

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

DRAFT

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name SATTLER THEATER  
 other names/site number Broadway Theater, Basil's Broadway  
 name of related multiple property listing N/A

## Location

street & number 512 Broadway  not for publication  
 city or town Buffalo  vicinity  
 state New York code NY county Erie code 029 zip code 14204

## 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 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 at the following level(s) of significance:  
    national     statewide X local

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency/bureau or Tribal Government \_\_\_\_\_

In my opinion, the property     meets     does not meet the National Register criteria.

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government \_\_\_\_\_

## 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register     determined eligible for the National Register
- 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.)

- private
- public - Local
- public - State
- public - Federal

**Category of Property**  
(Check only **one** box.)

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

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

<u>Contributing</u>	<u>Noncontributing</u>	
1		buildings
		sites
		structures
		objects
1	0	<b>Total</b>

**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.)

RECREATION & CULTURE: theater

**Current Functions**  
(Enter categories from instructions.)

VACANT

DRAFT

**7. Description**

**Architectural Classification**  
(Enter categories from instructions.)

LATE 19<sup>TH</sup> & 20<sup>TH</sup> CENTURY REVIVALS:

Classical Revival

**Materials**  
(Enter categories from instructions.)

foundation: Concrete

walls: Brick

Terra cotta

roof: Concrete; Terra cotta

other: Modified bitumen

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**Narrative Description**

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

**Summary Paragraph**

The Sattler Theater, located on the east side of Buffalo, New York, is an early 1900s neighborhood theater built to provide motion picture offerings to local residents. Commissioned in 1914 by its namesake, John G. Sattler, when built, the theater seated over 900 and was ahead of its time. It was purpose-built for the screening of motion pictures in an era when vaudeville was still the prevailing form of entertainment. Through changes in name and management, the Sattler Theater continued showing films to area residents and, apart from a 1948 modification for upgrades, remains an otherwise unaltered example of a ‘hard top’ neighborhood movie palace: a space reminiscent of live theater that embodied revivalist stylings, as opposed to the later stary-ceilinged “atmospheric” theaters of the 1920s. The two-story load-bearing masonry theater building is ‘of fireproof construction’ with steel reinforcement and exemplifies early twentieth-century Classical Revivalism in its detailing and layout. The entrance is sited directly on Broadway, one of Buffalo’s main arterial streets; this location coupled with its elaborate façade and ornate detailing gives the theater prominence in the neighborhood. The arrangement of interior spaces likewise reflects a classical theater layout, with a centralized lobby and entry sequence leading into the auditorium proper. Branching from the lobby, dual staircases lead up to the balcony or mezzanine level; an additional third level housed projection equipment. The lavish ornamentation employed on the façade and throughout the interior of the Sattler is characteristic of theater design at the time – a technique meant to help elevate the movie picture to a higher art form while enhancing the allure of the moviegoing experience for the clientele. Many of the ornate interiors such as decorative plasterwork and the central oculus have suffered varying degrees of deterioration. With its recognizable terra-cotta façade, the Sattler is one of Buffalo’s few remaining neighborhood theaters of this size and caliber.

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**Narrative Description**

**Narrative Description of Property**

*Location & Setting*

Approximately one mile northeast of downtown Buffalo, New York, the Sattler Theater is located on Broadway, a long-standing major thoroughfare into the city. The theater’s address at 512 Broadway, mid-block between Mortimer Street to the west and Jefferson Avenue to the east, places it squarely in a constellation of important East Side landmarks, including the Grand Central Terminal, the Broadway Market and the nearby Broadway-Fillmore neighborhood (S/NHRP listed -2018). Broadway was once an important commercial and small industrial thoroughfare through Buffalo, but in the past several decades has faced numerous demolitions and losses. Broadway, the thoroughfare that once brought diverse immigrant communities to the East Side of Buffalo, was also a means for relocation out of the area, which saw heavy population loss from the 1960s onward. Today the neighborhood is characterized primarily by newer single-and multi-family residential units and a blend of commercial spaces that front Broadway. Known as Willert Park, the neighborhood that directly surrounds the theater was historically a dense, urban neighborhood notable for the Willert Park Public Housing

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complex. Located two blocks south of the theater, this development was once lauded as “one of the finest in the country.”<sup>1</sup> The remaining streets immediately surrounding the Sattler have few remaining historical resources. Along Broadway a large four-story multi-family residential complex and work center has recently been constructed on Mortimer Street just west of the site. This and other redevelopment initiatives promise to bring growth and development back to the area. The west and north elevations of the theater are presently visible due to vacant land adjacent; historically they were hidden by surrounding buildings that have since been demolished. A two-story brick building, 520 Broadway, flanks the eastern elevation, forming an approximately eight-foot-wide alley between the two buildings.

*Overview*

The theater building is rectangular in plan, 70 feet wide by approximately 108 feet deep, with its main entrance aligned with the sidewalk facing southeast. Built of ‘fireproof construction,’ the load-bearing masonry theater seats upwards of 900 people, including the mezzanine. The Sattler was erected on the site of the former Casino theater, a building of frame construction that served a similar function as a vaudeville house and site of local activity during the late 1800s.<sup>2</sup> Although the Casino was a notably larger building than the Sattler (spanning what would today be multiple addresses), the Sattler was built with its entrance in essentially the same location, oriented to draw people in directly from the sidewalk and street.<sup>3</sup> The high level of detail and vivid use of color and ornament on this elevation further served the purpose of place-making and early branding. Two stories tall and topped with an elaborate overhanging cornice, nearly the entire façade of the Sattler is faced in a polychrome-glazed terra cotta. Set against an off-white background, a profusion of vivid yellow, green, blue, and red forms a variety of Classical Revival ornament signifying the opulence and grandeur of the theater experience. Hallmarks of the Classical Revival style, these architectural details were easily recognizable as European (and readily associated with luxury and opulence) at the time the Sattler was constructed. They remain as some of the last existing examples of intricate terra-cotta detailing on Buffalo’s east side.<sup>4</sup>

*Exterior*

The tripartite façade reflects the classical order, with an enlarged center bay and symmetrical end bays. These divisions are further emphasized by vertical banding between the bays, as well as horizontal banding just below the cornice. This banding is detailed in an English strapwork pattern of yellow on a blue-and-white background that incorporates bellflowers and acanthus leaves. At the crosspoints of the strapwork, a symbolic theater mask is depicted on a blue background inset within a square terra-cotta panel – an early demarcation of the building’s designation and use.

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<sup>1</sup> Reyner Banham, et.al, *Buffalo Architecture: A Guide* (*Buffalo Architecture: A Guide* (Cambridge, Mass: The MIT Press, 1981), 246

<sup>2</sup> Advertisement for Casino Theater, *Buffalo News*, June 2, 1886, 2.

<sup>3</sup> Sanborn Fire Insurance map, 1881 corrected to 1888; correction appears to show the construction of the theater.

<sup>4</sup> Michael F. Rizzo, *Buffalo’s Legacy of Power and Might* (Morrisville, NC: Lulu Enterprises, 2011), 45.

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Centered on the building and at street level, four pairs of recessed paneled wood entry doors provide entry into the theater. The end bays on this level host three simple wood enclosures for film posters, which cover deeper, wood-framed boxes that appear to be older displays for similar. Above each pair of entry doors, a band of plywood ensconces a row of stained-glass transom windows. An area of brick just above this served as the former attachment point for the marquee canopy. The exact removal date of the marquee is not known, but from historic photographs, it appears to have remained in place until at least 1986. Just above the original marquee line at the second floor, a horizontal band of white glazed terra cotta is present, which forms the base for four paired sets of wood casement windows. Each pair has the same unique division pattern: the top portion is broken into eight lights divided with horizontal, vertical, and angled muntins meeting at a central point. The glass in these windows has been painted over, and each pair of windows is divided from the next by a terra-cotta mullion. Attached to the centermost mullion is a non-historic vertical blade sign for “God’s Holy Temple,” the building’s last occupant. The second level is made up of terra-cotta ornament with a coat of arms rendered in red, yellow, and green at each sub-bay, and an embossed solid panel in red above each. At the left and right sub-bays, the coat of arms appears to form a stylized “S” over the base form of a “T” (an early branding of the ‘Sattler Theater’), whereas the center sub-bay is slightly thinner and has a more vertical composition that appears to be in the shape of a sword.

Crowning the façade is an elaborate cornice. The frieze band is made up of ancones faced with beads and spaced with blocks ornamented by scrolling acanthus leaves flanking urns (rendered in a pattern of green and yellow) and topped by a double egg-and-dart. The frieze supports an overhanging parapet shelf faced with repeating yellow rosettes on a blue background, which is in turn topped by a parapet faced with a repeating pattern of red fluted panels and inset roundels in yellow. Four keystone-shaped pedestals break this pattern, inset with scrolling acanthus leaves on a yellow background. These keystone pedestals originally supported lighting fixtures (as evidenced by remnants of wiring), though these fixtures are no longer present. The metal superstructure that formerly supported the vertical marquee sign remains visible at the center of the facade behind the parapet at the south roof edge.

The west and east elevations are utilitarian and nearly identical, with unornamented yellow brick for approximately the front fifteen feet of depth and dark red brick for the remainder. Steel recessed panel emergency exit doors lead out from the first floor of the auditorium on both elevations, and two associated boarded emergency exit openings exist on the west. Four engaged pilasters are spaced along each elevation, topped with stone approximately five feet below the roofline. Between each pilaster is a set of three wood windows positioned high on the wall with the same eight-light pattern found on the façade. These are pivoted windows of colorful opalescent glass, once operated by ropes that hung down the interior walls. Also at the west elevation, a fire escape from the balcony was formerly present and a scar from this stair remains visible on the brick. At the east elevation, a concrete block enclosure remains near the northeast end of the alleyway. This enclosure is in poor condition and overgrown with vegetation. The north elevation is similarly unornamented: dark red brick is set in a running bond pattern with a header course approximately every seven courses. One opening is present at the center of the elevation near its peak, presumably for ventilation, which has since been boarded and closed. Insulators remain from several former electrical feeds to the building located high on this elevation.

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The roof is steel-reinforced concrete with a very old, partially missing, bituminous coating. The roof forms a slight gable, with drainage to gutters on the east and west sides. A low parapet is present at the north wall, topped with clay camelback tiles. A ventilator and skylight remain over the projection room near the southern end of the roof and two ventilators remain near the north corners. The superstructure that once held the vertical blade sign of the marquee remains near the front of the building. A chimney - faced in yellow brick on its south and west sides and red brick on its roof-facing sides - rises approximately ten to fifteen feet above the roof surface near the southwest corner of the roof. A portion of the gutter near the northwest corner of the roof is missing and some vegetation is present in various locations around the roof.

*Interior*

The first floor is the primary level and is at the same elevation as the sidewalk. Entry into the lobby is directly from Broadway through one of the four pairs of paneled wood entry doors that are likely original to the theater. The lobby floor is ceramic tile, and the walls are painted plaster. The perimeter of the lobby ceiling is distinguished by an elaborate crown of Classical Revival ornament, whereas the field of the ceiling is painted plaster with some areas of missing cast plaster. A ticket booth is located at the center of this lobby space along the rear wall. It is of relatively simple construction and likely not original to 1914 but does appear to be in the original location. The booth has a streamlined chrome aesthetic, suggesting a replacement that occurred during the renovation in 1948. The ticket booth at the rear of the lobby is flanked by four sets of doors leading into the auditorium space from the south. These doors are framed with wide ornamented surrounds and annotated above with glass exit signs of streamlined styling that suggest dating from the 1948 renovation. A flat-floored "promenade" is located along the southern end of the auditorium and is skirted with a light-yellow, tiled wainscot, and half-height "standee wall," also dating from the 1948 renovation. A rounded light cove accents the promenade ceiling and the columns in this area include Classical Revival capitals. North of the promenade, the concrete floor of the auditorium slopes downward approximately five feet in height from the south to the north and culminates at a small stage set approximately two feet below grade. The stage is flanked by two round columns that form a proscenium. Drawings indicate that the curved forms date from the 1948 renovation, at which time the stage was also expanded and a footlight trough was installed to provide uplighting at the stage. Openings for two emergency exits remain along the eastern and western walls of the auditorium, though they are currently boarded for security. The seats at the lower floor level are not classical in style, but rather replacements, potentially from 1948.

To the east and west of the lobby along the interior of the façade, behind the poster display cases that face the sidewalk, are symmetrically spaced toilet rooms for both sexes and staircases leading up to the second-floor balcony and down to the basement. The toilet rooms contain original plumbing fixtures. The stairs have ornamental iron newel posts and simple square balusters.

Due to water infiltration, much of the plaster has been lost from the eastern and western auditorium walls, exposing the clay tile and brick substrate. However, most of the ornamental ceiling plaster remains intact, and much of the flat ceiling plaster remains as well. The ornamental oculus at the center of the ceiling exhibits a two-tone foliate design in green and white with gold border. The oculus remains largely intact; however, it is faded in color. A portion of the plaster ceiling below the balcony has collapsed and the exposed structure shows

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corrosion. Temporary shoring has been installed in this area. The rear wall of the stage has been paneled in wood, and a temporary ceiling has been framed at approximately half-height, although this is partially missing. These alterations were presumably made to accommodate religious services during the mid-to-late twentieth century and are the only remnants of this use visible in the building. Radiators are present in the office and lobby spaces and may be present in the auditorium as well. Remnants of ductwork are present along the Auditorium walls and remnants of original lighting sconces are present throughout the building.

*Interior - Basement*

The basement is constrained to the area below the southern portion of the building lobby since the auditorium is built directly on grade just beyond the toilet rooms and lobby. Historically the basement likely would have contained mechanical equipment. The basement is not currently accessible from the interior. Investigation from an exterior areaway revealed concrete walls, floor, and ceiling. The condition of the surfaces was not discernible.

*Interior - Second Floor*

At the second floor, the stairs from the first level lead up to a balcony at the rear of the theater as well as to the former manager's office above the lobby, which was likely also used for storage of candy and other saleable goods.<sup>5</sup> The balcony exists above the rear, southern portion of the auditorium and is largely intact with wood flooring and a wood wainscot along its front knee wall. While the seating on the first floor of the auditorium is likely not original, seat remnants in the balcony are quite ornamental, suggesting the Classical Revival style and likely original to 1914. Stairs continue up one more level to provide access to the projectionist's booth located above the manager's office. The projection booth has a hipped roof glass skylight, which provides natural light and ventilation to the space. While the projection booth and manager's office no longer contain theater equipment, these spaces remain intact.

*Renovation*

The Sattler Theater renovations took place in 1948. William Spann, younger brother of Henry Spann, the original architect, was commissioned to design the updates. Several of the changes were completed, including the addition of a proscenium, which frames the stage for both live and projected shows and a steel and concrete block storage addition in the exit court on the east elevation. Some additions may have been intended to diversify the acts that could be performed at the Sattler, while other alterations were intended to modernize and upgrade the building. The theater house was improved with the establishment of a new promenade at the rear of the house, the construction of a standee knee wall to divide the house from the promenade, and the replacement of the seats at the main level. A candy counter was established at the southeast corner of the house through the alteration of the exterior wall. The finishes were improved by pouring a new concrete floor and adding a plaster wainscot in the house. The original floor material is unknown.

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<sup>5</sup> In his oral history (described further in the Statement of Significance section), during his employment at the theater around 1935, Eugene Poltowicz states this space to have been the manager's office and saleable goods were stored there as well.

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*Integrity*

While the theater has suffered deterioration from decades of disuse, the Sattler Theater retains a high degree of integrity. The structure is largely intact and fully perceptible as having been a theater. The ornate front façade remains intact, as does the interior layout, including a portion of the seating, ticket booth, toilet rooms, and balcony. Many smaller ornamental features exist throughout, such as the ornamental plaster oculus on the ceiling, the stained-glass transom windows above the front doors, and the stained-glass pivoting clerestory windows in the house. The lobby has retained the original floor, ceiling, paneled doors, plaster cornice, and poster cases. Several original light sconces remain within the house as well. The 1948 alterations appear to have been sensitively undertaken, consistent with the Classical Revival style of the theater. While the front marquee canopy and blade sign have been removed, the structural framework on the roof that supported the marquee blade remains. Despite having been used as a mosque and church for several decades, there are almost no visible alterations recalling those later uses.



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**8. Statement of Significance**

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**Applicable National Register Criteria**

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

- A Property is 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 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 the boxes that apply.)

Property is:

- 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 old or achieving significance within the past 50 years.

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**Areas of Significance**

(Enter categories from instructions.)

Architecture

Entertainment/Recreation

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Period of Significance**

1914-1963

**Architect/Builder**

Henry L. Spann; architect

William T. Spann; architect

**Significant Dates**

1914-1916

1948

**Period of Significance (justification)**

The period of significance corresponds with the theater's opening in 1914 through its closure in 1963. This period encompasses all major architectural developments as well as the time during which the theater was at its height in the local community.

**Criteria Considerations (explanation, if necessary)**

**Statement of Significance Summary Paragraph**

(Provide a summary paragraph that includes level of significance and applicable criteria.)

**Statement of Significance**

The Sattler Theater, located at 512 Broadway on the East Side of Buffalo, Erie County, New York, is a locally significant example of a neighborhood movie theater. Constructed in 1914 to the designs of prominent local architects William and Henry Spann, the Sattler Theater is eligible under criterion C in the area of Architecture as a representative example of a Classical Revival style neighborhood theater, a type of smaller theater located outside of major commercial and business districts during the early twentieth century, designed to provide entertainment to local communities and smaller commercial areas throughout Buffalo. The Sattler Theater is also eligible under criterion A in the area of Entertainment/Recreation for its history as an early movie theater, at a time when vaudeville and live entertainment was still more common. Commissioned by local department store entrepreneur John G. Sattler, the theater served as both a way to promote his business interests and to enhance the community which gave him his start. Situated southeast of the burgeoning Broadway-Fillmore neighborhood, the theater showcased the latest films for local residents and offered affordable, yet elevated, entertainment at the neighborhood scale. Neighborhood theaters like the Sattler were designed with the same level of opulence and attention to detail as the grander movie palaces and theater houses sited in larger

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commercial districts and offered moviegoers the same elevated experience but at a discounted rate. Though they showed only second- or third-run showings, given their location and affordability, such theaters were broadly accessible to a diverse clientele. The Sattler serviced working-class residents and immigrant communities on Buffalo's east side as it developed from an industrial thoroughfare into a burgeoning commercial district and shopping destination. Fully embracing, if not ahead of the trends of the era, the Sattler was purpose-built for the exhibition of motion pictures, which have their own unique connection to Buffalo, beginning with the introduction of film to a broader audience. The period of significance of the Sattler Theater begins with the building's construction in 1914 and ends in 1963 when the theater closed. This period correlates to when the theater was most prominent in the community and encompasses both the initial construction and subsequent renovations that were made during 1948. At the time it was active, the Sattler was an entertainment anchor for Willert Park and remained a local destination for decades.

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**Narrative Statement of Significance**

**Development of Buffalo's East Side**

The City of Buffalo's history of planning and technological innovations had outsized impacts on the lives of its residents. After the initial Holland Land Company survey of 1798, development of the city began in the early 1800s. Further refinements by Joseph Ellicott led to the radial plan for Buffalo, with its center at Lafayette square, and soon saw Broadway emerged as one of the main 'arteries' extending from the downtown core of the city.<sup>6</sup> Shifts in transportation had equally outsized impacts on the city over the next century, with the 1825 Erie Canal positioning Buffalo as a prime location for commerce and trade. In 1843 the introduction of the railroad saw Buffalo emerge as the chief grain depot of America, and with industry came increases in both prosperity and population. The expansion of the population to the north encouraged the development of the Olmsted parkways in the late 1900s. The east side was particularly impacted by the Belt Line railroad (1883) and was the first section of the city to become industrialized. The division of the city through its radial grid saw the emergence of distinct Buffalo neighborhoods, each with its own defining traits and cultural identities. The east side was initially known for industry, strong working-class and immigrant communities, and, at the turn of the century, prosperity through commerce and enterprise.

**Early History of Entertainment and Theater in Buffalo**

Early theater life in Buffalo began at Canal Street and carried with it a seedy reputation. For entertainment, Buffalo residents initially went downtown or to Main street. With a population of approximately 16,000 circa 1835, the city's expansion brought a desire for varied houses of entertainment, with the Metropolitan Theater and Opera Houses being among the earliest known formal establishments capable of serving large audiences.

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<sup>6</sup> Banham, *Buffalo Architecture: A Guide*, 3-5.

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By the 1890s, the city was arguably in its heyday, and the eighth largest in America.<sup>7</sup> The 1901 Pan American Exposition brought with it a desire to ‘clean up’ Canal Street and refine the image of both the city and its entertainment venues. Laws against singing and instrumental combinations were enacted, along with the Raines laws, barring alcohol sales on Sundays.<sup>8</sup> These efforts were ultimately futile.

From the 1800s-1900s vaudeville and burlesque dominated as the primary entertainment forms of the day; the former transitioning to family oriented/variety entertainment, the latter eventually becoming more risqué. Buffalo had many theaters of note that saw this transition and it ultimately became an important site for the early origins of motion picture development. The Mark Brothers, Mitchell and Moe, opened the first permanent movie theater, the Edisonia Phonographic Parlors, in 1894, on Main St. There they showcased inventions of Thomas Edison (including the Kinetoscope and Vitascope). The opening of the Ellicott Square building (ca. 1896) provided a new home for what then became Vitascope Hall - one of the earliest known permanent, purpose-built motion picture theaters.<sup>9</sup> Located downtown, directly off Main Street, the theater offered seventy-two plush seats and three-cent admission. In its first year of operations, the small theater reportedly had 200,000 visitors, and viewings were expanded to include Lumiere Brothers films from France.<sup>10</sup> In 1903 the Mark brothers founded the Automatic Vaudeville Company along with Adolph Zucker (future founder of Paramount Pictures, 1912), Morris Kahn, and Michael Loew (future founder of Loew’s - a local chain of theaters). This Buffalo-born partnership culminated in 1914 with the opening of The Strand in Manhattan. Seating 2,800 people, this was the first multi-million-dollar movie palace. Also in 1914, Michael Shea opened the Hippodrome (in both Buffalo and Toronto), with its famed Wurlitzer organ. The nominated Sattler Theater opened this year as well.

The namesake and founder of the Sattler Theater – John G. Sattler – was an entrepreneur who got his start on Buffalo’s east Side. Sattler’s Department Store was a Buffalo institution with humble beginnings. Originally a shoe store in his mother’s home, the brand soon became synonymous with bargain basement deals and lavish, often outlandish advertising.<sup>11</sup> Sattler had a keen business eye and would go to great lengths to attract and cater to his customers. Always keen to get his name out, Sattler’s desire to build a movie theater may have been equal parts a promotional scheme and a way to give back to the community. In either case, it was in keeping with his practice of buying properties and expanding his real estate holdings. The initial permit for the theater in 1914 is listed among a slew of his other real estate ventures. Indeed, the first mention of the Sattler is in an article highlighting the “Record Pace in Building” of the year and mentions both the theater’s manager (Frank M. Treptau) and architect (Henry L. Spann) by name, as it states that “the formation of an owner’s company for the erection of a \$30,000 motion picture theater.”<sup>12</sup> Sattler continued purchasing real estate through the 1930s, long after his theater had transferred ownership and became known as The Broadway, and by 1945, most properties between Gibson and Beck were under Sattler’s ownership.

<sup>7</sup> Rick Fallowski, *History of Buffalo Music & Entertainment* (Williamsville NY: Rick Falkowski, 2017), 10-15.

<sup>8</sup> Fallowski, *History of Buffalo Music & Entertainment*, 10-15.

<sup>9</sup> Fallowski, *History of Buffalo Music & Entertainment*, 26-29.

<sup>10</sup> Fallowski, *History of Buffalo Music & Entertainment*, 26-29.

<sup>11</sup> Michael F. Rizzo, *Nine Nine Eight The Glory Days of Buffalo Shopping*. 135.

<sup>12</sup> “1914’s Record Pace in Building” *The Buffalo Commercial*, March 13, 1914.

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Symbolic of the prosperity of the era, the humble shoe store had undergone multiple expansions to become a Sears-like department store upwards of 50,000 square feet, replete with amenities for employees and outlandish marketing gimmicks that were the talk of the town. Sattler's efforts are recalled fondly by the community as they increased employment and made the Broadway-Filmore area a true hub of commercial activity. By the 1950s the growth was so much that the local community resented the traffic and lack of parking, and through the 1950s-60s, expansion of satellite locations extended as far as Rochester. The franchising was successful until the late 1960s – five years after the seventy-fifty anniversary; the sale of Sattler's to the Koffman family would mark its decline.<sup>13</sup>

### History of the Sattler Theater

Before the construction of the Sattler Theater, the site was occupied by the Casino Theater, which appears to have been operational primarily between 1886-1889. The Casino Theater was not only home to vaudevillian live entertainment common to the era, including touring variety, comedy, and minstrel shows, but also served as a hub and gathering space for the neighborhood. Groups such as the Sons of Veterans hosted their conventions at the Casino, and various local events were hosted – including a railroad engineer's ball and a 'walking match' footrace that took place over the span of a week, with participants circling the theater like a track. The management faced ongoing battles against laws prohibiting labor and liquor sales on Sundays and appeared to flout these laws ('They Can Afford to Run Sundays' ran an 1886 headline where the proprietors were fined for holding variety performances on a Sunday). It can be inferred that the enforcement of these laws led to its closure.<sup>14</sup> Sanborn Fire Insurance maps show the site to be vacant in 1914, but on June 4, 1914, a permit was filed with the City of Buffalo for the construction of a new theater on the site, of fireproof construction and costing \$35,000.<sup>15</sup> The new Sattler Theater is believed to have been completed later that year and contained 928 seats.

It appears that Sattler tried to run the theater with the same bargain-basement approach as sustained his retail business. The cost of admission for the theater was half that of the Casino, and he used unique methods of advertising showings – the ads appeared in the Help Wanted and Personals sections of the local papers, often with gimmicky headlines such as: WANTED: 105 Ladies to see *War of Wars, Man who Could not Love*. These notices appeared in the same listings as adverts listing fire sales at Sattler's retail locations. The first named showing appears to have been *Walls of Jericho* and *Will O' The Wisp* (January 11, 1915), and each listing promoted the low cost of five to ten cent admissions and twelve to fifteen reels shown every evening. The first known mention of financial difficulty facing the Sattler was in the *Buffalo Courier* on January 13, 1915. On that date, a burglary of \$7.50 and four blank checks was reported from the cash drawer; presumably the theater was

<sup>13</sup> Rizzo, *Nine Nine Eight The Glory Days of Buffalo Shopping* (Morrisville, NC: Lulu Enterprises, 2007), 135.

<sup>14</sup> Sanborn Fire Insurance map, 1899 corrected to 1914, shows what appears to be the removal of the theater. The actual removal date is not known, but in 1914, the site is vacant.

<sup>15</sup> "Sattler Theatre/Broadway Theatre," in "Buffalo Theaters Prior to 1930," Unpublished manuscript by Ranjit Sandhu, last revised 2002. p. 19-43.

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operational at this time.<sup>16</sup> In March of that year, the theater began appearing in newspaper advertisements listing where to see current attractions.<sup>17</sup> In October, the *Buffalo Evening News* wrote that “the fine photoplays shown at the Sattler theater at Broadway and Jefferson Streets, still continue to delight the large crowds which attend. Much comment is [sic] expressed regarding the ability of the Sattler to show such wonderful photoplays and keep the admission rate down to five cents.”<sup>18</sup> Despite this apparent popularity, the profits may not have lived up to initial expectations, as on June 26, 1916, the Sattler’s mortgage was foreclosed upon and it was put up for sale on the west steps of County Hall.<sup>19</sup> On August 10<sup>th</sup>, ownership of the theater passed to the holder of the mortgage, George S. Metcalfe.<sup>20</sup> In July 1919, August Belmont, one of the original investors in the theater, filed suit to see the finances of the theater, stating that he believed he had been misled by Sattler about the profit potential of the theater.<sup>21</sup>

After passing into new ownership in 1916, the theater became disassociated with Sattler and changed its name to the Broadway Theatre.<sup>22</sup> The theater continued to operate with similar gimmicks and appeals to the local residents, with events such as the opening day donation of admissions fees to support tobacco purchases for the troops appearing in the papers. The theater continued to operate as movies began to truly peak in popularity during the 1920s, and in 1922 a new two-manual theater organ by Marr & Colton of Warsaw, New York, was purchased and installed.<sup>23</sup> The owner during this period appears to have been Bee Tee Amusement Corp., according to a letter in 1931 from manager B.A. Wallenstein thanking Universal Pictures for insisting that they continue their subscription, as the Sattler made more money on their films that year than any other distributor.<sup>24</sup>

In the early 1930s, the theater was purchased by and became part of the locally owned Basil theater chain. The Basil family hailed from Greece and at their height operated more than ten theaters throughout the cities of Buffalo and Niagara Falls and the suburb of Kenmore.<sup>25</sup> The grand Lafayette Theater downtown at Broadway and Washington Streets (demolished 1962) was the flagship of the chain.<sup>26</sup> The Basil chain also included several “neighborhood houses,” of which the Broadway was one. By 1935, the Broadway Theater was appearing under the “Basil Theaters” heading in the newspaper’s list of attractions playing in Buffalo’s

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<sup>16</sup> “Burglars Active in Early Morning,” *Buffalo Courier*, January 13, 1915, 7.

<sup>17</sup> Advertisement for *The Black Box* by Universal Moving Pictures, *Buffalo Evening News*, March 27, 1915, 8.

<sup>18</sup> “Sattler Theater Films Delight Large Crowds,” *Buffalo Evening News*, October 6, 1915, 10.

<sup>19</sup> Notice of Foreclosure Sale, *Buffalo Evening News*, June 22, 1916, 28.

<sup>20</sup> “Legal Records,” *Buffalo Courier*, August 10, 1916, 8.

<sup>21</sup> “August Belmont Permitted to Examine Theater Books,” *Buffalo Courier*, August 5, 1919, 4.

<sup>22</sup> Ranjit Sandhu, “Buffalo’s Forgotten Theaters.” *Buffalo as an Architectural Museum*, <https://buffaloah.com/h/movie/sandhu/>, accessed April 29, 2022. Sandhu notes that telephone directory listings start to list the theater as the “Broadway Theatre” beginning in October 1917, though the city directories continue to list it as the Sattler Theatre through 1919, only beginning to appear as the Broadway in the 1920 directory.

<sup>23</sup> Sandhu, “Buffalo’s Forgotten Theaters.” A 2-manual organ means that it has two keyboards.

<sup>24</sup> Letter in collection of owner

<sup>25</sup> Joseph H. Radder, “John Basil: Proud Member of Leading Theater Family,” *Living Prime Time*, September 2004. <http://livingprimetime.com/ForeverYoung/Basil.htm>, accessed April 28, 2022.

<sup>26</sup> Susan J. Eck, “The Lafayette Theater: Broadway & Washington,” *Western New York History: As We Were*, [https://www.wnyhistory.org/portfolios/more/LEGITIMATE\\_THEATERS/lafayette\\_theater/lafayette\\_theater.html](https://www.wnyhistory.org/portfolios/more/LEGITIMATE_THEATERS/lafayette_theater/lafayette_theater.html), accessed April 28, 2022.

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neighborhood (“community”) theaters.<sup>27</sup> Beginning around 1948, all the Basil theaters began to be marketed with “Basil” in their name, so the Broadway Theater became known as Basil’s Broadway.<sup>28</sup>

The year 1948 was important for the Basil chain, as it marked their twentieth-fifth anniversary. To prepare for this milestone, all Basil theaters received renovations. At the Broadway, William T. Spann, brother of the original architect, was hired to prepare drawings for the remodel. The addition of the proscenium and stage to the front of the auditorium were likely undertaken with an eye toward diversifying the types of acts the theater could accommodate. Many upgrades were performed, including pouring a new concrete floor in the auditorium, adding new plaster wainscots along its side walls, and establishing a promenade at its rear. A new concrete block storage room was also constructed in the east alleyway and the walls in the southeast corner were altered to create a small candy stand. The drawings of this year state the capacity as 906 following the alterations.<sup>29</sup>

The theater continued to operate through the 1950s, but during this post-War era, television and the automobile began to take a toll on small neighborhood theaters, particularly in older urban neighborhoods which were declining as a result of the flight of both population and capital from urban centers. Basil’s Broadway closed as a motion picture theater in approximately 1963. In one of its final listings, the *Buffalo Courier-Express* stated that *Midnight Lace* would be playing February 19 and 20, 1963, and several films, including *Requiem for a Heavyweight* and *Tarzan’s Greatest Adventure*, would be playing between the 21<sup>st</sup> and 23<sup>rd</sup>.<sup>30</sup>

### **Theater Architecture and the Neighborhood Theater**

The Sattler Theater meets Criterion C in the area of Architecture as both a significant example of a neighborhood theater and as an exemplar of the Classical Revival style. The elevated aesthetics of this style brought a sense of expectation and grandeur to theater audiences. Adoption of Greek and Romanesque architectural features in exterior treatment signified class and opulence to early audiences, while the interiors outfitted with ornate plasterwork, plush seating, and white-gloved usher service implied that elegance, fantasy, and luxury were now available to the masses.

Stylistically, the Sattler embodies many key features of the Classical Revival, particularly in the terra-cotta ornament that has retained a high degree of integrity in both coloration and detail. The roof parapet features a dentil cornice below a balustrade, and the interior features plaster ornament at the center dome and parts of the lobby ceiling. These features embody simplistic symmetry augmented by ornamentation, characteristic of early twentieth century Classical Revival design.

<sup>27</sup> “At Your Community Theater Tonight,” *Buffalo Evening News*, July 2, 1935, 7.

<sup>28</sup> “Community Offerings,” *Buffalo Courier Express*, September 5, 1948, 8-A.

<sup>29</sup> Architectural drawings for “Alterations to Broadway Theatre, 512-516 Broadway, Buffalo, NY,” September 1948.

<sup>30</sup> “Community Offerings,” *Buffalo Courier-Express*, February 17, 1963, 15-A.

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The Sattler Theater is also significant as a representative example of the neighborhood theater typology. Theater classification or typology is derived in part from the perspective of the movie studios, and focuses on size, location, and billing. Houses were classified according to showings: “first run ‘de luxe’; ‘super’; neighborhood ‘third- and fourth- run; vaudeville; and double-feature.”<sup>31</sup> The ‘super’ movie palaces contained ample seating, multiple lobbies and public rooms, extravagance and luxury on a grand scale and were located in the downtown areas where people would travel with the theater as their destination. Stylistically, these theaters were divided into roughly two types – ‘hard tops,’ designed in Beaux-Arts or Revivalist styling were redescent of live theater, whereas ‘atmospherics’ invoked fantasy with special features such as ceilings painted to look like the night sky.<sup>32</sup>

The neighborhood theater typology corresponds to a more modest size, later showing number or ‘run,’ and decentralized location of the theater. Located on commercial streets within primarily residential areas, these theaters seated hundreds as opposed to thousands, and showed second- and third- run showings after the first runs in the ‘palaces’ of downtown were complete. Other than size and billing, the neighborhood theater was designed with the same architectural features and level of ornament as the grander palaces and served as economic engines within their respective borders. The opulence of the neighborhood theater was available to all residents regardless of social class and reflected the egalitarian ideals of the era. This concept was espoused by prominent Buffalo theater owner Michael Shea, who “felt all neighborhoods should have a theater of first magnitude. It was Shea’s belief that a theater should capture the imagination of the movie goer and with a grandiose detailed setting, lift him to a place where he would feel his dreams were coming to life on the silver screen.”<sup>33</sup> This goal was achieved by Shea with the North Park theater located on Hertel Avenue in Buffalo in 1920, designed by the same architect who designed the Sattler. Typologically, the Sattler is recognizable as such a small-scale theater and may have inspired or served as a template for Shea’s offshoots throughout Buffalo, many of which were also designed by the Spann brothers (notably the Seneca, North Park, Bailey, and Roosevelt locations).

Perhaps the greatest difference between a neighborhood theater and movie palaces is seating capacity; while Shea’s Hippodrome seated 2,800 (and is considered a ‘community theater’), the Sattler seated upwards of 900. The capacity of the theaters reflected their location and function; palaces in high-traffic, downtown areas would have thousands of seats, whereas neighborhood theaters in residential neighborhoods would have hundreds. Anchoring a commercial venue to a downtown palace to generate additional income became common practice for theaters. The Sattler shows similar early intentions through name recognition and implicit branding within the terra-cotta design, stylized to include both an “S” and “T” (for “Sattler Theater”) along with the more emblematic theater mask.

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<sup>31</sup> Maggie Valentine, *The Show Starts on Broadway: An Architectural History of the Movie Theatre* (New Haven: Yale University Press, 1994), 54.

<sup>32</sup> Valentine, *The Show Starts on Broadway*, 54.

<sup>33</sup> Falkowski, *History of Buffalo Music and Entertainment*, 33.



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Regardless of size or scale, theaters of this period provided an air of sophistication through their high level of décor. Ornamented facades and ornate interiors, with plush seats and decorative finishes, added to the sense of fantasy and elegance, and visitors were transposed as much by the setting as the stories they came to see. The neighborhood theater was an accessible yet upscale entertainment option for area residents within the familiar borders of their respective neighborhoods. Though the neighborhood theater was on a much smaller scale than the movie palace, they were treated with the same attention to detail and amenities as their grander counterparts. The ornate façade, billing, and seating capacity of the Sattler are in keeping with this typology and indicate that it was the neighborhood theater for residents of nearby Broadway-Filmore and Willert Park.

### **Architects Henry L. & William T. Spann**

The Sattler Theater was designed by architect Henry L. Spann. Spann was German-born and is notable locally for his work including several residences in Buffalo's fashionable Elmwood Avenue and Central Park neighborhoods. His design work also included several other neighborhood theaters, including the Savoy Theater (625 William Street, constructed 1909, still standing), the South Park Theater (1770 South Park Avenue, constructed 1919, still standing), and Shea's North Park (1428 Hertel Avenue, 1920, still standing and in use as a theater).<sup>34</sup> Henry later partnered with his brother William T. Sattler, and the pair continued to design several Buffalo commercial buildings, theaters, and residences. As noted above, in 1948, William T. Spann was commissioned by the Basil chain to make updates to the Sattler Theater. Spann also partnered with his brother William T. Spann to complete work for the Catholic church, including the Mother of Mercy Hospital (1922) and Saint Mary's Roman Catholic Church school.

### **After the Period of Significance**

During the earlier parts of the twentieth century, the demographics of East Buffalo included African American residents on the upper East Side, as well as many German and Polish immigrants on the lower East Side; deindustrialization and suburbanization of the later twentieth century saw many Polish residents leaving the city for the suburbs, namely Cheektowaga. The impacts of segregation on the area, particularly with the construction of the Willert Park development (an all-Black public housing development, once lauded for both its concept and architectural design) solidified public perception of the East Side as Buffalo's Black neighborhood. Subsequent practices of redlining and methods of segregation - notably from financial institutions - prevented Black mobility out of East Buffalo. Planning decisions, such as the implementation of the Hutchinson Parkway divided once-prosperous neighborhoods. As a result, there are many abandoned and decaying properties throughout the eastern district of Buffalo today, and recent efforts, including state funding, have been made to encourage redevelopment throughout the area.

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<sup>34</sup> Ranjit Sandhu, "Buffalo's Forgotten Theaters." *Buffalo as an Architectural Museum*, <https://buffaloah.com/h/movie/sandhu/>, accessed April 29, 2022; Clinton Brown Company Architecture, "Historic Resources Intensive Level Survey: Triangle Neighborhood, City of Buffalo, Erie County," 3-21.

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Following its closure as a theater, the building became a religious site for the Black community in the newly segregated East Side. Continued uses in entertainment appear to have taken place; a traveling Gospel Revival show was advertised in late April 1966. Yet the purpose of the theater transitioned primarily to serving religious functions. Notably, the theater became the site of Muhammad's Mosque No. 23 in 1967.<sup>35</sup> In the same year Muhammad Ali also visited the temple.<sup>36</sup> This was one of the mosque's many locations as it moved and changed leadership frequently since its founding in the late 1950s by Malcom X. It appears that the mosque operated out of 512 Broadway through 1974, and the building continued to serve a religious function in the neighborhood as it was subsequently purchased and occupied by God's Holy Temple from 1976 to 1984 and was then leased to Joy Temple Church from 1987 to 1996. The building has remained vacant since that time, awaiting redevelopment.<sup>37</sup> Evidenced by photographs taken during this post-theater era, the front marquee continued to become more threadbare over the decades, but it continued to stand until at least 1986.

In 2008, the building was purchased by Western New York Minority Media Professionals, Inc., which has since been raising funds for its restoration. In 2021, WNYMMP received funding through the East Side Commercial Building Stabilization Fund administered by Preservation Buffalo Niagara. Structural stabilization was undertaken at an area of severe exterior wall deterioration and partial collapse near the southeast corner of the building. The owner continues to seek grant funding with the goal of a full restoration and reuse as a theater for music and community events.

*Summary*

The Sattler Theater is a locally significant example of the neighborhood theater typology and a strong example of the Classical Revival style of architecture. Opened in 1915, the theater became a symbol within its east Buffalo neighborhood, reflecting an era of prosperity and promise. The neighborhood theater typology itself signified early American beliefs in equity when visiting the movie theater was more than a leisure activity for area residents; it also offered locals a sense of belonging and participation within the broader societal context. Today the theater reflects the neighborhood's economic and demographic transformation, as well as changing preferences in entertainment. The period of significance corresponds with the theater's establishment, concurrent with the decline of live theater, through the renovation that corresponded with the rise of television. The loss of many commercial properties surrounding the Sattler corresponds to the population loss and economic decline within the east side neighborhood. However, the façade still retains integrity and reflects the aspirations of the era in which it was built: to provide an elevated experience for the entire community, regardless of social class.

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<sup>35</sup> "Preservation Ready: Raising the Sattler's Curtain," *Buffalo Spree*, April 15, 2021.

<sup>36</sup> "A History of Al-Islam in Buffalo," [masjidnuman.org/about](http://masjidnuman.org/about), accessed Oct 26, 2023.

<sup>37</sup> "Sattler Theatre – Broadway, Buffalo," *Welcome to Forgotten Buffalo*, published 2008.

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**Previous documentation on file (NPS):**

preliminary determination of individual listing (36 CFR 67 has been requested) **NPS #47575**  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: \_\_\_\_\_

Historic Resources Survey Number (if assigned): \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 0.21 acres  
(Do not include previously listed resource acreage.)

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

1. Latitude: 42.889868 Longitude: -78.855018  
2. Latitude: Longitude:

**Verbal Boundary Description** (Describe the boundaries of the property.)

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

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary encompasses the current legal boundaries of the property, which matches the proposed boundary of the certified historic property.

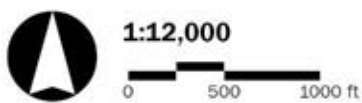
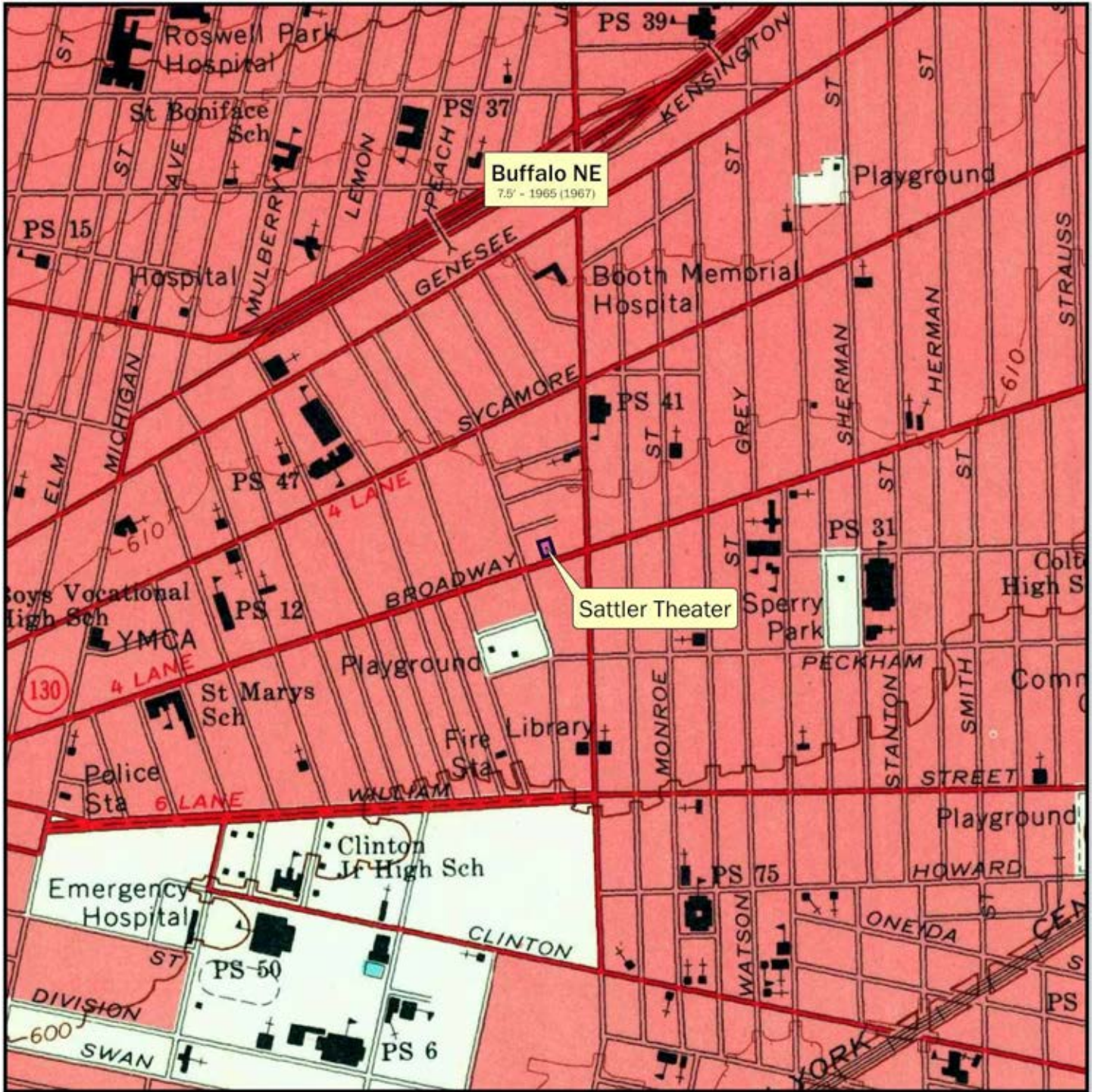


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1:12,000

 Sattler Theater



Projection: WGS 1984 UTM Zone 17N

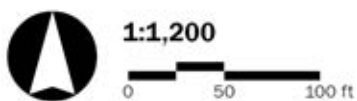
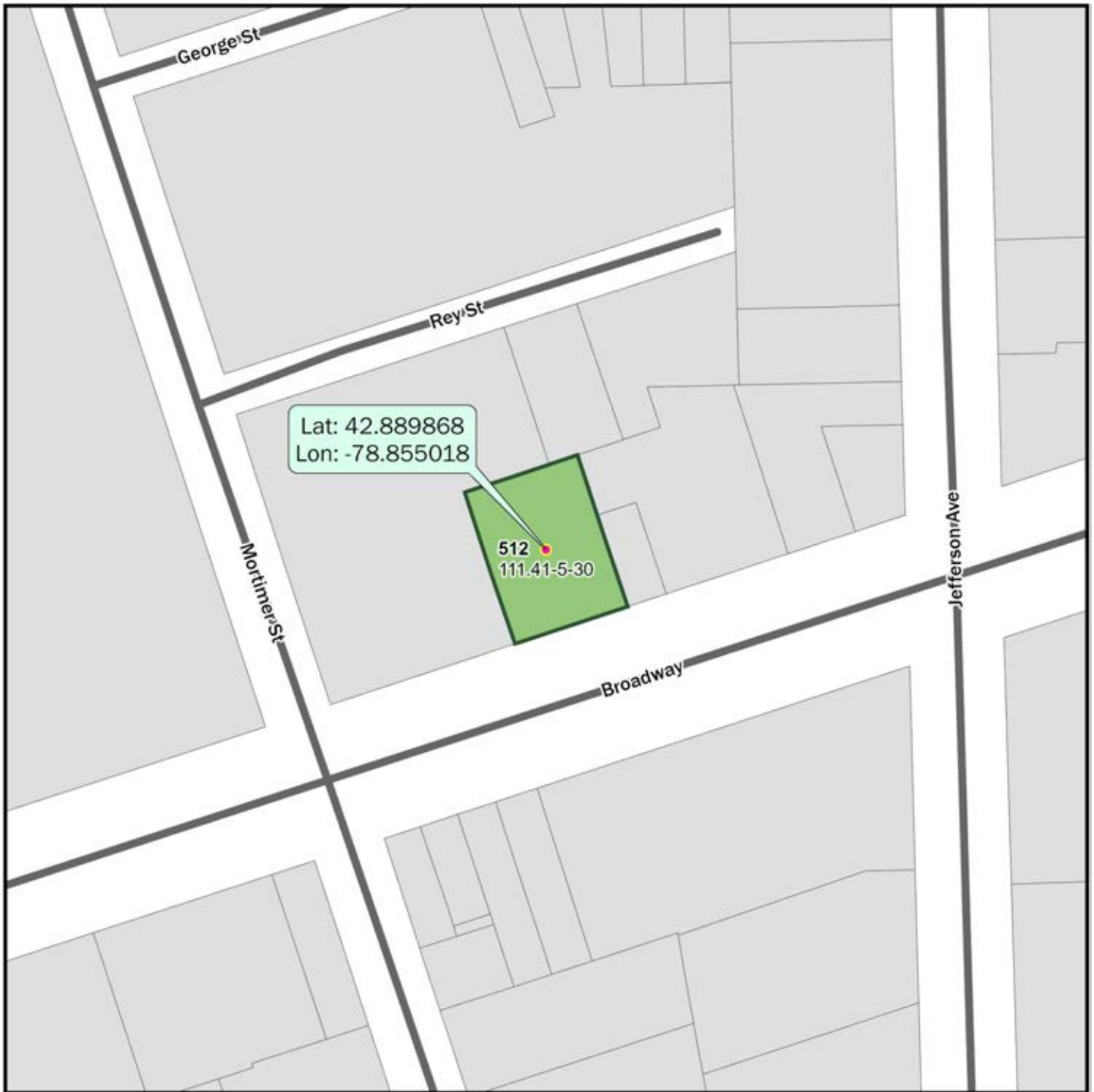
Mapped 08/14/2024 by Matthew W. Shepherd, NYSHPO

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Projection: WGS 1984 UTM Zone 17N

 Nomination Boundary (0.21 ac)  Tax Parcels

Erie County Parcel Year: 2023



Mapped 08/14/2024 by Matthew W. Shepherd, NYSHPO

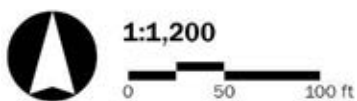
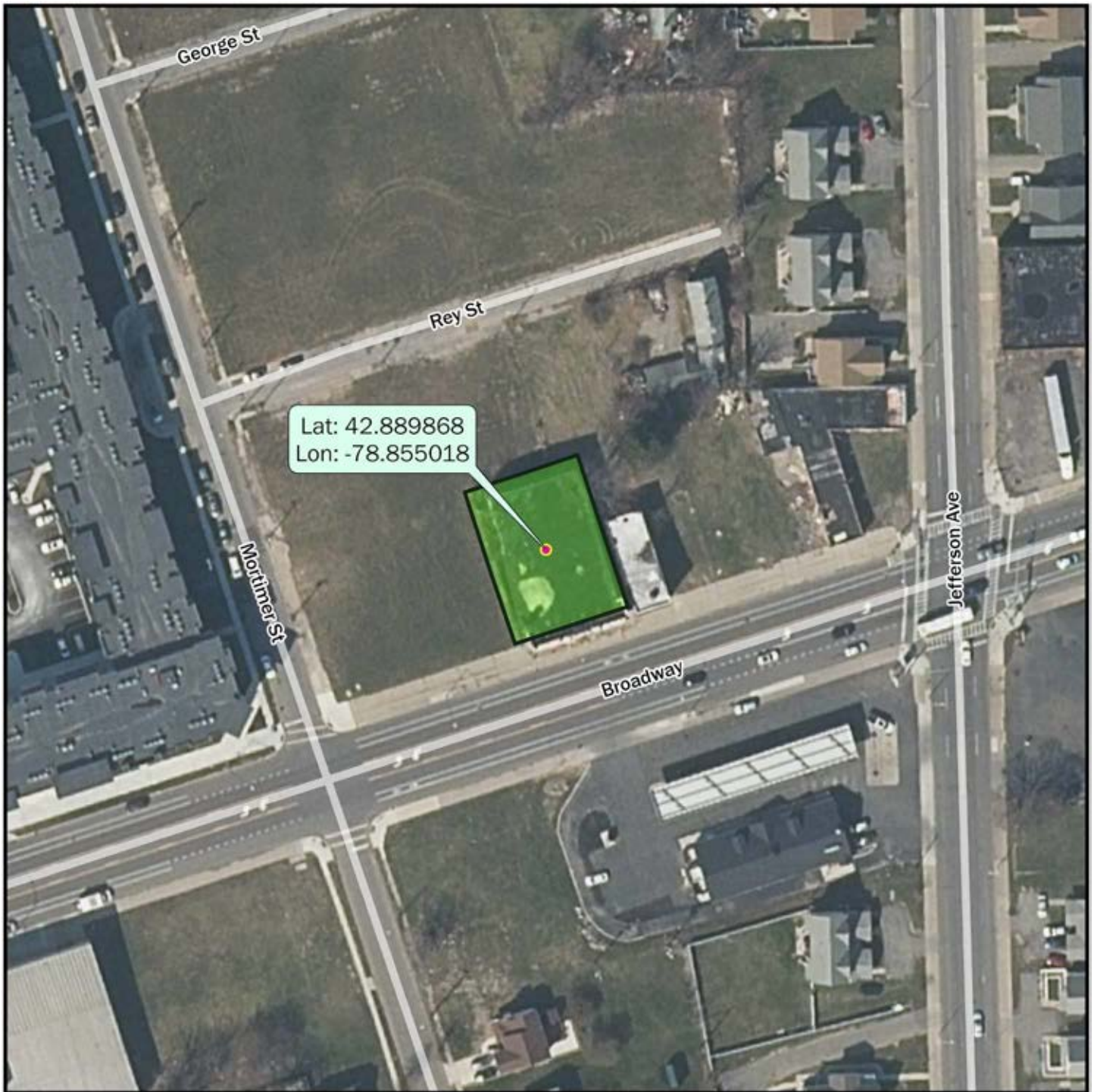


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Projection: WGS 1984 UTM Zone 17N

 Nomination Boundary (0.21 ac)

New York State Orthoimagery Year: 2021



Mapped 08/14/2024 by Matthew W. Shepherd, NYSHPO



**SATTLER THEATER**

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**11. Form Prepared By**

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name/title Nancy Redeye, Amy Sczepanski [Edited by Jennifer Walkowski, NYSHPO]

organization Flynn Battaglia Architects, DPC date 8-12-2024

street & number 617 Main Street, Suite S401 telephone 716-854-2424

city or town Buffalo state NY zip code 14203

e-mail nredeye@flynnbattaglia.com

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**Additional Documentation**

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Submit the following items with the completed form:

- **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. Key all photographs to this map.

- **Continuation Sheets**
  - **Additional items:** (Check with the SHPO or FPO for any additional items.)
- 

**Photographs:**

---

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of \_\_\_\_.

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**Property Owner:**

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

name N/A  
street & number \_\_\_\_\_ telephone \_\_\_\_\_  
city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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*Map #1: Tax parcel map from the City of Buffalo GIS system, accessed April 29, 2022. The proposed boundary of the certified historic property matches the property boundary line of 512 Broadway, in the city of Buffalo, New York. This was historically and continues to be the property line of the Sattler Theater.*

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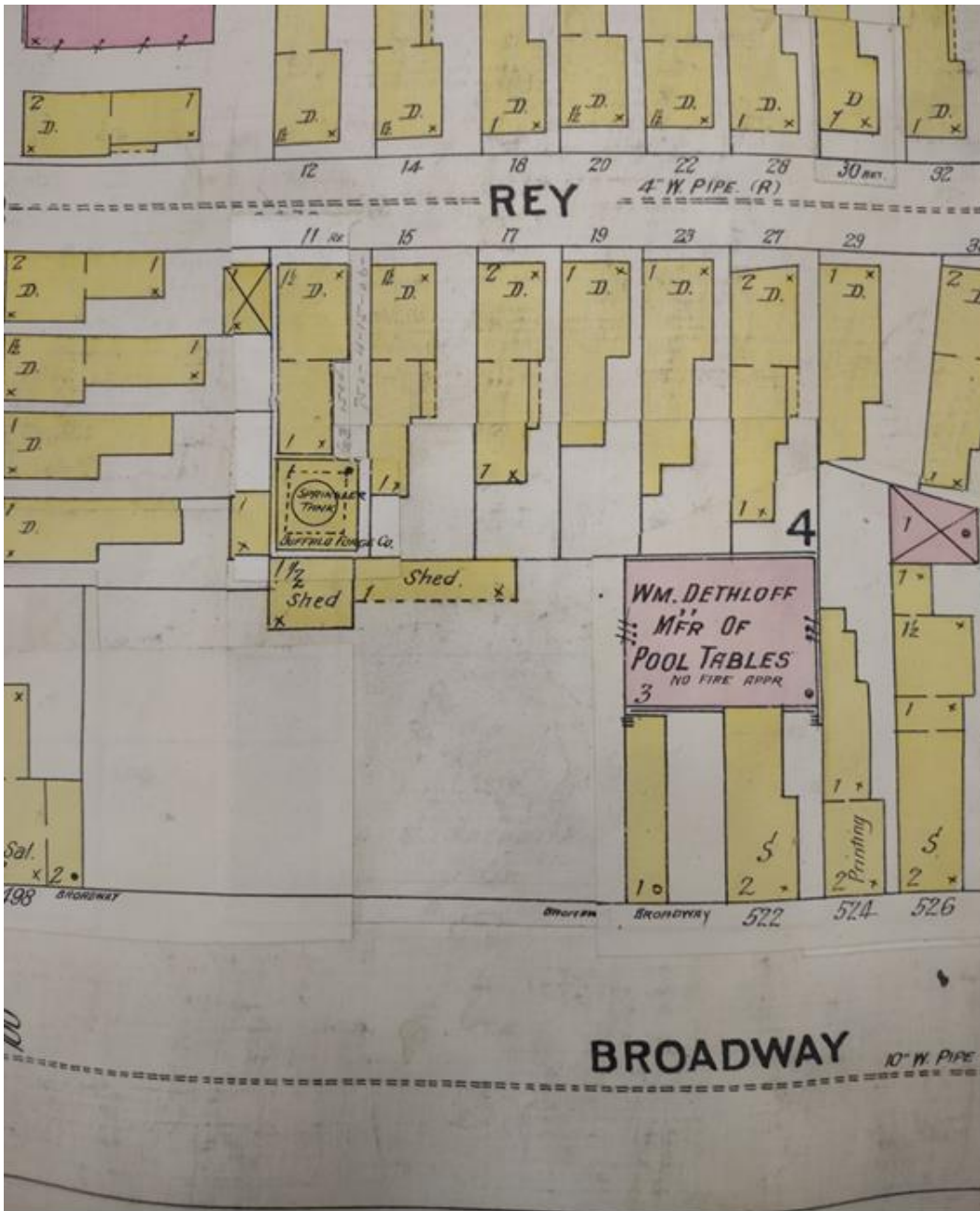


Map #2: Sanborn Fire Insurance Map, 1881 corrected to 1888. At this time, the site was occupied by the Casino Theater, a large frame structure. (Source: Buffalo and Erie County Public Library, Grosvenor Room)

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Name of Property

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County and State



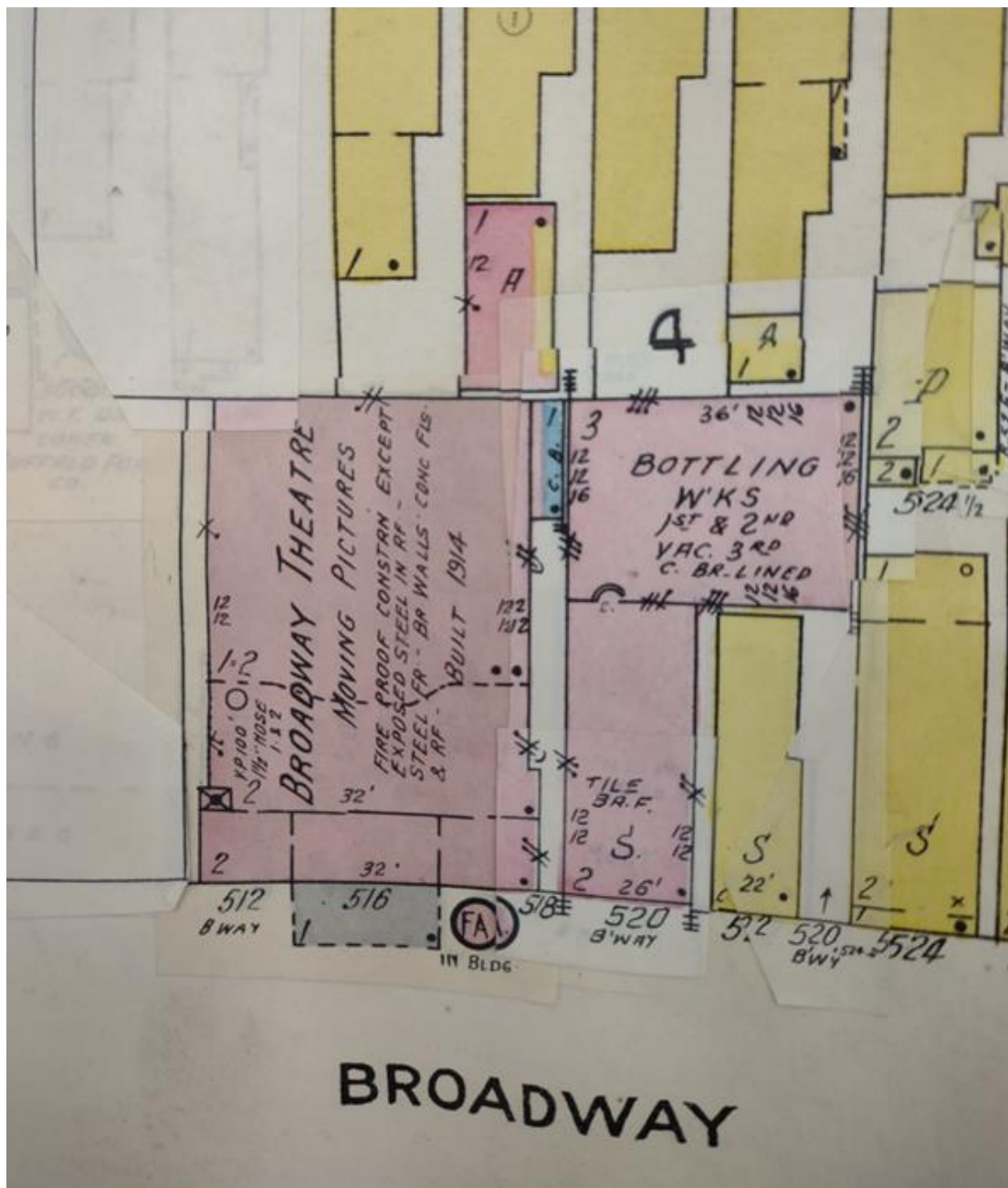
Map #3: Sanborn Fire Insurance Map, 1899 corrected to 1914. At this time, the Casino Theater appeared to have been removed and the site was vacant. (Source: Buffalo and Erie County Public Library, Grosvenor Room)



**SATTLER THEATER**

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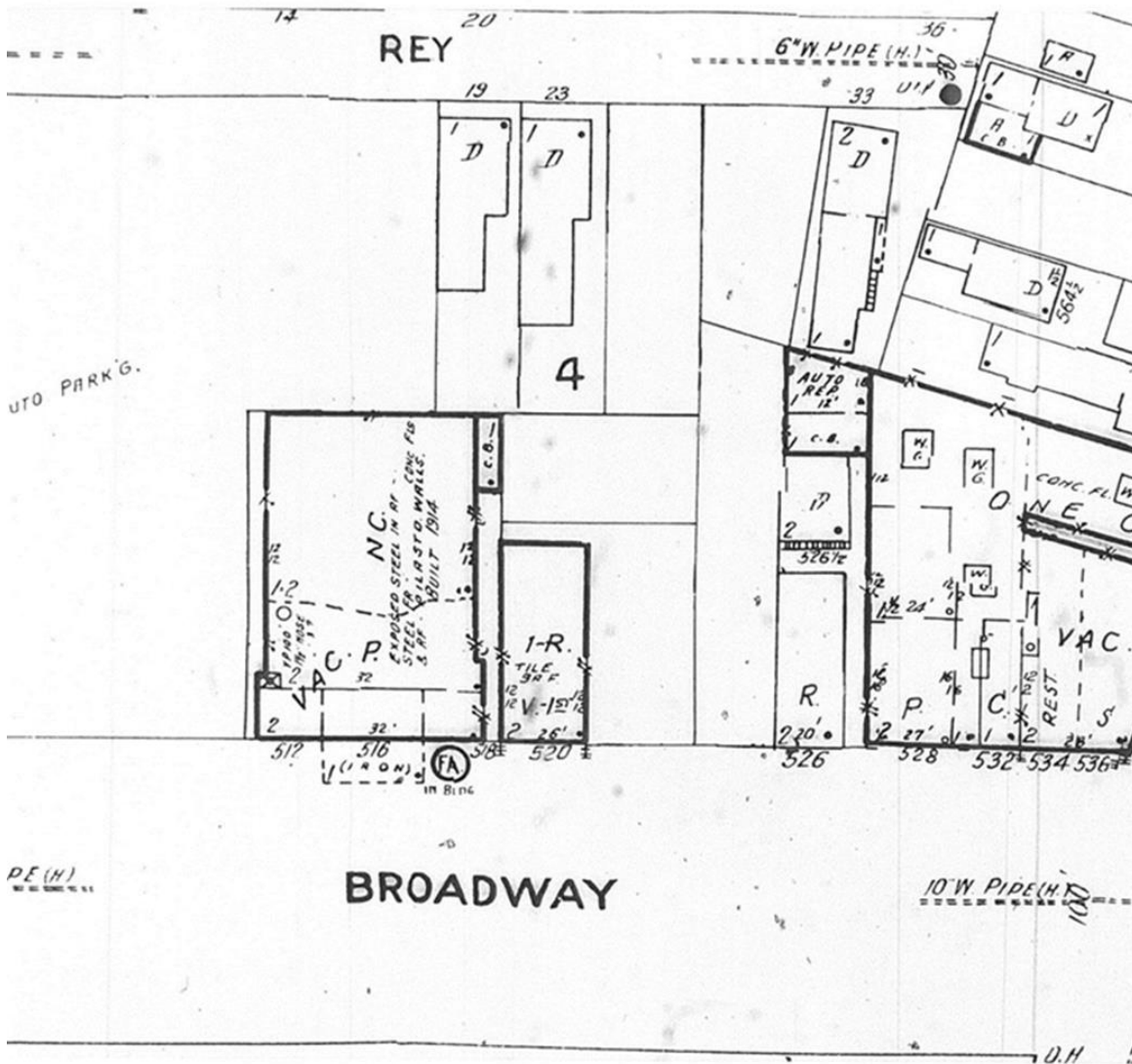
Map #4: Sanborn Fire Insurance Map, 1926 corrected to 1961. At this time, the theater was known as the Broadway Theatre. Also note at top right the concrete block storage room which was constructed during the theater's renovations in 1948. (Source: Buffalo and Erie County Public Library, Grosvenor Room)

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Map #5: Sanborn Fire Insurance Map, 1986. By this time, the former theater had fallen vacant and the structures on many of the surrounding lots had been removed.

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Additional Information

**Photo Log:**

Name of Property:	Sattler Theater
City or Vicinity:	Buffalo
County:	Erie County
State:	NY
Name of Photographer:	Nancy Redeye
Date of Photographs:	October 2021, February 2022, March 2022



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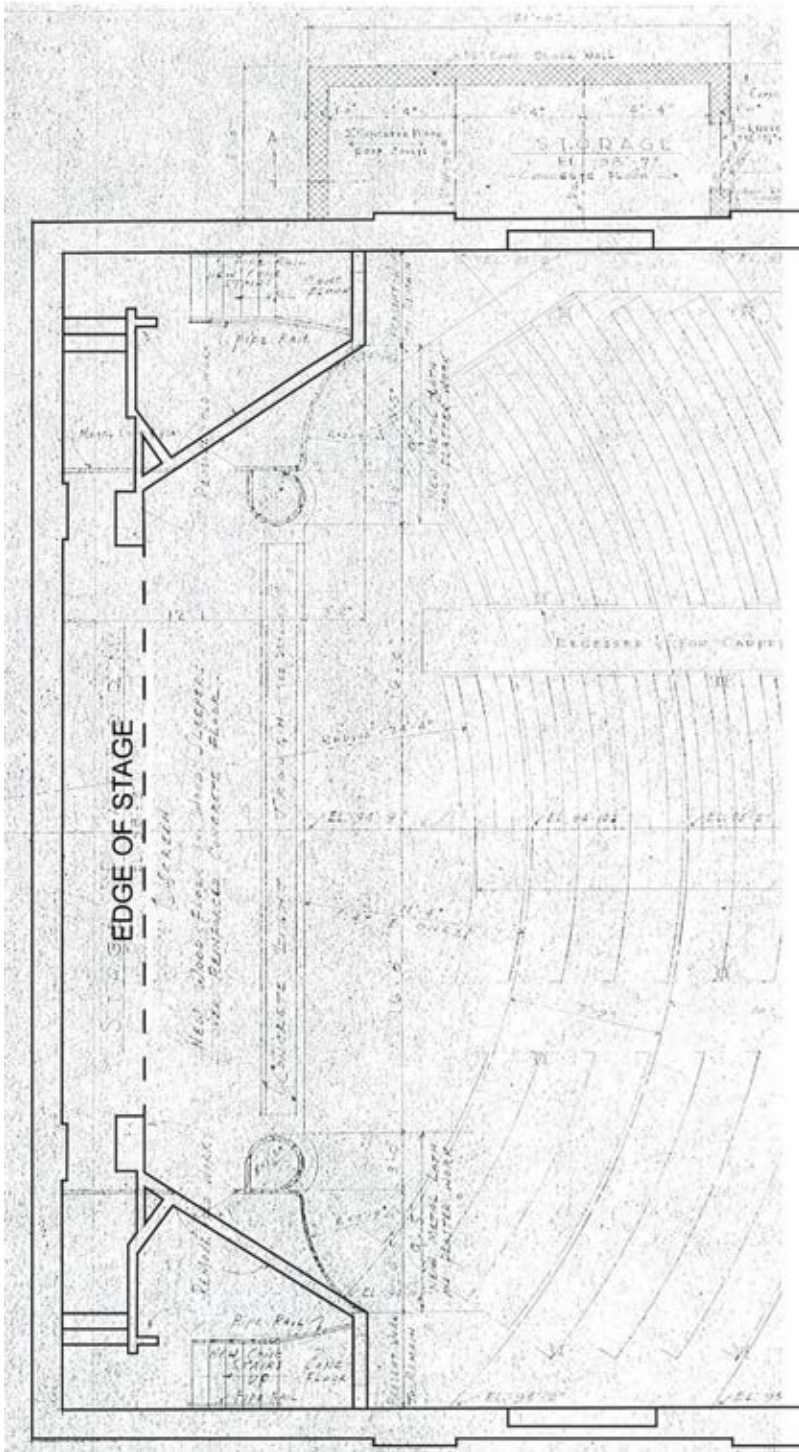


Figure #1: Partial floor plan, showing original stage area. Interpretation from available information, including 1948 drawings.

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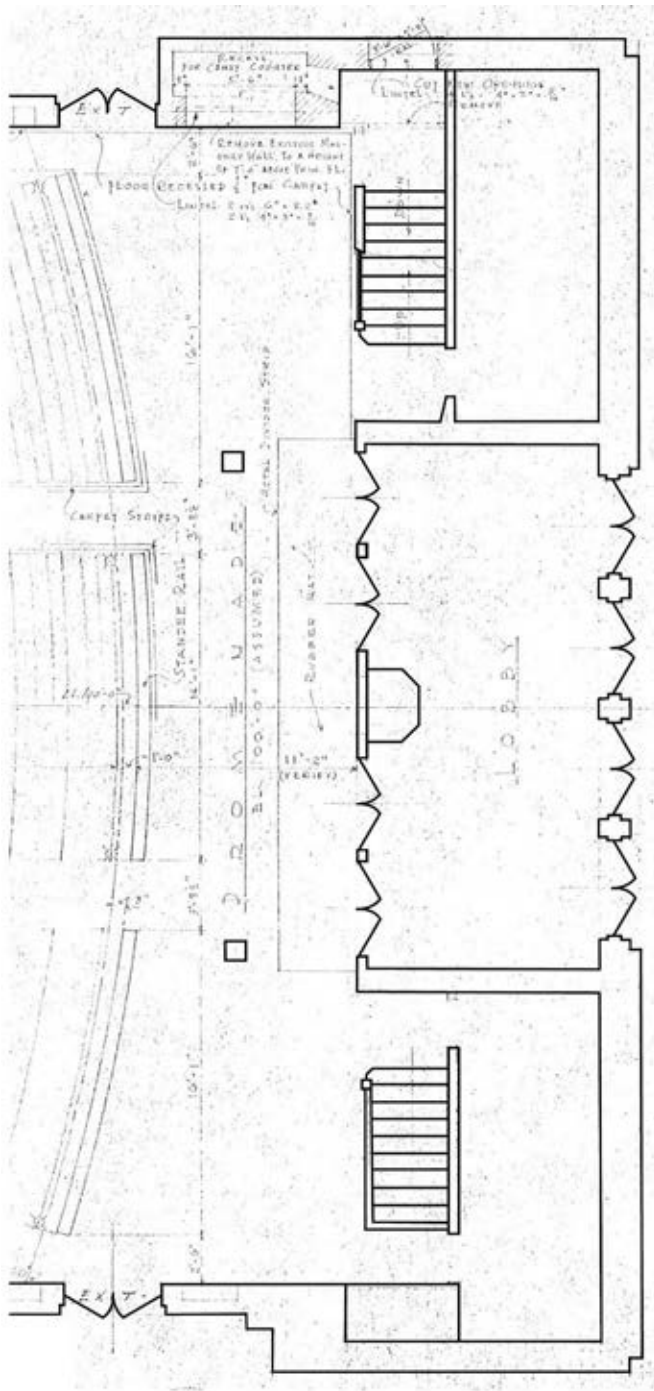


Figure #2: Partial floor plan, showing original lobby area. Interpretation from available information, including 1948 drawings.

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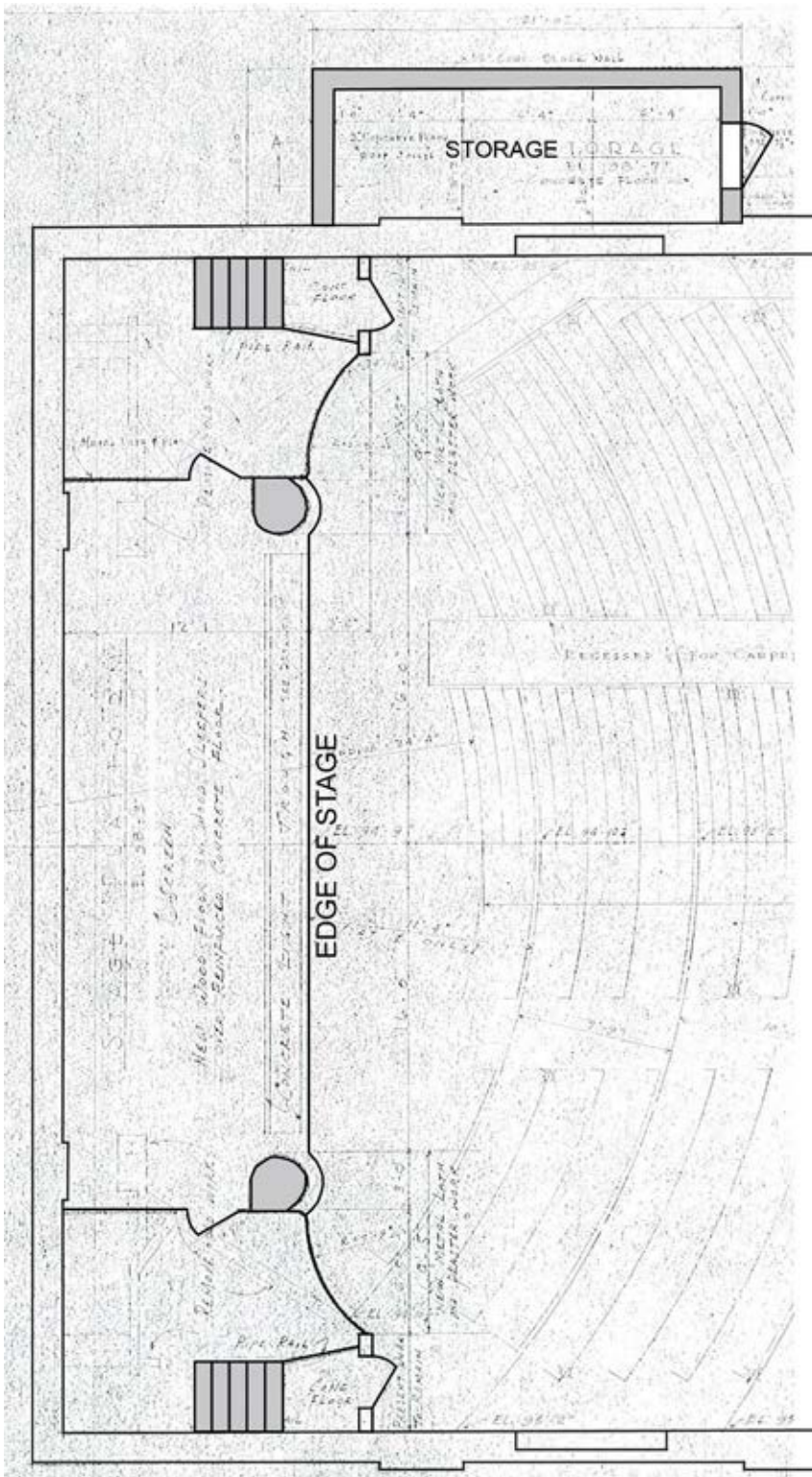


Figure #3: Partial floor plan, showing renovated stage area, 1948. Interpretation from available information, including 1948 drawings.

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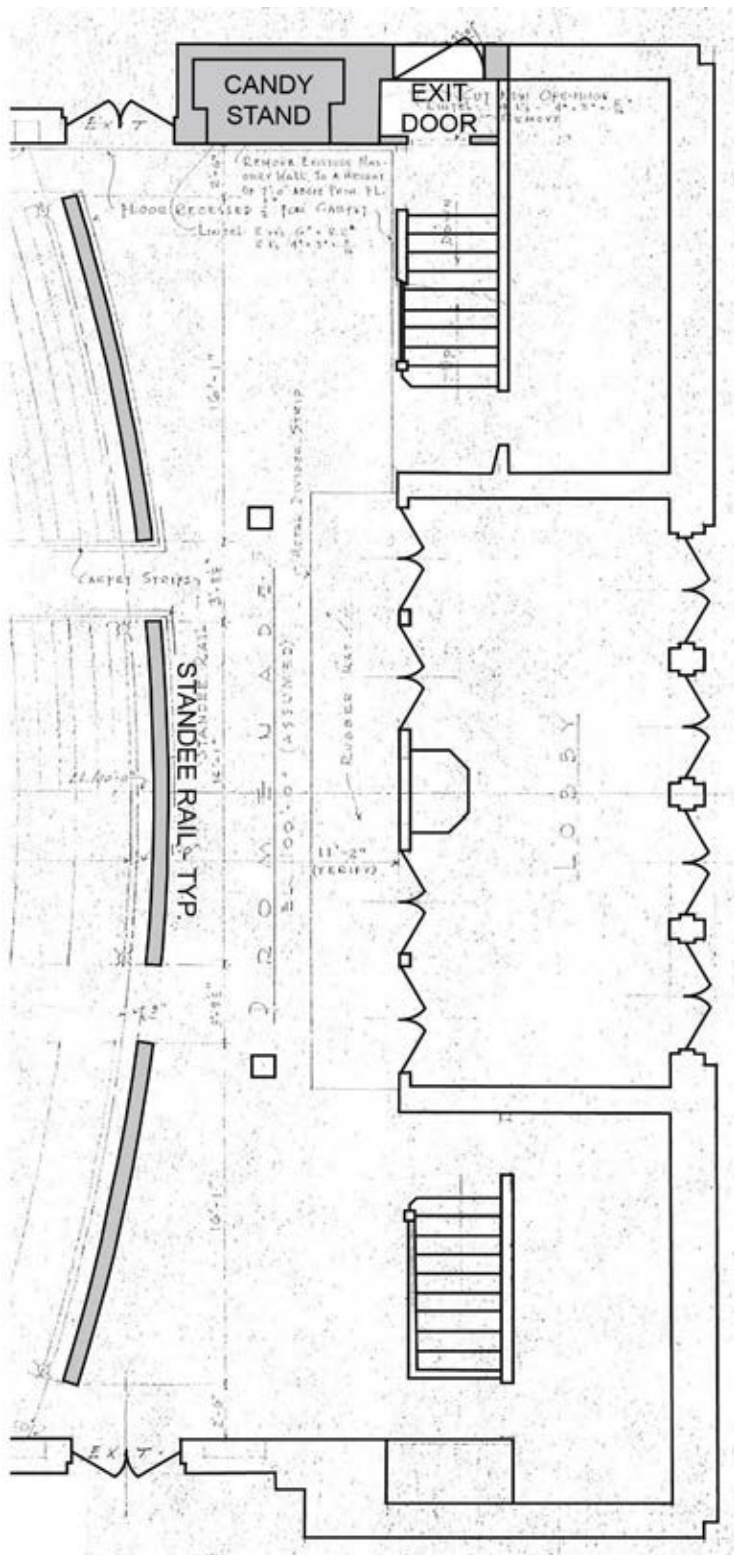


Figure #4: Partial floor plan, showing renovated lobby area, 1948. Interpretation from available information, including 1948 drawings.



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*Figure #5: View in 1945, looking northeast.*

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*Figure #6: View in 1972.*

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*Figure #7: View circa 1975, looking northwest.*

**SATTLER THEATER**

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1986 Image with canopy intact  
Facing N  
Sattler Theatre  
512 Broadway, Buffalo, NY

34

*Figure #8: View in 1986, looking north.*





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