

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name NIAGARA HALL

other names/site number _____

name of related multiple property listing N/A

2. Location

street & number 831-833 Niagara Street [] not for publication

city or town Buffalo [] vicinity

state New York code NY county Erie code 029 zip code 14213

3. State/Federal Agency Certification

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- [] entered in the National Register
[] see continuation sheet
[] determined eligible for the National Register
[] see continuation sheet
[] determined not eligible for the National Register

[] removed from the National Register

[] other (explain) _____

Signature of the Keeper

date of action

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5. Classification**Ownership of Property**(check as many boxes as apply) (Check only one box)
count)

☒ 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

Contributing

1

Noncontributing

0

buildings
sites
structures
objects
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)

COMMERCE/TRADE/specialty store

COMMERCE/TRADE/restaurant

DOMESTIC/multiple dwelling

SOCIAL/meeting hall

Current Functions

(Enter categories from instructions)

COMMERCE/TRADE/specialty store

DOMESTIC/multiple dwelling

7. Description**Architectural Classification**

(Enter categories from instructions)

LATE VICTORIAN/High Victorian Eclectic

Materials

(Enter categories from instructions)

foundation stone

walls brick

roof asphalt

other

Narrative Description

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

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

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

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

Criteria Considerations

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

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

Areas of Significance:

(Enter categories from instructions)

COMMERCESOCIAL HISTORY**Period of Significance:**1891-1970**Significant Dates:**1891; 1894; 1970**Significant Person:**N/A**Cultural Affiliation:**N/A**Architect/Builder:**Unknown**Narrative Statement of Significance**

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

9. Major Bibliographical References**Bibliography**

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

Previous documentation on file (NPS):

- ☒ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ 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: _____

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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Niagara Hall
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Narrative Description:

Niagara Hall, located at 831-833 Niagara Street on Buffalo's lower West Side, is a three-story, mixed-use brick High Victorian Eclectic commercial building that was constructed in 1891. Enlarged in 1894, it grew in height from two to three stories, incorporating an additional commercial storefront and entrance at the east end, extending the building to the edges of its lot. The building contains four commercial storefronts on the first floor, two apartments on the second floor, and a large open space that once served as a dance hall and social gathering space accompanied by ancillary support spaces on the third floor. The building's design reflects a vertical division of these three functions, with distinct fenestration, ornamental details, and plans conveying each floor's historic use. Niagara Hall is a representative example of a High Victorian Eclectic mixed-use building that contributed to the growth of commercial and social life on Buffalo's West Side. The intact plan and architectural details on the third floor convey the building's longtime use as a social hall, making it a rare and intact surviving example of a once-common recreational building type in Buffalo.

Niagara Hall sits on Buffalo's lower West Side, approximately 1.5 miles northwest of City Hall. Nearby are a few major landmarks of this West Side neighborhood. Two blocks south is Prospect Park and three blocks southeast sits Front Park (both NR Listed as part of Buffalo Olmsted Parks and Parkways System in 1981). It is two blocks north of the Connecticut Street Armory (NR listed), and two blocks east of the Peace Bridge Plaza and international customs by the Niagara River. Niagara Street, a major corridor, extends from City Hall in downtown Buffalo northwest into the Black Rock neighborhood. At Niagara Hall, Niagara Street is two lanes wide with one lane running in each direction. There are many two and three-story frame dwellings nearby, as well as some small-scale commercial and mixed-use properties and industrial factories to the north.

The property occupies a rectangular lot at the southeast corner of Niagara Street and Rhode Island Street, with multiple entrances facing both streets. Sited near adjacent buildings, the building occupies most of its parcel, reflecting the historic density of the area. The building is set back from Niagara Street about nine feet and from Rhode Island Street about six feet, with granite curbs and a concrete sidewalk on both sides.

Exterior

Niagara Hall, a three-story two-part commercial block with rectangular massing, red pressed-brick walls, and a flat asphalt roof, sits on a dense urban corner lot at the southeast corner of Niagara and Rhode Island Streets. With much of its historic form, massing, materials, and ornamental detail intact to convey its historic context and function, Niagara Hall is a representative example of an 1891 High Victorian Eclectic style mixed-use building in an urban setting with an 1894 Richardsonian Romanesque inspired third-story addition. The building's primary elevation faces west toward Niagara Street, and the secondary elevation with two additional

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storefronts and additional entrances faces Rhode Island Street to the north. The south and east elevations, historically and currently hidden from public view by adjacent properties, have irregularly colored common bond brick walls and lack ornamentation.

West Elevation

Niagara Hall's primary elevation faces west toward Niagara Street. The elevation is three bays wide with a pair of Chicago windows flanking a smaller one-over-one sash window on the second story and five identical arched one-over-one sash windows (albeit with the pairs in the outer bays spaced more closely) on the third story. At ground level, two commercial storefronts contain separate recessed entrances, and a third entrance accesses the upper levels at the building's south corner. The original wooden door to the upper levels sits below a glass transom, while the two storefront doors are non-original. Four fluted cast-iron pilasters, manufactured by a local Buffalo foundry, the Washington Iron Works, delimit the two storefronts and the residential entrance. Each of the two storefronts has a recessed entrance flanked to the north by a non-original, three-light, fixed-pane storefront window with metal mullions and glass transoms above. The commercial storefronts at 831 Niagara to the south and 833 Niagara to the north have been combined and are currently occupied by a southeast Asian international grocer. The north storefront has an operable metal door with a glass panel, and the south storefront at 831 Niagara has a non-operable green wooden door; the transoms above both doors are covered by green plywood. A historic decorative molded frieze separates the second and first floor, providing space for commercial signage.

At the second story, the outer two bays each feature a non-original tripartite picture window with fixed center pane and one-over-one sash windows on either side. A single one-over-one sash window is in the center bay. Above the windows, a stone belt course composed of linked stone pediments with floral medallions spans the length of the west elevation. At the north and south corner, engaged brick pilasters rise above the second story, topped with green-painted finials inscribed with fluting and a palmette design. In the central bay, above the stone belt course and below the third-story windows, a rectangular stone block set into the wall bears the inscription 'NIAGARA HALL' in raised relief.

The third story, added to the building in 1894, exemplifies the Richardsonian Romanesque style. Five tall, narrow, round-arched window openings follow the symmetrical a-b-a rhythm of the second story, with two pairs of one-over-one sash windows flanking a single one-over-one sash window in the central bay. Each window is set atop a stone sill, with rounded transom window openings that are currently boarded. Brick voussoirs form a round-arched lintel above each transom. The wall between and above the transoms has a rusticated appearance created by several horizontal bands of variously textured brick. These bands alternate between smooth-faced pressed brick, pressed brick with circular dimples, and pressed brick with circular

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protrusions. Above the decorative courses of textured brick, the elevation terminates in a projecting corbelled brick cornice topped with stone coping and a simple, short brick parapet featuring recessed square panels.

North Elevation

Niagara Hall's secondary elevation faces west toward Niagara Street. The elevation is seven bays wide, with upper story windows arranged in an asymmetrical a-b-a-b-a-c-a rhythm. The original 1891 building was two stories high and five bays wide with decorative details matching those on the west-facing elevation. In 1894, the building was extended to the eastern edge of its lot, and a Romanesque Revival-style third floor was added. The 1894 addition includes the entrance to the third-floor social hall and the east storefront at 91 Rhode Island on the ground floor. The materials and fenestration of the addition blend almost seamlessly with the original two-story building, though the junction is apparent between two of the stairwell entrances on the first floor. Rosette-shaped anchor plates, arranged in three parallel columns at the west end of the building, embellish the brick wall and provide structural support.

The storefront at 833 Niagara wraps around the corner to the north elevation at the ground floor, where a single non-original storefront window is flanked by two fluted cast-iron pilasters. An expansive brick wall spans the western half of the building with the stone foundation exposed at its base. Toward the center are two boarded window openings, each with a simple stone sill and a pointed stone lintel ornamented with floral medallions. An original door with glass transom leads to the storefront at 833 Niagara, accessed via three concrete steps.

At the east end, the ground level contains two commercial storefronts and three stairwell entrances. Ten fluted cast-iron pilasters, matching those on the west elevation, flank the entrances and storefront windows along this part of the building. The east storefront at 91 Rhode Island Street features a recessed entrance to the west and a non-original, three-light fixed-pane storefront window with a boarded transom and non-original bulkhead to the east. West of 91 Rhode Island is an unequal pair of original wooden doors providing access to the social hall on the third floor. The west storefront at 87 Rhode Island has a centrally recessed entrance surrounded by non-original paneling and flanked on either side by a large, non-original fixed-pane storefront window with original paneled bulkheads. On either side of 87 Rhode Island is a single, original wooden door accessing the second story apartments.

At the second story, thirteen one-over-one sash windows are arranged in an a-b-a-b-a-c-a rhythm, where "a" represents a pair of windows, "b" is a single window, and "c" is a trio of windows. Each window is set atop a stone sill, and above the windows a stone belt course composed of linked stone pediments with floral medallions spans the length of the north elevation. Three engaged brick pilasters topped with green-painted finials inscribed with fluting and a palmette design mark the west corner, the original east corner of the original

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1891 building, and the east corner of the 1894 addition. The third story windows follow the rhythm of the second story with thirteen one-over-one sash topped by rounded glazed transoms with brick voussoirs. The cornice has identical detailing to that of the east elevation with decorative courses of textured brick, corbeling, and a short parapet with recessed square panels. A metal fire escape spanning the east half of the building wrap around to the east elevation at the third floor.

East Elevation

The east elevation faces the single-story garage of the neighboring house at 97 Rhode Island. Constructed of common brick rather than the pressed red brick of the primary and secondary elevations, the east elevation lacks any ornamental details. Two one-over-one sash windows with simple stone sills and segmental-arched brick lintels are located on the second and third stories, and two shorter windows above the third floor imply the location of a small fourth floor loft or attic space. A metal fire escape descends from the fourth floor window to wrap around to the north elevation at the third floor.

South Elevation

The south elevation, which faces the two-and-a-half story frame building at 829 Niagara, is hidden from public view. Like the east elevation, it is constructed of common brick and lacks any ornamental details. On the ground floor, there are three window openings in the 1894 addition at the east end; the original portion of the building is windowless. There are nine one-over-one sash windows of varying widths on the second floor and seven one-over-one sash windows of varying widths on the third floor. Two shorter windows above the third floor imply the location of a small fourth floor loft or attic space at the east end of the building.

Interior

Niagara Hall contains four commercial storefronts on the first floor, two apartments on the second floor, and a large open space that once served as a social hall and social gathering space on the third floor. The building's design reflects a vertical division of these three functions, with distinct fenestration, ornamental details, and plans conveying each floor's historic use on both the interior and exterior. The interior retains the majority of its historic layout, materials, and ornamental details to convey its historic design and use as a late nineteenth century mixed-use building that served a different function on each floor. Many interior historic materials are intact, including hardwood floors, plaster walls, wood stairs, wood wainscoting, wood window surrounds and casing, and wood doorway surrounds with dentils and other ornamental motifs. Original walls are plaster while later non-historic partition walls, most present in the second-floor apartments, are drywall. The intact plan and

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architectural details on the third floor convey the building's longtime use as a social hall, making it a rare surviving example of a once-common recreational building type in Buffalo.

Entrances and Stairwells

The mixed-use brick building features four recessed storefront entrances and four stairwell entrances leading to the second-floor apartments and third-floor social hall. The two west storefronts at 831 and 833 Niagara retain their original recessed configurations, though their doors and windows have been replaced. At the building's southwest corner, a paneled wood door with a glass transom provides access to a straight staircase leading to the west second-floor apartment; this staircase was extended to the third floor when the building gained an additional story in 1894.

The two east storefronts at 87 and 91 Rhode Island each feature single paneled wood doors. On either side of 87 Rhode Island, original wooden doors lead to straight staircases accessing the east second-floor apartment. These stairs feature wooden treads, risers, and simple handrails affixed to the plaster walls. West of 91 Rhode Island, within the 1894 addition, the primary stairwell to the third-floor social hall is accessed through an unequal pair of original wooden doors. This straight scissor stair retains its original wooden treads, risers, balusters, and handrails. At the ground level, a large square wood newel post with a symmetrical floral motif and grooved acorn finial – resembling a Hershey's chocolate kiss – anchors the stairwell. The newel posts simplify as the staircase rises, transitioning to unadorned square posts. Half-height vertical wood wainscoting lines the stairwell walls. This stairwell served as the primary public access to the third-floor dance hall.

First Floor Storefronts

The first floor contains two interconnected storefronts oriented east-west at 831-833 Niagara Street and two individual storefronts oriented north-south at 87 and 91 Rhode Island Street. Historically organized as four separate storefronts, these were designed to be rented separately or interconnected to suit flexible commercial needs over time, with connecting doorways through partition walls. Currently, the interconnected 831-833 Niagara storefront is occupied by a grocer and the 87 Rhode Island storefront serves as a storage room; all three are interconnected by doorways in the partition walls. The 91 Rhode Island storefront, located in the portion of the building that was added in 1894, is currently used as a studio. Tin ceilings are extant in the two west storefronts at 831 and 833 Niagara. The 87 Rhode Island storefront has acoustical tile drop ceilings, wood baseboards, and plaster-clad brick dividing walls. The 91 Rhode Island storefront has wood floors, a plaster drop ceiling, wood ceiling molding, and wood baseboards. There are two window openings in its south brick wall, and a small single-user bathroom with a single window is located in the southwest corner.

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Second Floor Apartments

The second floor currently contains two apartments. Despite alterations to the original plan, the second floor apartments still serve the same historic function as they did in the period of significance. The larger west apartment, located over the storefront at 831-833 Niagara, has a large, open living room and kitchen located along the north wall, a centrally located walkthrough bathroom, and several smaller rooms to the west and south separated from the rest of the space by partition walls. The smaller, east apartment, located over the storefronts at 87 and 91 Rhode Island, has a large living room to the west with an enclosed kitchen and bathroom along the south wall, and two bedrooms and a second bathroom organized around a corridor to the west. The east portion of the apartment is located in the portion of the building that was added in 1894. A rough, unfinished opening in the solid brick wall – the original east exterior wall of the 1891 building – unites the two halves of the apartment. All of the window openings in both apartments retain their original wooden window surrounds featuring bullseye motifs at each corner.

Third Floor Social Hall

The intact plan and architectural details of the third floor reflect the building's long history as a social hall, making it a rare surviving example of a once-common recreational building type in Buffalo. Located at the west end of the building, the centerpiece of the third floor is a large, open room with a vaulted ceiling. The central hardwood dance floor is surrounded by a raised perimeter floor that once served as a seating area. The west and north walls have tall historic one-over-one windows framed with wood surrounds, complete with entablatures and small aprons. Vertical wood beadboard and quarter-height paneling adorn the walls, rising to the windowsills. At the east end of the room, two ornate wood doorways with paneled transoms lead to ancillary rooms. To the south, a small parlor includes a bathroom enclosed by a wooden beadboard partition wall. To the north, the historic entrance lobby – separated from the parlor by a large cloakroom and narrow hall – features ornate wooden casing with dentil molding around its doorways and window. The cloakroom, likely doubling as the ticket booth, is accessible via both a door and a window and has built-in cubbies and coat hooks along its east beadboard-paneled wall. South of the entrance lobby, a second single-user bathroom sits at the end of a short hall. To the east, a spacious club room features a gray-painted wood floor, plaster walls, built-in cabinetry, and a faux fireplace accented by a mirror and engaged Ionic columns. The ornate primary stairwell leading to the third floor social hall, located between the entrance lobby and the club room, features a straight scissor stair with original wooden treads, risers, balusters, and handrails intact.

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Statement of Significance:

The building at 831-833 Niagara Street, historically known as Niagara Hall, is significant under Criterion A for both Social History and Commerce as a mixed-use building with an intact former social hall on the third floor, several largely intact commercial spaces on the ground floor, and apartments on the second floor, which provided additional revenue for the building's owners. From the 1890s until the 1960s, the third-floor social hall hosted a wide variety of community functions ranging from lively public dances to political events, club meetings, and weddings. With its intact volume, plan, and interior ornament, the third-floor social hall is a rare surviving example of a once-common recreational building type in Buffalo. The ground-floor storefronts retain enough architectural integrity to convey their historic function as flexible commercial spaces. The storefronts facing the primary artery housed higher volume businesses, such as saloons and groceries, while the side storefronts contained barbershops, a Chinese laundry, confectioneries, and other small-scale businesses that reflect broader urban commercial patterns as they evolved over time. The period of significance begins with the construction of the building in 1891 and ends in 1970, when a change in ownership resulted in the vacancy and closure of the third-floor space to the public.

Neighborhood Context: Niagara Street and Buffalo's Lower West Side

Niagara Hall is located on Buffalo's Lower West Side in the heart of the former village of Upper Black Rock, a historic settlement established northwest of Buffalo in the early nineteenth century. Upper and Lower Black Rock were named for a large black limestone outcropping that formed a natural harbor along the Niagara River, facilitating ferry operations and eventually attracting industrial development. In 1802, attorney Peter Buell Porter acquired a mile-wide strip of land from New York State, which had obtained it from the Seneca Nation, and established the settlement known as Black Rock.

Black Rock was laid out in a grid pattern parallel to the river, with major streets such as Niagara Street (formerly Broadway) connecting Buffalo to Niagara Falls by 1809. The Black Rock grid was linked to Buffalo's radiating street pattern along the southern border of Black Rock, where North Street and Porter Avenue connected the two systems. The village competed fiercely with Buffalo for prominence, particularly as the terminus for the Erie Canal, but Buffalo ultimately prevailed. Black Rock played a significant role during the War of 1812, with its harbor and fortifications targeted in battles that destroyed much of the settlement. Despite its early recovery and industrial development, the rivalry with Buffalo ended in 1854 when Black Rock was annexed by the expanding city.

In 1868, Frederick Law Olmsted, inspired by urban improvements in New York and Paris, visited Buffalo and proposed a groundbreaking system of three interconnected parks linked by landscaped parkways. One of these,

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The Front, was located on a waterfront bluff overlooking the confluence of Lake Erie and the Niagara River near Fort Porter in the former village of Black Rock. Designed in 1869-70, the Front included a playground, grassy fields for baseball and cricket, extensive walkways and carriage drives, and a gravel-surfaced concourse called the Terrace. Olmsted also integrated existing public spaces into his plan, such as Prospect Park, established in 1862 and located just a block east of the Front. With its picturesque landscapes and easy access via public transportation, the Front was Buffalo's most popular park for its first few decades. The popularity of the Front and Prospect Park solidified the area's reputation as a desirable residential neighborhood.¹

Transportation developments played a crucial role in shaping Buffalo's Lower West Side throughout the late nineteenth century. Niagara Street was declared a public highway in 1826 and evolved into a key corridor for the area's residential, commercial, and industrial development. The Buffalo and Black Rock Railroad began operating in 1834, initially using horse-drawn railcars and later transitioning to steam locomotives. By 1836, the railroad provided regular service along Niagara Street, connecting Buffalo to Niagara Falls and spurring residential development. By the 1860s, urbanization intensified with the construction of a streetcar line along Niagara Street, enabling faster travel and suburban expansion. A car house and stables were built at Niagara and Albany Streets, further integrating the area into Buffalo's transit network. The opening of the Peace Bridge (1925-1927) marked the area's transition to automobile-focused infrastructure, reflecting broader changes in transportation trends.

Between 1880 and 1920, Buffalo's Lower West Side evolved into a vibrant enclave for the city's Italian American community. This demographic shift reflected the broader wave of Italian immigration to the United States during this period. Many immigrants settled on the west side, particularly south of Massachusetts Avenue and west of Niagara Street, and the area remained largely Italian American into the mid-twentieth century. Families from the same Italian villages, such as Valledolmo in Sicily, often clustered together, creating a strong sense of community.² By the 1920s, Niagara Hall stood in the heart of the Italian American community, serving as a meeting place for social clubs, fraternal organizations, and political societies that played a vital role in shaping the neighborhood's cultural and civic identity.

Social Halls and Public Dancing in Buffalo

The history of social halls and public dancing in America reflects the shifting patterns of leisure and community life among urban and working-class populations during the late nineteenth and early twentieth centuries. In the last third of the nineteenth century, fraternal orders such as the Masons, Odd Fellows, and Elks proliferated, ushering in what scholars have called "the Golden Age of Fraternalism." By the end of the century, these

¹ S.M. Broderick, "The Front (Front Park)," <https://www.olmstedinbuffalo.com/the-front-front-park/>.

² Katie Eggers Comeau, "Prospect Hill Historic District," *National Register of Historic Places Nomination Form*, 2016.

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societies dominated the social lives of about 20 percent of American men, along with many women who participated in fraternal auxiliaries and sisterhoods.³ Although some organizations constructed dedicated lodge buildings, a new architectural typology emerged alongside them: the independently owned social hall. These multi-purpose venues often served as headquarters for multiple societies, hosting private meetings on different days of the week while also accommodating other community events such as weddings, dinner parties, and fundraisers. Social halls also hosted traditional working-class dances known as “affairs,” which were typically organized by mutual aid societies or fraternal organizations. Prior to the 1890s, such closely monitored gatherings were the main opportunities available for young people to dance.⁴

As social dancing became increasingly popular among young working people, multi-purpose social halls became popular destinations for public dances as well. Beginning in the late 1880s, a combination of factors – the growing population of young workers with disposable income, the advent of the streetcar, and the loosening of Victorian norms around leisure and dance – sparked a growing enthusiasm for public dancing. Seeking an alternative to traditional affairs, working-class youth formed their own social clubs that organized “rackets” – lively, unsupervised dances whose ticket and hat-check fees financed the club’s activities. In addition to club-sponsored dances, many halls collaborated with “dancing academies,” which were private enterprises run by individual instructors. These academies provided weekday dance lessons and hosted weekly public dances, which cultivated a loyal following while ensuring consistent revenue for hall owners. By the early twentieth century, public dancing had become a widespread and highly profitable phenomenon, prompting the rise of commercial dance palaces. These grand, lavishly decorated venues hosted nightly dances managed solely by hall owners, supplementing the more flexible, multi-purpose halls of earlier decades.⁵

While some commercial dance halls were used strictly for dancing and some social halls remained staid venues for society meetings and events, the distinction between social halls and dance halls often blurred. Flexible venues like Buffalo's Niagara Hall, for instance, alternated between hosting mutual aid society meetings and energetic public dances, depending on the day of the week. By the 1890s, hundreds of such halls could be found in American towns and cities of all sizes. In 1896, Buffalo alone boasted 134 halls; by 1905, the number had risen to 229, illustrating both the surging popularity of public dancing and the growing demand for flexible communal spaces.⁶

³ Harriet W. McBride, “The Golden Age of Fraternalism: 1870-1910,” *Heredom: The Transactions of the Scottish Rite Research Society* 13 (2005): 1-31, <http://phoenixmasonry.org/Golden%20Age%20of%20Fraternalism.pdf>.

⁴ “Dance Halls,” in *Encyclopedia of Recreation and Leisure in America*, Encyclopedia.com, November 13, 2024, <https://www.encyclopedia.com/humanities/encyclopedias-almanacs-transcripts-and-maps/dance-halls>.

⁵ Randy McBee, *Dance Hall Days: Intimacy and Leisure Among Working-Class Immigrants in the United States* (New York: NYU Press, 2000), <https://muse.jhu.edu/book/7695>.

⁶ 1896 was the first year in which “Halls” were given their own subheading. Previous directories listed halls under “Public Buildings, Blocks, Halls, and Hotels.”

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Multi-purpose social and dance halls were designed as large, versatile spaces that could accommodate a variety of activities. The centerpiece of these halls was typically a spacious main room with a hardwood floor and a seating area around the perimeter, ideal for dancing as well as club meetings, dinner parties, and community gatherings. High ceilings provided good acoustics for live music or speeches, and many halls featured a stage at one end for performances and ceremonies. These halls were frequently located in the back rooms of saloons or on the upper floors of commercial buildings, maximizing their accessibility in busy urban centers. Beyond the dance floor, many halls offered amenities such as cloakrooms, bars, smoking lounges, gender-segregated parlors, and balconies that provided additional seating.

The early twentieth century saw increasing scrutiny of dance halls by Progressive Era reformers, who viewed public dancing as both a social opportunity and a potential moral hazard. Reformers driven by child welfare and anti-vice concerns argued that dance halls were contributing to juvenile delinquency, encouraging premarital sex, and even luring young women into prostitution. However, unlike earlier moral crusaders who called for outright bans on dancing, Progressive reformers sought more practical measures to regulate the commercial dance scene. As a result, cities across the United States passed various laws to control dance hall operations.⁷

In 1914, the city of Buffalo passed a set of dance hall ordinances aimed at addressing concerns over the potential moral dangers of these venues. Dance halls were required to be supervised by a uniformed police officer, and those wishing to host dances needed to apply for a permit from the mayor's office. The ordinances also included restrictions on alcohol sales, prohibiting the sale of wine, beer, or liquor in dance halls or on the same floor. Additionally, strict age limits were introduced, barring anyone under sixteen from attending after 9 p.m. without a parent or guardian. A new mayor-appointed inspector of dance halls was tasked with ensuring compliance with the ordinances and other public health and fire safety regulations.⁸ These new regulations posed a challenge for hall owners and clubs throughout the city, although dancing remained a popular pastime.

Prohibition had a significant impact on the cultural landscape of dance halls across the United States, including those in Buffalo. The nationwide ban on alcohol, implemented in 1920, deprived saloon-connected dance halls of their most important revenue source. As a result, many dance halls saw a dramatic drop in attendance and were forced to close. Although some dance halls and other businesses continued to serve alcohol illegally, frequent inspections and police raids made steady operation difficult. In Buffalo, the number of halls dwindled from over 220 in 1906 to just 81 by 1932.⁹ Niagara Hall was among the few that survived this period,

⁷ David R. Goldfield, "Dance Halls," in *Encyclopedia of American Urban History* (Thousand Oaks, CA: SAGE Publications, Inc., 2007), 207, <https://doi.org/10.4135/9781412952620>.

⁸ Daniel J. Sweeney, *Dance Halls: Ordinances Governing the Conduct of Public Dances and Dance Halls, City of Buffalo* (Buffalo: Buffalo City Clerk's Office and Buffalo Common Council, 1914), <https://www.loc.gov/item/27013078/>.

⁹ *The Buffalo Directory* (Buffalo: Courier Company of Buffalo, 1870s–1900s).

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continuing to host events well into the 1960s with minimal alterations to its historic interior, making it a rare intact example of a once-common building type.

The History of 831 Niagara Street

The building at 831-833 Niagara Street was constructed in 1891 on behalf of an “incurably insane” woman named Mary Carroll, replacing an earlier ca. 1870 frame building on the lot. In 1889, a Buffalo judge appointed James Mooney, a prominent local real estate and insurance agent, as the committee of Mary Carroll, a financially needy seventy-two-year-old woman who resided in an insane asylum and was deemed unable to manage her own affairs. Acting in his role as Carroll’s legal guardian, Mooney sought to improve Carroll’s property at the southeast corner of Niagara and Rhode Island Streets. With court approval, Mooney arranged for the demolition of the existing frame structure, mortgaged the property, and funded the construction of a new brick building. This upgrade was intended to increase the property’s value and facilitate its eventual sale for Carroll’s financial benefit.¹⁰

Completed by late spring 1891, the new building at 831-833 Niagara Street was a two-story brick block with two ground-floor storefronts facing Niagara Street, an additional ground-floor storefront facing Rhode Island Street, and residential units on the second floor. A one-and-half-story frame cottage used as a barbershop and residence was left standing on the rear of the lot at 91 Rhode Island Street. With court approval, Mooney sold the improved property to an investor for \$14,500 on Carroll’s behalf. The new owner, Morris J. Benson, rented out the building’s stores and flats for two years before selling the property to Charles S. Pratt in 1893.¹¹

Charles Sumner Pratt, a local insurance agent widely known as the “Policy King of Buffalo,” retained ownership of the property until his death in 1896 and oversaw a major addition to the building in 1894.¹² In June 1894, Pratt finalized a \$13,000 contract with the builder John Lannen to expand his brick block at the corner of Niagara and Rhode Island.¹³ As part of the project, the cottage at 91 Rhode Island was demolished, and the brick block was extended to the eastern edge of the 100-foot by 39.5-foot lot. This addition created a fourth storefront and a fourth residential entrance facing Rhode Island. A double-height third story, designed to house a large dance hall with ancillary rooms, was also added to the building. The new third story incorporated stylistic flourishes inspired by the Richardsonian Romanesque style, such as tall, narrow, round-arched window openings and decorative courses of textured brick with a rusticated appearance. These details emphasized the

¹⁰ “Appointed a Committee,” *Buffalo Commercial*, March 23, 1888.

¹¹ “Real Estate Transfers,” *Buffalo Courier*, July 6, 1893.

¹² “Death of Charles S. Pratt,” *Buffalo Enquirer*, April 20, 1896.

¹³ “Business Picking Up,” *Catholic Union and Times*, June 7, 1894.

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vertical division between the building's commercial, residential, and recreational functions, which were housed on the first, second, and third floor, respectively.

Despite the stylistic updates, the 1894 addition blends almost seamlessly with the original two-story structure. Builder John Lannen used matching pressed red brick for the walls, replicated the rhythm of the second-story window openings on the third story, and reused prefabricated architectural elements from the original two-story building. These included cast-iron pilasters, stone pediments with floral medallions, and palmette-inscribed finials, ensuring a cohesive appearance for the expanded structure. By the end of September 1894, the addition was completed, and notices were placed in local newspapers advertising the new third floor dance hall.¹⁴

The building is significant under Criterion A for Commerce. Its first floor was designed and built to contain multiple storefront spaces, each with its own exterior entrance. This demonstrates the prominent commercial function the building served in Buffalo's west side. The four ground floor storefronts were designed to be highly adaptable, accommodating a variety of businesses rather than catering to any single type. This flexibility contributed to a high rate of turnover during the building's first several decades. A saloon occupied the south storefront at 831 Niagara for the majority of the 1890s, while the north storefront hosted a dry goods store. A newsstand and confectionery opened in the storefront at 87 Rhode Island in 1896, frequently changing ownership until around 1910, when it was replaced by a tailoring business. The storefront at 91 Rhode Island was briefly occupied by a tailor shop followed by a Chinese laundry called Orient Hand Laundry in the late 1890s; the store's longest steady occupant, Robert Coakley, operated a barbershop there from 1901 until 1922.¹⁵ The exterior of the building still retains its four separate storefront entrances, with two entrances on Niagara Street and two entrances at the northeast end of the building on Rhode Island Street. This organization reflected an interest in maximizing rental spaces for the building owner and provided multiple scales of commercial activity for the local community.

Census records from 1900 to 1950 reveal that the second floor of the building originally contained four separate apartments, likely oriented north-south, with each unit having its own entrance. One of these units was converted into an office in the late 1920s. In the building's early decades, many business operators lived directly above their shops, often renting or purchasing the storefront and its associated flat as a single unit. For example, in 1900, Lillie Leggett resided above her dry goods store with her son and a boarder who also worked as a clerk in the shop. Next door, Minnie Rice operated a confectionery while living above it with two boarders. Richard O'Loane lived above his Niagara Street saloon alongside his bartender and another young man who boarded with him. Similarly, by 1910, three apartments housed business proprietors: Philip H. Herzog, who ran a

¹⁴ Advertisement, *Buffalo Commercial*, September 26, 1894.

¹⁵ *The Buffalo Directory* (Buffalo: Courier Company of Buffalo, 1870s–1900s).

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newsstand; Robert Coakley, a barber; and Phoebe Jahnke, who operated a confectionery.¹⁶ This pattern declined in the 1920s, though ground floor businesses continued to be operated by proprietors living nearby, reflecting the tight-knit character of the neighborhood.

The third floor, in contrast to the ground level storefronts, was designed and used for a single specific purpose. Significant under Criterion A for Social History, Niagara Hall is a good, representative example of a late nineteenth century social hall, a building type that once served a variety of social and recreational functions. Constructed during a veritable dancing craze, Niagara Hall was one of 134 halls operating in Buffalo in 1896, nearly all of which are no longer extant.¹⁷ Like many other multi-purpose social halls in the city, Niagara Hall hosted a range of events, including private dinners, weddings, fraternal meetings, and public dances that continued into the early morning. The third floor, which remains remarkably intact, is characterized primarily by a single large, open-plan room with a vaulted ceiling designed to serve as a dance floor while also accommodating other types of gatherings. To the rear are a parlor, men's and women's bathrooms, a club room, an entrance lobby with a cloakroom, and a formal stair leading to the hall's main entrance on Rhode Island Street.

In 1895, a local newspaper offered a glowing review of Niagara Hall, a dance venue that had quickly become "very popular with the best classes of people on the West Side." The article praised the hall as "the handsomest, the best kept, the best arranged and the cheeriest" of Buffalo's many halls, providing a detailed description of its grandeur:

It has a fine dancing floor of 45 by 70 feet, and the ceiling is 16 feet high. It is well ventilated. It is finished in quartered oak and the walls are decorated in the highest style of an art that has reached perfection almost. In the ante-rooms the finest carpets are spread, and, besides this, expensive rugs are strewn about in profusion. There are handsomely furnished parlors for ladies and gentlemen. A fine smoking room is provided for the men.¹⁸

The review also highlighted Niagara Hall's suitability for "big dinner parties... banquets... weddings," and "parties, balls or social gatherings of any kind." Prospective renters were directed to contact the building's janitor or Fred L. Townsend, the proprietor of the saloon on the ground floor.

From its early years until the second half of the twentieth century, Niagara Hall was rented by fraternal organizations, social clubs, and community institutions to host a wide variety of events, many of which were

¹⁶ 1900 United States Census 17-179, p. 8B-9A; 1910 United States Census 19-209, p. 6A-7A.

¹⁷ *The Buffalo Directory* (Buffalo: Courier Company of Buffalo, 1870s-1900s).

¹⁸ *Buffalo Courier Express*, November 24, 1895.

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open to the public. Early happenings included a children's charity concert that was attended by over 400 guests in 1895, the graduation ceremonies for School No. 49 in 1896, and the Independent Order of the Foresters' installation of officers, which drew a crowd of 300 Foresters and friends in 1897. Numerous and varied fraternal organizations held regular meetings at the hall throughout the twentieth century, including the Holy Angels of Paris, Societa Ravanusa, and the Swedish Order of Vasa. Workers also congregated at Niagara Hall for open meetings and strike negotiations; political meetings, election rallies, and candidate speeches were also common events at Niagara Hall in the 1920s and 1930s. As the surrounding neighborhood transformed into an Italian enclave, Niagara Hall became an important meeting place for Italian American social, religious, and political groups, including the Sons of Italy, the Italian American Democratic federation, Societa Santa Lucia della Croce, and Society Recalmutese.

Like many multi-purpose halls from this time period, Niagara Hall was frequently used as a public dance venue catering to the growing popularity of social dancing among working-class young people eager to socialize without strict supervision. Private dancing academy instructors offered weekly socials at the third-floor hall, inviting students and non-students alike to dance late into the night.¹⁹ Youth-led social clubs, such as the Saturday Evening Social Club, the Pond Lily Social Club, the Apoint Club, and the Acquaintance Club organized themed dances where admission fees – typically ranging from ten to fifty cents – helped fund club operations and the event itself. Live orchestras provided music, while additional attractions like card games, musical or literary performances, and occasional prize distributions added to the dances' appeal.

During the 1920s, several high-profile crimes brought notoriety to Niagara Hall and the businesses on its ground floor. In 1922, Buffalo detectives uncovered a human trafficking operation targeting girls attending dances at the hall. Anthony Ricignito, the owner of a tailor shop nearby at 827 Niagara Street, was accused of orchestrating the scheme by directing prostitutes to attend public dances held on the third floor. These women allegedly sought out victims in the crowd. The description of Niagara Hall given by an anonymous Fort Porter soldier, whose tip-off led to the investigation, offers a revealing description of the hall's atmosphere and its typical mix of attendees during this era:

The dance hall is frequented by young west side girls and Fort Porter soldiers. The soldier has told the police of the methods used [to] entice innocent girls, said that at least two women of the streets attended every dance held. He charged they made strenuous attempts to induce the girls to accompany them on parties after the dance, vividly portraying the good times they would have and the fine clothes that went with the good times, if they did what they were told. ... The women of the streets, according to the

¹⁹ "Zwickey's Socials," *Buffalo Times*, November 2, 1899.

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1916 photograph of masquerade party attendees at Niagara Hall.²⁰

soldier, also preyed on the Fort Porter soldiers who attend the dance in large numbers, according to the police informant.²¹

Scandals such as this one vindicated the concerns that had led to the 1914 passage of Buffalo's dance hall ordinances. At multi-purpose halls like Niagara Hall, maintaining a consistent reputation was challenging, as attendee conduct varied depending on the group renting the space. Public events added further unpredictability. In the wake of the investigation, Niagara Hall's owner worked to distance the venue from the scandal, publicly emphasizing that "the operators of the dance hall are conducting a legitimate business."²²

Further trouble arose in 1926 when Italian immigrant Carlo Cardella, who operated a grocery in the two combined storefronts facing Niagara Street, was assassinated outside his store by three shooters without an apparent motive. Police explored possible links to bootlegging gangs or Black Hand extortion – two criminal

²⁰ *Buffalo Courier*, March 5, 1916.

²¹ "West Side Girls Prey of Women of Streets and Cadets, Police Say," *Buffalo Enquirer*, April 3, 1922.

²² "Niagara Dance Hall Not Raided," *Buffalo Times*, April 12, 1922.

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enterprises closely associated with the Italian American communities in the public's perception – Cardella's murder remained "another unsolved Italian killing."²³ Cardella's murder remained notorious in Buffalo for decades as "one of the worst" unsolved killings in a year "which [outshone] any other recent year in this systematic business of murder."²⁴

In 1927 and 1928, Mrs. Annetta P. Logan, the building's owner, was granted permits to alter the brick building, reportedly converting one of the Rhode Island storefronts to function as an office and reducing the number of second-story apartments from four to three.²⁵ During the 1930s and 1940s, the building contained a variety of businesses in its four storefronts, including a grocery, a refrigerator repair business, a furniture store, a beauty parlor, a restaurant, and a woodworking shop. From 1949 until 1970, the combined storefront at 831-833 Niagara was home to Marabella Pharmacy. On the second floor, three flats accommodated several families and boarders. The third floor remained in use as a social hall into the 1960s, continuing to host a variety of events for political, social, and religious organizations associated with the Italian American community, as well as an increasing number of weddings and family receptions.

Throughout this period, the building was frequently investigated for illegal activities. In the late 1920s, brothers Thomas and Cosimo Montesano operated a soft drinkery at 831-833 Niagara, known as T.M. Inn, which allegedly sold bootleg alcohol; police raids uncovered beer, wine, gin, and illegal firearms. By the mid-1930s, police made regular arrests for illegal horse race betting at the building, and in 1945, they raided a known gambling room at 91 Rhode Island. A particularly notorious incident occurred in 1942 when over six hundred men crowded into the third-floor social hall for a performance described as "one of the morally filthiest exhibitions imaginable," leading to the arrests of five men and two women performers.²⁶

In 1941, Italian immigrant Thomas G. Andronico purchased the building and retained ownership until 1970. Andronico, founder of the Recalmutese Society – a support group for Italian immigrants – helped sustain Niagara Hall as a venue for Italian organizations' events from the 1940s to the 1960s.²⁷ During this period, many of Buffalo's social halls closed, but Niagara Hall remained active; by 1960, it was one of just fifty-one halls still operating in a city that had once boasted over 220 in 1905.²⁸

Andronico oversaw several alterations to the building during his ownership. In 1947, he received a permit to replace the storefront windows, and in 1965, he reconfigured the second-floor layout to include two apartments

²³ "Grocer Shot Down by Black Hand Gang," *Buffalo News*, January 5, 1926.

²⁴ Leslie N. Ford, "Bloody Saga of Gangsters' Pistols Written During 1926," *Buffalo Courier Express*, July 19, 1936.

²⁵ "Building Permits," *Buffalo News*, June 3, 1927; January 26, 1928.

²⁶ "Grand Jury Lauds Police for Raiding Immoral Exhibit," *Buffalo News*, May 29, 1942.

²⁷ "Thomas Andronico, Founder of Support Group," *Buffalo News*, June 21, 1985.

²⁸ *The Buffalo Directory* (Buffalo: Courier Company of Buffalo, 1870s–1900s).

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and a dentist's office for his son, Dr. Vincent Andronico. The third-floor social hall, however, remained unchanged.

After the Period of Significance: 1970-2024

The period of significance for Niagara Hall concluded in 1970, the year in which the building was sold to Gregory Amato and the third floor was no longer used as a social hall. Despite the loss of the social hall function, the building continued to serve as a mixed-use property with a vertical division of functions across its three floors.

Under Amato's ownership, exterior repairs were permitted in 1974, and the second floor continued to operate as two residential flats and one office, a layout maintained through the 1970s and 1980s. A five-room office on the second floor hosted various groups and businesses, while minor updates, including bathroom repairs in 1982 and drywall partitions in 1988, reflected modest efforts to maintain the space.

The late twentieth century brought challenges as Buffalo faced urban renewal, white flight, and suburbanization. While some storefronts and apartments saw vacancies, the building was never abandoned. Small local businesses continued to operate on the ground floor, including the A'Chau International Market, a Southeast Asian grocery that has occupied the Niagara Street storefront since the 1990s.

The third floor was closed to the public in 1970 when Amato purchased the building. Although closed to the public in 1970, the third floor experienced intermittent uses that respected its historic character. The space briefly served as a dance studio for the Debonaire Dance Studio in the early 1970s and later as a rehearsal and performance space for Floorplay Contemporary Dance Theatre from 1979 to 1985. By the 1990s, the hall was used as a wedding reception venue and art studio. These later uses preserved the character-defining features of the space, ensuring that its historic function as a social hall remains evident today.

Summary

Niagara Hall, located at 831-833 Niagara Street, is significant under Criterion A for Commerce and Social History. Built in 1891 with an 1894 addition, the building exemplifies the High Victorian Eclectic style as applied to a mixed-use commercial structure on Buffalo's Lower West Side. Its ground-level storefronts accommodated a diverse range of neighborhood-serving businesses, including saloons, dry goods stores, confectioneries, tailor shops, barbershops, a Chinese laundry, a woodworking shop, and an auto parts store. On the second floor, apartments housed families and boarders, providing additional revenue for the building's owners. The third floor, with its intact volume, plan, and interior ornament, is a rare surviving

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example of a late nineteenth century social hall. This space hosted a wide variety of community functions ranging from lively public dances to political events, club meetings, and weddings, reflecting its central role in the neighborhood's social and cultural life. The period of significance begins with the construction of the building in 1891 and ends in 1970 when a change in ownership resulted in the vacancy and closure of the third-floor space to the public. Today, the building retains substantial architectural integrity, allowing it to convey its historical importance as a mixed-use building that significantly contributed to the commercial and social development of Buffalo's Lower West Side neighborhood.

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Verbal Boundary Description

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification

The boundaries are drawn to include the parcel and building historically affiliated with this nomination during the period of significance.

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Additional Information

Photo Log:

Name of Property: Niagara Hall
City: Buffalo
County: Erie County
State: New York
Photographer: kta preservation specialists
Date Photographed: December 2024
of Photographs: 14

Photograph:
NY_Erie County_NiagaraHall_0001
View looking east at west elevation of Niagara Hall.

NY_Erie County_NiagaraHall_0002
View looking south at north elevation.

NY_Erie County_NiagaraHall_0003
View looking south at two storefronts and three stairwell entrances on north elevation.

NY_Erie County_NiagaraHall_0004
Looking southwest inside north storefront at 833 Niagara. Note recessed entrance.

NY_Erie County_NiagaraHall_0005
Looking north inside 91 Rhode Island at recessed entrance and storefront windows.

NY_Erie County_NiagaraHall_0006
Looking south at intact wooden stair accessing third floor social hall. Note intact wooden newel post and intact doorway framing with dentiling.

NY_Erie County_NiagaraHall_0007
Looking southeast in southeast room of east apartment. Note original wooden window casings.

NY_Erie County_NiagaraHall_0008
Looking north in west apartment.

NY_Erie County_NiagaraHall_0009
Looking west at dance floor of third floor social hall. Note raised perimeter floor, high ceiling, tall windows with wood surrounds, and straight stair along south wall.

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NY_Erie County_NiagaraHall_0010

Looking east at dance floor of third floor social hall.

NY_Erie County_NiagaraHall_0011

Looking west in entrance lobby.

NY_Erie County_NiagaraHall_0012

Looking east on third floor stair landing.

NY_Erie County_NiagaraHall_0013

Looking south in east club room. Note faux fireplace accented by a mirror and engaged Ionic columns.

NY_Erie County_NiagaraHall_0014

Looking north from second floor landing. Note simplified square newel posts.

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[illegible]

This is the first known map to show the building. Note that the building is only two stories tall and a one-and-a-half story frame cottage at 91 Rhode Island occupies the rear portion of the lot. An addition in 1894 expanded the footprint of the building and increased the number of stories to three.

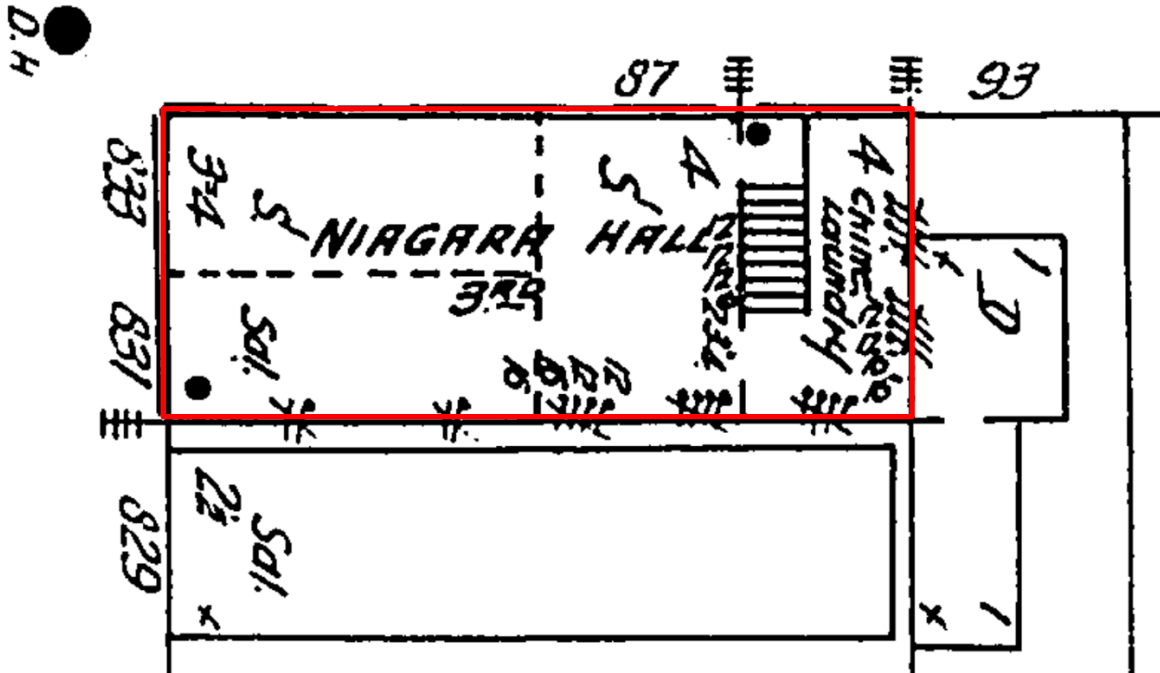
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1899 Sanborn Fire Insurance Map

N^

This is the first map to show the interior layout in any detail. There are two storefronts oriented east-west facing Niagara Street and two storefronts oriented north-south facing Rhode Island Street. The third floor, the east storefront, and the staircase and entrance accessing the third floor from Rhode Island Street were all added to the building in 1894.

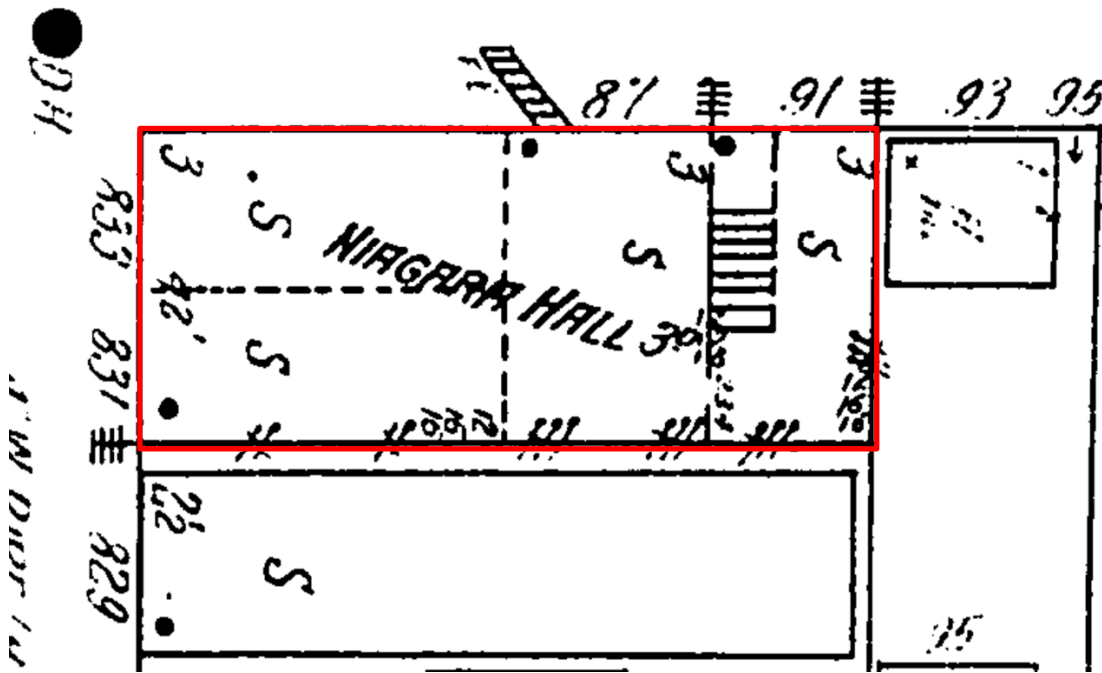
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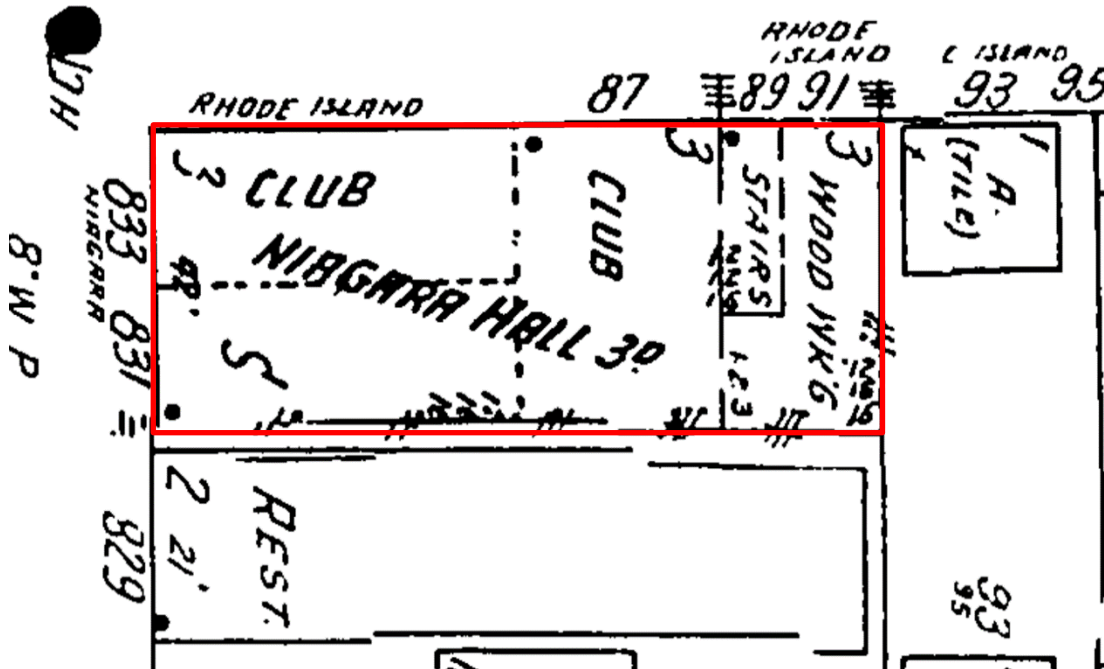
Niagara Hall
Name of Property

Erie County, New York
County and State



1925 Sanborn Fire Insurance Map
N^

Erie County, New York
County and State


$$N^{\wedge}$$

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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Niagara Hall
Name of Property
Erie County, New York
County and State



1980 Photograph of Storefront

Buffalo Courier Express, November 14, 1980

Note the photo illustrates a portion of the northwest storefront, with windows from 1947 and second floor window in the background.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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Niagara Hall
Name of Property
Erie County, New York
County and State



Photograph of West Elevation from November 24, 1980. Building Inventory Form













