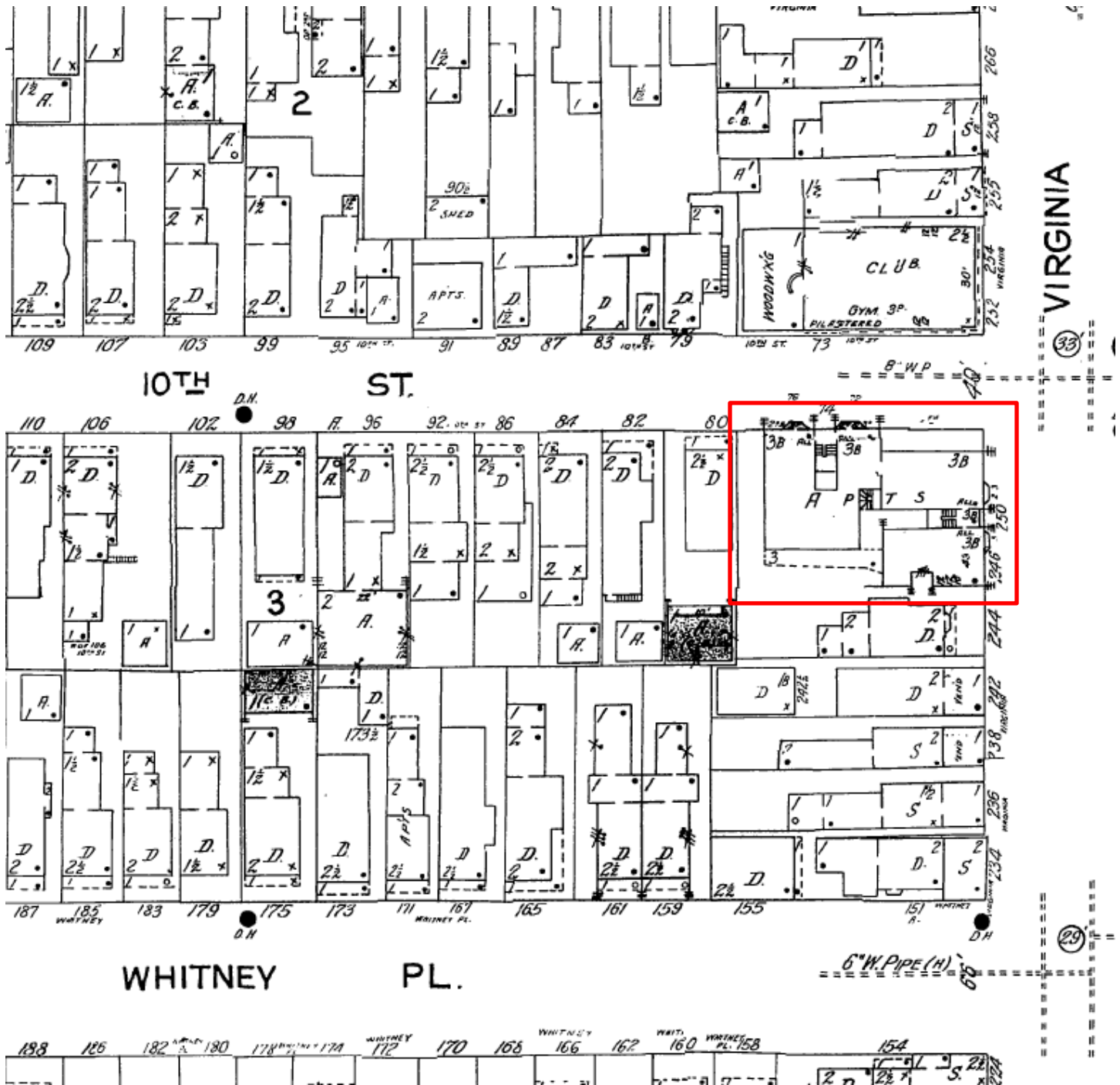
Section 11 Page 4

The Virginia

Name of Property

Erie County, New York

County and State



Detail, Sanborn Fire Insurance Map of Buffalo 1925-1950 vol.1A, 1925, Sheet 134.



CASA SHELBY
APARTMENTS
856-8080

ONE
WAY
←







CASA SHELBY
APARTMENTS
856-8080

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WAY
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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: Date of Pending List: Date of 16th Day: Date of 45th Day: Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input checked="" type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Discipline

Telephone Date

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.



CITY OF BUFFALO
BUFFALO PRESERVATION BOARD
65 NIAGARA SQUARE, ROOM 901 CITY HALL
BUFFALO, NEW YORK 14202-3394



BYRON W. BROWN
Mayor

PAUL McDONNELL, AIA
Chair

Michael Lynch, P.E., AIA
Division Director, Division for Historic Preservation
New York State Parks, Recreation & Historic Preservation
Pebbles Island State Park
P.O. Box 189
Waterford, N.Y. 12188-0189

February 22, 2017

RE: National Register Nomination of The Virginia

To Mr. Lynch:

This letter expresses the support of the Buffalo Preservation Board for the listing of The Virginia, 250 Virginia Street, on the National Register of Historic Places. The Board kindly asks for a waiver of its 60-day review period.

This will help ensure that this important example of Buffalo's history and architecture is properly rehabilitated and maintained for generations to come.

Sincerely,

A handwritten signature in black ink, appearing to read "Paul McDonnell".

Paul McDonnell
Chairman



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner



24 April 2017

Alexis Abernathy
National Park Service
National Register of Historic Places
1849 C Street NW
Washington DC 20240

Re: National Register Nomination

Dear Ms. Abernathy:

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

The Virginia, Erie County
St. Mary's Roman Catholic Church Complex, Schenectady County
Marshall D. Bice House, Schoharie County
Gaines District #2 Schoolhouse, Orleans County
East Main Street Historic District, Monroe County
Camp Taiga, Hamilton County

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

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office