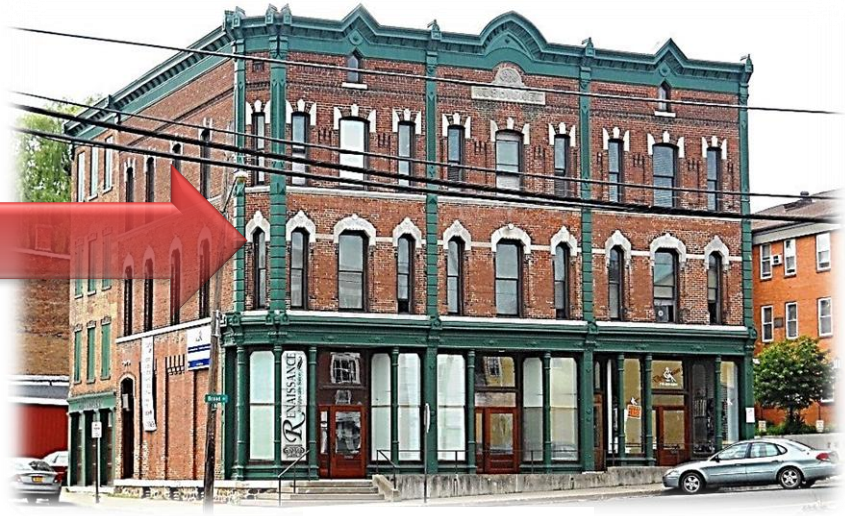

Community Specific Design Guidelines

LYONS MAIN STREET PROGRAM



Nusbickel Block, 2009



Nusbickel Block, 2013

SEPTEMBER 2013



Western Erie Canal Alliance



GENESEE/FINGER LAKES
Regional Planning Council



Community Specific Design Guidelines Lyons Main Street Program

September 2013

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Unless otherwise noted, all photographs taken by Senior Planner Jayme Breschard Thomann, Genesee/Finger Lakes Regional Planning Council.

INTRODUCTION

On September 10, 2008, the communities of the Village of Albion in Orleans County, Village of Lyons in Wayne County, and City of Lockport in Niagara County were announced by the Western Erie Canal Alliance (WECA) as the three inaugural designated Main Street communities of the Western Erie Canal Main Street Program—the first certified Main Street® programs in New York State. The Western Erie Canal Main Street Program is an implementation strategy of the *Western Erie Canal Heritage Corridor Management Plan*, adopted by the New York State Office of Parks, Recreation and Historic Preservation in August, 2005. In March 2006, WECA was formed as a non-profit corporation to implement the *Western Erie Canal Heritage Corridor Management Plan*. The Western Erie Canal Main Street Program is a partner with the National Trust Main Street Center®, a program of the National Trust for Historic Preservation®.

On December 30, 2009, the New York State Department of State announced that the Western Erie Canal Main Street Program was one of 90 projects across New York State to receive funding from the State Environmental Protection Fund’s Local Waterfront Revitalization Program (EPF-LWRP). Sponsored by Wayne County, the program proposed the continuation of its general regional coordination duties and to provide technical assistance and training for the downtown revitalization of selected historic canal communities. The *Historic Preservation Guidebook* is part of the technical assistance and training under the 2009-2010 EPF-LWRP grant award.

Phase One of the *Historic Preservation Guidebook* for the Western Erie Canal Main Street Program was completed in February 2012 and is available for download at the Genesee/Finger Lakes Regional Planning Council (G/FLRPC) website. The *Historic Preservation Guidebook* has three basic sections:

Education	Why is historic preservation important? How do we educate our businesses and residents?
Organization	A “how to” guide for Main Street Program Managers to effectively work with local municipal officials and boards, regional agencies, and state and federal agencies; with a description of their roles as related to historic preservation.
Implementation	Funding programs and incentives, regulations, and associated review boards.

Phase One serves as a basic compendium of online tools, textual resources, definitions, graphs, maps, and interviews for any person who is interested in learning more about preserving the built heritage in the context of business district revitalization.

Phase Two is the development of community specific design guidelines for the Village of Albion, Village of Lyons, and City of Lockport. It is anticipated that two more communities will be added to the Western Erie Canal Main Street Program and will also receive community specific design guidelines. The document includes a historic overview of the canal community and an inventory of historic resources within the Main Street Target Area, or the primary commercial center. Architectural design guidelines that enhance overall understanding and interpretation of basic preservation principles are included, along with advisory site and landscape design elements for the Main Street Target Area. These design guidelines, which are specific to the Main Street Target Area, are intended to provide broad historic preservation guidance and to assist property and business owners through the design review process to ensure compatibility with the style and form of the historic building, neighboring buildings, and the streetscape.

HISTORIC OVERVIEW OF THE VILLAGE OF LYONS

The area around Lyons was first settled in the late eighteenth century, primarily by people migrating west from New England and eastern New York. The confluence of the Canandaigua Outlet and Ganargua (Mud) Creek was briefly known as “The Forks” until it was renamed “Lyons” by Sir William Pulteney’s land agent, Charles Williamson, in a 1796 survey of the Pulteney Estate.¹ Williamson thought the confluence resembled the Saone and Rhone Rivers at their junction in the City of Lyons, France as well as the surrounding plains and upland.² Anticipating appreciating land values associated with the construction of the Erie Canal through Lyons, the Joppa Land Company purchased and subdivided John Rigg’s 116-acre farm on the flats in 1821. Wayne County was established from Ontario County in 1823 and Lyons, strategically located on both the Clyde River and the Erie Canal, was designated the county seat.³

It was the opening of the Erie Canal in 1825 and peppermint growing that brought prosperity to the community. When canal navigation began, Lyons had a population of 400—it topped 900 before the canal was completed a year later.⁴ Lyons was incorporated as a village in 1831. The low-lying mucky soils in the area were ideal for high-purity peppermint cultivation. Lyons became the headquarters for the nation’s leading nineteenth century producer and shipper of essential oils used in the flavoring of confections and patent medicines, the H.G. Hotchkiss Essential Oil Company. The Erie Canal facilitated the storage, bottling, and distribution of peppermint, spearmint, and other essential oils. Nearly 40,000 pounds of oil were produced in the Lyons area in 1846. By 1869, it was reported that 80,000 pounds of peppermint oil were produced in Wayne County. The mint industry totaled \$230,000 and was the major cash crop in Wayne County in 1876.

Peppermint cultivation in Wayne County began to dwindle at the turn of the century as farmers began producing greater yields in the large muckland regions of the Midwest. Local farmers soon turned to more profitable ventures in dairy farming and fruit and vegetable production. At one time there were 100 distilleries in Wayne County; in 1898, only 25 were in operation and the following year the number had decreased to half.⁵

Since the end of World War II, development patterns in Lyons, as in most of America, have undergone a dramatic transformation known as suburbanization. Beginning in the 1940s with the rising popularity and availability of the automobile, the federal interstate highway program and mortgage subsidies, people began moving from cities and villages to outlying areas where inexpensive new housing was being developed. Businesses and commercial development soon followed and as a result, the downtown today no longer dominates as the location of most jobs and housing.

The 2010 Census shows the total population for the Village of Lyons as 3,619, which is an 8.7% decrease from the 2000 Census.⁶ Between 1990 and 2000, the Village lost 585 people (13.7% decrease).

¹ The Pulteney Purchase or the Genesee Tract comprised all of the present counties of Ontario, Steuben, and Yates as well as portions of Allegany, Livingston, Monroe, Schuler, and Wayne in New York State. After Pulteney’s death in 1805, the land was known as the Pulteney Estate. Williamson-Pultneyville Historical Society, “Williamson-History,” <http://w-phs.org/pages/Williamson.htm> (accessed 27 June 2013).

² Edgar Luderne Welch, *“Grip’s” Historical Souvenir of Lyons* (1904), 18.

³ Grace Episcopal Church Complex, National Register of Historic Places Registration Form (June 1994), 2.

⁴ *“Grip’s” Historical Souvenir of Lyons*, 13.

⁵ H.G. Hotchkiss Essential Oil Company, National Register of Historic Places Registration Form (July 1987), 6-9.

HISTORIC RESOURCES IN THE MAIN STREET TARGET AREA

There are 162 parcels within Lyons Main Street Program's "Main Street Target Area." This target area is the traditional commercial core of the community. The Main Street Target Area stretches from Water Street on the south to the west side of Broad Street and encompasses Geneva Street (New York State Route 14) north to Phelps Street. The target area contains Water and Broad Streets, a district of the oldest surviving commercial buildings related to canal commerce. Another concentration of historic commercial buildings can be found along William and Canal Streets. The Second Empire Style with its signature mansard roof (dual-pitched hipped) dominates this area, which includes the north side of Canal Street, 76-78 William Street (Lyons Village and Town Hall), and 78-80 William Street. This style was popular for urban housing in the decades between 1860 and 1880. The mansard roof was particularly suitable for rowhouses, as it provided an upper floor behind the steep roof line. Most rowhouses were built right to the sidewalk line and extended deep into the lot. The boxy roof line made the structure less massive than most other styles with comparable interior space.⁷

Properties listed on the State and National Registers of Historic Places that are situated in the Main Street Target Area include the Broad Street-Water Street Historic District, Grace Episcopal Church Complex at 7-9 Phelps Street and 12 Lawrence Street, Lyons Post Office at 1-5 Pearl Street, and the H.G. Hotchkiss Essential Oil Company Plant at 93-95 Water Street. Dipper Dredge No. 3 is a steam-powered floating dredge that is located in the Lyons dry dock of the New York State Canal System.

The Broad Street-Water Street Historic District is a T-shaped commercial area that lies along the northern edge of the Erie Canal. The boundaries of the district encompass a section of the canal as well as buildings dating from the 1830s to the 1890s with stone piers along the street level and cast-iron storefronts and balconies. The district includes properties on both sides of Broad Street, south of Pearl Street, and both sides of Water Street. The Erie Canal, parallel to Water Street, forms the district's southern boundary. A segment of the canal behind the designated Water Street buildings is included within the National Register Historic District.⁸

The Village of Lyons adopted Local Law 3 of 2007 entitled "Preservation of Historic Structures and Districts." A potential historic district, which encompasses the Main Street Program Target Area, has been referred to the Village of Lyons Joint Planning Board and is currently under review. A historic designation process is provided as Appendix C to assist in landmarking more historic buildings and districts in the Village of Lyons.

All surveys and designations have been analyzed, focusing solely on the properties that fall within the Main Street Target Area. The Main Street Target Area and the various historic properties and districts are displayed on a Geographic Information System (GIS) map entitled, "Lyons Main Street Program Target Area." This map is listed as Appendix A.

⁶ United States Census Bureau, "2010 Population Finder," www.census.gov (accessed 28 May 2013). G/FLRPC, "Profile of General Demographic Characteristics: 2000 - Geographic Area: Lyons village, New York," <http://www.gflrpc.org/ProgramAreas/DTRC/DataCenter/Census/Demographics/Wayne.pdf> (accessed 28 May 2013).

⁷ Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870 to 1940: An Illustrated Glossary* (New York, NY: VanNostrand Reinhold Company, 1985), 241 and 242.

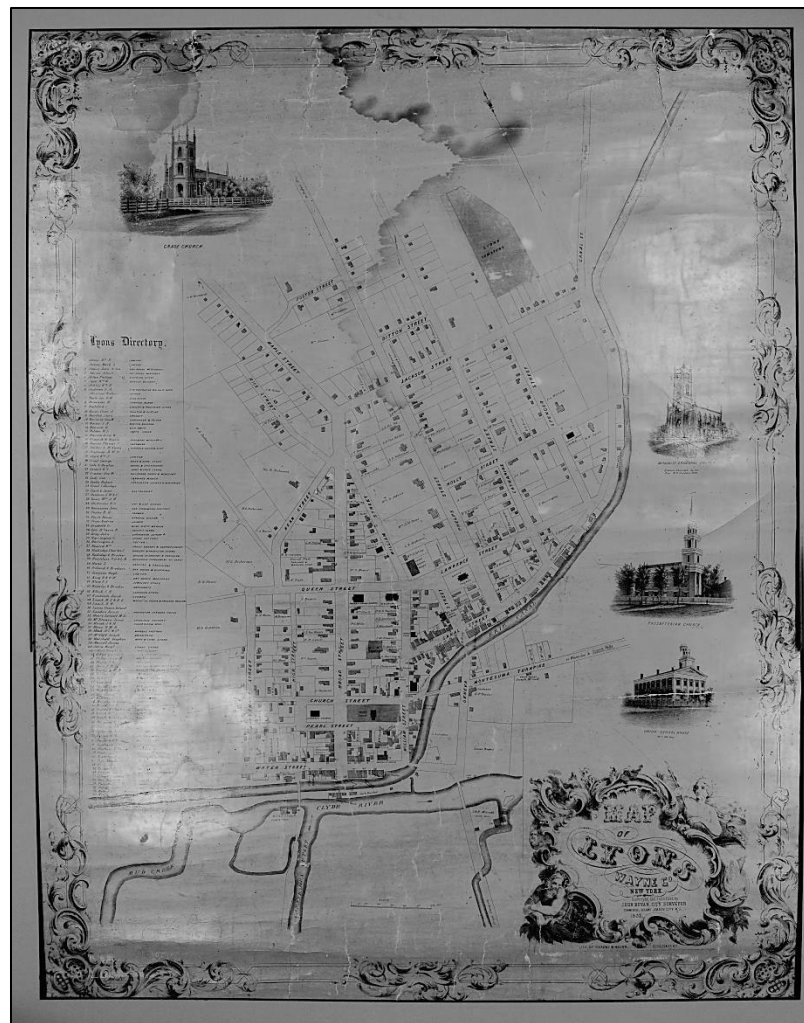
⁸ Broad Street-Water Street Historic District, National Register of Historic Places Registration Form (July 1973), 3.

WESTERN ERIE CANAL VERNACULAR ARCHITECTURE

Historic buildings with architectural significance are concentrated in settlements along what was once New York's major commercial artery, the Erie Canal. The Western Erie Canal Heritage Corridor, which includes the counties of Erie, Monroe, Niagara, Orleans, and Wayne, features the longest segment of the old Erie Canal that is still in use as part of the New York State Canal System.

Ground was broken for the original "Clinton's Ditch" in Rome, New York in 1817. The Erie Canal was completed eight years later, providing an uninterrupted route for transporting passengers and merchandise from the Hudson and Champlain Valleys with Lake Erie and the West. Bustling canal communities formed at areas that intersected with rural roads and waterways, such as a lock or wide water, and major railroad lines. Most of the extant historic building stock dates to the second half of the nineteenth century and are clustered in central business districts. They served as inns and taverns, warehouses, stores, factories, and houses for travelers, canal workers, and residents. The central business districts are located adjacent to the original canal bed, the focal point of development from the 1820s through the enlargement of the canal from 1835 to 1862 and its final conversion to the Barge Canal in the early twentieth century.

The communities in the Western Erie Canal Heritage Corridor feature central business districts with a distinct layout and orientation. The Old Erie right-of-way was merely widened, deepened, and enhanced during the creation of the Barge Canal (in other areas of the state, the Old Erie was either abandoned or radically altered). Consequently, the canal still forms the core of these historic settlements and their surrounding agricultural and natural landscapes. The Villages of Holley and Medina in Orleans County, for example, took advantage of the canal's curve and embankment to obtain greater access to the waterway. Commercial development expanded along streets running north to south perpendicular to the canal in the Village of Spencerport in Monroe County, the Village of Albion in Orleans County, and the Village of Clyde in Wayne County. A significant



(Above) Map of Lyons, Wayne County by John Bevan, City Surveyor, 1852. Development occurred on the north side of the Erie Canal in the Village of Lyons. Historic image courtesy of the Museum of Wayne County History.

characteristic of these canal communities is that most developed on the opposite side from the towpath, likely to keep the movement of goods uninterrupted from the animal traffic.⁹

The Erie Canal centrally divides the Village of Lyons, with the north side containing the historic commercial district. Water Street runs to the north of the canal, along which the first business district developed in the Village. Lyons follows the typical Pulteney estate plan as laid out by Charles Williamson, which included a central axis divided to box a large open square. The survey “laid out the streets with acre lots, reserving a thousand acres” for the site. Broad, William, Butternut, Water, Pearl, Church, and Queen were the first streets, opened along surveyed lines but not “improved except to cut down the trees that stood most in the way.”¹⁰ The central square was used for military drills, public ceremonies, and livestock grazing. In Wayne County, the squares of Sodus Point and Lyons recall the association of the proprietor, Sir William Pulteney, with Bath in England.¹¹

The opening of the canal in 1822 had given an “unwonted spring to enterprise” declared a writer in the Lyons paper. “Since last fall,” he wrote, “three new stores have been opened here. We actually need more men to carry on the following—wagon and sleigh making, saddle and harness making, the manufacture of sheet iron and tin articles and boat building. It is a good position for distilling and brewing; and although there is some leather made here, an intelligent shoemaker told me that \$2,000 in cash went out of this village in one year for this single article.”¹²

Two- to four-story attached commercial buildings composed mostly of brick, although occasionally stone, represent the type of compact downtown development that existed before the arrival of the automobile. These buildings contained retail space on the first floor and commercial or residential space on the upper floors. A historic commercial building is composed of three basic elements: the storefront, upper façade, and cornice. The storefront typically contains large glass windows with bulkheads, or kick-plates, to prevent breakage and to elevate merchandise. The upper façade contains both wall materials and windows. The cornice is the visual termination of the storefront and upper façade, usually the most decorative element in a downtown commercial building.

By the 1850s, brick and cast-iron had replaced many wood-frame commercial buildings in the Main Street Target Area. By the 1900s, commercial buildings began to update their nineteenth century storefronts. It is very likely that a majority of the first-floor stores in the Western Erie Canal Heritage Corridor have been remodeled in the last 50 years and feature a wide combination of building materials and elements. The Main Street Target Area in the Village of Lyons has many historic commercial buildings, mostly representing the Romantic (1830-1875) and Victorian eras (1860-1900). A large concentration of buildings feature the Second Empire Style—distinctive mansard roof silhouettes are still visible although dormers and window surrounds have since been removed or enclosed. Most buildings displaying Art Deco, Art Moderne, and Modernistic architecture of the 1920s through 1940s is evident on the street level storefront modifications.

⁹ Western Erie Canal Heritage Corridor Planning Commission, *Western Erie Canal Heritage Corridor Management Plan*, 19-21, 23, and 42-44.

¹⁰ “*Grip’s*” *Historical Souvenir of Lyons*, 8-9.

¹¹ Landmark Society of Western New York, *Reconnaissance-Level Architectural Survey: Village of Clyde, New York* (prepared for the Western Erie Canal Heritage Corridor Planning Commission, 2002-2003), 2.

¹² “*Grip’s*” *Historical Souvenir of Lyons*, 14 and 15.

BUILDING TYPES: COMMERCIAL

Stores

Stores were the most prolific type of commercial building. Central business districts developed as the sale of goods, wares, and merchandise changed in American stores. Lyons' commercial buildings evolved in similar fashion to other historic business districts across the country; early stores were deeper than their width and even narrower in areas where railroad surveyors platted the sites. Wealthy entrepreneurs that could afford to buy two or three lots built business blocks—buildings usually at the center of the commercial area featuring a continuity of materials, uniform profile, and orderly fenestration. Later stores developed horizontally as lot depth was lost to alleys and other commercial developments.¹³

Lyons was originally a frontier hamlet with log cabins. Frame buildings came later, likely gable-front and false-front stores. The earliest places of business were small, one-story structures. In 1808, Lyons had two taverns and a store, a tailor, saddler, shoemaker, and blacksmith. Three or four stores were on Broad Street and the four corners at the junction of Broad and Water Streets. Richard Jones had his saddler's shop on Broad Street. The cooper shop was located on Water Street east of Broad Street. A small cabin occupied the southwest corner of Leach and Water Streets. Major Ezekiel Price occupied a log house with a frame lean-to on the northwest corner of Broad and Water Streets. It was a tavern, store, and the post office. Dr. William Ambler lived in a log house on the site of the former Hotel Baltzel (southwest corner of Broad and Pearl Streets). The public park was an open common before large trees were planted.¹⁴

The gable-front was usually clad in clapboard and served as a general store, hardware, grocery, or feed store. The design was simple; straight gable roof with an entrance on center with the gable's apex, corners delineated with narrow corner boards, symmetrical fenestration, and decoration limited to brackets in the gable or a large signboard. The false-front featured a gable roof that was hidden behind a false portion that extended beyond the façade. The extra section of wall would sometimes function as a signboard. Cornerboards, columns, or pilasters were carried up the front and panel divisions aligned with the display windows below. As the Village prospered, these buildings were replaced or incorporated into brick or cast-iron buildings.¹⁵ The Main Street Target Area does feature a few gable-front commercial buildings on Canal Street, although the original wood siding has been replaced or covered with aluminum, vinyl, asphalt or asbestos and the windows have been altered.

There are few surviving early to mid-nineteenth century buildings in the Main Street Target Area, built during the construction and opening of the Erie Canal. 24-26 Broad Street (formerly 13-15 Broad Street) is one of the earliest brick-front buildings in the Broad Street-Water Street Historic District, built circa 1830-1840. A cluster of commercial buildings on the south side of Water Street are built alongside to the canal bank so that their basements are directly accessible from the canal. 37-43 Water Street is the tallest building of this group. It features an intact cast-iron storefront with a deep cornice,

¹³ Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870 to 1940: An Illustrated Glossary*, 6 and 7.

¹⁴ "Grip's" *Historical Souvenir of Lyons*, 9.

¹⁵ Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870 to 1940: An Illustrated Glossary*, 244-245 and 247.

heavy brackets, and elaborate window surrounds. The long and narrow windows on third floor, typical of Italianate storefronts, indicate a meeting room or hall in the upper level.¹⁶

The brick-front was the most popular vernacular design for many years, composed of one to three stories and usually as a single building or in groups with party walls up to a block in length. Brick-front characteristics resulted from the interaction of elements on the grid that emphasized the façade. Display space was conventional, whether the entrance was on or off-center. The stores were usually narrow and deep, with single or double windows on the upper floors, panels of brickwork, brick friezes, decorative lintels or sills, and string courses or sections of belt courses that divided the wall laterally. Commercial façades were usually clad with brick as opposed to stone in order to create a more refined appearance.¹⁷

Italianate storefronts were popular during the 1870s and 1880s and accomplished detailing through brick, iron-front, or wood construction. Windows were generally tall and narrow. Metal

was used for decorative details such as the cornice or pilasters. The first floor could be differentiated from

the second floor by an ornamented beam or surface moldings that capped the display windows. In the evolution of commercial storefronts, the Italianate was one of the first styles successfully built from manufactured materials.¹⁸ Brick-front and Italianate stores can all be found in communities throughout the Western Erie Canal Heritage Corridor.



(Left) 37-43 Water Street (center building) is located near the open lot at the foot of Broad Street, the old Erie Canal landing place.

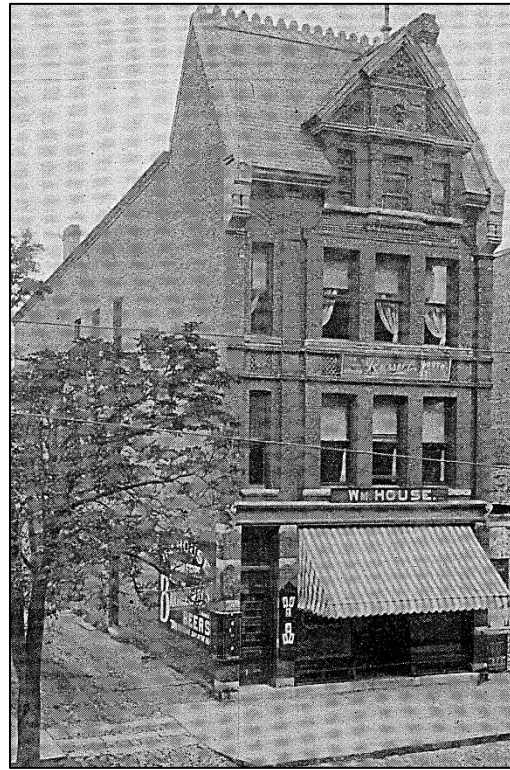


(Above) 24-26 Broad Street (building on the right) is a two-story brick building with stepped end gable walls and relatively simple and early detailing of cornice and window framing.

¹⁶ Broad Street-Water Street Historic District, National Register of Historic Places Registration Form (July 1973), 3 and 4.

¹⁷ Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870 to 1940: An Illustrated Glossary*, 240-241.

¹⁸ Ibid, 239.



William House's Business Block as it appears today (*above left*) and as it appeared in 1911 (*above right*). Historic image courtesy of *Lyons, N.Y. 1911* (The Lyons Republican Print).

Business Block

The business block was a row of commercial buildings built over an entire block with solid massing and firm lines. They were known by their proper names, such as the Knowles Block (45-49 Water Street) and the former Baltzel Block (17-25 Broad Street) in the Main Street Target Area.

The business block featured a variety of enterprises, with entrances servicing the first-floor stores or offices and apartments on the upper-level spaces. The continuous business block featured a continuity of materials, most often brick, on a uniform profile with orderly fenestration. Sometimes special detailing, such as terra-cotta cladding, was applied. The imposing scale of the business block identified it as the commercial center of the area. The corner block, often with a tower rising from a recessed or canted ground-level entrance, was a visual and financial

anchor for many business districts as well. It often marked the edge or the heart of the commercial district. The corner block had to integrate two elevations and develop a strong entrance. The vertical bays were broken up through arcading, round-headed elements, continuous sills and lintels, and belt courses. In order to radiate a strong overall shape, cornices of each elevation received more detailing than other sections. Rarely were these buildings uniform in size; one side was usually longer than the other but seldom higher. A canted entrance set at 45 degrees to the intersection of the walls was a popular entrance.¹⁹

The William House Business Block was a leading bottling business in Lyons, in addition to being a wholesale and retail liquor store. Its founder, William House, came to Lyons from Scranton, Pennsylvania in 1885. Trained as a glass blower, House engaged in the bottling business. In April 1893, he

¹⁹ Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870 to 1940: An Illustrated Glossary*, 6-9.



purchased the Nellis Block and erected a bottling building. The business employed 10 assistants.²⁰

The Nusbickel Block (3-9 Broad Street) is a circa 1879 three-story, brick continuous commercial block at the northwest corner of Broad and Water Streets that displays a uniform profile and symmetrical fenestration. The building orientation is primarily onto Broad Street, with elaborate cast-iron pilasters and cornice that curves onto Water Street. Stone sills and window surrounds are evident on both the Broad and Water Street façades.

The Exchange Buildings (6-12 Broad Street and 58-64 Water Street) is an excellent example of a corner block. It is a circa 1835 three-story brick building dominating the northeast corner of Broad and Water Streets. The building features decorative modillions and brackets with brick corbeling. The two elevations facing the street feature stone piers at the ground floor, simple cornice, and hipped roof. Several pulleys remain above doors and openings on the upper stories. A second-floor iron balcony survives intact around four corner windows.



(Above left) The Nusbickel Block is an example of a continuous business block. Upper-story space in these buildings was used for office space or apartments. (Bottom left) The Exchange Buildings is the earliest documented commercial block in Lyons. The corner block marks the edge or the heart of a traditional commercial area.

²⁰ Lyons, N.Y. 1911, The Lyons Republican Print.

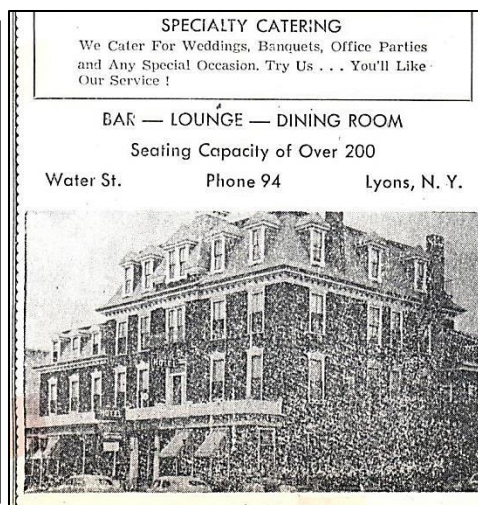
In addition to stores, central business districts also contained other types of commercial buildings such as movie theaters, halls, cafés, hotels, and banks. The Parshall Building at 52 William Street served as an opera house, theatre, and has been occupied by various retail shops. According to the *Lyons, N.Y. 1911* (The Lyons Republican Print), “The Opera House, with a seating capacity of 1,600, is acknowledged to be one of the best patronized in the State.” The Parshall Opera House, erected to the memory of DeWitt Parshall, was formally opened April 20, 1883. The Ohmann Theatre was built in 1915 “as the new motion picture house” by Burt C. Ohmann. The theatre was constructed of hollow tile and steel, with 750 seats on the main floor and 150 in the gallery. The theatre remained in operation through the 1930s. Burt’s sons, Robert and Myron, took over the management of the theatre for the next twenty years. Robert continued to run the theatre as the sole proprietor and theatre manager until the late 1980s. The theatre underwent a reconstruction in 2005 by Robert’s oldest son, F. Robert (Bob) Ohmann.²¹



(Left) The Parshall Building is an example of an arcaded block with its broad arches, solid massing, vertical accents, and upper level window bands. The arcaded block was popular throughout the 1870-1940 period and became symbolic of the importance of business in town and small-city life. DeWitt Parshall was an active and energetic businessman who contributed to the growth and advancement of Lyons with his many acts of benevolence. (Right) The name “Ohmann” has been hanging over the sidewalk in electric lights since 1915. According to a December 3, 1915 newspaper article, “there are 210 lights in the three signs.”

²¹ Ohmann Theatre, “History,” <http://ohmanntheatre.com/history.html> (accessed 20 June 2013).

Hotels were often built near a rail line or central business district to accommodate travelers. Most were sited to front a busy street and on corner lots, which were useful in providing more entrances and first-floor businesses. John Riggs ran the first tavern in Lyons in 1800. Some of the first hotels were log structures, such as William Nelson's tavern located near the corner of Broad and Water Streets. In 1810, Major Ezekiel Price built a "frame hostelry" on the site of Congress Hall. That building was torn down in 1868 and Congress Hall erected on the site.²² Congress Hall eventually became known as The Hotel Wayne and then the Hotel Herrington in 1962. The building was demolished for the sum of \$4,600 in 1964 "to make parking space for County employees."²³ A two-story frame tavern was built on the corner of William and Montezuma Streets in 1821. A third floor and balcony was later added. In 1854 Henry Graham became proprietor and named it the Graham House. In 1817 Samuel Minkler built a dwelling on the site of the Hotel Baltzel (southwest corner of Broad and Pearl Streets). George Benton converted the dwelling into a tavern in 1825 and continued as landlord until 1851. For many years this tavern was known as the Exchange Hotel until it burned in 1885. The Hotel Baltzel was erected on this site in 1888 and opened in April, 1889. The Hotel Baltzel later became the office of the Lyons Republican Newspaper. It burned and was demolished in 1979.²⁴



(Left) The former Exchange Hotel on the corner of Broad and Pearl Streets (site of future Hotel Baltzel). The Exchange Hotel was erected by George Benton in 1825 on the site of Dr. William Ambler's residence. (Center) The former Wayne Hotel located on Water Street, known originally as Congress Hall. The mansard roof was added after a fire destroyed the upper-level in 1868, giving the building an extra story. (Right) The former Hotel Baltzel was a large, three-story building on the southwest corner of Broad and Pearl Streets that featured stone sills and lintels on the first two floors and brick and terra-cotta windows on the third floor. Although the Main Street Target Area featured several prominent eighteenth and nineteenth century hotels through the years, none survive today.

²² George W. Cowles, *Landmarks of Wayne County, New York* (D. Mason & Company, Publisher, 1895), 238-239.

²³ Lyons, NY, newspaper article dated August 27, 1964.

²⁴ Broad Street-Water Street Historic District, National Register of Historic Places, Registration Form (July 1973), 3.

According to *Grip's Historical Souvenir of Lyons, N.Y.* (1904), Lyons had “three prosperous and safe banking institutions—National, State and private.” The first was chartered May 14, 1836 and was located in the Centre Building (24-32 William Street). The Centre Building was one of the best office buildings in Lyons. It was built by Albertine M. Foster in 1897. DeWitt Parshall, a local land speculator and entrepreneur, chartered a private banking house in the upper level of a building on Canal Street in December 1843, naming it “Palmyra Bank of Wayne County.” In 1857, Parshall changed the name of the bank to “The Lyons Bank” and established a building on the corner of Canal and William Streets. In 1864, the bank obtained a national charter and became “The Lyons National Bank.”

Peter Westfall established Lyons’ second private bank in 1859, “Westfall’s Bank.” The bank failed in March, 1868. Gavitt & Murdock opened a bank and continued a partnership until Murdock withdrew. Gavitt formed his own banking partnership in 1905 and reorganized as a national bank under “The Gavitt National Bank.” In 1911, he purchased the building on William and Church Streets and remodeled it.²⁵

In the late 1920s, The Lyons National Bank was extensively remodeled. The Gavitt National Bank and The Lyons National Bank merged during the Great Depression. The depositors accepted the proposal, and the bank opened July 6, 1933. The new bank continued under the charter of the old Lyons National Bank but used the more spacious headquarters of the former Gavitt National Bank. Approximately 800 local people bought stock to establish the new bank when stock from the former two banks ceased to exist.

Lyons Bancorp, the holding company for Lyons National Bank, was formed on August 4, 1987. Following the opening of the Main Office headquarters in 1933, additional offices were established. Today Lyons National Bank (LNB) has twelve offices located throughout Wayne, Ontario, Onondaga, Seneca, and Yates Counties.²⁶

The Lyons National Bank Building (*top right*) reflects a Neoclassical Style with classical two-story pilasters and large round-arched windows. The Gavitt National Bank (*bottom right*) features the Colonial Revival Style with a broken pediment above the entrance, fanlights, rosettes and other floral ornament, Corinthian pilasters, and roofline parapet.



²⁵ *Landmarks of Wayne County, New York*, 245.

²⁶ Lyons National Bank, “The Lyons National Bank History 1852 – Present,” <http://www.bankwithlnb.com/?TabId=257>(accessed 21 June 2013).

BUILDING TYPES: PUBLIC

Public buildings such as churches, school and government buildings, and railroad stations are other building types typically found in historic central business districts and rely on simple, direct geometry for effective design. The Lyons Post Office was established in 1807 and the first postmaster was Major Ezekiel Price, who held the position for about thirty years. The post office was located at 48-50 Canal Street. The present Lyons Post Office was originally authorized under the Public Buildings Omnibus Act of 1913, but wasn't built until 1931-2. It was constructed as part of the public works projects initiated by the federal government during the Great Depression.²⁷ The Wayne County Courthouse was built in 1852-1853. It replaced the old brick courthouse which stood in the center of the park and was burned in 1856. The cost of the building was about \$50,000.²⁸



(Left) Wayne County Courthouse on Church Street features a symbolic silver dome. (Right) The Lyons Post Office is representative of the Colonial Revival Style, which became the most popular style for post offices in the 1920s and 1930s. A majority of public buildings in the Main Street Target Area are masonry construction. Using *A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments*, available via download at the Technical Preservation Services, National Park Service website, a visual conditions inventory can be performed. The Glossary is a general reference and interpretive tool that provides an explanation of all terms used to describe conditions of masonry deterioration and repair techniques and treatments.

²⁷ Lyons Post Office, National Register of Historic Places Inventory – Nomination Form (November 1986), 4.

²⁸ *Landmarks of Wayne County, New York*, 111.

The first schoolhouse in the Village of Lyons was a primitive structure built circa 1804 that stood on the hill on the west side of Butternut Street, at the head of Queen Street. In 1852, a large brick schoolhouse was erected. In 1831, Miss Clarissa Thurston opened a “School for Young Ladies” on Geneva Street and the Lyons Academy was incorporated in 1837. The Lyons Academy merged with Union School District No. 6 on September 23, 1813. In 1844, the “Vernon lot” was purchased and a brick building was erected at a total cost of over \$10,000. In 1847 it was decided to purchase the adjoining “Newell Taft lot” and erect a \$5,000 addition. The new building contained “a laboratory, a geological cabinet, and a chapel, and the whole, including furnishings, etc.” In December 1862, a free school system was adopted and citizens voted in favor of building a new schoolhouse in 1889. Ground was formally broken on October 10th and the cornerstone laid by William Kreutzer, president of the board, for the “present handsome and commodious brick and stone structure.” The cornerstone was laid for the current Lyons Union School building on June 2, 1922.²⁹ It sits on the northeast corner of William and Queen Streets, just outside the Main Street Target Area.



The Lyons-Rochester, Syracuse, and Eastern Passenger Station is a hipped cottage vernacular representation of the Italianate and Queen Anne Style with its overhanging eaves, exposed rafters, rectilinear shape, and applied stickwork.

The First Lutheran Church at 35 Broad Street is the only church that fully resides in the Main Street Target Area (only a portion of the circa 1838-1840 Grace Episcopal Church Complex is contained within the target area). It was organized by several German families on November 9, 1830. The society purchased the old Presbyterian Church on the west side of the park in 1850 for \$3,000. Alterations were made between 1875 and 1876. One April morning in 1885, a hotel building opposite the church was discovered to be on fire. It spread to the church steeple and the entire structure was destroyed. Work on a new building began July 15, 1885. The church features elements of the Romanesque Style with masonry walls, round-topped arches, and squared towers.³⁰ Nearby to the Main Street Target Area is the Presbyterian Church of Lyons (circa 1850; remodeled 1895) at 11 Queen Street and the Lyons United Methodist Church (circa 1850) at 93 William Street.

The first regular passenger train through Lyons was the Rochester and Syracuse Railroad Company in 1853, which later consolidated into New York Central Railroad Company. “It was the first railroad in the world having four tracks and is in other respects one of the most extensive and best managed railroad in the United States.” Although a number of miles had been in service since 1906, an interurban line was completed under the name Rochester, Syracuse, and Eastern Railroad in 1909. In 1913, the line was merged with two other interurban properties into the Empire United Railways. However, the Empire United failed in 1915 and the Rochester, Syracuse, and Eastern Railroad was reorganized in 1917 as the Rochester and Syracuse Railroad. It existed throughout the 1920s but went into receivership in 1930 and was eventually abandoned in 1931.³¹

²⁹ *Landmarks of Wayne County*, 235-237.

³⁰ “Grip’s” *Historical Souvenir of Lyons*, 24 and 25.

³¹ *Landmarks of Wayne County*, 75. George W. Hilton, *The Electric Interurban Railways in America* (Stanford, CA: Stanford University Press, 1960).

BUILDING TYPES: INDUSTRIAL

Agriculture, stone quarrying, urban manufacturing centers, and various local specialty manufacturers comprise the western canal corridor's historic industrial landscape. Grain and fruit production along the corridor influenced sites and structures necessary for the processing and distribution of agricultural products, such as cold storage, canning, and packing facilities. These nineteenth-century industrial buildings were located along the canal and railroad. In 1825 the Erie Canal was completed and opened through the Town and Village of Lyons. The Clyde River immediately lost its prominence as a water route for commerce. The canal aqueduct was built over Ganargua (Mud) Creek in 1841. The New York Central Railroad opened a station in the Village in 1853. While the passenger station no longer exists in Lyons, the brick depot built about 1890 can be found on the south side of the railroad tracks, immediately west of New York State Route 14.³² Warehouses, factories, and mills do remain in commercial centers such as Lyons that were adjacent to the canal or rail lines for convenient transport.³³



H.G. Hotchkiss Essential Oil Company Plant, built in 1884, is historically significant for its leading role in the economic development of Wayne County in the later nineteenth century.

The earliest industrial facilities were mills that pioneers relied on to saw wood and grind grains for flour or oil. Mills are both masonry and frame industrial buildings. The first grist mill was built at Alloway about 1794 by Henry Towar, agent for Captain Charles Williamson. John Featherly was the miller until the structure was burned in 1804. The first saw mill was built by John Perrine in 1880. It stood one mile south of the Village, on the west side of Canandaigua Outlet, and after running several years was dismantled. Gabriel Rogers erected a tannery about 1810, which he operated for twenty years.³⁴

The industries of Lyons were varied, and all of the manufacturers were prosperous. They included peppermint oil distilleries, the silver works, a beet sugar factory, and a manufacturer of mail pouches for the government. Big malt houses also operated for some time, along with the Lyons burial vault works, cut glass works, a manufacturer of ledgers and moth proof pouches, a metal bound fruit crate factory, steel boot extension works, a manufacturer of coal bagging and weighing apparatus as well as for wagons, silk gloves, stoneware, slippers and soles, tobacco implements, fanning mills, fruit barrels, and cigars.³⁵

The best surviving examples of early nineteenth century industrial/warehouse architecture is the livery stable on Pearl Street and the H.G. Hotchkiss Essential Oil Company buildings on Water Street. Hiram Gilbert Hotchkiss began distilling essential

³² *Landmarks of Wayne County*, 224.

³³ Western Erie Canal Heritage Corridor Planning Commission, *Western Erie Canal Heritage Corridor Management Plan*, 44-45.

³⁴ *Landmarks of Wayne County*, 240.

³⁵ "Grip's" *Historical Souvenir of Lyons*, 4-5.



oil from peppermint in the “checkered front building” at 93-95 Water Street in 1841. The H.G. Hotchkiss Essential Oil Company was incorporated in 1894. The wholesale peppermint and oil depot expanded to a large building across the street from the office soon after.³⁶ All of these industrial buildings feature a warehouse design with plain walls, orderly fenestration, and large openings for ease in transferring goods. As with nearly all modest buildings in the vernacular tradition, the most architectural element on the building is the cornice line.

In addition to shipping and railroad facilities, Lyons had other industrial advantages such as gas and electric power and a water system for manufacturers looking for a site. The Lyons Gas Light Company was incorporated on January 25, 1859 and gas was supplied for lighting purposes soon after. Later, the Lyons Electric Light and Power Company was organized on June 15, 1889. In August 1884, Barton, Morgan & Reynolds placed water mains through the streets and established a water system. In June 1886, a similar franchise was granted to the Lyons Water Works Company. Active work commenced on August 18, 1886. A well eighteen-feet in diameter and twenty-feet deep was sunk on Layton Street, a steel stand pipe was erected on the summit of Sturges hill, and the system placed into operation in January 1887. It used Davidson pumps with the capacity of 2,000,000 gallons daily. The water was distributed through 9 ½ miles of mains with the average pressure of 800 lbs. and a fire pressure of 100 lbs. The average daily consumption was 375,000 gallons.³⁷

Warehouses, factories, and mills played an important role in the development of towns and cities connected by railroads and waterways because they were usually grouped or clustered. With a tendency towards uniform shape and building materials, these buildings define industrial districts. By the end of the nineteenth century and into the twentieth century, locations along the railroad lines and interstate commerce highways became more prized than canal-side locations throughout the western canal corridor.

(*Top left*) The circa 1885 livery stable on Pearl Street was originally part of the Hotel Baltzel. It may have also been used as a carriage manufactory. The uncut stone/rubblework foundation and the storage loft/hayloft opening are distinctive architectural features. (*Bottom left*) The H.G. Hotchkiss Essential Oil Company Warehouse at 76 Water Street is typical of warehouse design with several large openings and loading docks on the first-floor to mediate between transportation and storage.

³⁶ Ibid, 83.

³⁷ *Landmarks of Wayne County*, 244.

BUILDING TYPES: RESIDENTIAL

Single-family residences were built on open homestead land, narrow railroad lots, boulevards, and crowded city streets. Some were built as speculation houses or as commissions; others in groups as small-, medium-, and large-scale developments. Prefabricated buildings have also been constructed. Detached single-family houses are the dominant vernacular building type in the United States and have been built in all shapes and sizes. They have been constructed of various building materials and reflect a wide range of socioeconomic factors. In most residential buildings, the façade is the primary elevation. However, the entire design concept does not necessarily appear on the face. Historical buildings were thought of as having four sides. Elevations relate to one another, and floor plan and fenestration may have continuous effects from one side of a building to another.

In vernacular house designs, large geometric units like rectangles and squares are integrated. Wall planes, roof planes, and the planes of any secondary elements such as dormers, back or side porches, and porte-cocheres all fit into a cohesive form. Windows, doors, and building materials will reinforce the unity of the house design through repeats or irregular placement.



(Left) Vernacular example of a Federal Style residence at 77 William Street with modest massing and details such as paired end chimneys, elliptical window, and cornice returns that reflect Lyons' early history. (Right) Italianate hipped (pyramidal) cottage with central cupola at 30 Church Street features a low roof profile, strong vertical orientation, and decorative brackets. Many Italianate cottages are located on narrow lots and extend to a third floor.

HISTORIC ARCHITECTURAL DESIGN GUIDELINES

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings are intended to promote responsible preservation practices to historic building owners and managers, consultants, contractors, and project reviewers. The Standards are designed to be applied to all historic resource types listed in the National Register of Historic Places,

Preservation are the measures taken to sustain the existing form, integrity, and materials of an historic property through conservation, maintenance, and repair. The treatment reflects a building's use, occupancy, and respectful changes and alterations over time.

Rehabilitation emphasizes the retention and repair of a property's historic fabric, with more flexibility towards repair, alterations, and additions to create a compatible use.

Restoration focuses on the retention of materials and elements from the most significant time in a property's history while permitting the removal of materials and elements from other periods.

Reconstruction is the process of replicating a property at a specific period of time and in its historic location using new materials.

which include buildings, sites, structures, districts, and objects. The Guidelines apply specifically to buildings. There are four types of preservation practices, or treatments: Preservation, Rehabilitation, Restoration, and Reconstruction. Once a treatment is selected, the Standards provide philosophical consistency to the work while the Guidelines focus directly on exterior materials and features, interior features, the site and setting, and special requirements such as accessibility requirements, health and safety code requirements, or retrofitting to improve energy efficiency.³⁸

The majority of the buildings in Lyons' Main Street Target Area have been used for commercial purposes and still function as such. Storefronts have a history of being remodeled because of the perceived need to change appearance in order to stay competitive. While

nineteenth century storefronts were generally uniform in appearance, store owners of the twentieth century began to embrace individuality. Stores changed appearance either to adjust to new business types or to transform an entire façade aesthetically by changing certain details, such as bulkhead cladding or entrance pattern.

³⁸ National Park Service, US Department of the Interior, "Introduction to Standards and Guidelines," www.nps.gov/hps/tps/standguide/overview/choose_treat.htm (accessed 22 March 2013).



(Left) Decorative cast-iron pilasters, a plain structural beam, and bulkhead, or kick-plate, are architectural elements of this nineteenth century Italianate storefront at 36 Canal Street. (Above) The first-floor at 8 Canal Street features a modern broad-front with a reinforced openness of the façade and recessed entry.

Over time, twentieth century storefronts have gained historic significance in their own right. In order to compete with the low, one-story structures popping up in secondary business districts that could be accessed by cars, nineteenth century Italianate and brick-front stores were remodeled. The modern broad-front embraced two stores or one wide store within one space, made possible by steel beams and columns. A recessed entry with brick piers reinforced the openness of the building's façade. Display windows were portioned into panels of glass with thin mullions, which helped broaden the front and were topped by a series of continuous transom lights forming a band. Thin lines bound the storefront together, looking as commercially efficient as a modern building.

The artistic-front store sought to entice customers to inspect merchandise by way of the building's exterior treatments. This was attained through proportion and details. The artistic-front store set itself apart from its commercial neighbors by referring to the building as art itself—the motif, surface treatment, and patterns were inspired by architectural tradition and period styles. For example, the typical treatment for a Spanish Eclectic Style included stucco walls and tile roof; Tudors featured half timbering and a slate roof; Art Deco buildings had glazed cladding and stylized ornament; and Moderne stores included structural glass and metal trim.

The Moderne Style eventually evolved into the modern broad-front store. Steel beams and columns made this type of store twice the width of a single store. The façade design reinforced openness with display windows partitioned into panels of glass with thin mullions and large brickwork panels or edges or terra cotta panels around the edges. The broad-front was a linear building, symmetrically organized. The gross area allocated for display increased as truss-roof construction eliminated all supporting posts and the entryway was further recessed.³⁹

³⁹ Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870 to 1940: An Illustrated Glossary*, 371-373.

Choosing the most appropriate treatment for a historic commercial building requires careful decision-making about its significance and integrity, especially when considering the western canal corridor's evolving built heritage.

The New York State Historic Preservation Office has a *CLG Program Introduction Packet* available via download at their website featuring articles such as, "NAPC Code of Ethics for Commissioners and Staff," "A Guide to Historic Preservation Commission Meetings," "Running a Smooth Commission Meeting," and "What Are Standards, and Why Use Them?"

- *Relative importance in history.* Is the building a nationally significant resource, of statewide significance, or is it locally significant? Was it the home of an important merchant or the business headquarters of an important industrialist? Is the house or commercial building representative of a significant style of architecture? Many buildings individually listed in the National Register of Historic Places often call for Preservation or Restoration. Rehabilitation more frequently applies to buildings that contribute to the significance of a historic district but are not individually listed in the National Register of Historic Places for a new and compatible use.
- *Physical condition.* What is the current condition of the building—have the building materials deteriorated? Has the original massing, form, and orientation survived largely intact, or have those components been altered? Are the alterations an important part of the building's history? Preservation may be appropriate if distinctive materials, details, and elements are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or additions are necessary for a new use, then Rehabilitation is probably the most appropriate treatment.
- *Proposed use.* Will the building function as it was originally intended, or will it be given a new use? Many historic buildings can be adapted for new uses without seriously damaging their distinctive materials, features, spaces, and spatial relationships.
- *Mandated code requirements.* Regardless of the treatment chosen, health and safety and accessibility requirements will need to be considered. Identify the building's character-defining spaces, features, and finishes so that code-required work will not jeopardize a building's materials as well as its historic character. Alterations and new construction will need to meet accessibility requirements under the Americans with Disabilities Act of 1990; however, the design should minimize material loss and visual change to a historic building.

The *New York State Building Code* follows the International Building Code format, as do most state building codes. The Code is comprised of nine books. The "Building Code of New York State" is only part of the Code, as it applies to newly constructed commercial and multi-family buildings. The "Residential Code of New York State" applies to one and two family buildings. The "Existing Building Code of New York State" applies to the repair, alteration, change of occupancy, addition, and relocation of existing buildings.

The Secretary of the Interior's Standards provide general guidance for local historic preservation commissions on the steps to take in reviewing proposed work in historic districts. The National Alliance for Preservation Commissions (NAPC) and the Preservation League of New York State (PLNYS) both provide technical support to local historic preservation commissions about the designation of landmarks or historic districts, certificates of appropriateness, and other implementation issues of their local historic preservation ordinance.

The “Property Maintenance Code of New York State” and “Fire Code of New York State” are two books of the Code that can apply to existing buildings. The “Energy Conservation Construction Code of New York State” applies to existing and new buildings, although provisions are modified for existing buildings to reflect rehabilitation work. The Energy Code does not apply to properties listed in the New York State or National Register of Historic Places. The “Mechanical Code of New York State,” “Fuel and Gas Code of New York State,” and “Plumbing Code of New York State” will apply if any new work is done.⁴⁰

The following section outlines nineteenth and twentieth century architectural styles that survive within the Main Street Target Area. A historic designation process is provided as Appendix C to assist in landmarking more historic buildings and districts in the Village of Lyons that possess integrity of location, design, setting, materials, and/or workmanship.

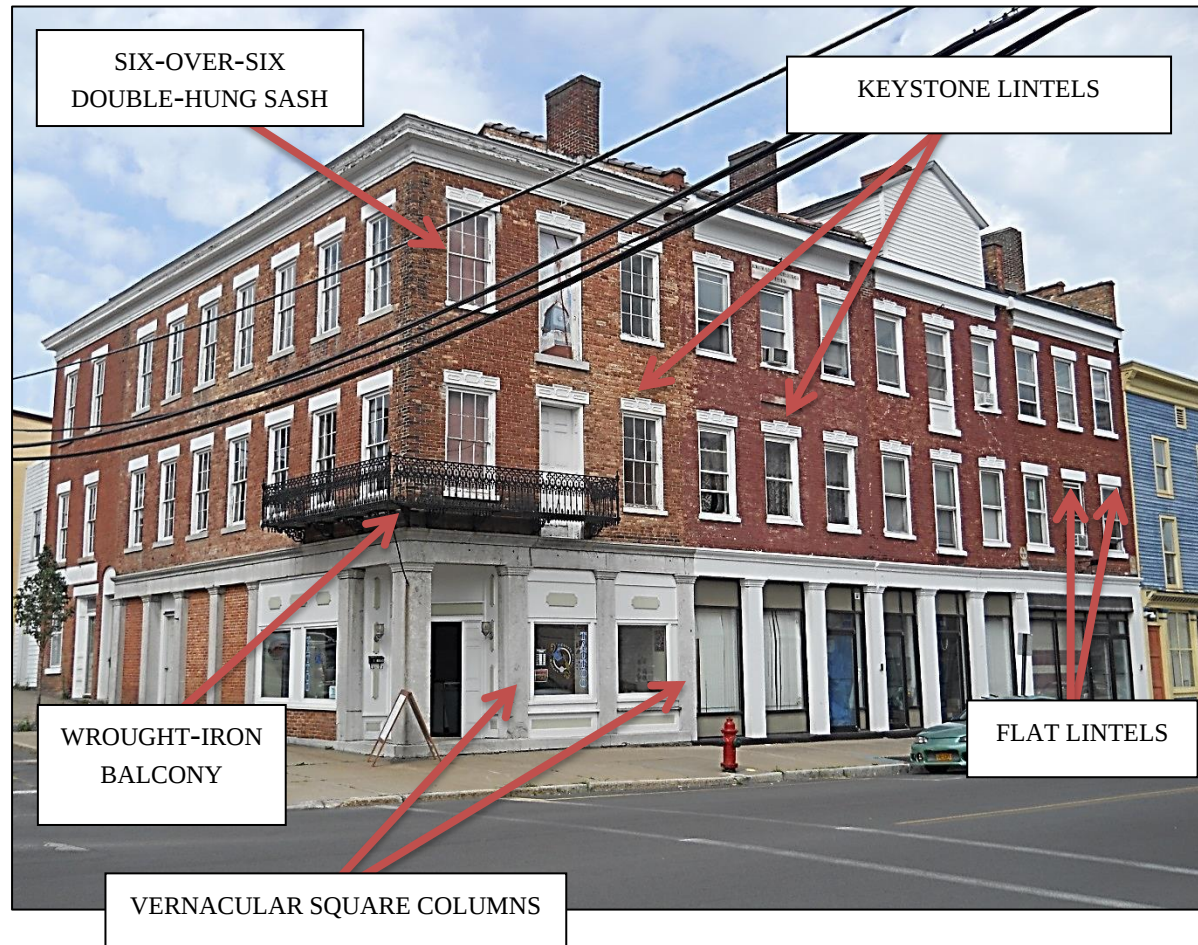


(Left) Marshall & Barrick's Hardware Store occupied "five floors of double floors" on the southeast corner of Canal and Geneva Streets. (Right) It was later demolished for a Pure Oil Company service station about 1920. The signature blue roof signaled to motorists that the building was a Pure Oil Company station. The company first marketed gasoline in Ohio and then began purchasing small jobbing companies and expanded its chain of outlets into Pennsylvania, New York, and Indiana. Historic image courtesy of Lyons, N.Y. 1911, *The Lyons Republican Print*.

⁴⁰ New York State Department of State, Division of Code Enforcement and Administration, "2010 Codes of New York State," <http://publicecodes.cyberregs.com/st/ny/st/index.htm> (accessed 22 March 2013).

FEDERAL (ADAM) STYLE (1780-1820; LOCALLY TO CIRCA 1840)

Exchange Buildings at 6-12 Broad and 58-64 Water Streets



Technical Preservation Services

□ For information on the variety of cleaning methods and materials that are available for use on the exterior of historic masonry buildings, review Preservation Brief 1: *Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings*.

□ For general guidance on appropriate materials and methods for repointing historic masonry buildings, review Preservation Brief 2: *Repointing Mortar Joints in Historic Masonry Buildings*.

□ Historic construction hidden from view may be successfully understood and conditions assessed utilizing non-destructive methods, as discussed in Preservation Tech Notes 4 (Masonry): *Non-destructive Evaluation Techniques for Masonry Construction*.

□ To research maintenance treatments intended for property administrators, in-house maintenance staff, and volunteers for the care of small and medium size historic buildings, review Preservation Brief 47: *Maintaining the Exteriors of Small and Medium Size Historic Buildings*.

□ For general guidance on cleaning methods for limestone, review Preservation Tech Notes 3 (Masonry): *Water Soak Cleaning of Limestone*.

ITALIANATE (1840-1885)

Three-story, Italianate brick-front at 19-25 Geneva Street and Italianate iron-front at 3-9 Broad Street

Italianate storefronts were constructed of cast-iron posts and beams or featured a brick façade with a deep cornice of brick laid up in decorative patterns or as corbeling. They were built in districts nearby to rail lines or waterways, as the architectural iron elements could be easily transported. Ironwork was integrated with pressed or stamped **tinwork**. While the iron posts and beams framed the façade, tin pieces were used for lintels or surrounds around the windows and for the large, bracketed cornice. All metal pieces were painted to prevent rust. Iron-front stores lost popularity in the twentieth century as steel became available nationally and was structurally more versatile and cost-competitive.

Fired bricks used for construction were manufactured by heating mineral clays in a large oven called a brick kiln to produce a hard weather resistant material. Firing transformed the clay into a “glass-like” mass by fusing the clay particles. The earliest bricks were shaped by hand, packing them into wooden molds that could only hold one or two bricks. This method was later supplanted by the use of horses and metal molds to create a dozen or more bricks at one time. Starting about the middle of the nineteenth century, bricks were produced from an extruded pug. A rotating wire was used to cut the bricks to length. The upper levels of brick-front stores featured panels of brickwork, brick friezes and cornices with corbeling, and string courses or sections of belt courses.

CORNICE WITH BRICK CORBELING

SYMMETRICAL FENESTRATION ON
UPPER FLOORS WITH TALL, NARROW
WINDOWS

ROUND-ARCH WINDOWS WITH
ELABORATE CROWNS
(INVERTED-U SHAPE)



CAST-IRON CORNER
PILASTERS FRAMING
DISPLAY WINDOWS AND
ENTRANCE



ITALIANATE (1840-1885)

*Simple hipped roof Italianate house at
55-57 Broad Street (Myron Taylor Home)*

SQUARE CUPOLA

LARGE EAVE BRACKETS

EYEBROW WINDOWS

SINGLE-STORY,
FULL-WIDTH PORCH WITH
BEVELED POSTS

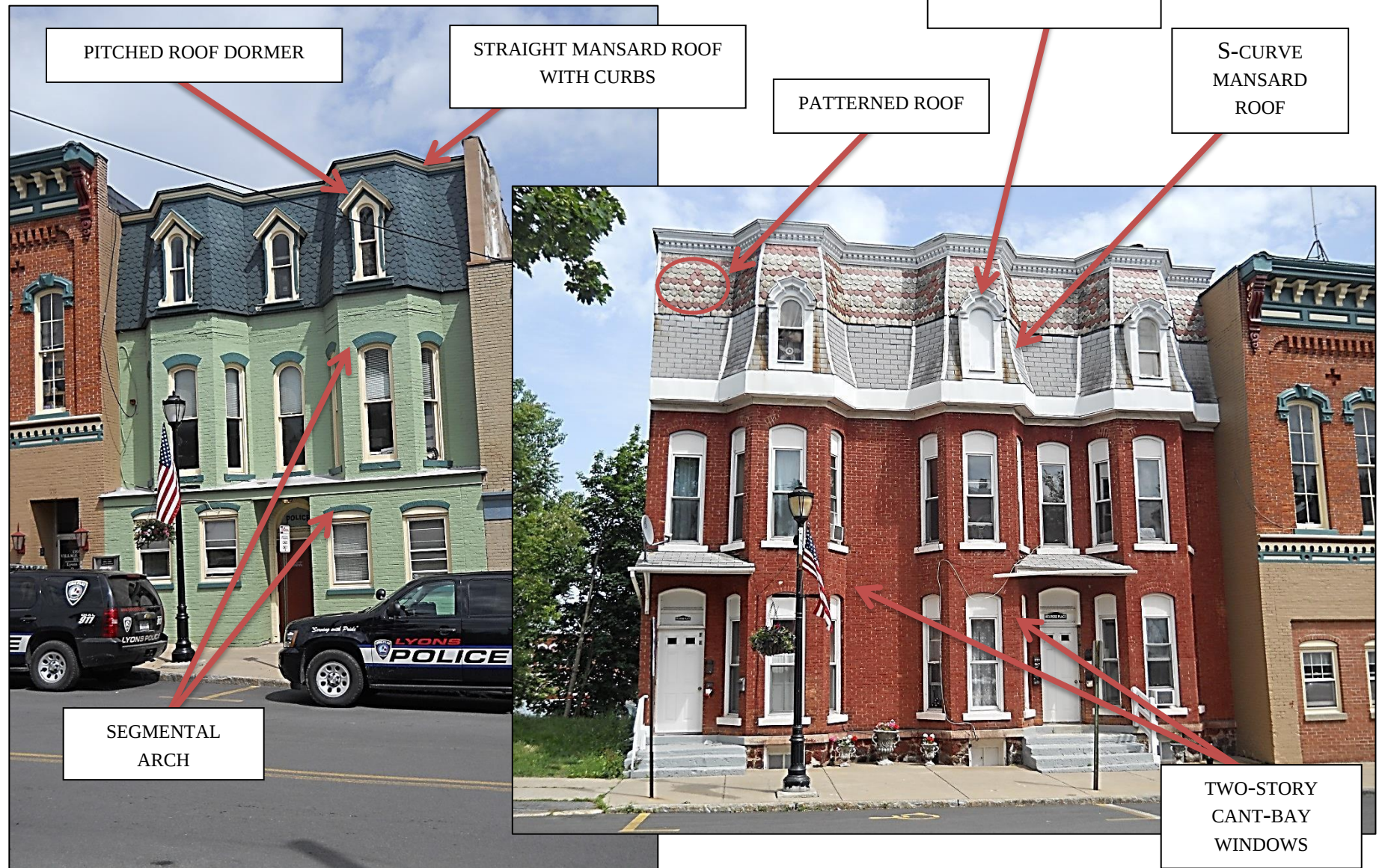


Technical Preservation Services

- During some periods in the history of architecture, the roof imparts much of the architectural character. It defines the style and contributes to the building's aesthetics. For information about repairs and various aspects of replacing a historic roof, review Preservation Brief 4: *Roofing for Historic Buildings*.
- For a description about how to mitigate the effects of abrasive cleaning and alternative methods for cleaning historic building materials, review Preservation Brief 2: *Dangers of Abrasive Cleaning to Historic Buildings*.

SECOND EMPIRE (1855-1885)

76-78 (Lyons Village and Town Hall) and 78-80 William Street



QUEEN ANNE (1880-1910)

Old Park Bakery Building at 24 Church Street



FALSE GABLE WITH
SUNBURST

MULTIPANE TRANSOM WITH
ROWLOCK ARCH

COLORED GLASS INSET

TURNED POSTS
(SPINDLEWORK)

CAST-IRON
VENTS

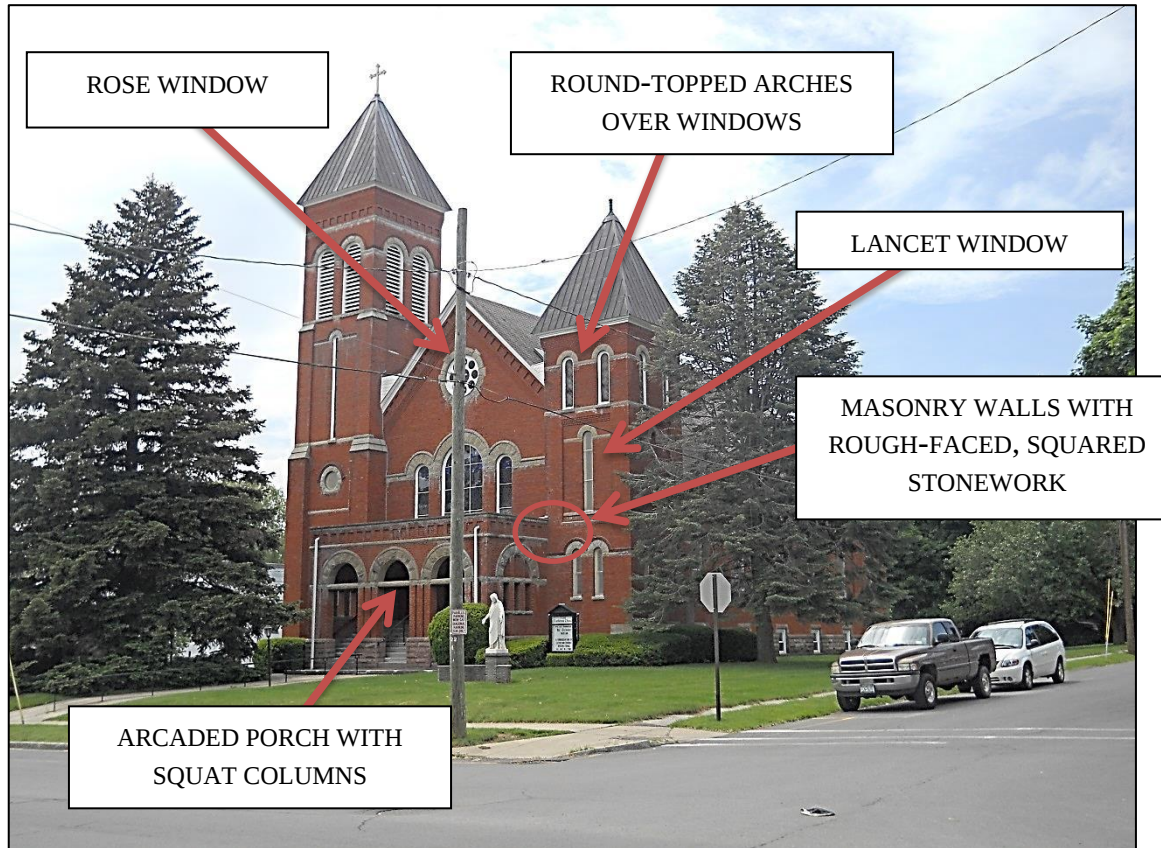
Technical Preservation Services

- For general guidance on how to repair decorative metal roof cornices, review Preservation Tech Notes 2 (Metal): *Restoring Metal Roof Cornices*.
- For information on how to repair deteriorated prismatic glass transoms, review Preservation Tech Notes 1 (Historic Glass): *Repair and Reproduction of Prismatic Glass Transoms*.
- For general guidance on the preservation of glass windows in historic storefronts, review Preservation Brief 11: *Rehabilitating Historic Storefronts*.

The **Queen Anne Style** dismissed the impractical Gothic by emphasizing human scale and domestic comfort. Its façade showed a great variety, from odd rooflines to rich textures, with cut and molded brick, terra-cotta, and ornamental plaster. The Queen Anne Style was favored for everything from rowhouses and high-style urban houses to suburban cottages. Designs came from pattern books. The expanding railroad network helped popularize the style by making pre-cut architectural details conveniently available through much of the country.

ROMANESQUE (1880-1900)

First Lutheran Church at 35 Broad Street



Technical Preservation Services

- ☐ To identify some of the problems associated with installing mechanical systems in historic buildings and approaches to minimizing the physical and visual damage associated with installing and maintaining these new or upgraded system, review Preservation Brief 24: *Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches*.
- ☐ For a short history of stained and leaded glass; basic preservation and documentation issues facing owners of buildings with leaded glass; and common causes of deterioration, review Preservation Brief 33: *The Preservation and Repair of Historic Stained and Leaded Glass*.
- ☐ To establish a process for protecting and maintaining historic windows, review Preservation Tech Notes 1 (Windows): *Planning Approaches to Window Preservation*.

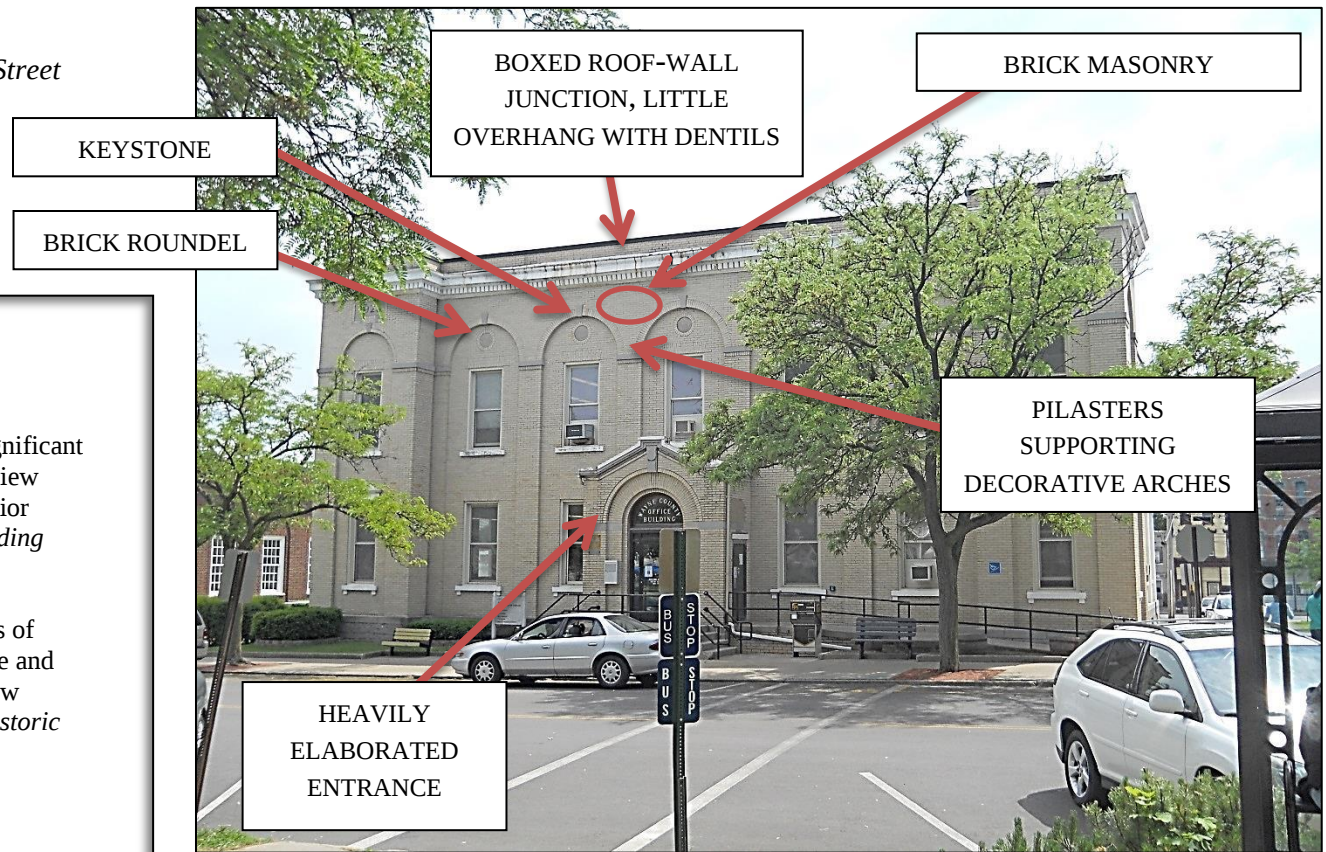
Medina sandstone was excavated in several quarries close to the Erie Canal from Brockport west to Lockport by English, Irish, Polish, and Italian immigrants during the 1870s and 1880s. Not only was the stone used extensively in local construction, but it was shipped across the state by canal to Albany for the construction of the State Capitol, to nearby Rochester and Buffalo for construction in some notable buildings and as paving and curb material, and also shipped to Cleveland for paving blocks. The leading varieties of stone were Medina redstone, the white or gray Medina, and variegated (red or white). Stone with the distinct reddish hue was found in quarries east of Knowlesville in Orleans County while the pale, whitish variety was found to the west. Medina sandstone became very popular by the end of the nineteenth century as both a beautiful and durable building material.

COLONIAL REVIVAL (1880-1955)

Wayne County Office Building at 9 Pearl Street

Technical Preservation Services

- For information on how to preserve significant interior spaces, features, and finishes, review Preservation Tech Notes 2 (Historic Interior Spaces): *Preserving Historic Office Building Corridors*.
- For general guidance on common types of deterioration observed in historic concrete and methods of maintenance and repair, review Preservation Brief 15: *Preservation of Historic Concrete*.



The growth in popularity of hollow **concrete blocks** in twentieth-century masonry construction is owed to its compressive strength and fire resistance. In addition to the growing availability of an improved and reliable Portland cement, hollow concrete blocks were inexpensive and could be installed faster than traditional material such as stone or brick. When Harmon S. Palmer invented the cast iron block machine in 1900, Palmer-type hand-operated metal machines that made single blocks dominated the industry from 1900 to 1920. Palmer founded the Hollow Building Block Company in 1902 to manufacture his machines, but competitors soon began flooding the market with similar machines. The Concrete Block Machine Manufacturers Association was founded in 1905, the Concrete Pourers Association in 1918, and the Concrete Block Manufacturers Association in 1919. By the 1930s, a majority of blocks were used as backup and for cavity-wall construction than for decorative surface treatments. Rockfaced hollow concrete blocks were popular for exterior walls in the early 1900s.

TWENTIETH CENTURY BUILDING MATERIALS

Aluminum (19-25 Geneva Street) Lightweight, workable, and resistant to corrosion, aluminum became popular as a contemporary building material for decorative metalwork, spandrel panels, curtain walls, windows and doors, architectural trim, and siding. Following World War I, aluminum and its alloys in cast, sheet, and extruded form were used for a wide variety of architectural purposes. A drop in aluminum consumption came about in the late 1930s, followed by a marked increase in 1939 and a continued upward trend through World War II. Wartime research for the aircraft industry expanded knowledge about aluminum alloys and their properties. New processes and techniques for fabricating and working with aluminum during World War II brought about unprecedented quantities of the material available for construction when the war came to an end. In addition to use for storefronts, windows, and hardware, aluminum became an important component of the glass and metal curtain wall. By the 1950s, aluminum had become a standard building material for a range of applications.

Technical Preservation Services

- For general guidance on how to repair historic stamped sheet metal exterior siding, review Preservation Tech Notes 3 (Metal): *In-Kind Replacement of Historic Stamped Metal Exterior Siding*.
- For information about the origins, uses and methods of installation, and replacement of simulated masonry, go to Old House Journal online and search for *The Faux Stone Follies*.

concrete, simulated masonry imitates the appearance and characteristics of stone but is more flexible due to its construction technique. These products are made from various materials, including cement, minerals, epoxy, and fiberglass, and can be manufactured on site and applied directly to wood or steel lath or concrete and masonry as a facing material. These products were seen as an easy

Simulated Masonry
(34 Geneva Street) Similar to cast stone and rockfaced

concrete, simulated masonry imitates the appearance and characteristics of stone but is more flexible due to its construction technique. These products are made from various materials, including cement, minerals, epoxy, and fiberglass, and can be manufactured on site and applied directly to wood or steel lath or concrete and masonry as a facing material. These products were seen as an easy



way to update a building without incurring the cost of actual stone construction while still conveying a sense of wealth, stability, and grandeur. Simulated masonry played a large role in the changing aesthetics of the American public beginning in the 1930s and lasting through the 1950s. It was promoted as a material that could solve the problems of deteriorating masonry and poor insulation. The best known is Perma-Stone, registered as a trademark in 1929 by the Perma-Stone Company based in Columbus, Ohio, which trained and authorized local dealers and provided them with the molds and materials they needed to install it. The Rostone Company initially marketed its simulated masonry as a “modernization” for storefronts. Rostone could be made in any color and applied directly over the existing wall surface. Interest in simulated masonry decreased by the early 1980s with competition from vinyl and aluminum siding products that were mass-produced and more economically installed on both new and existing construction.



Plate Glass (46-50 William Street, J. J. Newberry Company Store) Before 1850, rough plate glass typically used in storefront windows measured five to six feet in height, with as few as four panes of glass in each window. Most plate glass was imported from France. It was produced by casting and rolling large sheets that were then ground and polished. Polished plate glass was first successfully and continuously manufactured in the United States in New Albany, Indiana when John B. Ford opened a glassworks in 1865 using imported grinding and polishing machinery from England. By the late nineteenth century the plate glass industry had grown rapidly. By 1900, only 15 percent of plate glass for domestic needs was still being imported—twenty years later, domestic production constituted 99 percent of total consumption. Storefront window openings continued to increase in size over the next several decades. The introduction of the float process in 1959 eliminated the need to grind and polish plate glass and revolutionized plate glass manufacture. The greater thickness and availability in larger sheets made all-glass buildings more commonplace in the postwar period. The use of steel and concrete as structural elements made the load-bearing wall unnecessary. This new structural framework could accommodate large expanses of glass to fill the open interiors with light

Porcelain Enamel (46-50 William Street, J. J. Newberry Company Store) Although explored as a building material in the 1890s by German industrialist Theodor Bergmann, porcelain enamel sheets, panels, tiles, and shingles were not produced in the United States until about 1924 by the Columbian Enameling and Stamping Company. The material’s color permanence, flatness, weathering characteristics, resistance to abrasion, and overall image of modernity made it popular with restaurant chains and gas stations. Porcelain enamel is made by fusing a thin coating of glass to a metal substrate, often cast iron or steel, above 800 degrees Fahrenheit. Architectural porcelain enamel panels increased in popularity with the Moderne Style of the early 1930s. Architects began using porcelain enamel for storefronts, tollbooths, schools, and offices. By the 1960s, composite panels continued to be used for spandrel panels in curtain wall systems.

Structural Glass (*Vitrolite at 8 Canal Street*) Structural glass generally refers to colored opaque glass slabs that were first developed about 1900 as a sanitary alternative to white marble slabs for wainscoting and table surfaces because of its impervious surface and resistance to abrasion and warping. The glass is fused at high temperatures, rolled into slab form, slowly annealed, and then mechanically polished. Vitrolite, first produced about 1916 by Libbey-Owens-Ford, was one of two products that dominated the American structural glass market. The material could be bent, carved, laminated, inlaid, and sandblasted to create patterns. Structural glass reached its zenith as a building material with the advent of new design aesthetics, including Art Deco, Art Moderne, and Modernism. Sold in black, white, and a variety of colors and finishes, structural glass was very popular in the 1930s and 1940s. It also proved to be an ideal material for modernizing the exteriors of commercial buildings and was marketed extensively for this purpose. Changing design tastes and competition from other materials, such as porcelain enamel, contributed to its declining use for storefronts in the 1950s.



Thin Stone Veneer (*35 William Street, LNB*) Before 1900, stone excavated from quarries for construction was finished by hand into thick slabs or blocks. The use of the term *veneer* to describe building stone can be traced to about the 1890s, when hand-cut stone between 2 and 4 inches thick was used on the exterior of Burnham and Root's Reliance Building in Chicago. By the early 1930s stone veneer began to gain acceptance for storefronts, bulkheads, and building interiors. Granite, marble, travertine, limestone, and slate were the most common stone materials used, treated with a variety of surface finishes and colors to achieve differing architectural effects. Veneer panels were typically laid up on mortar beds, and joints were finished with mortar in a manner similar to traditional masonry construction. In the late 1940s strap anchors became more prevalent for lateral support of thin stone veneer.



Technical Preservation Services

- For general guidance on how to address some of the major deterioration problems associated with pigmented structural glass and methods for maintaining, repairing, and replacing damaged or missing pieces, review Preservation Brief 12: *The Preservation of Historic Pigmented Structural Glass*.
- For information about conservation techniques and replacement of thin stone veneer, review *Thin-Stone Veneer Building Façades: Evolution and Preservation* in APT Bulletin, *Journal of Preservation Technology*, Vol. 32, No. 1.

And by the mid-1950s thin stone veneer construction became more refined with horizontal joints between panels sealed with sealant rather than mortar. The demand for thin stone veneer grew through the 1970s and 1980s. An overall increase in building construction in the 1980s resulted in a 600 percent

increase in the use of marble and a 1,735 percent increase in the use of granite between 1980 and 1985.⁴¹



(Far left) When light bulbs were used to form the images and words on signs, the flashing "on and off" made new demands on the attention of passersby and dramatically transformed American streets in the early 1900s. Historic image courtesy of *Wayne County Life*. (Left) Tile floor at 46-50 William Street. By the 1920s small ceramic mosaic tiles were manufactured as 12" square sheets held together by a face-mounted paper "skin."

Technical Preservation Services

- ☐ For a brief discussion about historic electric signs, review Preservation Brief 25: *The Preservation of Historic Signs*.
- ☐ For historical background information about diverse awning applications in the United States; ways that historic awnings can best be maintained, repaired, and preserved; and the varying circumstances in which replacement in kind, or new awning design may be appropriate for historic buildings, review Preservation Brief 44: *The Use of Awnings on Historic Buildings: Repair, Replacement & New Design*.
- ☐ For a short history about ceramic floor tiles; description of ceramic tile types; summary of traditional installation methods; maintenance techniques; and guidance on repair and replacement, review Preservation Brief 40: *Preservina Historic Ceramic Tile Floors*.

⁴¹ Thomas C. Jester, ed., *Twentieth Century Building Materials: History and Conservation* (Washington, D.C.: The McGraw-Hill Companies, 1995).

All buildings naturally undergo deterioration over time. Buildings start their lives in new condition—inevitably, minor cosmetic deterioration occurs such as small holes and paint chipping. If maintenance does not occur, this deterioration spreads and steadily advances to include more fundamental elements of a building such as windows, doors, and cornices. If these larger problems are not addressed, deterioration accelerates and major structural elements such as the roof and wall foundations are now comprised.

Weatherization guides for older and historic buildings are available at the National Trust for Historic Preservation, New York State Historic Preservation Office (SHPO), and Preservation League of New York State websites. An interactive web page is available at the National Trust for Historic Preservation that provides resources on roofing, windows, insulation, and mechanical systems in addition to federal- and state-level financial incentives.

Historic Preservation and Weatherization: A Property Owner's Guide to Energy Efficiency is produced by SHPO, part of the Division for Historic Preservation in the Office of Parks, Recreation and Historic Preservation. It discusses steps to conduct an energy audit and how to address common problems with old windows. The Preservation League of New York State has assembled the publication, *Original & Historic Wood Windows: Repair and Preservation*, to address the importance of original wood windows. Lastly, the Technical



***Preservation Briefs* and *Preservation Tech Notes* are free publications available at the Technical Preservation Services, National Park Service website under HOW TO PRESERVE.**

APT Bulletin is the peer-reviewed journal of The Association for Preservation Technology (APT) and is the ultimate source for cutting-edge preservation techniques. A bulletin index is available on APT's website to search for articles dating back to 1969. Other publications are available to purchase online. APT International grant publications are available at no charge via download or by mail from the National Center for Preservation Technology and Training (NCPTT) website under PRODUCT CATALOG.

The Historic Preservation Education Foundation (HPEF) has organized and participated in over fifty educational and training initiatives since 1986. Conference handbooks, proceedings, articles, and papers have often accompanied these events and are available to purchase online.

Contact the Landmark Society of Western New York (LSWNY) or Preservation Buffalo Niagara (PBN) for practical advice on building maintenance and guidance on the process of selecting a contractor or other professional to work on an older building.

Preservation Services of the National Park Service (NPS) provides free online publications on all aspects of maintenance and repair of historic materials, including energy efficiency, wood and metal window repair, and lead paint issues. Technical Preservation Services has also created web-based training features to provide professional development alternatives and enrichment programs on preserving, restoring, and rehabilitating historic buildings.

SUBSTITUTE MATERIALS

Consideration should always be given first to using traditional materials and methods of repair or replacement before using substitute materials on historic buildings. However, due to their accuracy in duplicating the appearance and general properties of the historic material, substitute materials are being used more frequently in preservation projects—and may be cost effective. Substitute materials should be used only on a limited basis and when they will not damage the historic resource.

When to Consider Using Substitute Materials in Preservation Projects

- ✓ Unavailability of historic materials
- ✓ Unavailability of historic craft techniques and lack of skilled artisans
- ✓ Poor original building materials
- ✓ Code related changes

Factors of Deterioration

- ☐ Compatible in appearance
- ☐ Similar physical properties
- ☐ Meet certain basic performance expectations over a period of time

Cautions and Concerns

1. All exposed material is subject to ultraviolet (UV) light degradation. If possible, samples of the new material made during the early planning phases should be tested or allowed to weather over several seasons to test for color stability. Fabricators should supply a sufficient number of samples to permit onsite comparison of color, texture, detailing, and other critical qualities.
2. The chemical composition of the material (i.e. presence of acids, alkaline, salts, or metals) should be evaluated to ensure that the replacement materials will be compatible with the historic resource.
3. Stresses caused by changing temperatures, such as moisture penetration behind joints, can greatly impair the performance of substitute materials. Many substitute materials are too new to determine how they will perform over time.

The following page provides a list of substitute materials that have been used in certain preservation projects with Pros  and Cons  described:

Technical Preservation Services

- ☐ For general guidance on the use of substitute materials on the exteriors of historic buildings, review Preservation Brief 16: *The Use of Substitute Materials on Historic Building Exteriors*.
- ☐ For information on the planning process that has been developed by the National Park Service on the preservation of historic wood frame buildings, review Preservation Brief 32: *Aluminum and Vinyl Siding on Historic Buildings – The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*.
- ☐ *Sustainable Solutions for Historic Homes in Northern California* is a voluntary green code and green rehabilitation manual developed through an award made under US EPA's Brownfields Sustainability Pilot grant program to support renovation for historic homes.

Cast aluminum can be used to achieve intricate or sculptural details.

 light weight, corrosion-resistant, intricate castings possible, easily assembled, can be prepared in a variety of colors, long life, durable, and less brittle than cast iron

 lower structural strength than cast iron, difficult to prevent galvanic corrosion with other metals if joint details use other metals in the seams, greater expansion and contraction than cast iron, requires gaskets or caulked joints, and difficult to keep paint on aluminum

Cast stone is almost-dry cement, lime and aggregate mixture which is dry-tamped into a mold to produce a dense stone-like unit. It is not as strong as pre-cast concrete.

 replicates stone texture with good molds, expansion/contraction similar to stone, minimal shrinkage of material, anchors and reinforcing bars can be built in, material is fire rated, range of color available, and vapor permeable

 heavy units may require additional anchorage, color can fade in sunlight (UV exposure), may be more absorbent than natural stone (retaining moisture and altering load weight on the façade), and replacement stones are obvious if too few models and molds are made (not enough variation in the design)

Epoxies are a resinous two-part thermosetting material used as a consolidant, an adhesive, a patching compound, and as a molding resin. It can repair damaged material or recreate lost features.

 lightweight, can be used for repair/replacement, easily installed, good casting ability (molds can be taken from building material), can be sanded and carved, color and UV screening can be added, takes paint well, durable, rot and fungus resistant. They also serve well as a floor sealant for terrazzo floors and concrete floors.

 materials are flammable and generate heat as they cure and may be toxic when burned, toxic materials require special protection for operator and adequate ventilation while curing, material may be subject to ultraviolet deterioration unless coated or filters added, often must be modified with fillers to match expansion coefficients, and vapor impermeable

Fiber Reinforced Polymers (FRP, Fiberglass) is generally produced as a thin rigid laminate shell formed by pouring a polyester or epoxy resin gel coat into a mold.

 lightweight, long spans available with a separate structural frame, high ratio of strength to weight, good mold ability, integral color with exposed high quality pigmented gel-coat or takes paint well, easily installed, can be cut, patched, sanded, non-corrosive, and rot-resistant

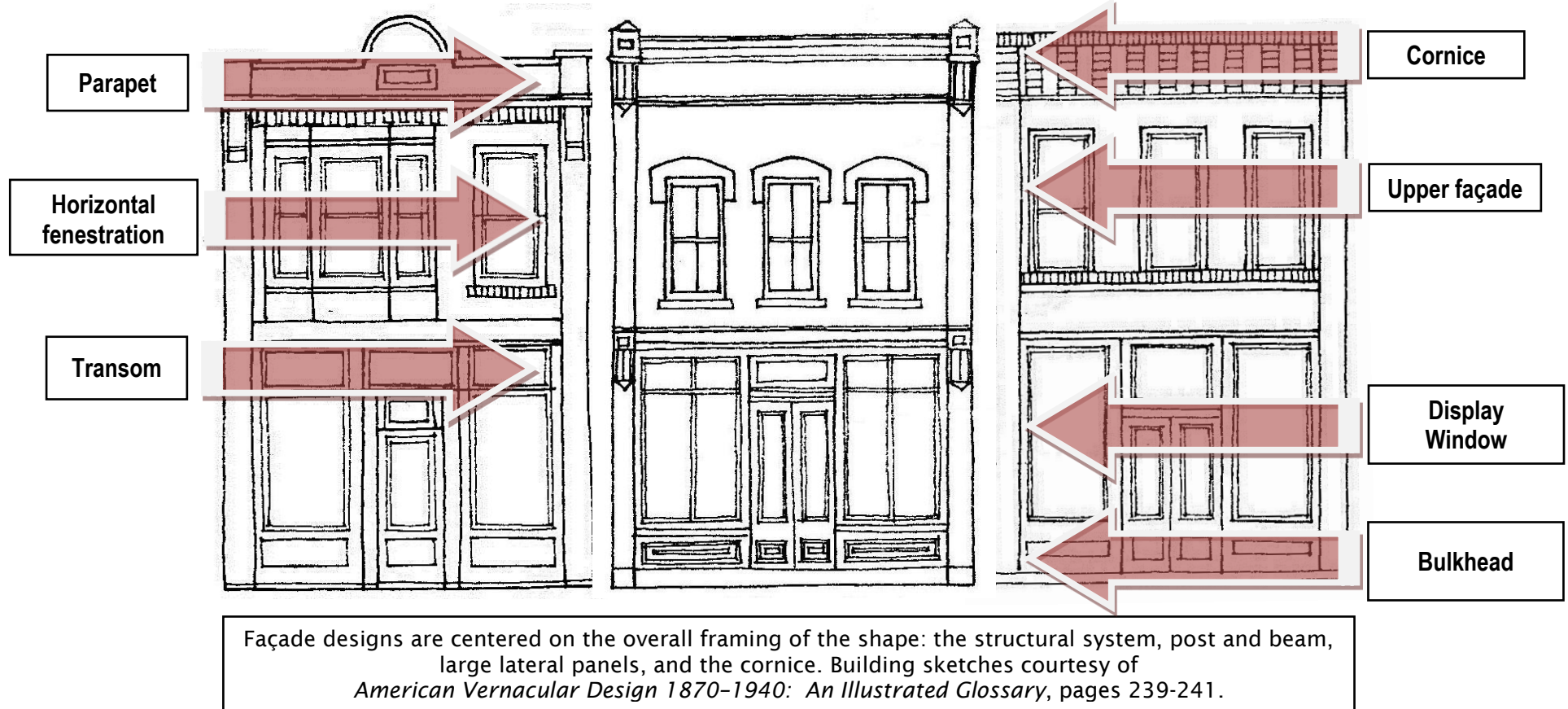
 requires separate anchorage system, combustible, fragile to impact, high coefficient of expansion and contraction requires frequently placed expansion joints, UV sensitive unless surface is coated or pigments are in gel coat, and vapor impermeability may require ventilation detail

Pre-cast concrete is a wet mix of cement and aggregate poured into molds to create masonry units.

 easily fabricated, takes shape well, rubber molds can be made from building stones, minimal shrinkage of material, can be load bearing or anchorage can be cast in, expansion/contraction similar to stone, material is fire rated, range of color and aggregate available, and vapor permeable

 may be more moisture absorbent than stone (although coatings may be applied), color fades in sunlight, small air bubbles may disfigure units, replacement stones are obvious if too few models and molds are made (not enough variation in the design)

NEW CONSTRUCTION



Technical Preservation Services

□ For information on features or elements that give a historic building its visual character, review Preservation Brief 17: *Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*.

The following are general recommendations on the design of new buildings and additions in the Main Street Target Area in the Village of Lyons. These recommendations are intended to provide a general design framework for new construction that is compatible with the historic canal setting. The criteria in this section are all important when considering whether proposed new building designs are appropriate and compatible. Project reviewers should concentrate on how the criteria are considered in the design process and ensure that the new design does not visually overpower its historic neighboring buildings.



(Above) This new infill construction features uniform setback consistent with the block, the primary façade and main entry oriented to the street, and maintains the rhythm of spacing.

Technical Preservation Services

- ☐ For information on how to design a compatible new addition, including a rooftop addition, to a historic building, review Preservation Brief 14: *New Exterior Additions to Historic Buildings – Preservation Concerns*.
- ☐ For general guidance on making historic properties accessible while preserving their historic character, review Preservation Brief 32: *Making Historic Properties Accessible*.

When reviewing plans for new buildings and additions within the cluster of historic commercial buildings, the following site design factors should be considered:

Setback

The distance between the building wall and the property line or right-of-way boundary at the front of the lot.

Orientation

The direction in which the front (façade) of the building faces.

Spacing

Refers to the side yard distances between buildings.

Massing

Relates to the organization and relative size of the building sections or pieces of a building.

Complexity of Form

A building's form, or shape, can be simple (a box) or complex (a combination of many boxes or projections and indentations).

Height, Width, and Scale

Height and width create scale. Scale in architecture is the relationship of the human form to the building. It is also the relationship of the height and width of one building to another.

Directional Expression

The relationship of the height and width of the front elevation of a building mass provides its directional expression. A building may be horizontal, vertical, or square in its proportions.

Consider the nineteenth and twentieth century architectural styles, including materials and elements, discussed in the previous chapter when reviewing plans for new buildings and additions. The purpose of these guidelines is not to be overly specific or to dictate certain designs to owners and designers but to encourage the creation of new buildings that relate with the historic western canal corridor. The intent is not to imitate particular historic architectural styles. More successful new buildings take their clues from historic character and reintroduce and reinterpret designs of traditional decorative elements.

Scale

Respect the proportions of the height and width of existing buildings in the central business district with the new storefront design. Wide buildings are usually divided into separate bays, reinforcing the overall proportions of the streetscape. Earlier buildings are generally narrower than later buildings, which used iron or steel beams instead of wood to span the distance between bearing walls.

Materials

Select construction materials that are compatible in texture, scale, and color with those already found in the downtown area. New materials should not be disguised to look old.

Roof Shape or Profile

Consistent profiles, whether flat roofs or hipped, help create a strong rhythm of design elements along the street.

Wall Plane

Respect the horizontal separation between the storefront and the upper façade by the structural beam. A beam or fascia board is traditionally exposed on the outside of the building and can be used for decoration or as background for sign lettering. Reinforce a strong horizontal relationship between the upper-story windows along the block.

Doors and Windows

Differentiate the primary retail entrance from the secondary access to upper floors. The storefront should allow for visibility with the use of glass in doors, transoms, and display areas. Historically, the size of storefront display windows have increased as the strength and availability of glass improved. Proportions of door and window openings throughout the downtown should be relatively constant.

Decorative Elements

Keep the treatment of secondary design elements such as cornerboards, brackets, and surrounds as simple as possible in order to avoid visual clutter to the building and its streetscape.



(Above) Use cornice designs and materials that complement those found in the area where the new building is being constructed. The size, proportion, pattern, and articulation of door and window openings also provides individual style and character.

SIGNAGE



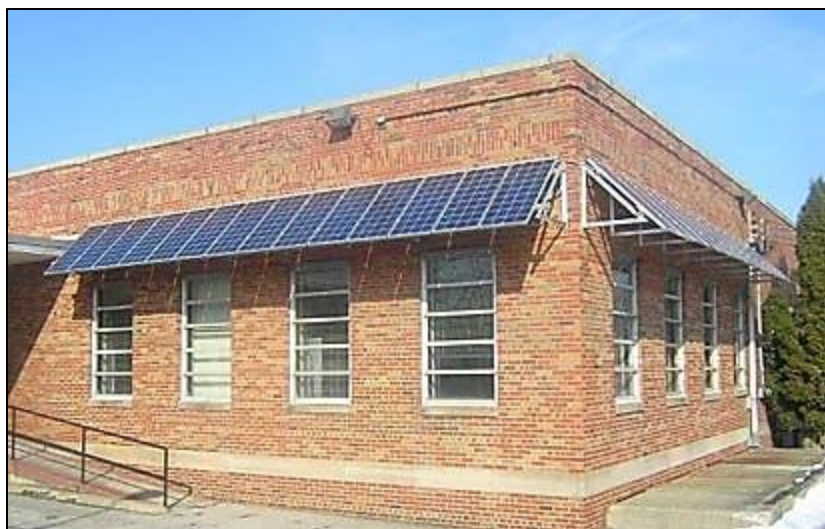
There are very few historic signs and awnings within the Main Street Target Area today. Therefore, when designing and installing new signs and awnings in the target area, a number of factors should be considered: size, shape, placement, material, color, and lettering. The National Park Service encourages business owners to choose signs that reflect their own tastes, values, and personalities. However, the sign should “fit” with the historic building and surrounding area.

Projecting signs (hung perpendicular to the wall on a decorative bracket) and wall-mounted signs that are rectangular, square, or oval are appropriate. Wall signs should not extend beyond the end or over the top of the wall to which attached or above the level of the second floor of the building. Freestanding signs are suitable for buildings that are set back from the front lot line and fronted by landscaping. Single-pole freestanding signs are not permitted. Traditional material such as wood with carved or painted lettering is highly encouraged. Signs should not obscure any architectural detail. Appropriate colors for signs were traditionally intense versions of building colors—high-gloss bottle green, olive, golds, and burgundies. Neither black lettering on a white background or metallic paints other than gold are recommended.

On commercial buildings with a storefront, signs should be placed in the signboard area located above the display window and below the upper-story windows. Corporate logos and standard corporate lettering styles that are non-traditional should be de-emphasized in the historic business district. The visual dominance of corporate logos typical in automobile-oriented strip shopping malls is not appropriate to the Main Street Target Area. Creative graphic solutions, in which the corporate logo or corporate lettering style is a secondary element, are encouraged instead.

(Left) This streetscape displays a variety of signage such as projecting and wall-mounted signs, awnings, and freestanding signs.

A roller awning with a metal cylinder around which the canvas is stored when the awning is retracted is also preferred. The fringe or skirt of the awning provides the opportunity for sidewalk pedestrians and people in the street to see the name of the business.



(Above) Solar panels, which also serve as awnings, were installed in secondary locations on the side and rear of this historic post office and cannot be seen from the front of the building. Image courtesy of *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*. The print version is available at the NPS Technical Preservation Services website. (Bottom right) Green roof at Rochester City Hall. Photograph courtesy of Leo J. Roth Corporation.

Photovoltaic and solar thermal systems

- ✓ The least visible application of solar thermal collectors is recommended. If the system is located on the ground, appropriate screening may be necessary.
- ✓ Ground systems and installations on small garages and sheds are encouraged.
- ✓ Systems need to be designed carefully and positioned to be in scale with the building's roofline. Panels should be in keeping with adjacent roofing materials.

Wind energy conversion system

- ✓ Consider the potential impact of the turbine on the historic property as well as its potential impact on the historic central business district, including setbacks and viewsheds.
- ✓ Ancillary structures, when required, should be appropriately designed and screened.
- ✓ The color of the turbine and tower and any graphics should be subtle.

GREEN DESIGN ELEMENTS

Green and sustainable design has become increasingly popular in both the preservation and new construction industries due to public interest in energy conservation. Preservation and green goals overlap, and reconciling their differences is possible—provided that both sides strive to be as creative and flexible as possible. Before implementing any green or sustainable design measures to a historic building in the Main Street Target Area, consider the following guidelines to assist in the long-term preservation of historic materials and features.

Green roofs

- ✓ Analyze whether a green roof is appropriate for the historic building.
- ✓ Install a green roof on a flat roofed historic building where it will not be visible from the public right-of-way and will not negatively impact its historic character.
- ✓ Ensure that the historic building can structurally accommodate the added weight of a green roof. If necessary, improve the building's structural capacity with sensitivity.
- ✓ Include a moisture-monitoring system when installing a green roof to protect the historic building from added moisture and accidental leakage.
- ✓ Select appropriately-scaled vegetation for a green roof that will not grow so tall that it will be visible and detract from the building's historic character.



LANDSCAPE AND SITE DESIGN

The Village of Lyons' Main Street Target Area is a canal-side business district with a collection of high style civic and religious buildings, Romantic and Victorian era commercial architecture, and vernacular industrial buildings. Site design is the relationship between these historic buildings and their landscape features, such as plantings, outbuildings, driveways and parking arrangements, pedestrian walkways and paving materials, fences, and lighting. The arrangement of these elements contributes to the character of the historic central business district.

SITE AND STREETScape ELEMENTS



Guidelines

1. Articulate public entrances toward the street.
2. Provide connections between clusters of buildings.
3. Promote public open space, gathering space, and public art.
4. Utilize street trees and median landscape to reduce the heat island effect.
5. Parking structures must reinforce a pedestrian environment, whether through design or a requirement that structures be faced with commercial uses.
6. Access ramps should be located in areas having the least visual effect and not cause permanent damage to character-defining features of the historic building. Use materials that are compatible with the existing building.
7. Dumpsters should have a screening enclosure, as should all exterior mechanical equipment.
8. Encourage bike spaces for multi-family dwellings, retail, office, schools, churches, parks, and entertainment uses. Where space is available, locate racks in the public right-of-way.



Inappropriate Treatments

1. Do not place new trees and shrubs too close to a historic building as the masonry wall may retain moisture and cause damage to the mortar, requiring bricks to be repointed.
2. Avoid placing overhead wires, fuel tanks, utility poles and meters, antennae and satellite dishes, exterior mechanical units, and trash containers in the front of the lot or visible from the public right-of-way.
3. Do not destroy historic materials when constructing a new addition to a building.
4. The design of outbuildings should not be overly elaborate.

Sustainable choices for vacant lots

- ☐ Bike parking facilities
- ☐ Community art installations
- ☐ Community gardens
- ☐ Urban agriculture
- ☐ Farmer's markets and farmstands
- ☐ Community-based compost facilities
- ☐ Green industry research and development
- ☐ Community-based alternative energy systems
- ☐ Public electric automobile charging stations
- ☐ Sub-surface or underground water tanks

Refer to the Village of Pittsford's *Building Design Standards*, Section 6: Business District Standards, for more guidance on signs, storefronts, awnings, refuse and mechanical equipment enclosures, mechanical equipment, lighting, and handicap accessibility.

PAVING AND CURBING



Guidelines

1. Use the same materials in both paving and curbing, such as concrete, to provide a uniform appearance and continuity of design. Local sands and gravels may suitably match the color of historic concrete.
2. Traditional materials such as stone and brick in sidewalk design provides good color variation and proper joints between the units.
3. Ensure that new paving material is compatible with the character of the historic business district.
4. Minimize the disruption of public sidewalks by limiting the number and width of driveways.
5. Encourage shared driveways with cross-access easements.



Inappropriate Treatments

1. Do not place paved areas for parking in the front of the lot.
2. Do not demolish historic buildings that contribute to the historic character of the central business district for parking.
3. The removal of mature landscaping and trees to provide parking areas is discouraged.

(Left) Example of historic paving material in the South Main Street Historic District in the City of Geneva, Ontario County. Brick was a major paving material in many cities until concrete became more available and the techniques for mixing and placing were refined.



(Above) Large slabs of slate used in sidewalk paving in the Village of Lyons. Tree roots often lift the slabs.

Sustainable choices for parking lots

- ☐ Allow permeable pavement for parking lots and driveways such as pavers, paving grids, and permeable concrete or asphalt.
- ☐ Encourage parking lots over a certain size to use semi-pervious materials for a percentage of the lot.
- ☐ Require a minimum percentage of parking lots to have smaller dimensions for compact cars.
- ☐ Consider a reduction in the amount of parking spaces required if shared parking arrangements are in place.
- ☐ Allow for land banked parking.
- ☐ Require landscaping on the interior and perimeter of parking lots.
- ☐ Use bioretention, grass channels, and rain gardens within landscaped areas.

FURNITURE



Guidelines

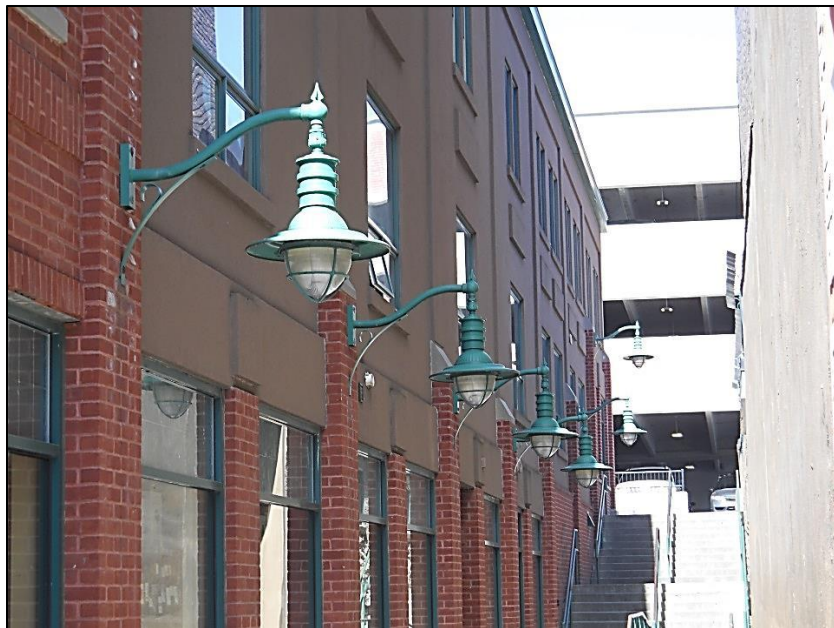
The National Main Street Center website provides helpful resources and next-generation research and tools that address evolving economic revitalization needs.

1. Relate the style and scale of any new street furniture to historic examples. Postcard manufacturers have included drawings and photographs of downtown streetscapes in their collections for over a century. These cards provide solid visual evidence of the past appearance of central business districts. Postcards and old photographs can be found in local libraries and historical societies. Benches, trash receptors, and tables should be simple in character, constructed of wood and/or metal, and compatible with adjacent buildings and outdoor spaces.

LIGHTING



Guidelines



(Above) This storefront features metal lattice café furniture.
(Below left) Example of shielded, goose-neck lighting fixtures. External illumination fixtures should be shielded and directed such that a minimum of light pollution is created.

1. Repair historic light fixtures.
2. Use appropriate salvage historic materials for restoration of lighting, hardware, and other specialty items.
3. Replace a historic light fixture only when parts for the existing fixture can no longer be found or replicated. Use fixtures that are compatible with the character of the historic building. The historic central business district features mostly Romantic (1830-1875) and Victorian era (1860-1900) storefronts.
4. Exterior light fixtures should be individual point lights.
5. Where signage lighting is required, small gooseneck or hidden lights are recommended. Internally illuminated signs are generally not recommended.



Inappropriate Treatments

1. Series of small fixtures lining a walkway or driveway do not fit the historic district's character.
2. Strip fluorescent light fixtures are not acceptable.
3. Avoid unshielded light fixtures that produce glare and intensity.



(Above) Wrought iron fences are more appropriate for higher style Queen Anne buildings in the commercial district. This historic ornamental iron front yard fence is located between the Wayne County Courthouse and Old Park Bakery Building on the north side of Church Street.

2. Do not use railroad ties, pressure-treated lumber, or concrete block walls where visible from the public right-of-way.
3. Do not fence areas that were not historically enclosed.

Sustainable choices for lighting

- ☐ Install light-emitting diode (LED) streetlights.
- ☐ Encourage efficient light systems by regulating light spillover from buildings and private parking lot lighting.
- ☐ Consider “dark sky” ordinances to minimize light pollution, and ensure the night-time sky is visible at ground level.
- ☐ A photocell will automatically turn an exterior light on at dusk and off at dawn. A motion sensor will turn the light on only when it senses movement. The sensor can be set to stay on for varying numbers of minutes.

FENCING AND WALLS



Guidelines

1. When possible, repair existing historic fences and walls by salvaging original parts or materials from a less noticeable location.
2. Replace existing historic fences and walls by matching the material, height, and detail.
3. Wood picket, vertical board, stockade, and ornamental iron fences are encouraged in the Main Street Target Area, as are retaining walls built of local stones or other traditional masonry materials.
4. Relate the scale and detail of any new fence or wall with adjacent buildings and outdoor spaces.
5. Fences along street fronts and near buildings should be refined or ornamental, and should allow views of the lot and building.
6. Gates should be designed to swing into the private walkway or driveway, not onto the public sidewalk.



Inappropriate Treatments

1. Do not use chain-link, vinyl, or split-rail fences where visible from the public right-of-way.

VIEWSHEDS AND SIGHT LINES

The Erie Canalway National Heritage Corridor has available via download at their website, *What is that? Guide to Common Canal Structures*, under ⇒ GALLERY.



Guidelines

1. Maintain views of historic buildings from the street, alleys, and the Erie Canal.
2. Ensure transparency along street frontages to create a safe and welcoming pedestrian environment.
3. Make connections between larger-scale development and the surrounding areas.

Inappropriate Treatments

1. Do not block views to historic buildings and settings with tall retaining walls, dense fencing materials, plantings, or other types of screening.

(Above) The NYS Canal Corporation's Erie Canal Greenway Grant Program provided new docking sites, marina style outlets, a 200-foot retaining wall with landscaping, sidewalks, and access kiosk on the north side of the Erie Canal in the Village of Lyons. (Bottom right) Lyons Central Park contains a bandstand, pathways, and fountains.

Sustainable choices for landscape and water conservation

- ☐ Encourage native landscaping that requires less watering.
- ☐ Promote rain barrels and cisterns for water conservation.
- ☐ Maintain stormwater management features on buildings such as gutters, downspouts, and splashblocks.
- ☐ The use of moveable landscape planters on porches and stoops is encouraged.
- ☐ Develop tree preservation, protection, and replacement regulations.
- ☐ Consult *How to Evaluate and Nominate Designed Historic Landscapes* and Preservation Brief 36: *Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes* for guidance on a range of issues when considering how a cultural landscape, like Lyons Central Park, should be treated.



DESIGN GLOSSARY

1. Addition - A new part such as a wing, ell, or porch added to an existing building or structure.
2. Arch - A curved construction that spans an opening and is capable of supporting not only its weight, but the weight above it.
3. Belt course - A continuous horizontal band of masonry used for decorative purposes.
4. Bioretention - A water quality practice that utilizes landscaping and soils to treat urban stormwater runoff by collecting it in shallow depressions, before filtering through a fabricated planting soil media.
5. Bracket - A wooden or stone decorative support beneath a projecting floor, window, or cornice.
6. Character-defining features - The overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment.
7. Column - A vertical support, usually supporting a member above.
8. Contributing structure - A building judged to add to the historic district's sense of time, place, and historic development.
9. Corbeling - Stepped arrangements of stones or bricks, with each course projecting beyond the one below. Often used at cornice for structural reinforcement.
10. Cornice - The decorative band at the top of a building. The cornices of traditional commercial buildings can be made of wood, pressed metal, brick, decorative tile, or other materials.
11. Cornice-return - When the cornice is terminated by itself by turning in at a right angle towards the gable.
12. Dentils - Small square blocks found in series on many cornices and moldings.
13. Double-hung sash - A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.
14. Eave - The edge of the roof that extends past the walls.
15. Façade - The front face or elevation of a building.
16. Fanlight - A semi-circular window with radiating muntins, located above a door.
17. False-front - The front wall of a front-gabled wood-frame building which extends above the roof gable to create a more imposing façade.
18. Fenestration - The arrangement of windows in a wall—usually in the upper façade of downtown commercial buildings.
19. Gable roof - A pitched roof in the shape of a triangle.
20. Grass channel - An open vegetated channel used to convey runoff and to provide treatment by filtering out pollutants and sediments.
21. Green roof - Captures rainwater by a layer of vegetation and soil installed on top of a conventional flat or sloped roof.
22. Infill construction - A new structure built in a block or row of existing buildings.
23. Italianate - Architectural style favored for multiple-story commercial buildings from the mid to late 1800s. The style is distinguished by masonry materials and a first-floor storefront with broad display windows and a recessed entrance. Decorative features include bracketed cornices, belt courses separating lower and upper stories, quoins, and tall narrow windows. Upper story windows are often round-arched or segmental arched often with surrounds.
24. Kickplate - The bulkhead below a storefront display window. The kickplate protects the storefront window from breakage by elevating it several feet above the sidewalk.
25. Light - A section of a window; the glass or pane.

26. Muntins - Strips that separate glass panes in a window.
27. Non-contributing structure - A building which is not an intrusion but does not add to a historic district's sense of time, place and historic development.
28. Oriel - A large bay window projecting from the upper façade.
29. Parapet - A low wall at the edge of a roof. Most traditional commercial buildings have flat roofs, with parapets along the front. The roof usually slopes away from the parapet at a single angle, helping provide drainage for rainwater.
30. Pediment - A triangular section framed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides. Used as a crowning element for doors, porticos, and windows.
31. Permeable paving - A surface layer that contains void spaces which allow rainwater to flow from the pavement surface to the subbase and into underlying soils.
32. Photovoltaic and solar thermal systems - Systems that convert the sun's energy into electricity. Solar thermal refers to any system that harnesses the power of the sun to heat a liquid medium for specific applications such as domestic hot water, space heating, and pool heating.
33. Pilaster - A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.
34. Portico - An entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.
35. Rain barrels - Above-ground water storage systems that connect to gutter downspouts.
36. Rain gardens - Shallow depressions with a designed soil mix and native plants that captures rainwater and allows it to soak into the ground.
37. Right-of-way - Right of passage, as over another's property. A route that is lawful to use. A strip of land acquired for transport or utility construction.
38. Rock-faced stone - Stone blocks with heavily textured exterior finish. Also called quarry-faced stone.
39. Round arch - Arch with semi-circular shape.
40. Sash - The metal or wood framework that surrounds panes of glass in a window or door.
41. Segmental arch - Opening above door or window with a shape that constitutes the segment of a circle.
42. Sill - The horizontal watershedding member at the bottom of a door or window.
43. Streetscape - The sequence of buildings along the street. In downtown commercial areas, the design characteristics of the streetscape are as significant as those of individual buildings in creating a visually cohesive district.
44. Transom - The window area directly above storefront display windows. Transom windows filter light back into narrow traditional commercial buildings, illuminating the interior.
45. Turret - A small tower placed at the corner of a building and extending above it.
46. Upper façade - The area of the façade above the storefront and below the cornice. The upper façades of traditional commercial buildings consists of an infill material (such as stone or brick) and fenestration.
47. Vernacular - Local architecture that generally is not designed by an architect and may be characteristic of a particular area. Many simpler buildings that were constructed in the late-nineteenth century and early-twentieth century are considered vernacular because they do not exhibit enough characteristics to relate to a particular architectural style.
48. Weatherization - To make (a house or other building) secure against cold or stormy weather, as by adding insulation, siding, and storm windows.
49. Wind energy conversion systems - Devices that convert kinetic wind energy into rotational energy to drive an electric generator. Designs currently range from tower-mounted applications (both horizontal-axis and vertical-axis) to a wide range of building-mounted designs.

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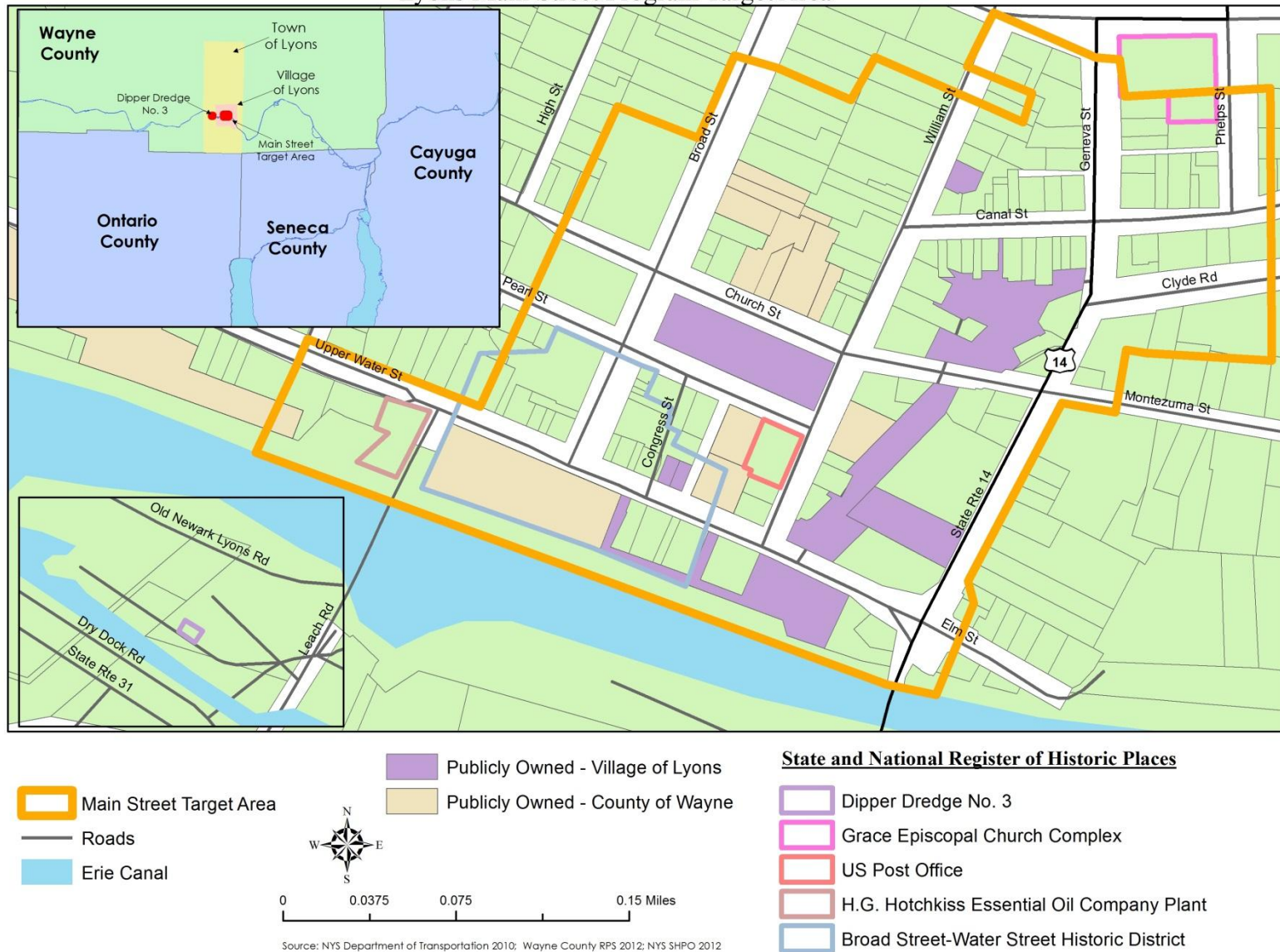
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APPENDIX A

Lyons Main Street Program Target Area



APPENDIX B - Publicly Owned Parcels in the Lyons Main Street Program Target Area*

PIN	LAND ASSESSED VALUE	TOTAL ASSESSED VALUE (land parcel + structure)	PROPERTY CLASS CODE	PHYSICAL ADDRESS	PROPERTY OWNER	PROPERTY OWNER ADDRESS
71111-09-092625	\$53,300.00	\$53,300.00	652 - Office Building (Owned by any governmental jurisdiction; includes associated land.)	16-18 William St	County of Wayne	20 William St, Lyons, NY 1489
71111-09-083657	\$20,500.00	\$1,716,000.00	652 - Office Building (Owned by any governmental jurisdiction; includes associated land.)	24 Church St	County of Wayne	26 Church St, Lyons, NY 14489
71111-09-081674	\$1,000.00	\$1,000.00	330 - Vacant Land Located in Commercial Areas	Church St	County of Wayne	26 Church St, Lyons, NY 14489
71111-09-079662	\$1,000.00	\$1,000.00	652 - Office Building (Owned by any governmental jurisdiction; includes associated land.)	26 Church St	County of Wayne	26 Church St, Lyons, NY 14489
71111-09-072668	\$4,900.00	\$4,900.00	464 - Office Building	30 Church St	County of Wayne	30 Church St, Lyons, NY 14489
71111-09-071661	\$4,600.00	\$459,300.00	330 - Vacant Land Located in Commercial Areas	Church St	County of Wayne	26 Church St, Lyons, NY 14489
71111-09-070682	\$20,400.00	\$20,400.00	330 - Vacant Land Located in Commercial Areas	Broad St	County of Wayne	26 Church St, Lyons, NY 14489
71111-09-070679	\$3,800.00	\$4,985,200.00	330 - Vacant Land Located in Commercial Areas	Broad St	County of Wayne	26 Church St, Lyons, NY 14489
71111-09-066675	\$2,700.00	\$2,700.00	652 - Office Building (Owned by any governmental jurisdiction; includes associated land.)	Broad St	County of Wayne	26 Church St, Lyons, NY 14489
71111-09-064624	\$3,000.00	\$3,000.00	652 - Office Building (Owned by any governmental jurisdiction; includes associated land.)	9 Pearl St	County of Wayne	26 Church St, Lyons, NY 14489

PIN	LAND ASSESSED VALUE	TOTAL ASSESSED VALUE (land parcel + structure)	PROPERTY CLASS CODE	PHYSICAL ADDRESS	PROPERTY OWNER	PROPERTY OWNER ADDRESS
71111-09-060613	\$1,700.00	\$1,700.00	330 - Vacant Land Located in Commercial Areas	Congress St	County of Wayne	26 Church St, Lyons, NY 14489
71111-09-013611	\$6,300.00	\$73,600.00	464 - Office Building	77 Water St	County of Wayne	26 Church St, Lyons, NY 14489
70111-12-919646	\$18,500.00	\$382,500.00	330 - Vacant Land Located in Commercial Areas	143 Water St	County of Wayne	26 Church St, Lyons, NY 14489
71111-09-048615	\$8,000.00	\$632,300.00	330 - Vacant Land Located in Commercial Areas	44 Water St	Village of Lyons	76 William St, Lyons, NY 14489
71111-09-051614	\$800.00	\$800.00	330 - Vacant Land Located in Commercial Areas	40 Water St	Village of Lyons	76 William St, Lyons, NY 14489
71111-09-065643	\$1,700.00	\$57,400.00	590 - Parks	Church St	Village of Lyons	76 William St, Lyons, NY 14489
71111-09-076586	\$5,300.00	\$372,700.00	652 - Office Building (Owned by any governmental jurisdiction; includes associated land.)	23 Water St	Village of Lyons	76 William St, Lyons, NY 14489
71111-09-094616	\$19,200.00	\$19,200.00	438 - Parking Lot	Montezuma St	Village of Lyons	76 William St, Lyons, NY 14489
71111-09-105604	\$7,800.00	\$7,800.00	331 - Commercial Vacant Land with Minor Improvements	Geneva St	Village of Lyons	76 William St, Lyons, NY 14489
71111-09-115683	\$1,700.00	\$165,700.00	652 - Office Building (Owned by any governmental jurisdiction; includes associated land.)	76 William St	Village of Lyons	76-78 William St, Lyons, NY 14489
71111-09-123652	\$19,600.00	\$31,900.00	438 - Parking Lot	Montezuma St	Village of Lyons	76 William St, Lyons, NY 14489

* - 2012 New York State Real Property System (RPS) data

APPENDIX C - *Historic Designation Process*

