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United States Department of the Interior
National Park Service

Nat. Register of Historic Places
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 ELMWOOD HISTORIC DISTRICT (EAST)

other names/site number _____

2. Location

street & number PORTIONS OF Anderson Pl, Argyle Pk, Atlantic Pl, Auburn Ave, Berkley Pl, Bidwell Pkwy, Bird Ave, Brantford Pl, Bryant St, Chapin Pkwy, Clarendon Pl, Cleveburn Pl, Cleveland Ave, Delaware Ave, Elmwood Ave, Forest Ave, Gates Circle, Granger Pl, Highland Ave, Hodge Ave, Inwood Pl, Lafayette Ave, Lancaster Ave, Lexington Ave, Lincoln Pkwy, Lincoln Woods Ln, Melbourne Pl, Oakland Pl, Penhurst Pk, Potomac Ave, Rumsey Ln, Rumsey Rd, St. Andrew's Walk, St. Catherine's Ct, St. George's Sq, St. James Pl, Saybrook Pl, Soldiers Place, Summer St, Tudor Pl, West Delavan Ave, West Ferry St, West Utica St, Windsor Ave [] not for publication

city or town Buffalo [] vicinity

state New York code NY county Erie code 029 zip code 14222/14209

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.)

Ruth A. Purpont DSHPO
Signature of certifying official/Title

12/4/15
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

3/22/16
date of action

ELMWOOD HISTORIC DISTRICT (EAST)

Erie County, New York

Name of Property

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	
2405	81	buildings
0	0	sites
31	7	structures
14	2	objects
2450	90	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

17

6. Function or Use

Historic Functions

(enter categories from instructions)

DOMESTIC/

Single dwelling

Multiple dwelling

COMMERCIAL/TRADE

RELIGION/

Religious facility (church)

EDUCATION/ School / Library

Current Functions

(Enter categories from instructions)

DOMESTIC/

Single dwelling

Multiple dwelling

COMMERCIAL/TRADE

RELIGION/

Religious facility (church)

EDUCATION/ School/ Library

7. Description

Architectural Classification

(Enter categories from instructions)

Queen Anne, Shingle Style, Colonial Revival,

Tudor Revival, Craftsman Style,

Various (See Nomination)

Materials

(Enter categories from instructions)

foundation various, mostly stone or concrete

walls various, mostly wood or brick

roof various, mostly asphalt shingle or slate

other

Narrative Description

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

ELMWOOD HISTORIC DISTRICT (EAST)

Erie County, New York

Name of Property

County and State

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)

- Architecture
- Landscape Architecture
- Community Planning and Development

Period of Significance:

ca. 1867 – ca. 1965

Significant Dates:

ca. 1867, 1889, ca. 1890-1910, ca. 1920

ca. 1960

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Frank Lloyd Wright; Green & Wicks,

Backus, Crane & Love; various (see nomination)

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.

Primary location of additional data:

- State Historic Preservation Office

1.) **NPS #30,778, The Herbert H. Hewitt House, 619 Lafayette Avenue Buffalo, NY 14222**

2.) **NPS #32,689 School 56, 722 West Delavan, Buffalo, NY 14222**

- 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

- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property

Erie County, New York
County and State

10. Geographical Data

Acreage of Property 405.76 acres

UTM References SEE CONTINUATION SHEET FOR ADDITIONAL UTM REFERENCES

(Place additional UTM references on a continuation sheet.)

1	<u>117</u>	<u>673474</u>	<u>4755373</u>	3	<u>117</u>	<u>674102</u>	<u>4754213</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>117</u>	<u>673967</u>	<u>4755090</u>	4	<u>117</u>	<u>673575</u>	<u>4752364</u>

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 Hannah Beckman, Clinton Brown, FAIA, Juliana Glassco, Annie Schentag, Clinton Brown Company
and Jennifer Walkowski, NY State Historic Preservation Office

organization CLINTON BROWN COMPANY ARCHITECTURE. date November 2015

street & number The Market Arcade, 617 Main Street, Suite M303 telephone (716) 852-2020

city or town Buffalo state NY zip code 14203

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

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 1

OVERVIEW

The Elmwood Historic District in Buffalo, Erie County, New York is located in the central portion of the city and is organized in relation to a pre-existing armature of the Buffalo Parks and Parkways system, which was built by the city between 1868 and 1876 to the designs of Frederick Law Olmsted and Calvert Vaux and an extension of the original 1804 orthogonal and diagonal street pattern design of Joseph Ellicott. The historic district's boundary is formed on the west by Richmond Avenue and on the east by Delaware Avenue. The northern boundary is formed by Delaware Park (listed as part of the Olmsted Parks and Parkways Thematic Resources, Ref. No. 90THM00012), Forest Lawn Cemetery (Ref. No. 90NR03149), and the former Buffalo State Asylum at Forest Avenue (Ref No. 73001186, NHL). The Allentown Historic District (Ref No 90NR01220/ 11NR06249) forms the southern boundary. Dubbed the "Elmwood District" and later the "Elmwood Village," this large, primarily residential area developed largely between the 1870s and 1940s, with a frenzy of building activity occurring between the 1890s and 1910s. The historic district retains a high level of integrity in its plan, form, architecture and character.

The entirety of the Elmwood Historic District contains more than 5,000 resources. For the purposes of managing the National Register listing process, the district was divided along the center commercial spine of Elmwood Avenue into the Elmwood Historic District (West) and the Elmwood Historic District (East). This nomination seeks to list the Elmwood Historic District (East) portion of the district on the National Register, while providing a historic context for both. Elmwood Historic District (West) was listed on the NY State and National Registers in 2012. The east portion is generally rectangular in form and encompasses nearly 450 acres of land and more than 1770 lots. Elmwood East is highly intact, with very few non-contributing resources, and retains the majority of its significant, character defining qualities. These key characteristics include its architecture, spatial organization, circulation patterns, density, setbacks from the street, and landscape features. Together they represent Buffalo's turn of the last century zenith.

The Elmwood Historic District developed between ca. 1867 and ca. 1965 on what had previously been largely undeveloped land which had been subsumed into the city boundaries in 1853. Untouched forest when Ellicott created the Village of New Amsterdam at the mouth of the Buffalo River in 1804, these Outer Lots of his plan had begun to become farms when the implementation of Olmsted's new parks and parkways system began in the late 1860s as the first significant development to occur within the Elmwood Historic District. The combination of Ellicott's original north-south streets and Olmsted's system gave access that attracted real estate developers who subdivided the farms into lots for new residents. Improvements in transportation followed, including the construction of improved existing and new roads in the 1870s and 1880s, which allowed for the more widespread development. The expansion of the streetcar lines at the end of the nineteenth century had the

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 2

most significant impact on the growth of the district, as it afforded easy and relatively inexpensive travel to and from the city's industrial and commercial centers as close as a 15 minute streetcar ride for a nickel. The period of significance also corresponds with a rapid growth in the city's population in the late-nineteenth century, which swelled from just over 81,000 residents in 1860 to more than 350,000 residents in 1900. This increase was particularly strong in a growing middle and upper-middle economic group of business and commercial managers and owners and their families. With other areas of the city such as Allentown, Black Rock and the East Side already having been established and built out, the Elmwood Historic District became the logical area for new growth and settlement in the late nineteenth century of the historic district of today. A generation later, in 1941, the Elmwood Avenue streetcar line was removed, marking the end of the streetcar era which gave rise to the Elmwood Historic District and the beginning of the subsequent dominance of the automobile. Because Elmwood West had been built by the time residents adopted the automobile, and Elmwood East was still subdividing its characteristic large Delaware Avenue estate lots, Elmwood East is defined by more streets with medians and lots with garages built at the same time as the house than is Elmwood West.

No one single developer or landowner dominated and controlled the growth and development of the Elmwood Historic District. The area developed through the combined efforts of the business leaders who commissioned Olmsted, the city of Buffalo, which handled the surveying of the land and the development of most of the roads, and a myriad of real estate speculators, architects and builders, and property owners. There are some examples of small scale subdividing, where a developer would purchase a larger parcel of land, and divide it into individual building lots. These lots were then either sold directly to a homeowner or sold to a builder who would construct houses on the lots for resale. In many instances, the developer and builder were one and the same. While there were many hands involved in shaping the appearance and character of the district, financing dictated the regular rectangular lots for easy appraisal and sale, and developers and builders maintained a consistent vocabulary of popular architectural styles and features typical of the period, often building in several locations throughout the district, giving the area an overall sense of cohesiveness and unity. At the same time, there a very few duplicate house designs or rows of identical houses, in contrast to similar real estate developments on the east side of Elmwood, part of what makes the Elmwood Historic District distinctive among streetcar suburbs.

Today, the Elmwood Historic District contains one of the most intact collections of built resources from turn of the twentieth century in the city of Buffalo and western New York State. To this day, this area of the city represents Buffalo at the height of its economic, commercial and industrial power, as this was the neighborhood that attracted scores of prominent middle and upper-middle class residents who had built their wealth in owning and managing many of the city's thriving commercial and industrial endeavors. This financially and socially well-off group of people had stylish, fashionable houses designed for them around the turn of the twentieth century. Inspired by the free-standing estates on large manicured properties owned by the super wealthy on

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 3

Buffalo's Delaware Avenue, this emerging class also had their own individual, free-standing single family houses constructed. Later as patterns of residential living changed and the area became popular amongst those of more modest means, apartment buildings and flats were constructed in some areas, accommodating multiple families with the same high level of design and style.

RESOURCES –Elmwood Historic District (East)

There are 2450 contributing resources in the Elmwood Historic District (East). These contributing resources consist largely of primary resources in the form of free-standing single or multiple-family houses, apartment buildings, commercial buildings and churches. Secondary properties in the district are mainly carriage houses and garages. The nominated district also includes 14 contributing objects which consist primarily of historic stone hitching posts, fences, and gates, and 31 contributing structures, which include stone and masonry walls. These objects and structures are noted in the individual property descriptions in the property list that follows. The majority of buildings retain their historic features including form and massing, sheathing and siding materials, details such as moldings, trim and carved bargeboards, wood windows, stained glass windows and other features that help the neighborhood retain its stylistic integrity and appearance. Most of those properties determined to be non-contributing reflect significant alterations or removal of key elements such as porches, doors and fenestration, sheathing materials, additions or other changes. Others have been determined non-contributing due to their construction outside of the period of significance (post-1965).

Unlike many other neighborhoods in the city of Buffalo, the Elmwood Historic District (East) has suffered very few demolitions and is highly intact, both in the plan and configuration of its streets and also in the integrity of individual buildings. The grid of streets in the district remains unchanged since the original development of the Elmwood Historic District (East) around the turn of the twentieth century. In some ways the current appearance of the nominated district more closely resembles Frederick Law Olmsted's vision for the area; after over a century of growth the now-mature trees in the nominated district provide the lush, dense, shaded landscape he envisioned but that had not yet been realized in the late nineteenth century. There are few vacant lots or demolitions in the nominated district, and the vast majority of buildings in the neighborhood date to the period of significance.

PERIOD OF SIGNIFICANCE

The period of significance for the Elmwood Historic District (East) encompasses the era when the majority of the present architectural development occurred, between ca. 1867 and ca. 1965. Prior to this era, settlement was

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 4

sparse and the region had few organized roads and streets. The period of significance begins with the work of Frederick Law Olmsted and Calvert Vaux designing the Buffalo parks and parkways which began to establish a sophisticated level of design and organization in this area of the city. Historical accounts noted the attractiveness that this region of the city had following the implementation of the parks and parkways, commencing the era of organized, modern suburban residential development that was facilitated by transportation by streetcar. While the Elmwood Historic District (East) contains several good examples of residential architecture from this early era, it is between the 1890s and 1910s that the bulk of the building stock was constructed, typically at a rate of approximately two houses per week. Streetcar lines were established and expanded throughout the city in the late nineteenth century. The first horse-car line running on Elmwood Avenue opened in 1889 to provide better access to Delaware Park and with this line and the opening others, the nominated district became the center of a building boom for several decades, creating one of Buffalo's first and most fashionable streetcar suburbs. While the streetcar was the catalyst for development, the automobile soon followed, creating a slight difference in development patterns as seen in the abundance of automobile garages in the Elmwood (East) portion. With the removal of the by then, electric streetcar lines in 1941, the automobile became the primary mode of transportation for the residents of Elmwood. The period of significance ends ca. 1965, with the construction of residences in St. George's Square marking an end to the construction of architecturally significant, uniquely designed buildings from which the Elmwood Historic District drew its character as a whole. By the mid-1960s, the Elmwood Historic District (East) had completed its transition through a number of development stages, thus culminating its period of significance in 1965. By this time period, the majority of the historic district had already been developed and the architectural and social character well established. Most of the resources built after 1965 do not continue or extend the historic founding character of the Elmwood district, and do not appear to merit National Register consideration, even if they are close to 50 years of age.

STREETS – Elmwood Historic District (East)

The street plan in the Elmwood Historic District (East) is a rough grid of streets with a significant diagonal overlay of parkways punctuated with circles. The Elmwood district area of the city was formed as a result of a knitting together of early existing streets from further south and west, one of which was an aboriginal trail and

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 5

some of which were laid out by Joseph Ellicott, later pre-existing streets extending from the Black Rock neighborhood one of which was an aboriginal trail, and the Frederick Law Olmsted-designed parkways and circles from which this district emerged and which give prominent context to this district today. This framework is an imperfectly rendered orthogonal and diagonal grid in reality that recapitulates Joseph Ellicott's interplay of radial streets on an orthogonal grid that gave shape to Buffalo at its birth. Within the arms of the Olmsted-designed Bidwell, Chapin and Lincoln Parkways that radiate from Soldiers Circle, the centerpiece of the new portion of his parks and parkways system, an orthogonal grid of streets of regular lots was laid out, creating a third element of the streetscape of Elmwood, odd-shaped triangular blocks formed near the parkways on which are built uniquely designed buildings that help give the district its distinctive character. Saybrook Place is the prime example. Finally, Elmwood Historic District (East) is also characterized by a number of cul-de-sacs that developed around the 1920s, when the automobile became common, and again later in the 1950s-1960s as post-WWII suburban living became popular everywhere and was created here where land was available; an uncommon feature for much of the city of Buffalo. Street surfaces were originally dirt, then generally progressed to macadam and then paved with asphalt. While repaving has occurred over the years, and some streets have been widened, all streets and rights-of-way retain their integrity to their original ca. 1870s-1890s development pattern.

Because of this mix of rectilinear grid and diagonal streets, lot sizes and shapes sometimes vary from the rectangular norm. Generally, most parcels are a typical urban-type lot, featuring a narrow width of street frontage, and a varying depth, usually 2 to 3 times the frontage. Some lots, especially in the area around the parkways and near pre-existing Delaware Avenue, contain off and unusual angles. These angles are frequently not only expressed in how a building is sited on the lot, but also in the shape and mass of the house, with perhaps a curved or angled wall or turret placed at the corner. These numerous, narrow lots were typical of streetcar suburban development where formerly independent farms and estates were sub-divided into regular, commoditized rectangular lots that relied on the availability of public utilities such as gas, water and sewer that was typically run underground close to the street.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 6

Although the lot depth may vary for the lots in the nominated district, and even lot street width to some extent, there is an overall regularity to the spacing of houses in the Elmwood Historic District (East). Houses are of similar size and scale, generally two or two-and-a-half stories in height, with an overall standard setback from the street. Houses are typically set on their lots with a small side yard on either side, often with a driveway, in distinction from Elmwood West. Lots feature sidewalks, grass margins mostly planted with trees near the street, and rear yards, often with an automobile garage in one corner.

North-South Streets – Elmwood Historic District (East)

Elmwood Avenue is a primary north-south artery in the City of Buffalo that runs from the downtown center northward through the city into the Village of Kenmore and beyond. Initially a small, rural path between Ferry Street (now West Ferry Street) and Delevan Avenue (now West Delavan Avenue) in the 1860s, throughout the second half of the nineteenth century Elmwood Avenue was expanded and developed into a residential street comparable to the adjacent Ashland or Norwood Avenues. After the street was connected to downtown in the early twentieth century, and a streetcar route was installed, commercial development began to take off on Elmwood Avenue, and many of its stately houses were converted with additions on their front elevations into shops and stores. This trend has given Elmwood Avenue its characteristic balance of residential and commercial appearance today, and the proliferation of mixed residential-with-commercial-front buildings here is uncommon to this extent elsewhere in Buffalo. Elmwood Avenue also features some multi-story commercial and apartment buildings, dating from around the turn of the twentieth-century, as well as more recent modern developments including gas stations and convenience stores in the stretch from Summer Street north to Forest Avenue. North of Forest Avenue, Elmwood Avenue has an intact row of single-family bungalow-styled residences that reflect the development in the 1920s of this section, in contrast to the 1880s development of Elmwood south of Forest, and this streetscape pre-sages the character of the streets north of Delaware Park filled with automobile-era, 1920s residences. Elmwood Avenue has changed width many times over its history, initially being widened in 1910. In the late 1930s the paved portion of Elmwood Avenue was widened from 42-feet to 48-feet to remedy automobile congestion on the commercial thoroughfare, at which time its trees and landscaping were largely

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 7

removed. In the past decade, the street has been altered again, and today's Elmwood Avenue is a narrower 2-lane roadway with parallel parking on both sides, with prominent granite or sandstone curbing present. Modern cobra head street lighting is also present. While more than 280 long-established elm trees were removed in the 1930s for the street widening project, the street does have some newer maple, honey locust, Japanese tree lilacs and cherry trees and landscaping as the city seeks to restore a more pedestrian-oriented experience on Elmwood Avenue.

Delaware Avenue is a primary north-south street in the City of Buffalo, running from Church Street in Buffalo's downtown center to the City of Tonawanda, where it becomes Delaware Street. The Elmwood Historic District (East) includes the busy 100 foot-wide 4-lane stretch from Cleveland Avenue through Gates Circle at Lafayette Avenue and Chapin Parkway north to Forest Avenue where it veers east into Delaware Park (south of Cleveland is the previously established Delaware Avenue Historic District). Delaware Street was part of the original Buffalo city plan and was extended and expanded in the 1820s. By the late nineteenth century, Delaware Street (now renamed Delaware Avenue), particularly just south of the Elmwood Historic District (East) had become a popular place for Buffalo's wealthy elite to build their homes on large estate lots. Many of these estates were sub-divided into still large lots that allowed for the construction of the apartment blocks that characterize Delaware Avenue from Cleveland Avenue north to Gates Circle. Because Delaware Avenue was a prominent feeder street to Chapin Parkway and Delaware Park in Olmsted's plan, its character changes north of this point, just as does that of Richmond north on Colonial Circle in Elmwood West. The section of Delaware Avenue north of Gates Circle includes some recent commercial development such as a gas station and drug store, and then is further squeezed between the pre-existing Forest Lawn Cemetery on its east side and the later, typically subdivided residential section on its west side, until Forest Avenue, where Rumsey Road reflects Delaware Avenue's nineteenth century wealth in its character. The street has granite curbs, modern streetlamps, and young to mid-sized tree plantings in the limited areas where there is a curb lawn. The properties at 1574, 1578, 1582, and 1586 Delaware Avenue are all similar to each other in form, reflecting a developer-driven streetscape here in contrast to the estate character of Delaware Avenue further south.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 8

Bidwell Parkway is an excellent example of Olmsted's Buffalo parks and parkways system, cutting diagonally through the Elmwood Historic District (East) from Soldier's Circle southeast through Elmwood Avenue, ending at Colonial Circle in Elmwood Historic District (West). The street and parkway itself were previously listed on the State and National Registers as a contributing element to the Delaware Park-Front Park system in the Olmsted Parks and Parkways Thematic Resources. A divided roadway with grassy median, Bidwell Parkway is an excellent example of the type of road-as-park that Olmsted envisioned; linking pre-existing settlement at Black Rock and Cold Spring with ribbons of trees and landscape to Delaware Park. The entire street measures approximately 200-feet in width, creating a broad roadway. The median is planted with numerous elm trees on a grid layout, helping give this area a shady, forest-like orderly appearance. Streetlights on Bidwell Parkway are cast iron decorative luminaires on poles with Art Nouveau flourishes and glass globes. Houses on Bidwell Parkway date from approximately the 1890s to the 1900s, and many feature more high-style examples of Queen Anne, Colonial Revival and Tudor Revival styles.

The entirety of **Chapin Parkway**, part of Olmsted's Buffalo parks and parkways system, falls in the Elmwood Historic District (East), running from Soldiers Place to Gates Circle. It is 200 feet wide with a wide median/park with regularly planted trees running down the center, cast iron decorative luminaires on poles with Art Nouveau flourishes and glass globes, and sandstone curbs. The majority of the grand, eclectically styled homes on Chapin Parkway were built in the first quarter of the twentieth century. Chapin includes one large early twentieth century apartment building that takes up the block between Potomac Avenue and Soldiers Place. A trace of the former equestrian trail exists on the centerline of Chapin Parkway, recalling the multi-modal character of Olmsted's parkway vision.

Lincoln Parkway is the northernmost branch of Olmsted's parks and parkways system in Elmwood Historic District (East). It runs from Soldiers Place north along the western border of Delaware Park, ending just past the Albright-Knox Art Gallery. Like Bidwell and Chapin Parkways, it has large regularly planted trees, stone curbs, and cast iron decorative luminaires on poles with Art Nouveau flourishes and glass globes. At Soldiers Circle Lincoln Parkway is 200 feet wide but gradually narrows heading north, beginning with two service lanes and a

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 9

two-lane main road divided by two smaller versions of the park medians seen on the other two parkways, each planted with double rows of elm trees. At Forest Avenue, Lincoln Parkway loses one of its service lanes and medians, and at the northern border of the historic district the medians disappear altogether. The east side of Lincoln Parkway between Forest Avenue and Rumsey Road forms the western boundary of the former Larkland estate. Lincoln Parkway is the most highly designed and sophisticated of all the Olmsted Parkways, designed perhaps as the crescendo culmination of one's journey from the dense, dirty city into the sublime park, and perhaps also of a grander scale for the practical reason of accommodating so many visitors and their wagons each Sunday in its early years, just as it gracefully accommodates so many automobiles for events in the park today. Commensurate with the grand scale of the parkway, the houses on Lincoln Parkway rank among some of Buffalo's most opulent, many designed by prominent architects, and were mainly built in the first quarter of the twentieth century.

Argyle Park was built on the former site of a Young Men's Christian Association park to be an "exclusive, high-grade residence district, really a semi-private park," "after the style of the English private place."¹ Construction of the street to the design of architect W.L. Schmolle began in the fall of 1904, and the majority of its modest to large eclectically styled houses were built between 1905 and 1916, with the final three built between 1922 and 1924. The street was designed to be 70 feet wide with a landscaped green space dividing the two directions of traffic and imposing stone entries on both ends, where the block-long street intersects with Potomac and West Delavan Avenues. The street is rounded at both ends, forming a long ellipse. The medians, which echo the rounded ends, form a dash-dot-dash-dot-dash pattern, with two circles punctuating the three main sections. The curbs are granite and the medians contain several cast iron decorative luminaires on poles. Mature maple trees interspersed with young trees line both sides of the street, and the medians have been planted with flowers and maple trees that are now moderate sized. Aside from the recent tree plantings, the street has scarcely been modified and its aura of refined exclusivity remains, reflecting in this linear enclave the high design ideal and practical fit of the Olmsted system of half a century before and predicting the automobile-oriented cul-de-sacs half a century later.

¹ Buffalo Courier, Monday, October 31, 1904, p. 12.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 10

Atlantic Place is a small 60 foot wide, two-way street that runs from north from West Utica Street to Lexington Avenue. The street contains only seven modest houses, mostly built close together between 1896 and 1914, with the exception of one ranch house built in the 1980s. The houses at 43 and 45 Atlantic Avenue, built ca. 1914, are mirror images to each other but similar in form. The curbs are Medina sandstone and the streetlights are cast iron decorative luminaires on poles. The north half of the street is lined with mature maple trees, and the south half, where there has been more recent construction along West Utica Street, has younger trees planted. Atlantic Place becomes more commercial closer to West Utica, with a dry cleaning plant on its southeast east corner and the small church on its southwest corner. A Roman Catholic Elementary School once stood on Atlantic Place at the intersection with Anderson Place, serving as a link between the more commercial West Utica and the all-residential Lexington.

Berkley Place runs one block, between Bird and Forest Avenues. It is a relatively dense street, open to two-way traffic, measures 60 feet wide and is flanked by 35 houses. The street is lined with widely planted mature maple trees, cast iron decorative luminaires on poles, and medina sandstone curbs. Although the street had been created by the mid-1890s, only a handful of its houses date to that time. The majority, many of them with Craftsman styling, were built in spurts between 1905 and 1919. Developer Joseph D. Morrell received permits to build twenty houses on Berkley Place between 1911 and 1916. The houses have uniformly-sized small front yards and most have a driveway leading to a garage behind. Permits show that many of the garages were built a few years after their associated houses. At one time, noted local artist Alexander O. Levy lived in a studio behind 41 Berkley Place.

Brantford Place runs parallel to Argyle Park, between Potomac and West Delavan Avenues. It is 66 feet wide with mature maple trees, cast iron decorative luminaires on poles, and sandstone curbs. The majority of the houses on the west side of Brantford were built in the 1890s, whereas most houses on the east side of the street were built in the first decade of the twentieth century. The house at 36 Brantford Place was designed by E.B. Green and Associates. Residents of the street tell stories about 44 Brantford Place, aka "Harlow House," being used as a veteran's home after World War II.

Clarendon Place runs parallel to Berkley Place between Bird and Forest Avenues and is very similar in terms of its size, density, age, and style of houses, although its development was completed a few years earlier. It is 60 feet wide with mature maple, oak, and fruit trees, cast iron decorative luminaires on poles, and granite curbs. There are 35 houses on the street, most with rear garages.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 11

Cleburn Place is a small one-way street heading north between Cleveland and Auburn Avenues. Originally called Lautz Alley and then Lautz Place, it is 33 feet wide with nine modest Craftsman and Queen Anne houses set close to the street. All but one were built ca. 1900-1910. Cleburn Place is lined with mature trees, cast iron decorative luminaires on poles, and granite curbs.

Granger Place runs one way north from Bird Avenue to Forest Avenue, similar to Clarendon Place and Berkley Place, but west of Soldiers Circle. It was built and developed around the same timeline as Berkley and Clarendon Places. The majority of houses were built between 1900 and 1915. It is 60 feet wide and is lined with medina sandstone curbs, mid-sized trees, and cast iron decorative luminaires on poles. Several houses on the street are side-by-side duplexes. Granger Place was originally called Elmhurst but was renamed for Erastus Granger, Buffalo's first postmaster, who once owned the land on which the street was built, at one time an 800-acre estate called Flint Hill. The street includes several side-by-side duplexes including 16-18 and 24-26, which are similar to each other in form, and 33, 35, 39, and 41 Granger Place are also similar in form and which were built by architect and railroad conductor Charles F. Jekel. He lived in 35 Granger Place and also built the 32-34 duplex on the other side of the street. It is rumored that Jekel salvaged building materials from Pan-American Expo buildings to build his five Granger Place houses.

Melbourne Place is a small street connecting Auburn and Lancaster Avenues. It is 66 feet wide lined with medina sandstone curbs, cast iron decorative luminaires on poles, and a variety of types and ages of trees. It contains contributing houses ranging from the late 1890s to the 1930s but is now dominated by Melbourne Court, a Colonial Revival townhouse-style apartment complex built in the 1950s. It forms a large U-shape with a courtyard in the center and a U-shaped driveway around the rear of the buildings.

Oakland Place consists of eclectically styled large houses and mansions, the majority of which were built in the last quarter of the nineteenth century, that over the years have been inhabited by prominent Buffalo residents and institutions. More recently, several of them have been converted to apartments. The histories of the buildings on Oakland have been well-documented. In a few cases, original houses that have been demolished and replaced still have secondary buildings standing. Two houses were moved to Oakland from other locations. In the middle of the twentieth century, sub-developments named St. Andrew's Walk and Blackfriars Lane added another layer to the street's character. Despite its evolution over the past century, the grandiose flavor of the street is very much intact. It is an impressive 95 feet wide, with original medina sandstone pavement remaining in many places as well as decorative cast iron luminaires on poles. Its name refers back to the Oaklands Gardens Nurseries by Manley & Mason, which offered "trees shrubs garden house plants conveniently on hand" and "cut flowers and bouquets furnished to order."

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 12

Penhurst Park, built circa 1909, bears similarities to Argyle Park in its wide green medians, rounded ends, and imposing stone entryway where Penhurst Park intersects Forest Avenue. The two-way street runs from Forest Avenue north, terminating at the grounds of the Albright Knox Art Gallery in Delaware Park. It is 100 feet wide, lined with mature trees, granite curbs, and modern cobra head lighting. Its four wide medians are planted with bushes and young trees. The houses on the street, the majority of them Tudor and Colonial Revival, were built between 1909 and 1957. Diminutive, 400 foot long **Penhurst Place** connects Penhurst Park with Elmwood Avenue and hosts only one residence, the former A. Conger Goodyear house at 88 Penhurst Park, which Buffalo architectural historian Austin Fox described as among the “number of quietly tasteful, prosperity-suggestive Buffalo residences Green designed.”²

Tudor Place, a 50 foot wide street running from West Ferry Street to Cleveland Avenue with Art Nouveau-style cast iron luminaires on poles and medina sandstone curbs. The street was built in the 1920s when the majority of the John J. Albright estate was sold off in parcels, and the southwest portion of the street is lined with a brick wall that marks the estate’s former boundary. Further north the street is lined with mature deciduous trees and a few young ginkgo trees. The majority of houses on Tudor Place (two of which are previously individually National Register listed) are large, architect-designed Tudor and Colonial Revivals that were built in the 1920s.

Windsor Avenue, which runs from Potomac Avenue north to Rumsey Road where it terminates at Delaware Park, is 80 feet wide with sandstone curbs, cast iron luminaires on poles, and a mixed tree canopy. Its 3-block length includes access to garages for Soldiers Place properties and remnants of the former estates of Ellsworth Statler and John Larkin, including cast iron gates, Onondaga limestone walls, and the houses at 160, 175, and 176 Windsor Avenue.

East-West Streets – Elmwood Historic District (East)

Summer Street forms the approximate southern boundary of the Elmwood Historic District (East), between Delaware Avenue and continuing west through Elmwood Avenue, and is one of the older streets in the district. It is a two-lane residential road measuring 66-feet wide, with a canopy of ash, cherry, maple and linden trees, grey granite curbing, some early sandstone sidewalks, and modern cobra head lighting. This street contains houses primarily dating to the 1880s and 1890s, although several extant examples of houses from the 1870s and the early twentieth century are also present. Many of the houses on this stretch of Summer Street are very large and were converted to apartments in the twentieth century. Properties of note include: 148 Summer Street,

²Austin M. Fox "The Greening of Buffalo: How Architect E.B. Green Shaped the Profile of the City," Buffalo as an Architectural Museum, accessed November 5,2015, <http://www.buffaloah.com/a/archs/ebg/fox.html>.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 13

which was part of the former Dexter P. Rumsey estate on Delaware Avenue; 180 Summer Street, designed and briefly inhabited by prominent architect E. B. Green; 197 Summer Street, designed by prominent architect C.D. Swan; 228 Summer Street at intersection with Elmwood Avenue, an early apartment building, constructed ca. 1902 and originally called The Frontenac (now Somerset Apartments).

Running from Delaware Avenue through Elmwood Avenue, **Bryant Street** contains a mix of single family residences and historic apartment buildings including unique E.B. Green-designed apartment buildings, dating largely to the late nineteenth and early twentieth centuries. The street, which was opened in 1854, also contains a good collection of buildings that appear to date to the 1870s, which is relatively early in the Elmwood Historic District (East). Similar to Summer Street, Bryant Street is a two-lane residential road measuring 66-feet wide, with some granite and sandstone curbing, maple and horse chestnut trees and modern streetlights. The private cul-de-sac of St. George's Square stems from the south side of Bryant Street and the large Women and Children's Hospital complex occupies the northwest section of the street. The houses at 160-166 Bryant Street is part of the former Delaware Avenue Goodyear Estate. Houses at 230, 232, and 236 Bryant, which are some of the oldest houses on the street, have similar massing and are set farther back from the street than the surrounding buildings.

Hodge Avenue, named for the prominent Hodge family that once owned large tracts of land in the area, runs one-way between Ashland Avenue and Elmwood Avenue and continues 2-way eastward to Delaware Avenue. Hodge Avenue measures 60-feet wide, and features stone curbing, a shaded tree lined canopy with young to mature deciduous trees, and cast iron luminaires on poles. Some original sandstone paving stones also remain. Development on Hodge took place slightly earlier than on many streets in the historic district – the majority of the large, eclectically styled houses on this stretch date to the last two decades of the nineteenth century.

West Utica Street is comparable to other residential streets such as Summer Street or Bryant Street, measuring 66-feet wide, with brick-paved gutters, granite curbing, plentiful linden, horse chestnut and oak trees and modern street lighting. The majority of houses on the street date to the late nineteenth and early twentieth century, exhibiting many National Folk, Queen Anne, and Colonial Revival examples.

Anderson Place is a one-way residential thoroughfare running west from Atlantic Avenue to Elmwood Avenue, which features sandstone curbing, a canopy of linden and maple trees, and several cast iron decorative luminaires on poles. Most of the many and closely sited properties on the street date to the turn of the twentieth century, before the automobile age. The resources at 149 and 153 Anderson Place and 157 and 159 Anderson Place are similar to each other in form.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 14

Lexington Avenue, called Butler Street until 1888, is a gracious, shady, tree-lined residential street measuring 60-foot wide and featuring sandstone curbing and cast iron decorative luminaires on poles. Here, large maples and horse chestnut trees predominate. Most of the houses date to the decades around the turn of the twentieth century, although a few date to the 1870s. Lexington contains the previously National Register listed Edgar W. Howell House and a house at 90 Lexington Avenue that was owned at one point by Grover Cleveland. Several houses have carriage houses while nearly all have automobile garages.

Highland Avenue runs from Delaware Avenue through Elmwood Avenue in the Elmwood Historic District (East) and continues west to Richmond Avenue. Highland Avenue is another excellent example of a maple tree-lined residential street, with sandstone curbs and cast iron decorative luminaires on poles.

West Ferry Street is perhaps the oldest thoroughfare in the Elmwood Historic District, dating back to use as a Native American path connecting the old Black Rock crossing on the Niagara River and the fresh water source at the Cold Spring (once located at the present intersection of Main and Ferry streets). While some early structures exist on the street further west, most of the early buildings in the historic district have been supplanted by buildings dating from the late nineteenth and early twentieth century. Townhouses, apartments, and condominiums (including the striking circa 1929 Darwin R. Martin-built Tudor apartment building at 800 West Ferry and the development of Brittany Lane circa 1970) have also been constructed at various places on the street over the twentieth century and the early twenty-first century. The 2-lane West Ferry Street measures 100-foot in width, and features maple trees, sandstone curbing and a combination of cobra head and metal luminaire street lighting. At the turn of the twentieth century, John J. Albright bought up the land between West Ferry Street and Cleveland Avenue, Elmwood Avenue and Delaware Avenue. As a result, most buildings on the north side of West Ferry date to after much of the estate was divided and sold in 1921. Notable exceptions are the Tudor house at 688 West Ferry Street, which was built by Mr. and Mrs. Martin F. Lutz circa 1888 (see Cleveburn Place), and the Neoclassical former Alexander Main Curtiss House, now the Ronald McDonald House, built in 1895. West Ferry Street also contains the Nardin Academy campus and the previously National Register listed First Unitarian Church of Buffalo (aka the Unitarian Universalist Church) at the corner of Elmwood and West Ferry. A brick wall, designed by the Olmsted firm to surround the lavish landscape of the Albright estate, still runs along much of the north side of West Ferry between Elmwood and Delaware Avenues. Other characteristic walls on this stretch of the street reflect its early life as a home to estates that set so much of the tone of the district.

Auburn Avenue shares many similarities to neighboring residential streets. Auburn Avenue measures 66-foot wide and features sandstone curbing, maple and hawthorn trees, and examples of cast iron decorative luminaires on poles. The majority of houses on the street date to the late nineteenth and early twentieth century. There is a mix of earlier houses without driveways, mostly nearer Elmwood, and later houses with driveways, mostly

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 15

nearer Delaware. Auburn Avenue's streetscape is interrupted by parking lots for the Garret Club and Nardin Academy, both of which front Cleveland Avenue. The northwest corner of Auburn and Delaware Avenues features a mansion reflecting the Delaware Avenue housing type that became the International Institute and now houses law offices.

The Elmwood Historic District (East) portion of **Lafayette Avenue**, known as Bouck Street until it was renamed for the Lafayette Presbyterian Church that moved here to the then-suburb from the increasingly commercial Lafayette Square in 1898, runs from Elmwood Avenue to Gates Circle. One of the primary streets in the area, extending beyond the historic district's borders both to the east and to the west, Lafayette Avenue is a broad 100-foot wide two-lane street, with sandstone curbing and some intact sandstone sidewalks, with metal decorative luminaires on poles. Maple and linden trees predominate, although the street was once canopied by and arch of elm trees. The street contains many excellent examples of Colonial Revival and Queen Anne houses, built from the 1890s to the 1920s. The historic district portion of Lafayette Avenue is bookended with two previously listed National Register properties: Lafayette Avenue Presbyterian Church at Elmwood Avenue to the west and Park Lane Condominium and Parke Apartments (Park Lane Condominium) at Gates Circle at the east.

St. James Place is a densely developed one-way street running west from Chapin Parkway just north of Gates Circle to Elmwood Avenue. It is 66 feet wide with sandstone curbs, regularly planted mature trees, and cast iron luminaires on poles. The Queen Anne, Craftsman, and Colonial Revival-styled houses on the street were built around the turn of the twentieth century. Most houses were built without driveways and garages.

West Delavan Avenue, an early thoroughfare once known as the Gulf Road, is intersected by Chapin Parkway and is the south terminus for Argyle Park and Brantford Place. The 66-foot wide street contains many typical elements of the surrounding streets, including some intact sandstone curbing, modern streetlights, and pear, linden, Japanese tree lilac, and hornbeam trees. Properties on this section of West Delavan date anywhere from the 1890s (an early farmhouse at 700 West Delavan) to the 1920s, and represent a broad range of architectural styles.

Like neighboring streets, **Potomac Avenue** was developed around the turn of the twentieth century as a residential street. Potomac Avenue is 66-feet wide, and features sandstone curbing, metal decorative luminaires on posts and trees such as lindens and maples. Located directly south of Soldier's Circle, it is intersected by both Bidwell and Chapin Parkways and is the north terminus for Argyle Park and Brantford Place. Potomac Avenue includes the previously National Register-listed Buffalo Seminary.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 16

Bird Avenue measures 66-feet wide, and features sandstone curbing and metal decorative luminaries on posts, and maple trees. It is one way heading west from Windsor Avenue to Elmwood Avenue and east from Berkley Place to Delaware Avenue. It contains several good residential examples of late Queen Anne styles. Like Potomac Avenue, the densely set houses on Bird were built within a relatively small window at the turn of the twentieth century. The majority of the south side of Bird was developed by one person, George Spring, a trend which was relatively rare in the Elmwood Historic District (East).

Forest Avenue was one of the streets developed early in the history of the historic district, present by the mid-1800s. This street was originally named for its historic route through a densely forested landscape. Today, Forest Avenue contains residential architecture in the blocks between Elmwood and Delaware Avenues. The north side of Forest Avenue features houses with yards of comparatively wide street frontage, and several are set back and walled or hedged in from the street. The south side, by contrast, features the modest and close-set houses more typical of the surrounding streets. Forest Avenue is 100-feet wide and features stone curbing, some maple and crabapple trees, and modern cobra head street lighting.

Cleveland Avenue, named after President Grover Cleveland, runs from Elmwood Avenue to Delaware Avenue. It is 66 feet wide and lined with mature maples, metal luminaires on poles, and stone curbs. Cleveland Avenue forms the north boundary of the former Albright estate. Therefore most of the houses on the southeast side of the street date to that estate's dissolution in the 1920s, and remnants of the estate's wall remain (see also West Ferry Street). The cul-de-sac of St. Catherine's Court, laid out at the same time in the 1920s, stems from Cleveland Avenue. Houses west of St. Catherine's Court, including the Chemical No. 5 Firehouse, tend to date to the late nineteenth century. The north side of Cleveland primarily contains houses from the late nineteenth century, with a few houses from the first quarter of the twentieth century. It also includes a few duplexes, Nardin Academy, and The Garret Club, which was previously National Register listed.

Inwood Place is a small, 60-foot wide, one-way street headed east from Windsor Avenue to Delaware Avenue. The vast majority of the Colonial Revival, Craftsman, and Queen Anne houses that densely line the street were developed by a handful of developers in a ten year window between 1904 and 1914. It contains several multi-unit houses. It is lined with mature trees, sandstone curbs, and metal luminaires on poles.

The majority of houses on **Lancaster Avenue** were built in the twenty years around the turn of the twentieth century, and the street has a character comparable to those around it, especially in its density, reflecting pre-automobile development. The 60-foot wide street runs straight from Elmwood Avenue to Delaware Avenue and is planted with a range of young to mature deciduous trees. It has stone curbs and cast iron luminaires on poles.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 17

Rumsey Road marks the northeast boundary of Elmwood Historic District (East), which also happens to be the divide between Delaware Park and the former Larkland estate. It is 66 feet wide and is one-way heading west, connecting Delaware Avenue and Lincoln Parkway. The curbs are sandstone and cast iron luminaires on poles light the street. The curb lawn is relatively empty of trees, which is countered by the lush canopy across the street in Delaware Park. Rumsey Road's houses are notably more recent than most in the historic district, with several built in the 1940 and 1950s. They are generally set back from the street with large front lawns, and in some places the pavement of the sidewalk is brick rather than concrete. The northern boundary of Larkland is on Rumsey Road between Windsor Avenue and Lincoln Parkway and remnants of that estate's wall remain.

Saybrook Place is a one-block long street that connects Chapin Parkway to Delaware Avenue, running parallel to East-West running Potomac and West Delavan Avenue until it bends to intersect the angled parkway at ninety degrees. The modest, predominantly Craftsman, Prairie, and Colonial Revival houses on Saybrook were all built within a 10-year window between ca. 1905 and ca. 1915. The street itself is 50 feet wide until it bends to connect with Chapin, where it widens slightly to 60 feet. It is lined with a mixed canopy of mature deciduous trees, stone curbs, and cast iron luminaires on poles. Saybrook Place may be among the most distinctive streets in the district in that its small size and scale create an intimate sense of place in contrast to the grand Delaware Avenue and Chapin Parkway that it connects.

Circles— Elmwood Historic District (East)

Gates Circle is a traffic circle situated at the intersection of Chapin Parkway, Lafayette Avenue, and Delaware Avenue. Part of the Olmsted Parks and Parkway System, it originally surrounded a small oval park called Chapin Place. In 1902 it was redesigned by E. B. Green and renamed by the project's funder, Mrs. Charles Pardee. The landscaped fountain and seating area that resulted is listed on the National Register as a contributing resource to the Delaware Park-Front Park System. In recent years the structures in the circle have suffered substantial damage from automobiles. The street itself is wide with modern cobra head street lights.

Soldiers Place, also known as Soldiers Circle, is the fulcrum of the Elmwood parkway system designed by Frederick Law Olmsted. It is 700 feet across and sits at the juncture of Bidwell Parkway, Chapin Parkway, and Lincoln Parkway. Bird Avenue transects the circle just north of its center. Unlike Colonial Circle and Gates Circle at the south ends of the parkways, which are actually squares with circular roads set into them, Soldiers Circle is circular and consists of a small central circle surrounded by circular driving lanes, inside a larger circle that contains large grassy park areas with regularly planted trees and houses that sit around its circumference. It has stone curbs and decorative cast iron luminaires on poles with Art Nouveau styling. Soldiers Place houses are typically oriented to the circle with a pedestrian entrance set back behind the park area. Access for automobiles exists in the form of garages and driveways on Windsor Avenue, Granger Place, and Potomac Avenue, as well

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 18

as the Lincoln Woods Lane cul-de-sac accessed from Bidwell Parkway. Soldiers Place includes the Prairie-Style William Heath House, designed by Frank Lloyd Wright, and the former home of the Canadian Consul General, designed by McCreary, Wood & Bradney.

Cul-de-Sacs – Elmwood Historic District (East)

Brittany Lane was created circa 1970 to serve as a driveway to the built-in garages of the Brittany Lane townhouse complex built at the same time. It is located on the grounds of the former Albright estate north of West Ferry Avenue and just east of Elmwood Avenue. It has its own parcel number which extends around to the back and front sidewalk of the Brittany Lane townhouses.

Lincoln Woods Lane was built circa 1940 and is its own parcel (1 Lincoln Woods Lane). With entry from Bidwell Parkway, the cul-de-sac includes several model mid-century houses as well as rear garage access for houses on Soldiers Place, including the Frank Lloyd Wright-designed William Heath house. The Coatsworth House, a copy of H.H. Richardson's Stoughton House in Cambridge, Massachusetts, built in 1897, that originally built facing Soldiers Place, was moved to Lincoln Woods Lane circa 1950 as its lot was sub-divided. The cul-de-sac has no sidewalks but includes a small central island with closely planted cypress trees and bushes.

St. Catherine's Court is a small cul-de-sac on part of the former Albright estate that is accessed from Cleveland Avenue, near Tudor Place. The majority of the large, eclectically styled houses on the street were built in the early 1920s. On October 12, 1924, *Buffalo Courier* reported, "The pretty modern homes which are now built around the court all belong to well-known people..." The cul-de-sac has a small island in the center, wide sidewalks with no curb lawn, stone curbs, and decorative cast iron lamp posts with decorative glass luminaires. A unique feature in the otherwise relatively flat Elmwood East landscape is the dramatic rise in elevation from Cleveland Avenue up to the level of St Catherine's Court, a drive flanked by retaining walls on either side.

St. George's Square is a private cul-de-sac that was largely developed by prominent builder Hugh Perry and designed by Gordon Hayes in the 1950s and 60s. Its Colonial Revival houses mimic Colonial Williamsburg in style. Once the backyard of the Arnold Watson and Esther Goodyear residence, St. George's Square was laid out in 1956, extending south from Bryant Street, parallel to Oakland Place. Although termed a 'square,' the street is actually a small cul-de-sac, with large trees shading the street until it loops around a small, communal park-like island.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 19

Rumsey Lane is also the result of collaboration between prominent builder Hugh Perry and architect Gordon Hayes. On the grounds of the former Larkland block, the small cul-de-sac accessed from Rumsey Road is divided into two narrow parcels which, combined, are 24 feet wide. It contains only three houses, built between 1949 and 1952.

ARCHITECTURE

The growth of the Elmwood Historic District occurred very rapidly, with the bulk of buildings being constructed between the 1890s and the 1910s. Given this relatively short development period, there is a great deal of cohesiveness in the vocabulary of architectural styles, materials, sizes and features present in the district. However, despite this overall harmony, most of the buildings in the nominated district are individually articulated and detailed, giving each one a unique character and personality which adds to the overall richness of the Elmwood Historic District. Whether architect-designed or built by a local builder or developer, the vast majority of buildings reflect common American architectural trends around the turn of the century. While a few excellent examples of earlier vernacular houses still remain as the earliest types of buildings present in the Elmwood Historic District, the bulk of the residential building stock in the district is comprised of examples of Queen Anne, Shingle Style, Colonial Revival, Tudor Revival, and Craftsman styles. Common elements shared by these styles are elevated front porches with stair, regular fenestration typically in the form of double-hung wood frame windows, chimneys and other features. Residential architecture types include individual free-standing houses (originally designed for one family but now sometimes divided internally into apartments), and multiple family dwellings which include duplexes and flats. There are also a handful of excellent examples of larger apartment buildings present in the Elmwood Historic District. Most residential examples are of frame construction, although a few brick or stone examples are also present.

Commercial buildings are also present in the Elmwood Historic District. These take two general forms: a small handful of buildings specially designed for commercial or mixed commercial and residential use, generally located within the interior of the Elmwood Historic District, and also those buildings which were initially constructed as residential buildings and later converted with an addition for commercial use. This type of building predominates along Elmwood Avenue, and were generally transformed in the early decades of the twentieth century as this street became a prominent commercial thoroughfare in Buffalo. While this type of converted commercial building can be found throughout the city of Buffalo, there is a high concentration of them along Elmwood Avenue, which gives the street an eclectic architectural vocabulary. Architectural styles for commercial buildings also reflect the common architectural styles of the era, primarily Queen Anne. Those commercial buildings on Elmwood Avenue, where an older frequently Queen Anne or Shingle Style house is obscured either partially or entirely by a commercial addition on the front, reflect styles popular in the early

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 20

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

twentieth century such as Classical Revival. The eclectic evolution of these types of commercial buildings on Elmwood Avenue is reflective of the street's growth as a prominent commercial artery in the city.

Another prominent building type serving the largely residential neighborhood is churches. The majority of these religious buildings are constructed of stone, although one early wood frame church still remains. Like the houses, these churches also reflect typical styles used for church construction in the late nineteenth and early twentieth century, primarily Romanesque Revival and Gothic Revival. They form notable landmarks in the neighborhood, with towers rising above the rooftops, and are generally sited at prominent locations such as at corners of intersecting roads or at Olmsted's landscaped circles.

Residential apartment buildings are another classification of buildings within the district, built mostly between the late nineteenth and early twentieth centuries to accommodate residents seeking a denser, urban lifestyle. Unlike the duplexes, flats and small residential apartment buildings, these tend to be larger buildings, featuring several stories of masonry construction. They vary in scale from 3-story to 11 ½-story multi-unit complexes, some solely residential, while others include commercial stores at their bottom levels. The majority of these buildings are located on street corners to allow for greater accessibility to streetcars and greater access to natural light. However, there are some examples, such as the Windsor Apartments at 703 West Ferry Street, which are located mid-block. Apartment buildings within the district were generally designed in the popular architectural styles of the day including Tudor Revival, Classical Revival, Spanish Renaissance style, Neogothic Revival and others common throughout the area.

The district also includes areas that were once parts of large residential estates, something that is not a common feature of the Elmwood West portion. Many of these estates developed along Delaware Avenue, as one of the primary access routes through this area of Buffalo. Shortly after the development of the Olmsted park system, wealthy Buffalonians were able to purchase large plots of land and hire architects to design their estates. While the land of these estates has largely been carved up for settlement of more compact housing development, many of the estate houses remain. These wealthy property owners often had a mansion built for themselves, along with several additional buildings constructed on their properties for family members. These properties include the Goodyear Estate at the southern end of the district and the Larkin Estate at the northern end of the district.

LANDSCAPE FEATURES

The Elmwood Historic District is typical of a streetcar suburb from the turn of the twentieth century in that its streetscape features houses set back on grassy lots and front yards, sidewalks, trees near the streets, and some residential fences. Sidewalks in the district are generally historic concrete, with brass tags imbedded with a range of makers' marks. Some historic sandstone slabs (some grey, and some red Medina sandstone) are also

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 21

present, indicative of an early paving method used. Front walks leading to entry porches and front doors are generally of either poured concrete or concrete panel, and some may have steps.

Unlike Elmwood (West) many residences in Elmwood (East) are paired with driveways and garages, as development largely coincided with the prevalence of the automobile. In some instances, these features were added later, utilizing a pre-existing side yard. Some homeowners have paved pads in the front yards of their houses, to provide some off-street parking as well. A small handful of owners have chosen to create sunken, subterranean garages in their basements, accessed from the front yard. Some of the larger houses built for a wealthier clientele who could afford a slightly more generously sized lot, constructed along streets like Summer Street, Lexington Avenue, and West Ferry Street, featured carriage houses and urban barns. In some areas of the nominated district, especially in the northern portion that developed around the turn of the twentieth century, slightly later than the area to the south, lots did originally contain driveways and garages. Many of these driveways are now of asphalt paving, but in some instances an older concrete panel driveway is in existence. Garages present in the district range from small, historic 1-bay garages, some retaining historic wood doors, to those of more recent mid-twentieth century construction. Historic carriage houses and urban barns have been converted for automobile use or apartments.

The Olmsted-designed thoroughfares of Bidwell, Chapin and Lincoln Parkways established a high level of landscape design in the Elmwood Historic District, and other streets in the area reflect this influence with matching dense canopies of mature trees. While the ice storm known as the October Storm of 2006 devastated the arboreal stock throughout Western New York, killing thousands of trees, the vast majority of streets in the Elmwood Historic District (East) retain a good collection of street trees that shade city streets. Street trees are regularly spaced within the sidewalk margins. These trees were planted along with the residential development of the area in the 1890s, and it is likely that few if any old-growth trees from the pre-development period still remain. Elms were once popular throughout the Elmwood Historic District, however they succumbed in the 1970s to Dutch Elm Disease which destroyed this stock of trees. They have since been largely replaced with a variety of other species, as noted in the "Streets" section.

OLMSTED PARKS AND PARKWAYS SYSTEM

Previously listed on the State and National Registers of Historic Places as the Olmsted Parks and Parkways Thematic Resources, this unique hierarchy of parks, parkways, circles and landscape elements served gave birth to the historic development of the surrounding neighborhood and shaped, defined and set the character of the Elmwood Historic District. According to the nomination, Buffalo contains two park systems, the Cazenovia Park-South Park System, that was implemented between 1894 and 1896 in South Buffalo and the City of Lackawanna, and the Delaware Park-Front Park System, implemented between 1868 and 1876, in the northern

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 22

areas of Buffalo. The implementation of the Delaware Park-Front Park System in the 1860s and 1870s spurred the growth and development of this region of Buffalo, and helped to inform the types of properties constructed here.³

The Delaware Park-Front Park System is a network of parks connected with a hierarchy of broad ribbons of parkways. This system was created at a time when few roads existed in this area of the city, and it was established in relationship to Forest Lawn Cemetery which predated the parks, and later with the Buffalo State Asylum, whose grounds were also designed by Frederick Law Olmsted and Calvert Vaux. Delaware Park, originally named The Park, is a large 376-acre site established around the Scajaquada Creek which was shaped and dammed to create Gala Water (now Hoyt Lake).⁴ Along with Delaware Park, these sites create a large swath of naturalistic meadows, trees, and water features in the city that were designed to attract Buffalonians to the then distant area of the 11th Ward.

South of Delaware Park, a branched network of parkways and landscaped circles interlaces the naturalistic park setting with the city streets, forming the arms within which the Elmwood Historic District is located. One of these parkways was established on pre-existing streets, Richmond Avenue (then Rogers Street, and designed as The Avenue by Olmsted), but many were created by Olmsted. While the larger Delaware Park-Front Park System extends beyond the boundaries of the Elmwood Historic District (West) and (East), several primary parkways and circles are contained within the boundaries. Bidwell, Chapin and Lincoln Parkways are primary examples of Olmsted's vision for a ribbon-like park. These broad 200-foot wide parkways with a center median are key features in this region of the city originally connecting Black Rock to the park, as Olmsted had originally envisioned. Today they also serve as gathering places for music, socialization, recreation and even a seasonal outdoor farmer's market, similar to Olmsted's original concept. Bidwell Parkway angles north-east, through Elmwood Avenue, connecting to Soldier's Place. This large 700-foot diameter circle is perhaps the most intact of the Olmsted circles, although the plantings have been altered, and is a good reflection of Olmsted's original vision, serving as the centerpiece of the Delaware-Front park system. Around Soldier's Place are wedge-like lawns extending the green-space beyond just the circle. Also joining Bidwell Parkway at Soldier's Place is the similarly designed Chapin Parkway, which runs diagonally south-east from the circle to Gates Circle at Delaware Avenue, almost as a mirror image of Bidwell Parkway. Running north from Soldier's Place is the fashionable Lincoln Parkway. Lincoln Parkway is a broad 200-foot wide street with parallel service roads, planted with rows of trees. Lincoln Parkway serves as a sort of elegant gateway to Delaware Park, running just

³ Claire L. Ross, *Olmsted Parks and Parkways Thematic Resources*, Ref. No. 90THM00012, National Register of Historic Places (Albany: NY State Historic Preservation Office, December 1981): 7-1.

⁴ With the construction of the Scajaquada Expressway through Delaware Park in the 1960s, a smaller lake was sectioned off from the main lake. Known as Mirror Lake, this smaller water feature is located north of the expressway near the Buffalo and Erie County Historical Society.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 23

over 1900-feet from Soldier's Place to Delaware Park. The form of Bidwell Parkway-Soldier's Place-Chapin Parkway with Lincoln Parkway running northward forms an inverted "Y."

Elements of the Delaware Park-Front Park System formed the framework for the growth and development of the Elmwood Historic District, shaping its character as a beautiful, elegant and healthy place to live, defining a way to live in the post-Civil War era of the late nineteenth century. As Olmsted hierarchically designed his park system to crescendo from street to avenue to parkway to park, so, too, would the houses built along these thoroughfares reflect this same phenomenon. The most grand and lavish houses were built along Olmsted's broadest and most elegant parkways, as there was a direct correlation between Olmsted's parkways, higher property values, and larger, more architecturally sophisticated buildings culminating in the grand mansions on Lincoln Parkway. Those same characteristics of air, light, space and natural landscape promoted in the 1880s and 1890s are still true today.⁵

SECONDARY RESOURCES –URBAN BARNs, CARRIAGE HOUSES AND GARAGES

Secondary resources in the Elmwood Historic District consist of carriage houses and urban barns, and automobile garages. Typically built at the rear of the property behind the main house, the style, materials and scale of these secondary structures generally conform to that of the main house. Carriage houses and urban barns range in size, depending on the size and scale of the lot and the corresponding wealth of the owner, but are generally one to two-stories in height. Typically constructed of frame or masonry to correspond to the main house, common features include a large ground level door and usually a small door for a hay loft above sometimes with a post that would have once been used to hoist hay for storage above. Some examples may feature a man-door to one side of the large barn door, used for accessing the upper story. As many automobile garages were constructed after the original house, these vary in form and materials but are typically one story in height with one, two or sometimes even three bays for automobiles. Typically, these were of smaller size and scale compared to carriage houses and urban barns, generally one-story in height, housing one or more automobiles. Many driveways were not original to the nominated district, and were later additions to properties, although they are more common original features of lots developed later in the twentieth century.

Transportation was a key factor in the development of the nominated district, as few jobs and businesses were located in the immediate area, instead they were generally located downtown or in the East Side of the city. Only the wealthier, upper-middle class residents could afford the expense of owning and maintaining a horse and carriage during the nineteenth and very early twentieth centuries, and even many of those people would

⁵ For more detailed information and descriptions of the Buffalo parks and parkways, including the Delaware Park-Front Park System, please refer to: Claire L. Ross, *Olmsted Parks and Parkways Thematic Resources*, Ref. No. 90THM00012, National Register of Historic Places (Albany: NY State Historic Preservation Office, December 1981)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 24

have utilized the streetcar as well. As a result, few houses were originally built with barns or carriage houses, and driveways to serve them. Barns and carriage houses are predominately located on properties along some of the more affluent streets such as Lincoln Parkway and West Ferry Street where the slightly larger lot sizes could accommodate these elements. These horse-transportation related elements are also more common in the southern area of the nominated district, which developed earliest, such as Summer Street.

Individual ownership of automobiles, which became increasingly widespread in the early twentieth century, led to the installation of driveways and small garages in the rear yards of many properties in the Elmwood Historic District. New houses that were being constructed in the early decades of the 1900s increasingly were built with a garage on the property. Many of these properties are located more towards the northern end of the nominated district, which was largely developed slightly later around the turn of the twentieth century. Early garages were typically constructed of frame or sometimes concrete block, features gabled or hipped roofs, and feature hinged wooden doors that could be folded or slid along a track to open. Doors could feature a panel with glass lites or other designs. Many of these original historic doors do not remain intact, however, having been replaced with later overhead doors. As transportation technology shifted from horse power to automobiles, barns and carriage houses were converted to accommodate vehicles rather than animals.

Many of the original small automobile garages that appear on Sanborn maps have been replaced, as automobiles grew in size and required different accommodations, although many remain with some minor modifications, including new doors. Many of the older single car garages were replaced by larger two-car garages.

METHODOLOGY

The following resource list is organized alphabetically by street name and numerically with even properties followed by odd properties. In creating the list, if the Erie County GIS parcel address differed from the postal address, the GIS parcel address was used, and the postal address was noted as a cross-reference. A note detailing the postal address is found below the GIS address. In some cases, the same parcel would have a GIS parcel address with a different street name than the address found on the physical building. In that case, the building description will be found under the street associated with the GIS parcel address. Under the street associated with the postal address there will be note directing the reader to the GIS parcel address.

In some cases, what was once a secondary building has since been divided off from the main house as a separate tax parcel under separate ownership, and converted to a residential building. For this nomination, these buildings are considered primary properties, as they are the sole physical building on the legal tax parcel.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 25

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

NON-CONTRIBUTING ELEMENTS AND INTEGRITY ASSESSMENT

The Elmwood Historic District (East)

There are relatively few non-contributing resources located in the Elmwood Historic District, as the district retains a high level of architectural, urban, and landscape integrity. Approximately 96% of the resources in the Elmwood Historic District (East) contribute to the character and significance of the district. Many of those resources identified as non-contributing have had significant alterations and the removal or severe alteration of critical architectural and character defining features such as porches, sheathing and materials, ornamental elements and fenestration. The addition of vinyl or aluminum siding does not automatically render a building non-contributing if all other elements retain integrity, however if several features have been altered or removed, this would typically result in a determination that the property does not contribute to the nominated district. Many buildings that have had modern sheathing materials installed retain their original overall size, shape, massing as well as trim, moldings, and detailing, and in many instances it can be assumed that vinyl or aluminum siding had been installed over the original wood clapboard or shingle sheathing, making this alteration potentially reversible. Retention of porches, siding/cladding, and fenestration were the major character defining aspects taken into consideration when determining eligibility of individual resources. Alterations to one or two of these features did not exclude a resource from contributing to the historic district. Alterations to three or more features may have resulted in a non-contributing resource, depending on the severity of the alteration.

Other non-contributing properties contain large additions that are not in keeping with the scale, massing or style of the historic building. However, those commercial conversions along the Elmwood Avenue corridor are generally considered contributing if both the historic house and the commercial addition retain a sufficient level of integrity to reflect the historic materials, massing and character. These buildings reflect the significant shift along this thoroughfare from residential street to thriving commercial corridor within the period of significance, and their presence contributes both to the architectural character of the Elmwood Historic District and also to the social history of the area.

Some properties have been considered non-contributing if they were constructed outside of the period of significance, or are less than fifty years old. These properties form a small minority in the historic district. While they may be considered non-contributing buildings to the historic district, the presence of these buildings does help to maintain the continuous streetscape of the residential streets in the nominated district, without large gaps or holes.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 26

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

The Elmwood Historic District (East) reflects a high level of integrity both to its architectural components and also its urban plan. The area's historic layout and setbacks from the street have been maintained, along with the bulk of the historic building stock. While streets have been paved with asphalt paving, and some have been widened, these are typical improvements that occur in most communities, and do not distract from the overall character and integrity of the nominated district. Non-contributing resources comprise a small proportion of resources in the Elmwood Historic District (East), and their presence does not detract from the overall integrity of the district. The Elmwood Historic District (East) retains a high level of integrity to its residential areas and commercial corridor, reflecting its history as an early streetcar suburb in the city of Buffalo.

PREVIOUSLY LISTED RESOURCES

The Elmwood Historic District (East) contains 17 resources that have been previously listed on the State and National Registers of Historic Places. Five of these resources come from the Olmsted Parks and Parkways Thematic Resources nomination (Ref No. 90THM00012). These resources all contribute to what is identified as the Delaware Park-Front Park system, and include Chapin Parkway, Lincoln Parkway, Gates Circle, Soldiers Circle, and a portion of Bidwell Parkway as previously described.

Nine other individual properties have also been previously listed on the NY State and National Registers with a total of 12 contributing resources. Two of these previously listed properties are churches which occupy prominent corner lots along Elmwood Avenue. The Unitarian Universalist Church of Buffalo (Ref. No. 15NR00011) at 695 Elmwood Avenue was built in 1904 in the English Country Gothic Styling and constructed of Indiana limestone to the design of architects Edward Austin Kent and William Winthrop Kent. The Lafayette Avenue Presbyterian Church (Ref. No. 90NR05997) at 875 Lafayette Avenue is a large cruciform-plan Romanesque Revival Medina sandstone church building (1896) with an attached rear chapel at the north. The church was designed by architects Lansing & Beierl and the 1926 renovations were designed by Robert North.

The eastern portion of the Elmwood district also features several educational and social institutions, two of which were previously NR listed. The Buffalo Seminary (Ref. No. 10NR06177) located at 205 Bidwell Parkway is a large Gothic Revival school building complex. The original building was designed by George F. Newton in 1909, and subsequent additions were designed by Bley and Lyman in 1929 and Duane Lyman and Associates in 1964. The Garret Club (Ref. No.) an early women's social club for local socialites located at 91 Cleveland Avenue was constructed in 1929 to the design of architect Edward B. Green, Jr. in the French Revival style.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 27

Residential buildings make up the majority of building resources in the Elmwood Historic District (East). Among those previously listed on the National Register of Historic Places is a large residential apartment building, currently the Park Lane Condominium and originally the Parke Apartments (Ref. No. 06NR05636), located at 33 Gates Circle. The 10-story flat roof, concrete framed T-shaped masonry apartment building with Second Renaissance Revival styling was designed by architect H.L. Stevens & Co. and constructed during 1924-25. In addition to the primary building, there is a contributing 2-story flat roof secondary masonry building that was a carriage house and is now a garage.

The district contains four single-family residential properties that have been previously listed on the National Register of Historic Places. The Edwin M. and Emily S. Johnston House (Ref. No. 97NR01206) at 24 Tudor Place is a 2 ½-story cross gable Colonial Revival brick masonry house, constructed in 1934. The property contains contributing structure, a wall. The Colonel William Kelly House (Ref. No. 97NR01205) at 36 Tudor Place is a 2-story hipped roof 3-bay Colonial Revival brick masonry house that was designed by architect Albert Hart Hopkins and constructed by Rixon Construction Co., Inc. in 1937. The James and Fanny How House (Ref. No. 97NR01207) at 41 St. Catherine's Court is a 2 ½-story cross gable frame house with Tudor styling built in 1924 and designed by Architect Harold L. Olmsted. The property includes a random ashlar wall of Medina sandstone at the southeast part of the property. The Edgar W. Howell House (Ref. No. 06NR05642) at 52 Lexington Avenue is a ca. 1892, 2 ½-story hipped frame residence with Colonial Revival styling.

RESOURCE LIST

Total Contributing Primary Properties: 1605

Total Non-Contributing Primary Properties: 63

Total Number of Primary Properties: 1668

Total Number of Contributing Secondary Properties (barns, carriage houses, garages, etc.): 800

Total Number of Non-Contributing Secondary Properties: 18

Total Number of Structures: 38

Total Number of Objects: 16

17 Resources Previously National Register Listed

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 28

BUILDING LIST

Unless otherwise noted, all primary resources are assumed to be contributing to the historic district.

ANDERSON PLACE - NORTH SIDE (EVEN)

ELMWOOD AVENUE INTERSECTS

146 Anderson Place **ca. 1907**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle gable siding over wood clapboard, asphalt shingle roof. Offset door with sidelights. 1/1 single hung windows with leaded transoms, mixed wood and replacement vinyl. Second story bay window and door onto porch deck. Pilaster corner boards. Gable with tripartite 1/1 windows divided by pilaster mullions. Prairie style brick porch addition with flat roof (used as deck), brick supports and piers. Porch and deck have metal balustrades.

150 Anderson Place **ca. 1897**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard, asphalt shingle roof. Offset door and open landing with iron balustrade. Majority 1/1 double hung wood windows. 1st story features leaded transom and large oval window, 2nd story offset bay window. Overhanging gable with recessed paired windows and squared column supports at front of opening. Contains contributing flat roof frame secondary building (garage).

154 Anderson Place **ca. 1897**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle over wood clapboard siding, asphalt shingle roof. Offset door with hipped roof porch with denticulation and triangular pediment with foliage detailing over entryway. Porch features paired tapered round columns on stone piers and classic wooden balustrade. Majority 1/1 wood windows with leaded transom and large oval window on first story and second story offset bay window. Overhanging gable with paired recessed windows with round column supports in opening and fanned shingle crown. Contains contributing rusticated concrete block hipped roof secondary building (garage).

158 Anderson Place **ca. 1909**

Built for Charles E. Flagg

2 ½-story front gable frame house with Shingle styling. Stone foundation with wood shingle siding, asphalt shingle roof. Centered wood door with leaded sidelights. Offset hipped roof porch with tiered stone piers, spindle balustrade and fluted column supports. 6/1 wood double hung and fixed single pane replacement windows, 2nd story offset bay window and tripartite gable windows with small fan crown detail. Offset front gable addition with rusticated concrete block foundation. Contains contributing cinder block secondary building (garage).

162 Anderson Place **ca. 1927**

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 29

2 ½-story cross-gabled Colonial Revival frame house. Wood clapboard siding, two-toned slate roof. Side entry with gabled hood and round column supports. Replacement vinyl windows. Half-fan windows flanking street-facing exterior chimney. Enclosed single story side sun porch addition with casement windows and wood balustrade on flat roof. Contains contributing flat roof cinder block secondary building (garage).

166 Anderson Place **ca. 1904**

Built for Henry R. Ford

2-story hipped roof Foursquare frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt shingle roof. Offset wooden door with full-width hipped roof wooden porch with spindle balustrade and Tuscan column supports. 6/1 double hung wood windows.

170 Anderson Place **ca. 1900**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt shingle roof. Two offset multi-light entry doors, one recessed. 6/1 single hung wood windows with wood storms. Palladian window top ½ story. Cornerboards with capitals, decorative wood cornice above 1st story, eave brackets.

174 Anderson Place **ca. 1908**

Built for G. Wellman

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt shingle roof. Offset entry, full-width porch with spindle balustrades and paired supports; porch roof deck. Overhanging gable. 12/1 and 9/1 tripartite double hung wood windows. Contains contributing flat roof secondary building with pent roof (garage).

178 Anderson Place **ca. 1908**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood shingle over clapboard siding with cornerboards, asphalt shingle roof. Offset door with fluted pilaster casing, full width porch with fluted supports and plain balustrade. Porch roof deck. 12/1, 9/1, and 6/1 tripartite double hung wood windows, with Palladian window in gable. Building features 2nd story projecting bay and overhanging gable with block modillions. Cannot see secondary building from public right-of-way.

182 Anderson Place **ca. 1900**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, clapboard siding, asphalt shingle roof. Offset wood door with oval light and flanking paired pilasters, full width porch with paired supports on brick piers, spindle balustrade. 1/1 single and double hung wood windows with leaded transoms, with 2nd story bay window. Prominent pedimented front gable wall dormer with tripartite windows and diamond wood shingles. Porch, roof, and dormer have modest cornice decorations.

184 Anderson Place **ca. 1895**

2-story frame house with modest Colonial Revival styling. Stone foundation, clapboard siding with cornerboards, asphalt shingle roof. Offset recessed entry with leaded transom and sidelights. 1st story single

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 30

hung tripartite wood windows, 2nd story 4/1 double hung wood windows, 4-light wood storm windows. First story squared pilasters and supports with capitals at corners, mullions, and door. Small central front gable dormer with boarded up window.

188 Anderson Place **ca. 1896**

Built for William H. Pitt

2 ½-story side gable (with flat roof deck) house with Colonial Revival styling. Medina sandstone foundation, clapboard siding, asphalt shingle roof. Enclosed front porch entry with multi-light wood casement windows and spindle balustrade. Door with leaded lights. 1/1 double hung wood windows with wood storms. Large central shed dormer with ribbon windows. Boxed eaves with block modillions. Contains contributing hipped roof frame secondary building (garage).

196 Anderson Place **ca. 1905**

2 ½-story cross gable Shingle style frame house. Stone foundation, wood shingle siding, slate roof. Side entry with hood. Multi-light wood casement oriel and arched tripartite window with shingle crown. Single story front addition with bay window and parapet wall. Overhanging eave with curved shingle vergeboard. Contains contributing hipped roof frame secondary building (garage).

198 Anderson Place **ca. 1898**

2-story hipped frame house with modest Queen Anne styling. Stone foundation, clapboard siding with fluted corner boards, asphalt shingle roof. 1/1 replacement double hung windows. Full width flat roof porch with Ionic column supports and spindle balustrade. 1st story tripartite and single leaded window, 2nd story double bay windows. Large central gable dormer with tripartite windows and shingled pediment.

200 Anderson Place **ca. 1898**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, clapboard siding with cornerboards and shield-shaped shingle gable accent, asphalt shingle roof. Offset entrance. 6/6 single, double, bay and Palladian double hung wood and replacement windows. Palladian window has prominent keystone. Front entry addition in progress May 2015.

202 Anderson Place **ca. 1905**

2 ½-story front gable frame house with modest Shingle styling. Stone foundation, wood shingle over brick siding, asphalt shingle roof. Offset entry with full width flat roof porch and partially covered 2nd story porch roof deck; wide cornices, square and octagonal supports, and spindle balustrade. 12/1 tripartite double hung wood windows, with stone lintels on brick first story. Gable end window is recessed with curved sides. Contains contributing front gable frame secondary building (garage).

208 Anderson Place **ca. 1901**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, clapboard siding, asphalt shingle roof. Offset entryway with partial height sidelights and shed roof hood with 2nd story balconette

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 31

above. 1/1 replacement windows, gable end tripartite wood window. New concrete block entryway. Contains contributing hipped roof frame secondary building (garage).

210 Anderson Place **ca. 1903**

2 ½-story front gable house with modest Queen Anne styling. Stone foundation, clapboard siding with wood shingle gable, asphalt shingle roof. Offset entry under full width porch with spindle balustrade and squared wood supports. 2nd story porch roof deck with recent ½ solid, ½ plain balustrade. 1/1 single, bay and tripartite double hung wood windows. Gable flared overhang with modillions. Contains contributing 1 ½-story steep-pitched side gable frame secondary building (garage).

216 Anderson Place **ca. 1905**

2 ½-story front gable frame house with modest Queen Anne detailing. Stone foundation, clapboard siding with wood shingle gable end, asphalt shingle roof. Offset entryway with wrought iron supports, iron balustrade and partial width flat roof, with porch roof deck and iron balustrade on 2nd story. 1/1 double hung wood tripartite and 2nd story overhanging bay windows. Deep gable overhang with modillions. Medina sandstone caps on steps. Contains contributing hipped roof frame secondary building (garage).

220 Anderson Place **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, clapboard siding with wood shingle gable end, asphalt shingle roof. Offset entry with full width porch with 2nd story porch roof deck and classical balustrade and supports. Deep gable overhang with modillions. 1/1 double hung wood tripartite and 2nd story bay windows. Contains contributing flat roof frame secondary building (garage).

222 Anderson Place **ca. 1908**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, clapboard siding, asphalt shingle roof. Offset entry; door with large oval light, full width porch with solid masonry balustrade, squared wood supports, and 2nd story porch roof deck with spindle balustrade. 1/1 paired and single double hung windows. Full width 2nd story tri-part bay. Flared gable end with overhang and modillions.

224 Anderson Place **ca. 1908**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, asbestos siding, asphalt shingle roof. Offset entry; door with large oval light, full-width flat roof porch with wrought iron supports, masonry balustrade and porch roof deck with iron balustrade. 1/1 paired and bay double hung wood windows; paired 8/1 double hung wood windows in gable end. Deep gable overhang with modillions.

226 Anderson Place **ca. 1895**

2-story mansard roof vernacular frame house. Stone foundation, asbestos shingle siding, asphalt shingle roof. Offset entryway with partial width flat roof and wrought iron support. Single and tripartite 1/1 replacement double hung windows, small leaded window in entryway. Small central front gable dormer.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 32

232 Anderson Place **ca. 1904**

2-story front gable frame house with modest Queen Anne styling. Stone foundation, clapboard siding with wood shield-shaped shingle gable, asphalt shingle roof. Offset entry flanked by fluted pilasters. Single, tripartite, and overhanging bay 1/1 double hung wood and replacement windows with lead transom on first story. Paired arched windows with shingle crowns and keystones in gable end. Deep gable overhang with brackets; denticulated cornice.

236 Anderson Place **ca. 1897**

2 ½-story hipped roof frame house with modest Queen Anne styling. Stone foundation, clapboard siding, asphalt shingle roof. Offset entry; door with Prairie-influenced leaded light, partial width roof with solid shingle balustrade and supports; partial width porch roof deck with plain wood balustrade and awning. Replacement windows in offset 2-story bay. Large central front gable dormer.

240 Anderson Place **ca. 1895**

2 ½-story hipped roof frame house with modest Queen Anne styling. Stone foundation, clapboard siding, asphalt shingle roof. Offset entry; partial width roof with solid shingle balustrade and supports; partial width porch roof deck with plain wood balustrade. 1/1 double hung wood windows in offset 2-story bay. Large central front gable dormer; wide wood belt course.

AT ATLANTIC AVENUE

ANDERSON PLACE - SOUTH SIDE (ODD)

ELMWOOD AVENUE INTERSECTS

149 Anderson Place **ca. 1896**

Built for John H. Coxhead

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, variegated wood shingle over clapboard siding with cornerboards, asphalt shingle roof. Offset entry, full width porch with shed roof, pediment over door, and classical balustrade and supports. 1/1 double hung wood windows. Features include curved and tri-part bay windows on second story, overhanging closed gable end, bracketed pent roof above gable windows, and wide trim above 2nd story.

153 Anderson Place **1892**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, variegated wood shingle over clapboard siding, asphalt shingle roof. Offset entry, full width porch addition with shed roof, pediment with carved detailing over door, and plain wood balustrade with Tuscan column supports. Replacement 1/1 and casement windows. Features include curved and tri-part bay windows on second story, overhanging closed gable end, decorative mullions between tripartite gable windows, and wide trim above 2nd story. Contains contributing hipped roof frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 33

157 Anderson Place **ca. 1907**

Built for Edwin P. Sears

2 ½-story front gable frame house with modest Free Classic Queen Anne styling. Stone foundation, clapboard siding with cornerboards, asphalt shingle roof. Offset door with sidelights, full width classically styled porch with roof deck. 1/1 double hung wood tripartite and bay windows. Wood multi-light Palladian window with keystone in denticulated overhanging gable.

159 Anderson Place **ca. 1907**

2 ½-story front gable house with modest Free Classic Queen Anne styling. Stone foundation, clapboard siding with cornerboards, asphalt shingle roof. Offset door with one leaded sidelight, full width classically styled porch with roof deck. 1/1 double hung wood tripartite and bay windows. Palladian window frame (glass removed) with keystone in denticulated overhanging gable.

163 Anderson Place **ca. 1900**

2 ½-story cross gable Shingle style frame house. Stone foundation, vinyl clapboard and vinyl shingle siding, asphalt shingle roof. Offset entry (replacement door) with partial width flat roof porch addition. 8/8, 6/6 replacement vinyl windows. Overhanging front gable over a two-story and a 2nd story tri-part bay. Cannot see secondary building from public right-of-way.

165 Anderson Place **ca. 1895**

2-story Free Classic Queen Anne frame house, hipped roof with cross gable and tower. Stone foundation, clapboard siding, asphalt shingle roof. Offset entry; full-width classically styled porch with brick over stone foundation and roof deck. Replacement windows with original leaded transom on first story.

169 Anderson Place **ca. 1900**
(aka 169 Anderson Place & 171 Anderson Place)

2 ½-story hipped roof frame duplex with modest Queen Anne styling. Stone foundation, clapboard siding with cornerboards, asphalt shingle roof. Two doors, one replacement, one wood. Full width classically styled brick porch with paired supports on brick piers and roof deck. 4/4, 8/8 and 1/1 tripartite and bay double hung wood windows. Large central hipped dormer, overhanging boxed eave with brackets.

173 Anderson Place **ca. 1903**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, vinyl siding with fishscale vinyl shingles at gable end, asphalt shingle roof. Offset entry with wood door, full width flat roof porch with iron balustrade, squared wood supports. Replacement windows. Flared overhanging closed gable over offset 2nd story bay window. Contains contributing side gable frame secondary building (apartments).

177 Anderson Place **ca. 1899**

2-story hipped roof Colonial Revival frame house. Stone foundation, clapboard siding with pilaster cornerboards and wide cornice trim, slate roof. Offset entry; wood door with full light and full width stone porch

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 34

with iron balustrade Replacement tripartite, double, and single 1/1 windows. Leaded oval window with decorative casing next to entryway and central hipped dormer with multi-light tripartite wood windows.

179 Anderson Place **ca. 1901**

Built for George A. Jeffery

2 ½-story front gable frame house with Free Classic Queen Anne styling. Stone foundation, clapboard siding with pilaster cornerboards, asphalt shingle roof. Wood entry door with leaded glass on flat roof 2-story offset turret. Majority width offset classically styled porch with roof deck. 1/1 double hung wood windows, wood storm windows. Continuous cornice with wide trim across main building and turret. Closed gable with multi-light Palladian window.

183 Anderson Place **ca. 1899**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, clapboard siding with scrolled pilaster cornerboards, slate roof. Offset door under semi-circular flat roof porch with full height squared supports, fluted pilasters, and iron balustrade. 1/1 double hung wood windows in twin 2nd story bays. Central front gable dormer with Palladian-esque window and denticulation. Wide denticulated cornice trim.

185 Anderson Place **ca. 1904**

2-story side gable Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt shingle roof. Offset entry; wood door, full width flat roof porch with wide cornice with modillions, paired Tuscan column support on solid balustrade. 9/1 wood windows, 2nd story twin bays. Deep overhanging flared boxed eaves, flared central hipped dormer with paired 9-light casement windows.

187 Anderson Place **ca. 1900**

Built for John Donough

2 ½-story cross gable Free Classic Queen Anne style frame house. Stone foundation (medina sandstone), clapboard siding with variegated wood shingle gable end, slate roof. Offset entry with double wood door and full width porch with rounded corner on entry side; flat roof, denticulated cornice, full height Ionic column supports with iron balustrade. Single hung windows with leaded transoms, offset 2nd story tri-part bay. Closed gable with Palladian window and shingle arched crown. Contains contributing hipped roof rusticated concrete block secondary stone building (garage). (Similar to 191 Anderson Pl in form.)

191 Anderson Place **ca. 1900**

2 ½-story cross gable Free Classic Queen Anne style frame house. Stone foundation, wood clapboard with variegated wood shingle gable, asphalt shingle roof. Offset entry with double wood door and full width porch with rounded corner on entry side; flat roof, denticulated cornice, Ionic column supports on masonry piers with solid masonry balustrade. Single hung windows with transoms (some leaded), offset 2nd story projecting bay. Closed gable with Palladian window and shingle arched crown. 1/1 wood windows. Contains contributing front gable secondary building (garage). (Similar to 187 Anderson Pl in form.)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 35

195 Anderson Place **ca. 1900**

Built For Herman D. Traver

2 ½-story front gable frame house with Free Classic Queen Anne styling. Stone foundation, wood clapboard with cornerboards (front) and asphalt (sides) siding, asphalt shingle roof. Offset wood door; full width classically styled porch with flat roof and full height, slender, paired column supports. Replacement 1/1 windows, 2nd story twin bay windows. Overhanging closed gable with large arched window opening with keystone; recessed multi-light wood window.

199 Anderson Place **ca. 1900**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset wood door, full width flat roof porch with wrought iron supports and balustrade. 1/1 tripartite double hung wood windows; 2nd story twin bay windows with decorative scallop shell motif on frieze above. Overhanging closed segmented gable with paired 1/1 double hung wood windows.

201 Anderson Place **ca. 1904**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood shingle over brick siding, asphalt shingle roof. Offset entry with full width classically styled porch with roof deck; 2nd story offset partial deck roof. 9/1 and 12/1 double hung tripartite and bay wood windows. Central front gable dormer with decorative shingle pediment. Overhanging boxed eaves with wide cornice trim. Contains contributing hipped roof half-timbered stucco frame secondary building (garage).

207 Anderson Place **ca. 1906**

2 ½-story cross gable frame house with modest Free Classic Queen Anne styling. Stone foundation, wood clapboard with cornerboards, asphalt shingle roof. Offset wood door with large sidelights; full width flat roof porch with classical balustrade and paired square wood column supports. 1/1 double hung windows, some wood, some leaded. 2nd story offset bay window. Overhanging closed gable with bracket supports and recessed Palladian window.

211 Anderson Place **ca. 1897**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards and wood shingle gable, asphalt shingle roof. Offset wood door with leaded sidelights; full width flat roof porch with wrought iron supports and balustrade. 1/1 double hung wood windows; 2nd story offset bay window. Overhanging closed gable. Contains contributing hipped roof wood clapboard frame secondary building (garage).

215 Anderson Place **ca. 1911**

2-story hipped roof Craftsman style frame house. Stone foundation, wood shingle siding, asphalt shingle roof. Offset door with centered partial width flat roof porch; solid shingle balustrade and wide frieze with block modillions. 8/1 double hung wood windows. Main roof and central hipped dormer have slight flare and wide, open eaves with exposed rafter tails.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 36

219 Anderson Place **ca. 1913**

Built for Jacob F. Smith

2 ½-story front gable frame house with Craftsman styling. Stone foundation, pebble dash stucco over brick siding, asphalt shingle roof. Offset door with leaded sidelights; full width porch with roof deck, spindle balustrade and square fluted full height support columns. 2/1 and 8/1 wood windows, some replacement windows; 2nd story bay window. Overhanging closed gable with large knee braces and tripartite window; wide, open eaves with exposed rafter tails, stylized vergeboard. Contains contributing hipped roof stucco frame secondary building (garage).

221 Anderson Place **ca. 1899**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt shingle roof. Offset entry under full width porch addition; pedimented front gable roof over door adjoining shallow hipped roof, plain wood balustrade with squared supports. 1/1 double hung wood windows; 2nd story offset bay window. Overhanging gable with brackets and modillions, cross-timber detailing, and 6/6 double hung windows with pedimented crown. Entryway and main roof have matching stylized vergeboards.

225 Anderson Place **ca. 1899**

Built for Fred O. Bissell

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt shingle roof. Offset entry under full width porch; pedimented front gable with decorative molding over door adjoining shallow hipped roof; porch has curved spindle balustrade, paired and triad squared and Tuscan column supports, paired brackets supporting pediment. 1/1 double hung wood windows with some wood storms; 2nd story offset bay window. Overhanging closed shingled gable with brackets over decorative frieze, ornate paired windows with hood molds.

227 Anderson Place **ca. 1903**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with hexagonal wood shingle gable, asphalt shingle roof. Offset wood door under full width flat roof porch with spindle balustrade and plain supports; roof deck with iron balustrade. 1/1 double hung wood windows, some leaded windows. Offset 2nd story bay window. Overhanging flared gable with exposed beams and 6/1 double hung Palladian window.

229 Anderson Place **ca. 1903**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt shingle roof. Offset door, full width classically styled porch. 1/1 double hung wood windows with some original 4-light storm windows. 2nd story offset bay window.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 37

231 Anderson Place **ca. 1903**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood shingle siding with corner boards, asphalt shingle roof. Offset entry; wood door, full width flat roof porch. 1/1 double hung wood windows; offset 2nd story bay window. Overhanging closed flared gable with shield-shaped shingles.

233 Anderson Place **ca. 1896**

2 ½-story modest straight mansard roof Colonial Revival (Adam) style frame house. Stone foundation, wood clapboard with fluted pilaster cornerboards, asphalt shingle roof. Offset wood door with leaded glass sidelights; full width classically styled flat roof porch with denticulation and modillions. Replacement 1/1 windows with decorative molded crowns; 2nd story offset bay window. Wide trim with denticulated cornice. Twin front gable pedimented dormers with replacement siding. Contains contributing hipped roof secondary building (garage).

239 Anderson Place **ca. 1901**

2 ½-story front gable frame house with Free Classic Queen Anne styling. Stone foundation, wood clapboard siding with decorative pilaster cornerboards, asphalt shingle roof. Offset wood door under pedimented entryway connected to full width porch with basic wood balustrade and decorative squared supports. 1/1 double hung wood windows, some with leaded glass; 2nd story offset bay window. Closed gable over wide trim; ornate Palladian window with decorative wood glazing. Contains contributing secondary building (garage).

AT ATLANTIC AVENUE

ARGYLE PARK - WEST (EVEN)

AT WEST DELAVAN AVENUE

Stone Gate at Argyle Park and West Delavan Avenue – Contributing symmetrical gate found at either side of Argyle Park at West Delavan Avenue, stacked stone with tall piers topped with small lamps, openings at sidewalks with ogee shaped decorative wrought iron arch above.

2 Argyle Park **ca. 1924**

2-story side gable Colonial Revival 3-bay frame house, oriented to face W. Delavan Avenue. Stone foundation, brick siding, asphalt shingle roof. Centered wood door with leaded transom and sidelights under broken pediment hood supported by paired slender columns and pilasters. 8/1 double hung wood and some replacement windows. Wide porch on east side facing Argyle, addition on west side. Contains contributing side gable brick secondary building (garage) access from West Delavan Avenue.

10 Argyle Park **ca. 1922**

2 ½-story hipped roof brick house with Colonial Revival styling. Ashlar stone foundation, brick walls, slate shingle roof with clay tile ridge accents. Side entry with sidelights and tapered columns under sloped canopy and classical entablature. 3/1 double hung wood windows with ashlar sills. Enclosed front sun porch, wide

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 38

overhanging boxed eaves, central hipped slate-sided dormer. Contains contributing hipped roof secondary building (garage) with original doors.

14 Argyle Park **ca. 1915**

2-story hipped roof Colonial Revival frame house. Stone foundation, wide wood clapboard siding, slate roof. Side entry with Ionic columns, broken pediment and elliptical fanlight. Full width porch with Ionic column and pilaster supports. Replacement windows, 1st story multi-light wood French doors. Flared roof with overhanging boxed eaves with shallow block modillions and denticulation. Central hipped dormer, flared. Contains contributing hipped roof secondary structure (garage).

20 Argyle Park **ca. 1922**

2-story side gable Colonial Revival 5-bay frame house. Brick foundation, wood shingle siding, asphalt shingle roof. Centered door with leaded sidelights and elliptical fanlight, flared elliptical hood with paired column supports. 6/6 double hung wood windows. Denticulated cornice, three front gable dormers, enclosed side sun porch. Contains contributing side gable secondary structure (garage).

24 Argyle Park **ca. 1916**

2-story hipped roof Craftsman style brick house. Ashlar stone foundation, asphalt shingle roof. Central wood door with large sidelights. Majority width hipped roof porch with large Tuscan column supports and iron balustrade. Leaded multi-light upper sashes over replacement windows, stone lintels. Ashlar belt course and large central shingled dormer with 1/3 double hung wood ribbon windows. Main roof, porch, and dormer all have overhanging eaves with exposed rafter tails. Contains contributing brick secondary building (garage) with clay tile roof.

32 Argyle Park **ca. 1913**

2 1/2-story front gable Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt roof. Side entry with sidelights and Tuscan support columns. 6/1 double hung wood windows. Hipped roof partial width single story wing on Argyle. Wide, open eaves with modillions below gable end. Contains contributing pyramidal secondary building (garage) with exposed rafters.

38 Argyle Park **ca. 1912**

2-story hipped roof frame house with Colonial Revival styling. Parged foundation, stucco siding, slate roof. Side entry with classical portico and Palladian window with balconette above. Full width flat roof brick front porch with Tuscan column supports. 6/1 double hung wood windows and French doors. Wide boxed eaves and two small hipped roof gables. Side rear addition. Contains contributing hipped roof secondary building (garage).

42 Argyle Park **ca. 1909**

Built for George C. Riley

2 1/2-story side gable 3-bay house with Colonial Revival styling. Stone foundation, coarse pebbledash stucco siding, slate roof. Central entryway; door with sidelights, small centered front gable classically styled porch.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 39

10/1 double hung wood windows. Two shed roof dormers. Features include 2nd story overhang, wood belt course below 2nd story windows, open eaves with exposed rafter tails.

48 Argyle Park **ca. 1910**

2-story hipped roof frame house with Craftsman styling. Stone foundation, wood shingle siding, asphalt shingle roof. Slightly offset entry door with paired sidelights. Small centered front gable porch with open timber styling and basic wood balustrade with squared supports. Replacement windows, tripartite and single; 2nd story projecting bay window with bracket supports. Large central hipped dormer. Main roof, porch, and dormer have open eaves with exposed rafters. Contains contributing pyramidal secondary building (garage).

50 Argyle Park **ca. 1906**

2 ½-story side gable Colonial Revival 3-bay frame house, with some elements of Craftsman styling. Stone foundation, vinyl siding, asphalt shingle roof. Central entryway with sidelights; small centered hipped roof porch with battered square supports and basic wood balustrade. 8/1 double hung wood windows. Small central hipped roof dormer, open eaves with exposed rafter tails. Attached garage.

60 Argyle Park **ca. 1905**

2 ½-story complex cross gable Tudor style frame house. Stone foundation, stucco half timbered over stone siding, asphalt shingle roof. Wood door under solid masonry porch with deck featuring wood balustrade with quatrefoil cutouts. Wood casement multi-light windows with leaded transoms. 2nd story overhang and open eaves with exposed rafter tails. Contains contributing secondary building (garage).

Stone Gate at Argyle Park and Potomac Avenue – Contributing symmetrical gate found at either side of Argyle Park at Potomac Avenue, matching style of gate at opposite end of Argyle Park, stacked stone with tall piers topped with small lamps, openings at sidewalks with ogee shaped decorative wrought iron arch above.

AT POTOMAC AVENUE

ARGYLE PARK - EAST (ODD)

AT WEST DELAVAN

1 Argyle Park **ca. 1913**

2 ½-story hipped roof Craftsman frame house. Stone foundation, vinyl siding, asphalt shingle roof. Offset entry with partial width hipped roof porch with basic wood balustrade and supports. 8/1 replacement vinyl windows. 2nd story overhang and flared open eaves. Large central hipped dormer. Contains contributing hipped roof frame secondary building (garage).

7 Argyle Park **ca. 1916**

2 ½-story hipped roof Craftsman frame house. Slab stone foundation, stucco siding, slate roof. Side entry and sun porch with paired 8x8 wood casement windows and fanlights. 2nd floor double hung wood windows. Wide, open eaves. Contains contributing flat roof secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 40

9 Argyle Park

ca. 1913

2 ½-story cross gable frame house with modest Craftsman styling. Stone foundation, wood shingle siding, slate roof. Side entry with gabled portico. Full width hipped roof porch with spindle balustrade and paired square supports. 8/1 wood windows and French doors. Stylized vergeboards and open eaves. Contains contributing hipped roof secondary building (garage)

15 Argyle Park

ca. 1915

2 ½-story side gable Craftsman frame house. Stone foundation, stucco siding, asphalt shingle roof. Side entry and front gable sun porch with casement windows. 15/1 double hung wood windows elsewhere. Small second story overhang and wide overhanging eaves with triangular knee braces. Large front double gable dormer. Contains contributing flat roof second story building (garage).

19 Argyle Park

ca. 1914

2-story hipped roof Craftsman frame house. Stone foundation, stucco siding, asphalt shingle roof. Side entry with canopy and recent offset sun porch addition with casement windows. 15/1 double hung wood windows elsewhere. Wide overhanging eaves with exposed rafter tails. Contains contributing small hipped roof secondary building (garage).

21 Argyle Park

ca. 1907

2 ½-story side gable Colonial Revival 3-bay frame house. Brick over textured concrete foundation, wood clapboard with stucco entryway, slate roof. Central door with glazed sidelights and transom under small central closed pediment porch with Ionic support columns. 6/1 and 9/9 double hung wood windows; 1st story tripartite windows with pilaster mullions and denticulated entablatures that connect to porch. Wood belt course between stories. Enclosed multi-light glazed side entry vestibule. Boxed eaves with denticulated cornice, three hipped dormers. Contains contributing hipped roof stucco sided secondary building (garage).

27 Argyle Park

ca. 1914

2 ½-story complex cross gable Tudor style frame house. Stone foundation, brick siding, slate roof. Offset entrance with wood door with vertical lights; offset partial width brick porch with brick supports, slate pent roof and parapet roof deck. Leaded multi-light ribbon casement windows and 2nd story oriel window. Centered slate shed dormer. Contains contributing front gable frame secondary building (garage).

33 Argyle Park

ca. 1915

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard with corner bead, asphalt shingle roof. Side entry hood with knee brackets. Offset partial width flat roof porch with paneled wood balustrade and Tuscan columns. 6/1 and 6/6 double hung wood windows French doors onto porch. Broken pedimented gable with overhanging boxed eaves. Contains contributing hipped roof secondary building (garage) with exposed eaves.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 41

39 Argyle Park **ca. 1912**

2 ½-story hipped roof Craftsman frame house. Ashlar stone foundation, wood shingle over brick siding, slate roof. Side entry with battered supports and flared arched hood. Centered partial width hipped roof porch with wide brick supports and iron balustrade. 8/8 and 6/6 double hung wood windows; 2nd story central bay window. Wood belt course, central front gable dormer. Flared main and porch roofs with exposed rafter tails. Contains contributing hipped roof secondary building (double garage, shared with 43 Argyle Park).

43 Argyle Park **ca. 1911**

2 ½-story gambrel roof Colonial Revival frame house. Stone foundation, wood shingle siding, slate roof. Side entry and central partial width hipped roof porch with Doric columns, wood trellis, and shingle supports. 8/1 double hung wood windows. Central shed dormer with tripartite windows. Contains contributing hipped roof secondary building (double garage, shared with 39 Argyle Park).

47 Argyle Park **ca. 1908**

Built for Edward K. Emery

2 ½-story side gable Colonial Revival 3-bay frame house. Stone foundation, wood shingle siding, asphalt shingle roof. Door with half light and sidelights. Small centered classically styled porch with broken pediment. 10/1 double hung wood windows, with 3/1 arched dormer windows. Wide trim and modillions at cornice, two front gable dormers with broken pediments. Contains contributing flat roof secondary building (garage).

51 Argyle Park **ca. 1914**

Built for Fred G. Mitchell

2 ½-story hipped roof frame house with modest Craftsman styling. Stone foundation, wood shingle siding, asphalt shingle roof. Side entry with small bracketed hood. Centered partial width pedimented porch with shingle balustrade and square supports paired with Tuscan columns. 6/1 double hung wood windows. Large front gable central dormer with tripartite windows; open overhanging eaves. Contains contributing hipped roof secondary building (garage)

55 Argyle Park **ca. 1907**

Built for Court T. Champeney

2-story hipped roof Prairie style frame house. Stone foundation, wood shingle siding, asphalt shingle roof. Offset door with leaded light and shallow front gable with stylized vergeboard adjoining full width hipped roof porch with shingle balustrade. 8/1 double hung wood windows; 2nd story box bay window. Low central hipped dormer with ribbon windows. Main structure, porch and dormer all have flared overhanging eaves with exposed rafters. Contains contributing hipped roof secondary building with dormer (garage).

59 Argyle Park **ca. 1909**

2 ½-story hipped roof Craftsman frame house. Stone foundation, brick siding, slate roof. Central entry at front of partial width hipped roof sun porch with ribbon casement windows. 8/1 double hung wood paired and single windows with stone sills elsewhere. Central front gable dormer clad in slate fishscale shingles. Exposed flared eaves. Contains contributing hipped roof secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 42

63 Argyle Park

ca. 1906

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt shingle roof. Central door with broken pediment crown and closed front gable portico. 12/1 and 9/1 paired double hung wood windows. Overhanging 2nd story, wide trim with brackets below closed gable with bay window and stylized vergeboard. Contains contributing hipped roof secondary building (garage) access from Potomac Avenue.

AT POTOMAC AVENUE

ATLANTIC AVENUE - WEST (EVEN)

AT WEST UTICA STREET

12 Atlantic Avenue

ca. 1900

2-story front gable and wing vernacular frame house. Concrete block foundation, asbestos and wood clapboard siding, asphalt shingle roof. Offset replacement doors with fanlights. Recessed main entryway in projecting first story with wrought iron support and 2nd story deck. Majority 1/1 double hung windows, mixed wood and replacement. Non-contributing primary building.

16 Atlantic Avenue

ca. 1900

2-story front gable vernacular frame house. Vinyl siding, asphalt shingle roof. Recessed main entryway in projecting first story with battered wood support and 2nd story deck. Mainly 1/1 vinyl windows with a few wood 1/1 double hung and 4x4 casement windows. Attached garage with flat roof and vinyl siding. Non-contributing primary building.

46 Atlantic Avenue

ca. 1905

2 ½-story front gable frame house with modest Craftsman styling. Wood shingle over wood clapboard siding, asphalt shingle roof. Door with multi-beveled lights; offset majority width porch with solid shingle balustrade, paired square supports, and roof deck. Majority tripartite double hung 1/1 wood windows and single hung wood windows with leaded transoms. Closed gable with slight overhang with modillions and stylized vergeboard.

48 Atlantic Avenue

ca. 1896

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with wood shingle dormer, asphalt shingle roof. Offset door with half light under partial width porch with classical styling and roof deck. 2 story projecting bay. 1/1 mixed double hung wood and vinyl windows with some leaded transoms. Central hipped dormer with tripartite windows separated by mullion pilasters.

AT LEXINGTON AVENUE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 43

ATLANTIC AVENUE - EAST (ODD)

AT WEST UTICA STREET

31 Atlantic Avenue **ca. 1988**

1-story low-pitched cross gable Ranch house. Stucco siding, asphalt shingle roof. Recessed entry with distinctive door with three full height vertical lights. Partially open portico with completely exposed rafters and large semi-circular arched entry. Full height glass picture windows next to entry, grated sliding vinyl windows elsewhere. Wide eaves. Non-contributing primary building (due to age).

43 Atlantic Avenue **ca. 1914**

2 ½-story side gable frame house with modest Craftsman styling. Stone foundation, wood shingle over wood clapboard siding with wood cornerboard and belt accents, asphalt shingle roof. Offset entry; door with multi-beveled lights, partial width porch with low wood balustrade and roof deck. Majority 8/1 double hung wood windows. Features include open eaves with exposed rafter tails and knee braces, central front gable dormer with paired decorative glazed 1/1 wood windows.

45 Atlantic Avenue **ca. 1914**

Built for Lewis Northrup

2 ½-story side gable Craftsman frame house. Stone foundation, wood shingle over wood clapboard siding, asphalt roof. Offset entry; door with multi-beveled lights, partial width porch with low wood balustrade and roof deck. Majority 8/1 double hung wood windows. Large central shed roof dormer with ribbon replacement casement windows. Open eaves with exposed rafter tails.

AT LEXINGTON AVENUE

AUBURN AVENUE - NORTH (EVEN)

ELMWOOD AVENUE INTERSECTS

650 Auburn Avenue **ca. 1902**

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding with pilaster cornerboards, asphalt shingle roof. Offset enclosed partial width entryway addition with flat roof, brick foundation, and wood casement windows with transoms. 1/1 tripartite and single double hung wood windows. Closed divided gable with decorative glazing in tripartite casement windows. Denticulated horizontal and raking cornices.

654 Auburn Avenue **ca. 1900**

2 ½-story cross gable frame house with modest Free Classic Queen Anne styling. Wood clapboard siding, asphalt shingle roof. Offset glazed wood door, classically styled full width porch. Mixed replacement and 1/1

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 44

double hung wood windows with entablature crowns. Closed divided gable with half-timber detailing, denticulated raked cornices, and paired windows.

656 Auburn Avenue **ca. 1890**

2 ½-story Queen Anne frame house. Stone foundation, wood clapboard siding with variegated wood shingle tower and gables. Offset wood door under full width shed roof with offset pediment and wrought iron supports and balustrade. Mixed replacement and 1/1 double hung tripartite windows. Features include central pedimented gable, overhanging boxed eaves, 2nd story offset bay window and round 2 ½-story tower with upper leaded casement windows.

660 Auburn Avenue **ca. 1890**

2 ½-story front gable house with modest Queen Anne styling. Stone foundation, vinyl siding with fishscale shingle accents, asphalt shingle roof. Offset partial width shallow gabled entryway – doorway is partially open, the rest is enclosed. Replacement windows. Closed gable end with denticulated horizontal and raked cornice, tripartite window. Tree in front yard has been transformed into carved sculpture (new as of 4/30/2015). Cannot see secondary building from public right-of-way.

666 Auburn Avenue **ca. 1906**
(aka 664 Auburn Avenue)

2 ½-story hipped roof Craftsman frame house. Single course stone foundation, wood shingle above brick siding, asphalt shingle roof. Offset partial width hipped roof enclosed entry with ribbon casement windows. 1/1 double hung wood windows elsewhere. Central hipped dormer with paired windows. Open eaves with exposed rafter tails throughout. Contributing secondary building (carriage house, now garage): hipped roof wood shingle, central hipped dormer with exposed rafter tails.

670 Auburn Avenue **ca. 1890**

2 ½-story front gable house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset pedimented entry with foliate detailing adjoining full width hipped porch with paired columns on solid clapboard piers and balustrade. Double entry door. 1/1 double hung windows throughout. Overhanging 2nd story with offset bay window. Closed gable with denticulated rake cornices, sawtooth accent course, slightly recessed tripartite window. Contains contributing secondary flat roof building (garage).

674 Auburn Avenue **ca. 1900**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, vinyl siding with wood clapboard dormer, asphalt shingle roof. Offset door, full width hipped roof porch with centered shingle pediment and wrought iron supports and balustrade. Replacement windows; offset 2nd story bay and dormer tripartite. Wide boxed eaves, large central hipped dormer. Contains contributing front gable frame secondary building (garage, shared with 676 Auburn Ave).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 45

676 Auburn Avenue **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset front door with sidelights, full width porch with pent roof, arcaded Tudor arch supports, and roof deck with wood balustrade. All of porch but entryway has been converted to a sun porch with casement windows. 1/1 double hung windows in wide offset 2nd story bay (with roof deck onto top story). Closed gable, replacement door with sidelights onto deck. Contains contributing front gable frame secondary building (garage, shared with 674 Auburn Ave).

680 Auburn Avenue **ca. 1897**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset wood door, full width classically styled porch; offset pediment with foliate detailing. 1/1 double hung paired and tripartite wood windows; 2nd story offset bay window. Overhanging gable over wide trim and modillions; closed shingled gable with accent sawtooth shingle bands. Contains contributing hipped roof frame secondary building (garage).

684 Auburn Avenue **ca. 1901**

Built for Frederick C. & Theresia Jarhaus

2 ½-story Colonial Revival hipped roof frame house. Stone foundation, wood clapboard siding, asphalt shingle roof. Centered entryway with wood door; full width classically styled porch with Ionic columns and roof deck. First story wood windows with leaded transoms. Second story twin bay windows with mixed replacement and 1/1 wood double hung windows. Replacement 2nd story door. Twin gable dormers with arched decoratively glazed double hung windows. Pilaster mullions and ornate entablatures at bay windows, porch, and main cornice.

688 Auburn Avenue **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, textured stucco siding, asphalt shingle roof. Offset recessed wood door; offset partial width flat roof porch with stuccoed supports. First story replacement ribbon casement windows; second story twin projecting bays with 1/1 double hung wood windows with decorative glazing in upper sash. Large closed gable central dormer; tripartite double hung wood windows with decorative glazing. Cannot see secondary building from public right-of-way.

692 Auburn Avenue **ca. 1894**

2-story hipped roof Colonial Revival frame house. Brick over stone foundation, wood clapboard siding with pilaster cornerboards, asphalt shingle roof. Central recessed entryway. Wood door with leaded sidelights and elliptical transom. Majority paired 1/1 double hung wood windows. Twin gable dormers with broken pediments and replacement fanlights and windows. Entry and windows with classical surrounds, block modillions at boxed eaves. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 46

696 Auburn Avenue **ca. 1901**

Built for Margaret B. Cloak

2 ½-story cross gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry, full width porch with S-shaped spindle balustrade, round column supports and roof deck. Mostly replacement with some leaded windows. Sawtooth shingled varied-level front gables and square turret. Contains contributing hipped roof secondary building (garage).

700 Auburn Avenue **ca. 1894**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt shingle roof. Wood door in offset entry with full width porch supported by paired Tuscan supports. Three wide fluted pilaster accents and twin curved shingle dormer windows on 2nd story. 1/1 double hung wood and leaded windows. Wide cornice with block modillions on boxed eaves. Large central pedimented gable dormer with tripartite window with pilaster mullions. Contains contributing hipped roof 1 ½-story secondary building with dormer and possibly original doors (carriage house).

704 Auburn Avenue **ca. 1898**

Built for Ernest W. Clement

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with pilaster cornerboards, asphalt shingle roof. Offset wood door under full width flat roof porch with Ionic supports and spindle balustrade. Majority 6/1 double hung wood windows. Large central pedimented gable dormer with molded tympanum detailing. Contains contributing hipped roof secondary building (garage).

706 Auburn Avenue **ca. 1900**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry, full width porch with low spindle balustrade and paired slender columns on paneled wood piers. Majority 1/1 double hung wood windows. Closed projecting front gable with spindle vergeboard. Contains contributing pent roof brick secondary building (garage).

708 Auburn Avenue **ca. 1901**

2 ½-story hipped roof frame house with Colonial Revival elements. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry under full width classically styled flat roof porch with Ionic supports. Majority 1/1 double hung wood windows. 2nd story twin projecting bays. Wide frieze with decorative scallop shell molding and decorative brackets below boxed eaves. Central gable dormer, broken pediment with double hung Palladian window.

710 Auburn Avenue **ca. 1901**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt shingle roof. Offset entry with wood door under full width porch with squared supports and spindle balustrade. 1st story multi-light wood casement windows; 2nd story 1/1 double hung wood windows with offset projecting bay. Closed gable with large tripartite windows. Contains contributing flat roof secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 47

712 Auburn Avenue

ca. 1901

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with fluted pilaster cornerboards, asphalt shingle roof. Offset entry, full width flat roof porch with plain balustrade and supports. Majority 1/1 double hung wood, some leaded windows. 2nd story twin projecting bays. Adjacent twin hipped dormers with single windows. Contains contributing secondary building (garage).

714 Auburn Avenue

ca. 1902

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with pilaster cornerboards, asphalt shingle roof. Offset entry with partial width flat roof, full width spindle balustrade porch. 1/1 double hung wood windows; 2nd story projecting bay and box bay. Central pedimented dormer with paired windows.

726 Auburn Avenue

ca. 1906

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood shingle siding with cornerboards, asphalt shingle roof. Offset door under centered partial width hipped porch with modillions at cornice and plain balustrade and supports. Majority 1/1 double hung wood windows, 2nd story offset projecting bay. Wide overhanging gable with modillions at lower cornice, stylized vergeboard with decorative molding, tripartite windows. Contains contributing front gable secondary building (garage).

730 Auburn Avenue

ca. 1900

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt shingle roof. Offset entry under full width hipped roof porch with spindle balustrade and squared supports with decorative square capitals and small paired brackets at cornice. Replacement 1/1 windows. Large central gable dormer with broken pediment, replacement ribbon windows, front fire escape. Frieze has been covered by vinyl siding. Contains contributing front gable secondary building (garage).

734 Auburn Avenue

ca. 1900

2 ½-story cross gable frame house with modest Colonial Revival styling. Parged stone foundation, vinyl siding, asphalt shingle roof. Central entryway, enclosed gabled vestibule with classical door casing, replacement door. Replacement 9/1 vinyl windows with denticulated crowns. Wide central projection on 2nd story. Shingle accent and projecting paired windows, flanked by top hinged windows, on gable. Contains contributing hipped roof secondary building (garage).

738 Auburn Avenue

ca. 1898

Built for James H. Barker

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, vinyl siding with pilaster cornerboards and gable, asphalt shingle roof. Offset entryway with wood door under full width, partially enclosed porch addition with concrete foundation. Small offset second story deck with wood balustrade. Multi-light and 6/1 double hung wood windows. Closed gable with tripartite windows and uneven shingle courses. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 48

744 Auburn Avenue **ca. 1897**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with pilaster cornerboards, asphalt shingle roof. Central entry with glazed wood door; full width flat roof porch with iron balustrades and supports. 1/1 single and double hung wood windows, some with lead transoms. 2nd story twin curved projecting bays. Box frieze detailing, modillions at boxed eaves. Large central pedimented gable dormer; front fire escape. Contains contributing hipped roof secondary building (garage).

748 Auburn Avenue **ca. 1898**

2 ½-story side gable frame apartment house with Colonial Revival styling. Stone foundation, wood clapboard siding with pilaster cornerboards, asphalt shingle roof. Heavily modified. Enclosed central pedimented 2-story entryway addition with glazed sidelights at door; flanked by porches/balconies with spindle balustrades on both sides for three stories. Two dormers have been built out to include decks. Mostly replacement windows, with some leaded windows.

750 Auburn Avenue **ca. 1900**

2 ½-story hipped roof Colonial Revival 5-bay frame house. Stone foundation, wood clapboard siding, asphalt shingle roof. Central entry with broken pediment crown over door. Replacement 6/6 vinyl windows. Pilaster cornerboards, belt course, and wide trim with modillions at cornice. Large central dormer with closed shingled pediment. Contains contributing hipped roof frame secondary building (garage).

754 Auburn Avenue **ca. 1897**

Apartment House

2 ½-story side gable Queen Anne frame apartment house. Stone foundation, wood clapboard siding with paneled pilaster cornerboards, asphalt shingle roof. Side entry with French doors to classically styled full width hipped porch with central foliated pediment. 1/1 double hung and single hung with leaded transom wood windows. Features include twin 3-story pedimented projecting bays, ornate double-wide entablature, and blind foliated eyebrow dormer. Contains contributing front gable frame secondary building (garage).

760 Auburn Avenue **ca. 1895**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with pilaster cornerboards, asphalt shingle roof. Offset entry with wood door and full width classically styled porch; fluted Ionic supports on stone piers and denticulated cornice. Majority 1/1 double hung wood windows; 2nd story twin projecting bays with cornerboards and denticulated crown. Central hipped dormer with paired windows. Contains contributing hipped secondary building (garage).

762 Auburn Avenue **ca. 1896**

Built for Walter G. Hopkins

2 ½-story cross gable Free Classic Queen Anne frame house. Stone foundation, wood clapboard siding with pilaster cornerboards, wood shingle roof. Offset entry; flat roof partial width porch with solid masonry balustrade and supports and mullions at cornice. Majority replacement windows, with leaded transoms and oval

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 49

accent window. Closed hexagonal shingle gable. Contains contributing hipped roof frame secondary building (garage).

766 Auburn Avenue **ca. 1895**

Built for J. S. Rosckwell

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood clapboard siding with pilaster cornerboards, asphalt shingle roof. Full width shed roof porch with pediment at offset entry and square paneled supports. Wood door. Mixed 1/1 double hung wood and replacement windows. Large central broken pediment dormer with replacement window and fire escape, flanked by two small pedimented dormers.

768 Auburn Avenue **ca. 1892**

3-story side gable Free Classic Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry, partial width classically styled porch with roof deck. Replacement windows. Octagonal 3-story tower with steep octagonal roof. Projecting offset 2-story bay including 3rd story hipped wall dormer with brackets at open eaves. Contains contributing front gable frame secondary building (garage).

772 Auburn Avenue **ca. 1901**

2 ½-story complex hipped roof frame building with modest Craftsman styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset recessed entry with standing seam metal canopy with decorative trim. Replacement 8/1 vinyl ribbon windows. Contains contributing side gable frame secondary building (garage).

776 Auburn Avenue **ca. 1897**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry; full width porch with tapered square supports, plain wood balustrade and roof deck. Replacement 1/1 windows. Closed gable with mullions below and tripartite window. Contains contributing hipped roof frame secondary building (garage).

780 Auburn Avenue **ca. 1901**

2 ½-story hipped roof frame house with Queen Anne styling. Stone foundation, vinyl siding, asphalt shingle roof. Offset door under full width shed roof with offset pediment gable. Twin 2nd story bay windows with denticulation and block paneled frieze above. Large central gabled dormer with tripartite windows. Scallop and fan molding in gables.

786 Auburn Avenue **ca. 1912**

2 ½-story hipped roof frame house with craftsman styling. Stone foundation, wood shingle siding, asphalt shingle roof. Side entry with bracketed shed hood. Majority multi-light wood windows; 2nd story twin slightly projecting windows. Enclosed hipped roof sun porch. Large central hipped dormer; open eaves with decorative brackets. Contains contributing hipped roof frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 50

790 Auburn Avenue **ca. 1914**

2 ½-story hipped roof Prairie frame house. Stacked stone foundation and chimney, stucco siding, asphalt shingle roof. Offset recessed entry with multi-light wood door, squared wood supports and hipped corner roof. Majority 10/1 double hung wood windows. Enclosed offset hipped roof sun porch with ribbon casement windows. Overhanging open eaves. Wide chimney oriented front center. Contains contributing flat roof secondary building (garage).

794 Auburn Avenue **ca. 1905**

2 ½-story hipped roof Foursquare Craftsman style frame house. Stone foundation, wood shingle siding, asphalt shingle roof. Offset entry door with leaded sidelights; full width flat roof porch with plain wood balustrade and thick squared columns. Majority 10/1 double hung wood windows. Large central hipped dormer with tripartite 8/1 double hung wood windows. Wide overhanging eaves. Contains contributing frame hipped roof secondary building (garage).

798 Auburn Avenue **ca. 1898**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with fluted pilaster cornerboards, wood shingle roof. Offset entryway under full width flat roof porch with plain balustrade and Tuscan column supports. Majority 1/1 double hung wood windows. 2nd story offset projecting bay window with transoms. Central hipped dormer with tripartite window. Boxed eaves with decorative brackets at corners. Contains contributing hipped roof secondary building (garage).

804 Auburn Avenue **ca. 1900**

2-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entryway; glazed wood double door, partial width flat roof porch with iron balustrade and supports, block modillions. Majority 1/1 double hung wood windows. Wide trim at cornice. Projecting closed front gable facade with Palladian window. Contains contributing pyramidal secondary building (garage) access from Melbourne Place.

MELBOURNE PLACE INTERSECTS

812 Auburn Avenue **ca. 1899**

2 ½-story cross gable house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt shingle roof. Central door with classically styled surround. Majority 8/12 single hung wood windows. Single story enclosed corners with roof decks flanking main two story massing. Gable end window with broken pediment crown. Contains contributing side gable frame secondary building (garage).

818 Auburn Avenue **ca. 1892**

2 ½-story steep pitch cross gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry with projecting bay and pent roof. Replacement 9/1 vinyl windows. 2nd story offset French doors with iron balconette. Projecting shingled closed gable with paired brackets, Palladian window, and painted circular accent. Contains contributing side gable secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 51

822 Auburn Avenue

ca. 1892

2 ½-story steep pitch cross gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry, 1/1 double hung wood windows with some original storms. 2nd story offset balconette with flattened arch clapboard surround. Shingled closed gable with blind Palladian window. Contains contributing hipped roof secondary building (garage).

826 Auburn Avenue

ca. 1892

2 ½-story steep pitch cross gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry with wood door under full width classically styled shed roof porch with offset pediment. Majority 1/1 double hung wood windows. 2nd story offset balconette with flattened arch clapboard surround and spindle balustrade. Variegated shingle closed front gable with Palladian window and shingle arched crown. Contains contributing hipped roof secondary building (garage).

830 Auburn Avenue

ca. 1892

2 ½-story steep pitch cross gable Queen Anne frame house. Stone foundation, fiber cement siding, asphalt shingle roof. Offset entry with wood door under full width hipped roof porch with paired squared supports on masonry piers and offset clapboard pediment. Majority 1/1 replacement windows. 2nd story offset balconette with spindlework hood. Wood shingle closed front gable with Palladian window and diamond shingle accents. Eyebrow dormer.

834 Auburn Avenue

ca. 1899

2 ½-story cross gable Queen Anne frame house. Stone foundation, wood shingle above clapboard siding, asphalt shingle roof. Offset entry under partial width porch (under renovation April 2015) with basic squared wood balustrade and supports. Majority 1/1 replacement windows. 2nd story offset balconette with arched surround. Slight flare and belt course between 1st and 2nd stories. Blind Palladian window in closed gable with variegated shingles. Eyebrow dormer.

836 Auburn Avenue

ca. 1927

Garage associated with 1260 Delaware Avenue property. Single story cross gable stucco-sided frame. Cut stone foundation, stucco siding, slate roof. Offset wide flattened arch entryway with stone surround. 4/4 wood windows. Offset gabled dormer. Open eaves with exposed rafter tails on main roof. Connected to stucco wall.

AT DELAWARE AVENUE

AUBURN AVENUE - SOUTH (ODD)

ELMWOOD AVENUE INTERSECTS

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 52

653 Auburn Avenue **ca. 1892**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry with foliated pediment, full width classically styled hipped roof porch with paired Tuscan columns on clapboard piers. 1/1 double hung wood windows with some wood storms. 2nd story offset projecting bay. Overhanging variegated shingle gable with side brackets, denticulated rake, and double hung tripartite windows with decorative glazing in upper sash. Contains contributing flat roof secondary building (garage).

657 Auburn Avenue **ca. 1899**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry; pediment with scallop motif detailing, full width hipped roof porch with Tuscan supports, no balustrade. Replacement windows, 2nd story offset projecting bay. Overhanging shingle gable with block modillions, denticulated rake, and paired windows in a curved recess. Contains contributing hipped roof secondary building (garage).

661 Auburn Avenue **ca. 1892**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard above shingle siding, asphalt shingle roof. Offset entry, oriented sideways. 1/1 single hung wood windows with leaded transoms. 2nd story symmetrical tripartite bays, projecting slightly, with swag molding and blind arches painted with faces of the moon. Wide entablature at roofline, large central dormer with broken ogee pediment. Contains contributing secondary building (garage).

663 Auburn Avenue **ca. 1900**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry with glazed wood door; partially recessed façade, wide wood belt course. 1/1 double hung wood windows. Flared overhanging shingled front gable with modillions across recessed portion of façade; Palladian casement windows with wood keystone and arched shingle crown.

665 Auburn Avenue **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, vinyl over brick siding, asphalt shingle roof. Offset entry with full width porch; solid masonry balustrade with semi-circular projection, Doric supports and pilasters, and decorative cornice. Replacement windows with leaded glass transoms and wood storms remaining on first floor; 2nd story offset projecting bay. Large pedimented central dormer with tripartite windows. Contains contributing hipped roof frame secondary building with glazed cross-braced doors (garage).

671 Auburn Avenue **ca. 1900**

2 ½-story cross gable frame house with modest Queen Anne styling. Stone foundation, asphalt shingle siding, asphalt shingle roof. Enclosed front porch with stone veneer siding with roof deck. Offset recessed entryway. Mixed replacement and 1/1 double hung wood windows, casement windows in the porch addition. 2nd story

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 53

curved bay window. Overhanging gable with block modillions, Palladian window. Contains contributing hipped roof frame secondary building with glazed cross-braced doors (garage).

675 Auburn Avenue **ca. 1925**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt shingle roof. Offset entry and full width porch with paired columns on masonry piers with wrought iron balustrade and roof deck. 1/1 replacement windows with 1st floor leaded transom remaining. 2nd story offset projecting bay, slightly projecting doorway onto deck. Vertical vinyl siding on doorway and as accent trim at cornices. Large central hipped dormer with paired windows. Contains contributing hipped roof secondary building (garage).

679 Auburn Avenue **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset wood door next to enclosed porch with stone piers and roof deck with spindle balustrade and canvas awning. Replacement windows throughout; 2nd story offset projecting bay. Closed gable with wide rake and tripartite window. Contains contributing front gable secondary building (garage).

681 Auburn Avenue **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Medina sandstone foundation, wood clapboard siding with corner pilasters, asphalt shingle roof. Offset entry with wood door under full width flat roof porch; decorative columns on concrete block piers, spindle balustrade. Replacement windows. 2-story offset projecting bay, 2nd story curved bay with original curved 1/1 double hung wood windows. Wide trim at cornice with modillions at boxed eaves. Large hipped gable with arcaded casing on tripartite windows.

685 Auburn Avenue **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Medina sandstone foundation, asbestos siding, asphalt shingle roof. Offset entry with wood door under full width porch with iron balustrade and roof deck. Majority replacement windows; offset 2-story projecting bay and 2nd story curved bay. Modillions at cornice. Large pedimented dormer. Contains contributing hipped roof secondary building (garage), access on Cleveburn Place.

CLEVEBURN PLACE INTERSECTS

693 Auburn Avenue **ca. 1900**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Wood clapboard siding with corner pilasters, asphalt shingle roof. Offset projecting entryway with wood door; full width porch with cinder block foundation, iron balustrade and supports, and roof deck. 1/1 double hung wood windows; 2nd story offset 3-sided and 2-sided projecting bays. Small hipped dormer. Contains contributing secondary building (garage), access on Cleveburn Place.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 54

695 Auburn Avenue **ca. 1897**

2 ½-story front gable frame house with modest Colonial Revival styling. Parged stone foundation, wood shingle siding, asphalt shingle roof. 1/1 double hung wood windows; 2nd story twin projecting bays. Offset wood door, belt course. Closed front gable with small Palladian window.

699 Auburn Avenue **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt shingle roof. Offset entryway with full width spindle balustrade. Replacement windows; 2nd story double projecting bays. Large dormer with broken pediment and Palladian window.

701 Auburn Avenue **ca. 1901**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt shingle roof. Offset entry with wood door and full width classically styled porch with Ionic columns and shed roof. Replacement windows; 2nd story double projecting bays. Closed gable with Palladian window.

703 Auburn Avenue **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, asbestos siding, asphalt shingle roof. Offset entry and full width deck addition with spindle balustrade. Replacement windows; 2-story offset projecting bays, 2nd story offset projection. Pent roof above 1st story; closed gable with paired windows and variegated shingles.

707 Auburn Avenue **ca. 1895**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt shingle roof. Offset entry with wood door and foliated pediment adjoining full width shed roof porch with iron balustrade and wood supports on masonry piers. 1/1 double hung wood windows; 2-story offset projecting bays. Closed overhanging gable with paired windows.

769 Auburn Avenue **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with Ionic corner pilasters, asphalt shingle roof. Offset entry with partial width flat roof porch, with iron balustrade and supports. Replacement windows; offset 2nd story projecting bay. Overhanging boxed eaves; large hipped dormer with tripartite window.

771 Auburn Avenue **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with Ionic corner pilasters, asphalt shingle roof. Offset entry flanked with Doric columns; partial width flat roof porch with s-curved wood balustrade and Doric supports. 2nd story twin projecting bays. Hipped dormer with tripartite window. Contains non-contributing flat roof frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 55

775 Auburn Avenue **ca. 1897**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with corner pilasters, slate roof. Offset slightly projecting entry with wood door with leaded sidelights and classically styled full width porch with roof deck. 1st story wood picture window, 2nd story curved bay with leaded transoms. Closed divided gable with tripartite window. Contains contributing hipped roof frame secondary building (garage).

779 Auburn Avenue **ca. 1910**

2 ½-story front gable frame house with modest Queen Anne styling. Partially parged stone foundation, asbestos siding, asphalt shingle roof. Offset slightly projecting entry; replacement door with sidelights, full width porch with spindle balustrade, square supports, and roof deck with awning. 6/1 double hung wood windows; 2nd story offset projecting bay. Closed overhanging gable with paired window; block modillions at cornice. Contains contributing hipped roof frame secondary building (garage).

783 Auburn Avenue **ca. 1916**

2 ½-story hipped roof Prairie frame house. Stone foundation, wood shingle above clapboard siding, asphalt shingle roof. Offset slightly projecting entry; glazed door with leaded sidelights, full width porch with decorative masonry balustrade and supports, bracketed cornice, and roof deck. Wood and leaded tripartite windows. Wide, hipped dormer with recessed windows forming small balcony and bracketed cornice. Contains contributing hipped roof secondary building (garage).

785 Auburn Avenue **ca. 1912**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard with half timber styling above shingle siding, asphalt shingle roof. Offset entry; leaded door with leaded sidelights, full width porch with plain balustrade and decorative squared columns, roof deck. 2nd story offset box bay. Projecting gable with double hung decoratively glazed tripartite wood windows. Contains contributing hipped roof brick secondary building (garage).

791 Auburn Avenue **ca. 1919**

2 ½-story hipped roof Prairie-style frame house. Concrete foundation, wood shingle above pebbledash stucco siding, asphalt shingle roof. Side entry and hipped single story front room with roof deck. 2nd story multi-light wood casement windows. Overhanging boxed eaves and wide, hipped dormer with tripartite window. Contains contributing flat roof secondary building (garage).

793 Auburn Avenue **ca. 1900**

2 ½-story cross gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entry with classical casing. 10/10 and 6/6 double hung wood windows. Overhanging boxed eaves and side gable with decorative brackets and stylized vergeboard. Contains non-contributing front gable secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 56

799 Auburn Avenue **ca. 1900**

2-story hipped roof 2-bay frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt shingle roof. Offset doorway with ornate classical casing including broken ogee pediment crown. Partial width offset brick landing. Mixed replacement and 9/9 double hung wood windows. Hipped dormer with paired windows. Contains contributing hipped roof frame secondary building (garage).

805 Auburn Avenue **ca. 1903**

2 ½-story hipped roof frame house with modest Queen Anne styling. Stone foundation, asbestos siding, asphalt shingle roof. Offset partial width entryway with wood balustrade and retractable awning. Replacement windows with faux decorative glazing. 2-story projecting bay. Large pedimented dormer with single accent and tripartite window.

807 Auburn Avenue **ca. 1900**

2 ½-story side gable Queen Anne frame house. Stone foundation, wood clapboard and shingle siding with ornate corner pilasters, asphalt shingle roof. Offset entry with glazed door under full width flat roof porch with decorative cornice and Ionic columns on shingle balustrade and piers. 1/1 double hung wood windows with denticulated crowns. 2nd and 3rd story curved bay with broken pediment and offset pedimented dormer.

809 Auburn Avenue **ca. 1904**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with fluted pilaster corners, asphalt shingle roof. Offset entry with wood door and leaded sidelights; full width porch with plain wood balustrade, Tuscan columns on wood piers, and roof deck. Replacement windows with leaded transoms remaining. 2nd story offset projecting bay; closed flared gable with variegated shingles, and slightly recessed paired double hung wood windows. Contains contributing hipped roof secondary building (garage).

815 Auburn Avenue **ca. 1905**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding with pilaster corners, asphalt shingle roof. Offset curved, shingled slightly projecting entryway; with foliated pediment adjoining full width hipped roof porch, spindle balustrade, and columns on wood and shingle piers. Replacement windows with some remaining leaded transoms. 2nd story offset projecting bay and curved shingled bay. Overhanging flared gable with shield shingles and foliated molding, paired windows in curved recess. Contains contributing secondary building with brick parapet and pent roof (garage).

819 Auburn Avenue **ca. 1905**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard and asbestos siding, asphalt shingle roof. Offset entry; wood door with leaded transom, full width classically styled porch with roof deck. Replacement windows with crowns, Palladian window in open gable. Contains contributing hipped roof secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 57

821 Auburn Avenue **ca. 1900**

2-story hipped roof Colonial Revival 3-bay frame house. Stone foundation, vinyl siding, asphalt shingle roof. Pedimented side entry; central front entry French doors with pilaster casing and blind fanlight. Replacement faux multi-light windows. Large pedimented dormer with fishscale shingles. Denticulated cornices. Contains contributing hipped roof secondary building with denticulated cornice (garage).

825 Auburn Avenue **ca. 1898**

Built for William J. Hayes

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt shingle roof. Slightly off-center double glazed wood doors; full width hipped porch with centered broken pediment, flattened arcaded shingle supports. Wood windows, some double hung with decorative glazing, some leaded. 2nd story twin large projecting bays. Central gable with broken pediment. Contains contributing flat roof secondary building (garage).

829 Auburn Avenue **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival and Craftsman styling. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset glazed wood door, full width flat roof porch with square supports, spindle balustrade, and flat roof porch. Wood casement and double and single hung windows with leaded transoms. 2nd story offset projecting bay. Central hipped dormer with paired windows; exposed rafter tails. Contains contributing shingle front gable secondary building (garage) with gable window.

833 Auburn Avenue **ca. 1898**

Built for Herbert J. Snyder

2 ½-story hipped roof frame house with Colonial Revival styling. Partially parged stone foundation, wood clapboard siding, asphalt shingle roof. Slightly offset entry with wood door and partial width landing with spindle balustrade; denticulated pediment hood with iron bracket supports. Replacement windows with crowns. Flared open eaves with exposed rafter tails; hipped dormer with paired windows.

835 Auburn Avenue **ca. 1900**

3-story complex hipped roof Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entryway with wood door; partial width polygonal flat roof porch with Tuscan column supports and iron balustrade. 1/1 double hung wood windows, some leaded. Offset 2nd story projecting bay, 3-story attached tower, offset hipped dormer with block modillions. Contains contributing flat roof secondary building (garage) with cross-braced glazed doors, and brick parapet wall.

839 Auburn Avenue **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with Ionic corner pilasters, asphalt shingle roof. Offset glazed door under full width flat roof porch, squared Ionic columns wood piers, short spindle balustrade. Majority replacement windows; 1st story tripartite, 2nd story offset projecting bay. Flared hipped dormer; all cornices decorated with modillions. Contains contributing front gable secondary building (garage) with cross-braced doors and bracketed eaves.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 58

AT DELAWARE AVENUE

BERKLEY PLACE - WEST (EVEN)

AT BIRD AVENUE

4 Berkley Place **ca. 1909**

2 ½-story side gable frame house with Colonial Revival styling; stone foundation, wood shingle siding, asphalt shingle roof. Building front oriented toward Bird Avenue. Features single bay central entry porch with clustered wood supports and single sided balustrade, wooden entry door flanked by sidelights. Windows typically simulated divided light replacement units, first story bay windows. Roof features three gabled dormers. 2-story wing to east side and 1-story wing to west side.

8 Berkley Place **ca. 1909**

Built for Judge Harry L. Taylor

2 ½-story hipped roof brick masonry house with modest Craftsman styling; stone foundation asphalt shingle roof. Features nearly full width open entry porch with brick balustrade and brick piers topped with small stone columns near the roofline, wooden, multi-light entry door. Windows typically 8/1 wood sash double hung, with prominent stone lintels. Second story features rectangular window bays with wood shingle siding, paired windows. Roof features exposed eaves and hipped roof dormer with tripartite windows. Contains contributing 2-bay hipped roof frame secondary building (garage).

12 Berkley Place **ca. 1909**

2 ½-story hipped roof frame house with Craftsman styling; raised stone foundation, wood shingle siding, asphalt shingle roof. Features full width open entry porch with round wooden columns, stone balustrade to match foundation. Windows typically wood sash double hung with patterned upper sashes, paired at second story. Features large hipped roof dormer at roof. Cannot see secondary building from public right-of-way.

16 Berkley Place **ca. 1913**

2 ½-story hipped roof frame house with Craftsman styling; stone foundation, wood shingle siding, asphalt shingle roof. Features full width open entry porch with paired battered columns and wooden balustrade, main entry door located on north side of building. Windows typically tripartite 1/1 wood sash double hung, second story features bay windows. Exposed eaves at roofline and hipped roof dormer. Contains contributing secondary building (garage).

20 Berkley Place **ca. 1919**

2 ½-story front gable gambrel roof frame house with Dutch Colonial Revival styling, stucco siding, slate roof. Features single bay side open entry porch with round wood supports. Features wide slate sided dormers on sides. Windows typically 6/6 wood sash double hung. Front facing elevation features full width sun porch with multi-light windows, prominent brick chimney and half round windows at gable end. Contains large contributing front gable frame shingle sided secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 59

24 Berkley Place

ca. 1895

2 ½-story side gable frame house with Colonial Revival and Craftsman styling; stone foundation, vinyl siding, asphalt shingle roof. Features central entry bay with 2/3 width open entry porch, stone supports and wood balustrade, wooden entry door and sidelights. Windows typically 8/1 wood sash double hung, bay window at first story. Three shed dormers at roof. Features contributing frame hipped roof secondary building (garage).

28 Berkley Place

ca. 1916

2 ½-story gambrel roof stone masonry and frame house with Craftsman styling; stone foundation, stone first story, wood shingle sided second story, asphalt shingle roof. Features large front enclosed porch, stone piers, balustrades, wooden windows. Main entry located at north side elevation, sheltered by porch overhang supported from above with chains. Windows typically 1/1 wood sash double hung. Roof features two hipped dormers. Contains contributing gambrel roof frame secondary building (garage).

32 Berkley Place

ca. 1916

2 ½ story cross gable brick masonry house with modest Colonial Revival styling; stone foundation, asphalt shingle roof. Features large enclosed sun porch with brick supports, main entry located at north side elevation with hipped roof entry hood. Windows typically 1/1 wood sash double hung paired units, Building corners feature prominent stone quoins, gable end includes pent roof, wood shingle siding, and two sets of small paired windows. Contains contributing front gable frame shingle sided secondary building (garage).

36 Berkley Place

ca. 1916

2 ½-story gambrel roof brick masonry house with modest Colonial Revival styling; stone foundation, asphalt shingle roof. Features nearly full width enclosed sun porch at front facade with multiple windows and wrought iron balustrade at roof, main entry door located on south side facade with bracketed hood above. Windows typically 1/1 wood sash double hung, paired with stone sills. Gable end features pent roof, wood shingle siding, and row of four windows. Contains contributing flat roof masonry secondary building (garage).

40 Berkley Place

ca. 1913

2 ½-story side gable frame house with Craftsman styling; stone foundation, stucco siding asphalt shingle roof. Features full width open porch at front facade, with battered stucco columns atop stone piers, wood balustrade. Main entry door located at north side facade with porch roof supported by large chains from above. Windows typically paired 1/1 wood sash double hung units with simplistic wooden window surrounds. Roof large shed roof dormer with two sets of small paired windows. Eaves of roof and porch feature oversized brackets. Contains contributing hipped roof frame stucco sided secondary building (garage).

46 Berkley Place

ca. 1914

(aka 46 Berkley Place & 48 Berkley Place)

2 ½-story cross gable frame duplex with modest Colonial Revival styling; stone foundation, stucco siding, asphalt shingle roof. Features large two separate recessed open entry porches at north and south side elevations, wood supports, wooden balustrades. Windows typically single or paired 6/1 wood sash double hung.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 60

Denticulated cornice features prominent cornice returns. North elevation includes attached single bay garage with gable dormer.

56 Berkley Place **ca. 1913**

2 ½-story cross gable brick masonry and frame vernacular house; brick first story, vinyl second story, asphalt shingle roof. Enclosed 1-story sun room at front facade with stone lintels at windows. Main entry door at north side facade. Windows typically 1/1 replacement units. Gable end features tripartite window. Contains contributing flat roof masonry building (garage).

60 Berkley Place **ca. 1915**

2 ½-story side gable frame vernacular house; stone foundation, vinyl siding, asphalt shingle roof. Front facade features two double entry doors with contemporary screen doors. Main entry located at south side elevation. Windows typically simulated divided light replacement units slightly projecting rectangular bay at second story. Wooden brackets at eaves and roof features large front gable dormer with brackets and tripartite window. Contains contributing side gable frame vinyl sided secondary building (garage).

64 Berkley Place **ca. 1916**

2 ½-story side gable brick masonry house with modest Colonial Revival styling; stone foundation, asphalt shingle roof. Features main entry door at north side elevation, single bay hipped roof porch with wooden column and spindlework balustrade. Front elevation includes nearly full width enclosed sun porch with simulated divided light replacement windows. Other windows typically replacement units with prominent stone sills and lintels, paired at second story. Corners of building feature stone quoins, large central front gable dormer with stucco siding. Contains contributing hipped roof masonry secondary building (garage).

66 Berkley Place **ca. 1910**

2 ½-story hipped roof frame house with Craftsman styling; stone foundation, shingle siding, asphalt shingle roof. Features full width open entry porch with paired wooden supports with brackets and shingle-sided balustrade. Windows typically 6/1 wood sash double hung units. Second story features rectangular bay window with decorative transoms. Roof features decorative brackets and large hipped roof dormer. Contains contributing hipped roof frame secondary building (garage).

70 Berkley Place **ca. 1909**

2 ½-story hipped roof frame house with Craftsman style influence; stone foundation, shingle siding, asphalt shingle roof. Building front oriented toward Forest Avenue with main entry door at north side of building, wooden entry door with sidelights. Windows typically 10 /1 wood sash double hung units. First story features bay window with tripartite 6/1 wood sash double hung windows. Exposed eaves at roofline, central hipped roof dormers. 1-story enclosed sun porch at east elevation, attached front gable garage addition at west elevation.

AT FOREST AVENUE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 61

BERKLEY PLACE - EAST (ODD)

AT BIRD AVENUE

3 Berkley Place

ca. 1900

2 ½-story cross gable frame house with Queen Anne styling; stone foundation; vinyl siding, asphalt shingle roof. Features main entry door on Bird Avenue, wooden door, flanked by pilasters and sidelights with elliptical fanlight transom. Windows typically 1/1 vinyl replacements. Elevation facing Berkley Place features 1-story sun porch, turret, and hipped roof dormer. Contains contributing 1 ½-story cross roof frame secondary building (carriage house) with cupola.

7 Berkley Place

ca. 1909

2 ½-story hipped roof frame vernacular house; stone foundation, vinyl siding, asphalt shingle roof. Features full width open entry porch with square wooden supports and wooden balustrade at 1st and 2nd story, unadorned main entry door, second story porch door features sidelights. Altered fenestration, some windows 1/1 wood sash double hung, some leaded glass upper sashes. Several wooden casement windows complete with transoms. Roof features gabled dormer with two replacement windows. Contains contributing hipped roof frame secondary building (garage).

11 Berkley Place

ca. 1913

2 ½-story hipped roof frame house with Craftsman styling; stone foundation, wood shingle siding, asphalt shingle roof. Features full width open porch with battered stone columns, matching the foundation, main entry door located on south side facade. Windows typically 1/1 wood sash double hung, both single and paired. Features wooden corner boards and central front gable dormer.

15 Berkley Place

ca. 1913

2 ½-story front gable frame house with Craftsman styling; stone foundation, wood shingle siding, asphalt shingle roof. Features full width open porch with battered columns atop stone piers, matching the foundation, main entry door located on south side facade. Windows typically 1/1 wood sash double hung, both single and paired. Gable end features tripartite window. Contains contributing front gable frame secondary building (garage).

17 Berkley Place

ca. 1896

Built for William J. Greenaway

2 ½-story hipped with cross gable frame house with Queen Anne styling; stone foundation, wood clapboard siding, asphalt shingle roof. Features 2/3 width open entry porch with wood supports and wood clapboard sided balustrade, historic wooden entry door. Windows varied throughout, first story features large wooden casement windows and oriel window, other windows types typically 1/1 wood sash double hung. Front facing gable features Palladian window and diamond patterned wood shingles. Roof also features front gable dormer. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 62

19 Berkley Place

ca. 1898

2 ½-story side gable frame house with Queen Anne styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with wooden fluted columns and solid clapboard balustrade, front facing gable at entry bay with decorative floral woodwork. Windows typically 1/1 wood sash double hung, second story features typical bay window as well as single rounded edge bay window with shingle siding. Large central hipped dormer at roof with shingle siding. Cannot see secondary building from public right-of-way.

23 Berkley Place

ca. 1900

2 ½-story hipped roof frame house with modest Queen Anne styling; stone foundation, wood clapboard siding, asphalt shingle roof. Features full width uncovered rusticated concrete block entry porch with wrought iron balustrade, historic wooden entry door. Irregular fenestration, windows typically 1/1 wood sash double hung. Second story includes slightly projecting rectangular bay and tripartite window configuration. Decorative wooden brackets at cornice and central front gable dormer with tripartite window at roof. Contains contributing flat roof frame secondary building (garage).

27 Berkley Place

ca. 1913

2 ½-story hipped roof frame house with Craftsman styling; stone foundation, wood shingle siding, asphalt shingle roof. Features full width enclosed entry porch with extended open entry portion, square wooden supports with brackets, solid shingled balustrades, wooden multi-light casement windows, main entry door flanked by sidelights. Windows typically paired 1/1 replacement units. Exposed eaves at roof and central hipped roof dormer with tripartite window. Contains contributing hipped roof frame secondary building (garage).

31 Berkley Place

ca. 1896

Built for William H. Tickner

2 ½-story side gable frame house with Queen Anne styling; stone foundation, wood clapboard siding, asphalt shingle roof. Features full width open entry porch with paired square wooden columns atop fish scale shingle sided piers, wooden balustrade at first story and second story, historic wooden double entry doors. Windows typically 1/1 wood sash double hung, some leaded glass upper sashes, simply carved decorative window surrounds, some original wooden storm windows. Second story features bay window and projecting window bay with rounded edges and fish scale shingles. Roof features large central front gable dormer with fish scale shingles, paired window, topped with decorative carved wooden floral and urn pattern.

33 Berkley Place

ca. 1912

Built for Joseph D. Morrell

2 ½-story hipped roof frame house with Craftsman styling, stone foundation, pebble dash stucco siding, asphalt shingle roof. Features full width open entry porch with stucco columns, wooden balustrade. Various window types, typically tripartite wooden casement windows. Large central hipped roof dormer.

37 Berkley Place

ca. 1914

2 ½-story side gable frame house with Craftsman styling; stone foundation, wood clapboard siding, slate roof. Features half width enclosed stone sun porch, main entry located at north side elevation with bracketed hood.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 63

Windows typically 1/1 wood sash double hung, paired and single, some replacement units Roof features large central front gable dormer with prominent cornice returns, large central window flanked by smaller windows.

41 Berkley Place **ca. 1912**

2 ½-story hipped roof frame house with Craftsman styling; stone foundation, shingle siding, asphalt shingle roof. Features nearly full width open porch with battered wooden columns and spindlework balustrade, no steps providing access to porch but includes access door. Main entry located on south side facade with flat hood supported by chains from above. Windows typically 8/1 wood sash double hung, retains wooden storm windows. Includes large central hipped roof dormer with tripartite window. Cannot see secondary building from public right-of-way.

45 Berkley Place **ca. 1915**

2 ½-story side gable brick masonry house with modest Craftsman styling; stone foundation, asphalt shingle roof. Nearly full width partially enclosed entry porch with brick supports and balustrade. Enclosed porch portion features multi-light wood casement windows. Other windows typically 1/1 wood sash double hung units, single and paired, prominent stone sills and lintels. Also includes stone quoins and large shed dormer with brackets and multiple windows at roof. Cannot see secondary building from public right-of-way.

49 Berkley Place **ca. 1912**

2 ½-story hipped roof brick masonry house with modest Prairie styling; asphalt shingle roof. Features recessed side entry bay at south side elevation with contemporary entry door, front elevation features full width sun porch with 3/1 wood sash double hung windows. Other windows typically replacement units, tripartite, with stone sills. Features central hipped roof dormer with small paired windows. Contains contributing secondary building (garage).

53 Berkley Place **ca. 1913**

2 ½-story hipped roof brick masonry house with Craftsman styling; poured concrete foundation, asphalt shingle roof. Features full width open entry porch with battered wood columns, wooden balustrades, offset entry door. Windows typically 1/1 wood sash double hung, single and paired with stone sills. Roof features large front gable dormer with large central window flanked by smaller windows. Contains contributing hipped roof frame secondary building (garage).

55 Berkley Place **ca. 1912**

2 ½-story side gable stone and frame house with Craftsman styling; stone foundation, stone 1st story stucco second story, asphalt shingle roof. Features partial width open entry porch with stone supports and balustrades, offset entry door. Windows typically 18 /1 wood sash double hung and replacement simulated divided light units. Features exposed eaves and simple brackets. Large gambrel roof dormer with simulated divided light replacement windows in pairs. Contains contributing front gable frame stucco sided secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 64

59 Berkley Place

ca. 1911

2 ½-story hipped roof frame house with Craftsman styling; shingle siding, asphalt shingle roof. Features nearly full width enclosed sun porch with simulated divided light windows. Recessed entry with historic wooden door with large single lite. Other windows typically 1/1 wood sash double hung paired units. Large central hipped roof dormer at roof. Contains contributing hipped roof frame secondary building (garage).

61 Berkley Place

ca. 1911

2 ½-story side gable frame house with Craftsman styling; brick foundation, wood shingle siding, asphalt shingle roof. Features full width enclosed sun porch with decorative wooden supports, fixed wooden windows, side main entry door. Second story features row of four 4/1 wood sash double hung windows. Bracketed cornice. Central front gable dormer with large central window flanked by smaller windows. Contains contributing hipped roof frame wood shingle sided secondary building (garage).

69 Berkley Place

ca. 1900

2 ½-story hipped roof frame house with elements of Colonial Revival styling. Features partial width open entry porch with square wood supports, spindlework balustrade, offset entry door. Windows typically simulated divided light replacement units. Building features prominent corner boards and frieze with metopes and triglyphs. Features hipped roof dormer with three windows separated by pilasters. Contains contributing secondary building (garage).

AT FOREST AVENUE

BIDWELL PARKWAY (general)

Bidwell Parkway

Previously NR listed, contributing to Olmsted Parks and Parkways Thematic Resources: Ref. No. 90THM00012

USN 02940.000023

Contributing element to the Delaware Park-Front Park system. Runs approximately 1/5 mile between Elmwood Avenue and Soldiers Circle in the district, 200-foot wide divided roadway with broad, treed median. For additional description, refer to Section 7 narrative.

BIDWELL PARKWAY - NORTH (EVEN)

ELMWOOD AVENUE INTERSECTS

184 Bidwell Parkway

ca. 1900

2 ½-story gambrel roof Colonial Revival brick house. Ashlar stone foundation, Flemish bond brick construction, asphalt roof. Central doorway with leaded sidelight, blind elliptical fanlight, flat hood with Doric supports. 6/1 and 8/1 replacement windows with stone sills and splayed keystone lintels. Four small pedimented wall dormers.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 65

188 Bidwell Parkway **ca. 1905**

2 ½-story shallow hipped roof Italian Renaissance house. Brick foundation, brick siding, asphalt roof. Offset entry with leaded glazed door, hood with Tuscan supports. Next to partial width enclosed flat roof porch with arched casement windows. 2nd story leaded casement windows with stone surrounds and ornate crowns. 2nd story sill course. Contains contributing flat roof brick secondary building with tile pent roof (garage).

In front of 188 Bidwell Parkway – Contributing cast iron hitching post.

192 Bidwell Parkway **ca. 1905**

3-story flat roof Colonial Revival apartment building. Ashlar stone foundation, Flemish bond brick construction, flat roof; partial width 2-story front addition with ashlar stone quoins and parapet. Leaded casement windows with 12-light transom in addition. 8/8 and 9/1 double hung wood windows elsewhere. Splayed keystone lintels, 3rd story sill course, and dentils and modillions at cornice. Contains contributing flat roof brick secondary building (garage).

196 Bidwell Parkway **ca. 1905**

2 ½-story side gable Tudor frame house. Ashlar stone foundation, brick siding, parapet and asphalt roof. Central door with round leaded light under offset partial width flat roof porch with solid brick balustrade and paired Tuscan supports. Majority paired and tripartite 1/1 double hung wood windows with leaded transoms and stone casing. Sill courses on all three stories. Parapet gables, including two front parapet gables with round finials. Contains contributing flat roof brick secondary structure (garage).

200 Bidwell Parkway **ca. 1910**

2 ½-story flat hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with leaded sidelights under full width semi-circular porch with Tuscan supports and spindle balustrade. Majority 8/1 double hung wood windows. Twin gable dormers with cornice returns. Flared eaves. Contains contributing 2-story side gable frame secondary building (carriage house, now apartment/garage identified as 200 ½ Bidwell Parkway).

204 Bidwell Parkway **ca. 1905**

2 ½-story hipped roof frame house with Prairie styling. Medina sandstone foundation, variegated wood shingle above brick siding, asphalt roof. Offset entry under partial width hipped roof porch with solid brick balustrade and tapered square supports. Majority 1/1 double hung wood windows with decorative glazing. 1st story hipped roof bay window. Hipped dormer with tripartite window. Flared eaves.

212 Bidwell Parkway **ca. 1900**

2 ½-story cross gable Queen Anne frame house. Ashlar stone foundation, wood shingle above brick siding, asphalt roof. Offset entry under partial width flat roof porch with Ionic supports. Majority 1/1 double and single hung wood windows, some leaded transoms. 2nd story offset curved bay, 2-story crenellated polygonal tower. Bracketed front cross gable with stylized vergeboard, small offset gable dormer above tower. Contains contributing hipped roof frame secondary building with exposed rafter tails (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 66

LINCOLN WOODS LANE INTERSECTS

BIDWELL PARKWAY - SOUTH (ODD)

ELMWOOD AVENUE INTERSECTS

141 Bidwell Parkway ca. 1925

(aka 143 Bidwell Parkway, 951 Elmwood Avenue, 957 Elmwood Avenue)

2-story flat roof brick masonry commercial building with modest classical revival styling, ashlar stone foundation. Features recessed storefront at Elmwood Avenue and cutaway corner entrance at Elmwood Avenue and Bidwell Parkway, wood trim and pilasters. Contemporary fixed storefront windows topped with blind arches. Second story ribbon windows with running stone sill, punctuated by paired brick pilasters with Corinthian capitals. typically 6/1 replacements.

147 Bidwell Parkway ca. 1916

2-story side gable Colonial Revival 3-bay frame house. Stone foundation, wood shingle siding with cornerboards, standing seam metal roof. Central entry with leaded sidelights under partial width pedimented landing with Ionic supports. Majority 8/1 double hung wood windows.

153 Bidwell Parkway ca. 1916

2 ½-story side gable Colonial Revival frame house. Stone foundation, stucco siding, asphalt roof. Central entry with sidelights, Corinthian columns supporting balconette above. 1st story leaded multi-light casement windows with transoms, hipped hoods, and Corinthian columns. 2nd story double hung and casement wood windows with Prairie-style glazing. Three gable dormers with corner pilasters and small cornice returns. Contains contributing front gable frame secondary building (garage).

159 Bidwell Parkway ca. 1916

2 ½-story hipped roof Prairie style frame house. Poured concrete foundation, brick siding, slate roof with slate dormers. Recessed offset entry and side entry with flat hoods. Majority 8/12 single hung wood windows with decorative stone detailed lintels. Full width flat roof porch with exposed rafter tails extending above, paired Tuscan supports, plain balustrade, French doors. Small gable roof dormer with arched window. Wide boxed eaves with exposed rafter tails. Contains contributing side entry hipped roof brick secondary building (garage).

163 Bidwell Parkway ca. 1916

Built for Henry Bart Hawley

2 ½-story hipped roof frame house with modest Prairie styling. Ashlar stone foundation, cream brick siding, slate roof. Offset door with sidelights under partial width flat roof porch with exposed rafter tails, paired square supports and cut-away wood balustrade. Majority paired 6/1 double hung wood windows with flat arch lintels

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 67

and stone sills. Shed roof dormer with arch and paired windows. Contains contributing hipped roof brick secondary building with hipped roof dormer (garage).

169 Bidwell Parkway **ca. 1910**

2 ½-story side gable Colonial Revival frame house. Ashlar stone foundation, brick siding, slate roof. Central entry with leaded sidelights under partial width pedimented porch with paired square supports and plain balustrade. Majority 8/8 double hung wood windows. 1st story slightly projecting bays with slate pent roof. Three gable dormers with keystone arched windows and small cornice returns. Cannot see secondary building from public right-of-way.

173 Bidwell Parkway **ca. 1910**

Built for Charles M. Heald

2 ½-story side parallel gable Tudor frame house. Ashlar stone foundation, half timber stucco above brick siding, asphalt roof. Offset entry under partial width polygonal porch with brick balustrade and square supports. Majority paired 8/1 double hung wood windows. Overhanging 2nd story. Large parallel gable dormers with paired windows with 4-light transoms and half-timbered gable ends. Wide eaves with exposed rafter tails throughout. Contributing 2-story side gable frame secondary building with half timber stucco styling (carriage house, now garage).

177 Bidwell Parkway **ca. 1910**

William H. and Essie Barr Statler House

Architect: Esenwein & Johnson

2 ½-story hipped roof Craftsman frame house. Onondaga limestone foundation, pebbledash stucco siding, slate roof. Offset entry under partial width flat roof porch with exposed rafter tails, paired square supports on limestone and wood balustrade. 1st story offset leaded multi-light bow window. Wide 18/1 double hung wood windows predominant elsewhere. Wide Palladian dormer. Flared eaves. Contains contributing side gable slate roof secondary building (garage).

189 Bidwell Parkway **ca. 1905**

2 ½-story hipped frame house with Tudor styling. Brick foundation, coarse pebbledash stucco above brick siding, slate roof. Central entry under hipped copper roof hood with tapered square supports and plain balustrade. Majority 8/1 and 1/1 double hung wood windows. Belt course. Oriel window in centered gable wall dormer. Flared eaves. Contains contributing hipped secondary building (garage).

POTOMAC AVENUE INTERSECTS

205 Bidwell Parkway

See 618 Potomac Avenue for description.

AT SOLDIERS CIRCLE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 68

BIRD AVENUE - NORTH (EVEN)

ELMWOOD AVENUE INTERSECTS

602 Bird Avenue **ca. 1911**

2 ½-story hipped roof frame house with Craftsman styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry; full width porch with thick square supports, spindle balustrade, and roof deck. Majority tripartite 1/1 double hung wood windows, replacement doors. 2nd story has 1 ½ semi-hexagonal bays. Wide hipped dormer with tripartite 6/1 double hung wood sash. Flared eaves and exposed rafter tails.

604 Bird Avenue **ca. 1915**

2-story hipped roof building with Prairie styling. Stone foundation, stucco siding, asphalt roof. Recessed entryway in shed roof extension from main building; offset enclosed partial width hipped roof sun porch with multi-light casement windows. Elsewhere, majority 8/1 double hung wood windows, some replacement. Central exposed stone chimney. Contemporary scrollwork metal gate. Contains contributing side gable frame secondary building (garage).

GRANGER PLACE INTERSECTS

630 Bird Avenue **ca. 1910**
(aka 5 Granger Place)

2 ½-story hipped roof frame house with Italian Renaissance Revival styling. Stone foundation, stucco siding, asphalt roof. Oriented to Granger Place. Central entry with canopy, supporting columns, and glazed sidelights. Majority replacement windows with fanlights. 1st story projecting boxed bay with pent roof. Hipped dormer with tripartite windows. Wide boxed eaves. Contains contributing hipped roof stucco secondary building on Granger Place (garage).

SOLDIERS PLACE INTERSECTS

WINDSOR AVENUE INTERSECTS

CLARENDON PLACE INTERSECTS

780 Bird Avenue **ca. 1908**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, vinyl siding with corner pilasters, asphalt roof. Offset slightly projecting enclosed gabled entry with replacement door. Varied multi-light double hung and casement wood windows. 2nd story semi-hexagonal bay window with supporting brackets. Elaborate cornice detailing with dentils and block modillions. Twin gable dormers with cornice returns and arched windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 69

790 Bird Avenue **ca. 1911**

2-story hipped roof frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry with wood door, full width hipped roof porch with plain wood balustrade and paired square supports. Majority replacement vinyl windows. Hipped dormer with paired windows. Flared, wide eaves. Contains contributing secondary building (garage).

BERKLEY PLACE INTERSECTS

820 Bird Avenue **ca. 1904**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard and shingle siding, asphalt roof. Offset entry with shingled pediment, multi-light glazed side wall and spindle balustrade; partial width enclosed porch with rusticated concrete block foundation and double hung wood windows. 2nd story crenelated clapboard balustrade, offset semi-hexagonal bay. Overhanging shingled dormer with paired windows.

824 Bird Avenue **ca. 1904**

2 ½-story front gable frame house with modest Queen Anne styling. Offset door under full width porch with cinder block foundation, iron balustrade and supports, roof deck. 2nd story offset polygonal bay. Shingled overhanging gable with paired windows.

AT DELAWARE AVENUE

BIRD AVENUE - SOUTH (ODD)

ELMWOOD AVENUE INTERSECTS

601 Bird Avenue

See 1053 Elmwood Avenue for description

603 Bird Avenue **ca. 1899**

2 ½-story side gable frame house with Queen Anne styling. Stone foundation, asbestos siding, asphalt roof. Offset entry; glazed wood door, partial width hipped roof porch with rusticated concrete block foundation, fluted pilasters, and iron balustrade and supports. Mixed replacement and 1/1 double hung wood windows. Polygonal attached turret, small offset hipped dormer, overhanging boxed eaves with modillions. Front fire escape. Contains contributing hipped roof secondary building (garage).

607 Bird Avenue **ca. 1973**

Parcel contains two non-contributing apartment buildings.

Identical, 2-story side gable semi-detached vernacular apartment buildings. Poured concrete foundation, vinyl siding, asphalt roof. Sliding vinyl windows. 2nd story balconies. Attached garages. 2 non-contributing primary buildings (due to age).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 70

611 Bird Avenue **ca. 1907**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry; wood door with leaded sidelights, half-enclosed porch. Square wood supports and spindle balustrade, ribbon 3/2 single hung wood windows. 2nd story decorative glazing/1 double hung wood windows in twin semi-hexagonal bays. Closed overhanging front gable with wood shingle upper, tripartite windows, denticulation and modillions at cornice below.

615 Bird Avenue **ca. 1903**

2 ½-story front gable frame duplex with modest Queen Anne styling. Brick foundation, wood shingle over clapboard siding, asphalt roof. Offset entry with wood door, full width flat roof porch with plain wood balustrade and square supports on piers, roof deck. Paired and single 1/1 double hung wood windows. Closed front gable with paired 16/1 double hung wood windows, pediment crown with sunburst detailing. Contains contributing hipped roof secondary building (garage).

619 Bird Avenue **ca. 1903**

2 ½-story front gable frame house with modest Colonial Revival styling. Rusticated concrete foundation, wood shingle siding, asphalt roof. Majority replacement with some metal casement windows. Offset entry with wood door, full width shed roof porch with plain wood balustrade, square supports, and partial width roof deck. Slightly projecting paired windows with pent roof on 2nd story. Paired windows in open gable with flared cornice and corner decorations.

SOLDIERS PLACE INTERSECTS

LINCOLN PARKWAY INTERSECTS

WINDSOR AVENUE INTERSECTS

751 Bird Avenue **ca. 1909**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle siding, asphalt roof. Slightly offset entry with replacement door under full width flat roof porch with plain wood balustrade, Tuscan columns, and block modillions at cornice. Majority 1/1 double hung wood windows; leaded transom on 1st story, 2nd story offset bay window, 6/1 double hung tripartite at front gable. Overhanging divided closed gable.

753 Bird Avenue **ca. 1905**

2-story hipped roof frame house with Craftsman styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Slightly offset entry, full-width hipped roof porch with plain wood balustrade and square supports. Hipped dormer. Majority 6/1 double hung wood windows – tripartite 1st story, paired in dormer, single elsewhere. Wide overhanging eaves with exposed rafter tails.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 71

757 Bird Avenue **ca. 1898**

2 ½-story cross gable Queen Anne frame house. Stone foundation, stucco siding, asphalt roof. Offset recessed entry bay; glazed wood door, hood with open pediment with curved underside and square wood supports. 2-story curved bay windows. ½-timbered overhanging front gable, gabled dormers with cornice returns on cross gables. Single story offset sunroom. Majority 1/1 double hung and single hung wood windows with leaded transoms.

759 Bird Avenue **ca. 1892**

2 ½-story hipped roof Queen Anne frame house. Parged foundation, vinyl siding, asphalt roof. Offset entry with glazed wood door and pediment with foliated detailing adjoining full width porch; spindle balustrade with wood cutouts, squared wood support on piers. 1/1 double hung wood windows. Projecting offset front and corner (set at 45 degrees) bays with wall dormers with cornice returns. Contains contributing front gable frame secondary building (garage).

763 Bird Avenue **ca. 1900**

2 ½-story complex hipped roof with projecting front gable bay; frame house with Queen Anne styling. Parged foundation, wood clapboard siding, asphalt roof. Offset entry with pediment adjoining full width hipped roof with spindle balustrade and square wood supports with capitals and brackets on piers. Replacement windows with some original wood storms. Contains contributing small front gable secondary building (garage).

767 Bird Avenue **ca. 1909**

2 ½-story hipped roof frame house with Craftsman styling. Poured concrete foundation, wood shingle siding, asphalt roof. Variation of Foursquare with enclosed hipped roof side entrance with wood door, oriented to front. Full width hipped porch with shingle balustrade and paired squared columns. Predominant 10/1 double hung wood windows. Overhanging open eaves, flared hipped dormer. Contains contributing front gable secondary building (garage).

771 Bird Avenue **ca. 1905**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard above brick veneer, asphalt roof. Offset entry with glazed double doors; segmental arches as door and first floor windows. Majority replacement imitation multi-light windows. Overhanging 2nd story with twin semi-hexagonal bays separated by balconette; overhanging gable with bracket supports; upper modillion and hexagonal shingle detailing. Cannot see secondary building from public right-of-way.

775 Bird Avenue **ca. 1909**

2 ½-story hipped roof frame house with Prairie styling. Poured concrete foundation, pebbledash stucco siding, asphalt roof. Variation of Foursquare with enclosed hipped roof side entrance with wood door, oriented to front. Open full width porch. Predominant 10/1 double hung wood windows. Overhanging open eaves; hipped dormer. Contains contributing side gable secondary building with shingle siding (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 72

781 Bird Avenue

ca. 1909

2 ½-story hipped roof frame house with Prairie styling. Poured concrete foundation, wood shingle siding, asphalt roof. Open side entrance with hipped hood. Enclosed brick hipped roof full width porch with ribbon 6/1 double hung wood windows and wood storms. Paired 8/1 and 6/1 double hung wood windows elsewhere. Overhanging open eaves; hipped dormer. Contains contributing front gable secondary building (garage).

785 Bird Avenue

ca. 1909

2 ½-story hipped roof Prairie frame house. Poured concrete foundation, pebbledash stucco siding, asphalt roof. Side entry, full width enclosed stucco porch with battered corner supports with ribbon 3/1 wood windows. 2nd story paired 4/1 double hung wood windows. All original wood storms. Low, wide dormer with tripartite 3/1 double hung wood windows. Flared overhanging open eaves. Contains contributing 1 ½-story side gable secondary building (garage).

789 Bird Avenue

ca. 1911

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, variegated wood shingle above pebbledash stucco siding with cornerboards, asphalt roof. Offset entry with multi-light wood door. Full width hipped roof porch with stone veneer sided balustrade and wood supports. Replacement imitation multi-light windows. Tripartite window in gable.

793 Bird Avenue

ca. 1911

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, stucco siding, asphalt roof. Offset entry with wood door; partial width hipped roof porch with short plain wood balustrade. Tripartite replacement windows. Wood sill course at 2nd story. Front gable wall dormer with paired windows and decorative surround.

797 Bird Avenue

ca. 1911

2 ½-story front gable frame house with modest Craftsman styling. Stone foundation, pebbledash stucco above wood shingle siding, asphalt roof. Offset partial width faux half-timbered gable window front enclosed entry. Paired and tripartite replacement windows; 2nd story twin slightly projecting window bays with pent roofs. Contains contributing front gable secondary building (garage).

799 Bird Avenue

ca. 1911

2 ½-story hipped roof frame house with Prairie styling. Stone foundation, stucco siding, asphalt roof. Offset entry with partial width hipped porch, solid stucco balustrade and supports. Tripartite and paired 6/1 double hung wood windows. Hipped dormer.

801 Bird Avenue

ca. 1916

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry with glazed sidelights; full width hipped porch with plain wood balustrade and brick supports; porch roof deck with iron supports and awning. Majority 9/1 double hung wood windows; 2nd story offset semi-hexagonal bay. Wide hipped dormer with multiple windows; overhanging boxed eaves.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 73

803 Bird Avenue

ca. 1912

2 ½-story hipped roof frame house with Colonial Revival styling. Smooth concrete foundation, brick siding, asphalt roof. Offset entry with wood door and sidelights; full width flat roof porch with concrete Ionic supports, curved iron balustrade and shallow arch at cornice. Single and tripartite 1/1 double hung wood windows. Flared eaves; large hipped dormer. Contains contributing hipped roof secondary building (garage).

807 Bird Avenue

ca. 1900

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with wood door; full width flat roof porch with round wood supports on square piers and spindle balustrade. Attached polygonal tower with conical roof. 2nd story wood belt courses, corner boards, and trim. 1/1 double hung wood windows, some leaded. Closed overhanging gable.

811 Bird Avenue

ca. 1900

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry in enclosed brick front addition. Majority replacement tripartite with some wood casement windows. 2nd story offset semi-hexagonal bay. Overhanging closed gable with blind Palladian window and arched shingle crown. Contains contributing side gable secondary building (garage).

817 Bird Avenue

ca. 1905

2 ½-story side gable Colonial Revival frame house. Parged foundation, vinyl siding, asphalt roof. Offset entry with two original wood doors and pediment, adjoining full width porch with paired Tuscan supports on brick piers and iron balustrade. Majority replacement windows; 2nd story offset semi-hexagonal bay; large closed gable dormer with ribbon windows. Contains contributing hipped roof secondary building (garage, shared with 819 Bird Ave).

819 Bird Avenue

ca. 1892

2 ½-story front gable complex roof Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entrance with pediment centered in partial width shed roof porch; paired square supports, shingle balustrade. Replacement imitation multi-light windows. Square 2 ½-story tower with conical roof, 2nd story offset semi-hexagonal bay, smaller front gable with small door inset within main gable. Contains contributing hipped roof secondary building (garage, shared with 817 Bird Ave).

823 Bird Avenue

ca. 1892

2 ½-story front gable complex roof Queen Anne frame house. Stone foundation, vinyl siding, asphalt roof. Offset entrance with pediment centered in partial width shed roof porch; paired Tuscan supports, vinyl balustrade with small spindle detail. Replacement windows. Square 2 ½-story tower with conical roof, 2nd story offset semi-hexagonal bay, smaller front gable with small door inset within main gable.

827 Bird Avenue

ca. 1910

2 ½-story hipped roof Foursquare frame house with Prairie styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry with wood door; full width hipped porch with square supports and

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 74

plain wood balustrade. Paired 3/1 and 4/1 double hung wood windows. Large gabled dormer with tripartite window. Overhanging open eaves.

829 Bird Avenue

ca. 1910

2 ½-story front gable frame house with modest Craftsman styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry in enclosed hipped front porch with multi-light wood windows and sidelights. Tripartite replacement windows elsewhere. Closed front gable; open eaves with exposed rafter tails.

831 Bird Avenue

ca. 1910

2 ½-story hipped roof frame house with Colonial Revival and Prairie styling. Stone foundation, wood shingle siding, asphalt roof. Corner lot, oriented to Delaware Avenue. On Delaware: Central entryway with sidelights, hipped hood, and tapered square supports. Paired window with hipped hood on 1st story. Small side addition with fanlight. On Bird: Full width hipped porch with plain wood balustrade, paired tapered square supports, and French doors. Single imitation multi-light replacement windows throughout. Wide hipped dormers with tripartite windows on both sides; flared overhanging open eaves. Contains contributing hipped roof secondary building on Delaware Ave (garage).

AT DELAWARE AVENUE

BRANTFORD PLACE - WEST (EVEN)

AT WEST DELAVAN STREET

12 Brantford Place

ca. 1910

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, asbestos siding, asphalt roof. Angled side entry with bracketed hipped hood. Full width flat roof porch with Tuscan supports on square wood piers, plain balustrade, and roof deck. 1/1 double hung wood windows. Wide hipped dormer with replacement sliding window. Contains contributing flat roof secondary brick building (garage).

14 Brantford Place

ca. 1895

2 ½-story hipped roof Colonial Revival frame house. Parged stone foundation, aluminum siding, asphalt roof. Offset entry with glazed sidelights, fluted pilasters, capital crown, gabled hood with metal shingles. Single imitation multi-light replacement windows. Hipped dormer. Contains contributing flat roof secondary building (garage) with pent roof.

20 Brantford Place

ca. 1890

2 ½-story front gable frame building with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Offset entry under full width flat roof porch; plain wood balustrade, square supports with decorative detailing, classical cornice with dentils and modillions, roof deck. Tripartite replacement windows; 2nd story offset semi-hexagonal bay. Closed overhanging gable with decorative support brackets. Contains contributing secondary 2 ½-story side gable building with large shed wall dormer. (1st story garage, upper apartments).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 75

24 Brantford Place **ca. 1890**

2 ½-story steep front gable frame house with Colonial Revival styling. Parged (front only) stone foundation, wood clapboard above brick veneer siding, asphalt roof. Offset wood door with modest classical surround. Combination imitation multi-light replacement and 6/6 double hung wood windows. Overhanging 2nd story with fishscale course, wide trim at top. Closed gable with tripartite window. Contains contributing hipped roof secondary building (garage).

30 Brantford Place **ca. 1890**

2 ½-story steep side gable frame house with Free Classic Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Full width flat roof porch, offset pediment with foliated decoration, Ionic supports on mass masonry piers, plain wood balustrade. Single 1/1 double hung wood windows. 2nd story offset wide semi-hexagonal bay. Large, wide steep-pitched hipped dormer with tripartite window. Contains contributing front gable frame secondary building (garage).

36 Brantford Place **ca. 1892**

Josephine Looney House

Architect: E.B. Green and Associates

2 ½-story steep side gable Queen Anne frame house. Stone foundation, wood shingle above clapboard siding, slate roof. Offset entry with glazed wood door, gabled open entryway with shingled balustrade, squared wood supports, and half-timber detailing in gable. Single 3/1 and 1/1 double hung wood windows. Side overhangs on 2nd story with triangular decorative braces. Twin close-set steep closed gable dormers with diamond shingles. Flared eaves. Contains contributing front gable secondary building (garage).

40 Brantford Place **ca. 1902**

2-story shallow pitch front gable Colonial Revival 3-bay frame house. Stone foundation, brick veneer siding, asphalt roof. Central entry under full width flat roof porch with square supports and plain balustrade. Wood glazed double doors and single 8/1 double hung wood windows have stone keystone lintels, windows have rusticated stone sills. Pronounced pedimented dormer interrupted by central window with elliptical crown.

44 Brantford Place **ca. 1892**

Features plaque reading "Harlow House ca. 1892"

2 ½-story hipped roof Queen Anne frame house. Medina sandstone foundation, wood shingle and stucco siding, asphalt roof. Centered flat roof enclosed projecting entryway and first story. Replacement varying windows and door. Round 2 ½-story tower with conical roof. Offset small pedimented dormer. Contains contributing wood shingle secondary building (carriage house, now garage).

48 Brantford Place **ca. 1888**

3-story front gable Queen Anne frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry; partial width flat roof porch with round wood supports on square piers, iron balustrade, roof deck. 1/1 double hung wood windows with wood storms and leaded transoms. Semi-hexagonal tower with

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 76

polygonal roof and modillions. Variegated shingle accent courses. Projecting gable with bracket supports. Cannot see secondary building from public right-of-way.

52 Brantford Place

ca. 1892

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entrance; partial width pedimented porch with foliated decoration, Tuscan supports on square piers, spindle balustrade. Paired and tripartite replacement windows. 2nd story offset semi-hexagonal bay, projecting shingled gable with sawtooth shingle accents and recessed windows. Contains contributing flat roof secondary building (garage).

56 Brantford Place

ca. 1900

2 ½-story hipped roof frame apartment house with modest Free Classic Queen Anne styling. Stone foundation, clapboard siding with corner pilasters, asphalt roof. Central entry with glazed wood door; partial width double story porch with fluted Doric and Ionic columns, spindle balustrade. Mixed replacement and 1/1 double hung wood windows in twin 2-story semi-hexagonal bays. Wide cornice trim with dentils. Large fishscale shingle gable dormer with cornice returns. Cannot see secondary building from public right-of-way.

58 Brantford Place

ca. 1890s

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry; partial width porch with vinyl and iron balustrade on concrete foundation, Tuscan supports on piers and foliated pediment. 1/1 double and single hung wood windows with leaded transoms. 2nd story offset semi-hexagonal bay. Overhanging shingled gable with prominent corner bracket supports, recessed tripartite decoratively glazed windows with column mullions.

60 Brantford Place

Town house connected to 673 Potomac Avenue and 675 Potomac Avenue

See 673 Potomac Avenue for building description. *Non-contributing primary building.*

AT POTOMAC AVENUE

BRANTFORD PLACE - EAST (ODD)

AT WEST DELAVAN STREET

11 Brantford Place

ca. 1915

2 ½-story hipped roof frame house with Craftsman styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry; partially enclosed full width flat roof shingle porch with deck. Tripartite 1/1 double and single hung windows with leaded upper sash. Large shingled hipped dormer. Flared open eaves with exposed rafter tails. Attached flat roof garage at rear.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 77

15 Brantford Place **ca. 1910**

2 ½-story hipped roof frame house with modest Craftsman styling. Stone foundation, wood shingle above clapboard siding with fluted corner pilasters, asphalt roof. Offset door with leaded sidelights. Full width flat roof porch; square tapered supports with decorative detailing, partial width iron balustrade, roof deck. Replacement tripartite windows. 2nd story offset semi-hexagonal bay. Wide boxed eaves with modillions; large hipped dormer. Cannot see secondary building from public right-of-way.

19 Brantford Place **ca. 1910**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset glazed wood door. Full width flat roof porch with plain wood balustrade and supports, roof deck. Replacement tripartite windows; 2nd story offset semi-hexagonal bay. Projecting segmented gable with modillions and recessed tripartite window.

23 Brantford Place **ca. 1910**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed wood door. Full width flat roof porch with plain balustrade and supports, roof deck. Tripartite 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Wide boxed eaves with modillions. Large hipped dormer.

27 Brantford Place **ca. 1911**

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset replacement door. Full width porch with spindle balustrade, square supports on masonry piers, roof deck. Replacement tripartite windows. 2nd story semi-hexagonal bays. Projecting, flared, segmented shingle gable with modillion supports. Contains contributing flat roof secondary building with modillions (garage).

31 Brantford Place **ca. 1895**

2 ½-story front gable Free Classic Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed wood door. Full width porch with offset foliated pediment, modillions, and twin Tuscan columns on solid clapboard balustrade. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Projecting gable with wide rake, block modillions, arched shingle crown.

35 Brantford Place **ca. 1898**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry with replacement door; partial width semicircular porch with Ionic supports. Replacement windows. 2nd story semi-hexagonal and shingled curved bays. Large pedimented gable dormer. Wide entablatures at both stories. Contains contributing flat roof secondary building (garage).

39 Brantford Place **ca. 1909**

2 ½-story side gable frame house with Craftsman styling. Stone foundation, vinyl siding, asphalt roof. Offset wood door, full width porch with plain wood balustrade, square supports on piers, roof deck. Majority

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 78

replacement windows and French doors, 1st floor leaded glass casement window. Two hipped dormers. Open eaves with exposed rafter tails. Contains contributing hipped secondary building (garage).

43 Brantford Place **ca. 1910**

2 ½-story hipped roof duplex with Craftsman styling. Stone foundation, wood shingle siding, asphalt roof. Offset slightly protruding entry with leaded sidelights and transoms. Full width porch with shallow arched bargeboard; shingle supports with decorative bracket capitals, plain wood balustrade, roof deck with matching detailing. 1/1 double and single hung tripartite wood windows. 2nd story offset semi-hexagonal bay. Large hipped wall dormer with ribbon 4/1 double hung windows. Flared open eaves with exposed rafter tails.

45 Brantford Place **ca. 1905**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset door with sidelights. Full width porch; plain balustrade with square columns on square piers, projecting center section, small offset deck. Majority 1/1 double hung wood windows, 1st story single hung wood window with leaded transom. 2nd story offset semi-hexagonal bay. Two gable dormers; flared eaves with exposed rafter tails.

49 Brantford Place **ca. 1905**

2 ½-story front gable house frame house with modest Queen Anne styling. Stone foundation, asbestos siding, asphalt roof. Offset entry with wood door; full width flat roof porch with iron balustrade and supports. 1/1 double hung wood windows, 1st floor single hung window with leaded transom. 2nd story offset semi-hexagonal bay. Overhanging gable with tripartite window with capital. Contains contributing hipped roof secondary building (garage), multi-light doors with cross braces.

51 Brantford Place **ca. 1901**

2 ½-story front gable Queen Anne frame house. Parged stone foundation, wood clapboard siding, asphalt roof. Offset entry with wood door; full width porch with spindle vergeboard, balustrade and supports; 2nd story offset semi-hexagonal bay, partial width ornate gable porch with matching detailing. 9/9 double hung wood windows. Closed gable. Contains contributing frame hipped secondary building (garage).

55 Brantford Place **ca. 1900**

2 ½-story steep front gable frame house with modest Queen Anne styling. Parged stone foundation, asbestos siding, asphalt roof. Offset glazed wood door. Partial width porch with pediment, low iron balustrade and supports. Imitation multi-light replacement windows; 2-story rounded and semi-hexagonal bays. Flared overhanging gable with tripartite window.

57 Brantford Place **ca. 1900**

2 ½-story steep front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with wood door with pediment adjoining full width shed roof porch; square supports on solid balustrade. Majority paired and tripartite 1/1 double hung wood windows,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 79

some original wood storms. Flared overhanging gable with shingled top segment. Contains contributing hipped secondary building (garage) with exposed rafter tails.

59 Brantford Place

ca. 1910

2 ½-story side gable house with Craftsman styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with glazed wood door. Full width hipped porch with square pillars on masonry piers, iron balustrade, roof deck. 1/1 double hung wood windows. Large hipped dormer with tripartite window.

61 Brantford Place

ca. 1900

2 ½-story side gable Queen Anne frame house. Stone foundation, vinyl siding, asphalt roof. Two offset glazed wood doors under partial width porch with plain wood balustrade and supports, stylized vergeboard, roof deck. Replacement windows. 2-story semi-hexagonal bay, 2nd and 3rd story polygonal tower with finial. Overhanging boxed eave with supporting brackets. Offset closed gable fishscale shingle dormer. Contains contributing secondary building (garage).

AT POTOMAC AVENUE

BRITTANY LANE - EAST (ODD)

**DESCRIPTIONS ARE FROM STREET ENTRANCE, NOT PEDESTRIAN DUE TO LACK OF PUBLIC ACCESS*

The street portion of Brittany Lane is comprised of parcel 1 Brittany Lane.

AT WEST FERRY STREET

At front of development – Non-contributing brick wall.

1 Brittany Lane

ca. 1969

Town house connected to 3 Brittany Lane

3-story flat roof semi-attached modern house (first story is garage). Stucco siding, flat roof. Majority metal casement windows. 2nd story offset balconette. 3rd story flared wood shingle siding in style of mansard roof. Two slightly projecting arched dormers. *Non-contributing primary building (due to age).*

3 Brittany Lane

ca. 1969

Town house connected to 1 & 5 Brittany Lane

3-story flat roof semi-attached modern house (first story is garage). Wood shingle siding. Majority vinyl casement windows. 2nd story offset balconette. 3rd story flared wood shingle siding in style of mansard roof. Two slightly projecting shed dormers. *Non-contributing primary building (due to age).*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 80

5 Brittany Lane **ca. 1969**

Town house connected to 3 & 7 Brittany Lane

3-story flat roof modern townhouse (first story is garage). Vinyl above brick siding. 1/1 vinyl windows. 2nd story offset balconette. Non-contributing primary building (due to age).

7 Brittany Lane **ca. 1969**

Town house connected to 5 & 9 Brittany Lane

3-story flat roof modern townhouse (first story is garage). Vinyl above brick siding. Vinyl casement windows. 2nd story offset balconette. Non-contributing primary building (due to age).

9 Brittany Lane **ca. 1970**

Town house connected to 7 & 11 Brittany Lane

3-story flat roof modern townhouse (first story is garage). Vinyl above brick siding. 1/1 vinyl windows. Projecting 2nd story with hipped roof. Non-contributing primary building (due to age).

11 Brittany Lane **ca. 1971**

Town house connected to 9 & 13 Brittany Lane

3-story flattened side gable modern townhouse (first story is garage). Vinyl above brick siding, asphalt shingle roof. 1/1 vinyl windows. Non-contributing primary building (due to age).

13 Brittany Lane **ca. 1971**

Town house connected to 11 Brittany Lane

3-story flattened roof modern townhouse (first story is garage). Aluminum above brick siding, asphalt shingle roof. 1/1 vinyl windows. Non-contributing primary building (due to age).

BRYANT STREET - SOUTH (EVEN)

AT DELAWARE AVENUE

138-140 Bryant Street **1916**

Built for Green Realty Company

Architect: E.B. Green

3-story 2-bay flat roof masonry apartment house with modest Colonial Revival styling; concrete foundation. Features two separate apartment entry doors, both multi-light wood entry door, one with metal bracketed hood, one with cast concrete Doric columned entry porch, covered 2nd story porch above with wrought iron supports and balustrade. Windows typically 6/6 wood sash double hung with segmental brick arches.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 81

142 Bryant Street **1916**

Built for Green Realty Company

Architect: E.B. Green

3-story 2-bay flat roof masonry house with modest Colonial Revival styling; concrete foundation. Features full width entry porch with cast concrete Doric columns, open porch above with wrought iron supports and balustrade. Doors typically multi-light wood with segmental arches. Windows typically 6/6 wood sash double hung, 1st story features oriel window with leaded casements.

144 Bryant Street **1916**

(aka 144 Bryant Street & 146 Bryant Street)

Built for Green Realty Company

Architect: E.B. Green

3-story 2-bay flat roof masonry apartment house with modest Colonial Revival styling; concrete foundation. Features two separate apartment entry doors, both multi-light wood entry door, one with metal bracketed hood, one with cast concrete Doric columned entry porch, covered 2nd story porch above with wrought iron supports and balustrade. Windows typically 6/6 wood sash double hung with segmental brick arches.

152 Bryant Street **ca. 1896**

Part of a duplex with 156 Bryant Street

2 ½-story hipped roof with intersecting gable masonry duplex with Richardsonian Romanesque styling; concrete block foundation, asphalt shingle roof, Medina sandstone belt coursing. Features recessed entry bays at either side, one enclosed multi-light wooden entry porch, the other with a hooded entry. Windows typically 1/1 wood sash double hung with transoms, mixture of segmental arch, flat, and rounded arch openings. Few windows feature Medina sandstone rounded arches. Features small rounded 2-story turret, rounded arch window at gable end, hipped dormer. Contains contributing, hipped roof, brick masonry secondary building (garage).

156 Bryant Street **ca. 1896**

Part of a duplex with 152 Bryant Street

See description above.

160 Bryant Street **ca. 1908**

Part of a duplex with 166 Bryant Street.

A. Conger Goodyear House

2 ½-story hipped roof with projecting wings masonry apartment building (former convent) with Colonial Revival styling; concrete foundation, Flemish bond brick, asphalt roof. Features segmental arch entry porch with fluted Doric columns, wooden door surround with Doric pilasters and tracery elliptical fanlight, secondary recessed double wood door at west end of front facade. Windows typically 2/2 wood sash double hung units with stone sills, decorative brackets at eaves and hipped roof dormers with leaded diamond pattern windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 82

166 Bryant Street

Part of a duplex with 160 Bryant Street.

See description above. Contains contributing hipped roof secondary building (garage) access from St. George's Square.

In front of 160-166 Bryant Street – Contributing brick and concrete wall with wrought iron gate.

176 Bryant Street

ca. 1912

(aka 176 Bryant Street and 180 Bryant Street)

Part of a duplex with 180 Bryant Street

Built for Arnold and Esther Goodyear Watson

2 ½-story hipped roof with projecting wings brick masonry building with Georgian Revival styling; concrete foundation, Flemish bond brick siding with brick quoins, slate roof. Features single bay open entry with Doric columns and wrought iron balconette above, wood entry door with side lights and transom. Secondary entry door at west elevation with wrought iron bracketed hood. Windows typically 8/1 wood sash double hung windows with splayed arches and keystones. Modillioned cornice and three hipped roof dormers with casement windows. Attached 2-story garage. Contains contributing side gable frame secondary building (garage).

180 Bryant Street

Part of a duplex with 176 Bryant Street

See description above.

190 Bryant Street

ca. 1924

Former Labourne Hall/Goodyear House

Built for Charles W. and Grace Rumsey Goodyear, Jr.

Architect: Bley & Lyman

2 ½-story cross gable frame reside house with Tudor styling; stone foundation, stone, slate roof. Features double entry door. Windows typically leaded casement. Stone oriel window. Contributing, hipped roof secondary building (garage) with stone veneer siding.

200 Bryant Street

ca. 1913

2 ½-story hipped roof frame house with Craftsman styling; stone foundation, pebbledash stucco siding, asphalt shingle roof. Offset recessed covered entry bay with wooden entry door at west elevation. Windows typically 8/1 or 6/1 wood sash double hung, second story projecting bay with paired casement replacement windows. Roof features hipped dormer with tripartite windows, exposed eaves. Includes multiple bay attached garage.

OAKLAND PLACE INTERSECTS

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 83

226 Bryant Street **ca. 1874**

(aka 138 Oakland Place)

Built for the McAllister family

2 ½-story cross gable frame house with modest Colonial Revival styling, originally oriented to Bryant Street now oriented to Oakland Place. Stone foundation, wood shingle siding, asphalt roof. Recessed entry with sidelights and flat hood with roof deck supported by ornate wrought iron supports, flanked by twin projecting front gable wings. 8/8 double hung wood windows in twin 2-story bay windows. Original façade on Bryant: Front gable with flat Palladian window in gable end.

230 Bryant Street **ca. 1878**

2 ½-story cross gable frame house with Stick styling; parged stone foundation, wood clapboard siding, asphalt shingle roof. Features recessed covered entry porch at east elevation, wood supports, solid wood balustrade, side entry door. Windows typically 9/1 or 1/1 wood sash double hung, polygonal bay window at front elevation. Building features pronounced horizontal and vertical wood bands. Single window at gable end. Contains contributing front gable secondary building (garage).

232 Bryant Street **ca. 1878**

2 ½-story cross gable frame house with Queen Anne styling; stone foundation, wood clapboard siding, asphalt shingle roof. Features Recessed closed entry porch with sidelights. Windows typically 9/9 and 1/1 wood sash double hung, polygonal bay window at front elevation. Gable end features sawtooth shingles, decorative verge board and bracketed eaves. Cannot see secondary building from public right-of-way.

236 Bryant Street **ca. 1878**

2 ½-story cross gable frame house with modest Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Features recessed entry with wood door flanked by pilasters, pediment above. Windows typically 6/6 wood sash double hung, polygonal bay window at front elevation with 8/16 wood windows. Elliptical fanlight at gable end. Contains contributing front gable frame secondary building (garage).

242 Bryant Street **ca. 1905**

"The Greenwood" and "The Linden Apartments

Parcel contains two contributing apartment buildings and one contributing secondary building (carriage house).

240-242 Bryant (Greenwood): 2-story flat roof frame apartment house with Classical Revival styling; stone foundation, wood clapboard and wood shingle siding. Features full width 2-tiered entry porch, paired chamfered wood columns at first story, paired ionic wood columns at second story, spindlework wood balustrades, concave rounded entry at center bay. Elaborate door surround with pediment, pilasters, large sidelites, rounded arch opening leading to hall with two separate entry doors. Windows typically 6/1 and 8/1 wood sash double hung, two story polygonal bays. Cannot see secondary building from public right-of-way. Contains contributing two-story brick carriage house with two porches (carriage house).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 84

246 Bryant Street (Linden): 3-story flat roof masonry apartment house with Classical Revival styling; stone foundation. Features full width 2-story upper and lower entry porch, full height square wood supports, Corinthian pilasters and wood balustrade, central wood entry door flanked by sidelights and Corinthian pilasters, leaded fanlight above. Windows typically 6/1 wood sash double hung, French doors, stone sills and stone lintels with keystones. Stone water table and belt coursing, denticulated cornice.

250 Bryant Street **ca. 1888**

2 ½-story cross gable frame house with Queen Anne styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with fluted wood columns, sided balustrade, slightly recessed, offset wooden entry door. Windows typically 1/1 wood sash double hung, second story features projecting bay with paired windows, transoms, ionic pilasters. Gable end features shingles and slightly recessed rounded arch opening with tripartite rounded arch windows.

256 Bryant Street **ca. 1892**

2 ½-story cross gable frame house with Stick styling; stone foundation, wood clapboard siding, asphalt shingle roof. Features recessed open entry porch, square wood supports and spindlework balustrade. Windows typically 1/1 wood sash double hung, carved wood windows surrounds. Side elevation features pronounced wooden vertical and horizontal bands. Contains contributing flat roofed secondary building (garage).

262 Bryant Street **ca. 1910**
(aka 258 Bryant Street)

1 ½-story mansard roof masonry house with modest Second Empire styling; stone foundation, slate roof with slate dormers. Two story sitting porch with decorated wrought iron supports, brick balustrade, recessed side entry, not visible. Windows typically 1/1 replacement, shed dormers, some casement windows with transoms. Attached 2-bay attached garage.

262 & 264 Bryant Street
See 427 Elmwood Avenue for description.

ELMWOOD AVENUE INTERSECTS

BRYANT STREET - NORTH (ODD)

AT DELAWARE AVENUE

139 Bryant Street **ca. 1877**

2-story hipped roof frame vernacular house; parged stone foundation, wood clapboard siding, asphalt shingle roof. Central wooden entry door, leaded sidelights, elliptical transom. Windows typically paired 1/1 wood sash double hung.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 85

141 Bryant Street

ca. 1900

1 ½-story mansard roof, shingle sided garage, associated with 143 Bryant Street.

143 Bryant Street

ca. 1884

1 ½-story mansard roof frame house with Second Empire styling; brick foundation, wood clapboard siding, slate roof. Features partial width open entry porch, wood columns, brick balustrade, entry door with sidelights. Windows typically 4/4 wood sash double hung, Front elevation features 1 ½-story polygonal bay window. Gabled dormers at roof and paired modillions at cornice. *See 141 Bryant Street for associated building description.*

147 Bryant Street

ca. 1888

Built for Peter P. Burtin

2 ½-story cross gable brick masonry vernacular house; stone foundation, asphalt shingle roof. Recessed entry bay. Windows typically 1/1 replacement with stone sills and segmental arch openings. Gable end features vertical siding.

155 Bryant Street

ca. 1910

2 ½-story side gable frame house with Craftsman styling; stone foundation, wood shingle siding, asphalt shingle roof. Features full width open entry porch with paired wood supports, shingle sided balustrade, wood door. Windows typically 8/1 wood sash double hung, paired. Exposed eaves, stucco sided shed dormer. Gable end features half-timbering. Contains contributing side gable, brick sided secondary building (garage).

159 Bryant Street

ca. 1892

1 ½-story mansard roof masonry building with Second Empire styling; concrete foundation, brick siding, asphalt shingle roof. Features partial width open entry porch with wrought iron supports and balustrade, decorative tympanum, paired wood doors. Windows typically 1/1 wood sash double hung, concrete sills and lintels, polygonal bay at front elevation. Several pediment dormers at mansard roof. Contains contributing 1 ½-story secondary building with stucco siding and pediment dormer (garage).

165 Bryant Street

ca. 1892

2 ½-story hipped frame house with modest Queen Anne styling; parged stone foundation, wood clapboard siding, asphalt shingle roof. Partial width open entry porch with small wood columns, solid wood clapboard sided balustrade, double multi light wood doors. Windows typically replacement, paired. Some vertical and horizontal wood bands. Cross gable features decorative vergeboard. Contains contributing side gable slate roof secondary building (garage).

169 Bryant Street

ca. 1920

2 ½-story front gable frame house with modest Queen Anne styling; stone foundation, wood clapboard siding, asphalt shingle roof. Features full width open entry porch with wood columns, wrought iron balustrade, wooden entry door, sidelights, elliptical fanlight. Windows typically 1/1 wood sash double hung, polygonal bays at first and second stories, some wood storms. Tripartite window at gable end.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 86

171 Bryant Street **ca. 1885**

Built for Dr. Andrew Kamerling

1 ½-story mansard roof frame house with Second Empire styling; stone foundation, wood clapboard siding, slate roof. Partial width sitting porch on front elevation, wood supports, solid wood clapboard balustrade, double wood doors leading to porch. Recessed entry porch with wood supports. Windows typically 1/1 wood sash double hung, some wood storms. Decorative hood molds, dormers with rounded windows. Paired brackets at cornice. Cannot see secondary building from the public right-of-way.

175 Bryant Street **ca. 1892**

2 ½-story cross gable frame vernacular house; parged stone foundation, aluminum siding, asphalt shingle roof. Recessed entry bay with stone veneer, replacement door. Windows typically 1/1 replacement, tripartite. Attached brick sided garage at basement level. *Non-contributing primary building (due to alteration).*

179 Bryant Street **ca. 1892**

(aka 179 Bryant Street & 177 Bryant Street)

2 ½-story cross gable frame vernacular house; stone foundation, wood shingle and wood clapboard siding, asphalt shingle roof. Features full width partially enclosed entry porch with wood supports, wood balustrade, replacement door. Windows typically 8/1 simulated divided light replacements. Contains contributing 1 ½-story front gable frame secondary building (apartment), identified as 177 Bryant Street; wood shingle siding, asphalt shingle roof. Offset shed roof entry porch with wrought iron supports. Windows typically 3/1 wood sash double hung.

185 Bryant Street **ca. 1904**

(aka 183 Bryant Street)

Built for J.B. Olmstead

1 ½-story side gable frame vernacular house; wood shingle siding, asphalt shingle roof. Central entry door with decorative brackets. Windows typically 3/1. Large shed dormer.

183 Bryant Street **ca. 1904**

(aka 185 Bryant Street)

Built for J.B. Olmstead

2 ½-story side gable frame house with Colonial Revival styling; stone foundation, wood shingle siding, asphalt roof. Full width open entry porch with arched tracery window in pediment at entry bay, wood supports, wood balustrade, wooden entry door. Windows typically 6/1 simulated divided light replacements. Oval leaded window. Denticulated cornice, gable dormers with rounded arch tracery windows.

187 Bryant Street **ca. 1914**

Associated with the Women and Children's Hospital of Buffalo

2 ½-story front gable frame house with modest Colonial Revival styling; stone foundation, vinyl siding, asphalt roof. Slightly recessed offset wooden entry door with pilasters and broken pediment. Windows typically 6/6

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 87

simulated divided light replacements. Contains contributing, 2-story side gable frame secondary building (barn, now garage) with wood clapboard siding.

219 Bryant Street **ca. 1910-2005**

The Women and Children's Hospital of Buffalo

Architects: E.B. Green and Associates (original ca. 1910 portion)

Lansing and Beierl (ca. 1920 additions)

Large, irregular shaped hospital complex comprised of a series of interconnected buildings, constructed at various times. Oldest portion is a 4-story flat roof metal frame, brick sided H-shaped building in modest Renaissance Revival styling, complete with concrete quoins and arcaded portico, 1/1 wood sash double hung windows typical. Largest portion is a 10-story flat roof metal frame main building with Modern styling, concrete foundation, brick sided with concrete panels at window wells, complete with 1st and 2nd story arcade portion with 2 story supports, open at 1st story, infilled brick and windows at 2nd story. Fixed windows typical. Also contains connected rambling 4-5 story brick portion with brick quoins.

ELMWOOD AVENUE INTERSECTS

CHAPIN PARKWAY (general)

Chapin Parkway

Previously NR listed, contributing to Olmsted Parks and Parkways Thematic Resources: Ref. No.

90THM00012

USN 02940.000019

Contributing element to the Delaware Park-Front Park system. Runs approximately 1904 ft. SE of Soldier's Place to Gate's Circle in the district and consists of a grassy median planted with four rows of trees. For additional description, see Section 7 narrative.

CHAPIN PARKWAY - SOUTH (EVEN)

AT GATES CIRCLE

8 Chapin Parkway **ca. 1920**
(aka 11 Gates Circle)

2 ½-story hipped roof U-shaped frame house with Colonial Revival styling, oriented toward Gates Circle. Ashlar stone foundation, stucco siding, slate roof. Set-back central entryway with flanking Ionic columns, entablature hood, multi-light glazed door. 1st story French doors with Ionic pilaster mullions, 2nd story 8/1 double hung wood windows with stone sills. Wide trim at cornice. Three small hipped dormers facing Chapin Parkway. Contains contributing 1 ½-story slate hipped roof secondary building with hipped side dormers (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 88

14 Chapin Parkway **ca. 1916**

Built for Chapin Hubbell

2 ½-story side gable Colonial Revival 5-bay frame house. Brick over ashlar stone foundation, stucco siding with brick quoins, slate roof. Central door with leaded transom, flanking Tuscan columns, and entablature crown with Adamesque decorative detailing. Evenly spaced 6/6 double hung wood windows with brick sills and lintels. Three small slate gable dormers. Side porch addition. Contains contributing secondary side gable building with slate roof and stucco siding (garage).

24 Chapin Parkway **ca. 1915**

Built for Charles H. Hyde

2 ½-story side gable Colonial Revival masonry house. Ashlar stone foundation, Flemish bond brick building, slate roof. Central entryway; portico with paired square and round Tuscan columns, denticulated entablature, and door with leaded sidelights. 6/6 double hung wood windows with stone sills and brick keystone lintels. Wide trim and denticulation at cornice. Three small slate gabled dormers with arched decoratively glazed windows. 2-story elaborately molded addition. Attached flat-roof garage addition with pent roof.

ST. JAMES PLACE INTERSECTS

42 Chapin Parkway **ca. 1916**

Built for Robert S. Weed

2 ½-story side gable Colonial Revival masonry house. Brick over stone foundation, wood clapboard siding, asphalt shingle roof. Recessed central entry; wood door with glazed flanking windows, Corinthian columns and pilasters with denticulated crown. 6/1 double hung wood windows. Single hipped dormer. Single story semi-octagonal sun room and entry vestibule side additions. Cross gable projecting at angle at back of building, visible from St. James Place.

In front of 42 Chapin Parkway – Contributing distinctive plaster and medina sandstone corner wall connecting to wood fence.

50 Chapin Parkway **ca. 1898**

Built for Frederick F. Gumaer

3-story side gable Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entrance under full width flat roof porch with parged foundation, Doric supports, and central curved projection; styling echoed on 2nd story with fluted corner pilasters and Ionic columns supporting curved projection. 3rd story gable wall dormer flanked by two small pedimented dormers, all with prominent fluted corner pilasters. Majority 6/1 double hung wood windows, often paired. Side sun porch. Denticulation at cornices. Ca. 1890 construction plaque. Contains contributing hipped roof secondary building (garage), set at an angle, triangular to fit in lot.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 89

56 Chapin Parkway **ca. 1924**

2 ½-story side gable Colonial (Georgian) Revival 5-bay masonry house. Concrete foundation, Flemish bond brick building, slate roof. Central entryway with Tuscan columns and entablature crown. 1st story French doors with 4-light wood storms and iron balconettes, 2nd story 8/8 double hung wood windows with stone sills. Three small pedimented gable dormers. Single story side addition. Contains contributing secondary flat roof building (garage) with small parapet wall.

66 Chapin Parkway **ca. 1903**

2 ½-story side gable Colonial Revival frame house. Angled toward Chapin Parkway, squared toward West Delavan Avenue. Stone foundation, wood clapboard siding, asphalt shingle roof. Offset entryway; paneled wood door with leaded sidelights and Doric pilasters, partial width semi-octagonal classically styled porch with Doric columns, spindle balustrade, and roof deck. Majority 6/1 double hung wood windows. Gable end returns, cornice with triglyph and metope frieze and block modillions. Three small pedimented gable dormers. North gable, facing W. Delavan Ave, has Palladian window with Tuscan pilasters. Contains contributing secondary building (garage) with access from W. Delavan Ave.

WEST DELAVAN INTERSECTS

80 Chapin Parkway **ca. 1924**

2 ½-story side gable Tudor brick house. Ashlar stone foundation, brick building, slate roof. Central entry with wide landing; wide door with glazed sidelights, rounded arch stone surround with rounded pilasters and cornice with crest motif. 20-light wood windows with 8-light transoms on 1st floor. Twin 2-story semi-hexagonal bays. Three small hipped dormers. Sun porch side addition and rear attached garage.

90 Chapin Parkway **ca. 1923**

2-story cross gable 3-bay house with Colonial and Italian Renaissance Revival styling. Ashlar stone foundation, stucco siding, slate roof. Side entry. 1st story French doors with blind arches and iron balconettes, 2nd story 8/8 double hung wood windows. Single story side sun room and main roof both crested with paneled and turned wood balustrade. Contains contributing 1 ½-story side gable slate roof secondary building (garage) with shed dormer.

100 Chapin Parkway **ca. 1922**

Built for John W. Van Allen

2-story hipped roof Colonial Revival house. Ashlar stone foundation, stucco siding, slate roof. Side entry with arched hood and scroll brackets. 1st story multi-light casement windows with blind arches, 2nd story 6/6 double hung wood windows. 2nd story sill course, flared eaves. Small clapboard side addition. Cannot see secondary building from public right-of-way.

104 Chapin Parkway **ca. 1916**

2 ½-story cross gable Tudor brick house. Brick foundation, Flemish bond brick building, slate roof. Recessed entry with Tudor arch surround. Paired and single leaded multi-light windows; 1st story fixed with transoms and

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 90

iron balconettes, double hung elsewhere. Stone hoods, surrounds and sills. 2nd story side projecting box bay with large brace supports. Polygonal turret dormer. Parapeted gables.

114 Chapin Parkway **ca. 1912**

2 ½-story hipped Prairie style house. Concrete foundation, Flemish bond brick building, tile roof. Majority tripartite 6/1 double hung wood windows with brick splayed flat arch lintels with stone or concrete sills and keystones. Offset entry under partial width hipped tile porch. Hipped dormer. Contains contributing flat roof secondary building (garage).

126 Chapin Parkway **ca. 1910**

Built for Harry T. Ramsdell

2 ½-story hipped roof Italian Renaissance house. Stone foundation, stucco siding, slate roof. Side entry with round pilasters and leaded glass canopy. Majority 6/6 double hung wood windows with wood storms. 1st story full height arched windows with curved balconettes, keystone accents; central window has bracketed segmented arch crown and ornate iron grate. 2nd story sill course. Wide bracketed eaves. Semi-circular side sun porch with Ionic pillars and arched French doors. *See 128 Chapin Parkway for associated building description.*

128 Chapin Parkway **ca. 1910**

2-story carriage house, now garage, associated with 126 Chapin Parkway. Hipped roof, stucco siding, multi-light sliding windows. Flared hood with iron supports at offset entrance. 2nd story sill course, 1st story projecting bay.

140 Chapin Parkway **ca. 1902**

Architect: Edward A. Kent

Builder: William Henrich Sons Co.

2 ½-story flat-top side gable Georgian Revival house. Stone foundation, brick building, copper roof. Central entry under partial width flat roof porch with Corinthian supports and classical cornice detailing. Three gable dormers with pilaster mullions. Replacement windows. Parapeted gables. Contains contributing flat roof secondary building (garage).

144 Chapin Parkway **ca. 1902**

Built for James Platt White

2 ½-story side gable Neoclassical house. Brick above ashlar stone foundation, brick building, asphalt shingle roof. Central entry with circular leading pattern in wood door under classically styled balconette. Dominating full height partial width pedimented entry porch with Corinthian columns, classical entablature and rake, circular window. 1/1 double hung wood windows with stone sills and splayed keystone lintels. Ashlar water table course. Two small gable dormers with arched windows. Contains contributing flat roof secondary building (garage).

In front of 144 Chapin Parkway - Contributing brick knee wall with stone cap.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 91

150 Chapin Parkway **ca. 1911**

Built for Harry B. Spaulding

2 ½-story hipped roof Colonial Revival frame house. Brick foundation, stucco siding with Ionic brick pilasters, slate roof. Side entry with flat hood with iron balconette above. Majority 6/6 double hung wood windows with brick lintels and sills. Enclosed slightly projecting bay with Tuscan columns, ribbon multi-light windows and transoms. Contains contributing hipped roof 2-story secondary building (garage); stucco, slate roof, multi-light double hung windows.

160 Chapin Parkway **ca. 1907**

2 ½-story hipped masonry and frame residence with Craftsman influences; Ashlar stone foundation, brick and stucco siding, asphalt shingle roof. Partial width open entry porch with battered brick supports and brick balustrade. Windows typically replacement simulated divided light, some leaded. Hipped dormers, exposed eaves. Contains contributing secondary building (barn, now garage).

POTOMAC AVE INTERSECTS

176-186 Chapin Parkway **ca. 1904**
(aka 710 Potomac Avenue)

3 ½-story acute angle massing multi-gable masonry apartment building with English Gothic Styling. Stone foundation, brick with stone quoins, asphalt shingle roof. Two entrances with stone surrounds, pilasters, segmental arch door opening, wooden door with sidelights and transom. 1/1 double hung wood windows with leaded transoms above typical, stone voussoir surrounds, multi-story polygonal bays, 4-story tower with battlements at southeast corner. Multiple front gable parapet walls.

AT SOLDIERS PLACE

CHAPIN PARKWAY - NORTH (ODD)

AT GATES CIRCLE

3 Chapin Parkway **ca. 1924**

2 ½-story side gable brick masonry residence with Colonial Revival styling; slate roof. Features main entry portico with grouped wood supports facing Gates Circle. Windows typically 8/8 wood sash double hung windows. Features belt coursing, cornice with triglyph and drops, hipped roof dormers. 1-story sun porches on both sides of building. Contains contributing brick secondary building (garage).

11 Chapin Parkway **ca. 1924**

2-story hipped roof masonry building with Italian Renaissance styling; ashlar stone foundation, slate roof. Front elevation features central polygonal bay, arcaded recessed open sitting porch brick pilasters with Corinthian capitals. Entry located at side elevation. Windows typically wood casement at first floor with elliptical fanlights and keystones. Second floor windows typically 8/1 wood sash double hung. Modillioned eaves. Contains contributing flat-roof secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 92

19 Chapin Parkway **ca. 1919**

Built for Oliver W. Gregg

2 ½-story hipped roof brick masonry residence with French Eclectic styling; slate roof. Features side entry with canopy. Windows typically 8/8 wood sash double hung wood, some double casement multi-light windows with blind arches above. Front facade features large brick outer chimney. Large shed roof dormer at roof and modillioned cornice. Contains contributing front gable frame secondary building (garage).

25 Chapin Parkway **ca. 1917**

Built for Allen Norton Drake

2 ½-story hipped roof frame residence with Colonial Revival Styling; stone foundation, wood clapboard siding, asphalt shingle roof. Features side entry with bracketed hood. Windows typically 8/8 and 8/12 wood sash double hung. Greek key design at cornice, hipped roof dormer. Contains contributing flat roof frame secondary building (garage).

33 Chapin Parkway **ca. 1916**

2 ½-story hipped roof masonry residence with Classical Revival styling; ashlar stone foundation, asphalt shingle roof. Central wood paneled entry door with stone door surround and pediment, flanked by 4 stone monumental pilasters. Windows typically 6/1 wood sash double hung, stone sills and lintels. Hipped dormers. Contains contributing brick secondary building (garage).

41 Chapin Parkway **ca. 1919**

2 ½-story side gable Flemish bond brick residence with Colonial Revival styling; poured concrete foundation, slate roof. Features central portico with stylized Corinthian columns, wood door sidelights and transom above. Windows typically 8/8 and 8/12 wood sash double hung with stone sills and keystones. Slate sided gable dormers. Features two-story flat roof wing. Contains contributing brick secondary building (garage).

WEST DELAVAN INTERSECTS

59 Chapin Parkway **ca. 1888**

Built for John J. Crawford

2 ½-story cross gable frame residence with Queen Anne styling; wood clapboard siding, asphalt shingle roof. Full width open entry porch, square wood supports, spindlework balustrade, wood door with sidelights. Windows typically 1/1 wood sash double hung or multi-light wood casement. Decorative woodwork at gable ends. Wrought iron and concrete gate. Cannot see secondary building from public right-of-way.

69 Chapin Parkway **ca. 1911**

(aka 71 Chapin Parkway)

Built for Sylvester B. Eagan

2 ½-story hipped masonry residence with modest Craftsman styling; ashlar stone foundation, clay tile roof. Features recessed side entry. Windows typically 6/1 wood sash double hung, tripartite. Front facade features

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 93

full width 1-story enclosed sun porch. Belt coursing, exposed eaves and hipped dormers. Contains contributing masonry secondary building (garage).

79 Chapin Parkway **ca. 1915**

2 ½-story side gable brick masonry residence with Colonial Revival styling; asphalt shingle roof. Features recessed side entry with canopy. Front facade features partial width open sitting porch with stone Doric and square columns. Windows typically 6/1 wood sash double hung with stone sills and lintels. Denticulated and modillioned cornice, pedimented dormers. Contains contributing brick secondary building (garage).

85 Chapin Parkway **ca. 1914**

2 ½-story hipped roof frame residence with Colonial Revival styling; stucco siding, red slate roof. Features side entry plan decorative wood door surround, metal canopy above, Palladian window at 2nd story featuring ionic pilasters. Windows typically 6/6 wood sash double hung, 1st floor paired casement windows. 1-story polygonal bay sun porch at side elevation. Roof features segmental arch dormers. Contains contributing hipped roof, stucco-sided secondary building (garage).

93 Chapin Parkway **ca. 1906**

2 ½-story front gable frame vernacular residence; stone foundation, stucco siding, asphalt shingle roof. Features side recessed enclosed entry with wood door. Windows typically 1/1 wood sash double hung, prominent flat window hoods, second story features polytonal oriel windows. Tripartite window at gable end, gable dormers at roof. Contains contributing side gable frame secondary building (garage).

SAYBROOK PLACE INTERSECTS

101 Chapin Parkway **ca. 1910**

2 ½-story hipped roof frame residence with Craftsman styling and Spanish Eclectic influences; ashlar stone foundation, brick and stucco siding, clay tile roof. Features partial width open entry with round fluted columns, wrought iron balustrade, wood entry door with sidelights, entry door with sidelights. Windows typically grouped 1/1 wood sash double hung. Roof features exposed eaves, large hipped dormer with wood casement windows. Contains contributing hipped roof secondary building (garage).

109 Chapin Parkway **ca. 1913**

Architect: Lansing & Beierl

2 ½-story side gable brick masonry residence with Georgian Revival styling; ashlar stone foundation, slate roof. Central portico supported by Ionic columns, wood entry door flanked by leaded sidelights, fanlight transom. Windows typically 6/1 wood sash double hung, keystone lintels. Modillions and dentils at cornice, pedimented dormers. Contains contributing side gable brick secondary building (garage).

121 Chapin Parkway **ca. 1912**

2 ½-story side gable masonry building with Flemish Renaissance styling; ashlar stone foundation, brick siding, slate roof. Features side rounded entry portico with stone columns and wrought iron balustrade. Front facade

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 94

features partial width, uncovered stone sitting porch, accessed by double multi light door, balconette above
Windows typically 1/1 wood sash double hung with stone window openings. Stone detailing. Contains
contributing 2 1/2 story brick secondary building (carriage house, now garage).

127 Chapin Parkway **ca. 1954**

2 1/2- hipped with cross gable frame residence with modest Colonial Revival styling; brick veneer, asphalt
shingle roof. Features entry bay flanked by pilasters with cornice above, recessed contemporary door. Windows
typically 8/12 and 6/6 wood sash double hung. Cornice returns and porthole window at gable end. 1-story
attached garage at side elevation.

137 Chapin Parkway **ca. 1950**

1 1/2-side gable frame vernacular residence; poured concrete foundation, wood shingle siding, asphalt shingle
roof. Features portico with small grouped wood supports and copper standing seam hood, wood door. Windows
typically 8/12 and 6/6 wood sash double hung double hung, wall dormers. First story features polygonal bay
window. Includes attached garage.

POTOMAC AVE INTERSECTS

165 Chapin Parkway **ca. 1912**

2 1/2-story hipped roof brick masonry residence with Georgian Revival styling; ashlar stone foundation, brick
siding, slate roof. Features partial width, enclosed entry porch with square and round supports, multi-light
wooden double entry doors and windows, leaded transoms. Windows typically 6/1 wood sash double hung,
wide cornice with modillions. Includes 1-story polygonal sun porch with casement windows.

171 Chapin Parkway **ca. 1915**

2 1/2-story hipped roof frame residence with modest French Eclectic styling; stucco siding, slate roof. Features
side entry plan with small portico, fluted wood columns. Front facade features uncovered sitting porch with
wrought iron balustrade, accessed by three wood multi light French doors, topped with blind arches. Windows
typically 6/6 simulated divided light replacement windows. Hipped roof dormer with paired windows. Contains
contributing flat roof frame secondary building (garage), access on Windsor Avenue

175 Chapin Parkway **ca. 1926**

2 1/2-story cross gable brick masonry residence with Tudor styling; ashlar stone foundation, slate roof. Rounded
arch, recessed entry, wood door. Windows typically grouped leaded casement window, stone window surrounds.
Front elevation features large front chimney, two-story polygonal bay. Contains contributing side gable slate
roof frame secondary building with half-timbered stucco cross gable (garage), access on Windsor Avenue.

185 Chapin Parkway **ca. 1916**

2 1/2-story cross gable frame residence with Tudor styling; brick foundation, Flemish bond brick and stucco
siding, asphalt shingle roof. Rounded arch, recessed entry, wood door. Windows typically grouped leaded

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 95

casement, large brick chimney. Contains contributing side gable stucco frame secondary building with front and rear offset wood shingle shed dormers (garage) identified as 30 Windsor Avenue address.

AT SOLDIERS PLACE

CLARENDON PLACE - WEST (EVEN)

AT BIRD AVENUE

4 Clarendon Place

ca. 1894

2 ½-story low-pitched hipped roof 5-bay frame house with Colonial Revival and Neoclassical features; stone foundation, aluminum siding, asphalt shingle roof. Central enclosed protruding entry with denticulated pediment, door with fluted trim and entablature. Majority 1/1 double hung wood windows with wide casings. Central second story fixed oval window with decorative casing and brackets. Two denticulated segmental pedimented dormers. Boxed eave with denticulated frieze and boxed modillions. Two symmetrical exterior brick chimneys with decorative detailing. Contains contributing front gable frame secondary building (garage) access from Bird Avenue.

12 Clarendon Place

ca. 1907

2 ½-story cross-gabled frame Shingle house; stone foundation, wood shingle siding, asphalt shingle roof. Offset open side entryway with flat roof and slender wood supports. Double, single and bay 1/1 double and single hung wood windows, 1st story leaded glass transoms, tripartite 6/1 double hung wood gable windows. Small 2nd story overhang, block modillions above 2nd story. Contains contributing front gable frame secondary building (garage).

16 Clarendon Place

ca. 1907

2 ½-story side gable steep-pitched roof Shingle frame house; stone foundation, wood shingle siding, asphalt shingle roof. Offset partial width shingle entry porch with hipped roof. 1st story bay and single 1/1 single hung wood windows with wide trim. 2nd story paired 8/1 double hung wood windows with wood storms. Belt course above foundation, and first story, overhanging 2nd story, wide trim and block modillions above 2nd story. Large central closed gabled dormer with tripartite windows. Contains contributing side gable frame secondary building (garage).

20 Clarendon Place

ca. 1908

2 ½-story side gable Colonial Revival 3-bay frame house; stone foundation, wood shingle siding, asphalt shingle roof. Recessed offset entryway with sidelights. 1/1 double hung wood windows. Two gabled dormers with wide overhang and hooded arched windows. Contains contributing side gable frame secondary building (garage).

24 Clarendon Place

ca. 1909

2 ½-story side gable Craftsman frame house; stone foundation, wood shingle siding, asphalt shingle roof. Offset door with sidelights and entablature. Full width shingle porch with hipped roof. 4/1 and 8/1 single and tripartite

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 96

double hung wood windows and wood storms. Open eaves with exposed rafter tails and decorative knee braces. Large central gabled dormer with stylized vergeboard, paired window. Contains contributing 1 ½-story front gable frame secondary building (garage).

28 Clarendon Place **ca. 1906**

2 ½-story side gable Craftsman frame house; stone foundation, wood clapboard siding, asphalt shingle roof. Offset replacement door and full width porch with hipped roof, spindle balustrade, and decorative brackets on supports. Narrow tripartite, paired, and single 6/1 double hung wood windows. Central hipped dormer with double windows. House, porch, and dormer all have wide overhanging eaves with exposed rafter tails. Prominent decorative knee braces at eaves. Contains small contributing flat roof frame secondary building (garage).

32 Clarendon Place **ca. 1913**

1 ½-story cross gable Craftsman bungalow frame house. Pebbledash stucco siding, slate roof. Partial width porch with lower pitch front gable roof, solid balustrade and stone support pillars (possibly medina sandstone). Porch has been partially enclosed with stucco siding and ribbon casement windows. Leaded casement windows and transoms with shallow triangular crowns. Exposed roof beams. Contains contributing steep-pitched slate roof hipped pebbledash stucco frame secondary building (garage).

38 Clarendon Place **ca. 1922**

2-story hipped roof Colonial Revival frame house; stacked stone foundation, wood clapboard siding, asphalt shingle roof. Central portico with broken pediment hood supported by paired slender round columns on rusticated stone foundation. Door with ½-height sidelights. Mainly 8/1 double hung tripartite (with blind arches), paired, and single wood windows. Central eyebrow dormer and wide overhanging eaves. Contains contributing flat roof frame secondary building (garage).

42 Clarendon Place **ca. 1909**

2 ½-story flared hipped roof Prairie foursquare frame house. Painted stone or concrete foundation, pebbledash stucco siding, asphalt shingle roof. Enclosed side entryway with hipped roof; full width enclosed 1st story sun porch with sill course. 1st story wide double 8/1, 2nd story triple 9/1 double hung wood windows. Central hipped gable with triple window. Belt course at foundation and filled in basement windows. Contains contributing hipped roof frame secondary building (garage).

46 Clarendon Place **ca. 1909**

2 ½-story side gable Colonial Revival frame house; stone foundation, wood shingle above wood clapboard siding, asphalt shingle roof. Central entryway classically styled porch with original front door, hipped roof. Wide 8/1 wood windows, central 2nd story oriel window with brackets. Large central hipped dormer with paired 6-light casement windows. Porch, main roof, and gable all have exposed rafter tails.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 97

50 Clarendon Place **ca. 1912**

2 ½-story hipped roof Craftsman foursquare frame house; shingle above wood clapboard, asphalt shingle roof. Offset door, full width porch with classical balustrade and round column supports on concrete-capped brick piers and tiered piers flanking steps to porch. Triple and single hung windows with leaded upper sash. 2nd story rounded bay window. Large central hipped dormer with tripartite double hung windows. Wide overhanging eaves with exposed rafter tails. Contains contributing hipped roof frame secondary building (garage).

54 Clarendon Place **ca. 1909**

2 ½-story flared hipped roof Prairie foursquare frame house; poured concrete foundation, pebbledash stucco, asphalt shingle roof. Side entrance; offset front door; full width porch with solid stucco balustrade and supports. 12-light basement wood casement windows; triple 8/1 and single 6/1 1st story wood windows; replacement 2nd story windows. Large central flared hipped dormer with tripartite 1/1 double hung windows. Contains contributing secondary front gable brick building (garage).

58 Clarendon Place **ca. 1909**

2 ½-story flared hipped roof Prairie foursquare frame house; wood shingle siding, asphalt shingle roof. Offset recessed entryway with sidelights within enclosed shingle flat roof sunroom. Sunroom replacement ribbon windows, 2nd story triple 9/1 double hung wood and 4/1 replacement windows. Central flared hipped dormer with paired double hung wood windows. Cannot see secondary building from public right-of-way.

62 Clarendon Place **ca. 1909**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, asphalt siding, asphalt shingle roof. Offset entryway with one sidelight. Partial width porch with shallow pediment and one shingled sidewall, one decorated iron trellis support. 1/1 double hung wood windows, leaded glass window at entry. Large central hipped dormer with paired 6/6 sliding windows. Contains contributing hipped roof frame secondary building (garage).

66 Clarendon Place **ca. 1908**

2 ½-story hipped roof foursquare frame house with Craftsman styling. Stone foundation, stucco over wood shingle siding, asphalt shingle roof. Offset entry with full-width hipped roof porch, open with squared wood supports. Narrow 9/1 double hung tripartite and paired wood windows. Central hipped dormer. Flared eaves and exposed rafter tails. Contains contributing hipped roof frame secondary building (garage).

70 Clarendon Place **ca. 1908**

2 ½-story hipped roof frame house with modest Craftsman styling; wood shingle siding, asphalt shingle roof. Corner lot; main doorway with decorative crown and ½ height leaded sidelights on Forest Ave side, side entrance next to garage. Centered almost-full width porch with hipped roof, wide fascia, paired column supports with decorative detailing, plain balustrade. Symmetrical single 10/1 wood windows. Large central hipped dormer with paired windows. Decorative brackets at main roof and dormer. Contains contributing flat roof wood shingle frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 98

AT FOREST AVENUE

CLARENDON PLACE - EAST (ODD)

AT BIRD AVENUE

3 Clarendon Place **ca. 1909**

2 ½-story hipped roof Craftsman frame house; stucco over wood shingle siding with flared brick supports, asphalt shingle roof. Corner lot oriented to Bird Ave; centered main entrance with sidelights and shallow ogee hood with brick pilasters. On Clarendon Pl side: centered partial width porch with hipped roof, shingle balustrade and paired wooden supports. On Bird Ave: Basement casement, 1st story tripartite, 2nd story single double hung wood windows, majority 8/1. 2nd story overhang, wide overhanging eaves with exposed rafter tails. Central half-timbered gabled dormer with paired 6/6 windows, flared roof, exposed beams and rafter tails. Contains small contributing hipped roof frame secondary building (garage) with braced shallow ogee hood.

5 Clarendon Place **ca. 1909**

2 ½-story hipped roof Colonial Revival foursquare frame house; stone foundation, vinyl siding, asphalt shingle roof. Offset door with flat roof partial-width entryway porch with low wood railing and paired Tuscan column supports. 15/1 double hung wood windows with wood storms. Central hipped dormer with paired 6/1 double hung windows. Block modillions around wide closed eaves. Contains contributing front gable frame secondary building (garage).

9 Clarendon Place **ca. 1910**

2 ½-story front gable roof Gothic Revival frame house; stone foundation, stucco over wood shingle siding, asphalt shingle roof. Offset door with offset flat roof partial-width porch with iron balustrade and squared wood supports. 1/1 single, 8/1 tripartite double hung wood windows; Palladian window in gable end. Quatrefoil cutaway vergeboard with decorative braces.

11 Clarendon Place **ca. 1909**

2 ½-story hipped roof Prairie frame house; stone foundation, wood shingle siding, asphalt shingle roof. Side entrance. Full-width porch with hipped roof, solid shingle balustrade with paired tapered square support columns. 1/1 triple double hung wood windows with leaded storms. Short central hipped dormer with paired windows. Wide boxed eaves. Contains contributing hipped roof frame secondary building (garage).

17 Clarendon Place **ca. 1911**

2 ½-story side gable Colonial Revival frame house; stacked stone foundation, wood shingle siding, asphalt shingle roof. Offset door with prominent entablature. 1st story 1/1 double hung wood windows with wide casings, entablatures (matching the door), paneling under sills; 2nd story 8/1 double hung wood windows, paneling under sills. Open overhanging eaves, large central gabled dormer with tripartite windows, decorative brackets.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 99

21 Clarendon Place **ca. 1911**

2 ½-story front gable frame house with modest Colonial Revival styling; stone foundation, stucco siding, asphalt shingle roof. Side entrance. Enclosed sun porch with hipped roof. 6/6, 6/1, and 2/2 double hung wood windows: 1st story paired, 2nd story single, gable end tripartite. Contains contributing hipped roof frame secondary building (garage).

25 Clarendon Place **ca. 1912**

2 ½-story cross-gabled Craftsman frame house; stone foundation, wood clapboard siding, asphalt shingle roof. Offset original 12-light door. Full-width porch with flat roof, spindle balustrade, square tapered column supports. 12/1 double hung wood windows. Flared vergeboard with half-timber styling on front gable.

27 Clarendon Place **ca. 1911**

2 ½-story hipped roof Craftsman foursquare frame house; poured concrete foundation, wood shingle over brick siding, asphalt shingle roof. Offset door. Full-width porch with flat roof, spindle balustrade, square tapered column supports. 1/1 double hung wood windows. Center hipped gable with paired windows. Contains contributing hipped roof frame secondary building (garage).

31 Clarendon Place **ca. 1912**

2 ½-story hipped roof foursquare Craftsman frame house; stone foundation, wood shingle siding, asphalt shingle roof. Offset door. Full-width hipped roof porch, half enclosed and half open with a spindle balustrade and fluted column supports. Tripartite and paired 8/1 double hung wood windows. Large central hipped dormer with paired windows. Wide overhanging eaves with exposed rafter tails. Contains contributing hipped roof frame secondary building (garage).

35 Clarendon Place **ca. 1912**

2 ½-story side gable Craftsman frame house; concrete block foundation, wood shingle siding, asphalt shingle roof. Offset arched door with fanlight. Full-width enclosed hipped roof sun porch with offset recessed entryway. Wood windows: 1st story ribbon casement, 2nd story 8/1 double hung. Large central gable dormer with tripartite windows and stylized vergeboard. Exposed rafter tails and decorative braces. Contains contributing hipped roof frame secondary building (garage).

39 Clarendon Place **ca. 1913**

2 ½-story hipped roof Craftsman foursquare frame house; stone foundation, wood clapboard, asphalt shingle roof. Offset door with sidelights. Full-width porch with hipped roof, solid clapboard balustrade, paired wood square supports. 6/1 double hung wood windows: 1st story tripartite, 2nd story and dormer paired. Short central hipped dormer. Exposed rafter tails. Contains contributing hipped roof frame secondary building (garage).

43 Clarendon Place **ca. 1911**

2 ½-story hipped roof Craftsman frame house; wood shingle over brick, asphalt shingle roof. Offset wood door. 1/1 double hung wood windows. 1st floor windows with stone or concrete sills. 2nd story curved bay window.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 100

Large central hipped dormer with triple windows. Flared roof with open eaves, belt course between stories. Statue of a buffalo in front. Contains contributing hipped roof frame secondary building (garage).

45 Clarendon Place **ca. 1911**

2 ½-story hipped roof Craftsman foursquare frame house; stone foundation, wood shingle siding, asphalt shingle roof. Enclosed side entry. Full-width hipped roof porch with spindle balustrade and tapered square wood supports. 9/1 double hung wood windows, 1st story single, 2nd story paired. Large central hipped dormer with paired 6/1 double hung windows. Flared roof with open eaves. Contains contributing hipped roof frame secondary building (garage).

49 Clarendon Place **ca. 1914**

2 ½-story hipped roof Colonial Revival foursquare frame house; stone foundation, wood clapboard siding, slate roof. Side entry with flat hood and Tuscan column supports. Full-width metal standing seam hipped roof with Tuscan column supports and elaborate geometrically patterned wood balustrade. 9/1 double hung wood windows. Large central hipped dormer with triple windows. Entablature and modillions around flared boxed eaves. Contains contributing 2-bay slate hipped roof frame secondary building (garage) with original doors.

53 Clarendon Place **ca. 1911**

2 ½-story hipped roof Craftsman frame house; stone foundation, wood shingle siding, asphalt shingle roof. Enclosed side entry. Partial width metal standing seam hipped roof porch with wide eave overhang with brackets, plain wood balustrade, and square wood supports. 8/1 double hung wood windows. Large central hipped dormer with paired 6/1 windows. Wide eave overhang with exposed rafter tails. Contains contributing hipped roof secondary building (garage).

57 Clarendon Place **ca. 1909**

2 ½-story hipped roof Craftsman frame house; wood shingle siding, asphalt shingle roof. Hipped hooded side entry with bracket supports. Full-width hipped roof porch with spindle balustrade and fluted squared wood supports. Wide 12/1 double hung wood windows. Flared main and dormer eaves, short central hipped gable with triple windows. Contains contributing hipped roof frame secondary building (garage).

63 Clarendon Place **ca. 1912**

2 ½-story hipped roof Craftsman frame house; stone foundation, wood shingle siding, asphalt shingle roof. Offset door with partial width shed roof entryway porch; short square wood supports with decorative detailing on solid shingle balustrade. 3/1 tripartite and single double hung windows. Large central shed dormer with triple 3/1 double hung windows. Exposed rafter tails at eaves, wood belt course at foundation. Cannot see secondary building from public right-of-way.

65 Clarendon Place **ca. 1909**

2 ½-story hipped roof Craftsman foursquare frame house; wood shingle siding above brick, slate roof. Offset door with full width hipped roof porch; paired square wooden supports on shingle balustrade. 6/1 double hung wood windows. Large central shed dormer with paired double hung windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 101

69 Clarendon Place **ca. 1910**

2 ½-story side gable roof Colonial Revival frame house; stone foundation, stucco siding, asphalt shingle roof. Corner lot, oriented to Forest Avenue. Forest Ave: central entryway with classical pediment hood and column supports. Clarendon Pl: enclosed hipped roof sun porch. 8/8 and 8/1 double hung wood windows. Gable end Palladian window. Contains contributing front gable frame secondary building (garage), access from Forest Avenue.

AT FOREST AVENUE

CLEVEBURN PLACE - WEST (EVEN)

AT CLEVELAND AVENUE

12 Cleveburn Place **ca. 1910**

1 ½-story front gable Craftsman frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entrance with replacement door. Majority paired 6/1 double hung windows. Prominent knee braces and exposed rafter tails at eaves. Side wide shed roof. Built-in ground floor garage.

16 Cleveburn Place **ca. 1920**

1 ½-story side gable frame house with Craftsman styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry. Replacement vinyl windows. Gable dormer with stylized vergeboard. Overhanging eaves with knee braces.

22 Cleveburn Place **ca. 1905**

2 ½-story front gable frame duplex with Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Two offset glazed entry doors. Double porches with Tuscan supports and spindle balustrades; stylized pediment above 2nd story porch. Replacement windows. 2nd story offset semi-hexagonal bay. Shingled gable end. Contains contributing hipped roof frame secondary building (garage).

24 Cleveburn Place **ca. 1900**

2 ½-story front gable frame house (converted to apartments) with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with sidelights, Tuscan supports, shed roof hood. Majority replacement windows. 2nd story offset semi-hexagonal bay. Closed gable end with paired leaded multi-light windows.

AT AUBURN AVENUE

CLEVEBURN PLACE - EAST (ODD)

AT CLEVELAND AVENUE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 102

11 Cleveburn Place **ca. 1905**

2 ½-story side gable Craftsman frame house. Wood shingle above clapboard siding, asphalt roof. Central entry under partial width offset porch with iron balustrade, slender square supports, and roof deck with frame for awning. Majority replacement windows. Gable dormer with paired windows. Open overhanging eaves with exposed rafter tails and knee braces on dormer and main roof.

15 Cleveburn Place **ca. 1905**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry. Majority 8/1 double hung wood windows. Offset partial width spindle balustrade porch with roof deck. Large gable dormer.

17 Cleveburn Place **ca. 1905**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry in slightly projecting bay under partial width porch with square supports, plain balustrade, and roof deck. Majority 8/1 double hung wood windows. Overhanging shingled gable end with half-timber details, paired window, and stylized vergeboard.

21 Cleveburn Place **ca. 1905**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry under partial width porch with square supports, plain balustrade, and roof deck. Majority replacement windows. Overhanging shingled gable end with paired window and stylized vergeboard.

23 Cleveburn Place **ca. 1905**

2 ½-story side gable frame house with modest Craftsman styling. Stone foundation, asbestos over vinyl siding, asphalt roof. Offset entry under partial width porch with square supports, spindle balustrade, modillioned eaves, and roof deck. Majority 4/1 double hung wood windows. Gable dormer. Open overhanging eaves. Contains contributing front gable frame secondary building (garage).

AT AUBURN AVENUE

CLEVELAND AVENUE - SOUTH (EVEN)

AT DELAWARE AVENUE

44 Cleveland Avenue **ca. 1911**

2 ½-story front gable Colonial Revival house. Stone foundation, Flemish bond brick building, asphalt roof. Recessed side entry with classically styled flat roof hood. Paired multi-light wood casement windows. 1st story projecting side bay with curved standing seam roof. Dentils and block modillions at entablature cornice with returns. Slate-sided dormers. Contains contributing front gable secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 103

50 Cleveland Avenue **ca. 1909**

Built for Roderick Potter

2 ½-story front gable frame house with elements of Craftsman styling. Stone foundation, vinyl siding, asphalt roof. Side entry with sidelights and hipped hood. Paired 6/1 double hung wood windows. Centered partial width hipped front addition. Overhanging gable with supporting brackets, stylized vergeboard, and paired windows. Open eaves with exposed rafter tails. Contains contributing flat roof secondary building (garage).

54 Cleveland Avenue **ca. 1920**

Built for George F. Plimpton

Architect: Edward B. Green

2 ½-story complex cross gable Tudor frame house. Poured concrete foundation, stucco siding, slate roof. Rounded stone arch entry in cross gable. 6/6 double hung and leaded casement wood windows, arched accent windows. Metal balconette above entry. Gable dormers in varying sizes. Front attached garage.

64 Cleveland Avenue **ca. 1921**

Built for Albert Noye

2 ½-story hipped roof house with Colonial Revival styling. Stucco siding, asphalt roof. Recessed central entry door with sidelights and classical surround in projecting bay with front wall gable with flared eaves. 6/6 double hung and multi-light wood casement windows. Contains contributing flat roof secondary building (garage).

72 Cleveland Avenue **ca. 1920**

2-story pyramidal roof with 1 1/2 –story gambrel roof wing Colonial Revival frame house. Asphalt roof, brick siding, asphalt roof. Side recessed entry. Multi-light double hung wood windows, including 2-story window. Boxed cornice with modillions. Attached gambrel roof garage with gable dormer.

80 Cleveland Avenue **ca. 1922**

Built for Benjamin May

2 ½-story steep hipped Colonial (Georgian) revival frame house. Brick foundation, stucco siding, slate roof. Side entry with sidelights, classical surround, and small hood. Single 6/6 double hung wood windows with original storms. Small slate-sided shed dormers on entry side. Gable wall dormer on street side. Contains contributing secondary building (garage).

86 Cleveland Avenue **ca. 1924**

Built for Geraldine Baker

Architect: Bley & Lyman

2 ½-story cross gable Tudor style frame house. Brick foundation, stucco siding, slate roof. Wood door with surround and hipped hood in side gable. Grouped wood casement windows. Attached flat roof garage with multi-light door.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 104

92 Cleveland Avenue **1925**

Built for Edward W. and Geraldine Thompson Case

Architect: Bley and Lyman

3-story flat roof 4-bay house with Colonial Revival styling. Ashlar stone foundation, stucco 3rd story, stone veneer 1st & 2nd story with front addition. Slightly offset entrance with leaded sidelights and fanlight. Single 6/6 double hung wood windows. Contains contributing 2-story flat roof secondary building (garage).

96 Cleveland Avenue **ca. 1927**

Architect: Corfar & Corfar

2 ½-story cross gable Tudor style frame house. Stucco with half-timber detailing, asphalt roof. Majority replacement windows. Approximately central entry with round arched door and wood surround. Projecting asymmetrical front cross gable with 1st story semi-hexagonal bay with copper hood. Porthole window in clipped gable end. Small offset cross gable and hipped dormer. Contains contributing hipped roof frame secondary building (garage).

TUDOR PLACE INTERSECTS

132 Cleveland Avenue **ca. 1924**

Built for James Richmond Ingham

2 ½-story cross gable Tudor style frame house. Brick foundation, half-timbered stucco siding, asphalt roof. Majority leaded casement windows. Offset entry adjoining recessed attached garage. Clipped side gable, asymmetrical projecting front gable.

154 Cleveland Avenue **ca. 1923**

(aka 32 St. Catherine's Court)

2 ½-story cross gable frame house with Tudor Revival styling; stone foundation, stucco siding, second story half timbering, asphalt shingle roof. Main entry located at overlapping gable bay, wooden board and batten entry door features pointed arch and rectangular arch hood mold. Windows typically double hung with diamond pattern leaded glass, some casement windows, typically groups of 2 or 3. Features shed roof dormers throughout. Cannot see secondary building from public right-of-way.

160 Cleveland Avenue **ca. 1924**

(aka 12 St. Catherine's Court)

2 ½-story hipped roof with intersecting gables frame house with Tudor Revival styling; brick foundation, stucco siding with some half timbering and wood clapboard, asphalt shingle roof. Features partial width open entry porch with wooden supports and solid brick balustrade, wooden entry door with sidelights. Large brick chimney adjacent to entry porch. Windows varied throughout, typically wood casement with leaded glass muntins, some diamond patterned. Attached 1 ½-story front gable garage.

In front of 132, 154, and 160 Cleveland Avenue - Contributing stone and brick wall formerly of the Albright Estate

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 105

ST. CATHERINE'S COURT INTERSECTS

166 Cleveland Avenue **ca. 1894**

Chemical No. 5 Firehouse

Architect: Edward Austin Kent

2 ½-story steep-pitched front gable Gothic Revival brick building. Slightly flattened arched window and door openings. Offset replacement door with transom, central wide recessed opening. 2nd story paired double replacement windows with transoms and blind arch crowns. Decorative metal ties.

170 Cleveland Avenue **ca. 1904**

2 ½-story hipped roof frame house with modest Queen Anne styling. Stone foundation, wood clapboard and shingle siding, asphalt roof. Offset entry with double wood door, flared hood, and spindle balustrade. Offset projecting front gable bay. Replacement paired windows. Cannot see secondary building from public right-of-way.

172 Cleveland Avenue **ca. 1888**

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset enclosed projecting entry with wood door and classical surround with broken pediment crown. 6/6 double hung wood windows; 1st story offset semi-hexagonal bay. Overhanging 2nd story, decorative shingle gable with single window. (Similar setback and form to 174 and 176 Cleveland Ave).

174 Cleveland Avenue **ca. 1888**

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset enclosed projecting entry with wood door under full width shed roof porch with offset shingled pediment, Tuscan supports and spindle balustrade. 6/6 double hung wood windows; 1st story offset semi-hexagonal bay with fluted mullions. Hexagonal shingle gable with single window. (Similar setback and form to 172 and 176 Cleveland Ave).

176 Cleveland Avenue **ca. 1888**

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset enclosed projecting entry with wood door, flanking pilasters, and balconette crest. 6/6 double hung wood windows; 1st story offset semi-hexagonal bay with fluted mullions. Pent roof between 1st and 2nd stories. Decorative shingle closed gable with single window. (Similar setback and form to 172 and 174 Cleveland Ave).

180 Cleveland Avenue **ca. 1895**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entrance with wood door and flat hood with iron supports; semi-hexagonal bay above. 1/1 double hung and single hung wood windows with leaded upper sash. Central hipped dormer with paired windows. Contains contributing front gable secondary building (barn).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 106

184 Cleveland Avenue **ca. 1889**

2 ½-story front gable Colonial Revival frame house. Stone foundation, vinyl siding, asphalt roof. Offset entry with glazed wood door and classical surround with pediment crown. Majority paired replacement imitation multi-light windows. 2nd story offset curved bay. Flared overhanging gable with tripartite window. Contains contributing front gable secondary building (garage).

188 Cleveland Avenue **ca. 1889**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, vinyl siding, slate roof. Offset entry with glazed wood door, small porch with Doric supports, spindle balustrade, and roof deck. Offset 2-story wide semi-hexagonal bay. Single 1/1 double hung wood windows. Flared overhanging shield shingle gable with two multi-light double hung windows. Contains contributing 1 ½-story front gable secondary building (garage).

190 Cleveland Avenue **ca. 1908**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, asbestos siding, asphalt roof. Offset door with sidelights. Full width porch with square supports, plain balustrade, modillions, and roof deck. 10/1, 8/1, 6/1, and 4/1 tripartite double hung wood windows. Overhanging boxed eave with block modillions. Large pedimented dormer with modillions and ribbon 2/1 double hung wood windows. Contains contributing flat roof secondary building (garage) with cross-braced double doors.

194 Cleveland Avenue **ca. 1893**

Built for Richard Osborne

2 ½-story front gable Stick style frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed wood door under full width porch with Tuscan supports on clapboard piers, plain balustrade, and roof deck. 1/1 double hung wood windows in 2-story offset semi-hexagonal bay. Overhanging shingle gable with tripartite window, half-timber styling, stylized vergeboard and open eaves. Cannot see secondary building from public right-of-way.

198 Cleveland Avenue **ca. 1888**

Built for Joseph Devel

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset wood door with partial width shingle pediment porch with Ionic supports and iron balustrade. Majority paired 1/1 double hung wood windows. Multiple decoratively glazed dormer casement windows. Contains contributing flat roof secondary building (garage) with multi-light doors.

202 Cleveland Avenue **ca. 1892**

2 ½-story side gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset wood door under full width hipped roof with offset foliated pediment, paired column supports on paneled wood piers with spindle balustrade. 1/1 double hung wood windows. Offset 2nd story curved shingled bay and gable dormer with cornice returns and paired windows. Offset smaller hipped dormer with multi-light casement window. Wide decorative molding at cornice.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 107

208 Cleveland Avenue ca. 1889

2 ½-story side gable Queen Anne frame house. Parged foundation, vinyl siding, asphalt roof. Offset wood door under partial width flat roof porch with Tuscan supports and plain balustrade. Majority 1/1 double hung wood windows in a variety of polygonal and curved bays. Overhanging boxed eaves with modillions. Pedimented gable with spindle and stick detailing, smaller hipped dormer. Contains contributing flat roof secondary building (garage).

AT ELMWOOD AVENUE

CLEVELAND AVENUE - NORTH (ODD)

AT DELAWARE AVENUE

15 Cleveland Avenue ca. 1921

Part of Duplex with 17 Cleveland

2 ½-story side gable semi-detached Colonial (Georgian) Revival frame duplex. Stucco above brick siding, half slate, half asphalt roof. Centered partial width flat roof enclosed brick porch with multi-light casement windows and side entries. Single 6/6 and 9/9 double hung wood windows. Slate-sided gable dormers with paired 6/6 windows. Flared eaves. Contains two contributing secondary flat roof buildings (garages).

17 Cleveland Avenue

Part of Duplex with 15 Cleveland

See description above.

21 Cleveland Avenue ca. 1921

Part of Duplex with 23 Cleveland

2 ½-story side gable semi-detached Colonial (Georgian) Revival frame house. Stucco siding, slate roof. Centered partial width flat roof enclosed stucco porch with arched multi-light casement windows and side entries. Single 6/6 and 9/9 double hung wood windows. Slate-sided gable dormers with paired 6/6 windows. Flared eaves. Contains two contributing secondary flat roof buildings (garages).

23 Cleveland Avenue

Part of Duplex with 21 Cleveland

See description above.

27 Cleveland Avenue ca. 1894

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood shingle and clapboard siding, asphalt roof. Offset entry with wide wood door and blind fanlight and surround. Majority 1/1 double hung wood windows. Offset 2nd story curved bay with curved windows. 4/4 double hung ribbon windows in overhanging gable. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 108

33 Cleveland Avenue **ca. 1895**

2 ½-story steep side gable Shingle style frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Majority 1/1 double hung wood windows, some multi-light leaded casement. Offset entry under full width porch with modillions, spindle balustrade, and Tuscan columns on clapboard piers. Roof is extension of main roof. Two semi-detached towers, one hipped, one semi-hexagonal with hexagonal pointed roof, garland molding on trim, and sawtooth shingle accents. Cannot see secondary building from public right-of-way.

35 Cleveland Avenue **ca. 1896**

Built for Francis L. Burke

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with glazed wood door and classical surround with keystone and pediment crown. Offset two-story semi-hexagonal bay. Replacement imitation multi-light windows. First story French doors with balconette. Large hipped dormer with paired windows; overhanging boxed eaves with modillions.

39 Cleveland Avenue **ca. 1898**

Built for Thomas and Rosa Hanrahan

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry with classical surround (fluted pilasters and denticulated segmental pediment crown). Single 6/6 double hung wood windows with fluted surrounds and first story French doors. Overhanging gable with modillions, cornice returns, and paired windows. Contains contributing flat roof secondary building (garage).

43 Cleveland Avenue **ca. 1897**

Built for James and Dalphine Hudson

2 ½-story hipped Colonial Revival frame house. Stone foundation, wood clapboard siding with fluted pilaster corners, asphalt roof. Offset entry with wood door and classical surround (pilasters and broken pediment crown). Single and paired 6/6 double hung wood windows. Pedimented gable dormer. Contains contributing hipped roof secondary building (garage).

45 Cleveland Avenue **ca. 1889**

Built for Michael Kelley

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry with wide door and classical surround (pilasters and blind fanlight). 9/9, 12/12, and 21/21 double hung wood windows. Divided fishscale shingle gable with paired windows and small cornice returns. Contains contributing hipped roof secondary building (garage).

49 Cleveland Avenue **ca. 1905**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry with hipped hood, square supports, and wood door with transom. 2-story offset semi-hexagonal bay: 1st story 3/3 and 9/9 double hung windows with pilaster mullions and entablature, 2nd story 6/6

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 109

and 8/8 double hung wood windows. Hipped dormer with tripartite window. Contains contributing secondary building (garage).

51 Cleveland Avenue **ca. 1899**

Built for Joseph Hanrahan

2 ½-story front gable Queen Anne style frame house. Stone foundation, wood clapboard siding with pilaster corners and wood belt course, asphalt roof. Offset entry with wood door; pedimented partial width porch with scroll detailing in pediment. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay and small shingled rounded bay. Overhanging flared shield shingled gable with tripartite window with decorative glazing and decorative arched keystone crown. Attached side gable garage.

59 Cleveland Avenue **ca. 1895**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Board and batten side entry. 6/6 and 8/8 double hung wood windows. 1st story blind Palladian window. 2-story offset semi-hexagonal bay. Shed dormer. Attached side gable garage.

63 Cleveland Avenue **ca. 1895**

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with multi-light door with classical surround (pilasters and pediment crown). Single 6/1 and 6/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging gable with shingle and clapboard siding and recessed ribbon windows. Contains contributing secondary building (garage).

67 Cleveland Avenue **ca. 1889**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with simple surround. Majority replacement windows. 2nd story offset shingled semi-hexagonal bay. Side 2nd and 3rd story polygonal turret with pointed roof. Closed gable with tall tripartite window. Contains contributing front gable secondary building (garage).

71 Cleveland Avenue **ca. 1889**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with double wood doors under full width hipped porch with tapered square supports and plain wood balustrade. Majority replacement windows. Offset projecting polygonal bays, closed, flare, and divided variegated shingle gable with tripartite window. Contains contributing front gable secondary building (garage).

75 Cleveland Avenue **ca. 1889**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood shingle above clapboard siding with cornerboards, asphalt roof. Offset entry with classical surround (pilasters and pediment crown). Replacement door and windows. Offset and corner projecting polygonal bays, one with hexagonal pointed roof. Overhanging boxed eaves, variegated shingle 2nd and gable stories. Contains contributing secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 110

81 Cleveland Avenue **ca. 1912**

2 ½-story hipped roof Craftsman frame house. Stone foundation, wood clapboard siding, asphalt roof. Side entry with sidelights and hipped hood with standing seam roof. Majority 4/1 double hung wood windows. Majority-width hipped porch with spindle balustrade and paired tapered squared supports with triglyphs. 2nd story centered ribbon windows with standing seam metal shed hood. Hipped dormer with paired window. Overhanging open flared eaves with exposed rafter tails. Contains contributing secondary building (garage).

85 Cleveland Avenue **ca. 1921**

2 ½-story side gable Colonial (Georgian) Revival 3-bay house. Brick siding with brick quoins, asphalt roof. Centered entryway with classically ornate open pediment hood (dentils, modillions, cornice return, Doric column supports, etc.). Single 6/6 double hung wood windows with flat arch brick lintels. Brick rear addition. Contains contributing flat roof secondary building with pent roof (garage).

91 Cleveland Avenue **ca. 1929**

Previously National Register listed: Ref No. 06NR05627

The Garret Club

Architect: Edward B. Green, Jr.

2-story cross gable L-shaped building with French Revival styling; stone foundation, hollow tile and stucco siding, slate roof. Features recessed side entry with metal canopy. Large central enclosed porch with floor to ceiling fixed windows, flanked by front gable portions. Windows are vary throughout but window openings feature stone sills. Shed roof dormers at roof line with tripartite windows.

135 Cleveland Avenue **ca. 1914**

Nardin Academy

Complex of 1 ½- to 3-story attached brick masonry buildings with a centrally located English Gothic buildings, several more modern additions; typically featuring stone foundation. Main entry door features gothic arched entrance, flanked by two three story polygonal bays, capped with battlements. Decorative stonework throughout – trefoils and quatrefoils. Stone Gibbs surround windows of main building, 1/1 paired wood windows with transoms. Windows in mode modern buildings tend to be grouped 1/1 aluminum windows with stone sills and simple window openings.

153 Cleveland Avenue **ca. 1905**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset enclosed projecting entryway with multi-light glazed door and roof deck. 6/1 and 8/1 double hung wood windows. Offset 2nd story semi-hexagonal bay. Overhanging flared hexagonal shingle gable with corner brackets, oriel window, and flared upper section. Contains contributing flat roof secondary building with pent roof (garage).

155 Cleveland Avenue **ca. 1910**

2 ½-story cross gable house with gambrel side gable. Modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Replacement door and windows. Offset entry under full width porch with plain wood

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 111

balustrade and paired supports on masonry piers, roof deck with matching styling. Tripartite windows on 1st and 2nd stories, paired window in gable. Cannot see secondary building from public right-of-way.

159 Cleveland Avenue **ca. 1895**

2 ½-story front gable Stick style frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with replacement double wood doors; full width flat roof porch with plain balustrade and paired slender column supports on masonry piers. 1/1 double and single hung wood windows; tripartite 1st story, single second story, tripartite gable. Half-timber styling, stylized flared vergeboard with circular cutouts. Cannot see secondary building from public right-of-way.

161 Cleveland Avenue **ca. 1910**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, aluminum siding, asphalt roof. Offset entry with glazed wood door and simple entablature crown. Replacement windows with simple entablature crowns; 1st story leaded upper sash. Large gable dormer with cornice returns and unique pedimented Palladian window.

165 Cleveland Avenue **ca. 1895**

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with glazed wood door, full width flat roof porch with spindle balustrade and square supports. Single 1/1 double hung wood windows. Closed gable with wide rake, Palladian window.

CLEVEBURN PLACE INTERSECTS

171 Cleveland Avenue **ca. 1905**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, vinyl siding with Ionic pilaster corners, asphalt roof. Offset entry under full width hipped roof porch with Ionic supports on wood piers with solid vinyl clapboard balustrade. Majority replacement windows, with decoratively glazed paired casement windows in dormer. Offset semi-hexagonal bays on 1st and 2nd stories. Boxed eaves with modillions, hipped dormer. Similar form to 175 Cleveland Avenue. Contains contributing hipped roof secondary building (garage).

175 Cleveland Avenue **ca. 1905**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with Ionic pilaster corners, asphalt roof. Offset entry under full width flat roof porch with tapered square supports and plain wood balustrade. 1/1 double hung and casement wood windows, some leaded. Offset semi-hexagonal bays on 1st and 2nd stories. Boxed eaves with modillions. Similar form to 171 Cleveland Avenue.

179 Cleveland Avenue **ca. 1892**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with wood door, full width porch with shed roof, shingle supports and solid balustrade. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging shingled gable with modillions at eave. Contains contributing hipped roof secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 112

183 Cleveland Avenue **ca. 1895**

2 ½-story front gable with Free Classical Queen Anne styling frame house. Parged foundation, wood clapboard siding with belt course and 2nd story cornerboards, asphalt roof. Side entry with shed roof hood and column supports on masonry pier. 1/1 double hung wood windows with transoms. Full width enclosed shed roof sun porch with 3/1 single hung windows. 2nd story offset semi-hexagonal bay. Closed gable with blind Palladian window with leaded window and swag molding. Contains contributing hipped roof secondary building (garage).

187 Cleveland Avenue **ca. 1890**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with glazed wood door and foliated pediment adjoining full width shed roof porch with square supports and plain balustrade. 1/1 double hung wood windows with wood storms. 2nd story offset semi-hexagonal bay. Overhanging closed fishscale shingle gable with recessed tripartite window and foliated upper section. Cannot see secondary building from public right-of-way.

189 Cleveland Avenue **ca. 1917, ca. 1905**
(aka 189 Cleveland Avenue & 191 Cleveland Avenue)

Parcel contains two contributing primary buildings.

189 Cleveland Avenue *ca. 1917*

1 ½-story flat roof brick garage, now apartment, behind 191 Cleveland Avenue with multi-light sliding windows.

191 Cleveland Avenue *ca. 1905*

2 ½-story side gable Colonial Revival frame house. Parged foundation, vinyl siding, asphalt roof. Offset entry under partial width porch with Tuscan supports, cutout balustrade and roof deck. Replacement door and windows. Large pedimented gable dormer with paired windows, small hipped dormer.

193 Cleveland Avenue **ca. 1894**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, asbestos siding, asphalt roof. Semi-hexagonal projecting offset entry, full width hipped roof porch with paired square supports and iron balustrade. Varied wood windows 1/1 and multi-light double hung, single hung with leaded upper sash, and casement. 2nd story offset bays – one semi-hexagonal, one shingled and curved. Modillions at boxed eaves, hipped dormer with decoratively glazed tripartite windows.

197 Cleveland Avenue **ca. 1896**

2 ½-story steep side gable frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry with glazed wood door, roof extending above full width porch with iron balustrade and supports on brick piers. Replacement windows. Dominant polygonal wall dormer with two sets paired windows and tripartite window in gable above. Contains contributing hipped roof secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 113

201 Cleveland Avenue **ca. 1895**

Built for George A. Kerr

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with wood door, paired supports under projecting entablature belt course with balconette. Replacement windows. 1st story offset semi-hexagonal bay with flared standing seam metal roof. 2nd story offset semi-hexagonal bay. Overhanging boxed eaves with modillions. Large hipped tripartite dormer. Contains contributing flat roof secondary building (garage).

203 Cleveland Avenue **ca. 1905**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with replacement door. Majority replacement windows. 2nd story offset semi-hexagonal bay. Overhanging flared shingled gable with modillions and tripartite window.

205 Cleveland Avenue **ca. 1905**

2 ½-story side gable Colonial Revival framed house. Parged foundation, vinyl siding, asphalt roof. Offset entry with sidelights under shield shingled pediment in full width shed roof porch with sawtooth cornice detailing, plain supports and balustrade. Majority replacement windows. Hipped dormer with paired windows. Attached garage.

AT ELMWOOD AVENUE

DELAWARE AVENUE - WEST (EVEN)

AT CLEVELAND AVENUE

1230 Delaware Avenue **ca. 1922**

2 ½-story cross gable frame former residence with French Revival styling; stone foundation, stucco siding, slate roof. Side recessed covered entrance with metal supports. Windows typically 8/8, 6/6 wood sash double hung or multi-light casement. Two-story rounded bay window at side elevation. Slate sided shed dormers, belt coursing.

1234 Delaware Avenue **ca. 1908**

Built for Dr. and Mrs. Conrad E. Wettlaufer

2 ½-story truncated hipped roof brick masonry former residence with Classical Revival styling; stone foundation, asphalt roof. Features partial width full height entry portico with pediment featuring multi-light rounded window and triglyphs, Doric columns, cast iron balustrades. Wood entry door flanked by small pilasters, leaded glass sidelights, blind arch elliptical fanlight above. Windows typically 8/1 simulated divided light replacements with stone sills, brick splayed arch with stone keystone. Contains contributing 2-story side gable brick secondary building (carriage house).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 114

1240 Delaware Avenue **1916**

Commodore Apartments

5-story flat roof steel frame apartment building with modest Beaux Arts styling; concrete foundation, 1st floor rusticated stone, floors 2-5 brick sided. Central entry bay with contemporary door with stone door surround, fluted pilasters with Corinthian capitals, broken pediment with frieze reading "Commodore Apartments." Windows typically 6/1 wood sash double hung with stone sills, single, paired, and tripartite. Stone quoins, belt coursing, partial stone balustrade at roof.

AUBURN AVENUE INTERSECTS

1260 Delaware Avenue **ca. 1915**

Built for George A. Forman

2 ½-story side gable frame former residence facing Auburn Avenue with Colonial Revival styling; stone foundation, stucco siding, slate roof. Features central wood double entry doors with flat bracketed hood mold. Windows typically 6/6 wood sash double hung, several multi-light French doors with transoms above. Second story balconies with cast iron balustrades. Slate sided shed dormers with paired windows. *See 836 Auburn Street for associated building description.*

In front and at sides of 1260 Delaware Avenue - contributing shoulder height stucco sided, stone capped wall.

1272 Delaware Avenue **1912**

Albert F. Laub House

Architect: Green & Wicks

2 ½-story cross gable frame stone masonry former residence with Tudor styling; stone foundation, slate roof. Features side entry with metal canopy. Full width uncovered sitting porch with stone spindlework balustrade. Windows typically 9/9 wood sash double hung windows with prominent stone lintels, single, paired, and tripartite. Central portion of first floor features three rounded arch windows with multi-light double doors, stone balustrade above. Contains contributing 2-story brick and stucco sided secondary building (former carriage house).

In front of 1272 Delaware Avenue - Contributing wrought iron fence with stone piers.

1290 Delaware Avenue **ca. 1929**

8-story flat roof steel frame apartment building with modest Beaux Arts styling; stone foundation, rusticated stone sided 1st story, brick siding. Central projecting panel, central entry bay with contemporary door with stone door surround, fluted pilasters with Corinthian capitals, frieze reading "Twelve Ninety" and denticulated cornice. First floor windows feature keystones or blind round arches with fan carvings. Windows typically 1/1 replacements both single and tripartite, central panel features stone window surrounds and blind round arches with fan carvings, belt coursing.

1296 Delaware Avenue **ca. 1911**

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 115

Built for Emanuel Boasberg, Esq.

Architect: Green & Wicks

2 ½-story hipped roof brick masonry building with modest Colonial Revival styling; stone foundation, asphalt shingle roof. Features enclosed main entry portico at Lancaster Avenue with wood door. Windows typically 1/1 wood sash double hung with stone sills. 1-story enclosed sun porch with brick supports and concrete balustrade, some original storms. Contains contributing, flat roof, brick, secondary building (garage).

LANCASTER AVENUE INTERSECTS

1310 Delaware Avenue **ca. 1925**

5-story with raised basement story flat roof steel beam apartment building with modest Colonial Revival styling; stone foundation, brick siding. Central replacement entry door with unadorned stone door surround. Windows typically 1/1 replacements with stone sills. Stone belt coursing and brick quoins.

GATES CIRCLE INTERSECTS

LAFAYETTE AVENUE INTERSECTS

CHAPIN PARKWAY INTERSECTS

1390 Delaware Avenue **ca. 1970**

Contemporary gas station featuring 1-story side gable brick building, asphalt shingle roof, with glass and metal storefront windows. Contains non-contributing gas pump structure. Non-contributing primary building (due to age).

WEST DELEVAN AVENUE INTERSECTS

1410 Delaware Avenue **ca. 1990**

1-story concrete block flat roof commercial building with glass and metal fixed windows, contemporary corner entry doors. Decorative pilasters throughout. Non-contributing primary building (due to age).

1438 Delaware Avenue **ca. 1925, later alterations and additions**
(aka 1430 Delaware Avenue)

2-story flat roof frame commercial building; stone veneer first story, EIFS second story. Offset decorative entry bay with pilasters and hipped roof hood, contemporary double entry doors. Fixed contemporary aluminum windows with faux stone lintels and keystones. Pent roof at second story with asphalt shingle. Non-contributing primary building (due to alteration).

SAYBROOK PLACE INTERSECTS

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 116

1456 Delaware Avenue **ca. 1905**

2 ½-story hipped roof frame residence with Craftsman styling; wood clapboard and shingle siding, asphalt shingle roof. Full width enclosed entry porch, replacement door with sidelight, paired wood multi light casement windows. Other windows typically 8/1 wood sash double hung in pairs. Flared, exposed eaves at roof, hipped dormer with wood tracery casement windows.

POTOMAC AVENUE INTERSECTS

1498 Delaware Avenue **ca. 1909**

2 ½-story side gable frame vernacular residence; stone foundation, vinyl siding, asphalt shingle roof. Partial width entry porch with cast iron supports and balustrade, multi-light door with sidelights, open porch above with paired French access door. Windows typically 1/1 wood sash single hung, some leaded transoms, oriel window at second story. Gable dormers at roof with paired windows.

1500 Delaware Avenue **ca. 1909**

2 ½-story hipped roof frame vernacular residence; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with wood supports and wood balustrade, offset entry door. Windows typically 1/1 wood sash double hung, leaded glass transom at first story window system. Second story features paired polygonal bay windows. Front gable dormer with tripartite window.

INWOOD PLACE INTERSECTS

1508 Delaware Ave **ca. 1905**

See description for 99 Inwood Place.

1536 Delaware **ca. 1905**

See description for 98 Inwood Place.

BIRD AVENUE INTERSECTS

1546 Delaware Avenue **ca. 1904**

2 ½-story front gable frame residence with modest Queen Anne styling; stone foundation, vinyl siding, asphalt shingle roof. Full width partially enclosed entry porch with wood support, non-historic decorative brackets, multi light double hung wood windows at enclosed portion, wood entry door. Open porch above with wood balustrade. Second story polygonal bay with French doors. Windows typically 1/1 replacement windows. Paired window at gable end. Contains contributing hipped roof frame secondary building (garage).

1550 Delaware Avenue **ca. 1904**

2 ½-story hipped roof frame residence with modest Queen Anne styling; Stone foundation, aluminum siding, asphalt shingle roof. Features full width enclosed entry with smaller partial width entry bay, cast iron supports and balustrade, replacement door, tripartite casement windows. Open porch above with sliding access door.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 117

Other windows typically 1/1 replacements, polygonal bay at second story. Gable dormer at roof with wood windows. Contains contributing hipped roof frame secondary building (garage).

1554 Delaware Avenue **ca. 1904**

2 ½-story front gable frame residence with modest Colonial Revival styling; stone foundation, asbestos shingle siding, asphalt shingle roof. Features full width enclosed entry porch with square wood supports, solid balustrade, infilled with windows. Projecting portico at entry with wood supports, spindlework balustrade, contemporary entry door, open porch with spindlework balustrade, wood access door. Windows typically 1/1, 4/4 replacement, some 3/1 wood sash double hung, polygonal bay at second story. Paired wood windows at gable end.

1556 Delaware Avenue **ca. 1904**

2 ½-story hipped roof frame vernacular residence; stone foundation, vinyl siding, asphalt shingle roof. Features full width enclosed entry porch with replacement windows, single bay contemporary entry bay, contemporary entry door. Windows typically 1/1 wood sash double hung, some replacement. Second story polygonal bay and door to former porch. Hipped dormer at roof with paired windows.

1560 Delaware Avenue **ca. 1904**

2 ½-story front gable frame residence with modest Colonial Revival styling; stone foundation, aluminum siding, asphalt shingle roof. Full width open entry porch with wood supports, solid aluminum sided balustrade, partially open porch above, cast iron balustrade and supports. Windows typically 1/1, 9/1 wood sash double hung, first story features tripartite window, second story polygonal. Paired window at gable end. Contains contributing front gable frame secondary building (garage).

1562 Delaware Avenue **ca. 1904**

2 ½-story hipped roof frame vernacular residence; stone foundation, vinyl siding, asphalt shingle roof. Features full width open entry porch with cast iron supports and balustrade, open porch above with cast iron balustrade, wood door with leaded glass sidelights. Windows typically 1/1 wood sash double hung. Polygonal bay at second story with access door to second story porch. Hipped dormer at roof. Contains contributing front gable frame secondary building (garage).

1566 Delaware Avenue **ca. 1904**

2 ½-story front gable frame vernacular residence; stone foundation, vinyl siding, asphalt shingle roof. Full width open entry porch with wood supports, solid vinyl sided balustrade, open porch above with cast iron balustrade. Windows typically 1/1 wood sash double hung. Polygonal bay at second story with French access doors to porch. Paired windows at gable end. Contains contributing front gable frame secondary building (garage).

1568 Delaware Avenue **ca. 1904**

2 ½-story hipped roof frame vernacular residence; stone foundation, vinyl siding, asphalt roof. Full width open entry porch with cast iron supports and balustrades, replacement door. Windows typically 1/1 replacements.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 118

Second story features polygonal bay with multi light wood balcony door. Gable dormer with paired windows. Contains contributing front gable frame secondary building (garage).

1574 Delaware Avenue **ca. 1911**

2 ½-story hipped roof frame residence with modest Craftsman styling; Stone foundation, wood clapboard and wood shingle siding, asphalt shingle roof. Full width open entry porch with wood supports and brick balustrade, capped with stone, open porch above with wood balustrade. Central wood entry door with glass sidelights, central upper porch access door. Windows typically 1/1 wood sash double hung, two story polygonal bays. Exposed flared eaves at roof, flared hipped roof dormer. Contains contributing hipped masonry secondary building (garage).

1578 Delaware Avenue **ca. 1913**

2 ½-story side gable frame residence with modest Craftsman styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with battered columns atop stone piers, wood balustrade, open porch above with cast iron balustrade. Central wood entry door with glass sidelights, central upper porch access door. Windows typically 1/1 replacements, two-story polygonal bays. Large shed dormer with two pairs of tripartite windows. Contains contributing, flat roof stone secondary building (garage).

1582 Delaware Avenue **ca. 1913**

2 ½-story front gable frame residence with modest Colonial Revival and Craftsman styling; stone foundation, wood shingle siding, asphalt shingle roof. Full width open entry porch with round wooden columns and spindlework balustrade, open porch above with cast iron balustrade. Central wood entry door with glass sidelights, central upper porch access door. Windows typically 1/1 wood sash double hung and vinyl replacements. Gable end features pent roof and pair of double windows.

1586 Delaware Avenue **ca. 1913**

2 ½-story side gable frame residence with modest Craftsman style; stone foundation, asbestos and vinyl siding, asphalt shingle roof. Full width open entry porch with stone supports and balustrade, open porch above with cast iron balustrade. Central wood entry door with glass sidelights, central upper porch access door. Windows typically 1/1 wood sash double hung at 1st story and 1/1 replacements at 2nd story. Features pair of gabled dormers with tripartite windows.

1590 Delaware Avenue **ca. 1911**

2 ½-story hipped roof frame residence with Craftsman styling; stone foundation, wood clapboard and wood shingle siding, asphalt shingle roof. Features full width open entry porch with battered wood columns atop brick piers, wood balustrade, wood entry door. Windows typically 1/1 wood sash double hung, 1st story tripartite window with leaded glass transom, polygonal bay at 2nd story with French door. Exposed flared eaves and gabled dormer with pair of double windows. Contains contributing front gable frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 119

1594 Delaware Avenue

ca. 1912

2 ½-story hipped roof frame residence with Craftsman styling; stone foundation, wood shingle siding, asphalt shingle roof. Full width open entry porch with grouped square wood supports, simple brackets, solid shingle-sided balustrade, open porch above with cast iron balustrade, replacement entry door. Windows typically 1/1 wood sash double hung or 1/1 replacements. Polygonal bay at second story with French door. Exposed flared eaves, hipped dormer with four small 1/1 wood sash double hung windows. Contains contributing front gable frame secondary building (garage).

1598 Delaware Avenue

ca. 1911

2 ½-story side gable frame residence with modest Craftsman styling; stone foundation, wood clapboard and wood shingle siding, asphalt shingle roof. Full width open entry porch with brick supports, brick balustrade, open porch above with cast iron balustrade, wood offset entry door. Windows typically 1/1 replacements, tripartite at first floor, second floor polygonal bay with French door. Large shed dormer with multi-light wood casement windows.

1600 Delaware Avenue

ca. 1911

2 ½-story front gable frame residence with modest Colonial Revival styling; stone foundation, wood clapboard and shingle siding, asphalt shingle roof. Full width open entry porch with wood supports and balustrade, open porch above with matching balustrade. Wood entry door with leaded sidelights. Windows typically 1/1 wood sash double hung with flat hood molds, tripartite at first story, polygonal bay at second story. Rafter tails at eaves, row of four windows at gable end. Contains contributing secondary building (garage).

1606 Delaware Avenue

ca. 1911

2 ½-story hipped roof frame vernacular residence; stone foundation, vinyl siding, asphalt shingle roof. Full width open entry porch with mixture of wood and brick supports, spindlework balustrade, open porch above with cast iron balustrade. Wooden entry door with sidelights, windows typically 1/1 replacement, tripartite at first floor, polygonal bay at second story. Second story porch accessed by wooden French door. Hipped dormer with tripartite wood windows.

AT FOREST AVENUE

ELMWOOD AVENUE - EAST (ODD)

223 Elmwood Avenue

ca. 1920

(aka 225 Elmwood Avenue)

4-story parapeted flat roof brick masonry apartment building with modest Tudor styling. Concrete foundation, Flemish bond brick construction with stone bands, flat roof. Central entry with replacement double wood doors. Majority 6/6 double hung wood windows in Gibbs stone surrounds, some replacement. Twin full height semi-hexagonal bays. Wide band of cream brick above top row of windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 120

245 Elmwood Avenue **ca. 1921**

The Stuyvesant Apartments

7-story flat roof U-shaped apartment building. Brick foundation, brick siding, flat roof. Main entrance is recessed. Secondary south entrance with fluted pilasters and broken ogee pediment crown. Replacement simulated divided light windows with brick lintels, single and tripartite with decorative balconettes. Decorative flush brick and stone detailing; light bands and stone water table and belt courses. Windows in stairwell bay have been bricked in. 2-story rounded commercial projection ("The Stuyvesant Gallery") with roof balustrade at street in north wing. Glass and wood doors. Large fixed single pane windows with wide brick lintels in repeating close-set bays. Copper light fixtures.

257 Elmwood Avenue **ca. 1920**

Originally "The Walcot" Apartments

3-story parapeted flat roof brick masonry apartment building. Concrete foundation, Flemish bond brick construction with pebbledash stucco and stone veneer full height single bay front addition. Metal casement and fixed aluminum windows. Modillions.

AT SUMMER STREET

301 Elmwood Avenue

See 223 Summer Street for description.

305 Elmwood Avenue **ca. 1888**

2 ½-story hipped roof Colonial Revival stone house. Stone foundation with water table, stone walls, asphalt roof. Central entry with leaded glass sidelights and partial width flat roof porch with Doric supports and spindle balustrade. Majority replacement windows. Wide trim with swag molding at cornice. Shingled ogee dormer with pilaster mullions and dentils flanked by smaller pedimented gable dormers.

309 Elmwood Avenue **ca. 1892**

Built for Dr. Alex M. Curtiss

2 ½-story cross gable Shingle style frame house (apartments). Stone foundation, wood shingle above brick siding, asphalt roof. Roughly centered entry under full width porch with pediment above wood door. Flared extension of main roof, plain balustrade, Tuscan columns. Majority replacement windows. Wide 2-story turret with pointed roof. Dominating gables, front gable with curved recessed tripartite windows and oval window at top. Cannot see secondary building from public right-of-way.

313 Elmwood Avenue **ca. 1892**

Genesis Building

2 ½-story hipped roof Colonial Revival frame house. Concrete foundation, brick siding with wide wood Ionic pilaster corners, asphalt roof. Offset entry; wood door with oval light, sidelights and pilasters, semi-circular full with porch with Ionic supports, iron balustrade, and elaborate cornice with modillions, and X shaped pattern. Predominant 6/1 double hung wood windows, 1st story leaded. 2nd story twin semi-hexagonal bays with Ionic

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 121

pilaster mullions. Wide cornice trim with dentils and arcaded drop molding. Large gable dormer with cornice returns, small modillions and wide Palladian window. Contains contributing flat roof secondary frame building (garage).

319 Elmwood Avenue **ca. 1892**

2 ½-story cross gable Colonial Revival frame house. Stone foundation, wood shingle above brick siding, asphalt roof. Offset under full width flat roof porch; offset semi-circular projection, Doric supports on solid brick balustrade, dentils at cornice. Replacement and wood casement windows with transoms. Overhanging gable with wide trim, dentils and modillions at cornice; ribbon windows with arcaded shell crowns, round louver at top.

325 Elmwood Avenue **ca. 1894**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry with glazed door and multi-light sidelight; offset partial width porch with plain balustrade, slender supports, and roof deck. Majority single hung wood windows with multi-light upper sash. 2nd story projecting semi-hexagonal bay. Hipped dormer with paired windows.

329 Elmwood Avenue **ca. 1896**

Built for Mr. and Mrs. Louise Oswaldt
Builder: William Henrich Sons Company

2 ½-story hipped Queen Anne frame house. Medina sandstone foundation, brick siding, asphalt roof. Offset double doors in enclosed partial width entry with roof balustrade, wide entry stair, landing with short iron balustrade. Majority 1/1 double hung wood windows with brick flat arch lintels with intricate keystones and medina sandstone sills. Offset 3-story polygonal tower. Wide trim with decorative brackets and braces. Small offset hipped dormer.

333 Elmwood Avenue **ca. 1896**

Built for Nathaniel Rochester

2 ½-story shallow hipped frame house with Tudor elements. Medina sandstone foundation, brick siding, standing seam metal roof. Offset multi-light glazed door under centered partial width hipped porch; ionic supports on solid balustrade with arcaded detailing. Water table and belt coursing. Mixed replacement and 1/1 double hung wood windows, with some tracery. Trefoil crowns above 2nd story windows.

339 Elmwood Avenue **ca. 1904**

Built for Elbert B. Mann
Epilepsy Association of Western New York

2 ½-story side gable Colonial Revival frame house. Stone foundation, brick siding, asphalt roof. Slightly offset entry with glazed door under partial width porch with classical balustrade and Ionic supports. Majority 1/1 double hung wood window with splayed stone keystone lintels and stone sills. 2nd story decorative central window with decorative mullions and crown with fanned arch. Classically styled cornice with modillions; 3 gable dormers with pilaster mullions.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 122

343 Elmwood Avenue **ca. 1898, ca. 1916**
(aka 343 Elmwood Avenue, 347 Elmwood Avenue & 349 Elmwood Avenue)

Built for Phillip G. Schafer

Parcel contains two contributing primary buildings connected by catwalk.

343 Elmwood Avenue *ca. 1898*

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, vinyl siding, asphalt roof. Central entry; wood door with tracery window, partial width central flat roof porch with Ionic supports and cornice with classical detailing. Majority 1/1 and 10/1 double hung wood windows. 2nd story narrow central blind Palladian window, twin semi-hexagonal bays. 3 gable dormers; arched upper sash with decorative glazing, pilaster mullions. Widow's walk balustrade. Connected by catwalk to adjacent building.

347-349 Elmwood Avenue *ca. 1916*

2 ½-story side clipped gable Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Side entry with segmented arch hood. Full width hipped porch with paired Tuscan supports and spindle balustrade. French doors and 8/1 double hung wood windows. Flared eaves with modillions at cornice.

353 Elmwood Avenue **ca. 1915**

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entrance under partial width hipped roof with pediment above entry. Boarded up doors and windows, including first floor blind Palladian window. Twin pedimented wall dormers with asphalt shingle rake. Contains non-contributing hipped roof frame secondary building (garage). Non-contributing primary building.

361 Elmwood Avenue **ca. 1930**

Side gable townhouse building at rear of lot connected to 363 Elmwood Avenue, cannot be seen from the public right-of-way. Contains non-contributing, set back side gable partially open brick secondary building (garage). Non-contributing primary building.

363 Elmwood Avenue **ca. 1930**

Side gable townhouse building at rear of lot connected to 361 Elmwood Avenue and 365 Elmwood Avenue, cannot be seen from the public right-of-way. Non-contributing primary building.

365 Elmwood Avenue **ca. 1930**

Side gable townhouse building at rear of lot connected to 363 Elmwood Avenue, cannot be seen from the public right-of-way. Non-contributing primary building.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 123

367 Elmwood Avenue **ca. 1973**

2-story L-shaped flat roof brick apartment building. Concrete foundation, brick veneer siding. Sliding aluminum windows. Characterized by dogtrot opening leading to more apartments in the rear. *Non-contributing primary building.*

373 Elmwood Avenue **ca. 1922**

2 ½-story hipped roof Prairie frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Side entry with flat hood and square supports. Front enclosed brick porch with ribbon multi-light casement windows. 2nd story centered tripartite multi-light casement windows. Large hipped dormer with balconette and exposed rafters.

377 Elmwood Avenue **ca. 1906**

2 ½-story hipped roof Tudor style frame house. Stone foundation, half-timbered stucco above brick siding, asphalt roof. Central entry with sidelights under partial width porch with bracketed square supports, full width iron balustrade, and roof deck. Majority 6/1 double and single hung wood windows with some leaded upper sash in multiples. Twin large gable wall dormers with stylized verge boards. Small central gable dormer. Contains contributing flat roof concrete block secondary building (garage).

385 Elmwood Avenue **ca. 1908**

Originally "The Chatsworth" apartments

3-story flat roof 5-bay apartment building with Colonial Revival styling. Stone foundation, brick veneer siding, parapet roof. Central entry with sidelights and shallow leaded elliptical transom. Partial width open landing with iron balustrade. Replacement windows with stone sills and splayed keystone lintels. Water table course and brick quoins. Wide cornice trim. Pyramid cupola.

389 Elmwood Avenue **ca. 1908**

Originally "The Stratford" apartments

3-story flat roof 5-bay apartment building. Stone or concrete foundation, brick siding with corner brick plasters. Central entry with double replacement doors and canvas awning. Replacement windows in arched brick surrounds with stone sills. Central bay double windows with balconettes. Wide cornice trim and eaves below parapet wall. Cupola.

395 Elmwood Avenue **ca. 1890**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood shingle above brick siding. Offset glazed door, polygonal open porch with plain balustrade and brick piers. 2-story semi-hexagonal bay. Overhanging gable end with tripartite window in curved recess and foliated molding at top. Contains contributing brick 3-bay flat roof secondary building with multi-light doors (garage).

401 Elmwood Avenue **ca. 1892**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, vinyl over brick siding, asphalt roof. Offset glazed door under foliated pediment adjoining full width hipped porch with paired round supports

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 124

on brick piers, plain balustrade, and modillioned eaves. 1/1 double and single hung windows. 2nd story offset curved bay. Overhanging gable end with tripartite window. Flared eaves.

403 Elmwood Avenue **ca. 1910**

2-story side gable carriage house (located behind 405 Elmwood). Wood clapboard siding, asphalt roof. Shed dormers.

405 Elmwood Avenue **ca. 1904**

Built for John H. Cooper

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Side entry with rounded hood. Enclosed full width porch with 15/15 double hung wood windows and roof deck. Replacement windows above. Dentils and modillions at eaves. Pedimented dormer.

415 Elmwood Avenue **ca. 1910**

Community Music School

3-story flat roof Colonial Revival apartment building. Stone or concrete foundation, brick siding. Central replacement door and window above. Majority 6/1 double hung wood windows with splayed keystone lintels. Water table course and belt course above 2nd story. Modillioned eaves.

419 Elmwood Avenue **ca. 1892**

2 ½-story complex roof Queen Anne frame house. Brick over stone foundation, wood shingle siding, asphalt roof. Contemporary door. Majority fixed wood windows. Front cross gable with half-timber and quatrefoil detailing. Side curved turrets with conical roofs.

423 Elmwood Avenue **ca. 1917**

(aka 423 Elmwood Avenue & 425 Elmwood Avenue)

2-story flat parapet roof commercial building. Concrete foundation, brick siding. Central entry for 2nd story. Replacement upper windows, shop front lowers with multi-light transoms. Decorative vertical brickwork, horizontal stone course. Attached to 427 Elmwood Ave.

427 Elmwood Avenue **ca. 1926**

(aka 431 Elmwood Avenue, 262 Bryant Street & 264 Bryant Street)

2- and 3-story flat parapet roof Italian Renaissance style commercial building. Concrete foundation, brick siding. Two offset doors with decorative surrounds. 1st story gothic arch fixed storefront windows. 2nd story fixed arcaded windows with round pilaster mullions and decorative hoods. Mullioned parapet. Attached to 423 Elmwood Ave.

BRYANT STREET INTERSECTS

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 125

451 Elmwood Avenue ca. 1941

Built for Brownrout's Fish Market

1-story flat roof commercial building. Concrete foundation, brick siding. Offset glass door, 1st story replacement storefront windows. Attached to 459 Elmwood Ave.

459 Elmwood Avenue ca. 1910

(aka 459 Elmwood Avenue, 463 Elmwood Avenue, & 467 Elmwood Avenue)

2-story crenellated parapet roof commercial building. Concrete foundation, brick siding. Replacement glass doors. 1st story fixed aluminum windows. 2nd story tripartite wood windows with closed in transoms. 2-story brick columns separating wide window bays. Single story side addition. Attached to 451 Elmwood Ave.

HODGE AVENUE INTERSECTS

471 Elmwood Avenue ca. 1923

(aka 471 Elmwood Avenue & 477 Elmwood Avenue)

2-story parapet roof commercial building. Concrete foundation, red brick 2nd story, beige brick 1st story. Single story entry wing with full height glass door and windows. Arched 1st story fixed replacement windows. 2nd story some covered, some prismatic glass wide fixed windows with transoms.

481 Elmwood Avenue ca. 1910, ca. 1920 storefront addition

(aka 481 Elmwood Avenue & 483 Elmwood Avenue)

2-story parapet roof Colonial Revival commercial building. 1st story replacement doors and windows, metal corner pilasters. Belt course. 2nd story twin semi-hexagonal bay windows, central prismatic glass window. Corbelled brick courses. Attached to 471 Elmwood Ave, attached to 487 Elmwood with a hyphen with wood door.

487 Elmwood Avenue ca. 1900 ca. 1920 storefront addition

(aka 485 Elmwood Avenue & 487 Elmwood Avenue)

2-story flat roof commercial building. Concrete foundation, brick siding with some marble, flat parapet roof with corner finials. Replacement 1st floor shopfront windows, upper casement windows with transoms. 2nd story sill course. Connected to 483 Elmwood with hyphen.

489 Elmwood Avenue ca. 1973

3-story concrete, flat roof parking garage. *Non-contributing primary building.*

493 Elmwood Avenue ca. 2010

(aka 495 Elmwood Avenue)

Bank of America

2-story flat roof commercial building. Concrete foundation, brick siding, flat roof. 1st story replacement doors and windows. 2nd story aluminum windows. 2nd story belt course, stone cornice. Connected to 501 Elmwood Ave. *Non-contributing primary building.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 126

501 Elmwood Avenue **1969**
(aka 501 Elmwood Avenue, 505 Elmwood Avenue, 507 Elmwood Avenue, 509 Elmwood Avenue,
511 Elmwood Avenue, 513 Elmwood Avenue, & 515 Elmwood Avenue)

12-story flat roof steel frame apartment building; brick veneer. Features several shops with separate entry doors, contemporary storefronts. Windows typically sliding aluminum windows in groups of 4, recessed balconies.
Non-contributing primary building.

WEST UTICA INTERSECTS

531 Elmwood Avenue **1975**
(aka 529 Elmwood Avenue)

First Niagara Bank

Single story flat roof modern brick commercial building. Recessed entry. Aluminum windows. Drive through brick awning. Recessed bays throughout. *Non-contributing primary building (due to age).*

555 Elmwood Avenue **ca. 1910**

2-story flat roof commercial building. Stone foundation, brick siding with concrete façade at 1st story, flat parapet roof. Double wood doors at corner with flared metal hood. Mixed blocked in and replacement windows. Curved 1st single story corner. Glass-enclosed patio.

ANDERSON PLACE INTERSECTS

565 Elmwood Avenue **ca. 1910, post-1950 storefront addition**

2-story flat parapet roof frame commercial addition to 2 ½-story hipped roof Colonial Revival frame house. Commercial addition: Poured concrete foundation, Dryvit siding. Recessed entry with glazed wood door. Fixed wood windows grouped in 3's and 4's. House behind: Parged foundation, wood clapboard siding, asphalt roof. Two small gable dormers with broken pediments.

567 Elmwood Avenue **ca. 1916**
(aka 567 Elmwood Avenue & 569 Elmwood Avenue)

3-story flat parapet roof commercial building with modest Colonial Revival styling. Stone foundation, vinyl and brick siding, flat roof. Central door. Original storefront windows. Replacement double hung windows in the upper two stories. Brick sidewalls with tall parapets and diamond-shaped accents.

571 Elmwood Avenue **ca. 1910, ca. 1945 storefront addition**

2 ½-story front gable frame house with Queen Anne styling and 1-story front commercial addition. Asbestos and vinyl siding, asphalt roof. Addition: Flattened hipped roof, central door, storefront windows. House: Offset entry to residences with gable hood. Ribbon casement and 1/1 double hung wood windows. Modillioned gable end with stylized rake and vergeboard. Exposed rafter tails.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 127

575 Elmwood Avenue **ca. 1915**

2 ½-story hipped roof Colonial Revival frame residence. Stone foundation, stucco siding, asphalt roof. 2-story central entry; door with leaded sidelights and pilasters, modillioned capital, with keystone Palladian window above. Majority 1/1 double hung wood windows. Twin 2-story polygonal bays. 3 gable dormers with arched windows.

577 Elmwood Avenue **ca. 1990**

1-story flat roof gas station commercial building. Concrete block foundation, brick and concrete siding. Non-contributing structure, 4 gas pumps under flat roof. Non-contributing primary building (due to age).

LEXINGTON AVENUE INTERSECTS

597 Elmwood Avenue **ca. 1898**

(aka 596 Elmwood Avenue, 601 Elmwood Avenue, 603 Elmwood Avenue, & 605 Elmwood Avenue)

Elmwood Heights Apartments

3-story flat roof Colonial Revival style apartment building. Ashlar stone foundation, brick siding, flat parapet roof. Wood doors with sidelights and segmental arch hoods. Majority 1/1 double hung wood windows with ashlar splayed keystone lintels, some metal casement leaded windows. Ashlar sill course at 2nd story. 2-story bay windows with decorative wood paneling on 2nd and 3rd stories.

611 Elmwood Avenue **ca. 1910, ca 1945 storefront addition**

2 ½-story front gable Queen Anne frame house with ground story storefront addition. Stone foundation, wood clapboard styling with corner pilasters. Offset entry with sidelights under full width porch with fluted column supports and roof deck. Majority 1/1 double hung wood windows with some original storms. 2nd story offset recessed semi-hexagonal bay. Flared diamond-shingled gable end. Ground story flat roof brick storefront with full height windows and central recessed door.

615 Elmwood Avenue **ca. 1910**

2 ½-story cross gable frame house with modest Colonial Revival styling. Parged stone foundation, vinyl siding, asphalt roof. Side entry with small shed hood. Enclosed front porch with roof deck. Majority 6/6 double hung wood windows. Closed front gable with asphalt shingle top section.

619 Elmwood Avenue **ca. 1910**

2 ½-story cross gable frame house with Colonial Revival styling. Stacked stone foundation, wood shingle above clapboard siding, asphalt roof. Recessed contemporary side entry. Replacement windows. Closed gable end.

HIGHLAND AVENUE INTERSECTS

633 Elmwood Avenue

See description for 185 Highland Avenue.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 128

641 Elmwood Avenue **ca. 1914**

2 ½-story front gable frame house with Colonial Revival and Prairie styling. Stone foundation, asbestos siding, asphalt roof. Offset glazed wood door with narrow sidelights under full width porch with tall plain balustrade, massive stylized square supports, overhanging eaves with modillions and dentils, and roof deck. 2nd story recessed semi-hexagonal bay. Closed gable end with paired window.

643 Elmwood Avenue **ca. 1915**

2 ½-story front gable Craftsman frame house. Stacked stone foundation, wood shingle siding, asphalt roof. Offset multi-light glazed door with shed hood. Offset partial width enclosed porch with roof deck. Majority replacement windows. 2nd story slightly projecting bay with shed roof. Original paired wood windows with stylized glazing in gable end. Stylized vergeboard, decorative knee braces and exposed rafter tails at eaves. Contains contributing side gable 1 ½-story wood shingle frame secondary building (carriage house).

647 Elmwood Avenue **ca. 1915**

½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Central front entry with segmental arch hood and Tuscan supports, side entry. Majority multi-light wood casement windows. Gable end with cornice returns and Palladian window. Contains contributing front gable frame secondary building (garage).

651 Elmwood Avenue **ca. 1892**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Central entry with replacement door with multi-light sidelights under partial width flat roof porch with square supports and plain balustrade (recent addition). Replacement windows. Arcaded molding on cornice frieze. Twin pedimented dormers.

WEST FERRY STREET INTERSECTS

695 Elmwood Avenue

See description for 646 West Ferry Street.

701 Elmwood Avenue) **1979**
(aka 709 Elmwood Avenue)

Single story flat roof modern commercial building. Poured concrete and glass construction. Non-contributing primary building (due to age).

715 Elmwood Avenue **ca. 1905**

(aka 715 Elmwood Avenue, 717 Elmwood Avenue, 719 Elmwood Avenue, & 721 Elmwood Avenue)

3-story flat parapet roof brick commercial building (apartments on upper stories) with Colonial Revival styling. Recessed glass doors to businesses on 1st story, with arched hoods. Replacement multi-light glazed wood doors to upper stories with original frames and large transoms above. 1st story sheet glass windows in semi-hexagonal

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 129

bays. 2nd and 3rd stories replacement windows with stone lintels and sills. 2nd and 3rd story 2-story wood bay windows with fluted mullions. Brick corbelling and detailing at parapet.

727 Elmwood Avenue

ca. 1914, ca 1925 storefront addition

2-story flat parapet roof storefront built onto house behind. House: stone foundation, wood clapboard, shingle, and vinyl siding, asphalt roof. Storefront: Wood paneling façade on brick. Offset entry, replacement windows.

731 Elmwood Avenue

ca. 1902, post-1950 storefront addition

2 ½-story front gable frame house with Queen Anne styling and storefront built out on 1st story. Stone foundation, wood clapboard siding, asphalt roof. Offset entry to business in enclosed partial width addition, offset recessed entry to upper stories. Majority 1/1 double hung wood windows. 2nd story projecting box bay. Closed gable end with asphalt shingles and Palladian window.

735 Elmwood Avenue

ca. 1914, ca 1925 storefront addition

(aka 735 Elmwood Avenue & 737 Elmwood Avenue)

2-story storefront built onto cross gable house behind. Stone foundation, brick façade, vinyl side, wood clapboard rear. Flat parapet roof in front, side gable asphalt roof in rear. Central narrow door to upper stories with arched surround. Offset recessed commercial doors flanking with glass windows and frosted transoms. Side entrance with hood/ 2nd story 1/1 single hung wood windows with decoratively glazed upper sash. Continuous flat brick lintel and stone sill. Two segmented arches at parapet.

739 Elmwood Avenue

ca. 1905, post-1950 storefront addition

2 ½-story hipped roof Queen Anne house with single story storefront addition. Stone foundation, wood clapboard siding, asphalt roof; concrete block and glass storefront addition. Addition has glass door, flat roof, almost-full width windows. House has 2nd story curved bay and tripartite window with pilaster mullions. Diamond-shingled gable dormers, one pedimented, one with blind Palladian window. Replacement windows.

743 Elmwood Avenue

ca. 1894, post-1950 storefront addition

2 ½-story front gable Queen Anne frame house with single story storefront addition. Stone foundation, wood shingle above brick siding, asphalt roof. Offset apartment entry door. Replacement windows. 2nd story offset curved bay, angled polygonal tower. 3-story curved bay on Cleveland Avenue façade. Storefront: concrete with glass ribbon windows, offset glass door, and red curved projecting awning-style roof.

CLEVELAND AVENUE INTERSECTS

765 Elmwood Avenue

ca. 1950

Single story flat roof commercial building. Brick, stucco, and concrete siding, flat roof. Glass doors, fixed windows with some transoms. Upward flare at corner on Cleveland Avenue, cut-away corner entrance. Non-contributing primary building.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 130

771 Elmwood Avenue **ca. 1915**
(aka 773 Elmwood Avenue)

Stone and concrete foundation, brick siding with vitro-lite and marble façade, flat roof. Aluminum fixed windows. Original storefront. Retractable awning. Contains contributing flat roof concrete block secondary building (garage).

775 Elmwood Avenue **ca. 1905**

2 ½-story hipped roof Queen Anne frame house converted to commercial with apartments above. Parged stone foundation, wood clapboard siding, asphalt roof. Offset entry with sidelights under partially enclosed porch with tapered square support and roof deck. 1/1 double hung wood windows. Offset 3-story polygonal tower, closed front cross gable with diamond shingles and Palladian window with lattice glazing. Contains contributing flat roof concrete block secondary building (garage).

779 Elmwood Avenue **ca. 1902, ca. 1925 storefront addition**

2 ½-story front gable frame house with Colonial Revival styling and single story storefront addition. Stone foundation, vinyl above brick siding, asphalt roof. Offset entry under 2nd story porch. Replacement windows. 2nd story semi-hexagonal bay and recessed entry. Closed gable with denticulated rake and tripartite window with pilaster modillions. Ground level storefront with original transom, painted over, and central recessed glass door.

783 Elmwood Avenue **ca 1894 both, ca. 1925 storefront additions both**
(aka 783 Elmwood Avenue, 785 Elmwood Avenue, 638 Auburn Avenue, & 642 Auburn Avenue)

Parcel contains two attached contributing primary buildings.

783 Elmwood Avenue

2-story flat parapet roof commercial storefront with residence above built onto front gable house behind. Storefront: Concrete foundation, brick siding, flat roof. Replacement windows with 2nd story brick and stone sill and lintel courses. Offset glass door. Separate glass door to upper level. House: vinyl siding, asphalt roof.

785 Elmwood Avenue

2-story front gable storefront with residence above built onto front gable house behind. Storefront: brick and glass lower, vinyl upper. Offset glass door. Replacement windows. 2nd story twin oriel windows. Flared gable end with asphalt shingle horizontal rake, no windows. Rear flat roof 2-story brick and vinyl addition visible from Auburn Avenue.

AUBURN AVENUE INTERSECTS

795 Elmwood Avenue **ca 1905**

2 ½-story gambrel roof frame commercial/residential building with Colonial Revival styling. Concrete foundation, wood shingle above brick siding, asphalt roof. Replacement entry doors. Central entry to upper with blind fanlight and segmental keystone crown. Recessed glass doors to ground floor commercial. Replacement windows with fixed storms. ½-story pedimented dormers.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 131

799 Elmwood Avenue **ca. 1903**

2 ½-story front gable frame building with Queen Anne styling and original ground level storefront. Stone foundation, wood shingle above brick siding with corner pilasters. Central recessed entry with elliptical fanlight, arched brick surround with ashlar stone details and keystone, diamond-shingled pediment. Flanked by recessed glass commercial doors and glass storefronts on either side. Replacement windows. Closed gable end with Palladian window with arched shingle crown.

807 Elmwood Avenue **ca. 2005**
Lexington Co-operative Market

2-story flat parapet roof 4-bay commercial building. Concrete foundation, brick siding, parapet with wide crenellations. Offset glass doors. Aluminum windows with stone sills on 2nd story. Non-contributing primary building (due to age).

LANCASTER AVENUE INTERSECTS

825 Elmwood Avenue **ca. 1894**

2 ½-story hipped roof frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door under partial width hipped porch with square supports, spindle balustrade, and roof deck. 1/1 double and single hung wood windows with trellis detailing in some upper sash. 2nd story twin semi-hexagonal bays. Central steep-gabled wall dormer with arched window with tracery glazing. Flared eaves. Attached garage at rear.

829 Elmwood Avenue **ca. 1897**

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry under full width porch with rusticated concrete block foundation, wrought iron supports and balustrade. Replacement windows. 2nd story twin bay windows with flat roofs, central oval accent window with tracery glazing. Contains contributing hipped roof frame secondary building (garage).

831 Elmwood Avenue **ca. 1902, ca. 1945 storefront addition**

2 ½-story front gable house with single story flat parapet roof storefront addition. House: Stone foundation, vinyl siding, asphalt roof. Replacement windows. 2nd story porch with square supports. Asphalt shingle horizontal rake and tripartite window at gable end. Addition: brick with glass storefront windows and curved awning. Cannot see secondary building from public right-of-way.

835 Elmwood Avenue **ca. 1902**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, asbestos above brick siding, asphalt roof. Side recessed entry. Majority replacement windows, some wood casement with transoms in 1st story enclosed side porch. Open 2nd story partial width recessed porch with tapered square support and plain balustrade. Denticulated cornice below asphalt shingle horizontal rake. Tripartite window with shed hood in gable end.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 132

LAFAYETTE AVENUE INTERSECTS

875 Elmwood Avenue

See 598 Lafayette Avenue for description.

ST. JAMES PLACE INTERSECTS

893 Elmwood Avenue

See 203 St. James Place for description.

901 Elmwood Avenue **ca. 1907**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, asbestos siding, asphalt roof. Offset wood door with leaded transom under full width porch with square paneled supports and balustrade, roof deck. Majority replacement windows, some leaded. 2nd story twin semi-hexagonal bays. Gable end with asphalt shingle horizontal rake and blind Palladian window. Contains contributing front gable frame secondary building (garage).

WEST DELAVAN AVENUE INTERSECTS

925 Elmwood Avenue **1991**

2-story flat roof contemporary commercial building. Dryvit, brick, concrete construction, flat roof with cornice. Glass doors. Main entry on West Delavan Ave. Metal windows in groupings of four. Square 1 ½-story turret on corner. *Non-contributing primary building (due to age).*

927 Elmwood Avenue **ca. 1910, ca 1945 storefront addition**

2 ½-story hipped roof house 1-story flat roof brick storefront addition. House: Stone foundation, vinyl siding, asphalt roof. Metal windows. Large hipped roof dormer with paired windows. Flared eaves.

929 Elmwood Avenue **ca. 1920, ca. 1945 storefront**

1-story flat roof commercial building; vinyl siding. Central recessed double wood doors. Fixed storefront windows with leaded transoms. Decorative paneling. Asphalt shingle pent roof with decorative brackets.

933 Elmwood Avenue **1998**

1-story contemporary commercial building. Concrete foundation, brick veneer and concrete block construction, flat roof. Offset glass doors with transom, recessed secondary entry in 1 ½-story rear tower. Metal casement windows with skinny vertical multi-light units. *Non-contributing primary building (due to age).*

937 Elmwood Avenue **1983**

1 ½-story contemporary commercial building. Brick and stone veneer siding, flat parapet roof. Offset recessed entry, large fixed metal windows. *Non-contributing primary building (due to age).*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 133

957 Elmwood Avenue

See 141 Bidwell Parkway for description.

BIDWELL PARKWAY INTERSECTS

POTOMAC AVENUE INTERSECTS

1005 Elmwood Avenue **ca. 1900**

2 ½-story side gable frame residence, partially converted to commercial. Stone foundation, fiber cement siding, asphalt roof. Central entry with gable hood under full width hipped porch with rusticated concrete block foundation with paired square supports and plain balustrade. Replacement vinyl windows. 2nd story twin semi-hexagonal bays with small cross gables above. Central gable dormer. Bracketed overhanging eaves. Cannot see secondary building from public right-of-way.

1009 Elmwood Avenue **1962**

Single story shallow hipped commercial building. Cinder block construction, asphalt shingle roof. Central glass door, vinyl sliding windows. *Non-contributing primary building.*

1015 Elmwood Avenue **ca. 1905**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, stone veneer above vinyl siding, asphalt roof. Offset entry under full width hipped porch with iron balustrade and supports, partial width roof deck. 1/1 double hung wood windows. 1st and 2nd story semi-hexagonal bay. Overhanging gable end with tripartite window and segmented upper section.

1017 Elmwood Avenue **ca. 1905**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under full width porch with square supports, plain balustrade, roof deck. 1st story replacement windows, 2nd story 1/1 double hung wood windows. 1st and 2nd story offset semi-hexagonal bays. Offset small cross gable with Palladian window with tracery glazing. Offset small pedimented dormer.

1019 Elmwood Avenue **ca. 1905**

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, asphalt shingle above vinyl siding (some wood clapboard underneath is exposed), asphalt roof. Offset entry under partial width flat roof porch with cinder block foundation and iron balustrade and supports. 1st story replacement windows, 2nd story 1/1 double hung wood windows. 2-story semi-hexagonal bay. Large hipped dormer with 6/1 double hung wood windows and modillioned eaves.

1021 Elmwood Avenue **ca. 1902**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, vinyl siding with wood window casings, asphalt roof. Offset entry under full width porch with square supports, solid paneled

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 134

balustrade and roof deck. 1st and 2nd story offset semi-hexagonal bays. Modillions at cornice. Large hipped dormer with pediment and very small window.

1027 Elmwood Avenue **ca. 1914**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood shingle above wood siding, asphalt roof. Offset entry with sidelights under partial width porch with cinder block foundation, wrought iron balustrade and supports, and roof deck. Replacement windows. Closed gable end with asphalt shingle horizontal rake and tripartite window.

1029 Elmwood Avenue **ca. 1914**

2 ½-story hipped frame house. Stone foundation, wood shingle above clapboard siding with fluted cornerboards, asphalt roof. Offset entry with leaded sidelights under full width hipped porch with square supports, paneled wood balustrade, and roof deck. Mixed replacement and 1/1 double hung wood windows with some leaded top sash. Gable roof dormer with stylized vergeboard and tripartite window.

1033 Elmwood Avenue **ca. 1910**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset glazed door, partial width open porch with plain wood balustrade. Majority 1/1 double hung wood windows with glazed tracery in upper sash. 2-story semi-hexagonal bay, 2nd story additional offset semi-hexagonal bay with door. Dentils at cornice. Large hipped dormer. Contains contributing front gable frame secondary building (garage).

1037 Elmwood Avenue **ca. 1907**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood shingle above clapboard siding with corner pilasters, asphalt roof. Offset glazed door with covered sidelights under full width porch with stick balustrade, square supports on paneled wood piers, and roof deck. 1st story 1/1 single hung wood windows with leaded transoms and wood storms, 2nd story 12/1, 9/1, and 6/1 double hung wood windows, gable end 8/1 double hung wood windows (group of four). 2nd story offset semi-hexagonal bay. Overhanging gable end with asphalt shingle horizontal rake, modillions and dentils at cornice.

1041 Elmwood Avenue **ca. 1907**

2 ½-story front gable frame house. Stone foundation, wood shingle siding (front) with cornerboards and asbestos siding (sides), asphalt roof. Offset glazed door with leaded sidelights on full width open porch with iron balustrade. Replacement windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with asphalt shingle horizontal rake and modillions and dentils at eave, paired window in curved recess.

1045 Elmwood Avenue **ca. 1910**

2 ½-story front gable frame building with Colonial Revival styling (church). Stone foundation, vinyl siding, asphalt roof. Majority 1/1 double hung wood windows. Gabled projecting entryway with rusticated concrete block foundation and arched window above classical casing with fluted pilasters and denticulated capital for replacement glazed double doors. Multi-light window with fanlight in upper story. Cornice returns at gable end.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 135

1049 Elmwood Avenue **ca. 1910**

2 ½-story front gable framed house with Colonial Revival styling. Parged stone foundation, wood clapboard siding with cornerboards, asphalt roof. Recessed side entry with round support. Replacement windows. Modillioned eaves. Closed gable end.

1053 Elmwood Avenue **ca. 1910, ca. 1925 storefront addition**
(aka 601 Bird Avenue)

2-story flat parapet roof commercial building, addition to house at 601 Bird Avenue. Concrete foundation, rug brick siding, metal roof with clay tile pent roof. Central multi-light glazed wood door to 2nd story flanked by recessed multi-light doors to commercial. Glass storefront windows with metal frames and multi-light transoms. Replacement windows above. Decorative brickwork with ashlar stone accents.

BIRD AVENUE INTERSECTS

1065 Elmwood Avenue **ca. 1970**

1 ½-story flat roof L-shaped frame commercial building. Stone veneered foundation, Dryvit above brick siding, flat roof. Overhanging top half-story. *Non-contributing primary building (due to age).*

1073 Elmwood Avenue **ca. 1914**
Formerly United Brethren, now Temple

2 ½-story Colonial Revival frame building (church). Concrete foundation, vinyl siding, asphalt roof. Central double door entry under pedimented hood with large supporting columns. 3/3 double hung wood windows and large central gothic leaded glass window. Contains contributing 1 ½-story front gable frame wood shingle secondary building (garage).

1075 Elmwood Avenue **ca. 1913**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset replacement leaded double door onto partial width open porch with plain wood balustrade. . Replacement vinyl windows. 2-story projecting box bay, 2nd story offset box bay. Octagonal accent window. Large shed dormer. Cannot see secondary building from the public right-of-way.

1081 Elmwood Avenue **2008**

2-story flat roof contemporary commercial building. Stone veneered and concrete foundation, brick siding, flat roof with cornice. Two buildings attached, one slightly taller with tripartite full height casement windows and 2nd story iron balconettes. The other with offset entry; glass door with glass surround. 1st story fixed full height ribbon windows. 2nd story full height awnings above 1st story end bays. Iron fence enclosing patio. Contains non-contributing side gable frame secondary building (garage). *Non-contributing primary building (due to age).*

1091 Elmwood Avenue **ca. 1908**
(aka 1089 Elmwood Avenue, 1091 Elmwood Avenue, & 1093 Elmwood Avenue)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 136

2 ½-story flat hipped roof frame apartment house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Central entry. Full width porch addition with concrete classical balustrade, stylized paired round supports on rusticated concrete block piers, and roof deck. Majority 1/1 double hung wood windows. Twin 2-story semi-hexagonal bays. Shed dormer.

1095 Elmwood Avenue **ca. 1908**
(aka 1095 Elmwood Avenue, 1097 Elmwood Avenue, & 1099 Elmwood Avenue)

2 ½-story wide front gable Queen Anne frame apartment house. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Central double glazed doors. Full width porch addition with concrete balustrade, stylized paired round supports on rusticated concrete block piers, and roof deck. Mixed replacement and 1/1 double hung wood windows. Overhanging gable end with modillioned eave, half-timbering, and ribbon windows with painted-over transoms.

1101 Elmwood Avenue **ca. 1908**

2 ½-story steep hipped roof vernacular frame house. Stone foundation, asbestos above stone veneer siding, asphalt roof. Offset entry under full width porch with wrought iron balustrade and supports on brick piers, roof deck. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Hipped dormer. Contains contributing flat roof frame secondary building (garage) with multi-light cross-braced doors.

1105 Elmwood Avenue **ca. 1908**

2 ½-story front gable vernacular frame house. Stone foundation, vinyl above stone veneer siding, asphalt roof. Offset glazed door on full width porch with wrought iron balustrade and supports, roof deck. Replacement windows. 2nd story offset semi-hexagonal bay. Closed gable with paired window. Contains contributing flat roof stone veneer secondary building (garage) with pent roof.

1109 Elmwood Avenue **ca. 1905**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset glazed door under partial width porch with iron balustrade and supports, roof deck, and modillioned cornice. 1st story large replacement picture window. 1/1 double hung wood windows elsewhere. 2nd story offset semi-hexagonal bay. Overhanging shingled gable end.

1111 Elmwood Avenue **ca. 1918**

Flat roof frame garage building with pent roof. Associated with 1113 Elmwood Avenue.

1113 Elmwood Avenue **ca. 1909**

2 ½-story front gable frame house with modest Queen Anne styling converted to commercial. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry, wide replacement 12-light wood picture window. Mixed replacement and 1/1 double hung wood windows elsewhere. 2nd story offset semi-hexagonal bay with door for porch that has been removed. Overhanging shingled gable end with wide 3/3 double hung wood window. *See 1111 Elmwood Avenue for associated property description.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 137

1115 Elmwood Avenue **ca. 1909**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under partial width porch with square supports, plain balustrade, and roof deck. Mixed replacement and 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging shingled gable end with multi-light sliding windows with fluted casing.

1119 Elmwood Avenue **ca. 1909**

2 ½-story front gable vernacular frame house. Stone foundation, asbestos siding, asphalt roof. Offset door under partial width porch with iron balustrade and supports and roof deck. Majority 1/1 double hung wood windows, some tracery glazing in upper sash, some wood storms. 1st story windows boarded up. Closed gable end with multi-light sliding windows.

1121 Elmwood Avenue **ca. 1909**

2 ½-story front gable frame house with flat roof 2-story commercial addition. Stone foundation, wood clapboard siding, asphalt roof. Offset recessed projecting enclosed entry, and entry oriented to Forest Avenue. Wood tripartite and picture window in addition. Tripartite 1/3 double hung wood window in gable end. Majority 1/1 double hung wood windows.

FOREST AVENUE INTERSECTS

1131 Elmwood Avenue **1987**

Mobil gas station

Hipped single story commercial building. Concrete foundation, concrete block construction with glass storefront façade, asphalt roof. Contains non-contributing pumping station structure with flat roof. Non-contributing primary building (due to age).

1143 Elmwood Avenue **ca. 1924**

Built for James G. Dienhardt

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, rug brick siding, asphalt roof. Offset entry under full width partially enclosed hipped porch. 6/1 double hung wood windows, ribboned in porch. Hipped wood shingle roof dormer with multi-light casement tripartite window. Contains contributing hipped roof wood shingle frame secondary building (garage).

Next to 1143 Elmwood Avenue – contains contributing stone/stucco folly.

1149 Elmwood Avenue **ca. 1923**

Built for James F. Reinhardt

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt roof. Side entry with arched canopy. Majority 6/1 double hung wood windows with 4-light wood storms. Full width enclosed shed roof porch with ribbon windows. Twin gables dormers. Contains contributing closed front gable frame secondary building (garage) with fixed multi-light wood window in gable end.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 138

1153 Elmwood Avenue **ca. 1924**

Built for Alfred Brown

1 ½-story side gable Craftsman frame house. Wood shingle above rug brick siding, asphalt roof. Replacement side entry. Enclosed front porch with square brick supports and ribbon 1/1 double hung wood windows with leaded transoms. Wide hipped wood dormer with ribbon 3/1 double hung wood windows and exposed rafter tails. Main roof extends above porch. Contains contributing front gable wood shingle frame secondary building (garage) with fanlight in gable end.

1155 Elmwood Avenue **ca. 1922**

Built for J.O. Fellows

2 ½-story hipped roof Prairie frame house. Stone foundation, brick siding, asphalt roof. Enclosed side entry with multi-light glazed sides, hipped hood with Tuscan supports. Majority 3/1 double hung wood windows. Enclosed full width flat roof porch with square brick supports and ribbon windows. Hipped dormer with tripartite window. Open flared eaves with exposed rafter tails. Contains contributing hipped frame secondary building (garage) with multi-light doors.

1159 Elmwood Avenue **ca. 1922**

Built for M.J. Foudy

2-story hipped roof Craftsman frame house. Concrete foundation, brick siding, asphalt roof. Side entry with ogee crown. Full width enclosed shed roof porch with multi-light replacement ribbon windows. Majority replacement windows throughout. Open eaves. Contains contributing hipped roof frame secondary building (garage).

1163 Elmwood Avenue **ca. 1921**

Built for William A. Jacques

2 ½-story hipped roof Prairie style frame house. Brick siding, asphalt roof. Offset glazed wood door with leaded sidelights under full width partially enclosed hipped roof porch with large square brick supports. Side entry with bracketed hipped hood. Majority 1/1 double hung wood windows, some with Prairie-style glazing. Hipped dormer with tripartite window. Open eaves. Contains contributing hipped roof frame secondary building (garage).

1167 Elmwood Avenue **ca. 1922**

Built for William P. Luedke

2-story cross gable Colonial Revival frame house. Wood clapboard siding with corner pilasters, asphalt roof. Offset replacement door in multi-light enclosed entry under broken pediment hood with wrought iron supports. Replacement windows, 1st story French doors. Gable end with small fanlight and cornice returns. Contains contributing front gable frame secondary building (garage) with fanlight and cornice returns.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 139

1171 Elmwood Avenue **ca. 1924**

Built for R. Collins

2 ½-story hipped roof Prairie frame house. Concrete foundation, brick siding, asphalt roof. Side entry with gable hood and large Tuscan supports on short brick piers. Majority 6/1 double hung wood windows. Enclosed full width hipped porch with ribbon windows. Hipped dormer with paired 3/1 windows. Flared eaves. Contains contributing flat roof brick secondary building (garage).

1175 Elmwood Avenue **ca. 1924**

Built for James G. Deinhardt

2 ½-story hipped roof frame house with Prairie and Colonial Revival styling. Concrete foundation, brick siding, asphalt roof. Side entry with gable dormer and paired slender square supports. Enclosed shed roof full width porch with ribbon windows and wood paneling. 1/1 and 6/6 double hung wood windows. Hipped dormer with tripartite window. Contains contributing hipped roof brick secondary building (garage).

1179 Elmwood Avenue **ca. 1921**

Built for Ella K. McMullen

2 ½-story side gable Colonial Revival frame house. Concrete foundation, wood shingle siding, asphalt roof. Recessed offset entry with replacement door. Multi-light double casement windows. Twin gable wall dormers with balconettes. Secondary building not visible from public right-of-way.

1183 Elmwood Avenue **ca. 1920**

2-story side gable gambrel-style roof frame house with Colonial Revival styling. Parged foundation, wood shingle siding, asphalt roof. Offset recessed wood door with sidelights. Replacement windows. Enclosed front room with and ribbon windows covered by extension of main roof. Large, almost full width shed dormer.

1187 Elmwood Avenue **ca 1922**

Built for H.C. March

2-story gambrel roof Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entry with broken pediment hood, spindle balustrade and paired slender square supports. Majority 8/8 double hung wood windows. Pent roof above 1st story, slightly projecting bay with hipped hood on 1st story. Small fanlight in gable end. Shed roof full width extensions on both sides. Contains contributing clipped front gable frame secondary building (garage).

1191 Elmwood Avenue **ca. 1922**

Built for Edward T. Lowry

2 ½-story front gable frame house. Brick foundation, aluminum siding, asphalt roof. Side entry with small flat hood, scrolled brackets. Central partial width porch with slender square supports and double doors. Replacement windows. Small cornice returns. Contains contributing front gable frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 140

1195 Elmwood Avenue **ca. 1921**

Built for Edward E. Carney

2 ½-story hipped roof frame house with Prairie and Colonial Revival styling. Brick siding, asphalt roof. Side entry hipped canopy and sidelights and transom with lattice glazing. Majority 8/1 double hung wood windows. Full width hipped roof enclosed porch with ribbon windows and metal standing seam roof. Hipped dormer with paired windows.

1199 Elmwood Avenue **ca. 1919**

Built for Lewis G. Northrup

2-story side gable Craftsman bungalow frame house. Wood shingle siding, asphalt roof. Offset entry under full width gable porch with battered supports on brick piers and solid shingle balustrade. Majority 9/1 double hung wood windows. Large gable dormer with paired windows and bracket supports. Stylized gable vergeboards and open eaves with exposed rafter tails. Contains contributing hipped roof frame secondary building (garage).

1205 Elmwood Avenue **ca. 1951**

Built for Albert Tripi

1 ½-story cross gable vernacular frame house. Brick siding, asphalt roof. Offset recessed contemporary door. Vinyl casement windows. Vertical siding on front gable. Contains contributing front gable frame secondary building (garage).

1209 Elmwood Avenue **ca. 1912**

Built for William H. Hotchkiss

2 ½-story side gable Tudor style frame house. Brick foundation, half-timbered stucco above wood shingle siding, asphalt roof. Central replacement wood door with leaded sidelights and hipped hood. Majority 6/1 and 1/1 double hung wood windows. Twin gable wall dormers.

1215 Elmwood Avenue **ca. 1912**

Built for William H. Hotchkiss

2 ½-story hipped roof frame house with Colonial Revival and Mission styling. Brick foundation, stucco siding, asphalt roof. Central original door with leaded sidelights and arched hood. 1st story replacement windows with pent roofs, 2nd story 6/6 double hung wood windows. Central bay has modest Mission parapet. Wide set small twin pedimented dormers. Contains contributing hipped frame secondary building (garage).

1219 Elmwood Avenue **ca. 1939**

Newman Center & Chapel

Catholic Campus Ministry, Buffalo State College

1- and 2-story flat and hipped roof building with modest Colonial Revival styling. Poured concrete foundation, brick siding with brick quoins, asphalt roof. Main entry on Penhurst Place: centered with replacement door, sidelights and flat hood with square supports, brick arch with rectangular window above. Secondary entry on Elmwood Ave: Double replacement doors with large pedimented hood with large triangular braces. Paired and single vinyl windows with flat brick lintels, brick sills.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 141

PENHURST PLACE INTERSECTS

FOREST AVENUE - NORTH (EVEN)

AT ELMWOOD AVENUE

PENHURST PARK INTERSECTS

LINCOLN PARKWAY INTERSECTS

WINDSOR AVENUE INTERSECTS

760 Forest Avenue **ca. 1962**

View of building obstructed from public right-of-way. Poured concrete foundation, brick siding, flat roof. Long casement wood windows. Contains contributing flat roof brick veneer secondary building (garage).

764 Forest Avenue **ca. 1923**

View of building obstructed from public right-of-way. 2-story hipped roof frame house, set back on lot. Stucco siding, standing seam metal roof. 2nd story French doors with balconettes. Contains contributing flat roof stucco frame secondary building (garage) with multi-light cross-braced doors.

In front of 764 Forest Avenue – Contributing cast iron hitching post. Contributing tall stucco wall around primary building.

772 Forest Avenue **ca. 1927**

2 ½-story complex roof Tudor style residence. Flemish bond brick construction with half-timbered stucco elements, slate roof. Offset entry with limited sidelights. Leaded casement windows. Attached clipped gable garage.

In front of 772 Forest Avenue – Contributing stone knee wall.

780 Forest Avenue **ca. 1931**

2-story cross gable Tudor style frame residence. Brick siding, slate roof. Entrance in front gable; board and batten door with strap hinges and small leaded window, ashlar stone surround. Leaded casement windows grouped in multiples with stone casings. Projecting half-timber gable wall dormer in cross gable. Cannot see secondary building from public right-of-way.

786 Forest Avenue **ca. 1940**

2 ½-story cross timber Colonial Revival frame house. Aluminum above brick siding, asphalt roof. Side entry. Majority 8/12 and 6/6 double hung wood windows. First story front gable semi-hexagonal bay. Wide shed dormer in cross gable.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 142

796 Forest Avenue **ca. 1953**

View of building obstructed from public right-of-way. Single story front gable Ranch house. Wide wood clapboard above brick siding, asphalt roof. Wood casement windows. Attached garage.

800 Forest Avenue **ca. 1926**

2-story side gable frame house. Stucco siding with brick quoins, asphalt roof. Central rounded arch door. Vinyl windows. Side enclosed porch. Contains contributing flat roof stucco frame secondary building (garage).

812 Forest Avenue **ca. 2008**

1 ½-story side gable modern frame house. Poured concrete foundation, stone veneer and wood composite siding, asphalt roof. Recessed solid door with sidelights and slender supports. Vinyl windows with horizontal banding in groupings of multiples. Attached garage. Non-contributing primary building (due to age).

820 Forest Avenue

See 36 Rumsey Road for description

AT DELAWARE AVENUE

FOREST AVENUE - SOUTH (ODD)

AT ELMWOOD AVENUE

605 Forest Avenue **ca. 1900**

2 ½-story front gable vernacular frame house. Stone foundation, aluminum siding, asphalt roof. Offset entry under full width porch with wrought iron balustrade and supports and roof deck with awning. Majority 1/1 double hung wood windows, some leaded. 2nd story semi-hexagonal bay. Closed gable with paired windows. Cannot see secondary building from public right-of-way.

607 Forest Avenue **ca. 1900**

2 ½-story front gable vernacular frame house. Stone foundation, vinyl siding, asphalt roof. Offset entry under full width porch with wrought iron balustrade and supports and roof deck. Mixed replacement and 6/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging flared gable end with tripartite leaded window. Cannot see secondary building from public right-of-way.

611 Forest Avenue **ca. 1900**

2 ½-story front gable vernacular frame house. Wood clapboard and stone veneer siding, asphalt roof. Offset recessed entry under flat hood with wrought iron support and roof deck. Majority wood casement windows. 2-story offset front addition. Overhanging flared shingled gable end. Cannot see secondary building from public right-of-way.

AT GRANGER PLACE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 143

639 Forest Avenue **ca. 1910**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door under full width porch with square supports, plain balustrade, and roof deck. Replacement windows. Overhanging flared shingled gable end with tripartite window with decoratively glazed upper sash and modillioned eaves. Contains contributing flat roof concrete block secondary building (garage) close to street.

641 Forest Avenue **ca. 1910**

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under full width porch with iron balustrade, square supports, and roof deck. Majority 9/1 and 12/1 double hung wood windows. 1st story offset semi-hexagonal bay. 2nd story offset slightly projecting box bay. Modillioned eaves at gable end with stylized vergeboard and Palladian window. Cannot see secondary building from public right-of-way.

LINCOLN PARKWAY INTERSECTS

WINDSOR AVENUE INTERSECTS

749 Forest Avenue **ca. 1905**

2 ½-story hipped roof frame house with Prairie styling. Brick above concrete foundation, stucco siding, asphalt roof. Side entry with hipped hood and exaggerated braces. Full width enclosed brick porch with replacement windows and shallow hipped standing seam metal roof. 2nd story slightly projecting bay with shed roof and ribbon windows. Flared eaves with exposed rafter tails, hipped dormer. Contains contributing hipped roof frame secondary building (garage).

753 Forest Avenue **ca. 1905**

2 ½-story side gable 3-bay Colonial Revival frame house. Stone foundation, asbestos siding, asphalt roof. Central entry with sidelights under partial width hipped hood with small pediment and Tuscan supports. Majority 10/1 double hung wood windows. Two wide-set gable dormers with cornice returns and keystone arched windows with glazed tracery. Contains contributing hipped roof frame secondary building (garage).

AT CLARENDON PLACE

783 Forest Avenue **ca. 1905**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry under hipped hood with slender square supports and iron balustrade. Majority tripartite and paired 6/1 double hung wood windows, some with lattice glazing. 2nd story slightly projecting box bay. Bracketed eaves. Wide hipped roof dormer. Contains contributing hipped roof frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 144

787 Forest Avenue **ca. 1905**

2 ½-story hipped roof Foursquare frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entry with multi-light door under full width hipped roof porch with square supports and plain balustrade. Majority tripartite windows with tracery glazing in upper sash. Bracketed eaves. Hipped roof dormer. Cannot see secondary building from public right-of-way.

AT BERKLEY PLACE

819 Forest Avenue **ca. 1903**

2 ½-story shallow front gable frame house with Colonial Revival styling. Stone foundation, stucco above wood shingle siding, asphalt roof. Offset multi-light wood door with sidelights under full width hipped porch with stylized stick balustrade, square supports on brick piers, and roof deck with awning. Majority 6/1 double hung wood windows. Wide asphalt shingle horizontal rake at shingled gable end. Cannot see secondary building from public right-of-way.

821 Forest Avenue **ca. 1903**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Replacement doors and windows. Offset recessed entry with covered sidelights and vinyl-clad supports on brick piers. Partially enclosed porch with roof deck. Tripartite windows. Hipped dormer. Flared eaves. Cannot see secondary building from public right-of-way.

825 Forest Avenue **ca. 1903**

2 ½-story front gable frame house with Craftsman styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with leaded sidelights under full width porch with iron balustrade, tapered square supports on brick piers, and roof deck. 8/1, 6/1, and 4/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Gable end with half-timber detailing, brackets, and stylized vergeboard. Open eaves. Contains contributing side gable rusticated concrete block secondary building (garage).

829 Forest Avenue **ca. 1903**

2 ½-story hipped roof frame house with modest Colonial Revival styling, oriented to Delaware Avenue. Stone foundation, wood clapboard above shingle siding, asphalt roof. Delaware Ave façade: Offset entry with replacement door and leaded sidelights under hipped standing seam metal hood with tapered square supports. Majority tripartite replacement windows. Small hipped dormer. Forest Ave façade: Brick single story side addition with large single-pane windows and 2nd story shed roof porch above. Hipped dormer. Flared eaves throughout. Contains non-contributing hipped roof stone veneer frame secondary building (garage) access on Delaware Avenue.

AT DELAWARE AVENUE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 145

GATES CIRCLE

2 Gates Circle

1902

Gates Circle, originally Chapin Place

Previously NR listed, contributing to Olmsted Parks and Parkways Thematic Resources: Ref. No. 90THM000012

USN 02940.000014

Built for Mrs. Charles W. Pardee

Architect: E.B. Green

Contributing element to the Delaware Park-Front Park System. Circle at the center of roundabout at start of Chapin Parkway, features large fountain at the center and granite stairways leading to it, surrounded by hip height wall with lamps at the piers decorated with acanthus leaves and topped with round lights.

33 Gates Circle

See description for 771 Lafayette Avenue.

GRANGER PLACE - WEST (EVEN)

AT BIRD AVENUE

6 Granger Place

ca. 1910

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, vinyl siding, asphalt roof. Central entry under partial width full double story pedimented porch with Ionic supports and plain balustrade. Majority 1/1 double hung wood windows. Twin two-story semi-hexagonal bays. Hipped dormer.

10 Granger Place

ca. 1900

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under full width porch with iron balustrade and supports, roof deck. Majority single hung wood windows with leaded upper sash. 2nd story twin curved bays with original windows. Flared hexagonal-shingled gable end with tripartite window with round mullions. Contains contributing concrete block flat roof secondary building (garage).

14 Granger Place

ca. 1926

(aka 12 Granger Place & 14 Granger Place)

3-story parapet roof apartment building with Colonial Revival styling. Stone foundation, brick construction, flat roof. Central entry with replacement door and sidelights under round hood with fluted columns supports and balconette. Tripartite replacement windows with flat arch brick lintels. Central windows with stone accents including arched hood with cornucopia decorations on 2nd story. Turned balustrade in brick parapet. Contains contributing concrete block clipped gable secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 146

16 Granger Place ca. 1904

Part of a duplex with 18 Granger Place

2 ½-story flattened hipped roof side-by-side duplex with modest Colonial Revival styling. Stone foundation, wood clapboard above brick siding, asphalt roof. Two entry doors projecting under full width porch with iron balustrade, paired square supports on brick piers, and roof deck. Tripartite replacement and 1/1 single hung wood windows with leaded transoms. Bracketed eaves, central shed dormer with paired windows.

18 Granger Place ca. 1904

Part of a duplex with 16 Granger Place

See description above.

20 Granger Place ca. 1904

Part of a duplex with 22 Granger Place

2 ½-story front gable side-by-side duplex with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Two entry doors under full width porch with solid clapboard balustrade, square supports, and roof deck. Majority tripartite 1/1 double and single hung wood windows with leaded transoms. 2nd story twin semi-hexagonal bays. Closed gable end with half-timber detailing, ribbon windows with multi-light transoms.

22 Granger Place ca. 1904

Part of a duplex with 20 Granger Place

See description above.

24 Granger Place ca. 1904

Part of a duplex with 26 Granger Place

2 ½-story flattened hipped roof side-by-side duplex with modest Colonial Revival styling. Stone foundation, wood clapboard and brick siding, hexagonal slate roof. Two entry doors under full width porch with iron balustrade, paired square supports on brick piers, and roof deck. Majority tripartite 1/1 double and single hung wood windows with leaded transoms. Bracketed eaves, central shed dormer with paired windows.

26 Granger Place ca. 1904

Part of a duplex with 24 Granger Place

See description above.

30 Granger Place ca. 1913

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Side entry with hipped hood. Full width hipped roof porch with paired square supports and plain balustrade. Majority 8/1 and 6/1 double hung wood windows Large hipped roof dormer with tripartite window. Contains contributing hipped frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 147

32 Granger Place ca. 1908

Architect/Builder: Charles F. Jekel

Part of a duplex with 34 Granger Place

2 ½-story hipped roof frame duplex with modest Prairie styling. Stone foundation, brick siding, asphalt roof. Offset recessed entries on opposite sides of wide full width shallow hipped porch with overhanging eaves, tapered square supports, and spindle balustrade. Majority 1/1 double and single hung wood windows with some leaded sash/transoms. 1st story twin semi-hexagonal bays, 2nd story twin curved bays. Hipped dormer with paired window. Flared eaves with exposed rafter tails.

34 Granger Place ca. 1908

Architect/Builder: Charles F. Jekel

Part of a duplex with 32 Granger Place

See description above.

36 Granger Place ca. 1909

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard and stucco half-timber siding, asphalt roof. Offset glazed entry. Majority single and tripartite 9/1 and 15/1 double hung wood windows. 2nd story offset curved bay. Overhanging half-timbered gable with tripartite window and stylized vergeboard. Contains contributing side gable frame secondary building (garage).

40 Granger Place ca. 1910

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry. Majority single hung wood windows with leaded transoms. 2nd story offset door with balconette, curved bay with original windows. Large pedimented gable dormer with paired windows. Contains contributing side gable frame secondary building (garage).

44 Granger Place ca. 1907

2 ½-story front gable frame house with Queen Anne styling. Offset entry with sidelights under full width porch with tapered square supports, iron balustrade, and roof deck. Majority single hung wood windows with leaded transoms. 2nd story offset curved bay. Overhanging flared shingled gable end with tripartite window in curved recess. Stone foundation, wood clapboard siding, asphalt roof. Contains contributing side gable frame secondary building (garage).

48 Granger Place ca. 1906

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, asbestos siding with fluted corner pilasters, asphalt roof. Offset entry with replacement door under full width porch with deck. Replacement casement windows. Overhanging gable end with tripartite windows.

50 Granger Place ca. 1906

2 ½-story side gable frame house with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Offset door under partial width porch with iron balustrade, stylized square masonry supports, and roof deck.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 148

Majority replacement casement windows with some leaded transoms. Angled corners on both sides. 2nd story central curved bay. Overhanging boxed eaves. Large pedimented dormer with tripartite window.

54 Granger Place **ca. 1906**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset glazed entry under gable hood with arch and brackets. Mixed replacement and wood casement windows with leaded transoms. 1st story offset bay window with flared hood. 2nd story offset boxed oriel window. Overhanging flared gable end with tripartite window.

58 Granger Place **ca. 1906**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry under full width porch with plain balustrade, square supports, and roof deck. Majority 20/1 and 16/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Closed gable end with asphalt shingle horizontal rake and tripartite window.

60 Granger Place **ca. 1906**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset door with round light. Replacement windows. 2nd story offset semi-hexagonal bay and door with balconette. Closed gable end with paired window with arched crown and asphalt shingle horizontal rake.

64 Granger Place **ca. 1906**

2 ½-story front gable vernacular frame house. Stone foundation, aluminum siding, asphalt roof. Offset entry with replacement door and awning. Replacement windows. 2nd story offset semi-hexagonal bay. Closed gable end with asphalt shingle rake and tripartite window. Landing with iron balustrade and rusticated concrete block foundation.

AT FOREST AVENUE

GRANGER PLACE - EAST (ODD)

AT BIRD AVENUE

1 Granger Place **ca. 1910**

1 ½-story side gable frame garage associated with 90 Soldiers Place.

5 Granger Place

See 630 Bird Avenue for description

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 149

11 Granger Place **ca. 1923**

2 ½-story hipped roof brick Colonial Revival house. Ashlar stone foundation, Flemish bond brick construction, slate roof. Recessed offset entry with leaded fanlight. Full width porch with Tuscan supports, decorative stick balustrade, roof deck, and French doors. 6/1 double hung wood windows with stone sills elsewhere. Central chimney with decorative stone and brickwork. Contains contributing slate roof frame secondary building (garage) with shingle siding.

19 Granger Place **ca. 1897**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding, slate roof. Side entrance under arched hood. Replacement windows and wood French doors. Hipped dormer with tripartite window. Full width porch with central foliated pediment, paired square supports, and plain balustrade on brick foundation. Contains contributing flat roof frame secondary building (garage).

21 Granger Place **ca. 1900**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under shingled open pediment adjoining full width porch with square supports and plain balustrade. Multi-light replacement windows. 2nd story offset semi-hexagonal bay. Closed fishscale shingled gable end with keystone Palladian window.

25 Granger Place **ca. 1909**

2 ½-story hipped roof frame residence with modest Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with glazed door under small segmental pediment hood. Offset partial width hipped porch with paired square supports and solid shingle balustrade. French doors and 16/1 replacement windows. Hipped dormer with paired 9/1 windows. Flared eaves.

29 Granger Place **ca. 1905**

2 ½-story hipped roof frame duplex with Colonial Revival styling. Stone foundation, asbestos siding, asphalt roof. Offset glazed door with sidelights under full width porch with Doric supports, solid paneled balustrade, and roof deck. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Gable dormer with cornice returns and flat Palladian window with pediment crown. Contains contributing hipped roof frame secondary building with original doors (garage).

33 Granger Place **ca. 1905**

Architect/Builder: Charles F. Jekel

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with glazed wood door and wide leaded sidelights under partial width porch with square supports, metal balustrade, and roof deck. Offset 2-story semi-hexagonal bay and 2nd story semi-hexagonal bay above entry. Majority double hung wood windows with tracery upper sash. Large wood clapboard gable dormer. Contains contributing flat roof frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 150

35 Granger Place **ca. 1905**

Charles Jekel House

Architect/Builder: Charles F. Jekel

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with narrow cornerboards, asphalt roof. Offset entry with glazed wood door and wide leaded sidelights under partial width porch with square supports, spindle balustrade, and flat roof. Offset 2-story semi-hexagonal bay and 2nd story semi-hexagonal bay above entry. Majority double hung wood windows with tracery upper sash. Large hipped dormer. Overhanging boxed eaves.

39 Granger Place **ca. 1902**

Otto and Rose Jekel House

Architect/Builder: Charles F. Jekel

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with narrow cornerboards, asphalt roof. Offset entry with glazed wood door and wide leaded sidelights under partial width porch with partially fluted column supports, spindle balustrade, and roof deck. Offset 2-story semi-hexagonal bay and 2nd story semi-hexagonal bay above entry. Majority double hung wood windows with tracery upper sash. Large gable dormer. Contains contributing flat roof frame secondary building (garage).

41 Granger Place **ca. 1905**

Architect/Builder: Charles F. Jekel

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry with glazed wood door and wide leaded sidelights under partial width porch with Tuscan supports, spindle balustrade, and roof deck. Offset 2-story semi-hexagonal bay and 2nd story semi-hexagonal bay above entry. Majority double hung wood windows with tracery upper sash. Large hipped dormer. Overhanging boxed eaves. Contains contributing flat roof frame secondary building (garage).

45 Granger Place **ca. 1908**

2 ½-story front gable frame house with modest Queen Ann styling. Stone foundation, asphalt siding, asphalt roof. Offset door with sidelights under full width porch with paired square supports, plain balustrade, roof deck. Majority 1/1 single hung wood windows with leaded upper sash/transoms. 2nd story offset semi-hexagonal bay. Closed gable end with paired window.

49 Granger Place **ca. 1907**

2 ½-story side gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Glazed offset door with leaded sidelights under full width porch with square supports on solid paneled wood balustrade, roof deck. Majority 1/1 wood windows with leaded uppers, wood storms. 1st and 2nd story offset semi-hexagonal bays. Large pedimented dormer with paired 9/1 windows.

51 Granger Place **ca. 1907**

2 ½-story shallow front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under full width porch with square supports, cut-away gingerbread wood balustrade and brackets,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 151

and roof deck. Majority 1/1 double hung wood windows, some leaded. 2nd story offset semi-hexagonal bay. Flared fishscale shingled gable end with paired window.

55 Granger Place **ca. 1907**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with leaded sidelights under hood with square supports, plain balustrade, and roof deck with replacement door. Majority replacement, some leaded windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with paired window. Rear-side brick wall.

59 Granger Place **ca. 1907**

2 ½-story shallow front gable frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry under full width porch with square supports, spindle balustrade, and roof deck. Replacement windows. 1st story offset semi-hexagonal bay. 2nd story box bay. Overhanging gable end with tripartite window with Prairie-style glazed upper sash. Contains contributing concrete block secondary building (garage).

63 Granger Place **ca. 1907**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under full width porch with square supports, plain balustrade, and roof deck. Majority 9/1 and 12/1 double hung wood windows. Slightly overhanging gable end with Palladian window.

AT FOREST AVENUE

HIGHLAND AVENUE - SOUTH (EVEN)

AT DELAWARE AVENUE

32 Highland Avenue **ca. 1909**

2 ½ story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry under full width polygonal flat roof porch with Ionic supports and solid balustrade. Majority 6/1 and 1/1 double hung wood windows. 2nd story multi-light oriel window. Modillions at boxed cornice.

36 Highland Avenue **ca. 1888**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with leaded glazed door under partial width polygonal porch with pointed roof, square supports and solid shingle balustrade. Mixed replacement and wood windows. 1st story arch and 1/1 window with entablature crown. 2nd story 6/1 double hung wood and replacement leaded casement windows. Boxed eaves with modillions, small hipped dormer with dentils and modillions.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 152

38 Highland Avenue **ca. 1890**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Side entry. 1st story window with entablature crown, offset partial width enclosed flat roof polygonal porch with replacement windows. 2nd story with 6/1 double hung wood window and offset oriel window with glazed and leaded casement windows. Original 4-light wood storms. Boxed eaves with modillions. Pedimented gable dormer with round mullions.

42 Highland Avenue **ca. 1890**

2 ½-story front gable gambrel roof Dutch Colonial Revival frame house. Brick above stone foundation, wood shingle above wood clapboard siding, asphalt roof. Side entry with hood and iron supports. 1st story leaded multi-light casement windows. Overhanging 1 ½-story gable with tripartite 6/1 double hung wood windows and decorative oval window. (Similar in form to 46 Highland Avenue.) Contains contributing frame side gable secondary building (barn, now garage).

46 Highland Avenue **ca. 1893**

2 ½-story front gable gambrel roof Dutch Colonial Revival frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset recessed entry under flattened arch with multi-light side wall. 1st story French doors with balconettes. Overhanging 1 ½-story gable with closely paired 8/1 replacement vinyl and decoratively glazed wood tripartite windows. (Similar in form to 42 Highland Avenue.)

50 Highland Avenue **ca. 1890**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with Ionic fluted cornerboards, asphalt roof. Offset entry under partial width flat roof porch with Ionic supports on clapboard piers. 1/1 double hung wood windows, 1st floor leaded transom. 2nd story offset semi-hexagonal bay. Hipped roof dormer with tripartite window.

54 Highland Avenue **ca. 1910**

Built for R.C. Groben

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, stucco siding, asphalt roof. Side entry with flat hood supported by decorative wood brackets. 6/6 double hung wood windows. Sill courses at 1st and 2nd stories. 1st story front partial width projection with decorative brackets and slate pent roof. Stucco chimney front center.

58 Highland Avenue **ca. 1890**

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under partial width hipped porch with round supports, spindle balustrade, and cornice modillions. Majority 1/1 double hung wood windows. Replacement sliding windows in hipped dormer. 1st and 2nd story semi-hexagonal bay. Overhanging boxed eave with brackets.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 153

62 Highland Avenue **ca. 1888**

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with wood door with leaded sidelights under partial width pedimented porch with paired Tuscan columns and spindle balustrade. Majority 1/1 replacement and leaded upper sash 9/1 single hung wood windows. Modillions at boxed eaves. Dominating gable dormer with cornice returns and tripartite windows. 1st story semi-hexagonal corner bay. Contains contributing frame hipped secondary building (garage) with cross-braces on doors.

66 Highland Avenue **ca. 1892**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with broken ogee crown. 1/1 single hung wood windows. 1st and 2nd story offset semi-hexagonal bay with decorative paneling and Greek key and dentil molding. Block modillions at cornice. Hipped central dormer, paired window with decorative glazing in upper sash.

70 Highland Avenue **ca. 1890**

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Recessed offset entry with replacement door as part of enclosed hipped front addition with projecting semi-hexagonal bay. Majority replacement windows. Flared gable with shingle accents, leaded 21/1 double hung window, and fanlight with keystone. Large keystone-shaped ornamentation flanking windows. Contains contributing frame side gable secondary building (garage) door with lights.

72 Highland Avenue **ca. 1892**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset recessed entry with glazed door. Double and single hung tripartite 1/1 wood windows with leaded transoms and wood storms. 2nd story twin slightly projecting box bays with Palladian-esque windows. Boxed eaves with modillions, hipped dormer with paired windows. Contains contributing frame side gable secondary building (garage, shared with 76 Highland Avenue).

76 Highland Avenue **ca. 1892**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with glazed wood door under foliated pediment adjoining hipped porch with paired Tuscan supports on clapboard piers, spindle balustrade. Majority 1/1 double and single hung wood windows with wood storms. 2nd story offset semi-hexagonal bay. Overhanging gable with pent roof rake, decoratively glazed tripartite window with round mullions, flared hexagonal shingle upper. Contains contributing frame side gable secondary building (garage, shared with 72 Highland Avenue).

80 Highland Avenue **ca. 1898**

Built for Joseph W. Powell

2 ½-story front gable Queen Anne frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under full width shed porch with offset pediment, paired Doric supports on masonry piers, and spindle balustrade. Majority 1/1 double hung wood windows. 2nd story offset curved bay with curved leaded

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 154

double hung windows. Overhanging flared gable with blind keystone Palladian window with decorative glazing. Contains contributing frame hipped roof secondary building (garage) with small hipped vent.

84 Highland Avenue **ca. 1900**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation with parged front, wood shingle above clapboard siding, asphalt roof. Offset entry with wood door, full width shed roof, 2nd story twin semi-hexagonal bays with swag molding on trim. Majority tripartite 1/1 double hung wood windows with wood storms. Overhanging variegated shingle flared gable with tripartite window with decorative glazing and swag molding on trim. Cannot see secondary building from public right-of-way.

88 Highland Avenue **ca. 1912**

2-story hipped roof frame house with Prairie styling. Stone foundation, pebbledash stucco siding, asphalt roof. Side entry with flat hood and thick column supports. Full width porch with thick round supports on solid pebbledash balustrade with roof deck. 8/1 double hung wood windows and French doors. Hipped asphalt dormer with paired window. Open eaves with exposed rafters. Cannot see secondary building from public right-of-way.

90 Highland Avenue **ca. 1900**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, aluminum siding, asphalt roof. Offset glazed door under full width hipped roof with massive support and roof deck. Partially bricked in porch with flat roof 2nd story Dryvit addition. 4/1 double hung ribbon windows in addition. Board and batten overhanging gable with tripartite window with round mullions in recess with curved sides. Contains contributing frame front gable secondary building (garage).

96 Highland Avenue **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, fiber cement siding, asphalt roof. Offset entry under full width porch with Ionic supports on wood piers, spindle balustrades, roof deck. Majority vinyl replacement windows, first story leaded transom. Semi-hexagonal 2nd story. Overhanging gable with paired window. Contains contributing brick hipped brick secondary building (garage).

100 Highland Avenue **ca. 1890**

2 ½-story front gable Colonial Revival frame house. Parged foundation, asbestos above vinyl siding, asphalt roof. Offset entry with classically inspired surround (pedimented crown and fluted pilasters). 1st story 1/1 double hung tripartite windows, 2nd story twin semi-hexagonal bays. Overhanging gable with leaded tripartite window. Contains contributing frame front gable secondary building (garage).

104 Highland Avenue **ca. 1900**

2 ½-story side gable Colonial Revival frame house. Brick above stone foundation, wood shingle siding with sawtooth accents, asphalt roof. Offset recessed entry with gable hood with iron supports and balustrades. Majority paired and single 1/1 double hung wood windows with decorative upper sash. Semi-hexagonal bay projecting from side. Flared division between stories. Small and larger pedimented dormers.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 155

108 Highland Avenue **ca. 1903**

2 ½-story front gable gambrel Dutch Colonial Revival frame house. Stone foundation with parged front, wood clapboard siding, asphalt roof. Offset recessed entry under partial width flat roof porch with Tuscan supports and plain wood balustrade. 1st story tripartite single hung windows in projecting box bay with pent roof. 2nd story 6/1 and double hung wood windows. Fan accent above paired gable windows. (Similar in form to 114 Highland Avenue.)

110 Highland Avenue **ca. 1903**

2-story hipped roof Colonial Revival frame house. Stone foundation, raked asbestos siding, asphalt roof. Offset entry with glazed door under partial width flat roof porch with square supports and plain wood balustrade. Majority paired and tripartite vinyl replacement windows. 1st and 2nd story semi-hexagonal bay. Twin hipped dormers.

114 Highland Avenue **ca. 1904**

2 ½-story front gable gambrel Dutch Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset recessed entry under full width flat roof porch with Tuscan supports and plain wood balustrade. Majority 6/1 double hung wood windows, grouped in pairs with 4-light wood storms. First floor transoms. Fan accent above paired gable windows. (Similar in form to 108 Highland Avenue.)

118 Highland Avenue **ca. 1904**

2 ½-story hipped roof frame house with Colonial Revival and Tudor styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with double arched glazed door under partial width flat roof porch with solid wood shingle balustrade and supports, Tudor arch porch vergeboards. 1st and 2nd story semi-hexagonal bay. Decorative lattice glazing in upper sash throughout. Hipped dormer with paired windows.

120 Highland Avenue **ca. 1904**

Built for Charles P. Stearns

1 ½-story side gable frame Bungalow style house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with wide glazed door under full width porch with square supports and plain balustrade. 1/1 double hung wood windows with wood storms. Main roof is extended above porch. Large recessed pedimented semi-hexagonal wall dormer. Replacement windows. Cannot see secondary building from public right-of-way.

124 Highland Avenue **ca. 1892**

2 ½-story front gable Queen Anne frame house. Stone foundation, vinyl siding, asphalt roof. Offset entry with two matching glazed wood doors under partial width porch with medina sandstone foundation and supports, plain wood balustrade, roof deck. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay and decorative arched trim above deck. Overhanging flared gable with tripartite window. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 156

128 Highland Avenue **ca. 1895**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under foliated pediment hood. Square supports with fanned spindle work trim, plain balustrade with finials, and rusticated concrete block foundation. 1/1 paired replacement windows, 2nd story offset semi-hexagonal bay. Shingled gable with sawtooth accent bands, curved recessed tripartite window and small single window at top. Cannot see secondary building from public right-of-way.

132 Highland Avenue **ca. 1892**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with glazed wood door under partial width foliated pedimented porch with spindle balustrade and supports. 1/1 replacement windows, 1st story arched, 2nd story offset semi-hexagonal bay. Shingled overhanging gable with sawtooth accent bands, curved recessed tripartite window with decorative glazing. Cannot see secondary building from public right-of-way.

134 Highland Avenue **ca. 1903**

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset wood door with arched surround. 1/1 replacement windows. 1st story arched window with wood transoms. 2nd story offset projecting semi-hexagonal bay. Wide boxed eaves, large hipped wall dormer with tripartite window.

138 Highland Avenue **ca. 1903**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with glazed door, brick deck, and iron balustrade. Majority replacement windows. First story transom, 2nd story offset semi-hexagonal bay. Overhanging variegated shingle gable with recessed tripartite decoratively glazed double hung wood windows.

140 Highland Avenue **ca. 1903**

2 ½-story front gable frame house with Free Classic Queen Anne styling. Parged stone foundation, wood clapboard siding, asphalt roof. Offset entry with glazed door under pediment, full width shed roof vinyl-clad porch with plain balustrade, Tuscan supports, and shallow arcaded cornice. Majority replacement windows. Overhanging gable, Italianate style tripartite arched windows with elaborate mullions/brackets and small pediment hood.

144 Highland Avenue **ca. 1890**

Built for Ward Barnum

2 ½-story side gable frame house with Queen Anne and Colonial Revival styling. Stone foundation, wood shingle above wood clapboard siding with cornerboards, asphalt roof. Offset recessed entry. 1/1 double hung wood windows. Offset semi-hexagonal turret with pointed octagonal roof. Offset dormer with pedimented gambrel roof.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 157

148 Highland Avenue **ca. 1982**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding with shingle accents, asphalt roof. Offset entry with glazed multi-light door with covered sidelights under decorated pediment adjoining full width hipped porch. Paired column supports on masonry piers, spindle balustrade, mullions at cornice. 1/1 double hung wood windows. Offset 2nd story porch with shingled pedimented front gable roof crenellated shingle balustrade. Flared shingled gable. Cannot see secondary building from public right-of-way.

150 Highland Avenue **ca. 1903**

Built for Charles Dougherty

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry with glazed wood door under partial width porch with fishscale shingle pediment, Tuscan supports, and spindle balustrade. Mixed replacement, 6/6, and 1/1 double hung wood windows. Fishscale shingle gable with pent roof, Palladian window with shingle arched crown. Contains contributing frame front gable secondary building (garage).

154 Highland Avenue **ca. 1897**

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset enclosed projecting entry; glazed multi-light door with pilaster casing and pediment crown. Majority 1/1 double hung wood windows. Large hipped dormer with tripartite window with decorative mullions in curved recess.

156 Highland Avenue **ca. 1897**

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under partial width complex hipped porch with Tuscan supports on clapboard piers and plain wood balustrade. Majority wood casement windows with leaded lattice transoms. Large hipped wall dormer with tripartite 6/1 wood double hung windows, decorative brackets and modillions.

160 Highland Avenue **ca. 1894**

Built for Tracy Becker

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under partial width shed roof porch with slender round supports on wood piers and spindle balustrade. Majority replacement windows; 2nd story corner cut-away bay. Modillions at cornice, fishscale shingle semi-hexagonal flat roof dormer.

162 Highland Avenue **ca. 1898**

2 ½-story front gable frame house with Free Classic Queen Anne styling. Stone foundation, wood clapboard siding with wide fluted Ionic pilaster corners, asphalt roof. Offset entry with glazed door; full width flat roof porch with square supports and spindle balustrade. Majority vinyl replacement windows with wood transoms. 2nd story twin projecting semi-hexagonal bays with hipped hoods. Gable with pent roof at rake, Palladian window with keystone.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 158

166 Highland Avenue **ca. 1890**

Built for Orlando Parker

2-story hipped roof frame house with Colonial Revival styling. Partially parged stone foundation, wood clapboard siding with fluted Ionic pilaster corners, asphalt roof. Offset glazed door. Majority 1/1 double hung wood windows. Large gable dormer with cornice returns, decoratively glazed Palladian window with pilaster mullions.

170 Highland Avenue **ca. 1896**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle with sawtooth accents above clapboard siding, asphalt roof. Offset entry with glazed door under partial width flat roof porch with square supports and spindle balustrade. 1st story leaded transom, majority 1/1 double hung wood windows elsewhere. 2nd story offset semi-hexagonal bay. Projecting gable with decoratively glazed tripartite window in curved recess.

174 Highland Avenue **ca. 1895**

2 ½-story side gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with corner boards, asphalt roof. Offset partial width flat roof porch with slender square supports and plain balustrade. Majority paired and single 9/1 double hung wood windows and wood storms. 1st story polygonal corner bay. Foliated pediment dormer and polygonal dormer with polygonal pointed roof.

178 Highland Avenue **ca. 1900**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Side entry with hipped hood. Offset secondary entry on front façade. Majority 1/1 double hung wood windows with original storms. 2nd story offset semi-hexagonal bay. Wide boxed eaves with modillions. Hipped dormer with paired 6/6 double hung windows with pilaster modillions.

180 Highland Avenue **ca. 1890**

Built for Edward K. Taylor

2 ½-story cross gable frame house with modest Queen Anne styling, set back on lot. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Entry in cross gable; wood door with leaded light, side-facing shed roof porch at grade with chamfered square supports and spindle fence. Replacement windows with tripartite windows prominent on front façade. Progressively increasing overhangs on 2nd story and gable with broken cornice returns. 2nd story cross gable flat arch cut-away doorway to porch roof deck. Contains contributing frame hipped secondary building (garage).

ELMWOOD AVENUE INTERSECTS

HIGHLAND AVENUE - NORTH (ODD)

AT DELAWARE AVENUE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 159

23 Highland Avenue

ca. 1901

2 ½-story hipped Colonial Revival frame house. Stone foundation, wood clapboard siding with wide Ionic corner pilasters, slate roof. Offset entry; wood door with leaded sidelights and segmental arch transom, full width flat roof porch with paired Ionic supports and spindle balustrade. Majority tripartite 1/1 double hung wood windows; 2nd story twin semi-hexagonal projecting bays. Ornate cornice with classical styling, twin oval dormers flanking tripartite multi-light slate-sided dormer with broken ogee pediment. Ornate decorative brick chimney. Cannot see secondary building from public right-of-way due to a stone wall partway set back on lot.

29 Highland Avenue

ca. 1895

2 ½-story hipped Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry with glazed sidelights, pediment hood with Ionic supports. Full width landing with spindle balustrade. Majority 9/9 double hung wood windows, some replacement. 1st story tripartite full-height windows, 2nd story twin 2-sided projecting bays with capital crowns, keystone oval window. Modillions at cornices, shingled hipped dormer. Contains contributing flat roof secondary brick building (garage).

33 Highland Avenue

ca. 1906

2 ½-story side gable Craftsman frame house. Stone foundation, wood shingle siding, asphalt roof. Offset projecting enclosed entry with modillions and roof balconette. Replacement windows. Exposed rafter tails and beams. 2nd story twin semi-hexagonal bays. Decorative support brackets. Shed roof 2-story projecting side bay. Twin pedimented dormers. Contains contributing pyramid shingled frame secondary building (garage).

39 Highland Avenue

ca. 1904

Built for George H. Sickels

2 ½-story cross gable Queen Anne frame house. Stone foundation, stucco siding, asphalt roof. Offset entry with double wood doors, segmented arch crown and flanking pilasters. Leaded casement and replacement windows with wood transoms. Offset 2-story semi-hexagonal turret. Half-timbering in gable. Contains contributing 1 ½-story side gable frame secondary building (barn, now garage and residence) with fishscale shingles, large wall dormer and small hipped dormer.

43 Highland Avenue

ca. 1901

Built for Warren H. Brush

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Recessed door with broken ogee crown. 4/4, 6/6, and 8/8 double hung wood windows. Projecting central cross gable section with overhanging 2nd and ½ stories. 1st story central semi-hexagonal bay with hipped roof, belt course around front section, shingled gable. Contains contributing hipped secondary building (garage).

47 Highland Avenue

ca. 1903

Built for Meyer A. Frank

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset enclosed projecting entry with wood door with leaded sidelights, fluted pilaster

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 160

surround, and balconette above. Paired and tripartite 6/6 and 8/8 double hung wood windows. Contains contributing hipped roof frame secondary building (garage).

51 Highland Avenue **ca. 1905**

Built for Dumonte A. Whiting

Part of a duplex with 53 Highland Avenue

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, brick siding with brick quoins, asphalt roof. Central entry; door with leaded sidelights and arched transom under full width flat roof porch with paired Tuscan supports and plain balustrade. Majority 1/1 double hung windows. 2nd story twin semi-hexagonal bays with wood surrounds, decorative mullions. Modillions and dentils at cornice, flared eaves. Three pedimented wood dormers with pilaster mullions, the central one with segmented arch pediment and wood casement window, flanked by gables with half-timber styling in pediments.

53 Highland Avenue **ca. 1905**

Part of a duplex with 51 Highland Avenue

See description above.

57 Highland Avenue **ca. 1898**

Built for Joseph Ohlenschaler

1 ½-story side gable frame house with Colonial Revival styling. Brick siding, asphalt roof. Offset entry with pilaster surround supporting flat hood. Offset partial width screened in flat roof porch. 6/9 single hung wood windows. Contains contributing flat roof secondary stone building (garage).

61 Highland Avenue **ca. 1896**

Built for Jacob J. Siegrist

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding with pilaster corners, asphalt roof. Offset wood door full width flat roof porch with square supports, solid clapboard balustrade. Majority 1/1 double hung wood windows, some leaded wood transoms. 2nd story offset curved projecting bay with curved leaded glass windows. Flared gable with fishscale shingles, denticulated rake, Palladian window with recessed arch with spindle balconette. Top of gable has foliated molding. Contains contributing front gable frame secondary building (garage).

67 Highland Avenue **ca. 1895**

2 ½-story complex gabled Queen Anne frame house. Stone foundation, wood clapboard siding with fishscale shingle accents, asphalt roof. Offset entry under foliated pediment adjoining full width hipped porch with Doric supports and spindle balustrade. Attached carport with matching foliated pediment. Majority replacement windows. 2nd story offset semi-hexagonal bay, 3-story polygonal tower with pointed roof. Overhanging gable with recessed door, spindle balconette. Contains contributing hipped roof fishscale shingle frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 161

71 Highland Avenue **ca. 1895**

Childhood home of F. Scott Fitzgerald

2 ½-story side gable Queen Anne frame house. Stone foundation, asbestos siding, asphalt roof. Offset double wood entry door under foliated pediment adjoining full width hipped porch with Tuscan supports, spindle balustrade, brackets at cornice. 1/1 double hung wood windows. 2-story semi-hexagonal turret with pointed polygonal roof, offset hipped dormer. Contains contributing front gable frame secondary building (garage).

75 Highland Avenue **ca. 1895**

Built for Julius I. Block

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with Ionic pilaster corners, asphalt roof. Offset wood door with round light under full width flat roof porch with classically-styled supports, balustrade, and cornice. 1st story leaded glass transoms above windows, majority 1/1 double hung wood windows elsewhere. 2nd story twin semi-hexagonal flat roof bays. Dentils and block modillions at cornice, twin pedimented gables with ornate surrounds and leaded glass upper sash. Contains contributing steep hipped roof frame secondary building (garage).

81 Highland Avenue **ca. 1901**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry with partial width landing. Tripartite mixed replacement and 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Dentils and wide trim at cornice. Palladian window in closed gable. Cannot see secondary building from public right-of-way.

85 Highland Avenue **ca. 1902**

Built for Clifford De W. Coyle

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt roof. Offset recessed door with pilasters and flared hood. Replacement windows. Modillions at cornice. Hipped dormer. Contains contributing long 1 ½-story side gable secondary building (garage) with pedimented dormers.

87 Highland Avenue **ca. 1896**

Built for John R. Heintz

2 ½-story side gable Queen Anne frame house. Stone foundation, wood shingle siding, slate roof. Offset wood door under offset partial width hipped porch with paired Tuscan supports and solid shingle balustrade. Majority 1/1 double hung wood windows; 1st story rounded corner with curved window. 2nd story offset 2-sided and 3-sided projecting bays. Short, wide hipped dormer. Contains contributing side gable frame secondary building (garage).

89 Highland Avenue **ca. 1900**

2 ½-story front gable Queen Anne frame house. Medina stone foundation, wood clapboard siding with pilaster corners, asphalt roof. Offset entry under partial width porch with plain balustrade, Ionic supports on medina sandstone piers, and roof deck. Majority tripartite 1/1 double hung wood windows. 2nd story offset semi-

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 162

hexagonal bay with paneling below and swag molding above windows. Overhanging shingled gable with large supporting brackets, keystone blind Palladian window. Contains contributing secondary building (garage).

95 Highland Avenue **ca. 1901**

Built for Darwin D. Martin for his daughter, Dorothy (Martin) Foster

2 ½-story front gable/hipped frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, slate roof. Offset recessed entry; flat roof hood with Ionic column support. Replacement windows. 1st story large offset semi-hexagonal bay, smaller projecting bay above. Overhanging shingled gable with paired window with arched crown and pilaster mullions. Swag molding in 2nd story and gable window crowns.

99 Highland Avenue **ca. 1895**

2 ½-story side gable frame house with Queen Anne styling. Wood shingle siding, asphalt roof. Offset entry with replacement door under partial width shed roof porch with front gable, shingle balustrade and supports. Replacement windows. Offset 2-story semi-hexagonal bay with gable wall dormer above. Offset smaller gable dormer on other side. Large diamond-shaped shingle accents on façade.

103 Highland Avenue **ca. 1892**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Recessed side entry door. Hipped enclosed front porch with ribbon multi-light replacement windows with pilaster mullions. Hipped roof dormer.

107 Highland Avenue **ca. 1890**

2 ½-story mansard roof Second Empire frame house. Concrete block foundation, stucco siding with wood cornerboards, asphalt roof. Offset entry in projecting tower. 1/1 double hung wood windows with wood storms, multi-light casement windows with balconettes. Block modillions at cornice, roof gables in tower and main roof with decorative mullions. Wood belt course and small overhang. Cannot see secondary building from public right-of-way.

111 Highland Avenue **ca. 1902**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset wood door under partial width front gable porch. Majority 6/1 and 1/1 double hung wood windows. Deeply overhanging 2nd story. Pent roof and tripartite window at segmented gable. Cannot see secondary building from public right-of-way.

115 Highland Avenue **ca. 1902**

2-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Central enclosed entry with ornate iron balconette and ornate capital belt course above. 12/12 and 6/6 double hung wood windows in twin 2-story semi-hexagonal bays. Brick wall at rear. Contains contributing side gable secondary brick building with original windows (carriage house).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 163

117 Highland Avenue **ca. 1904**

2 ½-story front gable gambrel roof Dutch Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Hidden side entry door. Mixed replacement and 6/1 double hung wood replacement windows. Offset enclosed hexagonal sunroom and semi-hexagonal bay with polygonal roofs. Fanlight above paired windows in dormer.

119 Highland Avenue **ca. 1894**

Built for Herman Boasberg

2 ½-story hipped roof frame house with modest Prairie styling. Parged foundation, vinyl siding, asphalt roof. Offset wood door under full width hipped porch with square tapered supports on brick piers and plain balustrade. Small offset hipped dormer. Replacement single and tripartite windows. Cannot see secondary building from public right-of-way.

123 Highland Avenue **ca. 1890**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with gable hood and square supports. Majority paired and tripartite replacement windows. Two offset low hipped dormers, one small, one wide.

127 Highland Avenue **ca. 1905**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Recessed offset wood door. Full width hipped porch with spindle balustrade and battered supports on brick piers. Majority 1/1 double hung wood windows. Large shingled pedimented gable with tripartite window. Flared eaves. Contains contributing frame hipped secondary building (garage).

131 Highland Avenue **ca. 1913**

2 ½-story front gable flared gambrel roof Dutch Colonial Revival frame house. Brick foundation, wood shingle siding, asphalt roof. Recessed entry with shed hood in cross gable. Partial width flat roof porch with paired square supports and solid shingle balustrade. 6/6 double hung wood windows. Fanlight in gable. Contains contributing side gable frame secondary building (garage).

141 Highland Avenue **ca. 1922**

2 ½-story hipped frame house with Colonial Revival and Prairie styling. Stone foundation, pebbledash stucco siding, asphalt roof. Side entry door with sidelights and classical surround. 6/6 double hung wood and multi-light casement windows with wood storms. Projecting 2nds story. Short, wide hipped dormer. Contains contributing secondary building: 2 ½-story front gable brick carriage house with porthole window and balconette.

143 Highland Avenue **ca. 1892**

2 ½-story side gable/complex roof Queen Anne frame house. Stone foundation, wood shingle (with sawtooth accents) above clapboard, asphalt roof. Offset wood door under shingled pediment adjoining partial width roof with paired Tuscan supports, spindle railing, and roof deck. Secondary side entry with hipped hood. Majority

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 164

1/1 wood windows with some leaded upper sash and original multi-light storms. Offset 2-story semi-hexagonal bay below projecting wall dormer with cornice returns and tripartite window in curved recess. Offset smaller pedimented dormer with shingle arch. Contains contributing flat roof masonry secondary building (garage).

145 Highland Avenue **ca. 1892**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Slightly offset glazed wood door under partial width flat roof porch with square supports and plain balustrade. Replacement windows, 1st story original leaded wood transoms. Overhanging second story. Closed gable with ribbon windows in curved recess.

149 Highland Avenue **ca. 1890**

2 ½-story clipped side gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Recessed entry with wood door under pediment with decorative molding, adjoining full width shed roof porch with paired Tuscan columns and spindle balustrade. Majority 1/1 double hung wood windows. Projecting boxed eaves with modillions. Wide, short hipped dormer with tripartite window. Contains contributing flat roof secondary building (garage).

153 Highland Avenue **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Offset wood door under small pediment in full width shed roof porch with iron balustrade and supports, concrete block foundation. Replacement windows. 2nd story offset semi-hexagonal bay with hipped roof. Multiple windows in gable with pent roof horizontal rake.

157 Highland Avenue **ca. 1892**

Built for George Alfred Richer

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with pilaster corners, asphalt roof. Offset wood door under full width flat roof porch with semi-circular extension, wide cornice, round support columns and spindle balustrade. Majority 1/1 double hung wood windows with some leaded upper sash. 2nd story semi-hexagonal bays with denticulated capitals. Classical cornice with dentils and modillions. Three gable dormers with arched multi-light windows and decorated cornice returns. Contains contributing hipped roof frame secondary building (garage) with round pilasters.

159 Highland Avenue **ca. 1898**

Built for Alvin S. French

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with pilaster corners, asphalt roof. Offset entry with leaded sidelights and fanlight under full width flat roof porch with semi-circular extension, Tuscan supports on paneled wood piers, spindle balustrade, and wide cornice. Replacement windows with some leaded transoms. 2nd story semi-hexagonal bays with denticulated capitals. Classical cornice with dentils and modillions. Twin pedimented dormers. Contains contributing hipped roof frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 165

163 Highland Avenue **ca. 1892**

2 ½-story side gable frame house with Shingle styling. Stone foundation, wood shingle siding, asphalt roof. Offset wood door under decoratively detailed pediment in partial width hipped roof porch with paired Tuscan columns, shingle balustrade, and flattened arch vergeboard. Majority replacement windows with narrow leaded transoms. Offset 2-story wide semi-hexagonal tower. Small hipped dormer with diamond shingles. Contains contributing hipped secondary building (garage).

167 Highland Avenue **ca. 1896**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door under pediment adjoining full width shed roof porch with paired round column supports, spindle balustrade, stylized vergeboard. Replacement windows. Closed shingled gable with ribbon windows in curved recess.

171 Highland Avenue **ca. 1895**

2 ½ story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry under full width flat roof porch with square supports and plain wood balustrade. Replacement windows; 2nd story offset semi-hexagonal bay. Twin narrow pedimented dormers. Contains contributing front gable secondary building (garage).

175 Highland Avenue **ca. 1892**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset wood door under partial width porch with slender fluted supports, spindle balustrade, and roof deck. Majority 1/1 double hung wood windows with wood storms. Semi-hexagonal corner bay. Overhanging flared shingled gable. Contains contributing hipped roof frame secondary building (garage).

179 Highland Avenue **ca. 1894**

2 ½-story front gable house with modest Colonial Revival styling. Stone foundation, aluminum siding, asphalt roof. Recessed side entry; double wood door on full width flat roof porch with tapered square supports and plain balustrade. Replacement windows. Central semi-hexagonal bay with protruding gable above supported by large brackets.

183 Highland Avenue **ca. 1890**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood shingle siding, asphalt roof. Offset wood door under full width flat roof porch with plain balustrade, brick supports on masonry piers, and bracketed cornice. Majority 1/1 double hung wood windows. Central semi-hexagonal bay with protruding gable above supported by large brackets.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 166

185 Highland Avenue ca. 1955

(aka 633 Elmwood Avenue)

Crane Branch Library

Architect: Backus, Crane and Love

1- and 2-story flat roof building with 1950s modern styling; concrete foundation, brick veneer. Minimal ornamentation. Contemporary entry door at 1 story portion with metal overhanging porch, metal supports. Windows original metal casement. Open porch above 1-story portion.

ELMWOOD AVENUE INTERSECTS

HODGE AVENUE - SOUTH (EVEN)

AT DELAWARE AVENUE

28 Hodge Avenue ca. 1904

2 ½-story cross gable frame house with Colonial Revival styling. Stone foundation, brick siding, asphalt roof. Offset entry with wood door. Single 6/6 double hung wood window. 1st story windows and door have blind fanlight, windows have paneled wood below. 2nd and ½ story stone lintels, brick sills. Three parallel cross gables. 2 angled gable dormers.

36 Hodge Avenue ca. 1893

2 ½-story cross gable Queen Anne frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset door under full width flat roof porch with Tuscan columns and solid shingle balustrade. Majority 1/1 double and single hung wood windows. 2nd story oval accent window and decorative shingles. Palladian window in gable end and offset pedimented shingle dormer.

38 Hodge Avenue ca. 1892

2 ½-story side gable Shingle style frame house. Stone foundation, wood shingle siding, asphalt roof. Side entry. 1st story French doors with balconette. Majority double hung wood windows with multi-light decorative glazing in upper sash. Flared 2nd story. Offset large polygonal tower with pointed roof and decorative shingles at top.

40 Hodge Avenue ca. 1892

2 ½-story front gable frame house with modest Colonial Revival styling; set back on lot. Wood shingle siding, asphalt roof. Offset wood door with elliptical fanlight. Full width flat roof partially enclosed porch. 6/6 double hung wood windows with leaded transoms. Shallow gable end with fanlight and small cornice returns.

46 Hodge Avenue ca. 1892

2 ½-story cross gable Queen Anne frame house. Stone foundation, wood clapboard siding with fishscale shingle and half-timber accents, asphalt roof. Offset entry with sidelights and transom and with flat roof and clustered square supports. Some multi-light casement, some 9/9 and 12/12 double hung leaded windows. Offset front

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 167

gable with arched tripartite window and stick styling in gable. Offset hipped and shed dormers. Open eaves with exposed rafter tails. Contains contributing shallow front gable frame secondary building (garage).

50 Hodge Avenue

ca. 1892

Built for Seth A. Brown

2 ½-story front gable 3-bay Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset arched glazed double doors. Tall replacement windows with pilaster casing and capital hoods. Porthole window in gable end. Contains contributing hipped frame secondary building (garage).

54 Hodge Avenue

ca. 1895

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle above brick siding, asphalt roof. Offset door with leaded fanlight and sidelights under partial width shed roof porch with hipped extension; Ionic supports and stick balustrade. Majority 1/1 double hung wood windows. Large offset polygonal flat roof tower. Twin hipped dormers with Ionic pilasters. Classical cornice with mullions and dentils. Cannot see secondary building from public right-of-way.

60 Hodge Avenue

ca. 1884

Built for William C. Hodge

2 ½-story complex roof Queen Anne frame house. Stone foundation, brick siding, asphalt roof. Offset recessed entry with rounded arch double wood doors, shed hood, and polygonal wood clapboard attached turret above. Majority 1/1 double hung wood windows, some tall with segmental arch. Offset 2 ½-story semi-hexagonal bay under front cross gable with stylized vergeboard. Offset pedimented gable dormer with stick detailing. Floral decorations on trim. Contains contributing hipped secondary building (garage).

66 Hodge Avenue

ca. 1899

2 ½-story hipped roof Queen Anne frame house. Stone foundation, wood clapboard siding with modest half-timber styling, asphalt roof. Recessed offset entry with sidelight and flared hood. Majority 1/1 double hung wood windows. Offset 2-story semi-hexagonal bay with gable hood with decorative scrollwork. Wide wood belt course.

70 Hodge Avenue

ca. 1899

2 ½-story clipped front gable roof Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset recessed entry under two-story porch with square supports, saw tooth shingle gable dormer above; paired multi-light window with decorative casing. Majority 1/1 double hung wood windows. Main gable end is saw tooth shingled with tripartite multi-light/1 tripartite window with decorative casing, small cornice returns.

76 Hodge Avenue

ca. 1900

2 ½-story front gable frame house with Colonial Revival styling. Stone and brick foundation, wood clapboard and shingle siding, asphalt roof. Offset entry under partial width hipped porch with plain balustrade and square supports. 1/1 double hung wood windows. 2nd story twin oriel windows. Paired window in gable end.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 168

80 Hodge Avenue **ca. 1902**

Built for Edward A. Heintz

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone and brick foundation, vinyl siding with cornerboards, asphalt roof. Central slightly projecting enclosed entry with shed hood. Mixed replacement and 1/1 double hung wood windows. 2nd story offset bay window with flat roof. Central pedimented dormer.

82 Hodge Avenue **ca. 1892**

Built for T. Mason Mitchell

2-story cross gable Queen Anne frame house. Stone foundation, brick siding, asphalt roof. Offset replacement door with leaded sidelights and segmental transom under pediment adjoining full width shed roof porch with square supports, turned pilasters, and plain balustrade. 1/1 double hung wood windows, some in segmental arch openings. 2nd story offset bay window with flat roof.

84 Hodge Avenue **ca. 1892**

Built for G.D. Barr

2 ½-story complex roof Queen Anne frame house. Brick siding, asphalt roof. Offset recessed entry with leaded sidelights and fanlight, flared copper hood. Majority 1/1 double and single hung wood windows. 1st story offset bay window with flared copper hood. Decorative brickwork in gable end. Contains contributing flat roof brick secondary building (garage).

ELMWOOD AVENUE INTERSECTS

HODGE AVENUE - NORTH (ODD)

AT DELAWARE AVENUE

25 Hodge Avenue **ca. 1892**

2 ½-story side gable frame house with Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset door with horizontal light. Replacement windows. 1st story corner polygonal turret. 2nd story offset oriel bay extending to semi-hexagonal dormer with pointed roof above. Offset semi-hexagonal smaller pedimented dormer.

29 Hodge Avenue **ca. 1920**

Built for Doctor Henry Adsit

2 ½-story cross gable Colonial Revival frame house. Rear half of side gable is gambrel-shaped. Stone foundation, wood shingle siding with cornerboards, asphalt roof. Offset recessed entry with sidelights and elliptical fanlight. 12/12 double hung wood windows with capital hoods with decorative molding. Blind keystone fanlight in gable end. Cornice returns. Small offset pedimented dormer in cross gable.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 169

31 Hodge Avenue

ca. 1895

2 ½-story steep cross gable frame house with Colonial Revival styling. Stone foundation, brick siding with quoins, asphalt roof. Side entry. 6/6 double hung wood windows. Central 2nd story multi-light oriel window. Medina sandstone pavement at front and side of property. Small cornice returns.

35 Hodge Avenue

ca. 1888

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt roof. Side entry. Enclosed full width hipped roof porch with ribbon multi-light casement windows. 1/1 double hung wood windows elsewhere. Pedimented shingle dormer. Boxed eaves with narrow modillions. One side of 2nd story flare outward to meet overhanging gable end. Contains contributing front gable wood shingle frame secondary building (garage).

37 Hodge Avenue

ca. 1888

2 ½-story cross gable Queen Anne frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entry under foliated pediment adjoining full width shed roof porch with paired square supports and plain balustrade, and ashlar stone foundation. Majority replacement windows with some leaded and glazed transoms. 2nd story offset curved bay. Flared overhanging tall front gable end with small ribbon windows, louvre and fan detail above.

45 Hodge Avenue

ca. 1910

2 ½-story side gable 3-bay Colonial Revival frame house. Ashlar stone foundation, brick siding, asphalt roof. Central entry; wide door with leaded sidelights and fanlight under ogee hood with paired Tuscan supports and classical turned balustrade. Replacement vinyl windows with stone sills; 1st story with keystone in splayed brick lintel. Modillioned eaves.

49 Hodge Avenue

ca. 1914

2 ½-story hipped roof frame house with modest Prairie styling. Stone foundation, wide wood clapboard siding, asphalt roof. Side entry. Centered partial width flat roof porch with Tuscan supports, spindle balustrade, trellis sides, and exposed beam and rafter roof construction. 12/1 double hung wood windows and French doors onto porch. Wide hipped dormer with tripartite window. Flared eaves. Cannot see secondary building from public right-of-way.

55 Hodge Avenue

ca. 1890

2-story flat roof Queen Anne frame house with complex massing. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Entry with double replacement door under small pediment adjoining offset partial width hipped porch with spindle balustrade and square supports. Replacement windows. 2-story offset bay window with decorative mullions, open pedimented crowns, and modillioned flat roof. Contains contributing front gable frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 170

61 Hodge Avenue

ca. 1904

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with classical surround. Paired and tripartite 6/1 double hung wood windows. Gable dormer. Overhanging open eaves. Contains contributing front gable frame secondary building (garage).

65 Hodge Avenue

ca. 1890

2 ½-story steep-pitched complex roof Queen Anne (gable on hip and cross gable) frame house. Medina sandstone foundation, wood clapboard siding with light timber frame styling, imitation slate asphalt shingle roof. Offset glazed door with classical surround, fluted pilaster casing. 1/1 double hung wood windows. Contains contributing steep pitched 1 ½-story front gable frame secondary building (garage).

71 Hodge Avenue

ca. 1892

2 ½-story complex roof Stick style frame house. Concrete block foundation, wood clapboard siding with light timber frame styling, asphalt roof. Entry with glazed sidelights and flared metal hood. Full width open brick landing. 1st story French doors, 6/1 double and single hung wood windows throughout. Steep-pitched fishscale shingle front gable and gable dormer. Contains contributing 2-story side gable secondary building (garage, now apartments).

77 Hodge Avenue

ca. 1888

2 ½-story front gable Stick style frame house. Parged foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with glazed double doors under full width flat roof porch with paneled wood balustrade, stylized square supports, and stick styling at eaves. Majority replacement windows with bracketed capitals. Overhanging gable end with decorative brackets, diamond cut-out decoration, and vergeboard with stick styling. 2nd story side rear addition. Contains contributing side gable frame secondary building (garage) with 9/1 ribbon windows.

83 Hodge Avenue

ca. 1894

Built for B. Wilson

2 ½-story front gable Colonial Revival frame house. Medina sandstone foundation, vinyl siding, asphalt roof. Offset entry with ornate classical surround; fluted pilasters, modillions, broken ogee. Curved 2nd story side bay above. Twin 2-story semi-hexagonal bays. Majority 1/1 double hung wood windows. Closed overhanging gable end with replacement windows. Secondary building not visible from public right-of-way.

89 Hodge Avenue

ca. 1891

Built for Theodore V. Fowler

2 ½-story cross gable frame house with modest Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset door with wide leaded sidelights under offset partial width flat roof porch with square supports and plain balustrade. 1/1 double hung wood windows. Flat Palladian window in gable end. Contributing hipped 2 ½-story wood shingle and clapboard frame secondary building with double door, 4/4 windows, small gable dormer, and cupola.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 171

95 Hodge Avenue

ca. 1891

2 ½-story front gable Eastlake house. Medina sandstone foundation, wood shingle above brick siding, asphalt roof. Offset glazed wood door under decorated pediment with round supports. 1/1 double hung wood windows with medina sandstone sills and decoratively carved lintels. Brick corbels at eaves. Tripartite window in gable end, decoratively molded panel above. Contains contributing 1 ½-story hipped wood shingle frame secondary building (carriage house, now garage and residence) with hipped wall dormer and paired 6/1 windows.

97 Hodge Avenue

ca. 1890

2 ½-story front gable Queen Anne frame house. Stone foundation, wood shingle siding, asphalt roof. Offset door with leaded light, flared hood. 1/1 double hung wood windows. 1st story offset curved projecting bay, polygonal corner turret with curved roof. 2nd story offset semi-hexagonal bay. Flared gable end with ribbon windows in curved recess.

101 Hodge Avenue

ca. 1890

2 ½-story complex roof (front gable with flared extensions prominent) frame apartment house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Side entry. Mixed replacement and 6/9 double hung wood windows. 2nd story keystone blind arch crowns. Gable end tripartite window with central broken ogee crown.

107 Hodge Avenue

ca. 1890

2 ½-story hipped and central front gable Queen Anne frame apartment house. Stone foundation, wood shingle siding, slate roof. Side entry under porte-cochere. Replacement windows. 1st story attached polygonal sunroom with shallow pointed hipped roof. Flared 2nd story with diamond shingle accents, pilaster mullions and fluted cornerboards, central frieze with foliate molding, modillioned eaves. Palladian window in diamond-shingled gable end. Contains contributing 2-story wood clapboard above brick hipped secondary building (garage) with leaded windows. Open stick construction gazebo on property.

125 Hodge Avenue

ca. 2010

1 ½-story complex roof contemporary medical office building; dominant shallow front gable. Vinyl, brick, and Dryvit siding, asphalt roof. 2/4 fixed windows. Offset polygonal tower with multi-light ribbon windows at top, shallow pointed roof. Long segmental porte-cochere with metal standing seam roof. Contains non-contributing flat roof concrete block secondary building, behind 135 Hodge Ave. Non-contributing primary building (due to age).

133 Hodge Avenue

ca. 1890, ca. 1885

Parcel contains four contributing primary buildings.

133 Hodge Avenue

ca. 1890

2 ½-story Queen Anne frame house with hipped roof with front cross gable. Stone foundation, wood clapboard siding with cornerboards and belt course, asphalt roof. Offset enclosed entry with replacement

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 172

double doors and pent roof. Paired replacement windows with wood paneling casings. 2nd story slightly projecting paired windows with hipped hood.

135 Hodge Avenue

ca. 1885

2 ½-story cross gable National Folk frame house. Stone foundation, wood clapboard siding, asphalt roof. Recessed offset door with rounded transom and side porch. Replacement windows with fluted and paneled casings.

137 Hodge Avenue

ca. 1890

2 ½-story side gable Queen Anne frame house. Medina sandstone foundation, wood shingle above clapboard siding, asphalt roof. Recessed offset wood door with hipped hood and Tuscan supports on medina piers. Majority wood casement windows with leaded transoms (some boarded up). 2nd story offset curved bay. 3-story offset large polygonal tower with pointed polygonal roof. Offset pedimented variegated shingle dormer.

143 Hodge Avenue

ca. 1885

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Enclosed projecting entry with corner pilasters and wood door with pedimented classical casing. Majority 1/1 double hung wood windows.

ELMWOOD AVENUE INTERSECTS

INWOOD PLACE - NORTH (EVEN)

AT WINDSOR AVENUE

12 Inwood Place

ca. 1908

2 ½-story side gable frame house with Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch, wood supports, spindlework balustrade, wood door, sidelights and transom. Windows typically 6/1, 8/1 wood sash double hung, wood window surrounds with wood keystone design. Faux wood quoins, exposed eaves, pair of gabled dormers. Contains contributing hipped roof frame secondary building (garage).

16 Inwood Place

ca. 1908

2 ½-story hipped roof frame house with Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Recessed open side entry porches on both side elevations, square supports and square wood supports and spindlework balustrades. Full width open sitting porch with square wood supports, cast iron balustrade, open porch above with matching balustrade, both with central wood access doors. Windows typically wood tracery. Exposed eaves at roof, hipped dormer with pair of tracery windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 173

22 Inwood Place **ca. 1917**

1-story hipped roof frame garage associated with 24 Inwood Place.

24 Inwood Place **ca. 1910**

2 ½-story front gable frame house with modest Queen Anne styling; stone foundation, vinyl siding, asphalt roof. Full width open entry porch with square wood supports, spindlework balustrade, wooden entry door with sidelights. Open upper porch with cast iron balustrade, French multi light access door. Windows typically 1/1 wood with leaded upper sashes, tripartite at first story, bow window at second story with leaded glass. Rafter tails at eaves. Gable end features tripartite wood multi light windows. *See 22 Inwood Place for associated building description.*

26 Inwood Place **ca. 1910**

2 ½-story hipped roof frame house with Craftsman styling; stone foundation, wood shingle siding, asphalt roof. Features full width open entry porch, shingle sided wood supports and solid balustrades, wood door with leaded sidelights. Open upper porch with cast iron balustrade. Windows typically 1/1 wood sash double hung, leaded transom. Gable dormer with tripartite multi light wood windows.

30 Inwood Place **ca. 1911**

2 ½-story front gable frame house with modest Colonial Revival styling; stone foundation, wood shingle siding, asphalt shingle roof. Full width open entry porch with square wood supports, spindlework balustrade, wood door with sidelights. Upper porch with cast iron balustrade, wood access door. Windows typically wood tracery, tripartite window at 1st story, polygonal bay at second story. Rafter tails at eaves, tripartite window at gable end. Contains contributing front gable frame secondary building (garage).

34 Inwood Place **ca. 1910**

2 ½-story side gable frame house with Colonial Revival styling and Craftsman style porch; stone foundation, vinyl siding, asphalt shingle roof. Full width open entry porch with square wood supports atop stone piers, stone balustrade, replacement door with sidelights. Open upper porch with cast iron balustrade, wood French access door. Windows typically replacement, 1st story tripartite, 2nd story polygonal bay. Pair of front gable dormers at roof.

36 Inwood Place **ca. 1911**

2 ½-story hipped roof frame house with Craftsman styling; stone foundation, vinyl siding, asphalt shingle roof. Full width partially enclosed entry porch with square wood supports, solid sided balustrade, replacement door with leaded sidelights, wood casement windows with multi light transoms at enclosed portion. Open upper porch with cast iron balustrade, French multiple light access door. Windows typically 1/1 wood sash double hung, 2nd story polygonal bay. Flared eaves, large hipped dormer with grouped small wood windows. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 174

40 Inwood Place **ca. 1911**

2 ½-story side gable frame house with modest Craftsman styling; stone foundation, vinyl siding, asphalt roof. Full width enclosed entry porch with square wood supports, stone balustrade, enclosed with wood casement window and wood storms, replacement door. Windows typically 1/1 replacement, polygonal bay at second story. Replacement door at second story. Large shed dormer with pair of replacement casement windows. Cannot see secondary building from public right-of-way.

44 Inwood Place **ca. 1911**

2 ½-story front gable frame house with modest Craftsman styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width partially enclosed entry square wood supports, stone balustrade, enclosed portion with wood casement windows and multi light wood transoms, wood entry door and sidelights. Open porch above with cast iron balustrade, French multiple light access door. Windows typically 1/1 wood sash double hung, polygonal bay at 2nd story. Exposed eaves, verge board, shingle sided gable with boarded up windows.

48 Inwood Place **ca. 1912**

2 ½-story hipped roof stone masonry and frame house with modest Craftsman styling; stone foundation, wood shingle upper story, asphalt shingle roof. Full width partially enclosed entry porch with round battered column atop brick pier, stone balustrade, enclosed portion with wood casement windows and multi light wood transoms. Open upper porch with cast iron balustrade. Windows typically 1/1 wood sash double hung, polygonal bay with French access doors. Gable dormer with double paired wood windows.

Behind 48 Inwood Place – Contributing hip height brick wall in rear.

50 Inwood Place **ca. 1911**

2 ½-story side gable frame house with modest Craftsman styling; stone foundation wood clapboard and shingle siding, asphalt shingle roof. Full width open entry porch with round battered columns, spindlework balustrade, wood entry door, sidelights. Open upper porch with cast iron balustrade, wood access door. Windows typically 1/1 wood sash double hung, tripartite at first story, polygonal bay at second story. Exposed eaves, pair of shed dormers. Cannot see secondary building from the public right-of-way.

54 Inwood Place **ca. 1911**

2 ½-story hipped roof masonry and frame house with Craftsman styling; stone foundation, vinyl sided 2nd story, asphalt shingle roof. Full width open entry porch with stone supports and balustrade, wood entry door. Upper open porch with wood balustrade. Windows typically 1/1 replacement, tripartite at 1st story, polygonal bay with 2nd story porch access door at 2nd story. Hipped dormer with grouped small windows.

58 Inwood Place **ca. 1911**

2 ½-story front gable frame house with modest Craftsman styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with battered wood supports, wood balustrade, entry door with sidelights. Open porch above with cast iron balustrade, French multi light access door. Windows typically 1/1

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 175

wood sash double hung, some leaded uppers, tripartite at 1st story, polygonal bay at 2nd story. Exposed eaves, shingle sided gable end, verge board, paired replacement windows.

62 Inwood Place **ca. 1910**

2 ½-story side gable frame house with modest Craftsman styling; stone foundation, wood clapboard and wood shingle siding, asphalt shingle roof. Full width open entry porch with square wood supports, cast iron balustrade, entry door with sidelights. Open porch above with cast iron balustrade, French multi light access door. Windows typically 1/1 replacements, tripartite at 1st story, polygonal bay at second story. Exposed eaves, hipped dormers with paired 3/1 windows.

64 Inwood Place **ca. 1910**

2 ½-story hipped frame house with modest Craftsman styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with wood columns atop stone piers, s-shaped wood balustrade, door with leaded glass sidelights. Open porch above with matching balustrade, French multiple light access door. Windows typically 1/1 wood, some replacements, tripartite window at 1st story, polygonal bay at 2nd story. Exposed flared eaves, gable dormer with flared eaves, tripartite window. Contains contributing hipped frame secondary building (garage).

68 Inwood Place **ca. 1910**

2 ½-story hipped roof frame house with modest Craftsman styling; stone foundation, wood shingle siding, asphalt shingle roof. Full width open entry porch with wood supports, solid shingle sided balustrade, wood door with leaded sidelights. Open porch above with cast iron balustrade, French multi light access door. Windows typically 1/1 replacements, tripartite window at 1st story, polygonal bay at 2nd story. Flared eaves, hipped dormer with grouped 3/1 wood windows. Contains contributing flat roof frame secondary building (garage).

72 Inwood Place **ca. 1910**

2 ½-story front gable frame house with modest Craftsman styling; stone foundation, asbestos shingle siding, asphalt shingle roof. Full width open entry porch with battered wood supports, wood balustrade, entry door with leaded sidelights. Open porch above with cast iron balustrade, French multi light access door. Windows typically 1/1 wood sash double hung, some replacements, tripartite window at 1st story, polygonal bay at 2nd story. Flared eaves with large brackets, gable end with grouped windows. Contains contributing front gable frame secondary building (garage).

76 Inwood Place **ca. 1910**

2 ½-story hipped roof frame house with modest Craftsman styling; stone foundation, aluminum siding, asphalt shingle roof. Full width open entry porch with aluminum sided supports, wood balustrade, door with leaded sidelights. Open porch above with cast iron balustrade, partially covered with metal awning, French multi light access door. Windows typically 1/1 replacements, tripartite window at 1st story, polygonal bay at 2nd story. Large hipped dormer with multiple windows. Contains contributing front gable frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 176

78 Inwood Place **ca. 1910**

2 ½-story hipped roof masonry and frame house with modest Craftsman styling; stone foundation, brick 1st story and wood shingle/ aluminum siding, asphalt shingle roof. Full width open entry porch with brick supports and balustrade, wood door, leaded sidelights. Open porch above with metal awning, cast iron supports and balustrade, French multiple light access door. Windows typically 1/1 wood sash double hung, stone lintels at first story, some wood storms. Flared eaves, gable dormer with grouped windows.

82 Inwood Place **ca. 1910**

2 ½-story side gable frame house with modest Craftsman styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with small round columns atop brick piers, brick balustrade, entry door with sidelights. Open porch above with wood balustrade, French multi light access door. Windows typically 1/1 wood sash double hung, tripartite window at 1st story, polygonal bay at 2nd story. Exposed eaves and gable dormers with paired windows and vergeboards.

86 Inwood Place **ca. 1911**

2 ½-story front gable frame house with modest Craftsman styling; stone foundation, wood clapboard and wood shingle siding, asphalt shingle roof. Full width open entry porch with wood clapboard sided supports and solid balustrade, wood entry door with leaded sidelights. Open porch above with wood balustrade, access door. Windows typically 1/1 wood sash double hung, some replacements, tripartite window at 1st story, polygonal bay at 2nd story. Exposed eaves, paired windows at gable end, vergeboards.

90 Inwood Place **ca. 1911**

2 ½-story hipped frame house with modest Craftsman styling; stone foundation, wood shingle siding, asphalt shingle roof. Full width open entry porch with wood supports and balustrade, wood entry door with leaded sidelights. Open porch above with cast iron balustrade, access door. Windows typically 1/1 wood sash double hung, some wood storms, tripartite window at 1st story, polygonal bay at 2nd story. Flared eaves, gabled dormer with grouped wood windows.

92 Inwood Place **ca. 1911**

2 ½-story front gable masonry and frame house with modest Craftsman styling; stone foundation, brick 1st story, aluminum sided second story, asphalt shingle roof. Full width open entry porch with small battered supports atop brick piers, decorative concrete block balustrade, wood door with sidelights. Open porch above with wood balustrade, access door. Windows typically 1/1 wood sash double hung, some replacements, tripartite window at 1st story with stone lintels, polygonal bay at 2nd story. Exposed eaves, tripartite window at gable end.

96 Inwood Place **ca. 1910**

2 ½-story hipped roof frame house with modest Craftsman styling; stone foundation, wood shingle siding, asphalt shingle roof. Full width open entry porch with wood shingle covered supports, wood balustrade, wood entry door. Windows typically 1/1 wood sash double hung, tripartite window at 1st story, pair of polygonal bays at 2nd story. Flared eaves, gable dormer with tripartite window. Contains contributing hipped frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 177

98 Inwood Place **ca. 1905**
(aka 1536 Delaware Avenue)

2 ½-story hipped frame residence with Colonial Revival and Craftsman detailing; stone foundation with raised basement, stone veneer and particle board siding, asphalt shingle roof. Features main entry portico with large round supports and pedimented roof, wood door with sidelights. Windows typically 8/1 simulated divided light replacement windows. Two story open sitting porches at north and south elevations, battered supports and solid balustrades, stone veneer at 1st story and stucco at 2nd story. Large clerestory hipped roof dormer at roof, exposed eaves. Attached garage at basement level of north porch wing.

AT DELAWARE AVENUE

INWOOD PLACE - SOUTH (ODD)

AT WINDSOR AVENUE

3 Inwood Place **ca. 1895**
(aka 25 Windsor Avenue)

2 ½-story cross gable frame house with modest Queen Anne styling; stone foundation, aluminum siding, asphalt shingle roof. Offset open entry portico with small wood supports, wood entry door, Windows typically replacements, two story polygonal bay at corner. Gable end features group of 4 leaded casement windows, separated by pilasters. Contains contributing frame secondary building (garage).

7 Inwood Place **ca. 1895**

2 ½-story cross gable frame house with Colonial Revival and modest Queen Anne styling; stone foundation, vinyl siding, asphalt shingle roof. Full width open entry porch with ionic columns, wood balustrade, wood entry door, open porch above with matching balustrade, multi light wood access door. Windows typically replacements, some original storms, leaded transoms at 1st story. Pair of polygonal bays. Gable end features vinyl fish scale shingles and group of 4 windows. Contains contributing hipped masonry secondary building (garage).

9 Inwood Place **ca. 1910**

2 ½-story side gable frame house with modest Craftsman styling; stucco siding, asphalt shingle roof. Side entry with bracketed hood. Large enclosed front sun porch with stucco sided supports, wood balustrade and multiple windows. Windows typically 6/1 wood sash double hung. Second story features pair of slightly projecting bays. Exposed eaves, shingle sided shed dormers with paired windows. Contains contributing front gable secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 178

15 Inwood Place **ca. 1910**

(aka 11 Inwood & 15 Inwood Place)

2 ½-story side gable frame double house with modest Colonial Revival styling; vinyl siding, asphalt shingle roof. Features separate side entries at either side elevation, simple bracketed hoods. Full width open sitting porch with square wood supports and wood balustrade, 4 French, multi light access doors to porch, central dividing wall. Windows typically replacement with altered fenestration. Gabled dormers at roof.

17 Inwood Place **ca. 1904**

(aka 17 Inwood Place & 19 Inwood Place)

2 ½-story front gable frame double house with modest Tudor styling, stucco siding, asphalt shingle roof. Full width open entry porch with battered stucco-sided supports, solid stucco-sided balustrade, separate entry doors, central dividing wall. Windows typically 12/1, 9/1 wood sash double hung. Half timbering at 2nd story, large brackets at eaves. Contains contributing hipped roof masonry secondary building (garage).

25 Inwood Place **ca. 1904**

(aka 23 Inwood Place & 25 Inwood Place)

2 ½-story hipped roof frame double house with Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with square wood supports, spindlework balustrade, open porch above with matching balustrade, single wooden entry door with leaded glass sidelights. 2nd story porch access door with sidelights. Windows typically 5/1 wood sash double hung. Fluted pilaster corner boards, modillioned eaves, hipped dormers at roof.

27 Inwood Place **ca. 1904**

2 ½-story hipped roof frame house with Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with round columns atop stone piers, wood balustrade, central wooden entry door. Windows typically 1/1 wood sash double hung, polygonal bays at 2nd story. Central gable dormer with paired multi light casement windows.

31 Inwood Place **ca. 1912**

2 ½-story hipped frame house with modest Craftsman styling; stone foundation, vinyl siding, asphalt shingle roof. Side entry. Full width open sitting porch with Small battered wood columns atop stone and brick supports, brick and stone balustrade, open porch above with cast iron balustrade. Porches accessed by multi light French doors. Windows typically 1/1 wood sash double hung, polygonal bays at 2nd story. Large hipped dormer with flared eaves and two sets of paired windows.

33 Inwood Place **ca. 1913**

2-story hipped frame house with modest Craftsman styling; Stone foundation, vinyl siding, asphalt shingle roof. Side entry with portico. Full width open sitting porch with clustered wood supports, stone balustrade, open porch above with cast iron balustrade. Porches accessed by multi light French doors. Windows typically 1/1 wood sash double hung, polygonal bays at 2nd story.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 179

37 Inwood Place

ca. 1912

2 ½-story front gable frame house with Colonial Revival styling; stone foundation, wood clapboard and wood shingle siding, asphalt shingle roof. 2-story full width open entry porches, wood columns, wood spindlework balustrades, central wood entry door with leaded sidelights, central 2nd story porch access door. Windows typically 1/1 wood sash double hung, pair of 2-story polygonal bays. Set of two paired windows at gable end.

41 Inwood Place

ca. 1912

2 ½-story hipped roof frame house with modest Craftsman styling; stone foundation, vinyl siding, asphalt shingle roof. Full width open entry porch with short battered supports atop brick piers, wood balustrade, central entry door with sidelights, second story porch multi light wood access door. Windows typically 1/1 wood sash double hung, pair of two story polygonal bays. Hipped dormer at roof with set of paired windows.

59 Inwood Place

ca. 1909

2 ½-story side gable frame house with Colonial Revival styling; stone foundation, vinyl siding, asphalt shingle roof. Full width open entry porch with cast iron supports and balustrade, open porch above with matching balustrade, entry door with leaded sidelights, 2nd story porch access door. Windows typically 1/1 wood sash double hung, tripartite at 1st story, 2nd story polygonal bay. Pair of gabled dormers at roof.

61 Inwood Place

ca. 1909

2 ½-story hipped frame house with Colonial Revival styling; stone foundation, asbestos siding, asphalt shingle roof. Full width open entry porch with square wood supports, wood balustrade, wood entry door with leaded sidelights. Open porch above with cast iron balustrade, multi light wood French access door. Windows typically 4/1, 6/1 wood sash double hung, tripartite at 1st story with leaded transom, 2nd story polygonal bay. Gabled dormer with tripartite multi light window and octagonal window at gable end.

65 Inwood Place

ca. 1909

2 ½-story front gable frame house with Colonial Revival styling; stone foundation, asbestos siding, asphalt shingle roof. Full width open entry porch with Ionic columns, wood balustrade, wood entry door with leaded sidelights. Open porch above with cast iron balustrade, multi light wood French access door. Windows typically 1/1 wood sash double hung, tripartite at 1st story, 2nd story polygonal bay. Tripartite window at gable end.

69 Inwood Place

ca. 1909

2 ½-story hipped roof frame house with Colonial Revival styling; stone foundation, aluminum siding, asphalt shingle roof. 2-story full width open entry porch with square wood support with solid wood balustrade, 2nd story porch with smaller wood supports and wood balustrade., entry door with sidelights, upper porch access door. Windows typically 1/1 replacements, tripartite at 1st story with leaded transom, 2nd story polygonal bay. Gabled dormer at roof with tripartite window.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 180

71 Inwood Place

ca. 1909

2 ½-story front gable frame house with Colonial Revival styling; stone foundation, vinyl siding, asphalt shingle roof. Full width open entry porch with square wood supports, wood balustrade, wood entry door with sidelights. Open porch above with cast iron balustrade, access door. Windows typically 1/1 replacements, some 1/1 wood sash double hung, tripartite at 1st story, 2nd story polygonal bay. Tripartite window at gable end.

73 Inwood Place

ca. 1909

Built for Matthew J. Hudson

2 ½-story hipped roof frame house with Colonial Revival styling; stone foundation, vinyl siding, asphalt shingle roof. Full width open entry porch with square wood supports, wood balustrade, wood entry door with sidelights. Open porch above with cast iron balustrade, multi light French access door. Windows typically 1/1 replacements, tripartite at 1st story with leaded glass transom, 2nd story polygonal bay. Gable dormer at roof with pair of replacement windows.

75 Inwood Place

ca. 1909

2 ½-story front gable frame house with modest Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with cast iron supports and balustrade, wood entry door with leaded sidelights. Open porch above with cast iron balustrade, multi light French access door. Windows typically 1/1 wood sash double hung, tripartite at 1st story, 2nd story polygonal bay. Tripartite window at gable end. Contains contributing, flat roof frame secondary building (garage).

79 Inwood Place

ca. 1911

2 ½-story front gable frame duplex with modest Craftsman styling; stone foundation, wood shingle siding, asphalt shingle roof. Full width uncovered entry porch with stone piers and wood balustrade, slightly projecting partial width entry with wooden door and sidelights. Open porch above entry with cast iron balustrade, access door. Windows typically 1/1 replacements, tripartite at 1st story, 2nd story polygonal oriel windows. Flared eaves with simple vergeboard, brackets, stucco sided gable end with group of 4 windows. Contains contributing front gable frame secondary building (garage).

81 Inwood Place

ca. 1911

Built for Matthew J. Hudson

2 ½-story side gable frame house with Colonial Revival styling; stone foundation, wood clapboard and wood shingle siding, asphalt shingle roof. Full width open entry porch with rounded wood columns, spindlework balustrade, wood entry door with leaded sidelights. Open porch above with cast iron balustrade, offset access door. Windows typically 1/1 wood sash double hung, tripartite at 1st story, 2nd story polygonal bay. Exposed eaves and pair of shed roof dormers with paired windows.

85 Inwood Place

ca. 1909

Built for Matthew J. Hudson

2 ½-story hipped roof frame house with Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with square wood supports and wood balustrade, wood entry

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 181

door with leaded sidelights. Open porch above with cast iron balustrade, access door. Windows typically 1/1, 4/1, 6/1 wood sash double hung, tripartite at 1st story with leaded transom, 2nd story polygonal bay. Rafter tails at eaves, hipped dormer at roof.

89 Inwood Place **ca. 1905**

Building was likely moved from Elmwood and St. James ca. 1908

2 ½-story front gable frame house with modest Colonial Revival styling; parged foundation, asbestos siding, asphalt shingle roof. Half width open entry porch with wood supports and balustrades, wood door, open porch above with spindlework balustrade, access door. Windows typically 1/1 wood, some replacements. Paired windows at gable end.

93 Inwood Place **ca. 1909**

2 ½-story hipped roof frame house with Colonial Revival styling; stone and cinderblock foundation, vinyl siding, asphalt shingle roof. Partial width open entry porch with wood supports and cast iron balustrade, wood entry door with leaded sidelights. Covered porch above with cast iron balustrade, metal supports and awning, access door. Windows typically 1/1 wood sash double hung, some replacements, 2nd story polygonal oriel window. Gable dormer with tripartite windows.

95 Inwood Place **ca. 1909**

2 ½-story side gable frame house with Colonial Revival styling; stone foundation, faux wood clapboard siding with brick siding on porch, asphalt roof. Full width partially enclosed entry porch with cast iron supports and balustrade, wood door, leaded sidelights, enclosed portion features wood pilasters, replacement windows with transoms. Open porch above with cast iron balustrade, access door. Windows typically 1/1 replacements, 2nd story polygonal bay. Paired gable dormers at roof.

99 Inwood Place **ca. 1905**

(aka 1508 Delaware Ave)

2 ½-story side gable frame residence with Colonial Revival styling; stone foundation, wood shingle siding, asphalt roof. Central enclosed entry bay with wood entry door. Windows typically 9/1, 12/1 wood sash double hung, paired, polygonal bays at 1st story, 1-story sun porch at north facade. Hipped roof cinder block garage, connected by 1-story hyphen.

AT DELAWARE AVENUE

LAFAYETTE AVENUE - NORTH (EVEN)

ELMWOOD AVENUE INTERSECTS

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 182

598 Lafayette Avenue **1896-1926**
(aka 875 Elmwood Avenue)

Lafayette Avenue Presbyterian Church

Previously National Register listed: Ref No. 90NR05997

Architect: Lansing & Beierl – 1896 Church; Robert North – 1926 Renovations

The Lafayette Avenue Presbyterian Church is composed of a large cruciform-plan church building (1896) with an attached rear chapel at the north. An adjoining building connects at the north-east of the main building and is known as the Memorial or Community House (1921). While the main church contains several entries along the western and southern elevations, the primary entrance into the church today is through the small connecting block which links the old church building to the Community House and which has direct access to the parking area. The church is approximately two stories in height, with a vaulted first story and a basement level, while the Community House contains three floors and a basement. The church features a tall, square bell tower with a pyramidal roof which measures approximately 120 feet tall and is engaged at the south-west corner of the building. The main church building is constructed in a Romanesque Revival style with coursed rock-faced ashlar Medina sandstone walls on a stone foundation and features a distinctive red terra cotta tile roof with a copper gutter system. The Community House is constructed in the Tudor Revival style with brick walls and carved stone details. There is a small parking lot which is accessed via Lafayette Avenue at the south end of the property and which terminates to the south of the Community House.

600 Lafayette Avenue **ca. 1892**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entry with sidelights under partial width flat roof porch with slender square supports and stick balustrade. Majority 1/1 double hung wood windows. Twin hipped dormers with paired windows. Contains contributing hipped frame secondary building with multi-lights in doors (garage).

608 Lafayette Avenue **ca. 1890**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset door under full width porch with square supports on stone piers, solid paneled wood balustrade, and roof deck. Majority 1/1 double hung wood windows, some with transoms. 2nd story offset bay window. Modillioned eaves, flared gable end with keystone Palladian window. Cannot see secondary building from public right-of-way.

612 Lafayette Avenue **ca. 1900**

2-story hipped roof Colonial Revival frame house. Parged stone foundation, wood clapboard siding with 1st story wood quoins, asphalt roof. Offset door with classical surround. Majority 1/1 double hung wood windows. 1st floor French door, central semi-hexagonal bay. 2nd story twin semi-hexagonal bays. Modillions and dentils at cornice. Small gable dormer with arched window and cornice returns. Contains contributing hipped frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 183

616 Lafayette Avenue **ca. 1897**

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Central entry with open pediment hood with paired slender square supports. Majority wood French doors with metal balconettes and capital crowns. Denticulated cornice. Triple attached gable dormers with multi-light arched windows. Cannot see secondary building from public right-of-way.

620 Lafayette Avenue **ca. 1898**

Architect: Lansing and Beierl
Builder: William Henrich Sons Co.
Built for Lawrence E. Harmon

2 ½-story hipped roof Queen Anne frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under gable in partial width hood with slender round supports on partially curved solid masonry balustrade. Majority 1/1 double hung wood windows, some leaded, some with X-shaped glazing in upper sash. Offset 2 ½-story round tower with conical roof. 2nd story offset semi-hexagonal bay. Hipped dormer. Contains contributing hipped frame secondary building (garage).

626 Lafayette Avenue **ca. 1910**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone and concrete foundation, wood shingle above brick siding, asphalt roof. Offset entry under partial width hipped porch with cut-away wood balustrade and paired Tuscan supports on brick piers. Replacement windows. 2nd story twin slightly projecting bays with tripartite windows. Large hipped dormer with lattice detailing in upper sash. Flared eaves. Contains contributing hipped brick secondary building (garage).

638 Lafayette Avenue **ca. 1888**

Built for J. Simpson

2-story cross gable Folk Victorian frame farmhouse, set back on lot. Wood clapboard siding, asphalt roof. Double wood entry door with round transom. Tall 1/1 double hung windows, 1st story with rounded tops. Front and side flat roof porch with spindle balustrade and square supports with decorative brackets. Contains contributing side gable frame secondary building (carriage house, now garage). with gable dormers.

646 Lafayette Avenue **ca. 1910**

2 ½-story side gable 3-bay Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt roof. Central entry under pedimented hood with paired Doric supports. Replacement windows. Overhanging 2nd story. Three pedimented dormers.

650 Lafayette Avenue **ca. 1914**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Large projecting side entry with elliptical fanlight and large sidelights; large canopy and flanking pilasters. Majority 1/1 double hung wood windows. Front façade central partial width shallow hipped porch with Doric supports and iron balustrade. Closed gable end with multi-light Palladian window. Contains contributing flat roof frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 184

656 Lafayette Avenue **ca. 1898**

2 ½-story side gable Craftsman frame house. Medina sandstone foundation, wood shingle above brick siding, asphalt roof. Slightly offset entry under steep gable hood with decorative vergeboard; full width hipped porch with brick supports. Majority replacement casement windows, some leaded; 1st story with stone lintels. Twin gable dormers with flared decorative vergeboards and half-timbering. Open eaves with exposed rafter tails. Contains contributing side gable secondary building (garage).

660 Lafayette Avenue **ca. 1890**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, vinyl siding, slate roof. Offset wood door with large semi-circular transom, open pediment hood. Majority tall 1/1 double hung wood windows, 1st story with transoms. Side small flat roof porch with trellis siding. Contains contributing front gable secondary building (garage).

664 Lafayette Avenue **ca. 1890**

2 ½-story front gable frame house with Colonial Revival styling. Parged foundation, wood clapboard siding, slate roof. Offset door with sidelights and broken ogee hood. Majority 1/1 double hung wood windows, 1st floor with transoms. Original storms. Small side porch. Contains contributing side gable secondary building (carriage house, now garage) with small central cross gable.

672 Lafayette Avenue **ca. 1905**

2 ½-story hipped frame house with Colonial Revival frame house. Stone foundation, wood clapboard siding with Ionic corner pilasters, asphalt roof. Recessed offset entry next to enclosed front room. Large 1/1 double hung wood windows. Arcaded drop molding at cornice. Flared flattened gable dormer with tracery Palladian window. Contains non-contributing front gable frame secondary building (garage).

676 Lafayette Avenue **ca. 1912**

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation wood shingle siding, asphalt roof. Offset recessed entry with sidelights and elliptical fanlight. Partial width porch with paired square supports, spindle balustrade, and modillioned eaves. 6/1 and 1/1 double hung wood windows. Hipped dormer. Contains contributing flat roof wood shingle frame secondary building with multi-light paneled doors (garage).

680 Lafayette Avenue **ca. 1912**

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Large side entry with transom and sidelights, hipped hood, and round supports. 8/1 double hung wood windows. Front façade centered partial width hipped porch with paired round supports. Hipped dormer. Flared eaves. Contains contributing hipped frame secondary building (garage).

686 Lafayette Avenue **ca. 1916**

2 ½-story shallow side gable 3-bay Colonial Revival house. Brick siding, slate roof. Central entry with sidelights and rounded arch transom. 6/6 double hung wood windows. Contains contributing hipped brick secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 185

692 Lafayette Avenue **ca. 1915**

2 ½-story hipped roof frame house with modest Colonial and Prairie styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Side entry with rounded arch and sidelights. Majority 8/1 double hung wood windows. Enclosed front room with hipped roof. Slate-sided hipped dormer. Contains contributing front gable frame secondary building (garage).

696 Lafayette Avenue **ca. 1910**

2 ½-story hipped roof frame house with modest Prairie and Colonial styling. Stone foundation, wood shingle siding, asphalt roof. Slightly offset entry with leaded sidelights under partial width hipped porch with spindle balustrade and paired square supports on masonry piers. Mixed replacement and 8/1 double hung wood windows. Wide hipped dormer. Flared eaves. Contains non-contributing hipped frame secondary building (garage).

700 Lafayette Avenue **ca. 1900**

2 ½-story hipped roof Queen Anne frame house. Stone foundation, asbestos siding, asphalt roof. Offset entry under pediment adjoining partial width shed roof porch with square supports and plain balustrade. Majority replacement windows with some leaded upper sash. Offset 3-story polygonal tower with polygonal pointed roof. Large gable dormer with cornice returns. Contains large 2-story side gable frame contributing secondary building (barn).

706 Lafayette Avenue **ca. 1921**

2 ½-story front gable Colonial Revival frame house. Concrete foundation, brick siding, asphalt roof. Large side entry with canopy. 1st story French doors, 2nd story 10/1 double hung wood windows. Gable end semi-fanlights separated by central chimney. Cornice returns. Contains contributing 1 ½-story side gable brick secondary building with shed dormer (garage).

708 Lafayette Avenue **ca. 1921**

2 ½-story front gable Colonial Revival frame house. Parged foundation, wood clapboard siding with cornerboards, asphalt roof. Side entry with round supports. 1st story multi-light casement windows with blind fanlights. 10/1 and 6/1 double hung wood windows elsewhere. Cornice returns. Contains contributing flat roof frame secondary building (garage).

716 Lafayette Avenue **ca. 1907**

2 ½-story hipped roof frame house with Prairie styling. Stone foundation, wood shingle siding, asphalt roof. Side entry with Tuscan supports and shed hood. Majority 8/1 and 10/1 double hung wood windows. Partial width enclosed porch with ribbon windows. Hipped dormer with tripartite window. Open overhanging eaves. Contains contributing hipped frame secondary building (garage).

720 Lafayette Avenue **ca. 1918**

2 ½-story hipped frame building with Colonial Revival styling. Stone foundation, brick and asbestos siding, asphalt roof. Offset recessed entry with segmental hood. Majority replacement windows. Enclosed full width

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 186

porch with narrow ribbon wood casement windows. Segmental arch pedimented dormer. Contains contributing front gable frame secondary building (garage).

724 Lafayette Avenue **ca. 1914**

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset recessed entry under curved arch corner opening. Replacement and wood casement windows. Belt course. Gable dormer. Open eaves with knee braces. Contains contributing side gable secondary building (garage).

728 Lafayette Avenue **ca. 1915**

2 ½-story hipped roof frame house with Colonial Revival and Prairie styling. Ashlar stone foundation, brick siding with stone quoins, asphalt roof. Side entry with sidelights and canopy. Majority paired 1/1 double hung wood windows. Front façade full width flat roof enclosed front porch with replacement ribbon windows. Overhanging boxed eaves. Contains contributing hipped brick veneer on frame secondary building (garage).

732 Lafayette Avenue **ca. 1916**

Part of a duplex with 736 Lafayette Avenue

2 ½-story side gable Colonial Revival frame duplex. Stone and brick foundation, wood shingle siding, asphalt roof. Side entry. 1st story French doors with balconettes and ogee crowns; 2nd story 8/1 double hung wood windows. Twin wide gable dormers with tripartite windows. 2nd story sill course. Contains contributing flat roof frame secondary building (garage).

736 Lafayette Avenue **ca. 1916**

Part of a duplex with 732 Lafayette Avenue

See description above.

738 Lafayette Avenue **ca. 1923**

2 ½-story side gable frame residence with Colonial Revival styling and flat roof 2-story brick front addition. Stone foundation, brick and wood shingle siding, asphalt roof. Central recessed entry with sidelights. Majority tripartite 6/1 double hung wood windows. Twin large gable dormers with cornice returns, central small hipped dormers. Contains contributing flat roof secondary building (garage) with pent roof.

740 Lafayette Avenue **ca. 1909**

2 ½-story side gable Colonial Revival frame house. Stucco siding, asphalt roof. Hidden side entry. Majority 6/1 and 8/1 double hung wood windows with some original wood storms. Full width hipped porch with large square supports and plain balustrade. 2nd story twin small box bays and sill course. Gable dormer. Open eaves. Cannot see secondary building from public right-of-way.

744 Lafayette Avenue **ca. 1915**

2 ½-story hipped roof frame house with Colonial Revival and Prairie styling. Ashlar stone foundation, brick siding with stone quoins, asphalt roof. Enclosed side entry with canopy. Replacement windows. Full width

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 187

porch with ribbon casement windows. Stone details. Overhanging boxed eaves. Contains contributing brick veneer frame secondary building (garage) with flat overhanging bracketed roof.

746 Lafayette Avenue **ca. 1908**

Built for John R. Atkins

2 ½-story front gable gambrel roof Dutch Colonial Revival frame house. Stone foundation, vinyl siding, asphalt roof. Offset entry under full width hipped roof 2-story porch with full height tapered supports on stone piers and plain balustrades. Mixed replacement and 6/1 double hung wood windows. Cannot see secondary building from public right-of-way.

752 Lafayette Avenue **ca. 1914**

2 ½-story hipped roof frame house with Prairie styling. Stone foundation, brick siding, slate roof. Side entry. Majority 1/1 double hung wood windows with stone sills. Centered partial width enclosed hipped sunroom with large windows. Open eaves. Hipped dormer with replacement windows. Contains contributing flat roof brick secondary building (garage).

758 Lafayette Avenue **ca. 1910**

2 ½-story hipped Prairie frame house. Stone foundation, stucco above brick siding, slate roof. Side entry with shed hood and large Tuscan supports. Replacement windows. Mostly full-width enclosed porch with ribbon casement windows with stylized transoms. Short hipped dormer with tripartite window. Flared open eaves with exposed rafter tails. Contains contributing hipped stucco secondary building (garage).

764 Lafayette Avenue **ca. 1900**

2 ½-story hipped roof house with Colonial Revival styling. Ashlar stone foundation, brick siding with stone quoins, clay tile roof. Central entry with leaded sidelights and ornate partial width wood gable porch; half-timber styling, Tudor arch openings, stylized vergeboard. Majority single and tripartite arched 8/1 double hung wood windows. Brick and stone keystone lintels, stone sills. 2nd story stone sill course. Clay tile twin hipped dormers. Contains contributing 2-story hipped roof brick secondary building located in the rear (garage and residence).

770 Lafayette Avenue **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle above stucco siding, asphalt roof. Offset entry with flared metal hood. 6/1 and 9/1 double hung wood windows. Small front cross gable and gable dormers with paired windows. Contains contributing hipped frame secondary building (garage).

778-780 Lafayette Avenue **ca. 1919**

2 ½-story front gable frame house with Colonial Revival styling (oriented to the side). Concrete foundation, stucco siding, asphalt roof. Side entry with transom. Majority 8/1 double hung wood windows. Slightly offset partial width gabled enclosed porch with ribbon 8/8 windows facing street. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 188

790 Lafayette Avenue **ca. 1916**

Built for George S. Staniland

2 ½-story side gable 5-bay Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Central entry with sidelights and transom, pedimented hood with dentils and sunburst molding. 6/6 double hung wood windows. Three pedimented dormers with pilasters. Enclosed side porch addition. Two stacked stone chimneys. Cannot see secondary building from public right-of-way.

AT GATES CIRCLE

LAFAYETTE AVENUE - SOUTH (ODD)

ELMWOOD AVENUE INTERSECTS

585 Lafayette Avenue **ca. 1892**

2 ½-story steep hipped roof Queen Anne frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset double door under partial width flat roof porch with Doric supports on wood piers and plain balustrade. Majority 1/1 double hung wood windows, some replacement. Offset round 2 ½-story tower with diamond-shingled upper ½ story and flared conical roof. Flared hipped dormer. Attached shed roof 1 ½-story garage.

587 Lafayette Avenue **ca. 1905**

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, brick and wood shingle siding, asphalt roof. Offset entry with sidelights under full width hipped porch with Ionic supports and spindle balustrade. Majority single replacement windows. Block modillions at cornice. Hipped dormer with tripartite window.

591 Lafayette Avenue **ca. 1890**

Built for Warren F. Chandler

2 ½-story steep side gable Queen Anne frame house. Stone foundation, wood shingle siding, slate roof. Offset entry under full width flat roof porch with Tuscan supports. Majority 1/1 double hung wood windows with some original 4-light wood storms. 2 and ½-story offset semi-hexagonal turret with polygonal pointed roof. Large hipped former with ribbon windows. Modillions at eave. Contains contributing hipped frame secondary building (garage) with multi-light doors.

595 Lafayette Avenue **ca. 1910**

Built for Joseph Spangenthal

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, pebbledash stucco above brick siding, asphalt roof. Offset entry under partial width hipped porch with plain balustrade and paired round supports on brick piers. Replacement windows. Hipped dormer. Exposed rafter tails. Contains contributing hipped frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 189

597 Lafayette Avenue **ca. 1897**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset double doors with capital crown. 1/1 double hung wood windows, some with leaded transoms; 1st story 12 light fixed window. 2nd story offset bay window. Frieze with swag molding. Broken ogee dormer with leaded blind Palladian window.

601 Lafayette Avenue **ca. 1890**

2 ½-story cross gable frame house with modest Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under partial width flat porch with square supports and plain balustrade. 1/1 double hung wood windows. 2nd story recessed shingled porch under overhanging gable. Flared gable end with arched shingle detail at top. Flared hipped dormer in cross gable. Contains contributing hipped frame secondary building (garage).

605 Lafayette Avenue **ca. 1898**

Built for Joseph Harvey

2 ½-story hipped roof Colonial Revival frame house. Brick and stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry with leaded sidelights and elliptical fanlight under full width porch with Ionic supports, spindle balustrade. Majority 1/1 double and single hung wood windows with leaded transoms. 2nd story twin curved bay windows. Twin arched dormers. Modillioned eaves. Contains contributing 2-story hipped frame secondary building (garage).

609 Lafayette Avenue **ca. 1898**

Built for John Laughlin

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with bracketed cornerboards, asphalt roof. Offset entry with leaded transom under full width hipped porch with spindle balustrade and paired Tuscan supports on stone piers. Majority 1/1 double hung wood windows. 2nd story twin shallow semi-hexagonal bays with pilaster mullions. Oval window with stylized keystone, flanking brackets. Closed gable end with arched tripartite windows with round pilaster mullions. Contains contributing hipped frame secondary building (garage).

619 Lafayette Avenue **ca. 1898**

Built for Herbert H. Hewett

2 ½-story cross gable Stick style frame residence. Medina sandstone foundation, wood shingle siding with half-timbering, asphalt roof. Offset entry with double door under partial width arcaded porch on medina foundation. Majority 1/1 double hung wood windows. 2nd story offset shallow semi-hexagonal bay. Front gable with small ribbon window. Steep gable dormer with stick styling. Flared eaves throughout. Side porte-cochere. Contains contributing secondary building with gable dormer (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 190

In front of 619 Lafayette Avenue – Contributing ca. late nineteenth century historic rusticated Medina sandstone obelisk-style hitching post with iron ring at side

625 Lafayette Avenue **ca. 1898**

Built for Charles C. Bosche

2 ½-story hipped frame house with Queen Anne styling. Stone foundation, wood clapboard siding (wood shingle porch siding), asphalt roof. Offset entry under partial width porch with paired Tuscan supports on shingled piers and spindle balustrade. Majority 1/1 double and single hung wood windows. 2nd story offset leaded bay window. Large pedimented dormer with tripartite window. Contains contributing flat roof frame secondary building (garage).

629 Lafayette Avenue **ca. 1898**

Built for William J. Runice

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under full width flat roof porch with round supports, spindle balustrade, and swag frieze molding. Replacement windows. 2nd story asymmetrical semi-hexagonal bays. Large gable dormer with overhanging arch and tripartite window. Contains contributing flat roof frame secondary building (garage).

633 Lafayette Avenue **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Side entry with replacement door and sidelights. Majority 12/1 and 1/1 double hung wood windows. Offset partial width hipped brick porch with large square supports, plain balustrade, and roof deck. Offset 2-story semi-hexagonal bay. Overhanging gable end with modillioned eaves and small ribboned windows with arched hoods. Contains contributing hipped frame secondary building (garage).

639 Lafayette Avenue **ca. 1905**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Central entry with leaded sidelights under hood with Ionic supports and plain balustrade. Majority 8/1 double hung wood windows. 2nd story twin bay windows. Central Palladian window dormer. Contains contributing front gable frame secondary building (garage).

643 Lafayette Avenue **ca. 1900**

Built for Rich Thompson

2 ½-story side gable frame house with Stick styling. Stone foundation, wood shingle above brick siding, asphalt roof. Central entry under full width porch with square supports and roof deck. Replacement windows. 2nd story twin bay windows. Three hipped dormers. Contains contributing hipped frame secondary building (garage).

647 Lafayette Avenue **ca. 1890**

2 ½-story hipped 3-bay Colonial Revival frame house. Brick and stone slab foundation, wood shingle and asbestos siding, asphalt roof. Central recessed entry. Paired 1/1 double hung wood windows with splayed wood

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 191

crowns. 2nd story central curved bay window. Large flat hipped dormer with tripartite window with lattice uppers. Side porte-cochere with roof deck. Contains contributing flat roof secondary building (garage).

655 Lafayette Avenue **ca. 1908**

2 ½-story hipped Colonial Revival frame house. Poured concrete foundation, stucco siding, asphalt roof. Side entry. 1/1 double hung wood windows. Full width porch with square supports on solid balustrade and roof deck with decorative stick balustrade. Arched glazed door on porch. Gable dormer with paired 6/1 double hung wood windows. Contains contributing flat roof secondary building (garage).

661 Lafayette Avenue **ca. 1907**

2 ½-story gambrel roof Dutch Colonial Revival frame residence. Stone foundation, vinyl above brick siding, asphalt roof. 6/1 and 9/1 double hung wood windows. Twin gable wall dormers. Contains contributing front gable frame secondary building (garage).

665 Lafayette Avenue **ca. 1898**

Built for Asa K. Silverthorne

2 ½-story front gable frame house with modest Queen Anne styling. Brick above stone foundation, wood shingle above clapboard siding, asphalt roof. Offset glazed door under full width modillioned flat roof porch with square supports and spindle balustrade. 1/1 double hung wood windows. 2nd story offset bay window and semi-hexagonal 2-story bay with attached pointed polygonal roof. Tripartite window in closed gable end. Contains contributing front gable frame secondary building (garage).

671 Lafayette Avenue **ca. 1905**

2 ½-story hipped roof Craftsman frame house. Stone foundation, stucco siding, asphalt roof. Recessed offset entry with arched opening. 10/1 and 6/1 single and paired double hung wood windows. Belt course. Hipped dormer. Flared eaves and exposed rafter tails. Contains contributing flat roof stucco secondary building (garage).

675 Lafayette Avenue **ca. 1912**

2 ½-story hipped Colonial Revival frame house. Stone foundation, stucco above brick siding, asphalt roof. Central entry with leaded sidelights. Partial width hipped porch with spindle balustrade and large round supports. Replacement windows. Hipped dormer with tripartite window. Flared open eaves. Contains contributing shallow front gable frame secondary building (garage).

681 Lafayette Avenue **ca. 1914**

2 ½-story hipped frame house with Colonial Revival and Prairie styling. Ashlar stone foundation, brick siding, asphalt roof. Offset entry with leaded sidelights under full width hipped roof porch with roof deck and concrete foundation. 6/1 and 4/1 double hung wood windows. 2nd story tripartite windows. Hipped dormer with tripartite window. Open eaves with exposed rafter tails. Contains contributing front gable secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 192

685 Lafayette Avenue **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard and shingle siding with cornerboards, asphalt roof. Central entry with recent porch addition; flat roof, Tuscan supports, iron balustrade. Central cross gable addition with ribbon window in gable end. Boxed eaves.

689 Lafayette Avenue **ca. 1921**
(aka 689 Lafayette Avenue & 691 Lafayette Avenue)

2 ½-story hipped roof frame duplex with Prairie styling. Stone slab foundation, brick siding, asphalt roof. Side entries on both sides. Wood casement windows. 1st story enclosed sunroom with leaded casement windows and roof deck. Block modillions at flared boxed eaves. Contains contributing flat roof brick secondary building (garage).

695 Lafayette Avenue **ca. 1898**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with Ionic corner pilasters, asphalt roof. Central entry under full width flat roof porch with plain balustrade, square supports, and denticulated cornice. Mixed replacement and 1/1 double hung wood windows. 2nd story small central Palladian window, twin bay windows. Twin pedimented dormers, arched broken ogee dormer in center. Contains contributing side gable frame secondary building (garage).

699 Lafayette Avenue **ca. 1898**

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Side entry. French doors and 6/1 double hung wood windows. Central partial width 2-story porch with large full height Ionic supports. Pedimented dormer with tripartite window. Modillioned boxed eaves. Contains contributing flat roof frame secondary building (garage).

701 Lafayette Avenue **ca. 1900**

2 ½-story front gable frame house with Craftsman styling. Concrete foundation, brick siding, asphalt roof. Side entry with canopy. 2-story full width enclosed flat roof porch with exposed rafter tails and ribbon windows. Half-timbered stucco gable end with multi-light tripartite window. Contains contributing hipped secondary building (garage).

703 Lafayette Avenue **ca. 1905**

2 ½-story hipped roof frame house with Colonial Revival and Prairie styling. Stone foundation, wood shingle and stucco siding, asphalt roof. Side entry. Front enclosed hipped sunroom with multi-light ribbon windows. 2nd story leaded oval and 15/1 double hung wood windows. Hipped dormer with multi-light tripartite window. Open eaves with exposed rafter tails. Contains contributing secondary building (garage).

707 Lafayette Avenue **ca. 1911**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under full width porch with spindle balustrade, paired Tuscan supports on stone piers, and roof deck. Single and double hung wood windows. 2nd story offset curved bay. Hipped

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 193

dormer with tripartite window with lattice glazing in upper sash. Modillions at eaves. Contains contributing hipped frame secondary building (garage).

711 Lafayette Avenue **ca. 1909**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood shingle above clapboard siding with corner pilasters, asphalt roof. Offset glazed door with sidelights under full width porch with square supports, iron balustrade, and roof deck. Majority 6/1 double hung windows with some leaded sidelights. 2nd story offset semi-hexagonal bay. Gable end with keystone Palladian window. Contains contributing hipped masonry secondary building (garage).

717 Lafayette Avenue **ca. 1878**

2 ½-story hipped Colonial Revival frame house. Stone foundation, wood clapboard siding with pilaster corners, asphalt roof. Offset door with one leaded sidelight and flared hood. Majority paired replacement windows. Steep pedimented dormer with tripartite window. Contains contributing hipped frame secondary building (garage).

721 Lafayette Avenue **ca. 1900**
Built for Alfred T. Collins

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding, slate roof. Side entry. 8/1 double hung wood windows. Full width porch, central gable dormer. Contains contributing front gable secondary building (garage).

725 Lafayette Avenue **ca. 1909**

2 ½-story hipped roof frame house with Craftsman and Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Side entry with hipped hood. Front bow window 8/1 and 6/1 double hung wood window elsewhere. Hipped dormer with paired windows. Open eaves with exposed rafter tails. Contains contributing hipped frame secondary building (garage).

731 Lafayette Avenue **ca. 1920**

2 ½-story side gable 3-bay Colonial (Georgian) Revival house. Stone foundation, brick siding, asphalt roof. Central entry with leaded sidelights and fanlight, ogee hood. 1st story 8x8 wood casement windows, 6/6 double hung wood windows elsewhere. Three small hipped dormers. Contains contributing flat roof brick secondary building (garage).

735 Lafayette Avenue **ca. 1900**

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding, slate roof. Side entry. 6/6 double hung wood windows. Full width front porch with plain balustrade, Tuscan supports, and iron balustrade on roof. Contains contributing front gable frame secondary building (garage).

739 Lafayette Avenue **ca. 1916**

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, brick siding, slate roof. Offset door with four narrow lights and leaded sidelights. Full width hipped porch with solid balustrade, massive

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 194

square supports with stylized capitals, and roof deck. 2nd story offset semi-hexagonal bay. Hipped dormer with tripartite window. Contains contributing hipped frame secondary building (garage).

745 Lafayette Avenue **ca. 1900**

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed door with leaded sidelights. Full width porch with Ionic supports on stone piers, short iron balustrade, large modillions at eaves, and roof deck. Majority 1/1 double hung wood windows with some leaded transoms. 2nd story offset semi-hexagonal bay. Two pedimented wood shingle dormers. Contains contributing hipped frame secondary building (garage).

753 Lafayette Avenue **ca. 1908**

2 ½-story hipped frame house Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed door with leaded sidelights. Full width porch with Ionic supports, spindle balustrade, and roof deck. Mixed replacement, 8/1, and 5/1 double hung wood windows, 1st story leaded transom. Contains contributing secondary building (garage).

757 Lafayette Avenue **ca. 1912**

2 ½-story side gable National Folk frame house. Stone foundation, wood shingle siding, asphalt roof. Side entry with small flared hood. Replacement 8/1 and wood casement windows. Open eaves. Contains contributing hipped frame secondary building (garage).

759 Lafayette Avenue **ca. 1908**

2 ½-story hipped and cross gable frame house, heavily altered. Brick foundation, stucco and new wood shingle siding, faux slate asphalt roof. Recessed offset entry. Replacement windows. Contains non-contributing 2 ½-story side gable frame secondary building (garage with apartments above) with corner pilasters, 2nd story semi-hexagonal bay, and pedimented dormers. *Non-contributing primary building.*

765 Lafayette Avenue **ca. 1916**

2 ½-story hipped roof Spanish Colonial Revival frame house. Parged foundation, stucco siding, clay tile roof. Side door with arcaded open hood. 1st story wood casement windows with fanlights and keystone surrounds. 2nd story 8/8 double hung wood windows. 2nd story sill course. Hipped dormers with paired windows. Open eaves with exposed rafter tails. Contains contributing hipped frame secondary building (garage).

771 Lafayette Avenue **1924-1925**
(aka 33 Gates Circle)

Previously National Register listed: 06NR05636

Park Lane Condominium/Parke Apartments

Architect: H. L. Stevens & Co.

10-story flat roof concrete framed T-shaped Apartment building with Second Renaissance Revival styling; stone foundation, cream colored brick. Front elevation features symmetrical facade with two flanking side wings and a central recessed bay. Stone quoins at 1st and 2nd stories, brick quoins at all other stories. Eastern 1-story entry

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 195

wing with stone quoins, opens onto Lafayette Avenue, paired multi light entry doors with elliptical fanlight above, flanked by stone pilasters. Windows typically 8/8 double hung, both single and paired. 1st story windows alternate between pedimented, ogee, and rounded blind arch hoods. 2nd story windows have stone lintels, 3rd story windows have flat hood molds. Other windows relatively plain door surrounds. Contains contributing 2-story flat roof secondary building (former carriage house, now garage).

AT GATES CIRCLE

LANCASTER AVENUE - SOUTH (EVEN)

AT DELAWARE AVENUE

26 Lancaster Avenue

ca. 1900

2 ½-story side gable frame house with Stick styling. Stone foundation, wood clapboard siding with cornerboards and light half-timber styling, asphalt roof. Side entry. 1/1 double hung wood windows. Full width hipped porch with solid masonry balustrade and wrought iron supports. 2nd story twin semi-hexagonal bays. Two attached gable dormers with half-timbering and paired windows. Attached flat roof garage.

28 Lancaster Avenue

ca. 1922

2 ½-story hipped roof frame house with Colonial Revival styling. Poured concrete foundation, vinyl siding, asphalt roof. Side entry. 1st story French doors, 2nd story 8/1 double hung wood windows.

34 Lancaster Avenue

ca. 1900

2 ½-story side gable Colonial Revival frame house. Stone foundation, aluminum siding, asphalt roof. Offset entry under full width hipped roof porch with square supports and spindle balustrade. 1/1 double and single hung wood windows, some leaded casement windows. Exposed rafter tails.

38 Lancaster Avenue

ca. 1917

2-story hipped roof Colonial Revival frame house. Stone foundation, wide wood clapboard siding, slate roof. Side entry with hipped hood and Tuscan supports. 1st story wood casement windows with fanlights. 2nd story 4/6 wood casement windows. Side shed dormer. Exposed rafter tails.

42 Lancaster Avenue

ca. 1910

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Centered entry with multi-light sidelights under open pedimented hood with wrought iron supports. Mixed replacement and 6/1 double hung wood windows. Gable dormer with tripartite window and stylized vergeboard. Contains contributing secondary building (garage) with ½-story front gable addition.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 196

46 Lancaster Avenue

ca. 1916

2 ½-story cross gable Colonial Revival frame house. Brick on stone foundation, wood shingle siding, asphalt roof. Side door under partially enclosed shed roof entry. Replacement windows. Front façade 1st story pent roof, semi-hexagonal bay.

50 Lancaster Avenue

ca. 1897

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset door. Mixed replacement and leaded 6/6 windows with wood storms. 2nd story twin bay windows. Dormer with small central gable, leaded Palladian window.

54 Lancaster Avenue

ca. 1896

Built for Nelson C. Spencer

2 ½-story hipped Colonial Revival frame house. Stone foundation, wood clapboard siding with corner and central pilasters, asphalt roof. Offset glazed door with leaded sidelights under full width flat roof porch with paired Doric supports and plain balustrade. Replacement windows. Twin pedimented dormers. Denticulated and modillioned eaves. Contains contributing hipped frame secondary building (garage).

56 Lancaster Avenue

ca. 1909

2 ½-story side gable Colonial Revival frame house. Stone foundation, vinyl siding, asphalt roof. Central entry with leaded sidelights under full width hipped porch with Tuscan supports and plain balustrade. 8/1 double hung wood windows. Modillioned eaves. Cannot see secondary building from public right-of-way.

62 Lancaster Avenue

ca. 1911

2 ½-story side gable Colonial Revival frame residence. Poured concrete foundation, wood shingle above clapboard siding, asphalt roof. Offset entry with leaded sidelights under full width flat roof porch with tapered square supports, plain balustrade, and modillioned eaves. 8/1 and 6/1 double hung wood windows. Twin two-story semi-hexagonal bays. Three hipped dormers. Wide-set paired box modillions at eaves.

MELBOURNE PLACE INTERSECTS

72 Lancaster Avenue

ca. 1898

2 ½-story hipped Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed door under full width porch with Tuscan supports, spindle balustrade, and roof deck. Majority 1/1 double and single hung wood windows with transoms. 2nd story offset semi-hexagonal bay. Hipped dormer with two small adjacent pediments and tripartite window. Modillioned eaves. Contains contributing hipped rusticated concrete block secondary building (garage) access from Melbourne Place.

76 Lancaster Avenue

ca. 1900

Built for Harry J. Rhein

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed door under full width flat roof porch with Doric supports on piers and

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 197

spindle balustrade. Majority 1/1 double and single hung wood windows with multi-light wood storms. Large pedimented dormer with tripartite window. Modillioned eaves.

80 Lancaster Avenue

ca. 1890

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding with Ionic corner pilasters, asphalt roof. Offset entry. Tall 1/1 double hung wood windows with wood storms, 1st story with gabled crowns. Gable end tripartite window and fanlight with elaborate tracery glazing, wide flanking pilasters, and circular detailing.

84 Lancaster Avenue

ca. 1890

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed double doors with broken ogee crown in slightly projecting entry. 1/1 double and single hung windows with some leaded transoms. 2nd story offset semi-hexagonal bay. Overhanging modillioned gable end with recessed tripartite window in arched opening with balconette.

88 Lancaster Avenue

ca. 1916

2 ½-story hipped roof 3-bay Colonial Revival frame house. Poured concrete foundation, wood clapboard siding, slate roof. Side entry. Full width porch with paired square supports, stick trellis frames, and roof deck. 8/1 double hung wood windows. Twin hipped dormers. Side shed roof carport.

90 Lancaster Avenue

ca. 1915

1 ½-story front gable Craftsman frame house. Stacked stone foundation, wood clapboard siding, asphalt roof. Offset recessed entry with Prairie-style leaded sidelights and hipped hood. Central partial width gable porch with stone supports and paneled wood balustrade. 12/1 double hung wood windows. Triangular knee braces. Contains contributing front gable frame secondary building (garage).

92 Lancaster Avenue

ca. 1905

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with bracketed cornerboards, asphalt roof. Offset glazed door under full width porch with Tuscan supports, spindle balustrade, and roof deck. Majority 1/1 double hung wood windows. 2-story offset semi-hexagonal bay. Paired windows with segmental crown in shingled gable end. Contains contributing hipped frame secondary building (garage).

100 Lancaster Avenue

ca. 1895

2 ½-story front gable frame duplex with modest Queen Anne styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed door with wide leaded sidelights and classically-styled surround with decorative molding under full width porch with paired Doric supports, spindle balustrade, and roof deck. Majority replacement windows; 1st floor leaded transom, gable end leaded Palladian window with urn and keystone details. Variegated shingled gable end with asphalt shingle horizontal rake. Contains contributing side gable frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 198

104 Lancaster Avenue **ca. 1919**

Shed roof side-facing frame garage with pent roof at rear of lot, associated with 108 Lancaster Avenue.

108 Lancaster Avenue **ca. 1900**

2 ½-story front gable frame duplex with Queen Anne styling. Stone foundation, wood shingle siding, slate roof. Offset glazed door under full width porch with square supports, plain balustrade, and roof deck. Majority 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Closed gable end with blind Palladian window with round pilasters and keystone arched shingle crown. *See 104 Lancaster Avenue for associated building description.*

112 Lancaster Avenue **ca. 1908**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under full width porch with brick foundation, square supports, plain balustrade, and roof deck with awning. 8/1 and 6/1 double hung wood windows. Flared overhanging shingled gable end with block modillions, Palladian window, and arched crown.

114 Lancaster Avenue **ca. 1908**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset glazed door under full width porch with plain balustrade, square supports with decorative brackets, modillioned eaves, and roof deck with partial width awning. Majority 12/1 and 9/1 double hung wood windows. Overhanging shingled flared gable end with modillions and tripartite window with fluted pilasters, wood tracery in windows.

116 Lancaster Avenue **ca. 1908**

2 ½-story front gable frame duplex with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset glazed door under full width porch with square supports, spindle balustrade, and roof deck. Mixed replacement, 12/1, and 9/1 double hung wood windows. 1st story offset semi-hexagonal bay. 2nd story slightly projecting box bay. Overhanging shingled gable end with modillions, Palladian window, and stylized vergeboard.

128 Lancaster Avenue **ca. 1908**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under full width porch with Tuscan supports, plain balustrade, and roof deck. 1/1, 6/1, and 8/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Overhanging flared shingled gable with modillions, tripartite window.

130 Lancaster Avenue **ca. 1904**

2 ½-story hipped roof frame house with modest Prairie styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under almost-full width porch with square supports and plain balustrade. Majority 1/1 double hung wood windows, with some wood storms. 2nd story twin small bay windows. Hipped dormer. Wide boxed eaves. Roof deck addition.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 199

132 Lancaster Avenue **ca. 1902**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under full width porch with round supports, spindle balustrade, modillioned eave, and roof deck. Majority 3/1 and 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Small offset pedimented dormer, large offset gable dormer with cornice returns.

134 Lancaster Avenue **ca. 1902**

Built for Mr. and Mrs. George W. Sloan

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry under full width porch with battered square supports, spindle balustrade, and roof deck. Mixed replacement and 1/1 double and single hung wood windows. Large pedimented dormer with corner pilasters and tripartite window. Cannot see secondary building from public right-of-way.

136 Lancaster Avenue **ca. 1902**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under full width porch with plain square supports and spindle balustrade. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Closed gable end with dentil and half-timber detailing, tripartite window.

138 Lancaster Avenue **ca. 1890**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Small enclosed shed roof side entry. Full width hipped porch with concrete block foundation and wrought iron balustrade and supports. 1/1 double hung wood windows. Belt course. Closed segmented variegated shingle gable end with tripartite window. Contains contributing hipped frame secondary building (garage).

142 Lancaster Avenue **ca. 1890**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry with replacement door and partial width awning. Replacement windows. Segmented closed gable end. Side carport.

146 Lancaster Avenue **ca. 1904**

2 ½-story front gable frame duplex with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with leaded sidelights under 1st story full width (and 2nd story partial width) porch with turned supports on stone and wood piers, spindle balustrade, and flat roof. Majority 1/1 double hung wood windows. 2nd story semi-hexagonal bay. Gable end with asphalt shingle horizontal rake, paired windows. Contains contributing hipped stone secondary building (garage).

150 Lancaster Avenue **ca. 1900**
(aka 150 Lancaster Avenue & 152 Lancaster Avenue)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 200

2 ½-story front gable frame duplex with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Two offset entry doors under full width shed roof porch with fluted square supports and spindle balustrade. Replacement windows. 2nd story offset semi-hexagonal bay, small offset porch roof deck. Overhanging flared shingled gable end with pedimented flat tripartite window with sunburst detailing.

154 Lancaster Avenue **ca. 1900**

2 ½-story front gable Colonial Revival frame house. Brick foundation, wood clapboard siding with pilaster cornerboards, asphalt roof. Offset glazed door. 1/1 double and single hung wood windows. Modillioned eaves. Gable end with tripartite window with decorative modillions and scroll crown molding.

162 Lancaster Avenue **ca. 1900**

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Central entry under full with porch with Doric supports, spindle balustrade, and roof deck. 1/1 double hung wood windows. 2nd story twin curved bays, central leaded accent window. Large pedimented dormer. Modillioned eaves.

164 Lancaster Avenue **ca. 1900**

2 ½-story flat hipped roof frame house converted to apartments with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed entry under full width porch with square supports, spindle balustrade, and roof deck. 1/1 double and single hung wood windows. 2nd story twin curved bays. Large pedimented dormer with oriel window and pilasters. Modillioned eaves.

166 Lancaster Avenue **ca. 1900**

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with Ionic corner pilasters, asphalt roof. Offset glazed door with leaded sidelights under full width flat roof porch with Doric supports and spindle balustrade. 1/1 double and single hung wood windows with some decoratively glazed upper sash and leaded transoms. 2nd story offset semi-hexagonal bay. Large pedimented dormer with keystone Palladian window. Flared eaves.

170 Lancaster Avenue **ca. 1896**

Built for Albert J. Hoole

2 ½-story front gable frame house with Shingle styling. Stone foundation, wood shingle siding, asphalt roof. Offset glazed door under partial width hipped roof porch with square supports on solid shingle balustrade. Offset 2-story wide semi-hexagonal bay. Closed flared gable end with decorative rake and tripartite window. Contains contributing hipped frame secondary building (garage).

174 Lancaster Avenue **ca. 1890**

2 ½-story front gable frame apartment house with Shingle styling. Brick foundation, wood shingle siding, asphalt roof. Offset entry under partially enclosed full width flat roof porch with undulating frieze. Replacement windows. Wide 2-story polygonal turret and angled opposite corner. Overhanging gable end with recessed

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 201

tripartite window with original fanlight in cut-away opening. Cannot see secondary building from public right-of-way.

178 Lancaster Avenue **ca. 1890**

2 ½-story cross gable Queen Anne frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under partial width hipped porch with Tuscan supports, spindle balustrade, and modillioned eave. Offset polygonal tower with pointed roof at 2nd and ½ stories; offset 1st and 2nd story semi-hexagonal bay on other side. Contributing flat roof shingled frame secondary building (garage) with pent roof.

182 Lancaster Avenue **ca. 1900**

2 ½-story hipped roof Queen Anne frame house with front cross gable. Stone foundation, wood shingle siding, asphalt roof. Offset entry under partial width hipped roof porch with slender square supports and spindle balustrade. Majority 1/1 double hung wood windows with some tracery glazing in upper sash. Rounded corner on one side, 2 ½-story polygonal tower with pointed roof on other side. Shallow arcaded trim on tower. Asphalt shingle pent roof and horizontal rake at cross gable and top of 2nd story. Cannot see secondary building from public right-of-way.

186 Lancaster Avenue **ca. 1898**

2 ½-story flared side gable frame house with Shingle styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry under full width hipped porch with flute round supports on solid shingle balustrade and scalloped frieze trim. Replacement windows. Rounded corners. Large shed dormer. Contains contributing front gable frame secondary building (garage).

190 Lancaster Avenue **ca. 1904**

2 ½-story front gable frame duplex with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door with wide sidelights and round pilasters; full width porch with Doric supports, plain balustrade, and roof deck. Majority 1/1 double hung wood windows, 1st story leaded transom. 2nd story offset semi-hexagonal bay. Overhanging shield-shingled gable end with pedimented transom window with shingle crown and finial. Contains contributing flat roof brick secondary building (garage).

194 Lancaster Avenue **ca. 1890**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood siding with stucco siding at entry, asphalt roof. Offset projecting entry under full width porch with brick supports, partial width balustrade, and roof deck. Mixed replacement and 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with tripartite window. Contains contributing hipped frame secondary building (garage).

196 Lancaster Avenue **ca. 1890**

2 ½-story hipped roof Queen Anne frame house. Stone foundation, variegated wood shingle siding, asphalt roof. Offset glazed door with brick landing. 1/1 double hung wood windows. Offset 1st story rounded turret. Offset 2

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 202

½-story offset round tower with conical roof. Large pedimented dormer with tripartite window and decorative molding. (Similar form to 200 Lancaster Ave).

200 Lancaster Avenue **ca. 1892**

2 ½-story hipped roof Queen Anne frame house. Stone foundation, variegated wood shingle siding, asphalt roof. Offset glazed door under full width flat roof porch with plain balustrade and aired wood supports with braces. 1/1 double hung wood windows. Offset 1st story rounded turret. Offset 2 ½-story offset round tower with conical roof. Large pedimented dormer with tripartite window and decorative molding. (Similar form to 196 Lancaster Ave).

204 Lancaster Avenue **1896**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Central glazed entry under full width porch with central rounded projection, Tuscan supports, spindle balustrade, and partial width roof deck. 1/1 double hung wood windows. 2nd story fluted pilaster window casing and Ionic supports for slightly rounded projection at cornice. Large pedimented wall dormer with Palladian window, flanked by small pedimented dormers, all with lattice glazing in windows.

208 Lancaster Avenue **ca. 1896**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, asbestos siding, asphalt roof. Offset glazed entry under full width flat roof porch with paired square supports and spindle balustrade. Majority 1/1 double hung wood windows. 1st and 2nd story offset semi-hexagonal bays on alternating sides. Overhanging gable end with flat multi-light Palladian window. Modillioned eaves.

210 Lancaster Avenue **1890**

2 ½-story front gable frame house with modest Queen Anne styling. Brick on concrete foundation, vinyl siding, asphalt roof. Side entry with flared hood. Replacement windows with keystone-styled capitals. Offset 2-story semi-hexagonal bay. 2nd story offset curved bay. Overhanging gable end with asphalt shingle horizontal rake and Palladian window. Contains contributing flat roof frame secondary building (garage).

216 Lancaster Avenue **ca. 1892**

Built for John Willoughby

2 ½-story side gable Queen Anne frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entry under partial width pent roof with 2nd story deck. Majority 1/1 double hung wood windows. Offset 2 ½-story polygonal tower. Contains contributing flat roof brick secondary building (garage).

218 Lancaster Avenue **ca. 1890**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, asbestos above wood clapboard siding, asphalt roof. Offset entry under full width hipped porch with brick foundation, iron balustrade, and slender paired round supports on stone piers. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Wide hipped dormer with tracery tripartite window and flared eaves.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 203

222 Lancaster Avenue **ca. 1890**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with 1st story cornerboards, asphalt roof. Offset glazed double doors under full width flat roof porch with paired square supports and spindle balustrade. 1/1, 8/1, and 6/1 double hung wood windows, 1st story transom. 2nd story offset semi-hexagonal bay with pent roof above in gable end. Flared shingled segmented gable end.

AT ELMWOOD AVENUE

LANCASTER AVENUE - NORTH (ODD)

AT DELAWARE AVENUE

47 Lancaster Avenue **ca. 1913**

2 ½-story hipped roof Prairie style frame house. Brick siding, slate roof. Side entry with gable hood and Tuscan supports. Front almost-full width enclosed hipped porch with ribbon casement windows. 2nd story 1/1 double hung wood windows. Painted slate-sided hipped dormer with small paired multi-light casement windows with exposed rafter tails. Open flared eaves throughout. 2nd story sill course. Contains contributing hipped secondary building (garage).

51 Lancaster Avenue **ca. 1916**

Built for Charles H. Williamson

2-story hipped frame house with Craftsman styling. Stone foundation, wood clapboard siding, slate roof. Side entry with leaded glass canopy. Offset partial width flat roof porch with French doors, large paired Tuscan supports, classical turned balustrade, and exposed rafter tails. Mixed replacement and 8/1 double hung wood windows. Gable dormer built around chimney. Open eaves and exposed rafter tails throughout. Contains contributing side gable frame secondary building (garage).

55 Lancaster Avenue **ca. 1916**

2 ½-story hipped frame house with Prairie and Colonial Revival styling. Stucco siding, slate roof. Side entry with flat hood and Tuscan supports. Enclosed front room; flat roof with overhanging eaves with exposed rafter tails, large wood Palladian casement windows. 8/8 double hung wood windows elsewhere. Hipped dormer built around chimney. Contains contributing hipped stucco secondary building (garage).

61 Lancaster Avenue **ca. 1903**

Built for F.W. Denny

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under full width flat roof porch with paired square supports and spindle balustrade. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging flared shingled gable end with Palladian window and arched shingle crown. Contains contributing hipped frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 204

65 Lancaster Avenue

ca. 1904

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under full width flat roof porch with Doric supports and spindle balustrade. 1/1 single and double hung wood windows, some leaded upper sash. 2nd story offset semi-hexagonal bay. Overhanging modillioned eave. Hipped dormer with tripartite tracery window.

67 Lancaster Avenue

ca. 1904

Built for John J. Mossman

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed door under full width flat roof porch with slender paired round supports and spindle balustrade. 2nd story offset semi-hexagonal bay. Overhanging shingled gable with tripartite window and small cornice returns. Cannot see secondary building from public right-of-way.

75 Lancaster Avenue

ca. 1897

Built for John Lance

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door under small decorated gable adjoining full width shed roof porch with Doric supports on shingle piers, spindle balustrade, and spindle trim at cornice. 1/1 double hung wood windows. 2nd story offset triangular bay. Overhanging modillioned gable end with tripartite window with decorative glazing in upper sash. Contains contributing side gable frame secondary building (garage).

79 Lancaster Avenue

ca. 1908

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset wood door under partial width flat roof porch with square supports, spindle balustrade, and modillioned eaves. Majority 1/1 double and single hung wood windows, some leaded. 2nd story offset semi-hexagonal bay. Overhanging shingled gable end with asphalt shingle horizontal rake and paired window. Cannot see secondary building from public right-of-way.

83 Lancaster Avenue

ca. 1908

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under partial width porch with square supports, plain balustrade, modillioned eaves, and roof deck. Majority 1/1 double and single hung wood windows, some leaded. 2nd story offset semi-hexagonal bay. Flared shield-shingled gable end with tripartite window. Contains contributing clipped front gable frame secondary building (garage).

87 Lancaster Avenue

ca. 1901

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset replacement door under full width porch with paneled square supports, spindle balustrade on 1st and 2nd stories. Majority 1/1 double hung wood windows. 2nd story offset curved bay. Large pediment dormer with tripartite window.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 205

91 Lancaster Avenue

ca. 1896

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset replacement door. Majority 6/6 double hung wood windows. Cornice brackets. Twin pedimented dormers. Contains contributing hipped frame secondary building (garage).

93 Lancaster Avenue

ca. 1895

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset door with sidelights under flat hood with Doric supports. 1/1 double hung wood windows, some with decorative tracery. Original wood storms. 2nd story door onto hood roof. Hipped dormer with tripartite window with pilaster mullions. Contains contributing flat roof frame secondary building (garage) with multi-light doors.

99 Lancaster Avenue

ca. 1909

2 ½-story side gable frame house with Craftsman styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with replacement sidelights under full width hipped porch with Tuscan supports and plain balustrade. Mixed replacement and 8/1 double hung wood windows. Large gable dormer with tripartite window. Open eaves with exposed rafter tails. Cannot see secondary building from public right-of-way.

103 Lancaster Avenue

ca. 1904

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Central slightly projecting entry with leaded sidelights, elliptical fanlight, and flared hood. Mixed replacement windows and 1/1 double hung wood windows with tracery; 2nd story Palladian window and twin semi-hexagonal bays. Twin pedimented dormers.

105 Lancaster Avenue

ca. 1901

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset door with classical pilaster and capital surround under partial width flat roof porch with spindle balustrade and Tuscan supports. 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Gable end with asphalt shingle horizontal rake and flat Palladian window. Contains contributing front gable frame secondary building (garage).

109 Lancaster Avenue

ca. 1901

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset glazed door under full width hipped porch with spindle balustrade and fluted round supports. 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Large gable dormer with cornice returns and flat Palladian window. Contains contributing front gable frame secondary building (garage).

111 Lancaster Avenue

ca. 1908

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Recessed offset enclosed entry with gable hood built into flat roof front addition with large wood multi-light picture window. Majority 1/1 double hung wood windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 206

Gable end with asphalt shingle horizontal rake and flat Palladian window. Cannot see secondary building from public right-of-way.

115 Lancaster Avenue **ca. 1901**

2 ½-story hipped roof Colonial Revival frame duplex. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with two doors under full width porch with square supports, plain balustrade, and roof deck. Majority 1/1 double hung wood windows, some leaded. 2nd story twin semi-hexagonal bays. Modillioned eaves. Gable dormer with blind Palladian window and cornice returns. Contains contributing front gable frame secondary building (garage).

119 Lancaster Avenue **ca. 1904**

Built for Emile Low

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under full width flat roof porch with round supports and plain balustrade. Majority 1/1 double hung wood windows, some leaded. 2nd story twin semi-hexagonal bays. Decorative brackets at eaves under gable end with asphalt shingle horizontal rake and flat Palladian window with garland molding.

121 Lancaster Avenue **ca. 1908**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset entry with leaded sidelights under full width porch with iron balustrade and supports and roof deck. Replacement windows. 2nd story offset semi-hexagonal bay. Shield-shingled gable end with asphalt shingle horizontal rake and tripartite window, brackets at eaves. Cannot see secondary building from public right-of-way.

125 Lancaster Avenue **ca. 1908**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Offset entry with leaded sidelights under full width porch with square supports, spindle balustrade, and roof deck. Mixed replacement and fixed wood with leaded transom windows. 2nd story offset semi-hexagonal bay. Flared overhanging gable end with tripartite window. Contains contributing hipped frame secondary building (garage).

129 Lancaster Avenue **ca. 1908**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with leaded sidelights under full width porch with fluted square supports, spindle balustrade, and roof deck. Mixed replacement and fixed wood with leaded transom windows. 2nd story offset semi-hexagonal bay. Fishscale shingled gable end with asphalt shingle horizontal rake, tripartite window, and bracketed eave. Contains contributing hipped frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 207

135 Lancaster Avenue **ca. 1908**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry under central partial width porch with plain balustrade, slender round supports, and roof deck. Replacement windows. 2nd story twin semi-hexagonal bays. Large hipped dormer with tripartite window. Contains contributing hipped roof frame secondary building (garage).

137 Lancaster Avenue **ca. 1890**

2 ½-story side gable frame house with Queen Anne styling. Stone foundation, wood shingle siding, asphalt roof. Offset entries with one replacement, one original door; full width hipped porch with small shingled gable, square supports, and plain balustrade. Replacement windows. Offset projecting 2nd and ½-story bay with flared hipped wall dormer. Offset small hipped dormer. Contains contributing hipped roof frame 2 ½-story secondary building (garage) with shingled wall dormer with double doors.

141 Lancaster Avenue **ca. 1890**

2 ½-story cross gable frame house with modest Queen Anne styling. Stone foundation, aluminum siding, asphalt roof. Offset entry under partial width porch with concrete block foundation, spindle balustrade, round supports, and roof deck. Replacement windows. Closed offset front cross gable, small offset gable dormer with cornice returns. Contains contributing flat roof frame secondary building (garage) with pent roof.

147 Lancaster Avenue **ca. 1905**

2 ½-story side gable frame residence with Tudor and Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. 1st and 2nd story central entries with sidelights (2nd story entry is recessed, behind flat arch opening). Majority 9/1 double hung wood windows. Full width flat roof porch with paired square supports on wood piers with plain balustrade. Twin ½ timbered stucco wall dormers with paired windows and modillioned eaves.

151 Lancaster Avenue **ca. 1900**

Built for Joseph F. Braden

2 ½-story flat hipped Colonial Revival frame house. Stone foundation, wood clapboard siding with Ionic corner pilasters, asphalt roof. Offset entry under full width flat roof porch with spindle balustrade and Tuscan supports. Majority 1/1 double hung wood windows with some leaded upper sash. 2nd story twin curved bays. Pedimented dormer with paired windows. Swag frieze molding and other classical detailing throughout. Flared eaves.

153 Lancaster Avenue **ca. 1900**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, vinyl siding with cornerboards, asphalt roof. Offset entry under full width flat roof porch with paired Doric supports on stone piers, spindle balustrade. Mixed replacement and fixed wood windows with leaded transoms. 2nd story twin semi-hexagonal bays. Palladian window in gable end.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 208

157 Lancaster Avenue **ca. 1890**

2 ½-story front gable frame house with modest Queen Anne styling. Parged brick and stone foundation, asbestos siding, asphalt roof. Offset glazed door under closed gable hood with plain balustrade. Replacement windows. 2nd story twin semi-hexagonal bays. Gable end with asphalt shingle horizontal rake and tripartite window.

161 Lancaster Avenue **ca. 1900**

Built for Benjamin M. Henschel

2 ½-story front gable frame house with Queen Anne styling. Brick and stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset door under full width flat roof porch with foliated pediment, new brick foundation, Tuscan supports on brick piers, and spindle balustrade. Majority 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Gable end with asphalt shingle horizontal rake and Palladian window casing with replacement windows.

165 Lancaster Avenue **ca. 1890**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, wood shingle siding with cornerboards, asphalt roof. Central entry under full width hipped porch with central stuccoed pediment, Ionic supports, and spindle balustrade. 8/1 double hung wood windows. Modillioned eaves. Contains contributing 1 ½-story side gable shingled frame secondary building (garage).

167 Lancaster Avenue **ca. 1900**

Built for Herbert W. Turk

2 ½-story hipped roof Colonial Revival (Adam) frame house. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset entry with leaded sidelights under full width flat roof semi-circular porch with Tuscan supports on wood piers and plain balustrade. Replacement windows. 2nd story twin semi-hexagonal bays with wide pilaster modillions. Arcaded molding detail at frieze. Large pedimented former with Palladian window. Contains contributing front gable frame secondary building (garage).

173 Lancaster Avenue **ca. 1897**

2 ½-story hipped roof Queen Anne frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under full width hipped porch with foliated pediment, round supports, and plain balustrade. 1/1 double and single hung wood windows with some leaded upper sash. Modillioned eaves. Flared shingled cross gable with arched window. Offset hipped dormer. Contains contributing front gable frame secondary building (garage).

177 Lancaster Avenue **ca. 1890**

2 ½-story cross gable Queen Anne frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entry under full width porch on cinder block foundation with spindle balustrade, large square supports, and roof deck. Replacement windows. Offset polygonal 2nd and 3rd story tower with onion dome roof. 2nd story offset wide semi-hexagonal bay. Steep front cross gable with tripartite window and large arched shingle crown. Contains contributing front gable secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 209

181 Lancaster Avenue **ca. 1892**

2 ½-story cross gable Queen Anne frame house. Parged stone foundation, wood shingle siding, asphalt roof. Offset glazed door under pedimented partial width porch on brick foundation with spindle balustrade and Corinthian-style supports on wood piers. Mixed replacement and 1/1 double hung wood windows. Large round 2 ½-story tower with conical roof. Steep front cross gable with tripartite window in curved recess and decorative shingle styling. Contains contributing hipped frame secondary building (garage) with small cupola and multi-light windows.

185 Lancaster Avenue **ca. 1892**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under full width flat roof porch with fluted square supports and spindle balustrade. 1/1 double hung wood windows. 2nd story semi-hexagonal and curved bays. Gable end with recessed tripartite window in large cut-away arch with spindle balconette. Contains contributing front gable frame secondary building (garage).

191 Lancaster Avenue **ca. 1892**

2 ½-story front gable frame house with Queen Anne styling. Brick foundation, wood clapboard siding, asphalt roof. Offset glazed double doors under full width hipped porch with offset foliated pediment, paired round supports on stone piers, and spindle balustrade. 1/1 double hung wood windows. 2-story offset semi-hexagonal bay. Shingled gable end with asphalt shingle horizontal rake, curved projecting paired window.

193 Lancaster Avenue **ca. 1892**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed double doors under pediment in full width hipped porch with Tuscan supports and spindle balustrade. 1/1 double and single hung wood windows. 2nd story offset curved bay window. Overhanging flared variegated shingled gable end with modillions at eave, central semi-hexagonal bay connecting to projecting top section. Contains contributing hipped frame secondary building (garage).

197 Lancaster Avenue **ca. 1892**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door with pilasters and capital under full width flat roof porch with Doric supports. 1/1 double and single hung wood windows. 2nd story curved bay with French doors. Overhanging flared variegated shingled gable end with recessed paired window. Contains contributing hipped frame secondary building (garage) with multi-light doors and exposed rafter tails.

201 Lancaster Avenue **ca. 1896**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry. 1/1 double and single hung wood windows, some leaded, some latticed wood glazing. Flared overhanging second story. Offset curved bay. Offset 2-story polygonal corner turret. Overhanging gable end with asphalt shingle horizontal rake and paired windows. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 210

207 Lancaster Avenue **ca. 1892**

2 ½-story hipped roof Queen Anne frame house. Wood clapboard siding, asphalt roof. Offset glazed door under partial width flat roof porch with Doric supports and spindle balustrade. 2nd pedimented offset entry. Majority 1/1 double hung wood windows. Flared shingled cross gable with traceried Palladian window with keystone arched shingle crown. Offset 2 ½-story polygonal tower. Offset tiny hipped dormer. Contains contributing hipped frame secondary building (barn/garage) with cross-braced multi-light doors.

211 Lancaster Avenue **ca. 1892**

2 ½-story side gable frame house with modest Colonial Revival styling. Stone foundation, shingle siding, asphalt roof. Entry under offset partial width shed roof porch with square supports and solid shingle balustrade. Replacement windows. Offset 2-story semi-hexagonal projecting bay. Offset pedimented dormer. Contains contributing front gable frame secondary building (garage).

215 Lancaster Avenue **ca. 1893**

2 ½-story cross gable Queen Anne frame house. Stone foundation, wood clapboard and shingle siding, asphalt roof. Offset glazed wood door. Majority 1/1 double hung wood and casement windows. Palladian window above entry, small arched window in narrow gable end above that. Attached full height round and semi-hexagonal side turrets. Contains contributing side gable frame secondary building (garage).

AT ELMWOOD AVENUE

LEXINGTON AVENUE - SOUTH (EVEN)

AT DELAWARE AVENUE

48 Lexington Avenue **ca. 1892**

2 ½-story side gable residence with Queen Anne styling. Wood clapboard and stone siding, asphalt roof. Side entry with multi-light door. Majority 8/8 and 6/6 double hung wood windows. Swag frieze molding at 1st story. Wide shed dormer. Cannot see secondary building from public right-of-way.

52 Lexington Avenue **ca. 1892**

Edgar W. Howell House

Previously National Register listed: Ref No. 06NR05642

2 ½-story hipped frame residence with Colonial Revival styling. Stone foundation, wood clapboard and fishscale shingle siding, asphalt roof. Offset entry under arched gable hood with cornice returns and paired square supports. 6/1 double hung wood windows. 1st story shallow bay window. Projecting side semi-hexagonal bays with decorative braces.

56 Lexington Avenue **ca. 1888**

2 ½-story hipped roof Queen Anne frame residence. Stone foundation, wood clapboard and shingle siding, asphalt roof. Glazed double and single entry doors under full width shed roof porch with shallow foliated

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 211

pediment, paired round supports, and spindle railing. Original large 2/1 and 2/4 double hung wood windows with curved glass in 2 1/2-story round tower. Foliated decorative band and spindle decorative mullion details on tower. Modillioned eaves. Contains contributing steep pitched side gable wood clapboard frame secondary building (garage).

60 Lexington Avenue **ca. 1890**

2 1/2-story hipped roof frame house with cross gables and modest Free Classic Queen Anne styling. Stone foundation, wide wood shingle siding, asphalt roof. Offset double door under full width hipped porch with Ionic supports on solid stone balustrade and modillioned eaves. Replacement windows. Attached rear garage.

68 Lexington Avenue **ca. 1890**

2 1/2-story steep hipped frame house with Queen Anne styling. Brick foundation, wood shingle siding, asphalt roof. Offset entry under flared hood with triangular knee braces. 12/1 double hung and fixed with transom wood windows. Steep gable on hip dormer with paired leaded casement windows. Slightly flared eaves. Contains contributing hipped frame secondary building (garage).

ATLANTIC AVENUE INTERSECTS

88 Lexington Avenue **ca. 1895**

2 1/2-story front gable Queen Anne frame house. Medina sandstone foundation and partial 1st story, vinyl above brick siding, asphalt roof. Offset door under partial width flat roof porch with Doric supports on stone piers. 1/1 double hung windows with some leaded transoms. 2nd story wide semi-hexagonal bay and narrow curved bay. Closed gable end with tripartite window with blind fanlight and keystone arched shingle crown. Contains contributing flared hipped roof brick secondary building (garage).

90 Lexington Avenue **ca. 1892**

Built for Donald C. Sweet, who bought the property from Grover Cleveland

2 1/2-story hipped Colonial Revival frame residence. Brick and stone foundation, vinyl siding, asphalt roof. Offset glazed door under partial width flat roof porch with paired Doric supports on piers. Mixed replacement and 6/1 double hung wood windows. 1st story Palladian window. Central 2-story flat roof round tower with curved leaded windows. Swag molding and dentils at friezes. Three hipped dormers. Contains contributing flat hipped roof frame secondary building (garage) with small hipped dormers, matching swag molding, and cross-braced multi-light doors.

94 Lexington Avenue **ca. 1924**

Part of a duplex with 96 Lexington Avenue

2 1/2-story U-shaped side gable residence with pedimented front gable wings. Colonial Revival styling. Stone foundation, brick siding with stone window sills, asphalt roof. Projecting central entry with replacement door and arched stone surround. 6/1 double hung wood windows. Large wood gable dormer with stylized vergeboard. Contains contributing flat roof brick secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 212

96 Lexington Avenue **ca. 1924**

Part of a duplex with 94 Lexington Avenue

See description above.

104 Lexington Avenue **ca. 1870**

2 ½-story parallel side gable early frame house that was expanded and remodeled to Colonial Revival styling. Stone foundation, wood shingle siding, slate roof. Recessed side entry with Tuscan supports. 6/1 double hung wood windows. Front enclosed sunroom with 4/4 double hung wood window and roof deck. Stacked stone chimneys. Contains contributing front gable 1 ½-story frame secondary building (garage).

106 Lexington Avenue **ca. 1892**

2 ½-story cross gable frame house with Colonial Revival styling. Parged foundation, wood clapboard siding, asphalt roof. Side entry with flared hood. Mixed replacement and 6/6 double hung wood windows. 1st story blind Palladian window. Octagonal window in gable end.

108 Lexington Avenue **ca. 1888**

2 ½-story cross gable Colonial Revival frame house. Stone foundation, wood clapboard siding with paired corner pilasters, asphalt roof. Offset door in cross gable with multi-light transom and classical surround. 6/6 and 6/9 double hung wood windows. 1st story wide bay window. Porthole window in pedimented gable end. Contains contributing front gable frame secondary building (garage).

118 Lexington Avenue **ca. 1892**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset door under flat hood with Corinthian supports. Majority replacement windows. Offset 2nd and ½ story tower attached to overhanging gable end. Wood tracery in upper sash. Contains contributing front gable frame secondary building (garage).

120 Lexington Avenue **ca. 1896**

2 ½-story hipped roof 3-bay Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt roof. Central entry under hipped hood with square supports. 1/1 double hung wood windows. 1st story offset bay window. Pedimented dormer with foliate molding. Contains contributing side gable shingle frame secondary building (barn, now garage).

124 Lexington Avenue **ca. 1895**

2 ½-story side gable frame house with modest Colonial Revival styling. Stone foundation, stucco and brick siding with close joints, asphalt roof. Offset glazed door under partial width flat roof porch with tapered square supports on solid balustrade. 1/1 double hung wood windows. 2-story offset semi-hexagonal bay; 2nd story offset box bay; pent roof between 1st and 2nd stories. Offset large pedimented dormer with ribbon windows. Contains contributing 2-story steep pitch side gable shingle secondary building (garage) with gable wall dormer with doors.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 213

128 Lexington Avenue **ca. 1898**

2 ½-story steep hipped roof Queen Anne frame house. Stone foundation, variegated wood shingle above clapboard siding with brick siding on porch. Offset glazed door under full width flat roof porch with Ionic supports and spindle balustrade. Majority replacement windows with some leaded transoms and bay windows. Offset large round 2-story tower with conical roof. Small pedimented dormer with foliate molding. Contains contributing hipped frame secondary building (garage) with flared eaves.

132 Lexington Avenue **ca. 1888**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset door under partial wrap-around porch with flat roof, Ionic supports, and spindle balustrade. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Closed shingled gable end with denticulated rake. Side hipped 2-story tower. Contains contributing bracketed flat roof frame secondary building (garage) with paneled multi-light doors.

138 Lexington Avenue **ca. 1864**

Plaque on building with ca. 1864 construction date

2-story front gable Italianate brick house. Ashlar stone foundation, brick construction, asphalt roof. Offset entry with round arched hood and multi-light sidelights and fanlight. Tall rounded arch 4/4 wood windows with wood storms. Paired scroll brackets in eaves. Contains contributing 1 ½-story side gable shingled frame secondary building (barn, now garage); pedimented gable wall dormer with cross-braced door.

142 Lexington Avenue **ca. 1907**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset door with large wrought iron grill and full story awning above. Replacement ribbon casement windows. 2nd story side overhang. Open eaves with exposed rafter tails. Large shingled gable dormer with tripartite window. Contains contributing flat roof frame secondary building (garage).

144 Lexington Avenue **ca. 1895**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with bracketed cornerboards, asphalt roof. Decoratively glazed offset wood door with classical surround. 6/6, 8/8, and 4/4 double hung wood windows. 2nd story twin bay windows. Wide trim at cornice. Flat roof dormer with Palladian window. Contains contributing 1 ½-story front gable shingled frame secondary building (garage, shared with 146 Lexington Avenue).

146 Lexington Avenue **ca. 1910**

2 ½-story front gable frame house with modest Queen Anne styling. Wood shingle siding, asphalt roof. Offset door with arched leaded light under partially enclosed brick porch addition with leaded French doors and roof deck. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with traceried tripartite window and cornice returns. Contains contributing flat roof frame secondary building (garage, shared with 144 Lexington Avenue).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 214

150 Lexington Avenue **ca. 1905**

2 ½-story hipped roof frame house with modest Colonial Revival siding. Stone foundation, wood shingle siding, asphalt roof. Offset glazed door under full width porch with Tuscan supports, solid balustrade, and roof deck. Majority double and single hung wood windows with multi-light upper sash and transoms. 2nd story offset semi-hexagonal bay. Hipped dormer with paired window. Contains contributing flat roof shingled frame secondary building (garage).

154 Lexington Avenue **ca. 1905**

2 ½-story front gable frame house with Colonial Revival styling. Parged stone foundation, wood clapboard siding, asphalt roof. Offset entry under partial width porch with brick foundation, Doric supports, spindle balustrade, and roof deck. Majority 1/1 double and single hung wood windows with upper sash and transoms with lattice glazing. 2nd story offset semi-hexagonal bay. Overhanging gable end with tripartite window.

160 Lexington Avenue **ca. 1892**

2 ½-story front gable frame house with Queen Anne styling. Parged stone foundation, variegated wood shingle above clapboard siding, asphalt roof. Offset replacement door with broken ogee hood in classical surround. Majority 1/1 double hung wood windows. Offset 2-story semi-hexagonal turret, attached to gable end; 2nd story offset curved bay with leaded windows and fluted pilaster mullions. Belt course. Bracketed closed gable end with tripartite window and decorated rake.

162 Lexington Avenue **ca. 1888**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with bracketed cornerboards, asphalt roof. Offset paneled double wood door with open pediment hood. Tall 1/1 double hung wood windows with bracketed casing. Bracketed gable end with decoratively glazed ribbon wood windows and foliate molding.

164 Lexington Avenue **ca. 1895**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with fluted corner pilaster, asphalt roof. Offset recessed glazed door with awning hood. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Large foliated pediment dormer with arched multi-light triple windows. Modillioned and denticulated cornice.

168 Lexington Avenue **ca. 1895**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Slightly offset glazed door under full width flat roof porch with paired Tuscan supports and spindle balustrade. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Dentils and modillions at cornice. Large foliated pedimented dormer with Palladian window.

174 Lexington Avenue **ca. 1897**

2 ½-story front gable frame house with modest Queen Anne Styling. Stone foundation, vinyl siding, asphalt roof. Offset glazed door under full width flat roof porch with iron balustrade, paired Tuscan supports on

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 215

masonry piers, and roof deck. 2nd story offset semi-hexagonal bay. Asphalt shingle horizontal rake and tripartite window at gable end. Cannot see secondary building from public right-of-way.

ELMWOOD AVENUE INTERSECTS

LEXINGTON AVENUE - NORTH (ODD)

AT DELAWARE AVENUE

25 Lexington Avenue **ca. 1920**

2 ½-story flat roof frame house with Colonial Revival (Adam) styling. Stone foundation, stucco siding with prominent corner pilasters. Offset wood double door with leaded fanlight and classical surround included pediment crown with finials. Mixed vinyl casement and 1/1 double hung wood windows. Central 2nd story leaded oval window with garland molding. Triglyph frieze and block modillions at overhanging eaves. 1-story side addition. Contains contributing flat roofed secondary building (garage).

27 Lexington Avenue **ca. 1904**

Part of a duplex with 29 Lexington Avenue

2 ½-story hipped roof Colonial Revival frame residence. Stone foundation, wood shingle siding, asphalt roof. Side entry. 1/1 double hung wood windows; some original storms. Belt course at overhanging 2nd story. Modillioned eaves. Twin pedimented dormers.

29 Lexington Avenue **ca. 1904**

Part of a duplex with 27 Lexington Avenue

See description above.

35 Lexington Avenue **ca. 1906**

2-story hipped roof frame house with Craftsman styling. Stone foundation, wood shingle siding, asphalt roof. Side entry. 6/1 and 8/1 double hung wood windows. Central partial width enclosed sunroom with ribbon windows. Open eaves with brackets. Contains contributing, flat roof frame secondary building (garage).

39 Lexington Avenue **ca. 1888**

2 ½-story cross gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset recessed entry with wood door and capital surround. 6/1 double hung wood windows. 2-story offset semi-hexagonal bay. Palladian window in gable end.

41 Lexington Avenue **ca. 1888**

2 ½-story cross gable frame house with Colonial Revival styling. Stone foundation, wood shingle siding with corner pilasters, asphalt roof. Side entry. Majority tripartite 4/4 and 8/8 double hung wood windows. 2nd story blind Palladian windows. Gable end ribbon casement windows with upper tracery glazing. Contains contributing 1 ½-story side-gable secondary building (garage) with gable dormer and multi-light doors.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 216

45 Lexington Avenue **ca. 1888**

2 ½-story front gable 3-bay Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with classical surround including broken ogee crown. 1st story French doors with balconettes, 6/6 double hung wood windows elsewhere. Contains contributing closed front gable frame secondary building (garage).

53 Lexington Avenue **ca. 1888**

2 ½-story clipped cross gable Queen Anne frame house. Stone foundation, wood clapboard siding, slate roof. Offset double wood door under pedimented hood with square supports. 1/1 double hung wood windows, some leaded. 1st story offset bay window. Curved bay above, extending into smaller gable end with cornice returns and half-timber detailing. Side 2 ½-story rectangular tower with rounded corners. Contains contributing front gable secondary building (garage).

59 Lexington Avenue **ca. 1884**

1 ½-story front gable Folk Victorian frame house. Parged foundation, wood clapboard siding with fishscale shingle accents, asphalt roof. Offset entry under shingled pediment adjoining full width shed roof porch with plain balustrade and Tuscan supports.

63 Lexington Avenue **ca. 1892**

2-story hipped roof frame house with Craftsman styling and clipped rear cross gable. Stone foundation, wood shingle siding, asphalt roof. Recessed side entry. 6/1 double hung wood windows. Gable dormer. Open bracketed eaves with exposed rafter tails. Contains contributing flat roof wood shingle frame secondary building (garage).

67 Lexington Avenue **ca. 1888**

2 ½-story steep-pitched side gable frame house with Shingle styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry with wood door under partial width hipped porch with paired round supports on clapboard piers and modillioned eaves. 1/1 double hung wood windows, including curved windows in bay above porch. Wide belt course. Large offset polygonal tower with dual-pitched polygonal pointed roof. Short offset hipped dormer with tripartite sliding windows. Contains contributing side gable secondary building (garage).

73 Lexington Avenue **ca. 1890**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset wood door with sidelights under partial width shed roof porch with square supports and plain balustrade. Replacement windows. 2-story offset semi-hexagonal bay. Closed gable end. Contains contributing hipped secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 217

77 Lexington Avenue **ca. 1920**

2 ½-story front gable gambrel roof Dutch Colonial Revival frame house. Poured concrete foundation, brick siding, slate roof. Side entry. Majority 6/6 double hung wood windows. Flat roof front sunroom with French doors. Long side shed dormer. Contains contributing front gable frame secondary building (garage).

81 Lexington Avenue **ca. 1888**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Side entry with glass canopy. Replacement windows. Full width flat roof porch with square supports on solid brick balustrade and French doors. Shed roof slate-sided dormer. Bracketed eaves. Contains contributing flat roof frame secondary building (garage).

85 Lexington Avenue **ca. 1909**

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt roof. Slightly offset multi-light wood door under centered partial width flat roof porch with square supports and plain balustrade. 8/1, 6/1, and 4/1 double hung wood windows. 2nd story twin oriel windows. Modillioned eaves. Three gable dormers with cornice returns. Contains contributing flat roof concrete block secondary building (garage).

89 Lexington Avenue **ca. 1888**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset double glazed wood doors under foliated pediment adjoining full width shed roof porch with spindle balustrade and fluted square supports on clapboard piers. 1/1 double and single hung wood windows; 1st story leaded transoms. Offset 2-story semi-hexagonal bay. Overhanging shingled gable end with denticulated rake and tripartite window. Contains contributing flat roof frame secondary building (garage).

97 Lexington Avenue **ca. 1900**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Side entry with scrolled bracketed hood. Majority 8/1 double hung wood windows. Central octagonal porch with Ionic supports and spindle balustrade. 2nd story twin oriel windows. Large hipped dormer with tripartite window. Contains contributing side gable frame secondary building (garage).

101 Lexington Avenue **ca. 1906**

2 ½-story complex hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset wood door under front and side hipped porch with paired Tuscan supports on solid balustrade. Mixed replacement and 1/1 double hung wood windows. Tapered hipped dormer. Flared boxed eaves with modillions. Contains contributing hipped secondary building (garage).

109 Lexington Avenue **ca. 1892**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset door with leaded sidelights and transom under segmental arch hood with Tuscan supports and iron balustrade on brick foundation; matching flat roof side porch with recessed entry. 6/6

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 218

double hung wood windows with some original storms. Pedimented dormer. Contains contributing hipped 2-story clapboard and shingle frame secondary building (garage and residence).

113 Lexington Avenue **ca. 1890**

2 ½-story side gable Craftsman frame house. Stone foundation, wood shingle siding, asphalt roof. Offset door with sidelights. 6/1 and 1/1 double hung wood windows. Wide shed dormer with ribbon windows. Open eaves with exposed rafter tails and knee braces. Half-timbering in gable ends. Contains contributing side gable frame secondary building (garage).

115 Lexington Avenue **ca. 1900**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door under full width flat roof porch with paired Corinthian supports and spindle balustrade. 1/1 double hung wood windows. Shingle-sided pedimented dormer with swag frieze and decorative mullions. Side rear fishscale shingle round tower with conical roof. Contains contributing side gable frame secondary building (barn, now garage).

117 Lexington Avenue **ca. 1900**

2 ½-story hipped roof Colonial Revival frame house. Brick foundation, wood clapboard siding with cornerboards, slate roof. Offset door under full width flat roof porch with paired Tuscan supports and plain balustrade. 1/1 double hung wood windows. 2nd story offset bay windows. Overhanging boxed modillioned eaves. Flat roof dormer with small pediment and porthole windows. Contains contributing hipped secondary building (garage).

123 Lexington Avenue **ca. 1893**

2 ½-story side gable Queen Anne frame house. Red stone foundation and 1st story, wood shingle siding, asphalt roof. Offset door under partial width hipped porch with round supports on battered clapboard piers. 1/1 double hung wood windows. Offset round tower with conical roof. Offset pedimented dormer. Contains contributing 2-story side gable secondary building (carpentry shop, now garage).

133 Lexington Avenue **ca. 1898**

2 ½-story front gable Colonial Revival residence. Brick foundation, wood clapboard siding with Ionic corner pilasters, asphalt roof. Central glazed door with wide sidelights under full width porch with solid brick balustrade, Ionic supports, roof deck, and stone lions flanking entry stairs. 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Gable end with swag molding above tripartite window and modillioned rake. Contains contributing side gable frame secondary building (garage).

139 Lexington Avenue **ca. 1878**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed wood door under wide foliated pediment adjoining full width hipped porch with octagonal extension at corner; Tuscan supports, spindle and shield shingle balustrade. 1/1 double and single hung wood

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 219

windows; leaded upper sash in corner 2-story polygonal bay. Shield-shingled gable end with modillioned eave, Palladian window. Contains contributing side gable 2-story brick secondary building (barn, now garage).

143 Lexington Avenue **ca. 1892**

2 ½-story hipped roof frame house with Prairie styling. Stone foundation, brick siding, slate roof. Offset door with leaded sidelights under full width flat roof porch with square stacked stone supports and brick balustrade. Majority 3/1 double hung wood windows. Half-timber stucco 2nd story box bays and hipped dormer. Contains contributing hipped brick secondary building (garage).

147 Lexington Avenue **ca. 1880**

2 ½-story cross gable Queen Anne frame house. Wood clapboard siding, asphalt roof. Offset wood door under front and side porch with Tuscan supports on square piers, plain balustrade, and roof deck. Mixed replacement and 1/1 double hung wood windows. 2-story offset semi-hexagonal bay. Deeply overhanging gable end with variegated shingles and blind Palladian window. Rear side full height polygonal bay with hipped roof. Contains contributing front gable frame secondary building (garage).

157 Lexington Avenue **ca. 1890**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset glazed wood door under partial width porch with square supports, plain balustrade, and roof deck. Mixed replacement and fixed leaded windows and transoms. Closed shingled gable end. Modillioned eaves. Contains contributing 2 ½-story side gable frame secondary building (garage).

159 Lexington Avenue **ca. 1890**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, asbestos and wood clapboard siding, asphalt roof. Offset glazed wood door with gable hood in full width enclosed single story addition. Replacement windows. 2nd story offset semi-hexagonal bay. Large gable dormer.

161 Lexington Avenue **ca. 1878**

2 ½-story front gable 3-bay Colonial Revival frame house. Parged foundation, wood clapboard siding, asphalt roof. Offset wood door with classical surround. 1/1 double hung wood windows with capital hoods. Large louvre in gable end. Contains contributing front gable frame secondary building (garage).

163 Lexington Avenue **ca. 1878**

2 ½-story front gable 3-bay Colonial Revival frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset door with fluted classical surround with open pediment hood and fanlight. 1st story French doors, 2nd story 8/8 double hung wood windows. Arched window in gable end. Cornice returns. Contains contributing 2 ½-story side gable frame secondary building (barn, now garage).

165 Lexington Avenue **ca. 1880**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed wood door under partial width flat roof porch with paired Ionic supports. 1/1 double hung wood

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 220

windows. Offset 2-story semi-hexagonal bay. Modillions and paired brackets at eave. Large Palladian window dormer. Contains contributing 2 ½-story side gable frame secondary building (garage).

171 Lexington Avenue **ca. 1913**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset wood door with sidelights under full width hipped porch with Doric supports on stone balustrade and roof deck. Majority replacement windows, 1st story leaded transom. 2nd story offset semi-hexagonal bay. Large hipped dormer. Contains contributing side gable frame secondary building (garage).

173 Lexington Avenue **ca. 1890**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, composite siding with corner pilasters, asphalt roof. Offset multi-light glazed door with sidelights. Partial width enclosed sunroom with roof deck. Small shingled gable end. Contains contributing hipped frame secondary building (garage).

ELMWOOD AVENUE INTERSECTS

LINCOLN PARKWAY (general)

Lincoln Parkway

Previously NR listed, contributing to Olmsted Parks and Parkways Thematic Resources: Ref. No.

90THM00012

USN 02940.000022

Contributing element to the Delaware Park-Front Park system. Runs north approximately 0.37 miles north from Soldiers Circle in the district, 200-foot wide with a central roadway flanked by grassy medians and two service roadways. For additional description, refer to Section 7 narrative.

LINCOLN PARKWAY - WEST (EVEN)

AT SOLDIERS CIRCLE

6 Lincoln Parkway **ca. 1903**

John W. Bush House

Architect: Lansing & Beierl

2 ½-story mansard roof Beaux Arts house. Ashlar stone foundation, Flemish bond brick construction with glazed white terra cotta quoins, fishscale clay tile roof. Central glazed wood door with sidelights, glazed terra cotta entry surround with cartouche and bay leaf border; under partial width flat roof porch with Tuscan supports and wrought iron balustrade. Side entry with wrought iron side canopy. 1/1 replacement windows. Glazed terra cotta ornamentation throughout; scrolled keystone flat arch window surrounds, ornate cornice, etc. Pedimented dormers with keystones above windows. Contains contributing flat roof Flemish bond brick secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 221

14 Lincoln Parkway **ca. 1902**

Myron P. Bush House

Architect: Lansing & Beierl

2 ½-story side gable Colonial Revival house. Ashlar stone foundation, Flemish bond brick construction, asphalt roof. Offset recessed door with transom and sidelights under brick arch; full width flat roof porch with square supports and brick balustrade. Replacement windows with flat arch brick lintels. Twin pedimented dormers. Modillions and dentils at eaves. Contains contributing 1 ½-story side gable brick secondary building (garage) with wood shingle shed dormer.

20 Lincoln Parkway **ca. 1904**

W.H. Hotchkiss House

Architect: Lansing & Beierl

2 ½-story parallel gable Craftsman frame house. Concrete foundation, half-timbered stucco over Flemish bond brick with "clinker" bricks, asphalt roof. Offset door with sidelights under partial width shed roof porch with brick supports and balustrade; stone pineapples flanking entry steps. Majority 9-light wood casement and 9/1 double hung wood windows with 1st story leaded lattice bay window. Contains contributing 2 ½-story front gable half-timbered stucco above brick secondary building (garage), built 1927 by second owner.

24 Lincoln Parkway **ca. 1908**

Louis Kurtzman House

Architect: Esenwein & Johnson

2 ½-story hipped roof Spanish Colonial Revival frame house. Stucco above brick siding, terra cotta tile roof. Slightly offset door with sidelights under central partial width arched portico with massive battered brick supports and hipped roof. Wood casement windows with leaded transoms. Recessed central bay. Offset round attached tower with first story wide Tuscan supports. 1st story offset oriel window. Hipped dormer. Portecochere with battered brick sides and hipped tile roof. Open eaves with exposed rafter tails. Contains contributing side gable 1 ½-story vinyl and brick secondary building (garage).

36 Lincoln Parkway **ca. 1916**

Minnie G. McLean House

Architect: Frank Henry Chappelle

2 ½-story side gable Colonial Revival frame house. Ashlar stone foundation, brick siding, slate roof. Central door with leaded sidelights and elliptical fanlight under flat roof portico with Tuscan columns and pilasters, dentils and modillions. Side entry with canopy. 6/1 double hung wood windows with splayed stone lintels. Overhanging modillioned boxed eaves. Three pedimented slate-sided dormers with dentils. Contains contributing slate gambrel roof 1 ½-story secondary building (garage) with slate pedimented dormers.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 222

44 Lincoln Parkway **ca. 1911**

E.B. Holmes House

Architect: Stephen R. Berry

2 ½-story cross gable Craftsman frame house. Brick foundation, half-timbered stucco gable ends above wood shingle, asphalt roof. Central glazed wood door with wide leaded sidelights and arched transom under flat roof clapboard portico with Tudor arch front and side openings and paired brackets. Paired 9/1 leaded windows and leaded multi-light wood casement windows. 1st story offset bow window. Cross gables with stylized vergeboards with finials. Tudor arch side gable porte-cochere with exposed rafter tails. Contains non-contributing side gable frame secondary building with dormers (3-car garage, 2015 construction).

FOREST AVENUE INTERSECTS

56 Lincoln Parkway **ca. 1916**

Built for John H. Kennedy

2 ½-story side gable Colonial Revival house; oriented to Forest Avenue. Brick siding, slate roof. Forest Avenue façade: Semi-circular drive to central main entry with flanking Ionic columns and window with balconette above. 8/1 double hung wood windows and wood casement windows. Wide slate-sided shed dormer with casement windows. Lincoln Parkway façade: Flat roof porch with Tuscan supports, side entry with canopy. Contains contributing steep side gable, slate roof, brick secondary building (garage).

66 Lincoln Parkway **ca. 1924**

Built for E.G. Zeller

2 ½-story hipped roof Italian Renaissance house. Ashlar stone foundation, brick siding, slate roof. Offset recessed corner entry. Side entry in front of side polygonal 2-story bay. Majority 6/6 and 8/8 double hung wood windows; 1st story blind arches. 2nd story sill course. Three flared hipped slate-sided dormers. Cannot see secondary building from public right-of-way.

74 Lincoln Parkway **ca. 1915**

Built for Lawrence H. Gardner

2 ½-story cross hipped U-shaped frame house with Colonial Revival styling. Ashlar stone foundation, brick siding, slate roof. Replacement central double door in recessed bay with pilasters and side leaded windows in casing. Majority leaded 9/9 double hung and 8/20 single hung wood windows. Central hipped slate-sided dormer. Contains contributing 2-story hipped slate roof brick secondary building (garage).

76 Lincoln Parkway **ca. 1908**

Built for John A. Kinney

2 ½-story hipped roof Craftsman frame house. Wood shingle above stucco siding, slate roof. Side entry with bracketed hipped hood. 4x4 wood casement windows. 2nd story wrought iron balconette. Gable dormer with overhanging eaves and ribbon windows. Open eaves. Contains contributing hipped roof secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 223

88 Lincoln Parkway ca. 1906

Appleton House

Built for Bessie Miller and Benjamin Appleton (gift from Bessie's father George Miller)

Architect: Edgar Allen Poe Newcomb

2 ½-story hipped roof Mediterranean Revival frame house. Stucco siding, fishscale clay tile roof with terra cotta ridge crest. Side entry with leaded glass hood. Front façade central arched double French doors with wrought iron balcony and large scrolled bracket supports; hooded arched French door with balcony above. 6/6 double hung wood windows elsewhere, 1st story arched with pediment hoods. 2nd story sill course. Open eaves with exposed rafter tails. Contains contributing flat roof stucco secondary building (garage).

Surrounding 88 Lincoln Parkway- Contributing stone knee wall

100 Lincoln Parkway ca. 1905

Curtiss (Ethel Mann) House/The Century House

Architect: Esenwein & Johnson

2 ½-story flat roof stone house with Colonial Revival and Tudor styling. Stone foundation, masonry construction. Side entry with porte-cochere. 6/1 double hung wood windows with Onondaga limestone keystone flat arch lintels. 2-story central bay window with parapet and ribbon leaded casement windows (added in 1923). Prominent triglyphs at frieze and cornice. Contains contributing 1 ½ story frame secondary building (stable, converted to garage in 1923).

120 Lincoln Parkway ca. 1922

Wendt (Henry W.) House

Architect: Franklyn J. and William A. Kidd

2 ½ story cross gable Tudor Revival house with twin high-pitched parapet front gables. Stone foundation, masonry construction, slate roof. Arched side entry. Leaded 9/9, 6/6, 9/15 double hung and casement windows. Contains contributing 1 ½-story masonry front gable secondary building (garage). Finial on gable peaks.

Surrounding 120 Lincoln Parkway - Wrought iron gate and fence around property (forged at Armor Welding by Reno Fabrizi).

128 Lincoln Parkway ca. 1911

Spencer Kellogg Jr House

Architect: Green & Wicks

2 ½-story hipped roof house with Tudor Revival styling. Stone foundation, masonry construction with some Onondaga limestone, slate roof. 9/9 double hung wood windows. Ashlar stone foundation and 2nd story sill courses, masonry construction, slate roof. Central projecting entry with parapet gable; glazed wood door with leaded multi-light and stone Tudor arch surround. Tripartite 9/9 and 6/6 double hung wood windows with hoods. Side wing with polygonal leaded bay window; addition with solar panel roof. Flared eaves with exposed rafter tails. Contains contributing large 2 ½-story cross gable frame secondary building (garage) with slate roof and stucco siding.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 224

Surrounding 128 Lincoln Parkway – Contributing stone wall around property.

140 Lincoln Parkway **ca. 1914**

Built for Edgar B. Stevens

2 ½-story side gable brick house with Colonial Revival styling. Ashlar stone foundation, brick with 2nd story ashlar stone sill course, slate roof. Leaded glass canopy over side entry. Front façade French doors with fanlights opening onto patio with wrought iron balustrade and large concrete piers and urns; Tuscan columns supporting modillioned hood. 6/1 and 4/1 double hung wood windows with brick and stone keystone lintels elsewhere; 1st story blind arches. Block modillions at eaves. 3 pedimented dormers. Single story side addition. Contains contributing side gable 2-story secondary building (garage); 6/1 double hung wood windows, brick siding, slate roof.

152 Lincoln Parkway **ca. 1911**

David Gunsberg House/Buffalo State College President's House

Architect: Lansing Bley & Lyman

2 ½-story hipped roof house with Neoclassical styling. Stone foundation, brick siding with irregular brick quoins, slate roof. Side entry with semi-circular metal hood, full height pedimented bay with paired Corinthian columns. Front façade: Four bays, casement windows with fanlights and arched hoods. Full width porch with Tuscan columns, triglyph and dentil decorations, roof deck. 2nd story 1/1 double hung wood windows with splayed lintels. Pedimented former with Palladian window. Block modillions at cornice. Full height pedimented 2-story side porch with Composite columns; 1st story enclosed in glass. Contains contributing 2 ½-story pedimented brick secondary building with brick quoins (carriage house).

Surrounding 152 Lincoln Parkway – Contributing brick knee wall around property.

164 Lincoln Parkway **ca. 1907**

Edward H. Webster House

Built for Edward H. Webster

Architect: Esenwein and Johnson

2 ½-story side gable Craftsman house. Ashlar stone foundation, half-timbered pebbledash stucco and brick siding, slate roof. Offset entry with bracketed gable hood. Majority 8/1 and 4/1 double hung and leaded casement wood windows. Twin projecting bays with half-timber gable wall dormers. Central shed roof dormer. Exposed eaves. Contains contributing shallow hipped roof secondary building (garage). Another contributing 2 ½-story secondary building (garage).

LINCOLN PARKWAY - EAST (ODD)

AT SOLDIERS CIRCLE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 225

1 Lincoln Parkway **ca. 1905**

2 ½-story complex hipped roof frame house with Colonial Revival styling. Brick foundation, stucco siding, clay tile roof. 6/1 and 10/1 double hung wood windows. 2nd story sill course. Small hipped dormers and flared eaves with exposed rafter tails. Contains contributing hipped 2-story secondary building (garage) with multi-light doors.

25 Lincoln Parkway **ca. 1904**

Walter P. Tribble House

Architect: Esenwein & Johnson

2 ½-story hipped roof 3-bay Colonial Revival brick house. Stone foundation, Flemish bond brick construction, asphalt roof. Central entry with sidelights and paired Doric columns supporting classically styled pedimented portico with arched opening. 8/8 double hung wood windows with stone lintels and sills. Three pedimented dormers with cornice returns and keystone arched windows. Contains contributing hipped roof secondary building (garage).

In front of 25 Lincoln Parkway - Two contributing stone lions flanking entrance.

35 Lincoln Parkway **ca. 1926**

Thomas J. McKinney House

Architect: Esenwein & Johnson

2 ½-story shallow hipped roof Renaissance Revival house. Concrete foundation, Roman brick over poured concrete walls, clay tile roof. Central entry flanked by marble columns; large round arched leaded glass window crowned with swag decoration above. Majority replacement windows, 1st story with brick voussoir arches and blind arches above. Dentils and modillions at eaves. Canopy with wrought iron supports. Contains contributing large secondary building (garage). Major restoration began 2004.

Surrounding 35 Lincoln Parkway – Contributing brick, concrete, and wrought iron gate and fence with finials around property.

45 Lincoln Parkway **ca. 1926**

Built for I.W. Potter

2 ½-story cross gable Tudor Revival frame house. Concrete foundation, stucco above brick siding, slate roof. Leaded casement windows. Entrances on Lincoln Parkway and Forest Avenue. Attached garage with leaded oriel window on Forest Avenue.

FOREST AVENUE INTERSECTS

In front of 65, 87, and 107 Lincoln Parkway, 154 & 166 Rumsey Road, and 132, 160, 176, 194, and 198 Windsor Avenue (former Larkland Estate) – Contributing ca. 1910 Onondaga limestone knee wall with cast iron gates (brick and metal gates in front of 176 Windsor Ave).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 226

65 Lincoln Parkway ca. 1915

John Durrant Larkin Jr. House

Architect: Wood & Bradney

Part of former Larkland Estate

2 ½-story side gable 5-bay Colonial (Georgian) Revival house. Ashlar stone foundation, brick siding, asphalt roof. Large central entrance with multi-light transom over wood door and Corinthian pilasters. Majority 1/1 double hung wood windows with stone lintels. Block modillions at eaves. Contains contributing 2-story front gable pedimented copper roof secondary building (garage).

AT RUMSEY ROAD

LINCOLN WOODS LANE - WEST (EVEN)

The street portion of the Lincoln Woods Lane cul-de-sac is comprised of parcel 1 Lincoln Woods Lane.

AT BIDWELL PARKWAY

14 Lincoln Woods Lane 1897, moved ca. 1950

(aka 14 Lincoln Woods Lane & 16 Lincoln Woods Lane)

Coatsworth House

Architect: Williams Lansing

Moved from 66 Soldiers Place

Copy of H.H. Richardson's Stoughton House in Cambridge, MA, built 15 years earlier.

2 ½-story cross gable l-shaped frame residence with Shingle styling; wood shingle siding, asphalt roof. Features front gable portion at west end of building with covered entry supported by cast iron supports and balustrades, conical two-story tower with engaged conical roof. Second entry located at central recessed entry with overhanging arcaded porch above. Third entry located at western, hipped roof portion of building. Windows typically 9/2 wood sash double hung, irregular fenestration. Hipped dormer.

16 Lincoln Woods Lane 1897, moved ca. 1950

(aka 14 Lincoln Woods Lane & 16 Lincoln Woods Lane)

See description above.

18 Lincoln Woods Lane ca. 1940

1 ½-story hipped with cross gable frame vernacular residence; concrete block foundation, mixture of brick, wood shingle, wood clapboard, and board-and-batten siding, asphalt shingle roof. Slightly recessed entry wood entry door, covered bay with decorative cast iron supports. Windows typically 1/1 replacements, some casements windows. 1-story rounded bay. Attached 2-bay garage.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 227

26 Lincoln Woods Lane 1961

Built for and by James A. Moseley

2-story side gable with 1-story wing frame vernacular residence, aluminum and brick siding, asphalt shingle roof. Partial width open entry porch with wood supports, contemporary door with sidelights. Windows typically paired casements, two bays with rows of 5 casement windows. Contains contributing flat roof frame secondary building (garage).

LINCOLN WOODS LANE - EAST (ODD)

AT BIDWELL PARKWAY

5 Lincoln Woods Lane 1959

1 1/2-story side gable frame vernacular residence; brick siding, asphalt roof. Slightly recessed entry with stylized stone pilasters and flat, rounded edge, modern hood, wood door with cast iron screen. Windows typically rows of wood casement, some replacements. Features attached garage at rear.

17 Lincoln Woods Lane 1958

1 1/2-story side gable frame vernacular residence; brick and wood siding, asphalt roof. Central, recessed wood entry door, set inside door surround with board and batten door surround. Windows typically replacement casement, in pairs, leaded casement window above entry. Roof line features wall dormers. Includes attached wood frame garage at rear.

23 Lincoln Woods Lane 1959

(aka 56 Soldiers Place)

Built for James M. Kidney

Built by: Rudolph Stack

2-story side gable frame vernacular house; concrete foundation, brick veneer 1st story, vinyl sided 2nd story, asphalt shingle roof. Recessed entry located in recessed wing at south facade, wood support, contemporary entry door. Windows typically wood casement with 4 vertical lights, paired or larger groups Includes attached garage at rear.

27 Lincoln Woods Lane ca. 1960

(aka 64 Soldiers Place)

1 1/2-story side gable frame vernacular house; brick veneer and vinyl siding, asphalt shingle roof. Central entry with contemporary entry door. Windows typically 6/9, 6/6 wood sash single hung. Very little ornamentation. Contains contributing front gable frame secondary building (garage).

31 Lincoln Woods Lane ca. 1958

1 1/2-story side gable frame vernacular house; brick veneer, asphalt shingle roof. Central entry bay with polygonal shaped portico, wood supports, wood entry door. Windows typically replacement casement with 5 vertical lights, rounded bays in groups of 5. Attached frame garage at rear.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 228

30 Lincoln Woods Lane **1961**
(aka 33 Lincoln Woods Lane)

1-story, L-shaped cross gable frame vernacular residence; board & batten siding, asphalt shingle roof. Entry door with simple door surround, windows typically large, floor to ceiling fixed windows, wide overhanging eaves. Attached hipped roof garage.

MELBOURNE PLACE - WEST (EVEN)

AT AUBURN AVENUE

14 Melbourne Place **ca. 1905**

2 ½-story front gable frame house with modest Colonial Revival styling; stone foundation, vinyl siding, asphalt shingle roof. Full width open entry porch with square wood supports and spindlework balustrades, replacement entry door, open porch above with matching balustrade. Windows typically replacements, polygonal bays throughout. Tripartite window at gable end. Contains contributing flat roof frame secondary building (garage).

18 Melbourne Place **ca. 1914**

2 ½-story front gable frame vernacular house; stone foundation, wood siding, asphalt shingle roof. Full width open entry porch with battered wood columns, wood balustrades, wooden entry door. Open upper porch with matching balustrade, contemporary sliding glass access door. Windows typically simulated divided light replacements. Gable end features tripartite casement window. Contains contributing flat roof frame secondary building (garage).

20 Melbourne Place **ca. 1897**

2 ½-story hipped roof frame house with Colonial Revival styling; stone foundation, wood siding, asphalt shingle roof. Nearly full width partially enclosed entry porch with square wood supports, pediment at enclosed portion, wood casement windows with wood storms and transom, wood door. Windows typically 1/1 replacements. Pilaster corner boards. Roof features gabled dormer with paired windows. Contains contributing hipped frame secondary building (garage).

22 Melbourne Place **ca. 1897**

2 ½-story hipped roof frame house with Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with square wood supports, wood balustrade, wood entry door. Windows typically 1/1 wood sash double hung, some transoms, polygonal bay at 2nd story. Fluted pilaster corner boards, modillioned cornice, gabled dormer with paired windows.

AT LANCASTER AVENUE

MELBOURNE PLACE - EAST (ODD)

AT AUBURN AVENUE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 229

1 Melbourne Place

ca. 1928

2 ½-story cross gable frame house with Colonial Revival styling; brick foundation, wood shingle siding, asphalt single roof. Offset projecting brick sided entry bay with wood door, simple door surround, stone lintel above, open upper balcony with cast iron balustrade and access door. Windows typically 6/9, 6/6 wood sash double hung, both single and grouped, gable end features Palladian window. Attached basement level garage.

3 Melbourne Place

ca. 1928

2 ½-story cross gable frame house with modest Tudor styling; brick and vinyl siding, asphalt shingle roof. Offset steep pitched roof projecting brick sided entry bay with entry door, sidelights. Windows typically simulated divided light replacements. Attached basement level garage.

5 Melbourne Place

ca. 1928

2 ½-story cross gable frame house with modest Colonial Revival styling; shingle siding, asphalt shingle roof. Offset entry portico. Cannot see details from the public right of way. Attached basement level garage.

7 Melbourne Place

ca. 1928

2 ½-story side gable frame house with brick siding, asphalt roof. Cannot see details from the public right of way. Attached basement level garage.

9 Melbourne Place

ca. 1952

(aka 2 Melbourne Place, 4 Melbourne Place, 6 Melbourne Place, & 8 Melbourne Place)

2 ½-story side gable frame L-shaped apartment complex with Colonial Revival styling; poured concrete foundation, brick veneer and wood shingle details, asphalt shingle roof. Several contemporary entry doors door surrounds vary. Windows typically 6/1 wood sash double hung. Contains contributing large flat roof frame secondary building (garage)

25 Melbourne Place

ca. 1938

Built for Melrose A. Galt

2-story side gable frame house with 1 ½-story front gable attached garage, Colonial Revival styling; poured concrete foundation, wood clapboard siding, asphalt shingle roof. Recessed entry door with simple wood door surround. Windows typically 6/6 wood sash double hung. Attached garage features brick 1st story.

AT LANCASTER AVENUE

OAKLAND PLACE - WEST (EVEN)

AT SUMMER STREET

10 Oakland Place

See 185 Summer street for description.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 230

18 Oakland Place **ca. 1893**

Architect: Esenwein & Johnson (remodeled stable to residence for Julia Hill in 1909)

2 ½-story hipped roof with double cross gable Tudor frame house with Craftsman styling. Brick foundation, half-timbered stucco and brick siding, asphalt roof. Central recessed entry. 8/1 replacement windows. Bracketed gables. Originally stable for 185 Summer Street (now 10 Oakland Place).

22 Oakland Place **ca. 1876**

Relocated from 201 Summer Street

2 ½-story hipped roof frame house with modest Second Empire styling. Parged stone foundation, wood clapboard siding, slate roof. Central entry with double doors and leaded transom. Paired tall 1/1 double hung wood windows. 2nd story central Palladian window with tracery glazing. Large Shingle-style pedimented shingle dormer with blank shingled arch and decoratively glazed casement windows.

28 Oakland Place **ca. 1901**

Built for John A. Mann and Elizabeth Churchyard

Architect: Lansing & Beierl

2 ½-story side gable Tudor house. Stone foundation, Flemish bond brick construction, clay tile roof. Central entry with leaded sidelights and transom, flared hood. Replacement ribbon windows with transoms, stone lintels. Offset 2-story semi-hexagonal stone bay. Twin parapet gables with finials. Ornate chimneys.

32 Oakland Place **1891**

Built for Clarissa F. Griffin, later served as rectory for Trinity Episcopal Church

2 ½-story side gable Shingle style frame house. Wood clapboard with some shingle siding, slate roof. Offset entry with flared hood. 1/1 double hung wood and leaded casement windows with transoms. Flared 2nd story. Large offset 2-story integrated semi-hexagonal tower. Offset small hipped dormer. Contains contributing flat roofed frame secondary building with wood shingle siding (garage).

38 Oakland Place **1890**

(aka 38 Oakland Place & 40 Oakland Place)

Built for Henry J. and Violetta Pierce

2 ½-story massive steep-pitched front gable Shingle style frame house. Vinyl and wood shingle siding, asphalt roof. Offset entry under full width porch with flattened arch arcade and solid balustrade. Matching porte-cochere. Majority 1/1 double hung wood windows with leaded transoms. 2nd story corner polygonal bay, offset semi-hexagonal bay. Overhanging segmented gable end with ribbon window and carved triangular panel.

48 Oakland Place **ca. 1965**

Built for Hugh Perry

Architect: Gordon Hayes

Part of St. Andrew's Walk development

2-story flat roof Colonial Revival brick residence. Central arched entry with sidelights and elliptical fanlight. Replacement windows with segmental arch crowns. Decorative classical molding on frieze. Attached garage.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 231

ST ANDREWS WALK INTERSECTS

60 Oakland Place **ca. 1960**

Part of St. Andrew's Walk development

2-story side gable gambrel Colonial Revival brick residence. Slate and asphalt roof. Central entry with sidelights and blind fanlight. Mixed replacement and 6/6 double hung wood windows with capitals. Small pedimented gable dormers. Attached garage.

BLACK FRIARS YARD INTERSECTS

62 & 64 Oakland Place **1891**

Built for Margaret Shortiss

2 ½-story hipped roof Colonial Revival frame house converted to two units. Brick and stone foundation, wood clapboard siding, asphalt roof. Offset recessed glazed door with leaded sidelights under full width flat roof porch with Doric supports and spindle balustrade. Majority fixed wood windows with transoms. 2nd story twin oriel windows and central oval accent window with four keystones. Large Palladian dormer. Flat roof wood shingle 2-story round tower on south side.

66 Oakland Place **1891**

At rear of 62-64 Oakland place, 2-story side gable gambrel roof secondary building. Wood clapboard siding, asphalt roof with dormers (stable converted to dwelling).

68 Oakland Place

See 70 Oakland Place for description.

70 Oakland Place **ca. 1896**

(aka 68 Oakland Place, 70 Oakland Place, 72 Oakland Place, 74 Oakland Place, & 76 Oakland Place)

Built for Robert W. Pomeroy and Lucy Bemis

Architect: Boughton & Johnson

Currently "Blackfriars Lane" row dwellings, converted in 1968

3-story flat roof 5-bay Georgian Revival residence. Flemish bond brick construction with Ionic corner pilasters, recessed shingled flat roof 3rd story. Pedimented central projecting entry bay; glazed double doors with elaborate leaded sidelights and elliptical fanlight, full height and door surround Ionic pilasters, partial width flat roof porch with Ionic columns. This entry styling is mirrored in the 2nd story entry to porch roof. Additional side entry with ogee hood and broken ogee crown. 6/6 double hung wood windows with marble lintels. Secondary building (stable converted to dwelling, labeled 76 Oakland Place) not visible from public right-of-way.

72 Oakland Place

See 70 Oakland Place for description.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 232

74 Oakland Place

See 70 Oakland Place for description.

76 Oakland Place

See 70 Oakland Place for description.

78 Oakland Place

1950

Architect and Owner: Duane Lyman

2-story flat parapet roof 3-bay Georgian Revival style house. Stone foundation, Flemish bond brick construction, stone 2nd story sill course. Offset entry with elaborate fanlight in marble arch, twin engaged columns in surround, and flanking leaded oval windows. 6/6 double hung wood windows. 1st story arched brick surrounds, 2nd story splayed brick lintels. Open grillwork in brick parapet. *See 80 Oakland Place and 82 Oakland Place for associated building descriptions.*

80 Oakland Place

1893

Built for William Anderson

1 ½-story hipped roof frame former barn, converted to apartments, associated with 78 Oakland Place. Wood shingle above brick siding, asphalt roof. Small hipped dormers, latticework in windows.

82 Oakland Place

ca. 1940

1-story frame garage building associated with 78 Oakland Place.

88 Oakland Place

ca. 1955

Built for Miriam and Edward Gates through Hugh Perry

Architect: Gordon Hayes

2 ½-story mansard roof residence with sparse Colonial Revival and French Eclectic styling. Brick construction with brick quoins, slate roof. Recessed double door side entry in arched opening; stained glass oculus above. Multi-light casement windows, 1st story with multi-light transoms and iron balconies. Panels with swag decoration between 1st and 2nd stories. Brick wall at side.

90 Oakland Place

1891

Built for Edward J. and Mary Hingston

Architect: Charles F. Ward

1 ½-story, cross gable frame contributing secondary building (stable from now-demolished 88 Oakland Place, converted to dwelling). Brick construction, asphalt roof. Large arched French doors in cross gable; small wall gable dormer with multi-light casement windows.

94 Oakland Place

1894

Built for John J. McWilliams

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard above Roman brick siding, asphalt roof. Offset entry with double doors under partial width hipped porch with paired Ionic supports

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 233

on battered brick balustrade. 1/1 double and single hung wood windows, some with leaded upper sash. Distinctive brick lintels on basement and 1st stories. 2nd story twin oriel windows with classical detailing. Wide hipped dormer. Flared eaves. Contains contributing side gable secondary building (barn converted to garage) with gable dormers.

100 Oakland Place **ca. 1891**

Built for Bright C. Taber

2 ½-story side gable partial gambrel roof Shingle style house. Wood shingle siding, asphalt roof. Central entry under polygonal hood with front gable and arched openings. 1/1 double hung wood windows. 2nd story offset oriel window in large offset steep gambrel cross gable with diamond accent window at top. Offset polygonal dormer.

102 Oakland Place **ca. 1891**

Built for Edward C. Roth and Harriet Weller

2 ½-story hipped roof Shingle style house. Wood shingle siding with variegated accents above brick, asphalt roof. Stone belt course. Offset double arch porte-cochere and recessed entry. Majority 1/1 double and single hung wood windows. 1st story offset bow window with casement windows with leaded transoms. Small hipped dormer and large shingled gable dormer with flared eaves and tiny arrow window with shingle arch crown. Flared eaves.

110 Oakland Place **ca. 1909**

Built for James A. White

Architect: Colson & Hudson

2 ½-story hipped roof Colonial Revival brick house. Stone foundation, brick walls, slate roof. Side entry. French doors on 1st and 2nd stories. Twin gable dormers with arched windows. Contains contributing flat roof brick secondary building (garage).

116 Oakland Place **1893**

Built for Eric L. Hedstrom as wedding gift for his daughter Alice Hedstrom and husband William A. Douglas

2 ½-story steep hipped roof frame house with Colonial Revival styling. Medina sandstone foundation, vinyl above brick siding, asphalt roof. Side entry. Majority 1/1 double hung wood windows. Offset 2-story bay. Decorative raised diamond brick patters in band at top of 1st story. Large gable dormer with flared eaves. Flared eaves throughout. Contains contributing side gable frame secondary building (garage).

120 Oakland Place **ca. 1896**

Built for Ann F. Walbridge

Architect: Martin C. Miller

2 ½-story side gable brick house with Richardsonian-esque styling. Stone foundation, Roman brick siding, slate roof. Recessed door under arched entry. 1/1 double and single hung wood windows with leaded upper sash and transoms, splayed brick lintels, and medina sills. 1st story offset polygonal porch with Tuscan supports on solid

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 234

balustrade. Offset 2-story flat roof round bay. Twin wall dormers with tiny oval openings and small cornice returns. Half-timbering in side gables. Contains contributing flat roof secondary building with pent roof (garage).

126 Oakland Place **ca. 1928**

Built for John W. Cowper

Architect: Hudson & Hudson

2 ½-story side parapeted gable Tudor Revival house. Stone foundation, stucco siding with stone quoins and window casings, slate roof. Offset entry in projecting cross gable bay with finial; massive stone Tudor arch surround. Leaded casement windows. Stone belt course and decorative stone panels between stories. Contains contributing side gable frame secondary building with stucco siding, slate roof, and gable dormers.

130 Oakland Place **1921**

Built for Anna L. Burnett (widow of Charles H. Burnett)

2 ½-story side gable gambrel roof 3-bay Colonial Revival frame house. Wood shingle siding, asphalt roof. Central entry with sidelights and elliptical fanlight under arched pedimented hood. 6/6 double hung wood windows, 1st story with sidelights. Contains contributing small side gable frame secondary building (garage) with chimney.

138 Oakland Place

See 226 Bryant Street for description.

AT BRYANT AVENUE

OAKLAND PLACE - EAST (ODD)

AT SUMMER STREET

21 Oakland Place **1973**

Built for Hubert L. Perry

Architect: Gordon Hayes

1 ½-story side gable Colonial Revival masonry house, oriented sideways. Flemish bond brick construction, slate roof with vinyl pedimented dormers. Primary façade: Offset door with multi-light transom. Majority 12/12 double hung wood windows. Twin bay windows. Modillioned cornice. Contains non-contributing front gable brick secondary building with cupola, attached to primary building with hyphen (garage). Non-contributing primary building (due to age).

25 Oakland Place

See 27 Oakland Place for description.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 235

27 Oakland Place **ca. 1896**

(aka 25 Oakland Place & 27 Oakland Place)

Built for Charlotte Wright

Architect: Loverin & Whelan

2 ½-story hipped roof 4-bay Colonial Revival frame house. Brick and stone foundation, wood clapboard siding with thin corner pilasters, slate roof. Offset entry with simple classical surround. 8/1 double hung wood windows. Three slate-sided pedimented dormers with keystone arched traceried windows. Modillions and wide trim at cornice. Contains contributing flat roof cement block secondary building (garage), identified as 25 Oakland Place.

29 Oakland Place **ca. 1898**

Built for Mary and Williams Lansing

Architect: Williams Lansing

Attached to 33 Oakland Place

2 ½-story hipped roof semi-detached Colonial Revival house. Stone foundation, wood clapboard siding with thin corner pilasters, asphalt roof. Offset entry with classical surround. 9/9 double hung wood windows. Offset paneled 2-story semi-hexagonal bay. Slate-sided gable dormers with arched windows. Flared eaves. Contains contributing parapeted flat roof concrete block secondary building (garage).

33 Oakland Place **ca. 1898**

Built for Bessie Sweet Truscott

Architect: Williams Lansing

Attached to 29 Oakland Place

2 ½-story hipped roof semi-detached Colonial Revival house. Medina sandstone foundation, wood clapboard siding, asphalt roof. Offset entry with replacement door under partial width flat roof porch with Tuscan supports and spindle balustrade. 9/9 double hung wood windows. Offset paneled 2-story semi-hexagonal bay. Slate-sided gable dormers with arched windows. Flared eaves.

37 Oakland Place **1898**

Hotchkiss-Sidway House

Built for William H. Hotchkiss and Katherine Bush

Architect: Lansing & Beierl

2 ½-story high hipped roof Colonial Revival frame house. Stone foundation, wood shingle siding, slate roof. Offset entry with wide glazed wood door under full width flat roof porch with Doric supports, spindle balustrade, and delicate detailing at cornice. Majority 1/1 double hung wood windows with some leaded transoms. 2nd story twin oval accent windows and oriel windows with decorative trim above. Large slate-sided dormer with broken ogee crown and finial. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 236

61 Oakland Place **1925**

Built for Seymour Knox and Helen Northrup

Architect: Possibly C.P.H. Gilbert of New York City

2 ½-story hipped roof Colonial (Georgian) Revival brick house. Flemish bond brick construction, slate roof. Side entrance with pedimented hood with Ionic supports. 1st story arched multi-light casement windows, 8/8 double hung wood windows elsewhere. Large central 2nd story Palladian window with balconette. Recessed wings flanking main mass. 2nd story stone sill course. Three small round-roof dormers. Massive chimneys with brick quoins and stone belts. Contains contributing 2-story flat roof brick secondary building, designed by Esenwein & Johnson and built in 1903 (former stable for now-demolished house, converted to residence).

65 Oakland Place **1895**

Built for Henry Ware Sprague and Mary Noyes

2 ½-story hipped roof Colonial Revival brick house. Stone foundation, brick siding, asphalt roof. Central entry replacement door and leaded sidelights under partial width porch with curved projection, Ionic supports, and turned balustrade on roof. 6/1 double hung wood windows with splayed stone keystone lintels. Elaborate cornice with ornate frieze molding, rosettes, dentils, and modillions. Wood clapboard-sided segmental and triangular pedimented dormers. Close-set paired central chimneys.

79 Oakland Place **ca. 1927**

(aka 77 Oakland Place & 81 Oakland Place)

Built for Mrs. Georgia M. G. Forman

Architect: Edward B. Green & Sons – Albert Hart Hopkins

2 ½-story side gable Tudor masonry residence. Stone foundation, random cut limestone walls, slate roof. Central entry with stone Tudor arch casing in projecting bay with parapet gable. Majority tripartite leaded casement and 9/9 double hung windows in almost-symmetrical façade. Small slate-sided hipped dormers. Massive paired stone chimneys. Side open Tudor arch entryway to secondary building at rear Attached stone wall with classically styled balustrade at side. Contains contributing 1 ½-story front gable with side hip Tudor masonry 5-car garage and upper apartment, identified as 81 Oakland Place. Turret with polygonal pointed roof.

87 Oakland Place **1916**

Built for George A. Jackson and Claire Truitt

Architect: Wood & Bradney

2 ½-story hipped roof Colonial Revival brick house. Concrete foundation, Flemish bond brick construction, slate roof. Offset recessed entry with flared metal hood, metal supports, and transom over door, projecting from side. Majority 1st story French doors with flush brick arches above, 2nd story 1/1 double hung wood windows. Side porte-cochere with pent roof and 2nd story sunroom above. Twin hipped dormers. See 91 Oakland Place for secondary building.

91 Oakland Place **1932**

Built for Mabel McCarthy

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 237

Contributing 1 ½-story mansard roof brick residence with slate roof and replacement casement windows in wall dormer 2-story pedimented entry bay. Formerly secondary building for 87 Oakland Place.

95 Oakland Place **ca. 1913**

Built for Mabel Letchworth Wilson

Architect: Wood & Bradney

2 ½-story hipped roof Tudor brick house. Flemish bond brick construction, slate roof. Offset entry with wide wood door and wide leaded sidelights under arched gable hood with polygonal support columns; set in 2 ½-story parapet gabled bay. 12/1 double hung and multi-light leaded casement windows in stone settings. Offset small slate-sided flat roof dormer. Cannot see secondary building from public right-of-way.

101 Oakland Place **ca. 1880**

Located behind 103 Oakland Place, originally part of the Jewett Richmond estate at 844 Delaware Avenue

2-story side gable National Folk house. Full width shed roof porch with slender square supports. Overhanging open eaves.

103 Oakland Place **ca. 1892**

Built for Rev. Henry A. Adams

Architect: William H. Boughton

2 ½-story cross gable gambrel roof house with Shingle and Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with glazed wood door, leaded sidelight, and swags above; under partial width porch with round projection, metal balustrade and supports, and glass-enclosed sunroom above. Majority 6/1 and leaded 1/1 double hung wood windows. Offset large polygonal tower with attached pointed roof. Gambrel roof extends into 2nd story. Palladian window in gable end. Cannot see secondary building from public right-of-way.

107 Oakland Place **1909**

Built for Norris Morey

Architect: H. Osgood Holland

Apartment House

3-story parapet flat roof 6-bay Colonial Revival brick residence. Stone foundation, brick siding with ashlar stone courses, flat roof. Central entry with arched multi-light sidelights and transom, under large 2-story portico with Tuscan supports. Majority 6/6 double hung wood windows. Portico and main building have prominent classical cornices. Contains contributing flat roof brick secondary building (garage).

115 Oakland Place **1891**

Built for George and Belle Sickels

2 ½-story front gable frame house with Queen Anne styling. Medina sandstone foundation, wood shingle siding, asphalt roof. Offset recessed entry. 1st story French doors with metal balconettes, 1/1 double hung wood windows elsewhere. Wide wood belt course. Large closed gable end with recessed ribbon windows set in full-width arch.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 238

119 Oakland Place **1891**

Built for Frank E. and Annie Sickels

2 ½-story cross gable Queen Anne frame house. Medina sandstone foundation, wood clapboard siding, asphalt roof. Offset entry under pediment projecting from full width flat roof porch with spindle balustrade and paired Tuscan supports on stone piers. Replacement windows. Closed shingled gable end with two sets of paired windows in curved recess, carved foliate pediment above.

123 Oakland Place **1892**

Built for Edwin G. Hoag

Building was moved from 178 Bryant Street in 1911

2 ½-story front gable Queen Anne frame house. Stone foundation, wood shingle above wood clapboard siding, asphalt roof. Offset entry with double glazed wood replacement doors under pediment adjoining full width shed roof porch with plain balustrade and paired Tuscan supports on wood piers (built in 2005 to replicate original). Majority 1/1 double hung wood window, some with leaded transoms. 2nd story small box and large semi-hexagonal bays. Wide trim at cornice. Overhanging gable end with tripartite window and inset pediment. Contains contributing hipped roof frame secondary building (garage).

129 Oakland Place **ca. 1907**

Built for Lyman M. Bass

Architect: Lansing & Beierl

2 ½-story hipped roof Craftsman frame house. Stone foundation, wood shingle siding, asphalt roof. Offset recessed entry under partial width gable porch with prominent brackets, square supports, and solid shingle balustrade. Majority 6/1 double hung wood windows with some leaded transoms. Wide 1st story bay windows in main building and recessed side wing. Open eaves. Attached garage addition with stone veneer siding and flared eaves, set at an angle.

135 Oakland Place **ca. 1887**

Building was moved from 239 Bryant Street in 1911

2 ½-story cross gable Queen Anne frame house. Wood shingle siding, asphalt roof. Offset entry with glazed wood door under partial width shallow hipped porch with metal supports. Majority 1/1 single hung wood windows. Front overhanging gable end with curved multi-light casement oriel window, shingled arched crown featuring a carved lion's head, and cornice returns. Contains contributing flat roof frame secondary building (garage) with wood shingle siding.

143 Oakland Place **ca. 1914**

Built for Elbryoak Realty Company

Architect: Stephen R. Berry

2 ½-story side gable Craftsman frame duplex. Stone foundation, wood shingle siding, fishscale slate roof. Offset projecting enclosed entry. 6/1, 4/1, and 3/1 double hung wood windows, some 1st story casement windows with multi-light transoms in 1st story projecting bays and oriels. Wide shed roof stucco dormer. Open eaves with exposed rafter tails.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 239

AT BRYANT AVENUE

PENHURST PARK - WEST (EVEN)

AT FOREST AVENUE

At Penhurst Park and Forest Ave – Contributing elaborate curved stone entry flanking Penhurst Park. Tall piers topped with lion statues, inset carved stones featuring a coat of arms, classically styled balustrade atop wall, and round arched openings above sidewalks.

2 Penhurst Park **ca. 1957**

1-story L-shaped cross gable frame house with Ranch styling; concrete foundation, vinyl siding, asphalt shingle roof. Primary entry door located on Forest Avenue, contemporary entry door. Windows typically fixed wood. Tripartite window next to entry door. Attached garage projecting from front elevation.

14 Penhurst Park **ca. 1909**
(aka 16 Penhurst Park)

2 ½-story cross gable frame house with Tudor styling; stone foundation, 1st story textured brick veneer, 2nd story half timbering, slate roof. Rounded arch wood entry door with stone quoin door surround. Windows typically paired multi light leaded casement, projecting 1st story bay window, flat hood with drip mold. Projecting bay with gable wall dormer. Contains non-contributing side gable secondary building (garage).

22 Penhurst Park **ca. 1929**
Built for Owen B. Augspurger

2 ½-story cross gable with multiple front gables frame house with Tudor styling; mixture of brick veneer and half timbering, slate roof. Entry at recessed smaller central gable, segmental arch opening, cast stone hood with drip mold. Windows typically multi light leaded glass casements in groups of 2, 3, and 4. Carved, decorative vergeboard at large front gable. Attached masonry garage at rear.

28 Penhurst Park **ca. 1924**

2 ½-story side gable frame house with Colonial Revival styling; brick foundation, wood clapboard siding, asphalt shingle roof. Central entry bay with wood door, decorative door surround with fluted pilasters, fanlight transom, denticulated pediment. Windows typically 6/6 wood sash double hung, regular fenestration. Pilaster corner boards, denticulated cornice, front gable dormers with single windows. Contains contributing side gable frame secondary building (garage).

34 Penhurst Park **ca. 1909**

2 ½-story side gable masonry and frame house with Tudor styling; stone at 1st story, half timbering at 2nd story, clay tile roof. Central wooden entry door with drawbridge hood supported by chains. Windows typically leaded casements, some 12/1, 8/1 wood sash double hung. 1-story fully enclosed stone sun porch with battlements at

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 240

the roof line, featuring shield carvings. Projecting oriel window with battlement. Gable dormers of varying sizes at roof. Contains contributing front gable frame secondary building (garage).

40 Penhurst Park **ca. 1925**

2 ½-story side gable frame house with Colonial Revival styling; ashlar stone foundation, brick veneer, slate roof. Central entry bay with recessed wood panel door, transom above, decorative door surround with Corinthian pilasters, frieze with dentils and modillions. Windows typically 6/1 wood sash double hung, stone sills, brick jack arch, stone keystones at 1st story windows. Denticulated and modillioned cornice, gabled dormers and roof with single windows. Contains contributing side gable brick masonry secondary building (garage).

46 Penhurst Park **ca. 1924**

2 ½-story side gable frame house with Colonial Revival styling; brick veneer, slate roof. Central entry portico with paired fluted Doric columns, wooden entry door flanked by pilasters and sidelights, leaded fanlight above. Windows typically 6/1 wood sash double hung with stone sills. 1st story features multi-light wooden French doors with cast iron balconette, blind arch with decorative brick work above. Sun porch at south elevation. Contains contributing side gable masonry secondary building (garage).

52 Penhurst Park **ca. 1922**

1 ½-story cross gable frame house with modest Tudor styling; raised brick foundation, stucco siding, graduated slate roof. Entry door at central front gable bay, wood board and batten door with decorative hood mold. Windows typically 6/6 leaded glass double hung, grouped. Large 12/12 leaded double hung window at front elevation. Large shed dormer. Contains contributing flat roof masonry secondary building (garage).

68 Penhurst Park **ca. 1911**

2 ½-story side gable with jerkinhead roof frame house with eclectic styling; parged foundation, brick veneer 1st story, stucco 2nd story, asphalt shingle roof. Features central projecting 1-story brick entry with wood door, flanked by flute pilasters, open balcony above with cast iron balustrade. Windows typically 6/1 wood sash double hung. Large jerkinhead dormer at roof with shingle siding and three separate windows. Contains contributing hipped roof frame secondary building (garage).

70 Penhurst Park **ca. 1917**

2 ½-story with 2-story wing side gable frame house with Colonial Revival styling; stone foundation, aluminum siding, slate roof. Central enclosed arched entry portico, multi light door, sidelights, fanlight transom above. Windows typically 6/6 wood sash double hung, 1st floor features double multi light casements with transom. Denticulated cornice, gable dormers with single windows. Contains contributing 3-bay side gable frame secondary building (garage).

76 Penhurst Park **ca. 1913**

2 ½-story hipped roof brick masonry building with Colonial Revival styling; parged foundation, slate roof. Side entry with rounded portico supported by fluted Doric columns. Windows typically 6/6 wood sash double hung

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 241

with stone sills, some multi light French doors with balconettes. Exposed eaves, hipped dormers with paired windows. Contains contributing hipped masonry secondary building (garage).

82 Penhurst Park

ca. 1921

2-story cross gable frame house with Tudor styling; raised brick foundation, stucco siding, slate roof. Front gable features uneven slope. Rounded arch entry door, board-and-batten with hinges, brick quoin door surround. Windows typically multi light casement, some replacements, second story French door with balconette. Contains contributing gabled frame secondary building (garage).

88 Penhurst Park

ca. 1910

2 ½-story cross gable frame house with modest Tudor styling; stucco siding, asphalt shingle roof. Main entry located on Penhurst Place, recessed rounded arch wooden entry door with rounded arch hood mold at entry bay. Windows typically leaded casement, some 8/8, 1/1 wood sash double hung, irregular fenestration. Attached stucco sided wall forming courtyard at south elevation. Contains contributing hipped roof frame secondary building (garage).

At front side of 88 Penhurst Park – Contributing stone wall.

AT PENHURST PLACE

PENHURST PARK - EAST (ODD)

AT FOREST AVENUE

1 Penhurst Park

ca. 1914

2 ½-story side gable with wing frame house with Colonial Revival styling; stucco siding, slate roof. Central portico with stone Doric columns, wooden entry door with sidelights and elliptical fanlight transom. Windows typically 6/6, 8/6 wood sash double hung, 1st story features multi light casement windows with transoms and blind arches above. Modillioned cornice, gabled dormers with single windows, central dormer larger than rest. Wrap around porch at with stucco sided supports. Contains contributing 2-story side gable frame secondary building (carriage house).

11 Penhurst Park

ca. 1922

2 ½-story hipped roof frame house with Colonial Revival styling; stone foundation, wood shingle siding, asphalt shingle roof. Central contemporary entry door, flanked by sidelights and pilasters, blind arch above with pediment. Windows typically 8/8, 6/6 wood sash double hung, double casement windows at 1st story. Modillioned cornice, hipped dormers with single windows. Contains contributing hipped roof frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 242

19 Penhurst Park

ca. 1957

2-story cross gable frame house with Colonial Revival styling; wood shingle and brick veneer siding, asphalt shingle roof. Simple entry door with broken pediment. Windows typically 6/6 wood sash double hung, oriel casement at 1st story. Includes hipped roof attached garage.

27 Penhurst Park

ca. 1912

2 ½-story hipped roof frame house with modest Colonial Revival styling; stone foundation, stucco siding, slate roof. Central entry, wood door, blind arch above, Windows typically 9/9, 6/6 wood sash double hung. Two story rounded tower. Modillioned cornice, hipped dormers with single windows. Contains contributing hipped frame stucco secondary building (garage).

33 Penhurst Park

ca. 1912

2 ½-story cross gable frame house with modest Tudor styling; concrete foundation, brick veneer 1st story, stucco sided 2nd story, slate roof. Central entry portico with brick supports, wooden entry door, with sidelight. Windows typically 6/6, 9/9, 12/12 wood sash double hung, paired or groups of 4. Central projecting bay with half timbering, decorative vergeboard. Exposed eaves, shed roof dormers with single windows. Contains contributing hipped roof frame, brick sided, secondary building (garage).

41 Penhurst Park

ca. 1910

2 ½-story hipped roof frame house with modest Craftsman styling; brick foundation, stucco siding, asphalt shingle roof. Recessed side covered entry bay supported by rounded column, wooden entry door. Partial width open sitting porch with round columns wood balustrade, double access door. Windows typically 8/1 wood dash double hung. Overhanging 2nd story, exposed eaves, hipped dormers with single windows. Contains contributing hipped roof frame secondary building (garage).

45 Penhurst Park

ca. 1925

2 ½-story side gable with flanking 2-story wings frame house Colonial Revival styling; aluminum siding, asphalt shingle roof. Central portico with fluted Doric columns, wooden entry door, flanked by sidelights. Windows typically 6/6, 12/12 wood sash double hung. Rounded arch 1st story windows at wings. Front gable dormers with single tracery windows. Contains contributing side gable frame secondary building (garage).

55 Penhurst Park

ca. 1925

2 ½-story cross gable masonry building with Tudor styling; concrete foundation, some half timbering, asphalt shingle roof. Recessed entry at uneven sloped roof gabled portion, featuring cast stone opening, board and batten wooden entry door Windows typically 9/9 wood sash double hung, some replacements, grouped, stone windows surrounds. Two story polygonal bay at front gable portion. Contains contributing side gable/flat roof brick masonry secondary building (garage). Property includes tennis court.

75 Penhurst Park

ca. 1916

2 ½-story side gable frame house with Colonial Revival styling; brick foundation, stucco siding, slate roof. Central entry bay with ionic columns, slightly recessed wooden entry door with leaded elliptical fanlight

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 243

transom. Windows typically 6/6 wood sash double hung, some paired multi light wood casement. Gable dormer with single windows. Contains contributing side gable frame stucco secondary building (garage).

81 Penhurst Park **ca. 1951**

2-story cross gable frame house with modest Tudor styling; brick and wood siding, asphalt shingle roof. Multiple front gables of varying sizes. Slightly recessed entry door with simple door surround. Windows typically 6/6, 8/8 wood sash double hung, grouped. Attached garage at rear of building.

87 Penhurst Park **ca. 1952**

1 ½-story hipped roof frame house with Colonial Revival styling; brick veneer 1st story and aluminum sided upper, asphalt shingle roof. Central wooden entry door, flanked by pilasters, broken pediment. Windows typically 6/6, 8/8 wood sash double hung, tripartite at 1st story. Pair of wall dormers. Includes attached garage at side elevation.

91 Penhurst Park **ca. 1910**

2 ½-story cross gable frame and masonry house with modest Tudor styling; raised brick foundation, stucco siding, red clay tile roof. Side entry door with bracketed hood. Windows typically leaded glass casement. Irregular fenestration, polygonal brick bay at 1st story. Large brick chimney, brick quoins. Contains contributing side gable masonry secondary building (garage).

111 Penhurst Park **ca. 1909**

2 ½-story gable on hip roof frame house with elements of Craftsman styling; stone foundation, shingle and stucco siding, asphalt roof. Recessed offset open entry, wood support, cast iron balustrade. Sitting porch on front elevation with cast iron balustrade, canvas awning. Windows typically 1/1 replacements. Some half timbering, exposed eaves. Attached garage at front elevation basement level.

POTOMAC AVENUE - NORTH (EVEN)

AT ELMWOOD AVENUE

608 Potomac Avenue **ca. 1896**
(aka 995 Elmwood Avenue)

2 ½-story front gable frame house (residence converted to offices) with Colonial Revival styling. Stone foundation, asbestos shingle siding with wide fluted Ionic corner pilasters, asphalt roof. Offset entry under full width flat roof porch with Ionic supports and spindle railing. Fixed and casement vinyl windows, 1st floor with leaded transoms and swag molding above, 2nd story with awnings. Pedimented gable end with porthole window with elaborate molding below. Contains contributing hipped roof frame secondary building (garage).

610 Potomac Avenue **ca. 1896**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset recessed entry under full width partially enclosed flat roof porch with spindle

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 244

balustrade, paneled wood siding, and 6/1 double hung wood windows. 12/1 and 6/1 double hung wood windows in 2nd story twin semi-hexagonal bays. Closed variegated shingled gable with Palladian window with glazed tracery and arched shingle keystone crown. Contains contributing flat roof frame secondary building (garage).

616 Potomac Avenue **ca. 1906**

2 ½-story side gable 3-bay Colonial Revival frame house. Stone foundation, vinyl siding, asphalt roof. Entry in enclosed full width flat roof front porch with square supports and full height glass storefronts. 6/1 replacement vinyl windows elsewhere. Three wood clapboard hipped dormers. Cannot see secondary building from public right-of-way.

BIDWELL PARKWAY INTERSECTS

618 Potomac Avenue **ca. 1909-1964**

(aka 205 Bidwell Parkway)

The Buffalo Seminary

Previously National Register listed: Ref No. 10NR06177

Architects: George F. Newton (1909), Bley and Lyman (1929 Addition), Duane Lyman and Associates (1964 addition)

3 ½- story combination cross-gable and flat roof with parapet gable Gothic Revival school building. Ashlar stone foundation, brick and ashlar stone siding, asphalt and slate roof with copper flashing. Arched windows with tracery, 1/1 double hung wood windows with some leaded transoms.

678 Potomac Avenue **ca. 1898**

John Oishei Foundation House

2 ½-story shallow front gable frame house with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Offset entry with replacement door. Replacement windows. 2-story offset semi-hexagonal bay, overhanging 2nd story. Overhanging flared shingled gable with fishscale shingle accent and tripartite window. New brick and concrete front landing.

682 Potomac Avenue **ca. 1897**

Side gable frame house with Queen Anne styling. Stone foundation, tin siding, asphalt roof. Offset entry under partial width flat roof porch with slender square supports and plain balustrade. Majority 6/1 and 1/1 windows. 1st story offset semi-hexagonal bay. Slightly projecting central bay with large wall dormer with tripartite window. Contains contributing hipped roof brick secondary building (garage). *See 686 Potomac Avenue for associated building description.*

686 Potomac Avenue **post-1950**

1- story side gable frame garage building. Aluminum siding, asphalt roof. Associated with 682 Potomac Ave. Non-contributing primary building.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 245

688 Potomac Avenue **ca. 1890**

2 ½-story front gable Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under full width 2-story porch with square supports and plain balustrade. 2nd story porch with partial width roof with shallow arched pediment. Majority 6/1 and 9/1 double hung wood windows. Overhanging gable with shallow arched paired windows with hood molding. Contains contributing flat roof brick secondary building (garage).

694 Potomac Avenue

See 8 Soldiers Place for description

700 Potomac Avenue **ca. 1901**

Originally carriage house for 4 Soldiers Place

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Garage lower. Side entry. First story 1/1, 2nd story 6/1 double hung wood windows. 2nd story central balconette. Wood belt course.

710 Potomac Avenue

See 176-186 Chapin Parkway for description.

CHAPIN PARKWAY INTERSECTS

760 Potomac Avenue **ca. 1906**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset recessed glazed door under full width hipped porch with paired Tuscan supports, classical turned balustrade. 6/1 and 1/1 double hung windows, first story leaded transom. Flared, modillioned eaves. Contains contributing hipped roof frame secondary building (garage).

764 Potomac Avenue **ca. 1898**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with leaded glazed door under partial width porch with Ionic supports, plain balustrade, and roof deck. 1/1 double and single hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with keystone Palladian window. Contains contributing cross gable 1 ½-story frame secondary building (garage).

768 Potomac Avenue **ca. 1903**

2-story shallow hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Central entry with sidelights and transom, flat modillioned hood with paired Tuscan supports. Majority 1/1 double hung wood windows with capital crowns. 2nd story central Palladian window with glazed tracery. Small central gabled dormer with arched window flanked by molded panels at modillioned eaves. Contains contributing frame secondary building with pilasters (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 246

772 Potomac Avenue **ca. 1890**

2 ½-story hipped roof Colonial Revival frame house. Brick over medina sandstone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Central entry under partial width curved flat roof porch with Tuscan supports, spindle balustrade, and frieze with swag molding. Majority single and paired 1/1 double hung wood windows. Modillioned eaves. Arched pedimented close-set twin dormers. Contains contributing flat roof tile secondary building (garage) with pent roof.

776 Potomac Avenue **ca. 1900**

2 ½-story hipped roof Colonial Revival frame house. Medina sandstone foundation, vinyl siding with Ionic corner pilasters, asphalt roof. Offset entry with flared hood. Single, paired, and tripartite replacement windows. Swag molding above 2nd story windows. Hipped dormer. Contains contributing hipped frame secondary building (garage).

782 Potomac Avenue **ca. 1911**

2 ½-story side gable apartment building with Colonial Revival and Prairie styling. Stone foundation, brick siding with stucco bays, asphalt roof. 2-story flat roof porch with wide eaves, full height massive round with Ionic capital columns, classical turned balustrades. Central entry with leaded sidelights. Majority 1/1 double hung wood windows. Two hipped dormers with modillioned eaves, central gable dormer with stylized vergeboard and exposed rafter tails. Contains contributing 2-story side gable wood shingle secondary building (garage and residence) identified as 782 ½ Potomac Avenue.

788 Potomac Avenue **ca. 1913**

2 ½-story double stacked shallow front gable apartment building with Colonial Revival and Prairie styling. Medina sandstone foundation, brick siding with stucco bays, asphalt roof. 2-story flat roof porch with wide eaves, full height massive tapered square and round with Ionic capital columns, plain balustrades. Central entry. Majority 1/1 double hung wood windows. Contains contributing hipped roof frame secondary building (garage).

790 Potomac Avenue **ca. 1910**

2 ½-story hipped roof frame house with Prairie styling. Stone foundation, wood shingle siding, asphalt roof. Side entry. Full width enclosed porch with ribbon windows with 3-light transoms above paneled siding, with tapered square supports. Majority asymmetrical 6/1 double hung wood windows elsewhere. 2nd story offset semi-hexagonal bay. Wide boxed eaves with modillions. Hipped roof dormer with tripartite window in curved recess. Contains contributing hipped roof frame secondary building (garage).

792 Potomac Avenue **ca. 1910**

2 ½-story hipped roof frame house with modest Prairie styling. Stone foundation, asbestos siding, asphalt roof. Recessed entry with wrought iron support under full width hipped partially enclosed porch with ribbon windows with 3-light transoms above paneled wood siding; roof deck with frame for awning. Majority asymmetrical 6/1 double hung wood windows elsewhere. 2nd story offset semi-hexagonal bay. Hipped dormer with tripartite window. Contains contributing front gable frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 247

794 Potomac Avenue **ca. 1880**

2-story cross gable Folk Victorian frame farmhouse, set back on lot. Medina sandstone foundation, wood clapboard siding, asphalt roof. Slightly projecting enclosed front section with recessed entry. Majority narrow 1/1 double hung wood windows; small 2nd story windows. Open gable ends. Contains contributing masonry flat roof secondary building (garage).

808 Potomac Avenue **ca. 1907**

2 ½-story front gable frame house Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with sidelights under two-story full width hipped porch with paneled square supports, low plain balustrades. 15/1 double hung wood window in 2nd story semi-hexagonal bay, 1st story leaded transom. Palladian window in gable end. Contains contributing hipped roof frame secondary building (garage).

812 Potomac Avenue **ca. 1907**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Offset entry with sidelights under flat roof hood with square support and roof deck, full width landing with plain balustrade. Majority 1/1 double and single hung wood windows with some leaded transoms. 2-story offset semi-hexagonal bay. Flared gable end with tripartite window. Contains contributing hipped roof rusticated concrete block secondary building (garage).

814 Potomac Avenue **ca. 1900**

2 ½-story front gable vernacular frame house. Stone foundation, vinyl siding, asphalt roof. Offset recessed entry with sidelights. Partially enclosed full width front porch; wrought iron support, roof deck with partial width awning. Majority 1/1 double and single hung wood windows with some leaded transoms. 2nd story offset semi-hexagonal bay. Closed gable end. Contains contributing flat roof brick secondary building (garage).

818 Potomac Avenue **ca. 1907**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with vinyl dormers, slate roof. Offset entry with leaded sidelights under full width porch with paired square supports, plain balustrade, and roof deck with frame for awning. Majority 1/1 double hung wood windows with some leaded transoms. 2nd story twin semi-hexagonal bays. Close-set twin pedimented dormers.

822 Potomac Avenue **ca. 1909**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, asbestos siding, asphalt roof. Offset entry under full width porch with tapered square supports, low plain balustrade, and roof deck with retracting awning. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with asphalt shingle horizontal rake, ribbon windows.

826 Potomac Avenue **ca. 1900**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with leaded sidelights under full width porch with wrought iron balustrade and wrought iron and Doric supports, roof deck. 15/1 and 9/1 double hung wood windows. 2nd story offset semi-hexagonal bay.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 248

Flared shield shingled gabled end with shallow Palladian window with replacement frames. Contributing hipped frame secondary building (building) with multi-light cross-braced doors.

828 Potomac Avenue **ca. 1907**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, vinyl and vinyl shingle siding with corner pilasters, asphalt roof. Offset entry with sidelights under partial width porch with spindle supports, plain balustrade, and roof deck. Mixed replacement and 1/1 double hung wood windows with 1st story leaded transom. 2nd story twin semi-hexagonal bays. Hipped dormer with 8/1 paired windows. Contains contributing flat roof brick secondary building (garage).

830 Potomac Avenue **ca. 1910**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, vinyl siding with slate dormers, asphalt roof. Offset door with sidelights under full width porch with iron balustrade, slender round supports on stone piers, and roof deck. Replacement windows with some leaded transoms. 1st and 2nd story offset semi-hexagonal bays. Twin pedimented slate-sided dormers with paired windows. Contains contributing hipped secondary building (garage).

836 Potomac Avenue **ca. 1900**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under full width porch with square supports, plain balustrade, and roof deck. Majority 1/1 double and single hung wood windows with some leaded upper sash. Flared shield shingled gable end with mullioned eave and tripartite window. Contributing hipped frame secondary building (barn, now garage).

840 Potomac Avenue **ca. 1908**

2 ½-story hipped roof frame duplex with modest Colonial Revival styling. Stone foundation, wood shingle above brick siding with wood corner pilasters, asphalt roof. Offset entry under full width porch with square supports, spindle balustrade, and roof deck. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Modillions at porch and main eaves. Hipped dormer with tripartite window. Contains contributing side gable frame secondary building (garage).

844 Potomac Avenue **ca. 1912**

2 ½-story side gable house with modest Craftsman styling. Stone foundation, wood shingle siding, asphalt roof. Offset recessed entry in partially enclosed full width double story flat roof shingle porch. 3/1 double hung wood windows. Wide shed dormer. Cannot see secondary building from public right-of-way.

848 Potomac Avenue **ca. 1912**

2 ½-story shallow front gable frame house with Craftsman styling. Stone foundation, aluminum and asphalt siding, asphalt roof. Offset slightly projecting entry under full width hipped porch with brick veneer foundation, plain balustrade, square supports, and roof deck. Mixed replacement and 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with ribbon windows, braces, and stylized vergeboard. Open eaves. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 249

850 Potomac Avenue **ca. 1912**

2 ½-story hipped roof frame house with Prairie styling. Stone foundation, stone veneer and vinyl siding, asphalt roof. Recessed entry in partially enclosed full width hipped roof brick porch with ribbon windows, roof deck. Majority 1/1 double hung wood windows, some leaded transoms. 2nd story offset semi-hexagonal bay. Wide flared boxed eaves. Short, wide hipped dormer with small ribbon windows. Contains contributing hipped brick and aluminum secondary building (garage) access from Delaware Avenue.

AT DELAWARE AVENUE

POTOMAC AVENUE - SOUTH (ODD)

AT ELMWOOD AVENUE

BIDWELL PARKWAY INTERSECTS

ARGYLE PARK INTERSECTS

669 Potomac Avenue **ca. 1900**

“The Columns”

2 ½-story front gable Neo-classical frame house. Stone foundation, vinyl siding, asphalt roof. Central entry with full height semi-circular porch with Ionic columns, iron balustrade, and symmetrical side stairs. Replacement windows. 2nd story central balconette with geometrically patterned wood balustrade. Pilasters at corners and porch. Closed gable end with tripartite window.

673 Potomac Avenue **ca. 2007**

Town house connected to 675 Potomac Avenue and 60 Brantford Place

3-story side gable and hipped roof apartment building. Concrete foundation, Dryvit and stone veneer siding, asphalt roof. Door with sidelights and arched keystone crown. 1st story built-in garages, 2nd story balconettes, 3rd story vinyl windows. Small inset gable and large clipped gable wall dormers with Palladian windows. Non-contributing primary building (due to age).

675 Potomac Avenue **ca. 2007**

Town house connected to 673 Potomac Avenue and 60 Brantford Place

See description above. Non-contributing primary building (due to age).

BRANTFORD PLACE INTERSECTS

697 Potomac Avenue **ca. 1898**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry behind partial width masonry and glass entryway addition. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Fanned brackets at eave corners. Overhanging flared shield

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 250

shingled gable with modillioned eaves and tripartite window. Modern addition. Contains contributing front gable secondary building (garage).

707 Potomac Avenue **ca. 1880**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding, asphalt roof. Wood door with sidelights and elliptical transom. Majority 9/1 double hung wood windows. Twin gable dormers with arched windows with tracery glazing. Contains contributing cross gable 1 ½-story clapboard and shingle frame secondary building (barn, now garage) with upper cross-braced door.

CHAPIN PARKWAY INTERSECTS

775 Potomac Avenue **ca. 1905**

(aka 773 Potomac Avenue)

Originally carriage house for a Chapin Parkway residence.

Single story jerkinhead roof converted carriage house. Brick siding, asphalt roof. Wood casement windows. Picket fence. Contains contributing jerkinhead roof clapboard frame secondary building (garage).

777 Potomac Avenue **ca. 1916**

2 ½-story hipped roof frame house with Colonial Revival styling. Poured concrete foundation, brick siding, asphalt roof. Recessed side entry in two-story addition with roof deck. Partial width enclosed flat roof front porch. Majority 8/1 double hung wood windows with stone sills and lintels. Hipped dormer with tripartite multi-light double hung wood windows.

783 Potomac Avenue **ca. 1911**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset door with replacement sidelights under full width porch with square supports, wide stick balustrade, arcaded vergeboard, and roof deck. Vinyl windows. 2nd story semi-hexagonal bays. Hipped dormer with tripartite window.

785 Potomac Avenue **ca. 1911**

2 ½-story side gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with replacement door under flat hood with square supports with roof deck; full width landing with stick balustrade in groupings of three. Vinyl windows. One- and two-story semi-hexagonal bay. Small cross gable above entry. Cannot see secondary building from public right-of-way.

789 Potomac Avenue **ca. 1911**

2 ½-story side gable frame duplex with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with replacement door and sidelights under flat hood with Doric supports with roof deck; full width landing with plain balustrade. Vinyl windows. One- and two-story semi-hexagonal bays. Twin polygonal dormers with pointed polygonal roofs.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 251

793 Potomac Avenue **ca. 1911**

2 ½-story hipped roof frame house with Prairie styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with replacement door under full width porch with shingle balustrade on stone foundation, large square shingle supports with stylized capitals, arched vergeboard, and roof deck. Majority 1/1 double and single hung wood windows with leaded upper sash/transom. 2nd story offset semi-hexagonal bay. Large gable dormer with cornice returns and tripartite window.

797 Potomac Avenue **ca. 1905**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset door with leaded sidelights under full width porch with Doric supports, iron balustrade, and roof deck 1/1 double and single hung wood windows with leaded upper sash. 2nd story twin semi-hexagonal bays. Closed gable end with tripartite window with lattice glazing.

799 Potomac Avenue **ca. 1905**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under full width porch with projecting portion above door, tapered square supports, spindle balustrade, and roof deck. Majority replacement windows. 2nd story offset semi-hexagonal bay. Overhanging shingled gable end with paired window in curved recess. Cannot see secondary building from public right-of-way.

803 Potomac Avenue **ca. 1905**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset door with sidelights under full width porch with plain balustrade, Tuscan supports, and roof deck. 1st story ribbon wood casement windows with multi-light transoms. 2nd story replacement windows in offset semi-hexagonal bay. Shield shingled gable end with wide shingled horizontal rake and Palladian window.

807 Potomac Avenue **ca. 1908**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Offset entry with replacement sidelights under full width porch with square supports, plain balustrade, and roof deck. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Flared overhanging gable with modillioned eave and tripartite window with pediment crown.

811 Potomac Avenue **ca. 1904**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under full width partially curved flat roof porch with Tuscan support on fishscale shingle balustrade. Majority 1/1 double hung wood windows, some leaded transoms. 2nd story curved bay with curved windows and semi-hexagonal bay. Overhanging shingled gable with shingled horizontal rake, modillioned eave, and recessed tripartite window with decorative mullions and crown. Contains contributing hipped roof secondary frame building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 252

813 Potomac Avenue **ca. 1905**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset glazed door with sidelight under partially curved full width porch with Ionic supports and spindle balustrade. Identical porch above on 2nd story. Majority 1/1 double hung wood windows. Gable end with asphalt shingle horizontal rake, flat Palladian window with splayed crown. Contains contributing flat roof secondary frame building (garage).

817 Potomac Avenue **ca. 1908**

2 ½-story cross gable frame house with Craftsman styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under full width hipped roof porch with large tapered square supports and short plain balustrade. Replacement windows in groupings of three. Slightly projecting almost-full width central wall dormer addition with stylized vergeboard. Contains contributing gambrel 1 ½-story secondary frame building (garage).

819 Potomac Avenue **ca. 1908**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset glazed door under full width porch with wrought iron balustrade and supports, roof deck. Mixed replacement and 4/1 double hung wood windows. 1st and 2nd story offset semi-hexagonal bays. Overhanging boxed eaves. Large gable roof dormer with paired windows. Contains contributing flat roof concrete block secondary building (garage).

821 Potomac Avenue **ca. 1905**

2 ½-story hipped roof Prairie frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entry with leaded sidelights under full width porch with Tuscan supports, spindle balustrade, and roof deck. Majority 1/1 double hung wood windows, 1st story leaded transom. 2nd story offset semi-hexagonal bay. Hipped dormer with tripartite 6/1 double hung windows. Flared open eaves with braces and exposed rafter tails.

825 Potomac Avenue **ca. 1911**

2 ½-story side gable frame house with Queen Anne styling. Stone foundation, wood clapboard and shingle siding, asphalt roof. Offset door with leaded sidelights under full width porch with thick square supports, plain balustrade, and roof deck. Majority 1/1 double hung wood windows, 1st story leaded transom. 2nd story offset semi-hexagonal bay. Twin gable dormers with paired 6/1 double hung wood windows with half-timber detailing on vergeboards. Flared eaves.

827 Potomac Avenue **ca. 1908**

2 ½-story hipped Foursquare frame house with Craftsman styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under full width flat roof porch with square post and exposed beam and rafter porch, stylized stick balustrade. Majority paired 8/1 double hung wood windows. Hipped dormer with paired windows. Open eaves with brackets and exposed rafter tails. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 253

833 Potomac Avenue **ca. 1911**

2 ½-story front gable frame house with Craftsman styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with sidelights under full width hipped porch with wide square supports, plain balustrade, and roof deck with awning. Majority 1/1 double hung wood windows, 1st story leaded transom. 2nd story offset semi-hexagonal bay. Shingled gable end with paired window and stylized vergeboard, open eaves. Contains contributing concrete flat roof secondary building (garage).

835 Potomac Avenue **ca. 1900**

2 ½-story side gable frame house with Queen Anne styling. Stone foundation, wood clapboard and shingle siding, asphalt roof. Offset recessed door with sidelights. Enclosed porch with curved replacement ribbon windows and roof deck, short wrought iron support on tall brick pier. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal and corner angled 2-sided bays. Twin wide shed roof gables. Cannot see secondary building from public right-of-way.

837 Potomac Avenue **ca. 1908**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with replacement door under full width flat roof porch with Tuscan supports and plain balustrade. 1st story 8/1 double hung wood windows, 2nd story replacement windows. Leaded tripartite window in gable end with central pediment crown. Small cornice return. Contains contributing shed roof frame secondary building (garage) with cross-braced and glazed doors.

843 Potomac Avenue **ca. 1911**

2 ½-story hipped roof frame house with Prairie styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under full width porch with curved plain balustrade, large square clapboard supports, and roof deck. Majority replacement windows. 2nd story wide offset semi-hexagonal bay. Wide hipped dormer with tripartite 6/1 double hung windows. Flared eaves. Contributing hipped frame secondary building (garage).

845 Potomac Avenue **ca. 1911**

2 ½-story front gable Craftsman frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with replacement door and sidelights under full width porch with rusticated concrete block foundation overhanging eaves, square supports, plain balustrade, and roof deck with awning. Majority 1/1 double and single hung wood windows. Ribbon windows in gable end.

847 Potomac Avenue **ca. 1908**

2 ½-story hipped frame house with modest Prairie styling. Stone foundation, aluminum siding, asphalt roof. Offset entry under full width porch with square supports, wide-set plain balustrade, and roof deck with awning. 4/1 and 8/1 double hung wood windows. 1st and 2nd story offset semi-hexagonal bay. Gable dormer with paired windows.

AT DELAWARE AVENUE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 254

RUMSEY LANE - EAST (EVEN)

The street portion of Rumsey Lane is comprised of parcels 23, 27, and 31 Rumsey Lane.

AT RUMSEY ROAD

16 Rumsey Lane **ca. 1949**

1-story side gable frame residence with Ranch styling; concrete foundation, vinyl siding, asphalt shingle roof. Recessed entry bay with wooden entry door, transom above. Windows typically 6/6 simulated divided light vinyl, paired. Large wooden multiple light casement. Side gable frame garage attached by enclosed walkway.

RUMSEY LANE - WEST (ODD)

AT RUMSEY ROAD

21 Rumsey Lane **ca. 1951**

1-story cross gable with wing frame residence with modest Colonial Revival and Ranch styling; brick veneer siding, asphalt roof. Central, front gable entry bay, recessed wooden entry door. Windows typically simulated divided light vinyl, paired. Cornice returns at gable ends. Includes attached garage at front elevation.

29 Rumsey Lane **ca. 1952**

1-story side gable frame residence comprised of 3 portions, lessening in height from west to east with modest Colonial Revival and Ranch styling; vinyl siding, asphalt shingle roof. Main entry at central portion with wood door and sidelights, secondary entry door at eastern portion. Windows typically 8/8 wood sash double hung. Attached garage.

RUMSEY ROAD - SOUTH (EVEN)

AT FOREST AVENUE

4 Rumsey Road **ca. 1952**

2-story cross gable frame house with modest Tudor styling; brick veneer and wood clapboard siding, asphalt shingle roof. Entry at slightly projecting brick veneer gable, wooden entry door. Windows typically 6/6 simulated divided light, vinyl, tripartite casement window at 1st story. Large front gable brick portion. Includes attached garage.

12 Rumsey Road **ca. 1952**

2-story side gable frame house with Colonial Revival styling; brick veneer siding, asphalt shingle roof. Central entry bay wooden entry door with sidelights and broken pediment. Windows typically paired vinyl casements with simulated divided lights. Includes attached 2-bay garage at side elevation.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 255

34 Rumsey Road

ca. 1978

1-story side gable frame vernacular house; brick veneer siding, asphalt shingle roof. Central wooden entry door, no door surround. Pair of bay windows featuring multiple light vinyl casements. Includes attached garage at side elevation. *Non-contributing primary building (due to age).*

36 Rumsey Road

ca. 1925

2 ½-story cross gable on hip frame and masonry house with Tudor styling; stone foundation, patterned brick 1st story and half timbering second story, slate roof. Two slightly projecting front gable portions. Wooden entry door with arched opening. Windows typically leaded casements, lattice pattern at 1st story, grouped. Central shed dormer with paired casement windows. Includes attached garage at side elevation. Contains contributing 1 ½-story hipped roof Colonial Revival secondary building (garage, apartment) identified as 820 Forest Avenue address. Brick siding, wood shingle roof. Offset door with multi-light transom. Multi-light double hung wood bay windows with transoms. Offset built-in garage. Eyebrow dormer.

50 Rumsey Road

ca. 1928

2 ½-story cross gable frame and masonry house with Tudor styling; stone foundation, brick veneer, stone veneer and stucco siding, slate roof. Partial width recessed entry porch with roof above. Windows typically leaded casement in groups of two or more, stone quoins surrounding windows at 1st story. Some half timbering on gable ends. Includes attached garage at rear elevation.

58 Rumsey Road

ca. 1928

2 ½-story cross gable brick masonry building with Tudor styling; slate roof. Side entry door located at carport with brick piers. Windows typically leaded casement with multiple lights, transoms above, stone sills. 1 ½-story front gable bay with Casement window and balconette, large brick chimney. Contains contributing cross gable brick secondary building (garage)

68 Rumsey Road

ca. 1925

2 ½-story cross gable on hip masonry and frame house with Tudor styling; mostly brick front facade, some half timbering, slate roof. Side entry door with flat hood, wood supports and spindlework details. Windows typically leaded glass multiple light wood casements, in groups, some with stone quoin windows surrounds and transoms. 2-story polygonal bay. Stone quoins. Hipped roof dormer. Contains contributing side gable frame secondary building (garage).

78 Rumsey Road

ca. 1950

1-story side gable frame house with ranch styling; concrete foundation, board and batten siding, asphalt shingle roof. Recessed entry porch at either side elevation, cast iron supports brick balustrade, entry doors. Windows typically 6/6 wood sash double hung, paired and grouped. Contains contributing front gable frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 256

86 Rumsey Road **ca. 1954**

1-story hipped roof frame house with Ranch styling; concrete foundation, brick veneer siding, asphalt shingle roof. Recessed entry porch with cast iron support, wooden entry door with large sidelights. Window typically vinyl casement, tripartite window with transoms. Large stone chimney. Includes attached garage at rear.

94 Rumsey Road **ca. 1953**
(aka 90 Rumsey Rd)

1-story side gable frame house with Ranch styling; poured concrete foundation, asbestos siding, asphalt shingle roof. Recessed entry with wood support, wooden entry door. Windows typically wood casement in groups of 3. Contains contributing front gable frame secondary building (garage).

96 Rumsey Road **ca. 1909**

2 ½-story hipped roof frame house with modest Colonial Revival styling; ashlar stone foundation, stucco siding, slate roof. Side recessed entry door with Doric columns. Windows typically 1/1 wood sash double hung, 1st story casement windows with rounded arch transoms and balconettes. Side 1-story enclosed sun porch with Doric columns and multi light casement windows. Contains contributing mansard roof secondary building (garage)

120 Rumsey Road **ca. 1919**

2 ½-story complex hipped roof house with Tudor styling; ashlar stone foundation Flemish bond brick construction, slate roof. Main entry door located at carport, not visible from public right of way. Windows typically ribbon leaded windows with stone casing, 6/6 wood sash double hung. Gable ends feature parapet walls. Contains contributing hipped roof brick masonry secondary building (garage)

WINDSOR AVENUE INTERSECTS

142 Rumsey Road

See 198 Windsor Avenue for description.

154 Rumsey Road **ca. 1947**

2-story hipped roof frame house with Colonial Revival styling; concrete foundation, brick veneer siding, slate roof. Wood entry door flanked by pilasters. Windows typically paired metal casement, paired. Projecting bay window at 1st story with standing seam copper roof. Wide frieze band at eaves. Includes attached garage.

166 Rumsey Road **ca. 1952**

1-story hipped roof house with Ranch styling; stone and brick siding, asphalt shingle roof. Recessed entry bay, wooden door with paired fiberglass columns. Windows typically large fixed floor to ceiling. Includes attached garage.

AT LINCOLN PARKWAY

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 257

ST. ANDREW'S WALK - NORTH (EVEN) & SOUTH (ODD)

AT OAKLAND PLACE

6-22, 11-21 St. Andrew's Walk 1963-1970

Built for Hugh Perry

Architect: Gordon Hayes

10 contributing town houses.

Two rows of Georgian Revival style 2- and 3-bay town houses facing each other. Flat roofs, Flemish bond brick construction. Slightly differentiated facades, with variations on 6/6 double hung wood windows and transom above entry, with some casement and oriel windows. Modest brick detailing in window and door surrounds, classical cornice trim at roofline. Brick walls in front of both rows, separated by a walkway with brick entry featuring stone pineapple finials. Built-in garages accessible from behind through driveways on both sides.

25 St. Andrew's Walk 1907

Built for Louis Schoellkopf

Architect: C.D. Swan

Contributing building (stable, converted to residence). Former secondary building of now-demolished 48 Oakland Avenue still stands as part of complex. Set back from street, front gable 2 ½-story frame residence with closed gable and side gable dormers.

ST. CATHERINE'S COURT – NORTH (EVEN)

AT CLEVELAND AVENUE

12 St. Catherine's Court

See 160 Cleveland Avenue for description

32 St. Catherine's Court

See 154 Cleveland Avenue for description

ST. CATHERINE'S COURT - SOUTH (ODD)

AT CLEVELAND AVENUE

17 St. Catherine's Court ca. 1922

William B. Harries House

2-story hipped roof frame French Revival house; brick sided 1st story, stucco second story asphalt shingle roof. Offset entry way features concave metal bracketed hood. Windows typically 6/6 wood sash double hung with shutters. First story features window configuration with row of 5 casement windows with transoms. Contains contributing hipped roof frame stucco-sided secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 258

21 St. Catherine's Court ca. 1922-23

C. Marvin Pardee House

2 ½-story side gable frame house with Tudor Revival styling; stone veneer and stucco siding second story half-timbering, asphalt shingle roof. Front gable entry bay features half timbering, large wooden entry door with multiple wood panels. Windows typically multi-light wood casement windows, both single and paired. First story features row of 5 casement windows. Contains contributing flat roof frame stucco sided secondary building (garage)

25 St. Catherine's Court ca. 1922

Theodore B. Keating House

Architect: Wicks & Hopkins

2-story side gable frame vernacular house; stucco siding, asphalt shingle roof. Recessed entry bay with solid metal entry door. Windows typically single or paired contemporary casement windows, wall dormer at entry bay. Virtually no decorative elements. Contains contributing 1 ½-story side gable frame stucco sided secondary building (garage).

27 St. Catherine's Court ca. 1980

Builder: Hubert Perry

2-story cross gable frame house with modest Gothic Revival styling; board and batten wood siding, asphalt shingle roof. Features recessed entry door with transom window above. Very few windows on front elevation, 1/1 replacement units typical. Front gable portion of building features small centrally placed oriel window, two garage doors. Non-contributing primary building (due to age)

31 St. Catherine's Court ca. 1922

Ausburn Dwelle House

Architect: Duane Lyman of Bley and Lyman

2 ½-story hipped roof frame house with French Revival styling, stucco siding, slate roof. Features central wooden entry door with multiple lights, topped with concave metal hood. Windows typically paired multi-light wood casement. Central shed roof dormer. Building features brick belt coursing and quoin-like thin brick rows at corners. Contains contributing hipped roof frame secondary building (garage).

41 St. Catherine's Court ca. 1924

James and Fanny How House

Architect: Harold L. Olmsted

Previously National Register listed: Ref No. 97NR01207

2 ½-story cross gable frame house with Tudor styling; stucco siding, slate roof. Features covered entry bay with decorative wrought iron supports, wrought iron balustrade above, wood panel entry door with sidelights and transom. Windows typically paired multi-light wooden casement with flat drip mold hoods above. Property includes attached automobile garage.

At rear of 41 St. Catherine's Court – A random ashlar wall of Medina sandstone at southeast part of property.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 259

43 St. Catherine's Court

Vacant lot with contributing parged wall.

AT CLEVELAND AVENUE

ST. GEORGE'S SQUARE - WEST (EVEN)

The street portion of St. George's Square is comprised of parcel 162 Bryant Street.

AT BRYANT STREET

22 St. George's Square **ca. 1961**

1 ½-story gambrel roof with flanking 1-story wings frame residence with Colonial Revival styling; brick foundation, wood clapboard siding, asphalt shingle roof. Features offset entry with bracketed hood mold. Windows typically 6/6 wood sash double hung. Roof features dentils and front gable wall dormers. Contains contributing hipped roof frame secondary building (garage).

32 St. George's Square **ca. 1960**

2-story hipped roof frame residence with Colonial Revival styling; brick foundation, wood clapboard siding, asphalt shingle roof. Features single bay central entry porch with wooden supports, wooden entry door with transom above. Windows typically 6/9 or 6/6 wood sash double hung units, first story features gabled hood mold. Denticulated cornice. Contains contributing hipped roof frame secondary building (garage).

38 St. George's Square **ca. 1956**

1 ½-story cross gable frame vernacular residence; stone foundation, wood clapboard siding, asphalt shingle roof. Single bay entry porch with wood supports, entry door features transom above. Windows typically 6/6 wood sash double hung, oriel window and large fixed multi-lite window at first story. Contains contributing front gable frame secondary building (garage).

42 St. George's Square **ca. 1957**

1 ½-story gambrel roof frame residence with Dutch Colonial Revival styling; brick foundation, wood clapboard siding, asphalt shingle roof. Offset entry door with no decorative elements. Windows typically 6/9 or 6/6 wood sash double hung units. Oriel window at first story with multi-light casement windows. Roof features front gable wall dormers. Contains contributing secondary building (garage).

ST. GEORGE'S SQUARE - EAST (ODD)

AT BRYANT STREET

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 260

31 St. George's Square **ca. 1960**

2 ½-story cross gable and 1-story wing frame vernacular residence; brick veneer and vinyl siding, asphalt shingle roof. Features recessed open entry porch with wood supports. Windows typically 1/1 vinyl units, some paired some single. First story features large fixed window with pent roof above. 1-story attached garage at north facade. Contains non-contributing front gable frame secondary building (garage).

39 St. George's Square **ca. 1957**

2-story cross gable with hip roof L-shape frame residence with Colonial Revival styling; brick foundation, wood siding, asphalt shingle roof. Features single bay covered entry with wood supports, entry door with 4-lite transom above. Windows typically 6/9 wood sash double hung at first story and 6/6 wood sash double hung at second story. Features denticulated cornice and attached 1-story garage at south facade.

41 St. George's Square **ca. 1956**

1 ½-story cross gable L-shape frame residence with Colonial Revival Styling; brick foundation, wood siding asphalt shingle roof features wooden entry door with three light transom above. Windows typically 6/9 wood sash double hung at first story. Roof features front gable dormers with 6/6 wood sash double hung windows. Contains contributing front gable frame secondary building (garage).

ST. JAMES PLACE - SOUTH (EVEN)

AT CHAPIN PARKWAY

6 St. James Place **ca. 1917**

2 ½-story cross-hipped roof brick masonry building with Colonial Revival styling; poured concrete foundation, asphalt shingle roof. Side entry at west facade with single-bay entry porch, wood supports. Windows typically 10/1 wood sash double hung. Dormer with central segmental arch, tripartite window. Second story greenhouse at east facade. Contains contributing side gable secondary building (garage).

12 St. James Place **ca. 1915**

2 ½-story front gable frame house with Colonial Revival styling; brick foundation, wood clapboard siding, asphalt shingle roof. Side entry plan at east facade with single-bay entry porch, fluted Doric columns. 10/1 wood sash double hung windows typical. 1-story enclosed sun porch at front facade. Roof has gabled dormer, gable end includes Palladian window and cornice returns. Contains contributing front gable frame secondary building (garage).

14 St. James Place **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling; brick foundation wood clapboard siding, asphalt shingle siding. Full width enclosed flat roof entry porch with Craftsman styling, stone piers and wood balustrade, multi-lite casement windows, 2nd story porch with wood balustrade and access door. Windows typically 1/1 replacement units, bay windows. Gable end features pent roof, wood shingles, and tripartite window.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 261

16 St. James Place **ca. 1896**

2 ½-story front gable frame house with modest Queen Anne styling; stone foundation, wood clapboard siding, asphalt shingle roof. Offset wooden entry door with simple wood door surround. Windows typically, 9/9 or 6/6 wood sash double hung windows, second story features oriel window and paired casement windows with balconette. Gable end features pent roof and tripartite window. Contains contributing side gable frame secondary building (garage).

24 St. James Place **ca. 1895**

2 ½-story cross gable frame house with modest Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with pediment and decorative wood shingles, square wood supports and balustrade, wooden entry door. 1/1 wood sash double hung windows typical, both single and paired. Second story includes polygonal bay. Rafter tails at eaves, pent roof and Palladian window at gable end. Second story addition at east elevation features battlement.

28 St. James Place **ca. 1895**

2 ½-story front gable frame house with modest Colonial Revival styling, stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with flat roof, square wood supports and balustrade, open porch above with matching balustrade, wood entry door with sidelights. 1/1 wood sash double hung tripartite windows typical, some wood storms. Gable end features tripartite window. Contains contributing secondary building (garage).

32 St. James Place **ca. 1905**

2 ½ story hipped roof frame house with modest Colonial Revival styling; stone foundation, aluminum siding, asphalt shingle roof. Offset wooden entry door with sidelights, topped with convex metal hood, wrought iron supports and balustrades. Replacement windows typical, paired multi-light doors at 1st story. Hipped dormer with tripartite windows, modillioned eaves. Contains contributing hipped roof frame secondary building (garage).

34 St. James Place **ca. 1900**

2 ½-story cross gable frame vernacular house; stone foundation, aluminum siding, asphalt shingle roof. Contemporary entry door. Wood casement windows typical with irregular fenestration, features built-in garage and second story open porch with paired fluted Doric columns. Multi-level eaves at front elevation, polygonal bay at gable end.

38 St. James Place **ca. 1895**

2 ½-story front gable frame house with modest Colonial Revival styling; parged stone foundation, wood clapboard siding, asphalt shingle roof. Recessed offset entry with wrought iron support, wood door with sidelights. Replacement windows typical, simulated divided light vinyl and wood casement. Decorative corner boards and modillioned eaves.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 262

40 St. James Place

ca. 1905

2 ½-story hipped frame house with modest Colonial Revival styling; stone foundation, aluminum siding, asphalt shingle roof. Full width open entry porch, wood columns, spindlework balustrade, wooden entry door. 1/1 wood sash double hung windows, tripartite, paired polygonal bays at second story, central oval window. Hipped dormer with paired windows.

44 St. James Place

ca. 1899

2 ½-story hipped frame house with modest Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with wooden columns, spindlework balustrade, wood door. 1/1 wood sash double hung windows, tripartite, paired polygonal bays at second story, some leaded glass. Decorative fluted corner boards, pair of hipped dormers. Contains contributing 2 ½-story frame secondary building (garage).

46 St. James Place

ca. 1915

2 ½-story cross gable frame duplex with modest Queen Anne styling; stone foundation, aluminum siding, asphalt shingle roof. Full width open entry porch, square wood supports and balustrade, open porch above with wrought iron balustrade, wood door. 1/1 wood sash double hung windows typical, 2-story polygonal bay. Single casement window at gable end. Contains contributing hipped roof frame secondary building (garage).

50 St. James Place

ca. 1905

2 ½-story hipped frame vernacular house; stone foundation, asbestos siding, asphalt shingle roof. Full width open entry porch, square wood supports, spindlework balustrade, open porch above with wrought iron balustrade, replacement door. 1/1 wood sash double hung windows and replacement windows, 2-story polygonal bay. Gable dormer with paired window.

54 St. James Place

ca. 1907

2 ½-story front gable frame vernacular house; asphalt siding, asphalt shingle roof. Full width open entry porch, wrought iron supports and balustrade, open porch above to match, wood entry door. 1/1 wood sash double hung windows typical, 2-story polygonal bay. Paired window at gable end. Contains contributing hipped roof frame secondary building (garage).

58 St. James Place

ca. 1907

2 ½-story front gable frame house with modest Colonial Revival Styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch, square wood supports atop brick piers, spindlework balustrade, open porch above with wrought iron balustrade, wood doors. Vinyl replacement windows typical, 2-story polygonal bay. Gable end features pent roof and tripartite window with larger central window.

62 St. James Place

ca. 1907

2 ½-story front gable frame house with modest Colonial Revival Styling; stone foundation, asbestos siding, asphalt shingle roof. Full width 2-story open entry porch, square wood supports atop brick piers, spindlework

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 263

balustrade, wood doors. 1/1 wood sash double hung windows typical, 2-story polygonal bay. Gable end features paired window.

66 St. James Place **ca. 1907**

2 ½-story front gable frame vernacular house; stone foundation, asphalt and asbestos siding, asphalt shingle roof. Full width open entry porch, wrought iron supports and balustrade, wood doors. Open porch above with matching balustrade. 1/1 vinyl replacement windows typical, 2-story polygonal bay. Gable end features tripartite window.

70 St. James Place **ca. 1907**

2 ½-story hipped frame vernacular house; stone foundation, asbestos siding, asphalt shingle roof. Full width open entry porch, wrought iron supports and balustrade, wood doors. Open porch above with matching balustrade. 1/1 vinyl replacement windows typical, some wood double hung with patterned pane above, 2-story polygonal bay. Gable dormer with paired windows. Contains contributing concrete block secondary building (garage).

74 St. James Place **ca. 1907**

2 ½-story front gable frame vernacular house stone foundation, aluminum siding, asphalt shingle roof. Full width open entry porch, wood columns atop brick piers, wrought iron balustrade, wood doors. Open porch above with matching balustrade. 1/1 wood sash double hung windows typical, 2-story polygonal bay. Paired windows at gable end.

76 St. James Place **ca. 1907**

2 ½-story hipped frame vernacular house; stone foundation, wood shingle siding, asphalt shingle roof. Full width open entry porch, square wood supports, wood balustrade, open porch above with matching balustrade, wood doors. 1/1 vinyl replacement windows typical, 2nd story polygonal bay. Gable dormer with paired windows.

78 St. James Place **ca. 1907**

2 ½-story front gable frame house with modest Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch, square wood supports, patterned wood balustrade, open porch above with matching balustrade, wood doors. 1/1 vinyl replacement windows typical, wooden cornice header at windows. 2nd story polygonal bay. Gable dormer with paired windows.

80 St. James Place **ca. 1905**

2 ½-story front gable frame house with modest Queen Anne styling; wood shingle siding, asphalt shingle roof. Full width open entry porch, square wood supports, spindlework balustrade, open porch above with wrought iron balustrade, wood doors. Open porch above with matching balustrade. 1/1 wood sash double hung windows typical. 2nd story polygonal bay. Gable dormer with paired windows.

82 St. James Place **ca. 1905**

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 264

2 ½-story hipped frame vernacular house; vinyl siding, asphalt shingle roof. Nearly full width open entry porch with vinyl sided supports and closed balustrade, open porch above with wood balustrade, wood doors, 1/1 wood sash double hung windows typical, replacement sliding aluminum windows at first story, second story polygonal bay. Gable dormer with paired windows.

84 St. James Place **ca. 1904**

2 ½-story front gable frame house with modest Queen Anne styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with square wood supports, wood balustrade, open porch above with wood balustrade, wood doors. 1/1 wood sash double hung windows typical, tripartite at first story, second story polygonal bay. Tripartite window at gable end with diamond patterned upper sashes.

86 St. James Place **ca. 1904**

2 ½-story front gable frame house with modest Queen Anne styling; stone foundation, asbestos siding, asphalt shingle roof. Full width open entry porch with square wood supports, wood balustrade, open porch above with wrought iron balustrade, wood doors. 1/1 vinyl replacement windows typical, second story polygonal bay. Tripartite window at gable end with diamond patterned upper sashes, central window arched with tracery upper sash.

90 St. James Place **ca. 1900**

2 ½-story gambrel roof frame house with Colonial Revival styling; stone foundation, asbestos siding, asphalt shingle roof. Partial width open hipped entry porch with wood supports and balustrade, wood entry door. Features multiple window types, typically vinyl replacements, First story features large fixed wood window with leaded transom. Modillioned cornice, large gabled dormer with tripartite window, central semicircular arched hood mold. Contains contributing hipped frame secondary building (garage).

94 St. James Place **ca. 1900**

2 ½-story hipped frame house with Colonial Revival styling; stone foundation, asbestos siding, asphalt shingle roof. Full width open entry porch with fluted round columns, wood balustrade, rounded portion at east end, wood entry door, pilasters. 1/1 wood sash double hung windows typical, 2 story polygonal bay window. Modillioned cornice front gable dormer with paired windows.

98 St. James Place **ca. 1900**

2 ½-story hipped frame house with Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Single bay covered entry with round wood columns, spindlework balustrade, wood entry door flanked by pilasters. 1/1 wood sash double hung windows typical, second story polygonal bay. Ionic pilaster corner boards, decorative cornice frieze. Dormer with blind semicircular arch, tripartite window. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 265

102 St. James Place **ca. 1915**

Built for George F. Crivel

2 ½-story hipped frame house with Colonial Revival styling; brick and poured concrete foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with square wood supports, wood balustrade, open porch above with matching balustrade, slightly recessed at entry bay, wood door with sidelights. 1/1 wood windows typical, some leaded transoms, tripartite and single. Modillioned cornice, pilaster corner boards, hipped dormer with paired windows. Contains contributing hipped frame secondary building (garage).

106 St. James Place **ca. 1916**

2 ½-story hipped frame house with modest Craftsman styling; stone foundation, vinyl siding, asphalt shingle roof. Full width open entry porch with wood supports atop stone piers, wood balustrade, open porch above with wrought iron balustrade, wood entry doors. 3/1, 4/1 wood sash double hung windows typical, two story polygonal bay. Gabled dormer with tripartite window. Contains contributing hipped frame secondary building (garage).

110 St. James Place **ca. 1916**

2 ½-story hipped frame house with modest Craftsman styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with wrought iron supports atop stone piers, wood balustrade, open porch above with wrought iron balustrade, wood entry doors. 4/1 wood sash double hung windows typical, two story polygonal bay. Hipped dormer with multiple windows, flared eaves. Contains contributing hipped frame secondary building (garage).

114 St. James Place **ca. 1905**

2 ½-story front gable frame vernacular house; brick and poured concrete foundation, vinyl siding, asphalt shingle roof. Full width open entry porch, vinyl sided supports, wood balustrade, partially open porch above with single bay roof, wrought iron supports and balustrade, wood doors. 1/1 vinyl replacement windows typical, second story polygonal bay. Paired window at gable end.

116 St. James Place **ca. 1905**

2 ½-story hipped frame house with modest Queen Anne styling; stone foundation, wood shingle siding, asphalt shingle roof. Full width open entry porch with wood columns, spindlework balustrade, open porch above with wrought iron balustrade, wood doors. 1/1 wood windows typical, second story polygonal bay. Gable dormer with paired windows.

120 St. James Place **ca. 1912**

2 ½-story front gable frame house with modest Queen Anne styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with square wood supports, wrought iron balustrade, open porch above with matching balustrade, wood entry doors. Windows typically 1/1 wood sash double hung, tripartite at first story, second story polygonal bay. Fluted pilaster corner boards, rafter tails at eaves, wood shingle siding at gable end and tripartite windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 266

122 St. James Place **ca. 1912**

2 ½-story hipped frame house with modest Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with fluted square wood columns atop brick piers, wood balustrade, open porch above with wrought iron balustrade, wood doors. Vinyl replacement windows typical, tripartite at first story, polygonal bay at second story. Fluted pilaster corner boards, rafter tails at eaves, hipped dormer with tripartite window.

126 St. James Place **ca. 1912**

2 ½-story front gable frame house with modest Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Full width open entry porch with square wood supports, wood balustrade, open porch above with wrought iron balustrade, wood doors. 1/1 wood windows typical, some leaded upper sashes, tripartite at first story, polygonal bay at second story. Fluted pilaster corner boards, rafter tails at eaves, tripartite windows and some hexagonal shingles at gable end. Contains contributing hipped frame secondary building (garage).

132 St. James Place **ca. 1905**

2 ½-story hipped frame house with Colonial Revival styling; stone foundation, wood clapboard siding, asphalt shingle roof. Partial width central open rounded entry porch with fluted ionic columns, spindlework balustrade, paired glazed wood entry doors. Windows typically 1/1 wood sash double hung, at first story with broken pediment hood molds. Tripartite multi-light window in wide dormer with segmental arch pediment. Contains contributing hipped frame secondary building (garage).

134 St. James Place **ca. 1905**

(aka 134 St. James Place & 136 St. James Place)

Built for George E. Ellerman

2 ½-story front gable Neoclassical frame house. Stone foundation, wood clapboard siding, asphalt roof. Central entrance with classical surround and balconette above. 2-story porch with full height square columns, geometrically detailed stick wood balustrade, classical entablature at cornice and gable end rake. Predominantly tripartite 12/1 double hung wood windows, with some tracery. Palladian window with lattice-work glazing in gable end.

138 St. James Place **ca. 1896**

Built for Spencer A. Thompkins

2 ½-story front gable frame house with Free Classic Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under partial width, partially rounded porch with Ionic supports, spindle balustrade, modillions at cornice, and roof deck. Majority 1/1 double and single hung wood windows with some leaded upper sash. Offset boxed, semi-hexagonal, and curved bays. Arched opening with keystone and recessed balcony in overhanging shingled gable end. Cannot see secondary building from public right-of-way.

142 St. James Place **ca. 1899**

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 267

2 ½-story side gable frame house with modest Colonial Revival styling. Stone foundation, vinyl and wood clapboard siding, asphalt roof. Offset door. 1/1 replacement windows. 2nd story polygonal hipped window hoods, offset bay window. Large gable dormer with stylized vergeboard and half-timbered details.

144 St. James Place **ca. 1898**

Built for Robert A. Wallace

2 ½-story hipped frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Side entry with arched hood. Majority 6/6 double hung wood and multi-light casement windows. 1st story bay window with flared roof. Large hipped roof dormer with Palladian window with full-width elliptical fanlight.

148 St. James Place **ca. 1899**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with historic door under full-width flat roof porch with paneled wood balustrade and Tuscan supports; partially enclosed with multi-light glazed wood panels. 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Overhanging shingled gable with Palladian window and shingle arch crown. Dentils at cornices. Contains contributing flat roof frame secondary building (garage).

152 St. James Place **ca. 1909**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry with fanlight and sidelights with leaded tracery. Full width flat roof porch with Corinthian columns, spindle balustrade. Majority 1/1 double hung wood windows; 1st story large arched tripartite window. 2nd story twin semi-hexagonal bays. Twin dormers with stylized arched gables and decorative glazing in arched windows. Classical entablature at porch and main cornices. Contains contributing hipped roof frame secondary building (garage).

156 St. James Place **ca. 1912**

Built for Marvin E. Rockwood

2 ½-story side gable Craftsman frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under partial width shed roof porch with tapered square supports and stick balustrade. Majority replacement windows. 1st story offset semi-hexagonal bay with shed roof hood. Overhanging eaves with exposed rafter tails and triangular knee braces. Contains contributing front gable frame secondary building (garage).

162 St. James Place **ca. 1900**

Built for Howard Dunn

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Side entry with bracketed hipped hood. Full width flat roof porch with Tuscan supports and stick balustrade. 1st story multi-light French doors, 2nd story replace windows. Ogee dormer with arched multi-light window flanked with pilasters. Contains contributing flat roof brick secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 268

168 St. James Place **ca. 1905**

2 ½-story front gable frame house with modest Queen Anne styling. Parged foundation, aluminum siding, asphalt roof. Slightly projecting offset entry under pediment adjoining full width porch with stick balustrade and slender square supports. Overhanging gable end with tripartite window and asphalt shingle horizontal rake. 2nd story twin semi-hexagonal bays. Contains contributing frame secondary building (garage).

170 St. James Place **ca. 1905**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard and asbestos siding with corner pilasters, asphalt roof. Offset entry under partial width flat roof porch with slender round supports and full width stick balustrade. Majority tripartite replacement windows with some leaded elements. 2nd story twin semi-hexagonal bays. Overhanging gable end with flat Palladian window and asphalt shingle horizontal rake. Cannot see secondary building from public right-of-way.

172 St. James Place **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Partially parged stone foundation, wood clapboard siding, asphalt roof. Offset entry with glazed door under full width flat roof porch with cinder block foundation, square supports, and plain balustrade. Majority replacement windows. 2nd story twin semi-hexagonal bays. Large gable roof dormer with cornice returns and flat Palladian-esque window. Contains contributing brick and stucco flat roof secondary building (garage).

174 St. James Place **ca. 1895**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset entry with historic door under full width flat roof porch with Tuscan columns and spindle balustrade. Majority tripartite 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Foliate molding on cornice trim. Asphalt shingle horizontal rake on overhanging gable end. Contains contributing flat roof frame secondary building (garage) with multi-light doors.

176 St. James Place **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset entry under full width flat roof porch with paired Tuscan supports and spindle balustrade. Majority tripartite 1/1 double hung wood windows with 1st story leaded transom. 2nd story twin semi-hexagonal bays. Large gable roof dormer with cornice returns and Palladian window (arched window has been replaced with rectangular). Cannot see secondary building from public right-of-way.

180 St. James Place **ca. 1900**

½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under full width flat roof porch with wrought iron balustrade and supports. Majority tripartite 1/1 double hung wood windows with 4-light wood storms. 2nd story twin semi-hexagonal bays. Foliate molding on cornice trim. Asphalt shingle horizontal rake and Palladian window with decorative glazing and swag molding surrounds in gable end. Cannot see secondary building from public right-

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 269

of-way.

184 St. James Place **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle and clapboard siding, asphalt roof. Offset replacement door. Majority tripartite 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Large gable roof dormer with cornice returns and Palladian window.

AT ELMWOOD AVENUE

ST. JAMES PLACE - NORTH (ODD)

AT CHAPIN PARKWAY

15 St. James Place **ca. 1905**

2 ½-story steep pitch side gable Shingle style frame house. Concrete foundation, wood shingle and clapboard (front addition) siding, asphalt roof. Entry in enclosed front room; flat roof with multi-light rounded arched casement windows. Majority replacement windows. Offset 2nd and 3rd story crenellated polygonal tower; tripartite windows in 2nd story repeated directly above in hipped dormer. Flared eaves. Attached garage.

19 St. James Place **ca. 1899**

2 ½-story flat-top hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under partial width porch with round supports, spindle balustrade, and roof deck. Majority 6/6 double hung wood windows with some replacements; pilaster mullions. Pedimented dormer with paired windows.

23 St. James Place **ca. 1905**

2 ½-story shallow hipped Colonial Revival frame house. Parged foundation, aluminum siding with corner pilasters, asphalt roof. Central door with sidelights, pediment hood with wrought iron supports. Replacement windows. Twin pedimented 2-story semi-hexagonal bays. Central pedimented dormer. Overhanging boxed eave with modillions. Cannot see secondary building from public right-of-way.

27 St. James Place **ca. 1904**

2 ½-story shallow side gable Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Central door with sidelights, partial width pedimented porch with Tuscan supports and spindle balustrade. Replacement windows. 2nd story central blind Palladian window. Twin wide-set gable dormers. Cannot see secondary building from public right-of-way.

33 St. James Place **ca. 1916**

2 ½-story side gable Colonial Revival frame house. Brick veneer foundation, vinyl siding, asphalt roof. Central entry with sidelights and fanlight under partial width pedimented roof, Tuscan supports and wrought iron

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 270

balustrade. Majority paired replacement windows. Wide shed roof dormer with three single windows. Contains contributing hipped frame secondary building (garage).

37 St. James Place **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry; flat hood with wrought iron supports and roof deck. Mixed replacement and 1/1 double hung wood windows. Wood belt course. 2nd story offset semi-hexagonal bay. Overhanging flared gable end with flat Palladian window.

39 St. James Place **ca. 1906**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard above shingle siding, asphalt roof. Offset entry with fluted pilasters and sidelights under full width porch with wood cut-away balustrade, Tuscan supports on shingled piers, and roof deck. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging flared shingled gable with tripartite window.

41 St. James Place **ca 1905**

2 ½-story side gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard and wood shingle siding, asphalt shingle roof. Full width open entry porch with square fluted wood columns and wooden balustrade, offset wooden entry door. Windows typically paired 1/1, 6/1 wood sash double hung. Gabled dormer with tripartite windows.

43 St. James Place **ca. 1912**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset entry under full width porch with large fluted square supports, plain balustrade, and roof deck. Replacement windows. 1st and 2nd story offset semi-hexagonal bay. Overhanging boxed eave with modillions. Hipped roof dormer with tripartite window. Contains contributing frame secondary building (garage).

45 St. James Place **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset entry under full width roof with square supports, spindle balustrade, and roof deck. Majority 1/1 double hung wood windows. 1st and 2nd story offset semi-hexagonal bay. Closed segmented gable end with asphalt shingle horizontal rake. Contains contributing hipped roof frame secondary building (garage).

53 St. James Place **ca. 1911**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under flat hood with roof deck and wrought iron balustrade and supports. Majority 1/1 double and single hung wood windows, with 1st story leaded transoms. 2nd story has two offset semi-hexagonal bays. Overhanging boxed eaves with modillions, hipped dormer with tripartite window. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 271

59 St. James Place **ca. 1910**

2 ½-story front gable frame house with modest Queen Anne and Craftsman elements. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under full width porch with fluted square supports, plain balustrade, roof deck, decorative molding around frieze, and exposed beams. Mixed replacement and 6/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with flat Palladian window. Contains contributing secondary structure (garage).

61 St. James Place **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset door with leaded sidelights under full width porch with large square supports, plain balustrade, and roof deck. 2nd story offset semi-hexagonal bay. Majority 1/1 double hung wood windows. First story leaded transom. Close-set twin gable dormers with cornice returns. Cannot see secondary building from public right-of-way.

65 St. James Place **ca. 1905**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under full width porch with square supports, spindle balustrade, and roof deck with frame for awning. Majority 3/1 and 4/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging gable with Palladian window (rectangular window in arched surround). Contains contributing hipped roof frame secondary building (garage).

67 St. James Place **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under full width porch with slender round supports, plain balustrade, and roof deck. Replacement windows. Closed gable end with asphalt shingle horizontal rake.

69 St. James Place **ca. 1899**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under offset partial width flat roof porch with square supports and solid balustrade. 1/1 double hung wood windows; 1st story leaded transom. One and two-story offset semi-hexagonal bays. Hipped shingle roof dormer with tripartite window. Contains contributing frame 1 ½-story front gable shingle above clapboard secondary building (barn, now garage).

73 St. James Place **ca. 1908**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under full width slightly curved porch with Tuscan supports on masonry piers, spindle balustrade, decorative frieze, and roof deck. Majority 1/1 double hung wood windows. 1st story leaded transoms, 2nd story offset projecting bay with curved windows. Modillions at eave; flared gable with fishscale shingles and blind Palladian window with rounded mullions and stylized keystone.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 272

79 St. James Place **ca. 1910**

2 ½-story narrow side gable Craftsman frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entry, recessed next to enclosed porch with ribbon 6/1 double hung wood windows and flat roof with overhanging eaves with exposed rafters. 1/1 double hung wood windows elsewhere. Large shed roof dormer with tripartite window. Open eaves with exposed rafters.

81 St. James Place **ca. 1911**

2 ½-story side gable Craftsman frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entry under wide, open gable hood adjoining full width shed roof porch with spindle balustrade and plain square supports with knee braces and exposed beams. Majority 1/1 double hung wood windows. 2nd story central semi-hexagonal bay. Flared open eaves and exposed rafter tails.

83 St. James Place **ca. 1899**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset glazed door in enclosed front room. Majority single, paired, and bay 1/1 double hung wood windows. Hipped dormer.

85 St. James Place **ca. 1907**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under full width porch with wrought iron balustrade and supports, roof deck. Majority 1/1 double hung wood windows with some leaded transoms. 2nd story curved bay. Overhanging eave with dramatic modillions. Pedimented roof dormer with tripartite window.

89 St. James Place **ca. 1910**

2 ½-story hipped roof Prairie frame house. Stone foundation, wood shingle siding, asphalt roof. Offset door under full width hipped roof porch with square supports and plain balustrade. Majority 1/1 double hung wood windows with some 4-light wood storms. 2nd story offset semi-hexagonal bay. Open eaves with exposed rafter tails. Hipped roof dormer with paired windows. Contains contributing hipped frame secondary structure (garage).

93 St. James Place **ca. 1915**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under full width porch with paired square supports and stick balustrade. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging boxed eaves with modillions and cornice trim. Hipped roof dormer with paired windows and cornice trim. Cannot see secondary building from public right-of-way.

95 St. James Place **ca. 1900**

2 ½-story closed side gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door, open porch with spindle balustrade set on an angle. 1/1 double hung wood

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 273

windows. 3-story wide semi-hexagonal tower with polygonal hipped roof and 1st story pent roof with round supports. Small offset hipped dormer with paired windows.

99 St. James Place **ca. 1896**

Built for Fred Danforth

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, vinyl siding with fluted corner pilasters, asphalt roof. Offset entry under full width flat roof porch with large square supports and paneled wood balustrade. 1/1 double hung wood windows. One and two-story semi-hexagonal bays. Twin pedimented dormers with decorative upper glazing.

105 St. James Place **ca. 1898**

2 ½-story steep hipped Colonial Revival frame house. Stone foundation, wood clapboard siding with wide Ionic corner pilasters, asphalt roof. Offset entry under full width flat roof porch with Tuscan supports, spindle balustrade, and decorative molding on frieze. Majority 1/1 double and single hung wood windows, some leaded transoms. 2nd story offset semi-hexagonal bay. Wide trim at cornice. Large dormer with broken ogee pediment with decorative molding and finial and tripartite replacement window with faux lattice glazing. Dentils at cornices. Contains contributing hipped roof frame secondary building (garage) with small hipped roof dormer.

109 St. James Place **ca. 1899**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood fishscale shingle above clapboard siding, asphalt roof. Offset glazed door under pediment adjoining hipped roof porch with tapered square supports and spindle balustrade. Majority 1/1 double hung wood windows. 1st story multi-light transom. 2nd and 3rd story curved tower with pyramid roof. Gable end with Palladian window and asphalt shingle horizontal rake. Cannot see secondary building from public right-of-way.

111 St. James Place **ca. 1904**

2 ½-story front gable Queen Anne frame house. Parged stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under gabled hood with curved vergeboard, tapered square supports, and spindle balustrade. Majority 1/1 double hung wood windows. 2nd story semi-hexagonal and curved bays. Closed shingled gable end with asphalt shingle horizontal rake and recessed paired windows.

117 St. James Place **ca. 1904**

(aka 115 St. James Place & 117 St. James Place)

2 ½-story front gable frame duplex with modest Queen Anne styling. Concrete block foundation, asbestos, wood shingle, and wood clapboard siding, asphalt roof. Two entry doors on opposite ends of a full width porch with wrought iron balustrade, supports, and roof deck with frame for awning. 1/1 double hung wood windows, 1st story leaded transom. 2nd story semi-hexagonal bays. Closed gable end with recessed paired windows and asphalt shingle horizontal rake.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 274

119 St. James Place **ca. 1900**

Possibly moved from 186/188 St. James for Lafayette Ave Church Society in 1919

2 ½-story front gable vernacular frame house. Brick and poured concrete foundation, vinyl siding, asphalt roof. Offset door under full width brick porch with brick supports, plain balustrade, and roof deck. Majority 8/1 double hung wood windows. Closed gable end with asphalt shingle horizontal rake and paired windows. Contains contributing front gable frame secondary building (garage).

121 St. James Place **ca. 1900**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset door under shallow foliated pediment adjoining full with hipped roof porch with Ionic supports on solid clapboard balustrade. Majority replacement windows. 2nd story twin semi-hexagonal bays. Closed gable end with asphalt shingle horizontal rake and Palladian window. Contains contributing front gable frame secondary building (garage).

123 St. James Place **ca. 1902**

Built for Henry P. Werner

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood shingle above clapboard siding with bracketed corner pilasters, asphalt roof. Offset glazed door under full width flat roof porch with slender Tuscan supports and shingle balustrade. 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Closed gable end with asphalt shingle horizontal rake, tripartite window, and shingle accent at top. Cannot see secondary building from public right-of-way.

127 St. James Place **ca. 1902**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with bracketed corner pilasters, asphalt roof. Offset glazed door under partial width curved flat roof porch with Tuscan supports and plain balustrade. 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Hipped roof dormer with tripartite window.

129 St. James Place **ca. 1900**

Possibly moved from 190 St. James for Lafayette Ave Church Society in 1919

2 ½-story clipped front gable frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry under full width hipped porch with plain balustrade, square supports, and modillions at eaves. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay with curved hipped roof. Paired window in gable end. Contains contributing front gable frame secondary building (garage).

133 St. James Place **ca. 1898**

Built for Victor E. Ripper

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset double doors under full width flat roof porch with Doric supports and spindle balustrade. 1/1 double and single hung wood windows, some leaded transoms. 2nd story bay window and single window with pediment crown.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 275

Offset polygonal tower with half-timbers, brackets at cornice, and polygonal mansard roof. Shingled segment at top of gable end.

137 St. James Place **ca. 1896**

2 ½-story complex roof Queen Anne frame house. Stone foundation, wood shingle siding, asphalt roof. Offset door under partial width flat roof porch with square supports, solid balustrade, and roof deck. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Cross gable with recessed balcony and curved iron balustrade. Gable dormer at peak of hipped roof. 3-story polygonal tower with pointed polygonal roof. Contains contributing side gable frame secondary building (garage).

141 St. James Place **ca. 1900**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door under 2-story partial width porch with slender Ionic supports and spindle balustrade. Replacement windows. 2-story offset semi-hexagonal bay. Segmented gable end with asphalt shingle horizontal rakes and tripartite window. Contains contributing hipped roof frame secondary building (garage).

145 St. James Place **ca. 1896**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, asbestos shingle siding, asphalt roof. Offset glazed door under partial width flat roof porch with spindle balustrade and Doric supports on square wood piers. Majority 1/1 double hung wood windows. 2-story semi-hexagonal bay. Large pedimented dormer with 8/1 tripartite window. Contains contributing frame secondary building (garage).

149 St. James Place **ca. 1900**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset glazed door under full width porch with spindle balustrade, hexagonal supports with flared capitals, and roof deck. Majority 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Paired triangular braces at corners. Shingle gable end with blind Palladian window.

151 St. James Place **ca. 1901**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with Ionic corner pilasters, asphalt roof. Offset glazed door under full width flat roof porch with Doric supports, spindle balustrade, and brackets at cornice. 1/1 double and single hung wood windows, some 1st story leaded transoms. 2nd story twin bay windows. Modillions at cornice. Attached twin pedimented dormers with pilaster mullions and decorative molding. Contains contributing 1 ½-story front gable frame secondary building (garage).

155 St. James Place **ca. 1896**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset door with sidelights under full width partially curved flat roof porch with spindle balustrade, Doric supports. Majority paired 1/1 double hung wood windows, 1st story leaded transom. 2nd story diamond accent window. Modillions at cornice, pedimented gable with cornice returns.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 276

159 St. James Place **ca. 1896**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation parged in front, wood clapboard siding, asphalt roof. Offset glazed double doors. 1/1 double hung wood windows. Close-set twin hipped dormers with glazed tracery in upper sash. Contains contributing front gable frame secondary building (garage).

161 St. James Place **ca. 1899**

2 ½-story side gable frame house with Colonial Revival styling. Parged foundation, wood clapboard siding, asphalt roof. Offset entry. Majority single and tripartite replacement windows. 2nd story offset semi-hexagonal bay. Large shingle hipped dormer with tripartite window. Contains contributing flat roof frame secondary building (garage).

165 St. James Place **ca. 1900**

2-story hipped roof 2-bay frame house with Colonial Revival styling. Poured concrete foundation, vinyl siding, asphalt roof. Offset door with pediment crown. Replacement windows. Short pedimented dormer.

167 St. James Place **ca. 1899**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset glazed door with pedimented classical surround and curved wrought iron balustrade at concrete landing. Single, paired, and tripartite replacement windows. 2nd story offset semi-hexagonal bay. Bracketed overhanging gable end; paired windows with curved balconette in arched recess.

171 St. James Place **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry under semi-circular flat roof porch with slender round column supports and spindle balustrade. Majority 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Gable dormer with cornice returns and flat Palladian window.

175 St. James Place **ca. 1895**

2 ½-story front gable vernacular frame house. Stone foundation, aluminum siding, asphalt roof. Offset entry under full width porch with brick supports and balustrade, roof deck. Majority paired and bay 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Closed gable end with recessed paired windows and asphalt shingle horizontal rake.

179 St. James Place **ca. 1900**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, asbestos siding, asphalt roof. Glazed door under full with flat roof porch; partially enclose curved section with replacement single pane ribbon casement windows, partially open with plain support and balustrade. 2nd story twin semi-hexagonal bays. Pedimented gable roof dormer with paired windows. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 277

183 St. James Place **ca. 1897**

Built for Frank B. Steele

2 ½-story hipped roof Colonial Revival frame house. Concrete block foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset glazed door with curved pilaster mullions and leaded sidelights; full width flat roof porch with paneled square supports, plain balustrade, and swag frieze molding. Majority 1/1 double hung wood windows, some leaded transoms. Twin dormers with pilaster mullions and segmental arch pediments. Contains contributing hipped frame secondary building (garage).

187 St. James Place **ca. 1898**

Built for Henry Lorenza

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed door under full width flat roof porch with paired Doric supports and spindle balustrade. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with tripartite window.

189 St. James Place **ca. 1905**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry under pediment adjoining full width shed roof porch with spindle balustrade and paired Tuscan supports on masonry piers. 1/1 double hung windows. 2nd story semi-hexagonal bay. Overhanging flared shingled gable with tripartite window.

193 St. James Place **ca. 1900**

2 ½-story front gable Queen Anne frame house. Stone foundation, wood clapboard and shingle siding with pilaster cornerboards, asphalt roof. Offset enclosed entry with glazed door and flared metal hood. Majority 1/1 double hung wood windows with some leaded transoms, replacement paired casement windows. Wood sill and belt courses. 2nd story offset projecting bay with paired brackets, flared gable dormer with arched molded window crow. Main gable end flared with offset windows and decorative foliate molding.

195 St. James Place **ca. 1896**

Built for Theodore Stover

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door under full width hipped roof porch with Tuscan supports and plain balustrade. Majority 1/1 double hung wood windows. Large gable dormer with multi-light tripartite window. Wide boxed eaves.

199 St. James Place **ca. 1902**

Built for Herman A. Bernhardt

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under full width hipped roof brick porch with plain balustrade and paired columns with flared capitals on brick piers. Majority 1/1 double hung wood windows. 2nd story twin bay

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 278

windows with transoms, leaded oval accent window. Overhanging gable end with tripartite window and stylized vergeboard.

203 St. James Place **ca. 1900**
(aka 893 Elmwood Ave)

2 ½-story hipped roof frame house with Colonial Revival styling, oriented toward Elmwood Avenue. Stone foundation, wood clapboard siding with wide fluted corner pilasters, asphalt roof. St. James façade: Offset 2-story semi-hexagonal bay. Partial width landing with replacement double doors. Clipped gable dormer. Elmwood façade: Enclosed partial width porch. Majority replacement windows, 2nd story leaded bay window. Central cross gable with Palladian window.

AT ELMWOOD AVENUE

SAYBROOK PLACE - SOUTH (EVEN)

AT DELAWARE AVENUE

2 Saybrook Place **ca. 1905**

2 ½-story hipped roof frame house with Colonial Revival styling, oriented toward Saybrook Place. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset entry with pedimented classical surround. Majority 6/1 double hung wood windows. 1st story wide offset semi-hexagonal bay. 2nd story small oval keystone window. Arcaded molding at cornice trim. Twin hipped dormers. Delaware façade: Side entry, single and paired 6/1 double hung wood windows. Twin hipped dormers.

6 Saybrook Place **ca. 1905**

2 ½-story hipped roof Foursquare frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under full width flat roof porch with tapered supports and plain balustrade. Majority paired 6/1 double hung wood windows with wood storms. Hipped dormer. Flared eaves. Contains contributing hipped roof secondary frame building (garage).

10 Saybrook Place **ca. 1911**

2 ½-story side gable Craftsman frame house. Stone foundation, wood shingle above clapboard siding with fluted corner pilasters, asphalt roof. Offset door with pilaster surround and pediment crown with stick detailing. Majority 8/8 and 6/6 double hung wood windows. 2nd story wood sill course. Large gable dormer with flat Palladian window. Triangular knee braces and open eaves with exposed rafter tails on dormer and main roof. Contains contributing front gable frame secondary building (garage).

14 Saybrook Place **ca. 1910**

2 ½-story side gable Craftsman frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entry under partial width shed roof porch with solid shingle balustrade and supports. Majority 12/1 double hung wood windows. Short, wide shed dormer with 25-light windows. Triangular knee braces and open eaves with exposed rafter tails on dormer and main roof. Contains contributing side gable frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 279

18 Saybrook Place **ca. 1912**

2 ½-story hipped roof frame house with modest Prairie styling. Poured concrete foundation, wood shingle above brick siding, asphalt roof. Side entry with hipped hood and Tuscan columns. Full width hipped roof porch with paired square supports on solid brick balustrade and French doors. Majority 10/1 double hung windows. Hipped dormer with paired windows. Open eaves. Contains contributing hipped roof frame secondary building (garage, shared with 22 Saybrook Place).

22 Saybrook Place **ca. 1911**

2 ½-story side gable Craftsman frame house. Stone foundation, wood shingle siding, asphalt roof. Offset entry under full width hipped roof with square supports and spindle balustrade. Mixed 6/1 wood and replacement double hung wood windows. Short, wide shallow hipped dormer. Open eaves with knee braces and exposed rafter tails. Contains contributing hipped roof frame secondary building (garage, shared with 18 Saybrook Place).

26 Saybrook Place **ca. 1909**

2 ½-story hipped roof cross gable frame house with Craftsman styling. Wood shingle siding, asphalt roof. Side entry with hipped hood and square supports. Full width hipped roof porch with stylized square supports, plain balustrade, and French doors. Majority 10/1 double hung wood windows. 1 ½-story polygonal bay at intersection of cross gables. Hipped dormer. Open eaves with exposed rafter tails and prominent decorative knee braces at windows and corners. Contains contributing hipped roof frame secondary building (garage).

30 Saybrook Place **ca. 1910**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood shingle siding, asphalt roof. Slightly offset door with leaded sidelights and fanlight under pedimented hood with tapered round supports. Replacement windows. 1st story slightly projecting bays with ribbon windows and wood shingle pent roof. Three hipped dormers. Flared open eaves. Contains contributing hipped roof frame secondary frame building (garage).

42 Saybrook Place **ca. 1909**

2 ½-story side gable Craftsman frame house. Parged foundation, stucco siding, asphalt roof. Side entry with canopy. Partial width flat roof porch with plain wood and solid balustrade and bracketed supports. Majority 8/1 double hung wood windows. 2nd story sill course and slightly projecting bays with paired windows. Large gable dormer. Stylized vergeboards, braces, and exposed beams and rafter tails. Cannot see secondary building from public right-of-way.

50 Saybrook Place **ca. 1911**

Built for Robert North (prominent local architect)

2 ½-story side gable Tudor style frame house. Stucco above brick siding, asphalt roof. Central entry with leaded sidelights. Majority multi-light wood casement windows with leaded transoms. Central 2nd story semi-hexagonal bay. Twin wall dormers. Attached hipped roof garage with curved brick wall.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 280

AT CHAPIN PARKWAY

SAYBROOK PLACE - NORTH (ODD)

AT DELAWARE AVENUE

3 Saybrook Place **ca. 1905**

2 ½-story side gable 3-bay Colonial Revival frame house, oriented to Delaware Avenue. Stone foundation, wood shingle siding, asphalt roof. Delaware façade: Central entry with replacement leaded door, multi-light sidelights and gable hood with brackets, stylized vergeboard, and paired square supports on shingle piers. Replacement windows. Three gable dormers with braces and stylized vergeboards. Saybrook façade: Hipped enclosed sun porch with multi-light ribbon casement windows with transoms. Wood lintel course between 2nd story and gable end.

7 Saybrook Place **ca. 1911**

2 ½-story side gable Craftsman frame house. Stone foundation, wood clapboard above shingle siding, asphalt roof. Offset enclosed entry under full width flat roof porch with Tuscan supports, spindle balustrade, multi-light glazed side wall, and modillioned eaves. Majority 6/1 double hung wood windows. Offset projecting bay with wall dormer with half-timber stylized vergeboard. Open eaves with knee braces and exposed rafter tails. Contains contributing flat roof parged masonry secondary building (garage).

11 Saybrook Place **ca. 1913**

2 ½-story hipped frame house with Prairie styling. Stone foundation, wood shingle siding, asphalt roof. Entries on both sides. Side flat roof porch with shingle balustrade and supports. Majority 4/1 double hung wood windows. 2nd story slightly projecting central bay. Wide hipped dormer with tripartite window. Wide boxed eaves. Contains contributing hipped roof secondary frame building (garage).

19 Saybrook Place **ca. 1912**

2 ½-story hipped roof frame house with Prairie styling. Concrete foundation, wood clapboard siding, asphalt roof. Side entry with hipped hood and Tuscan columns. Full width hipped roof porch with paired square supports on solid clapboard balustrade and French doors. Majority 1/1 double hung wood windows. Hipped dormer with paired 6/6 double hung wood windows. Wide, open eaves with exposed rafter tails. Cannot see secondary building from public right-of-way.

21 Saybrook Place **ca. 1911**

2 ½-story front gable-on-hip frame house with Colonial Revival styling. Brick foundation, stucco siding, asphalt roof. Side entry with sidelights and flat roof hood. Majority multi-light wood French doors. 1st story with flanking latticework. 2nd story balconettes with wrought iron balustrades and brackets. Open eaves with exposed rafter tails. Contains contributing hipped roof secondary frame building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 281

33 Saybrook Place **ca. 1911**

2 ½-story side gable Craftsman frame house. Stone foundation, wood clapboard siding, asphalt roof. Side entry with flat roof hood and large square supports. Leaded casement, 8/1 and 6/1 double hung wood windows. Gable dormer with paired windows. Open eaves with exposed beams. Contains contributing front gable frame secondary building (garage).

39 Saybrook Place **ca. 1908**

2 ½-story shallow hipped roof frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with ogee crown. Majority single and paired replacement windows. Shallow hipped dormer with paired windows and flared eaves. Exposed rafter tails. Contains contributing hipped roof frame secondary building (garage).

41 Saybrook Place **ca. 1910**

2 ½-story cross clipped gable frame house with Craftsman styling. Stone foundation, wood shingle above stucco siding, asphalt roof. Offset recessed entry with small bracketed hood; leaded lattice window above. Full width shed roof porch with paired square supports and French doors. Majority 8/8 double hung wood windows. Front centered stucco chimney. Exposed rafter tails and beams. Contains contributing side gable frame secondary building (garage).

49 Saybrook Place **ca. 1908**

2 ½-story hipped roof frame house with modest Prairie styling and large side addition (ca. 1910). Stone foundation, wood shingle siding, asphalt roof. Offset entry with bracketed round arched hood. Majority single and paired 6/1 double hung wood windows. Offset 1st story semi-hexagonal bay with leaded casement windows and transoms. Shallow hipped dormer. Exposed rafter tails. Contains two contributing hipped roof frame secondary frame buildings (garages) at rear and side.

55 Saybrook Place **ca. 1909**

2 ½-story hipped roof frame house with modest Italian Renaissance styling. Stucco over stone foundation, stucco siding, asphalt roof. Hooded side entry with wrought iron supports and balustrade. Majority replacement windows, 1st story centered French doors. Tiered faux stone landing. 2nd story sill course. Paired brackets at eaves. Small hipped dormer. Contains contributing hipped roof frame secondary building (garage, shared with 59 Saybrook).

59 Saybrook Place **ca. 1909**

2 ½-story hipped roof frame house with modest Craftsman styling. Stone foundation, wood shingle siding, asphalt roof. 8/1 double hung and casement wood windows. Large hipped dormer with paired windows. Flared open eaves and decorative corner brackets. Wood and brick fence. Contains contributing hipped roof frame secondary building (garage, shared with 55 Saybrook).

At side of 59 Saybrook Place – Two contributing brick gate piers with concrete caps and lanterns.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 282

AT CHAPIN PARKWAY

SOLDIERS PLACE - (EVEN)

AT CHAPIN PARKWAY

4 Soldiers Place **ca. 1885**

2 ½-story cross gable Queen Anne frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry under full width flat roof porch with paired square supports, spindle balustrade, and small brackets around cornice. 1/1 double hung wood windows with decorative mullions and trim. Central 2nd story oriel window with flared hood. Fishscale shingle belt between stories. Overhanging eaves.

8 Soldiers Place **ca. 1910**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Central entry with leaded sidelights under partially enclosed full width porch with paired square supports, spindle balustrade, and roof deck. Multi-light wood windows and French doors, some wood storms. Twin gable dormers with arched windows. Contains contributing 3-bay hipped roof frame clapboard sided secondary building (garage) identified as 694 Potomac Avenue.

12 Soldiers Place **ca. 1905**

2 ½-story side gable frame house with Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with glazed wood door under partial width flat roof porch with Ionic supports on solid shingle balustrade. Majority 6/1 double hung wood windows with some wood storms. 1st and 2nd story offset semi-hexagonal bays. Three gable dormers with open pediments.

16 Soldiers Place **ca. 1896**

2 ½-story side gable gambrel roof Colonial Revival brick masonry house. Stone foundation, Flemish bond brick construction, asphalt roof. Offset entry with leaded sidelights under partial width flat roof porch with Ionic supports on solid shingle balustrade. Majority 12/1 double hung wood windows with some wood storms. Jack arch keystone lintels. Classically styled cornice. Four pedimented dormers with denticulated rakes.

22 Soldiers Place **ca. 1910**

2 ½-story hipped roof Queen Anne frame house. Stone foundation, wood shingle above clapboard siding, asphalt roof. Offset entry under large Gothic-styled gable hood with trefoil cut-outs. Replacement windows. Flared 2nd story. 2nd story offset oriel window. Offset narrow projecting front gable bay with stick styling and fleur-de-lis finial. Large offset shed dormer with tripartite window. Side 3-story polygonal tower.

26 Soldiers Place **ca. 1905**

2 ½-story front gable frame house with modest Queen Anne styling. Parged stone foundation, wood clapboard siding, asphalt roof. Offset entry with modest pediment crown. Majority 1/1 double hung wood windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 283

Overhanging 2nd story with offset semi-hexagonal and curved bays. Closed gable end with asphalt shingle horizontal rake and denticulated modillions along rakes and eaves.

30 Soldiers Place **ca. 1910**

The Niscah Becker Koessler '62 House ("Niscah House")

2 ½-story cross gable modest Tudor frame house. Wood shingle siding with half-timbered stucco cross gable, asphalt roof. Offset projecting enclosed entry under flared hood. Majority lattice-leaded casement windows. 1st story enclosed polygonal room. Offset small gable dormer. Cannot see secondary building from public right-of-way.

BIDWELL PARKWAY INTERSECTS

56 Soldiers Place

See 23 Lincoln Woods Lane for description.

64 Soldiers Place

See 27 Lincoln Woods Lane for description.

76 Soldiers Place **1904-1905**

William Heath House

Architect: Frank Lloyd Wright

2-story shallow complex hipped roof Prairie style house. Concrete foundation, brick siding with concrete caps and bands, slate and variegated asphalt shingle roof. Multiple entrances including offset recessed wood door set into solid brick wall and projecting glass door in rear addition with built-in garages. Majority Prairie-style fixed stained glass windows and ribbon casement windows. Some corrugated glass. Massive hipped porch with large square supports. Large square brick corner pilasters punctuating the complex massing. Buttress brick piers. Recessed 2nd story. Wide boxed eaves. Large pedestal urn on brick pier located at main entrance on Bird Avenue.

BIRD AVENUE INTERSECTS

90 Soldiers Place **ca. 1910**

2 ½-story hipped roof Colonial Revival brick masonry house, oriented to Bird Avenue. Stone foundation, Flemish bond brick construction, asphalt roof. Bird Ave: Central projecting entry bay with open pedimented cross gable, round arched wood door in elaborate classical surround; leaded sidelights, fluted pilasters, triglyphs and modillions under pediment crown. Palladian window above. Majority 12/1 and 9/1 double hung wood windows. 1st story twin oriel windows with pilaster mullions and triglyphs and modillions in capital. Soldiers Place façade: central partial width flat roof porch with Ionic supports and turned balustrade, Palladian window above. Small pedimented cross gable. Modillioned eaves. Wide-set pedimented dormers broken by arched windows. *See 1 Granger Place for associated building description.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 284

96 Soldiers Place **ca. 1910**

2 ½-story hipped roof Colonial Revival brick masonry house. Marble foundation and water table course, Flemish bond brick construction, asphalt roof. Central entry with wide leaded sidelights in elaborate classical surround including slender Corinthian pilasters, under partial width denticulated pedimented porch with paired Ionic supports. Majority 12/1 double hung wood windows with stone sills and splayed brick lintels. Three gable dormers with round arched windows. Large side wood oriel window. Cannot see secondary building from public right-of-way.

106 Soldiers Place **ca. 1910**

2 ½-story complex hipped roof Craftsman brick masonry house. Stone foundation, clapboard above Flemish bond brick, slate roof. Entry under round brick porch with square supports and exposed rafters. 8/1 and 6/1 double hung wood windows. Slate-sided gable dormer with round arched window. Paired faux exposed beams at eaves. Original garage for property is now shared with 11 Granger Place (see description). It cannot be seen from public right-of-way on Soldiers Place.

LINCOLN PARKWAY INTERSECTS

148 Soldiers Place **ca. 1905**

Louis C. Wilson House

2 ½-story shallow hipped roof brick house with Prairie styling. Stone foundation, brick siding, asphalt roof. Slightly offset entry under partial width Colonial Revival-influenced tetrastyle porch with Doric supports, metal balustrade, and roof deck. Triglyphs and drops at cornice. Side portico with similar styling. Majority 6/6 leaded windows with terra cotta sills and keystone lintels. Hipped dormer. Open overhanging eaves with exposed ornate rafter tails. Contains contributing hipped roof secondary building (garage).

152 Soldiers Place **1906**

De Laplante House

Built for Albert de Laplante

2 ½-story cross gable Tudor frame house. Concrete foundation, half-timbering over wood shingles above brick with stone accents, asphalt roof. Offset entry under central partial width flat roof porch with large square stone supports on brick balustrade. 1st story single hung wood windows with leaded upper sash and stone surrounds. 2nd story 9/1 double hung wood windows. Twin projecting front cross gables. Gable dormer and oriel windows in recessed center section. Contains contributing steep side gable 2-story frame secondary building (barn, now garage & dwelling) with cross-braced doors, multiple entrances, and large gambrel gable dormers

166 Soldiers Place **ca. 1961**

Architect: William Lurkey

1-story side gable brick Ranch house with modest Cape Cod styling. Brick and wood clapboard siding, asphalt roof. Recessed entry with sidelight in offset front gable with bow oriel window. Banded casement windows. Two asbestos-sided gable dormers. Attached garage.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 285

Surrounding 166 Soldiers Place, 70 Windsor Avenue, & 80 Windsor Avenue – Contributing ca. 1910 stone and metal fence (from former Statler estate).

BIRD AVENUE INTERSECTS

174 Soldiers Place **ca. 1905**

2 ½-story side gable 3-bay Colonial Revival frame house. Stone foundation, stucco above wood shingle siding, asphalt roof. Central entry under partial width porch with ogee hood and paired Tuscan supports. Majority 8/1 double hung wood windows. Overhanging second story. Three gable dormers with segmental arched windows. Contains contributing parapeted flat roof stucco and wood shingle frame secondary building (garage) with multi-light wood windows accessed from Bird Ave.

180 Soldiers Place **ca. 1905**

2 ½-story steep-pitched hipped roof Colonial Revival brick masonry house. Stone foundation, brick siding, slate roof. Central entry with leaded sidelights under full width flat roof porch with Ionic supports and pilasters, turned balustrade, and modillioned cornice. 1/1 double hung wood windows. Slate-sided hipped dormers. Modillioned eaves. Contains contributing 2-story flared side gable brick secondary building (garage) with wide stucco shed dormers, identified as 48 Windsor Avenue.

188 Soldiers Place **ca. 1910**

2 ½-story steep-pitched hipped roof brick masonry house with Colonial Revival and Prairie styling. Brick siding, asphalt roof. Recessed entry with sidelights and elliptical fanlight under partial width hipped porch with standing seam metal roof, battered square brick supports, and turned balustrade. 9/1 and 12/1 double hung wood windows. 2nd story twin boxed tripartite oriel windows. Hipped slate-sided dormer. Flared modillioned eaves. Contains contributing flat roof brick secondary building (garage), identified as 40 Windsor Avenue.

196 Soldiers Place **1909**

Built for James Conrad McCreary

Architect: McCreary, Wood & Bradney

2 ½-story V-shaped cross gabled Craftsman frame house. Half-timbered stucco above brick siding, clay tile roof. Central projecting entry bay with large gable dormer at intersection of cross gables. Partial width gable porch with arched opening, Tuscan supports, and exposed rafter tails. Majority 6/1 double hung wood windows. Open eaves with exposed rafter tails. Contains contributing twin front gable half-timbered stucco frame secondary building (garage), identified as 36 Windsor Avenue.

198 Soldiers Place **ca. 1948, renovated 1998**

Soldiers Place

Previously NR Listed, contributing to Olmsted Parks and Parkways Thematic Resources: Ref. No.

90THM00012

USN 02940.000021

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 286

Contributing element to the Delaware Park- Front Park System Low stone circle with raised flower bed at center. Flagstone paths leading from outer edge of circle to inner stone circle.

AT CHAPIN PARKWAY

SUMMER STREET - SOUTH (EVEN)

DELAWARE AVENUE INTERSECTS

148 Summer Street **ca. 1870**

Part of the Dexter P. Rumsey Estate

Architect: The Rose Brothers

2 ½-story front gable masonry with 1-story side gable frame wing house with Italianate styling; aluminum siding at wing, asphalt shingle roof. Entry door at wing. Windows typically 6/6 simulated divided light with replacements or multiple light casement, segmental arch openings at brick portion. Cannot see secondary building from public right-of-way.

In front of 148 Summer Street – Contributing wrought iron fence with elaborate decorative piers flanking entry.

164 Summer Street **ca. 1970**

Parking lot with small hipped frame building. Non-contributing primary building (due to age).

172 Summer Street **ca. 1870**

Charles W. Miller House

Built for TC Davis

2-story cross gable with 3-story tower brick masonry former house Italianate styling; stone foundation, asphalt shingle roof. Recessed open entry porch with brick supports, double wooden entry door with rounded arch transom above. Windows typically 1/1 wood sash double hung, some leaded uppers, some casement, segmental arch window openings. 2-story polygonal bay with wood shingle siding. Square tower features rounded arch windows. Paired brackets at eaves. Contains contributing, flat roof brick masonry secondary building (garage).

178 Summer Street **ca. 1888**

Letchworth House

2 ½-story cross gable frame house with Queen Anne and Shingle styling; stone foundation, wood shingle and wood clapboard siding, asphalt shingle roof. Entry porch recessed into side gable overhang wood supports, spindlework balustrade, wooden entry door. Windows typically 12/1 wood sash double hung, some multi light casement, irregular fenestration. Several shingle patters present, including wavy shingles and shield shingles. Scrolling pattern at gable end.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 287

180 Summer Street **1900**

Built for E. B. Green

Architect: Green and Wicks

2 ½-story hipped with cross gable house, with elements of Italianate and Classical Revival styling; stucco siding slate roof. Partial width open entry porch with fluted Doric columns, wide frieze band, open porch above with wrought iron balustrade. Windows typically multi light double hung with stone sills, segmental arch openings with brick windows surrounds, keystones. Facade surface punctuated by brick pilasters. Contains contributing flat roof masonry secondary building (garage).

192 Summer Street **ca. 1974**

(aka 190 Summer Street)

Built for Niagara Mohawk

1-story flat roof frame vernacular building; stone foundation, brick veneer. Large arched opening on front elevation with wrought iron gate. Access door not visible from public right of way. Only decorative feature is arcade on side, infilled. *Non-contributing primary building (due to age).*

In front of 192 Summer Street – Non-contributing brick wall with wrought iron gate and lamps at piers.

200 Summer Street **ca. 1892**

2 ½-story cross gable frame house with Tudor styling; stone foundation, half timbering, asphalt shingle roof. Brick, uncovered entry porch with wrought iron balustrade, rounded arch wood panel front door. Windows typically multi light casement with leaded glass, irregular fenestration, Extensive half timbering design work throughout, quatrefoils and diagonal braces. Three story polygonal tower at east part of front facade. Central hipped dormer. Porte-cochere on west elevation. Contains contributing front gable frame secondary building (garage) with conical dovecote tower.

210 Summer Street **ca. 1888**

2 ½-story cross gable frame house with Queen Anne and Shingle styling; medina sandstone foundation, wood shingle siding, asphalt shingle roof. Recessed offset entry with wood columns support, stone balustrade, rounded arch wooden entry door. Windows typically 1/1 replacements, irregular fenestration, some leaded glass. Oriel window at front elevation. Engaged conical roof tower at east elevation. Modillioned eaves. Contains contributing 1 ½-story side gable frame secondary building (garage) with wood shingle siding.

216 Summer Street **ca. 1970**

2-story flat roof frame vernacular apartment complex; concrete foundation, brick veneer and asbestos siding, flat roof. Several contemporary entry doors with metal awnings above. Windows typically sliding aluminum. Front elevation features 2nd story window with balconette. *Non-contributing primary building (due to age).*

220 Summer Street **ca. 1885**

2 ½-story mansard roof masonry former house with Classical Revival styling; stone foundation, asphalt shingle roof. Full height, full width open entry porch with monumental Ionic columns, spindlework balustrades, central

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 288

entry door with, replacement door, sidelights, leaded rounded arch transom above. Central balconette with spindlework balustrade above entry door. Windows typically 1/1 replacements set within segmental arch openings, stone lintels. Belt coursing. Roof features large flat roof wall dormer.

224 Summer Street **ca. 1890**

2 ½-story hipped roof masonry and frame house located behind 200 Summer Street; wood shingle 2nd story, asphalt shingle roof. Entry door not visible from public right of way, Features large two story tower at front elevation. Windows typically multiple light. Porch addition on east elevation.

228 Summer Street **ca. 1902**

Somerset Apartments

Originally "The Frontenac" Apartments

3-story flat roof steel frame apartment building with eclectic styling; raised stone foundation, brick, flat roof. Features slightly project portico supported by Doric columns, replacement entry doors with large elliptical fanlight above. Similar entry door on Elmwood Avenue. Windows typically 1/1 replacements, stone lintels, segmental arch openings at 1st story, splayed arches at 2nd and 3rd stories. Polygonal oriel window at 2nd and 3rd story of northwest corner, decorated with swag. Three rectangular oriel windows at west elevation, with matching swag decoration.

ELMWOOD AVENUE INTERSECTS

SUMMER STREET - NORTH (ODD)

DELAWARE AVENUE INTERSECTS

137 Summer Street **ca. 1900**

2 ½-story hipped with cross gable masonry and frame former house with Tudor styling; stone foundation, brick 1st story, wood shingle 2nd story, slate roof. Recessed entry with stone supports, partial width open sitting porch with clustered chamfered supports atop brick piers, wrought iron balustrade. Windows typically 1/1 wood sash double hung, paired and grouped. Front wall dormer with patterned half timbering, multi-light casement windows, vergeboard. Other sections of half timbering.

155 Summer Street **ca. 1915**

Architect: Meade and Hamilton

Builder: William Henrich Sons Company

2 ½-story side gable with parapet ends masonry former house with Tudor styling; Flemish bond brick pattern, wood shingle roof. Central wooden entry door with rounded arch opening. Windows typically leaded wood casement. Two matching front gabled bays with two story polygonal bays with stone detailing and window surrounds. Contains contributing, flat roof brick masonry secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 289

165 Summer Street **ca. 1870**

2 ½-story cross gable on hip frame house with Tudor styling; stone foundation, half-timber siding, asphalt shingle roof. Partial width open entry porch with square wood supports, stucco sided balustrade, wooden entry door with sidelights, transom. Windows typically 2/2 and 1/1 wood sash double hung. Square projecting window bay.

173 Summer Street **ca. 1892**

2 ½-story cross gable frame house with Queen Anne styling; medina sandstone foundation, wood clapboard and shingle siding, asphalt shingle roof. Partial width open entry porch, pediment with scrolling pattern, small Ionic columns, wood paneled balustrade, wooden entry door. Windows typically 1/1 replacement, two story slightly projecting rounded bay. Gable end with fishscale shingles and two windows. Contains contributing hipped roof cinderblock secondary building (garage).

OAKLAND PLACE INTERSECTS

185 Summer Street **1884**
(aka 10 Oakland Place)

Built for George C. and Ida Sweet

Architect: George J. Metzger

2 ½-story gable on hip frame house with stick styling; stone foundation, wood clapboard siding, asphalt shingle roof. Originally oriented to Summer Ave, now oriented to Oakland Place. Side entry located on Oakland Place, multi-paneled wood entry door with scalloped molding and simple hood above. Windows typically 1/1 wood sash double hung, some leaded, some replacements, decorative wooden window surrounds. Pronounced horizontal and vertical bands. Carved wooden vergeboards on gable ends with diagonal flush boarding. Shed dormers. Contains contributing front gable frame secondary building (garage).

193 Summer Street **ca. 1885**

2 ½-story gable on hip frame house with Eastlake styling; stone foundation, wood clapboard siding, asphalt shingle roof. Double wooden entry door with wooden door surround. Windows typically 1/1 wood sash double hung and some leaded casement with wooden window surrounds. Gable end features fishscale shingles with paired windows and decorative vergeboard. Attached mansard roof garage.

197 Summer Street **ca. 1888**
George L. Lewis House
Architect: C.D. Swan

2 ½-story gable on hipped roof masonry and frame house with Queen Anne styling; Potsdam sandstone foundation and 1st story, wood shingle sided upper stories, slate roof. Partial width open entry porch with round wooden columns and Potsdam sandstone balustrade. Windows typically simulated divided light replacements, irregular fenestration. Polygonal 3-story tower, porte-cochere on west side elevation with Doric columns on top of Potsdam sandstone. Front elevation includes two story bowed bay with carved wooden friezes.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 290

201 Summer Street **ca. 1890**

2 ½-story front gable frame house. Wood shingle siding, replacement door and windows. Garage attached with hyphen. Limited visibility from public right of way. Originally associated with 197 Summer Street.

211 Summer Street **ca. 1887, ca. 1957**

1887 buildings built for Spencer Kellogg

Property contains two contributing primary buildings and one contributing secondary building

In front *ca. 1887*

2 ½-story gable on hip brick masonry house with Romanesque styling; Medina sandstone foundation, asphalt roof. Side entry door with concave hood with wrought iron supports. Windows typically 6/1 and 1/1 wood sash double hung, some replacements, grouped, medina sandstone sills and lintels, terra cotta rosettes. Contains contributing 2 ½-story cross gable secondary building (former carriage house) only partially visible from the public right of way.

At side rear *ca. 1957*

Contributing side gable apartment complex with a board and batten entry and cinderblock construction. Only partially visible from the public right of way.

217 Summer Street **ca. 1890**
(aka 219 Summer Street)

2 ½-story gable on hip frame house with modest Queen Anne styling; parged stone foundation, asbestos siding, asphalt shingle roof. Features side recessed entry. Windows typically 1/1 wood sash double hung, first story features paired replacement casements with wrought iron balconettes. Front gable dormer with 6/1 wood sash double hung window.

221 Summer Street **1958**

2-story cross gable frame house with raised basement level, modest Tudor styling; parged stone and brick foundation, brick veneer and stucco siding, asphalt shingle roof. Recessed side entry, not visible from public right of way. Windows typically tripartite replacement casements. Slightly projecting bays with simple half timbering. Contains contributing, flat roof frame, brick veneer secondary building (garage)

223 Summer Street **ca. 1893**
(aka 301 Elmwood Avenue)

Built for N.J. Forsyth

2 ½-story cross gable masonry and frame former house with Tudor styling; mixed stone and medina sandstone foundation, Brick lower, half-timber with wood clapboard upper, asphalt shingle roof. Partial width open entry porch with wrought iron supports, brick balustrade, entry door with side lights. Windows typically 1/1 wood sash double hung, mostly grouped. Decorative half timbering with down braces and cross braces. Gable end with decorative vergeboard, paired windows with diamond pattern lights. Gable dormer with paired windows to match gable end. Attached garage at rear.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 291

ELMWOOD AVENUE INTERSECTS

TUDOR PLACE - WEST (EVEN)

AT WEST FERRY STREET

14 Tudor Place **ca. 1920**

2 ½-story shallow-hipped roof frame house with Greek Revival styling, set back on large parcel. Stone foundation, stucco siding, slate roof. Central entrance on West Ferry Street with small gable hood in wood surround with leaded sidelights. Side rear entry on Tudor Place with flared metal hood. 1st story leaded casement windows with transoms. 2nd story 8x8 casement windows. Tudor Place façade: 1st story offset oriel window with flared metal roof. Modillioned eaves. Attached rear garage.

In front of 14 Tudor Place (on West Ferry Street) – Contributing brick wall with medina sandstone cap.

24 Tudor Place **ca. 1934**

Edwin M. and Emily S. Johnston House

Previously National Register listed: Ref No. 97NR01206

2 ½-story cross gable Colonial Revival brick masonry house. Stone foundation, Flemish bond brick construction, slate roof. Side entry with pediment hood with open arch and Doric supports. 6/6 double hung wood windows. Arched windows at intersection of cross gable. Three side segmental slate-sided dormers. Open gable end with traceried oval window and drop pattern along rake and cornice. Attached garage with arched openings and small wall dormers.

At side of 24 Tudor Place – Contributing tall brick wall.

28 Tudor Place **ca. 1949**

(aka 702 West Ferry Street)

1 ½-story cross gabled sideways U-shaped Neocolonial brick house. Offset entry in primary façade under steep-pitched cross gable pediment hood with slender square supports and traceried oval accent window. 6/6 double hung wood windows. Small gable dormers. Contributing small side gable 1 ½-story neocolonial brick secondary building (garage), oriented sideways. Shed dormers. Partially hidden from public right-of-way.

In front of 28 Tudor Place (on West Ferry Street) – Contributing brick piers with finials at elaborate wrought iron gate opening to “Queen Ann’s Gate,” with cobblestone entry to driveway.

36 Tudor Place **ca. 1937**

Col. William Kelly House

Built for Col. William Kelly

Architect: Albert Hart Hopkins

Builder: Rixon Construction Co., Inc.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 292

Previously National Register listed: Ref No. 97NR01205

2-story hipped roof 3-bay Colonial Revival brick masonry house. Brick and stone foundation (appears to have been replaced recently), brick siding, asphalt roof. Central entry with narrow sidelights and transom in pedimented casing with pilasters and carved urn and garland decorations in pediment. 1st story tall casement windows with pilaster mullions. 2nd story 8/1 double hung wood windows. Brick header courses at water table and 2nd story sills. Decorative panels with stone swags between stories. Wide trim at classical cornice.

At side of 36 Tudor Place – Non-contributing stone retaining wall.

50 Tudor Place **ca. 1927**

Orin E. Foster House

Built for Orin E. Foster

Architect: Paul F. Mann

Builder: Crooker and Carpenter

2-story parapeted shallow-hipped roof (appears flat from street) Beaux Arts masonry residence. Ashlar stone foundation, ashlar stone walls and quoins, asphalt roof with stone parapet with stone balustrade openings. Rounded arched side entry with swag decorations above. 12x12 wood casement windows with metal balconettes; 1st story windows have segmental transoms and stone casing with decorative keystones. Smooth façade and uniform building material highlights the details in construction. Contains contributing hipped slate roof stucco and stone 2-story secondary building (garage) with arched door and 6/6 double hung wood windows.

58 Tudor Place **ca. 1926**

Built for Charles P. Penney

2 ½-story steep-pitched cross gable Tudor frame house. Stone foundation, stucco siding, slate roof. Side recessed entry with half-timbered gable hood. Majority leaded casement windows with some transoms; 1st story groupings of four, 2nd story tripartite. Wood lintels, 1st story with decorative carvings. Side gable main mass with three smaller front cross gables with arrow slit windows. Contains contributing flat roof stone secondary building (garage).

64 Tudor Place **ca. 1925**

Louis Greenstein House

Architect: Louis Greenstein

Built for Louis Greenstein

2 ½-story complex cross gable Tudor brick masonry house. Ashlar stone foundation, half-timbered erratically set brick, Flemish bond brick with protruding headers, and unevenly stylized wood clapboard siding, slate roof. Main entry with elaborately paneled, slightly arched wood door with leaded fanlight, arched brick surround, and wood hood with flared metal roof; on Tudor Place in recessed cross gable. Side entry under partial width steep shed roof clapboard roof. Variety of window types present, including 8/8 double hung, leaded multi-light casement, fanlights. 2nd story wood oriel window on Cleveland Avenue façade. Rear cross gables include a half-timbered stucco gable with delicate raised floral details in the stucco. Attached single story flat roof brick 3-bay garage with slate pent roof located on Cleveland Avenue.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 293

In front of 64 Tudor Place on Cleveland Ave – Contributing stone and brick wall with curved glazed ceramic tile cap.

AT CLEVELAND AVENUE

TUDOR PLACE - EAST (ODD)

AT WEST FERRY STREET

5 Tudor Place

ca. 1940

1 ½-story side gable Neocolonial frame house. Brick and concrete foundation, vinyl siding, asphalt roof. Two recessed entries in shallow pointed arch bays. Replacement faux multi-light windows. Twin gable dormers. Attached garage.

Along West Ferry Street side of 5 Tudor Place (associated with wall in front of 14 Tudor Place) –

Contributing brick wall with medina sandstone cap.

17 Tudor Place

ca. 1929

2 ½-story complex hipped cross gabled roof Tudor frame house. Medina sandstone foundation, half-timbered stucco above brick siding, slate roof. Central entry under steep-pitched partial width hipped roof brick porch. Majority 1/1 double hung wood windows with latticed glazing in upper sash, some with medina sandstone lintels and sills. Quatrefoil decorations in half-timbering. Multiple massive brick chimneys. Attached brick wall with medina sandstone cap encloses side of property.

27 Tudor Place

ca. 1922

Edward C. Randall House

Architect: Bley and Lyman

2 ½-story front gable-and-wing Colonial Revival frame house with main 5-bay façade oriented sideways. Stone foundation, stucco and wood clapboard siding, slate roof. Side entry with classical surround and pedimented crown. Majority 8/8 and 8/12 double hung wood windows. Slate-sided gable dormers. Modillions at eaves. Stone chimney.

33 Tudor Place

ca. 1925

Henry Oliver Smith House

2 ½-story parapeted flat roof 7-bay Beaux Art brick masonry residence. Ashlar stone foundation, Flemish bond brick construction with stone courses and pilasters with acanthus capitals, brick and stone parapet. Central slightly recessed entrance with transom and stone surround Greek key detailing, triglyphs and rosettes in crown. 1st story 6/9 single hung with Greek key stone casings, 2nd story 6/6 double hung wood windows. Central 3 bays project slightly and have a set back half story brick addition with pilasters above. Rosettes and modillions at cornice on center section. Contains contributing 2-story flat roof brick secondary building (garage) with offset

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 294

door and 6/6 double hung wood windows and classically styled open pedimented pavilion with paired Tuscan support columns.

In front of 33 Tudor Place – Contributing circular brick entry with short stone balustrade with scrolled brackets and brick piers; non-contributing Asian-influenced stone lion statues flanking entry and offset buffalo statue.

45 Tudor Place **ca. 1925**

Roderick K. Potter House

2 ½-story side gable Colonial Revival frame house, oriented sideways. Parged foundation, wood shingle siding, asphalt roof. Central entry on main façade with small cross gable above; pedimented hood with arched opening, slender round supports. 1st story 12/16 single hung, 2nd story 12/12 double hung wood windows. Triglyph modillions at cornice. Cannot see secondary building from right-of-way.

53 Tudor Place **ca. 1922**

Charles Pascal Franchot House

2 1/2-story parapet flat roof Beaux Art frame house. Stone foundation, smooth stucco siding, stone parapet with balustrade openings, slate roof set back ½ story on top. Side entry. 1st story French doors with metal balconettes, 2nd story 6/6 double hung wood windows. Contains contributing 2-story parapet flat roof stucco frame secondary building (garage) with shallow segmental arch doors and 6/6 double hung wood windows.

57 Tudor Place **ca. 1924**

Joseph W. Powell House

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with quoins siding, asphalt roof. Central entry with wide surround with sidelights and broken ogee crown with pineapple finial. Side entry with flared bracketed hood. 1st story French doors with capitals, 2nd story mixed replacement and 8/8 double hung wood windows. Block modillions at eaves. Cannot see secondary building from public right-of-way.

65 Tudor Place **ca. 1929**

(aka 108 Cleveland Avenue)

Built for Alton F. Wood

2 ½-story side gable 3-bay Colonial Revival frame house, oriented to Cleveland Avenue. Central entry with pediment crown. Wood casement and 8/8 double hung wood windows. Gable dormers. Side 2-story front gable addition with garage with arched doors.

AT CLEVELAND AVENUE

WEST DELAVAN AVENUE - NORTH (EVEN)

ELMWOOD AVENUE INTERSECTS

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 295

628 West Delavan Avenue **ca. 1895**

2 ½-story shallow-pitched front gable frame house with Neoclassical styling. Stone foundation, wood shingle siding, asphalt roof. Central entry under full width 2-story porch with full height Corinthian columns and 2nd floor turned balustrade. 1/1 double hung wood windows. Twin 2-story bays. Deeply overhanging shingled gable end with recessed middle panel with two sets of paired windows, decorative shingle accent above. Cannot see secondary building from public right-of-way.

632 West Delavan Avenue **ca. 1905**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Side entry with small gabled side entry. Replacement windows. Enclosed offset partial width front room with roof deck. Modillioned eaves. Pedimented dormer with tripartite window. Cannot see secondary building from public right-of-way.

636 West Delavan Avenue **ca. 1900**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, aluminum siding, asphalt roof. Offset door under full width flat roof porch with fluted square supports and jigsaw-cut wood balustrade. Majority 1/1 double hung wood windows, some leaded transom and upper sash. 2nd story twin semi-hexagonal bay windows. Hipped dormer with paired window with pilaster mullions. Braces at eaves. Contains contributing 1 ½-story hipped roof secondary building (garage).

ARGYLE PARK INTERSECTS

660 West Delavan Avenue **ca. 1895**

2 ½-story cross gable gambrel roof Dutch Colonial Revival frame house. Stone and brick foundation, vinyl siding with fishscale shingle accents, asphalt roof. Offset entry in recessed first story porch with paired Tuscan supports on solid balustrade; curved side openings. Replacement windows. 2nd story twin oriel windows. Palladian window in gable end. Contains contributing 1 ½-story hipped roof frame secondary building (garage/apartment).

666 West Delavan Avenue **ca. 1898**

2 ½-story hipped roof frame house with modest Queen Anne styling. Stone foundation, vinyl siding with fluted cornerboards, asphalt roof. Offset glazed door under full width hipped porch with wide central foliated gable, Doric supports, and spindle balustrade. Replacement windows. Hipped pedimented dormers. Modillioned and denticulated eaves. Contains contributing front gable frame secondary building (garage).

670 West Delavan Avenue **ca. 1900**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset recessed entry next to enclosed porch with brick foundation, flat roof, bracketed eaves, and contemporary large fixed ribbon windows. 1/1 double hung wood windows elsewhere. 2nd story offset semi-hexagonal bay. Overhanging shingled gable end with brackets, Palladian window. Contains contributing hipped frame secondary building (garage) access from Brantford Place.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 296

BRANTFORD PLACE INTERSECTS

690 West Delavan Avenue **ca. 1914, ca. 1916**
(aka 690 West Delavan Avenue & 694 West Delavan Avenue)
Parcel contains two contributing primary buildings.

690 West Delavan Avenue *ca. 1914*

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Offset glazed door with sidelights under full width porch with vinyl-clad square supports, solid balustrade, shallow arcaded fascia, and roof deck. Majority replacement windows, 1st floor leaded transoms. 2nd story offset semi-hexagonal bay. Overhanging flared gable end with flat Palladian window. Contains contributing flat roof cinder block secondary building with cross-braced doors (garage) access from Brantford Place.

694 West Delavan Avenue *ca. 1916*

2 ½-story hipped roof frame house with modest Prairie styling. Brick and stone foundation, vinyl siding, asphalt roof. Offset glazed door with narrow sidelights under full width porch with battered vinyl-clad square supports, solid balustrade, and roof deck. Majority replacement windows. 2nd story offset semi-hexagonal bay. Overhanging eave. Hipped dormer with tripartite window.

700 West Delavan Avenue **ca. 1892**

2-story gable front and wing Folk Victorian frame farmhouse, set back on lot. Wood clapboard siding, asphalt roof. Side entry under front and side hipped porch with spindle balustrade and square supports with ornate jigsaw cut and spindlework brackets and trim. 2/2 double hung round arched wood windows; arch followed by roofline in rear cross gable. Open overhanging eaves. Contains contributing front gable frame secondary building (garage).

722 West Delavan Avenue **ca. 1909**

West Delavan School #56

3-story flat roof brick school building with Beaux Arts styling. Stone foundation, brick siding with 1st story brick quoins, brick parapet roof. Central projecting arched entry with pilasters and capital. Majority 3/3 and 5/5 double hung wood windows with splayed brick and stone lintels. Three (center and ends) projecting bays with 2-story arched stone window surrounds with scroll and shield decorations and 1st story coursed brick detailing. The resulting two recessed bays feature Ionic brick pilasters. Ashlar stone 2nd story sill course and water table.

724 West Delavan Avenue **ca. 1890**

2 ½-story front gable vernacular frame house. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. 1/1 double hung wood windows with leaded transoms. Offset door with leaded sidelights under full width hipped porch with plain balustrade, square supports, and roof deck. Shingled gable end. Contains contributing hipped roof frame secondary building (garage) with multi-light doors.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 297

732 West Delavan Avenue **ca. 1920**

2 ½-story hipped roof frame house with eclectic styling. Ashlar stone foundation, brick siding with ashlar stone quoins and accents, asphalt roof. Side entry with flat hood with exposed beams and tapered square pilasters with capitals. Full width enclosed porch with fixed wood windows with leaded transoms, hipped roof with narrow French doors opening onto roof deck. Twin half fanlights flanking central chimney. Flared open eaves with exposed rafter tails. Contributing hipped roof brick secondary building (garage).

736 West Delavan Avenue **ca. 1922**

2 ½-story hipped roof frame house with modest Prairie styling. Stone foundation, wood shingle above stucco and rug brick siding, asphalt roof. Offset recessed door with sidelights next to enclosed hipped porch with roof deck, brick supports and walls, ribbon 1/1 double hung wood windows with multi-light transoms. 1/1 double hung wood windows elsewhere. Large gable dormer with cornice returns, tripartite window, and flared pediment with tiny modillions. Open eaves. Contains contributing hipped frame secondary building (garage) with cross-braced doors.

740 West Delavan Avenue **ca. 1922**

2 ½-story hipped roof frame house with Prairie styling. Stone foundation, wood shingle siding, asphalt roof. Offset projecting entry with sidelights, transom, and leaded glass canopy next to partial width enclosed hipped porch with brick supports and walls, ribbon 4/4 double hung wood windows with 2-light transoms in wide flat arch setting. 6/1 double hung wood windows elsewhere. Flared hipped dormer. Contains contributing front gable frame secondary building (garage).

744 West Delavan Avenue **ca. 1922**

2 ½-story front gable frame house with Craftsman and Colonial Revival styling. Stone foundation, shingle siding, asphalt roof. Side projecting entry vestibule with glazed door with sidelights. Full width enclosed porch with square fluted supports, modillioned eaves, roof deck, and full height multi-light wood casement windows. 6/1 double hung wood windows elsewhere. Central battered chimney. Wide cornice returns and trim. Contains contributing hipped wood shingle frame secondary building (garage).

750 West Delavan Avenue **ca. 1922**

2 ½-story side gable 3-bay Colonial Revival frame house. Stone foundation, vinyl siding, asphalt roof. Central entry with fanlight and pedimented hood with arched opening and Doric supports. Replacement multi-light windows. Three broken pedimented dormers. Side enclosed porch with ribbon multi-light wood casement windows and wood storms, long and curved to fit triangular lot. Cannot see secondary building from public right-of-way.

752 West Delavan Avenue **ca. 1922**

Single story flat roof masonry building. Cannot see from public right-of-way. Non-contributing primary building.

CHAPIN PARKWAY INTERSECTS

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 298

826 West Delavan Avenue **ca. 1888**

2 ½-story front gable and hipped roof Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Side entry with flat hood and massive Tuscan column and square pilaster supports, Palladian window above. 6/1 double hung wood windows with wide casing. Keystone Palladian window in gable end, small cornice returns. 1st story corner round arched stucco loggia. Cannot see secondary building from public right-of-way.

832 West Delavan Avenue **ca. 1888**

2 ½-story cross gable frame house with modest Stick styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Side entry with gabled hood and Doric columns. 6/1 double hung wood windows. Twin half-fanlights flanking central chimney. Spindle and delicate geometric wood trim at gable end. Contains contributing 1 ½-story front gable frame secondary building (garage).

840 West Delavan Avenue **ca. 1914**

2 ½-story hipped roof frame house with Colonial Revival and Spanish Eclectic styling. Concrete foundation, stucco siding, asphalt roof. Side entry with small segmental hood and Tuscan columns and Palladian window above. 8/1 double hung wood windows. Central stucco chimney with diamond decorations. Side shed dormers. Open eaves with exposed rafter tails. Contains contributing secondary building (garage).

844 West Delavan Avenue **ca. 1921**

2 ½-story hipped roof stone house with French Eclectic styling. Ashlar stone foundation, stone construction with ashlar stone quoins, asphalt roof. Central entry with leaded sidelights under partial width flat roof porch with Doric and tapered square columns. Replacement windows with decorative ashlar surrounds. Twin hipped slate-sided dormers.

DELAWARE AVENUE INTERSECTS

WEST DELAVAN AVENUE - SOUTH (ODD)

ELMWOOD AVENUE INTERSECTS

617 West Delavan Avenue **ca. 1900**

2 ½-story front gable frame house with Queen Anne styling. Stone foundation, asbestos siding, asphalt roof. Offset glazed wood door under pediment in full width hipped porch with iron supports and balustrade. 1/1 double hung wood windows with some leaded upper sash. 2nd story offset semi-hexagonal bay. Gable end with tripartite window and asphalt shingle horizontal rake.

619 West Delavan Avenue **ca. 1900**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset wide glazed wood door under full width porch with square supports, plain balustrade, and roof

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 299

deck. Majority replacement windows with some leaded upper sash. 2nd story twin semi-hexagonal bays. Large pedimented dormer with paired window. Cannot see secondary building from public right-of-way.

621 West Delavan Avenue **ca. 1900**

2 ½-story steep-pitched front gable vernacular frame house. Stone foundation, vinyl siding, asphalt roof. Offset door under full width porch with iron balustrade and supports, roof deck. Replacement windows. Segmented gable end with asphalt shingle horizontal rake and ribbon window. Contains contributing pyramid roof frame secondary building (garage).

625 West Delavan Avenue **ca. 1906**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset glazed wood door with sidelights under full width porch with iron balustrade and supports, roof deck. Replacement windows, 1st story leaded transoms. 2nd story offset semi-hexagonal bay. Hipped dormer with tripartite window. Contains contributing hipped roof secondary building (garage).

631 West Delavan Avenue **ca. 1906**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Offset glazed wood door under full width porch with iron balustrade and supports, roof deck. Majority 9/1 double hung wood windows, 1st story leaded transom. 2nd story offset semi-hexagonal bay. Segmented gable end with tripartite window with lattice-glazed upper sash and asphalt shingle horizontal rake. Contains contributing hipped roof frame secondary building (garage).

633 West Delavan Avenue **ca. 1900**

2 ½-story hipped roof frame duplex with modest Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door with leaded sidelights under full width porch with leaded balustrade and supports, roof deck. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Hipped dormer with tripartite window. Flared eaves. Contains contributing hipped roof frame secondary building (garage).

637 West Delavan Avenue **ca. 1907**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Offset projecting entry with glazed wood door and leaded oval window under full width porch with iron supports and balustrade, roof deck. 2nd story offset semi-hexagonal bay. Flared gable end with tripartite window with lattice glazing. Contains contributing hipped roof frame secondary building (garage) with multi-light doors.

639 West Delavan Avenue **ca. 1905**

2 ½-story hipped frame house with modest Colonial Revival styling. Stone foundation, aluminum siding, asphalt roof. Offset glazed wood door with leaded sidelights under full width porch with iron supports and balustrade, roof deck. Majority 8/1 double hung wood windows with 1st story leaded transoms. Large pedimented gable dormer. Contains contributing hipped roof frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 300

645 West Delavan Avenue **ca. 1907**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry with glazed wood door and leaded window under full width porch with plain balustrade and supports, roof deck. Replacement windows. 2nd story offset curved bay. Large pedimented gable dormer. Contains contributing hipped roof secondary building (garage).

647 West Delavan Avenue **ca. 1907**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset glazed wood door under full width flat roof porch with offset semi-circular extension, iron balustrade, and Doric supports. 1/1 double hung and fixed leaded wood windows and transoms. 2nd story twin curved bays (with curved windows). Large hipped dormer with tripartite window. Built-in ground story garage.

651 West Delavan Avenue **ca. 1904**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, vinyl siding with corner pilasters, asphalt roof. Offset glazed wood door under full width porch with plain balustrade and supports, roof deck. 2nd story offset semi-hexagonal bay. Gable end with asphalt shingle horizontal rake and tripartite window. Contains contributing flat roof frame secondary building (barn, now garage), attached to garage for 655 West Delavan Ave.

655 West Delavan Avenue **ca. 1907**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed wood door with leaded sidelights under full width porch with iron balustrade and supports, roof deck. Majority 1/1 single hung wood windows with leaded upper sash. 2nd story twin semi-hexagonal bays. Closed gable end with tripartite tracery window. Contains contributing flat roof frame secondary building (garage), attached to garage for 651 West Delavan Ave.

657 West Delavan Avenue **ca. 1907**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Offset glazed wood door with sidelights under flat hood with wrought iron supports and balustrade, scalloped trim, and roof deck. Leaded windows. Closed gable end with asphalt shingle horizontal rake. Built-in ground story garage.

659 West Delavan Avenue **ca. 1907**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed wood door under full width porch with iron supports and balustrade. 1/1 double hung wood windows, some leaded. 2nd story twin semi-hexagonal bays.

665 West Delavan Avenue **ca. 1903**

2 ½-story steep-pitched front gable frame duplex with modest Queen Anne styling. Stone foundation, lower level wood clapboard siding and upper level vinyl siding, asphalt roof. Two offset glazed wood doors on

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 301

opposite sides of full width porch with Tuscan supports on solid balustrade. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Gable end with ribbon window and asphalt shingle horizontal rake.

667 West Delavan Avenue **ca. 1903**

2 ½-story front gable frame duplex with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Two offset replacement doors on opposite sides of full width porch with square supports on solid balustrade. Replacement windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with subtle cornice returns and paired window. Contains contributing flat roof concrete block secondary building (garage).

669 West Delavan Avenue **ca. 1900**

2 ½-story front gable frame duplex with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Two offset replacement doors on opposite sides of full width 2-story flat roof porch with square supports on solid balustrade. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Gable end with replacement sliding window. Contains contributing front gable frame secondary building (garage).

671 West Delavan Avenue **ca. 1903**

2 ½-story front gable frame duplex with modest Queen Anne styling. Parged foundation, aluminum siding, asphalt roof. Two offset glazed wood doors on opposite sides of full width 2-story flat roof porch with Tuscan supports on solid balustrade. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bays. Gable end with paired window. Contains contributing flat roof frame secondary building (garage).

677 West Delavan Avenue **ca. 1911**

2 ½-story side gable Craftsman frame house. Stone foundation, wood shingle siding, asphalt roof. Offset glazed wood door with sidelights under full width porch with square supports on solid masonry balustrade. Majority 1/1 double hung wood windows. 2nd story offset full and half semi-hexagonal bays. Twin flared hipped dormers with exposed rafter tails. Open eaves with flared eaves and knee braces. Contains contributing hipped roof frame secondary building (garage).

681 West Delavan Avenue **ca. 1911**

2 ½-story shallow-pitched front gable Craftsman frame house. Stone foundation, wood shingle siding, asphalt roof. Offset wood door with sidelights under full width porch with battered square supports on brick piers, plain balustrade, and roof deck. Majority 6/1 and 10/1 double hung wood windows. 2nd story offset full and half semi-hexagonal bays. Closed shingled gable end with small ribbon window and stylized vergeboard. Open eaves with exposed rafter tails.

685 West Delavan Avenue **ca. 1911**

Built for Joseph D. Morrell

2 ½-story flared hipped roof frame house with Craftsman styling. Stone and brick foundation, aluminum siding, asphalt roof. Offset entry with sidelights under full width porch with Tuscan support brick piers, solid balustrade, and roof deck. Majority 1/1 double hung wood windows. 2nd story offset full and half semi-

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 302

hexagonal bays. Large gable dormer with flared eaves and exposed rafter tails. Contains contributing hipped roof frame secondary building (garage).

689 West Delavan Avenue **ca. 1911**

2 ½-story shallow-pitched front gable frame house with modest Colonial Revival styling. Stone foundation, wood shingle siding, asphalt roof. Offset slightly projecting entry with sidelights under full with hipped porch with Doric supports on round piers, turned balustrade, and roof deck. 1/1 double and single hung wood windows. 2nd story offset full and half semi-hexagonal bays. Closed shingled gable with flared eaves. Cannot see secondary building from public right-of-way.

693 West Delavan Avenue **ca. 1911**

2 ½-story side gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset multi-light glazed door with sidelights under full with hipped porch with large square supports, plain balustrade, and roof deck. Replacement windows. 2nd story offset full and half semi-hexagonal bays. Twin shed dormers. Contains contributing hipped roof frame secondary building (garage) with cross-braced doors.

697 West Delavan Avenue **ca. 1911**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood shingle above stone veneer siding, asphalt roof. Slightly projecting offset entry with sidelights and replacement door under full width porch with large Tuscan supports, turned balustrade, shallow arched trim, and roof deck. Majority 1/1 double hung wood windows. 2nd story offset full and half semi-hexagonal bays. Large gable dormer with small ribbon window and cornice returns.

701 West Delavan Avenue **ca. 1900**

2-story shallow hipped gable with wing frame house with modest Colonial Revival styling. Parged stone foundation, aluminum siding, standing seam metal roof. Side entry with sidelights and elliptical fanlight. Tall 4/4 double hung wood windows with shallow segmental arch casing.

703 West Delavan Avenue **ca. 1900**

2 ½-story steep-pitched front gable Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed wood door under full width hipped porch with spindle balustrade and paired square supports, flared at top, on brick piers. Majority 6/1 and 4/1 double and single hung wood windows with transoms. Original wood storms. 1st and 2nd story oriel windows. Overhanging gable end with stylized vergeboard.

705 West Delavan Avenue **ca. 1906**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed wood door with sidelights under full width porch with square supports, spindle balustrade, and roof deck. Mixed replacement and 1/1 double and single hung wood windows with leaded uppers sash. 2nd story semi-hexagonal and curved bays. Gable end with tripartite traceried window.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 303

707 West Delavan Avenue **ca. 1898**

2 ½-story hipped roof Colonial Revival frame house. Stone foundation, wood clapboard siding with fluted Ionic corner pilasters, asphalt roof. Offset wood door under full width flat roof porch with concrete block foundation, slender Tuscan supports and plain balustrade. Majority 1/1 double hung wood windows. 2nd story twin curved bays. Large pedimented dormer with round pilaster mullions.

711 West Delavan Avenue **ca. 1912**

2 ½-story front gable frame house with Craftsman styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset wood door under full width porch with battered square supports, plain balustrade, and roof deck. Majority 12/1 and 6/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Bracketed overhanging shingled gable end with small ribboned windows. Stylized vergeboard, knee braces, flared open eaves.

717 West Delavan Avenue **ca. 1912**

2 ½-story hipped roof frame house with Prairie styling. Stone foundation, wood shingle above stone siding, asphalt roof. Offset multi-light glazed wood door under full width hipped porch with solid masonry balustrade and supports, roof deck. Majority 6/1 double hung wood windows. 2nd story offset semi-hexagonal bay windows. Flared wide hipped dormer with ribboned windows.

719 West Delavan Avenue **ca. 1905**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset glazed wood door under full width porch with concrete block foundation, brick supports, metal balustrade, modillioned eaves, and roof deck. Majority 8/1 and 4/1 double hung wood windows. Modillioned eaves. Pedimented gable dormer with foliate detailing.

723 West Delavan Avenue **ca. 1900**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, vinyl and stone veneer siding, asphalt roof. Offset wood door with leaded sidelights under partial width porch with brick supports, metal balustrade, modillioned eaves, and roof deck. Majority 1/1 double hung wood windows. Closed gable end with keystone Palladian window. Contains contributing hipped roof frame secondary building (garage).

727 West Delavan Avenue **ca. 1908**

2 ½-story steep hipped roof frame house with Colonial Revival styling. Rusticated concrete foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset wood door with sidelights under full width flat roof porch with tapered square supports, short spindle balustrade, and arched trellis entryway. Majority 6/1 double hung wood windows. 2nd story twin bay windows. Large shingled gable dormer. Modillioned eaves. Contains contributing front gable rusticated concrete block secondary building (garage).

731 West Delavan Avenue **ca. 1890**

2 ½-story hipped roof frame house with eclectic styling. Stone foundation, wood clapboard siding, slate roof. Central entry with sidelights under partial width hipped porch with plain balustrade and square supports.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 304

Majority 1/1 double hung wood windows. Tiered overhanging 2nd story. Central elliptical window above entry. Twin steep-pitched flared slate-sided gable dormers.

735 West Delavan Avenue **ca. 1907**

(aka 733 West Delavan Ave)

2 ½-story side gable frame house with Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Projecting central entry with double glazed wood doors, projecting flat roof with metal supports, roof deck. 6/1 double hung wood windows. Twin half-timbered wall dormers, small half-timbered gable dormer. Modillioned eaves. Contains contributing hipped secondary building (garage).

745 West Delavan Avenue **ca. 1922**

2 ½-story front gable house with Colonial Revival styling. Concrete foundation, two-tone brick siding with brick quoins and window casings. Side entry with copper canopy. 1st story polygonal front room with roof deck. French doors and casement tracery windows. Modillions at eaves. Contains contributing hipped stucco secondary building (garage).

749 West Delavan Avenue **ca. 1922**

2 ½-story hipped roof frame house with Craftsman styling. Poured concrete foundation, brick siding, asphalt roof. Side entry with canopy. French doors. 1st story polygonal front room with bracketed hipped roof with exposed rafter tails, ribbon windows, and roof deck. Short and wide hipped dormer with chimney extending through. Open eaves with exposed rafter tails. Contains contributing flat roof stucco secondary building (garage) with pent roof.

755 West Delavan Avenue **ca. 1890**

2 ½-story gable-on-hip complex roof large Queen Anne frame house. Parged foundation, wood clapboard siding with cornerboards and shingle accents, asphalt roof. Central entry under pediment attached to full width shed roof porch with spindle and trellis trim, spindle-detailed balustrade, and square supports with scrolled brackets. Majority 1/1 double hung wood windows. Carved sunburst detailing repeated throughout façade. 2nd story offset bay window under small cross gable. Small offset pedimented dormer. Main gable has stick detailing. 1-story side addition.

Surrounding 755 West Delavan Ave – Contributing metal fence with brick piers.

759 West Delavan Avenue **ca. 1910**

Built for J.M. Dooley

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, wood clapboard above shingle siding with partial height corner pilasters, asphalt roof. Offset entry with sidelights under full width porch with solid balustrade, square supports, and roof deck. Majority 9/1 double hung wood windows, 1st story French doors. 2nd story twin semi-hexagonal bays. Gable end with asphalt shingle horizontal rake, ribbon windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 305

761 West Delavan Avenue **ca. 1912**

2 ½-story steep-pitched hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with partial height corner pilasters, asphalt roof. Offset entry with sidelights under full width porch with square supports on brick piers, turned balustrade, and roof deck. Majority replacement windows, 1st story French doors, dormer traceried 1/1 double hung wood windows. 2nd story twin semi-hexagonal bays. Hipped dormer. Cannot see secondary building from public right-of-way.

765 West Delavan Avenue **ca. 1910**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, wood shingle and clapboard siding with partial height corner pilasters, asphalt roof. Offset door with sidelights under full width porch with paired square supports, plain balustrade, and roof deck. Majority 9/1 double hung wood windows, 1st story French doors. 2nd story twin semi-hexagonal bays. Gable end with wood shingled rake, ribbon window. Cannot see secondary building from public right-of-way.

767 West Delavan Avenue **ca. 1910**

(aka 41 St. James Place)

Located behind 771 W. Delavan Ave. 2 ½-story side gable frame house with Craftsman styling. Stone foundation, wood shingle above clapboard siding with cornerboards, asphalt roof. Offset entry under full width hipped porch with square fluted supports, plain balustrade, and modillions at cornice. Paired 1/1 and 6/1 double hung wood windows. Large gable dormer with tripartite window and stylized vergeboard. Open eaves with exposed rafter tails. Contains contributing 1 ½-story side gable frame secondary building (garage) with chimney.

771 West Delavan Avenue **ca. 1888**

2 ½-story steep-pitched cross-gabled hipped roof Queen Anne frame house. Wood shingle and clapboard siding with cornerboards, slate roof. Offset recessed entry under partial width hipped porch with decorated pediment, trellis arches, spindle balustrade, and square supports on square wood piers. Majority 1/1 double hung wood windows, with some wood storms. Fishscale shingle front gable with small curved oriel window with shingle arch crown. Offset polygonal dormer with attached conical roof with finial. Cannot see secondary building from public right-of-way.

775 West Delavan Avenue **ca. 1904**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with wood door under full width porch with square supports, spindle balustrade, and partial width roof deck. Majority 1/1 double hung wood windows. 2nd story semi-hexagonal bay. Palladian window in gable end. Contains contributing hipped roof frame secondary building (garage).

779 West Delavan Avenue **ca. 1910**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Poured concrete foundation, pebbledash siding, asphalt roof. Side entry with sidelights and hipped hood. Majority replacement windows, 1st story French doors. Front hipped roof porch with massive Tuscan columns. Three small dormers; two hipped,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 306

one flat roof set back behind the others. Contains contributing hipped roof stucco frame secondary building (garage).

CHAPIN PARKWAY INTERSECTS

835 West Delavan Avenue **ca. 1916**

2 ½-story side gable frame house with cross gable and Tudor styling. Brick foundation, stucco siding, asphalt roof. Slightly offset entry with sidelight, transom, and fluted pilasters. Majority replacement windows, some leaded. Contains contributing secondary building (garage).

DELAWARE AVENUE INTERSECTS

WEST FERRY STREET - NORTH (EVEN)

ELMWOOD AVENUE INTERSECTS

646 West Ferry Street **1904**
(aka 695 Elmwood Avenue)

First Unitarian Church of Buffalo

Previously NR listed: Ref No. 15NR00011

Architects: Edward Austin Kent and William Winthrop Kent

L-shaped building with main block (sanctuary) facing West Ferry Street and attached secondary block (annex) facing Elmwood Avenue, with English Country Gothic styling, constructed of Indiana Limestone. Tower on the southern end of the building, containing double wooden entry doors, tripartite pointed arch leaded glass windows above. The typical sanctuary windows are simplified Gothic style with three windows divided by stone mullions, with one larger central window with a modified trefoil arch and two smaller windows flanking the larger window with a trefoil arch.

BRITTANY LANE INTERSECTS

666 West Ferry Street **ca. 1973**

Complex of hipped roof row houses with modest Colonial Revival styling, oriented sideways and extending back into deep parcel. Concrete foundations, brick, pebbledash, stucco, and some asbestos siding, asphalt roofs. Offset front and back doors, replacement windows. Street-facing façade has raised brick quoins and three tall, narrow, brick blind rounded arches with pebbledash stucco filling. Non-contributing primary building (due to age).

In front of walkway between 666 West Ferry and Brittany Lane – Non-contributing curved brick wall flanking landscaped walkway.

The driveway and parking lot for 666 West Ferry is comprised of parcel 668 West Ferry Street.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 307

680 West Ferry Street **ca. 2002**

2-story parallel front gable Neocolonial frame apartment building. Variegated shingle siding, asphalt roof. 2-story gabled porches with blind fanlights. Palladian windows and doors with sidelights. Contains non-contributing side gable 10-bay brick secondary building with three small vented cupolas, oriented sideways (garage). *Non-contributing primary building (due to age).*

688 West Ferry Street **ca. 1888, enlarged ca. 1930**

Lautz-Spaulling House

Built for Mr. and Mrs. Martin F. Lautz

2 ½-story complex cross gabled Tudor frame house, set back on parcel. Altered from its original form, which was a cross-gabled Queen Anne style wood clapboard house with a porte-cochere and front porch. Stone foundation, stucco siding with some half-timbering, asphalt roof. Offset recessed entry under pointed arch stone surround. Majority leaded casement windows. Two massive asymmetrical front gables, one with 2-story semi-hexagonal bay. Offset 1st story bay window with flared hood. Side porte-cochere with enclosed 2nd story above. Contains contributing 2-story complex cross gable stucco frame secondary building (garage/apartments).

690 West Ferry Street **ca. 1927**

2 ½-story cross gable Tudor brick house. Brick foundation, brick construction with half-timber and herringbone brick detailing in front gable end, slate roof. Angled offset Gothic arch gabled entry. Leaded casement windows. 1st story large bay window. Contains contributing flat roof brick secondary building (garage).

700 West Ferry Street **ca. 1927**

Nardin Academy, Julia R. Oishei Campus

Parcel contains two contributing primary buildings, one contributing secondary building, and one contributing structure.

2 ½-story cross gable Tudor brick building. Ashlar stone foundation, Flemish bond brick construction (subtle diamond-shaped pattern in front cross gable bays), slate roof. Offset entry with wood door in modest stone casing. Majority leaded casement windows in stone casing. Steep-pitched parapeted front cross gables with small slit windows in gable end. Recent side addition connected with hyphen and styled to imitate original building.

2 ½-story cross gable Tudor brick building. Half-timbered stucco above brick, slate roof. Leaded casement windows. Stucco side addition. Contains contributing flat roof stucco frame secondary building.

Around perimeter of 700 West Ferry Street – Contributing brick wall with medina sandstone cap (part of the wall may have been built in 1970s).

TUDOR PLACE INTERSECTS

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 308

702 West Ferry Street

See 28 Tudor Place for description.

756 West Ferry Street

ca. 1953

2-story side gable gambrel roof Colonial Revival frame house, set back on parcel. Wood clapboard siding with cornerboards, asphalt roof. Central recessed door with transom. 6/8 and 8/8 double and single hung wood windows. Front attached front gable garage. Three tall gable dormers set into roof.

In front of 756 West Ferry Street – Contributing brick wall with medina sandstone cap (continues in front of 760 West Ferry Street).

760 West Ferry Street

ca. 1953

2-story side gable Neocolonial frame house. Brick siding with a wood shingled single story side addition, asphalt roof. 8/8 double hung wood windows. Offset entry in side addition. Cannot see secondary building from public right-of-way.

In front of 760 West Ferry Street – Continued from 756 West Ferry Street: brick wall with medina sandstone cap featuring wrought iron entry gate and archway.

770 West Ferry Street

ca. 1973

West Ferry Place Apartments and Condominiums

Side gable complex of 2-story Neocolonial row houses with smaller front gables, oriented sideways. Concrete foundation, vinyl siding with wood shingle gables, asphalt roof. Front and rear entrances both accessible from driveways. Recessed bays with 1st and 2nd story decks. Prominent stone veneer-sided chimney on street-facing façade. Contains non-contributing 2-story shallow-pitched front gable frame secondary building with paired contemporary doors under gable hood (office). *Non-contributing primary building (due to age).*

In front of 770 West Ferry Street – Non-contributing stone wall with parged piers

780 West Ferry Street

1895

Former Alexander Main Curtiss House, now Ronald McDonald House

Architect: James A. Johnson

2 ½-story hipped roof 3-bay Neoclassical brick building. Ashlar stone foundation, Flemish bond brick construction with corner pilasters, asphalt roof. Central entry with arched leaded and brick voussoir surround with large keystone. 10/10 double hung wood windows. Full height Ionic columns supporting semi-circular portico adjacent to large entablature. Three clapboard gable dormers with arched windows and tracery glazing.

Surrounding 780 West Ferry Street – Contributing brick wall with limestone and concrete cap.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 309

784 West Ferry Street ca. 1955

(aka 784 West Ferry Street, 786 West Ferry Street, & 788 West Ferry Street)

Three 2-story masonry residential buildings, located behind 780 West Ferry Street. Primary buildings not visible from public right-of-way.

800 West Ferry Street ca. 1929

Built for Darwin R. Martin

11 ½-story parapet gabled Tudor brick apartment building, built in a tiered X shape. Ashlar stone foundation, brick siding with stone detailing, copper roof. Main entry at center of "X" with double leaded wood doors, leaded sidelights and fanlight transom; set in ornate bay with Gothic arch and tracery detailing; stone balustrade with trefoil cut-outs and round supports. Majority replacement 1/1 windows with leaded casement windows in stairwell bay. Ornate Gothic detailing and spires repeated in gables at top of building. Contains contributing secondary building (parking garage).

Surrounding 800 West Ferry – Contributing metal and ashlar limestone wall and gates; gate piers with stone finials. Remnant from the former W.H. Gratwick Jr. House.

DELAWARE AVENUE INTERSECTS

WEST FERRY STREET - SOUTH (ODD)

ELMWOOD AVENUE INTERSECTS

645 West Ferry Street ca. 1890

2 ½-story side gable Queen Anne frame house, oriented to Elmwood Avenue. Stone foundation, half-timbered stucco, wood shingle, and vinyl siding, asphalt roof. Elmwood façade: Offset main entrance under partial width porch with slender fluted round supports and roof deck. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay, offset 3-story round tower with sawtooth shingle accents and conical roof. Small pedimented dormer with battered sides. West Ferry façade: cross gable with half-timbered upper, stone veneer lower. Entry with flat hood flanked by Gothic arch doors with stone voussoir surrounds. Contains non-contributing side gable 5-car concrete block secondary building (garage).

649 West Ferry Street ca. 1890

2 ½-story complex gable-on-hipped roof Queen Anne frame house. Medina sandstone foundation, vinyl above brick siding, asphalt roof. Central enclosed hipped entry porch. Majority replacement windows, 1st story with stone sills. Two pedimented front gables, one with 2-story round projecting bay, one boxed. Small polygonal dormer with conical roof. Contains contributing hipped roof brick secondary building (garage).

657 West Ferry Street ca. 1913

2 ½-story hipped roof frame house with modest Prairie styling. Stucco above brick siding, asphalt roof. Side entry with pediment hood and scrolled metal brackets. Majority replacement windows. Front partial width

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 310

enclosed sun porch with ribbon casement windows. Arched brick keystone lintels above 1st story windows. Vertical brick water table course. Corbelled brick courses between 1st and 2nd stories. Hipped dormer. Flared open eaves with exposed rafter tails. Contains contributing hipped roof secondary building (garage) with open eaves.

659 West Ferry Street **ca. 1910**

2 ½-story steep-pitched hipped roof Craftsman frame house. Stone foundation, pebbledash stucco with half timbering above brick siding, asphalt roof. Side 2-story rounded entry bay with leaded glazed wood door with decorative stone lintel and semi-circular canopy. Front partial width hipped roof enclosed porch with ribbon casement windows with transoms. Majority replacement windows. Twin gable dormers with open timberwork decorations. Flared eaves with exposed rafter tails. Contains contributing hipped secondary building (garage).

665 West Ferry Street **ca. 1892**

2 ½-story cross gable Queen Anne frame house. Stone foundation, wood shingle siding, asphalt roof. Recessed offset entry with wood door. Front sun porch with multi-light casement windows and transoms with large paired pilaster mullions. Majority replacement windows. Projecting front gable with semi-hexagonal bay window and overhanging gable end with bracket supports and tripartite window. Contains contributing side gable frame secondary building (garage), oriented sideways.

671 West Ferry Street **ca. 1892**

2 ½-story hipped roof Queen Anne frame house. Stone foundation, wood shingle above Roman brick siding, asphalt and standing seam metal roof. Offset entry with wood door under partial width flat roof porch with square supports and spindle balustrade. Majority 1/1 double hung wood windows. 1st story windows with slightly arched voussoir brick lintels and stone sill course. Offset 3-story polygonal and round tower with small close-set windows around top story and flared conical roof. Multiple side oriels with scrolled bracket supports. Hipped dormer with steep-pitched flared roof. Contains contributing shallow-pitched hipped roof frame secondary building (garage).

677 West Ferry Street **ca. 1906**

2 ½-story hipped roof 3-bay Colonial Revival brick masonry house. Poured concrete foundation, Flemish bond brick construction with raised brick quoins, asphalt roof. Central entry with sidelights and broken ogee crown with pineapple finial. Side entry with multi-light sidelights and transom, Tuscan supports for small flat hood. 1st story multi-light wood casement windows with transoms, jack arch lintels, and balconettes. 2nd story 8/8 double hung wood windows with stone sill course. Twin hipped dormers. Open eaves with exposed rafter tails.

685 West Ferry Street **ca. 1990**

Single story flat roof 4-bay garage with Neocolonial styling, set at angle. Brick and stucco siding. Dentils at cornice. Associated with 691 West Ferry Street. Non-contributing primary building (due to age).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 311

691 West Ferry Street **ca. 1911**

2 ½-story gambrel roof 5-bay brick house with Colonial Revival styling. Medina sandstone foundation, Roman brick siding, slate roof. Central entry with leaded sidelights, segmental leaded transom, and round and square pilasters, under partial width flat roof porch with Tuscan supports. Side entry with partially conical glass canopy. Majority replacement windows with rusticated medina sandstone sills and lintels. Single story side enclosed porch. Classically styled cornice. Flat roof dormers. Contains contributing 2-story Roman brick flat roof secondary building with replacement windows (barn, now residence). *See 685 West Ferry Street for associated building description.*

703 West Ferry Street **ca. 1924**

The Windsor Apartments

5 ½-story flat roof U-shaped apartment complex with Colonial Revival styling. Stone foundation, brick siding with terra cotta courses, flat parapeted roof. Two main entrances with contemporary doors in recessed portion of building, at rear of courtyard. Terra cotta surrounds with pilasters, swag and shield detailing, and “Windsor” above Entry with hipped hood set in ground story one side wing. Paired 6/1 double hung wood windows with stone sills and flat brick lintels with scrolled terra cotta keystones. Elaborate terra cotta cornice details with rosettes, dentils and modillions.

713 West Ferry Street **ca. 1892**

2-story steep-pitched hipped roof frame building (former garage, now apartments) with modest Queen Anne styling, set back from street (parking lot at front of parcel). Wood shingle siding, asphalt roof. Central projecting entry bay with two contemporary entry doors. Balconette with two doors above, inset in arched recess in large dropped cross gable. 1st story twin oriel windows. Small cupola with battered sides.

In front of 713 West Ferry (set back on parcel) – Contributing brick wall.

721 West Ferry Street **ca. 1892**

2 ½-story steep-pitched hipped roof Queen Anne frame house. Medina sandstone foundation, wood shingle above brick siding, asphalt roof. Offset recessed entry under partial width porch with polygonal projection; Tuscan supports on medina sandstone balustrade. Mixed replacement and 1/1 double hung wood windows, some with leaded transoms. 1st story medina sills, lintels, and quoins. Offset 2 ½-story polygonal tower and small hipped dormer with variegated shingle accents. Hipped side porte-cochere.

723 West Ferry Street **ca. 1892**

2-story steep-pitched hipped roof with cross gable frame house, set back from street. Wood shingle siding, asphalt roof. Offset replacement door, rounded side tower, cupola.

725 West Ferry Street **ca. 1890**

2 ½-story steep-pitched hipped roof Queen Anne frame house. Stone foundation, wood shingle above stone siding, asphalt roof. Offset recessed entry. 1/1 double hung wood and leaded casement windows. Offset 2 ½-

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 312

story polygonal tower with arcaded windows with round fluted pilaster mullions at top story. Small pedimented dormer. Dentils and modillions at eaves.

727 West Ferry Street **ca. 1901**

2 ½-story steep-pitched hipped and side gable roof frame building (former stable, now garage and house behind 725 West Ferry). Wood shingle above flush vertical board siding, asphalt roof. Hipped and gabled wall dormer, small offset cupola.

737 West Ferry Street **ca. 1947**
(aka 731 West Ferry Street & 751 West Ferry Street)

Tudor Plaza Apartments

Architect: Backus, Crane, and Love

8 ½-story flat roof Modern apartment building, set back on lot. Limestone foundation, brick siding, flat roof. Two offset glass-enclosed slightly projecting entries with glass double doors and flat hoods. Replacement vinyl windows. Large main mass with tri-part wings and slightly projecting stairwell bays on both sides. Contains contributing long flat roof brick secondary building (garage).

761 West Ferry Street **ca. 1996**

Town house connected to 765 and 769 West Ferry

2 ½-story complex hipped and cross gabled roof attached townhouses with modest Colonial Revival styling. Brick and Dryvit siding, asphalt roof. Offset entries with sidelights and transoms. Majority multi-light casement windows. Front corner built at an angle. Built-in garages. *Non-contributing primary building (due to age).*

765 West Ferry Street **ca. 1996**

Town house connected to 761 and 769 West Ferry

See description above. *Non-contributing primary building (due to age).*

769 West Ferry Street **ca. 1996**

Town house connected to 761 and 765 West Ferry

See description above. *Non-contributing primary building (due to age).*

771 West Ferry Street **ca. 1905**

2 ½-story hipped roof French Eclectic frame house. Ashlar stone foundation, stucco siding with terra cotta detailing and brick quoins, slate roof. Side entry. 1st story French doors with transoms and terra cotta surrounds; 2nd story 8/8 double hung wood windows with brick lintels. 2nd story sill course, brick band at eaves. Side small hipped slate-sided dormers. Contains contributing 2 ½-story side gable stucco frame secondary building (garage/apartments).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 313

781 West Ferry Street ca. 1903

Architect: Esenwein & Johnson

2 ½-story hipped roof Prairie style frame house. Medina sandstone foundation, Roman brick siding with raised bands and medina accents, corrugated tile roof. Central entry under partial width gabled porch with massive square brick supports, stone brackets, and exposed rafter tails. Side entry with canopy. 1/1 double hung wood windows. Porch entry and windows have slightly pointed brick lintels with pronounced stone springs and keystones. Two gable dormers with matching styling, faux exposed beams, and trefoil finials. Open eaves with exposed rafter tails. Large side chimney with tall Gothic arch brick detailing. Contains contributing hipped roof secondary building (garage).

789 West Ferry Street ca. 1947

West Ferry Apartments by Linden

Parcel contains three contributing apartment buildings.

3 ½-story flat roof modern brick apartment building complex. Concrete foundations, brick siding, flat roofs. Contemporary glass door entryways in slightly projecting stairwell bays. 1/1 aluminum windows.

801 West Ferry Street ca. 1869

2 ½-story front gable brick house with Colonial Revival styling. Stone foundation, brick siding, wood shingle roof. Offset entry with wood door with multi-light sidelights and transom, large Tuscan supports under small flat hood with triglyph decorations. 1st story French doors, 2nd story 8/1 double hung wood windows. Projecting front gable addition, parallel to main gable and designed to replicate main form. Side polygonal wing with hipped roof and arched casement windows. Gable ends with paired 6-light casement windows, denticulated rake, and small cornice returns. Contains contributing 2-story hipped roof wood clapboard above brick frame secondary building (barn) with small louvre and cross-braced multi-light glazed doors.

805 West Ferry Street ca. 1890

2 ½-story steep-pitched cross gable frame house with Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Side entry under porte-cochere with square wood supports and roof deck. Flat roof full width wrap-around porch with plain balustrade and square supports. Majority 1/1 double hung wood windows. Shingled front cross gable end with inset pediment and tripartite window with decoratively glazed upper sash in slightly projecting bay. Contains contributing 1 ½-story side gable wood shingle frame secondary building (garage) with dormers and pent roof above garage door.

815 West Ferry Street ca. 1923

Part of a duplex with 819 West Ferry

2 ½-story side gable gambrel roof frame duplex with Colonial Revival and French Eclectic styling. Ashlar stone foundation, stucco siding with brick quoins, slate roof. Side entries with round arched hoods. Partial width enclosed porch with French doors with balconettes, set in blind recessed round arches. 6/6 double hung wood windows elsewhere. Denticulated cornice trim. Four hipped slate-sided dormers. Contains contributing flat roof secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 314

819 West Ferry **ca. 1923**

Part of a duplex with 815 West Ferry

See description above.

DELAWARE AVENUE INTERSECTS

WEST UTICA STREET - SOUTH (EVEN)

DELAWARE AVENUE INTERSECTS

170 West Utica Street **ca. 1904**

2 ½- story steep hipped roof frame house with modest Colonial Revival styling. Parged stone foundation, asbestos siding, asphalt roof. Offset glazed door under full width flat roof porch with wrought iron supports and balustrade. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Close-set twin pedimented dormers. Cannot see secondary building from public right-of-way.

174 West Utica Street **ca. 1920**

2-story hipped roof vernacular house with mansard single story front addition. Concrete block foundation, aluminum siding, asphalt roof. Offset replacement door, replacement windows. Contains non-contributing flat roof frame secondary building (garage). *Non-contributing primary building (due to alteration).*

176 West Utica Street **ca. 1890, ca. 1900**

Parcel contains two contributing primary buildings

At front of 176 West Utica *ca. 1890*

2 ½-story hipped roof vernacular frame house. Stone foundation, wood shingle above wood clapboard siding with cornerboards, asphalt roof. Offset entry with sidelights, transom, and replacement door in enclosed 1st story full width hipped roof porch. 2nd story open porch with square supports on solid wood balustrade. Majority 1/1 double hung wood windows. Hipped dormer.

At rear of 176 West Utica *ca. 1900*

Contributing 2-story front gable house with stone foundation, asphalt roof, wood clapboard siding. Glazed double doors with transom, rear addition.

180 West Utica Street **ca. 1908**

2 ½-story front gable vernacular frame house. Stone foundation, asbestos siding, asphalt roof. Offset entry under full width porch with Doric supports, plain balustrade, and roof deck. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with paired windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 315

184 West Utica Street **ca. 1907**

2-story hipped roof house with Dutch Colonial Revival styling. Stone foundation, brick siding with stone quoins and window/door surrounds, asphalt roof. Offset glazed door under full width flat roof porch with brick supports on solid brick balustrade. 1/1 double hung wood windows. Stepped parapet dormer.

204 West Utica Street **ca. 1952**

Brick building located on parking lot that is associated with Children's Hospital. Former large commercial building. *Non-contributing primary building.*

230 West Utica Street **ca. 1890**

2 ½-story front gable frame house with modest Stick styling. Parged stone foundation, wood clapboard siding with modest half-timber details, asphalt roof. Offset door with small shed hood. Replacement windows. Sunburst and spindle decorative panel at top of shingled gable end.

236 West Utica Street **ca. 1900**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset replacement door under full width porch with wrought iron balustrade and supports, roof deck. Replacement windows. 2nd story offset semi-hexagonal bay. Hipped dormer.

238 West Utica Street **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door under full width porch with wrought iron supports and balustrade, roof deck. Replacement windows. 2nd story offset semi-hexagonal bay. Overhanging asbestos-clad gable end with asphalt shingle horizontal rake, paired window.

246 West Utica Street **ca. 1902**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry with leaded transom under full width porch with square supports, spindle balustrade, and roof deck. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Hipped roof dormer with paired window.

248 West Utica Street **ca. 1902**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, brick siding, asphalt roof. Offset entry with replacement door under full width porch with slender Tuscan supports and plain balustrade. Replacement windows. 2nd story offset semi-hexagonal bay. Overhanging gable end with asphalt shingle horizontal rake.

250 West Utica Street **ca. 1902**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset glazed door under full width porch with wrought iron balustrade

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 316

and supports, roof deck. 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Hipped roof dormer with paired window.

254 West Utica Street **ca. 1907**

2 ½-story front gable frame house with modest Queen Anne styling. Parged stone foundation, vinyl siding, asphalt roof. Offset replacement door; recent open porch addition with partial roof deck and plain wood balustrade. Mixed replacement and 1/1 double hung wood windows. Overhanging gable end with asphalt shingle horizontal rake.

256 West Utica Street **ca. 1907**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone foundation, wood shingle above wood clapboard siding, asphalt roof. Offset slightly recessed entry under full width porch with round supports, plain balustrade, and roof deck. Replacement windows. 2nd story offset semi-hexagonal bay. Hipped dormer.

ELMWOOD AVENUE INTERSECTS

WEST UTICA STREET - NORTH (ODD)

DELAWARE AVENUE INTERSECTS

153 West Utica Street **ca. 1902**

2 ½-story front gable frame former house with modest Queen Anne styling. Stone foundation, vinyl siding, asphalt roof. Offset glazed door under partial width flat roof porch with square supports and solid wood balustrade. Replacement windows. 2nd story offset semi-hexagonal bay. Segmented gable end with paired windows in curved recess and asphalt shingle horizontal rake.

169 West Utica Street **ca. 1905**

(aka 165 West Utica Street, 167 West Utica Street, & 169 West Utica Street)

2-story flat roof commercial building with Colonial Revival styling. Concrete foundation, rug brick siding. Some recessed glass double door entries with glass storefront windows, some metal doors. Some 8/8 double hung wood windows with blind arches, some steel windows. All 2nd story windows boarded over. Stone accent panels with swag detailing. Single story rear addition. Brick smokestack.

ATLANTIC AVENUE INTERSECTS

181 West Utica Street **ca. 1912**

The Word of Life Church

2 ½-story cross gable frame house converted to church. Concrete foundation, fishscale wood shingle above brick siding, asphalt roof. Offset replacement double door entry with glass block transoms, hipped hood addition; side walls with windows. Entry is in squared bay with flat hipped roof and large semi-circular stained

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 317

glass window. Large offset cross gable with large-scale half-timber tracery details framing stained glass, block glass, and wood shingle panels. Side window bays are covered.

183 West Utica Street **ca. 1885**

1 ½-story front gable vernacular frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset door under gable hood with wrought iron supports. Replacement vinyl windows. Side hipped dormers.

187 West Utica Street **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Two offset glazed doors. 2nd story door above for former porch. Paired replacement vinyl windows. 2nd story offset slightly projecting box bay. Overhanging fishscale shingled gable with stylized vergeboard.

191 West Utica Street **ca. 1890**

1 ½-story front gable vernacular frame house. Stone foundation, vinyl siding, asphalt roof. Offset entry with replacement door, wrought iron grille and shallow open pediment hood. Replacement vinyl windows. Shallow gable main massing behind steeper gabled front façade. Contains non-contributing side gable frame secondary building (garage). *Non-contributing primary building*

193 West Utica Street **ca. 1890**

1 ½-story front gable Folk Victorian frame house. Parged stone foundation, asbestos shingle siding, asphalt roof. Offset entry with replacement door under full width hipped porch with spindle balustrade and supports. Contains contributing flat-topped hipped roof frame secondary building (garage).

201 West Utica Street **ca. 1890**

2 ½-story complex hipped roof Queen Anne frame house. Parged stone foundation, wood clapboard siding, asphalt roof. Offset recessed entry with leaded sidelights. Mixed replacement, 1/1 double hung, and casement wood windows. Enclosed aluminum-clad front sunroom with roof deck. Offset cross gable with 2nd story bay window. Small offset pedimented dormer. Contributing 1 ½-story side gable wood clapboard frame secondary building with wall gable dormer with cross-braced doors and multi-light windows (barn).

203 West Utica Street **ca. 1890**

2-story front gable National Folk frame house. Concrete foundation, asphalt and asbestos sides, vinyl (front) siding, asphalt roof. Single story commercial addition/enclosed porch brick siding, glass storefront, and roof deck. Recessed glass 1st story commercial entry door. Offset wood door to 2nd story residential. Mixed replacement, shopfront, and 1/1 double hung wood windows. *Non-contributing primary building*.

207 West Utica Street **ca. 1906**

(aka 207 West Utica Street & 209 West Utica Street)

2 ½-story side gable Colonial Revival frame duplex. Stone foundation, wood siding, asphalt roof. Two glazed door entries on opposite ends under full width porch with square supports, wrought iron balustrade, and roof

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Section 7 Page 318

deck. Majority tripartite 1/1 double hung wood windows, some with leaded upper sash. Twin pedimented dormers with paired windows. Modillioned boxed eaves.

213 West Utica Street **ca. 1900**

2 ½-story front gable frame house converted to apartments with modest Queen Anne styling. Stone foundation, wood clapboard siding with cornerboards, asphalt roof. Offset entry in wood shingle enclosed full width flat roof porch. Replacement vinyl windows. 2nd story twin semi-hexagonal bays. Shallow segmented gable end with wide asphalt shingle horizontal rake and asphalt siding at top.

215 West Utica Street **ca. 1900**

2 ½-story front gable frame house converted to apartments with modest Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset entry with replacement door. Mixed replacement vinyl and 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Closed aluminum-clad gable with horizontal asphalt shingle rake.

217 West Utica Street **ca. 1890**

2-story front gable frame house converted to apartments with Craftsman styling. Stone foundation, stucco above vinyl siding, asphalt roof. Offset recessed entry next to enclosed hipped porch with ribbon 1/1 double hung wood windows with transoms, exposed rafter tails, tapered square supports, and roof deck with exposed wood frame open roof. Twin semi-hexagonal bays.

221 West Utica Street **ca. 1890**

1 ½-story front gable vernacular frame house. Stone foundation, vinyl (front) and wood clapboard (sides) siding, asphalt roof. Central entry in enclosed hipped roof porch with square supports. Mixed replacement and 1/1 double hung wood windows. Contains contributing 2-story flat roof brick secondary building (garage).

225 West Utica Street **ca. 1890**

2-story front gable Folk Victorian frame house. Wood covered foundation, wood clapboard siding with cornerboards, asphalt roof. Central entry under full width porch with square supports, spindle balustrade, and roof deck. Mixed replacement and 1/1 double hung wood windows with aluminum storms. 2nd story gable hood over door. Contains contributing flat roof brick secondary building (garage).

229 West Utica Street **ca. 1890**

1 ½-story front gable National Folk frame house. Parged stone foundation, asbestos shingle siding, asphalt roof. Offset entry with replacement door. Replacement casement windows. Side shed dormers.

233 West Utica Street **ca. 1890**

Parcel contains two contributing primary buildings

At front of 233 West Utica Street

2 ½-story cross gable house with Queen Anne styling. Stone foundation with medina sandstone water table, vinyl above brick siding, asphalt roof. Offset door with leaded transom under full width flat roof porch with

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 319

Ionic supports on medina piers and iron balustrade on curved medina foundation. Replacement vinyl windows. Smaller front gable inset in larger front gable. Contributing flat roof brick secondary building (garage).

At rear of 233 West Utica

Contributing 2-story gable front-and-wing National Folk frame house.

235 West Utica Street **ca. 1890**

2 ½-story front gable frame house with modest Colonial Revival styling. Parged stone foundation, vinyl siding (wood clapboard sides) siding, asphalt roof. Offset glazed entry with sidelights and transom under recent wood porch addition with concrete block foundation. Mixed replacement and 1/1 double hung wood windows. Cannot see secondary building from public right-of-way.

237 West Utica Street **ca. 1890**

2 ½-story cross gable National Folk frame house. Stone foundation, wood clapboard siding (some replacement), asphalt roof. Offset recessed door in rear cross gable. Full width flat roof porch with wrought iron balustrade and supports. Majority 1/1 double hung wood windows, 2nd story and gable end arched. 2nd story replacement sliding door. Contains contributing hipped roof secondary building (garage).

241 West Utica Street **ca. 1900**

2 ½-story hipped roof Colonial Revival frame house. Medina sandstone foundation, wood clapboard siding with Ionic corner pilasters, asphalt roof. Offset entry with glazed door and leaded transom under full width flat roof porch with fluted round supports and iron balustrade. Majority 1/1 double hung wood windows. 2nd story offset semi-hexagonal bay. Modillioned eaves. Pedimented dormer. Contains contributing front gable frame secondary building (garage).

243 West Utica Street **ca. 1893**
(aka 245 West Utica Street)

1 ½-story front gable National Folk frame house. Parged stone foundation, aluminum siding, asphalt roof. Offset entry with replacement door. Mixed replacement and 1/1 double hung wood windows with aluminum storms.
Non-contributing primary building.

247 West Utica Street **ca. 1890**

2 ½-story mansard roof frame apartment house with Colonial Revival styling. Stone foundation with concrete porch foundation, vinyl siding, asphalt roof. Central entry with original double glazed doors, "Lillian Apartments" painted onto glass, with shed hood. Replacement vinyl windows. Twin two story bays – semi-hexagonal on 1st floor, curved on 2nd floor. 2nd story central semi-hexagonal bay. Three mansard dormers.

253 West Utica Street **ca. 1893**

2 ½-story front gable frame former schoolhouse, now offices. Rusticated concrete block foundation, asbestos siding, asphalt roof. 2-story flat roof front addition with pent roof and corner pilasters at 1st story. Offset

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 320

recessed entry with glazed door and braced flat hood. 1/1 double hung wood windows with canvas awnings. Contains contributing hipped roof secondary building (garage).

255 West Utica Street **ca. 1901**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door with sidelights under full width porch with round supports, stick balustrade, and roof deck. Replacement vinyl windows. 2nd story offset semi-hexagonal bay. Large hipped dormer with tripartite window. Contains contributing hipped roof secondary building (garage).

257 West Utica Street **ca. 1900**

2 ½-story front gable frame house with modest Queen Anne styling. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door in recessed bay under pediment with sunburst detailing, adjoining shed roof porch with plain balustrade and round supports. Mixed replacement and 1/1 double and single hung wood windows with leaded transoms. Gable end with asphalt shingle horizontal rake and Palladian window casing with replacement (not arched) windows.

261 West Utica Street **ca. 1900**

2 ½-story gable-on-hip roof Queen Anne frame house. Stone foundation, wood clapboard siding, asphalt roof. Offset glazed door under foliated pediment hood with wrought iron supports. Replacement vinyl windows. Offset 2-story semi-hexagonal bay. Offset hipped and gable dormers.

DELAWARE AVENUE INTERSECTS

WINDSOR AVENUE - WEST (EVEN)

AT CHAPIN PARKWAY

30 Windsor Avenue

See 185 Chapin Parkway for description.

36 Windsor Avenue

See 180 Soldier Place for description.

40 Windsor Avenue

See 188 Soldier Place for description.

48 Windsor Avenue

See 180 Soldier Place for description.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 321

50 Windsor Avenue **ca. 1921**

2 ½-story side gable house with Colonial Revival styling. Concrete foundation, stucco above brick siding, slate roof. Projecting clapboard central entry with segmental pediment and pilasters. 6/9 and 6/6 double hung wood windows. Blind Palladian window and small cornice returns in side gable end. Attached flat roof garage.

BIRD AVENUE INTERSECTS

70 Windsor Avenue **ca. 1953**

2-story cross gable frame house with minimal traditional styling. Wood shingle siding, asphalt roof. 8/8 and 6/9 double hung wood windows. Attached garage.

80 Windsor Avenue **ca. 1940**

2-story side gable Colonial Revival frame house. Poured concrete foundation, asbestos shingle siding with cornerboards, asphalt roof. Slightly offset entry with fluted pilasters and broken ogee crown. Majority 4/4 double hung and multi-light casement wood windows. Contains contributing front gable frame secondary building (garage) with cross bracing in gable end.

84 Windsor Avenue **ca. 1907**

2 ½-story side gable 3-bay Colonial Revival frame house. Stone foundation, wood shingle siding, slate roof. Central entry under partial width broken pedimented porch with elliptical fanlight in pediment, Doric supports, and geometrically-patterned wood balustrade. Majority 15/1 double hung wood windows with wood keystone casing. Twin pedimented gable dormers with cornice returns. Contains contributing front gable frame secondary building (garage) with exposed beams.

94 Windsor Avenue **ca. 1907**

Herbert W. Turk House, aka Minot Tanner House

2 ½-story hipped roof frame house with Prairie styling. Stone foundation, wood shingle siding, asphalt roof. Side entry. 1/1 double hung and casement wood windows. Offset entry under hipped partial width porch with solid balustrade and wide-set paired square supports. Slightly projecting box bay with 1st story semi-hexagonal bay with pent roof. Small hipped dormer. Flared eaves with exposed rafter tails. Contains contributing flared hipped frame secondary building (garage).

100 Windsor Avenue **ca. 1908**

2 ½-story hipped roof 3-bay Colonial Revival house. Stone foundation, brick siding, shingle roof. Central entry with wide sidelights, pedimented hood with Tuscan supports. Majority 6/6 double hung wood windows. 1st story large twin semi-hexagonal oriel windows. 2nd story stone sill course. Modillions and dentils at cornice. Twin open pedimented dormers with keystone arched casement windows. Contains contributing side gable brick secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 322

106 Windsor Avenue **ca. 1906**

2 ½-story side gable 3-bay Colonial Revival frame house. Stone and brick foundation, wood clapboard siding with fluted corner pilasters, asphalt roof. Central entry with sidelights, flanking pilasters, and large capital crown under partial with flat roof porch with square supports. Majority 6/1 double hung wood windows, 1st story French doors with large capital crowns. Twin gable dormers with cornice returns and keystone arched windows. Contains contributing front gable frame secondary building (garage).

110 Windsor Avenue **ca. 1908**

2 ½-story hipped roof frame house with Craftsman styling. Wood shingle siding, asphalt roof. Side entry under partial width hipped porch with glazed rear wall, solid balustrade, and square supports. Majority 6/1 double hung wood windows. Front slightly projecting wide box bay with flared wood shingle hood. Gable dormer. Decorative knee braces and exposed rafter tails throughout. Flared eaves. Contains contributing hipped roof frame secondary building (garage).

114 Windsor Avenue **ca. 1908**

2 ½-story hipped roof frame house with Craftsman styling. Stone foundation, pebbledash stucco siding, asphalt roof. Offset entry. Majority 12/1, 8/1, and 6/1 double hung wood windows. 2nd story wood sill course. Hipped dormer. Wide overhanging eaves with exposed rafter tails.

122 Windsor Avenue **ca. 1910**

2 ½-story hipped roof frame house with modest Colonial Revival styling. Stone and concrete foundation, wood shingle siding, asphalt roof. Recessed entry on side of building with Doric supports and triglyphs around frieze. Replacement windows. 2nd story wood sill course and box bay with crenellated underside. Small hipped dormer. Wide boxed eaves. Contains contributing front gable wood shingle secondary building (garage).

130 Windsor Avenue **ca. 1917**

2 ½-story hipped roof Colonial Revival house, facing Forest Avenue. Brick siding, slate roof. Central entry under open pediment hood with paired Tuscan supports. Majority 6/1 double hung wood windows with stone casing and bracketed concrete sills. Slate-sided hipped dormer. Single story enclosed porch on east side (Windsor Ave), 2-story addition on west side. Contains contributing flat roof brick secondary building (garage).

FOREST AVENUE INTERSECTS

160 Windsor Avenue **ca. 1915**

Harry Larkin House

Architect: Wood & Bradney

Part of former Larkland Estate

2 ½-story hipped roof Colonial Revival house. Stone foundation, Flemish bond brick construction, slate roof. Central entry with sidelights, wide elliptical fanlight, and open pediment crown underneath full height partial width flat roof portico with Ionic columns and pilasters. Majority 6/6 double hung wood windows with stone sills and splayed brick lintels. Three slate-sided pedimented dormers. Flat roof with geometrically-patterned

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 323

wood balustrade. Wide entablature with dentils and modillions. Contains contributing flat hipped roof brick secondary building (large carriage house) with slate roof, gable dormers with arched windows, and Doric supports in between doors.

176 Windsor Avenue **ca. 1915**

Esty House

Architect: Wood & Bradney

Part of former Larkland Estate

2 ½-story side gable five bay Colonial Revival house. Flemish bond brick construction, slate roof. Central entry with sidelights and transom under pedimented hood with Doric supports. Majority 6/6 double hung wood windows, some replacement; splayed brick lintels, stone sills. Three gable dormers with cornice returns and keystone arched windows. Dentils and modillions at cornice. Contains contributing 2-story side gable brick secondary building (large carriage house).

194 Windsor Avenue **ca. 1957**

1 ½-story side gable split-level masonry house with offset hipped upper ½ story addition. Flemish bond brick construction with wood clapboard elements, asphalt roof. Recessed offset entry with contemporary wood door. Contemporary casement windows. Projecting hipped roof attached garage.

198 Windsor Avenue **ca. 1955**

(aka 142 Rumsey Road)

1-story hipped roof Ranch frame house. Brick siding, asphalt roof, casement windows. Recessed entry. Rumsey Road entrance.

AT RUMSEY ROAD

WINDSOR AVENUE - EAST (ODD)

AT CHAPIN PARKWAY

1 Windsor Avenue **ca. 1902**

Built for Frederick Haller

2 ½-story hipped roof frame house with modest Prairie styling. Stone foundation, wood clapboard siding, asphalt roof. Recessed glazed wood door with small hood in enclosed entryway with projecting 2nd story addition above. Majority 1/1 double hung wood windows. Partial width porch with brick foundation, exposed rafters, square supports, and plan balustrade. Offset 2-story semi-hexagonal bay. Overhanging boxed waves with thin modillions. Hipped dormer with tripartite window. Flared eaves.

7 Windsor Avenue **ca. 1903**

2 ½-story front gable frame house with Craftsman styling. Stone foundation, wood shingle siding, asphalt roof. Offset entry with wood door under partial width flat roof porch with solid balustrade and square supports with decorative brackets. Majority 16/1 double hung wood windows. 1st story offset semi-hexagonal bay.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 324

Overhanging 2nd story. Palladian window in gable end. Flared eaves with exposed rafter tails and scrolled brackets.

11 Windsor Avenue **ca. 1905**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset entry under partial width pedimented porch with Tuscan supports and metal balustrade. Majority replacement windows. Palladian window in gable end. Contains contributing hipped roof frame secondary building (garage, shared with 15 Windsor Avenue).

15 Windsor Avenue **ca. 1908**

2 ½-story front gable frame house with Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Recessed entry under offset partial width front and side porch with large square supports, plain balustrade, and modillioned eaves. Replacement windows. Cornice returns at gable end. Contains contributing hipped roof frame secondary building (garage, shared with 11 Windsor Avenue).

25 Windsor Avenue

See 3 Inwood Place for description.

INWOOD PLACE INTERSECTS

35 Windsor Avenue **ca. 1908**

2 ½-story hipped roof frame house with Craftsman styling, oriented to Inwood Place. Stone foundation, wood shingle siding, asphalt roof. Central entry with sidelights and blind fanlight. Majority 10/1 double hung wood windows. 1st story offset oriel bay with hipped hood. Hipped dormers with paired windows on both façades. Flare eaves, decorative knee braces, and exposed rafters.

37 Windsor Avenue **ca. 1905**

2 ½-story front gable frame house with modest Colonial Revival styling. Stone foundation, vinyl siding, asphalt roof. Offset recessed entry in 2-story enclosed side addition. Majority 12/1 and 6/1 double hung wood windows. Offset 1st story oriel window with flared hood, 2-story semi-hexagonal bay. Overhanging wood shingled gable end with shingled rake and ribbon window.

43 Windsor Avenue **ca. 1907**

2 ½-story side gable frame house with modest Colonial Revival styling. Stone foundation, wood shingle siding with cornerboards, asphalt roof. Offset glazed wood door with sidelight and transom under full width enclosed hipped roof porch with square supports. Replacement windows. Gable dormer with wide corner pilasters. Cannot see secondary building from public right-of-way.

47 Windsor Avenue **ca. 1907**

2 ½-story side gable 3-bay Colonial Revival frame house. Stone foundation, wood shingle siding with cornerboards, asphalt roof. Central entry with leaded sidelights under partial width broken pediment porch with

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 325

spindle balustrade and Doric supports. 12/1 double hung wood windows. Twin gable dormers with cornice returns and arched window casings.

51 Windsor Avenue **ca. 1907**

2 ½-story side gable frame house with Queen Anne styling. Stone foundation, wood shingle siding with cornerboards, asphalt roof. Offset glazed wood door under partial width hipped porch with square supports with decorative brackets and glazed side walls. Majority 6/1 double hung wood windows. Overhanging 2nd story. Oriel window in wall dormer with closed top and cornice returns. Small offset pedimented dormer. Contains contributing hipped frame secondary building (garage).

55 Windsor Avenue **ca. 1909**

2 ½-story side gable 3-bay Colonial Revival frame house, oriented to Bird Avenue. Stone foundation, wood shingle siding, asphalt roof. Central entry with multi-light sidelights and transom under pedimented hood with Tuscan supports. Mixed replacement and 6/6 double hung wood windows. 1st story offset oriel window. 3 pedimented dormers. Contains contributing front gable shingle frame secondary building (garage) access from Bird Ave.

BIRD AVENUE INTERSECTS

67 Windsor Avenue **ca. 1909**

2 ½-story hipped roof frame house with Colonial Revival and Craftsman styling. Stone foundation, pebbledash stucco above brick siding, asphalt roof. Offset entry with leaded sidelights and transom under flat round hood with iron balustrade and supports. Majority 4/1 and 8/1 double hung wood windows. 1st story offset slightly projecting oriel window. Belt course. Hipped dormer with tripartite window. Flared wide overhanging open eaves with exposed rafters. Contains contributing secondary building (garage).

71 Windsor Avenue **ca. 1904**

2 ½-story side gable frame house with Craftsman styling. Stone foundation, wood shingle siding, asphalt roof. Offset recessed entry with shed hood and Doric supports next to enclosed porch with 6/6 double hung wood windows. 6/1 double hung wood windows elsewhere. 2nd story offset curved bay. Twin dormers with gables and arched windows. Overhanging eaves with exposed rafters. Contains contributing side gable frame secondary building (garage).

75 Windsor Avenue **ca. 1908**

2 ½-story steep-pitched hipped roof frame house with modest Craftsman styling. Stone foundation, wood shingle siding with cornerboards, asphalt roof. Offset entry under partial width porch with plain balustrade, Doric supports, and roof balustrade. 6/1 and 8/1 double hung wood windows. Hipped dormer with paired windows. Open eaves with exposed rafters. Cannot see secondary building from public right-of-way.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 326

79 Windsor Avenue **ca. 1894**

2 ½-story side gable Colonial Revival frame house. Stone foundation, wood clapboard siding above stone, asphalt roof. Side entry with canopy and curved leaded glass bay above. Front full width porch with plain balustrade and paired Tuscan supports on stone piers. Mixed replacement, fixed leaded, and 1/1 double hung wood windows. 2nd story offset wide semi-hexagonal bay. Swag molding on frieze. Large hipped dormer.

85 Windsor Avenue **ca. 1938**

2-story flat hipped roof 3-bay Colonial Revival house. Flemish bond brick construction, slate roof. Offset slightly recessed entry with classical casing and broken ogee hood. 9/9 double hung wood windows with splayed brick lintels and brick sills. Wide trim and modillions at cornice. Cannot see secondary building from public right-of-way.

93 Windsor Avenue **ca. 1896**

2 ½-story front gable frame house with eclectic styling. Vinyl and brick siding, asphalt roof. Offset recessed entry with hipped projecting bay and wall dormer above. Mixed replacement and 9/9 double hung wood windows. Front addition that extends to single story flat roof side wing. Ribbon windows in gable end. Contains non-contributing 1 ½ story steep hipped roof frame secondary building (garage). *Non-contributing primary building (due to alteration).*

95 Windsor Avenue **ca. 1928**

2 ½-story side gable Tudor house. Stone foundation, half-timbered stucco above brick siding, slate roof. Entry with Tudor arch stone casing. Leaded multi-light casement windows. Offset cross gables. Cannot see secondary building from public right-of-way.

101 Windsor Avenue **ca. 1894**

Built for Fred Humburch

2 ½-story steep-pitched hipped roof frame house with Colonial Revival styling. Medina sandstone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset glazed wood door under partial width flat roof porch with turned balustrade and Ionic supports. Offset 2-story semi-hexagonal bay, 2nd story semi-hexagonal bay. Flat roof dormer with tripartite window and foliated arch on top. Flared boxed eaves. Contains contributing hipped roof frame secondary building (garage).

107 Windsor Avenue **ca. 1907**

2 ½-story hipped roof frame house with Colonial Revival styling. Stone foundation, wood clapboard siding with corner pilasters, asphalt roof. Offset entry with Prairie-style leaded sidelights under full width flat roof porch with spindle balustrade, Tuscan supports, and denticulated cornice. 1/1 double hung wood windows. Gable dormer with open eaves and tripartite window. Modillioned boxed eaves. Contains contributing front gable frame secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 327

111 Windsor Avenue **ca. 1912**

2 ½-story cross gable frame house with Craftsman styling. Stone foundation, pebbledash stucco siding above stone, asphalt roof. Side entry. Majority 8/1 double hung wood windows. Offset partial width enclosed gabled porch with ribbon casement windows with multi-light transoms. Tripartite window with ornate casing in front gable end with decorative parapet trim. Contains contributing 1 ½-story front gable frame secondary building (garage).

121 Windsor Avenue **ca. 1905**

2 ½-story steep-pitched hipped roof French Eclectic frame house. Stucco siding, asphalt roof. Central entry with leaded sidelights under partial width hipped porch with Tuscan supports and turned balustrade. 8/1 and 4/1 double hung wood windows. 2nd story wood sill course. 2nd story slightly projecting central bay with hipped hood. Hipped dormer with tripartite window. Flared eaves. Contains contributing steep-pitched hipped roof frame secondary building (garage).

125 Windsor Avenue **ca. 1909**

2 ½-story hipped roof Prairie style frame house. Ashlar stone foundation, half-timbered stucco above brick siding, asphalt roof. Side entry. Full width hipped enclosed porch with ribbon windows. Leaded casement windows elsewhere. Pagoda-style raised central hipped half story. Overhanging open eaves. Contains contributing flat roof brick secondary building (garage) with pent roof.

129 Windsor Avenue **ca. 1909**

2 ½-story shallow-pitched complex tiered hipped roof frame house with Prairie styling. Ashlar stone foundation, half-timbered stucco above brick siding, asphalt roof. Offset recessed entry. Full width hipped enclosed porch with ribbon windows. Majority double hung leaded windows. Contains contributing hipped secondary building (garage).

FOREST AVENUE INTERSECTS

143 Windsor Avenue **ca. 1921**

2 ½-story shallow-pitched hipped roof house with Italian Renaissance styling. Ashlar stone foundation, brick siding with ashlar courses and stucco top half story, terra cotta tile roof. Central entry in projecting bay with arched French doors and balconette above. Casement windows. Contains contributing flat roof brick secondary building (garage) with curved tile pent roof.

149 Windsor Avenue **ca. 1910**

2 ½-story side gable gambrel roof 5-bay Dutch Colonial Revival frame house. Stucco siding with wide corner pilasters, asphalt roof. Central entry with multi-light sidelights under pedimented hood with Tuscan columns and pilasters. Majority 8/8 double hung wood windows. Five gable dormers with cornice returns and keystone flat arched windows. Contains contributing side gable secondary building (garage).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 7 Page 328

161 Windsor Avenue **ca. 1911**

2 ½-story hipped roof frame house with Prairie styling. Ashlar stone foundation, stucco above brick siding, slate roof. Side entry. Majority 8/1 double hung wood windows. Twin gable dormers. Flared eaves. Cannot see secondary building from public right-of-way.

167 Windsor Avenue **ca. 1950**

1 ½-story cross gable frame house with Neocolonial styling. Concrete foundation, vinyl above brick siding, asphalt roof. Offset entry in cross gable under gable hood with rounded arch opening and paired Tuscan supports. Majority 6/6 double hung wood windows with some wood storms. Offset hipped dormer in cross gable. Cannot see secondary building from public right-of-way.

175 Windsor Avenue **ca. 1915**

Charles Larkin House

Architect: Wood & Bradney

Part of former Larkland Estate

2 ½-story parapet flat roof masonry residence with Colonial Revival styling. Onondaga limestone foundation, walls, and parapet. Side entry with flat hood with Tuscan supports with modillions at cornice; box bay above. Mixed 1/1 replacement and double hung wood windows with ashlar stone sills and splayed lintels. Wide classical entablature at cornice. Contains contributing 2-story parapet roof masonry secondary building (garage) with chimney.

In front of 175 Windsor Avenue – Contributing wrought iron gate, ca. 1910.

AT RUMSEY ROAD

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 1

ELMWOOD HISTORIC DISTRICT: ELMWOOD HISTORIC DISTRICT (EAST)⁶

“Every city has its favorite residence district. The people of Buffalo have decided, and not without good reasons, that their favorite district is that called the Elmwood.”

-- "The New Elmwood District," *Greater Buffalo*. (1902)

“Nature and man seem to have worked harmoniously in the creation of what is known as Buffalo’s ‘Elmwood District.’”

--“The New Elmwood District,” *Commerce*. (August, 1903)

OVERVIEW

The Elmwood Historic District is significant under Criterion A in the area of Community Planning and Development and C in the area of Architecture as an exceptional, highly intact residential neighborhood located in the City of Buffalo. Much of the district’s architecture and planning represents the first era of street-car suburbanization in Buffalo, which occurred during the golden age of industrial, economic and population growth following the Civil War. The district contains nearly 5,000 resources. For the purposes of managing the National Register listing process, the district has been divided along the commercial spine of Elmwood Avenue into the Elmwood Historic District (West) and the Elmwood Historic District (East). This nomination documents the Elmwood Historic District (East) portion of the district on the National Register, while providing a historic context for both. The Elmwood Historic District (West) was listed on the NY State and National Registers in 2012. The nominated district contains more than 1,800 properties and nearly 3,500 resources in total, reflective of the city at the height of its prominence as the eighth most populous city in America.⁷ The district evolved over time, transforming from a forested, pastoral area filled with nurseries and farmhouses into a wealthy residential area populated with large estates in the nineteenth century, and from a bustling streetcar suburb into a modern community that experienced several stages of automobile-oriented design in the twentieth century. Due to the presence of large estates, which occupied especially large plots of land at the turn of the twentieth century, much of the streetcar suburb style of development east of Elmwood Avenue occurred a few decades later than in the Elmwood Historic District (West). The portions of the district that formerly held these estates prevented new development until a later date than occurred west of Elmwood Avenue, creating a patchwork pattern that gradually filled in new buildings as the estates were later subdivided beginning in the

⁶ Section 8 combines the narrative previously prepared by Jennifer Walkowski for the Elmwood Historic District (West) with additional research and discussion specifically related to the Elmwood East area provided by Annie Schentag. For ease in reading, the two portions are not differentiated.

⁷ United States Bureau of the Census, “Table 1: Rank by Population of the 100 Largest Urban Places, Listed Alphabetically by State: 1790-1990,” Released June 15, 1998, Accessed June 22, 2015, <http://www.census.gov/population/www/documentation/twps0027/tab01.txt>.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 2

1920s. The period of significance for the Elmwood Historic District (East) thus features a later end date than that established for the Elmwood Historic District (West). Beginning in 1867 with the development of Frederick Law Olmsted's park and parkways system, which first gave shape to the district as an attractive community for development, the period of significance ends in 1965 with the construction of the Scajaquada Expressway, marking the district's complete transition into the age of the automobile.

Through much of Buffalo's early history, the area that would become the Elmwood Historic District was largely forested, undeveloped land.⁸ In the 1804 plan, this area was marked off as "farm lots" and a number of nurseries later prospered in the area. Forest Lawn Cemetery, founded in 1849 on the Scajaquada Creek, was one of the first large-scale improvements in this region, noted as being distant from the city center. After the city's boundary expansion in 1853 encompassed the Town of Black Rock, in which this area originally laid, this swath of land became attractive for new development. At the invitation of Buffalo businessmen seeking to enhance the quality of their city, Frederick Law Olmsted overlaid his masterpiece Buffalo parks and parkways system over the area between 1868 and the 1870s, transforming the raw land into a carefully crafted and manicured naturalistic landscape. His parks were immediately popular, encouraging the development and growth of Buffalo's streetcar system in the 1870s and 1880s to create better access. When a horse-drawn streetcar line opened on Elmwood Avenue in 1889, the era of rapid growth of the area began. At nearly the same time, H.H. Richardson and Olmsted developed the massive Buffalo State Asylum for the Insane. The Buffalo State Asylum, The Park (now Delaware Park) and Forest Lawn Cemetery, all immediately north of the Elmwood neighborhood, physically helped to form the northern extents of the city and established the standard for high-quality architecture in what is now the Elmwood Historic District.

The "Elmwood district," as it was called during its primary development phase beginning in the 1890s, developed rapidly within a relatively short amount of time due to several simultaneous, converging forces. Olmsted's new parks and parkways made this area of the city very attractive for development, and land values immediately began to rise. The streetcar systems allowed for better access to the portion of Buffalo, linking to the jobs and businesses in downtown. At the same time, in the post-Civil War era, Buffalo's economy was booming, which fueled an incredible growth in the city's population. In 1850 the city's total population was 42,261; by 1870, only two decades later, it had swelled dramatically to 117,714, nearly tripling in size. The economic and commercial growth in Buffalo during this era also created a large middle and upper-middle class of business owners and managers and others., all looking to build or purchase stylish, modern houses on

⁸ The term "Elmwood Historic District" will be used throughout this nomination as a title applied retroactively to the region, even before it was labeled as thus in the 1890s. The term applies to the entirety of the district, with the exception of when distinguished along the eastern or western portion of the total district, as in Elmwood Historic District (East). When distinguished as Elmwood Historic District (East), the discussion applies solely and/or most prominently to the eastern portion of the district. Henceforth, the term "Elmwood Historic District" and "Elmwood district" will be used interchangeably throughout this document. In contemporary Buffalo, this area is also colloquially referred to as the "Elmwood Village."

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 3

comfortable suburban lots. As these forces converged, the Elmwood Historic District was the natural area for this growth and became one of the prime real estate areas of the city beginning in the 1880s, and especially between the 1890s and 1910s, resulting in the construction of numerous individual single-family houses, some multiple-family houses, apartment buildings, some churches and eventually leading to the establishment of a commercial strip along the Elmwood Avenue streetcar line.

Prior to the 1890s, this section of Buffalo had no name and no identity. First only identifiable as part of the city's large 11th Ward, the name "Elmwood district" or "Elmwood Avenue district" first appeared around 1890, immediately following the opening of the first streetcar line. Developers used this new name as a way to brand and market the area as a new, desirable residential neighborhood. Encouraged by the garden-liked environment of the Olmsted parks and parkways system that laced through the area on both sides of Elmwood Avenue, development here primarily consisted of free-standing single family houses. In some cases, houses were built for specific owners, but mostly houses were speculatively built by developers, builders and investors. In the popular styles of the era, most of the houses were designed in the Queen Anne, Colonial Revival, Tudor Revival and Craftsman styles. Also, as the city's population shifted from downtown Buffalo and into neighborhoods like the "Elmwood district" in the late 1800s, many existing and newly formed congregations built new churches in the neighborhood, primarily along Richmond Avenue, within walking distance of their members and parishioners. Finally, enterprising businesses located here to serve the growing residential neighborhood with basic needs. By the turn of the twentieth-century, the Elmwood Historic District had emerged as Buffalo's most desirable residential neighborhood.

By the 1920s, changes began to subtly shape the Elmwood Historic District. Though the neighborhood had been built thanks to the streetcar, by the 1920s automobiles were emerging as the most popular means of transportation. The individual ownership of automobiles in the Elmwood Historic District meant a change in the physical design of the neighborhood, as barns and carriage houses were transformed into automobile garages, new garages were constructed, and Elmwood Avenue was widened to accommodate this new means of travel. The influence of this new transportation method also began to physically manifest in the district in the form of new lot sizes, which became larger or were altered in order to provide ample space for driveways and garages. Due to the slightly later settlement of the area east of Elmwood Avenue, which began in earnest around 1890, the typical lot size on new streets such as Auburn Avenue and Cleveland Avenue was slightly larger than in the western portion of the district. This resulted from a number of different factors, including the substantial lot size established by previous earlier estates that only existed east of Elmwood Avenue, different real estate developers than in the west, as well as the attempt to provide space for automobiles in lots that were not fully divided until the introduction of this new transportation method. The Elmwood Historic District (East) in particular also accommodated the automobile in a series of new car-centric development patterns, including landscaped, median streets and small cul de sacs.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 4

With the extension of Elmwood Avenue in 1910-1911, creating a direct link between downtown Buffalo and the residential Elmwood Historic District, Elmwood Avenue itself transformed into a commercial strip. Around the same time, the residential areas of the Elmwood Historic District also began to transform. While the architecture and physical character in the district remained largely intact, a new, largely middle-class population moved in. As wealthy older residents who could afford large mansions and a live-in staff passed away, many of the larger houses were divided into apartments. This phenomenon was further exacerbated by the Great Depression in the 1930s. Despite this transformation, the desire to live in and amongst the Olmsted parkways, within easy walking distance of the shops on Elmwood Avenue, continued to make the Elmwood Historic District neighborhood one of the most popular and desirable residential neighborhoods in the city of Buffalo.

The history of the Elmwood Historic District (East) encapsulates an evolution in settlement patterns, as the neighborhood became increasingly more densely developed over time. During the span of a few decades, the district developed from a rural area to an urban one, transitioning from forest to farmland to parks and large estates to a streetcar suburb and, eventually, to the nascent automobile-oriented urban designs that can still be seen in the district today. This pattern of development is thoroughly intertwined with a broader history of transportation, which underwent a series of advancements that greatly impacted the urban design and architecture of the neighborhood at each new stage. The neighborhood's transition from rural to urban is mirrored in the transition of transportation methods over time, from horse and carriage to streetcar and then automobile. As each new form emerged, it deeply impacted the physical, social and economic character of this district, and the Buffalo region at large. In tracing the history of these advancements in terms of both urban settlement and transportation, the Elmwood Historic District (East) provides excellent examples of these transitions at each stage of development.

Today many consider the Elmwood Historic District characteristically "Buffalo" in spirit and form. Built during the height of the city's economic, cultural and financial boom at the end of the nineteenth and dawn of the twentieth centuries, the free-standing, single-family houses are characteristic of Buffalo's finest residential stock. In other cities, such as Boston or Baltimore, residential growth was marked with attached row houses and town houses. Construction in the Elmwood Historic District occurred during an era when cramped tenement quarters were seen as unhealthy and dangerous, and the wide-open natural landscape established by Olmsted for fresh air and light became standard for a healthy way of life in the industrial era. Free-standing houses and their own individual parcels were also built to serve as small-scale replicas of the type of mansions built on large landscaped parcels constructed by the rich, allowing every citizen to be the resident of his/her own castle. Today, the Elmwood Historic District retains the spirit of its original design as a largely residential neighborhood, and the small individual shops and boutiques on Elmwood Avenue (for the past 15 years,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 5

collectively known as the “Elmwood Village”) are a reminder of the family-run stores and shops that originated on the street in the 1920s.

EARLY HISTORY OF BUFFALO (ca. 1790s – 1853)

The era of widespread land sales and the process of land subdivision in the Buffalo area began in July of 1797, when surveyor Joseph Ellicott was contracted by Theophilus Cazenove, agent for the Holland Land Company, to serve as chief surveyor of the Holland Purchase. Ellicott had previously assisted his brother Andrew in surveying and platting the city of Washington, D.C. in 1791–92. During this time, the Mile Strip Reservation along the Niagara River was also surveyed by Ellicott at the expense of the Holland Land Company and its boundaries established and clarified.⁹ Along with the assistance of brother Benjamin, Joseph Ellicott completed the survey of the Holland Purchase by 1800.¹⁰ Ellicott secured the ideal site for the new settlement on the Buffalo Creek and took the first steps toward creating the civil vision and commercial wealth that would lead to the Elmwood Historic District less than a century later.¹¹ Envisioning a community he called “New Amsterdam,” Ellicott laid out what would be the future city of Buffalo and was eager to begin establishing the settlement. Ellicott was also aware of the advantages of the lands held by New York State in the Mile Strip Reservation along the Niagara River, seeing the establishment of a village at Black Rock as “equally or more advantageous for a town than Buffalo.”¹² Fortunately for Ellicott, the state did not survey the Mile Strip until 1803-04, first offering lands for sale in the Village of Black Rock (Upper Black Rock) only in February 1805. Finally the Holland Land Company authorized Ellicott to commence his survey for “New Amsterdam,” which he completed by Ellicott in 1804.¹³

With the grand Baroque-influenced street plan he had helped create for Washington D.C. still fresh in his mind, Joseph Ellicott laid out “New Amsterdam” with a radial street plan overlaid onto a grid pattern, a design that set the stage for the later development of the city and the Elmwood Historic District. This radial plan was unusual among other early city plans in America created by land companies and developers of this era, as it was easier

⁹ In the fall of 1798, Seth Pease surveyed and established the line of the State reservation along the Niagara River, one mile away from the shoreline. Some difficulty was experienced in determining the boundaries of the southern end, due to the shape and angle of Lake Erie and the Niagara River. After a great deal of negotiations between the Holland Land Company and New York State, it was determined that the point of origin for the south end of the Mile Strip would commence at the point where the water of the Niagara River was a mile wide at the mouth of Lake Erie, creating a large circle at the terminus with a mile-wide radius. In 1802, New York State moved to extinguish the Native Americans’ title to the land in the Mile Strip Reservation, and quickly began to open it up for settlement. This area would become known as Black Rock. H. Perry Smith, *History of the City of Buffalo and Erie County with Biographical Sketches of Some of Its Prominent Men and Pioneers...* (Syracuse, NY: D. Mason, 1884), 78.

¹⁰ *Municipality of Buffalo, New York a History, 1720-1923*, 81.

¹¹ H. Perry Smith, 79.

¹² *Municipality of Buffalo, New York a History, 1720-1923*, 92.

¹³ *Municipality of Buffalo, New York a History, 1720-1923*, 92-101.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 6

and cheaper to lay out a simple grid of streets with regular sized lots than it was to plat the angles and curves of Ellicott's grand design. The state-created Village of Black Rock (Upper Black Rock) reflects this phenomenon, with its regular grid of rectangular lots laid out regardless of the topography or other natural features. Ellicott's plan for what Buffalo, reflecting its kinship to the ambitious and aspirational plan of the new nation's capital, is progressive and forward-looking, aiming beyond just the early pioneer era to a future city of substance. Its design is intended to stand out as a beautiful, sophisticated community that would attract land sales and encourage settlement, especially in contrast to the mundane grid of Black Rock. The center of Ellicott's plan was Niagara Square, an open, traditional village square intended to serve as a market place and for public gatherings in the tradition of early American village squares. Ellicott located the center of his plan in close proximity to the mouth of the Buffalo River, seeing it as the key to the commercial development of the new village. Niagara Square was also sited due to the topography of the landscape, located just north of the Terrace, a drop-off separating a generally flat plain from the lower, swampy areas near the river. From Niagara Square, roads radiated into the countryside. Ellicott gave the roads in the new settlement names in honor of the Dutch investors and patrons, such as Schimelpeninck Avenue (now Niagara Street), Vollenhoven Avenue, and Vanstaphorst Avenue (now Main Street in the city). Other streets were named in honor of Native American tribes, including Chippewa Street (the village's northern border at the time), Huron Street and Mohawk Street. Delaware Street, running northward from Niagara Square, was named by Ellicott for one of the Native American groups said to frequent the portage road around Niagara Falls.¹⁴

Main Street, then called Vanstaphorst Avenue, ran north-south through Ellicott's plan for Buffalo, just to the east of Niagara Square, and terminated at the Buffalo Creek. As the oldest and primary thoroughfare to and from the new settlement, it is surprising that Ellicott did not chose to have Main Street run directly through Niagara Square, the center of his plan. As the primary road between the water routes in Buffalo and Batavia, then the base of the Holland Land Company's operations, and Albany to the distant east, the well-traveled Main Street would naturally evolve into a primary commercial section in the young village.¹⁵ Delaware Street, running north-south through Niagara Square, ran only between Chippewa Street to the north and terminated, not at the Buffalo Creek, but at the Terrace. Cut off from the water and not serving as a major commercial artery, this truncated route encouraged the early growth of a residential sector on Delaware Street and around Niagara Square.¹⁶ It would appear based on Ellicott's plan, that rather than make commercial activity the central focus of his new city, he intentionally encouraged the growth of a fine residential sector in the village of Buffalo in the most elegantly designed portion of his plan. Thus, right from the beginning, Ellicott prioritized the sophisticated character of the new city.

¹⁴ Francis R. Kowsky, "Delaware Avenue, Buffalo, New York," in *The Grand American Avenue: 1850 - 1920*, ed. Jan Cigliano (San Francisco: Pomegranate Artbooks, 1994), 36.

¹⁵ "Our Chief Thoroughfare," *Grosvenor Library Bulletin* 4, no. 1 (September 1921): 18.

¹⁶ Kowsky, "Delaware Avenue, Buffalo, New York," 36.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 7

With the announcement in 1819 that the state planned to construct a “Grand Canal” from the Hudson River to the Great Lakes, further attention was brought to Buffalo and Western New York. It was after this second “birth” of Buffalo, following the devastation of the War of 1812 and the events of 1813 that the settlement began to flourish. As the western terminus of the canal was resolved in 1823 in Buffalo’s favor, a census taken in January of 1824 found 2,412 residents in the entire township of Buffalo and 1,039 in neighboring Black Rock. The community featured a large number of people who were employed in the building trades, including 51 carpenters and joiners, 19 masons and stone cutters, and 7 blacksmiths, indicating that construction was thriving in Buffalo during the 1820s.¹⁷

With the opening of the Erie Canal in October 1825, Buffalo began to establish itself as an industrial and commercial center on the Great Lakes. The Village of Buffalo was initially incorporated in April 2, 1813, then reorganized in 1815 and again in 1822, establishing the first official government for the community.¹⁸ The 1830 federal census recorded a population of over 8,600 residents in Buffalo, marking a dramatic, nearly fourfold increase in only a few short years. Maturing beyond the hardscrabble, pioneer settlement that had characterized Buffalo through the first few decades of its existence, the City of Buffalo was officially incorporated on April 20, 1832. At this time, the city marked its northern boundary as North Street, with the majority of settlement and commercial activity still centered on Niagara Square.¹⁹ Smaller pockets of settlement continued to be present at Cold Spring, to the city’s northeast, and in Black Rock, to the northwest.

Buffalo saw tremendous growth and development of its rail system in the 1840s. During this time, the Erie Canal was reaching the maximum capacity and pinnacle of its growth and use as a transportation and freight system, and the region’s rail network developed as a complement to the canal system. Perhaps the most important rail line established in this era was the Buffalo and Albany connection, which was completed in early 1843. Coupled with the growth of Midwestern cities such as Detroit and Chicago in the 1840s and the development of Joseph Dart’s grain elevator in 1842, Buffalo’s national roles as a grain port and transportation hub were just beginning to reach their strides in the 1840s. Joseph Ellicott’s small walkable settlement of 1804 grew through the period of canal boats in the 1820s and 1830s to become a continental center of high-speed mechanized transportation systems in service to and from its manufacturing and commodity transfer sites.

¹⁷ Larned, 35-36.

¹⁸ John Homer French, "Buffalo City," in *Gazetteer of the State of New York: Embracing a Comprehensive View of the Geography, Geology, and General History of the State, and a Complete History and Description of Every County, City, Town, Village and Locality: With Full Table of Statistics* (Syracuse, NY: R. Pearsall Smith, 1860), 284.

¹⁹ Larned, 41-43.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 8

The success of the Erie Canal and Buffalo's growing role as a commercial and industrial center linking the east coast with the inland cities in the developing United States attracted a dramatic increase in population for the city. The state census conducted in 1845 tallied 29,773 residents in the city of Buffalo, while only five years later, the federal census recorded the Buffalo population at 42,261 – an increase of about 42 percent in just five years.²⁰ The cityscape was rapidly developing due to this tremendous population explosion, and the decision was soon made to expand the city boundaries. In April 1853, the city charter was revised and the boundaries of Buffalo were expanded to include a vast swath of new territory. Little opposition was raised by the diminished Village of Black Rock when the new boundaries completely absorbed the former rival into the growing city.²¹ The new boundaries also encompassed the surrounding forested and farmland areas, noted as the Holland Land Company Farm Lots in previous maps. The city had grown from approximately four and one-half square miles in 1832, when it was originally incorporated, to roughly forty-two square miles in 1853. The city also created 13 wards, increased from the original 5 wards.²²

The most lasting physical legacy from this early era of Buffalo's history is the visionary radial and orthogonal street grid laid out by Joseph Ellicott in 1804. In the 1860s and '70s, Frederick Law Olmsted grafted his impressive network of parks and parkways to Ellicott's original civic vision, gracefully accommodating the greatly growing city of Buffalo and creating the tableau for what became the Elmwood District.

HISTORY OF THE ELMWOOD DISTRICT (ca. 1860s – ca. 1910s)

With the significant expansion of Buffalo's area in 1853, a vast new swath of territory was brought into the jurisdiction of the city. This included Black Rock to the west, in the former Mile Strip Reservation along the Niagara River, Cold Spring to the east, near the intersection of the present Main Street and Ferry Streets, and the distant Buffalo Plains community, formed along current Main Street in the city's far northeastern corner, and Scajaquada Creek, a significant stream running from east to the Niagara River at Black Rock.

LOTS

As the earliest purchasers of Holland Land Company Inner Lots also purchased many of the original Outer Lots, so did many later nineteenth century residents in Buffalo purchase land in the Holland Land Company outermost Farm Lots.²³ According to the Holland Land Company records, land transactions began in this region

²⁰ Larned, 61.

²¹ White, Vol 1, page 383-384.

²² Chuck LaChiusa, "The History of Buffalo: A Chronology: Buffalo 1841-1865," Buffalo as an Architectural Museum, accessed August 07, 2012, <http://www.buffaloah.com/h/1865.html>.

²³ An abridged list of land purchasers in this area can be found in Ketchum, vol. II, 216.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 9

immediately after Ellicott's survey of Western New York was completed in 1800 and resumed again following the hostilities of the War of 1812. Unlike the more square shaped lots in Buffalo's Inner Lots, which were tightly bounded by several roads, in the area that would become the Elmwood Historic District lots was generally long rectilinear strips of land, stretching between Main Street to the east and the Mile Strip Reservation line to the west, then the only defining boundaries of this district. Without the presence of east-west or north-south roads and paths in this area, access for these long lots was only allowed via the primary thoroughfare in the area, Main Street, and they ended at the Reservation line boundary. Because of the oblique route of Main Street, angled generally eastward, these lots varied in size and acreage, with slightly smaller lots located closer to North Street and larger lots located further north.

These early landowners held farm-sized lots stretching east from the established Main Street route to the Milestrip Reservation line. Tracts varied in size, because of the curves of Main Street and the Reservation line, but generally were rectangular in shape. Lot 54 was initially purchased on June 6, 1804 by William Raymond, who sold the parcel to Alvin Dodge on March 30, 1813.²⁴ Benjamin Hodge originally purchased the 57-acre lot 55 on August 14, 1806 before selling it to Elisha Williams on July 13, 1811.²⁵ Solomon Spaulding put a deposit down on lot 56 on April 24, 1804 before paying off the balance on the property on February 29, 1812.²⁶ William Hodge (elder) originally purchased lot 57 on October 29, 1803 for about \$6 an acre and paid off the balance on March 30, 1813.²⁷ Christian Staley purchased the 63-acre lot 58 on May 15, 1804, taking full ownership of the parcels on February 29, 1812.²⁸ William Deshay originally purchased lots 59 and 60 in October 1803 before taking final ownership of the more than 130-acres of land in February 29, 1812.²⁹ Lot 61 was initially divided between George Bugar and Isaac Hurlbut, who each purchased a portion of the over 117-acre lot on October 11, 1803.³⁰ Bugar later sold his land to Jacob Morrison on October 2, 1813.³¹ Isaac Hurlbut paid off his portion by February 29, 1812.³² The roughly 165-acre lot numbered 62 was initially divided between Samuel Sturgeon, who bought the northern part on September 27, 1806, while John Lyon (or Lion) bought the southern portion on

²⁴ Karen E. Livsey, *Western New York Land Transactions, 1804-1824; Extracted from the Archives of the Holland Land Company* (Baltimore: Genealogical Pub., 1991), 35, Ancestry.com. Also, Peter Emslie, "Map of Township II R.8 & W. Part T.II R.7 Holland Cos' Land and N.Y. State Reservation in the Town of Black Rock," map, in *A Deed Atlas of the County of Erie, NY: Showing the Dimensions of Lots and Subdivisions of Lots as They Were Originally Converted by the Holland Land Co., the Farmers Loan & Trust Company and the State of New York, Together with the Village of New Amsterdam, Now City of Buffalo* (Buffalo, 1859).

²⁵ Livsey, 35. Also, Emslie "Map of Township..."

²⁶ Livsey, 35, 77.

²⁷ Grace Carew Sheldon, "Unknown - Article about William Hodge, Sr.," *Unknown* (Buffalo), December 31, 1909. Also, Livsey, 35, 100. And, Emslie "Map of Township..."

²⁸ Livsey, 5, 6, 77.

²⁹ Livsey, 5, 10, 77.

³⁰ Livsey, 5, 10, 13.

³¹ Livsey, 100. Also Emslie "Map of Township..."

³² Livsey, 77.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 10

October 27, 1806.³³ Nathaniel Sill purchased the north portion of lot 62 on May 26, 1815.³⁴ In a transaction dated October 3, 1815, John Lyon sold his land to Granger & Remington, a Buffalo firm. Beyond this lot, Erastus Granger owned tracts of land at lots 63 and 48.

William Hodge (younger), son of early settler William Hodge (elder), gives some description of the area that would become the Elmwood Historic District during its earliest history, noting the residences of some of these early purchasers. Born in Exeter, NY in 1804, the younger Hodge arrived in Buffalo with his parents when he was only a few months old in 1805. While many of the buildings Hodge notes in his description appear to have been located along Main Street and thus in outside of what became the Elmwood district, Hodge's description provides a good picture of the area during the 1810s and 1820s, some twenty years after settlement began:

At the present North street, the "outer" village lots terminated and the "farm" lots commenced. The first lot on the east side of Main street, above North, was farm-lot No. 30, and the lots from this to No. 52 were on the east side of the street...on the west side of the street, was No. 53, on which was a small log house occupied by a Mr. Raymond [most likely William Raymond]. This house was subsequently the dwelling of Major Noble, and then of Sacket Dodge. The lots number from this upward were on the west side of Main Street. On lot 54 was a log house occupied by another Mr. Raymond, a brother of the one just mentioned. This lot was afterwards owned and occupied by Alvan L. Dodge, for many years. Lots 31, 32, 55, 56, had no houses upon them, except that in 1811 Major Ward Cotton built a log house on lot 55 and occupied it...On lot 57 was a small log house occupied by Michael Hunt. This lot was afterwards the site of Hodge's Brick Tavern...On lot 58 was a small log house occupied by Christjohn Staley [a.k.a. Christian Staley], standing back on the side hill near a spring. This house was on the old traveled road, running about where Delaware street now is. On lot 59 was a double log house, the logs being hewed on two sides. This was occupied by William DeShay, and subsequently by Samuel McConnell. It is now the location of Spring Abbey.³⁵ On this same lot was a small log house occupied by David Reese...On lot 60 was a small framed house occupied by Lyman Persons. On lot 61, near the Jubilee Spring which was on lot 62, was a log house occupied by John Mains and afterwards by George Wormwood. On lot 62 was a small framed house occupied by Shadrach Remington, - father of the Reverends David and James Remington, and grandfather of Cyrus K. Remington of Buffalo. An old log house stood on the back part of this lot. On lot 63 was a small log house occupied by Mr. Wintermute. On lot 64 was a small log house standing down the creek at the stone quarry, which was occupied by Ebenezer Averill."³⁶

³³ Livsey, 13, 77.

³⁴ Emslie "Map of Township..."

³⁵ An original footnote from the 1922 Frank Severance text indicates that Spring Abbey was then known as the Home of the Friendless. Today it is the Bristol Home and is still extant, located at 1500 Main Street.

³⁶ The stone quarry that Hodge notes was later incorporated into Delaware Park. Quoted from William Hodge (younger), "The William Hodge Papers," 202-204.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 11

Hodge recollects the approximate course of what is now Main Street from the distant Buffalo Plains neighborhood (today, now the University at Buffalo's South Campus) south through the Cold Spring area to Buffalo around the year 1825:³⁷

Coming westward, thence, the road bore a little to the left of the present main road, keeping on the "limestone ridge" for about one mile. Then it crossed the present road on "Flint Hill," [an area known as the home of Erastus Granger, between the Scajaquada Creek and present Jewett Parkway] about sixty rods east of the present parkway [present Main Street], still following, or nearly so, the rocky ridge, to Conjockety's creek [Scajaquada Creek] at the old the old fording place, now in Forest Lawn Cemetery. By descending a steep bank, of about twenty feet, and turning immediately to the right, the creek was reached. On this bank, or bluff of high ground, there was a log building called the Lyon house. Mr. Lyon [presumably the John Lyon noted previously, living at lot 62] lived there as early as 1806; but I do not know whether he or the Indians built the house. Near the traveled track, at the bottom of the hill, and before it crossed the creek, was a spring of good water and near the house were several apple trees, planted by the early white settlers, if not by the Indians. When I first saw them, more than sixty-seven years ago, they were quite large. And I remember, by the way, several apple trees which stood on the same (the north) side of the creek, near its mouth where the Indian chief, Conjockety (whose name it bears), had his dwelling-place. The Indians may have planted both these clusters of trees. They however disappeared long ago, through neglect, or by the ruthless hand of the white man.

Crossing the creek, and continuing a short distance on the 'flat,' and passing a beautiful spring of water, the road, after a westerly course of thirty or forty rods, ascended to high ground, and turned southward. Soon it crossed the old Gulf road, now Delavan avenue. This road took its name from the deep gulf caused by the running water from the Jubilee spring [today, located in what is now Delaware Avenue near Auburn Avenue], and the Staley spring [presumably located on lot 58 owned by Christian Staley]. The gulf was bridged as soon as the Holland Land Company's lands were surveyed, about the year 1804. This Gulf road was the first and nearest one from our Main street (in the vicinity of Conjockety's creek and "The Plains – to Black Rock. But it was little traveled, at an early day, and only in a dry time, or in winter when the ground was frozen. The old Guide-board road [present North Street] mentioned below, was the principal traveled road to Black Rock ferry from the East.

After crossing the Gulf road, the old main road followed about the course of the present Delaware street, passing close by the Jubilee spring. Just north of this spring was a second log house, on what we used to call the Remington lot, or farm, Shadrach Remington and family having come and occupied this farm before the War of 1812 [apparently the south half of lot 62 as previously noted]. To the south of this Jubilee spring was a third log house, which was, I well remember, occupied by John Mains, and afterwards by George Wormwood. The road still following nearly the course of Delaware street, crossed lot No. 58, lying on the north side of the present Utica street; on which lot was a fourth log house,

³⁷ Hodge describes the main route through this area, which appears to largely trace the route of the present-day Delaware Avenue.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 12

occupied by Christjohn Staley [Christian Staley]. Down the hill, east of this house, was a fine large spring of water, which I remember visiting as early as 1810. The spring is still [1885] in the same place, and looking very much as it did more than seventy-four years ago.³⁸

Near the present Utica street the road bore a little eastward, and after crossing this street, continued about parallel with Delaware, crossing lots 57, 56 and 55, (the "Cotton" lot); then bearing a little westward again, it crossed lots 54 and 53 to the old Guide-board road (now North street)...³⁹

Hodge goes on to comment on the rationale behind these early roads, as well as some of the conditions faced by travelers and residents:

In a new country such paths usually go from one watering-place to another, and this course would be more than half as far as the wagon-track by way of the breach. But, in fact, in those days the road from the Cold Spring to near Conjockety's (or Granger's) creek, consisted of a log-way or causeway, and I have seen much of this road many times in the spring and fall flooded with water.⁴⁰

Hodge gives a short description of the general setting of the area, giving a sense of its lack of improvements:

It should be noted that before the Gulf road above-mentioned was opened and the gulf bridged, those who lived in the vicinity of "The Plains" used to reach Niagara river by following the north bank of Conjockety's creek. Many continued to do this for years after the Gulf road was opened, as it was better traveling.

People from the neighborhood of the Cold Spring reached the river by going through the woods on the north side of lot No. 58, starting in about where Utica street now is, and keeping on the high ground' passing near Staley's house and spring, and keeping on in a nearly direct course to the river.⁴¹

These early descriptions of the area demonstrate the makeshift qualities of roads and utilities in this region before the boom in real estate development occurred in the district.

Both the western and eastern portion of the land that was to become the Elmwood Historic District was a predominantly rural area in the first half of the nineteenth century. The Rev. Dr. John C. Lord, an early resident who built a stately Gothic Revival mansion on Delaware Avenue, later recalled the landscaped of this area in 1825:

³⁸ Original footnote in text here reads "All trace of it is now gone" written by editor Frank Severance in 1922.

³⁹ Quoted from William Hodge (younger), "The William Hodge Papers," 230-232.

⁴⁰ Quoted from William Hodge (younger), "The William Hodge Papers," 232.

⁴¹ Quoted from William Hodge (younger), "The William Hodge Papers," 234.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 13

...north of Chippewa and Niagara, was an almost unbroken forest, where the huntsman often pursued the game abounding in the primeval woods. I remember well, that within a year or two after I became a resident of this city, an enormous panther was killed a little beyond North street, in the rear of what was then called the Cotton farm.⁴²

The relative wildness of this area in the first decades of the nineteenth century demonstrates a remarkable difference to its appearance today.

ROAD DEVELOPMENT

Gradually as Buffalo began to grow during the 1830s and 1840s, these Farm Lots also began to see new development. Improvements included the establishment of new roads in the area, which were generally rough, dirt routes that followed the path of waterways. Emslie's 1859 deed atlas of the area appears to capture some of the earliest roads from the 1820s or 1830s in what would become the Elmwood district. While unnamed on his map, Main Street (then known as the Buffalo Road) is clearly visible.⁴³ At the point where the road bends, at the Cold Spring, other roads intersect at that location. Running in an east-west direction from the Mile Strip Reservation is a road that appears to be current Ferry Street. Interestingly, another street springs from this intersection, heading in a northwesterly direction away from Main Street toward what may have been a ford at Scajaquada Creek. While unnamed on Emslie's map, this road appears to be the Buffalo-Tonawanda Road. This road also appears as an indistinct line on a map from 1829, supporting the notion that, while now existing, this road was an important connection between the Buffalo Road/present Main Street and Buffalo and Ellicott Creek to the north at the time.⁴⁴

Ferry Street is one of the oldest streets in the Elmwood district. It connected Cold Spring in the east to the Black Rock ferry and Niagara River in the west. Local resident William Hodge noted the road's rudimentary conditions, reflecting that in its earliest days it was "flooded with water" during much of the spring and fall.⁴⁵ Ferry Street at its present route likely dates to the period when the Black Rock ferry was moved from its original

⁴² Quoted from Order of the Church Session, comp., *Memoir of John C. Lord, D.D., Pastor of the Central Presbyterian Church for Thirty-eight Years* (Buffalo, N.Y.: Courier Company, Printers, 1878), 9-10, <http://ia600506.us.archive.org/1/items/memoirofjohnclor00buff/memoirofjohnclor00buff.pdf>.

⁴³ Main Street had initially served as an early footpath used by the Native Americans, and as early as 1800, Joseph Ellicott straightened and began the process of formalizing and improving the street as a connection between his "New Amsterdam" settlement and the Holland Land Company office in Batavia further to the east, referring to the route as the Buffalo Road. Main Street was one of the earliest streets in the Buffalo area and became a natural point for early settlement and development.

⁴⁴ Emslie, "Map of Township..." Also, David H. Burr, "Map of the County of Erie," map, in *An Atlas of the State of New York* (New York, NY: D.H. Burr, Publisher, 1829), <http://www.davidrumsey.com/luna/servlet/s/1d28sd>.

⁴⁵ Quoted from William Hodge (younger), "The William Hodge Papers," 232.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 14

site at the black rock northward to the Ferry lot, an approximately 100- acre lot designated in the Mile Strip Reservation in 1826.⁴⁶ By 1835, the road extended from the State Reservation Line in Black Rock to Main Street and was recorded as being four rods, or 66-feet, wide; a road of substantial size.⁴⁷ West Ferry Street would become a primary west-east route in the Elmwood Historic District, containing some of the larger and finest examples of residential architecture in the area.

Other roads soon developed in this area, one of the earliest being what is now Delaware Avenue, originally known as Delaware Street. While a more populated street in early Buffalo, in its northern extents the street remained a crude pathway, carved roughly through the forest, for several decades, as described by Rev. Lord. Originally laid out by Ellicott in his 1804 plan for Buffalo, Delaware Street only extended as far north as Chippewa Street, at the city's then boundary. Literally inch by inch, the road crept northward as the settlement expanded; by 1827 it was extended to North Street, and between 1835 and 1836 it was recorded that the street was roughly extended through lot 53 to lot 62. The boundaries of the street were surveyed and marked by "monuments." In 1842, Delaware street was extended to meet the Buffalo-Tonawanda road, and the two roads were joined to form one continuous road. This new Delaware street extended from the city of Buffalo northward some six miles to the growing Erie Canal community at Tonawanda, at the northern edge of Erie County. This alteration also removed the Buffalo-Tonawanda Road from its previous location at the intersection of Main and Ferry Streets, creating the intersection present there today.⁴⁸

The northward extension of Delaware Street was significant, as it bisected the long lots, previously established by the Holland Land Company that stretched the mile between Main Street and Rogers Street at the Mile Strip Reservation line. While ownership of these lots did not immediately change hands, many of the lot holders had built their houses and farms closest to Main Street, the best and only north-south road to traverse this area through much of the early 1800s. The construction of Delaware Street clearly begins to divide the older settled areas of the Cold Spring neighborhood from what would become, by the late 1800s, the "Elmwood district." In the mid-1800s, the access granted by the extension between points began to open this middle ground to development. The presence of Delaware Street encouraged and attracted land sales in this area, helping to begin the process of settlement and suburbanization in what would become the Elmwood district.

What is today known as Ferry Street is also one of the oldest routes through this region. As Hodge noted, many early trails and roads through the vicinity of the young Buffalo connected sources of water before the time it was

⁴⁶ Charles D. Norton, "The Old Black Rock Ferry," in *Publications of the Buffalo Historical Society*, vol. I (Buffalo, N.Y.: Bigelow Brothers, 1870), 107.

⁴⁷ Buffalo Bureau of Engineering, 244-245.

⁴⁸ Buffalo Bureau of Engineering, *Index to Records of Streets, Public Grounds, Waterways, Railroads, Gas Companies, Water Works, Etc., of the City of Buffalo, from 1814 to 1896*. (Buffalo, NY: Bureau of Engineering, 1896), 171-172.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 15

pipled to households. This appears to have been the case here, as Ferry Street linked the Black Rock ferry at the west to the Cold Spring at the east. Ferry Street at its present route likely dates to the period when the Black Rock ferry was moved from its original site at the black rock northward to the Ferry lot, an approximately 100-acre lot designated in the Mile Strip Reservation in 1826.⁴⁹ By 1835, the road extended from the State Reservation Line in Black Rock to Main Street and was recorded as being four rods, or 66-feet, wide, a road of substantial size.⁵⁰ West Ferry Street would become a primary west-east route in the Elmwood Historic District, containing some of the larger and finest examples of residential architecture in the area.

Another of the early streets in the Elmwood area was Rogers Street. Tracing a portion of the State Reservation's eastern boundary line, and thus the "back" of Black Rock, this street was established as a north-south route in 1837. Named in honor of Henry W. Rogers, a prominent local attorney in Buffalo, Rogers Street extended at this time between York Street (now Porter Avenue) and terminated at Utica Street.⁵¹ Just beyond the North Street border, Summer Street was established as an early east-west route. By the 1830s, the growing population in Buffalo was already well established in the city's northern edges, and several houses and farms were built just beyond its borders. In 1835, a four-rod-wide (66-foot) road between Main Street and the Mile Strip Reservation line, running through lot 54, was surveyed.⁵² Rogers Street would later be reimagined by Olmsted and incorporated into his park system as The Avenue, later renamed Richmond Avenue.

NURSERIES

As the streets were gradually beginning to be carved out through the Elmwood Historic District during the first half of the nineteenth century, allowing greater access, one of the most successful industries to emerge in the transitional period was the nursery industry. The development of the nursery industry during this era marks an important shift in the culture of Buffalo and in the nature of the Elmwood district as it evolved from forest to farm to nursery to park to suburb. The earliest residents in the region were concerned with basic human needs, such as food and shelter, both of which had to be obtained using their own skills and labor. By the 1840s and 1850s, with the growth of business, commerce and industry in Buffalo, the increasingly wealthy population could concern themselves with cultural pleasures, such as art, design and architecture. As the forest was cleared, family farming could mature into agricultural industry.

⁴⁹ Charles D. Norton, "The Old Black Rock Ferry," in *Publications of the Buffalo Historical Society*, vol. I (Buffalo, N.Y.: Bigelow Brothers, 1870), 107.

⁵⁰ Buffalo Bureau of Engineering, 244-245.

⁵¹ Buffalo Bureau of Engineering, 602.

⁵² Buffalo Bureau of Engineering, 707.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 16

Some of the nurseries in the future Elmwood district were established relatively early on, providing fruit trees and plants to farmers. In subsequent decades, the nursery industry was fueled by the emerging naturalistic, picturesque aesthetic promoted by the writings of people such as Andrew Jackson Downing, whose 1841 work, *A Treatise on the Theory and Practice of Landscape Gardening, Adapted to North America*, was widely popular. This new emerging field of landscape architecture created the desire among Buffalo's growing and appreciative population, influenced by the trends in other leading areas of the nation, to plant rare, unique and beautiful trees and plants on their properties in the 1840s and 1850s. "Buffalo has many wealthy citizens, who take pride in ornamenting their grounds with choice trees and shrubs, as well as cultivating the finer variety of fruits," the Buffalo Horticultural Society reported in 1853.⁵³

William Hodge (elder) established one of the earliest known nurseries in the Elmwood district. When he purchased lot 57 in 1809, the parcel already contained apple trees that had been planted by Joseph Husten. This nursery was said to have been the first planted in the Western New York frontier. In 1825, Hodge and his wife traveled with a group of Buffalonians and Governor DeWitt Clinton to New York City, as he brought water from Lake Erie eastward to mingle the waters in the ocean at the harbor, the so-called "wedding of the waters." During this prestigious trip, Mr. Hodge was said to have visited nurseries on Long Island and to have purchased new trees for his nursery in Buffalo.⁵⁴ The elder William Hodge operated his nursery until 1834, when he sold the enterprise to neighbor Abner Bryant. Bryant at the time owned the adjacent farm lot 56, just south of the Hodge property. It is said that, from the Hodge nursery, most of the apple orchards in Western New York can trace their origins.⁵⁵ With the success of William Hodge's early nursery, other sites also developed in the Elmwood district. A map of the area from 1855 indicates three large nurseries in the area, stretching between the current Richmond Avenue and Main Street: the Erie County Nursery, operated by Henry C. and Isaac Bryant, sons and successors to Abner Bryant, and the Buffalo Nursery operated by Col. Benjamin Hodge, an older brother to William Hodge (elder).⁵⁶

The other notable nursery depicted on the 1855 map of the area is the J. B. Eaton & Co. Nursery and Greenhouses, also known as Oaklands Nursery, located on lot 61 just east of the present Elmwood Avenue at Ferry Street. Oaklands Nursery featured a large, state-of-the-art greenhouse, initially constructed by the firm of Mason & Lovering in the fall of 1853 before it was taken over by Eaton shortly after. A plan of the greenhouse was published in *The Horticulturalist* journal in 1854, a popular national publication edited for many years by

⁵³ P. Barry, ed., *The Horticulturalist, and Journal of Rural Art and Rural Taste*, vol. IV (Rochester: James Vick, Jr., 1854), 150.

⁵⁴ Quoted from William Hodge (younger), "The William Hodge Papers," 184-185.

⁵⁵ Quoted from William Hodge (younger), "The William Hodge Papers," 177-178.

⁵⁶ Frank Williams, *Williams' New Map of the City of Buffalo, Compiled from Actual Surveys & Reliable Records: Showing All the Territory Embraced within the City Limits, Dimensions of Blocks, Original Lot Lines, Public Improvements, Etc., Etc.*, map (Buffalo: Frank Williams, 1855). Also, "Western Horticultural Review: Changes," in *The Horticultural Review and Botanical Magazine*, ed. J.A. Warder, M.D., vol. II (Cincinnati: Morgan & Overend, 1852), 530.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 17

landscape architecture pioneer Andrew Jackson Downing, touting them as “the most complete and elegant plant houses which we have seen in this country.”⁵⁷

The Oaklands Nursery greenhouse is notable as it would have been one of the most architecturally and technologically sophisticated buildings in this area of Buffalo in the 1850s. Constructed of hollow brick and glass, the greenhouse must have stood out in its otherwise naturalistic surroundings.⁵⁸ This building, with its expanses of glass, marble walks and complex steam heating system, introduced a higher level of design and materials in this landscape, a precedent for development in the Elmwood district in the decades to follow.

EARLY RESIDENTIAL DEVELOPMENT IN ELMWOOD EAST

At the same time that the eastern areas of the Elmwood district were being transformed for cultivated nursery use, the surrounding areas began to reflect a slow residential growth in the mid-1800s. During this time the area was still largely rural, and remained outside the city lines until the 1850s. Aside from the nurseries, small houses dotted many of the rudimentary thoroughfares through the area, most serving as the residences of farm laborers and workers who worked nearby at the nurseries. This period witnessed two major forms of early settlement for the Elmwood District- the prevalence of nurseries (as we have seen), and the appearance of farmhouses. Both of these developments, occurring contemporaneously, speak to the pastoral character of the district from the 1830s to the 1870s.

There are several good examples of early farmhouses in the Elmwood Historic District (East), which also share a common history and development with those in the Elmwood Historic District (West). Often positioned with deep setbacks from the street, these farmhouses were built on generous lots made possible by the pastoral character of the neighborhood. One such house stands at 639 Lafayette Avenue (ca. 1905, contributing), a frame L-plan vernacular residence that is one-and-one-half stories in height. It features paired entry doors with a transom, and has a porch with simple Italianate columns that wraps around the front and side elevation. The deep setback and generously wide lot identify this house as older than many of its turn-of-the-twentieth-century neighbors. Likewise, 700 West Delavan Avenue also stands out on its street as an excellent example of early vernacular housing. This two-story frame, L-plan house features wood clapboard sheathing, round headed windows on the upper story and a wrap-around porch. The porch is elaborated with a turned balustrade, frieze and carved brackets, suggestive of Eastlake or Queen Anne style ornamentation. The house at 794 Potomac Avenue (ca. 1880, contributing) exhibits a similar lot size and setback, with a 1.5 story frame L-plan house with a front porch extending from the asymmetrical entrance to the side of the building. These farmhouses are all

⁵⁷ Barry, 150-151.

⁵⁸ Barry, 189-190.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 18

significant as rare remaining early examples of housing that date to the era just after Olmsted's parks and parkways began to attract attention to Buffalo's 11th Ward, but were built prior to the widespread real estate and development boom that replaced many existing buildings with larger Victorian-era houses.

Summer Street was established as an east-west corridor by the 1830s, prompting the construction of some early farmhouses, whose residents were attracted to this convenient road access. One of the earliest buildings on this street was erected at the corner of Summer Street and Delaware Street in the 1830s for Captain Allen, a distinguished sailor who had once commanded the *Commodore Perry* and the *Superior*. Built initially as a small two-room cabin, the farmhouse at 742 Delaware Street (ca. 1835, demolished) was enlarged by the Rose brothers in the early 1850s.⁵⁹ Although the address of this house is listed outside of the Elmwood District, in the Delaware Avenue Historic District (NR ref. no 74001232) instead, there was substantial overlap between these two regions. Particularly in the decades that followed, large estates were created to span these two districts, made possible in part by the immense wealth of some property owners who chose to band together and purchase contiguous tracts of land.⁶⁰ Many of the mansions that boasted frontage on Delaware Avenue were also connected, in the back of their lots, to the back of lots that faced Bryant Street or Summer Street. In this sense, earlier residences, like the Captain Allen house, played a significant role in determining future development patterns in what would become the Elmwood Historic District (East).

FOREST LAWN CEMETERY

It was this natural landscape, still distant from the center of the emerging city of Buffalo, which attracted another development in the area in the 1840s, Forest Lawn Cemetery. As most of Buffalo's early burial grounds were located close to the population centers, concerns arose in later years about burying those who had succumbed to diseases such as cholera in such close proximity to the residents of the growing city. These real estate and health motives also combined with a new romanticism and sentimentality about death, which gave rise to the rural cemetery movement. The rural cemetery movement promoted cemeteries with picturesque landscaped burial grounds, combining naturalistic settings with elegant monuments, memorials and statuary, creating a place for mourning and also recreation.

⁵⁹ Henry and Edward Rose were English-born architects who were responsible for designing several buildings in Buffalo in the 1850s, perhaps most notably the Arcade building located at 403 Main Street on the site of what would become the Brisbane building. They were also successful landscape architects, employed by the prominent Rumsey family to design the principal features of Rumsey Park, a large, sprawling estate owned by the prominent businessman and benefactor, Bronson Case Rumsey. The ample grounds, which included a lake, wooded island and chalet, were located near what is today Johnson Park in downtown Buffalo. During this time, they converted the former Allen residence into a 1 ½-story farmhouse, and also built the house at 148 Summer Street (1870, contributing) for the Rumsey family.

⁶⁰ For more on this, see "Large Estates"

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 19

Responding to the rural cemetery influence and the dire need for more burial space in Buffalo, Charles E. Clarke purchased 80 acres of land in 1849 in lots 64 and 65 on the north bank of the Scajaquada Creek, more than 2 ½ miles north of the city center. Clarke appears to have acted both as a private developer and as one concerned for greater health for the public.⁶¹ In the spring of 1850, work began on the project, which Clarke named Forest Lawn Cemetery, to deliberately shape the rough topography of the area and carefully manicure the existing vegetation. In 1864, the Buffalo City Cemetery, a non-profit incorporated trust, was established and in 1865 the trustees invited Spring Grove Cemetery (in Cincinnati, Ohio) superintendent and trained landscape gardener, Adolph Strauch, to create a more open, airy, unbroken landscape.⁶² The relationship between the cemetery and the city of Buffalo sets the stage for and nicely presages the character of the Elmwood District:

It was considered of the first importance to locate this Cemetery where it would enjoy a permanent seclusion; where the expenditure of taste and money would become a heritage of all coming time; where desecrating tendencies of modern commercial growth should never violate its sanctity, or the encroaching waves of a noisy, restless city life, disturb its repose.

The grounds now embraced by "Forest Lawn" seem to fulfill these conditions, without being at too great a distance from the paved thoroughfares of the city.⁶³

While the intent of the builders of Forest Lawn Cemetery may have been to remain remote, far from the reaches of the city, the park-like grounds had the opposite effect, quickly attracting people to this region of Buffalo and encouraging its later development. The creation of the cemetery that would provide the northeastern border of the Elmwood Historic District was a notable milestone in this area's transition from farms to more refined, garden-like settlement.

CREATION OF THE 11th WARD

In response to its rapidly growing population and the new development in the outlying Town of Black Rock, the city of Buffalo dramatically expanded its municipal boundaries with the revised city charter of April 1853. The area characterized in descriptions by settlers such as Dr. Lord and William Hodge as a rural fringe area was then

⁶¹ Clarke, a lawyer in Buffalo, and not only the founder of Forest Lawn Cemetery, but also was noted as a founder and president of Buffalo General Hospital in 1855. His involvement in both these medical-based projects indicates he may have had an interest in the health and well-being of his community beyond just seeing Forest Lawn as a development scheme.

⁶² Forest Lawn Cemetery reached its current size of 240 acres in 1884, with a purchase of seven acres of land. Albert L. Michaels and Bette A. Rupp, "A History of Forest Lawn Cemetery," in *Forest Lawn Cemetery: Buffalo History Preserved*, by Richard O. Reisem (Buffalo, NY: Forest Lawn Heritage Foundation, 1996), 39-50. Also, John A. Bonafide, *Forest Lawn Cemetery*, report no. 90000688, State and National Registers of Historic Places Nomination, 1990.

⁶³ *Forest Lawn: Its History, Dedications, Progress, Regulations, Names of Lot Holders, &c.* (Buffalo, N.Y.: Thomas Howard & Johnson, 1867), 119.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 20

made a part of the city of Buffalo. Under the political divisions of the new city charter, much of this region was organized as the 11th Ward. This large ward encompassed land stretching from the Niagara River, including the former Mile Strip Reservation, to Main Street, running from North Street as far north as the Scajaquada Creek. The 11th Ward encompassed the established street patterns of Upper Black Rock, generally east-west roads, and the undeveloped areas near Delaware Street and Main Street. In order to begin preparing the new territory for development, City Surveyor George Cole was tasked with surveying the new area by the City Council in the spring 1855. With the rapid growth and expansion of the city at its previous northern border around North Street, a neighborhood now known as Allentown, Cole also began to lay out roads through the new territory.⁶⁴

With the absorption of this area and the incorporation of the Black Rock community into the city of Buffalo, efforts were made to knit together, where possible, the streets of Black Rock from the west and Buffalo from the south. While a few north-south streets, primarily Delaware Street, Main Street, and Rogers Street, were already established, many of the new roads first created in the Elmwood district were east-west streets, originating in the Mile Strip Reservation in Black Rock. Some of these west-to-east streets conform, either tracing a dividing line or bisecting a larger parcel, to the long, narrow lots created by Joseph Ellicott in his original 1804 plan for the Holland Land Company Farm Lots. Some of these were extensions of roads originally created running west-to-east from the Niagara River and the Erie Canal to the Mile Strip Reservation line.

A map of these new city boundaries published in 1854 provides clear evidence of the street pattern in the new territory annexed by Buffalo.⁶⁵ In the 11th Ward, the street pattern within the former village of Black Rock appears as a distinct, well-developed grid of streets, in contrast to the less-developed Elmwood district region. South of Ferry Street, the streets were a dense grid, while north of Ferry Street, Black Rock contained only a few west-to-east streets that extended from the river to the Mile Strip Reservation line. These streets include Bouck Street, Clinton Avenue, Bird Avenue and Forest Avenue.⁶⁶ At the time, many of the streets would have been simple dirt roads, not widely used for traffic.

The street pattern depicted in the Elmwood district reveals a different situation of origin. In the area between the Mile Strip Reservation line and Delaware Street, only a few roads existed in 1853. Summer Street, established by at least the 1830s, ran between Rogers Street and Delaware Street, just north of North Street. Bryant Street had been cut through lot 56. Running between Rogers Street and Main Street, the first official record of Bryant Street was recorded in 1854; however, a road existed here prior to this date, used by the Bryant family in their

⁶⁴ Buffalo Bureau of Engineering, 45. Also cited elsewhere in the book for other streets.

⁶⁵ "A New Map of the City of Buffalo, Embracing All the Territory including Upper & Lower Villages of Black Rock, Cold Springs, &c. as Authorized under the Act of 1853," map (Buffalo, N.Y.: Jewett Thomas &, 1854).

⁶⁶ "A New Map of the City of Buffalo..."

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 21

nursery.⁶⁷ North of Bryant Street, in lot 57, Utica Street was present between Massachusetts Street in Black Rock, across Rogers Street, and extended to Main Street. William Hodge noted that a road here, running to Black Rock, was in existence as far back as 1816.⁶⁸ Linking Bryant Street and Utica Street, a small street is present. While unnamed, the street is later identified as Oakland Avenue (now Oakland Place), apparently taking its name from the Oaklands greenhouse nearby. North of Utica Street, Butler Street was identified (now Lexington Avenue). While street records only extend back as far as 1854, when this territory was put under city jurisdiction, the street was apparently previously in existence. The long stretch of Ferry Street is also noted on the map, running from between the river and what is now Bailey Avenue. Although it was one of the earliest and primary routes from Black Rock to Main Street, even Ferry Street was not a well developed road in the mid-1800s, noted in the 1840s as being “a narrow dirt road, corduroy in some places, and occasionally too narrow for two vehicles to pass each other.”⁶⁹

North of Ferry Street, the streets depicted in the area that became the Elmwood district on the 1854 map all have their roots in roads established in Black Rock. Originally known as Batavia Street, Bouck Street (now Lafayette Avenue), named for 1840s New York State Governor William C. Bouck, was extended from the Niagara River, through the Mile Strip Reservation line, and ended at Delaware Street. Clinton Avenue (now Potomac Avenue) was initially laid out in Black Rock but was extended from Black Rock to Delaware Street in 1853.⁷⁰ A street is also indicated running roughly north-south between Ferry Street and Clinton Street. Roughly tracing the Mile Strip Reservation line, this road appeared on slightly later maps as Putnam Street (named for local land owner James O. Putnam). Bird Avenue was laid out in Black Rock in 1853, before being extended eastward to Delaware Street that same year.⁷¹ The eastern end of Bird Avenue also formed the early entrance path into Forest Lawn Cemetery, crossing the Scajaquada Creek to arrive at the cemetery site on the north bank. Named for the thick, dense forests present in this area, Forest Avenue was the northernmost street in the 11th Ward, running just south of the Scajaquada Creek. While a roadway here was probably already in existence, the first official record of the street is dated 1855.⁷²

As one of the earliest and only routes through this area of the city, Delaware Street had proven to be one of the most popular streets for the construction of large houses since the 1850s, following its extension. Many of the city’s emerging business leaders had chosen to build large, stately residences on the street decades before the

⁶⁷ Buffalo Bureau of Engineering, 61.

⁶⁸ The Hodges may have given the street its name of Utica. In his memoir to his father, William Hodge (younger) tells a tale of how his father once walked 200 miles to Utica, NY to learn the trade of screen-making. William Hodge (younger), "The William Hodge Papers," 176, 291.

⁶⁹ *Buffalo Courier*, "Deer Shot in Utica Street," February 19, 1911.

⁷⁰ Buffalo Bureau of Engineering, 535.

⁷¹ Buffalo Bureau of Engineering, 44-45.

⁷² Buffalo Bureau of Engineering, 256.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 22

creation of the Olmsted parks and parkways. Many of these properties encompassed enormous swaths of land, since the only real access point for these parcels was along Delaware Street and The Avenue (Richmond Avenue), with few other cross-streets allowing for more interior access. The character of Delaware Street as a fashionable street in Buffalo was established early on. Myron P. Bush, co-owner of the prominent Bush & Howard tanning business with George R. Howard, built one of the earliest houses on Delaware Street. In 1859, Bush purchased five acres at the northwest corner of Delaware and Summer Streets and hired architect J.D. Towle of Boston, Massachusetts to build what was considered one of the showpieces of Buffalo.⁷³ George R. Howard also had a prominent house on Delaware Street on land that he had purchased in 1872, with property that extended westward to The Avenue. Howard partnered with Aaron Rumsey in the prominent tannery company of Rumsey and Howard, before joining forces with Myron P. Bush. He built a massive mansarded Second Empire style house with a prominent five-story mansard tower. After his death in 1888, his property began to be sold off in smaller plots, facilitating the development of streets just north of Summer Street.⁷⁴ In 1873, Jewett M. Richmond purchased a massive lot, stretching from Delaware Avenue near Bryant Street all the way to the west, ending on The Avenue. In 1879, the street was renamed in his honor (Richmond Avenue).⁷⁵ In their houses, these men established a high level of architectural achievement, which was later emulated on a small scale by many of the middle- and upper-middle class property owners in the Elmwood Historic District.

The first New York State census to record the expanded city of Buffalo was conducted in 1855, and it provides a great deal of information on the buildings and residents of Buffalo's new 11th Ward. While this ward covered territory larger than the future Elmwood district and many of the population figures and structure information likely pertains to the more developed Black Rock neighborhood, the census information paints an interesting picture of this still lightly settled region of the city. The total population of the 11th Ward in 1855 was recorded at 3,314, with the total city population noted at 74,214 residents, making the enormous 11th Ward only 4.5 percent of the total population.⁷⁶ In comparison, the 11th Ward encompassed 2,778,900 acres of the total 25,343,576 acres of the city of Buffalo at the time; or just over 10 percent. While 1,431 people residing in the 11th Ward were born in New York State, 281 people were born outside of the state, and more than 1,600 people

⁷³ The house was later demolished in 1903 for the Frank H. Goodyear House. *Buffalo Times*, "Boston Architect's Famous Houses," December 10, 1926.

⁷⁴ The George R. Howard House was later torn down in 1915 for the construction of a new mansion for Grace Millard Knox, widow of Seymour H. Knox. Chuck LaChiusa, "Knox House," Knox House, 2002, accessed May 21, 2012, <http://www.buffaloah.com/a/del/800/hist/index.html>.

⁷⁵ Richmond's house suffered a devastating fire in 1887, but was rebuilt. It was later remodeled by Thomas B. Lockwood. Today, the Richmond-Lockwood House is listed as a contributing building in the State and National Register Delaware Avenue Historic District (NR Ref. No. 74001232). Chuck LaChiusa, "Richmond-Lockwood House," Richmond-Lockwood House, 2003, accessed May 21, 2012, <http://buffaloah.com/a/del/844/tc.html>.

⁷⁶ Franklin Benjamin Hough, *Census of the State of New-York, for 1855: Taken in Pursuance of Article Third of the Constitution of the State, and of Chapter Sixty-four of the Laws of 1855* (Albany: Printed by C. Van Benthuysen, 1857), xx, <http://nysl.nysed.gov/Archimages/88819.PDF>.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 23

were born in another country. The majority of these foreign-born residents came from England, Ireland, Germany and Canada.⁷⁷ The census indicates that 657 families resided in the 11th Ward in 1855, and there was a total of 596 buildings. There were two churches in the ward, as well as three schools and seven grocery stores. The 11th Ward contained two hotels, and five retail stores. While this area saw widespread use for nurseries and greenhouses, 252 cows, 229 horses, 140 hogs and 57 pigs under six months of age were also tallied, suggesting that more traditional agriculture was still an important occupation.⁷⁸ It is quite a contrast: the 11th Ward retained much of its Joseph Ellicott-era Farm Lot character even as nationally significant modern-day villas were being constructed on Delaware Street.

Perhaps some of the more interesting data revealed in the detailed 1855 state census comes from the chart listing the materials and values of dwellings. While encompassing some of the stately dwellings in Black Rock, mostly along Niagara Street, the data for Buffalo's 11th Ward reveals a changing landscape. William Hodge (younger) had noted with great accuracy and detail the number of log houses in the area in the 1810s and 1820s, but a generation later in 1855, only one log house was noted remaining in the entire 11th Ward.⁷⁹

While the 11th Ward was sparsely settled in the mid-1800s, there is some indication of who was living in the area in the 1850s. Buffalo's City Directory from 1855, the same year of the state census, indicates a few residents on Summer Street, the southernmost street in the future Elmwood district. Later recollections of Summer Street indicate that the earliest houses on the street were located on the south side and served as coachman's houses attached to the large houses that fronted North Street.⁸⁰ While none of these residences were given street numbers, many of these early houses were noted as being near Delaware Street. A few houses were also noted as being located along Ferry Street, again, near Delaware Street. One of these residents was Amasa Mason, a nurseryman, whose "large and costly residence" was noted as being constructed on Ferry Street on the same property as the Oaklands Nursery in 1854.⁸¹ In fact, many of the early residents of the area in 1855 were employed as gardeners at the large nurseries in the area. Many of the other residents listed as living in the area had no occupation listed, indicating they possibly worked off their land in some fashion.⁸²

THE NEED FOR OPEN SPACE

⁷⁷ Hough, 84-90.

⁷⁸ Hough, 6-13.

⁷⁹ Hough, 233.

⁸⁰ *Buffalo Courier*, "Deer Shot in Utica Street," February 19, 1911.

⁸¹ *The Commercial Advertiser Directory of the City of Buffalo* (Buffalo, N.Y.: Thomas and Lathrops, Publishers, 1855), 193.. Also, Barry, 189.

⁸² *The Commercial Advertiser Directory of the City of Buffalo*, 153, 226.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 24

The success of the Erie Canal created new wealth and new opportunities for residents, allowing the city to mature from its rough-scrabble pioneer existence to a society that had both the means and the opportunity for leisure and recreation. As downtown Buffalo began to swell in population in the mid-1800s, growing to more than 42,000 residents in 1850, many residents looked to the still undeveloped and unspoiled regions in the 11th Ward for their recreation and entertainment, escaping the noise and the dirt of the industrialized city. Improved roads, such as the Buffalo and Williamsville Macadam Road (now Main Street) and Delaware Street provided the primary routes for escaping the downtown core of Buffalo in the 1850s. This trend is indicative of a new way of living that was emerging in Buffalo during the 1850s.

Upon its opening in Buffalo in 1849, Forest Lawn Cemetery became one of the most popular recreation spaces. The cemetery grounds were said to have become so crowded with picnickers and visitors that the management had to sell tickets to control the crowds and maintain the consecrated space.⁸³ One alternative was provided by local florist Johann Westphal. Around 1849, Westphal had established a garden at his property on the east side of Delaware Avenue, just south of Forest Lawn Cemetery. Known as "Westphal's Garden," this private park became a favorite location for beer drinking and picnicking. Westphal's Garden was described:

From the street nothing is particularly observable but a forest of native trees, occupying a large portion of the entire territory, but when this forest is once entered upon, the visitor finds avenues and walks laid out among hills and dells, all of them beautiful and many of the entirely impervious to the sun.⁸⁴

Another popular picnicking site in the general area, west of Richmond Avenue, was known as Clinton's Grove or Clinton's Forest. Located at the southern corner of Forest Avenue and Grant Street, extending to Baynes Street and Bird Avenue, Clinton's Grove was another popular private park in the 1860s, owned by George DeWitt Clinton. Here it was noted that there was a large, unsheltered platform used for dancing, and people brought their lunches and beer to enjoy.⁸⁵ The emergence of these privately owned, for-profit parks and recreation areas indicates how desperate Buffalonians were for recreation and outdoor entertainment in the mid-1800s. Even parks and recreation areas that charged a fee to use and enjoy were attractive to city residents.

With increasing leisure time, the enjoyment of natural spaces became a primary concern in Buffalo during the 1860s. By the 1850s and 1860s, Buffalo had largely transitioned from its early pioneer wilderness into a booming modern, industrialized city. With the increasing noise and pollution in areas of Buffalo such as the

⁸³ David A. Gerber, "The Germans Take Care of Our Celebrations." in *Hard at Play: Leisure in America, 1840-1940*, by Kathryn Grover (Amherst: University of Massachusetts Press, 1992), 52-53. Also, *Geschichte Der Deutschen in Buffalo Und Erie County, N.Y.: Mit Biographien Und Illustrationen Hervorragender Deutsch-Amerikaner, Welche Zur Entwicklung Der Stadt Buffalo Beigetragen Haben.* (Buffalo, NY: Reinecke & Zesch, 1897), 100-101.

⁸⁴ *Buffalo Commercial Advertiser*, "A Public Park," July 16, 1856.

⁸⁵ *International Gazette*. "Clinton Grove Popular Picnic Grounds in 60's." December 27, 1930.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 25

waterfront and east side and the growing urban density in the city's core, and out of concern for the welfare of their city, civic leaders and residents began to desire a clean, safe natural environment for recreation and enjoyment. "We know, that aside from our noble Lake and River, the suburbs of Buffalo are somewhat deficient in variety of natural scenery, the area embraced by the Cemetery grounds being a marked exception," noted an 1867 history of Forest Lawn Cemetery.⁸⁶ Buffalo was said to be facing a "poverty of rural recreation" in this era.⁸⁷ In the 1850s, the desire to establish a public park, not a park open only to subscribers, became a great source of concern. An editorial in the *Buffalo Commercial Advertiser* from 1856 noted:

*Public grounds are of the last importance in a large and growing city like Buffalo...we should be glad to see any plan adopted by which so beautiful and capacious a park might be secured for the recreation of all inhabitants. We incline, however, to the opinion that this can only be effectually done by purchase of the property by our city authorities and converting it into a public park, free for all.*⁸⁸

The growing aspiration to create a public park, rather than more private or subscription parks, was also inspired by the increasing spirit of reform. Buffalo's wealthy industrialists were highly influenced by a prevailing moral sense that their wealth was to be used for the larger common good, to help elevate Buffalo as an important American city. It was this sort of paternalistic theory that encouraged the development of the Buffalo park system and spurred one of the largest and most dramatic projects ever undertaken in the city of Buffalo, one that would come to define the appearance and character of the Elmwood Historic District.⁸⁹

FREDERICK LAW OLMSTED – PARKS & PARKWAYS

At the invitation of Buffalo businessmen seeking to enhance the quality of their city, Frederick Law Olmsted overlaid his masterpiece Buffalo parks and parkways system over the area between 1868 and the 1870s. During this time, Olmsted and his partner Calvert Vaux transformed this raw land into a carefully crafted and manicured naturalistic landscape that would come to define the character of the Elmwood district as it is known today. These efforts were realized in not just a single park, but in an interconnected network of parks and parkways, a park system. The plan for the Buffalo park system, known as the Delaware-Front Park system, was drawn by 1870 and substantially completed by 1876. The results of these efforts manifested not only in the physical presence of the parks, but also the creation of a framework for future development. In laying out this new park system, Olmsted established an armature that would inspire, shape, and determine the development

⁸⁶ *Forest Lawn: Its History, Dedications, Progress, Regulations, Names of Lot Holders*, 119.

⁸⁷ *Eleventh Annual Report of the Buffalo Park Commissioners, January 1881* (Buffalo, N.Y.: Young, Lockwood &, 1881), 76.

⁸⁸ *Buffalo Commercial Advertiser*, "A Public Park," July 16, 1856.

⁸⁹ Francis R. Kowsky, "Municipal Parks and City Planning: Frederick Law Olmsted's Buffalo Park and Parkway System," *Journal of the Society of Architectural Historians* 46, no. 1 (March 1987): 50, JSTOR.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 26

that would occur in the district henceforth, encouraging the settlement patterns that are still present in the Elmwood Historic District today.

This extensive system of small parks linked with landscaped roads and a larger city park would create interconnectivity between many parts of the city, centered on the Elmwood Historic District. Olmsted's plan also created a framework, like that originally created by Joseph Ellicott, for a region of the city that had grown without a plan through the nineteenth century, improving access and encouraging development. Olmsted's scheme envisioned three parks in the city's 11th Ward, The Park (now Delaware Park) being the largest, with The Front (now Front Park) along the Niagara River, with The Parade (later Humboldt Park, now Martin Luther King, Jr. Park) to the east. These major parks were designed to serve as primary nodes, connected by an intricate system of parkways and circles. Together, these parkways and circles form what historian Francis Kowsky has termed "sylvan tributaries" running throughout the city.⁹⁰ This citywide park system was designed to be accessible to all, and thus the plan not only embraced neighborhoods that had already developed but also joined them to areas that Olmsted and Vaux predicted would become populated over time.

The crowning centerpiece of this elaborate park system is The Park (Delaware Park), which was established on 350 acres of land just north of Forest Lawn Cemetery. To create a naturalistic landscape, The Park incorporated an area that Olmsted and Vaux termed "greensward," meaning rolling meadowland dotted with trees, and also a 46-acre lake. The greensward was ringed by a density of trees, typical of Olmstedian designs, which was intended to insulate the park against the city beyond. A series of bridal paths, carriage drives and footpaths wound through the park. Like he had done at Central Park, pedestrian travel was separated from the carriages to create a safe, relaxing environment for all.⁹¹ Olmsted was attracted to the existing natural features in the area where he established The Park. While he appreciated the natural lay of the land, he was also enticed by the park-like Forest Lawn Cemetery. Olmsted used the expanse of trees and meadow at Forest Lawn as a visual southern extension of The Park, blurring the lines between the two naturalistic elements.⁹²

Beyond just the creation of natural landscapes for recreation, Olmsted's plan shaped the development of this region of Buffalo. Perhaps most significant is that his design finally reconciled the criss-crossed Black Rock and Ellicott street grids, a generation after Black Rock was subsumed into the city of Buffalo. Located outside the existing population centers of Cold Spring, Black Rock and downtown, The Park was deliberately located by Olmsted where the land was vacant and inexpensive, yet he wanted The Park to be accessible to all and joined it to these existing centers with new parkways embracing areas which he knew would become populated over time. Olmsted defined parkways (a term he coined) as "broad thoroughfares planted with trees and designed

⁹⁰ Kowsky, "Municipal Parks and City Planning," 56.

⁹¹ Kowsky, "Municipal Parks and City Planning," 52-53.

⁹² Kowsky, "Municipal Parks and City Planning," 53.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 27

with special reference to recreation as well as for common traffic.”⁹³ For these parkways Olmsted both created new roads and also built on existing streets, creating an approach to the primary city park through a hierarchy of streets, from stately 100-foot wide avenues to broader 200-foot wide parkways to an even more grandiose 400-foot wide parkway leading to The Park. At the intersection of York, North and Rogers Street, near the sites of what had been the former Black Rock Burial Grounds and the Buffalo “Pest House,” Olmsted created The Circle (now Symphony Circle). Olmsted reconfigured Rogers Street (now Richmond Avenue), north of The Circle, as The Avenue, underscoring his vision for the roadway as one of the most prominent approaches to The Park from the south. His plan for The Avenue widened the existing carriageway and planted it with a double-row of elm trees on either side. Where the original Rogers Street had terminated at Ferry Street, Olmsted created Ferry Circle, beyond which he extended the path of the street northward through unimproved land. Where The Avenue intersected with Bidwell Parkway, Olmsted designed Bidwell Place (now Colonial Circle), a spacious rectangular shaped area. Bidwell Parkway linked the western elements of the plan, while Chapin Parkway similarly linked to components on the eastern side. Both were established as 200-foot wide parkways with a broad, tree-lined central median for horseback riders and pedestrians, with a roadway on either side. Where these two parkways met, Olmsted created Soldier’s Place, a generous 700-foot diameter circle.

Emerging from the north side of the circle was Lincoln Parkway, perhaps the most gracious of the streets designed by Olmsted, envisioned as a gateway to The Park. Lincoln Parkway was designed with a broad central road, divided from smaller access roads by a grassy, treed strip of land.⁹⁴ Separate pathways were provided for pedestrians, carriages, and later, automobiles, creating a distinctive design that is both aesthetically pleasing and effective for regulating traffic patterns on this residential street. Connecting Soldier’s Place to the Gala Waters (now Hoyt Lake) and, eventually, the Albright Art Museum, Lincoln Parkway attracted some of the wealthiest citizens of the city, who erected large mansions in the early 1900s.⁹⁵ Today, Lincoln Parkway still retains much of the original character, plantings and naturalistic elements of Olmsted’s original plan.

The park system that Olmsted and Vaux designed in Buffalo effectively brought the influence of sophisticated European urban planning to what, at the time, was a rural hinterland. Influenced by the work done by Georges-Eugene Haussmann in his bold redesign of the streets of Paris between 1853 and 1870, in designing a similar network of formalized boulevards, broad vistas, and terminal monuments in Buffalo’s northern regions, Olmsted defined this former farm and nursery outskirts area as an attractive, civilized, cultured area to be enjoyed by all. Olmsted worked to integrate earlier elements of Joseph Ellicott’s plan for the city, linking many of the new streets and parkways to Ellicott’s preexisting ones and extending and expanding Ellicott’s vision of two generations before. Olmsted appreciated the early plan of Ellicott, itself influenced by grand European

⁹³ Quoted in Kowsky, "Municipal Parks and City Planning, 58.

⁹⁴ Kowsky, "Municipal Parks and City Planning," 58.

⁹⁵ The Albright Art Museum became the Albright Knox Art Museum in YEAR.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 28

models. Olmsted built off of Ellicott's 1804 plan to create one large, comprehensive plan that united both the settled areas of the city with the new areas as well, setting the stage for the growth and character of the future Elmwood district. Olmsted and Vaux were so thrilled with the accomplishments in Buffalo that they exhibited their Buffalo parks and parkways plan at the 1876 Centennial Exposition in Philadelphia, where Olmsted noted that Buffalo was "the best planned city, as to its streets, public places and grounds in the United States, if not the world."⁹⁶ Thus, the stage was set for the development of the character of the Elmwood Historic District.

While obviously focused on the design and structure of the parks and parkways themselves, Olmsted also envisioned the larger impact these features could have on the surrounding areas. Olmsted's placement of the parks in the undeveloped 11th Ward was not merely because of the availability of vacant land, but was also done with an eye for encouraging the growth and development in Buffalo's northern areas at a time when the populations was growing dramatically. Olmsted was a firm believer that parks and parkways improved the quality of life in cities, both for living and working, stating:

*A park fairly well managed near a large town, will surely become a new centre of that town...It is a common error to regard a park as something produced complete in itself, as a picture to be painted on a canvas. It should rather be planned as one to be done in fresco, with constant consideration of exterior objects, some of them quite at a distance and even existing as yet only in the imagination of the painter.*⁹⁷

While some residential growth was occurring in the future Elmwood district already by the 1860s, the placement of the parks was a deliberate attempt to stimulate and encourage residential development in the area. Olmsted envisioned creating neighborhoods much like his parks, with a new sense of spaciousness and openness lacking in the densely developed urban center to the south. Olmsted saw the development of freestanding houses with yards and space as parts of a new model for nineteenth-century residential living, compared to the crowded tenement-type housing found in older regions of cities. The park and parkways system in Buffalo was inherently designed to be integrated into this new model of residential living, fostering the growth of a suburban area. Olmsted was keenly aware of the influence of the park system on residential growth, intentionally setting the stage for the future Elmwood Historic District to become one of Buffalo's most fashionable and desirable new residential neighborhoods.

Like Ellicott more than 60 years before, Olmsted inspired the city of Buffalo to create a park system plan not only for use by the current residents, but with consideration for future generations as well. Olmsted's vision for

⁹⁶ Quoted in Kowsky, "Municipal Parks and City Planning," 49.

⁹⁷ Quoted in Kowsky, "Municipal Parks and City Planning," 62.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 29

the park influenced city leaders and the Buffalo Park Commissioners, who noted in their *Second Annual Report* from 1872,

*The Act of the Legislature requires us, in selecting and locating the lands, to have 'in view the present condition and future growth and wants of the city.' The plans which were adopted were meant to meet this double purpose – not to be beyond our present ability, and yet to be sufficient for the future.*⁹⁸

The report continues:

*To another generation, the Park will be the object of municipal pride, and will be associated with the holiday pleasures of the people, and it is hardly worthwhile to speculate as to the expenditure which will then be cheerfully made for its improvement and ornamentation.*⁹⁹

That residents were already attracted to the new parks while they were still under construction was an indication of how hungry Buffalonians were for a public recreation ground.¹⁰⁰ Buffalo park commissioners and Olmsted were correct in their assumption that former undeveloped farm lands near the parks and parkways would increase in value. A review of maps of the city from 1866, prior to the development of the parks, and from 1872, reflects how popular the Elmwood district became in just a few short years. The *Map of a Part of the City of Buffalo*, created by surveyor Peter Emslie in 1866, depicts the 11th Ward area as sparsely settled east of Black Rock. While this atlas does not show parcel boundaries or note individual owners in most cases, it does give a good impression of the general density of areas of the city and those streets that were developed at the time. Delaware Street had several buildings indicated, and Ferry Street was also fairly well developed. Summer Street and Bryant Street had a few buildings recorded, but were still fairly open. Other streets showed were noted as having no buildings constructed on them, and generally the area of the future Elmwood district was undeveloped. The 1866 atlas image does depict the development of new roads in this part of Buffalo. Here, Elmwood Avenue is now visible. Elmwood Avenue consisted of several various street segments, gradually connected together, but the portion of the street located in the Elmwood district had its origins in 1854, when it was laid out between Ferry Street and the Gulf Road (Delavan Avenue) and named Oakland Avenue. On the 1866 map, south of Ferry Street, Elmwood Avenue is noted extending to Butler Street (now Lexington Avenue) and from Utica Street to Bryant Street, but is a vague dotted line between Butler Street and Utica Street, and near Summer Street. This indicates that the road had not yet been run through these blocks, as Elmwood Avenue cut through several of the nurseries in this area. The road may have existed as an informal path though the nursery grounds but was not connected until later. Ashland Avenue, an informal road laid out in the 1850s, and

⁹⁸ *Second Annual Report of the Buffalo Park Commissioners, January 1872* (Buffalo, N.Y.: Warren, Johnson &, 1872), 11.

⁹⁹ *Second Annual Report of the Buffalo Park Commissioners*, 12.

¹⁰⁰ *First Annual Report of the Buffalo Park Commissioners, January, 1871*. (Buffalo: Warren, Johnson &, 1871), 13.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 30

Oakland Place (not to be confused with the original name of a portion of Elmwood Avenue, this route corresponds to the current street), both of which ran from Summer Street to Ferry Street, also has a similar dotted indication, signifying that these new north-south thoroughfares were not well established in the 1860s prior to the creation of the park system. These roads may also have been private roads, not open to the public.¹⁰¹ In the Elmwood Historic District (East), Oakland Place provides an excellent example of the new street development that continued to occur after the installation of the park system in the district. Formerly laid out in 1887 and paved in 1888, Oakland Place provided a new north-south street that was quickly developed, with several upscale residences appearing within the same year.¹⁰²

As soon as 1872, the vacant land in the area of the parks was already noted in the park reports as being in demand, and many new roads were introduced in the area. The *Atlas of the City of Buffalo*, published in 1872, reflects this phenomenon. On plates for the 11th Ward there is clear visual evidence that the tracts of land once owned by Buffalo's pioneers are in the process of being sub-divided and parceled into smaller plots. While the Elmwood district is portrayed as still only having a few residences constructed in the 1870s, primarily in the southern portion of the district, much of the land has been divided into smaller parcels, suitable for the construction of houses, rather than the farm tracts which had proceeded. The large tracts given over for use as nurseries have disappeared by this point, indicative that this land was now more valuable for development.¹⁰³ Olmsted's streets and parkways were established by this point, noted as being generally open while work continued on planting and finishing. In 1872, The Avenue (Richmond Avenue) was established, running from The Circle (Symphony Circle) north to Bidwell Place (Colonial Circle). North of Bidwell Place, Rogers Street continues to Forest Avenue. Elmwood Avenue ran from Butler Street (Lexington Avenue) north to Delavan Avenue. The rapid physical transformation of Elmwood shown between 1866 and 1872 reflects the growth of real estate speculation in the area. Because of the new desirability of the area, Buffalo Park Commissioners feared that the development of new streets in the area would be haphazard and irregular, ruining the orderly Olmstedian vision for the region. From a financial perspective, they were also concerned with maintaining and increasing the value of land around the parkways, as they informed the Common Council in their report.

The vacant lands in the vicinity of the Parks are eagerly sought after. New buildings are constantly being erected, and our population is gradually but steadily creeping towards its borders. With this fact in view it may not be amiss to call the attention of your honorable body to the importance of causing a survey to be made of the whole northern and eastern portion of the city, with the view of

¹⁰¹ "Map of a Part of the City of Buffalo," from *New Topographical Atlas of Erie County, N. Y. From Actual Surveys Especially for This Atlas*. (Philadelphia: Stone & Stewart, 1866).

¹⁰² Martin Wachadlo and Charles LaChiusa, *Oakland Place: Gracious Living in Buffalo* (Buffalo: Buffalo Heritage Unlimited, 2006), 7.

¹⁰³ "Parts of the Eleventh and Twelfth Wards," and "Part of the Eleventh Ward," plates from G.M. Hopkins & Co., comp., *Atlas of the City of Buffalo, Erie County, New York* (Philadelphia: Edward Busch, 1872).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 31

having the streets so laid out as to harmonize with a general system, with the Parks and their approaches as the objective points. It is not too soon now to block out the vacant lands within the city limits and mark the lines of streets which must at no distant day be required for the section of the city...The adoption of some general plan as here indicated would enhance the value of the land and bring it speedily into market, soon to be occupied by suburban homes.¹⁰⁴

The establishment of the Buffalo parks and parkways system in Buffalo marked an important turning point in the history of the city's northern fringes. Their development marks the close of the early development history of the region, which persisted into the mid-nineteenth century, and the beginning of the maturation of the city of Buffalo on the national stage. The development of the parks marks the start of a period of rapid growth and settlement that took place in the Elmwood district area in the 1880s and 1890s, setting its configuration and character to high standards.

BUFFALO STATE ASYLUM

The third major development to occur in the 11th Ward during this era that helped shape the Elmwood District was the project for the Buffalo State Asylum for the Insane. Known by different names over the course of its existence (including Buffalo State Hospital, the Buffalo Psychiatric Center, and currently the Richardson-Olmsted Complex), this project was a large undertaking that had a dramatic impact on shaping and taming the landscape at the area north of the 11th Ward. A break-out project designed by soon-to-be nationally prominent architect Henry Hobson Richardson on grounds designed by Frederick Law Olmsted, the Buffalo State Asylum helped to establish the high standard of architecture set amidst an enveloping designed landscape for the Elmwood area. With Forest Lawn Cemetery and the Olmsted parks system, notably The Park, the establishment of the Buffalo State Asylum also helped to shape what would become the northern boundary and the essential character of the Elmwood Historic District.

While the Buffalo State Asylum created a notable architectural feature in the landscape of the 11th Ward, the grounds of the hospital also were a significant new addition to the area. The grounds were surveyed by Marsden Davey in 1870 and designed by Frederick Law Olmsted between 1871 and 1881, with later improvements and refinements made between 1881 and 1899.¹⁰⁵ The grounds promoted Thomas Kirkbride's philosophy of the therapeutic landscape, where ample natural light, fresh air and healthy activity were thought to improve the physical and mental wellbeing of the patients. This concept of open space and a natural landscape promoting health and well-being was influential in the development of open, single-family houses in the Elmwood Historic

¹⁰⁴ Quoted from *Third Annual Report of the Buffalo Park Commissioners, January 1873* (Buffalo, N.Y.: Warren, Johnson &, 1873), 11.

¹⁰⁵ Heritage Landscapes, *Cultural Landscape Report: The Richardson Olmsted Complex, Buffalo NY*, report (October 2008), 1-2.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 32

District. With the completion of the Buffalo State Hospital buildings and grounds, the final piece of the framing element of the edges of the Elmwood Historic District was in place. While the grounds of the hospital formed a barrier for development, the building's twin towers created a significant visual landmark on the horizon that is as recognizable today as it was in the nineteenth century.

The decades between the 1850s and the 1880s saw the dramatic transformation of this region of Buffalo from the natural to the naturalistic. The natural environment was the area that the early pioneers and settlers encountered in northern Buffalo in its earliest phases. The establishment of the nurseries during the 1840s and 1850s was the first stage towards the creation of a naturalistic landscape in the future Elmwood district. Naturalistic can here be defined as a man-made landscape that intended to imitate or create the effect or appearance of nature, or paraphrasing how Olmsted described his work, art completing nature. This transition marked the increasing sophistication of not only the city of Buffalo as a whole, but also of the Elmwood Historic District area as well, transitioning from the pioneer era to the high design and high-mindedness of a world-class city. Taken together, Forest Lawn Cemetery, The Park (Delaware Park) and the Buffalo State Asylum created a carefully manicured, naturalistic greensward, to use a term invented by Olmsted himself, of over 500-acres in the northern region of Buffalo.

With these three elements in place, by the 1870s and 1880s the boundaries of the Elmwood district had largely been established. The Allentown neighborhood around North Street, to the south, was reaching its capacity following the Civil War era. Black Rock and the Mile Strip Reservation to the west had rapidly developed beginning in the 1820s and 1830s following the success of the Erie Canal. The Cold Spring neighborhood, developed along both sides of Main Street, had become a thriving population center in northern Buffalo since the early settlement era. Delaware Street (later Avenue), extended northward beginning in 1842, also helped encourage early growth and development along this primary spine. With the creation of the cemetery, parks and parkways system and asylum, the northern borders of the future Elmwood district had been defined. What was remaining inside of these borders was an empty canvas ready for development.

Not only were the physical parameters of the Elmwood district established, but the character of what this Elmwood district neighborhood would become was also created in this period. The nurseries in the area helped establish this region of the city as a lush and protective naturalistic landscape, filled with manicured flowering trees and exotic plants, and sophisticated modern greenhouses. The future character of the neighborhood had already been elevated by the elegant plans of Olmsted and the creation of The Avenue, Bidwell and Chapin Parkways, the circles and other elements in the area. These new, improved roads designed by Olmsted encouraged modern, more efficient modes of transportation in and around the Elmwood area, which encouraged and enabled residential districts to be separated in space from manufacturing and commercial areas but still be in proximity to them. Already an area buffered and removed from the industrial areas such as Black Rock, the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 33

Hydraulics and Buffalo's East Side, the Elmwood Historic District was an area well-suited for the gracious, open residential neighborhood envisioned by Olmsted, a therapeutic landscape for the industrial-era family. While Olmsted may not have developed a comprehensive plan for the Elmwood neighborhood, as he later did for Parkside, his parks and parkways helped to plant the seeds for the future character of the neighborhood by establishing an armature and a standard that encouraged its development as a beautiful, naturalistic, healthy and desirable residential area for the latter half of the nineteenth century.

STREETCARS AND PUBLIC TRANSPORTATION IN BUFFALO, 1860-1890

In 1860, a new mode of transportation was established in the 11th Ward that encouraged and aided travel to and from the area. While the majority of travelers to the cemetery or the private parks took their own personal farm wagons or carriages in the 1850s, the cost of maintaining the vehicles and horses was an expense that not all Buffalonians could afford. As a result, walking was the primary means of travel in the first half of the nineteenth century, even among the middle and upper classes, and many people necessarily resided in close proximity to their places of business and shops. The 1860 establishment of a horse car line created a new transportation option in the city. The Buffalo Street Railroad commenced operations on Main Street on June 17, 1860. This line extended from "the Dock" at the Buffalo Creek northward to Edward Street by June 11th and was continued on to Cold Spring (likely terminating at the intersection of Main and Ferry Streets) on July 14, 1860.¹⁰⁶ Already by the mid-1860s, the impact of the horse car systems was felt in Buffalo:

*A very material addition to the comfort and convenience of our citizens has been made by the Street Railroads. They have rendered distant parts of the city readily and cheaply accessible, and have correspondingly enhanced the value of lands outside its more settled limits.*¹⁰⁷

One of the biggest challenges towards realizing the vision and potential for the park and parkways system as a place of social and economic egalitarianism was in the relative lack of accessibility. While Olmsted had promoted accessibility to the already-populated centers with the design of his parkway system, linked into the existing street systems in the future Elmwood district area, it was still a difficult, expensive and tedious trip from the more settled areas of the city to the distant northern area. Already by 1873, just a few short years after construction of the parks began, the Buffalo Park Commissioners made a plea to the city for improved public access to the parks. In their *Fourth Annual Report*, made in January of 1874, the commissioners reported that many of the visitors to the park arrived in private carriages, sometimes as many as 1,000 a day, but many people walked from the horse car station at Cold Spring. However, they noted, the walk was long and could be

¹⁰⁶ Larned, Vol 1, 145-148.

¹⁰⁷ Sanford B. Hunt, *The Manufacturing Interests of the City of Buffalo including Sketches of the History of Buffalo : With Notices of Its Principal Manufacturing Establishments*. (Buffalo: C.F.S. Thomas, 1866), 24.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 34

especially difficult in inclement weather. “A cheap and convenient line of stages or a branch from the horse car lines would be a great boon to this class,” the report noted.¹⁰⁸

Improvements to the transportation system did not take long. The horse car line was extended from Cold Spring to The Park in 1879, providing an easier and more affordable means of traveling to and from the park. The Buffalo Street Railroad also opened additional lines in the area, including a Ferry Street line in 1885 and a Forest Avenue line that connected to The Park in 1888.¹⁰⁹ These lines helped to open up access between the downtown, Black Rock and East Side neighborhoods to the 11th Ward and the Elmwood district, which only a decade before had been seen as a distant region. For the Elmwood Historic District, the most significant improvement to Buffalo’s streetcar system was the establishment of a horse car line on Elmwood Avenue. Opened on July 1, 1889, this horse-drawn line ran from Virginia Street to Forest Avenue and immediately began to improve access to the park.¹¹⁰ This line also dramatically opened up the still largely vacant land in Buffalo’s 11th Ward for development, ushering in the era of dramatic real estate sales and speculation. Nearly immediately following its opening, advertisements began to appear marketing the new “Elmwood district” to prospective house builders and purchasers, marking the start of a boom in real estate.

Vast improvements were made to streetcar transportation in the late decades of the 1800s. The first experimental electric streetcar service was established on the line from Main Street and Michigan Avenue to Delaware Park, via Harvard Place, Delevan, Delaware and Forest Avenues in 1889 and was noted as being an immediate success.¹¹¹ The entire line of streetcars was converted to electric power beginning in 1891 and progressed quickly in the ensuing years.¹¹² Elmwood Avenue’s line transitioned to electric service in 1892. The new electrified cars provided several benefits to travelers, as compared to the horse-drawn cars. The electric cars travelled more quickly, which meant that people could travel greater distances in an equal amount of time. Thus, people could live further away from their place of employment, making Elmwood increasingly attractive for residential growth. At the time, most workers worked and lived, often in tenements, “downtown,” but as their income and opportunities began to increase, they were able to afford single-family houses.

At nearly the same time, the New York Central Railroad established a line that circled the city of Buffalo, known as the Belt Line. The New York Central Railroad had operated a track in the northern area of Buffalo in 1880, known as the Niagara Falls Branch, which operated a station on Main Street, near the present Jewett Avenue. However, the New York Central’s expansion in 1882, which nearly encircled the city, was an attempt

¹⁰⁸ *Fourth Annual Report of the Buffalo Park Commissioners, January 1874* (Buffalo, N.Y.: Warren, Johnson &, 1874), 19.

¹⁰⁹ Larned, Vol 1, 145-148.

¹¹⁰ *Twentieth Annual Report of the Buffalo Park Commissioners, January 1890* (Buffalo, N.Y.: Courier Company, Printers, 1890), 32.

¹¹¹ D. David. Bregger, *Buffalo's Historic Streetcars and Buses* (Charleston, SC: Arcadia Pub., 2008), 9.

¹¹² Larned, Vol 1, 148.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 35

by the railroad to decentralize the industrial development that was occurring on the east side and create connections to factories in other locations in Buffalo.¹¹³ Tracks cut through largely unsettled areas of the city, running north of The Park and Forest Lawn Cemetery. Stations convenient to the parks in the northern areas of the city were located at Central Park, near Main Street and Amherst Street, and on Delaware Street, north of the park. On December 24, 1890 a permanent electric streetcar line was opened on Main Street, running from Cold Spring and the New York Central Railroad Belt Line station near Jewett Avenue.¹¹⁴ This connected the passenger service of the Belt Line with the street car system, and allowed for better access to the park area. The Olmsted-designed park gave the railroad a reason for being in this area of the city.

LARGE ESTATES, 1885-1920s

At the same time that the dense, streetcar suburb style development was occurring on commoditized lots in the western portion of the district, many of the new residential developments in the Elmwood Historic District (East) were large, wealthy estates. Although these developments emerged somewhat contemporaneously, the history of the eastern portion of the district contains a greater amount of mansions and large estates than the west, resulting in a different settlement pattern. The presence of these large residential estates in the Elmwood Historic District (East) appears to correlate to this area's adjacency to the large Delaware Avenue estates of the very wealthy, located to the immediate east of the nominated district. Beginning in the 1880s, these estates were established on lots that were carved out and pieced together from earlier farm lots, thereby influencing future settlement patterns in the district for decades to come.

The Elmwood Historic District (East) was uniquely situated at the juncture of two prestigious areas of the city, making the district particularly attractive to wealthy citizens who were looking to establish their new, large estates on prime real estate at the end of the nineteenth century. First, the establishment of Olmsted's park system in the 1870s made properties near the new park system especially desirable in the decades that followed, not only for their convenient access to these green spaces but also for the prominent social and economic status associated with these expensive areas. The proximity to the Olmsted park system, in combination with the availability of large plots of land and the new construction of roads, led to the establishment of several wealthy estates in Elmwood Historic District (East) in the late-nineteenth and early-twentieth centuries. Secondly, wealthy citizens were also attracted to the district for its proximity to the city's elite, who resided in the adjacent 'Millionaire's Row' district to the East. Although distinct and separate from the Elmwood Historic District, 'Millionaire's Row' provided an instant status boost to properties located east of Elmwood Avenue. Occupying several blocks along Delaware Avenue, Millionaire's Row included several prominent mansions, the largest of which were located mostly between Summer Street and West Ferry Street. In an effort to situate one's residence

¹¹³ Mark Goldman, *High Hopes: The Rise and Decline of Buffalo, New York* (Albany: State University of New York Press, 1983), 178.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 36

as close to the aristocratic prestige of ‘Millionaire’s Row’ as possible, wealthy citizens constructed large estates on Summer Street, Bryant Street and West Ferry Street, radiating eastward from Elmwood Avenue towards Delaware Avenue. The combination of these two regions, both prestigious, drew some of the city’s wealthiest citizens to the Elmwood Historic District (East) during the last decades of the twentieth century.

In contrast to the middle and middle-upper class houses that appeared in the Elmwood Historic District (West), the large estates that populated the Elmwood Historic District (East) belonged to an even wealthier class of residents. Although these large estates had an indelible impact on the character of the Elmwood Historic District (East), the exact definition of ‘estate’ is somewhat elusive. The usage of this term is diverse, and can be similarly applied to both a sprawling country property in seventeenth century Britain or a late-nineteenth century residential property on the outskirts of Buffalo. Despite the presence of this term throughout history, “no one has really managed thus far to produce a typology of estates, which would recognize their diversity and allows us to make meaningful comparisons and identify significant differences across time and space.”¹¹⁵ While the term does span across several centuries and countries, the word ‘estate’ can still refer to a few key, core qualities of this kind of real estate, common throughout all estates.

Although there is no specific lot size or house size that defines an estate, the term commonly describes “an extensive and contiguous or near continuous area of land, owned as absolute private property by an individual.”¹¹⁶ An estate is generally comprised of two main units, which include both “a central mansion and garden, and an accompanying park or ‘home farm.’”¹¹⁷ Beyond these basic components, however, the true nature of an estate lies in its relationship to status, both financially and socially. The visible stature of an estate, conveyed through both a large mansion and extensive grounds, is, as architectural historian James Ackerman acknowledges, an expression of power that “reinforces and justifies its social and economic structure and its privileged position within.”¹¹⁸ Historian Louise Mozingo echoes this interpretation, stating, “The scale and opulence of an estate testifies to an incontrovertibly prestigious status and operates as a lavish stand in for myriad dispersed properties.”¹¹⁹ Estates, then, intentionally reference power, status, wealth and privilege, rendered in physical form through building materials and landscape design. By this definition, the Elmwood Historic District (East) contained several large estates during the last two decades of the nineteenth century. The large mansions and sprawling grounds situated on the eastern edge of the district were large estates that

¹¹⁴ Bregger, 9.

¹¹⁵ Jonathan Finch and Catherine Giles, *Estate Landscapes: Design, Improvement and Power in the Post-Medieval Landscape* (Woodbridge, UK: Boydell Press, 2007), 2.

¹¹⁶ Finch and Giles, 1.

¹¹⁷ Finch and Giles, 2.

¹¹⁸ James Ackerman, *The Villa: The form and Ideology of Country Houses* (Princeton, NJ: Princeton University Press, 1990), 10.

¹¹⁹ Louise Mozingo, *Pastoral Capitalism: A History of Corporate Landscapes* (Cambridge, MA: MIT Press, 2011), 103.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 37

expressed this condensation of power and influence, attesting to the considerable wealth and prestige of the residents who lived there.

The division between urban life and suburban or rural life was of popular concern during this time. As industrial cities became increasingly congested and polluted, many were captivated by visions of an alternative life outside the central city. Formed partly in reaction to the industrialization process, popular taste at the time was guided by prominent thinkers such as Andrew Jackson Downing, whose 1850 work *The Architecture of Country Houses* influenced several generations to come. Similarly, architect Henry Hudson Holly identified this phenomenon in *Holly's Country Seats* in 1863, stating "though compelled to spend the business hours of the day in the city, they gladly hasten when those are over to peaceful homes, removed from the bustle and turmoil of the crowded town."¹²⁰ Holly, directly influenced by Downing, viewed this trend optimistically, reflecting "taste has improved greatly since the days of Downing...many young Americans of intelligence and culture are studying and assuming its values."¹²¹ Influenced by this kind of taste-making literature, wealthy citizens came to view the city as a dirty, debase place, and instead retreated to a quieter residential setting at the end of their workday.

Transportation improvements also played an important role in this exodus, as roads, trolleys and streetcar lines became increasingly efficient, convenient, and affordable. As transportation access to the city opened up new areas of Buffalo for development, businessmen increasingly settled just outside the city lines in areas where more land was available for purchase, including the Elmwood Historic District.¹²² Holly noted the direct relationship between transportation improvements and new settlement patterns: "This manner of living is becoming very popular, especially among the business community....So many are ready to avail themselves of this rapid transit that we see studded along the lines of our railroads picturesque and cheerful homes."¹²³ In Buffalo, this manifests quite clearly in the Elmwood Historic District (West), particularly in the houses that begin appearing in great numbers along Elmwood Avenue and nearby on streets like Ashland Avenue. Yet these houses were still situated in relatively close proximity to one another in comparison to the estates that appeared in the eastern portion of the district. In the eastern portion of the district, the city's wealthy aristocracy was able to erect larger residences on more extensive grounds, reminiscent of Holly's vision of a 'country' life on the outskirts on the city.

¹²⁰ Henry Hudson Holly, *Holly's Country Seats: Containing Lithographic Designs for Cottages, Villas, Mansions, etc. with Their Accompanying Outbuildings* (London, UK: D. Appleton, 1863), 21.

¹²¹ Holly, 24.

¹²² For more on this, see "Streetcar Suburbs in the United States"

¹²³ Holly, 21.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 38

Reflecting both the immense wealth of these residents and their desire to live in a decidedly un-urban setting, many of these tracts resembled carefully manicured ‘estate parks’ that were reminiscent of Olmsted’s public park system nearby. Several estates were even designed by professional landscape architects, reflecting the widespread belief that an aesthetically pleasing environment could elevate one’s physical and mental health. Attesting to the relative wealth of these residents, Holly insists that the planning of an estate’s grounds is “something so peculiar and intricate that none but a professional can do it justice.”¹²⁴ Far more than simply gardening, he suggested, was required in order to create a “truly harmonized setting.”¹²⁵ For property owners wealthy enough to replicate Olmsted’s visions on their own land, these estate parks demonstrated both their social prestige as well as the broader popularity of these beliefs during the late nineteenth century.

Larger lots and more elaborate houses appeared in the eastern portion of the district than in the west, more easily evoking some of Holly’s depictions of an ideal residential setting. Holly’s vision of this kind of residential scene testifies to the expansive kind of wealth required to establish this kind of estate, where, he believes, “the heads of families are not only recuperating from the deleterious effects of city life, but are, with the aid of fresh air and wholesome food, laying the foundation for greater strength and increased happiness for their children.”¹²⁶ Holly envisioned a residential estate as not only an escape from the city, but also as a method for ‘laying a foundation’ for future generations. Encouraging the wealthy aristocracy to consider their estate as an investment that would extend beyond their own lifetime, Holly compared the establishment of a family estate to the planting of a tree: “People who build [in this manner] are often like those who plant trees, whose full luxuriance they themselves can never expect to enjoy; and the children who come after them reap the benefit of the generous forethought.”¹²⁷ Establishing this kind of inheritance, in the form of extensive, private real estate development, was likely beyond the means of most people during the mid-to-late nineteenth century.

For those who could afford to do so, establishing a family estate was best achieved, in Holly’s terms, by a process he called “clubbing.” Rather than purchasing a single property for the head of household, a family, or a group of families, would often band together in order to expand the scope of their real estate holdings. Holly describes this method, stating “It is by a number of families clubbing together, and procuring an attractive spot...which, by mutual agreements and some slight restrictions, can be laid out in a picturesque manner for building.”¹²⁸ This process occurred in several large estates in the Elmwood Historic District (East), where some of Buffalo’s wealthiest families, such as the Albrights, the Goodyears and the Larkins, purchased several lots and effectively combined them into one large property. Some of these estates were located directly adjacent to

¹²⁴ Holly, 30.

¹²⁵ Holly, 31.

¹²⁶ Holly, 21.

¹²⁷ Holly, 27.

¹²⁸ Holly, 22.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 39

the mansions on Delaware Avenue, effectively creating a region comprised of some of the city's most elite citizens that spanned both the Elmwood District and the Delaware Avenue district.

Unlike the streetcar suburb style of development that was occurring west of Elmwood at this time, these large estates prevented any other kind of substantial development immediately adjacent to the mansions owned by the wealthy elite. In these estates, one's 'neighbor' was often a member of one's family, or a closely related family, instead of a stranger. Holly described this strategy, stating "if each one takes pains to keep up his own place and contributes to the care of the roads, he enjoys the advantages of cultivated surroundings as if the whole were his private estate."¹²⁹ Whether owned by a directly related family member, a colleague or friend, these estates provided a sense of security for their property investment, ensuring a stable community would persist even amidst the rapid change occurring in other parts of the district.

One of the first, and most prominent, estates in the Elmwood Historic District (East) was that of John J. Albright, a local entrepreneur and philanthropist whose name still exists in Buffalo today at the Albright Knox Art Gallery. After achieving great financial success in the coal industry, Albright purchased a large tract of land that stretched from Elmwood Avenue to Delaware Avenue between what was then an unpaved Cleveland Street (now Cleveland Avenue) and West Ferry Street. From 1885-1926, the Albright family established one of the most notable, and largest, estates in the district's history. Spanning a transformative period for the Elmwood Historic District (East), the Albright family occupied this property from 1885, the dawn of a period of rapid growth for the district, into the next era of automobile driven development for the region in the mid-1920s.

In the first twenty years of this property's history, Albright carved out a sizeable, valuable plot of land for his family estate, which he acquired through a series of purchases. From 1885 to 1905, he bought property from James and Catherine Adams, Frederick and Amelia Lautz, and the City of Buffalo in order to create a 15-acre estate that took up almost the entire block. During this time, the Elmwood district was quickly becoming a very desirable place for the upper and upper middle classes to live. Albright recognized this potential and made an excellent investment, carving out a luxurious amount of property for his family at a time when these kinds of large purchases were about to become much more rare in the decades of development to come.

Albright moved into the former Adams residence there at 730 West Ferry in 1885, accompanied by his wife Harriet and his three young children, Raymond, Ruth and Langdon. The property's preexisting residence had formerly served as the residence of Charles Wadsworth, followed by James and Catherine Adams in 1882, who moved in the same year that James had had formed the Buffalo General Electric Company.¹³⁰ The Gothic

¹²⁹ Holly, 27.

¹³⁰ *A History of the City of Buffalo: Its Men and Institutions; Biographical Sketches of Leading Citizens* (Buffalo, NY: Buffalo Evening News Press, 1908), 114.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 40

Revival residence featured a crenellated tower, steeply pitched roof and ornamental bargeboards that were indicative of the style. Albright and his family lived in this mansion for several decades, from 1885-1901, during which time they also continued to acquire more surrounding acres of land. During his time in this house, Albright fulfilled many civic roles, including his new investments at Nichols School and the Lackawanna Steel Company, his position as President of the Pan American Exposition committee, and his founding of what would soon become the Albright Art Gallery (now Albright Knox Art Gallery). During his time at this Gothic Revival house at 730 West Ferry Street, Albright had also witnessed the death of his wife, and later married his second wife, Susan Gertrude Fuller, with whom he had five more children. By the turn of the century, just before the Pan-American Exposition, Albright had managed to acquire nearly the entire 15 acres that would henceforth be known as his estate, and created an indelible mark on the city through both his public pursuits and his private property holdings.

When his residence at 730 West Ferry Street was destroyed by a fire in 1901, Albright hired the renowned architect E.B. Green to design his new house.¹³¹ By 1901, the surrounding Elmwood district was bustling with new development, much more than had characterized the neighborhood when Albright first established his property 15 years ago. Construction on E.B. Green's design was completed by 1903, and Albright was able to move into his new mansion. The large size of the residence can be glimpsed in the staff required to run it, which included five maids, two cooks, seven gardeners, one laundress and a chauffeur.¹³² Positioned with a deeper front setback than the previous house, the two-and-a-half story stone mansion was built in the Tudor Revival style. E.B. Green's design was inspired by the sixteenth-century mansion at St. Catherine's Court in Bath, England, and the West Ferry façade similarly featured a centered entrance pavilion and two front gabled bays. Stone chimneys, a steeply pitched cross-gabled roof and elegant long windows distinguished the house as a high style example of Tudor Revival design. The mansion was accompanied by a number of smaller service buildings for maintaining the grounds, including a stable, chauffeur's house, and gardener's house facing Cleveland Avenue towards the back of the estate. A carriage house, tennis court, large courtyard, three greenhouses and chicken coops were also located behind the central mansion, testifying to the grandeur and wealth of the Albright estate in its heyday.

The stateliness of the Albright estate was further demonstrated in the elegant landscape design applied throughout the massive grounds. Both before and after the construction of E.B. Green's mansion, Albright employed the Olmsted firm of Brookline, Massachusetts to design and maintain the grounds from 1890-1907. During this time the Olmsted firm generated approximately 148 landscape plans for Albright, reflecting the grand scope of this constantly evolving commission. Throughout the course of this job, the firm's name

¹³¹ Much of the information regarding Albright's estate was initially encountered in the unpublished draft for *Albright Tract Historic District*, Report no. 10240018, State and National Registers of Historic Places Nomination (never approved).

¹³² Birge Albright, "John Joseph Albright-Part III," *Niagara Frontier* vol 8, no. 3 (Autumn, 1963), 97.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 41

changed four times, due to the transition from Frederick Law Olmsted's earlier establishment of the practice to the increased involvement and later dominance of the firm by his descendants. During the course of the Albright commission, the firm's title changed from F.J. Olmsted & Co. to Olmsted, Olmsted and Elise (1893-1897), and then to the Olmsted Brothers (1898-1906) and finally to Olmsted Associates (1907).¹³³

Much of the firm's correspondence concerning the job, which is on file at the Manuscripts Division of the Library of Congress in Washington D.C., shows the involvement of John Charles Olmsted on the project. As the son of Frederick Law Olmsted, John C. Olmsted received much of his training in landscape design from his father. When F.L. Olmsted retired in 1895, John C. Olmsted provided his excellent managerial skills to help the company transition when his brother Frederick Jr. also became a partner. The practice grew from 600 to 3500 commissions during this time, but John C. Olmsted still made sufficient time to make several trips to Buffalo to visit Albright's estate, particularly after the 1901 fire.¹³⁴

The Olmsted firm's correspondence for the Albright project provides a glimpse of what the grounds looked like in the early 1900's, as well as how they evolved in the next decade. J.C. Olmsted provided a detailed description of the estate on September 21, 1902, indicating the detail involved in planning the estate grounds during the construction of the E.B. Green designed mansion and after the fire.

I examined the views as they would appear from various rooms of his house [Mr. Albright's, once built] and thought quite a bit of thinning would be desirable toward the N.W. but he [Albright] is very much averse to changing anything owing to associations with things as they were during the life of his first wife. His gardener said nothing would induce Mr. Albright to cut any apple or any other fruit trees...Principally any new planting will be confined to the immediate base of house and to the forecourt, rendered necessary by the setting back of the new house compared with the old one. He [Albright] intends to transplant in some big elms in a row East of the forecourt to balance the big ones on the West of it.¹³⁵

Correspondence from the following summer reported that these same elms were "doing very well, at about 30 to 40 feet high," and by August of 1905 J.C. Olmsted wrote the "place was looking very neat. Vegetable garden in full use. Big cross walk and small walk done. Old residences are gone."¹³⁶ During their extensive time working

¹³³ Albright Tract Historic District draft.

¹³⁴ Albright Tract Historic District, Report no. 10240018, State and National Registers of Historic Places Nomination (never approved).

¹³⁵ Visit by J.C. Olmsted to John J Albright Estate, Sept 21, 1902

¹³⁶ Visit by J.C. Olmsted to John J Albright Estate, August 10, 1905

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 42

on the Albright estate, the Olmsted firm designed and oversaw the planting of trees, shrubs, flower beds and a vegetable garden, as well as providing a grading study of the entire property. Albright himself played an active role in the estate's landscape design as it developed, and his grandson Birge Albright later recalled that his grandfather "liked to take long walks in the gardens with his children, and, besides, catching and mounting butterflies...he went into raptures about trees of different kinds."¹³⁷ By the time the Olmsted firm finished the project in 1907, the grounds boasted a variety of trees including ash, buckeye, elm, horse chestnut, maple, pine, poplar, fruit trees and various other ornamental trees. Although the original estate has been divided and reconfigured since this era, today the park-like ambience of the former Albright tract remains due to the many mature, large deciduous trees near present day Queen Anne's Gate and 700 West Ferry Street.

The extensive, elegant grounds of the Albright estate reflected Albright's individual wealth and sophisticated taste, but also marked an important era in the history of the Elmwood East district overall. The choice to hire one of the nation's leading landscape architecture firms to design his private estate reflects the enormity of his wealth, as well as the transition of the neighborhood at this time. Ferry Street is one of the oldest streets in this portion of the Elmwood district, dating back to the early 1800's as one of the first major pathways carved out between Cold Spring to the east and the Black Rock ferry and Niagara River to the west. In roughly a century since its earliest incarnation, this portion of Ferry Street witnessed a remarkable transition in the neighborhood, from forest and farms to nurseries and estate parks. The establishment of the Albright Estate on Ferry Street by the early 1900's marked an important new era for this region, which had effectively inspired some of the wealthiest figures in the city to reside there on large estates. Landscape architects, in conjunction with profile architects like E.B. Green, thus played an essential role in this transition by negotiating the increasingly fluid boundaries between country and city, and between public parks and private estates.

At the Albright estate, the Olmsted firm did much more than solely provide new plantings and garden plans. Their influence on the estate also extended to architectural matters, where they consulted with E.B. Green on such issues as the siting and plans for the new greenhouse and automobile house, as well as designing the forecourt and carriage drive layout. Some of the most lasting elements of their work on the Albright estate are the brick privacy walls and formal wrought iron gates, which still exist along Ferry Street today. J.C. Olmsted played an important role in the selection of materials for the walls, as well as choosing the proper location for their layout. In a letter to J.J. Albright, he convinced his client that brick would be the most suitable material for the walls, stating that they were the most appropriate for formal settings due to their "color and joining, whereas stone or pebble dashed concrete walls were more appropriate for informal settings."¹³⁸ The resulting brick walls ran around the entire perimeter, topped with a stone capstone at chest height in order to provide privacy. The wall culminates in an entrance on West Ferry Street, marked by two square pillars on each side with ornamental

¹³⁷ Birge Albright, 101.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 43

crowns. The wrought iron gate features elegant ornamentation, echoed in the iron lamps hung from the adjacent pillars. Even though the mansion and other estate buildings have long been demolished, a portion of these walls and gates remain today as contributing street furniture, attesting to the former grandeur of these grounds.

The later history of the Albright estate reflects a notable transition into the next era of development for the Elmwood East district. Albright faced many financial difficulties in the 1920's, and problems only worsened for the family in the 1930s. In order to ease the financial strain of maintaining a large mansion and grounds, Albright sold off nine parcels of his estate to the Niagara Finance Corporation in 1921.¹³⁹ Developers immediately began to build new residences on the former Albright property in 1921, marketing them to upper and upper-middle class citizens as an opportunity to purchase a more modest version of the Albrights' decadent estate. To facilitate these new houses, roads were soon laid out throughout the former grounds, creating present day Tudor Place and St. Catherine's Court in the northeastern portion of the estate as early as 1922.¹⁴⁰

Albright managed to stay financially afloat for a few more years by downsizing his estate in this manner, but ultimately, he still lacked sufficient funds to maintain the basic operations that such a large estate required. In 1926, the Albright's sold their stone mansion, which they had lived in for just 23 years since it was built. The mansion stood vacant for several years, and after John J. Albright died in 1931, the building was demolished due to financial struggles and immense taxes. As just one more victim of the depression, the destruction of this once grand, opulent property marked the end of an era.

The Albright estate is was one of the earliest examples of this kind of property development, but several other prominent citizens also established large estates in the Elmwood Historic District (East), particularly at the turn of the twentieth century. One of the most notable families who constructed a sprawling estate in the Elmwood Historic District (East) was the Goodyear family. The Goodyear family's prominence in the city can be seen in the significant amount of real estate they owned in the district. For several generations, the Goodyear family owned and occupied several plots of land along the south side of Bryant Street, extending between Delaware Avenue and Oakland Place. The Goodyear family owned at least seven residential properties along Delaware Avenue, Bryant Street and Oakland Place, with many other property investments dotted throughout the city and region as well.

As one of the most influential families in the city's economic, cultural and social realms during the late nineteenth and early twentieth centuries, the Goodyear name was instantly recognizable as one of high status.

¹³⁸ J.C. Olmsted to J.J. Albright, letter, March 18, 1907.

¹³⁹ Buffalo Common Council, *Proceedings of the Council of the City of Buffalo from January 1, 1922 to December 31, 1922* (Buffalo: Union and Times Press, 1922), 891.

¹⁴⁰ For more on the development of St. Catherine's Court, see "Subdivisions and Land Use" and "Cul de Sacs"

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 44

With immense success in the lumber and railroad industries, the Goodyears were extremely wealthy. The family patriarch, Charles W. Goodyear (1846-1911), practiced as a lawyer for over fifteen years before joining his brother, Frank H. Goodyear (1849-1907), in the lumber business in 1887. In 1901, they acquired a large tract of land in Louisiana, where they established the town of Bogalusa. They built shops, offices, a bank and residences that were all oriented to better serve their sawmill operation there, the Great Southern Lumber Company.¹⁴¹ There, they operated what was the world's largest sawmill at the time, and quickly became the largest manufacturer of hemlock in the world.¹⁴² In 1902, the two brothers formed the Buffalo and Susquehanna Iron Company to operate blast furnaces south of Buffalo along Lake Erie, where they also built two freighters to transport ore from their company's mines in Michigan and Minnesota. In 1906, they built the Buffalo & Susquehanna Railroad to transport their own lumber. All of these enterprises were, in a sense, 'family businesses.' Not only were they established by two brothers, but they continued to provide opportunities for their descendants long after Charles and Frank Goodyear had passed. Charles W Goodyear's eldest son, Anson Conger Goodyear (1877-1964), served as vice president of the Buffalo Susquehanna Railroad (from 1907-1910), and also as president of the Great Southern Lumber Country after his father's death (from 1920-1938). With extensive holdings in the nation's natural resources, manufacturing plants and transportation system, Charles and Frank Goodyear, along with their wives and children, exerted considerable influence at the turn of the twentieth century.

In addition to their financial success, the Goodyear family was also known for their prominent involvement in several cultural institutions. Charles Goodyear and his wife Ella were personal friends of President Grover Cleveland. Charles was largely responsible for the nomination of Grover Cleveland for Governor of New York, and he and Ella were later the first guests invited to the White House by President Cleveland and his new bride, Frances. Their son, Anson Conger Goodyear, was a pioneering patron of modern arts. In addition to serving as a prominent figure in his family's companies, he also served as a Major General in the National Guard during World War II, had substantial investments in the lumber and rail companies in the American south and was a close personal friend of the famous actress, and Buffalo native, Katherine Cornell. An avid art collector throughout his life, Anson Conger succeeded his father Charles as the director of the Albright Art Gallery in 1911. His interest in the burgeoning modern art scene led to the divisive decision to eject him from the board a few years later, but not until after he had influenced Seymour Knox Jr.'s interest in the subject, which has undoubtedly played a large role in the museum's large contemporary collection today. After moving to New York City in the 1920s, Anson Conger Goodyear founded the Museum of Modern Art, and served as its president for a decade.¹⁴³

¹⁴¹ Edwin Adams Davis, *The Story of Louisiana*, volume 3 (New Orleans, LA: J.F. Hyer Publishing Company, 1960), 11.

¹⁴² Chuck LaChiusa, "Charles W. Goodyear House, A History," Buffalo as an Architectural Museum, Accessed May 25, 2015. <http://www.buffaloah.com/a/del/888/hist/>

¹⁴³ Anson Conger Goodyear, *The Museum of Modern Art: The First Ten Years* (New York: MoMA Press, 1943), 11.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 45

The prestige of the Elmwood Historic District (East), which was already established in the early 1900s by earlier estates like that of Albright and the nearby mansions along Delaware Avenue, suited the eminent Goodyear family well. From 1902-1924, they purchased several adjacent properties in order to create their family estate. In addition to their primary residence at 888 Delaware Avenue, Charles and Ella Goodyear also purchased many surrounding properties in the early 1900s. ‘Clubbing’ together with their extended family members, they managed to combine several individual lots into one continuous, substantial property. In doing so, they effectively carved out a large, patchwork estate at a time when this portion of the city was becoming denser in the wake of a growing population, the newly established park system and increased mobility due to the streetcar. Spanning across two historic districts, the Goodyear estate further linked the prestige of Delaware Avenue’s Millionaires Row to the more recently established Elmwood Historic District (East). While a few of the Goodyear residences do not lie within the boundaries of the Elmwood district, their estate was designed so as to capitalize on the juncture between these two overlapping realms.

In 1902, Charles Goodyear and his wife Ella Conger Goodyear erected a grand mansion at 888 Delaware Avenue (NR district ref no. 74001232), to serve as the crowning focal point of their massive estate. Designed by Green and Wicks, the three-story mansion was built as a high style example of Beaux Arts Classicism, with French Renaissance Revival attributes that assured any visitor or onlooker of the importance of its residents. French details can be seen in its slate mansard roof, which features dormers with semicircular stone pediments, large keystones and curved pilasters, and its balconettes feature a guilloche décor that is predominantly seen in other French architectural examples. Included in the previously-National Register listed Delaware Avenue Historic District (NR ref. no 74001232), and known locally as ‘Millionaire’s Row,’ 888 Delaware Avenue is today occupied by the Oracle Charter School, which makes excellent use of the extensive surrounding grounds and lawn to the rear of the property.

Other members of the Goodyear family lived adjacent to Charles and Ella, thereby creating a community of Goodyears within these few blocks of the city. Charles’ brother and business partner, Frank Goodyear, lived in a mansion at 672 Delaware Avenue on the northwest corner of Summer Street, on a plot of land that is now occupied by the Red Cross parking lot. For their children, Charles and Ella Goodyear also purchased several plots of land on Bryant Street and Oakland Place that connected to the rear of their own land on Delaware. These acquisitions were particularly instrumental in creating connectivity between the Delaware Avenue Millionaires Row district and the Elmwood Historic District (East). Joined in the back of the lots, properties with Delaware Avenue frontage were made contiguous with properties facing Bryant Street. Their eldest son, A. Conger Goodyear, lived at 160 Bryant Street (c. 1908, contributing), a two-and-a-half story brick house built in the Colonial Revival style. Just down the street, A. Conger Goodyear’s younger sister Esther lived with her

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 46

husband Arnold B. Watson at 180 Bryant Street (c.1912, contributing).¹⁴⁴ The two-and-a-half story brick house there served as their house for several years, adjacent to her parent's property and near her siblings and their families. These Bryant Street addresses are situated firmly within the Elmwood Historic District (East), yet they were also connected to the Goodyears' properties on Delaware Avenue through their extensive, manicured backyards, unified in the form of an estate.

In 1911, the Goodyears expanded the scope of their influence even further by purchasing the preexisting house at 178 Bryant Street, a two-and-a-half story Queen Anne style house originally built in 1892 for Edwin Hoag, an employee of the realtor L. F. W. Arend. Typical of Holly's 'clubbing' pattern, Ella Conger Goodyear purchased the house in the hopes of having all three of her children living in properties adjacent to her own backyard on Delaware Avenue. In order to achieve this effect, she had the house moved to its present location at 123 Oakland Place (c.1905, contributing) later that year on land that she also already owned. After it was lifted up, it was pushed backwards and rotated ninety degrees into its new lot. Her son Charles and his wife Grace Rumsey moved into the house in early 1912.

In 1924, they decided to move into a new property designed by architects Bley and Lyman at 190 Bryant Street (c.1912, contributing). Ella Goodyear then used 123 Oakland Place as a rental property until 1936, when she transferred the deed to her daughter Esther Watson. Her previous house at 180 Bryant Street was then occupied by her own daughter, Ellen Jr., who lived there with her new husband S.V.R. Spaulding Jr. Esther Watson's daughter, Esther Watson Crane (married to architect David Crane) continued to live on land that was her grandparent's former property, residing on St. George's Square until the 1970s. Thus, for several generations, the Goodyear family created an estate by piecing together several individual, adjacent properties. During this time, the southern portion of the Elmwood Historic District (East) became an increasingly dense settlement within close reach of the city's expanding industrial and commercial center. Although this portion of Bryant Street had once been outside the city lines prior to the 1850s, by the turn of the twentieth century it was only the southern portion of a much larger, rapidly developing Elmwood district.

The northern region of the district also attracted several prominent families, many of whom built lavish houses near the park system in the first decades of the twentieth century. Ellsworth Statler, the hotel magnate, was one of these prominent residents. In 1909, Statler purchased property at 154 Soldiers Place, a prominent, highly visible location with easy access to the greenery of Delaware Park as well as Bidwell, Lincoln and Chapin Parkways. Until this time, Statler had been living with his wife and his first adopted infant son (of four) on the top floor of his first hotel, on the corner of Washington and Swan streets downtown. Having achieved great

¹⁴⁴ LaChiusa, "Frank H. Goodyear Family in Buffalo."

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 47

financial success, Statler wanted a quieter, more spacious place for them to live, away from the bustle of the city.

Statler hired the locally-renowned architecture firm of Esenwein and Johnson to design a mansion for his family at Soldier's Place, which was completed in 1910. The architects, also known for their designs of the first Hotel Statler, the Calumet, the Buffalo Museum of Science and the Temple of Music at the Pan American Exposition, quickly got to work fulfilling their client's request for a "California-type bungalow." The result was a stunning example of an Arts and Crafts style bungalow, built on a massive scale and ornamented with Art Nouveau details. At the cost of \$100,000, they erected a three-story mansion with the city's first outdoor swimming pool, a lagoon, gymnasium, greenhouse and a garage connected by an underground tunnel to the house. The house boasted six bedrooms and six bathrooms, two dining rooms, several sunrooms and parlors, a ballroom and a grand entrance hall with an organ, complete with an organist on staff for concerts. The exterior was a grand sight for the whole neighborhood, exhibiting not only extensive landscaped grounds and water features, but also an attractive façade. In order to convey a sense of the arts and crafts style and other art nouveau influences, Esenwein and Johnson employed some innovative building materials in the roof construction. Intended to look like a rustic thatched roof, the architects created a rolled edge roof by using brown 'creo-dipt' shingles made by a local Tonawanda company for this commission.¹⁴⁵ Arranged in a shingled, rolling pattern, these new materials enabled the architects to design a modern adaptation of a thatched roof on a massive scale. The resulting effect was the crowning achievement of an impressive mansion and estate.

The unique design of the Statler estate was instantly recognizable from its exterior boundaries on Soldier's Place, Bird Avenue and Windsor Avenue. Once the Statler family moved to Manhattan for other business pursuits in the 1920s, they rented the property to Harold Bickford until its eventual demise in 1938. A victim of the Depression and the changing settlement patterns of the Elmwood district, the demolition of this property represents a considerable loss for the neighborhood today. Although today this plot of land is occupied by a white ranch house built in the 1950s, some original elements of the former Statler estate still remain. Stone walls remain at the corner of Bird Avenue and Windsor Avenue, marking some of the estate's original property lines. These roughhewn stone walls echo the naturalistic elements of the former estate's Arts and Crafts influences, with square pillars placed at regular intervals and connected by decorative wrought iron. Erected at about waist height, they provide clear delineation of the property without obstructing views. Today, these walls are contributing elements to the Elmwood Historic District (East), attesting to the former grandeur of Statler's architectural legacy through Esenwein and Johnson's design.

¹⁴⁵ Susan Eck, "Ellsworth Statler in Buffalo," (Buffalo, NY: Western New York Heritage Press), 1.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 48

Statler's estate was accompanied by many other notable properties in this portion of the district, as the northern streets such as Bidwell Parkway, Chapin Parkway and Lincoln Parkway were highly coveted due to their proximity to the park system. Across the street from Ellsworth Statler's residence, John D. Larkin Sr. was constructing his own massive estate contemporaneously to Statler. Having achieved great wealth from the Larkin Company he established downtown, Larkin purchased a large block of land near Delaware Park in 1909, in an area that had been part of Rumsey's Woods. There, he built five houses for his wife and four of his children. Bordering Rumsey Road, Forest Avenue, Windsor Avenue and Lincoln Parkway, Larkin's large estate came to be known as 'Larkland,' and served as the family's residence for several decades.

One of Larkin's first actions on this land occurred in 1909, when he built a low straight wall surrounding his entire property. Made of Onondaga limestone, this wall distinguished Larkland from nearby Delaware Park and the neighboring estates currently under construction in this area. The faced-off wall with vertical sides features square pillars at its ends, resulting in corner junctions. Capstones adorn the entire length of the wall, unifying the quarried blocks of limestone, in various sizes and shapes, joined with flush mortar. Lower than waist height, the wall delineates property lines without obstructing views, similar to a ha-ha wall. Today, this wall serves as a reminder of the original property lines, and is a contributing element to the Elmwood Historic District (East).

From 1910-1915, Larkin hired the architecture firm of McCreary, Wood and Bradney to construct five large houses on the estate. Perhaps best known for their design of the Sidway and Spaulding Building, located downtown at Main and Goodell Streets, Wood and Bradney were charged with designing not only all five houses, but also their adjoining stables and garages as well. Each house featured a matching carriage house, which housed a steam heating plant below and the chauffer's family on the second floor. Greenhouses and utility buildings were also dotted throughout the estate, indicating the truly massive scale of this land, which today consists of an entire block of houses across the street from Delaware Park.

Of the five residences, John D. Larkin Sr. and his wife Frances commissioned 107 Lincoln Parkway as their own house. Built in 1910-1912, this two-and-a-half story mansion was constructed of white brick and Georgia marble in the Neoclassical style. Set far back from the street amongst a cluster of trees, the house's temple front façade featured a grand portico, complete with a large pediment, two-story ionic columns and marble staircase entrance. The imposing exterior and large interior of this mansion conveyed a sense of classical grace and importance to both the estate and its owners. Larkin Sr. lived there with his wife until his death in 1926, and his daughter lived there from then on until its demolition in 1939. Despite the unfortunate demise of this building, the remaining four houses on the former Larkland estate still remain as evidence of this era.

The other four residences were all completed in 1915, and were deeded to Larkin Sr.'s children by 1917. His eldest son, John Larkin Jr., lived at 65 Lincoln Parkway, a Georgian revival style house with neoclassical

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 49

ornamentation details. After his death, the property was deeded to his daughter, Mary Frances Larkin Kellogg, who lived in the mansion until she donated it to the Buffalo Seminary in 1954. It was used for programming and events until 2007, when it once again became privately owned and occupied. On the eastern end of the Larkland estate, the other three children lived in mansions built along Windsor Avenue. Harry Larkin resided at 160 Windsor Avenue, a two and a half story, red brick, colonial revival style house with monumental ionic columns and a portico reminiscent of his father's house on Lincoln Parkway. Charlie Larkin lived at 175 Windsor Avenue, a Colonial Revival style house built of Onondaga Limestone to match the Larkland property walls. He lived there only two years before moving to California. The property was then transferred to Larkin's daughter Ruth and his son-in-law Walter Robb. Across the street, 176 Windsor was known as the 'Esty house,' where Larkin's daughter Daisy lived with her husband Harold. The two-and-a-half story, red brick mansion was built in the Colonial Revival style, with a symmetrical, five bay façade decorated with classical details including a small portico with Doric columns. Each of these five properties were designed with the common language of the Colonial Revival style and featured Neoclassical elements, but each are also distinct in their materials, siting and ornamental details. Together, they attest to the immense wealth of the Larkin estate and the high value of this land in the first decades of the twentieth century. Today, the former Larkland estate still represents this era of the Elmwood East district, when the city's aristocracy invested their money and time into this region in order to reside near the Park.

STREETCAR SUBURBS IN THE UNITED STATES (ca. 1880s – 1920s)¹⁴⁶

The pattern of development that identifies the Elmwood district as a 'streetcar suburb' reflects a broader national movement occurring in the late nineteenth century. The new residential areas that were termed 'streetcar suburbs' developed in many American cities around the turn of the twentieth century, and the Elmwood district serves as just one instance of this settlement pattern. The existence of these communities attests to the dramatic impact that the introduction of streetcars in American cities had on the urban landscape in the late nineteenth and early twentieth centuries.

The introduction of streetcars in American cities in the 1870s and 1880s had a dramatic impact on the urban landscape, encouraging new types of suburban residential living remote from the urban center. While slower and less reliable horse-drawn cars were the earliest incarnation of these systems and proved an improvement in transportation, by the 1890s electric streetcars were widely being installed that provided quick and relatively affordable alternatives to pedestrian travel for many urban residents, allowing them to look beyond the dense

¹⁴⁶ Much of this discussion is drawn from United States of America, U.S. Department of the Interior, National Park Service, *Historic Residential Suburbs*, by David L. Ames and Linda Flint McClelland, National Register Bulletin: (Washington D.C.: National Park Service, September 2002). Also, Alan Gowans, *The Comfortable House: North American Suburban Architecture, 1890-1930* (Cambridge, Mass: MIT Press, 1986).

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 50

city core for housing. As a result, new residential areas, known as streetcar suburbs, developed in many American cities around the turn of the twentieth century.

Throughout much of history, being financially well-to-do carried the benefit of living near the center of the city. This was considered a mark of prestige and wealth and also afforded proximity to businesses and commerce. The concept of suburban living implied the nobleman's villa or country estate, typically far beyond the city limits. Typically these estates, owned by only the wealthiest and most prestigious citizens, were refuges for outbreaks of disease or extreme city heat. Being on the outskirts of the city was relegated to the middle-class and even the working-class, who faced longer walks to the city center.

Several factors influenced the growth of suburban living in the second half of the nineteenth century. Population movement was occurring in the 1800s, partly in response to the growing commercial needs that dominated American city centers in the 1800s, pushing residential use increasingly away. City centers increasingly became associated with disease, crowded conditions, pollution from factories, and noise. Those who could afford it constructed their houses far from the city center, traveling by carriage, a phenomenon seen on Buffalo's Delaware Avenue. Increasing immigrant populations in cities, which saw immigrants often settling in dense communities that shared a common language and heritage, filled many of these now vacant inner city neighborhoods. Simultaneously, new advancements in public transportation in the second half of the nineteenth century dramatically shifted the relationship of the middle-class living in the city center, replacing foot travel with horse-drawn and later electric powered streetcars. By the 1890s, most of the wealthiest were gone from city centers and, thanks to improvements in affordable public transportation, the middle-class would soon follow.

Throughout the nineteenth century, idealized residential living was characterized by open space, natural landscapes with trees and plants, and single-family houses. These philosophies of ideal neighborhoods and communities were partially modeled on older notions of individual suburban mansions set on lush, manicured grounds as symbols of not only wealth and status but also of good health and tranquility. These notions contrasted with the housing stock in many American city centers in this era which consisted of crowded multi-story tenement buildings, with multiple families packed into small units with little light or air. This type of housing became widely associated with disease, as the density, poor ventilation and often unsanitary living conditions all contributed to the rapid spread of illness such as cholera and tuberculosis.

Streetcar suburbs generated tremendous growth in American cities beginning in the 1870s, helping to decentralize the dense urban core and providing an affordable option for a growing middle-class. Streetcars made frequent stops at short intervals along their route, creating continuous corridors of growth along the lines as they radiated out from the city core. Commercial businesses frequently developed either at key intersections along the streetcar line, or along the route of the line itself, as the streetcar brought visibility and accessibility to

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 51

the stores and shops. Apartment buildings also frequently occurred along these routes, providing a less expensive living option with good access to transportation, though closer proximity to the noise of the streetcar.

Beyond the streetcar route itself, developers took advantage of the cheaper land prices, lower building costs, and public transportation systems to create new middle-class residential development. In addition to the streetcar lines, public utilities played a significant role in shaping the development and character of these early suburban developments. As properties were dependent on connections to utilities such as water, sewer, gas and later electricity, it was common for developers to divide lots into rectangular parcels with a narrow frontage on the street. This allowed for more houses to be constructed along a street, maximizing access to utilities, and also maximizing profitability for the developer or builder. These long, narrow lots with houses sited at a regular setbacks also resulted in the creation of a “front yard” and a “backyard,” drawing on the desire for surrounding oneself in the natural landscape; while these are now typical elements of suburban development, in the 1880s and ‘90s this was a new concept. Despite the relatively small lots and closely spaced buildings, residents in these new streetcar suburbs enjoyed more light, air, space, and better sanitary conditions than those in urban centers and older residential areas at this time.

As streetcar suburbs became more widely developed and settled, the desire to regulate and ensure the “quality” of these neighborhoods became common. In an era before true zoning regulations, the most common method for controlling the nature and character of the growth of the community was often accomplished through deed restrictions. Deed restrictions could stipulate the type, use and size of building that could be constructed on the land. In some instances deed restrictions even regulated the cost of the building or the architectural style.

The introduction of the automobile and its widespread popularity in the early decades of the twentieth century spelled the end of the streetcar suburb. Initially, automobiles were incorporated into the streetcar neighborhoods, spurring the conversions of barns or the construction of new buildings to serve as automobile garages. New driveways were installed on properties. However, automobiles and buses quickly began to dominate transportation by the 1920s, and as ridership declined, many streetcar lines were removed and replaced with buses to make routes more flexible. Like the streetcar of a half-century earlier, the increased speed of the automobile allowed for further growth and expansion away from city centers, creating new automobile suburbs even more remotely located. By the 1940s the majority of streetcar lines were removed, replaced by automobiles and buses, effectively ending the era of the streetcar suburb.

GROWTH OF THE ELMWOOD DISTRICT (1870s – 1910s)

In the 1860s, Frederick Law Olmsted had envisioned that his parks and parkways system would spur the growth of an area of Buffalo that, until the end of the nineteenth century, had no name and no identity. His vision for the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 52

area around the parks was fulfilled, as a variety of influences converged in Buffalo in the 1880s and 1890s, including improved transportation and access, the completion of the attractive new parks and parkways, and also a rapid growth in the city's population and wealth. The Elmwood Historic District saw tremendous, rapid growth and development in the period between the 1870s and the early twentieth century. Like many streetcar suburbs around the nation, the Elmwood district experienced intense development in the period between the 1870s and the 1910s. These decades were marked by tremendous real estate speculation and investment in the area surrounding Elmwood Avenue, to both the East and the West.

Even during the construction of Olmsted's parks and parkways, the adjoining land in the 11th Ward began to rise in value. As soon as 1875, the park commissioners reported that the increase in land values in the areas adjacent to the parks system was enough to pay off the interest on the bonds issued by the city for its construction. Land values showed an impressive growth in only a few short years; the assessor indicated that in 1870 the value of taxable real property in the 11th Ward was recorded at \$2,170,985. Only five years later, in 1875, values were at \$2,752,640 – an increase of over \$500, 000 in the short time. In the land where much of the park system was sited, primarily the 7th, 11th and 12th Wards, land values had increased more than \$1 million dollars in this time. The park commissioners reported that if this trend continued for the next five years, the increase in the tax revenue alone would prove sufficient to cover the costs of creating the park system.¹⁴⁷

While the park commissioners had hopes for the steady growth of real estate values, Buffalo, like the rest of the nation, suffered a setback to its financial and economic growth during the financial crisis of 1873. In the years surrounding this crisis, business showed a general decline between 1871 and 1876. In fact, the Common Council paid the parks commissioner's additional funds to put more unemployed men to work on the parks at this time. However, the industrial and manufacturing sectors in the city had been quite prosperous during the Civil War, and Buffalo fared better than other commercial centers during the financial crisis. Aided by its comparative economic health during this era, during these years the population of the city also grew rapidly from 117, 714 in 1870 to 134,557 in 1875.¹⁴⁸ This influx of an average of 9 people a day meant that the city needed to build two dwelling units per day at the then-rate of about 4.5 persons per household.

A combination of factors, including the continued growth in population, the success and intensification of Buffalo's economy and the development of the parks and parkways system, combined to make the vacant land in Buffalo's 11th Ward at the center of a real estate boom in the 1870s and 1880s. As historian J.N. Larned phrased it,

¹⁴⁷ *Sixth Annual Report of the Buffalo Park Commissioners, January 1876* (Buffalo, N.Y.: Press of the Courier Company, 1876), 9-10.

¹⁴⁸ Larned, Vol 1, page 85.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 53

There came now a time of remarkable stimulation in every department of activity... This led up to the only inflation of real estate values that Buffalo has ever given way to since the instruction experience of 1836-7.¹⁴⁹ A remarkable conservatism in the pricing of city ground had prevailed for fifty years; and it resisted for a long time the infection fevers of booming speculation that were running through the country in the eighties. At last, in about 1888, it succumbed, and real estate speculation rioted for the next four or five years. Buffalo was equipped in that period with street extensions and new streets, generally sewerred, paved and gas-lighted in advance of settlement on them...¹⁵⁰

In the 1870s, the Buffalo Park Commissioners had recommended that the city begin surveying and laying out new roads in the areas surrounding the Olmsted parks and parkways system in order to manage the growth of the neighborhood. In order to protect its investment in the parks, the city obliged this request, expanding and laying out a new order of roads in the Elmwood Historic District area. Because Delaware Avenue was already well developed with large mansions, during the 1870s and 1880s Elmwood Avenue gradually developed into a north-south spine. Already established in small fragments between Bryant Street and Ferry Street beginning in the 1850s, a portion lying between Butler Street and Utica Street was opened in 1870, and Elmwood Avenue was extended between Ferry Street and North Street in 1873, creating a direct link to the more densely developed areas to the south. In 1883 Elmwood Avenue was extended from Bryant Street to Forest Street. A non-continuous northern portion of Elmwood Avenue was planned between Delavan Street and Amherst Street, adjacent to the Buffalo State Asylum, in 1869; however, this route was not opened until 1881, when Elmwood Avenue was declared a public highway, 99-feet wide, from Forest Avenue to the Scajaquada Creek.¹⁵¹ These new roads changed the previous east-west, river to Main Street connection in the ward into a more north-south orientation, linking the city and the park.

In general, the introduction of roads in the Elmwood district area grew from the established population centers of Black Rock and especially downtown and continued northward to the parklands. Ashland Avenue was formally laid out from Summer Street to Ferry Street in 1874 and was expanded from Ferry Street to Auburn Avenue in 1884.¹⁵² Howard Avenue (named for George R. Howard, renamed Norwood) was established in 1874.¹⁵³ Anderson Place was established from Rogers Street to Elmwood Avenue in 1870.¹⁵⁴ Bird Avenue, another street of Black Rock origin, was extended eastward from the Mile Strip Reservation Line to Delaware

¹⁴⁹ Here, Larned refers to the previous real estate boom that occurred in Buffalo, spurred by the rapid rise of Benjamin Rathbun who purchased, constructed and financed the construction of many buildings in early Buffalo. His financial collapse has been noted as being partially responsible for the national financial crisis of 1837.

¹⁵⁰ Larned, Vol 1, page 85-86.

¹⁵¹ Buffalo Bureau of Engineering, 213-17.

¹⁵² Buffalo Bureau of Engineering, 24-25.

¹⁵³ Buffalo Bureau of Engineering, 486.

¹⁵⁴ Buffalo Bureau of Engineering, 19.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 54

Street in the 1850s, but was not noted as being an open, improved roadway until 1868.¹⁵⁵ Breckenridge Street was created in Black Rock in 1833 and was extended from the Mile Strip Reservation line east to Elmwood Avenue in 1868.¹⁵⁶

Auburn Avenue provides a good example of the way that the gradual extension of roads from west to east provided a delayed joining of the eastern and western portion of the district. Originally established in Black Rock in the 1830s, the street was extended eastward from Rogers Street to Elmwood Avenue in 1873.¹⁵⁷ Eight years later, on October 3, 1881, a petition was made to extend the road between Elmwood and Delaware Avenues; however, this was met with a veto, issued by Mayor Brush, on October 17. The cautionary measures taken by Buffalo mayors in the 1880s seem to have slowed road construction east of Elmwood Avenue, creating longer blocks with fewer north-south streets. Auburn Avenue was not paved in its extension east from Elmwood Avenue to Delaware Avenue until 1892. Similarly, Cleveland Street (now Cleveland Avenue) was laid out in 1882, but not paved east of Elmwood until 1888, and then again with asphalt in 1903. Lancaster Avenue was not paved east of Elmwood Avenue until it was extended to Melbourne Court in 1891, and then again east to Delaware Avenue in 1893.

The improvement of roads in the developing Elmwood district fostered its development. While the Buffalo and Williamsville Macadam Road (Main Street) had been improved using macadam construction in the 1830s, many of the roads in the Elmwood district remained dirt paths for many decades. It was not until the 1870s that many of these streets were graded and smoothed, but still most remained unpaved. Even Olmsted's elegant parkways and The Avenue were only graded, drained and opened to the public as dirt roads in 1874.¹⁵⁸ One of the streets in the worst condition in the 1870s was The Avenue (Richmond Avenue). Low spots in this road had been filled roughly with debris from the construction of the parks and parkways. However, this fill, along with the increasingly heavy carriage traffic on the road, created a rough, muddy and often impassable route on one of Olmsted's key park approaches. Calls to pave The Avenue with gravel and stones were issued by the Buffalo Park Commissioners in 1874.¹⁵⁹ The Avenue/Richmond Avenue was finally stoned and graveled in 1879 between Bidwell Place and Forest Avenue at the expense of adjacent property owners; however, this did little to improve its overall condition.¹⁶⁰ The north end of the street, north of Bidwell Place (Colonial Circle), faced less traffic and was in decent condition after it was graveled. However, south of Bidwell Place, Richmond Avenue remained a rough dirt road, and in wet weather was impassable.¹⁶¹ Plank sidewalks had been installed along

¹⁵⁵ Buffalo Bureau of Engineering, 45-46.

¹⁵⁶ Buffalo Bureau of Engineering, 55-56.

¹⁵⁷ Buffalo Bureau of Engineering, 28.

¹⁵⁸ *Third Annual Report of the Buffalo Park Commissioners*, 7.

¹⁵⁹ *Fourth Annual Report of the Buffalo Park Commissioners, January 1874* (Buffalo, N.Y.: Warren, Johnson &, 1874), 17.

¹⁶⁰ *Tenth Annual Report of the Buffalo Park Commissioners, January 1880* (Buffalo, N.Y.: Young, Lockwood &, 1880), 46-47.

¹⁶¹ *Eleventh Annual Report of the Buffalo Park Commissioners, January 1881* (Buffalo, N.Y.: Young, Lockwood &, 1881), 67.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 55

Richmond Avenue by this point, which helped to keep pedestrians out of the mud of the street. In 1881, the Buffalo Park Commissioners continued to lobby for improvements to Richmond Avenue, noting that the poor condition of the road was leading to deterioration to the adjacent grass, and the trees were subject to damage from horses and cows that roamed the area. During the winter of that year, the condition of the road was so poor that it was noted as being impassable for over three months.¹⁶² Finally, Richmond Avenue was paved with Trinidad asphalt, a naturally occurring asphalt imported from the island of Trinidad, from North Street to Bouck Street (Lafayette Avenue) in 1885.¹⁶³

Other roads in the Elmwood Historic District were also improved in the late 1870s and 1880s, making them attractive to development. While water-bound macadam surfaces had been the material of choice through much of the nineteenth century, used in the initial construction of the Buffalo and Williamsville Macadam Road (Main Street) in the 1830s, by the late 1800s the use of asphalt as a binder and sealer for a macadam road was proving to be more hard-wearing and durable. By the turn of the century, experiments with refined petroleum asphalt, rather than natural asphalt, were already proving successful, making asphalt production cheaper and more widely available.¹⁶⁴ Bryant Street was paved with asphalt in 1881-82. Butler Street (Lexington Avenue) and Ferry Street were asphalt paved in 1884. In 1885, Summer Street was also paved with asphalt. The following year, Bouck Street (Lafayette Avenue), was completed. The length of Elmwood Avenue was paved from North Street to Forest Avenue in 1887. In 1888, Howard Avenue (Norwood Avenue), Ashland Avenue, Highland Avenue and Breckenridge Street were all paved. Other streets in the area were paved in the 1890s and 1900s.¹⁶⁵

In order to prepare the land in the area for development, one of the first measures taken was to drain it. Covering an area more than 2,100 acres in size in the valley of the Scajaquada Creek near Delaware Street and Main Street, the Bird Avenue sewer was first proposed in 1875. Construction of the Bird Avenue sewer system occurred in stages between 1883 and 1894, and drained land between Bird Avenue, north up Lincoln Parkway, south around Chapin Place (now Gates Circle), and south down Main Street and as far east as the present Bailey Avenue.¹⁶⁶ While the Bird Avenue sewer helped to drain a large area of the Elmwood district, opening it up for development, its construction did destroy the Cold Spring at Main and Ferry Streets, marking the loss of one of the city's oldest water sources.

¹⁶² *Twelfth Annual Report of the Buffalo Park Commissioners, January 1882* (Buffalo, N.Y.: Courier Company, Printers, 1882), 16-17.

¹⁶³ Hodge Bros., Agents, *Statistical Story of Progressive Asphalt*, ca. 1889, MS, Buffalo and Erie County Historical Society, Buffalo, N.Y.

¹⁶⁴ "1823 - First American Macadam Road," *Macadam - Road Building in America!*, 2009, accessed May 23, 2012, http://curbstone.com/_macadam.htm.

¹⁶⁵ Hodge Bros., Agents, *Statistical Story of Progressive Asphalt*.

¹⁶⁶ "Map Showing the Territory to Be Drained by the Ferry and Bird Ave. Receiving Sewer, Buffalo NY," map, in *Annual Report of the City Engineer, Buffalo, NY for the Year 1875* (Buffalo, N.Y.: Young, Lockwood &, 1876).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 56

At around this same time, other sewer lines were also being installed in the Elmwood Avenue area. The construction of sewer lines on a street is a good indication of when the street was sufficiently developed to warrant the installation of sewers. Later dates for sewers in the 1890s and 1900s were typically noted for streets in the northern portion of the Elmwood Historic District (West), reinforcing the notion that the overall development in the district occurred from south to north. One of the earliest sewer mains run in the neighborhood was under Forest Avenue, which was installed beginning in 1874 as a part of the Buffalo State Asylum project. A sewer line in Ferry Street was laid in 1884. Anderson Place had a sewer line installed in 1885-86. Howard Avenue (Norwood Avenue) and Ashland Avenue were sewered in stages from south to north between 1883 and 1888. Bryant Street had sewer mains installed between 1882 and 1886, indicating a relatively early development period on this street. Ferry Street also had sewers added early in this era, in 1884, as a part of the Bird Avenue sewer project. Highland Avenue had sewers in 1889. Bidwell Parkway had a sewer line laid relatively late, between 1892 and 1898. Breckenridge Street in the Elmwood district was also sewered relatively late, between 1890 and 1894. Between 1890 and 1891, Delavan Avenue in the Elmwood Historic District (West) was sewered.¹⁶⁷

The roads of the west side of Elmwood Avenue were constructed at a slightly earlier time than those on the east side of Elmwood Avenue, resulting in a slightly different appearance and character on either side of that street. As many of the east-west streets in this general region originated in Black Rock, it was easy to extend these from the west to the east, and the prominence of Elmwood created a natural stopping point for road projects in the 1870s. However, when extensions of many of these roads east of Elmwood Avenue were sought in the 1880s, many of these measures were vetoed by the city's mayors. While it would seem natural that a mayor would support the progress and development of his city, especially in the midst of such booming growth, Mayor Phillip Becker's 1877 address to the Common Council highlighted the situation:

*(The Street Department) is always the subject of concern. No matter how faithfully the Street Commissioner may endeavor to perform his duty, he cannot escape criticism and daily complaints. We hear much about the bad condition of our streets, but when an attempt is made to clean them by laborers employed by the city, and tax expenses are assessed upon the property, many of the property owners protest against the system.*¹⁶⁸

These sentiments were echoed only a few years later by Mayor Alexander P. Brush, whose motives stemmed from a growing wave of abuse, corruption and shoddy workmanship occurring in road construction in the 1870s

¹⁶⁷ For a complete list of sewer activity in the Elmwood district, please refer to: *Index of Paved Streets, Sewers, Water Mains: With Important Ordinances, Regulations and Permit Forms Relating to Work in Public Streets* (Buffalo: Bureau, 1912).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 57

and 1880s. Also, the rapidly growing street system required the allocation of additional funds for their repair and maintenance, putting a strain on finances. The city spent over \$92,000 in 1876 just for paving streets in stone and wood and an additional \$30,000 plus for repaving and repairing.¹⁶⁹ By 1878, the city had spent over \$196,000 on creating new streets, plus almost \$10,000 for repairs on existing ones.¹⁷⁰ These costs were exacerbated as new services were installed in this area; many of the roads were torn up and the replacement roads were of deficient quality. Mayor Brush outlined his thoughts in his address to the Common Council on January 5, 1880:

The constant repairs required on our paved streets are rendered necessary largely by reason of the imperfect manner in which paving is replaced after making sewer, gas and water connections... (E)ffectual measures should be taken to secure a practical and perfect manner of doing such work that the streets may be left in a proper condition, and kept so by the parties doing our work. This end might be secured by requiring contractors in this line to take our licenses.¹⁷¹

Thus, the mayor's hesitancy to extend roads east or north from Elmwood Avenue likely reflects, at least in part, the complex negotiations and poor qualities of the roads previously laid out on the west side of Elmwood. This resulted in a slightly later settlement period for the eastern portion of the district than in the west. Additionally, fewer north-south roads appear in the eastern portion of the district, due to a combination of factors. The persistent presence of large estates, as well as the city's political determination not to fund road construction, resulted in just a few smaller north-south streets than in the west. Rather than including streets that ran parallel of Elmwood Avenue for considerable lengths, as in Norwood Avenue or Ashland Avenue in the west, the Elmwood Historic District (East) instead features shorter north-south streets, often only a block long. Oakland Place serves as one such example, paved in 1888 and created by subdividing other parcels from the back of large Delaware estates and former farm lots.¹⁷²

The reaction to the apparent bad practices in road construction during the early 1880s, coupled with the appearance of large estates during this same time, may be a primary reason for the development of what appeared as two different street patterns in the larger Elmwood Historic District area. Compared to the Elmwood Historic District (West), the Elmwood Historic District (East) experienced this streetcar-related development slightly later. New residences in the west characterized this new streetcar suburb style of settlement, with houses along Ashland Avenue and Norwood Avenue indicative of this development pattern.

¹⁶⁸ Michael F. Rizzo and Genevieve M. Kenyon, *Through the Mayors' Eyes: Buffalo, New York 1832-2005* ([Buffalo, N.Y.]: Old House History, 2005), 125.

¹⁶⁹ *Annual Report of the City Engineer, Buffalo, NY for the Year 1876* (Buffalo, N.Y.: Young, Lockwood &, 1877), 60.

¹⁷⁰ *Annual Report of the City Engineer, Buffalo, NY for the Year 1881* (Buffalo, NY: Courier Company, Printers, 1882), 38.

¹⁷¹ Rizzo, 114.

¹⁷² Wachadlo, 8.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 58

The eastern portion of the district was a bit more mixed, featuring both the older, larger estates of the 1880s and 1890s, but also the newer, denser development occurring along many of the east-west corridor streets around the turn of the twentieth century.

With improved transportation and access to the area, proper drainage, new roads being created and many local amenities emerging, by the end of the 1870s the Elmwood district area was poised for a rapid growth in population and construction. On the eve of such rapid growth in the area, information culled from the 1875 New York State Census indicates that the large 11th Ward had a population of 11,121 people and 2,280 houses built of brick, frame and stone. While this ward then encompassed the well-developed areas of the former Black Rock neighborhood to the west, this growth is impressive compared to the 3,314 residents and 596 buildings (of any sort) recorded in 1855.¹⁷³

One of the earliest reports of the real estate boom in the Elmwood Historic District comes from 1888. The *Pictorial Yearbook & Calendar for 1888*, recording events and occurrences from 1887, was noted in June “great activity in building; over 500 dwellings in process of erection in the Eleventh Ward.”¹⁷⁴ While this quote does not specify where exactly the construction activity was occurring, it is one of the earliest comments about the flurry of construction activity in this area. The growth in this ward was further enumerated; while the 11th Ward claimed 20,262 residents in 1885, only two years later it had a population of 25,463.¹⁷⁵ The addition of over 5,200 new residents marks an impressive growth of 125 percent, reflecting the popularity of the area. In September of 1889, *The Architectural Era* also noted the impressive growth and development taking place in the emerging Elmwood district:

*Last week over one hundred applications were made to build frame residences. Very few architects ever hear of these buildings, on account of arrangements made with the planing-mills and contractors for the drawing of the plans for nothing.*¹⁷⁶

This comment from a national architectural newspaper captures the nature of the development occurring in the up-and-coming Elmwood Historic District. Unlike the wealthier streets, such as Delaware Avenue, Linwood Avenue and others, many of the buildings being erected in the Elmwood district were designed and constructed largely by contractors and builders. Many were built speculatively, with real estate investors or builders purchasing a larger plot of land, subdividing it into several smaller lots, building a house on each lot, and

¹⁷³ Table No. 20, *Annual Report of the City Engineer, Buffalo, NY for the Year 1876* (Buffalo, N.Y.: Young, Lockwood &, 1877), n.p.

¹⁷⁴ Quoted from *The Pictorial Year-book and Calendar for 1888 with Buffalo Events in 1887...* (Buffalo, NY: Matthews, Northup &, 1888), 30.

¹⁷⁵ *The Pictorial Year-book and Calendar for 1888...*, 62.

¹⁷⁶ H. S. Pickett, ed., "Buffalo," *The Architectural Era* 3 (September 1889): 195.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 59

marketing them for sale. Because the area also attracted many upper-middle class residents as well, there are also several excellent examples of architect-designed residences among those builder designed.

As a clear attempt to market this new, valuable territory for development, the area was branded, apparently by developers, with the name “Elmwood District” or “Elmwood Avenue District” in the 1880s. It is difficult to ascertain exactly when this name was given to the neighborhood, or by whom, but it was widely in use in real estate advertisements by 1890, right after the opening of the streetcar line on Elmwood Avenue in 1889.

Drawing its name from the longest and most prominent street in the area, the name appears also to reference the verdant landscape of the neighborhood as a means to entice development in the area. Buffalo was characterized by elm trees for over a century until the Dutch Elm disease devastated their numbers. Other street names in the area also appear to draw on this association, including Ashland Avenue (drawing its name from the Ash tree) and Norwood Avenue (an apparent play on the Norway maple tree). Oakland Avenue, while also drawing on associations with nature, was likely derived from the nearby Oakland’s Nursery, which was prominent in the 1850s and 1860s. While its exact origin is elusive, by the 1890s the “Elmwood District” name was a widely used name for this area, giving it a sense of suburban character and identity that would help to shape and define its impending development.

This swath of undeveloped land was popular for new development in the late nineteenth century for several reasons. The first and perhaps most obvious reason is that it was available at a time when the city’s population was rapidly growing. In 1870, Buffalo’s population was recorded at 117,714, while in 1880 it grew more than 30 percent to 155,134. The trend continued, with the 1890 census recording a nearly 65 percent growth in only ten years to 255,664. The continuing growth of the population resulted in the need for new housing. Olmsted’s parks and parkways system in the area offered an attractive alternative to the dirt and pollution of more industrialized areas of the city, making the Elmwood district a place considered fresh and healthy. In the nineteenth century, fresh water and parklands were seen as ways to help prevent the spread of diseases and illness. The wide open space also allowed for the construction of new, less-dense housing types rather than tenement houses, also seen as a healthy. The improved roads and streetcar systems in the area also encouraged growth in this area, providing better access to the land. These new roads were not just created as simple thoroughfares, but were broad and elegantly landscaped. This character created higher land values, and also encouraged the purchase of these lands by the city’s growing middle- or upper-middle income classes.

The prominent role that the streetcar system played in opening up the new Elmwood district for growth and settlement also had a role in shaping its character. As urban historians Sam Bass Warner and Andrew H.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 60

Whittemore phrased it, the horse car and its modest fare “sorted riders from pedestrians.”¹⁷⁷ While access to this area was highly improved, the fact that this land was remote from the majority of jobs, shops and places of employment in Buffalo’s downtown and East Side areas meant that in order to reside in the Elmwood district, a person had to be able to afford the fare for the daily commute. Those who could not afford the streetcar fare were forced to walk to their jobs, meaning they had to live in close proximity, which usually meant in downtown Buffalo or the East Side. At the other end of the spectrum, those folks who were wealthy enough to afford their own private carriages typically resided on larger properties more independent from the noise and commotion of the streetcar lines.¹⁷⁸ This left a middle- and upper-middle class population in Buffalo that could afford the daily fare but not a personal carriage, so a neighborhood like the Elmwood district would have been immensely appealing. This group of people could afford to build or purchase their own single family houses, mimicking the styles and open landscaped yards of the wealthy at a smaller scale.

SUBDIVISIONS & LAND USE

Another factor appears to have also aided in developing the character of the Elmwood Historic District. Particularly in the eastern portion of the district, the subdivision of previously established large estates gradually opened up new land for development, mostly in the 1910s-1930s. As the older generation of land owners in the Elmwood district area either sold their lands or died, they would either leave their holdings to their heirs, or sell their properties, or a portion of their properties. In some cases, particularly in the portion of the district directly adjacent to Delaware Avenue, wealthy residents would engage in a process called ‘clubbing,’ where they purchase several properties located next to each other in order to obtain a large piece of land on which to build their estates in the late nineteenth century. In the early twentieth century, this older generation of estates would change hands, and the family patriarch would typically leave these properties to his heirs. These heirs would often privately subdivide the estate into a series of smaller lots for their own personal use, as seen in the Goodyear family estate along Bryant Street and Delaware Avenue.¹⁷⁹ In other cases, however, the aging owners of large estates would sell their properties, or a portion of their property, to developers who were then able to open up areas for new construction where available. This occurrence helped to divide these large pioneer-era tracts and wealthy estates into smaller lots, broken down amongst a new generation consisting of both heirs and new residents.

During these subdivisions, stylistic restrictions were often placed on the kind of development that could occur on the newly purchased land. It was common at the time to include specific stylistic restrictions as a condition

¹⁷⁷ Sam Bass Warner and Andrew H. Whittemore, *American Urban Form: A Representative History* (Cambridge, MA: MIT Press, 2012), 50.

¹⁷⁸ Warner, 50-51.

¹⁷⁹ See “Large Estates” for more on this phenomenon.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 61

of the sale, ensuring that new developments would merge harmoniously with more historic ones.¹⁸⁰ Developed under these design guidelines, these subdivisions frequently echoed the predominant style and character that had already been established by the large estates of the previous generation.

The subdivision of the Albright estate in the early 1920s provides one example of the kind of stylistic restrictions placed on these new developments, particularly St. Catherine's Court.¹⁸¹ In 1921, John J Albright sold a portion of his property to the Niagara Finance Corporation to alleviate his family's financial stress, but still continued living on his (now smaller) estate adjacent to the new development. In order to maintain the historic standard and high quality of the adjacent estate, design standards were enforced as a condition of the sale. St. Catherine's Court could only contain single-family houses, placed with specific siting requirements and built with minimum cost requirements.¹⁸² Applying these strict regulations on the sale can be understood as an effort to regulate what was constructed near his own house, to help maintain the appearance and character of the area just beyond his estate. Albright would not have wanted a factory building to spring up next to his stately house, a possibility in the years before zoning was adopted in the city.

Following these restrictions, most of the houses on St. Catherine's Court were designed to echo the Tudor Revival mansion of the Albright estate, thus retaining a relatively unified sense of character within this tract of land despite its recent subdivisions. Modest examples of the Tudor Revival style, at least more modest than Albright's mansion, were placed in smaller lots along this street. The street was even named in reference to Albright's estate, where E.B. Green designed Albright's mansion as a partial replica of St. Catherine's Court in Bath, England. Houses were built relatively quickly, with seven houses built on St. Catherine's Court in just two years, between 1922 and 1924. These residences were soon purchased and occupied, appealing in particular to modestly wealthy citizens who could afford a slightly bigger lot than those in the western portion of the district, but not the kind of grandeur and wealth formerly present on the Albright estate.

New theories and philosophies regarding real estate speculation were also becoming prominent in this era. Real estate business in the later nineteenth century was thought of as a "science." In the past real estate investors were typically millionaires who could invest in vast swaths of vacant land and wait years and sometimes decades for the natural growth to make their investment profitable. They made no improvements to it, and this land remained just open grounds. This older method required a great deal of already-established capital that could be

¹⁸⁰ For similar examples in the Elmwood Historic District (West) see: Jennifer Walkowski. *Elmwood Historic District (West)*, edited by Daniel McEneny. State and National Registers of Historic Places Nomination (Albany: NY State Historic Preservation Office, October 2012).

¹⁸¹ For more on the Albright estate, see "Large Estates."

¹⁸² *Albright Tract Historic District* draft, 10.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 62

tioned up for unknown lengths of time. By the late nineteenth century, the new “modern” method for real estate speculation (as published in the *Real Estate and Building News* in 1891) was more complex:

*It requires judgment in selection, push in overcoming obstacles, unity of purpose in the matter of improvements, an outlay to attract population, and last but not least, a liberal amount of advertising.*¹⁸³

Under this new modern philosophy of investing in real estate of subdivide, parcel, and build, the idea was for multiple specialized businessmen to purchase large portions of cheap land which had possibilities, render it into market-palatable parcels, improve the parcels, which in 1890s Buffalo generally meant building houses or commercial buildings, and either collect rent on the buildings or sell them for a higher profit.

*Now, suburbs way out, bought cheap and made presentable by made roads and grading, by elegant sidewalks, induce the homeseeker to pass the unimproved and neglected outskirts to the district which combine the air of the country, with the improvements of the cities, electricity and other rapid travel overcoming distances. The new plan is best, and under its beneficent influences, suburbs are becoming constructed which are beautiful, healthy, substantial and in every way superior to even the best city locations and buildings.*¹⁸⁴

This new approach towards quickly and cheaply purchasing and developing property would have a significant impact on the development of the Elmwood district during this period. Many of the new houses in this area were the results of speculation on the part of real estate developers who purchased large plots of vacant land and builders who built a strip of houses and quickly looked to sell or rent the properties at a profit. This can be seen in the Elmwood Historic District (East) at St. Catherine’s Court and Melbourne Place.

Also fueling speculation in land sales in the Elmwood district was a city law that went into effect in 1877 requiring a new appraisalment of the city’s real estate value. As a result, the total value jumped from just under \$40 million to \$88.8 million in 1878, more than double the previous assessed value. After 1878, however, the values of real estate still continued to climb, while tax rates in Buffalo were noted as being lower than other comparable American cities at the time.¹⁸⁵ This created an excellent environment for the boom in land sales and construction that would occur in the ensuing decades.

Urban historians Sam Bass Warner and Andrew H. Whittemore have studied the broad phenomenon of suburban real estate speculation during the late nineteenth century in America. Many of the broad patterns they

¹⁸³ "Old and New Real Estate Ideas," *Real Estate and Building News* III, no. 1 (July 1891).

¹⁸⁴ "Old and New Real Estate Ideas," *Real Estate and Building News* III, no. 1 (July 1891).

¹⁸⁵ George M. Bailey, "Sketch of Buffalo," in *Buffalo 1893: A Descriptive and Statistical Sketch of the City of Buffalo and Its Suburbs*, by George M. Bailey (Buffalo, N.Y.: Rowland &, 1893), 16-17.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 63

describe were true for the development of the Elmwood district. Unlike some suburban developments shaped by a single developer or builder, the Elmwood Historic District was shaped by countless builders, carpenters, real estate dealers and other non-professional men, Warner and Whittemore's so-called "9,000 decision makers." Many of those involved in shaping the size, scale, architecture and layout of the neighborhood were small investors, building their own house or a small group of properties, sometimes scattered throughout the neighborhood. Warner and Whittemore's broad observations seem to parallel the story of the suburbanization of the Elmwood district, explaining the general uniformity of building type and character:

...Speculating landowners cut up their fields and woods to offer lots for sale...Carpenters and other craftsmen who built three to six houses a year took most of the lots for development; some families purchased a lot to build on their own account. Whether builder or homeowner, their financing rested on short-term, straight-line mortgages whose principal fell due in five to seven years. Many depended on paying a down payment and then no principal, hoping that the mortgage would be renewed at the end of its term. When depressions tightened the mortgage market, renewal ceased and uncounted numbers of mortgagors lost their property.

In a city-building process of many small entrepreneurs, little innovation could be expected. Everyone sought market safety in repeating what was already known and proven popular. Thus, without legal regulations, custom and fear of failure directed the design of the vast new areas of streetcar suburbs.

Freestanding wooden, stone and brick houses characterized the new neighborhoods of the well-to-do. Often here the subdividers added covenants against the building of livery stables, saloons, or manufacturing, and set requirements for lot lines and the control of fences.¹⁸⁶

Lacking a single guiding vision, no real legislation or regulation was in place to shape the character of the Elmwood Historic District. However, developers and builders were not truly free to create whatever they wanted. Construction was guided by existing factors such as street patterns, access to public utilities, land prices and other physical conditions. Also influential to the design of the area was a consideration for the type of people who could afford to live in the area and purchase houses, and many of the speculatively built houses were designed to appeal to the masses and attract quick sales. With these forces at play, shaping its growth and character, a description of the Elmwood District from 1894 notes the vast bounds of the neighborhood early in its development: "The 'Elmwood district' really comprises the territory bounded by Virginia Street, Delaware, Richmond, and Forest avenues..."¹⁸⁷

LAND VALUE

¹⁸⁶ Quoted from Warner, 76.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 64

The total value of construction occurring throughout the city was equally impressive. In 1890, it was estimated that between \$5 million and \$6 million worth of building had occurred in the city. While this figure included several large-scale projects, it also included dozens of houses in the Elmwood Avenue area. It was estimated that in 1891 that the total figures would range between \$8 million to \$10 million.¹⁸⁸

What had previously been a undeveloped section of the city quickly became some of the most valuable real estate in the city at the end of the 1800s. The increase in land values and land prices was impressive. One source noted that property on Ashland Avenue in 1881 could be purchased at cost of \$2,600 an acre, or \$10 per foot frontage. By 1893 this same land had increased in value to \$26,400 per acre, or \$150 per foot frontage.¹⁸⁹ In 1894, newspaper articles reported that land on Summer Street and other streets nearby, which had sold for \$10 or \$15 per foot in the early 1880s was then selling for \$300 to \$400 a foot.¹⁹⁰ Real estate values were skyrocketing in Buffalo during the 1880s and 1890s, spurred largely by the rapid development of the Elmwood district, causing a bubble in land values. Some of the practices in real estate at the time were far more sinister, and there were false valuations, forced inflation, and illegitimate speculations that often worked against prospective homebuyers in the Elmwood Historic District.¹⁹¹ One 1899 source summed up the real estate situation in the city at the time, stating, on the eve of the Pan-American Exposition:

*The low cost of property, and the very low tax rate unite in giving to the investor in real estate, opportunities that cannot be had had in any city of similar size in the country.*¹⁹²

This relationship of real estate value and population growth was summarized by George M. Bailey, a prominent journalist and real estate investor in 1893. Bailey points out that land sales were not enough to spur the success of a real estate investment. Only by erecting a building, especially a house, could an investment in land become profitable for the purchaser:

Population makes land value. If Buffalo is adding to her population every year a city as large as Lockport, while her limits remain the same (about 42 square miles), it stands to reason that there must be more people who wish to buy land than of those who have land for sale. Hence the increase in value, which is made permanent by new fixtures upon the land, in the way of houses and other buildings that produce rent, as against vacant land that usually bring no income, but is a tax-eater. The amount of

¹⁸⁷ *Buffalo Courier*, "Where Houses Grow: Marvelous Growth of the Elmwood District," September 9, 1894.

¹⁸⁸ *Real Estate and Financial News*, March Supplement.

¹⁸⁹ Elias A. Long, *An Acre in the City. A Brief Treatise on Land, Millionaires, Fortunes in Real Estate*, Buffalo, Niagara Power (Buffalo, 1894), 3.

¹⁹⁰ *Buffalo Courier*, "Where Houses Grow: Marvelous Growth of the Elmwood District," September 9, 1894.

¹⁹¹ *A History of the City of Buffalo: Its Men and Institutions: Biographical Sketches of Leading Citizens*. (Buffalo: Buffalo Evening News, 1908), 32.

¹⁹² *Ins and Outs of Buffalo, the Queen City of the Lakes; a Thoroughly Authentic and Profusely Illustrated Guide*. (Buffalo: A.B. Floyd, 1899), 22.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 65

*substantial building in Buffalo during the past few years has been something tremendous, and it is to be regretted that there is no accurate method of getting at its value.*¹⁹³

As an attempt to regulate and oversee the real estate speculation occurring in the city, the Buffalo Real Estate Exchange was organized on January 23, 1885. For many years much of the real estate business in Buffalo was conducted through this organization.¹⁹⁴

This astonishing growth in Buffalo in the late nineteenth century is described in a publication issued by the Common Council in 1897, in the midst of the development of the Elmwood Historic District:

*[Buffalo] had a healthy, but not a phenomenal growth, until about the year 1870, when it began to roll up cumulatively astonishing additions to its population, and to give evidence of becoming some day one of the greatest commercial and manufacturing cities in the civilized world. That expectation has already been realized. Its growth between 1880 and 1890 was like compounding interest on money, and was in every way phenomenal, and the development has continued until to-day, when it is generally conceded that Buffalo affords the best field for speculative enterprises and for manufacturing undertakings of any of the cities of its size in the world.*¹⁹⁵

This rapid speculation and inflation was halted by the financial crash of 1893; yet after the mid-1890s, real estate development continued to grow, not only out of speculative investment but also out of sheer need based on the still-growing population, but it was of a more conservative nature.¹⁹⁶

TURN OF THE TWENTIETH CENTURY / PAN AMERICAN EXPOSITION

By the mid-1890s, the Elmwood district was poised as Buffalo's most attractive, fashionable neighborhood. During 1898 and 1899, Buffalo issued around 2,000 building permits, nearly four per day, many of them for residential buildings and many to be built in the Elmwood district.¹⁹⁷

In 1901 after the delay of the Spanish-American War, the Pan-American Exposition took place on grounds located just north of Delaware Park. While the development of the Elmwood district was already well underway by 1901, the Pan-American Exposition did help to encourage the further growth and development in the area. In

¹⁹³ George M. Bailey, "Sketch of Buffalo," in *Buffalo 1893: A Descriptive and Statistical Sketch of the City of Buffalo and Its Suburbs*, by George M. Bailey (Buffalo, N.Y.: Rowland &, 1893), 17.

¹⁹⁴ *A History of the City of Buffalo: Its Men and Institution*, 33.

¹⁹⁵ Quoted from Buffalo Common Council, *Manual Containing a Sketch of Buffalo, Facts and Figures on Various Subjects... and Full Data Relative to Public Affairs for the Year 1897*. (Buffalo, N.Y.: Wenborne-Sumner, Printers, 1897), 8.

¹⁹⁶ *A History of the City of Buffalo: Its Men and Institution*, 33.

¹⁹⁷ *Ins and Outs of Buffalo*, 22.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 66

preparation for the fair, new streetcar lines were constructed in the area, further enhancing the transportation network in this area of the city. The streetcar line on Elmwood Avenue, electrified around 1892, brought travelers directly to one of the main gates for the Pan-American Exposition, further increasing the popularity of this line. The Pan-American Exposition also attracted new attention to the "Elmwood district." Taking advantage of their proximity to the fair, many homeowners rented rooms and served as boarding houses as a way to earn some additional money. The Parkes at 759 Bird Avenue (1892, contributing) offered lodging and breakfast as well as maps to their guests. Mrs. Cleves at 383 Bryant Street advertised a "delightful location" ten minutes from the Pan-American grounds. Walter S. Jenkins offered guests a ground room floor and a private bathroom at his house at 805 West Ferry.¹⁹⁸ The fair was a daily presence throughout the city and the district. Houses along Lincoln Parkway experienced increased traffic as fairgoers made their way to the entrance for the Exposition at the end of that street, where it intersected with the park. So while the Pan-American Exposition may not have directly influenced the growth and development of the Elmwood district, the fair was clearly a part of life in the district around 1901.

In November of 1902, the development in the Elmwood district was quantified in the journal *Greater Buffalo*. An article devoted to "The New Elmwood District" noted that fifty-seven buildings were in the course of construction, all of them devoted to residential use with the exception of one store building at the corner of Elmwood and Auburn Avenues. The residential buildings ranged from stone mansions to four-family apartment buildings. The number of buildings under construction on several of the Elmwood district streets was provided:

*Hoyt, 5; North Norwood, 2; North Ashland, 5; Elmwood, 5; Richmond, 2; Brantford Place, 2; Norwood, 3; Ashland, 1; Lincoln Parkway, 2; Bidwell Parkway, 5; Auburn 2; Lafayette, 4; West Delavan, 7; Potomac, 3; Bird, 2.*¹⁹⁹

Besides this tally, more than two dozen houses were also noted as being recently completed. The article noted that the Elmwood district had seen at least 76 new residences constructed between May 1st and November in 1902.²⁰⁰

The growth and popularity of the Elmwood district continued into the first decade of the new century. By 1900, the population of the city had grown to over 350,000 residents. During this era, new buildings were constructed in the Elmwood district that helped to create a sense of place and desirability in the neighborhood. The only permanent building erected for the Pan-American Exposition, the Buffalo Historical Society (now the Buffalo and Erie County Historical Society, NR listed) added a touch of classical design to the Delaware Park area in

¹⁹⁸ "Advertisements," *The Outlook* 68, no. 18 (August 31, 1901): n.p.

¹⁹⁹ "The New Elmwood District," November 1902, 19.

²⁰⁰ "The New Elmwood District," November 1902, 19.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 67

1901. The elaborate Beaux Arts style Lafayette High School (NR listed), located just west of Richmond Avenue on Lafayette Avenue, was built to the design of local architects Esenwein and Johnson between 1901 and 1903 to serve as the city's third high school. The Albright Art Gallery (now Albright Knox Art Gallery, NR listed), was designed by noted Buffalo architects Green and Wicks. Located on Elmwood Avenue near Delaware Park, it was initially conceived as part of the Pan-American Exposition and construction began in 1890; however, delays postponed opening until 1905. These cultural and civic monuments not only continued the trend of high-style architecture in the largely residential Elmwood district, they also created additional attractive places to learn, study, visit, raise families and live. In October 1902, the journal *Greater Buffalo* noted:

*Altogether the northern part of the Elmwood district has advantages which the southern has never had, and for that reason it is developing more rapidly than any district in Buffalo.*²⁰¹

This article points out a key fact about the overall growth and development of the Elmwood district. After the turn of the twentieth century, these new cultural and educational institutions in the area encouraged residential development in a larger, more opulent manner. It is during this era of the early twentieth century that areas just south of the park begin to develop, notably along Lincoln Parkway.

FRANK LLOYD WRIGHT'S WILLIAM HEATH HOUSE, 1904-1905

The story of the Health House encapsulates many of the trends and influences common in the Elmwood Historic District (East) during the turn of the twentieth-century. The house is reflective of the common type of middle to upper-middle class business owner or manager who became wealthy enough to hire an architect to design a private residence in what was rapidly becoming Buffalo's most prominent neighborhood. In 1903, William R. Heath commissioned the celebrated architect Frank Lloyd Wright to build his own residence at 76 Soldier's Place (1904-1905, contributing), located in the northern portion of the Elmwood Historic District (East). The two-story brick residence features several architectural elements characteristic of Wright's signature Prairie style design, including art glass windows, cantilevered hipped roofs and an emphasis on horizontality. Situated at a unique juncture of several of Olmsted's parkways, the William R. Heath house represents a stunning example of Wright's work and provides an exceptional contribution to the Elmwood Historic District (East).

The mere presence of a Wright-designed house in the district attests to the sheer wealth and prestige of some of its residents at the turn of the twentieth century. William Heath was one such wealthy resident, who had made his fortune as Office Manager, and eventually the Vice President, of the Larkin Company located downtown in Buffalo's Hydraulics neighborhood. Several other residents in this portion of the district had connections to the Larkin Company, as the company's president and founder John D. Larkin built his large 'Larkland' estate just

²⁰¹ "The New Elmwood District," October 1902, 8.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 68

down the street on Lincoln Parkway.²⁰² Both Larkin's wife, Frances, and Heath's wife, Mary, were sisters to Elbert Hubbard, who worked in sales and marketing at the Larkin Company before he left to establish the Roycroft community in 1895. Effectively brother-in-law to one another, Heath lived within visible sightline of what would become his employer's estate just a few years later in 1910. The conglomeration of wealth and power in this portion of the district was evident in the high quality of architecture and design that appeared along these streets in the early twentieth century.

The property's location in the Elmwood Historic District (East) played a substantial role in Wright's innovative design. Set upon a deep and narrow strip of land that faced a traffic circle and multiple street intersections, the physical position of the house on the lot became one of the primary determinants in Wright's vision for the residence. The lot on which Heath had commissioned Wright to build his residence was, in short, completely atypical of Wright's previous designs up this point. The horizontality, open plan, contiguous spaces and broad, sweeping views that were characteristic of many of his early Prairie style designs were seemingly at odds with this lot, which was narrow, angular, and very publicly oriented for a private residence.

Particularly in the context of the other residential commission that Wright was working on in Buffalo at the time, the Darwin D. Martin House and Complex, this lot required some innovative design solutions in order to work with this site. The Martin house was similarly situated within the context of one of Olmsted's plans, in Buffalo's Parkside district (NR ref. numbers 86002817 and 07000492) located just north of the Park. There, Wright reconciled the strong contrast between his characteristic rectilinear style and Olmsted's curvilinear roads by placing the complex at a deep setback from the street. In the Elmwood Historic District (East) he was presented with a similar relationship to the Olmstedian character of the curving traffic circle and radiating parkways, yet faced the additional challenge of building on a corner lot that was much closer, and more visible, to neighboring properties on several adjacent, intersecting streets.

For Wright, this unique plot of land provided stylistic inspiration rather than obstacles. Facing this challenge head on, the Heath commission became an opportunity for Wright to develop an innovative design approach that would work with this kind of narrow, somewhat urban site. Privacy was a central issue in siting the residence on this land. The corner lot was subject to more street exposure than usual because it was situated at the junction of not one, but four streets, including Lincoln Parkway, Chapin Parkway, Bidwell Parkway and Bird Avenue. Wright's solution was to set the house back from the circle, orienting the house along Bird Avenue instead. Although the official address is on Soldier's Place, the interior plan of the house is arranged in relation to Bird Avenue. Boldly pushing the exterior walls of the house virtually up to the sidewalk on Bird Avenue, Wright provided additional privacy by raising the house's main interior spaces above the pedestrian

²⁰² See "Large Estates" for more on this property.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 69

sightline, thereby greatly limiting what passersby could see from the sidewalks. Rather than place a grand entrance at the front of the lot, Wright provided a small, modest entrance on the Bird Avenue side of the house. The small entrance, along with a wide chimney, and multiple casement windows designed with art glass, served as further screening devices that prevented onlooker curiosity despite the house's close proximity to the road. This orientation scheme had the effect of essentially hiding the residents in plain sight, enabling the house to command the prominent architectural presence befitting of Heath's commission, but also provided privacy for his family within.

Wright balanced this internal privacy with external prestige, seamlessly integrating the house into the surrounding landscape of the Elmwood Historic District (East). Unlike the sprawling lawn he was able to provide at the Darwin R. Martin house, the William Heath house was situated in much closer proximity to neighboring residents in the district. Because the property culminated in a public space, Wright could assume that the Heath residence would not be comprised by new buildings arising on the edge of the property line. In order to create a landscape befitting a residence of this stature, Wright set the house at the back of the lot, leaving substantial open space along the property where it faced Soldier's Place. This placement effectively doubled the 'front yard' of the Heath house, creating a contiguous green zone that joins the residence's lawn to the greenery of Olmsted's designs just beyond the property lines, in the adjacent circle and parkways.²⁰³ In this way, Wright thoroughly integrated the Heath residence into the preexisting Olmsted landscape design that shapes the district. While the property lines clearly did not include the public spaces of the circle and parkways, Wright's orientation and placement of the house turned the surrounding Elmwood district into a virtual extension of the front yard. In this sense, the Heath residence directly participates with the surrounding community and landscape of the Elmwood Historic District (East).

Several architectural elements reinforce Wright's innovative approach to this lot and its relationship to the surrounding district. A substantial porch faces the front lawn, covered by a cantilevered roof with square pillar supports. The horizontal elements of the porch extend outward towards Soldier's Place, emphasizing the connectivity between Heath's property and the district beyond. Accessed only from within the house, the porch also provides a visible display of the house's residents, taking advantage of their prestigious location in a manner that is simultaneously private and public. Inside, the ground floor of the Heath residence features an open, contiguous plan, characteristic of many of Wright's designs. The living room, dining room and porch flow into one another, creating a space that connects the deep interior of the house to the district's green spaces beyond the property line.²⁰⁴ Upstairs, the master bedroom is located above the porch, with windows on three sides in order to provide plenty of light and an elevated view of the Olmsted's naturalistic landscape outside.²⁰⁵

²⁰³ Charles E. and Berdeana Aguar, *Wrightscapes: Frank Lloyd Wright's Landscape Designs* (New York: McGraw-Hill, 2002), 51–56.

²⁰⁴ William Allin Storrer, *The Architecture of Frank Lloyd Wright* (Chicago: The University of Chicago Press, 2002), 103.

²⁰⁵ Brendan Gill, *Many Masks: A Life of Frank Lloyd Wright* (Chicago: Da Capo Press, 1998), 145-146.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 70

Art glass adorns many of the windows in the seven bedroom house, providing a level of detail that is not only characteristic of Wright's style, but also attests to the opulence of the commission.

Heath's wealth is further evident in the back of the house, where Wright also included a single story stable for the family's horse and carriage. The ability to commute to work by private carriage was a privilege reserved for the wealthy at this time, and thus the presence of a stable further confirms the affluence of this family. Reflecting an early stage of the Elmwood district's transition into the automobile age, the stable was replaced by a two-story garage just a few years later in 1911.²⁰⁶ Automobiles were still very expensive at this point, and thus were owned almost solely by the upper class. The early presence of a garage on this property confirms the elite status of the Heath family, and, by extension, the prestige of the Elmwood Historic District (East), where they chose to build their residence.

The William R. Heath house remains one of Frank Lloyd Wright's most influential contributions to global modernism that still exists in Buffalo today. Constructed five years before the Robie house (1910), the Heath house is considered to be an important precedent to his later work in Chicago.²⁰⁷ Wright's solution to the unique size, shape and orientation of the lot in relation to the surrounding Elmwood district proved useful to his commission at the Robie house, which was similarly situated on a corner lot amidst the surrounding Hyde Park neighborhood and University of Chicago campus. His approach to providing privacy for the residents, as well as demonstrating public prestige in the context of the surrounding community, directly echoed his earlier work at the Heath house in Buffalo.

The Heath house proved to be nationally influential not only through Wright's work in Chicago, but also internationally influential through its inclusion in the renowned Wasmuth portfolio. Published in 1910-11 by the Berlin publisher Ernest Wasmuth, the portfolio compiled 100 lithographs of Wright's works in America, accompanied by a monograph written by Wright. The Wasmuth portfolio was the first publication of Wright's work to appear anywhere in the world, predating his own publications by several years. The publication was extremely important for Wright's career, and directly influenced many important architects across the Atlantic. Le Corbusier was known to have owned a copy of the portfolio, and it indelibly influenced his future designs.²⁰⁸ Le Corbusier, Mies van der Rohe and Walter Gropius were all working for Peter Behrens at the time, and it is reported that "work stopped when the portfolio first arrived at the studio."²⁰⁹ These architects, who would later be considered the 'fathers' of European modernism, were all deeply influenced by the images of Wright's work

²⁰⁶ Thomas Heinz, *The Vision of Frank Lloyd Wright* (London: Chartwell Books, 2000), 115-117.

²⁰⁷ Gill, 144.

²⁰⁸ Stanislaus von Moos, *Le Corbusier: Elements of a Synthesis*, (Rotterdam: 010 Publishers, 2009), 42.

²⁰⁹ Harold Platt, "Planning Modernism: Growing the Organic City in the 20th Century" in *Thick Space: Approaches to Modernism*, edited by Dorte Brantz, Sasha Disko and Georg Wagner-Kyora (Berlin: Transcript Publishing, 2012), 167.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 71

presented in the Wasmuth portfolio.²¹⁰ Included amongst these images were several views of the Heath house, and the portfolio contained exterior images of its Bird Avenue façade as well as the house's plan and a few interior views of the first floor.

The inclusion of the Heath house in the internationally-recognized Wasmuth portfolio testifies to its pivotal importance in the history of architecture, of Wright's career, and the Elmwood Historic District (East). The distribution of the portfolio, and images of the Heath house within it, to this powerful group of European architects demonstrates the cultural distinction, social prestige and economic wealth present in the Elmwood Historic District (East) during the first decade of the twentieth century. The portfolio focused on twelve major works by Wright, three of which were located in Buffalo- the Darwin R. Martin house, the Larkin Administration Building, and the Heath house.²¹¹ Of those twelve works, two have been demolished and nine have been listed on the National Register as Historic Landmarks.²¹² The William R. Heath house is the only building of those initial twelve featured in the Wasmuth portfolio that have not been listed on the National Register of Historic Places. The Heath house represents a profoundly important and influential contribution to both the local and global history of architecture and development of modernism. Many of its innovative attributes are rooted in Wright's architectural response to the preexisting landscape and character of the Elmwood Historic District (East). In this sense, Wright's design for the Heath house reflects the substantial prestige of the Elmwood district at the turn of the century, identifying this portion of the district as a seat of cultural power and wealth in the early twentieth century.

CHANGES IN THE ELMWOOD DISTRICT (1910s – ca. 1940s)

By the end of the 1910s, the Elmwood Historic District had emerged as Buffalo's most fashionable and desirable residential neighborhood. In one generation, this area of the city had rapidly transformed from vacant land to a densely built pedestrian suburb north of Buffalo's growing commercial center. Although limited construction in the Elmwood Historic District continued through the 1920s and 1930s, as early as 1902, the neighborhood was described as "well filled up" with the houses of the "well-to-do."²¹⁴

²¹⁰ T. Benton, *Le Corbusier: Architect of the Century* (London: Arts Council of Great Britain, 1987), 39.

²¹¹ Frank Lloyd Wright, *Studies and Executed Buildings by Frank Lloyd Wright: The Wasmuth Portfolio* (Chicago: AIA Press, 1919).

²¹² These works include the Edwin Cheney House, the Coonley House, the Como Orchard Summer Colony, the Dana-Thomas House, the Thomas P. Hardy House, the Larkin Administration Building, the Darwin D. Martin House, the Park Inn Hotel, the Robie House, Unity Temple, the Westcott House, the Winslow House, and of course, the William R. Heath house.

²¹³ The Larkin Administration building was demolished in 1950; the Como Orchard Summer Colony, near Darby, Montana, was demolished gradually in several phases, mostly between 1930-1945. Two few small buildings remain on the property, but the majority of the complex is gone.

²¹⁴ "The New Elmwood District," October 1902, 8.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 72

ELMWOOD AVENUE EXTENSION

In the early twentieth century a subtle shift in the character of the Elmwood Historic District, especially focused on its primary thoroughfare, Elmwood Avenue, began to take hold. By 1901 and the time of the Pan-American Exposition, Elmwood Avenue was a primary artery in the northern part of the city and in the Elmwood Historic District. The streetcar line, initially installed in 1889 and electrified around 1892, helped drive this connection between the urban core and the Elmwood Historic District via Elmwood Avenue. Elmwood Avenue had been gradually extended throughout the late nineteenth century, and, by 1901, ran from Virginia Street at the south and continued north into the growing community of Kenmore beyond the city line. By 1903, options for the extension of Elmwood Avenue were explored. The most popular plan was to unite Elmwood Avenue with Morgan Street, which ran parallel and just west of Delaware Avenue near Niagara Square. Many residents of the Elmwood district were unhappy and felt inconvenienced that the Elmwood streetcar line did not extend directly into downtown. Because of the narrowness of the street at its southern end, one train car would have to wait for another to pass. The road was too narrow for two parallel tracks.

The benefit of extending Elmwood Avenue to connect Buffalo's thriving suburb more directly to the downtown core was seen as an undertaking with little risk and high reward. The project was said to interfere with few valuable buildings along the new route. This section of Buffalo closest to downtown was seen as old, shabby and less fashionable with its small, outdated houses and cramped streets compared to the new residential growth in the Elmwood district. This area of the city, especially along Main Street and Delaware Avenue nearby, was transforming from a residential area into the city's commercial district by the turn of the twentieth century. Public sentiment favored the construction, and it was said that:

*Surely there has never was an instance in a city of anything like the population of Buffalo where a public improvement of such magnitude in an old and valuable part of the city could be effected at so slight a cost as this will involve.*²¹⁵

While the extension of Elmwood Avenue south to Morgan Street was costly and labor intensive, it also faced another obstacle. Occupying a large plot of land in the middle of the proposed route was the Rumsey estate. Known as "Rumsey Park," the palatial grounds of the Bronson Rumsey estate at 330 Delaware Street dated back to 1862 and stretched from Delaware to Whitney Place and Carolina Street. Rumsey Park was the center of Buffalo high society in the late 1800s, one of the city's landmark residences. Given Bronson Rumsey's

²¹⁵ *Buffalo Courier Express*, "How Easily Morgan Street Could Be Extended and Elmwood Avenue Widened," June 22, 1903.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 73

prominent role in Buffalo at the time, it was not until after his death in 1902 that the road extension project through his property began to take shape.²¹⁶

After much public discussion, the Elmwood Avenue extension project began in 1903. Many residents in the Elmwood district celebrated the road extension. "This will bring the city to our very doorstep," it was proclaimed.²¹⁷ Bisecting the old Rumsey estate, the road construction continued for nearly a decade. The widening part of the project, broadening Elmwood Avenue both north and south of Allen Street to allow for two tracks for the streetcar line, was completed in the fall of 1910, and the entire project was completed in 1911.²¹⁸ Elmwood Avenue then served as a primary north-south artery from downtown Buffalo through to the city line and beyond, a key role it plays to this day.

While it might have been expected that this newly extended roadway would encourage the further residential development along Elmwood Avenue, many residents shied away from living in such close proximity to the streetcar lines and their noisy activity. As a result of the increased streetcar traffic and the growing number of automobiles in the area, Elmwood Avenue began to transform into a commercial area. By the 1920s, Elmwood Avenue was described as a "street of spots," with residential pockets and commercial pockets.²¹⁹

Real estate values on Elmwood Avenue appear to have played a role in shaping its development in the early decades of the twentieth century, as values fluctuated on an almost block by block basis. While commercial development on the street had been spurred by the Pan-American Exposition in 1901, it was actually residential demand that dictated higher land values on Elmwood Avenue through the early decades of the 1900s. The block between Summer and Bryant Streets was considered one of the most fashionable residential strips on Elmwood Avenue in the 1920s, with assessments of \$110 per front foot. In comparison, blocks like that between Anderson and Lexington Avenues were assessed at only \$47 per front foot. This lower cost allowed these blocks to be desirable and affordable for commercial ventures.²²⁰ By the late 1920s, commercial development had occurred on the blocks between Bryant and Utica Streets, Breckenridge and Cleveland Streets, Delavan and Potomac Streets and Bird and Forest Streets.²²¹

²¹⁶ "Rumsey Park," Western New York Heritage Press, 2005, accessed May 30, 2012, http://wnyheritagepress.org/photos_week_2005/rumsey_park/rumsey_park.htm. Also, *Buffalo Courier Express*, "How Easily Morgan Street Could Be Extended and Elmwood Avenue Widened," June 22, 1903.

²¹⁷ Quoted in *Life on Elmwood*, ca. 1983, TS, Buffalo and Erie County Historical Society, Buffalo, NY.

²¹⁸ Larned, vol. I, 96.

²¹⁹ Bureau of Business and Social Research, Ralph C. Epstein, and Florence M. Clark, *Buffalo Real Estate Assessments 1905 - 1928*, University at Buffalo Studies in Business (Buffalo, N.Y., 1929), 27.

²²⁰ Bureau of Business and Social Research, 30-31.

²²¹ Bureau of Business and Social Research, 28.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 74

The commercial growth of Elmwood Avenue in the Elmwood Historic District took on a unique architectural character. Instead of replacing many of the houses on the street that had been constructed only a decade or so earlier with commercial blocks, one or two-story commercial additions were constructed to the front elevations of houses to accommodate shops and restaurants. While this type of converted building is not unique to Elmwood Avenue, it does occur at an unusually high frequency on the street, giving it a distinctive commercial appearance. The building at 746 Elmwood Avenue is an excellent example of this type of conversion, featuring a ca. 1916, two-story stone-clad Classical Revival commercial block in front of a ca. 1890s former house. Another good example is 736 Elmwood Avenue, featuring a two-story brick commercial front with a central entry flanked by showrooms and an elegant shaped pediment, set in front of a ca. 1890s frame Queen Anne style residential building. While some two or three story commercial blocks were constructed, notably the group of stately brick buildings on Elmwood Avenue near Bidwell Parkway, the scale of these buildings was still highly compatible with the surrounding residential neighborhood, never taking on the sort of mammoth scale of commercial development of downtown Buffalo.

AUTOMOBILES AND NEW STREET PATTERN DEVELOPMENTS, 1910s-1960s

The introduction of the automobile and its widespread popularity in the early decades of the twentieth century began the transition into new forms of development for the Elmwood Historic District (East). Marked in three stages -- the streetcar suburb, early median streets, and later cul de sacs -- this changing settlement pattern mirrors the broader history of transit preferences, reflecting an intertwined, constant evolution of both urban design and transportation methods during the first three decades of the twentieth century.²²² Although they coexisted in the district for several decades, the streetcar and the automobile inspired fundamentally different settlement patterns. Rather than the clusters of houses situated in relatively close proximity to commercial corridors, median streets and cul de sacs instead characterized this new era of automobile-driven development in the district. The 'automobile era' in fact occurred in two distinct patterns, with median streets appearing mostly from the 1910s to the 1920s, and then cul de sacs become more frequent from the 1920s to midcentury. Although these settlement patterns certainly overlapped, the urban designs and architectural styles employed in these methods reflect different approaches to automobile-oriented developments in Buffalo during the first half of the twentieth century.

The streetcar suburb style of development denotes the first phase of this migration away from the city center, and this pattern was indelibly linked to the evolution of this early transportation method. Furthermore, this new mobility directly impacted residents' relationship to work. With the ability to commute longer distances to the office, the disaggregation of home and work began to impact urban design. In the early twentieth century,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 75

residential communities began to spring up further away from downtown Buffalo. The development of these planned streets and communities reflects the role of expansion from a dense, flourishing Buffalo, combined with the sentimentalized popular notion of a healthy, pastoral, and suburban lifestyle away from the central city. Utilizing both the streetcar and the automobile to commute to work downtown from beyond the central city, residential communities like University Park, Smallwood and Roycroft Boulevard emerged in the 1910s and 1920s. Located within easy access to the Main Street trolley line, these communities enabled residents to commute into the city to work and return home at the end of the day, to an area with green spaces and a quiet environment.²²³ Like similar examples in the Elmwood district, such as Argyle Park and Penhurst Park, many of these enclaves were walled or even gated in order to imply both a separation from the city and a privileged, restricted entrance, similar to a large estate.²²⁴ Access was encouraged only for those who were economically capable of purchasing a house, thus creating an upper or upper-middle class environment by pricing out any potential lower class residents. The separation of these private and public realms, between work and home, was made possible by increased mobility through the streetcar and then automobile.

By the 1920s, automobiles had become a prominent fixture in the daily lives of an increasing number of Buffalo residents.²²⁵ The ease and affordability of automobile transportation encouraged new residential growth even further away from the urban core of Buffalo. New suburban neighborhoods developed north of the Scajaquada Creek within the city limits. The Parkside neighborhood (NR ref. numbers 86002817 and 07000492), which had been proposed by Frederick Law Olmsted in the 1870s, was developed primarily around the automobile, from the 1920s through the 1940s. The area north of Hertel Avenue also developed around this time. Outside of the city boundaries, the village of Kenmore flourished on both sides of Delaware Avenue as a developers' haven in the 1910s and 1920s. These new suburban neighborhoods were all made possible by the ease in transportation afforded by owning automobiles.

As ridership declined, many streetcar lines were removed and replaced with buses to make routes more flexible. Like the streetcar a half-century earlier, the increased speed of the automobile allowed for further growth and

²²² Sam Bass Warner, *Streetcar Suburbs: The Process of Growth in Boston, 1870-1900* (Cambridge: Harvard University Press, 2009), 3. Also Paul Groth and Todd W. Bressi, *Understanding Ordinary Landscapes* (New Haven: Yale University Press, 1997).

²²³ Annie Schentag, *University Park Historic District*. Edited by Daniel McEneny. NR ref no.11000273. State and National Registers of Historic Places Nomination. (Albany: NY State Historic Preservation Office, May 2011).

²²⁴ Clinton Brown Company Architecture, *Entranceways at Main Street at Lamarck Drive and Smallwood Drive*, edited by Daniel McEneny. NR ref no.05001379. State and National Registers of Historic Places Nomination. (Albany: NY State Historic Preservation Office, December 2005).

²²⁵ In just a few years, however, new technology and assembly line manufacturing methods, put forth by entrepreneurs like Henry Ford, made automobiles significantly less expensive. Placed within financial reach of the middle class, these standardized, affordable vehicles, like the Model T Ford, soon appeared in greater numbers. For more on this, see John Banskton, *Henry Ford and the Assembly Line* (Philadelphia: Mitchell Lane Publishers, 2003). Also David Nye, *America's Assembly Line* (Cambridge: MIT Press, 2013).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 76

expansion away from city centers, creating new automobile suburbs far more remote than the Elmwood district. By the 1940s, the majority of streetcar lines were removed, replaced by automobiles and buses, marking the official end of the era of the streetcar suburb. Developments in the Elmwood Historic District (East), such as St. George's Square and Lincoln Woods Lane, bring this vision of an automobile-centric settlement pattern to full fruition, confirming the dominance of car-oriented urban design by midcentury.

MEDIAN STREETS, 1910s-1920s

As citizens began the slow shift away from the streetcar and towards buses and automobiles, a new phase of settlement began to occur. Taking the form of tree-lined, semi-private residential streets sharing a common median, this typology began to emerge with the early introduction of the automobile in the first decade of the twentieth century. Available and accessible only to the significantly wealthy, these median streets began to appear as a transitional phase between two forms of urban design that reflected first the dominance of the streetcar and then the emergence of the automobile.

Argyle Park was one of the earliest enclaves of this kind in the Elmwood Historic District (East). Like Dorchester Road in the Elmwood Historic District (West), Argyle Park provides an excellent, intact example of this early phase of median-oriented street design.²²⁶ Argyle Park was established in 1904 by Sylvanus Nye, the same developer responsible for Dorchester Road in the Elmwood Historic District (West), along with Ardmore Place. Nye was a prominent developer in Buffalo at the time, who developed these three communities in the district before turning the land once occupied by the Pan-American Exposition into a residential neighborhood known as Nye Park in the 1910s.²²⁷ In keeping with his other developments, it seems likely that Nye drew on the proximity of Olmsted's parkways to Argyle Park in order commanded higher prices for this land, hoping to recreate the profitability of an "exclusive" street he had experienced on Dorchester Road just one year earlier. In 1904, Nye, along with the R. W. Goode & Co. Agency, spent \$200,000 to develop Argyle Park, locating it on the former Y.M.C.A recreation grounds. The grounds had previously operated as an 'Outing Park' along Delavan Avenue, and included a club house with lockers and baths as well as an outdoor track, ball field and ten clay tennis courts. The Y.M.C.A. did not renew the lease after 1896, and by the early 1900s real estate developers worked to secure the land for the future Argyle Park.

This new development was bounded by Bidwell Parkway, Potomac Avenue, Elmwood and Delavan Avenue, with the street itself extending from Delavan to Potomac. The 70-foot wide tract bisected the residential properties, and featured a landscaped median 'park' in the center. Architect W. L. Schmolle designed all the

²²⁶ See *Elmwood Historic District (West)* for more on Dorchester Road

²²⁷ Mike Rizzo, "Turn-of-the-'previous'-century Splendor Abounds in City's Architecture" *The Buffalo News* (Buffalo, NY), March 29, 2003, Home Finder ed.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 77

landscape and paving plans of the park, as well as the dwellings that were erected shortly thereafter. A real estate advertisement described his vision for the development as “combining a color scheme of rare beauty and embracing the chief characteristic ideal features of the domestic architecture of Italy, America, Holland, Germany, England and Spain. The wonderfully simple beauty of these designs make the project, through practical in all respects, seem almost Utopian.”²²⁸ These utopian aims echoed Olmsted’s park system plan, in which the beauty of this tract would healthfully impact not only the bodies of residents, but also elevate their minds and spirits as well. Referencing several international revival styles and garden designs, the conception of Argyle Park was rooted in a pastoral, even somewhat nostalgic, approach to city living that resembled a park far more than an urban neighborhood.

From its inception, the development of Argyle Park was targeted towards attracting the upper class as its new residents. An article in the *Buffalo Courier* described the street during its construction, indicating it was “an exclusive, high-grade residence district, really a semi-private park.” Similar to many suburbs today, Argyle Park allowed access only to the wealthy, and made sure to assure future residents that “the property will be efficiently restricted.” Price was used as method of regulating the socioeconomic status of the residents, ensuring that only the wealthy could afford to purchase property in this new, desirable development. Landscape design and architectural style were used to attract this type of resident, and some even further suggested that communities like Argyle Park were not only opportunities for personal investment, but also represented an investment in the city at large. As the *Buffalo Courier* article commented,

*It is difficult to estimate the immense advantage which accrues to a city through this class of development. These little beauty spots certainly become a matter of civic pride and general public benefit, besides enhancing the value of the land employed and that adjacent thereto. By this beautifying process and the employment of the high grade of art in landscape and architecture, all in harmony, yet individual in characteristic, a man’s home becomes a solid asset, ever appreciating value.*²²⁹

Emphasizing the artistic qualities of the street’s design, the sophisticated cultural values embedded in its inception, and the selective process of becoming a resident, articles like this one appealed to an elite, wealthy class of citizens.

Tucked away from the bustling corridor of Elmwood Avenue, Argyle Park distinguished itself from the neighboring streetcar commuters. A waist-high stone wall with concrete capstones at both ends of the street also created this distinction, literally separating this new development from the surrounding neighborhood. Octagonal pillars adorn the open entrances of these walls, topped with ornamental lamp and adjacent wrought

²²⁸ “New Semi-Private Park to be Located on Site of Y.M.C.A Recreation Park” *Buffalo Courier* (Buffalo, NY), March 11, 904.

²²⁹ “New Semi-Private Park to be Located on Site of Y.M.C.A Recreation Park”, 12.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 78

iron archways. The introduction of the car into mainstream society happened slowly, and in the early 1900's only the wealthiest citizens could afford this luxury.²³⁰ In this sense, the automobile represented much more than a means of transportation at the time, but also served as an indicator of the upper class. The streetcar was still the dominant method of transportation at the turn of the century, but automobiles were also beginning to be purchased as luxury items for the very wealthy at this time. Although the earliest residents of Argyle Park likely used the streetcar for their commutes in the beginning, the development's design anticipated the impending dominance of the automobile just a few years later. By 1917, one neighborhood resident, Mrs. Daniel Stucki offered instructional lessons from her house at 32 Argyle Park. Using the street as her classroom, Mrs. Stucki taught "female autoists how to drive," indicating the presence of experienced car owners on the street at the time.²³¹ Garages were built during this time, often designed in stylistic accordance with the main building. The house built for Court T. Champeney at 55 Argyle Park (1909, contributing) features one such garage, which features a hipped roof and dormer providing stylistic unity with the hipped roof Prairie style frame house. The design of Argyle Park contains many elements that allude to the presence of the automobile, including ample space for driveways, a relatively wide street, and the graceful, curving median in the center.

Nearby, Penhurst Park also presents an example of the early role of the car in the Elmwood Historic District (East) streetscape. In 1909, the street was developed with similar aims to Argyle Park, by the R.W. Goode and Co. agency and George Sickels. Heading north from Forest Avenue, a long, grassy landscaped median runs down the center of the 100-foot wide avenue, creating a park-like atmosphere even amidst the encroaching city nearby. The landscape architecture firm of Townsend and Fleming designed this bucolic environment to echo the atmosphere of Olmsted's park system nearby. A promotional booklet for Penhurst Park emphasized the tract's proximity to the park system as an advantage, stating,

*The elaborate park system, with its connecting boulevards almost engirdling the city, the magnificent parkways and park approaches, the broad avenues shaded by fine trees and lined by handsome homes, each with its own setting of lawn and shrubbery, make up a picture which delights the eye and lingers in the memory. Delaware Park, with its wealth of natural beauty...is the culmination of our park system and the natural center of beautiful Buffalo....This tract is practically the only vacant block south of the park.*²³²

Here, Olmsted's park system plan has come to fruition, not only in providing ample park space but also in guiding the future development of the Elmwood Historic District. His utopian notion of green space serving as an 'Eden' to cure both physical and social ills is present in the design for Penhurst Park. Explicitly taking

²³⁰ Nye, 47.

²³¹ "Mrs. Daniel K Stucki to Instruct Women Autoists in Buffalo," *American Artisan*, vol 74. (July 14, 1917): 27.

²³² Sickels, George and R.W. Goode and Company, *Penhurst Park: A Choice Location for Handsome Homes* (Buffalo, NY: The Penhurst Park Company, 1909): 1.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 79

advantage of its proximity to the park system itself, the developers at Penhurst Park, like at Argyle Park, mirrored some of its aims and methods on a small scale, providing a modest version of many of the park's benefits for its residents.

The real estate developers continued to promote the location of Penhurst Park, capitalizing on its proximity to streetcar lines as well as providing ample space for those wealthy enough to own automobiles. They emphasized the convenience of the location, stating "Nowhere else in the city is one so far removed from the noise of railroads, the dirt and smoke of factories, or the encroachments of business, and yet it is one of the most accessible locations in Buffalo."²³³ Accessibility and mobility were key factors here, influencing not only the location of this tract but also the socioeconomic class of its potential residents. Situated far enough away from the bustle of the commercial strip but still close enough to the streetcar line, the location of Penhurst Park reflects this transitional moment between the popularity of the streetcar and the subsequent dominance of the automobile. The development's promotional booklet reflects this transition when describing the approach to the tract: "To reach Penhurst Park by driving or motoring one traverses the most attractive streets and finest parkways, while the Elmwood car line gives direct service through the residence district to the business center."²³⁴ By promoting the accessibility of Penhurst Park to both autoists and streetcar commuters, the developers appealed to wealthy residents capable of owning automobiles as well as upper-middle class citizens who may not yet be quite so fortunate but were still able to make a significant purchase in close proximity to those who could. This dualistic appeal, to both streetcar commuters and automobile commuters, epitomizes the transitional character of this early phase of transportation-oriented settlement patterns.

From its inception, Penhurst Park was designed "to appeal to discriminating purchasers," evident in the large single-family houses that were subsequently built in the tract.²³⁵ Residences fronting the median of Penhurst Park were clearly the most prestigious addresses, set on larger lots with ample room for a driveway and garage. For streetcar commuters, the tract also provided smaller lots fronting Elmwood Avenue, providing an opportunity for a slightly less wealthy class of residents to take advantage of this prime location. The developers described their offerings based on this scale of income: "Besides the choice lots in Penhurst Park, the Elmwood frontage of this tract affords a most desirable building site for more moderate priced homes."²³⁶ Despite this more modest opportunity, Penhurst Park advertisements clearly focused predominantly on the 'choice lots' fronting the Penhurst Park median, providing illustrations of some of the houses as well as detailing the protective restrictions placed on these developments. Assuaging the wealthiest residents that their investments would be secure from encroaching figures or new buildings, the developers emphasized the

²³³ Sickels, 3.

²³⁴ Sickels, 3.

²³⁵ Sickels, 2.

²³⁶ Sickels, 7.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 80

uniformity that would result from following these stylistic restrictions. Citizens purchasing a lot to build a new house must follow guidelines such as “the premises shall be used for first-class residence purposes only, and there shall be erected thereon not more than one single-family residence, which shall cost not less than \$10,000 and which shall front on Penhurst Park.”²³⁷ Requirements like these were placed upon the usage of the lots and costs of new designs in order to “secure to the purchaser complete protection from objectionable features...thus guarding the tract from undesirable development.”²³⁸ Residents were also required to build within specific setback guidelines, placing their new houses at a thirty-five foot setback from the street, with their private stables or garages even further back on the lot, at least 110-feet from the street. Restrictions like these, along with an expensive required minimal construction cost of \$10,000, ensured that the residents of Penhurst Park would be wealthy citizens. The houses themselves only confirmed this wealth, many of which were designed by architects such as Green and Wicks in the Colonial Revival style, often featuring elegant decorative details such as porticos or cornices.

Like Argyle Park, Penhurst Park distinguished itself from the surrounding district by means of a stone wall and distinguished entrance, signifying the values associated with this early-twentieth-century development style. The low terraced walls form a “C” shaped pattern, topped with ornamental details such as a concrete balustrade, stone arched side entrances and small lion figures resting atop the tall square pillars flanking the central entrance to the tract. Developers described the effect of these walls upon both residents and visitors, stating,

*The entrance to Penhurst Park is through a beautiful stone gateway flanked by low terraced walls backed by flowering shrubs. The simple dignity of the entrance gateway, with its architectural details carefully worked out, gives an air of distinction to the surroundings and marks Penhurst Park at once as something out of the ordinary.*²³⁹

These walls served to enclose the tract into a unified, distinctive enclave. Dividing Penhurst Park from the surrounding bustle of Elmwood Avenue, the walls provided both a physical and social separation from other nearby residences and businesses. Lending an air of distinction and privacy to this street, these walls today continue to attest to the era of their construction, during a time when the automobile was beginning to divide the city along both physical and social lines.

EARLY CUL DE SACS, 1920s-1930s

²³⁷Sickels, 8.

²³⁸ Sickels, 6.

²³⁹ Sickels, 4.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 81

Once the automobile became affordable to a broader population, the predominance of this transportation method made its mark on the Elmwood Historic District (East) during the next phase of development, in the 1920s and 30s. Settlement patterns at this time increasingly accommodated the presence of the car, with small cul de sacs, driveways and garages appearing more frequently. Many of these developments indicated a characteristically suburban environment through the use of planned traffic circles, which prioritize the automobile rather than the streetcar commuter. In the Elmwood Historic District (East), St. Catherine's Court, Tudor Place and Melbourne Court all illustrate this kind of auto-centric design.

Located in the northern section of the former Albright estate, St. Catherine's Court was developed once John J. Albright sold a portion of his property to the Niagara Finance Corporation in 1921.²⁴⁰ From 1922-1924, St. Catherine's Court was developed as a small cul de sac street, emptying onto the south side of Cleveland Avenue.²⁴¹ Tudor Place was also developed at this time, as a one block street connecting Cleveland Avenue to West Ferry Street, and formerly part of Albright's estate as well.

Like the earlier developments at Argyle Park and Penhurst Park, property on St. Catherine's Court and Tudor Place was priced to attract the city's wealthy residents. The development was instantly popular, and by 1923 a real estate advertisement ran in the *Buffalo Courier*, stating "there is only one more lot in St. Catherine's Court obtainable. 68 x 173 feet, \$4300 a [linear] foot. This beautiful location offers an exceptionally fine opportunity for the ideal house."²⁴² The cost of land, and then the subsequent cost of constructing a house, would have self-regulated the development, creating a more homogenous, privileged community of residents than would be seen in the central city. These guidelines also ensured that this new development would attract wealthy residents, distinguishing the area as slightly more upscale from the western portion of the Elmwood district.

The street orientation, plan and landscape design of St. Catherine's Court all attest to the growing dominance of the automobile at this time. Designed as a cul de sac, the street prioritizes the automobile rather than the pedestrian. The street can be accessed only by Cleveland Avenue, culminating in a circular return and landscaped 'park' that is more convenient for car transit than for pedestrians. This design also reflects the street's resident demographics, indicating that they were wealthy enough to arrive home by car rather than walking from a streetcar stop or bus line. The presence of driveways confirms this, indicating that the car has now become sufficiently popular, at least among this class, in order to demand accommodation through design.

The presence of the automobile can also be seen in the inclusion of garages on St. Catherine's Court, built at the same time as the houses. These garages reveal that not only were cars used as a method of transportation, but

²⁴⁰ Refer to "Large Estates" for more information on this estate.

²⁴¹ For more on the subdivision of the Albright estate to develop St. Catherine's Court, see "Subdivisions and Land Use"

²⁴² "St. Catherine's Court," *Buffalo Courier* (Buffalo, NY) March 4, 1923.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 82

also indicate the high socioeconomic class of the residents. At this time, it was relatively rare to include a plan for a garage in the design of a house, and the inclusion of many of the original garages in this district serves as a testament to the class of those who chose to move away from the central city. In that era, commuting by automobile was a privilege, an early predecessor to the continued expansion of the city outwards into the suburban regions that would develop later, in midcentury.

Melbourne Court similarly reflects another early example of this wave of suburban style development in the Elmwood Historic District (East) during the 1920s. Located between Lancaster Street and Auburn Street near Delaware Avenue, Melbourne Court was initially conceived of as a 'streetless street,' which would feature a cluster of small cottages in a cul de sac pattern.²⁴³ Built in the same year as its upper class counterpart at Mayfair Lane off of North Street in the NR-listed Allentown Historic District, Melbourne Court appealed to a slightly more modest class of residents than those who could afford the opulent English cottage style townhomes with below ground garages at E.B. Green's development further downtown. An advertisement for Melbourne Court in 1928 depicts four cottages, reminiscent of Mayfair Lane but at a much smaller scale, described as "freestanding, 7-room cottages, with historic feel and modern conveniences."²⁴⁴ The development company, Gurney, Overturf and Becker, designed these modest cottages to appeal to a slightly less privileged audience than Argyle Park or Mayfair Lane, emphasizing their small manageable size but convenient location in relation to the city. The presence of garages in this development also attested to the increased affordability of the automobile by this time, largely due to innovations in mass production techniques. Although the company originally planned to construct fourteen of these cottages, only four were ever built, which was likely the result of the Depression-era economy that followed just two years later. The remainder of Melbourne Court was developed in the 1950s, when a large 3-story brick apartment building was constructed on this land at 25 Melbourne Place (c.1938, contributing). Today, both this edifice and the earlier cottages are contributing buildings to the Elmwood Historic District (East), indicating several eras of construction in the neighborhood as it has evolved over time.

As described in the nomination for the Elmwood Historic District (West), the character of the district was subtly changing in the 1920s. In the 1890s and 1900s it was common and affordable to maintain several live-in servants and staff; by the 1920s only the wealthiest could afford such a cost. The heirs of the original owners and builders could not as well afford the costs of maintaining the large houses and mansions in the Elmwood district. As a result of a decline in their popularity and the costs of maintaining these properties, many of the

²⁴³ "Melbourne Court," (Buffalo: Gurney, Overturf and Becker, 1928), advertisement.

²⁴⁴ "Melbourne Court."

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 83

large single-family residences were subdivided into apartments beginning in the 1920s. This trend was further exacerbated by the Great Depression in the 1930s.²⁴⁵

Automobiles continued to play an ever-growing role in the Elmwood district, as they did throughout the city of Buffalo and the United States at the time, and the growing congestion on the city's streets was becoming a concern in the 1920s. Designed for horse-drawn wagons, pedestrian traffic and streetcar lines, the streets were now the subject of new plans to widen them to accommodate automobile traffic. In 1922, Boston architect and urban planner Edward H. Bennett proposed a radical redesign of the city, largely to accommodate automobiles. While he largely left the local-traffic streets of the Elmwood Historic District intact, he did propose extending Richmond Avenue south through The Circle (now Symphony Circle) forming a new route parallel to Elmwood Avenue connecting to the Terrace. A similar concept was proposed in 1935, with the extension of Richmond Avenue through Wadsworth Avenue to Edward Street, creating a new thoroughfare paralleling Elmwood Avenue before connecting to a proposed high-level bridge to the Hamburg Turnpike.²⁴⁶ These proposals reflect the growing significance of the automobile in thinking about the Elmwood Historic District neighborhood. Had these extensions been completed, Richmond Avenue could have become a major highway through the city of Buffalo, potentially having a devastating effect on one of the city's most intact Olmsted-designed residential streets, akin to the demise of Olmsted's Humboldt Parkway in Buffalo's East Side.

Perhaps the most significantly transformative road project for the Elmwood Historic District was a road widening project undertaken in the late 1930s which underscored a significant shift in thinking **about** the Elmwood Avenue area. In the late nineteenth century, the Elmwood Historic District was desirable for its natural landscape and bucolic tree-lined streets. It was a neighborhood intentionally removed from the hustle and bustle of downtown business and industry. By the 1930s, the focus on these qualities in the Elmwood Historic District was replaced by the growing importance of the automobile. In 1935, a proposal was created to widen Elmwood Avenue from 42 feet to 49 feet from Niagara Square to Forest Avenue. The Works Progress Administration (WPA)-funded project was proposed to alleviate the automobile traffic congestion on this busy route. This road widening meant the loss of hundreds of Elmwood Avenue's stately elm trees, which provided this area of the city with its natural beauty. Many residents at the time argued against this loss, "Buffalo trees certainly are becoming victims of progress," commented Mr. Edward Hall of 58 Elmwood Avenue. "I suppose we can't have beauty and automobiles as well."²⁴⁷ One of the concerns with the street-widening project was that residents on Elmwood Avenue would have four lanes of traffic practically in their front yard: "... (W)e're going to have the streets come up to the doorsteps; trees felled everywhere, and the sidewalks will be so close to the

²⁴⁵ Life on Elmwood, n.p. Also, culled from information in Sanborn maps that reflects the change in notation for many of the houses in the neighborhood from "D" or dwellings to "F" for flats.

²⁴⁶ "Map Outlines Proposed Richmond Avenue Extension" *The Buffalo News* (Buffalo, NY), August 10, 1935.

²⁴⁷ Quoted in "Better Planning Asked as Street Loses Trees," *Buffalo Evening News* (Buffalo, NY), November 8, 1938.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 84

street that a pedestrian won't have a chance to avoid motor vehicles."²⁴⁸ Perhaps the most graphic depiction of the transformation of Elmwood Avenue from stately thoroughfare to modern artery is a photograph in the *Buffalo Evening News* newspaper from November 9, 1938, titled "Widening Program Robs Elmwood Avenue Block of Stately Elms." Construction continued for over a decade on Elmwood through the 1930s and into the 1940s. In 1948, 17 elm trees were removed from the block between Lexington and West Utica Streets; at least five of them were said to have been over a century old.²⁴⁹

This sense of the closing of a chapter in the history of the Elmwood Historic District is reinforced by the removal of the streetcar lines from Elmwood Avenue in 1941 to make way for automobiles and buses.²⁵⁰ As historian Mark Goldman stated "While the streetcar helped to create the modern central business district, the automobile helped to destroy it."²⁵¹ A similar statement could be made for the Elmwood Historic District. This neighborhood was built in the 1880s and 1890s largely because of the access the streetcar lines afforded this swath of land. What made this neighborhood attractive was its trees and verdant landscape. With the rise of the automobile in American society in the early twentieth century, new growth was made possible in even more distant suburban areas, and the loss of its namesake trees on Elmwood Avenue also marked an end to the initial settlement and development period of the Elmwood Historic District. The automobile had supplanted the streetcar as the primary mode of transportation, as the streetcar had succeeded pedestrian travel in the late nineteenth century. The Elmwood Historic District's overarching development character as a streetcar suburb had ended, and a new auto-centric existence lie ahead.

MIDCENTURY DEVELOPMENTS (1940s-1965)

Although the era of the streetcar had ended by the 1940s, the Elmwood Historic District (East) continued to evolve into the 1960s, as properties became available in this popular and fashionable neighborhood from the sale and subdivision of what were once large estates. As the former generation of wealthy families passed away, their heirs either could not or did not wish to maintain such large properties in the district, and beginning in the 1920s and continuing into midcentury, they often subdivided or sold their properties to real estate developers, much as Albright had done decades earlier. As a result, this period witnessed the completion of the district's formerly patchwork pattern, with developers constructing new properties on land that had previously been off limits.

²⁴⁸ "Better Planning Asked as Street Loses Trees," *Buffalo Evening News* (Buffalo, NY), November 8, 1938.

²⁴⁹ "Making Way for Progress," *Buffalo Courier Express* (Buffalo, NY), April 6, 1948.

²⁵⁰ Natalie Green Tessier, "The Old Photo Album: Elmwood Avenue" (Buffalo: Western New York Heritage, Summer 2002), 14.

²⁵¹ Goldman, 192.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 85

By this time, the automobile had fully replaced the streetcar as the dominant mode of transportation, leaving its mark on the urban landscape in Buffalo as well as nationwide. After the streetcars had opened up access to the area for growth and development in the late nineteenth century, the automobile and improved roads allowed the flight out of the city beginning in the early twentieth century. A new form of suburb began to appear across the country, now located far outside the city lines at distances made possible only by the automobile. The ease and affordability of automobile transportation encouraged new residential growth even further away from the urban core of Buffalo. New suburban neighborhoods developed north of the Scajaquada Creek within the city limits. The Parkside neighborhood (NR listed), which had been proposed by Frederick Law Olmsted in the 1870s, was oriented primarily towards automobile access. The area north of Hertel Avenue also developed around this time. Outside of the city boundaries, the village of Kenmore flourished on both sides of Delaware Avenue as a developers' haven beginning in the 1910s and 1920s. These new suburban neighborhoods were all made possible by the ease in transportation afforded by owning automobiles, allowing residents to commute to work in the city from greater distances.

Urban design began to give way to the demands of a new population of drivers, and the automobile became a core component of settlement patterns at this time. Efforts were made to move massive amounts of automobiles in new traffic patterns by widening streets, paving highways, integrating speed, and providing more parking lots. These road improvements led to more efficient traffic circulation and new settlement patterns in the outer ring suburbs, marking the last stage of design in the transition from streetcar to automobile-oriented settlement patterns. The construction of the Scajaquada Expressway (NY route 198) from 1959-1965 illustrates this midcentury transition in design priorities, reflecting a shift in emphasis from urban density to suburban traffic circulation. Built in order to connect Interstate 190 in the west to the NY 33/Kensington Expressway in the east, the Scajaquada Expressway provided more direct access to many of the new suburbs emerging beyond the city line at this time, generally bypassing much of the city itself. Following the old Scajaquada Creek waterway, the expressway also effectively destroyed a large portion of Olmsted's original park system plan, marking new design values during this era of development. Bisecting Humboldt Parkway and separating Delaware Park from Martin Luther King Park, the four lane expressway enabled suburban commuters to go from their houses to downtown without stopping anywhere else in the city along the way. The expressway, along with the NY 33/Kensington Expressway that it connected to the city, was completed by 1965, effectively marking the end of this transitional automobile era and thus the district's period of significance.

Amidst these changes, the Elmwood Historic District (East) managed to maintain its historic integrity, even more so than many other neighborhoods at this time. Despite the changes occurring nearby, the district remained a stable enclave of mostly upper and upper middle class residents well into midcentury. The Elmwood district was already established as a desirable community of residences and commercial offerings by this time, and thus comparatively little was destroyed there during this time. The new developments that did

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 86

occur in the district, however, were indicative of the midcentury architectural and urban design approaches occurring nationwide, but were constructed at a smaller, unobtrusive scale that did not disrupt the preexisting historic fabric of the neighborhood. Instead, these new development patterns were pocketed throughout the eastern portion of the district in a beneficial manner, fitting into the newly available land from former estates as it became available in pieces. In this way, these developments serve as microcosmic examples of similar developments occurring in the suburbs that were emerging further away from the city, in places like Kenmore. In the district, however, these new developments were incorporated without greatly disturbing the rich, historic, and comparatively dense preexisting context of the neighborhood. Instead, these midcentury developments contribute to the history of the neighborhood's transition over time, thus marking the final phase in the district's period of significance.

MIDCENTURY CUL DE SACS

This last phase of automobile-oriented development was marked by the appearance of several more cul de sacs in the Elmwood Historic District (East), designed in a somewhat similar manner to some of the earlier manifestations of this pattern that first emerged twenty years prior. The design principles of these examples are much the same as their predecessors, but their appearance in the district around midcentury warrant a separate treatment of their developments. While cul de sac streets that were developed in the 1920s indicate the early presence of the automobile among wealthy residents, later examples such as Lincoln Woods Lane, St. George's Square, St. Andrew's Walk and Rumsey Lane express the uncontested dominance of the automobile that characterized urban design in Buffalo from midcentury onwards.

Lincoln Woods Lane appeared in the Elmwood Historic District (East) in the late 1940s, extending northwest from Bidwell Parkway. The small street forms a cul de sac, populated with houses that confirm the dominance of automobiles with attached garages and driveways. One building in particular reflects the evolution of the district during this time, as wealthy residents began to reside in cul de sac streets rather than in denser neighborhoods. The Coatsworth House at 16 Lincoln Woods Lane (1897; moved 1954, contributing) represents an extreme example of this transition, where the residence was literally moved to its present location from its prior site at 66 Soldier's Place. Designed by architect Williams Lansing as a nearly exact replica of H.H. Richardson's famous Stoughton house in Cambridge, the Shingle style house was moved to Lincoln Woods Lane in 1954.²⁵² Its large size required that the building be split in two for the move, and it was divided on the right side of the engaged conical tower and then reassembled at the new site. The original site was then developed with several small new houses, and the house today remains at Lincoln Woods Lane as a testament to the shifting settlement patterns that occurred in the district during midcentury.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 87

Three more examples of midcentury development patterns exist within the Elmwood Historic District (East), each constructed by the same design team. The creation of St. George's Square, St. Andrew's Walk, and Rumsey Lane can all be attributed to the real estate developer Hugh Perry and the architect Gordon Hayes. Both of these figures made a remarkable impact on the Elmwood district and the city at large. Both as a team and individually, Perry and Hayes designed, constructed and remodeled a number of streets and buildings throughout the neighborhood as it transitioned into a completely automobile-oriented neighborhood during the 1950s and early 1960s. Each of these three streets resemble cul de sacs, a dominant aspect of many of the larger suburban communities beginning to develop in communities such as Amherst, Lancaster and Williamsville. In the Elmwood Historic District (East), Perry and Hayes developed St. Andrew's Walk, St. George's Square and Rumsey Lane roughly simultaneously, as each were constructed in the early 1960s just a few blocks from each other. Perry and Hayes were both also residents of the Elmwood Historic District (East), demonstrating their extensive commitment to the area. Perry lived in a house of his own design at 756 West Ferry Street (1953, contributing), a small Neocolonial frame house set far back from the street, on the site of the former Albright estate.

St. George's Square provides an excellent, intact example of this type of midcentury cul de sac development, exhibiting many of the same stylistic features that are also present in St. Andrew's Walk and Rumsey Lane. Once the backyard of the Arnold Watson and Esther Goodyear residence, St. George's Square was laid out in 1956, extending south from Bryant Street, parallel to Oakland Place.²⁵³ St. Andrew's Walk and Rumsey Lane similarly provide a small street extension tucked behind a larger thoroughfare, although the former does not feature a full cul de sac such as at St. George's Square. Although termed a 'square,' the street actually resembles a small cul de sac, with large trees shading the street until it culminates in a small, communal park-like island in the center of the circle. This form closely mimics the popular suburban cul de sacs emerging the Buffalo's outer ring suburbs at the time, although here is constructed on a much smaller scale.

St. George's Square contains seven houses, each constructed by 1962 in the Colonial Revival style. The architectural consistency of these houses reflects the developer's desire to construct a street that was stylistically unified, aiming to create a homogeneous, coherent community that was socially desirable at the time. Ensuring that he attracted a particular type of resident for this new development, Perry "decried the lack of homogenous architecture in Buffalo and stipulated that anyone buying a lot in St. George's Square must construct a Williamsburg type home."²⁵⁴ Capitalizing on the popularity of Colonial Williamsburg as a historic tourist

²⁵² Charles Beveridge, "Buffalo's Park and Parkway System," in *Buffalo Architecture: A Guide* (Cambridge: MIT Press, 1981), 165.

Also "House is Halved for Move to New Site" *Buffalo Courier Express* (Buffalo, NY) May 12, 1958.

²⁵³ For more on Arnold Watson and Esther Goodyear, see "Large Estates"

²⁵⁴ Margaret Fess, "Williamsburg Influences New Homes on Buffalo Street," *Buffalo Courier Express* (Buffalo, NY), April 29, 1962.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 88

destination for the middle and upper classes in the 1950s, Perry and Hayes modeled the houses at St. George's Square on the earlier colonial styles present there.

Typical of midcentury revival styles, the houses exhibited an eclectic combination drawn from both historically inspired decorative elements and modern additions, appliances and other features. A 1962 article in the *Buffalo Courier Express* marveled at these new houses, providing a glimpse into the residence of Mrs. Alfred Hammer at 42 St. George's Square (c.1963, contributing) as an example of their many amenities. The clapboard, shingle and brick house features an L-shaped plan filled with Colonial Revival elements. Assuring readers that it was "more spacious inside than it appears from the modest façade," the article boasts that the house "combines the latest in modern conveniences with the charm of Colonial design." The developer advertised the house's "gleaming kitchen replete with the latest of appliances, [which] would have amazed an original Williamsburg housewife."²⁵⁵ Aimed towards a relatively well-to-do, upper middle class white family, the house included a children's den, built in cabinets, and a new stove and clothes dryer. As if to emphasize the suburban qualities of the street, the house included "an inviting entrance hall with a gracious open stairway, and a window that overlooks the backyard." This backyard was quite small in comparison to the larger lots being developed in suburban districts like Amherst or Orchard Park, but the developer and architect still echoed the setting, insisting "The yard is not large, but... it provides a park-like view."²⁵⁶ Olmsted's notion of an 'Eden' is still present here, demonstrating the lasting influence of this utopian ideal in the Elmwood Historic District over time. The urge to have a 'park-like view' was by now thoroughly embedded into the construction of new streets and enclaves, attempting to provide a restful, healthy environment for residents.

As the continuation of the designs set by earlier park-like developments on median streets such as Argyle Park and Penhurst Park, St. George's Square represents the last stage in the complete conversion of the district's streetcar style development to an automobile oriented neighborhood, now fully incorporated into the city itself. For the first time in the district, attached garages were notably designed in accordance with the houses. The presence of attached garages, which also appear on St. Andrew's Walk, confirms the complete transition to automobiles by midcentury, when automobiles became prioritized as a primary component of the house itself. Designed alongside the house, these attached garages confirm the completion of this evolution, from streetcar to driveways to garages and then attached garages.

By the mid-1960s, the Elmwood Historic District (East) had completed its transition through a number of development stages, from its early-nineteenth-century pastoral character and late-nineteenth-century streetcar suburb style development, into its early-twentieth-century accommodation of the automobile and finally the dominance of automobile-oriented development in the mid twentieth century. By 1965, the district had fully

²⁵⁵ Fess, 35.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 89

transitioned into the era of automobile-centric design and architecture, thus culminating its period of significance. With this rich and lengthy history still intact in the district's architecture and urban design today, the Elmwood Historic District (East) resembles an outdoor museum of these historically significant styles as they gracefully evolved from the mid-nineteenth century to the mid-twentieth century.

NOTABLE RESIDENTS OF THE ELMWOOD DISTRICT (EAST)

A contemporary depiction of the residents of the Elmwood district described the neighborhood as "consisting of a smattering of wealth mingled with people who might be classified as in moderately comfortable circumstances," an apt characterization of the social and economic status of residents.²⁵⁷ The Elmwood district attracted scores of Buffalo's growing middle and upper-middle class from a wide range of political, business and cultural backgrounds. Many of the residents who purchased or built houses in the Elmwood district had made their wealth through Buffalo's growing industrial economy. In general, many of the early homeowners here were managers, upper level staff and even owners of some of Buffalo's thriving companies. Unlike Buffalo's more working-class neighborhoods closer to downtown or in the East Side, the Elmwood district developed a character associated with wealth and leisure time. The neighborhood was composed of a large group of people of growing financial wealth and social standing, and they enjoyed recreations that demonstrated both.

The Elmwood Historic District (East) exhibited this wealth even more prominently than the western portion of the district, due to the presence of large estates owned by some of the city's most prominent businessmen. The list of these estate owners in the eastern portion of the Elmwood Historic District reads like a blue book social register of Buffalo's most historic and prominent names. Summer Street included some of the oldest wealth in the district, with several properties owned by the Goodyear family occupying the block running eastward from Delaware Avenue, as well as portions of Bryant Street and Oakland Place. After earning his initial income in the lumber industry, Charles W. Goodyear became a highly influential figure in Buffalo's industrial, financial and cultural sectors, and his family name still carries much weight in Buffalo today. Nearby, Seymour Knox Jr. received 57 Oakland Place (c.1901, contributing) as a wedding present for his marriage to Grace Millard Knox, and the backyard was landscaped in a single contiguous unit to the Knox mansion at 800 (now 806) Delaware Avenue. Families like the Knoxs and the Goodyears clustered in this portion of the district, and their large estates not only attested to their grandiose wealth but also the longevity of their presence there, before these streets were even within the city boundaries.

In just the single block of West Ferry Street from Delaware Avenue to Elmwood Avenue, historic residents such

²⁵⁶ Fess, 35.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 90

as John J. Albright, Elbridge G. Spaulding, William Gratwick, and Darwin R. Martin lived in lavish houses, many of which still exist today. Elbridge G. Spaulding resided at 688 West Ferry upon completing his run as Mayor of Buffalo and New York State Congressman, and then sold the property to Albright as he expanded his estate. Also on the site of the former Albright estate, John R. Oishei lived at 14 Queen Anne's Gate. Oishei founded the Trico Products Company, manufacturer of windshield wipers, in 1917, thus beginning a legacy of his name that continues today in the Oishei foundation.

Once Olmsted had graced the Elmwood district with his elegant park system plan, several notable residents purchased estates along the parkways in the northern portion of the Elmwood Historic District (East). The hotel magnate Ellsworth Statler located his large Esenwein and Johnson mansion at 154 Soldier's Place, just across the circle from William Heath's house, designed by Frank Lloyd Wright in 1904-1905.²⁵⁸ Heath's employer, John D. Larkin was located just down the street at 107 Lincoln Parkway. Occupying the block along Lincoln Parkway from Forest Avenue to Delaware Park, his 'Larkland' estate housed his wife and children in five mansions that attest to the immense wealth he achieved at his soap company downtown. Across the street, Spencer Kellogg, Jr. hired E.B. Green to design a three story Onondaga limestone mansion at 128 Lincoln Parkway in 1912. The son of Spencer Kellogg, who made his fortune in the linseed oil and grain industries along the waterfront, Spencer Kellogg Jr. not only continued in his father's footsteps but also served as Director of the Buffalo Fine Arts Academy. A few doors away, Henry W. Wendt resided at 120 Lincoln Parkway in a Jacobean Revival style mansion. Along with his brother William, Henry was the founder of the Buffalo Forge Company, where Willis Carrier invented modern air conditioning. Nearly every address on Lincoln Parkway was associated with a prominent innovator, businessman or cultural figure in the early twentieth century, attesting to the immense wealth and elite social status that was exhibited in the district in the early twentieth century.

Oakland Place has similarly included a plethora of notable residents over the course of its history. Since it was paved and developed in 1888, several lawyers, industrialists, merchants and politicians have resided on Oakland Place. The small street could have been nicknamed "Attorney's Alley" by the early twentieth century, serving as home to six lawyers during that time, including Lyman Bass, Robert Pomeroy and Henry Ware Sprague. One of the district's real estate developers also lived on Oakland Place, William Gurney of Gurney, Overturf & Becker, who was also the uncle of noted playwright A.R. Gurney. The street also contained partners in three of Buffalo's largest department stores: James N. Adam of J.N. Adam & Co.; William Anderson of Adam, Meldrum & Anderson (AM&A's); and Herbert Meldrum of H.A. Meldrum & Co. Adam's career was not limited to retail, as he also served as Mayor of Buffalo for three terms while residing at 60 Oakland Place (1953,

²⁵⁷ "Larkin's "Self-Serve" Store Winning Out," *Printer's Ink* (Buffalo, NY), April 18, 1918.

²⁵⁸ For more on this residence, see "Frank Lloyd Wright's William R. Heath House"

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 91

contributing).²⁵⁹ Another Oakland Place resident, Seymour Knox Jr., left a profound legacy in the city by helping to establish one of the foremost collections of modern and contemporary art in the nation at the Albright Knox Art Gallery, which also bears his name.

The Elmwood Historic District (East) also included several artists and architects as its residents, confirming its essential role in Buffalo's blossoming cultural sector in the late nineteenth and early twentieth centuries. Perhaps the most internationally famous artist who resided in the district is F. Scott Fitzgerald, who lived at 71 Highland Avenue from 1905-1908. Fitzgerald was a youth during his time in Buffalo. He had previously lived in the Allentown Historic District at both the Lenox Apartments (now Lenox Hotel) at 140 North Street and 29 Irving Place before moving to Highland Avenue at the age of nine. While on Irving Place, he reportedly spent time across the street at the Powell's house with other youngsters, and liked to swing in the attic of his own house. According to his biographer, Andrew Turnbull, the hooks for the swing still remain in the attic ceiling at 71 Highland Avenue.²⁶⁰ Fitzgerald also attended Nardin Academy (1890, contributing) while living there, and remained enrolled there until March 1908, when his father lost the job at Proctor and Gamble that had brought them to Buffalo. They returned to Fitzgerald's birthplace, St. Paul, Minnesota, shortly thereafter.

Just down the street, Charles Rohlfs (1853-1936) and Anna Katherine Green (1846-1935) lived at 26 Highland Avenue (c. 1880, now demolished) in 1888 before they later moved to the Allentown district. Rohlfs was a successful furniture designer aligned with the American Arts and Crafts movement. Straying from the simple lines of his rival Gustav Stickley, Rohlfs employed a style rich in carvings, ornament and eclectic influences including from Chinese, medieval English and Art nouveau. Rohlfs' prowess as a designer is well known within the Arts and Crafts community, but his wife achieved more popular acclaim for her work as a novelist. Anna Katherine Green was one of the first writers of detective fiction in America and is still often regarded today as one of the founders of the genre in this country. Her novel *The Leavenworth Case* became a bestseller a decade before Arthur Conan Doyle published his series on Sherlock Holmes. Green wrote many of her novels when living in Buffalo, and her time at 26 Highland Avenue with Rohlfs enriched the artistic legacy of the Elmwood Historic District (East).

Several photographers also lived and worked in the area, lending an artistic presence to the Elmwood Historic District. Arnold Simson, one of the city's first professional photographers, also resided nearby at 148 St. James Place (c.1899, contributing).²⁶¹ Perhaps less well known today is that female photographer Clara Sipprell also worked out of a studio and shop at 795 Elmwood Avenue. Sipprell was an accomplished portrait photographer

²⁵⁹ Wachadlo and LaChiusa, 7.

²⁶⁰ Mary Kunz, "F. Scott Fitzgerald: The Buffalo Years," *Buffalo Evening News* (Buffalo, NY), February 20, 1994; Also, Charles LaChiusa "F. Scott Fitzgerald in Buffalo, NY" accessed June 10, 2015, <http://www.buffaloah.com/a/fitzbflo/fitzbflo.html>

²⁶¹ "Oldest Photographer in City Laid to Rest," *Buffalo Courier* (Buffalo, NY), January 24, 1922.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 92

who won many prizes at Buffalo Camera Club exhibitions, even though her gender prevented her from becoming a member. Before she moved to Manhattan and would come to photograph the portraits of Alfred Steiglitz, Albert Einstein, and Eleanor Roosevelt, her career gained speed as she catered to her clients on Elmwood Avenue, having moved uptown from the previous studio where she worked with her brother at 487 Delaware Avenue. The presence of these many artists and amenities within just a few blocks of each other indicated the diversity of this commercial strip as well as its many cultural offerings for nearby residents.

In addition to designing houses for the wealthiest residents of the Elmwood Historic District (East), distinguished architects also chose to reside there as well. One of Buffalo's best known architects, E.B. Green of the Green and Wicks firm, lived in a house of his own design at 180 Summer Street (c. 1900, contributing). Green lived there for only a year before moving a few blocks south into his residence at Mayfair Lane, but his presence in the Elmwood district was undeniable. He designed over 25 buildings in the neighborhood alone, many of them grand mansions or institutions. His house on Summer Street was later owned by other prominent residents, including Josiah Letchworth of the Pratt and Letchworth iron works and real estate developer Darwin R. Martin.

Another notable architect, James A. Johnson, also resided in the Elmwood Historic District (East), providing significant competition for clients in the district. Johnson, of the locally prominent Esenwein and Johnson firm, lived at 731 West Delavan Street until his death in 1939. The firm designed nearly twenty buildings within the district alone, nearly all of which were in the eastern portion. Working contemporaneously to Green and Wicks, Esenwein and Johnson offered an alternative approach to clients looking to commission something slightly more innovative than E.B. Green's mastery of revival styles. Although their designs were markedly different, together these architecture firms left a considerable body of work behind, providing a thorough and diverse peek into a variety of building styles that were employed in the district at the turn of the twentieth century. Despite their differences, it is no coincidence that both Green and Johnson resided in the Elmwood Historic District (East), in the wealthiest portion of the district. Not only did this provide convenient access to many of the building sites they worked on in the district, but it also aligned their architecture firms at the same upper class level as many of their elite clients.

By midcentury, a new generation of architects resided in the Elmwood Historic District (East), continuing this tradition of living and working in this prestigious zip code. Duane Lyman, of the Bley and Lyman firm, lived at 78 Oakland Place for almost twenty years, in a Colonial Revival style house he designed for himself in 1948. Lyman not only designed several commissions throughout the district, but he also was an active member of the Saturn Club, also located in a building of his own design. Gordon Hayes also lived in the district at 541 Lafayette Avenue, just a few blocks away from his business partner, real estate developer Hugh Perry. Perry lived in a small residence of his own design at 20 Queen Anne's Gate, tucked away from the street at a deep

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 93

setback on the site of the former Albright Estate. The continual presence of architects not only building in the district, but also living there, attests to the continued historic longevity of the neighborhood as a primary destination for many of the best residences in the city.

The 1960s gave rise to another new generation of notable residents, known for their involvement in the city's historic preservation movement. By 1961, Buffalo had experienced such massive growth that some of its earliest buildings were being demolished in order to make way for new buildings downtown. At the edge of downtown, in an area that had once been a bucolic residential environment on the outskirts of the city, the Coit house at 414 Virginia Street, a contributing resource to the Allentown Historic District (Ref No 90NR01220), was particularly threatened by these developments. As a result, a group of concerned citizens living in the Elmwood Historic District (East) took action, catalyzing the birth of the modern preservation movement that is so fundamental to its revitalization today. Although they advocated for the Coit House, located outside the district, the residential presence of several members of this group in the Elmwood Historic District (East) testifies to the distinguished, influential citizenry that characterized the neighborhood during this time.

As in many cases, the historic preservation movement in Buffalo began with a small informal group of concerned citizens and grew to become a substantial, official organization over time. At this time there were not yet any local, state or federal laws to protect historic sites in Buffalo, and thus this group of architects, preservationists, artists and historians decided to band together in their efforts. When the Coit house was threatened with demolition, an Allentown resident named Olive Williams invited five men and women to discuss the matter informally over tea. Of these five figures -- Appleton 'Tony' Fryer, Gertrude Notman, Mary Josephine Broquedis and Olaf 'Bill' Shelgren Jr. -- nearly all of them lived in what is now the Elmwood Historic District (East).²⁶² Similarly, one of Buffalo's most recognized historians and educators, Austin M. Fox, lived at 118 Lexington Avenue (c. 1892, contributing). In doing so, they connected with seven other likeminded individuals in order to establish the Landmark Society of the Niagara Frontier. Of these seven individuals, Bill Magavern, Peter Clement, Walter Dunn, Rosey Esty, Bob Meech, Virginia Tillou, and Crawford Wettlaufer, many of them lived in the Elmwood Historic District (East). For instance, Tony Fryer lived at 85 Windsor Avenue (c.1890, contributing), Bill Magavern at 80 Cleveland Avenue (1922, contributing), and Douglas Walter at 60 Lexington Avenue (c.1890, contributing), representing just three of the many influential residents that populated the district while they contributed to the birth of the modern preservation movement in Buffalo.

Each of these citizens left a profound legacy behind, both individually and collectively, and set the city on the path of preservation that it continues to make strides in today. With the support of this new organization, Tony Fryer was able to halt demolition on the Coit house by purchasing it with his own money and then sell it to the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 94

Priebe family under strict covenants regarding any use and alteration plans for the building. Not only was the house saved, but these actions were just the first of many that would lead to the eventual establishment of a booming preservation movement in the city today, organized by Preservation Buffalo Niagara, the child of this original group. In hindsight, another member and resident, Bill Shelgren Jr., has been identified as one of the most important figures in establishing this preservation legacy. In an article in Buffalo Spree, journalist Linda Levine reflected that he was:

Buffalo's first preservationist, in a true, modern, complete sense...He was there when historic preservation was a refined activity among a few...He represents a full thirty years in the growth of the preservation movement, a man of quiet power and of staying power who remained passionately on the scene long enough to tell the tale of how preservation came to Buffalo and how it evolved.²⁶³

While Shelgren's contributions have been perhaps the most notable or the most diverse, these citizens have all made fundamental contributions to the history of Buffalo, as well as the history of its preservation movement. Even though their efforts began in Allentown, the majority of them were residents of the Elmwood Historic District (East), indicating the continued presence of prestigious, influential and community-minded citizens in the district as it marched towards the twenty first century.

ARCHITECTURE OF THE ELMWOOD DISTRICT (EAST)

The growth of the Elmwood Historic District occurred very rapidly, with the bulk of buildings being constructed between the 1880s and the 1920s. Given this relatively short development period, there is a great deal of cohesiveness in the vocabulary of architectural styles, materials, sizes and features present in the district. Whether architect-designed or built by a local builder or developer, the vast majority of buildings reflect common American architectural trends around the turn of the century. While a few excellent examples of earlier vernacular houses still remain, the bulk of the residential building stock in the district is composed of Queen Anne, Colonial Revival, Shingle Style, Tudor Revival, and Craftsman styles. Common to most houses in the district regardless of architectural style is a basic, comfortable box-like massing, contrasting to earlier buildings in the Allentown neighborhood whose very small, compact urban lots dictated typically elongated rectangular massing. Onto this box-like mass a variety of other elements such as gables, towers, dormers, porches etc. could be grafted. Common elements shared by these styles are front porches, regular fenestration, typically in the form

²⁶² Tony Fryer, "Founding of Landmark Society Inextricably Linked to Saving Coit House" Buffalo as an Architecture Museum, Accessed June 4, 2015, <http://buffaloah.com/a/va/414/fryer.html>.

²⁶³ Linda Levine, "The Coit House: Prelude to Preservation," *Buffalo Spree Magazine* (November/December 2002), accessed June 12, 2015, http://www.buffalospree.com/buffalospreearchive/2002_1112/111202coit.html

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 95

of double-hung wood-frame windows, chimneys and other features. Residential architecture types include individual freestanding houses (now sometimes divided internally into apartments) and multiple family dwellings, which include duplexes and flats. There are also a handful of excellent examples of larger apartment buildings present in the Elmwood Historic District (East). Most residential examples are of frame construction, given the region's thriving lumber trade, although a few brick or stone examples are also present. Frame houses could be constructed quickly and inexpensively to keep up with the incredible demand for housing.

VERNACULAR HOUSES

The earliest extant architecture in the Elmwood Historic District is a small collection of vernacular houses, and they are significant as rare remaining examples of early residential architecture in the area. Many of the smaller, early houses and cottages from the 1850s-1870s, notable on maps, were removed or demolished to make way for larger, more stylish houses in the later nineteenth century, but a few survive intact. Some of the earliest houses built in the area would have predated the construction of good, traversable roads in the area, which began to appear in earnest in the 1870s and 1880s. While some of these houses appear to have been part of small farms, others appear to have served as housing for those lower or lower-middle class workers and tradespeople who were employed in the area, then the outskirts of the city. City directories indicate that many of the early residents of this period were carpenters, gardeners who worked in the large nurseries, or servants and coachmen for the larger houses on Delaware Avenue or North Street. Based on their architectural appearance and information from maps, these houses appear to have been constructed primarily in the 1860s and 1870s, just prior to the more widespread development in the Elmwood Historic District. Vernacular houses from this early period are primarily located at the south end of the nominated district, and along the earliest established west-east thoroughfares through the district area.

In general, these houses are of relatively smaller size and scale compared to their late nineteenth century neighbors. They are one-and-one-half stories or two stories in height and many are front gabled houses, generally three bays wide. Also common among the early vernacular houses is the L-plan variant, sometimes with a side porch. They are simply or plainly ornamented. Some examples may feature interpretations or modest elements derived from contemporary Italianate and Queen Anne styles. As many of these early houses predated the construction of neighboring properties, in many instances what distinguishes these buildings is that they are set back far from the street and don't align with the more standardized setbacks of houses constructed later. Construction is of frame, with simple wood clapboard sheathing, set on a fieldstone foundation.

There are several examples of the front gabled type of vernacular residential architecture in the Elmwood Historic District (East), recalling one of the earliest phases of its development. The house at 639 Lafayette Avenue (c.1905, contributing), a wood frame L-plan vernacular house, is one-and-one-half stories in height,

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 96

features paired entry doors with a transom, and has a porch with simple Italianate columns that wraps around the front and side elevation. Notably, this house is set far back from the street, and its lot is more generous in width, making it stand out amongst its turn-of-the-twentieth century neighbors. Likewise, 700 West Delavan Avenue (c.1892, contributing) also stands out on its street as an excellent example of this type of vernacular housing. This two-story frame, L-plan house features wood clapboard sheathing, round headed windows on the upper story and a wrap-around porch. The porch is elaborated with a turned balustrade and frieze and carved brackets, suggestive of Eastlake or Queen Anne style ornamentation. Like the house at 639 Lafayette Avenue, 700 West Delavan Avenue is set far back from the street on a more generous lot. These houses are significant as rare remaining early examples of housing that date to the era just after Olmsted's parks and parkways began to attract attention to Buffalo's 11th Ward but were built prior to the widespread real estate and development boom that replaced many existing buildings with larger Victorian-era houses.

QUEEN ANNE AND SHINGLE STYLE HOUSES

Two of the most prominent architectural styles in the Elmwood Historic District are the Queen Anne style and the Shingle Style. Both of these styles were popular in Buffalo during the late decades of the nineteenth century and into the early decade of the twentieth century, corresponding to the era when most of the construction of houses occurred in the nominated district. These two-story or two-and-a-half-story buildings contribute much of the size, scale and architectural character of the historic district. Because many were constructed on narrow urban lots, these types of buildings almost entirely feature their elaboration and detailing facing towards the street. Side elevations are much more simplified, as they were hidden from view by neighboring buildings.

These architectural styles were employed both by architects and by builders and contractors. Architects working in the Queen Anne and Shingle styles typically designed one-of-a-kind buildings for their clients, sometimes creating complex examples of Queen Anne and Shingle Style buildings with turrets, varied decorative shingles, elaborate surfaces and other features common to the style adhered to the basic box-like mass. Architect-designed buildings are typically more sophisticated, skillfully balancing the wide variety of ornamentation and design elements utilized in these styles. Builders and contractors employed the popular style in a more simplified manner, working from pattern books and plans, and often duplicated houses on multiple lots throughout the nominated district. Often built speculatively, these builder-designed houses were intentionally crafted to be fashionable but also to appeal to the greatest number of potential buyers, so they were of a more conventional design. Queen Anne and Shingle Style buildings predominate in the Elmwood Historic District (East), with their variety of peaks, gables, towers, porches, carved details and ornamental shingle work. These houses form the character of this area, where each individual building is distinctive but taken together they create a unified, harmonious architectural composition.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 97

Architect-designed examples of the Queen Anne and Shingle Styles include works by some of Buffalo's best known and most prolific architects. Buffalo's most prominent architectural firm of the era, Green and Wicks, contributed several excellent Queen Anne examples to the nominated district, including a house built for Josephine Looney at 36 Brantford Place (1892, contributing), a two-and-a-half-story frame house with a steep side gable roof. The Looney house includes an offset entry with glazed wood door, gabled open entryway with shingled balustrade, squared wood supports, and half-timber detailing in the gable. Twin, close set, steep closed-gable dormers feature diamond shingles and flared eaves, and the house is finished with a combination of wood shingles above clapboard siding, topped with a slate roof.

The George L. Lewis house at 197 Summer Street (1890-91, contributing) also exhibits several characteristics typical of the Queen Anne style. Designed by architect C.D. Swan, the two-and-a-half story residence features an asymmetrical façade and engaged tower with hexagonal roof, typical of the style. Also characteristic of the Queen Anne style, the house includes a corbel supported turret, a partial width porch ornamented with Tuscan columns, dentils and fish scale frieze, and a porte cochere. The differing wall material contributes to the textured appeal of the Queen Anne design, with Potsdam sandstone anchoring the first floor and shingles covering the surfaces above.

Two examples of contractor or builder constructed Queen Anne buildings are located at 815 Auburn Avenue (c. 1905, contributing) and 706 Auburn Avenue (c. 1900, contributing). The basic design and form of these buildings is also common throughout the nominated district, with some slight modifications to detail, ornament and elaboration. These examples on Auburn Avenue are of frame construction, front-gabled, two-and-one-half stories in height, and feature a full-width front porch with offset entry. The front porch contains spindle balustrade and columns on wood piers. The pedimented front gable features attic windows, and in other examples this window may be paired, or even tripled, and some are set in decorative frames. This basic typology for many Queen Anne houses in the Elmwood Historic District (East) could be elaborated with decorative porch details, carved pediments above the entry stairs, decorative carved panels in the front gable, stained-glass windows, and other features selected from a builder's catalog of building elements.

The Shingle Style is sometimes grouped as a variant of the Queen Anne style while other scholars characterize it as a style in its own right. Here, the Shingle Style examples share many similarities with the Queen Anne style. Often, these houses appear with similar asymmetrical forms as Queen Anne style residences, but their façade surfaces are wrapped in wooden shingles in an attempt to unify, rather than distinguish, their separate shapes. The house at 215 Lancaster Avenue (1893, contributing) is a good representative of the style. The two-and-a-half story, cross-gabled residence features a skin of wood shingles that wraps the building. The irregular roofline is typical of the style, featuring a Dutch gambrel roof on the front façade and a two story rounded tower is pulled into the building under a continuous roofline, rather than separately emphasized as in the Queen Anne

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 98

style. Rather than creating several distinctive textured surfaces, this house typifies the Shingle style in its use of shingles to unify the building's irregular massing. The Elmwood Historic District retains numerous excellent, highly intact examples of the Queen Anne and Shingle styles, giving a good sense for the variety of shapes, details, features and designs common to these diverse architectural styles.

COLONIAL REVIVAL HOUSES

Particularly in the Elmwood Historic District (East), the Colonial Revival style is just as prominent and common as the roughly contemporary Queen Anne and Shingle styles in the Elmwood Historic District. The Colonial Revival style became popular in the country following the 1876 centennial and regained popularity slightly after the Queen Anne style in the 1890s and 1900s. The Colonial Revival, with elements derived from classical architecture, gained further interest during the many world fairs and expositions, including the influential 1893 World's Columbian Exposition in Chicago. The style broadly interpreted forms from America's colonial past such as simple massing, symmetrical facades, often with three or five bays, gambrel roofs, and mixed in classical elements such as columns, balusters, dentils and other elements.

Like the Queen Anne and Shingle styles, the Colonial Revival style examples in the nominated district are also typically two or two-and-a-half-story buildings, of frame construction, and feature much of their elaboration and detailing on the front-facing façade. Here, the massing is typically more simplified than in the Queen Anne style. Although the Colonial Revival style is scattered throughout the nominated district, many of the buildings in the style can be found in the northern area of the Elmwood Historic District (East), as this area developed slightly later than the southern area, with widespread construction occurring in the 1900s when the Colonial Revival style was at the pinnacle of its popularity. Some buildings reflect a mixed influence from the Colonial Revival and the Queen Anne style, reflective of the similarities and eclecticism between the styles and also the overlapping periods when these styles were popular. Like the Shingle Style and Queen Anne examples in the nominated district, the Colonial Revival features many contractor or builder-constructed works and several more high-style, architect designed examples.

Designed by Esenwein and Johnson for Walter P. Tribble, the house at 25 Lincoln Parkway (1905, contributing) is one example of this type, featuring a three-bay façade with a hipped roof and broken pedimented dormers. Stone lintels and sills adorn eight-over-eight lights on the first floor windows, and the brick house is built in the Flemish bond pattern. The centrally placed entrance indicates the symmetry typical of the style, emphasized by a portico with broken pediment supported by fluted shaft columns that are topped with triglyphs and mutules with drops. The elegant ornamentation is echoed in the dormers, indicating the sophistication present in this high style example.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 99

The Dutch Colonial subtype of this Colonial Revival style is also present in the Elmwood Historic District (East), as seen at 20 Berkeley Place (c.1916, contributing). This two-and-a-half story frame residence exhibits a front gambrel roof, the most common architectural element of the Dutch Colonial style. The house's front facing elevation also features a full width sun porch with multi-light windows, bisected by a prominent brick chimney and half round windows at gable end. Although the Dutch variation of this style is rarer in the district, a few examples exist at 22 St. George's Square (c.1963, contributing) and 44 St. George's Square (c.1963, contributing), easily identified by the presence of a gambrel roof.

Also found in the Elmwood Historic District (East) is a side-gabled Colonial Revival building type, drawing on many early American influences. Designed by Lansing and Beierl, 109 Chapin Parkway (1913, contributing) exhibits a side gabled roof and many other elements typical of the Georgian Revival style. The two-and-a-half story brick residence features five bays and a central entrance with side lights and a fanlight over the door. Exemplifying the style, the entrance features an ionic columned portico supporting entablature, adorned with egg and dart molding and modillions under the cornice.

Many examples of the Colonial Revival share similarities in form, massing and overall design as houses designed in the Queen Anne style, with a hipped roof with dormer or side gable design, full-width front porch, and polygonal or projecting bay on the second story. By applying classical or colonial details to this basic form, rather than Queen Anne elements, this basic house form could be translated into the various styles by builders or developers. The house at 204 Lancaster Avenue (1896, contributing) is such an example. The house has a side gabled roof, full-width front porch, and centrally placed second story porch. Three front gabled dormers with pediments project from the roof, and the largest, central dormer features a tripartite window with fanlight and decorative pilasters. On this house, corner pilasters, Doric and ionic columns and fanlights indicate the Colonial Revival style. A Palladian-motif front dormer also suggests the use of classical elements common in Colonial Revival styles.

Nationally, the Colonial Revival style remained popular, in an increasingly simplified way, through the 1950s and 1960s. In the nominated district, there are some examples of the Colonial Revival style that date from these decades, indicating the style was still in fashion in Buffalo. 39 St. George's Square (c.1959, contributing) exemplifies this later adaptation of the Colonial Revival style. Built by Hugh Perry and Gordon Hayes, the two story cross gable with hipped roof residence was directly inspired by houses at Colonial Williamsburg, where the designers traveled for inspiration. The L-shape frame residence is built on a brick foundation with wood siding, and features a single bay covered entry with wood supports. The house features a denticulated cornice typical of the style, as well as an attached one-story garage (c. 1959, contributing) that speaks to the modern adaptations of the style to suit contemporary uses. The inclusion of a garage, also inspired by the Colonial Revival style, indicates the continual evolution of these elements in order to satisfy shifting needs as the district

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 100

transitioned into the era of the automobile.

TUDOR REVIVAL HOUSES

The Tudor Revival style grew in popularity in Buffalo around the turn of the twentieth century and remained popular for several decades. Influenced by the medieval architecture of England, the style is commonly identified by its stucco and faux half-timbered surfaces and occasional use of brick or stone to add texture and character. Often, projecting bays, oriels, or entire second stories were common elements. There are several good examples of the Tudor Revival style located in the Elmwood Historic District, with significantly more present in the eastern portion of the district than in the west.

In the Elmwood Historic District (East), there are many examples of the Tudor Revival style, displaying a wide variety of interpretations of the style within a relatively small geographic area. In the former Albright tract, which stretches from Elmwood to Delaware and Cleveland Avenue to West Ferry Street, there are fourteen houses built in the style alone. While each house is unique, as a group the houses are stylistically linked in their use of Tudor-inspired elements, including steeply-pitched gabled roofs with cross gables, slate roof shingles, stucco wall cladding, decorative half timbering, asymmetrical massing with bay and oriel windows, prominent chimneys. The houses vary in scale and character ranging from the cottage-like dwelling at 64 Tudor Place (1926, contributing) to the large scale residence at 690 West Ferry Street which more closely resembles a manor house.

The Charles P. Penney house at 58 Tudor Place (1926, contributing) provides an excellent example of some of the features typical of the style, which gave the street its name. Designed by architect (and district resident) Duane Lyman, this two-and-one-half story house features a cross-gabled slate roof and stucco finished walls. The front elevation is three bays wide with window openings on the first floor, arranged in groups of four multi-light leaded casements with transoms over the end casements. The large rustic-inspired lintels over these windows are decorated with a delicate bird and branch motif.

The Louis Greenstein house at 64 Tudor Place (1926, contributing) also exhibits several characteristics indicative of the style. Greenstein, a prominent architect in Buffalo, designed his own residence on Tudor Place, attesting to the prestigious appeal of the district. The two-and-a-half story residence features an asymmetrical plan and a polychrome slate clad roof. The front entrance porch is located at the west elevation of the side gabled north wing, where the roof slopes down to include the porch and features a small copper hood. Located above the front porch is a front –gabled dormer finished in irregular courses of diagonally laid brick and decorative half-timbering. The exterior walls of this frame house also feature a variety of building materials and treatments including brick, stucco, decorative half timbering and rustic –looking wood clapboard. This

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 101

asymmetrical plan, roofline and variety of wall textures are all typical of the style, elegantly incorporated into this example.

Architect E.B. Green demonstrated his take on the Tudor Revival style in the Adams-Archbald house at 17 Tudor Place (c.1882, contributing). The house's design received much acclaim, appearing in an architectural book entitled *Artistic Country Seats*, published by the D. Appleton & Company in 1886-87 (reprinted by Dover Publications in 1982 as *American Country Houses of the Gilded Age*). The photograph that appears in this publication indicates that the house was originally built as a Shingle Style residence with Queen Anne style massing. Typical of that style, the exterior walls were sheathed in wood shingles. The house was remodeled in the 1920s, transforming it into a Tudor Revival style residence, more popular at that time. Wood shingles were replaced by decorative half timbering, making it indicative of the style. The original Queen Anne style massing of E.B. Green's design still remains intact.

CRAFTSMAN HOUSES

Craftsman (or Arts and Crafts) architecture was popular in the early twentieth century in Western New York, and the style was especially popular in Buffalo thanks to the Prairie style influences of Frank Lloyd Wright, furniture designer (and district resident) Charles Rohlfs, and Elbert Hubbard and the Roycroft arts and crafts community in nearby East Aurora. The Craftsman style was simpler and easier to build in comparison to the earlier Queen Anne and Colonial Revival styles. Its design and plan also reflected the new ways of living of the early twentieth century, as it was no longer affordable for most families to maintain a large live-in staff. Houses were built smaller and more economically for purchasers of more modest means.

Architecturally, the Craftsman style in the Elmwood Historic District is present in two basic forms: the Craftsman Bungalow and the American Foursquare. The bungalow, typically a one or two-story side gable building with a prominent front porch that is deeply recessed, is less common in the nominated district than in other areas of the city. The American Foursquare, characterized by a two or two-and-a-half story form, square or rectangular massing, generally with a hipped roof and front dormer, is the more common interpretation of the Craftsman style in the Elmwood Historic District (East). Many examples were constructed in stone, brick or wood shingle and feature elements such as exposed rafter tails and simple, battered square columns or posts on porches. Developed in the first decade of the twentieth century, Argyle Park and Clarendon Pace both feature many examples of Craftsman style houses from the 1910s and 1920s.

The house built for Court T. Champeney at 55 Argyle Park (1909, contributing) is a good example of a Craftsman style residence. This two story hipped roof frame house features an offset entrance with leaded lights and a shallow front gable with stylized vergeboard, in an adjoining full width hipped roof porch with shingle

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 102

balustrade. A low central hipped dormer features ribbon windows typical of the style. The main building, porch and dormer all have flared overhanging eaves with exposed rafters, characteristic of the style. The two-and-a-half story house at 35 Clarendon Place (c.1910, contributing) features a side gable variation of this style, with a large central front gable dormer with tripartite windows and stylized vergeboard. Like many Craftsman houses, this one also features exposed rafter tails and decorative braces.

Foursquare examples are more common in the district, especially in those areas that developed slightly later, in the early twentieth century, primarily north of West Ferry Street. The basic massing of an American Foursquare, or 'Prairie Box,' house can be seen at 19 Granger Place (c.1910, contributing), where the two-and-a-half story frame house is symmetrically oriented under a hipped roof with hipped dormers. 81 Cleveland Avenue (c.1910, contributing) displays this basic form adorned with Craftsman details. The two-and-one-half story hipped roof frame house exemplifies the Foursquare massing, complete with wood clapboard siding and a hipped dormer with paired window. The majority-width hipped roof porch features a spindle balustrade and paired tapered square supports with triglyphs. The house's overhanging roof features open flared eaves and exposed rafter tails, indicative of the style. 66 Clarendon Place (ca. 1905, contributing) also features flared eaves and exposed rafter tails, under the hipped roof of this two-and-a-half-story foursquare frame house. 24 Argyle Park (c.1916, contributing) offers another variation of the style, this time in brick rather than clapboard. The two story hipped roof house features a central wooden door with large sidelights, and a majority width hipped roof porch with large Tuscan column supports and iron balustrade. Like many Craftsman style buildings, the main roof, porch and dormer all have overhanging eaves with exposed rafter tails.

Some Craftsman style houses utilize a stone or pebble finish on their exterior, drawing on associations with natural, hand-made architecture. The one and one-half story cross-gable roof house at 32 Clarendon Place (1913, contributing) provides one example of this. Pebbledash stucco siding appears on the exterior walls, with sandstone pillars supporting the partial width porch with lower pitched front gable roof. 42 Clarendon Place (ca. 1905, contributing) also features pebbledash stucco siding on this two and one-half story flared hipped roof foursquare frame house. The use of these various stone and stucco textures lends these buildings a natural, handmade appearance that aligns with the Craftsman style aesthetic and values.

OTHER RESIDENTIAL STYLES

While many of the houses in the Elmwood Historic District exemplify one of the above described stylistic categories, there are several houses that utilize less common architectural styles in their design. Some of these examples are from the district's early development in the 1860s and 1870s, prior to the widespread formulaic construction of houses. Still others were constructed by individual owners, often wealthier clients working to their own individual tastes and desires. Many other examples are an eclectic mix, combining elements and

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 103

influences from the popular styles of the day.

Although usually associated with the Allentown district to the south, the Italianate style appears in a few houses in the Elmwood Historic District (East), mostly in the southern portion due to its earlier settlement period. The Charles Miller House at 172 Summer Street (1887, contributing) provides an excellent example of the Italian Villa variation of this style. The two-and-a-half story brick house forms an L-shaped plan typical of this stylistic variation. The low pitched gable roofs feature overhanging eaves with paired Italianate scroll pendant brackets, and tall, narrow windows appear in stylistic fashion. A two-story pedimented bay window is featured on the north façade, with paired and triple windows appearing throughout the front facing exterior. The most prominent element of the building is the three-story square tower, centered at the intersection where the wing meets the L-plan of the house. A distinctive feature of the Italian Villa style, this tower features tall rounded windows topped with diamond shaped leaded glass lights in the upper sashes, tucked underneath the tower's overhanging eave adorned with paired Italianate brackets.

The Second Empire style is represented by a few extant houses in the Elmwood Historic District (East), but by the time the nominated district was reaching the boom era of construction in the late nineteenth century, the Second Empire style had faded from popularity. This style is generally associated with some of Buffalo's older residential areas, such as Delaware Avenue and the Allentown area. Located on the fringes of the nominated district close to settled areas along Delaware Avenue (Millionaire's Row) and Allentown, these houses were likely built in the 1860s or 1870s. The house at 107 Highland Avenue (ca. 1875, contributing) is a wood frame, two-and-a-half-story example, with a bracketed cornice below the signature Mansard roof. The Mansard roof is concave with two shed dormers, with a slight overhang and block modillions at the cornice. The entry is offset in a projecting tower, and the 1/1 wood windows are accompanied by multi-light casement windows with balconettes. This modest example was likely inspired by the large scale Second Empire style mansions on nearby Delaware Avenue, and examples like this one are rare in the Elmwood Historic District (East).

The Stick style also appears in the district, perhaps most prominently at 619 Lafayette Avenue (1898, contributing). The two-and-a-half-story cross gable frame residence features several qualities indicative of the style, including wood shingle siding with half timbering, a steep gabled dormer with stick styling, and flared eaves throughout the house's roofline. The house was built for Herbert H. Hewitt, the founder of the Hewitt Rubber company and Buffalo Brass. Hewitt was an accomplished industrial inventor at the turn of the century, and he filed over 20 patents that revolutionized railroad and truck transportation during his lifetime.²⁶⁴ The house features several carefully crafted architectural details that attest to Hewitt's prestige and wealth. In addition to its Stick Style exterior façade, the house included 22-karat gold leaf ceilings, a grand wooden

²⁶⁴ Chuck LaChiusa, "Hewitt House" <http://www.buffaloah.com/a/lafay/619/stair.html>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 104

staircase and balustrade, elaborate stained glass windows, and eleven gas fireplaces, which were far more rare than wood burning fireplaces at the time.²⁶⁵ Today, the Hewitt house remains largely intact, and is open to the public for overnight stays as a guest hotel, Inn Buffalo.

Cleveland Avenue also contains some examples of the Stick style. The Richard Osborne house at 194 Cleveland Avenue (1894, contributing) is one of the rare examples of the style in this district. The two-and-a-half story front gable frame house features a full width porch with Tuscan supports on clapboard piers and a plain balustrade. One over one double hung wood windows appear in the two-story offset semi hexagonal bay. The Stick style is most clearly expressed here in the overhanging shingle gable with tripartite window, where half-timber styling and vergeboard exhibit typical elements of the style. Similar decorative motifs appear at the two-and-a-half story frame house at 159 Cleveland Avenue (ca.1892, contributing). The front gable house is adorned with half-timber styling and flared vergeboard with circular cutouts, characteristic of the Stick style.

Buffalo includes several notable Prairie style buildings designed by master architect Frank Lloyd Wright, including the Darwin D. Martin House (NHL, NR Ref. No. 86000160). One of Wright's buildings can be seen within the boundaries of the Elmwood Historic District (East) is the William Heath House at 76 Soldier's Place (1904-5, contributing) where the low pitched hipped roofs extend outwards towards the street through overhanging eaves, characteristic of Wright's design.²⁶⁶ This style was frequently mimicked by other builders and contractors, although they lacked Wright's genius and used more conservative forms. In many instances, including examples in the Elmwood Historic District (East), the Craftsman style was infused with elements of the Prairie style, such as ribbon windows, broadly overhanging eaves, side entries and other elements. A rare example of a house that has a strong Prairie style influence, with some Foursquare elements, is the house built for Herbert W. Turk at 94 Windsor Avenue (c.1907, contributing). The two-and-a-half story hipped roof house features an overall Foursquare massing rather than the low-slung profile common to Wright's examples, but has a partial-width first level porch that features a low pitched hipped roof with broadly overhanging eaves. While the porch roof is typical of the Prairie style, the exposed rafter tails are a distinguishing feature of the Craftsman style.

Several examples of the Prairie style exist in the Elmwood Historic District (East), prominently in the northern portion of the district due to age. The house at 794 Auburn Avenue (ca.1905, contributing) represents another adaptation of the Prairie style, featuring Foursquare massing with a hipped roof and wide overhanging eaves. The two and a half story hipped roof frame house next door at 790 Auburn Avenue (ca. 1916, contributing) exhibits a slightly later adaptation of the style. The front facade features a stacked stone foundation and

²⁶⁵ Colleen Bishop and Nation Benson, "Historic Buffalo Mansion Reopening to the Public" *WGRZ News* (Buffalo, NY), Feb 19, 2015.

²⁶⁶ For more on this residence, see "Frank Lloyd Wright's William R Heath House"

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 105

chimney as well as stucco siding, characteristic of the Prairie style. The two-story hipped roof house at 604 Bird Avenue (ca. 1916, contributing) similarly features a stone foundation and stucco siding with Prairie elements. A prominent stone chimney is exposed and centrally placed on the façade, emphasizing the naturally appearing stonework that culminates in a first floor partial width hipped roof sun porch. An offset recessed entryway is placed in a shed roof extension from the main building, further emphasizing the natural qualities and textural detailing of the façade's stucco and stone exterior.

The majority of houses in the Elmwood Historic (East) can be described as drawing elements from one or more of the typical nineteenth century styles. Builders and contractors who constructed houses speculatively tried to appeal to the greatest number of potential buyers and intentionally designed modest, more conservative houses in the popular styles of the day. Individual homeowners may have contracted to have more elaborate examples built for them, showcasing their wealth and status; however, the vast majority do not deviate very far from the norm. Overall, there is a sense of unity and harmony that distinguishes the Elmwood Historic District.

MULTIPLE-FAMILY DWELLINGS, DUPLEXES AND FLATS

While individual single-family houses dominate the residential architectural of the Elmwood Historic District, the widespread popularity of the area led to the development of many two-family or multiple-family dwellings. These buildings were meant to cater to the middle-class residents who could not afford to purchase a house outright and often were financed or rented directly from real estate developers. Some of these two-family buildings were marketed to buyers who could live on one level and rent out the other to help finance the purchase. These houses indicated new ways of living that were becoming prominent in the country after the turn of the twentieth century, offering an attractive option between living in a tenement house and owning a single-family residence. Architecturally, these multiple-family dwellings were designed to fit into the surrounding neighborhood and are often difficult at first glance to discern. Their appearance was generally due to two factors; deed restrictions and zoning that governed the type and size of building that could be constructed and the aspiration of individual home ownership. They utilize the same architectural styles as previously described for individual residences and were generally of the same height (ranging between two and three-stories in height) and materials as the surrounding buildings. Many of these buildings were built around the turn of the twentieth century or in the early decades of the twentieth century. As a result, many of these buildings were constructed in the northern area of the nominated district, which developed slightly. There are three broad categories of multiple-family dwellings in the district: small apartment buildings, duplexes (also called twin units), and flats. These latter two types strongly resemble the individual, single-family house in size, scale, materials and architectural design.

Another type of multiple-family building found in the Elmwood Historic District (East) is the duplex, which

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 106

indicates two individual residential units, each featuring its own separate entry, that share a common party-wall and typically share common features or architectural elements. The overall effect emphasizes the appearance of two similar parts combined as a whole, rather than mimicking the appearance of the individual single family house. Sometimes, these duplex buildings are created as mirror-image buildings. The buildings at 28 and 33 Oakland Place (1898, contributing) provide one of the more elegant variations of this type. Maximizing the use of this narrow lot, the buildings occupy separate addresses but actually share a thick party wall.²⁶⁷ Together, 29 and 33 Oakland Place present a balanced and unified façade, serving as mirror images of one another. Both of these two-and-a-half story houses feature a hipped roof with flared eaves and front gabled dormers. The windows are nine-over-nine sash, and a Palladian window on each side highlights the main staircases. The original porch remains at 29 Oakland Place, supported by smooth Tuscan columns.

Another type of duplex is frequently symmetrical in plan, featuring a double-loaded corridor with mirror-image apartments on either side. The building at 32 and 34 Granger Place (ca. 1910, contributing) operates as a duplex that occupies two separate addresses within a single building. The two-and-a-half story brick house was built by architect Charles Jekel as a side-by-side duplex. The house features Craftsman details such as exposed rafter tails under its hipped roof and central dormer, and mimics the appearance of a single family house with a unified mirror-image facade. The symmetrical plan includes a separate entrance for each apartment, set back from the full width porch on either end of the house.

The third type of multiple-family dwelling in the Elmwood Historic District (East) divides its residential units vertically, typically with one unit stacked on the other. This type of building is known as a flat. Flats are common in the city, especially in neighborhoods that developed in the 1910s and into the pre-war era. These types of buildings, as advertised by local developers such as Harry E. Phillips, offered homeowners the chance to rent out one unit and apply that rent towards their own mortgage or house payment. These buildings were also popularized in the pattern books of the era. Streets lined with these types of houses characterize the Hertel Avenue/North Buffalo area and the East Side of the city and not the Elmwood Historic District. However, there are a few examples located in the nominated district, primarily constructed in the early decades of the twentieth century. Like the other types of multiple-family residential buildings noted, this type was also built in the same architectural styles as single-family residential houses.

Flats are generally two-and-a-half stories in height, frequently are of brick (generally brick veneer over wood frame) on the lower story with wood clapboard or shingle above. They often have a hipped roof with front dormer window, although sometimes they have a front-gable profile. One of the most definable features of a flat is the dual level full-width front porch, allowing access to the outdoors for both the upper and lower level flats.

²⁶⁷ Wachadlo and LaChiusa, 36.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 107

Sometimes the lower level porch is partially or fully enclosed, with an open porch on the second story. In some instances, both the upper and lower porches were enclosed. As this type of housing was popular in the early decades of the twentieth century, the majority are decorated with modest Craftsman or Colonial Revival influenced elements, although there are examples that feature late Queen Anne forms such as front-gable massing, shaped shingles and polygonal bays.

Flats became popular during the later development period of the Elmwood Historic District, and therefore they are more common in the eastern and northern areas of the nominated district. The two-and-a-half story front gable frame house at 776 Auburn Avenue (c.1900, contributing) is one example of the style. The full width front porch with tapered square supports features a plain wood balustrade and a roof deck on the second floor, providing porch space for the second-story apartment. The two-and-a-half story cross gabled house at 812 Auburn Avenue (ca. 1895, contributing) similarly features a dual level full width porch, complete with a simple wood balustrade on both levels. The house at 615 Bird Avenue (ca. 1905, contributing) provides another example of this building type. The two-and-a-half story front gable house features modest Queen Anne styling, including a pediment crown with sunburst detailing. The full width flat roof porch features a plain wood balustrade and square supports on piers, complete with a roof deck for the second-story apartment.

APARTMENT BUILDINGS

While apartment buildings are also multiple-family dwellings, they differ from the previously discussed category in that they are larger buildings, usually several stories in height, and feature numerous apartment units that would be rented from a single landlord or owner. In some instances, they combine commercial space on the ground level with residential floors above. In the Elmwood Historic District they are generally of masonry or steel-frame construction, rather than the more common wood-frame construction of individual single-family or multiple-family houses. Practically, this provided better fire protection for the multi-story, multi-unit buildings, but it also added a level of prestige and elegance to the design and appearance of the building. Most are three to four stories in height, indicating they may be walk-up type apartments without an elevator originally installed. Some apartment buildings were constructed mid-block, surrounded by houses, while other, typically larger, examples were constructed at street corners and intersections, allowing for two sides of the building to face the street and maximizing light in the building. Many apartment buildings were located at or near streetcar stops. Whatever their construction method and materials, apartment buildings were given an architectural treatment in keeping with the popular architectural styles of the day. They are present in the nominated district in a wide range of styles, including Tudor Revival, Classical Revival, Spanish Renaissance style, Neogothic Revival and others common throughout the area.

Apartment building living became increasingly popular for all types and social classes of people in the late

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 108

nineteenth and early twentieth century. For those of more modest means, renting an apartment was often a cost effective alternative to individual home ownership at a time when obtaining a mortgage was a difficult process. Apartment living also became popular for the upper-middle class, especially with younger or unmarried people. This type of living did not require the high cost of upkeep or employing a large staff, like owning a large individual house required. The building at 385 Elmwood Avenue (ca. 1905, contributing) provides one example of this building type. Located directly on Elmwood Avenue, these apartments would have been more affordable than some of luxury high rises tucked away from the commercial district. The three-story flat roof apartment building features a shard central entry with sidelights and a shallow leaded elliptical transom. The building features Colonial Revival styling, including a water table course, brick quoins, and wide cornice trim. A pyramid cupola adorns the roof, and a partial width open landing porch occupies the entrance. The house at 415 Elmwood Avenue (ca. 1910, contributing), now the site of the Community Music School, exhibits another example of this building type. The three story flat roof apartment building there similarly features Colonial Revival style elements such as a water table course and belt course above the second story.

The Elmwood Historic District (East) also contains examples of a later form of apartment building, which catered to both the upper and upper middle classes. Architecturally, they embody a broader cultural change in lifestyles that occurred in the early twentieth century, both in Buffalo and the nation overall. During this time, a significant portion of the wealthy elite abandoned their large residential estates for these newly fashionable luxury apartments- trading in a more pastoral way of life for a more dense, urban one. Particularly in the 1920s, this kind of elegant, amenity-rich apartment living was immensely popular in major cities like New York, San Francisco and Chicago, and Buffalo was no exception to this trend. Mansions and landscaped grounds had by this time become extremely laborious and pricy to maintain, requiring space for a live in staff on real estate that had become in higher demand as the city's population grew. By offering competitive, seductive packages to prospective wealthy tenants, many of these new apartment buildings were successful in persuading wealthy district residents to sell their large landscaped grounds in favor of the benefits and bonuses of high rise living. Some of the amenities that they included would today make even some of the best hotels blush, including private maids on hand twenty four hours a day, a kitchen staff for each apartment, technologically sophisticated elevators, large apartments filled with light, gymnasiums and pools, a concierge, valet parking and rooftop terraces.²⁶⁸ For those who could afford them, these distinguished high rise apartment buildings provided a luxury experience for wealthy residents looking to "discard some of their domestic cake yet keep the flavor."²⁶⁹ Furthermore, economic changes and advancements in transportation methods demanded a new form of urban living after the First World War, when many cities were on the cusp of a great financial boom. Combined with

²⁶⁸ Claire Ross, *Parke Apartments*, NR. Ref. No. 07000492. National Register of Historic Places. (Albany: NY State Historic Preservation Office, January 2007), 12.

²⁶⁹ Ellen Taussig, *Your Host, Peter Gust of the Park Lane Restaurant: His Story* (Boston: Herman Publications, 1979), excerpt accessed May 22, 2015, http://wnyheritagepress.org/photos_week_2011/norton_park_lane/norton_park_lane_2.htm.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 109

these factors, the free spirited ambience of 1920s further promoted the success of these apartment buildings, which offered a stylish new vision of wealth without the burden of all its caretaking responsibilities.²⁷⁰

The transition to high rise apartment living made a particularly pronounced impact on the Elmwood Historic District (East), where many of these older mansions and large estates were formerly located. As properties belonging to the Albrights were sold off in pieces to developers, these areas were developed with rows of modest single-family houses on new streets such as Tudor Street and St. Catherine's Court, or median streets like Argyle Park and Penhurst Park. Occurring contemporaneously to this next wave of streetcar-suburb style expansion, multistory apartment buildings were beginning to rise higher than ever before, in vertical compounds surrounded by small landscaped courtyards. Historian Ellen Taussig asserts, "By 1924, the exodus from the great Delaware mansions had begun."²⁷¹ This decade marked an important transitional time in the Elmwood Historic District (East), as larger estates were minimized or sold entirely, and a wave of newer, high-rise style construction began.

Advancements in building technology and architectural design also contributed to the emergence of the tall, multi-story apartment building. Many of these apartment towers were constructed with a skeleton of steel reinforced concrete. While this construction system had been widely used for factory and commercial building construction, by the 1910s and 1920s its use became more widespread in other building types. Reinforced concrete construction provided benefits such as being relatively inexpensive to build, generally fire resistant, and the internal cage-like steel skeleton allowed for interior partitions to be located in the building with great freedom. The non-structural exterior walls allowed for large windows, perfect for illuminating apartment spaces. They allowed for plenty of light, good ventilation and excellent views of the city, appealing to a new class of apartment residents that was now no longer associated solely with crowded tenements.

Furthermore, these high rises were typically placed on carefully landscaped grounds or courtyards, once again reflecting the broader historical context of architectural design values at this time. In 1922, the renowned European architect Le Corbusier presented his vision for a contemporary city, which he called "Ville Contemporaine," to great acclaim. The design scheme was centered on a group of sixty story, cruciform shaped towers, surrounded by ample green space and landscaping. There, residents would live and work in glass high rises, using the circulation system below, which segregated pedestrian paths from buses and glorified the automobile. When they were in need of fresh air and greenery, residents of this ideal city could utilize the large, rectangular blocks of open ground surrounding the towers. This idea, often termed "the tower in the park," quickly gained speed in the 1920s, and continued to influence modernist design well into the 1960s and

²⁷⁰ Elizabeth Hawes, *New York, New York: How the Apartment House Transformed the Life of the City (1869-1930)* (New York: Random House Publishing, 1996), 37.

²⁷¹ Taussig, part 3.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 110

1970s.²⁷² In Buffalo, the early seeds of this revolutionary idea were planted in the new high rise apartment buildings like 800 West Ferry Street, which resembled a small scale version of a tower in the park and thus ushered in a new era of modern design in the district.

The Elmwood Historic District (East) contains a few examples of luxury high rise buildings, of which there are none in the western portion of the district. Like the Campanile and the Park Lane apartment building, 800 West Ferry Street was aimed to attract some of the wealthiest and most prominent residents in the city. Built by real estate developer Darwin R. Martin and designed by architect Duane Lyman at the Bley and Lyman firm, the building was completed in 1929, just a few months before the onset of the Great Depression. At the cost of approximately one million dollars, Lyman designed this luxury high rise apartment building in conjunction with Martin, son of the Larkin company executive and patron of Frank Lloyd Wright. Together, Lyman and Martin Jr. developed the property on the former site of the William Gratwick residence. The conversion of the large Gratwick estate in order to construct this high rise was certainly indicative of this new era. Formerly part of the Albright estate, the Gratwick residence was demolished in 1929 during the construction of 800 West Ferry Street, marking a significant transition between large estate land ownership to a more densely developed, urban style of accommodation.

The real estate developer and architect designed 800 West Ferry Street to attract a wealthy clientele, aimed towards potential residents who might be a younger generation of their parent's older wealth, or simply those who were looking to shed the many responsibilities of owning a large estate within the city. Built of brick and stone in the Gothic Revival style, the building was placed at a significant setback from the street to accommodate the surrounding landscaped grounds. Tudor Revival elements are also incorporated into the exterior ornamentation, which features a Venetian gothic revival style entrance, multifoil tracery in ogee arches, and other Tudor style arches and quoins. One of the most unique decorative forms exhibits the face of Martin himself, which adorns the stone gargoyles projecting from the uppermost floor.

Inside, the building originally contained twenty-one duplex units and four single units, although today the latter are the only units that remain in their original form, on the first floor. An advertisement for a two-floor duplex unit at 800 West Ferry appeared in 1932, describing "6 bedrooms, 5 baths, living room, dining room, library, large kitchen, separate pantry, 2 dressing rooms, lavatory, light, heat, gas, refrigeration, garage space for \$450 per month - 40% less than regular rate."²⁷³ Today, that cost would be equivalent to about \$7000 per month. Accommodations of this size and cost were clearly aimed towards the city's wealthiest citizens, who would

²⁷² Von Moos, 10. For more on the 'Tower in the Park' concept, see Florian Urban, *Tower and Slab: Histories of Global Mass Housing* (New York: Routledge, 2013).

²⁷³ Erlanger Theatre program, December 1932, advertisement. Accessed May 23, 2015, <http://buffaloah.com/a/wferry/800/af.html>.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 111

likely be more comfortable transitioning from a mansion to these opulent quarters. Additionally, the inclusion of garage space reflects the growing impact of automobiles on architectural design in the 1920s, and by this time many wealthy citizens owned cars.²⁷⁴

The building has included many notable residents, including Darwin R. Martin himself. Although he initially intended the building to be a real estate investment, a stroke of poor timing resulted in the adjustment of his finances at the onset of the Great Depression. Martin and his wife moved into the top two floors of the building, and also provided adjacent accommodations for his sister and brother and law, as well as his mother Isabelle R. Martin for a few brief years towards the end of the Depression. The tenth floor off the elevator still provides a glimpse into the original Martin entrance hall today, and unit 11a was subdivided out of his original bedroom suite and bathroom. The building was subdivided in 1940 to accommodate more tenants, and in 1980 the building became a condo association. Today, 800 West Ferry Street still towers over many of the buildings in the Elmwood Historic District (East), providing luxurious apartments to some of neighborhood's wealthiest residents.

For those that could not afford such opulent accommodations, a few other apartment buildings arose contemporaneously in the Elmwood Historic District (East) to serve the middle or upper-middle class residents in the neighborhood. Priced more affordably than the luxury units at 800 West Ferry, the Campanile or the Parke Lane, apartment buildings such as the Windsor and the Stuyvesant offered mid-range accommodations that were stylistically inspired by these grander examples. Several of these more modest apartment buildings in the Elmwood Historic District (East) were built in a remarkably similar U-shaped plan, reflecting the predominance of this building type and architectural style in the 1920s through their roughly contemporaneous designs. The Windsor at 702 West Ferry Street (1924, contributing) and the Stuyvesant at 245 Elmwood Avenue (1926, contributing) both exhibit similar plans and motivations in housing a middle class population of residents. Rather than constructing a high tower surrounded by a small park, these buildings instead feature U-shaped plans that accommodate a small courtyard tucked away from the street. In doing so, these buildings provide a combination of city living and landscaped grounds on a modest scale.

Both the Windsor and the Stuyvesant serve as examples of this architectural typology, the U-shaped courtyard apartment building. Popular throughout the United States in the 1920s, the courtyard apartment building is typically a medium density housing type comprised of apartment units wrapped around a decorative, small-scale courtyard. In its U-shaped variation, the building mass wraps around the lot by creating a central court, which functions as a shared public green space. Protected from wind and traffic on three sides by the building itself,

²⁷⁴ Wolfgang Sachs, *For Love of the Automobile: Looking Back into the History of our Desires* (Berkeley: University of California Press, 1996), 115.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 112

yet open to the street on the fourth side, these green spaces provided a semi-private, quiet atmosphere for the apartment building, yet was still visible to the public and traffic beyond.

Courtyard apartments evolved from a much earlier form of the courtyard house, dating back to ancient Rome. The Roman house, or domus, of antiquity was an edifice that wrapped around one or two central interior courts. These courts usually took form as an atrium, wrapping around a central pool to catch and harvest rainwater, or a peristylum, which typically featured a central garden watered by the rain and open to the elements. This exposure to the elements, providing light, air and greenery to the heart of the building, remains a central component of this typology today.

The courtyard apartment evolved more recently in the United States as a multi-family housing type, usually for middle class residents. Frank Lloyd Wright's Mecca Flats (1891) was one of the earliest example of a courtyard building in Chicago, featuring a multi-entry walk-up apartment building with a courtyard open to the street.²⁷⁵ On the way into the main entrance of the Mecca Flats, much like the Stuyvesant Building over twenty years later, tenants traversed what historian Daniel Bluestone has described as, "the apartment equivalent of a suburban lawn, a 'miniature park.'"²⁷⁶ In contrast to an apartment building whose façade faced only the street, a U-shaped apartment building was able to expose a greater percentage of rooms to the elements of light and air that flooded the internal courtyard. In 1907, Herbert Croly published an article in *Architectural Record* entitled "Some Apartment Houses in Chicago," which described and illustrated several early South Side Chicago courtyard apartment buildings.²⁷⁷ This article was one of the first to introduce this type of building to the rest of the country. By the 1920s, the courtyard apartment typology had become prevalent across the country, and was adapted by cities that, like Buffalo, were seeking new housing solutions for their growing populations.

One example of this building type can be seen in the Elmwood Historic District (East) in the Stuyvesant at 245 Elmwood Avenue (1921, contributing). This seven-story apartment building executes the U-shaped plan at a slightly larger scale than the Windsor. Similarly constructed in brick, the Stuyvesant towers higher than the Windsor, and is atypically tall for this typology. Windows adorned with brick lintels, as well as decorative balconettes, let light from the courtyard into the apartment interiors. The U-shaped plan ensures that much of the building retreats into the solace of this courtyard, yet the portions of the building that are directly adjacent the street provide commercial space on the first floor along its bustling Elmwood Avenue frontage. A two-story rounded projection with a roof balustrade appears at street level in the north wing, providing commercial space currently occupied by an art gallery.

²⁷⁵ Daniel Bluestone, "Chicago's Mecca Flat Blues" in *Giving Preservation a History*, edited by Max Page and Randall Mason (New York: Psychology Press, 2004), 153.

²⁷⁶ Bluestone, 152.

²⁷⁷ Herbert Croly, "Some Apartment Houses in Chicago," *Architectural Record* 21(February 1907), 119-130.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 113

The Stuyvesant is also associated with several prominent historical figures. The building was developed by Darwin R. Martin, son to the Darwin D. Martin who commissioned Frank Lloyd Wright to build his massive house north of Delaware Park, and it was one of his first endeavors as a real estate developer, in 1921. This building, along with the Stuyvesant Plaza he also owned across the street, was eventually so profitable for Martin that he was able to construct the luxury high rise building at 800 West Ferry Street just a few years later in 1929. Martin and his first wife, Margaret Wende, even lived on the top floor of the Stuyvesant after their wedding in 1926, before they moved to 800 West Ferry Street.

The building's name, the 'Stuyvesant,' also evoked some historical associations, and likely had multiple meanings for Martin. His mother, Isabelle Reidpath Martin, was allegedly a distant relation to Margaret Stuyvesant, sister to Peter Stuyvesant, the Dutch seventeenth century Director-General of Manhattan. His name figures prominently in the early history of New York City, and thus lent an air of aristocratic distinction to Martin's family line and to the building itself. The name also recalls a grander historic example of an upper-class apartment building named after the same figure- the original Stuyvesant building in New York City. Designed in 1869 by Richard Morris Hunt, the Stuyvesant was one the first American examples of a Parisian-style luxury apartment building, and its elegant design helped to debunk some of the previous assumptions that urban apartments were solely the realm of the lower classes.²⁷⁸ By invoking the name and associations of the 'Stuyvesant,' both in terms of the historical figure and the renowned New York building, the developer Darwin R. Martin was likely trying to lend an air of grace and inspiration to these more modest accommodations. In doing so, he effectively attracted an upwardly mobile middle class to this building when they could not afford the more expensive options at his other location.

Martin owned this building for most of his life, operating the Stuyvesant as both an apartment complex and a hotel until the early 1970s. Guests could stay for one or two nights as in a hotel, or, if they desired, could rent an apartment for a more extended stay in the city. The building offered a diversity of rooms, ranging from the lavish Governor's suite, which featured a fireplace and elegantly furnished parlor, to the more affordable, basic bedroom, which included a simple, tasteful bed, nightstand and dresser. Those looking to rent an apartment could find dependable, modest accommodations at the Stuyvesant. A classified advertisement from 1969 described some of the modern amenities present in every room, regardless of size: "all General Electric appliances, stove, refrigerator, dishwasher, disposal units, central air-conditioning and carpets." The rates for these apartment rentals, the advertisement states, begin at \$158 per month. This rate, equivalent to about \$1000 today, indicates the target resident for the Stuyvesant was likely middle or upper-middle class, perhaps even upwardly mobile in stature. The price, when adjusted for historical inflation, would have still been 1/7 of the

²⁷⁸ Christopher Gray, "Apartment Buildings, the Latest in French Ideas" *New York Times* (New York, NY), July 11, 2013.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 114

cost of renting an apartment in Martin's other building at 800 West Ferry Street. Although priced too high to be considered truly 'affordable' to the average citizen, the Stuyvesant apartments, and hotel, were aimed at a middle and upper-middle class audience.

One of the most notable guests to stay at the Stuyvesant was the renowned jazz guitarist Herb Ellis, who stayed at the for six months in 1947. During that time, Ellis, along with pianist Lou Carter and bassist John Frigo, formed the Soft Winds trio, modeled after the Nat King Cole trio. Ellis told a reporter in 1996 about his time at the Stuyvesant, labeling it as a transformative moment in his career. He stated, "The three of us had played together some with the big band. John Frigo...knew the owner of the Stuyvesant Hotel in Buffalo. We went in there and stayed six months. And that's how the group the Soft Winds were born."²⁷⁹ During their stay, they played frequently, sometimes even nightly, in the Peter Stuyvesant Room on the ground floor of the building.

Known more commonly as the 'Stuyvesant Room,' this lounge and adjacent restaurant feature lively jazz music, dancing and cocktails for about four decades, from the 1920s-1960s. Serving both hotel guests, apartment residents and nearby locals, the Stuyvesant Room was celebrated for its tasteful décor, delicious food and upscale atmosphere. Although it no longer operates today (and the space is occupied instead by the Stuyvesant Art Gallery), some Buffalo citizens still remember the Stuyvesant Room fondly. In a recent newspaper article, Zona Shreves remembers it as an excellent place to go for a special occasion, stating "My sister's wedding reception was held at the Hotel Stuyvesant in 1953. It was so glamorous, to my young mind, with a curving staircase leading from the banquet room down to the bar, recessed lighting, a grand piano – and my first taste of caviar!"²⁸⁰ Today, the Stuyvesant no longer operates a hotel, and instead was sold to New York State shortly after Martin's death in 1969 (after the period of significance). It still functions as an apartment building, however, providing graceful accommodations for senior citizens in the same, intact, U-shaped plan.

The Windsor, a five-and-a-half story apartment complex located at 703 West Ferry Street (1924, contributing), provides a slightly more modest example of this type of courtyard apartment building. This brick building illustrates a U-shaped plan, featuring a small, manicured courtyard in the center of the complex that is surrounded by the building on three sides. On each floor, paired double hung wood windows, adorned with stone sills, flat brick lintels and scrolled terra cotta keystones, let plenty of light from the courtyard into the apartments. Several terra cotta details lend a sense of elegance to this brick building, including elaborate cornice details with rosettes, dentils and modillions. While this economically designed building would have targeted the middle-class resident of more modest means, located on the busy streetcar and automobile thoroughfare in the 1920s, these decorative motifs lend an air of distinction and modest dignity to the building,

²⁷⁹ Robert Dupuis, "Interview with Lou Carter and Herb Ellis." *Blew Notes* (Chicago, IL), 1996.

²⁸⁰ Zona Shreves, "Readers share memories of their favorite restaurants" *Buffalo News* (Buffalo, NY), January 23, 2013.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 115

more subtly rendered than in the elaborate gargoyles of the more luxurious accommodations at 800 West Ferry Street (1929, contributing), erected a few years later down the street.

The broad range of apartment buildings available in the 1920s demonstrates an important cultural, socioeconomic shift in the Elmwood Historic District's upper and middle classes during this time. Particularly in the Elmwood Historic District (East), the abandonment of large estates in favor of high rise towers or apartment buildings with courtyards made a dramatic impact on the character of the neighborhood. As some of this older land became available, developments began to arise in the form of both newer, small streets filled with single family houses as well as the simultaneous construction of a new form of urban living, manifested in the apartment building. Even throughout the Great Depression, residents continued to migrate towards these two new development types in the eastern portion of the district, occupying apartment buildings as well as small individual houses. All of these shifting patterns were guided by the growing dominance of the automobile, which continued to impact the neighborhood's settlement pattern into the 1940's.

After World War II, apartment buildings continued to appear in the district, reflecting a new design consciousness and shifting urban pattern by midcentury. High rises continued to appear, but their styles no longer reflected the revival designs of the 1920s and buildings instead utilized the modernist and international styles that were popular during the 1950s and 60s. The building at 1217 Delaware Avenue (1963, contributing) exemplifies this type of building, towering high above the Elmwood district and instantly recognizable for its blue façade. Erected in 1963, this apartment complex boasted the latest modern amenities inside, complete with new kitchen appliances and adjacent parking space. The high rise features cantilevered balconies for each apartment, exhibiting the sophisticated technological advancements that building construction underwent during this decade. The modernist architectural style of this building clearly demonstrate its inception in the 1960's, but many of its main features recall the notion of a 'tower in the park,' thus effectively marking a later phase in this longer legacy of apartment living in the Elmwood district.

Apartment buildings continued to appeal to residents of the Elmwood Historic District (East), evident the construction of several more, even after the period of significance. 666 West Ferry Village (1980, non-contributing), 680 West Ferry Street (2002, non-contributing), 770 West Ferry Street (1973, non-contributing) and 673-675 Potomac Avenue (2007, non-contributing) all offer apartment accommodations for Elmwood district residents who are unable or uninterested in purchasing an individual house. While all of these apartment complexes are non-contributing to the Elmwood Historic District (East) due to their later construction dates, their presence attests to the continued desirability of living in the Elmwood district today.

COMMERCIAL ARCHITECTURE

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 116

While the nominated district is largely composed of residential architecture, Elmwood Avenue is a primary commercial corridor in the city. This corridor largely developed beginning in the early decades of the nineteenth century along the Elmwood Avenue streetcar route, which later became a prominent automobile thoroughfare. Commercial architecture in the Elmwood Historic District broadly takes two forms. One form is the converted residential building, and the other is those buildings that were originally built as commercial buildings. Some examples of both types of commercial buildings also incorporate residential apartments. There are examples where a residential building has been converted to commercial functions but is otherwise architecturally and visually intact. Architecturally, both types of commercial building were generally designed utilizing the common architectural vocabulary and styles of the day. Queen Anne, Colonial Revival, Tudor Revival and Craftsman style commercial buildings are all present in the nominated district.

An early example of an overtly commercial building in the Elmwood Historic District (East) is the building at 771 Elmwood Avenue (1915, contributing). The building's original storefront is still intact, attesting to the continued commercial function of this building for one hundred years. The building at 423-425 Elmwood Avenue (1917, contributing) provides another example, where the first floor features a commercial storefront with multi-light transom windows. The building also features decorative vertical brickwork evocative of the later Art Deco style.

Another early commercial building that was constructed during the development of the Elmwood Historic District is the building located at 743 Elmwood Avenue (1894, contributing), at the corner of Cleveland Avenue. The two-and-a-half story front gable Queen Anne frame house features a single story storefront addition with glass ribbon windows, an offset glass door, and a red curved projecting awning-style roof. This building is a good example of the attempt to blend the commercial architecture into the residential areas of the nominated district.

There are also examples of larger scale mixed-use commercial buildings, with a handful located in the residential area but others located on Elmwood Avenue. One of the most elegant examples in the nominated district is The Lexington, located at 220 Lexington Avenue (ca. 1905, contributing). The Lexington is a three-story mixed-use building, with ground floor commercial spaces and residential apartments on the upper two levels. The building is of yellow brick construction, with a brick and Medina sandstone ground level, and features elegant Queen Anne ornamentation. The four storefronts are historic and feature paneled bulkheads, recessed entry doors and a large transom spanning each space. Two-story projecting polygonal bays on the two primary facades feature carved panels, and windows feature shaped sandstone headers with voussoirs. In the Elmwood Historic District (East), 715-721 Elmwood Avenue (ca. 1905, contributing) exemplifies this type of mixed-use commercial building. The three-story brick building features sheet glass storefront windows and recessed glass doors with arched hoods on the first floor, providing commercial space to several businesses.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 117

The second and third floors provide office and residential space, some with two-story bay windows with fluted mullions. Colonial Revival styling is evident throughout the exterior façade, uniting the mixed-use building with a consistent design motif.

As the historically residential Elmwood Avenue continued to develop into a commercial strip serving the growing Elmwood residential neighborhood, commercial buildings designed during the early twentieth century continued to utilize popular designs and styles from that era. One of the best examples of a commercial building is located at 431 Elmwood Avenue (1926, contributing), where the building's design confirms its original commercial use. The two-story Italian Renaissance style brick building features two offset doors with decorative surrounds, designed to appear inviting to potential customers. Along with the second story arcaded windows with decorative hoods, the first-story storefront windows feature a gothic arch, and similarly provide an element of public display for this commercial property. Like many commercial buildings along Elmwood Avenue, this example is two stories in height, with commercial space at the street level and residential or office spaces above.

While there are a handful of these designed commercial buildings constructed in the Elmwood Historic District (West), most of the buildings that serve a commercial function are former residential buildings that have been converted through additions into commercial buildings.

CONVERTED COMMERCIAL BUILDINGS

While the residential converted to commercial building type is not unique to the Elmwood Avenue corridor in the Elmwood Historic District, and examples of it can be found scattered throughout Buffalo, it is the high prevalence of this type in the nominated district that makes it noteworthy and gives Elmwood Avenue its individual character. Individual residences had been constructed along Elmwood Avenue beginning in the late nineteenth century, and examples of Queen Anne, Colonial Revival and others were built along the street, as can still be seen in the 300-block of Elmwood Avenue. Within a decade, many of these houses elsewhere on Elmwood Avenue were converted to serve commercial purposes. While some of the older residential buildings were demolished for purpose built commercial buildings, many of the old houses were adapted to commercial use through the addition of a one or two-story front addition. These additions were sited in what was once the residence's front yard and adhere to the sidewalk edge. These additions may conceal only a portion of the original house or nearly the entire front elevation, with the original house only visible from the side or from a distance and only a tower or roof peak visible above the commercial block. In some instances, the front commercial block addition does obscure the house behind, and it is only visible using aerial maps or from the rear of the building. This type of addition and conversion is considered significant if it occurred during the period of significance and tells the story of Elmwood Avenue's transition into an increasingly prominent commercial artery for the district.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 118

While there is great variety in this category of building type, there are several excellent examples. A good example of a converted commercial building is located at 831 Elmwood Avenue (ca. 1902, contributing), where a one story commercial building was added to a two-and-a-half story residence. The brick storefront space occupies the former front lawn of the house, stretching out to the sidewalk in order to take advantage of pedestrian and street traffic. The front gabled wood framed house remains intact behind the storefront, built around the turn of the twentieth century, a few decades prior to the commercial addition. The house at 571 Elmwood Avenue (ca. 1910, contributing) offers another example of a commercial conversion. The two-and-a-half story front gable house features Queen Anne styling, including a modillioned gable end with stylized rake and vergeboard. The one story commercial addition includes a flattened hipped roof, central door and storefront windows.

These numerous examples of early adaptive use from the first decades of the twentieth century tells the story of the development of the commercial strip quickly shifting from residential street to a thriving shopping and retailing street, dominated by individual family owned and operated establishments. Unlike other commercial areas of Buffalo, such as Main Street or the southern end of Delaware Avenue, this area of Elmwood Avenue is dominated by two or three-story commercial buildings, scaled appropriately to the original houses they were grafted onto. The architectural character that was established in the 1910s and 1920s remains intact.

INSTITUTIONAL ARCHITECTURE AND SERVICE BUILDINGS

While the commercial corridor of Elmwood Avenue was easily accessed by both the eastern and western portions of the Elmwood Historic District, service buildings such as schools, libraries, and fire stations are more common in the Elmwood Historic District (East). The Elmwood Historic District (West) was generally served by utilities coming from east of Elmwood Avenue or further west of Richmond Avenue, such as Lafayette High School, and thus other schools and service buildings do not appear in that portion of the district. However the areas east of Elmwood Avenue, contain a number of schools, suggesting the availability of substantial land plots on which to erect these institutions as needed. Institutional buildings began to appear as the district developed at the turn of the twentieth century, as a variety of schools, clubs, and libraries were established to aid the educational and social development of this district. With the opening of these new service buildings, the Elmwood district quickly became a microcosmic community of residents and workers living in an independent community from the one downtown, although the two were indelibly linked as well. These schools, both public and privately funded, established a desirable educational system in the district, which continues to set the standard for much of the city today.

INSTITUTIONAL BUILDINGS

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 119

The Elmwood Historic District (East) has contained a number of other schools, both public and private. The Buffalo Seminary (NR listed) serves as prestigious example of a girls' college preparatory high school in the neighborhood. The three-story, Collegiate Gothic style school is located at 205 Bidwell Parkway, occupying a triangular-shaped lot that overlooks the parkway near Soldier's Place. Built in 1909, Buffalo Seminary was founded further south in downtown Buffalo in the 1850s, and relocated to the Elmwood district in the early twentieth century as the population migrated away from downtown. Other educational institutions populated the district further south, including the former International Institute at 836 Auburn Avenue (ca. 1910, contributing) and the Community Music School at 415 Elmwood Avenue (1910, contributing). The International Institute, an organization outstanding in its service and educational programs for international refugees. Providing services for international refugees, particularly women, since 1918, the International Institute occupied the corner of Delaware Avenue and Auburn Street before moving to its present location at 864 Delaware Avenue in 1973.

One of the oldest and most prominent schools in the Elmwood district is the Nardin Academy, a private Roman Catholic school located at 135 Cleveland Avenue (ca. 1898, contributing). Originally founded as "Miss Nardin's School," the school relocated from its former location at Franklin and Church Streets to its current address on Cleveland Avenue in 1890. Thirty-five students attended in the school's first year on Cleveland Avenue, some of whom were boarders. The new location in the Elmwood East Historic District proved to be much more suitable for a private school, as it was situated on a quieter street and larger plot of land than its previous address in the midst of bustling downtown Buffalo. The sprawling 3 story, white brick building was built in the Neogothic style with Tudor Revival features, including a copper cupola and an entrance flanked by turret bays with crenellated towers, and provided ample space for plenty of classrooms, a cafeteria, gymnasium and boarding facilities. Several notable students have attended Nardin Academy during its long and rich history, including F. Scott Fitzgerald and Diane English. Today the school operates in two parts, providing a college preparatory high school education for girls at the original location on Cleveland Avenue as well as a co-educational elementary school in Nardin Montessori at 700-702 West Ferry Street (1927, contributing). The property there was donated by the Oishei Foundation, and the brick mansion there occupies the land that once contained John J. Albright's residence. The school's original building still stands in excellent condition, and the school recently built the Koessler Family Library Media Center in order to accommodate the growing school, in 2003.

The Community Music School at 415 Elmwood Avenue (ca. 1910, contributing) illustrates just one of the many opportunities for education in the Elmwood Historic District (East). Founded in 1924, the Community Music School was initially called the First Settlement Music School. It was originally housed in South Buffalo at 232 Myrtle Street, and later moved to two other locations in the Elmwood district before settling at its current

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 120

location. The School was located at 346 Elmwood Avenue from 1935-1952, and then a block south at 325 Summer Street from 1952-1959. It moved to the three-story brick Italianate building at 415 Elmwood Avenue in 1959, where today it continues to provide excellent lessons to a diversity of students from throughout the district and beyond.

The Elmwood Historic District (East) also included two public schools in order to address the growing population of children in the neighborhood in the early 1900s. Public School 30 and Public School 56 were both established by the City of Buffalo Public School system in order to provide primary and secondary education to the residents of the district. From 1895-1911, School 56 operated at 709 Elmwood Avenue in a three story neoclassical building with ornate columned entrance.²⁸¹ In 1912, it became School 30, where it continued to operate until its demolition in 1976, and subsequent replacement by the current M&T Bank building on the site (noncontributing).²⁸² Also in 1912, School 56 transitioned into its new building at 716 West Delavan Avenue (1910-11, contributing).²⁸³ Designed by Howard L. Beck in 1909-1911, this three-story, red brick-and-masonry building is partially steel framed, and features ample space for classrooms in the heart of the district, with decorative details such as a cornice with dentils. Today, School 56 no longer operates as a school, but is undergoing renovations for future use.

In addition to this diversity of educational institutions, the Elmwood Historic District (East) also contained a number of other community-oriented institutions, including several private clubs and a library. Two clubs in particular catered to the wealthier residents of the district, creating an elite, members-only environment that attested to the opulence possible in this neighborhood. The Garrett Club (NR Ref. No. 6001212) has a long and rich history, housed in a French Vernacular style clubhouse designed by E.B. Green at 91 Cleveland Avenue (1916, contributing). Originally founded as a women's club in 1902, the private, elite, members-only Garrett Club moved to the current property in 1929. Previously National Register listed, the building was designed to fit in with the surrounding residential neighborhood. Set back from the street and situated behind a walled garden, the understated façade recalls a French country house rather than an opulent club. The club's history attests to its private, elite social activities, with members such as famed actress Katherine Cornell contributing to its elite status, which continues to be upheld today.

PUBLIC SERVICES

For those without access to the lush amenities at these private clubs, several other institutional buildings emerged in the Elmwood Historic District (East) to serve this growing population. In order to provide public

²⁸¹ "Children Crowded out of School 56," *Buffalo Courier*, December 3, 1908, 6.

²⁸² Gene Warner, "Spirit of School 30 Outlasts Building," *Buffalo Evening News*, May 28, 1981, 29.

²⁸³ "Object to Transfer of School 56 to New Building," *Buffalo Courier*, April 21, 1912, 7.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 121

access to books and other reference material, the Crane library was built at 633 Elmwood Avenue (contributing) in 1955.²⁸⁴ Part of the Buffalo and Erie County Library system, the Crane library commemorates James L. Crane, a prominent Buffalo lawyer, banker and politician who was delegate to the Republican National Convention in the 1930s, and who also acquire the site of the library during that time. His son, David Brooks Crane, was a notable local architect, who began designing the library shortly before his death. A Graduate of Nichols School and Princeton University, David Brooks Crane married Esther Watson, the granddaughter of Charles and Ellen Goodyear, in 1938. Crane used to work in E.B. Green's office until he transferred to the office of Frederick Backus in 1940, where he became partner two years later. The firm of Backus, Crane and Love built many midcentury buildings in Buffalo, with a portfolio that included both public housing and sleek office buildings. The Marine Drive Apartments at Buffalo's waterfront (originally Dante Place public housing complex, 1951, extant), Willert Park Court (1939, extant) and the National Gypsum Company Building at 325 Delaware Avenue (1942, extant) are some of their most notable achievements. Today, the Crane library provides services to the Elmwood neighborhood as a testament to the historic importance of that family.

One of Buffalo's most exceptional historic public service buildings exists in the Elmwood Historic District (East) at 166 Cleveland Avenue (1894, contributing), at the corner of St. Catherine's Court. Built as a firehouse in 1894, the building occupied land at the northern edge of John J. Albright's estate. Designed by notable architect Edward Austin Kent, who also designed the Unitarian Universalist Church around the corner on West Ferry Street, this is a rare, stunning example of a late nineteenth century firehouse with Art Nouveau detailing such as foliated corbels and curled tie rods. The high, steeply pitched gabled roof created plenty of space for firehouses to hang while drying. During a time when firefighters still relied on horses, this building accommodated stables on the ground floor and space for the firefighting crew, as well as hay and feed, on the second floor. A crane used to raise hay to the second floor can still be seen on the exterior of the building, indicating this early system of fighting fires.

The words 'Chemical No. 5' adorn the brick arched center bay, which accommodated for the size of horse drawn fire equipment, indicates the unit's special function in the first decades of the turn of the twentieth century. During this time, the Buffalo Fire Department had six chemical companies in service, of which this was the fifth, and is the last remaining remnant of this unit in the city today. Chemical units were charged with creating a special mixture of chemicals with baking soda, designed to increase water pressure in the hoses. As pressurized hose systems advanced, Chemical No. 5 was disbanded in 1920, and became Engine No. 37 until 1966, when it moved to the West Side at Chenango Street and Rhode Island Street. In 1989, the former firehouse was converted it into an elegant, unique residence and studio. Today it exhibits Kent's architectural prowess in excellent condition, and serves as the only remaining firehouse in the Elmwood district.

²⁸⁴ "Library Dedicated in Honor of Cranes," *Buffalo Courier Express*, June 18, 1955, 4.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 122

The Elmwood Historic District (East) also contains institutions aimed towards protecting and maintaining the health of its residents. One of the well-respected hospitals in the city, The Women and Children's Hospital, has been located at 219 Bryant Street since 1892 (contributing). During its lengthy history, the hospital has undergone multiple expansions and technological evolutions, mirroring the population growth of the district over time. Located primarily at 219 Bryant Street between Elmwood Avenue and Delaware Avenue, the campus today contains over eleven buildings, seven of which form the central hospital operations. The majority of these buildings were constructed before 1965, and thus fit within the period of significance for the district. The current building, which occupies almost half the block between Elmwood and Delaware Avenues on the north side of Bryant Street, stands as a testament to this rich past.

Beginning in the 1890s, during the streetcar-suburb period of development, the hospital continually evolved to service and accommodate the needs of the district's growing population. For over a century, this complex has remained integral to the community of the Elmwood Historic District, demonstrating a rich history of high quality buildings that attest to the longevity of the institution amidst many periods of urban change. Many stages of institutional growth, scientific advancements, and technological improvements can be seen in the hospital's lengthy architectural history, which includes multiple acquisitions and new constructions over time. From its humble beginnings in a single Italianate residence to its contemporary manifestation in a multi-building complex, the evolution of Women and Children's Hospital campus attests to the continued growth of the hospital program and the Elmwood Historic District at large. The hospital's humble origins are firmly rooted in the streetcar suburb era of the district's history, but it grew alongside the district, expanding to accommodate the district's growth during multiple stages of development.

The architectural history of these institutional buildings reveals the gradual advancements made to the hospital program and the district over time. In 1891, Dr. Mahlon Bainbridge Falwell convinced Mrs. Gibson T. Williams and her daughter Martha Tenney Williams of his innovative idea: that children should receive different medical treatment than adult men, in separate facilities. The Williams' then purchased a vacant house at 219 Bryant Street (ca. 1925, contributing), a two-and-a-half story red brick Italianate building. After renovating the house for hospital use with their own money, the Williams' and Dr. Falwell opened the hospital in September 1892, accommodating twelve hospital beds. The immense population growth of the district, due to the streetcar-suburb style of development occurring contemporaneously on neighboring streets, created instant demand for a bigger hospital. Within just one year, the Williams' purchased and converted additional properties and buildings on Bryant Street in order to expand their accommodations to forty beds. Although the original brick Italianate building no longer remains on the site, the Women and Children's Hospital has since acquired the adjacent property at 187 Bryant Street (1892, contributing), a 2.5-story front gable frame residence with modest Colonial Revival styling, as well as an affiliated 2-story carriage house dating from 1914. These

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 123

contributing buildings attest to this first period of the hospital's development, as well as to the high quality of residential buildings that characterize the Elmwood Historic District.

As the neighborhood continued to grow, several other buildings were constructed to further expand and improve the hospital to suit the increasing needs of the district's population in the early twentieth century. Of the seven primary hospital buildings existing today, five were built during the Elmwood Historic District's period of significance. The C Building and the Annex were both completed in 1917, during one of the earliest phases of the hospital's expansion. The 3-story Annex building is stylistically indicative of its era, with quoins and simplified detailing along the cornice adorning its U-shaped plan. The hospital underwent further expansions in 1927, adding the western portion of the Annex as well as the MH Building and D Building, each of which were built in similar styles and materials. Throughout the 1910s-1930's, as the district began to transition into an early phase of automobile-oriented development, several more additions and alterations were made to these properties, some of which were conducted by the notable architecture firm of Lansing and Beierl. Significant advances in medical technology and treatment procedures occurred nationwide during these decades, and these new buildings enabled the Women and Children's Hospital to accommodate more patients, install new equipment, and provide distinctive spaces for the increasing amounts of procedures offered at the complex.²⁸⁵

Taken as a cohesive unit, the Women and Children's Hospital constitutes a significant contribution to the Elmwood Historic District (East) for the quality of its architecture and its deep connection to the broader history of this district. From its very inception, this historic institution was rooted in the cultural community and built environment of the neighborhood. Occupying prominent, visible real estate at the heart of the district, the Women and Children's Hospital evolved, in terms of both spatial capacity and medical technology, to better suit the needs of a growing population for over a century. The diversity of building materials and architectural styles

²⁸⁵ By the 1950s, the hospital boasted a capacity of 200 pediatric patients and 75 maternity beds. While the original brick house no longer exists, the hospital today is world renowned for its innovative procedures and reliable treatments, admitting approximately 28,000 patients a year. Another wave of improvements and additions were made to the complex during the 1950s, which were represented most prominently in the construction of the Tanner Building. Completed in 1954, the 9-story building was erected during a nationwide boom in hospital construction during the post-war era. The steel frame building represented the latest advancements in building technology as well as modern hospital facilities. With the construction of the Tanner Building, the hospital was able to accommodate a capacity of 200 pediatric patients and 75 maternity beds. By this point, the institution had come a long way from its original 12-bed capacity, expanding alongside the Elmwood Historic District in order to accommodate the increasing needs of the surrounding community and patients citywide.

Although the majority of these primary buildings attest to the earliest phases of the hospital's growth, the institution has continued to acquire a few other buildings that date outside the District's period of significance. At the Bryant Street location, the 10-story Variety Tower was completed in 1972, and the Alfiero addition was initially constructed in 1996. These buildings, along with those owned by the hospital at 125 and 135 Hodge, and 188 and 204 West Utica, may be considered non-contributing solely due to their later construction dates.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 124

contained within this urban campus distinguishes this property as an intact example of several decades of the district's most significant eras of development.

ECCLESIASTIC ARCHITECTURE

As the city's population shifted northward beginning in the 1880s, many of Buffalo's existing churches and religious organizations also began to migrate from downtown to be closer to their congregants and because their downtown land was in demand for commercial growth. In the first half of the nineteenth century, Buffalo's religious buildings were located close to the population center, with many on Church Street or Main Street. As residents moved northward out of the rapidly commercializing downtown area after the Civil War, churches were forced to choose between relocating or closing due to dwindling congregants within walking distance. Still many other congregations were founded in the Elmwood district because of the number of residents and the variety of religions in the area. Many of the church buildings reflect traditional Protestant religious groups such as Presbyterian, Lutheran and Episcopal denominations. These Protestant faiths reflect the background of the Elmwood Avenue community during the late nineteenth and early twentieth century, as many residents were of Western and Northern European descent.

Churches and religious buildings in the Elmwood Historic District are typically of stone or brick construction and later feature structural steel skeletons. Many of the earliest wood-frame church buildings in the nominated district, noted as being founded as early as the 1870s, were subsequently demolished or removed to make way for more permanent, large-scale religious buildings by the late nineteenth century. They frequently occupy highly-visible sites in the nominated district, located at street intersections or at Olmsted's landscaped circles, allowing the church to be visible from many angles. Architectural styles present in the churches and religious buildings in the Elmwood Historic District are typical of those designed and built during the late nineteenth and early twentieth centuries. These styles include the Gothic Revival and Romanesque Revival styles that were nationally popular during this era.

One example of a church that migrated northward to the Elmwood Historic District (East) area was the Lafayette Street Presbyterian Church, which was founded initially as the "Park Church Society," the congregation dating back to 1845. In 1863, the congregation constructed a Gothic Revival church building on the north side of Lafayette Square in downtown Buffalo. Once the city's population began to shift northward, the church was forced to follow suit, purchasing a large parcel of land on the east side of Elmwood Avenue at Bouck Street in what was described at the time as vacant farmland. In 1894-1896, a large Medina sandstone church building was constructed on the parcel by the architectural firm of Lansing and Beierl. No longer located on Lafayette Square, questions were raised about what to name the new building. Some parishioners suggested "Elmwood Avenue Presbyterian Church" in deference to their new location; however, in July of 1898 the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 125

congregation successfully petitioned the city to change the name of the street from Bouck Street to Lafayette Avenue, ending the debates. Thus, the new church was able to retain its original identity, carrying the name of “Lafayette” from downtown to the northern suburbs, becoming the Lafayette Avenue Presbyterian Church (NR listed).²⁸⁶

The Elmwood Historic District (East) contains a diverse array of other religious institutions, servicing multiple congregations and faiths within a relatively small geographic area. The Unitarian Universalist Church, located at the corner of West Ferry Street at 695 Elmwood Avenue (NR listed), was completed in 1906 by Edward Austin Kent. Kent was not only a highly successful architect in the city, but also was the only Buffalo citizen to die tragically on the Titanic, making his limited commissions throughout the city even more valuable.²⁸⁷ The church serves as an excellent example of the English Country Gothic style in its asymmetrical plan and the steep roof with low, overhanging eaves. The exterior, interior walls and floors are all constructed of Indiana limestone, making the building remarkably fireproof. A crenellated turret, oak doors and arched stained glass windows were all executed with attention to detail, accompanied by large oak doors decorated with cast iron fleur de lis. The interior features an impressive Arts and Crafts-inspired sanctuary space, with stained glass windows designed in the Art Nouveau style by Harry Goodhue, of Boston.²⁸⁸ Complementing the limestone walls, the interior woodwork represents a return to the values of hand craftsmanship, with a large oak hammer beam ceiling connected by stone corbels about ten feet above the floor. The church was built on land donated by John J. Albright, who was also a member of the congregation, and also features a volunteer-run garden on the property.²⁸⁹ As the first Unitarian church in the Elmwood district, this religious building continues to serve the neighborhood’s congregation today.

Later, as the city’s Jewish population grew and migrated to the Elmwood Avenue area, a Jewish synagogue also was also built in the Elmwood Historic District (East), at 1073 Elmwood Avenue (1914, contributing). The two-and-a-half story wood frame building features a front gabled roof with returns, large arched window with colored glass, and an entrance with a small pedimented portico and simple Tuscan columns. Constructed around 1914, the exterior appears to be more typical of a residence than a temple, the open interior and high ceiling is more characteristic of a place of worship. The building operated as the Elmwood United Brethren church until 1922, when the Sanborn Map identifies this building as the Temple Beth Israel. The Temple

²⁸⁶ For more information on the history of the Lafayette Avenue Presbyterian Church, refer to: Jennifer Walkowski, *Lafayette Avenue Presbyterian Church*, ed. Daniel McEneny, report no. NR Ref. No. 09NR05997, State and National Registers of Historic Places Nomination (Albany: NY State Historic Preservation Office, 2009).

²⁸⁷ William H. Siener, *Upstairs, Downstairs: Western New Yorkers and the Titanic* (Buffalo, NY: Western New York Heritage Press, 1998), 5.

²⁸⁸ Charles Jamieson, *Heritage of Heresy: Unitarian Universalist Church of Buffalo, N.Y. 1832-1982* (Kenmore: Partners Press, 1982).

²⁸⁹ Austin M. Fox, *Church Tales of the Niagara Frontier: Legends, History & Architecture* (Buffalo, NY: Western New York Wares, 1994), 2.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 126

became the Congregation Beth Abraham shortly thereafter. Today, the congregation performs regular services in the temple, and is the oldest congregation in the Elmwood district.

Interestingly for a city with a predominantly Roman Catholic population, there were no Catholic churches constructed in the district until much later. A few blocks north of the Temple Beth Abraham, the Newman Center provides Catholic services at 1219 Elmwood Avenue (ca. 1915, contributing). As the Catholic ministry of the nearby Buffalo State College campus, the Newman Center occupies a modest, two-story brick building originally built as an apartment complex. A small portico adorns the entrance in the central bay, supported by thin, square columns. After remodeling the building for religious uses, the Newman Center opened in 1962, initially serving 1400 Roman Catholic students.²⁹⁰ The ministry hosts a number of religious services and events for the College and neighborhood, including mass, weekly dinners, retreats and community service opportunities. The Newman Center is the first and only Catholic institution in the Elmwood Historic District (East), and thus contributes to the historic diversity of religious offerings in this community.

BUILDERS AND DEVELOPERS OF THE ELMWOOD DISTRICT

Unlike some streetcar suburbs that were developed by a single owner or developer, the Elmwood Historic District was shaped by numerous real estate developers, builders, contractors, architects and others involved in buying, parceling and developing the formerly vacant land. Real estate agents played an important role in the creation of the streetcar suburb, buying and subdividing large tracts, then selling or developing the various smaller lots. In an era before specialized training and certification, many of the city's wealthier citizens dabbled in the lucrative real estate market, while others made a more specialized career in the sale of land and properties. Many of real estate agents also offered loans, credit and mortgages to their clients as banks were prohibited from this service, further encouraging the real estate boom. Real estate brokers often sold smaller city lots, ready for construction, or newly built speculative houses. Some also offered large tracts for sale to larger syndicates or companies that could divide and build several properties. William G. Hartwell offered many large tracts in an advertisement from 1890, including:

A tract of land at the north-west corner of Elmwood and Clinton [now Potomac] avenues; produces 318 feet on Elmwood avenue and 650 feet on Ashland avenue, price \$55,000.

A tract of 800 feet on the south side of Delavan avenue, between Elmwood avenue and Chapin Parkway, price \$46,000.²⁹¹

²⁹⁰ "Bishop Smith Dedicates Newman Club Building" *Buffalo Courier Express* (Buffalo, NY), Feb 26, 1962.

²⁹¹ Real Estate and Financial News

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 127

William G. Hartwell also offered a wide variety of real estate options. Real estate transactions at the time must have been such a prominent part of life, that his offerings were prefaced:

*If you want some fine residence property as a Holiday gift or as an investment, you will find it below in a choice selection from the list...*²⁹²

One of Buffalo's most successful and prominent real estate companies in the late nineteenth and early twentieth centuries was the firm of Thorne & Angell. Composed of partners George L. Thorne and Byron Pomeroy Angell, this firm only dealt with property located within the bounds of the city of Buffalo, ignoring the rapidly developing suburbs like Kenmore or Williamsville. The firm was credited with the following:

*It is to this firm that the city owes the conception and the development of the Elmwood district, the Richmond avenue section, the parkways, Central Park, Parkside, the Hertel avenue section and the beginning of the Niagara Park section of north Buffalo, then known as Stratton Park.*²⁹³

While these claims may be a bit overinflated, Thorne & Angell were certainly one of the most prominent real estate firms active in the city. George L. Thorne is credited with being instrumental in the opening and extension of Elmwood Avenue.²⁹⁴ Both men even chose to reside in the fashionable Elmwood district; Byron P. Angell's house, designed by architect William W. Carlin, is located at 506 Lafayette Avenue (1886, non-contributing) and George L. Thorne's house, designed by Bethune, Bethune and Fuchs, is at 40 Bidwell Parkway (ca.1885). The firm successfully weathered the panic of 1893 and the subsequent real estate bust in Buffalo, doing yearly business of over one million and a half dollars. However by 1895, the depreciation of the real estate market hit the firm, as well as several failed development projects, and the company appears to have dissolved shortly after. However, Thorne & Angell are credited amongst the builders of suburban Buffalo: "While he cannot be numbered among the founders of Buffalo, George L. Thorne will always be mentioned in connection with her suburban growth and development."²⁹⁵

Walter Grant Hopkins was another prominent real estate developer in Buffalo and had a unique tie to the Elmwood Historic District. Hopkins was born in 1868 to Hon. Nelson K. Hopkins, who served as state comptroller 1872-1875. By 1872, only a few years after Walter's birth, Nelson K. Hopkins owned a spacious property at 771 Ferry Street, just west of Delaware Street, in what would become the Elmwood district. So it is likely that Walter G. Hopkins grew up in Elmwood, becoming familiar with it as it developed into a desirable

²⁹² Real Estate and Financial News

²⁹³ "Developer of Elmwood Avenue Section Dies" *The Buffalo News* (Buffalo, NY), April 23, 1923.

²⁹⁴ Truman C. White, *Our County and Its People; a Descriptive Work on Erie County, New York*. vol. II (Boston History, 1898), 153-154.

²⁹⁵ White, vol. II, 154.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 128

residential neighborhood. After working at a law office for several years, Hopkins entered the real estate field around 1885, operating an office in the Austin Building at 110 Franklin Street. With his background in law, Hopkins became a prominent real estate developer in the growing Elmwood district. In July of 1890, Hopkins offered "15,000 feet of the choicest residence property in Buffalo for sale at prices ranging from \$15 to \$400 per foot" in Elmwood and appears to have focused much of his business on the real estate of the area.²⁹⁶ Still another advertisement noted "Real Estate for Sale! Money to Loan! Give me a call! Specialty: The Elmwood Avenue District."²⁹⁷ By 1893, Hopkins had partnered with Fred C. Humburch and added the legal assistance of his father Nelson K. Hopkins, in the firm of Hopkins & Humburch, who were among the earliest developers in the new suburb of Depew, just east of Buffalo. Like many of the Elmwood district developers, Hopkins also resided in the neighborhood. In 1900, he rented a house at 896 Elmwood Avenue, and by the 1920s he and his family resided at 485 Ashland Avenue; at his death in 1921 he resided at 150 Bidwell Parkway.²⁹⁸

Spencer S. Kingsley and Russell Hayward Potter were also active in real estate during the 1890s and 1900s in Buffalo. Potter was born in Buffalo in 1867 and learned Mechanical Engineering at Cornell before returning to Buffalo. After his return, he studied in the law office of Nelson K. Hopkins, learning real estate law. In January 1890, Potter formed a partnership with Spencer S. Kingsley, establishing the firm of Kingsley & Potter. Kingsley was also born and raised in Buffalo and operated a book business with Otto Ulbrich before joining with Potter in the real estate field. Kingsley & Potter were prominent developers in the Elmwood district in the early 1890s and in December of 1890 advertised numerous properties, well over 100, for sale in the Elmwood district. "If you want to buy, sell, syndicate, negotiate, rent, insure, or mortgage Real Estate of any Kind, Class or Description, call on Kingsley & Potter."²⁹⁹ The firm closed in 1892, when Potter bought out Kingsley from the company.

One developer promoted his own special building type for the Elmwood district. Harry E. Phillips, whose office was located at 9 Niagara Street, promoted what he called the "Model of Perfection." These two-family flats were available to rent or to purchase and were clearly targeted toward a more modest middle-class purchaser. Phillips marketed the "Phillips plan" for these building as the height of "modern science" and convenience. The Phillips plan offered an alternative for those who could not afford to purchase a house outright or could not get a mortgage loan from a bank, which generally required a large down payment:

²⁹⁶ Walter G. Hopkins, "The Elmwood Avenue District," advertisement, *Buffalo Real Estate News*, July 15, 1890.

²⁹⁷ Walter G. Hopkins. "Real Estate for Sale!" Advertisement. *Buffalo Real Estate News*, September 15, 1890.

²⁹⁸ White, vol. II, 40-41.

²⁹⁹ Kingsley & Potter, "Real Estate," advertisement, *Real Estate and Building News*, December 1890.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 129

*Buy one of these flats in the heart of the Elmwood District for a small payment down and the balance the same as rent. The rent from one flat will pay all the carrying charges, interest and principal installment.*³⁰⁰

Many of the houses in the Elmwood Historic District were created by local builders. Some builders also doubled as real estate investors and speculators and also provided credit and loans for construction. Scores of local contractors and builders were building in the Elmwood district in the decades surrounding the turn of the twentieth century. The November 1902 issue of *Greater Buffalo* noted the following builders who had projects underway at the time:

*Among the builders who are constructing houses in this district may be mentioned H.H. Lanctot, who is building on Bidwell Parkway and also on Elmwood Avenue; Walter D. Putnam, who is building seven houses on West Delavan Avenue; F. Stephen Grist, who is building three four-family flats on North Ashland Avenue for M. Nellany; Arthur Meyes, nearly finished near entrance of Dorchester Road; E.C. Coulter, who is building two two-family houses of press brick on Bidwell Parkway; H.J. Tharle, who is building for the McNeil Lumber Company five four-family houses on North Ashland and Potomac avenues; John W. Gibbs, now of the firm of Niederpruem, Gibbs & Schaaf, is also building three houses on Elmwood Avenue just above Potomac; Mr. Gibbs has built a large number of houses in the Elmwood district, among others being the fine houses on Richmond Avenue and Bidwell Parkway shown in the illustration.*³⁰¹

John W. Gibbs, noted in the passage above, was one of the more prolific builders in the Elmwood district. He also had a diverse background, reflecting how popular and prominent real estate speculation was amongst a wide range of people with a variety of experience and knowledge. Born in Almond, NY in 1869, Gibbs took courses at Alfred University before going through business school in Elmira. He then graduated from the Buffalo College of Pharmacy. Combining his medical knowledge and his business acumen, Gibbs was proprietor of two drug stores which he founded in 1889 in Buffalo. At the turn of the twentieth century, Gibbs entered the world of real estate and developing. By 1902, he was working with the firm of Niederpruem, Gibbs & Schaaf, building many of the buildings in the Elmwood district. Gibbs had a wide range of other business interests, establishing one of the largest automobile shops in the city, at Main and Summer Streets. In 1909 Gibbs established the Main Street Realty Company. In 1912 he organized the Main Street Developing Company, and in 1914 he formed the Greater Buffalo Real Estate Corporation.³⁰² Many properties were built by John W. Gibbs, including 827 Potomac Avenue (1908, contributing), 837 Potomac Avenue (1908, contributing), and 847 Potomac Avenue (1908, contributing).

³⁰⁰ Harry E. Phillips, "Model of Perfection," *Buffalo Live Wire* (Buffalo, NY), advertisement, March 1913.

³⁰¹ "The New Elmwood District," November 1902, 19.

³⁰² Hill, vol. III, 193.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 130

While the Elmwood Historic District (East) shared many common builders and developers with its western counterpart, it also included some figures whose contributions lie solely east of Elmwood Avenue. Perhaps the most recognizable real estate developer was Darwin R. Martin, son of Larkin company executive Darwin D. Martin, who left a considerable mark on the district with his apartment buildings, at 800 West Ferry Street (1929, contributing) and 245 Elmwood Avenue (1921, contributing). Martin also resided in the district at 180 Summer Street (c.1900, contributing), in architect E.B. Green's former residence. Contemporaneously, the real estate firm of Gurney, Overturf and Becker also played a significant role in the development of the Elmwood Historic District (East), to quite different effect. Melbourne Court serves as one of the most prominent examples of their work, which attempted to create a somewhat suburban enclave inside the city in the late 1920s.

During midcentury, Hugh Perry developed a considerable portion of the district, particularly on and near the former Albright estate. Hugh Perry (1908-1986), a graduate of Nichols School and Amherst College, had a financial interest in and worked for the Rigidized Metals Corporation in Buffalo's industrial first ward during World War II. After the war he left this business to pursue his passion for architecture and real estate, running his own successful business until his death. Many of his projects were located in the Elmwood Historic District (East), where he not only developed these cul de sac streets but also converted several houses into apartments, including the Ronald McDonald house at 780 West Ferry Street, 21 Oakland Place and 88 Oakland Place. He also resided in the Elmwood Historic District (East), in a building of his own design on the site of the former Albright estate at 20 Queen Anne's Gate.³⁰³

The majority of Perry's projects were conducted alongside Gordon Hayes (1912-1983), a prominent architect who lived and worked in the Elmwood Historic District (East). Also a graduate of Nichols School, Hayes continued his education at Andover and the University of Buffalo before obtaining his degree in architecture from the University of Michigan. He returned to Buffalo and resided in the district at 541 Lafayette Avenue (contributing to the western portion of the district), where he designed not only several important projects with Hugh Perry but also the chapel at First Presbyterian Church on Symphony Circle, St. Martins Church on Grand Island, and several lakefront residences in Buffalo and nearby Ontario. Together, Perry and Hayes made an indelible impact on the Elmwood district, where their developments ranged from entire streets to individual houses, each of which provides an excellent representation of midcentury style design.

ARCHITECTS OF THE ELMWOOD DISTRICT

³⁰³ *Albright Tract Historic District*, draft, 23.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 131

While many of the residences in the Elmwood district were built by builders and speculators, there are also many examples of architect-designed houses. While rare, there are a few examples of houses in the Elmwood Historic District (East) designed by nationally prominent architects and firms. Perhaps the most distinguished, nationally significant architect to have designed a building in the district is Frank Lloyd Wright, who built the William Heath house on a narrow lot at 76 Soldier's Place in 1904-1905 (contributing). The house bears Wright's distinctive Prairie style elements, including cantilevered roofs and art glass window, and is often considered a direct precursor to his Robie House design in Chicago. Another nationally prominent architect, C.P.H. Gilbert, was hired to design the house for Seymour Knox Jr. at 57 Oakland Place (c. 1901, contributing). After receiving his education at the famous Ecole des Beaux Arts in Paris, Gilbert quickly established his reputation in New York City as an architect specializing in opulent townhouses and mansions. Today his designs for the Woolworths, Otto Kahn and Felix Kahn are well known in New York City, and the Knox residence serves as the only example of his work in Buffalo.

However, unlike the more wealthy areas of Buffalo, such as Linwood Avenue or Delaware Avenue, where nationally prominent architects such as McKim Mead and White or Joseph L. Silsbee were commissioned, those architects who designed residences in the Elmwood Historic District were generally local architects. The Elmwood Historic District (East) includes more architect-designed buildings than appear in the western portion of the district. From the late nineteenth century onward, many of the city's most prominent architects were designing houses, schools, and cultural institutions for the district's wealthy population. While the entirety of the Elmwood Historic District exhibits stunning architectural examples in a diversity of styles, the eastern portion of the district contains several mansions and grand buildings designed by some of the most notable architects of their time.

While there were a few architects from other cities who were commissioned to build in the district, the vast majority of architecture was designed by local firms. The sheer number of architectural commissions in the Elmwood Historic District (East) enabled Buffalo to develop a strong local architectural scene. Several houses were constructed by Buffalo's most prominent and prolific architect, Edward Brodhead (E.B.) Green. Of the over 370 buildings Green designed in Buffalo during his long and prominent career, over 200 remain standing, making his architectural contributions and influence unmatched. He and his partner William S. Wicks were Buffalo's master practitioners in the late nineteenth and early twentieth century, and together they designed over 25 buildings in the Elmwood Historic District (East) alone. Green and Wicks contributed buildings such as 180 Summer Street (ca. 1900, contributing), 677 West Ferry Street (1906, contributing) and the former Albright estate (demolished), 54 and 85 Highland Avenue (1910 and 189, respectively, both contributing), and 27, 33, and 111 Penhurst Park (all c.1910, contributing). Green and Wicks mastered several revival styles, and the Tudor revival house at 17 Tudor Place (1882, contributing) exemplifies their approach to this style in the district. The two-and-a-half story house features several qualities indicative of the Tudor revival style, including

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 132

an asymmetrical plan, cross gabled slate roof, and decorative vertical and horizontal half timbering. Additionally, Green and Wicks also built several Colonial Revival houses in the district. The house they built at 677 West Ferry Street provides a typical representation of their work in this style, featuring a two-and-a-half-story, three-bay residence with Flemish bond brick construction, raised brick quoins, and a side entry with Tuscan columns supporting a flat hood entry roof over the entrance's multi-light sidelights and transom window. With these contributions and many more, the scope of their presence in the district is still palpable today.

Esenwein and Johnson, another of Buffalo's most successful local firms, also contributed several works to the Elmwood Historic District. Composed of partners August C. Esenwein and James S. Johnson, the firm created several prominent buildings in downtown Buffalo, including the neoclassical Electric Tower (1912, NR listed) and the terra-cotta tile-clad Calumet Building on Chippewa Street (1906, NR listed). For the Elmwood Historic District (East), Esenwein and Johnson's contributions include 24 and Lincoln Parkway (1908 and 1904 respectively, contributing), 57-59 Oakland Place (1901, contributing) and 61 Hodge Avenue (ca. 1900, contributing).

Several other architects contributed buildings to the district, including more modern styles into the architectural diversity of the region. The Crane branch library at 633 Elmwood Avenue (1955, contributing) exhibits a midcentury sensibility, with a design emphasis on horizontality typical of the era. The prominent architecture firm of Backus, Crane and Love designed this building, along with many other works in Buffalo.³⁰⁴ Around that same time, architect Gordon Hayes also designed several buildings in the district, from roughly 1962-1965. Several houses on St. Andrew's Walk and St. George's Square exemplify his midcentury revivalist approach to residential architecture, many of them in a Georgian revival style that intentionally evoked Colonial Williamsburg, a popular destination during this time. The diversity of architectural styles representing midcentury in the district demonstrates the appeal of this neighborhood for designers to expand their portfolio in a myriad of ways.

The prevalence of architect-designed houses in the Elmwood Historic District (East) is especially impressive, featuring far more examples than in the western portion. Some blocks in particular are almost entirely architect-designed residences, making them distinctive to this portion of the district. For instance, the former Albright tract, stretching from Delaware to Elmwood and from Cleveland Avenue to West Ferry Street, is almost entirely populated with architect-designed houses. Works by locally celebrated architects such as E.B. Green, Edward Austin Kent, Frederick Backus, Bley and Lyman, Olaf Shelgren Sr., and Gordon Hayes appear in great numbers in this area. The sheer number of architect-designed houses in this block attests not only to the wealth present in

³⁰⁴ For more on this firm, and this library, see "Public Services"

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 133

this portion of the district, but also illustrates the different pattern of development in this portion of the district than in the west. While real estate developers carved out parcels of land on both sides of Elmwood Avenue, the presence of large estates, and subsequently wealthy residents, enabled architects to exercise a greater influence over these settlement patterns in the eastern portion of the district than in the west.

CONCLUSION

The Elmwood Historic District is significant under Criterion C for its excellent, intact collection of turn of the twentieth century architecture and also under Criterion A as an intact, early streetcar suburb in the city of Buffalo. The Elmwood Historic District was one of Buffalo's earliest streetcar suburbs, growing within Frederick Law Olmsted's parks and parkways system and linked to the urban center of the city via a streetcar line on Elmwood Avenue beginning in 1889. While some houses had been constructed in the 1860s and 1870s, the vast majority of properties were built in a relatively short period of time between the 1890s and the 1910s. Whether architect designed or constructed from a builder's catalog, the vast majority of individual properties retain a distinctive high level of architectural quality and integrity, reflecting common architectural styles from the late 1800s and early 1900s and into the mid-twentieth century. Overall, the historic district maintains a high level of integrity in its design, plan, streets, and overall landscape, reflecting few minor changes to bring the area up to modern residential standards.

For roughly a century between ca. 1867 and ca. 1965 the Elmwood district flourished as a highly desirable neighborhood in the city of Buffalo. Attracting the city's most prominent businessmen and families, the district served as a showcase for some of Buffalo's best talent in architecture and urban design. The Elmwood Historic District (East) was built up slightly later than the area west of Elmwood Avenue, reflecting a related but slightly different development history. Notably, the early presence of large estates created a unique settlement pattern for the eastern portion of the district, separate and distinctive from the west. In addition to exhibiting high style architecture and manicured grounds, these estates also impacted the future development pattern of the Elmwood Historic District (East). Filling in around these large estates and then subdividing them for further development once they became available for purchase in the 1920s, real estate developers created a more patchwork pattern in the eastern portion of the district by working around the presence of these early large estates. Lending a distinctive appeal and demonstration of wealth to the eastern portion of the district, these estates were a distinguishing feature of the Elmwood Historic District (East), compared to the Elmwood Historic District (West).

Furthermore, the presence of these estates and subsequent parceling and automobile-centric development resulted in a lengthier development period in the eastern portion of the district than the west. The Elmwood Historic District (East) continued to experience new settlement patterns about twenty years after development in

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 8 Page 134

the western portion had largely ceased. The presence of later building styles and development patterns, such as median streets and small cul de sacs, in the Elmwood Historic District (East) testifies to its continual evolution in relation to advancements in transportation methods. The district's transition from forest and farms to estate parks, public parks, and eventually the small 'semi-private' parklike streets mirrors the nation's broader transition in transportation advancements, from horses and carriages to streetcars and then automobiles. Today, the entire Elmwood Historic District remains as an exceptional, highly intact residential neighborhood, representing nearly a century of superb historic character and design.

Today's Elmwood Historic District is a strong reflection of the nineteenth-century naturalistic attractions as modified by the twentieth-century influence of the automobile. As Buffalo's earliest streetcar suburb, it contains a highly intact collection of individually significant buildings, representing the broad spectrum of popular late 1800s and early and mid-1900s styles. The Elmwood Historic District included thousands of the city's business, political and cultural leaders at a time when Buffalo was at the pinnacle of its international prominence. While Buffalo as a whole faced challenging economic times during the late twentieth century, resulting in a dramatic and steady loss in population, the Elmwood Historic District has continued to be one of the city's most popular and vibrant predominantly residential neighborhoods.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 9 Page 1

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National Park Service

National Register of Historic Places
Continuation Sheet

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County and State

Section 9 Page 2

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National Park Service

National Register of Historic Places
Continuation Sheet

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Erie County, New York

County and State

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National Park Service

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Continuation Sheet

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County and State

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National Park Service

National Register of Historic Places
Continuation Sheet

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Name of Property

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County and State

Section 9 Page 5

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National Park Service

National Register of Historic Places
Continuation Sheet

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National Park Service

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Continuation Sheet

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Name of Property

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Continuation Sheet

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Name of Property

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County and State

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National Park Service

National Register of Historic Places
Continuation Sheet

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Section 9 Page 9

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United States Department of the Interior
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National Register of Historic Places
Continuation Sheet

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County and State

Section 9 Page 10

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

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Section 9 Page 11

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 9 Page 12

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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County and State

Section 9 Page 13

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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Name of Property

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County and State

Section 9 Page 15

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 16

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Name of Property
Erie County, New York
County and State

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 10 Page 1

VERBAL BOUNDARY DESCRIPTION

Please refer to included maps with scale for precise boundaries. The Elmwood Historic District (East) is bounded by both sides of Summer Street and the pre-existing Allentown Historic District (NR Ref. No. 12000009) to the south. The western boundary is the centerline of Elmwood Avenue. The northern boundary is Delaware Park and Rumsey Road. The eastern boundary generally is the rear lot line of properties fronting Delaware Avenue from Summer Street to Cleveland Avenue and properties on the west side of Delaware Avenue to Rumsey Road.

ADDITIONAL UTM's

Point	Easting	Northing
1	673474	4755373
2	673967	4755090
3	674102	4754213
4	673575	4752364
5	673524	4752318
6	673365	4752249
7	673318	4752249
8	673254	4755290
9	673357	4755368

BOUNDARY JUSTIFICATION

The area of Buffalo south of North Street has long been considered a part of the Allentown neighborhood, of earlier Civil War-era settlement, and the same article also noted that streets around Virginia Street were "well settled" at the time. In an October 1902 article titled "The New Elmwood District" published in the journal *Greater Buffalo*, the boundaries of the Elmwood district were described as ranging from Delaware Street to the east, Richmond Avenue to the west, extending between North Street to the south and Lafayette Avenue (former Bouck Street) to the north.³⁰⁵ However, as the same article also pointed out, the area north of Lafayette Street was rapidly developing, pushing the boundaries further northward. This is further corroborated by a map issued only a month later in November 1902 by *Greater Buffalo*, which visually defined the Elmwood district as covering between West Ferry Street to the south, Forest Avenue to the north, Hoyt Street to the west and Delaware Avenue to the east.³⁰⁶ In either case, development of the new Elmwood district was focused in the late nineteenth and early twentieth centuries on an area between North Street and the parks, from Richmond Avenue

³⁰⁵ "The New Elmwood District," *Greater Buffalo: A Monthly Publication Devoted to Promoting the Prosperity of the Power City of America*, October 1902, 8.

³⁰⁶ "The New Elmwood District," *Greater Buffalo: A Monthly Publication Devoted to Promoting the Prosperity of the Power City of America*, November 1902, 20.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 10 Page 2

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

to Delaware Avenue. These contemporary articles define the historical boundaries of the present Elmwood Historic District.

The boundaries of the Elmwood Historic District (East) were created both from contemporary descriptions of the boundaries of the Elmwood district and also from current conditions, surveyed during the preparation of this nomination. Because of the sheer size and number of resources in the overall Elmwood Historic District, this district has been created as the East portion, lying east of Elmwood Avenue (the primary artery through this area). The boundaries for this district encompass the remaining properties in the Elmwood district, as described in the early 1900s and join the Elmwood Historic District (West) boundaries to form the complete Elmwood Historic District.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

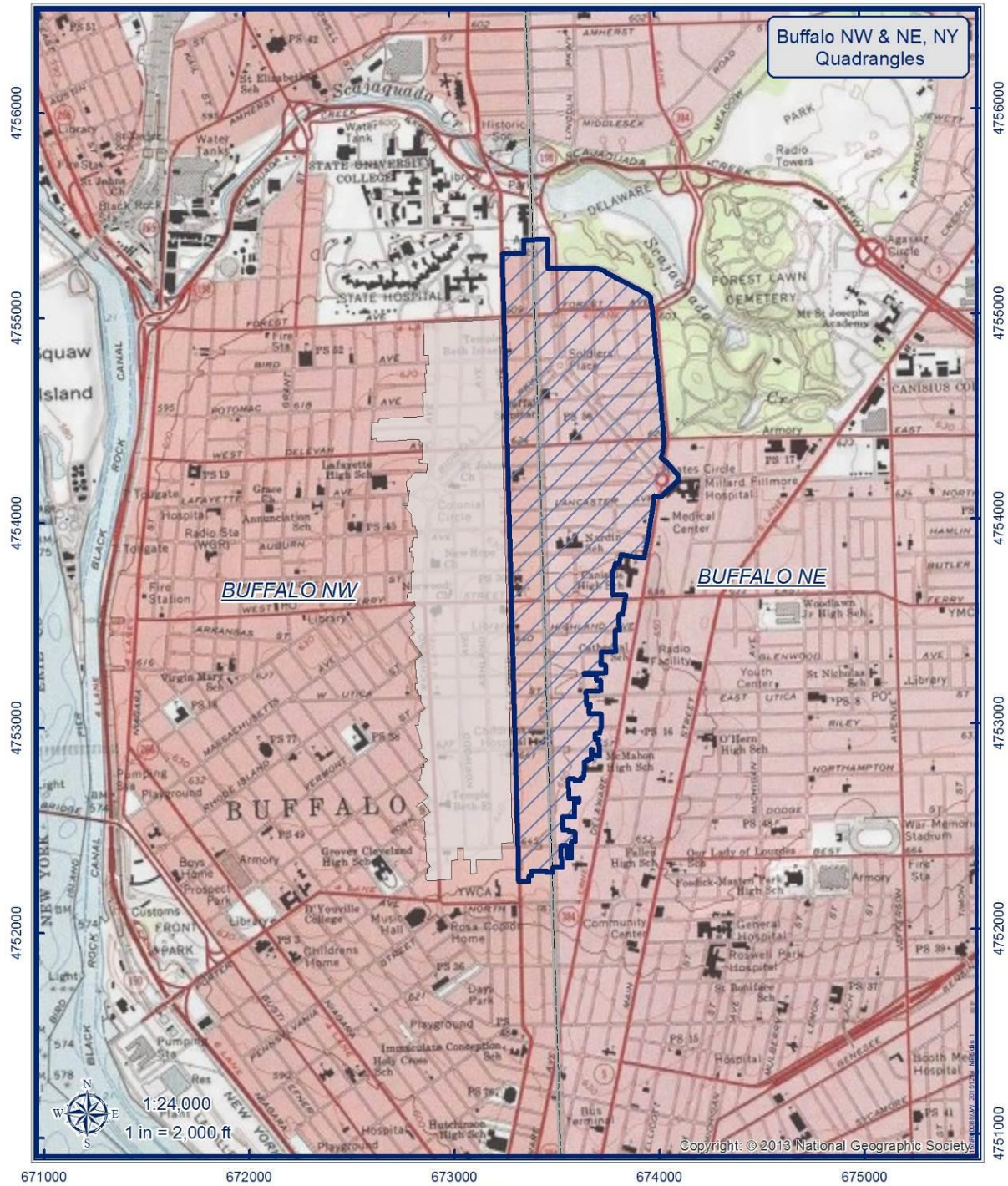
Section 10 Page 3

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property
Erie County, New York
County and State

Elmwood Historic District (East)

City of Buffalo,
Erie County, New York



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



 Elmwood East HD
 Elmwood West HD

 NEW YORK STATE OF OPPORTUNITY
Parks, Recreation and Historic Preservation

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National Park Service

National Register of Historic Places
Continuation Sheet

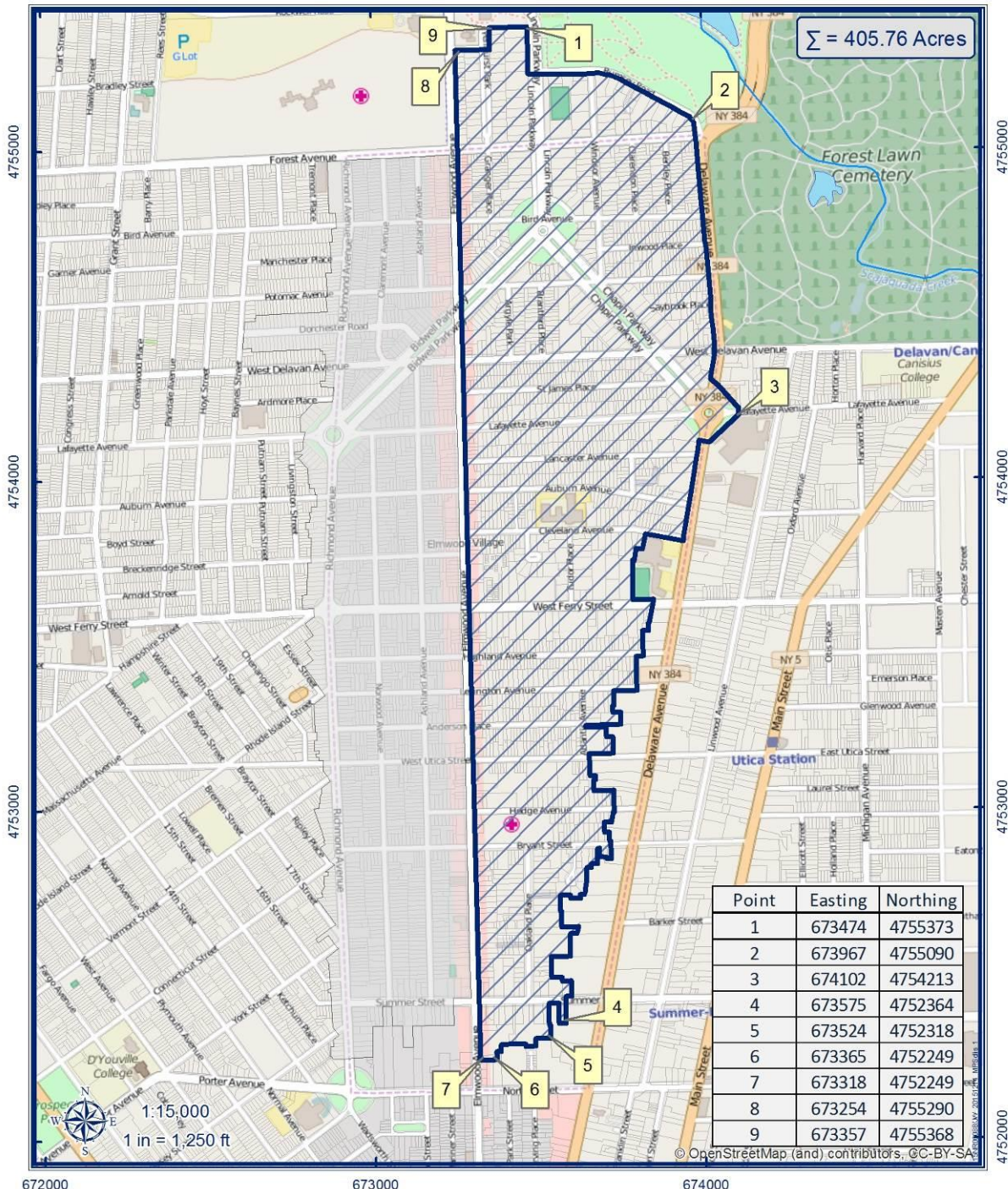
Section 10 Page 4

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property
Erie County, New York
County and State

Elmwood Historic District (East)

City of Buffalo,
Erie County, New York



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



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 11 Page 1

PHOTO LOG

Photographer(s): Hannah Beckman and Juliana Glassco
Clinton Brown Company Architecture
The Market Arcade
617 Main Street, Suite M303
Buffalo, NY 14203

Date: 2015-2016

TIFF Files: CD-R of .tiff files on file at
National Park Service
Washington DC

and

New York SHPO
PO Box 186
Waterford, NY 12188

Photo List:

0001. Elmwood Historic District (East), Elmwood Avenue near Forest Avenue, looking NE.
0002. Elmwood Historic District (East), Lincoln Parkway near Rumsey Road, looking S.
0003. Elmwood Historic District (East), The Larkin House, 65 Lincoln Parkway, looking E.
0004. Elmwood Historic District (East), Rumsey Road near Rumsey Lane, looking west.
0005. Elmwood Historic District (East), Elmwood Avenue near Bird Avenue, looking NE
0006. Elmwood Historic District (East), west side of Granger Place, looking SW.
0007. Elmwood Historic District (East), west side of Lincoln Parkway near Soldiers Circle, looking NW.
0008. Elmwood Historic District (East), west side of Berkley Place near Bird Avenue, looking NW.
0009. Elmwood Historic District (East), looking NW at residential section of Delaware Avenue.
0010. Elmwood Historic District (East), Frank Lloyd Wright-designed William Heath House at 76 Soldiers Place, looking SW from Bird Avenue.
0011. Elmwood Historic District (East), Soldiers Circle, looking SE toward Chapin Parkway.
0012. Elmwood Historic District (East), north side of Bidwell Parkway, looking N.
0013. Elmwood Historic District (East), Bidwell Parkway, near Lincoln Woods Lane, view SW.
0014. Elmwood Historic District (East), Buffalo Seminary, 618 Potomac Avenue, looking SE from Bidwell Parkway
0015. Elmwood Historic District (East), apartment building at 176 Chapin Parkway, looking NW along Potomac Avenue.
0016. Elmwood Historic District (East), apartment buildings on north side of Potomac Avenue, looking N.
0017. Elmwood Historic District (East), west side of Chapin Parkway, looking W.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 11 Page 2

0018. Elmwood Historic District (East), historic gates at south end of Argyle Park, looking N.
0019. Elmwood Historic District (East), former School 56 on West Delavan Avenue, looking NW.
0020. Elmwood Historic District (East), Lafayette Avenue Presbyterian Church, looking NE.
0021. Elmwood Historic District (East), historic hitching post at 619 Lafayette Avenue, looking S.
0022. Elmwood Historic District (East), Folk Victorian farmhouse at 638 Lafayette Avenue, looking N.
0023. Elmwood Historic District (East), Park Lane Condominium, looking SW.
0024. Elmwood Historic District (East), Chapin Parkway at gates Circle, looking NW.
0025. Elmwood Historic District (East), Gates Circle, looking N.
0026. Elmwood Historic District (East), Melbourne Court, looking E.
0027. Elmwood Historic District (East), Queen Anne style houses on north side of Auburn Avenue near Delaware Avenue, looking NW.
0028. Elmwood Historic District (East), looking SE at corner of Elmwood Avenue and Cleveland Avenue.
0029. Elmwood Historic District (East), Chemical No 5. Firehouse, looking SE.
0030. Elmwood Historic District (East), James and Fanny How House, 41 St Catherine's Court, looking S.
0031. Elmwood Historic District (East), Nardin Academy, looking NE.
0032. Elmwood Historic District (East), Delaware Avenue near Cleveland Avenue, looking NW.
0033. Elmwood Historic District (East), west side of Tudor Place, looking NW.
0034. Elmwood Historic District (East), Unitarian Universalist Church of Buffalo, looking N.
0035. Elmwood Historic District (East), south side of West Ferry Street, looking SW.
0036. Elmwood Historic District (East), apartment building at 737 West Ferry Street, looking SW.
0037. Elmwood Historic District (East), Crane Branch Library on Elmwood Avenue and Highland Avenue, looking NE.
0038. Elmwood Historic District (East), apartment building at corner of Elmwood Avenue and Anderson Place, looking NE.
0039. Elmwood Historic District (East), Elmwood Avenue at Anderson Place, looking NE.
0040. Elmwood Historic District (East), south side of Lexington Avenue near Atlantic Avenue, looking SE.
0041. Elmwood Historic District (East), the Word of Life Church at 181 West Utica Street, looking N.
0042. Elmwood Historic District (East), commercial building at corner of Elmwood Avenue and Hodge Avenue, looking SW.
0043. Elmwood Historic District (East), house at 95 Hodge Avenue, looking N.
0044. Elmwood Historic District (East), Women and Children's Hospital of Buffalo, looking NE.
0045. Elmwood Historic District (East), east side of Oakland Place, looking NE.
0046. Elmwood Historic District (East), house at 41 St. George's Square, looking S.
0047. Elmwood Historic District (East), apartments on Elmwood Avenue between Bryant and Summer Streets, view NW.
0048. Elmwood Historic District (East), south side of Summer Street, view S.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 11 Page 3

BUFFALO STREET NAME CHANGES AS REFERRED TO IN THE ELMWOOD HISTORIC DISTRICT (WEST) AND (EAST) NOMINATIONS

Adapted from: Susan Kirwan, "Buffalo Street Name Changes," Buffalo and Erie County Public Library, 2005, <http://www1.buffalolib.org/libraries/collections/genealogy/pdfs/SubjectGuides/Buffalo%20Street%20Name%20Changes.pdf>.

Present Name	Former Name	Date Changed
Colonial Circle	Bidwell Place (named for Gen. Daniel D. Bidwell)	
Delavan Avenue	Gulf Road	Ca. 1853
Delaware Avenue	Delaware Street	1879
Elmwood Avenue	North William; Oakland; Macpherson; Fremont Place (sections)	
Gates Circle	Chapin Place (named for Brig. Gen. Edward Payson Chapin)	
Granger Place	Elmhurst Street	
Lafayette Avenue	Bouck Street (named for Gov. William C. Bouck)	1898
Lexington Avenue	Butler Street	1888
Lincoln Parkway	North Lincoln, Park Lake	
Main Street	The Buffalo Road; Vanstaphorst; Buffalo and Williamsville Macadam Road	
Melbourne Street	Pacific Street	
North Street	Guideboard Road	
Norwood Avenue	Howard Avenue (named for George R. Howard)	1893
Potomac Avenue	Clinton Avenue	1879
Richmond Avenue	Rogers Street (named for Harry W. Rogers); The Avenue (named by F.L. Olmsted)	1879
Rumsey Road	Rumsey Street, Hayden Street	
West Delavan Avenue	17 th Street, Gulf Street	

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 4

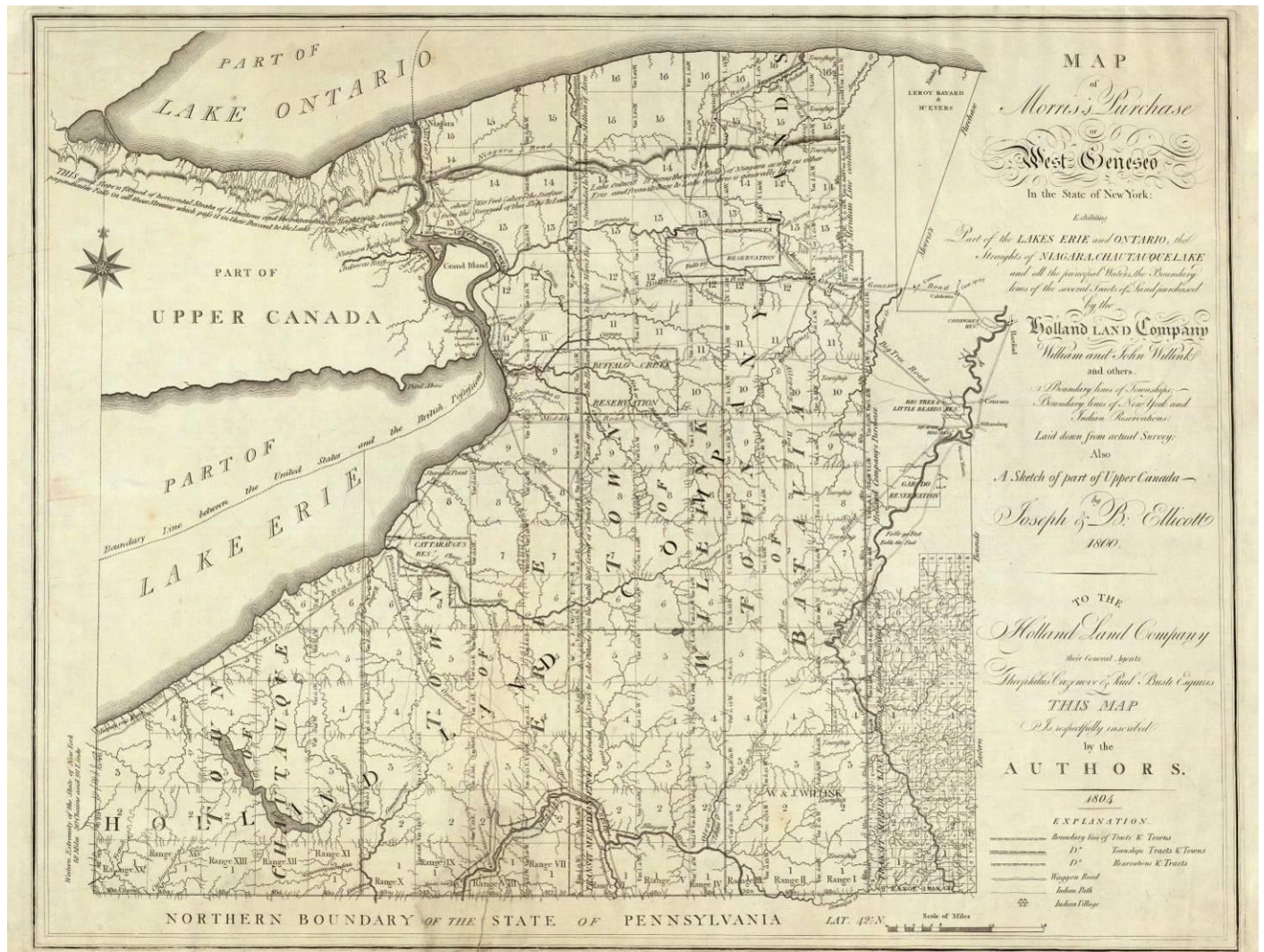
ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

HISTORIC MAPS



Map of the Holland Land Company purchase in Western New York, 1804

Joseph Ellicott and Benjamin Ellicott, *Map of Morris's Purchase or West Geneseo in the State of New York: Exhibiting Part of the Lakes Erie and Ontario, the Straights of Niagara, Chautauque Lake, and All the Principal Waters, the Boundary Lines of the Several Tracts of Land Purchased by the Holland Land Company, William and John Willink, and Others, Boundary Lines of Townships, Boundary Lines of New York and Indian Reservations, Laid down from Actual Survey, Also a Sketch of Part of Upper Canada*, map ([New York?]: Holland Land, 1804).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

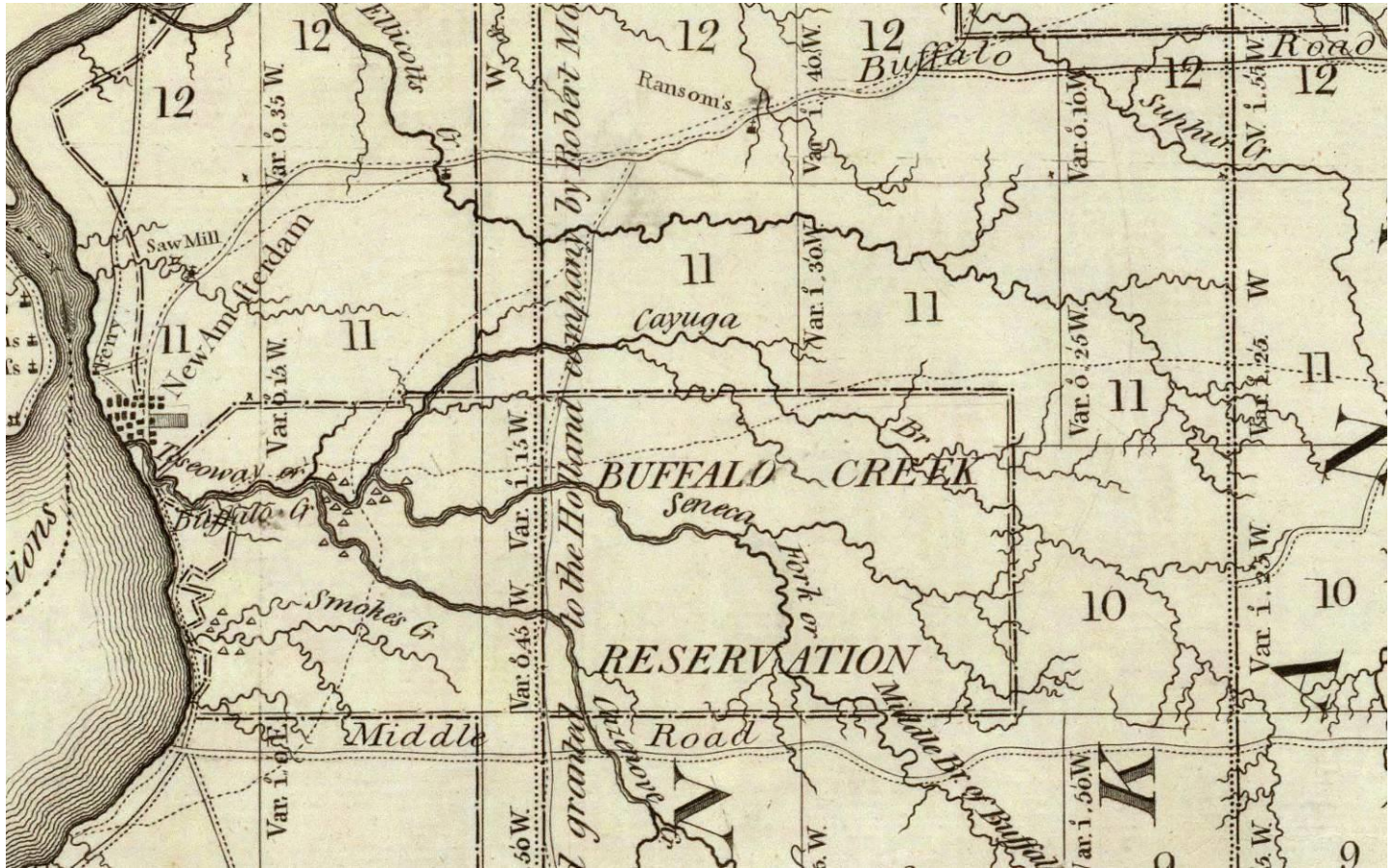
ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 11 Page 5



Detail, previous map

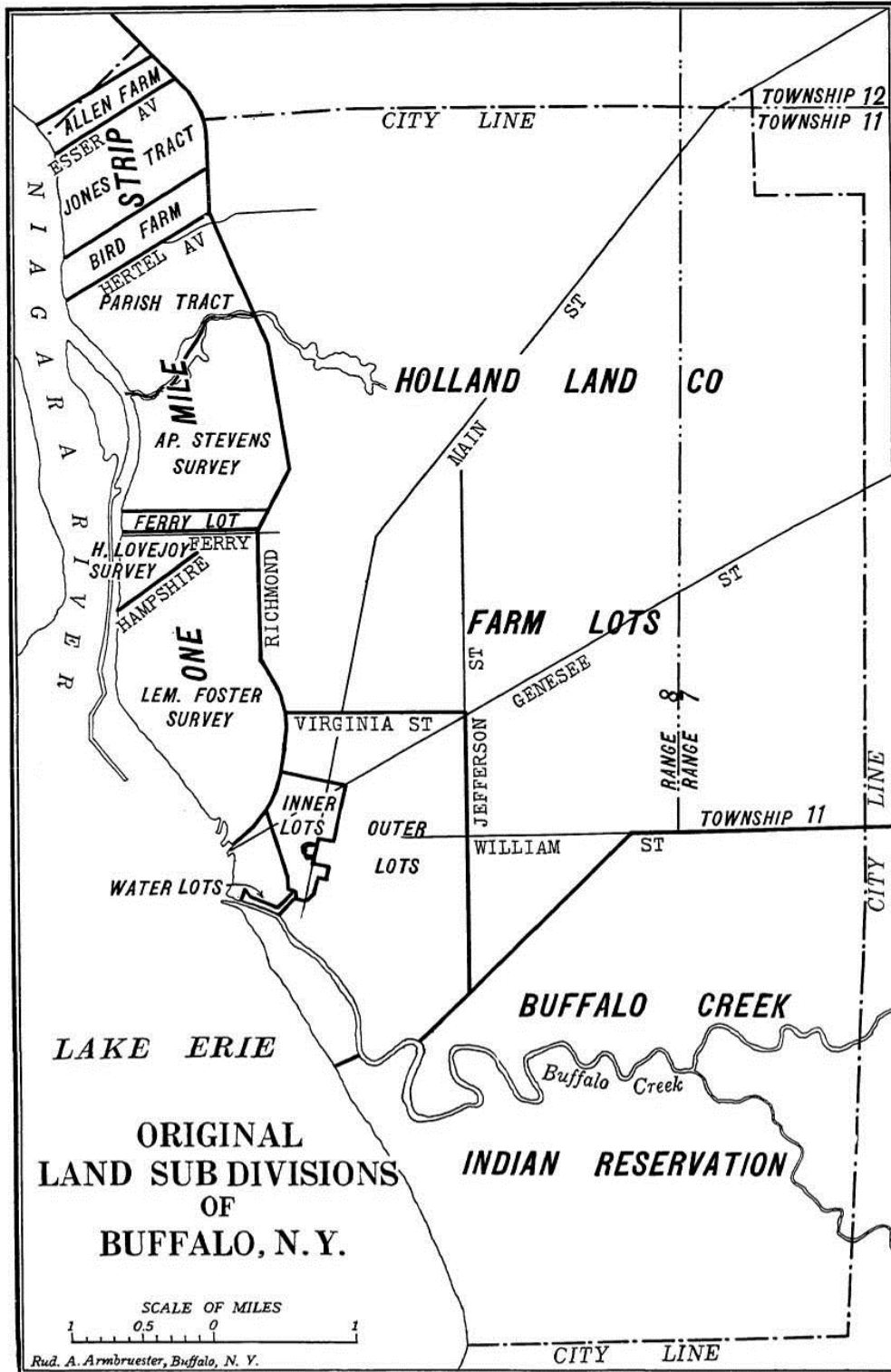
Note that the Buffalo Road (now Main Street) is depicted here, as is a road between the Black Rock ferry and the Buffalo Road (and early Ferry Street). Noted here on the map is a saw mill at the Buffalo Road on the Scajaquada Creek, owned by William T. Johnstone. This map also shows the location of "New Amsterdam" (now Buffalo) in relation to the Mile Strip Reservation and the Buffalo Creek Reservation.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 6

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Original Land Subdivisions of Buffalo, NY (1922, info ca. 1804)

This 1922 map depicts the original ca. 1804 land divisions in the Buffalo area with some reference to modern roads (such as Richmond Ave which did not exist in the early 1800s). Note the Mile Strip Reservation which contained the Village of Black Rock (at left along Niagara River). Notice here the division of Inner Lots and Outer Lots, with the Holland Land Co. Farm Lots beyond. The bulk of the future Elmwood district would be established in the Farm Lots area which was subsumed by the city of Buffalo in 1853. Courtesy Buffalo as an Architectural Museum.

Rud. A. Armbruester, Buffalo, N. Y.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

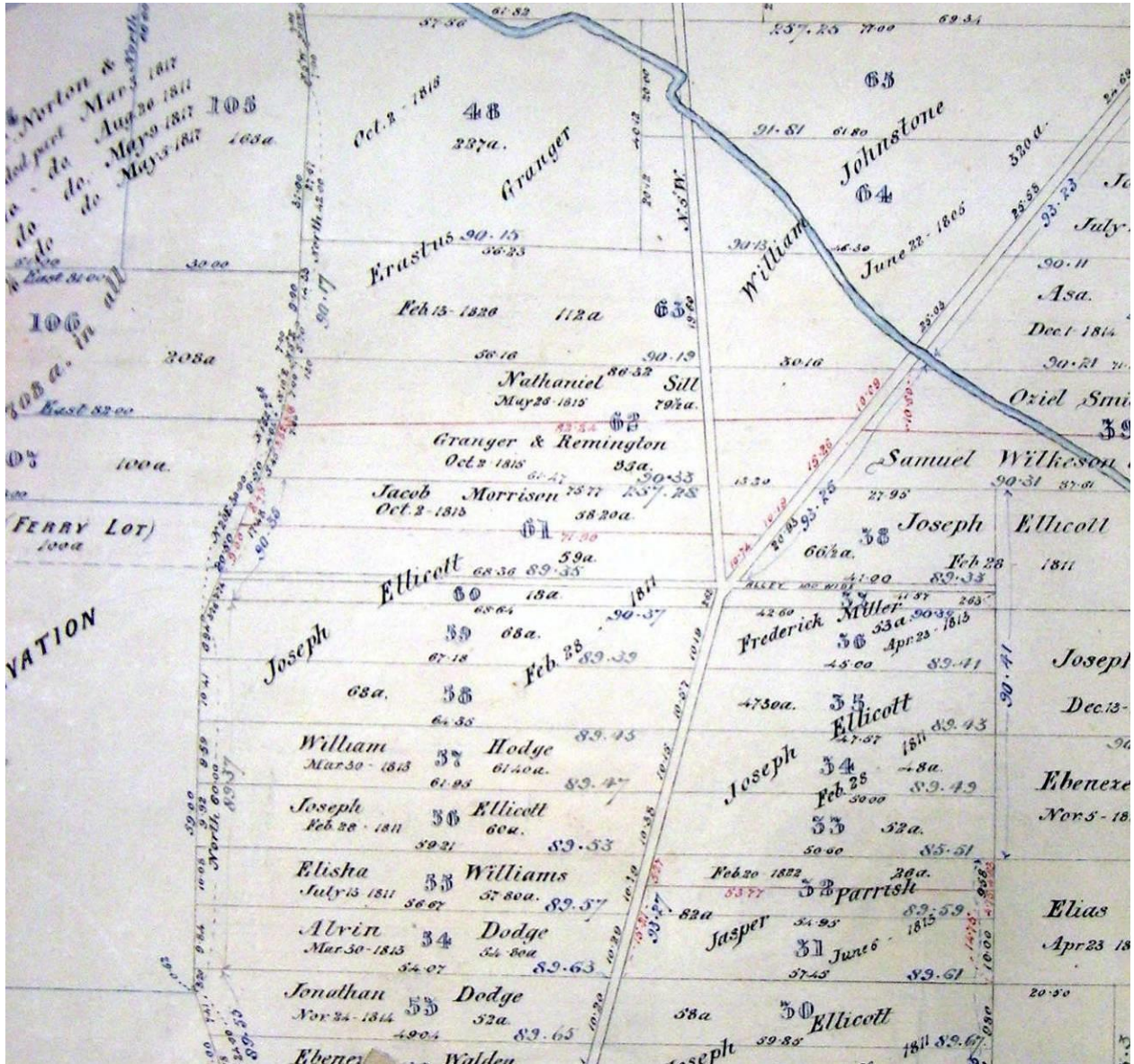
Section 11 Page 7

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State



“Map of Township 11 R.8 & W. Part T11 R.7 Holland Cos’ Land and N.Y. State Reservation in the town of Black Rock,” from the Emslie atlas (1859, information ca. 1820s)

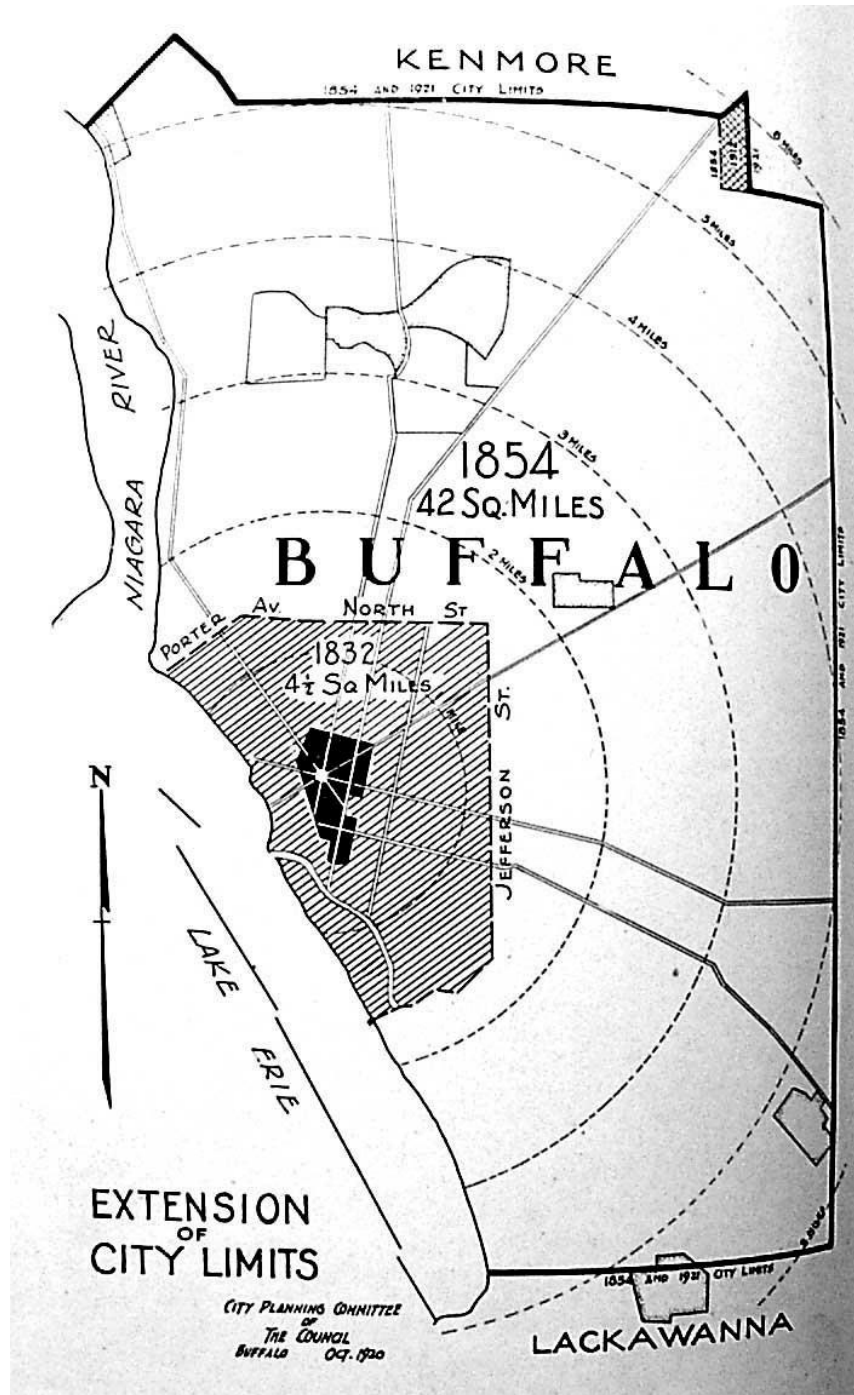
This atlas records the earliest land purchasers in the future Elmwood district. Shown here is Main Street (center, angled right) which bends at the intersection of Ferry Street (runs west-east). This intersection was known as Cold Spring, and the other road intersecting was the historic route of the northern portion of Delaware Avenue. Delaware was eliminated at this intersection when it was joined with the extension from downtown. This map predates Elmwood and Richmond Avenues – the Elmwood Historic District boundaries range approximately from Lot 53 (owned by Jonathan Dodge) north to Lot 48 (owned by Erastus Granger). The western edge of the boundary is along the Mile Strip Reservation line, shown toward the left of this image. Courtesy BECHS.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 8

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



"Extension of City Limits" (1920)

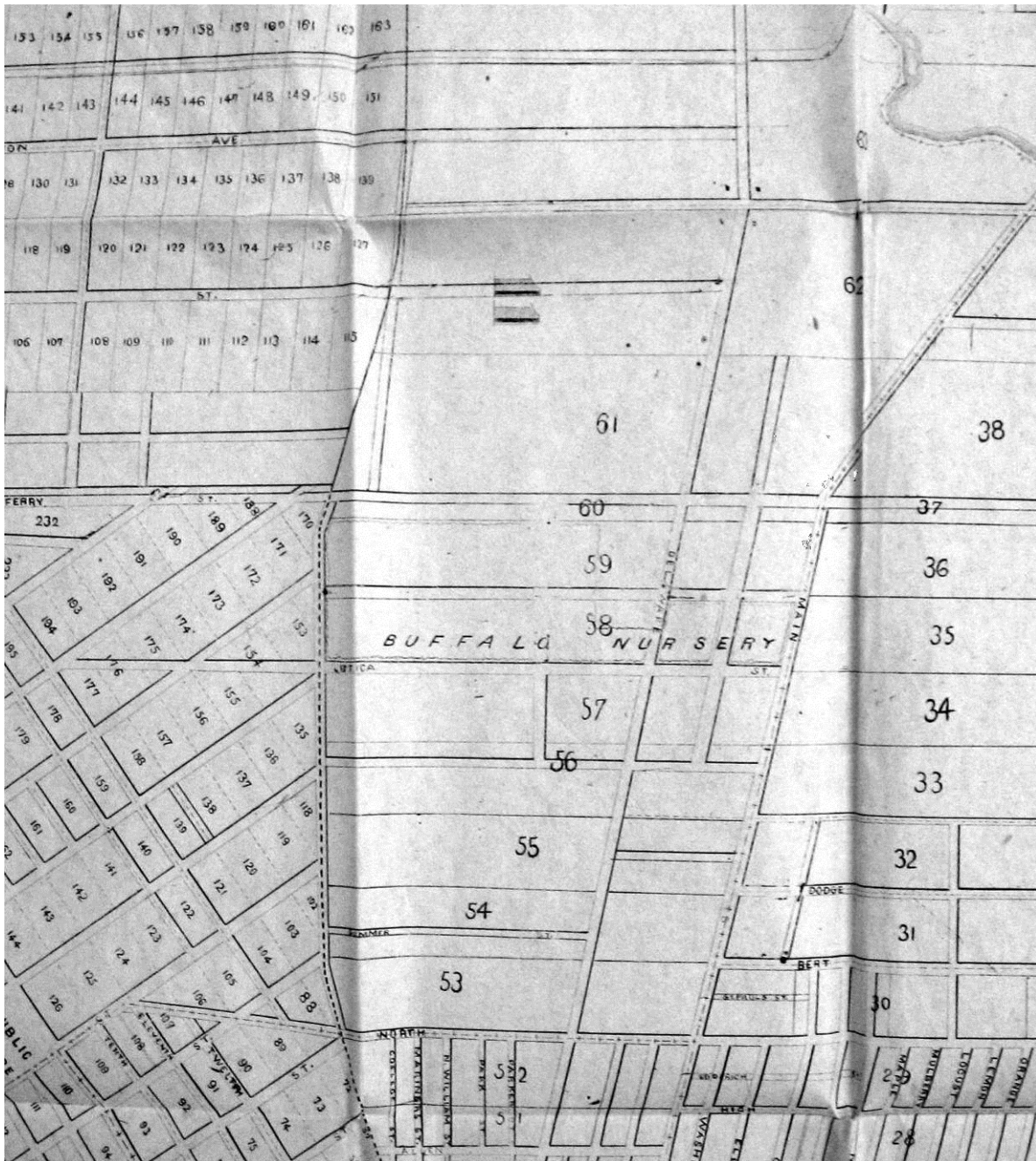
While a later map, this highlights clearly the boundary expansions of the city of Buffalo. The black-shaded area is the original 1804 city established by Ellicott. Visible here is the tremendous growth from the original 1832 city boundaries to the vast territory subsumed in 1853/54. Courtesy Buffalo as an Architectural Museum.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 9

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Detail, "A New Map of the City of Buffalo..." (1854)

Drawn from surveys conducted in 1853 shortly after Buffalo annexed the Town of Black Rock, this detail shows the area around the future Elmwood district. Note here the indication of Rogers Street (Richmond Avenue) along the Mile Strip Reservation line, and some early west-east streets have been established. Notice the "Buffalo Nursery" territory from Main Street to Rogers Street. Courtesy BECPL.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 10

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State



Detail, "Williams' New Map of the City of Buffalo" (1855)

The approximate boundaries of the Elmwood Historic District (East) are superimposed in red on this map, as well as the proposed boundaries of the Elmwood Historic District (West) in gray. This map indicates land ownership and development shortly after the city expanded in 1853.

Courtesy Cornell University.

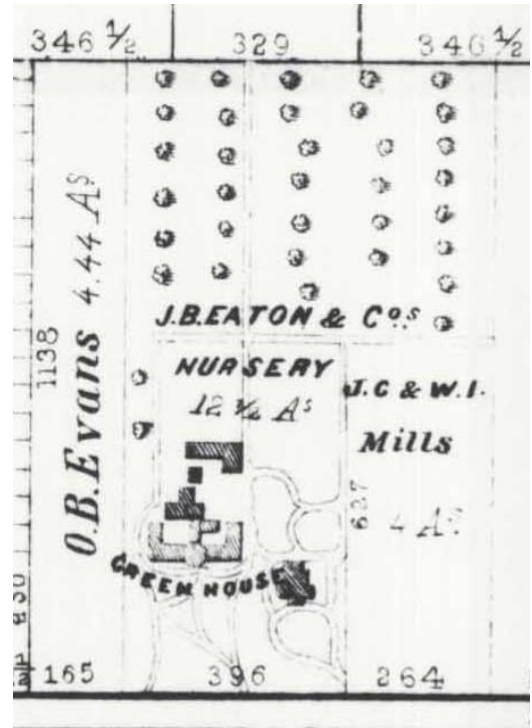
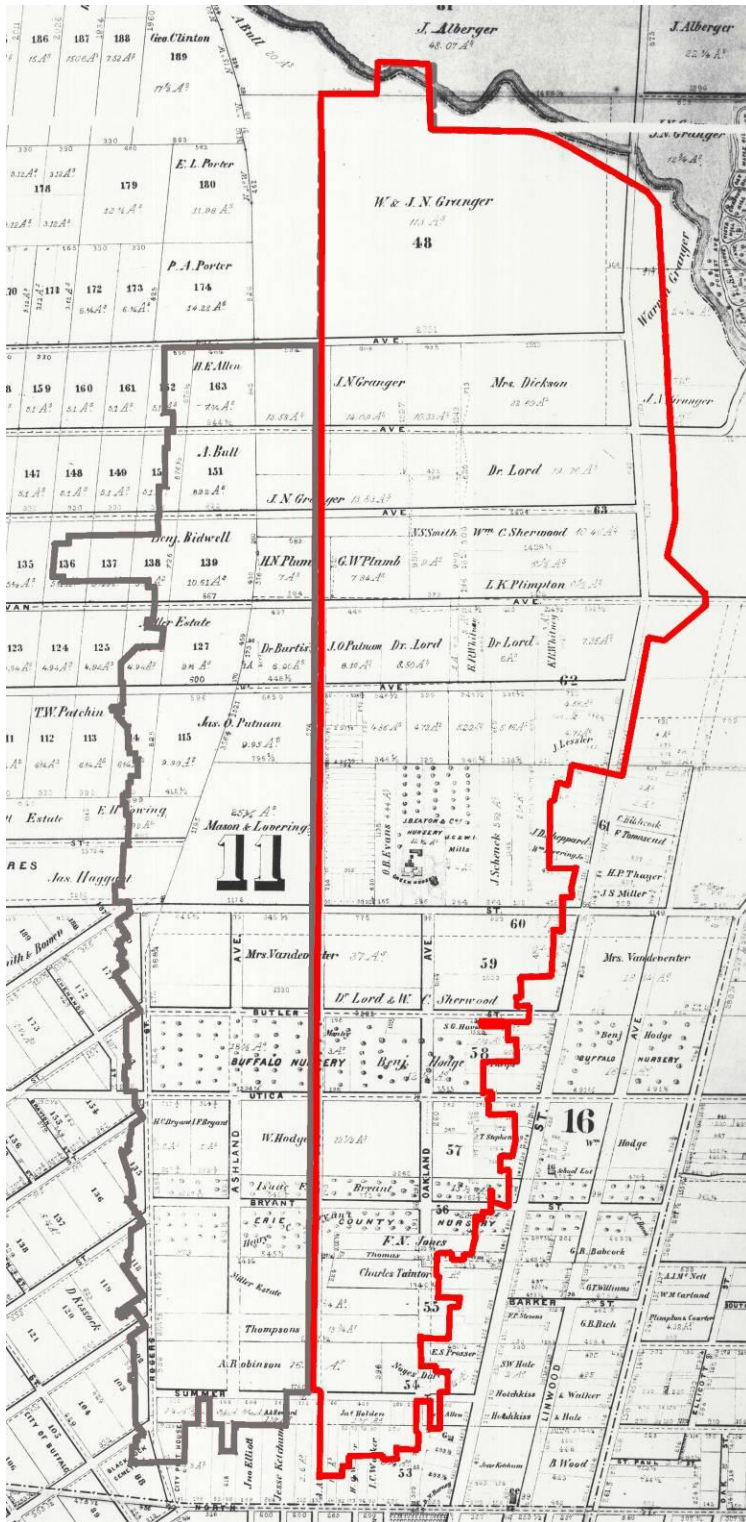
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 11

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property
Erie County, New York
County and State



Details of previous map.

This view clearly illustrates the largely undeveloped land in the area. Notice the 3 prominent nurseries in the area: the Erie County Nursery owned by the Bryant family, the Buffalo Nursery run by Col. Benjamin Hodge and Eaton's Oaklands Nursery on Ferry Street. Rogers Street (future Richmond Avenue) in the 1850s is a much shorter street, only extending between Summer and Ferry Streets.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 11 Page 12



“New Map of the City of Buffalo” (1862)

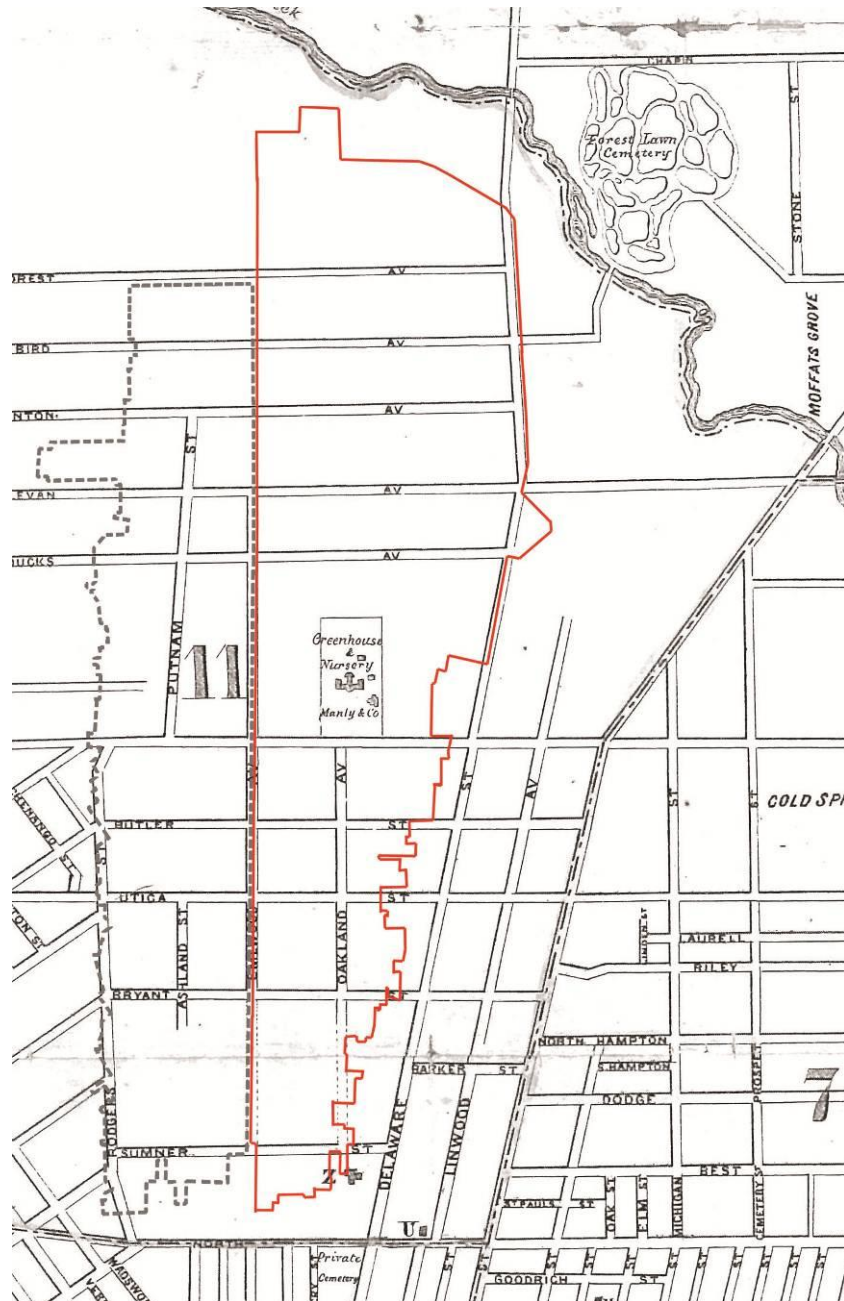
Courtesy BECPL

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 13

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Detail, previous map

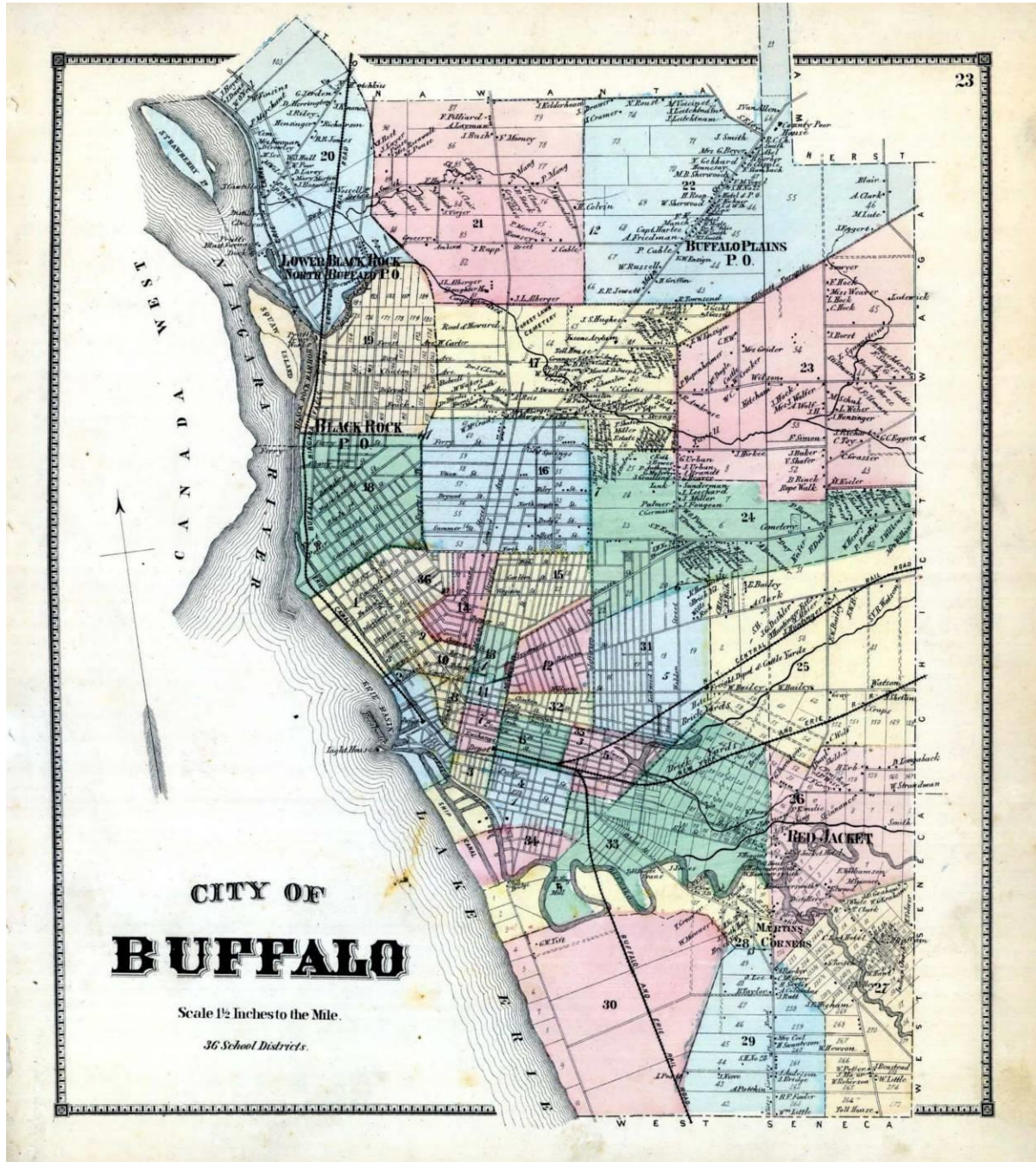
Shown here are the approximate boundaries of the Elmwood Historic District (East) in red and the Elmwood Historic District (West) in gray, juxtaposed on the street map from 1862. Note here the Manley greenhouses, once the Oaklands nursery.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 14

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



“City of Buffalo” from the Stone and Stewart Atlas (1866)

Note the development of the street pattern east of Black Rock in the former Mile Strip Reservation, it is primarily a few west-east streets but little else. Courtesy ancestry.com

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

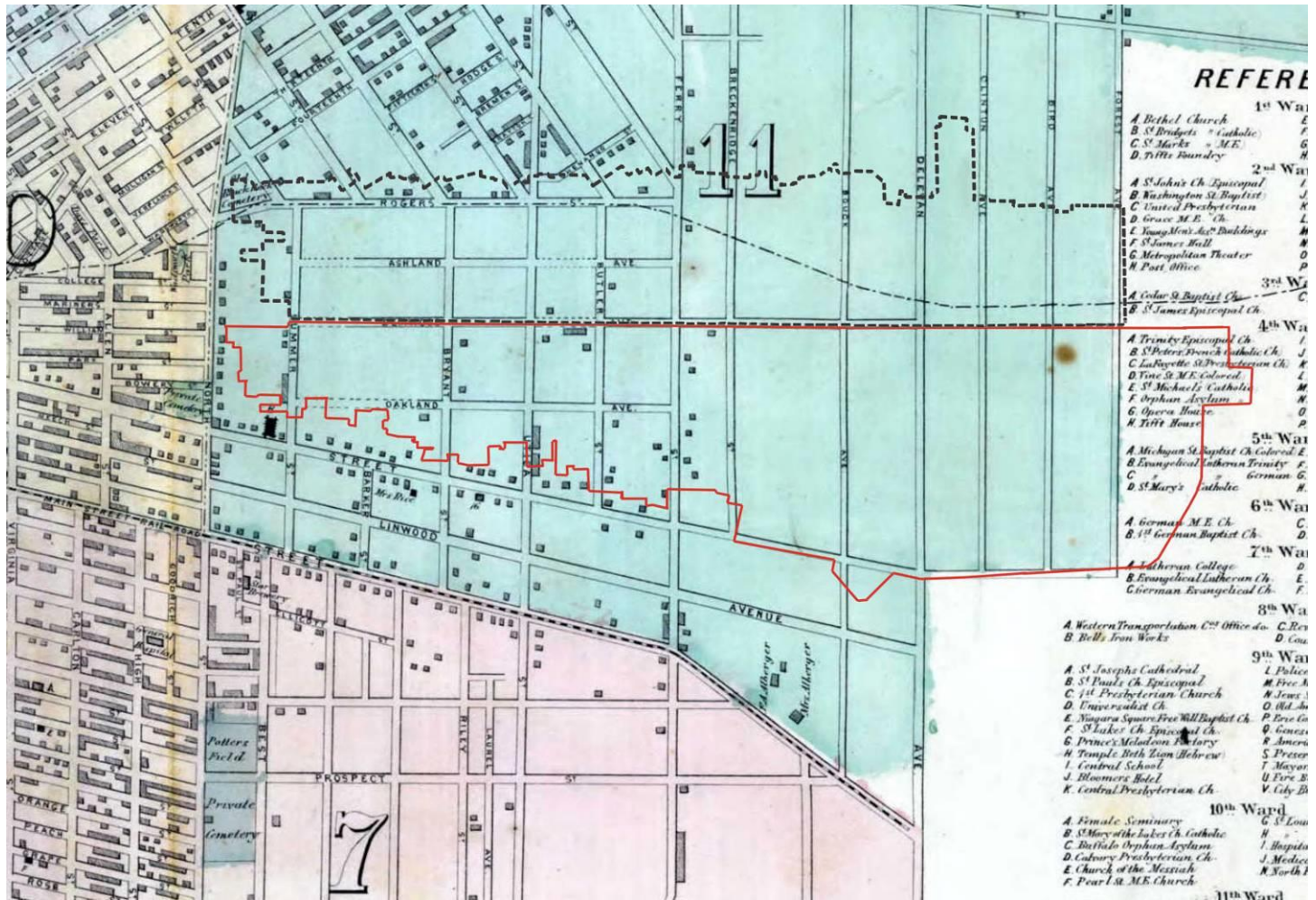
Section 11 Page 15

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State



Detail, "Map of a Part of the City of Buffalo" from the Stone and Stewart Atlas (1866)

The approximate boundaries of the Elmwood Historic District (East) in red and Elmwood Historic District (West) in black are overlaid on this detail view of a map of the city of Buffalo from 1866. While buildings are shown here as indistinct squares, note the lack of any real construction in the future district in the 1860s. In comparison, the Allentown Historic District, part of which is located at the left of this image, is densely built up.

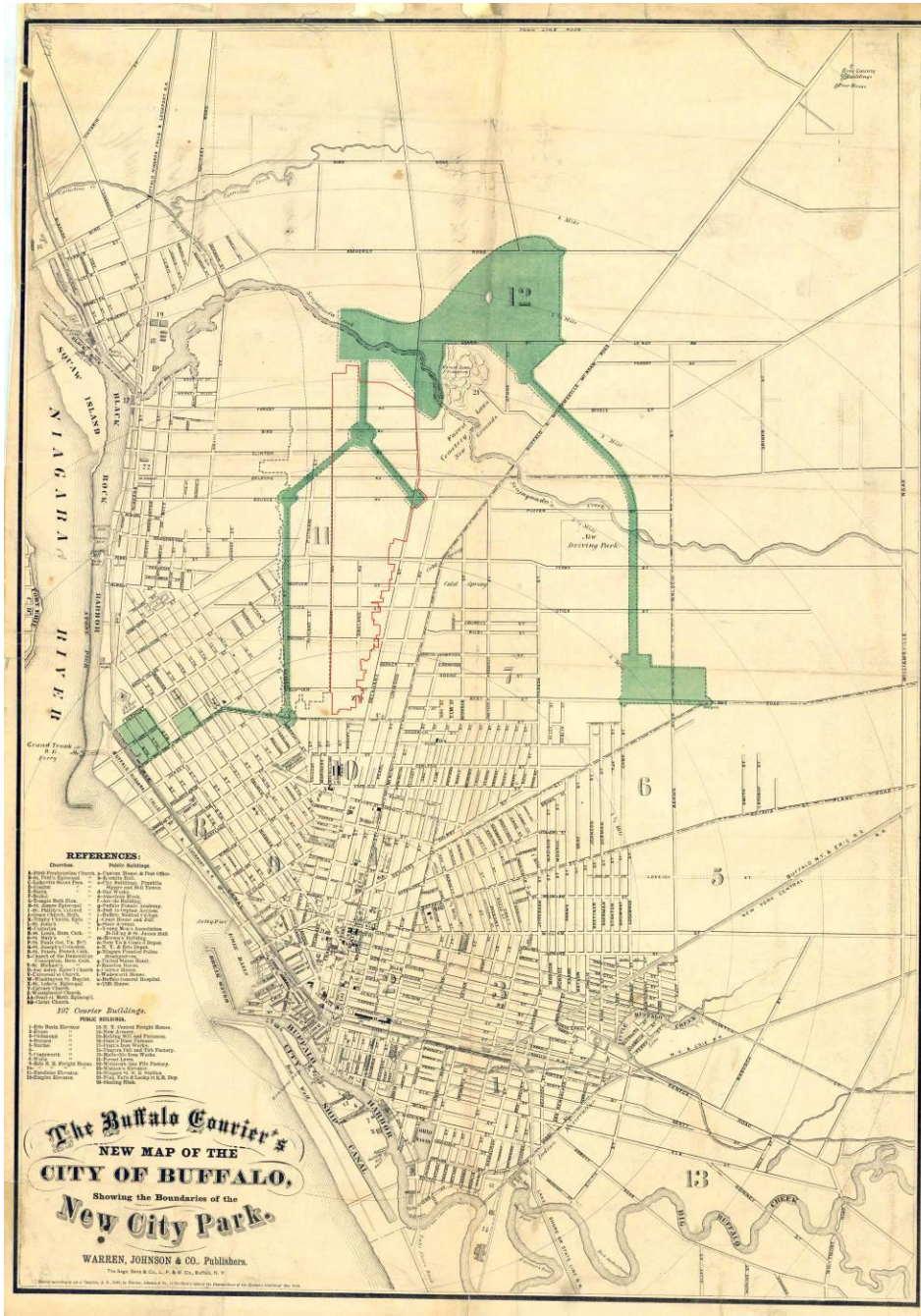
Courtesy ancestry.com

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 16

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



“Buffalo Courier’s New Map of the City of Buffalo, showing the Boundaries of the New City Park,” (1869)
Shown here is an overlay of the proposed Olmsted parks and parkways system on the pre-existing street pattern. The approximate boundaries of the Elmwood Historic District (East) in red and Elmwood Historic District (West) in gray are also shown. Courtesy Dartmouth College.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 17

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property
Erie County, New York
County and State



“Part of the Eleventh Ward” from the Hopkins Atlas (1872)

The approximate boundaries of the Elmwood Historic District (East) in red and Elmwood Historic District (West) in gray are superimposed on this map, which highlights property ownership in 1872. This informative map shows how relatively unsettled this swath of land was in the 1870s, with some development, notably along Bryant and West Utica Streets. Notice here that, while indicated on earlier maps, north-south routes such as Ashland Avenue were surveyed but not established, publicly-opened roads. Courtesy ancestry.com

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

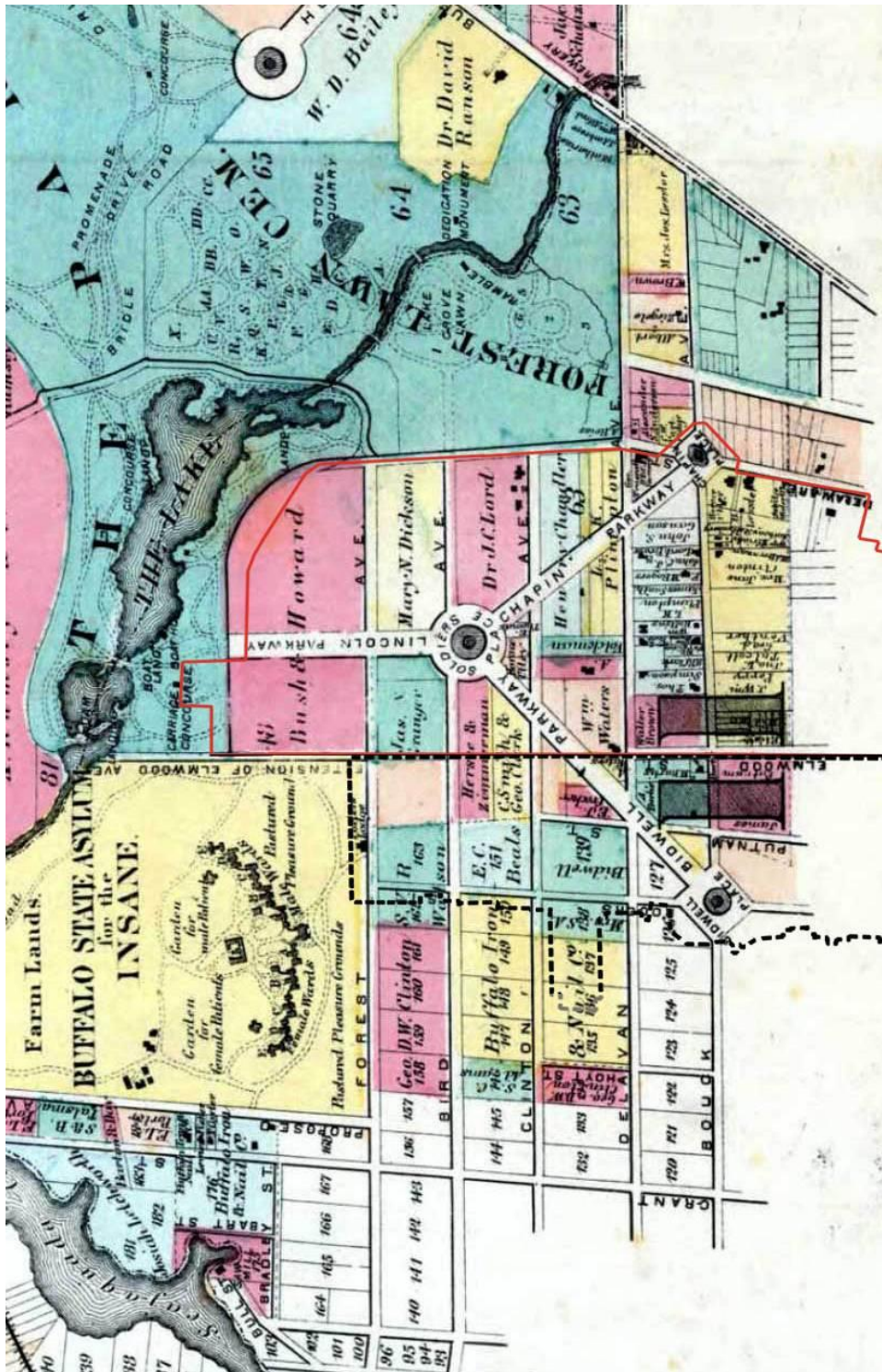
Section 11 Page 18

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State



Detail, “Parts of the Eleventh and Twelfth Ward” from the Hopkins Atlas (1872)

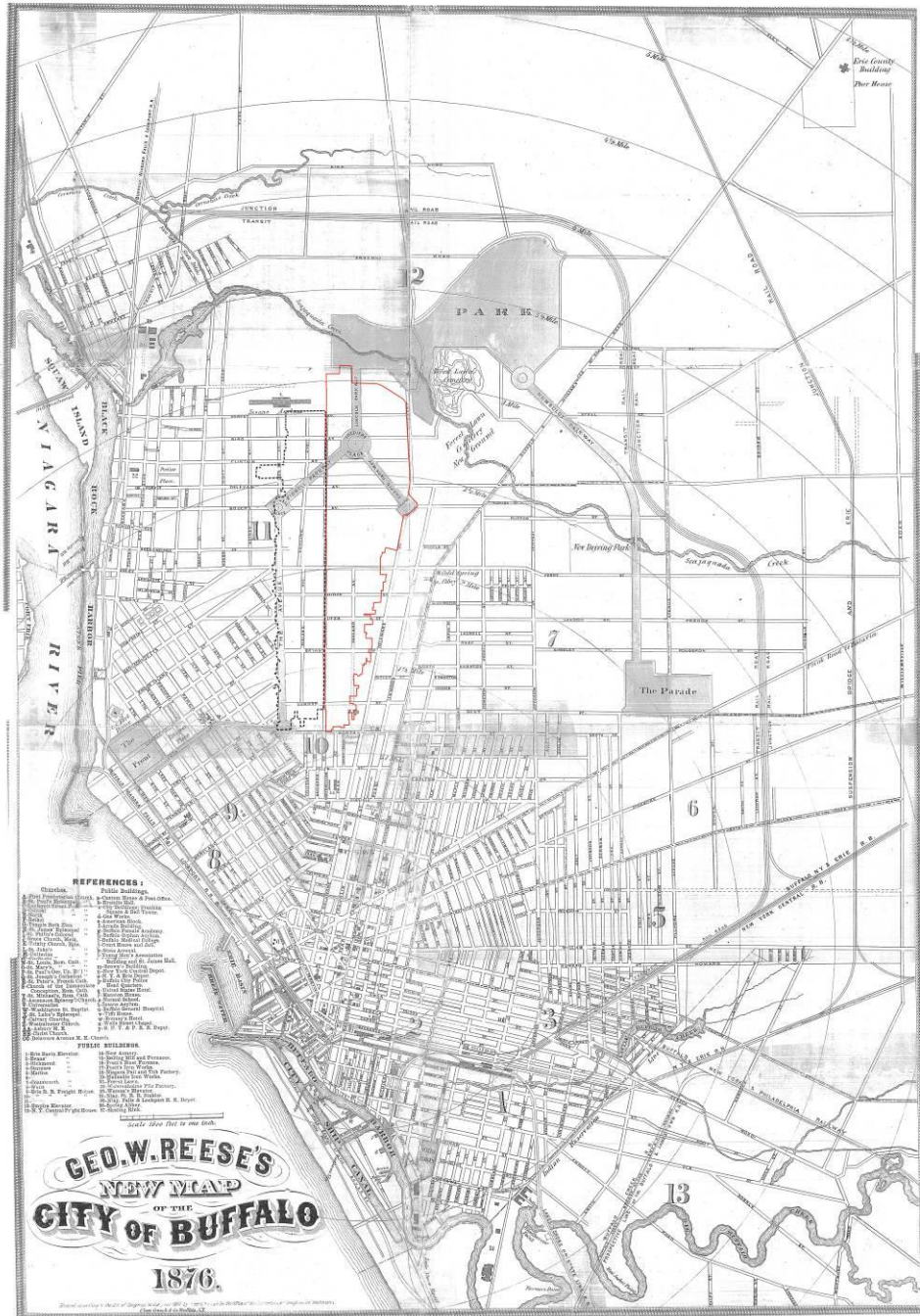
North is at the left of this image. The approximate boundaries of the Elmwood Historic District (East) in red and Elmwood Historic District (West) in black are superimposed on this map, which highlights property ownership in 1872. This portion shows the northern area of the district, which remained large farm lots. At the time of this map, Elmwood Avenue only extended as far north as Delavan. Courtesy ancestry.com

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 19

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Geo. W. Reese's New Map of the City of Buffalo (1876)

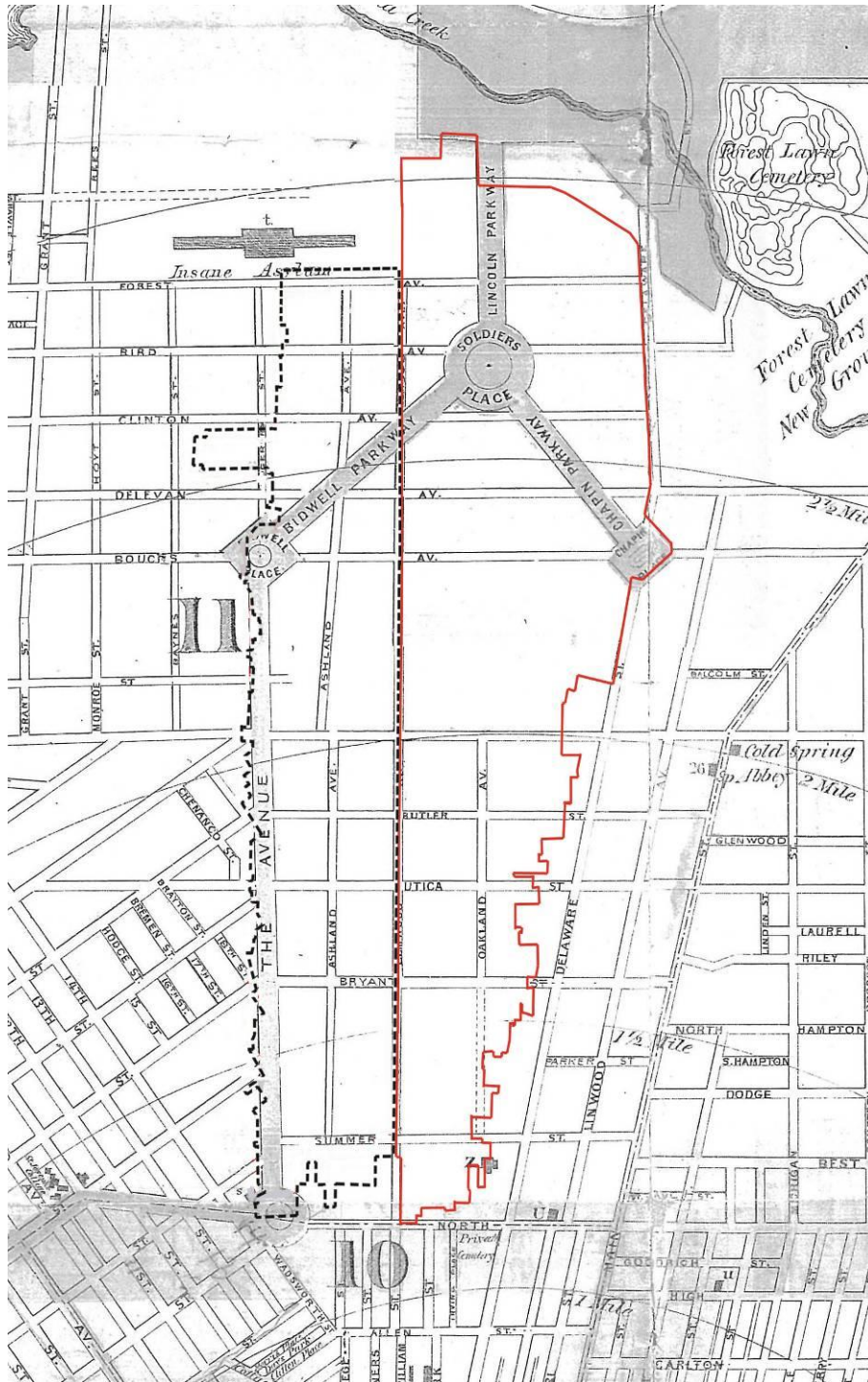
The rough boundaries of the Elmwood Historic District (East) in red and Elmwood Historic District (West) in gray, have been identified in context to the developing street pattern. Courtesy BECPL.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 20

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Detail, previous map.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 21

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



**Detail, “The City of
Buffalo, N.Y.” (1880)**

(Left is up in this image) The rough boundaries of the Elmwood Historic District (East) are indicated. While not precise, this image shows how vacant and undeveloped the future Elmwood district was as late as the 1880s. Note the much more developed areas surrounding the future district; Black Rock to the west (at bottom), Allentown to the south (right), and Cold Spring to the east (top). Courtesy LOC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 22

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



“City of Buffalo” (1880)
From the Beers atlas, courtesy Buffaloresearch.com.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 23

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property
Erie County, New York
County and State



Detail, previous map.

The approximate boundaries of the Elmwood Historic District (East) in red and Elmwood Historic District (West) in black are indicated. Note the size of the large 11th Ward, which still in the early 1880s was sparsely settled. New roads have been established, such as Oakland Avenue (now place) and others extended.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

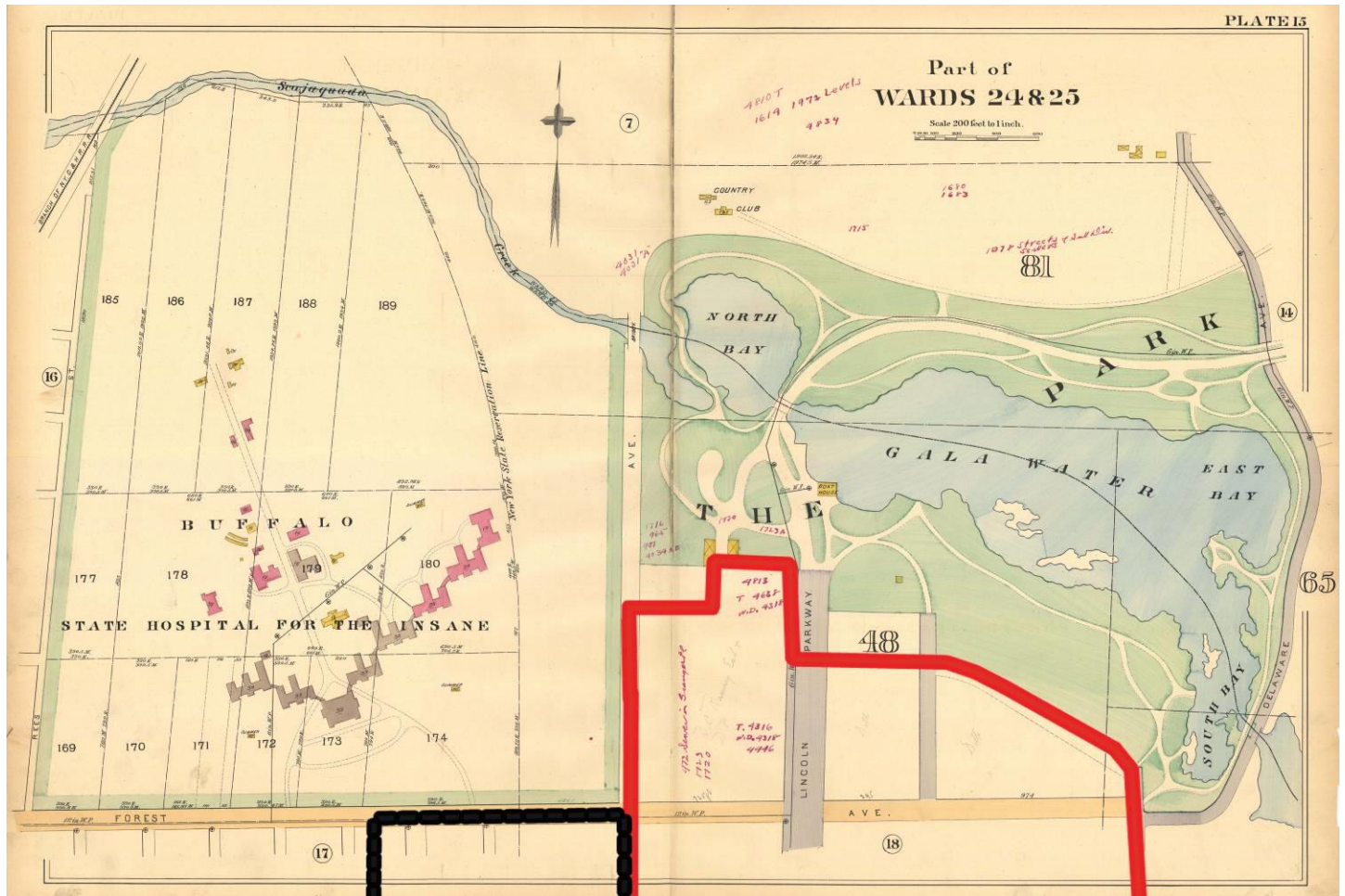
Section 11 Page 24

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State



“Part of Wards 24 & 25” from the American Atlas Co. (1894)

North is at the top of this map. The approximate boundaries of the Elmwood Historic District (East) in red and Elmwood Historic District (West) in black are here superimposed. Note land in Elmwood East remains fairly undeveloped north of Forest Avenue. Courtesy City of Buffalo.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

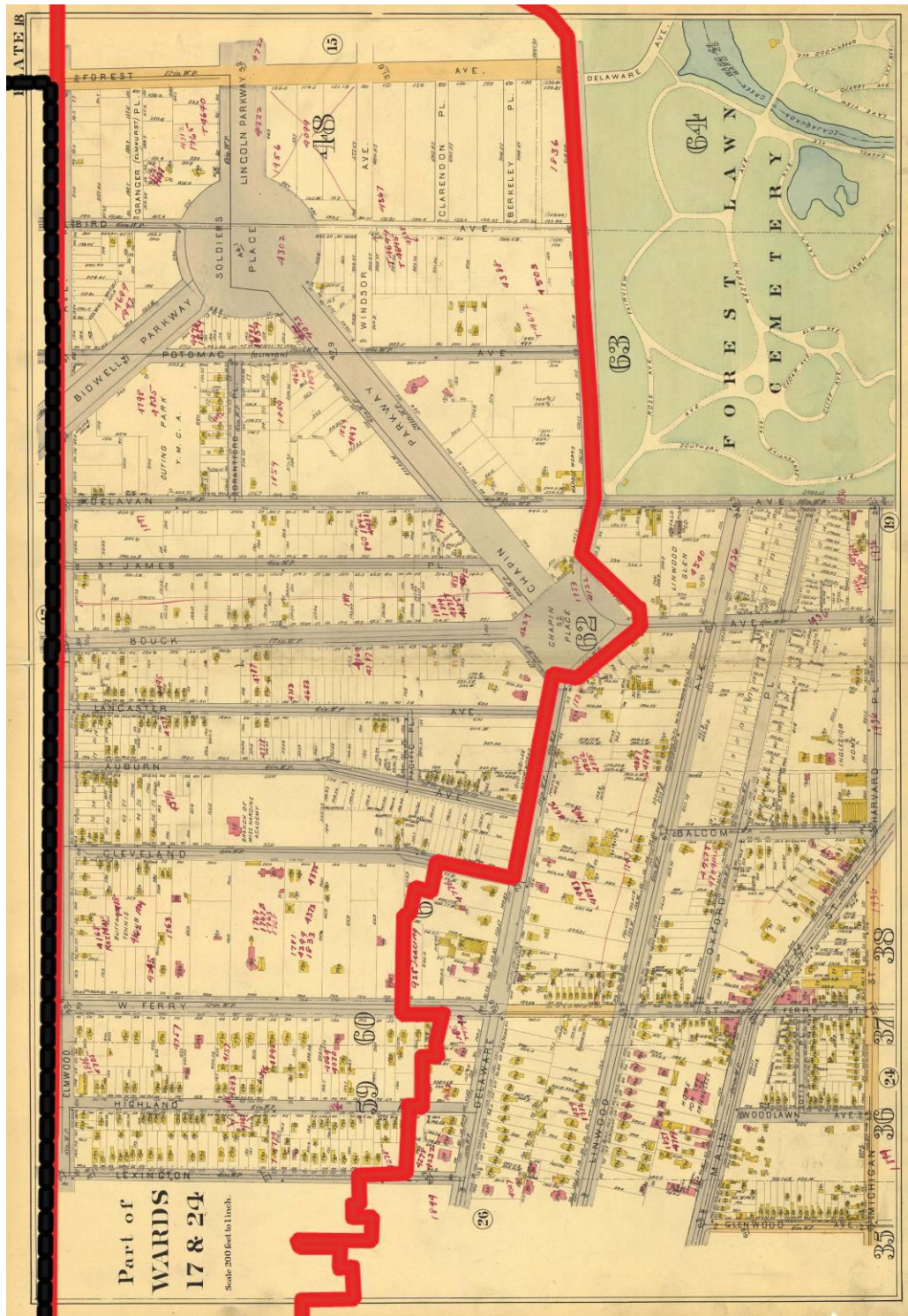
Section 11 Page 25

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State



“Part of Wards 17 & 24” from the American Atlas Co. (1894)

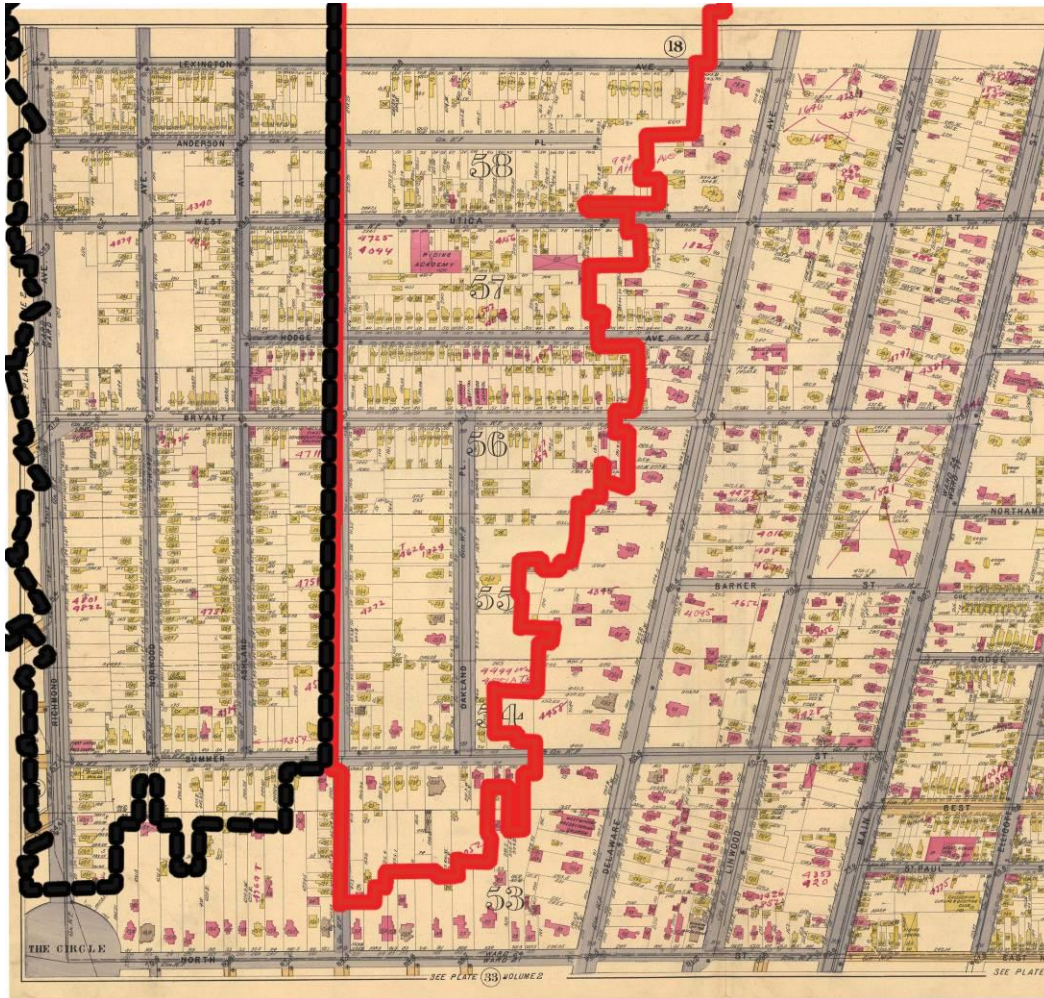
North is at the top of this map. The approximate boundaries of the Elmwood Historic District (East) in red and Elmwood Historic District (West) in black are here superimposed. Note the rapid development in the Elmwood district, especially in the area south of Ferry Street and on west-east streets. Chapin Pkwy and Bidwell Pkwy, the two most expensive streets for construction, remain fairly undeveloped. Courtesy City of Buffalo.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 26

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Portion, "Part of Wards 17 & 24" from the American Atlas Co. (1894)

Another plate from the previous atlas, showing the southern portion of the Elmwood Historic District (East) in red and Elmwood Historic District (West) in black. Notice here that some streets are very well established as early as the 1890s, such as the southern ends of Bryant Street, Hodge Avenue, and West Utica Street. Notice the difference in the grain of the streets in the Elmwood district in comparison to those large, spacious lots on Delaware Avenue (at right), which contained large mansions of Buffalo's elite. Courtesy City of Buffalo.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

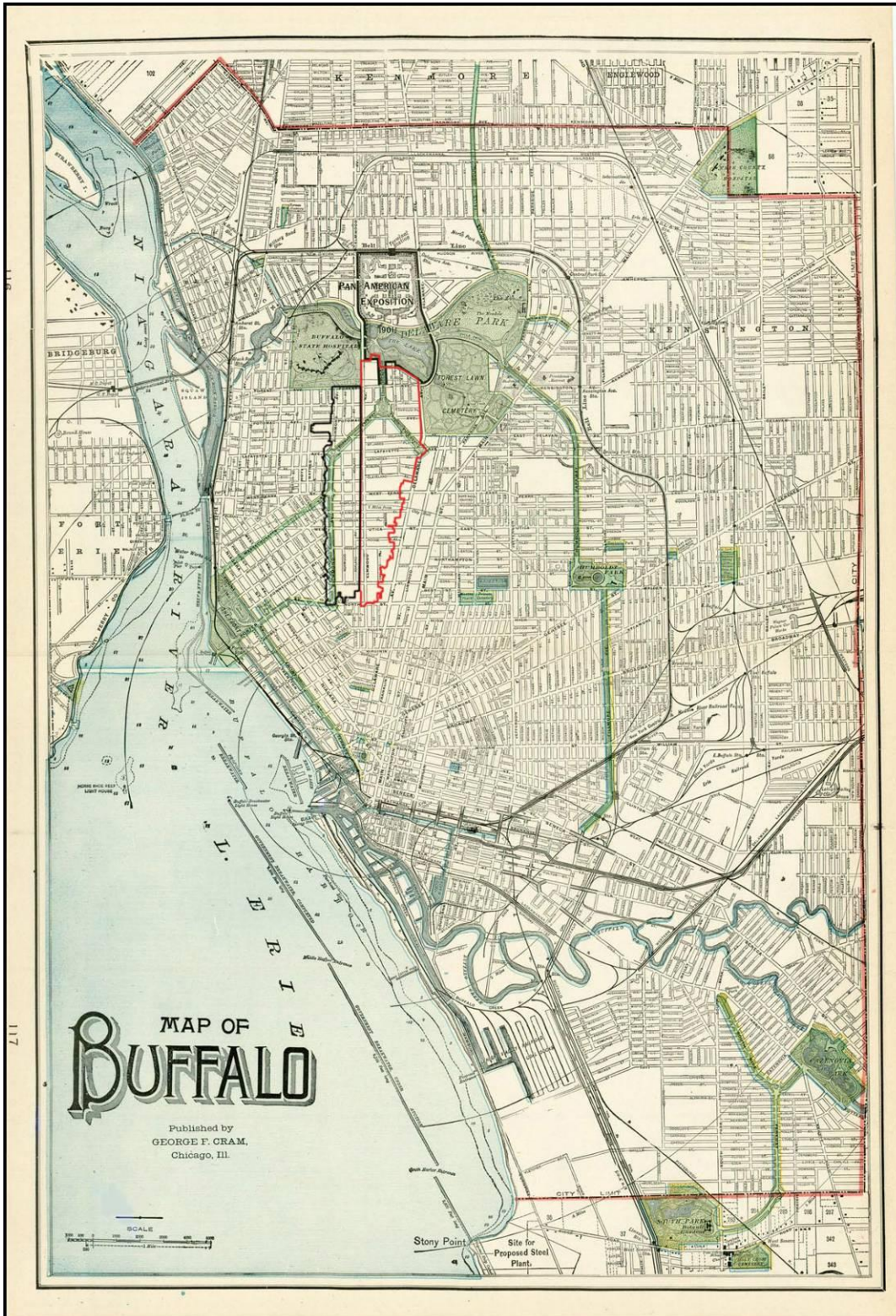
Section 11 Page 27

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State



**“Map of Buffalo,” by
George Cram (1901)**

A map of the city of Buffalo, showing the grounds of the Pan-American Exposition (outlined in black). The approximate boundaries of the Elmwood Historic District (East) are also noted in red. This map highlights the Olmsted parks and parkways in and around the city, and also the close proximity of the exposition grounds to the historic district. Courtesy Barry Lawrence Ruderman Antique Maps Inc.

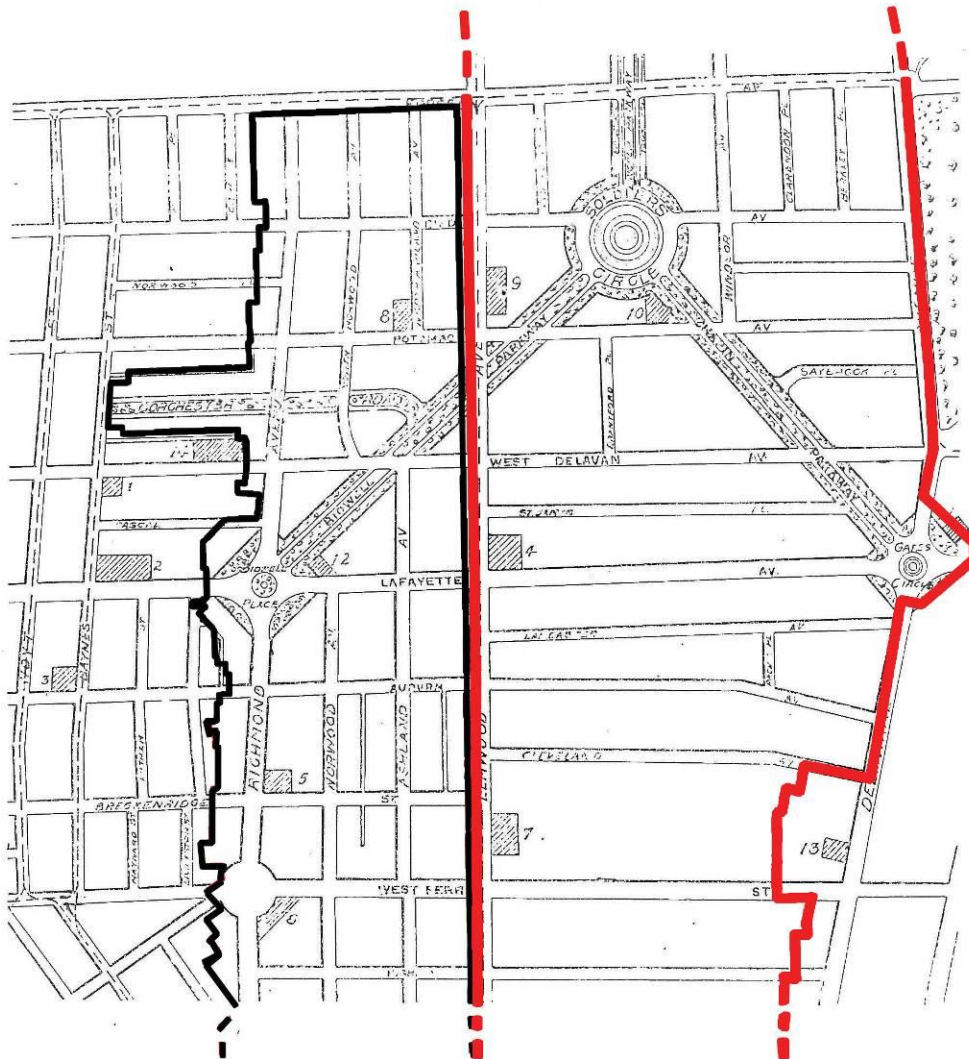
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 28

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

Map of the New Elmwood District.



“Map of the New Elmwood District” from *Greater Buffalo* (1902)

The approximate boundaries of the Elmwood Historic District (East) are superimposed in red and Elmwood Historic District (West) in black. By 1902, the Elmwood district had become an area of Buffalo with a distinct character and identity, as evidenced on this map. The southern area of the Elmwood Historic District (West) was already well developed by the turn of the century, as visible on the map from 1894, so this map focuses on the newly growing northern areas. Some key landmarks are noted on this map, numerous churches and schools. Courtesy BECPL.

- 1—"North" Station Bell Telephone Co.
- 2—Lafayette High School.
- 3—Public School No. 45.
- 4—Lafayette Presbyterian Church.
- 5—Pilgrim Congregational Church.
- 6—Richmond Avenue M. E. Church.
- 7—Public School No. 56.
- 8—The Ashland, Wm. Coatsworth, owner.
- 9—Row of new residences erected by Jno. W. Gibbs, now of the firm of Neiderpruem, Gibbs & Schaaf.

- 10—Melton Manor, W. L. Schmolle, architect.
 - 11—The Woodstock, Chas. Wilson, owner.
 - 12—The Milburn home, where President McKinley died.
 - 13—St. John's Episcopal Church.
 - 14—Row of residences recently erected by Walter D. Putnam.
- Dorchester Road.
Saybrook Place.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 29

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Detail, "Buffalo, Erie Co., N.Y." (1902)

The rough boundaries of the Elmwood Historic District (East) in red and the Elmwood Historic District (West) in black are here indicated, and north is toward the upper left hand corner. This panoramic view shows how rapidly the Elmwood Historic District was developed. Compare to the panoramic view from 1880, created only two decades before.

Courtesy LOC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 30

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



"How Easily Morgan Street Could Be Extended and Elmwood Avenue Widened," (1903)

This map highlights what was then proposed for the extension of Elmwood Avenue, linking the Elmwood district with the downtown commercial district of Buffalo. While this project did not occur within the boundaries of the Elmwood Historic District (East), it did have a significant impact on the district. This extension and widening was done to alleviate traffic congestion near Allen Street on Elmwood Avenue, and to allow for a two-lane streetcar line to be installed. Ultimately completed by 1911, this project helped to spur the commercial development of Elmwood Avenue in the 1920s and 1930s. From the *Buffalo Courier Express*, June 22, 1903.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

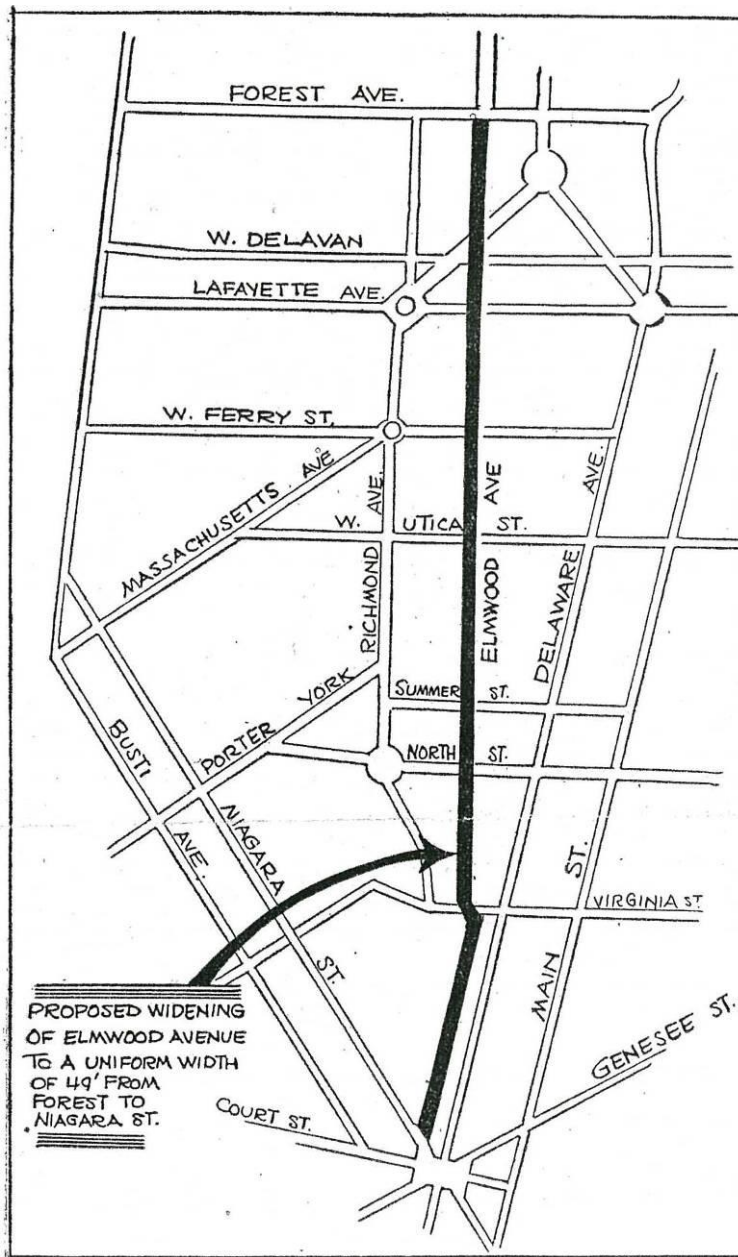
Section 11 Page 31

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State



“Widening of Elmwood is Proposed,” map (1935)

This map shows the proposed area for widening Elmwood Avenue to better accommodate the increased automobile traffic between the commercial core downtown and the Elmwood district. It marks a shift from the streetcar transportation that developed the area to the auto age which contributed to the overall decline of the city as residents moved to the outlying suburbs.

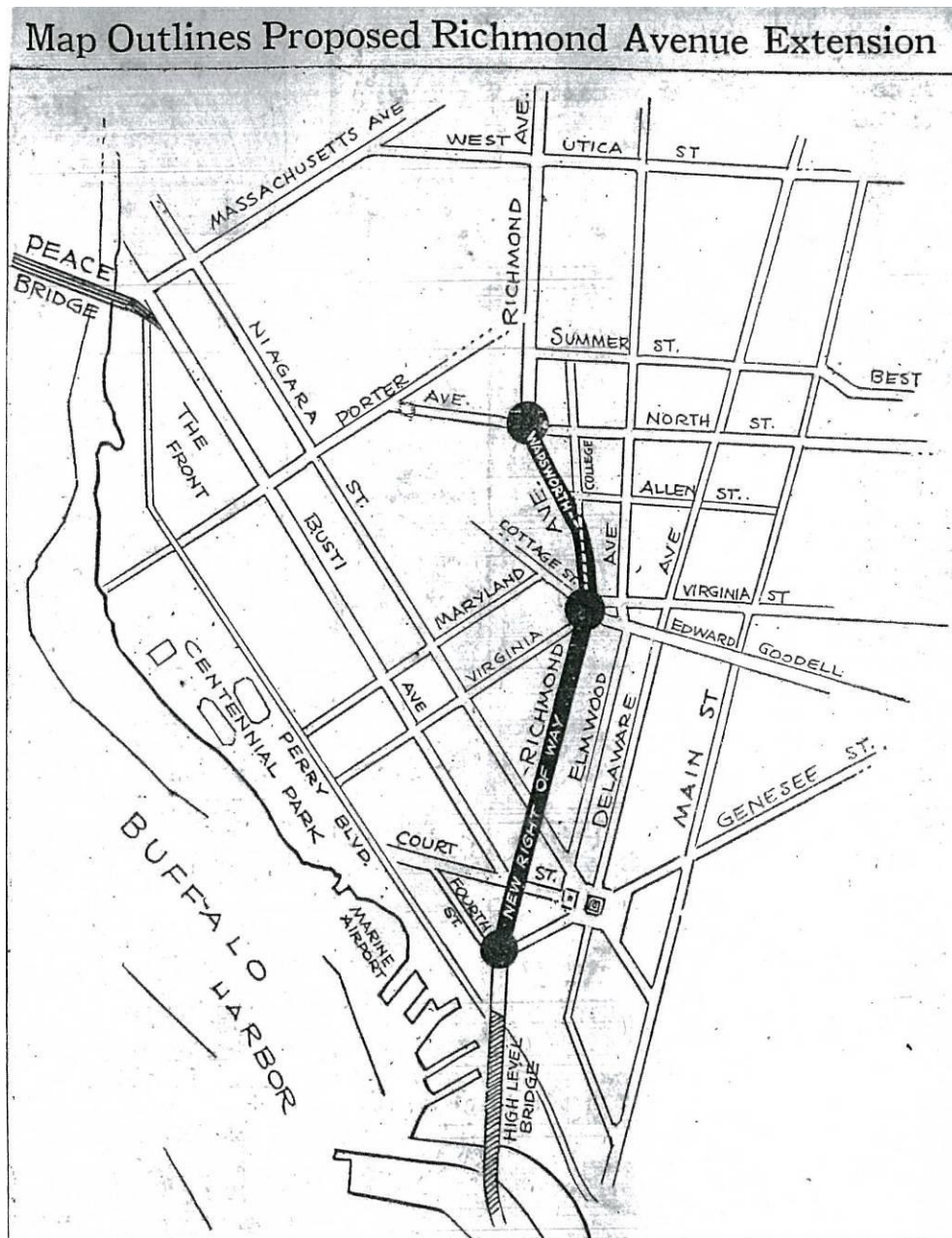
From *The Buffalo News*, "Widening of Elmwood Is Proposed - Plan Would Provide 49-foot Street," August 14, 1935.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 32

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



"Map Outlines Proposed Richmond Avenue Extension," (1935)

Another idea spurred by the growing auto-centric planning was this concept of extending Richmond Avenue through The Circle (Symphony Circle) to a "high level bridge" to the Hamburg Turnpike. Fortunately, this plan was never realized, as it would have encouraged Richmond Avenue to transform from its stately, Olmsted-designed appearance to a commercial zone like Elmwood and Delaware Avenues.
From *The Buffalo News*, "Map Outlines Proposed Richmond Avenue Extension," August 10, 1935.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 33

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State

HISTORIC IMAGES

COMMERCIAL ADVERTISER DIRECTORY. 79

BUFFALO
NURSERIES.

SITUATE BETWEEN MAIN AND UTICA STREETS.
Entrance on Utica, West of Delaware Street.

These Nurseries have for the coming Fall and Spring Trade, a large and finely grown
STOCK OF

FRUIT TREES

EMBRACING
APPLE, PEAR,
PEACH, PLUM, CHERRY, APRICOT, NECTARINE,
QUINCE AND FIGS.

ALSO,
RASPBERRIES, STRAWBERRIES,
CURRANTS AND GOOSEBERRIES,

Of all the STANDARD varieties, as well as those which are NEW and RARE.

THE ORNAMENTAL DEPARTMENT
IS FULL AND COMPLETE, INCLUDING

Evergreen & Deciduous Trees & Shrubs
OF EVERY DESIRABLE KIND,
Most perfect specimens for
Streets, Parks, and Private Grounds and Gardens.

Orders addressed to the proprietor will reach him through the Post Office, and be promptly attended to. All inquiries will be cheerfully answered, and Descriptive Catalogues and Wholesale Lists sent to those who desire them.

D. S. MANLEY, Proprietor.

Advertisement for Buffalo Nurseries, located in the future Elmwood district area. (1855)

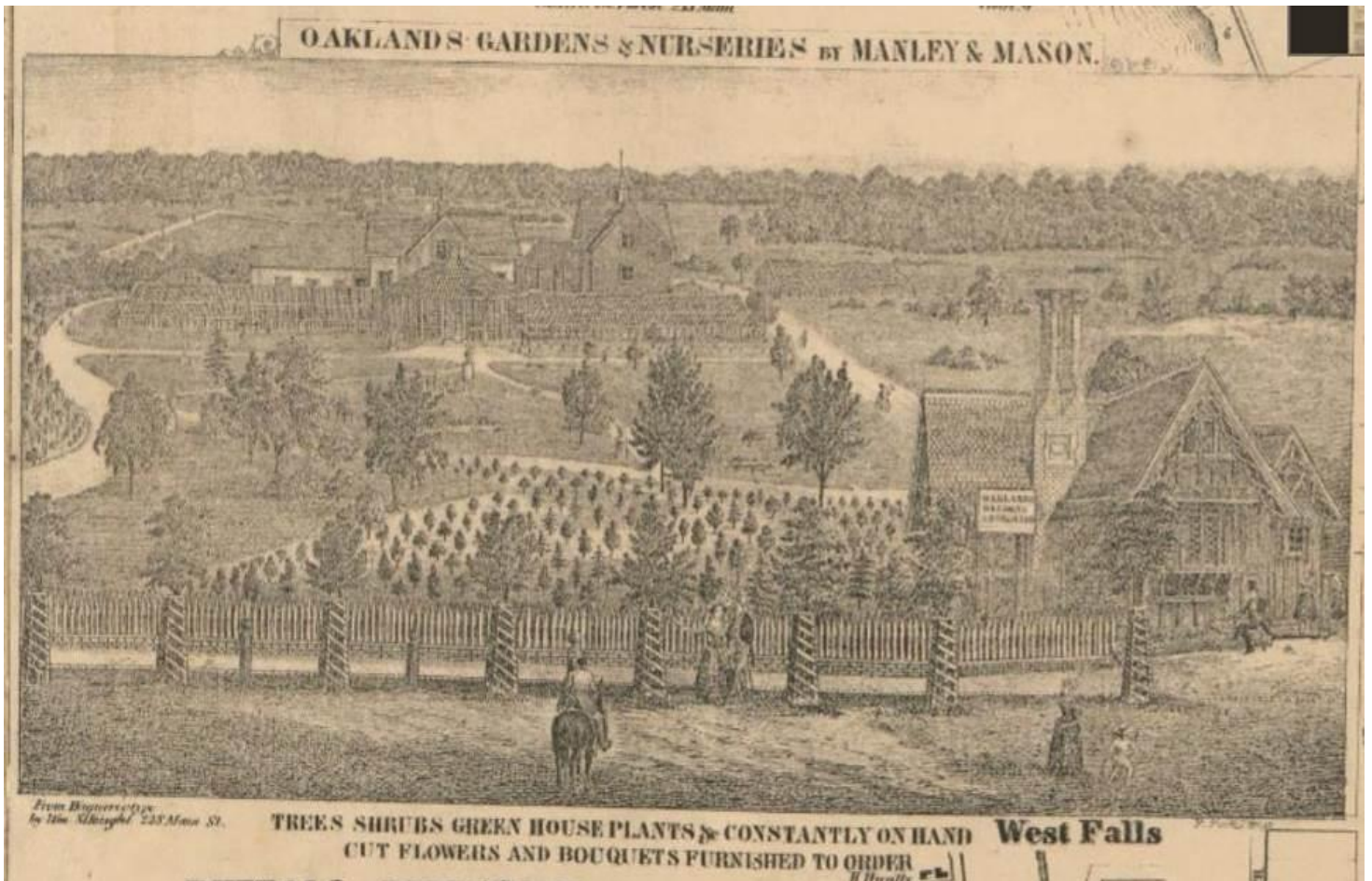
From
The Commercial Advertiser Directory of the City of Buffalo (Buffalo, N.Y.: Thomas and Lathrops, Publishers, 1855), 79.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 34

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Advertisement for Oaklands Gardens & Nurseries by Manley & Mason, office was located on Ferry Street in the Elmwood District. (1855)

From the 1855 *Atlas of Erie County*.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

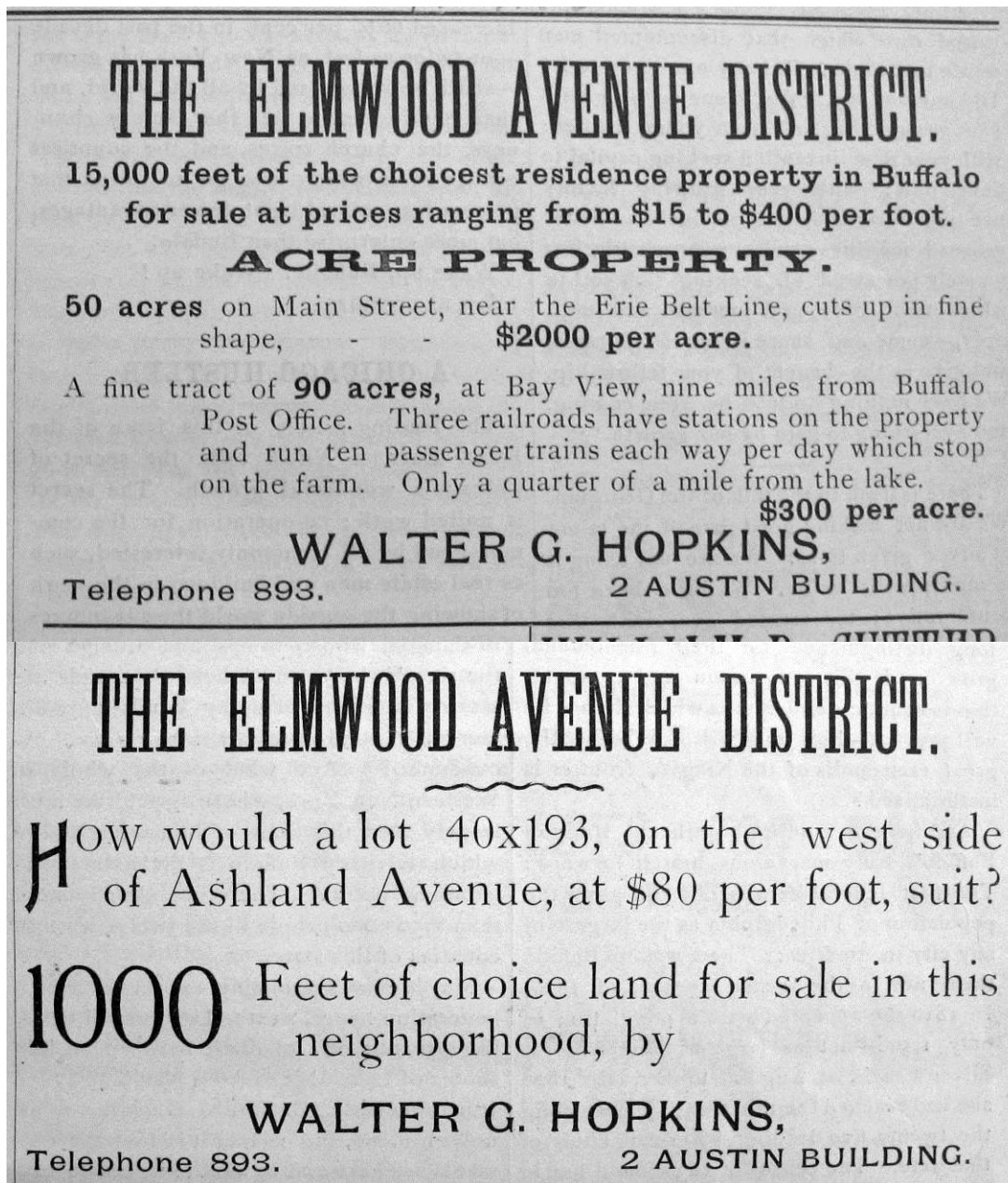
Section 11 Page 35

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State



Real Estate Advertisements, Walter G. Hopkins (1890)

Hopkins, like many other real estate agents at the time, noted a specialty in property in the Elmwood district.

These advertisements in the 1890 *Buffalo Real Estate and Financial News* journals constitute the earliest identified use of the phrase "Elmwood district" or "Elmwood Avenue district" to refer to this neighborhood.

From *Buffalo Real Estate News*, July 15, 1890 (top) and August 15, 1890 (bottom).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 36

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



ELMWOOD AVENUE NEAR BARKER STREET.

“Elmwood Avenue near Barker Street.”

While the exact location of this image is unclear, this does show the lushness of the landscape during the early development era in the Elmwood district. Note the streetlights, hitching posts and the broad sidewalks.
from *A History of the City of Buffalo and Niagara Falls* (1896), page 56.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 37

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



ELMWOOD AVENUE.

“Elmwood Avenue”

Another view looking down Elmwood Avenue, from an unknown location on the street. Note the rail fence at the road to the right of the image, and also the curbing, which is still retained in many streets of the Elmwood Historic District. The dense canopy of trees, while partially lost on Elmwood Avenue, is still retained on many of the streets in the district.

from *A History of the City of Buffalo and Niagara Falls* (1896), page 68.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 38

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Soldiers Circle, part of the Olmsted Park System, 1900

Soldiers Circle is the approach to Lincoln and Chapin Parkways. It was part of Frederick Law Olmsted's 1868 park plan for Buffalo and is listed in the National Register of Historic Places.

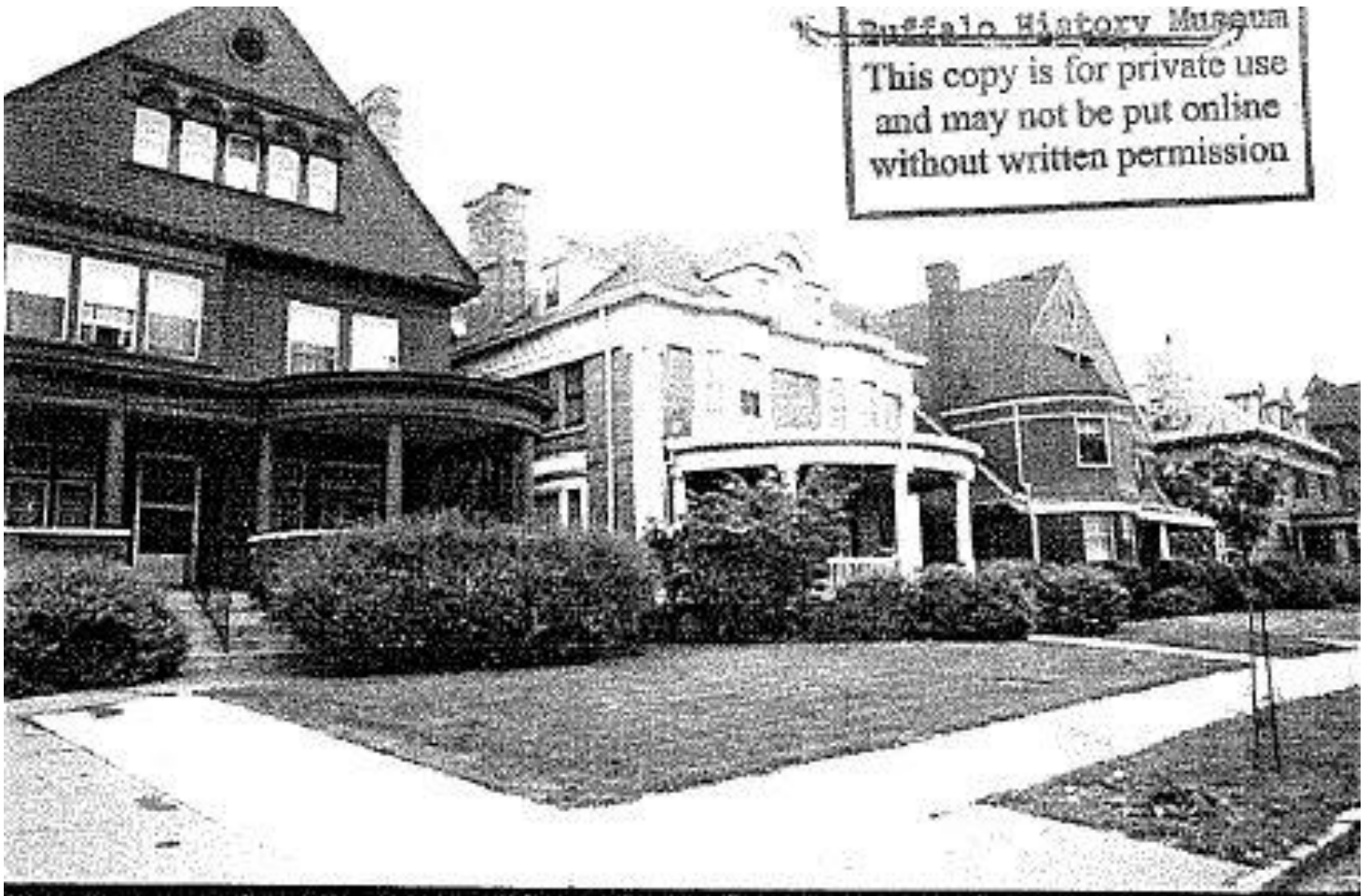
From glass negative, Detroit Publishing Company

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 39

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



309-313 Elmwood Avenue, date unknown.

View of homes along the east side of Elmwood Avenue, looking south.
Courtesy of The Buffalo History Museum

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 40

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



**Home of E. A.
Henshaw, 429
Elmwood Avenue,
ca. 1901
Now 431
Elmwood Avenue**



Above is the residence in its original appearance, like many others along Elmwood Avenue, the residence was later converted to commercial use with a storefront addition to the front of the building, pictured below, date unknown.

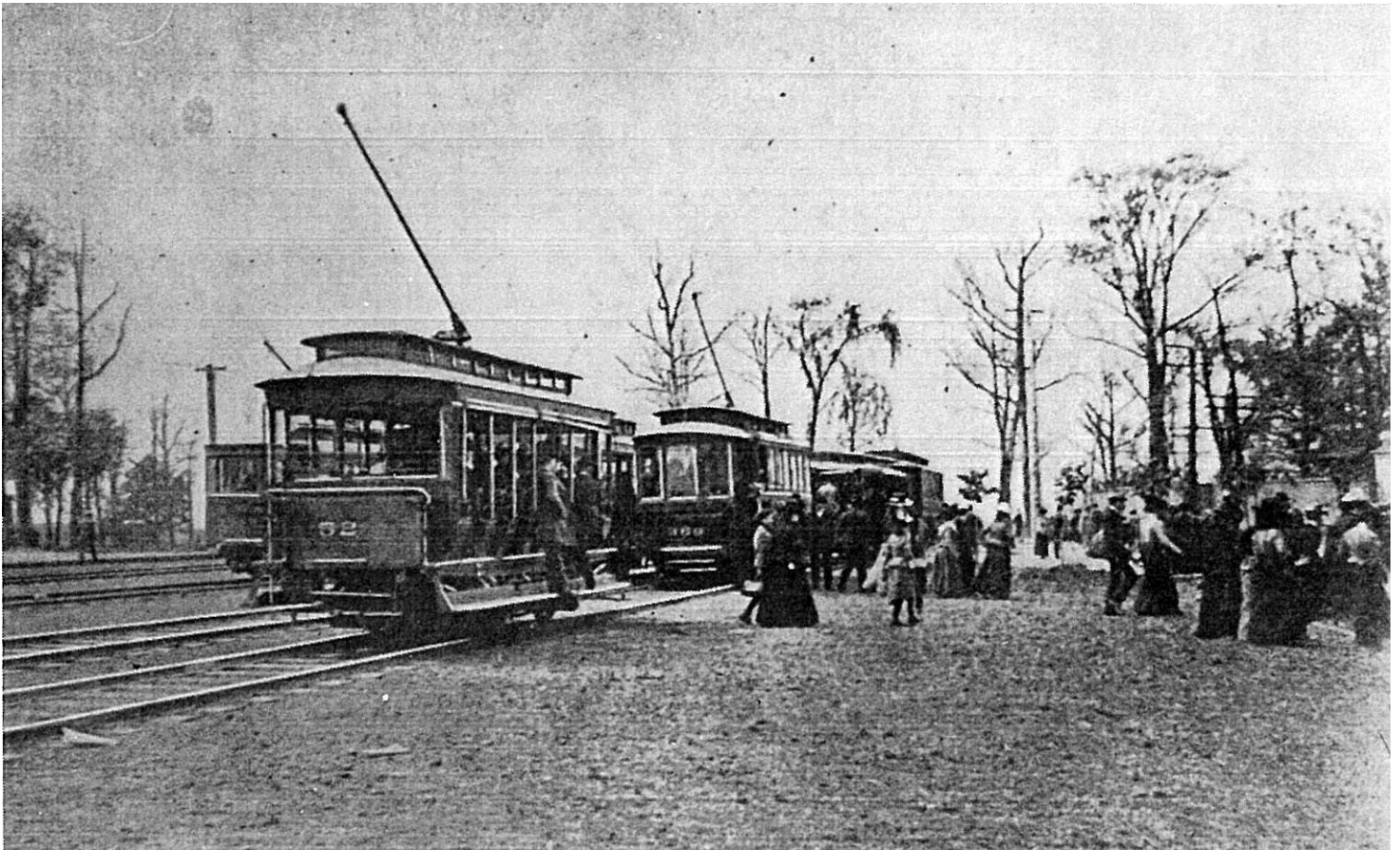
Courtesy of The
Buffalo History
Museum

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 41

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Unloading at the Elmwood Gate, Dedication Day of the Pan-American Exposition (1901)

While the growth and popularity of the Elmwood Historic District preceded Buffalo's Pan-American Exposition, held nearby on grounds adjacent to Elmwood Avenue, the fair did improve Buffalo's streetcar lines in the area, and brought scores of visitors to the area.

From William Reed Gordon, *90 Years of Buffalo Railway, 1860-1950, International Railway Company* (Rochester N.Y., 1970), 164.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 42

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



“New Houses in Course of Erection on West Delavan Ave.” (1902)

While the exact location of these houses is unclear, this is an excellent historic image depicting how these houses were built in groups by a common builder or developer. Note here the use of horses and mules in the construction process.

From Greater Buffalo: A Monthly Publication Devoted to Promoting the Prosperity of the Power City of America, October 1902, 28.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 43

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Detail, previous image

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

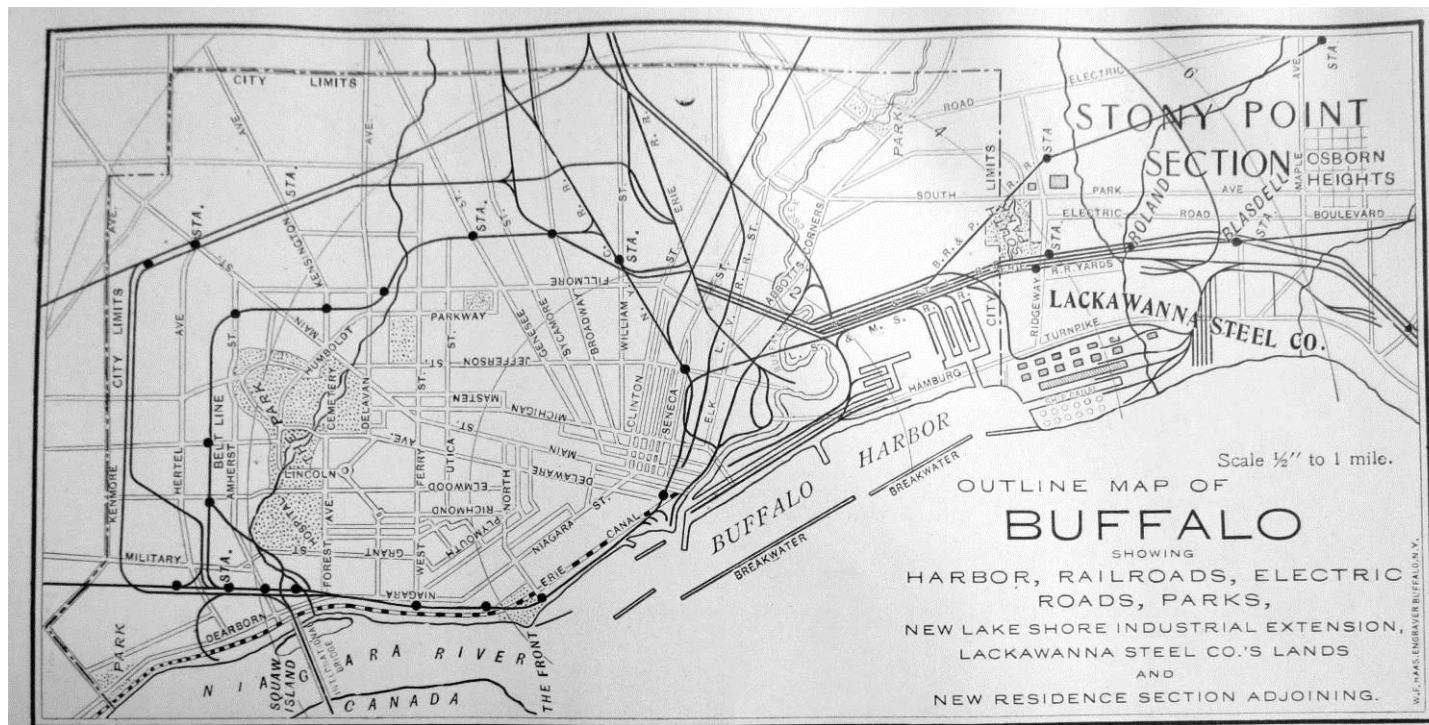
ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 11 Page 44



THIS MAP SHOWS THE "ELMWOOD AVENUE DISTRICT" OF STONY POINT

Osborn Heights

The highlands adjoining Blasdell which rise gradually to 167 feet above and overlooking the Lake Harbor, Steel Plant and South Buffalo and known as Osborn Heights, will be the chief and best residential section of our new Buffalo now rapidly building up on the south shore. I make a specialty of property in the above section. Send for map and particulars.

W. H. JOHNSON, 215 Mutual Life Building, Buffalo, N. Y.

"The 'Elmwood Avenue District' of Stony Point." (1902)

While this map depicts a new neighbor being developed in neighboring Lackawanna, NY, it is interesting that W.H. Johnson chooses to associate the desirability of his new development with the Elmwood district, giving the sense that if a prospective homeowner could not afford the actual Elmwood district, that this new Osborn Heights was equally as attractive. This use of the Elmwood district as almost a sort of brand gives a sense of how popular and attractive the Elmwood district was around the turn-of-the-twentieth century.

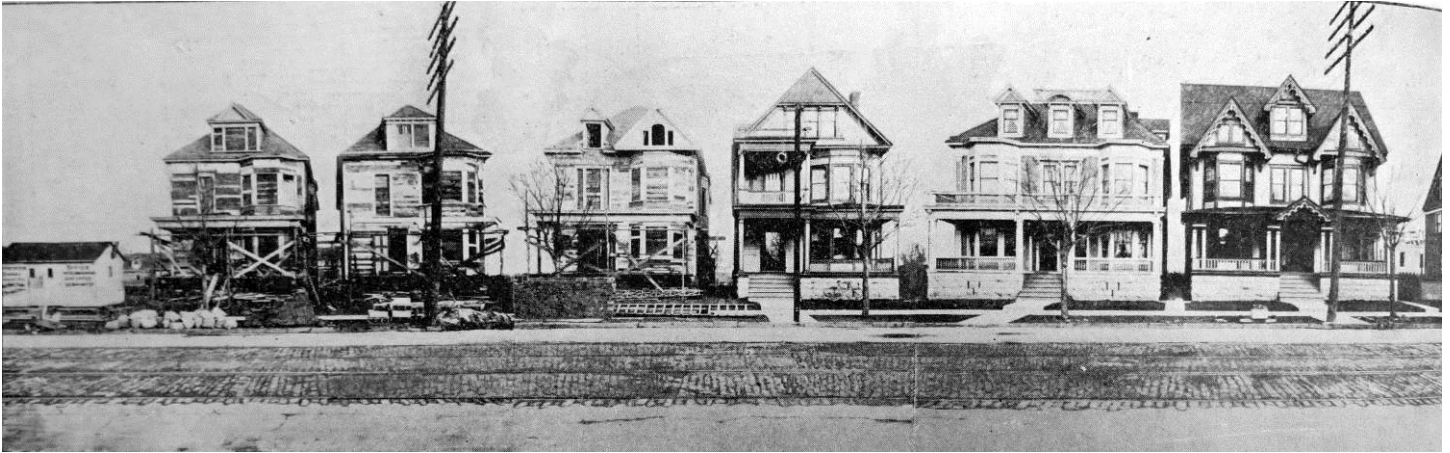
From *Greater Buffalo: A Monthly Publication Devoted to Promoting the Prosperity of the Power City of America*, November 1902, 25.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 45

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



“Row of residences on Elmwood Avenue, just north of Bidwell Parkway, three completed and three being built by John W. Gibbs, now of the firm of The Niederpruem, Gibbs & Schaaf Co.” (1902)

While the houses shown here are on the east side of Elmwood Avenue, part of the Elmwood Historic District (East), this is an excellent view of houses under construction in the Elmwood district. Note that while built by the same builder and sharing some similarities in form and detailing, each house is rendered slightly differently. This gives the overall district a cohesive feel, while allowing buyers to feel as if they were purchasing their own custom-designed house.

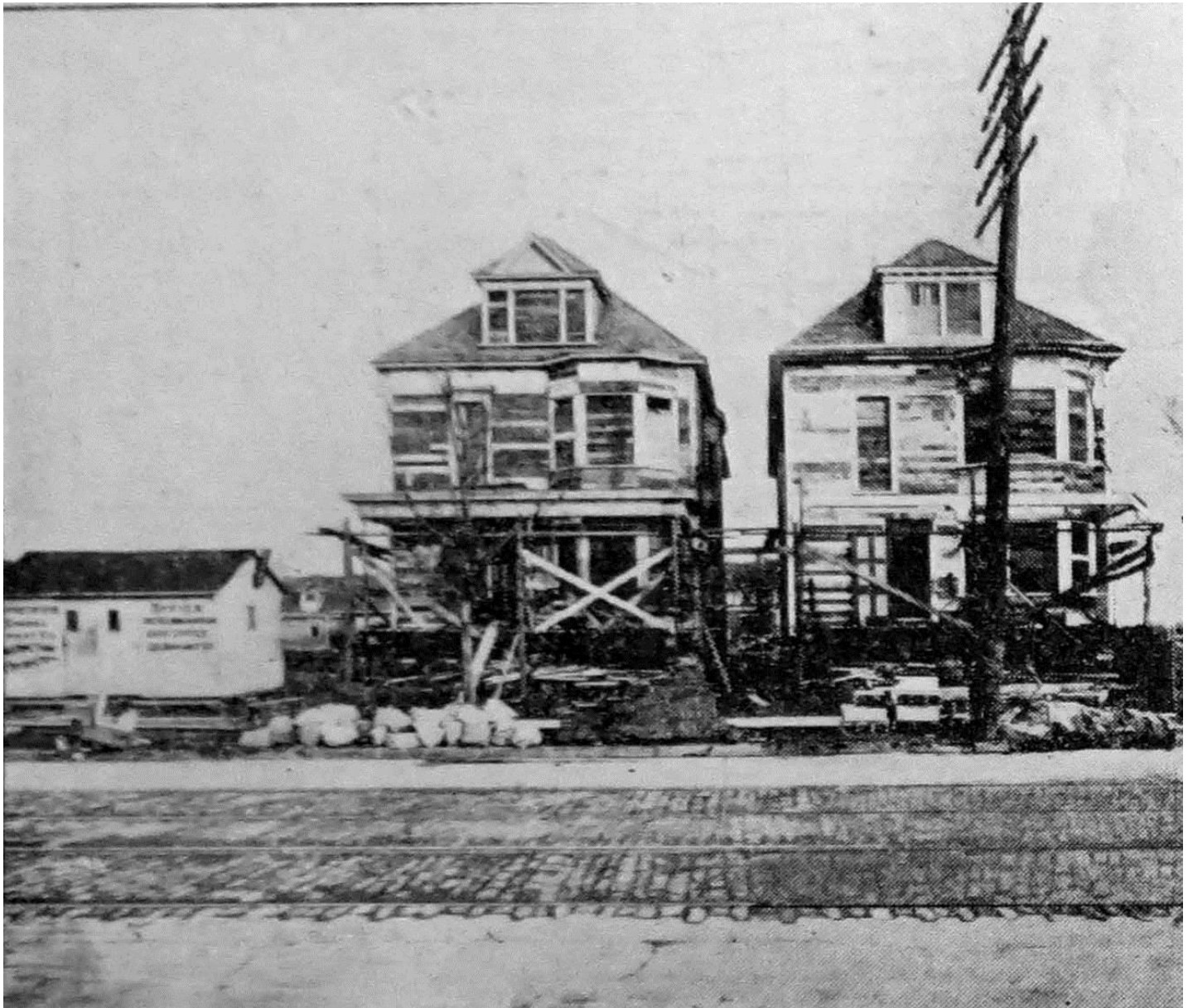
From Greater Buffalo: A Monthly Publication Devoted to Promoting the Prosperity of the Power City of America, December 1902, 20.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 46

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Detail, left side of previous image

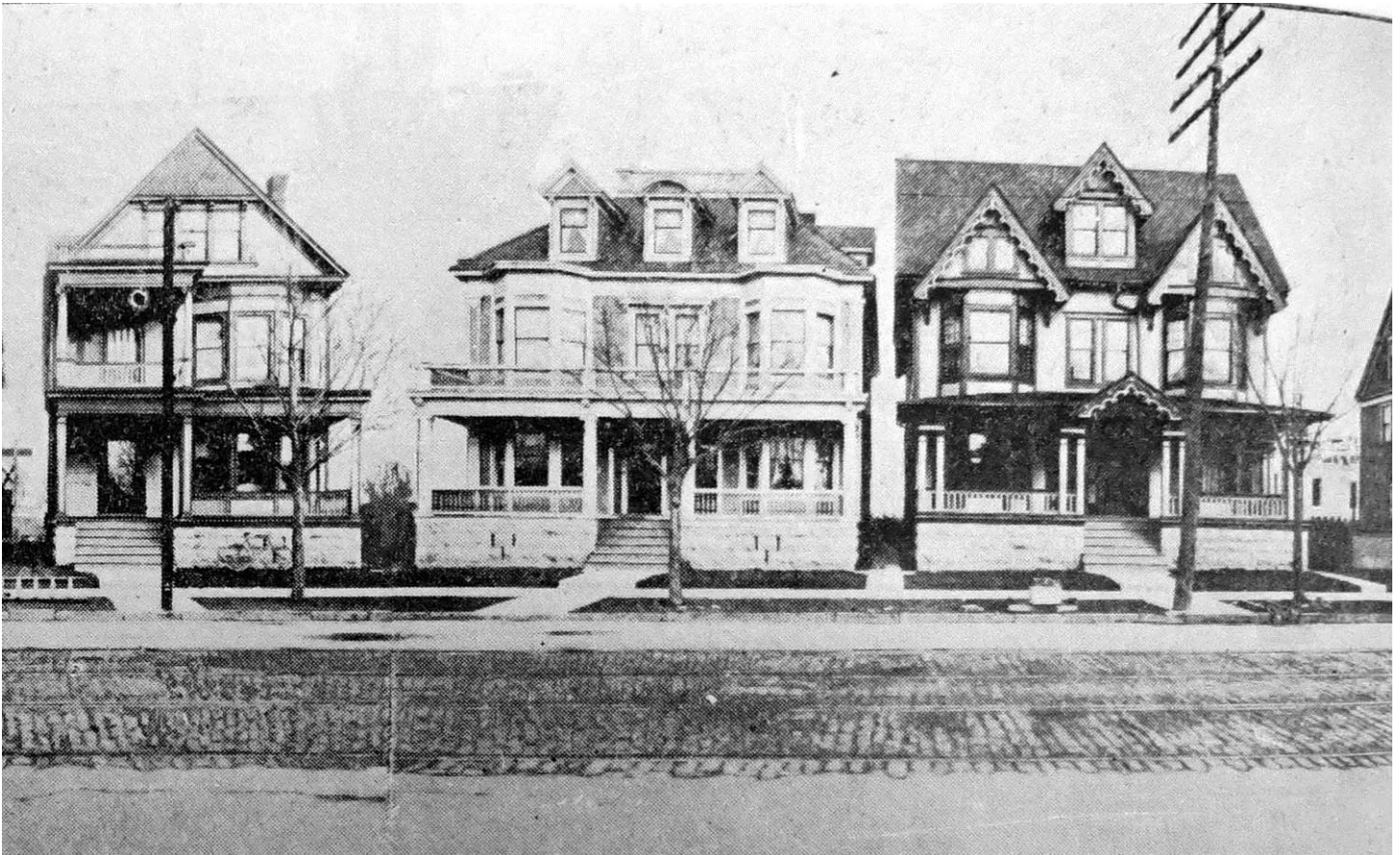
Note the crude pavement and streetcar lines present on Elmwood Avenue.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 47

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Detail, right side of previous image

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 48

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



The Philip Bartholomay House, 319 Elmwood Avenue (ca. 1904)

The Victorian style of this home is typical to those in the Elmwood District along Elmwood Avenue.
Courtesy of The Buffalo History Museum

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 49

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Edward H. Webster House, 781 West Ferry, ca. 1908

Built between 1907-1908 and designed by Buffalo architects Esenwein and Johnson for coal and ice magnate Edward H. Webster.

From *Our County and its people: A descriptive work on Erie County, New York*

Edited by: Truman C. White

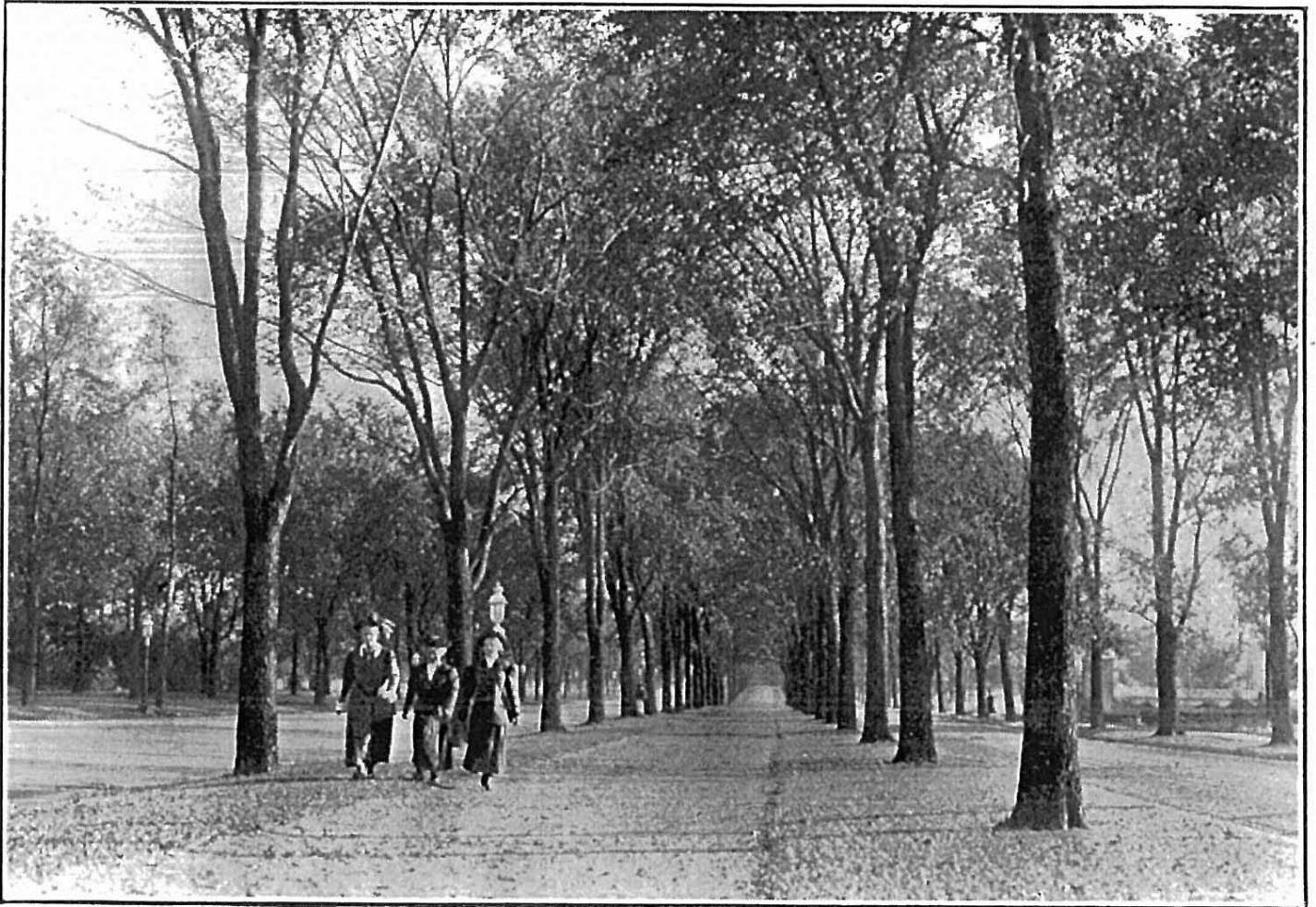
The Boston History Company, Publishes 1898 (online in October 2011)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 51

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



BIDWELL PARKWAY

“Bidwell Parkway,” (1908)

A view looking up the Olmsted designed parkway. Visible here is the lush canopy of trees that created the park-like setting of the street and helped make the Elmwood district so popular for residential development.

From *A History of the City of Buffalo: Its Men and Institutions: Biographical Sketches of Leading Citizens*.

(Buffalo: Buffalo Evening News, 1908), 23.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 52

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

**TO ALL } Renters, Flat Dwellers
AND } Seekers After Homes**

I am going to build twenty (20) or twenty-five (25) single and two-family houses in the best part of the **ELMWOOD DISTRICT** to be completed at different periods between next month and May 1, 1910. These houses and flats will be for sale and for rent as they are finished.

Plans and water colors of these dwellings, showing exactly how they will look when ready for occupancy, may now be seen at my office. These homes will contain every known modern convenience:—

Built-in Refrigerators	Screens
Outside Sleeping Rooms	Storm Windows
Awnings	Sound-proof Walls
Electric and Gas Fixtures	Clothes Chutes
Tile Bath Rooms	Modern Plumbing
Perfect Sanitation	Ideal Heating Arrangements

In fact the houses will contain every advanced development known to the science of ideal home building.

Intending buyers or renters should come to my office now and make selections and reservations. My methods of buying material and supervising work enable me to sell these houses on the installment plan for less money than others could duplicate them for cash.

**To Be Sold on Small Payments Down;
Balance Same as Rent**

HARRY E. PHILLIPS, 85 West Eagle St.

Harry E. Phillips real estate advertisement (1910)

In this advertisement, Phillips lays out his plan for developing the Elmwood district by construction 20-25 single and two-family houses. Note some of the amenities he lists.

From Harry E. Phillips, "To All Renters, Flat Dwellers and Seekers After Homes," advertisement, *Buffalo Express*, November 25, 1910.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 53

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Emanuel Boasberg House, 1296 Delaware Avenue, ca. 1911

Designed by architects E. B. Green and Associates.
Courtesy of The Buffalo History Museum

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 55

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

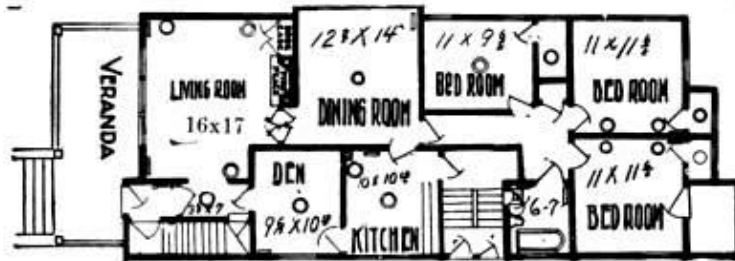
County and State

Model of Perfection

The ideal two-family flat. Examine it.
Ideal in construction. Ideal in location.
One of these flats in the Elmwood District purchased
under the Phillips plan will provide its owner with Free
Rent and pay for itself.

These flats combine every improvement known to the
modern science of home building.

FOR SALE OR RENT



Floor Plan of One of the Latest Phillips Flats

Observe the numerous advantages: Communication
with the front and back doors without passing through the
living-room. As much room as there is in an ordinary single
dwelling and much more convenient. Look at the living-room
with its library and French swing doors to both bookcase
and dining-room. See the large bedrooms and the superb
tile bath-room. Sound-proof walls and floors.

Buy one of these flats in the heart of the Elmwood
District for a small payment down and the balance the same
as rent. The rent from one flat will pay all the carrying
charges, interest and principal installment.

BUY NOW

Only 25 Lots Left in the Elmwood District—for Flats

Harry E. Phillips No. 9 Niagara St.
Both Telephones

Phone office for automobile to show you properties for sale or rent
Phones—Bell, Seneca 910; Federal 594

SAY YOU SAW IT IN THE LIVE WIRE

“Model of Perfection,” advertisement (1913)

This advertisement from real estate dealer Harry E. Phillips lays out a plan where a person could purchase a 2-family house in the Elmwood district and use the rental income to pay for the cost of purchase. From Harry E. Phillips, "Model of Perfection," advertisement, *Buffalo Live Wire*, March 1913.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 56

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



ENTRANCE TO PENHURST PARK
Adjoining Delaware Park. Showing portion of residences recently completed

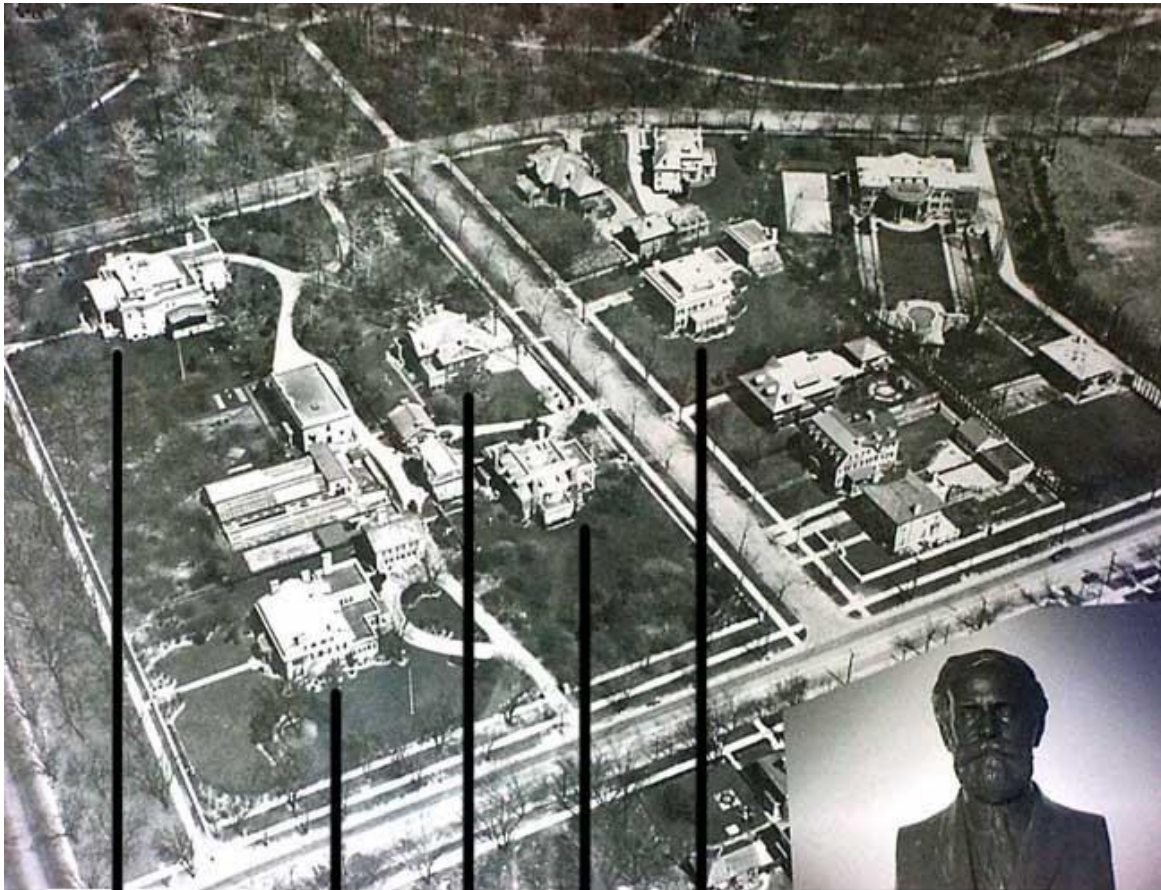
Entrance to Penhurst Park
Showing stone entry gate (contributing) and recently completed housing.
From *Greater Buffalo: Niagara Frontier*, 1914.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 57

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Larkin Sr. House
Rumsey Rd.
across from Del Park
(demolished)

Larkin Jr. House
"The Larkin House"
Lincoln & Forest

Esty House
176 Windsor Ave

Harry Larkin House
160 Windsor Ave

Charlie Larkin House
175 Windsor Ave

Larkland Development, 1914

Complex of five homes built for John D. Larkin, president of the Larkin Soap Company. Land was purchased from the Dexter Rumsey estate and homes built for the Larkin family between 1910- 1914 along Lincoln Parkway to the west, Forest Avenue to the south, Windsor to the east and Rumsey to the north. All homes are extant except for the Larkin Sr. House which was demolished in 1939. Stone wall is also a contributing object in district.

Source: Larkland History
by Bonnie Bristol Clesse, Writer / Mary Beth Parrinello, Historian

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 58

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Elmwood Avenue at Summer Street, looking north, date unknown

An early view of Elmwood Avenue with the horse car line tracks clearly visible, which helped to develop the Elmwood District. Elmwood started out as a residential street but quickly developed commercially as more residents moved into the neighborhood.

Courtesy of The Buffalo History Museum

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 59

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



HOME OF EDWARD S. WARREN, 20 LINCOLN PARKWAY

Home of Edward Warren, 20 Lincoln Parkway, ca. 1915

Home was built in 1904, designed by architects Lansing and Beierl and built by Charles A. Berrick & Sons.
Charles Warren was the home's second owner.

From *Beautiful Homes of Buffalo*, 1915

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 60

ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

17 97 REAL ESTATE FOR SALE 97 3

**ELMWOOD DISTRICT
2 FAMILY HOUSES**

Amherst, 732 near
Elmwood\$12,000

Potomac, 400 near
Richmond\$12,500

Amherst, 763 near
Elmwood\$13,000

Delaware, 1566 near Bird \$13,000

W. Utica, 190 near
Delaware\$13,500

Potomac, 405 near
Richmond\$14,300

Beaumaris, 22 near
Woodette\$14,500

Breckenridge, 484 near
Richmond\$15,000

Claremont, 119 near Bird \$15,000

Claremont, 186 near Bird \$15,000

Amherst, 716 near
Elmwood\$15,500

Claremont, 110 near Poto-
mac\$16,500

Claremont, 126 near Bird \$16,500

Elmwood, 1564 near
Elmview\$17,000

Norwood, 184 near Bryant \$20,000

Fordham, 135 near Kim-
wood\$21,500

Linwood, 614 near
Lafayette\$23,000

Fordham, 75 near North
Lincoln\$28,500

Richmond, 302 at Man-
chester\$30,000

Lafayette, 739 near
Gates Circle\$50,000

We are sole agents for the above
properties.

Hopkin's of Buffalo, Inc.
545 Elmwood Ave. Tupper 8420

Hopkins Real Estate Advertisement (1926)

This advertisement from Walter C. Hopkins indicates that the name "Elmwood district" was still associated with this neighborhood well into the 1920s when the bulk of the district had been developed. From Hopkin's of Buffalo, Inc., "Elmwood District 2 Family Houses," advertisement, *Buffalo Morning Express*, March 28, 1926, sec. 5.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 61

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



"Melbourne Court", date unknown.

Advertisement for Melbourne Court, one of the first townhouse-style apartment complexes in the Elmwood Historic District (East), built ca 1930.

Source: <http://www.cyburbia.org/forums/showthread.php?t=40552>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 62

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



800 West Ferry, ca. 1929

The 1929, the 800 West Ferry apartment building was designed by Duane Lyman and developed by Darwin R. Martin, son of the Larkin Company executive. A contributing wall from the now demolished Gratwick Mansion still remains. From *800 West Ferry Street - An Elegant Address*, by Alison Fleischmann. Photo from a Sales brochure from 800 West Ferry, courtesy of Buffaloah.com.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

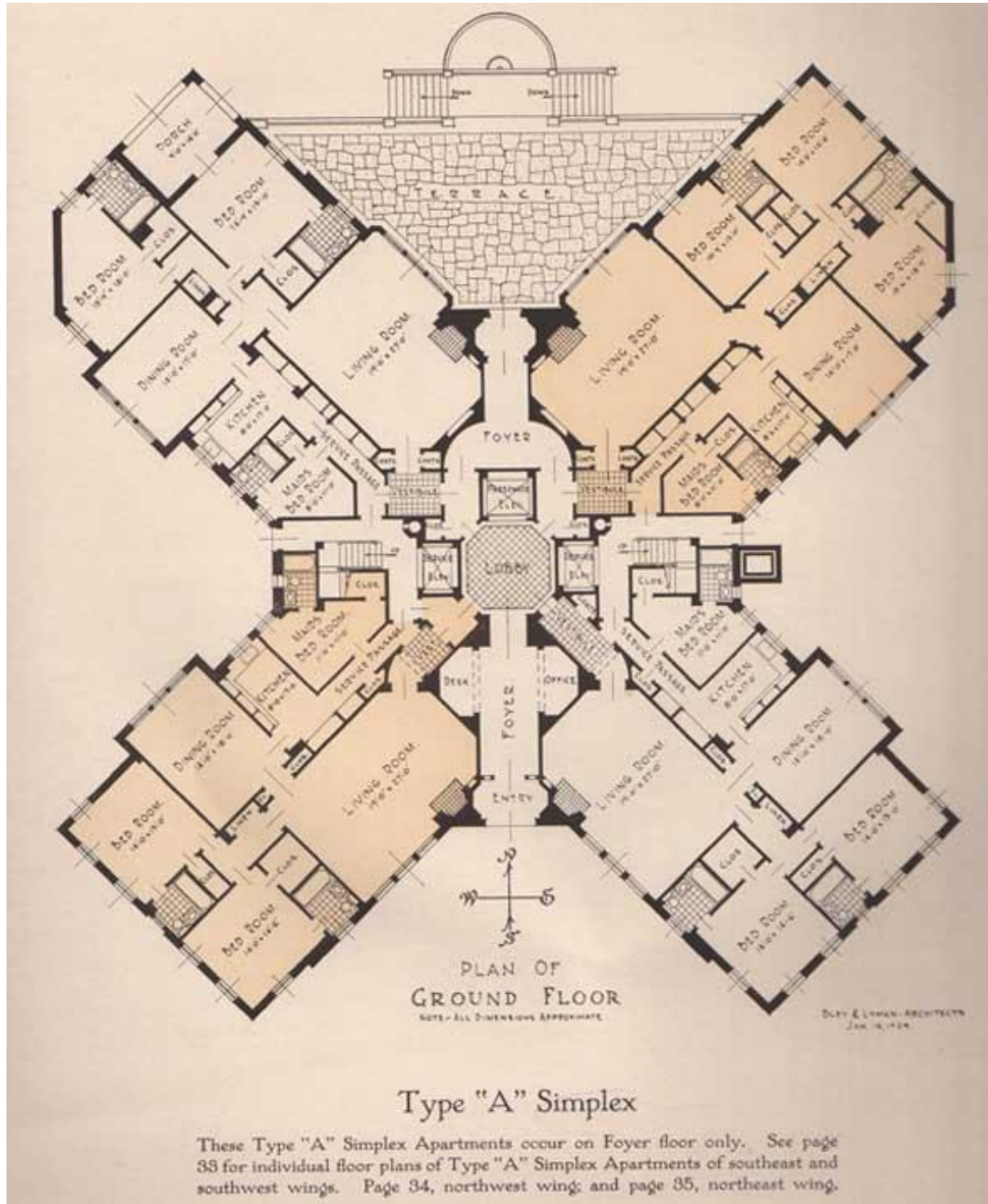
ELMWOOD HISTORIC DISTRICT (EAST)

Name of Property

Erie County, New York

County and State

Section 11 Page 63



800 West Ferry Floor Plan (1929)

Developed by Darwin R. Martin and designed by Duane Lyman
From 800 West Ferry Sales Brochure, courtesy of Buffaloah.com.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 64

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Corner of Elmwood Avenue and Breckenridge, by Willard T. Baldy (1940)

A good example of a commercial conversion of an older house on Elmwood Avenue.

From Natalie Green Tessier, "The Old Photo Album: Elmwood Avenue," *Western New York Heritage*, Summer 2002, 16.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 65

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



Elmwood Avenue looking south-west from Cleveland Avenue, by Willard T. Baldy (1940)

This is an excellent image depicting the transformation of Elmwood Avenue for the automobile. Notice here the commercial blocks added to the front of older residential buildings, still barely visible behind. Compare to a similar modern view of this area on page 11-88.

From Natalie Green Tessier, "The Old Photo Album: Elmwood Avenue," *Western New York Heritage*, Summer 2002, 16.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 66

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



“Making Way for Progress” (1948)

Image showing the tree removal on Elmwood Avenue between West Utica Street and Lexington Avenue. from *Buffalo Courier Express*, "Making Way for Progress," April 6, 1948, Courier-Express Daily Pictorial sec.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 67

ELMWOOD HISTORIC DISTRICT (EAST)
Name of Property
Erie County, New York
County and State



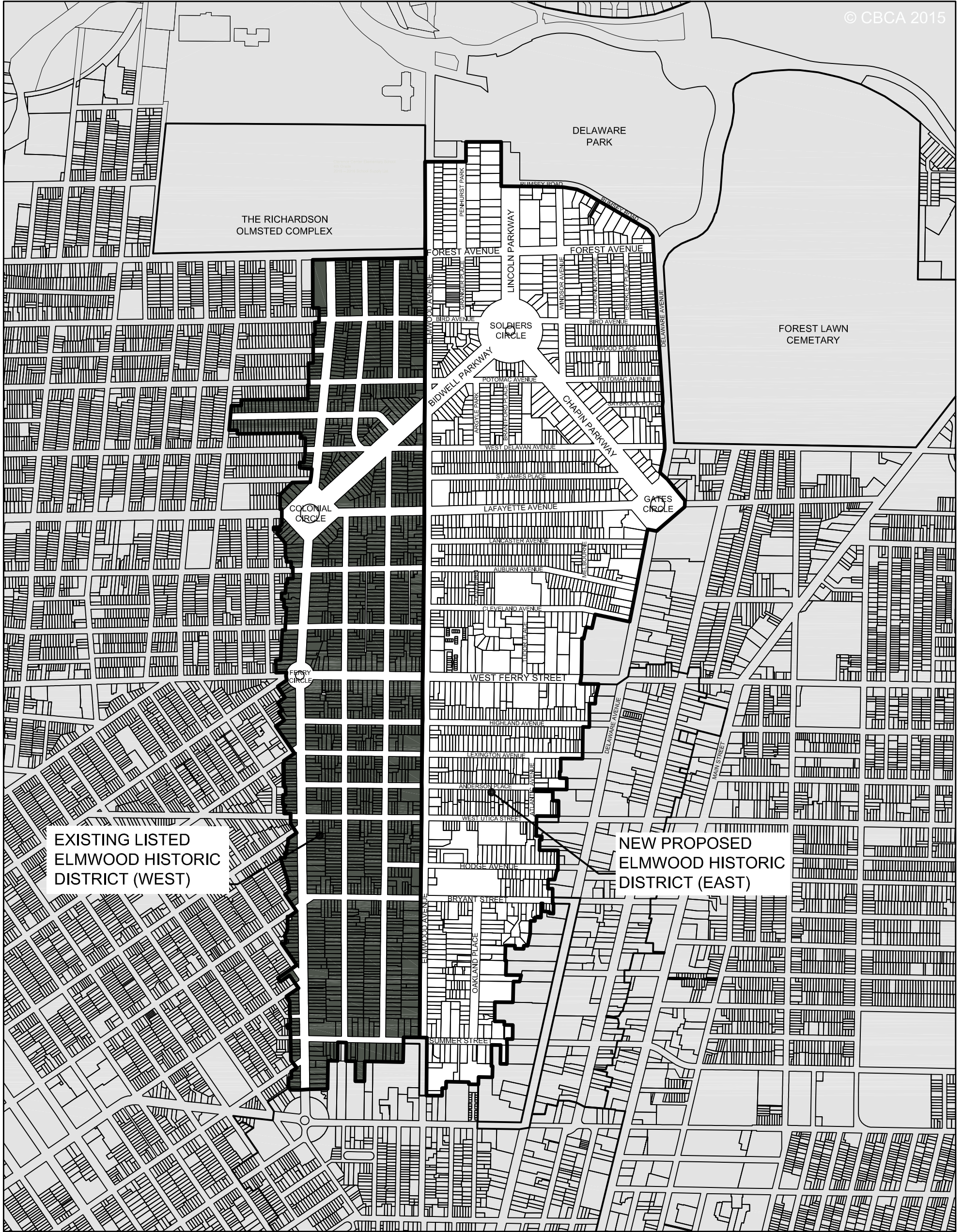
“Elmwood-Utica Section, looking north on Elmwood; Bryant St. in Foreground,” (undated, ca. 1940s/50s)

Close examination of this undated image reveals an Elmwood Avenue stripped of the majority of its trees and transformed with commercial buildings and parking lots.


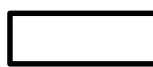
from Vertical Files collection, BECPL

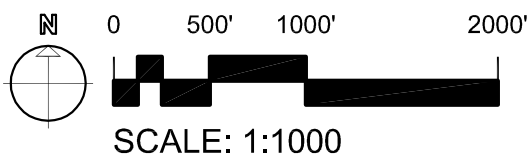
ELMWOOD NATIONAL REGISTER HISTORIC DISTRICT - WEST (LISTED) AND EAST (PROPOSED)

City of Buffalo, Erie County, NY



LEGEND:

-  **ELMWOOD HISTORIC DISTRICT (WEST)**
-  **ELMWOOD HISTORIC DISTRICT (EAST)**



Datum: NAD 83/Zone 17N

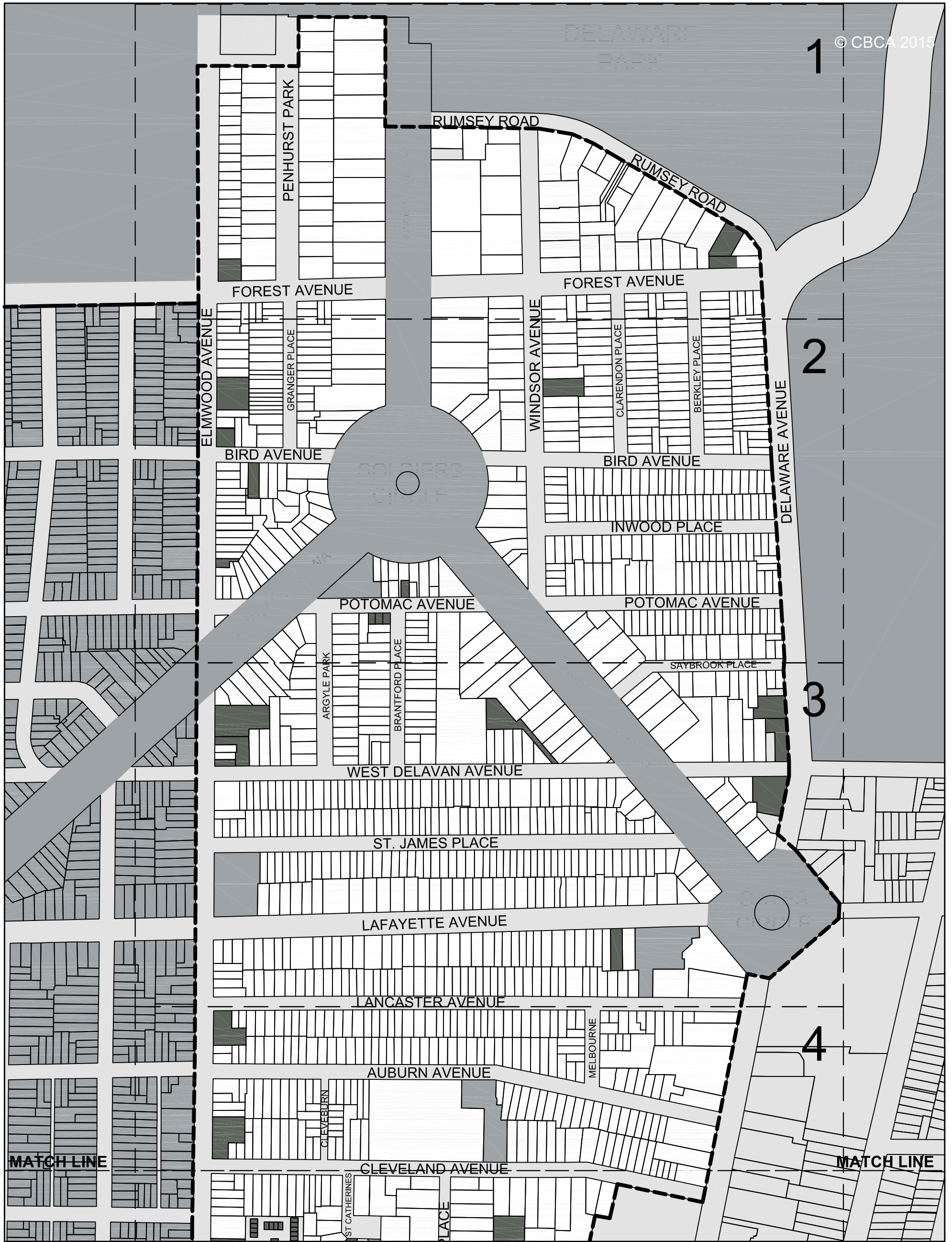
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 ph. 716-852-2020 fx. 716-852-3132
www.clintonbrowncompany.com

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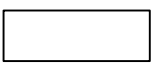


ELMWOOD NATIONAL REGISTER HISTORIC DISTRICT (EAST)

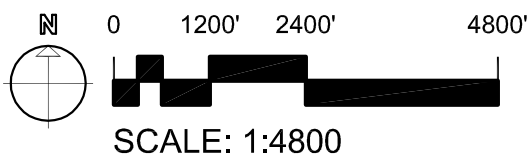
City of Buffalo, Erie County, NY

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LEGEND:

-  Contributing Property
-  Previously NR-Listed
-  Non-Contributing Property



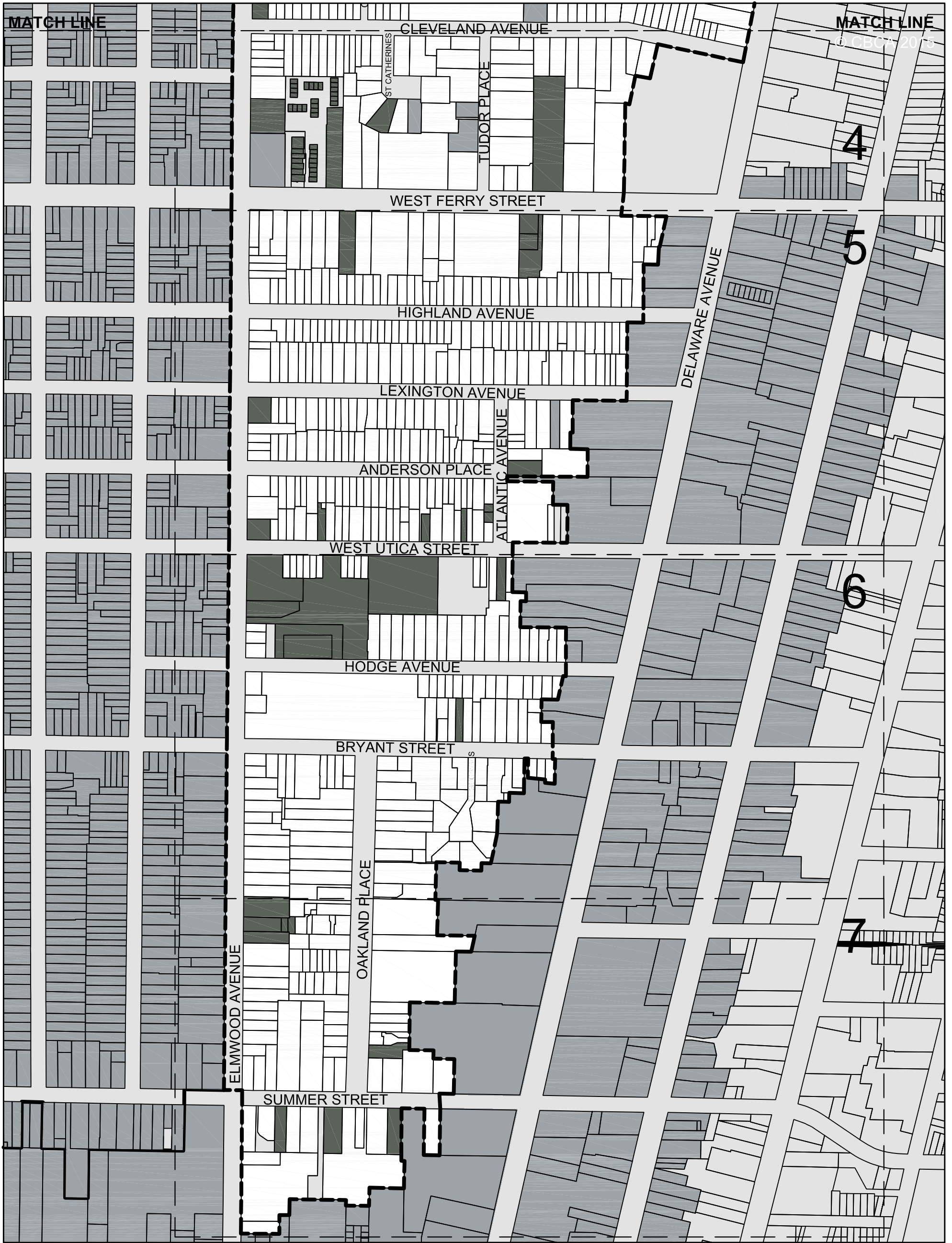
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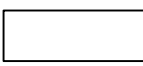


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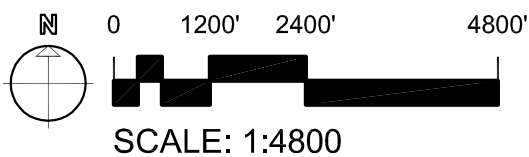
ELMWOOD NATIONAL REGISTER HISTORIC DISTRICT (EAST)

City of Buffalo, Erie County, NY



LEGEND:

-  Contributing Property
-  Previously NR-Listed
-  Non-Contributing Property



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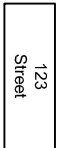




ELMWOOD NATIONAL REGISTER HISTORIC DISTRICT (EAST) MAP 1

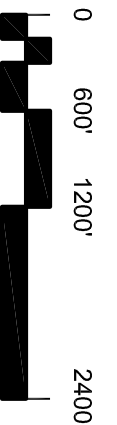
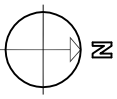
City of Buffalo, Erie County, NY



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LEGEND:

-  Photo Key
-  Contributing Property
-  Non-Contributing
-  Vacant Lot/Street
-  Historic District Boundary
-  Previously NR-Listed



SCALE: 1:2400

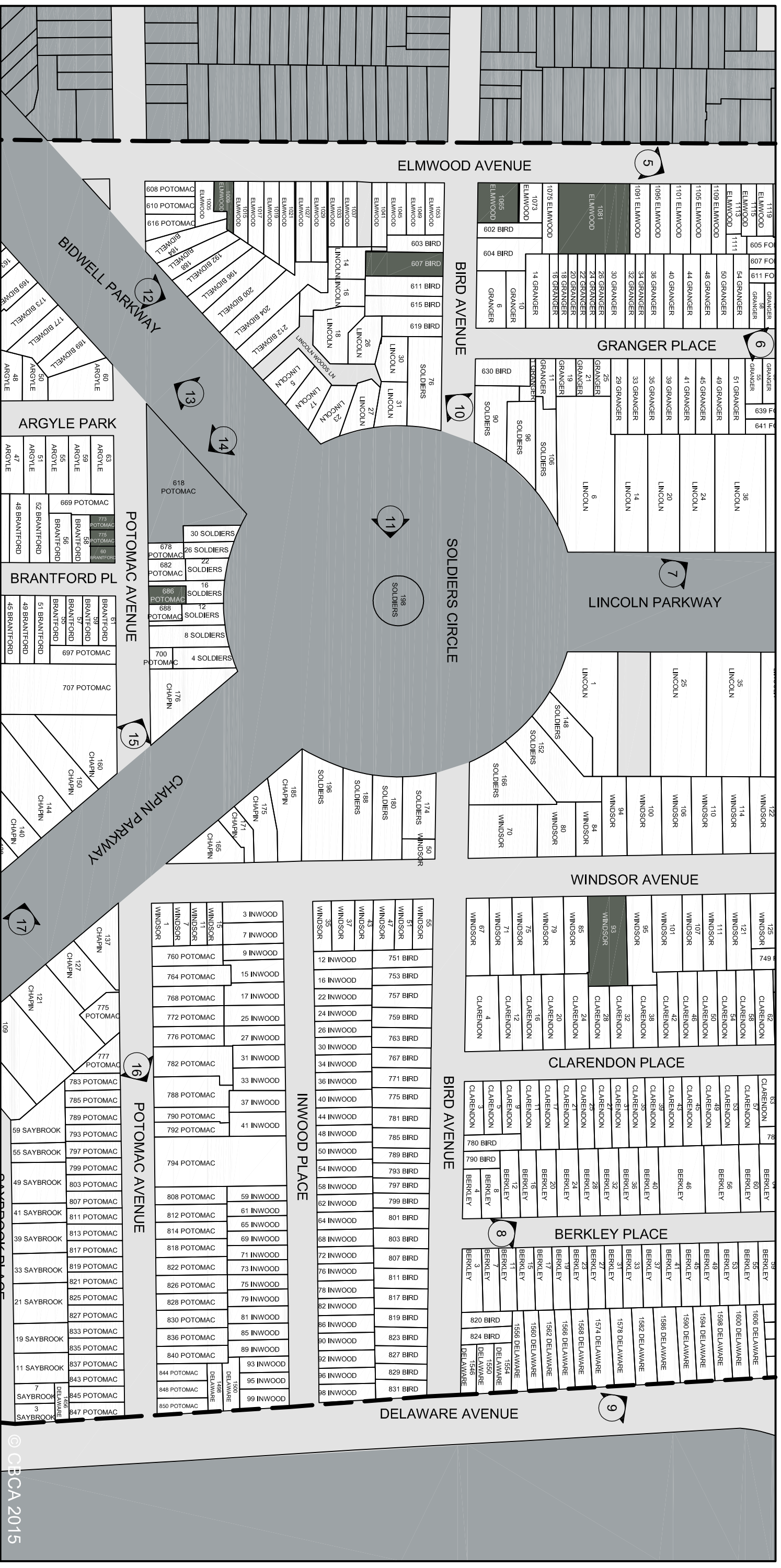
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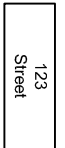



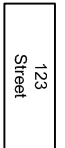


ELMWOOD NATIONAL REGISTER HISTORIC DISTRICT (EAST) MAP 2

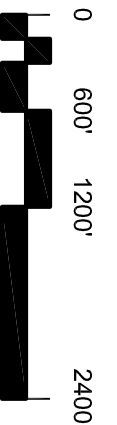
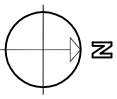
City of Buffalo, Erie County, NY



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LEGEND:

-  Photo Key
-  Contributing Property
-  Non-Contributing
-  Vacant Lot/Street
-  Historic District Boundary
-  Street
-  Previously NR-Listed
-  Street



SCALE: 1:2,400

Datum: NAD 83/Zone 17N

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ELMWOOD NATIONAL REGISTER HISTORIC DISTRICT (EAST) MAP 3

City of Buffalo, Erie County, NY



LEGEND:

Photo Key

Historic District Boundary

123 Street

Contributing Property

123 Street

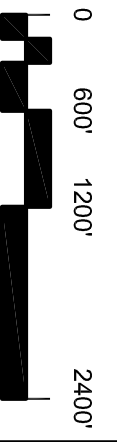
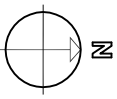
Previously NR-Listed

123 Street

Non-Contributing

123 Street

Vacant Lot/Street



SCALE: 1:2400

Datum: NAD 83/Zone 17N

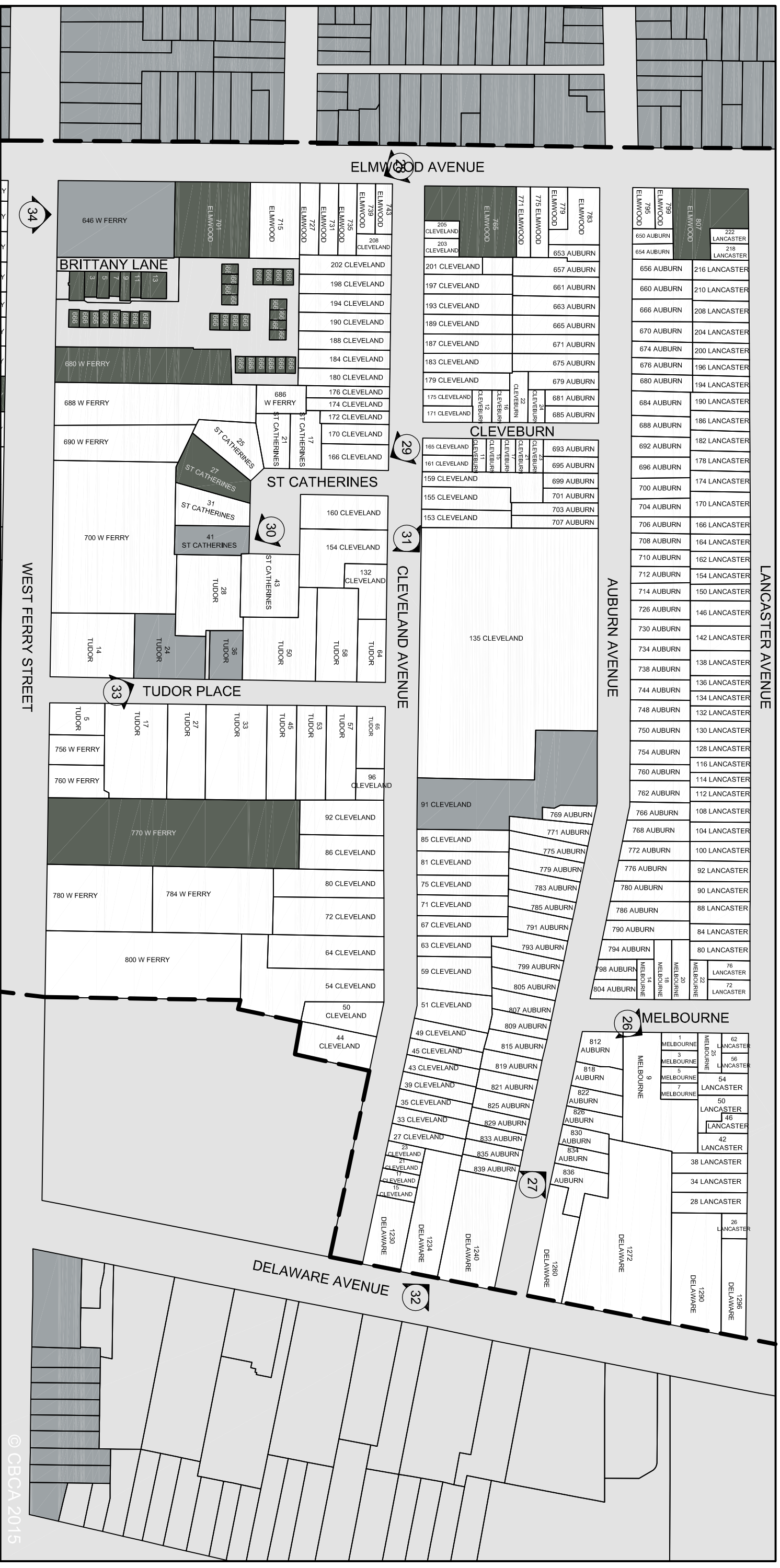
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ELMWOOD NATIONAL REGISTER HISTORIC DISTRICT (EAST) MAP 4

City of Buffalo, Erie County, NY



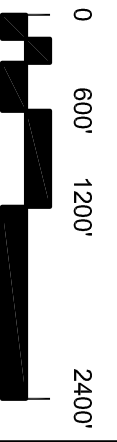
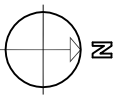
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LEGEND:

-  Photo Key
-  Historic District Boundary

-  Contributing Property
-  Previously NR-Listed

-  Non-Contributing
-  Vacant Lot/Street



SCALE: 1:2400

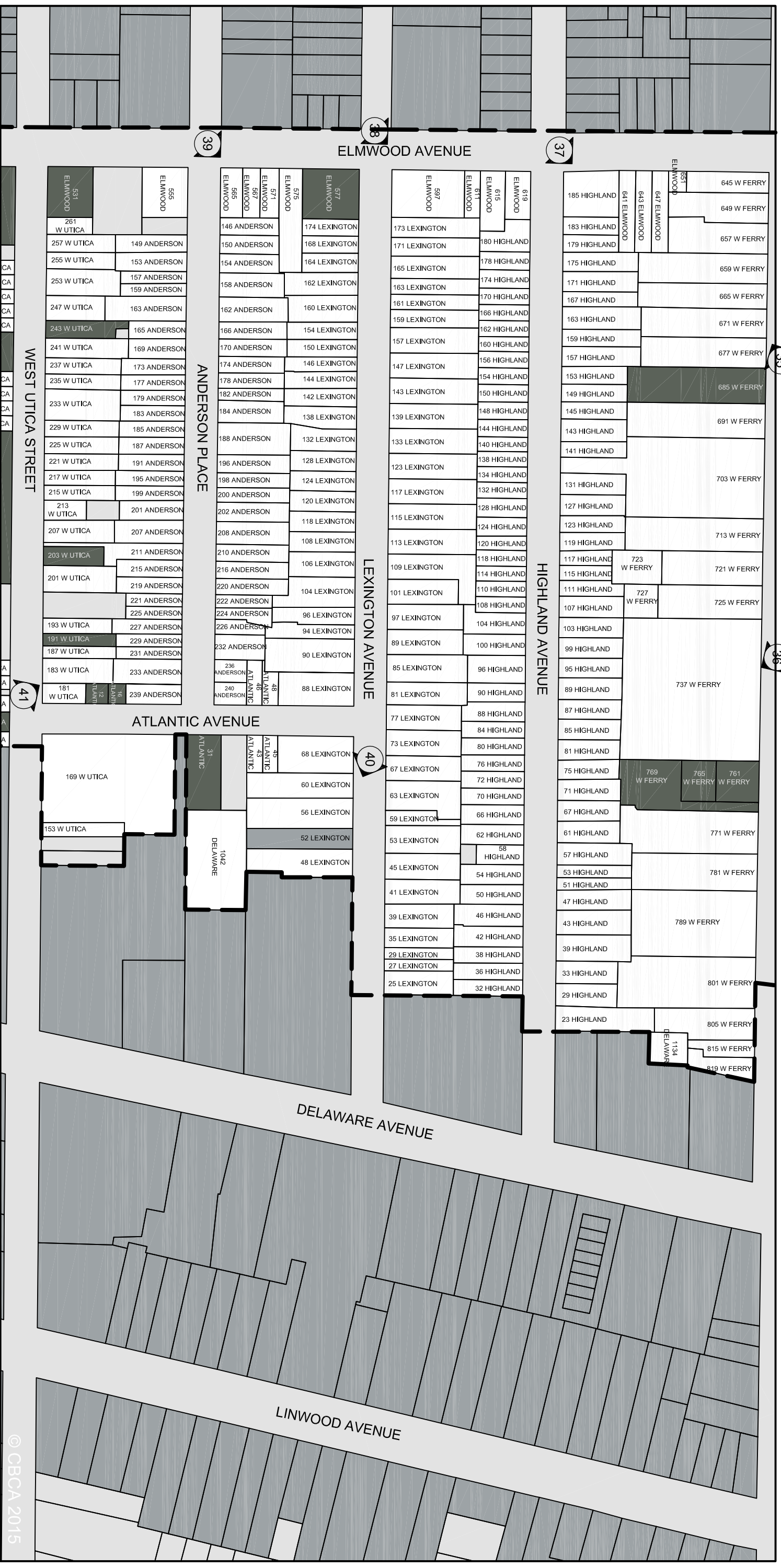
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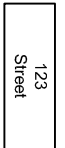




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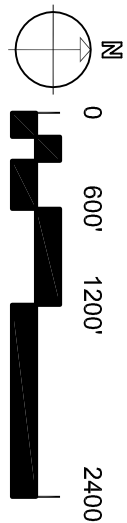
ELMWOOD NATIONAL REGISTER HISTORIC DISTRICT (EAST) MAP 5

City of Buffalo, Erie County, NY



LEGEND:

-  Photo Key
-  Contributing Property
-  Non-Contributing
-  Historic District Boundary
-  Previously NR-Listed
-  Vacant Lot/Street



Datum: NAD 83/Zone 17N

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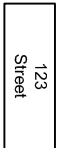




ELMWOOD NATIONAL REGISTER HISTORIC DISTRICT (EAST) MAP 6

City of Buffalo, Erie County, NY



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LEGEND:

-  Photo Key
-  Contributing Property
-  Non-Contributing
-  Vacant Lot/Street
-  Historic District Boundary
-  Previously NR-Listed



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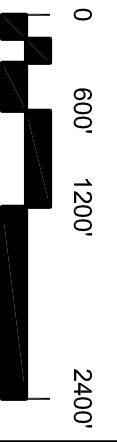
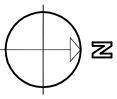
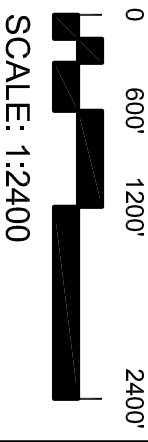
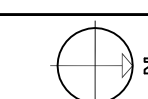
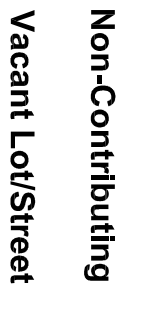
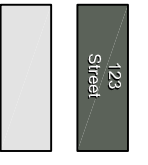
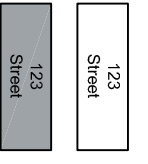
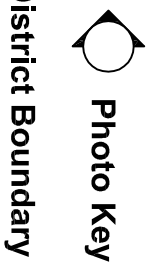
Entire Contents © CBCA 2015, #10-008EE

ELMWOOD NATIONAL REGISTER HISTORIC DISTRICT (EAST) MAP 7

City of Buffalo, Erie County, NY



LEGEND:



Datum: NAD 83/Zone 17N

Clinton Brown Company Architecture, PC
 617 Main Street, Ste M303, Buffalo, NY 14203
 ph. 716-852-2020 fx. 716-852-3132
www.clintonbrowncompany.com

Entire Contents © CBCA 2015, #10-008EE

© CBCA 2012









































LANE
LANE

ST. JOHN'S
LUTHERAN CHURCH
1850-1855
DESIGNED BY
JOHN SMITH
CONSTRUCTION BY
JOHN SMITH

















CLEANERS and
SHIRT LAUNDRY

743
ELMWOOD

CLEANERS & SHIRT LAUNDRY

STREET SIGN

ARTO

Cherry





CHEMICAL No. 5

NO PARKING
HERE TO
MAINTAIN
TRAFFIC
FLOW

NO PARKING
HERE DURING
EVENTS
PERMITTED







DORAN & MURPHY
P.L.L.C.
Attorneys at Law
1888
1850
GORDON & HUBLEY
ATTORNEYS AT LAW
1888





USE
GARDEN
ENTRANCE
FOR
ACCESSIBLE
ENTRY









IRVING CHASE
BRANCH
LESLIE L. LEVIT LIBRARY
PUBLIC LIBRARY





ELMWOOD

NO PARKING
ANYTIME
AT
BUS
STATION





THE METHODIST EPISCOPAL CHURCH
1885



HODGE LIQUOR

COMING SOON
Rabbit Shredded
- 100g -

COMING SOON
Rabbit Shredded
- 100g -

BECK'S













National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Elmwood Historic District East

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, Erie

DATE RECEIVED: 2/05/16 DATE OF PENDING LIST: 3/15/16
DATE OF 16TH DAY: 3/30/16 DATE OF 45TH DAY: 3/22/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000108

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: Y PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 3/22/16 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____

REVIEWER Ally Roberts DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

RECEIVED 2280

FEB - 5 2016

Nat. Register of Historic Places
National Park Service

27 January 2016

Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nominations

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:

Elmwood Historic District (East), Erie County
Richmond Terrace Cemeteries, Richmond County
Public Square Historic District (Boundary Expansion), Jefferson County
Persons of Color Cemetery, Columbia County
Crown Height Historic District (Boundary Increase), Kings County
The Uplands, Essex 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

October, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

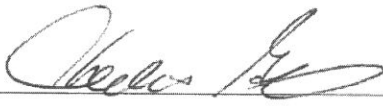
We wish to inform you as the owner of 171 BRYANT STREET
that I/we support the listing of the Elmwood Historic District (East) on the State and
National Registers of Historic Places.

Sincerely,

Printed name(s)

Charles & MERRY GIGLIA

Signed name(s)


Merry Giglia

October 14, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

We wish to inform you as the owner of 758 Lafayette Avenue, that I support the listing of the Elmwood Historic District (East) on the State and National Registers of Historic Places.

Sincerely,

A handwritten signature in black ink, appearing to read "Brian Jensen", with a long horizontal line extending to the right.

Brian Jensen
758 Lafayette Avenue
Buffalo, NY 14222

October, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

We wish to inform you as the owner of 711 Lafayette Ave Buffalo 14222
that I/we support the listing of the Elmwood Historic District (East) on the State and
National Registers of Historic Places.

Sincerely,

Printed name(s) Charlie Goldman

Signed name(s) 

October, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

We wish to inform you as the owner of 64 Oakland Place, Buffalo, NY
14222
that I/we support the listing of the Elmwood Historic District (East) on the State and
National Registers of Historic Places.

Sincerely,

Printed name(s) Dennis Greco

Signed name(s)



October 7, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

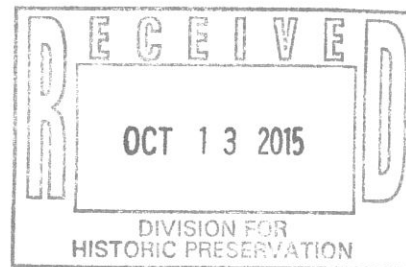
By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

We wish to inform you as the owner of 171 Cleveland Avenue Buffalo, NY 14222 that I support the listing of the Elmwood Historic District (East) on the State and National Registers of Historic Places.

Sincerely,


Peter D. Spira



8/2
October, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Pebbles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

We wish to inform you as the owner of 33 Tudor Place, Buffalo, NY, 14222
that we support the listing of the Elmwood Historic District (East) on the State and
National Registers of Historic Places.

Sincerely,

Printed name(s) VICTOR RICE

CORINNE RICE

Signed name(s) 



001 000

October, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Pebbles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

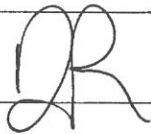
Dear Ms Walkowski:

We wish to inform you as the owner of 19 Chapin Parkway, Buffalo, New York 14209 that I/we support the listing of the Elmwood Historic District (East) on the State and National Registers of Historic Places.

Sincerely,

Printed name(s) Derek J. Reinhold

Signed name(s)



October, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

We wish to inform you as the owner of 605 Lafayette Ave
that I/we support the listing of the Elmwood Historic District (East) on the State and
National Registers of Historic Places.

Sincerely,

Printed name(s) _____

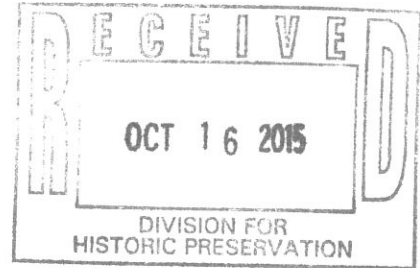
Wyatt Arnhus

Signed name(s) _____



October, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189



By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

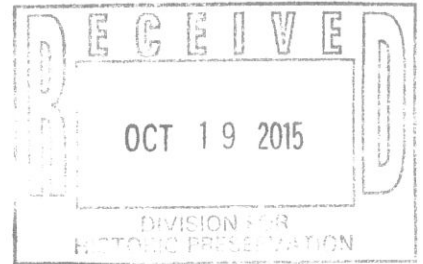
We wish to inform you as the owner of 156 Highland Ave Buffalo NY 14222
that I/we support the listing of the Elmwood Historic District (East) on the State and
National Registers of Historic Places.

Sincerely,

Printed name(s) Jeff WARC

Signed name(s) Jeff WARC

*Nora Eberl & Matthew Plizga
671 Lafayette Ave.
Buffalo, NY 14222*



October 14, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

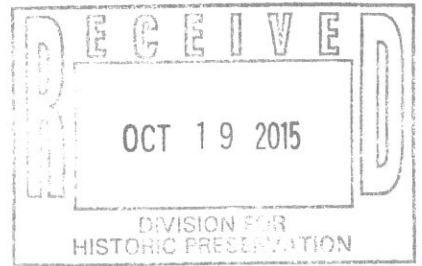
Dear Ms Walkowski:

We wish to inform you as the owner of 671 Lafayette Ave., Buffalo, NY 14222 that we support the listing of the Elmwood Historic District (East) on the State and National Registers of Historic Places.

Sincerely,

Printed name(s) Nora E Eberl
Matthew J Plizga

Signed name(s) Nora E Eberl
Matthew J Plizga



October, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Pebbles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

We wish to inform you as the owner of 618 Lafayette Ave, Buffalo, NY
that I/we support the listing of the Elmwood Historic District (East) on the State and 14222
National Registers of Historic Places.

Sincerely,

Printed name(s) Drs. William and Elizabeth
D'Angelo

Signed name(s) [Handwritten Signature]
[Handwritten Signature]

Walkowski, Jennifer (PARKS)

From: Dianne Baker <dianne@dbakerartist.com>
Sent: Thursday, November 26, 2015 1:28 PM
To: Walkowski, Jennifer (PARKS)
Subject: historic register

Dear Jennifer Walkowski,

As homeowners in the Elmwood East Initiative District , we fully support the listing of this district in the State and National Registers of Historic Places.

Patrick and Dianne Baker
67 Cleveland Avenue
Buffalo, New York 14222

Walkowski, Jennifer (PARKS)

From: Lorna Peterson <lorna.peterson2401@gmail.com>
Sent: Friday, November 27, 2015 8:07 PM
To: Walkowski, Jennifer (PARKS)
Subject: Elmwood East nomination support

Dear Ms. Walkowski,

The Elmwood National Register Historic District East Initiative has my strong support. I am a resident of the Elmwood Avenue area and have made a financial contribution toward the initiative.

Please vote to approve the nomination for listing in the State and National Registers of Historic Places by the State Board for Historic Preservation at the upcoming December 3 meeting.

Thank you for representing our nomination to the Board.

Very truly yours,

lp

Lorna Peterson
1088 Delaware Avenue 7C
Buffalo NY 14209
lorna.peterson2401@gmail.com

October, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Pebbles Island State Park
P.O. Box 189
Waterford, NY 12188-0189



By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

We wish to inform you as the owner of 27 Oakland Place, Buffalo NY 14222
that I/we support the listing of the Elmwood Historic District (East) on the State and
National Registers of Historic Places.

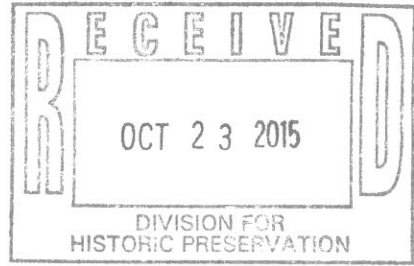
Sincerely,

Printed name(s) ARTHUR W. CRYER

Arthur W. Cryer

Signed name(s) Elaine I. Cryer ELAINE I. CRYER

ARTHUR



October, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

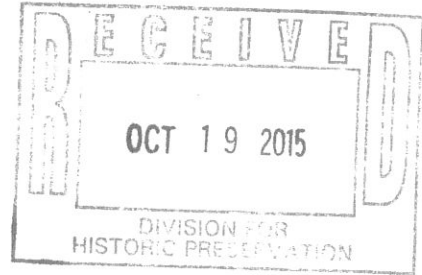
Dear Ms Walkowski:

We wish to inform you as the owner of 154 Cleveland / 32 St Catharines Court.
that I/we support the listing of the Elmwood Historic District (East) on the State and
National Registers of Historic Places.

Sincerely,

Printed name(s) Wendy Zimmer
J. Maurice Houchens 10/8/15

Signed name(s) WR
[Signature]



October, 2015

Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

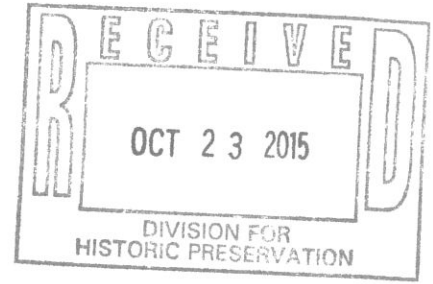
We wish to inform you as the owner of 138 OAKLAND AKA 226 Bryant St.
that I/we support the listing of the Elmwood Historic District (East) on the State and
National Registers of Historic Places.

Sincerely,

Printed name(s) Robert T. O'Neill
NORA T. O'Neill

Signed name(s) [Signature]
Nora T. O'Neill

October, 2015



Ms Jennifer Walkowski, National Register Unit
Division for Historic Preservation,
State Office of Parks, Recreation, Historic Preservation
Pebbles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

By mail and e-mail: Jennifer.Walkowski@parks.ny.gov

Dear Ms Walkowski:

We wish to inform you as the owner of _____
that I/we support the listing of the Elmwood Historic District (East) on the State and
National Registers of Historic Places.

Sincerely,

Printed name(s) RICHARD F. GRIFFIN & JANE F. GRIFFIN

Signed name(s) *Richard F. Griffin* *Jane F. Griffin*
October 21, 2015 Oct 17, 2015

Attention: Jennifer Walkowski

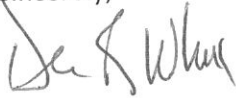
December 2 , 2015

To Who It May Concern

This a letter to note my objection to the proposed Elmwood Historical District formation.

I am the home owner of 107 Windsor Ave Buffalo, NY 14209

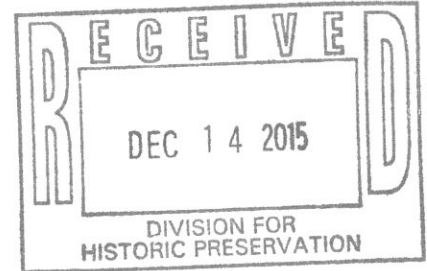
Sincerely,



Dale R. Wheeler

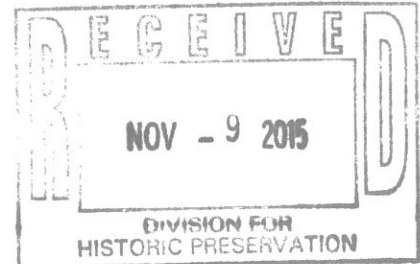
107 Windsor Ave

Buffalo, NY 14209



Lisa J. Laski
Notary Public, State of New York
#01LA6087694
Qualified in Erie County
Commission expires 03/03/ 19

November 3, 2015



Rose Harvey
NYS Office of Parks, Recreation and Historic Preservation
PO Box 189
Waterford, NY 12188-0189

Dear Ms. Harvey:

I have your letter of October 2, 2015 advising us that it is your intention to make our property at 1240 Delaware Avenue, Buffalo, New York part of an Elmwood East historic district.

We have severe reservations about having our properties registered as historic places.

This letter shall confirm our objection to the designation and/or listing in the National and State Registers.

Thank you for your attention to the above.

Very truly yours,
Ellicott Development Company

Carl P. Paladino
Chairman

CPP/pg
Cc: Bill Paladino, CEO
5379 Group File

STATE OF NEW YORK :
: ss.:
COUNTY OF ERIE :

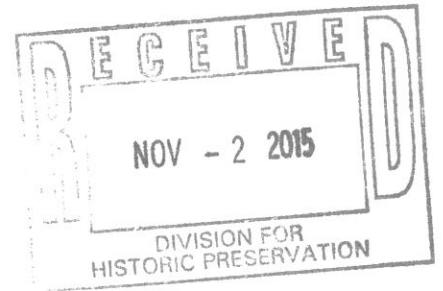
On the 3 day of November, in the year 2015, before me, personally appeared Carl P. Paladino, personally known to me to be the individual whose name is subscribed to the within instrument and acknowledged to me that he executed the same in his capacity, and that by his signature on the instrument, the individual, or the person upon behalf of which the individual acted, executed the instrument.

Notary Public

PAULETTE GULLO
Notary Public, State of New York
Qualified in Erie County
My Commission Expires 8-15-18

Mr. Dennis Barry
794 Potomac Avenue
Buffalo NY 14209

October 30, 2015



Ms. Ruth L. Pierpont
Deputy Commission for Historic Preservation
NYS Office of Parks, Recreation & Historic Preservation
Division for Historic Preservation, Peebles Island
PO Box 189
Waterford NY 12188-0189

Re: Sale 794 Potomac Avenue, City of Buffalo

Dear Ms. Pierpont:

Enclosed is my duly sworn to objections to my premises at 794 Potomac Avenue, Buffalo, New York becoming a historical preservation district.

Yours very truly,

A handwritten signature in cursive script that reads "Dennis Barry".

DENNIS BARRY

DB:jmh
Encl.


RE/Barry,Dennis/Pierpont 1510.301

AFFIDAVIT

State of New York)
County of Erie) ss.:

DENNIS BARRY, being duly sworn, deposes and says:

1. Deponent is the fee title owner of a one-half undivided interest, in common, with the Estate of Arlene Spriesch, of premises commonly known as 794 Potomac Avenue, Buffalo, New York 14209 (the "Premises").
2. Deponent has objected in the past to the Premises and area becoming a Historical Preservation District.
3. Deponent continues to object to the Premises and area becoming a Historical Preservation District.


DENNIS BARRY

Subscribed and sworn to before me this
30th day of October, 2015.

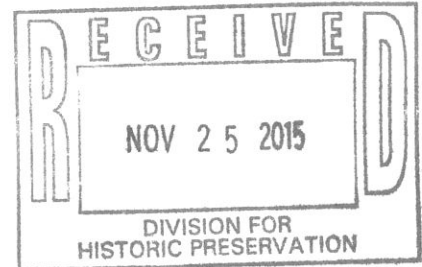


MADONNA B. STEELE
Notary Public, State of New York
Qualified in Erie County
My Commission Expires Jan. 22, 2018

nationalgrid

November 23, 2015

Ms. Jennifer Walkowski
Division for Historic Preservation
Peebles Island State Park,
P.O. Box 189
Waterford, New York, 12188



Re: Elmwood East Historic District
National Grid Summer Street Substation located at
192 Summer Street, Buffalo, NY 14222

Dear Ms. Walkowski:

Niagara Mohawk Power Corporation (d/b/a National Grid) is in receipt for your letter dated October 2, 2015 identifying a National Grid owned property at 192 Summer Street, Buffalo, NY as eligible for inclusion in the Elmwood East Historic District ("District") to be considered by the New York State Board for Historic Preservation for nomination to the National and State Registers of Historic Places.

This letter is sent to you to document National Grid's wishes to object to the inclusion to the National Register of our Summer Street Substation at the above referenced address. National Grid performs routine maintenance and substation improvements on an as-needed basis to support the power needs of our customers and we believe that including our property may result in undue complications to performing necessary facility improvements.

If you desire any additional information regarding this objection, please contact Mary Bitka at 716.831.7206 or at mary.bitka@nationalgrid.com.

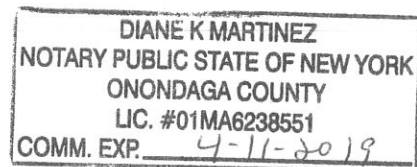
Sincerely,
nationalgrid

A handwritten signature in cursive script that reads "Philip B. George".

Philip B. George
Manager-Environmental

A handwritten signature in cursive script that reads "Diane K. Martinez".

Notarized Acknowledgment



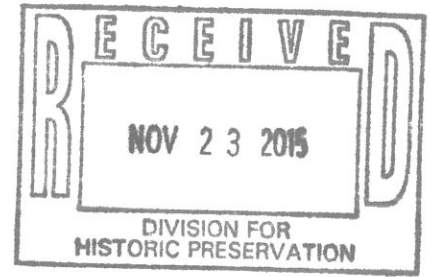
pc: M. Bitka



November 16, 2015

New York State Office
Of Parks, Recreation and
Historic Preservation
Division of Historic Preservation
Peebles Island
PO Box 189
Waterford, New York 12188-0189

CERTIFIED RETURN RECEIPT REQUESTED



Attn: Jennifer Walkowski

Re: Elmwood East Historic District
1095, 1101, 1105, 1109, 1111, 1113, 1115, 1119, 1121 Elmwood Avenue
605 & 607 Forest Ave., Buffalo, New York 14222

Dear Ms. Walkowski:

We are the owners of the above properties which were referenced in your letters of October 2, 2015, copies of which are attached. We are also the owner of 1111 Elmwood Avenue which was not mentioned in either of your letters.

Please be advised that we oppose the listing of our properties on the proposed National Register listing, which is referred to in the attached letters.

If you have any questions, please do not hesitate to contact the undersigned.

Very truly yours,

Affinity Elmwood Gateway Properties, LLC

By: [Signature]
P. Jeffrey Birtch, Member

State of New York)
County of Erie) ss.:

On the 17th day of November in the year 2015, before me, the undersigned notary public, personally appeared P. Jeffrey Birtch personally known to me or proved to me on the basis of satisfactory evidence to be the individual(s) whose name(s) is (are) subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their capacity(ies), and that by his/her/their signature(s) on the instrument, the individual(s), or the person upon behalf of which the individual(s) acted, executed the instrument.

[Signature]
Notary Public
JUDITH L. TUCKER
Notary Public, State of New York
Qualified in Erie County
My Commission Expires June 30, 2019