



United States Department of the Interior

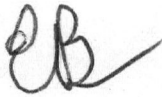
NATIONAL PARK SERVICE

1849 C Street, N.W.
Washington, D.C. 20240

November 29, 2010

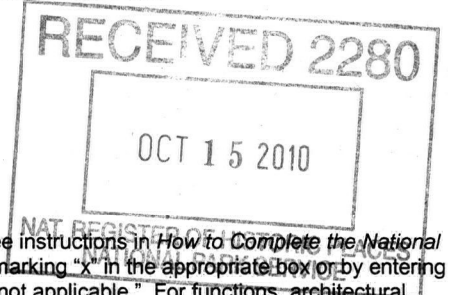
Notice to file:

This property has been automatically listed in the National Register of Historic Places. This is due to the fact that the publication of our Federal Register Notice: "National Register of Historic Places: Pending Nominations and Other Actions" was delayed beyond our control to the point where the mandated 15 day public comment period ended after our required 45 day time frame to act on the nomination. If the 45th day falls on a weekend or Federal holiday, the property will be automatically listed the next business day. The nomination is technically adequate and meets the National Register criteria for evaluation, and thus, automatically listed in the National Register of Historic Places.

Edson Beall 
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National Park Service

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National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name The Calumet

other names/site number _____

2. Location

street & number 46 - 58 West Chippewa Street/ 233 Franklin Street [] not for publication

city or town Buffalo [] vicinity

state New York code NY county Erie code 029 zip code 14202

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. ([] see continuation sheet for additional comments.)

Ruth A. Purpura / DSAHPO
Signature of certifying official/Title

10/13/10
Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
[] see continuation sheet
- determined eligible for the National Register
[] see continuation sheet
- determined not eligible for the National Register
- removed from the National Register
- other (explain) _____

Signature of the Keeper

date of action

Edson R. Beall

11-29-10

The Calumet

Erie County, New York

Name of Property

County and State

5. Classification

Ownership of Property

(check as many boxes as apply)

Category of Property

(Check only one box)

Number of Resources within Property

(Do not include previously listed resources in the count)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

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

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(enter categories from instructions)

Current Functions

(Enter categories from instructions)

COMMERCE/ TRADE/ business

COMMERCE/ TRADE/ restaurant

COMMERCE/ TRADE/ professional

WORK-IN-PROGRESS

COMMERCE/ TRADE/ specialty store

SOCIAL/ meeting hall/ clubhouse

7. Description

Architectural Classification

(Enter categories from instructions)

Materials

(Enter categories from instructions)

LATE 19th & EARLY 20th CENTURY

foundation Concrete

AMERICAN MOVEMENT/

walls Glazed Architectural Terra Cotta,

Chicago

Brick, Sandstone

Sullivan-esque

roof Membrane

other

Narrative Description

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

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Continuation Sheet

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The use of burned clay ware in the form of brick, tile or pottery has been uninterrupted and universal from the dawn of civilization to the present day...Architectural Terra Cotta has been more sporadic and local. Its unequalled merits as a building material were fully appreciated by the Greeks and Tuscans, who, two thousand years ago, used it to face the perishable stone in some of their Temples. Centuries passed, during which the art of making Architectural Terra Cotta seems to have been confined to short periods and to a few localities. In modern times the creator of the skyscraper – the progressive American Architect – working with the responsive and enterprising Manufacturer, re-discovered, improved and gave to an appreciative Public this most durable and versatile of all building materials.

Architectural Terra Cotta:
Standard Construction
National Terra Cotta society, 1914

“The Calumet Building”:

On the corner of Chippewa Street and Franklin Street¹ in downtown Buffalo, Erie County, New York sits a wonderfully whimsical glazed architectural terra cotta building, designed in 1906 by August Carl Esenwein (1856-1926)² and James Addison Johnson (1865 -1939)³ for Mr. Robert Keating Root (1866 - 1923)⁴. The “Calumet Building” as the property is known, is a steel-frame business block⁵ with ornamental glazed white and burnt sienna architectural terra cotta on the front façade, continuing to a single bay depth along Asbury Alley, and marking the outer bays along Franklin Street. The property has a frontage of 110-feet on Chippewa Street, and 80-feet on Franklin Street. As designed⁶, there were six retail bays and a central entrance to the upper stories along Chippewa Street, and one retail bay at the southwest corner of Franklin Street. The building has been altered, and the number of storefronts reduced to three along Chippewa Street, with two to the east, and one to the west of the central entrance accessing the upper stories. The structure, which consists of steel and cast iron columns, rolled steel girders and wood joist framing, allowed for flexibility in plan and elevation. The Chippewa Street elevation is dynamic, undulating in both the vertical and horizontal planes, while being held in check within the constraints established by the vertical piers. The ornamental program reinforces this movement, utilizing the moldable plasticity of architectural terra cotta, and the durable, resilient colors achievable through the glazing process.

¹ The historic address of the property is 46-58 West Chippewa Street. The current tax map lists the property as 233 Franklin Street.

² A photograph of Johnson is located the *Buffalo as an Architectural Museum* web site, <http://www.buffaloah.com/a/archs/ej/ej.html>

³ A photograph of Esenwein is located in Mott’s 1899, *Between the Oceans and the Lakes: The Story of Erie*, appendix *Men of Mark in Erie Towns* p. 135.

⁴ The construction documents note Mr. Robert K. Root as the client. The index of jobs located in the Richard Z. Goehle “*Personal Papers & Records of Esenwein & Johnson, 1852 – 1942*” collection, located at the Buffalo and Erie County Historical Society, note the client as the estate of Francis M. Root. Robert K. Keating was the manager of the estate.

⁵ The term “block” is used to describe larger commercial buildings that included retail on the lower level and office space on the floors above.

⁶ A period photo is located at <http://www.buffaloah.com>

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The Exterior:

Chippewa Street (North) Façade:

The north façade of the Calumet Building is a glazed white and burnt sienna architectural terra cotta composition. The building is three stories in height above the basement, originally designed for mixed-use: retail on the first floor, professional offices on the second floor and a social club on the third floor. Based upon the construction drawings⁷, the first floor is 13'-3" floor to ceiling in height, the second 11'-9" and the third is 14'-0". As designed, the north façade had six retail bays with a central entry bay accessing the upper stories. Each bay is defined by a structural pier, which extends through the height of the building and is capped by an arched, glazed architectural terra cotta block. Moving east to west, the second and seventh piers do not extend to grade, stopping just below the signboard of the storefront where they are capped, and light the entry below. As a result there is no steel at this location. Damage has occurred to the second pier where a later tenant attached a sign, damaging the decorative blocks. The ornament at this location does not extend below the signboard, and a "fix" using painted duct tape has been applied. The piers function more as engaged square columns, being exposed on three sides. The outermost piers are exposed on all sides, engaging the window jamb as it turns the corner. The result is that these corners dematerialize, and one is able to view, virtually unobstructed, through the corner. The piers are composed of 1'-11/2" x 2'-2 5/8" glazed terra cotta blocks. The base color of each block is white. A burnt sienna inset band marks the outer edge of each pier. Each terra cotta block is detailed with a centrally located reed or running stem, and four leaves, set against a burnt sienna background. The reed shows buds and the leaves are veined. The reed extends vertically through the frieze band to the cornice, now removed, where a simple concave circle terminates it. The cornice, which projected out approximately 2'-0" beyond the plane of the wall and contained the copper gutter, was removed c1965⁸. Originally, tendril-like brackets projected out of the concave circle and around the projecting cornice. Above the cornice the piers continue through, and above, the top of the parapet where an arched, glazed terra cotta cap stone marks it terminus. At the parapet the pier blocks contain a multi-petal flower with drooping buds. Above the inset band another multi-petal flower is set within the arch of the cap stone. The result is a controlled, vertical composition that is both structural and ornamental.

Juxtaposed against the linear piers, is a dynamic horizontal composition that undulates across the plane of the wall in a 3-1/2-3 rhythm. The spandrel panels, Chicago windows, and frieze band move within the depth created by the piers, but never project beyond the outer plane defined by the piers. The Chicago-style windows are pivoted, although few remain operable. The windows form a semi-hexagonal bay between the piers, moving from the inner edge, but not projected beyond the piers. The windows on the third floor are taller than those on the second, in response to the taller ceiling heights at the third floor. The spandrel panel above the sign board is composed of glazed, white colored terra cotta blocks. The center portion of each block is detailed with a white colored reed, and its leaves set against a burnt sienna background. Thirteen multi-petal flowers, set within the curvature of the deep terra cotta sill, span the distance of each bay. The head of the second story window corbels out, becoming part of the spandrel composition between the second and third floors. The head is made

⁷ The original, full size copies have not been located, however 11"x17" exist and are included. The specifications, are located in Room 301. Office of Building Permits, City Hall, Buffalo, New York.

⁸ Preservation Coalition of Erie County. *Application for Landmark Site Status For: The Calumet Building*. Submitted to the Buffalo Preservation Board, Buffalo, New York, 1989.

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up of a band of tiles with a burnt sienna colored inset moving horizontally across the composition. A row of thirteen reeds, each with a multi-petal flower set within the curvature of the upper tile are continuous between each bay. Above the spandrel is the third story window sill, incorporating a horizontal reed and leaf pattern with a central five-petal flower. The frieze band is composed of alternating panels of festoons and reed stalk terminated by a simple concave circular dish. The reed stalk panels project flush with the piers. A continuous run of patching exists where the cornice was removed. The original cornice projected approximately 2-feet beyond the plane of the wall. Thin, tendril-like brackets sprang from the concave circles at the top of the piers and along the frieze band to wrap around the cornice. The parapet, with its flower banding, completes the horizontal composition. Thirteen flowers, each with a reed and six leaves, are located between each pier. A flower is located in the curvature below the cap stone. The piers, with their flowers, drooping buds and curved caps, continue beyond the line of the parapet to reinforce the verticality of the composition.

Originally there were six storefronts along Chippewa Street. The specifications indicate that all of the woodwork at the storefront was to be mahogany and the doors veneered. The storefront was to have plate glass and Luxfer prisms in the transom. The entrance to storefront one and two, and five and six was located beneath the second and seventh piers respectively, while storefronts three and five flanked the center entrance to the upper floor. The entry parte was typical for historic storefronts⁹, set back approximately 6-ft from the sidewalk. Above each door the transom bar had the storefront number contained within a medallion. Only the storefront number at the center bay remains. The storefronts have been modified, and the number reduced to three. Moving east to west, bays one and two have been combined to form a single storefront with its entry located directly beneath pier two. Bay three retains its original parte. Bay five retains its original width, however it is now a window bay, with no access provided. Bays six and seven are similar to one and two with an entrance set back below pier seven. The original paneled bulkheads have been covered with metal, and the storefront windows and transom have been replaced with contemporary aluminum storefront system. The original signboard, which can still be located on the east façade, was wood. The signboard at the first and second bays has been covered with metal, and is brick at the remaining bays. The first two bays are occupied by a bar, as is the third bay. A restaurant occupies the remaining storefronts. Signage has been added to the brick signboard at bays five, six and seven and lighting has been attached to the piers at the storefront level.

The entry bay has not changed significantly. A vestibule is located beyond the door at the street. Beyond the vestibule is a door, and a set of stairs accessing the upper floors. The transom bar has the building number "52" contained within a medallion. A single window is located on each floor, with the spandrel and frieze band continuous from flanking bays. The parapet breaks its horizontal run, curving slightly to form a segmental arch in the central bay. Directly above the door the spandrel band deepens to include the height of the signboard. At this location on "decorative scrolls" the letters "CALUMET" are spelled out in burnt sienna above smaller letters forming the word "BUILDING".

⁹ For a discussion of historic storefronts refer to the National Park Service Publication, *Rehabilitating Historic Storefronts*. Preservation Brief 11, located at <http://www.nps.gov/hps/tps/briefs/brief11.htm>.

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Erie County, New York
County and StateFranklin Street (East) Façade:

The ornamental program and fenestration found on the Chippewa Street elevation is repeated on the first and last bays of the Franklin Street elevation. While each bay along Chippewa Street originally provided entry into a retail establishment, the first bay along Franklin Street has always been a window. The original material has been replaced with a contemporary aluminum storefront system. The end bay along Franklin Street was retail on the first floor, with its entrance set closer to the sidewalk than those along Chippewa Street, adjacent to the end pier. This opening has been closed, and a commercial kitchen is located behind. Between the two ornamental outer bays is a rust-colored brick wall laid in common bond with a header course every seventh course. Two openings, one the width of a storefront window, and the other a door, have been enclosed. The second floor maintains symmetry. Flanking a single window located at the central bay of the second floor are paired windows detailed with a segmental transom, and headed by a segmental brick arch with buff stone at the keystone and spring line voussoirs. The central bay of the third floor is detailed using the same ornamental vocabulary and materials characteristic of the building. The paired, pivot windows with transom are flanked by "piers" which sit on top of a glazed terra cotta sill. The sill curves away from the plane of the wall, detailed with a continuous band of reeds and their flowers set within the curvature. The face of the sill is detailed similarly to the sill at the third floor of the Chippewa Street façade, with horizontal leaf patterning and central five-petal flower. The bay to the north has a simple paired window with transom set up against the frieze band, which continues, having turned the corner from Chippewa Street. The "piers" framing the third-story window, continue above the parapet, however, at this location the parapet breaks its horizontal line to form a segmental arch between the two "piers". The wall to the south is surprising blank at the third floor, the only break from symmetry in the entire composition. It is possible that all, but the outer bays and center bay of the third floor, are later additions. The original drawings show only the outer bays and the center bay window at the third floor. It is, therefore, conceivable that the other breaks in the wall are later additions, which would help explain the asymmetry noted on this façade. It is also conceivable that the windows were added to the design after the construction drawings were completed, and would have been part of an "as-built" set. There do not seem to be visible scarring of the brick masonry where cuts would have been made to accommodate the new openings.

South Façade:

The south or rear elevation was brick, with stone sills and lintels. The ornamental detailing did not continue along this façade. The parapet was capped with tile and the piers, which did not project beyond the wall plane, were capped with stone. As detailed in the original drawings, each bay at the first floor had double-doors with transom above. Adjacent to the door were paired six-over-six double-hung sash windows, with a six-light transom above. The two middle bays were similarly detailed, except there were three windows adjacent to the double doors. The second floor had a single door with transom at each bay, and adjacent, paired, six-over-six double-hung sash windows. The two middle bays had three windows adjacent to the door. There is no transom above the windows on the second floor. An iron balcony with stairs stretched across the second floor elevation. The third floor had three, twelve-over-twelve double-hung sash windows with an eight-light transom in the two outer bays, and four, twelve-over-twelve double-hung sash windows in the two middle bays. The basement continued beyond the confines of the building at the south elevation with stairs accessing the grade above. Doors with segmental brick arches at the head, and simple four-over-four double-hung sash windows were located on the south elevation at the basement level. As the building exists, only the masonry openings on the

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second and third floor exist. The first floor has been parged, new fire doors added, and a contemporary storefront is now located at the bay immediately to the left of center. An addition was added to the southeast corner of the building at Asbury Alley by 1951.¹⁰

Asbury Alley (West) Façade:

The first bay of the Asbury Alley façade was detailed in the same manner as the first bay along Franklin Street. What was a glazed storefront has been enclosed with cinder block and the "Jazz Mural" painted. Unlike the Franklin Street façade, the frieze band, cornice and ornamental parapet do not continue beyond the single-bay depth at Asbury Alley. The fenestration of the remainder of the red brick façade is functional. Square windows with header-coursed sills at the first floor have been infilled, and are a later addition. It is likely that they were added before 1951, contemporary with the addition at the south elevation, given the similarity to the windows at that location. There are four, two-over-two double-hung wooden sash windows with segmental heads and stone sills on the second floor and three, two-over-two double-hung wooden sash windows showing no detailing at the head, and with stone sills at the third floor. These windows are located toward Chippewa Street, with the rear portion of the elevation showing a blank, brick wall. The original drawings show no fenestration, aside from the ornamental first bay along this elevation. Two stories of square, infilled windows with header-coursed sills, are located at the rear addition, set within the single-story height of the Calumet Building. The alley retains its original brick pavers.

Interior:

Storefronts:

Originally there were seven retail spaces on the first floor of the "Calumet Building", six along the Chippewa Street elevation, and one at the southern end of the Franklin Street elevation, as indicated by the Esenwein and Johnson construction drawings. Each storefront had access to the basement internally, and at the south elevation where the basement extended beyond the perimeter of the building. The retail spaces as shown on the construction drawings were open spaces. The only details noted are the cement floor and marble thresholds at the entrance. The specification called for the wood at the storefronts to be mahogany, and the doors to be veneer. The transoms were originally Luxfer prisms. As indicated on the Sanborn Maps, retail bays one and two had been combined by 1951. This, in addition to a rise in the vacancy rate, would mark the beginning of changes that would eventually result in the current condition where there are three retail spaces are located along Chippewa Street and none exist along Franklin Street. "Luna" and "Third Room", both bars, occupy the first and second, and third bays respectively, while "Bacchus" restaurant occupies the fourth through sixth bays along the Chippewa Street elevation. The storefront, which was originally located at the south corner of the Franklin Street elevation has been enclosed, and the kitchen for the restaurant is located behind. As a result of the change from seven to three tenants, and a significant change in use, the interior spaces have been altered from their original configuration. None of the original material fabric remains.

¹⁰ Sanborn map 1951

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Entry and the Upper Floors:

The entry and stairs accessing the upper floors of the Calumet Building retain a high degree of integrity. A significant portion of the original material fabric remains intact. As one enters through the wood door, the word "Calumet" greets the visitor once again. This time the words are spelled out in tile – burnt sienna colored tile, set against a white tile background. One climbs the first run of stairs, with mahogany wainscot, to pause on a landing before passing through double wood door with glass light. One continues up to the second floor. The second floor has been completely gutted down to the original framing and steel structure. Ghosts on the hardwood floor indicate where a corridor traveled perpendicular to the stairs to access office space. The original drawings show this corridor, and a ladies and men's toilet flanking the stair. The original drawings do not show any build-out in this space, aside from the toilets and corridor. The original section does not indicate any type of baseboard on the second floor, but does draw it on the first and third floors. This suggests the speculative nature of the development, where partitions could be added to meet the needs of a specific tenant. Doors and a vestibule separated the stairs accessing the third floor from the second floor. Though the third floor has also been completely gutted, it was designed for a specific user with specific functions, and was designed to meet those needs. Given the layout of the space, and their assigned names, as indicated on the original drawings, it is likely that the third floor was occupied by a private social club. At the top of the stairs was a hall with a coat check to the right, and a lodge room to the left. The lodge room had an open span of approximately 43-ft, running the entire depth of the building, with a plate girders spanning 50-ft to the columns on the center-line of the structural grid. The bays to the left were divided into an office, kitchen and serving space, toilet spaces, a banqueting hall, rathskeller, billiard room, sitting and reading rooms, and inner and outer ante rooms.

The quality of lighting in the space is quite wonderful. As built, each office space would have been well lit. The original drawings suggest that offices along Asbury Alley and portions of Franklin Street would have been devoid of daylight. Skylights penetrate the roof above, specifically addressing functional utility where the toilets and kitchen would have been located on the third floor. A single stool remains at the window bay in the southwest corner of the third floor, providing an indication of what the finish might have been like. The hardwood floor is in fair to good condition, showing areas of damage where water has infiltrated the space, or where later tile finishes have left adhesive marks.

Despite the construction date of 1906, there is no elevator. Three stories would not have been considered an outrageous distance to climb via stairs to access the upper stories. This was a simple commercial block; there was no necessity for an elevator. As a result there is no penthouse penetrating the roof.

Name of Property

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [] A Property associated with events that have made a significant contribution to the broad patterns of our history.
[] B Property is associated with the lives of persons significant in our past.
[X] C Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
[] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- [] A owned by a religious institution or used for religious purposes.
[] B removed from its original location
[] C a birthplace or grave
[] D a cemetery
[] E a reconstructed building, object, or structure
[] F a commemorative property
[] G less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

Architecture

Period of Significance:

1906

Significant Dates:

1906

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Esenwein & Johnson, Buffalo N.Y

James N. Byers, Buffalo, N.Y

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- [] preliminary determination of individual listing (36 CFR 67) has been requested.
[] previously listed in the National Register
[] previously determined eligible by the National Register
[] designated a National Historic Landmark
[] recorded by historic American Building Survey
[] recorded by Historic American Engineering Record

Primary location of additional data:

- [] State Historic Preservation Office
[] Other State agency
[] Federal Agency
[] Local Government
[] University
[] Other repository:

#

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Statement of Significance:

The Calumet Building was designed in 1906 as a commercial block by prominent Buffalo architects Esenwein and Johnson for Robert Keating Root, manager of the Francis Hinsdale Root Estate. The building meets Criterion C of the National Register. It is a wonderful and unique example of glazed architectural terra cotta with an ornamental vocabulary that explores stylized running reeds, or "calamus", their leaves and flowers. The structure and ornament fuse, becoming a singular expression as defined by the piers, spandrels, frieze band and pediment. Glazed architectural terra cotta, as a material facilitates this fusion. Esenwein and Johnson's composition is suggestive of the work of Louis Sullivan and the Chicago School.

Chippewa Street in the City of Buffalo – Residential becomes Commercial:

The opening of the Erie Canal in 1825 ensured Buffalo's domination of western New York after the village won the competition with Black Rock for the terminus of the canal. Settlers began flooding into Buffalo. In 1806 there were only 16 dwellings in Buffalo (Laux 1960: 6). An 1825 census showed 2,412 people living in Buffalo, and 1,039 in Black Rock. By 1832, when Buffalo was incorporated as a city, the population was around 10,000 people (Laux 1960: 19). As indicated on historic maps, in the 1820s and 1830s West Chippewa Street was becoming residential in nature with small brick and wood frame structures.

Through the 19th century, Buffalo grew to become an important inland port and railroad hub. Commerce and industry grew. Grain elevators, the Erie Canal, commerce, industry and railroads gave impetus to the kind of development that would make Buffalo a "city of importance" on the North American continent (Larned 1911: 3). It is within this context that Francis H. Root's enterprising spirit would see great success in business and real property. The 1872 Hopkins's *Atlas of the City of Buffalo* shows that Root owned all of the properties on West Chippewa Street between Delaware Avenue and Asbury Land. The 1889 and 1899 Sanborn Maps indicates that the block between Delaware and Franklin was still residential, however, by 1899 the corner lot at Chippewa and Franklin streets had become commercial, with the Drain Tile Sewer Pipe Company/Office and a black smith shop. It is on this corner where the Calumet Building would be constructed. Chippewa Street was evolving from a residential neighborhood to a commercial and retail block. The stretch of the street owned by Root would see this transformation completed with the construction of the Calumet Building in 1906, and Root Building in 1916, which would occupy the entire block between Delaware Avenue and Franklin Street.

The Businessmen: Francis Hinsdale Root; Robert Keating and Robert Keating Root:

Francis H. Root was born in New Berlin, New York on May 30, 1815. He arrived in Buffalo, an expanding industrial and commercial city in 1835, where he worked as a clerk and bookkeeper for Isaac W. Skinner. Although his formal education did not extend beyond one term at the Springville Academy in Springville, New York, Root had a shrewd business acumen. In addition to serving as a trustee at the Swan Street Methodist Episcopal Church, he was a trustee of Syracuse University, and was a member in the directorate of many banks and railroad corporations. After Skinner's business was destroyed by fire, Root set out in business for himself. In 1836 he formed a partnership with Franklin Day and Sherman Skinner Jewett, the company being known as Day, Root and Co., and in 1843 Jewett and Root formed the firm Jewett and Root, Eagle Iron Works, which would remain in business for 35-years. Jewett and Root manufactured stoves. The local offices and warehouse were located at 31 Main Street, with branches in Detroit, Chicago, Milwaukee and

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San Francisco. The company was enormously successful, producing over one hundred different models.¹¹ Jewett's son Henry C. established a leather manufacturing firm known as Jewett and Shaw in 1864. In 1866 Robert Keating¹² joined the company, which became known as Jewett, Shaw & Keating. By 1878 Root left his interest in the stove manufacturing business, and joined the leather business, which now went by the name Root & Keating.

Root & Keating did not operate a tannery in Buffalo, rather they sold the entire product from their tanneries, located in Olean, New York, and Port Allegheny, Pennsylvania,¹³ out of their warehouse at the corner of Wells and Carroll streets in the city. Francis H. Root died on September 6, 1892, the same year the company sold their interests to the leather trust. At this point Robert Keating entered the banking industry, acting as director of the Third National Bank, secretary of the Standard Savings and Loan Association and vice-president of Buffalo Savings.

Robert Keating's wife, Caroline Root, died in 1866, the same year their son Robert Keating was born. Francis H. Root adopted his grandson and he became known as Robert Keating Root. Robert K. Root also worked in banking. He was director and member of the executive committee of the Bank of Buffalo, becoming its vice-president when it merged with Marine Trust. He was also a trustee of the Fidelity Trust, of the Commonwealth Trust of New York and the Ellicott Square Company. Most importantly, he managed the Root estate, which was heavily invested in real estate. It is he who is listed as the client on Esenwein and Johnson's construction documents.

Esenwein & Johnson, Architects:

The Buffalo architectural firm of Esenwein & Johnson was commissioned to design the Calumet Building. The builder, as indicated on Esenwein and Johnson's job records¹⁴ was James N. Byner.¹⁵ The fee for the production of "plans & spec for 3 story store bldg. located on Chippewa Street" was \$1150.00, and it was, as noted on the job record, paid in full. Esenwein & Johnson had an active practice in Buffalo in the early decades of the 20th Century. Their index of job numbers suggests that during the course of their practice they had close to one thousand commissions. Their designs include The Temple of Music¹⁶ for the 1901 Pan

¹¹ Full page advertisements of their products were taken out in *The Buffalo City Directory*.

¹² Root had only one child, Caroline (1839 – 1866). Caroline married Irish immigrant Robert Keating who came to America in 1854 and worked for Jewett and Root between 1855 – 1867. They had had one son, Robert Keating (1866 – 1923). Root adopted Robert as a son, who then became known as Robert Keating Root.

¹³ The tannery at Port Allegheny was one of the largest tanning establishments in the country at the time (Smith, *History of the City of Buffalo and Erie County*, 1884.)

¹⁴ Richard Z. Goehle collection of *Personal Papers and Records of Esenwein & Johnson, 1852 – 1941, bulk 1882 – 1942*, located at the Buffalo and Erie County Historic Society.

¹⁵ James N. Byner was a local contractor who, according to the 1906 "Business Directory of Buffalo" had offices located at 877 Main Street.

¹⁶ Leon Czolgosz assassinated President McKinley in September 1901 at this site.

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American Exposition in Buffalo, the original Buffalo Statler (demolished 1967)¹⁷; the General Electric Tower (1912, NR 08000865); the Ansonia Building (1906); the Niagara, a hotel in Niagara Falls (1916, NR 08001145); the Root Building (1916) and the Buffalo Museum of Science (1929), among others.¹⁸

August Carl Esenwein was born in Esenwein-Virnsberg in 1856. He studied architecture and engineering at the Stuttgart Polytechnic University (1874 - 1879) before moving to Paris to work as a draughtsman. After two years in Paris he immigrated to Buffalo where he spent two years working in the engineering office of the Delaware & Western Railroad after which he set up his own practice. In 1897 he formed a partnership with James Addison Johnson who was born in Syracuse, New York in 1865, and received his architectural education in the United States. Johnson worked in the offices of Edward Kent; Silsbee & Marling; Richard Morris Hunt, and in 1890 joined the practice of McKim, Mead and White. Johnson's use of ornament was considered to be exceptional, specifically his use of glazed architectural terra cotta.

Glazed Architectural Terra Cotta:

Glazed architectural terra cotta¹⁹, sometimes referred to as architectural ceramics, was popular in the United States in the late decades of the 19th century, through the 1930s. Terra cotta, whether glazed or unglazed is a fire-proof, moldable, clay masonry product that was cast in the form of a brick or block. Weathered or aged clay was mixed with sand or pulverized fired clay, molded, and fired at high temperatures. The result was a hard, compact material.²⁰ The relatively light material was typically composed of hollow cast blocks that were open to the back with internal web-like stiffeners called webbing, which provided the structural, load-bearing component of the material. The block could stacked, much like traditional masonry, or, because of its hollow core it could encase structural members.

Glazed architectural terra cotta is a plastic material, conforming to the shapes of the molds. It is for this reason that it is sometimes referred to as a "hand-made" material²¹, since the hollow units were hand-cast in molds. Once built, the mold could be used to cast repetitive units of richly ornamented detail. As a result, the opportunity for relatively inexpensive, repetitive ornamental motifs could be achieved, which if carved in stone

¹⁷ The first Buffalo Statler was built in 1907 and renamed "The Hotel Buffalo" in 1922 after the completion of the second Buffalo Statler (1921). It was sold in 1930 and torn down in 1967. Wikipedia, the Free Encyclopedia, *Hotel Statler*, 7 Jun. 2010 <http://en.wikipedia.org/wiki/Statler_Hotel> The second Buffalo Statler was designed by George B. Post & Sons

¹⁸ Buffalo as an Architectural Museum. "Esenwein & Johnson in Buffalo, NY." *Buffalo Architecture and History*. 7 Jun. 2010 : □City of Buffalo Building Permits 1898-1914." *Buffalo Architecture and History*. 2007. 7 Jun. 2010 <<http://www.buffaloah.com/a/archs/ej/ej.html> >.

¹⁹ In Great Britain the material is known as faience

²⁰ There are different forms of terra cotta: brownstone, a hollow cast material used as ornament in gothic and Romanesque revival buildings; terra cotta used in fireproof construction where rough finished, hollow terra cotta building blocks was used to encase metal frame construction and inside walls and partitions; ceramic veneer which was not hollow cast, but rather ribbed on the back and glazed on the front. These were used in the 1930s to create large flat panels consistent with such stylistic movements of Art Deco, Art Moderne and the International Style. For further discussion refer to the National Park Service, Preservation Brief 7, "The Preservation of Historic Glazed Architectural Terra Cotta".

²¹ Even though terra cotta allowed for the production of repetitive units from a single mold, it was an accepted material during the Arts and Crafts Movement because it was considered to hand made by craftsmen.

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would have been cost prohibitive.²² After the blocks were cast, they would be finished with a slip glaze or aqueous solution of mineral salts before firing. The result was a durable and impervious modular building material with unlimited opportunities for color and texture that were fade-resistant with a hard impervious surface. Variations in the color and pattern of the glaze allowed the designer to replicate the finishes of other materials including granite and limestone. Unglazed terra cotta could be finished to replicate brownstone, sandstone and brick. By the 1940s production costs, and a movement away from the use of stylized ornament in architectural designs led to a decline in terra cotta's use as an architectural building and ornamental material.

At the Calumet Building, glazed terra cotta blocks encase steel I-beams²³ along the Chippewa Street façade, at the first bay of the Asbury Alley façade, and at the two outer bays along Franklin Street. Glazed architectural terra cotta also surrounds the third floor window along the Franklin Street façade, and is located at the frieze band, cornice (now removed), parapet and coping of the Chippewa Street and Franklin Street elevations. The plasticity of architectural terra cotta allows artisans to mold intricate ornamental motifs within a structural body. The Calumet Building is its own exploration of vegetative ornament, in a relatively compact business block, on the corner of an emerging urban retail environment. The ornament is playful, yet constrained. It does not depict the same florid expression one expects in Sullivan's work, or in Esenwein and Johnson's own use of the Art Nouveau²⁴, specifically at the entrances to the Hotel Statler/Hotel Buffalo.²⁵ The ornamental motifs used by Esenwein and Johnson at the Calumet Building, though not supported by hard evidence, suggest a nod toward a metaphoric interpretation of the etymological definition of "Calumet".

The Ornament:

The etymology of the word "calumet" is from Canadian French, *calumet*, from Norman French *calumet* "pipe", from Late Latin *calamellus*, diminutive of Latin *calamus*, meaning "reed; something made of reed or shaped like a reed."²⁶ A "calumet" is defined as a long-stemmed, ornamented tobacco pipe used by North American Indians on ceremonial occasions, for social and political occasions, and specifically as tokens of peace. Typically, the pipes were made of strong reed, cane, stone or fired clay, and would often be decorated with feathers, animal fur or other items of significance to the owner of the pipe. The ornamental language used by Esenwein and Johnson appears to be almost a play on the word "calumet". Their intent, as indicated in the

²² Cast iron façades and ornament offered a similar opportunity for relatively inexpensive mass-produced ornament, however, cast iron was not a fire-proof material.

²³ Terra Cotta was often used as a sheathing material over steel where it was hung to the superstructure in high-rise construction, specifically as seen at in the Chicago School. It was also used as a traditional load-bearing masonry wall in modest height buildings.

²⁴ Art Nouveau, French for "new art" was an international movement of architecture and applied arts that is characterized by organic, plant-inspired motifs that tended to highly stylized and flowing curvilinear forms. A description published in *Pan* magazine of Hermann Obrist's wall-hanging *Cyclamen* (1894) described it as "sudden violent curves generated by the crack of a whip", a phrase that let to the term *whiplash* being applied to the characteristic curves of the style. It was popular in the late decades of the 19th century and first decade of the 20th century

²⁵ For a discussion and historic images of the Hotel Statler/Hotel Buffalo, refer to the BECHS: *Esenwein & Johnson Virtual Exhibit* <http://www.bechs.org/exhibits/esenwein_johnson/statler/statler1.htm>

²⁶ Hoad, <http://www.etymonline.com/index.php?term=calumet>.

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specifications, was that “all ornamental work to be modeled very flat and plastic.”²⁷ Their composition is a combination of running stalk, *calamus*, with their leaves, extending the height of the building at the structural piers. The terminus of the reed is a simple concave circle out of which originally extended a tendril-like bracket, projecting beyond the plane of the wall to wrap around the projecting cornice. The cornice and tendril-like brackets were removed c1965. Multi-petal flowers terminate the upper portion of the piers, extending through the cornice, and above the parapet. Each spandrel is marked by a continuous run of reeds and flowers. The base color of the glazed architectural terra cotta tile is white, with burnt sienna accents, not the grey green and white originally specified. The architectural terra cotta was “All to be glazed in a gray green color. No other colors, except the above two (white and green) will be required.” As built, the reed, leaves and flowers are white colored, set in a burnt sienna background, with each pier being outlined by a recessed, burnt sienna band, giving the composition a sense of “figure-ground”. The flowers have either five petals or have multiple petals. The flowers with five petals are located along the spandrels and at the parapet, whereas those with multiple petals are located at the terminal points of the piers above the cornice line. Five petal flowers are part of the “rose” family, however, the simplicity of this stylized detail makes it difficult to classify. It is tempting to make the jump and assume that the design is a literal interpretation of the peace pipe, or *calamus* with its decorative leaves and flowers, truly a “calumet” building. However, aside from the building itself, there is no evidence to directly support this possibility. Regardless, the ornamental language is a wonderful, playful use of stylized vegetative motifs that retains a level of order, contained within the structural grid in which they grow.

The Calumet Building:

The Calumet Building, located at 46-58 West Chippewa Street is an excellent example of ornamental glazed architectural terra cotta. In the early decades of the 20th century, Esenwein and Johnson were using glazed terra cotta almost extensively in their designs. In many instances the glazed units were used as a cladding throughout the body of the building, while the detailing at the windows, frieze band and cornice took full advantage of the moldable, plastic material. The white, terra cotta Electric Building,²⁸ for example, depicts a wonderful play of modern ornamental motifs, within the traditional tall building paradigm. The demolished Statler Hotel, Ansonia Building²⁹ and Calumet Building begin to break out of that paradigm and become more expressive of the steel frame structure. The Statler Hotel echoes the formal qualities of Sullivan’s National Historic Landmark Guaranty Building (NHL May 15, 1975 NR#73001187) using an art nouveau ornamental program. The Ansonia Building (1906–1907, Example 1) and the Calumet Building are contemporary with each other. Both explore structure and ornament, specifically as the piers are separated away from the windows, and detailed as distinct vegetative growths. The Ansonia Building is more restrained than the Calumet Building, specifically in the detailing of the spandrels, and frieze band. Both the Hotel Statler and Ansonia Building

²⁷ “Mason work, Carpenter, Terra Cotta, and Steel and Iron Work: Three Story Building Located at Chippewa and Franklin Streets, Buffalo, New York for Francis H. Root Estate, December 3, 1906.” Specifications, Room 301. Office of Building Permits, City Hall, Buffalo, New York.

²⁸ Images of the Electric Tower can be found at the *Buffalo as an Architectural Museum* web site <<http://www.buffaloah.com/a/washngtm/535/tc.html>>

²⁹ Images of the Ansonia Building can be found at the *Buffalo as an Architectural Museum* web site <<http://www.buffaloah.com/a/main/712/index.html>>

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illustrate a play with curvilinear, tendril-like art nouveau motifs. The Calumet Building, on the other hand, is highly ornamental. The ornamental vocabulary, however, stays within the confines of the structure, except at the cornice, now removed. As the construction drawings indicate, tendril-like brackets projected beyond the plane of the wall, which had otherwise remained unbroken, to wrap around the projecting cornice.

The composition of Esenwein and Johnson's "Calumet Building" is suggestive of the work of Louis Sullivan, and the Chicago School. The combination of vegetative ornament, and its relationship to structure recalls Sullivan's Guaranty Building located a few blocks away on Church Street. The Chicago School addressed the issues of the tall building, as did Sullivan's work. The Chicago tripartite window, set within spandrels and piers denoting the steel frame construction is a major component of Esenwein and Johnson's Calumet Building. However, the Calumet Building evokes the approach of the Chicago School on a horizontal, as opposed to vertical scale. The Calumet Building is a relatively modest building. Perhaps the architects were having fun, fully aware of Sullivan's Guaranty Building, and their own previous, large-scale projects, but were not willing, able, or expected to execute a building quite on that scale, for this somewhat speculative commission. The Calumet Building is a unique example of structural glazed terra cotta, with an ornamental vocabulary that is thoughtfully dynamic, as horizontals dance and move within, but not beyond, the constraints and boundaries established by the structural vertical piers.

Growth, Decline, and Rebirth of a City Street:

The construction of the Calumet Building saw the beginning of the shift of Chippewa Street from a primarily residential area to a mixed-use, retail block. Management of the Root estate by Robert Keating Root continued the entrepreneurial spirit of his grandfather, building on land, which had been purchased by Francis H. Root before 1872. The Calumet Building was constructed as a somewhat speculative real estate investment as indicated by the open plan of the retail bays, and by the lack of partitions on the second floor. The third floor is built-out with lodge room, banquet hall, kitchen, office, billiards room, reading room, sitting room and ante rooms suggesting that an anchor tenant, with specific spatial needs, was in place. Robert K. Root envisioned the commercial potential of Chippewa Street. In 1916 he would commission Esenwein and Johnson to design an even larger mixed-use block, the Root Building, at 70-88 West Chippewa Street.

The Calumet Building was highly successful. Chippewa Street, and the Calumet Building were bustling with commercial and retail activity in the early decades of the 20th century. Examination of city directories shows that the Calumet Building had few vacancies up through the early 1950s.³⁰ The tenants on the first floor tended to be high-end jewelers, furriers and tailors. Dentists occupied the space on the second floor, as did architects, artists and various business enterprises. Interestingly, the Klu Klux Klan, under the name of "Kay-Bee Adsign Company" had offices on the 3rd floor during the 1920s.³¹ By 1951 the space was being altered, and interior retail space combined. It was not until the mid 1950s that the vacancy rate in the building began to

³⁰ The Buffalo Directory 1906; 1932 – 1992 lists tenants of properties and businesses in the city. The 1907 – 1931 is available on microfilm at the Buffalo and Erie County Historic Society, however the report for these years does not cross reference businesses with street addresses.

³¹ Shawn Day discusses the Klu Klux Klan in Buffalo and Western New York, describing the occupancy of the Calumet Building by the clan during a relatively volatile period of the Klan's presence in Buffalo.

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climb, and many of the spaces remained empty.³² By 1955 there were only three tenants in the building, a trend that would continue through the 1960s, until 1975 when only d'Amore & Scioli, a tailor, remained. By 1980 the building was completely vacant. Similarly, Chippewa Street saw an increase in vacancy rates, and a shift from specialty shops to discount shops. By the 1960s the exodus to the suburbs was well underway. Businesses closed and buildings became vacant. In 1990 Mark Goldman³³ purchased the Calumet Building, and 56 West Chippewa Street became the Calumet Restaurant. This marked the beginning of a movement back onto Chippewa Street, which has once more become active, a street defined by restaurants, bars and coffee shops.

Summary Statement:

The Calumet Building explicitly marries ornament and structure. The piers, especially those at the corners, read as discreet structural entities, detailed with "very flat and plastic" glazed architectural terra cotta ornament. It is within these piers that the walls undulate. The Chicago Windows and spandrels, with their reeds and flowers, are lively, mobile entertainment held within the constraints and boundaries established by the structural piers. Whether Esenwein and Johnson intended a literal translation of "Calumet" or *calamus*, with its leaves and flowers, can only be assumed. Regardless, the building is significant, meeting Criterion C of the National Register, for its use of glazed architectural terra cotta as an ornamental and structural material, and as a more literal exploration of structure and ornamental vegetative motifs that were being explored by others, including Sullivan during this time period in the city of Buffalo, and the Chicago School in the tall building paradigm. It is at the Calumet Building where the full maturation of structure and ornament in a modernist sensibility is evidenced. The building abandons classical notions of ornament, preferring to engage modern historic vegetative motifs. The calumet, or reed, with its leaf and flower, become an obvious meld in the naming and detailing of this building with its references to the Chicago School and Sullivan's ornamental vocabulary.

³² "Urban flight or white flight", is the sociological and demographic term that describes the post World War II movement of people out of the cities to suburban and commuter neighborhoods.

³³ Mark Goldman is a local entrepreneur, author and historian.

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10. Geographical Data

Acreage of Property 0.29

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>1</u> <u>8</u>	<u>1</u> <u>8</u> <u>3</u> <u>5</u> <u>7</u> <u>9</u>	<u>4</u> <u>7</u> <u>5</u> <u>5</u> <u>9</u> <u>0</u> <u>7</u>	3	<u>1</u> <u>8</u>		
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>1</u> <u>8</u>			4	<u>1</u> <u>8</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 Kerry L. Traynor [Edited & Arranged, Daniel McEneny, NYSHPO]

organization kta preservation specialists date August 30th, 2010

street & number 422 Parker Avenue telephone 716.864.0628

city or town Buffalo state NY zip code 14216

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

Photographs

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

Additional items

(Check with SHPO or FPO for any additional items)

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

name Mark Goldman

street & number 398 Jersey Street telephone _____

city or town Buffalo state NY zip code 14213

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Erie County, New York

National Register of Historic Places Continuation Sheet

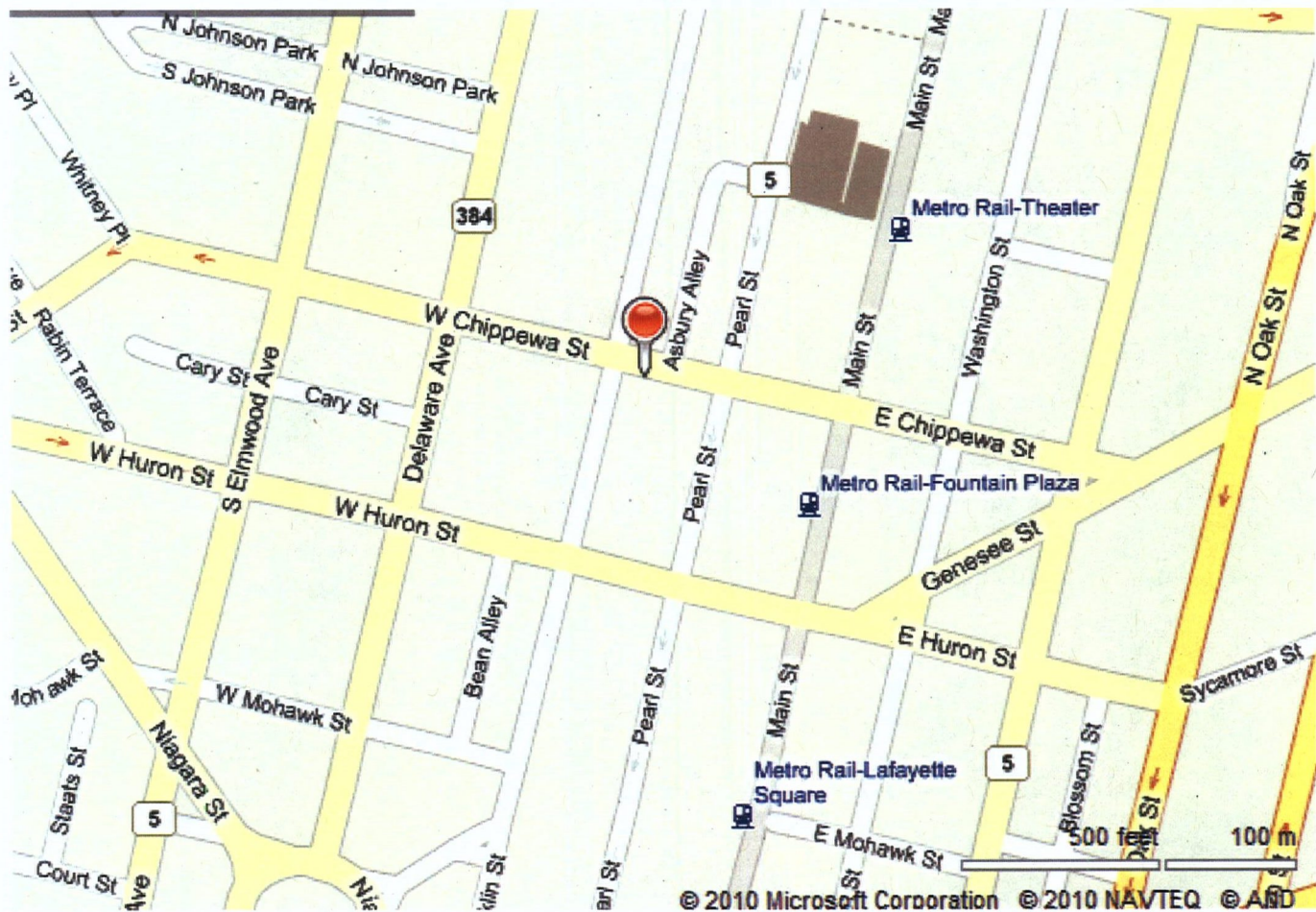
Section number 10 Page 1

Verbal Boundary Description

Located on the corner on the corner of West Chippewa and Franklin Streets in the City of Buffalo, the Calumet Building is in on a roughly square parcel measuring 115.50 x 117 feet. The building's principal façade faces north on Chippewa, and is bordered by an access alley to the rear and a two-story commercial building to the east.

Boundary Justification

The Calumet is located on the lands historically associated with its 1906 date of construction and period of significance.



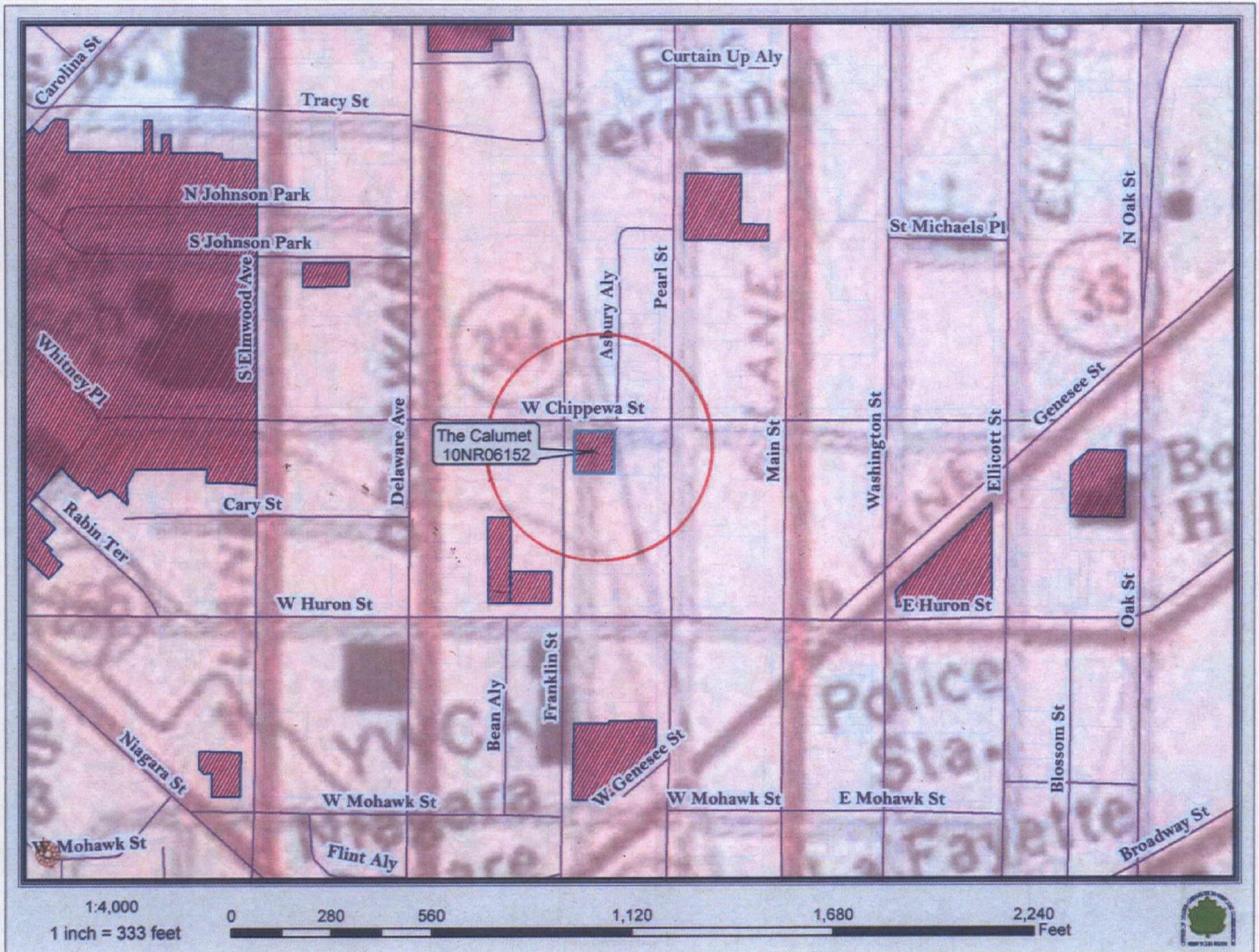
See continuation sheet

United States Department of the Interior
National Park Service

The Calumet
Erie County, New York

National Register of Historic Places Continuation Sheet

Section number 10 Page 2



See continuation sheet

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

The Calumet
Erie County, New York

Section number 11 Page 1

Additional Information

Photos:

Kerry Traynor, 2010

On File Peebles Island Resource Center, Waterford, NY

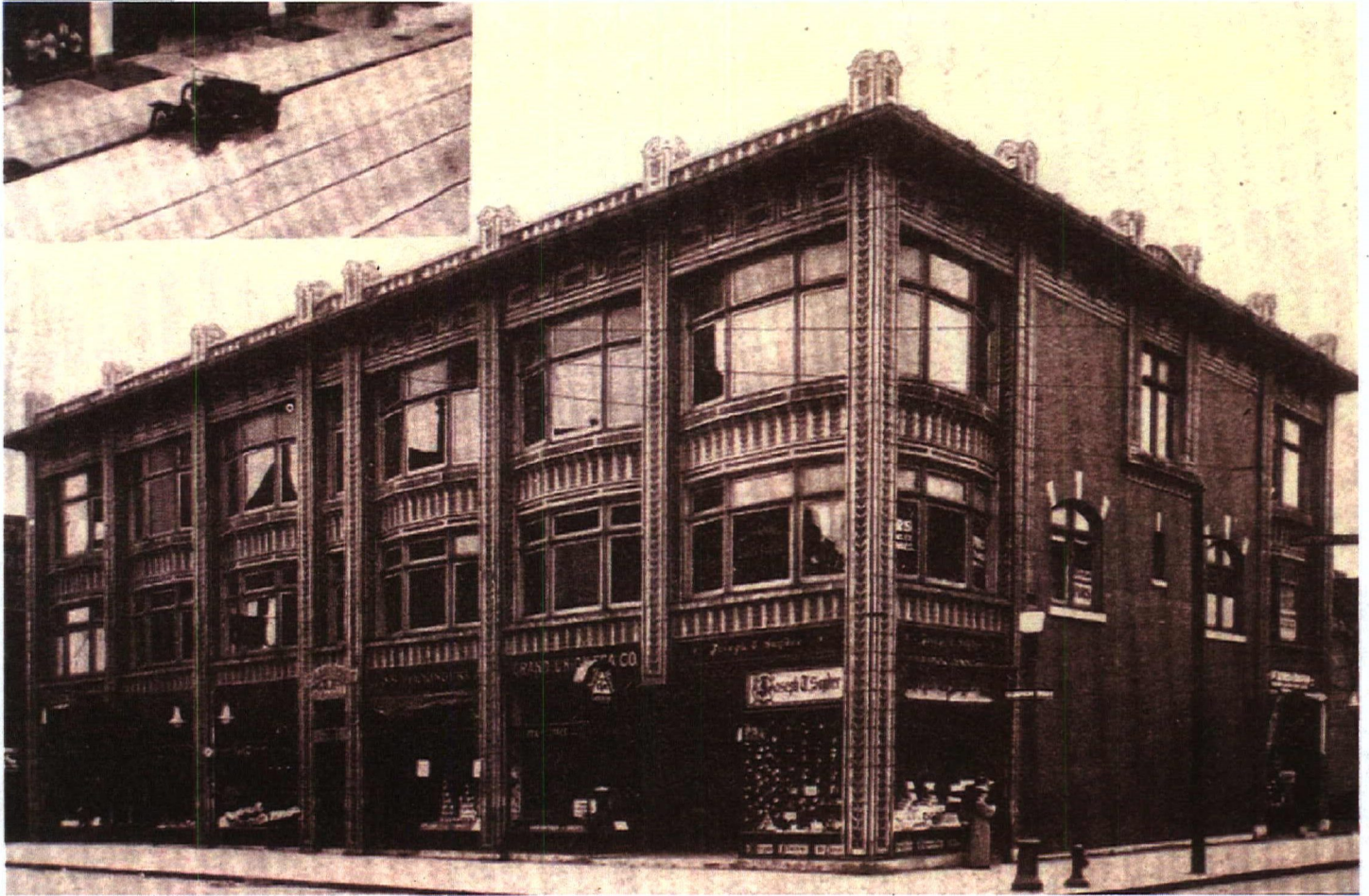
- 1.) The Calumet, view from the southwest
- 2.) Principal Façade, view from the southeast
- 3.) Entrance Bay
- 4.) Pier Detail
- 5.) Roof Detail
- 6.) Rear Elevation
- 7.) 2nd Floor Windows
- 8.) Vestibule
- 9.) Skylight
- 10.) 3rd Floor, view of west wall

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

The Calumet
Erie County, New York

Section number 11 Page 2

Historic View



See continuation sheet

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National Park Service
National Register of Historic Places
Continuation Sheet

The Calumet
Erie County, New York

Section number 11 Page 3

Esenwien & Johnson's Ansonia Building (1906), constructed the same year as the Calumet



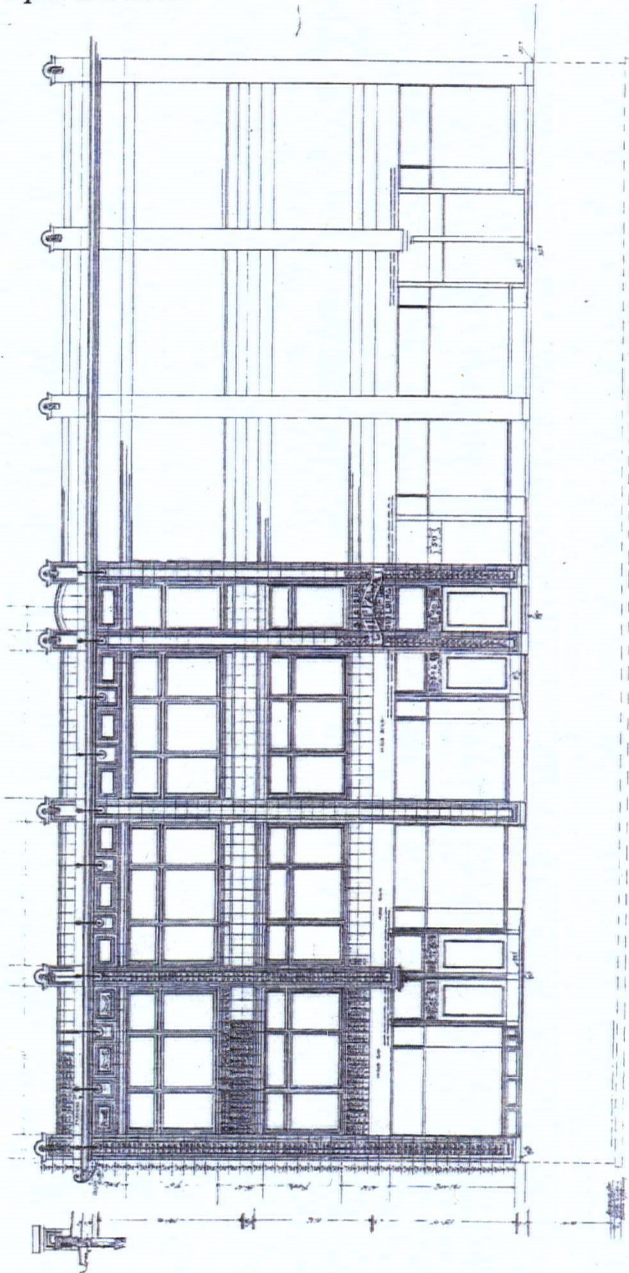
See continuation sheet

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

The Calumet
Erie County, New York

Section number 11 Page 4

Esenwein and Johnson Plans
Principal Elevation



• BUILDING FOR • MR. ROBERT • K. ROOT •
• COL. CHIPPEWA • FRANKLIN • ST. BUFFALO • N. Y. •

FRONT ELEVATION
SCALE 1/8" = 1'-0"

• ESENWEIN • JOHNSON • ARCHITECTS •
• 717 • 733 • ELLICOTT • ST. BUFFALO • N. Y. •

See continuation sheet

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

The Calumet
Erie County, New York

Section number 11 Page 5

Rear Elevation



• BUILDING • FOR • MR. ROBERT • K. ROOT •
• COR. CHIPPEWA • FRANKLIN • ST. BUFFALO • N.Y. •

REAR ELEVATION.
SCALE 1/4" = 1'-0"

• EISENWEIN • JOHNSON • ARCHITECTS •
• 777-793 • ELLICOTT • ST. BUFFALO • N.Y. •

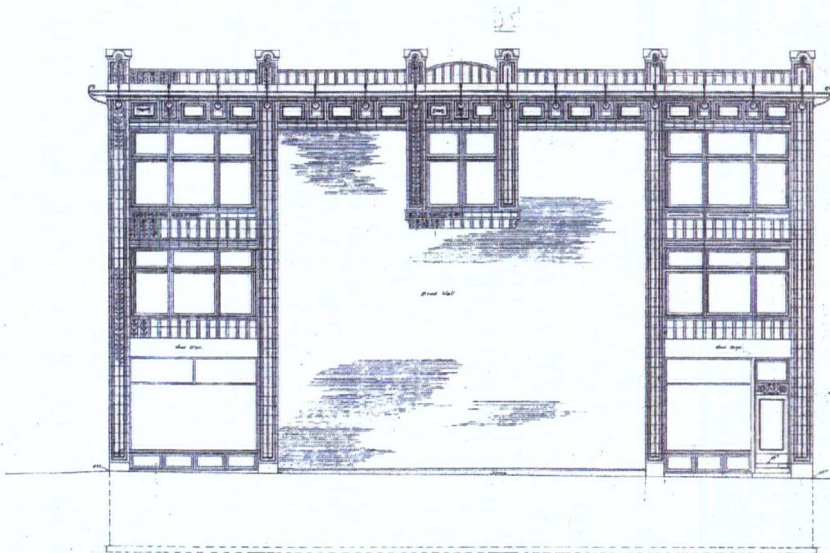
See continuation sheet

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

The Calumet
Erie County, New York

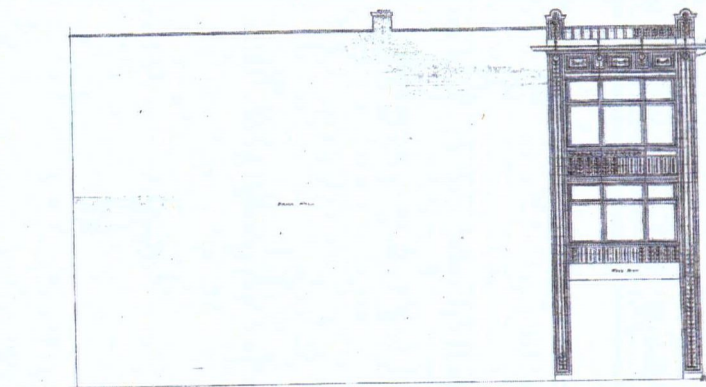
Section number 11 Page 6

West



EISENWEIN & JOHNSON ARCHITECTS
777-793 ELLICOTT ST. BUFFALO N.Y.
WEST ELEVATION
SCALE 1/8" = 1'-0"
BUILDING FOR MR. ROBERT K. ROOT
COR. CHIPPEWA & FRANKLIN STS. BUFFALO N.Y.

East



EISENWEIN & JOHNSON ARCHITECTS
777-793 ELLICOTT ST. BUFFALO N.Y.
EAST ELEVATION
SCALE 1/8" = 1'-0"
BUILDING FOR MR. ROBERT K. ROOT
COR. CHIPPEWA & FRANKLIN STS. BUFFALO N.Y.

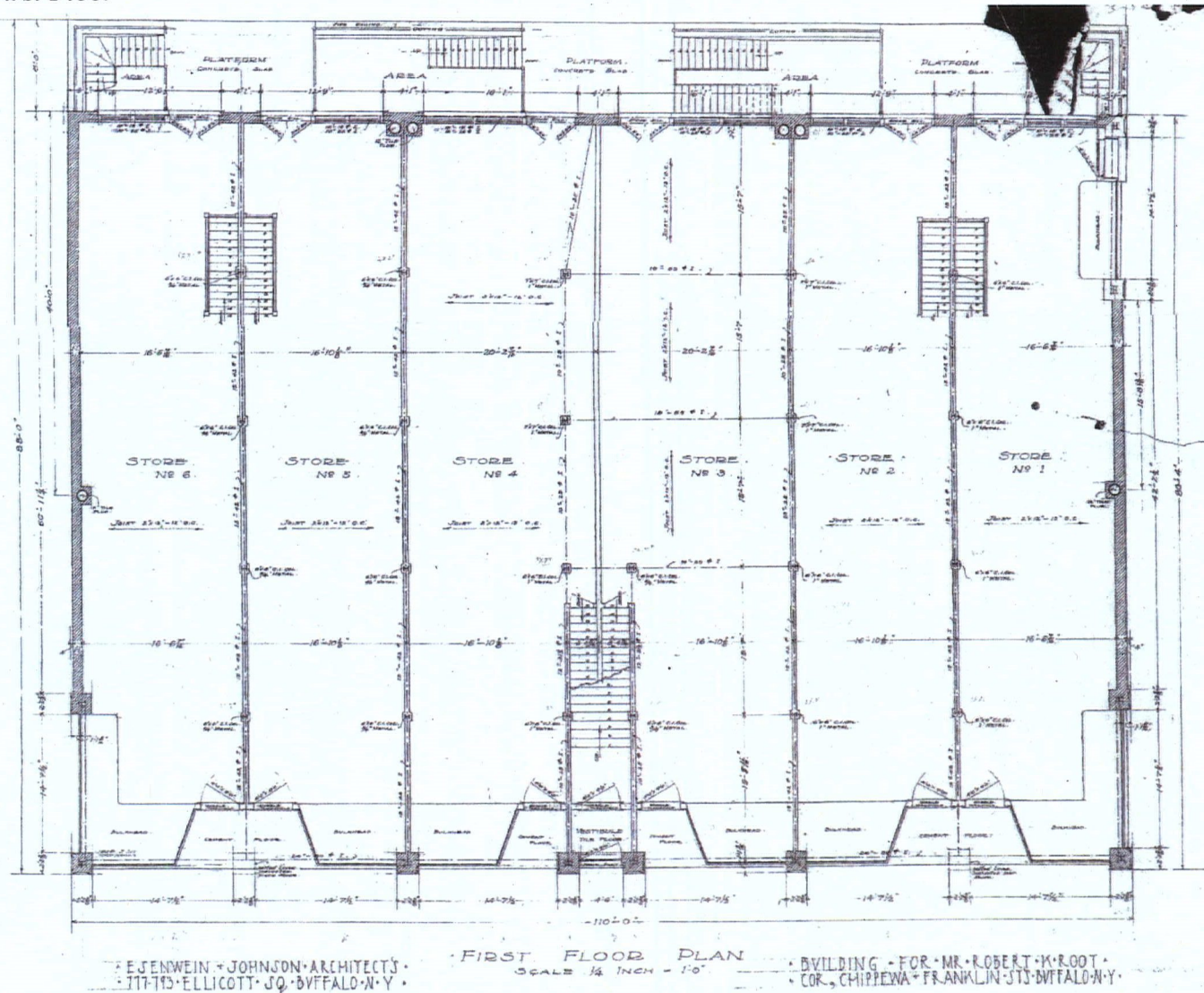
See continuation sheet

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

The Calumet
Erie County, New York

Section number 11 Page 7

Floor plans
First Floor



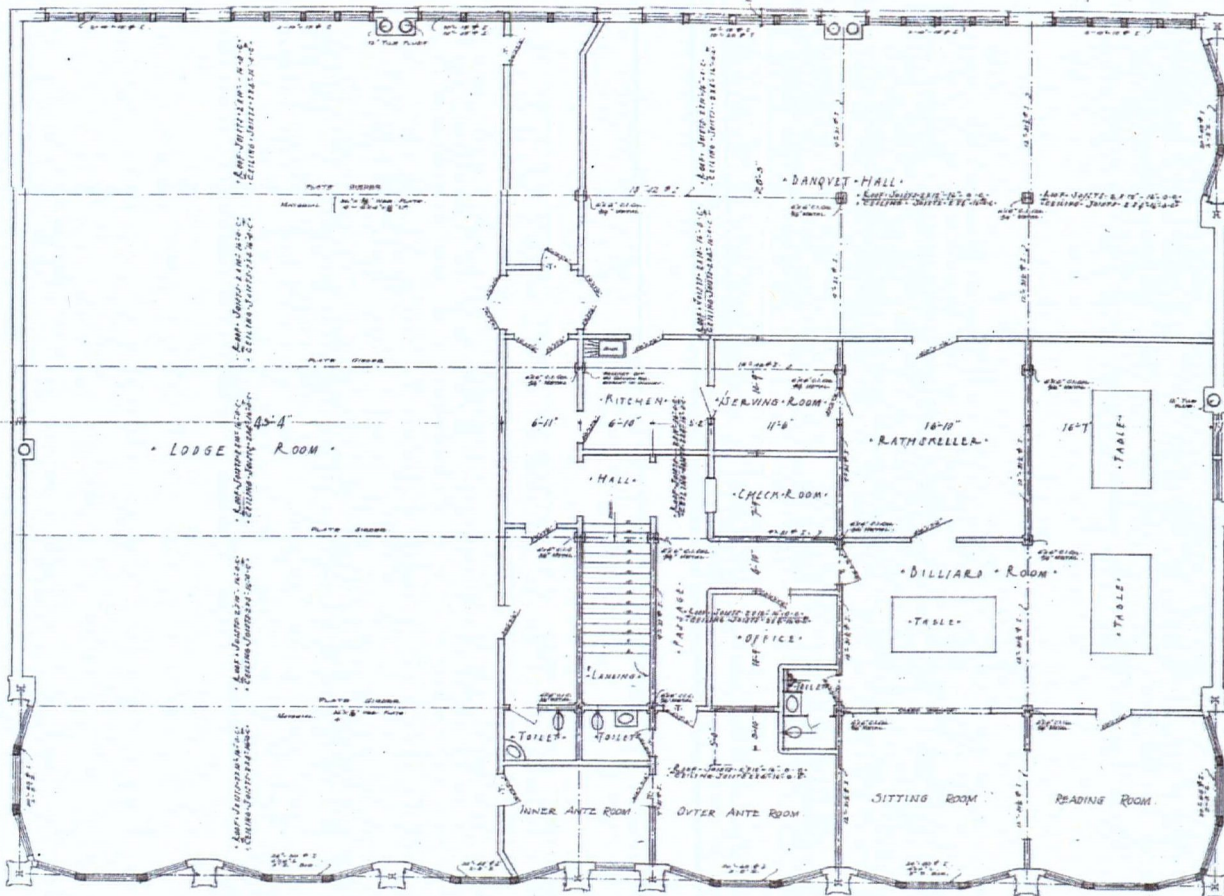
See continuation sheet

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

The Calumet
Erie County, New York

Section number 11 Page 8

Third Floor

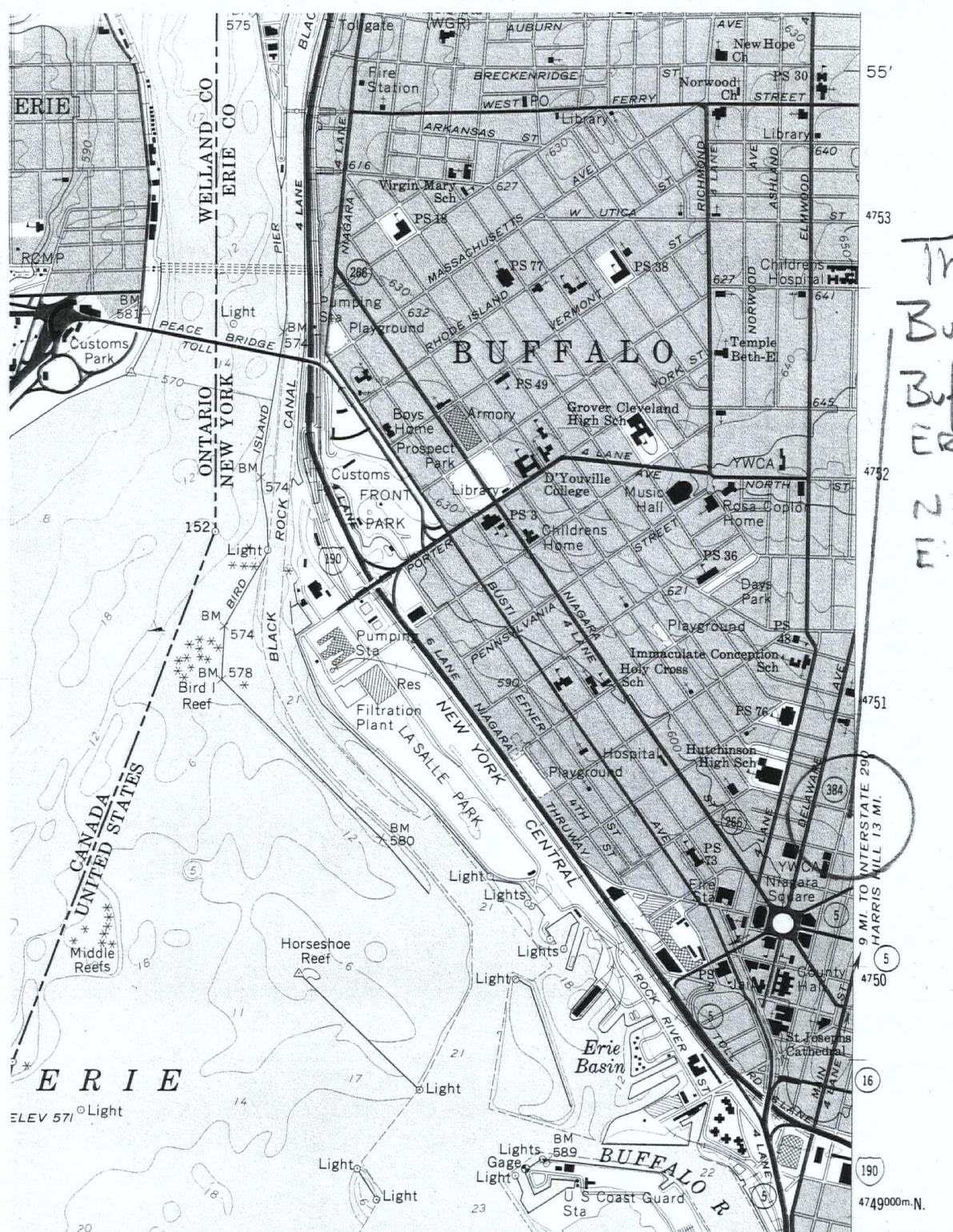


• EISENWEIN • JOHNSON • ARCHITECTS •
• 777-793 • ELLICOTT • STS • BUFFALO • N.Y.

THIRD FLOOR PLAN
SCALE 1/4 INCH = 1'-0"

• BUILDING • FOR • MR • ROBERT • K • ROOT •
• COR • CHIPPEWA • FRANKLIN • STS • BUFFALO • N.Y.

See continuation sheet



The Calumet
 Buffalo, New York
 Buffalo NW Quad
 Erie County
 N: 4175590
 E: 183379

671000m.E. 42° 52' 30" 78° 52' 30"
 INTERIOR—GEOLOGICAL SURVEY, WASHINGTON, D. C.—1967
 (BUFFALO SE) LACKAWANNA 4.3 MI. MT. VERNON 9 MI.
 5269 IV SE

ROAD CLASSIFICATION
 Heavy-duty ——— Light-duty ———
 Medium-duty ——— Unimproved dirt - - - - -
 Interstate Route State Route



BUFFALO NW, N.Y.—ONT.
 NW/4 BUFFALO 15' QUADRANGLE
 N4252.5—W7852.5/7.5

1965
 AMS 5269 IV NW—SERIES V821

(BUFFALO SE)
 5269 IV SE
 ISBN 0-607-41219-4
 9 780607 412192

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Calumet, The
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, Erie

DATE RECEIVED: 10/15/10 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 11/29/10
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000958

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 11-29-10 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ 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.



The Calumet
Erie Co., NY
Buffalo
Photo 1



The Calumet
Erie Co., NY
Buffalo
Photo 2



Third Room
Since 1930

CALUMET
BUILDING

WINE BAR

Calumet
Erie Co., NY
Buffalo
Photo 3



Calumet
Erie Co., NY
Buffalo

Photo 4



Calumet
Erie Co., NY

Buffalo

Photo 5



Free pick up and home delivery 885-4351

Cabinet

Erie Co., NY

Buffalo

Photo 6



Calumet

ERIE Co., NY

Buffalo

Photo 7



CALUMET

Calumet

Erie Co., NY

Buffalo

Photo 8



Calumet

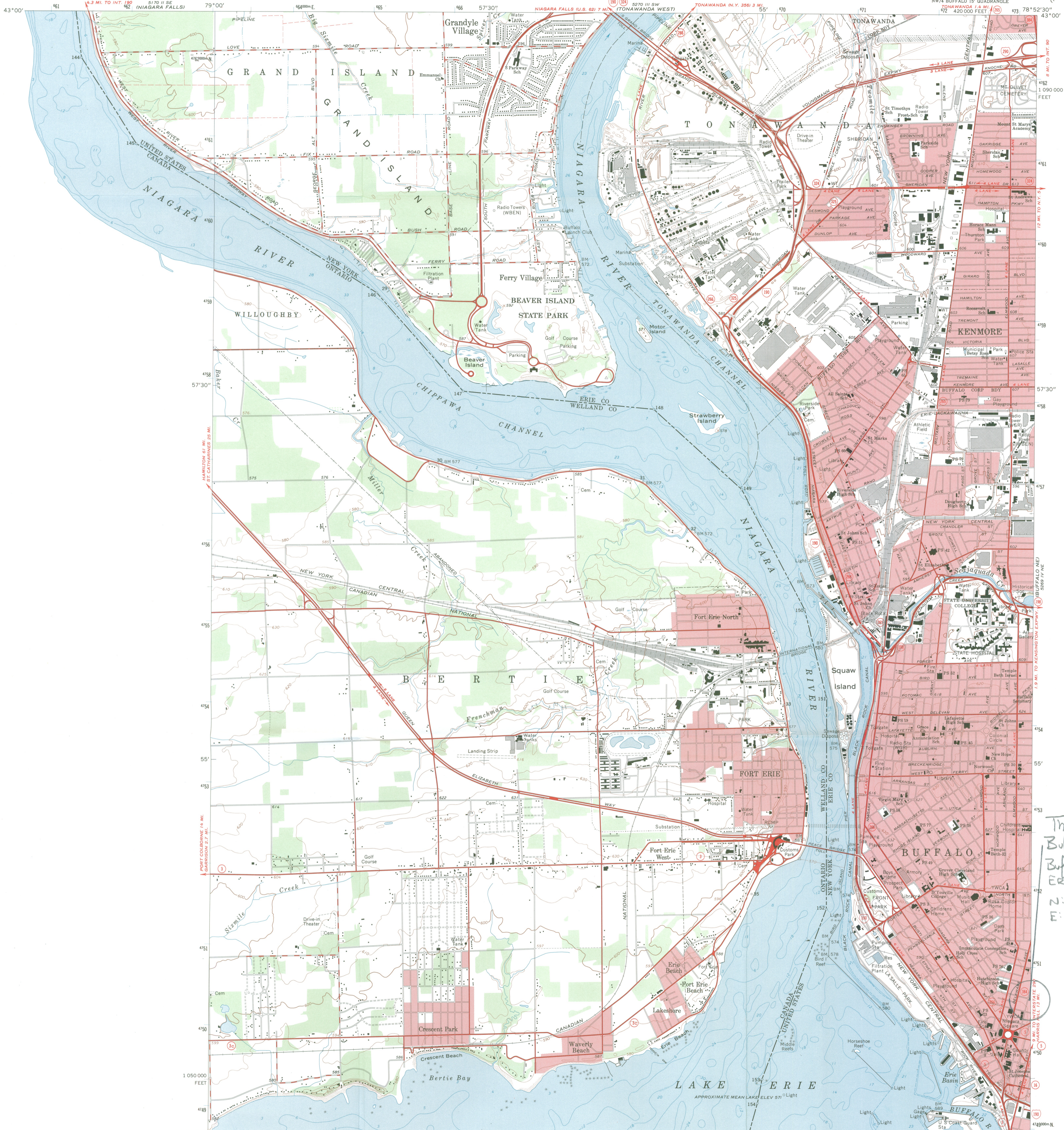
Erie Co., NY

Buffalo

Photo #9

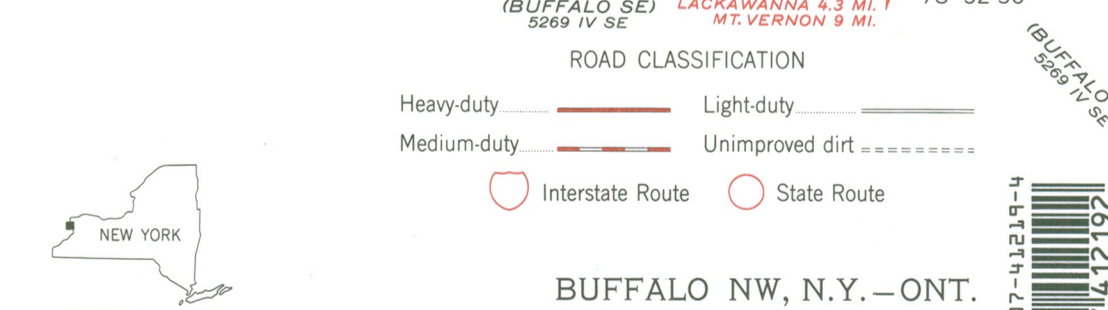
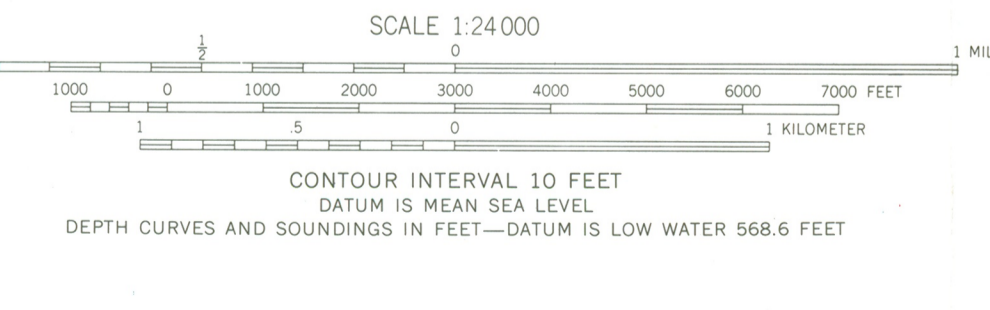
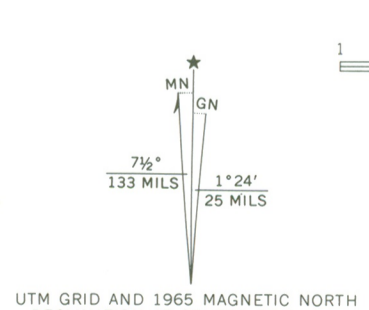


Calumet
Erie Co., NY
Buffalo
photo 10



The Cabinet
Buffalo, New York
Buffalo NW Quad
Erie County
N: 41755907
E: 183579

Mapped, edited, and published by the Geological Survey in cooperation with New York Department of Public Works Control by US&GS, International Boundary Commission, and U. S. Lake Survey
Planimetry compiled by U. S. Corps of Engineers from aerial photographs taken 1942. Topography by planetable surveys 1948. Revised 1965
Canadian portion mapped by the Surveys and Mapping Branch, Dept. of Mines and Technical Surveys 1961
Selected hydrographic data compiled from U. S. Lake Survey Charts 312 and 314 (1965).
This information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on New York coordinate system, west zone
1000-meter Universal Transverse Mercator grid ticks, zone 17, shown in blue
Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked
Red tint indicates areas in which only landmark buildings are shown



THE U. S. AREA OF THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

BUFFALO NW, N.Y.—ONT.
NW/4 BUFFALO 15' QUADRANGLE
N4252.5—W7852.5/7.5
1965
AMS 5269 IV NW—SERIES V821



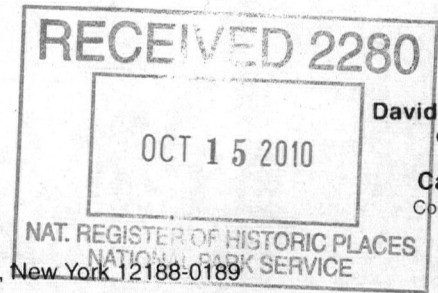


**New York State Office of Parks,
Recreation and Historic Preservation**

Historic Preservation Field Services Bureau • Peebles Island, PO Box 189, Waterford, New York 12188-0189

518-237-8643

www.nysparks.com



David A. Paterson
Governor

Carol Ash
Commissioner

October 15, 2010

Ms. Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW
8th Floor
Washington, D.C. 20005

Re: Transmittal of National Register
Nominations

Dear Ms. Abernathy:

I am pleased to transmit four new National Register nominations to be considered for listing by the Keeper of the National Register as follows:

Greenfield Preparative Meeting House, Grahamsville vic., Sullivan Co., NY

Glen Cove Post Office, Nassau Co., NY

The Calumet, Buffalo, Erie Co., NY

Alexander McNish House, Salem, Washington Co., NY

In addition, I am sending a replacement photo disk for the Park Avenue Historic District in New York, New York Co. as requested.

Thank you for your assistance in processing these proposals. Please feel free to call on me at 518-237-8643 ext. 3258 if any questions arise.

Sincerely,

Mark L. Peckham
National Register
Program Coordinator

enclosures