Community Specific Design Guidelines

ALBION MAIN STREET ALLIANCE



OCTOBER 2012





Western Erie Canal Alliance





Community Specific Design Guidelines Albion Main Street Alliance

October 2012

Acknowledgements

Western Erie Canal Alliance

BOARD OF TRUSTEES Joe Eicheldinger, *President*, Erie County Kelly Kiebala, *Secretary*, Orleans County Paul Reid, *Treasurer*, Niagara County Martin Busch, Orleans County David Kinyon, Niagara County Kal Wysokowski, Monroe County Joyce Lobene, Monroe County Amy D'Angelo, Wayne County Henry McCartney, Erie County Benjamin J. Woelk, Monroe County

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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 Secretary of State Lorraine Cortés-Vázquez 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. 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. This document aims to provide wide-spread historic preservation guidance for historic buildings to local property owners, business owners, and residents.

HISTORIC OVERVIEW OF THE VILLAGE OF ALBION

The first settlement in what today is Orleans County occurred in 1803 along the Lake Ontario shoreline. Several years later settlements began popping up alongside Ridge Road (Route 104), an old beach trail that provided a continuous dry route from Rochester to the Niagara River. The hamlet of Gaines developed at the intersection of Ridge Road and Oak Orchard Road. Gaines became the largest hamlet north of the City of Batavia, serving as the market center for the surrounding farms. Gaines was predicted to become the seat of the new county government.

However, when construction of the Erie Canal began in 1817 and the route west of the Genesee River was established, Nehemiah Ingersoll and two partners from the Batavia area purchased 100 acres of the William Bradner farm on Oak Orchard Road. A new village called Newport, after the city in Rhode Island, was laid out exactly near the proposed crossing of the Erie Canal. When completed, the entire orientation of Western New York shifted from Lake Ontario, smaller rivers, and sand and clay roads to the Erie Canal because of its faster passenger service and low-cost freight rates.

The Village of Newport had quickly become an important canal port by the time the Orleans County seat was to be selected. With its sawmills, iron foundries, banking and commerce, and transportation links, Newport was chosen over Gaines. The Village's name was officially changed to Albion, the poetic name for England, in April 1828 when the Village was incorporated. Albion served as a central produce-shipping point for wheat, barley, oats, rye, beans, turnips, potatoes, and peas.

In the 1840s, Albion became known as a center for horses and livestock. Wheat lost its importance in 1855 because of competition from the West, the wheat midge, and soil degradation. Other industries prospered in Albion in the late nineteenth century including sandstone quarrying and the bean crop. The Erie Canal was Albion's chief transportation link until the New York Central Railroad was opened 1852-1853, dooming the passenger packet boats. By the 1880s, the railroad became the main freight carrier. Due to the Village's traditional agricultural strength, food storage and processing industries such as fruit evapories, grain and bean elevators, vinegar works, and cold storages grew up along the railroad.

The quarry industries declined in the 1920s and 1930s due to increasing demand for smoother asphalt and concrete for roads and despite the 1903-1918 reconstruction of the Erie Canal into the wider and deeper Barge Canal, less goods were being shipped. Food processing was Albion's dominant industry in the post-war period, but the two major employers in the Village (Hunt Wesson and Lipton) both closed by 1980. New investment by Washington Mutual's banking call center in the old Hunt Wesson plant brought more finance and insurance jobs.¹

The population of the Village of Albion has remained relatively stable over the last three decades: 5,863 in 1990, 5,992 in 2000, and 6,056 in $2010.^2$ The largest decline in modern era occurred between 1960 and 1980 with a decrease of 285 people. The largest period of growth in modern era occurred between 1980 and 1990 with an increase of 966 people.³

¹ Landmark Society of Western New York, *Reconnaissance-Level Architectural Survey: Village of Albion, New York*, 3-19.

² United States Census Bureau, "2010 Population Finder," www.census.gov (accessed 5 October 2012).

³ Genesee/Finger Lakes Regional Planning Council, Regional Population Forecasts, 40.

HISTORIC RESOURCES IN THE MAIN STREET TARGET AREA

There are 80 parcels with buildings within the Village of Albion's "Main Street Target Area," which is the well-defined traditional commercial core of the community. The Albion Main Street Target Area stretches from Orchard Street on the north to Beaver Street on the south and Liberty Street on the west to Ingersoll Street on the east, containing all of the properties that are situated along Main Street. This area has the strongest concentration of historic commercial buildings.

Two National Register Historic Districts overlap the Albion Main Street Target Area: the Orleans County Courthouse Historic District (1976) and the North Main – Bank Streets Historic District (1994). Courthouse Square includes the County Courthouse, County Clerk's and Surrogate's Building, Swan Library, seven churches, and several notable residences. The North Main – Bank Streets Historic District includes 43 contributing buildings, 1 non-contributing building, and 3 contributing structures (including 2 bridges and the canal). The William V.N. Barlow House at 223 South Clinton Street, the Tousley-Church House at 249 North Main Street, and the U.S. Post Office at 8 South Main Street are all individually listed in the National Register of Historic Places. Only the U.S. Post Office is located in the Albion Main Street Target Area, however. The rural nineteenth century Mount Albion Cemetery, located on Route 31 east of the Village of Albion, is also listed in the National Register of Historic Places.

Two historic districts have also been determined eligible for the National Register of Historic Places as the result of cultural resource surveys conducted by the New York State Department of Transportation in response to receiving federal funding for highway reconstruction of Routes 31 and 98 with minor widening and sidewalk reconstruction: the South Albion Residential and North Main Street Residential Historic Districts. The project area includes 239 architectural properties (including 1 bridge, 1 cemetery, and 1 railroad). Lastly, from June to July 2002, the Landmark Society of Western New York (LSWNY) conducted a reconnaissance-level survey in the Village of Albion for the Western Erie Canal Heritage Corridor Planning Commission.

The Village of Albion has a local preservation ordinance, known as L.L. No. 9-2005 or Chapter 173: Historic Preservation. There are 81 parcels with buildings within the Albion Local Historic District and 12 parcels without buildings. The Village's adoption of a local preservation ordinance that meets state and federal requirements for designation of historic resources, composition of commission, and review processes earned its recognition as a Certified Local Government (CLG) in 2009. The CLG program is a nationwide initiative that directly links a community's preservation goals to state and federal preservation programs. The Village of Albion was also designated a Preserve America community in 2012. Preserve America is a federal program that encourages and supports community efforts to preserve cultural and natural heritage through community and volunteer recognition, grants, awards, and policy direction to federal agencies.

All of the cultural resource surveys have been collected and organized, extracting only the properties that fall within the Albion Main Street Target Area into a property database. Each address in the property database corresponds with an identification number on the "Albion Main Street Alliance Target Area" map. Vacant parcels or parking lots are not included in the property database and are not numbered on the coinciding map. The various historic districts are displayed on a GIS map entitled, "Albion Main Street Alliance Target Area and Various Historic Districts." Both maps and the property database are included in the guideline's Appendices.

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 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.⁴

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. Nearly all of the first-floor stores in the Western Erie Canal Heritage Corridor have been remodeled in the last 50 years and likely feature a wide combination of building materials and elements. Although the Albion Main Street Target Area has very few buildings displaying Art Deco, Art Moderne, and Modernistic architecture of the 1920s through 1940s, there are some notable twentieth century Moderne storefront modifications.

⁴ Western Erie Canal Heritage Corridor Planning Commission, Western Erie Canal Heritage Corridor Management Plan, 19-21, 23, and 42-44.

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. Albion's 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.

Frame buildings were initially built along Main Street, likely gable-front and false-front stores. The first frame house built in Albion was located on the site where the Lorenzo Burrows House now stands at 48 North Main Street. The Central Mill at Albion located at 35 North Main Street and the G. W. Ough Block at 39 North Main Street were constructed on the site of the wooden firehouse and village hall that succumbed to a fire in 1866. All of the frame buildings where the Swan Block is now situated to Beaver Alley were burned in 1882.⁵

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 or hamlet prospered, these buildings were replaced or incorporated into brick buildings.⁶ Although frame buildings from the time of the first settlers in the 1810s to the opening of the canal in 1825 no longer exist in the Albion Main Street Target Area, the oldest surviving commercial buildings related to canal commerce are 131 North Main Street (circa 1827, described as "the north end of the Burrows Block" (circa 1830s) from the 1879 *Historical Album of Orleans County*), 126 North Main Street (the Goodrich-Proctor Block, circa 1830), and 105-107 North Main Street (circa 1830).⁷ The only canal-side building that is representative of the types of canal-related commercial and industrial buildings that once lined the south bank of the Old Erie is located at 131 ¹/₂ North Main Street.⁸

⁵ John H. Conlin, Building-Structure Inventory Forms.

⁶ Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870 to 1940: An Illustrated Glossary* (New York, NY: VanNostrand Reinhold Company, 1985), 244-245 and 247.

⁷ Landmark Society of Western New York, *Reconnaissance-Level Architectural Survey: Village of Albion, New York*, 4 and 6.

⁸ Nancy Todd, National Register of Historic Places Registration Form, "North Main – Bank Street Historic District," 3.

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. Iron posts and beams framed the façade of iron-front stores, with tin pieces used as lintels or window surrounds and for large, bracketed cornices. Italianate storefronts were popular during the 1870s and 1880s and accomplished detailing through brick, iron-front, or wood construction.



(From left to right) 123-131 North Main Street (Burrows Block), 126 North Main Street, and 105-107 North Main Street are Greek Revival Style inspired examples of commercial buildings from Albion's early canal era. Center image courtesy of Executive Director Katelin Olson, Albion Main Street Alliance.

Brick-front, iron-front, and Italianate stores can all be found in communities throughout the Western Erie Canal Heritage Corridor. The following page features examples located in the Albion Main Street Target Area:



Brick-front - 128-132 North Main Street

(top) and 17 East Bank Street (bottom)



Iron-front - 118-120 North Main Street (Day & Day Block)



Image directly above courtesy of Executive Director Katelin Olson, Albion Main Street Alliance.

Italianate – 25-27 East Bank Street (*top*) and 11-15 East Bank Street (*bottom*)





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 Granite Block and Day & Day Block in the Albion 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.

Business Block - 138-140 North Main Street (left, Hanley Block) and 101-103 North Main Street (right, Empire Block).



The Hanley Block is prominently located at the intersection of Main Street with the Erie Canal. Along with the Burrows Block, it defines the approach from the canal into the historic district. The Empire Block is located at the major intersection of the central business district. It is closely related to the Bingham Building (52 North Main Street) in the Granite Block and the Sickels Block at 11-15 East Bank Street.

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

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

Continuous Business Block - 24 East Bank Street (left, Bordwell Block) and 51 North Main Street (right, Blott Block).



Corner Business Block - 55-59 North Main Street (left, Royce Block) and 52-60 North Main Street (right, Granite Block).





In addition to stores, central business districts also contained other types of commercial buildings such as movie theaters, cafés, hotels, and banks. As motion pictures gained popularity in American culture during the early twentieth century, opera houses were typically converted into movie theaters. The Pratt Opera House (circa 1882) at 120 North Main Street, however, retains its Romanesque Revival Style features and intact theater space in the upper story. I.O.O.F. Hall located at 10 North Main Street was originally an Odd Fellows Hall and movie theatere. A movie house was also located in the Bordwell Block at 16-24 East Bank Street and a tile extension at the rear for a projection stage joined the stone carriage shop at the roof.

Hotels were often built near a rail line or near the central business district to accommodate travelers. The building at 35 North Main Street housed the Hotel McMann in 1917, after serving as a steam grist mill and shoe factory. The Sickels portion of the Swan Block at 102-110 North Main Street is on the site of the 1826 Albion Hotel. The Hanley Block was built in 1897 on the site of a large frame building that housed Decker's Hotel at 138-140 North Main Street.

The first bank in Orleans County, the Bank of Orleans, was incorporated in 1834-35 and built on the site of the Granite Block at 52-60 North Main Street. The Bank of Orleans was responsible for the name "Bank Street" in the Village of Albion. The Granite Block was built in 1866 to house the Orleans County National Bank. The bank moved out of the Granite Block and into the Swan Block in 1924 at 102-110 North Main Street. 60 North Main Street was then transformed into Gus' Soda Shop that same year, with the cast iron supports replaced by a splayed entry with porcelain enamel sheets in 1925. The storefront at 60 North Main Street represents the vernacular café design of the twentieth century with its display space and porcelain enamel cladding material that revealed low-level reflections, was easy to clean, and created an image of modernity. The Beaux Arts Style Citizens National Bank at 121 North Main Street replaced the end building of the Burrows Block in 1895 that housed the Bank of Albion opened in 1839 by R.S. Burrows and his brother Lorenzo Burrows. The Bank of Albion became the first National Bank west of Syracuse in 1863. It failed in 1884 and reopened as the Citizens National Bank. The bank was enlarged in 1920 and closed in 1932. The Romanesque Revival Style building at 31 East Bank Street also served as a bank.¹⁰ The Romanesque Revival Style was popular for banks and public buildings because its heavy, rock-faced sandstone blocks and rhythm of round-arch windows and arcades implied security and commitment to purpose.

¹⁰ John H. Conlin, Building-Structure Inventory Forms.

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 Rochester, Lockport and Niagara Falls Railroad Company opened through Albion in 1852, consolidating a year later as the New York Central Railroad. The Buffalo, Lockport and Rochester Railway line (electric trolley) was completed in 1908 and put into regular service a year later. The line paralleled the New York Central Railroad for 59 miles from Rochester to Lockport and operated throughout the 1920s until it was abandoned in 1931. The trolley passenger station exists today, bordering on the west side of the Albion Main Street Target Area at 19 West State Street.¹¹ The railroad freight station survives a few miles away on West Academy Street. Stations tended to be long and low, running parallel to the track, with ornamentation limited to trim and bracketing.

The Phipps Union Seminary for the education of girls opened in 1837 and an academy for the secondary education of boys (Albion Academy) opened in 1838. Central Hall at 34 East Park Street (circa 1882) at one point functioned as a school as did St. Joseph's School and Lyceum located at 114 South Main Street. The massive four-story building made of grey sandstone where the Nutri-Fair Senior Nutrition Program currently operates at 16 East Academy Street was the Old Albion High School. The Old Albion High School was the third school on its site, replacing the Albion Academy (demolished in the 1800s) and the Albion Union Free School (demolished circa 1905). Otherwise, the present-day Albion Central Schools complex is located to the east of the Albion Main Street Target Area along East Avenue, which includes the Art-Deco inspired Bergerson Middle School (circa 1930s). Although replaced by a larger library facility just south of the Albion Main Street Target Area, the Swan Library at 4 North Main Street still functions as storage and programming space. The Swan Library was a Greek Revival house remodeled in the Colonial Revival Style for library use circa 1888-89.

Christ Episcopal Church at 26 South Main Street was built by the Presbyterian Society of Albion, the community's oldest congregation, circa 1830. It features a simple form, square tower, and pointed windows in the vernacular style. Churches began to outgrow their vernacular tradition by the turn of the twentieth century, turning to high style designs such as the Greek Revival Style First Presbyterian Church at 29 East State Street (circa 1845 and 1874), the Italianate Style First Baptist Church on 20 West Park Street (circa 1860), the Norman Revival Style board and batten Albion Free Methodist Church (circa 1860) at 25 South Platt Street, Romanesque Revival Style First United Methodist Church (circa 1860 and 1914) at 19 North Platt Street, Richardson Romanesque Style Pullman Memorial Universalist (circa 1894) at 10 East Park Street, and Gothic Revival Style St. Joseph's Roman Catholic Church (circa 1896) on West Park Street. All seven churches are located in the Albion Main Street Target Area and are listed as contributing buildings in the Orleans County Courthouse National Register Historic District.

¹¹ The trolley transformer station (circa 1908) is located at 687 East State Street. A transformer station for the Western New York Utilities Co. (circa 1900) is located at 127 East Bank Street.

The Orleans County Courthouse was constructed in 1859 by William V. N. Barlow in the Greek Revival Style. Records indicate that a committee of supervisors visited the Wayne County Courthouse in 1858 and decided to replicate its Neo-Classical elements in their building. The County Clerk's and Surrogate's Building was designed by Rochester architect Harvey Ellis in 1885 in the Eastlake Style.¹² The Albion Post Office is located on the southeast corner of Main Street and West State Street. It was built as part of the public works projects initiated by the United States government during the Great Depression of the 1930s. Its Colonial Revival Style is typical for most post offices and other federally sponsored public architecture of the 1920s and 1930s.¹³



(From left to right) Swan Library at 4 North Main Street, First Presbyterian Church (1 North Main Street) and Chapel (29 East State Street), and U.S. Post Office at 8 South Main Street. A majority of public buildings in the Albion 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.

¹² Landmark Society of Western New York, Reconnaissance-Level Architectural Survey: Village of Albion, New York, 15.

¹³ John H. Conlin, Building-Structure Inventory Forms.

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. Warehouses, factories, and mills do remain in villages such as Albion that were adjacent to the canal or rail lines for convenient transport.¹⁴

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 Central Mill at Albion operated in the three-story, Medina sandstone Italianate commercial building located at 35 North Main Street. In 1879, it was the only grist mill in Orleans County equipped with the most up-to-date machinery. Mills rely on mechanical systems to alter the state of raw materials and significant amounts of energy, such as water power, to run the machinery. The Central Mill was supplied with water from a well near the canal. A one-story brick powerhouse replaced a two-story stone steam engine house in the rear of the property. Mills have been adapted for many uses and tend to expand over time due to new manufacturing processes that require additions to the old building.

The building at 12 East Bank Street replaced the Field & Diem Marble Works that had burned in 1868 at the southeast corner of Bank and Platt Streets. By 1869, Field & Diem was advertising terra-cotta "window caps, brackets and cornices." It is likely that most of the architectural terra-cotta in the Albion Main Street Target Area was produced by this firm. Directly opposite the Bordwell Block was one of the first industries in Albion, the Bedell Iron Works at 21 East Bank Street. The foundry consisted of several adjacent buildings in the area and produced over 20 cast iron stoves per day in the 1850s. Factories require lots of light, so the proportion of window to wall increases dramatically. Walls rely on window type, shape, and size as organizing elements. Albion Village Hall was constructed on the site of the King & Root Steam Iron Works, which had extended west to 29 East Bank Street. In 1853 this foundry produced over 2,500 stoves annual. Similarly to the Bedell stove works at the opposite end of the block, King & Root Steam Iron Works made use of the Erie Canal to ship to neighboring states.

The vernacular Medina stone building at 115-117 East Bank Street was used as a livery stable in conjunction with the blacksmith and wagon shop at 125 East Bank Street. The two-story vernacular building at 125 East Bank Street likely served the hotel located at the southwest corner of Bank and Platt Street, The Platt House, as a stagecoach line that operated between Albion and Rochester. In 1869, the two-story vernacular building at 125 East Bank became part of McCord's Carriage Manufactory and was used to make carriages, buggies, and sleighs. Carriage manufacturing continued through 1894. The building features a warehouse design with plain walls, orderly fenestration, and large openings for ease in

¹⁴ Western Erie Canal Heritage Corridor Planning Commission, Western Erie Canal Heritage Corridor Management Plan, 44-45.





Agriculture and food processing have always been the main business of Orleans County. The two-story flat roof building at 125 Liberty Street, formerly a sales room for the I.U. Sears Carriage Factory, housed a bottling works in 1913 and from 1917 to 1947 became the Orleans Manufacturing Company and produced canning factory equipment. This building's design is similar to the carriage factory on East Bank Street in that it features several large openings and loading docks to mediate between transportation and storage.

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.



(*Above left*) The buildings located at 125 Liberty Street and (*bottom left*) 125 East Bank Street are examples of vernacular industrial buildings in the Albion Main Street Target Area.

The concrete portion of 125 Liberty Street was demolished in August 2012. The entire building may be demolished by the time of this document's publication.

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 fours 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*) The Ingersoll House located at 38 Platt Street is a two-story, four-bay vernacular frame building that was moved to its present site in 1826 when Nehemiah Ingersoll donated the land for the Orleans County Courthouse and park. (*Right*) The W.G. Swan House is a circa 1840 two-story, three-bay Greek Revival Style brick residential building with Italianate Style modifications located at 34 North Main Street.

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, 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,

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.

<u>Rehabilitation</u> 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.

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.¹⁵

The majority of the buildings in the Albion Main Street Target Area have been used for commercial purposes and still function as such. Storefronts have a history of remodeling 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. 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

¹⁵ National Park Service, US Department of the Interior, "Introduction to Standards and Guidelines," www.nps.gov/hps/tps/standguide/overview/choose_treat.htm (accessed 5 October 2012).

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.¹⁶

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.

- *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 states. 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.

¹⁶ Herbert Gottfried and Jan Jennings, 371-373.

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.¹⁷

The following section is broken down into two components: (1) the building materials and elements that can be found in vernacular commercial buildings of nineteenth century Albion and (2) the building materials and elements that were used to transform the original brick-front and Italianate stores into modern twentieth century storefronts.

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?" 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) provides technical support and manages an information network to help local commissions accomplish their preservation objectives. Education and training programs, including the biennial National Commission Forum conference and Commission Assistance and Mentoring Program (CAMP), have provided essential training to thousands of commission members and municipal staff.

The Preservation League of New York State (PLNYS) features a training program, *Commission Partners*, which provides local historic preservation commissions with the legal expertise and training necessary to make and administer informed decisions with regard to the local landmarking of historic structures and sites. This program provides commission members and other municipal officials and departmental staff with on-site training and legal services specific to the implementation of their local historic preservation ordinance.

¹⁷ 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 9 October 2012).

COMMON NINETEENTH CENTURY BUILDING MATERIALS

Cast iron was used extensively to frame commercial buildings, connecting strong vertical elements such as posts and columns to beams, cornices, and other horizontal elements. By pouring molten iron—high in carbon—into green sand molds, parts were molded into ornamental surfaces and assembled to form a continuous pattern. By the mid-1820s, one-story iron storefronts were being advertised in New York City. The practical cast-iron storefront became a favorite in towns and cities across the country because it supported the load of the upper floors and provided large show windows for the display of goods and wares. Most importantly, cast-iron storefronts required little onsite labor and thus were inexpensive to build.



The Italianate storefront at 28 East Bank Street (*left and right*) is representative of a nineteenth century commercial façade with **decorative cast-iron pilasters** and a **plain structural beam** spanning the storefront opening. The **bulkhead**, or **kick-plate**, is likely original to the storefront, although the plate glass display and **transom windows** and doors are contemporary replacements.

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□ For information on approaches to the preservation and restoration of historic cast iron, review Preservation Brief 27: *The Maintenance and Repair of Architectural Cast Iron.*

□ For general guidance on how to repair decorative metal roof cornices, review Preservation Tech Notes 2 (Metal): *Restoring Metal Roof Cornices*.

Iron-front stores 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

The Granite Block at 52-60 North Main Street (*not shown*) and Albion Central Mills at 35 North Main Street (*left*) have a white and gray Medina stone uncoursed ashlar façade with tin pieces used for their large, bracketed cornices. A heavy and decorative cornice convinced owners that the distinctive profile would identify the store.
(*Below*) The building at 105-107 North Main Street features a brick running bond (cavity wall). Metal ties or "S" hooks were added when a third floor was constructed post-1850.



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. A majority of the brick-front stores in Albion appear to have a running bond, or stretcher courses. To improve the strength of walls constructed of two or more wythes (the continuous vertical section of masonry wall that is one masonry unit in thickness), the individual wythes making up the



(*Above*) Medina sandstone is used throughout the cornice, round-arch windows, and pilasters of the building at 31 East Bank Street (Albion Village Hall).

of the nineteenth century as both a beautiful and durable building material.¹⁹

Technical Preservation Services

wall were connected to each other. This was accomplished by using brick stretcher courses with wrought iron or steel "S" hooks embedded into the mortar joints to create a cavity wall. Cavity walls, long common in Europe, were first built in the United States as early as 1850. The early use of cavity walls was limited primarily to exterior load-bearing walls, one and two-stories in height.¹⁸

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

□ 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*.

¹⁸ Virginia and Lee McAlester, A Field Guide to American Houses (New York, NY: Alfred A. Knopf, 1998), 35, 38, and 39.

¹⁹ Landmark Society of Western New York, Reconnaissance-Level Architectural Survey: Village of Albion, New York, 12-13.



(*Above left*) From left to right, the Royce Block (55-59 North Main Street), Blott Block (*above right*, 51 North Main Street), and Ough Block (*above right*, 39-43 North Main Street) feature terra-cotta window caps that were likely made at the Field & Diem Marble Works.

Terra-cotta is one of the most prevalent masonry building materials found in historic downtown business districts. Popular between the late nineteenth century and the 1930s, glazed architectural terra-cotta offered a diverse and relatively inexpensive approach to wall and floor construction. It was particularly adaptable to rich ornamental detailing found in the cornice. Terra-cotta is an enriched molded clav brick or block that was cast in hollow blocks open to the back with internal compartment-like stiffeners called "webbing." The air-dried block was often

finished with a slip glaze (clay wash) or an aqueous solution of metal salts brushed or sprayed on before firing. Glazing changed the color, imitated different finishes, and produced a relatively impervious surface on the final product's outer surface. Brownstone terra-cotta is the variety used earliest in American buildings, from the mid- to late nineteenth century. The brownstone type is a dark red or brown block either glazed or unglazed. It was hollow cast and generally used in conjunction with other masonry in imitation of sandstone, brick, or real brownstone. Terra-cotta is associated with the Gothic and Romanesque Revival Styles through such ornamental detailing as moldings, finials, and capitals. Changing taste in materials and architectural styles and the rising production costs caused glazed architectural terracotta to fall into disuse by the mid-twentieth century.

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□ For information on historic glazed architectural terra-cotta, review Preservation Brief 7: *The Preservation of Historic Glazed Architectural Terra-Cotta*.

□ For general guidance on how to repair decorative terra-cotta roof cornices, review Preservation Tech Notes 2 (Masonry): *Stabilization and Repair of a Historic Terra Cotta Cornice*.

COMMON NINETEENTH CENTURY BUILDING ELEMENTS

Foundations - masonry piers, masonry walls



Walls – clapboard, sometimes board and batten, cornerboards; brick cladding, brick pilasters, party walls between buildings; iron-front

Roofs – gable covers main building; semicircular, triangular, or stepped gable; flat with parapet

(Left) 105-107 East Bank Street features a flat roof with parapet (false-front commercial building). (Bottom left) The Albion Free Methodist Church has board and batten siding with tall, narrow windows and a main gable roof.



Windows – symmetrical fenestration on second floor with tall, narrow windows, some round-headed windows, segmental arches and surrounds, continuous lintels and sills; first floor display windows with transoms



(Above) Evidence of a masonry wall foundation at 115-117 North Main Street. (Below) Round-headed second and third floor windows with round-arch surrounds can be found at 55-59 North Main Street.



Doors – often slightly recessed, single or paired panel and glass doors

Porch or Portico - entry porch or full-façade porch, square or round prominent columns

Trim and Cornices - decorative cornice of wood; tin brackets, dentils, pediments; corbelling brickwork, dentils, geometric patterns



(Above left) 39-43 North Main Street and 51 North Main Street feature tin brackets, dentil moldings, and pediments in the cornice. Note the symmetry of the second- and third-story windows. (*Right*) The cornice at 17-19 East Bank Street and 132 North Main Street (bottom left) features corbelling brickwork, dentils, and geometric patterns. The transoms remain intact at 132 North Main Street but have been removed at 17-19 East Bank Street.







(Directly above) A continuous sill with tall, narrow windows and square-arch surrounds at 35 North Main Street.
(Above middle) A slightly recessed paired panel door with stoop at 51 North Main Street and
(above right) a single panel door at 25 East Bank Street are nineteenth century building elements.







(*Bottom left*) Small entry porch with square posts at 30 North Main Street. (*Bottom right*) A full height entry porch with round Doric and vernacular square columns can be found at 29 Platt Street. Image on right courtesy of Executive Director Katelin Olson, Albion Main Street Alliance. 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.



105 North Main Street (*above left*) and 14-24 East Bank Street (*above right*) are representative of the modern broad-front. The broad-front could serve as one store or two. The entry was recessed and the truss-roof construction eliminated all supporting posts, leaving the interior free of obstruction.

COMMON TWENTIETH CENTURY BUILDING MATERIALS



Aluminum (58 North Main 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.

Concrete Block (39 Platt Street) 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. The most popular finish in its early period was the rockfaced, a rough-cut surface that looked like quarried stone. Thousands of buildings were constructed of rockfaced hollow concrete block between 1900 and 1930.



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 on appropriate methods for the repair and protection of historic concrete, review Preservation Brief 15: *Preservation of Historic Concrete*.

Precast Concrete (*Ground-floor at 102-110 North Main Street*) The precast concrete industry was slow to develop in comparison with metal and glass curtain-wall materials due to the lack of mobile cranes and other efficient materials-handling equipment. It gained prominence in the late 1950s with improved methods of production, better handling and erecting equipment, and development of new techniques and materials. Architectural precast concrete is any precast concrete element that contributes to a structure's architectural form and finished effect through application, finish, shape, color, or texture. Components can be load-bearing or nonload-bearing with bolted or welded hardware used for connection to the structure. The variety of surface textures and patterns and exterior designs has allowed precast concrete to remain a contemporary building material.

Technical Preservation Services

□ For general guidance on the maintenance and repair of historic cast stone-precast concrete building units that simulate natural stone, review Preservation Brief 42: *The Maintenance, Repair and Replacement of Historic Cast Stone.*

□ 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.



Thin Stone Veneer (*11 East Bank Street and 24 East Bank Street*) 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. 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.

Simulated Masonry (39 North Main Street, 29 East Bank Street, and 126 North Main 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.

Technical Preservation Services

□ 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*.

□ For general guidance on abrasive cleaning methods; how they can be physically and aesthetically destructive to historic building materials; and why they generally are not acceptable preservation treatments for historic structures, review Preservation Brief 6: *Dangers of Abrasive Cleaning to Historic Buildings*.

Plate Glass (Modern broad-front stores located at 24 East Bank Street, 39 North Main Street, and 105 North Main Street) 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.²⁰

Technical Preservation Services

□ For general guidance on the preservation of glass windows in historic storefronts, review Preservation Brief 11: *Rehabilitating Historic Storefronts.*

□ For information on how to repair deteriorated prismatic glass transoms, review Preservation Tech Notes 1 (Historic Glass): *Repair and Reproduction of Prismatic Glass Transoms*.

Prismatic Glass (Leaded glass "luxfer" transoms at 18 North Main Street) Prismatic glass is characterized by small horizontal triangular ribs on the interior face of glass tiles, produced when glass was pressed into iron molds using special dies. Commonly used in commercial buildings before electricity, this type of glass could refract light rays deep into a room. It was originally produced in 4-by-4 inch tile form and later in larger sheets. In 1882, British inventor James Pennycuick filed a U.S. patent for window glass with prismatic edges on the inside that would double the quantity of light, directing it to the rear of store interiors and basements. After several failed attempts to find commercial support for his prismatic glass, Pennycuick eventually founded the Radiating Light Company of Chicago in 1896 with a small group of entrepreneurs. In





²⁰ Linda Glisson, ed., *Revitalizing Downtown: The Professional's Guide to the Main Street Approach* (National Trust Main Street Center of the National Trust for Historic Preservation, 2000), 56.

April 1897, the company adopted the name "Luxfer," referring to the Latin *lux* (light) and *ferre* (to carry). In that same year, the Luxfer Prism Company had submitted 162 patents for designs and technical details of the frames and the machinery necessary to produce prism and prismatic pavement light, such as molds, grinding machines, and angle measurement devices.

Glass Block (*31 North Main Street and 39 Platt Street*) Glass blocks are two shallow rectangular cups sealed together at high temperatures along their open faces. Since their introduction in the 1930s, they have typically been built using the techniques and materials of masonry construction. Several American glass producers experimented in the early 1930s with solid and partially evacuated blocks. In 1929, the Structural Glass Corporation introduced several sealed hollow glass blocks and the Owens-Illinois Glass Company introduced the first pressed glass block in 1932. In 1935, Owens-Illinois introduced Insulux, the first widely used hollow glass block that was sealed with lead. It was advertised and used for exterior windows and partition walls for factories, offices, and apartments. Pittsburgh-Corning, an enterprise of the Corning Glass Works and the Pittsburgh Plate Glass Company, was formed in 1936 to develop a similar product. Corning Glass Works had presented its Corning Steuben Block to the public in 1935, but this joint venture led to its perfection and mass production beginning in 1938. This block, known as PC block, was made from Corning's heat-resistant Pyrex, which reduced its expansion and contraction considerably. The glass block suffered a decline in popularity in the late 1970s, although it is still produced in many of its original forms by the Pittsburgh-Corning Company.





Structural Glass (Vitrolite at 105 North Main 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.



Porcelain Enamel (*White porcelain enamel at 60 North Main Street*) 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.

Asphalt Shingles (Brick siding shingles in upper façade at 115-117 North Main Street) The transition from roll roofing to asphalt shingles occurred in 1903. Asphalt shingles quickly replaced wood shingles as an affordable roofing material when manufacturers began to promote the higher flame-resistance rating of asphalt shingles. By the early 1930s, colors had evolved from slate colors to blended colors where a variety of color

granules were used. Decorative, mottled effects could be achieved with a production run of shingles,

or a variety of colors could be mixed together. The development of special rollers in the mid-1930s made it possible to imprint textures into the granular surface. For example, the Flintkote Company offered a siding pattern to imitate bricks, a relatively new development in the early 1930s.²¹





²¹ Thomas C. Jeter, ed., *Twentieth Century Building Materials* (The McGraw-Hill Companies, 1995), 46, 80, 108, 168, 174, 182, 188, 194, 200, and 248.

Technical Preservation Services

□ For information on the process of protecting and conserving architectural Pyrex cast-glass blocks, review *Cast Pyrex Glass Block: Illuminating Its History and Conservation Issues* in APT Bulletin, *Journal of Preservation Technology*, Vol. 41, No. 2-3.

□ 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 of pigmented structural glass, review Preservation Brief 12: *The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)*.

□ For a brief discussion about porcelain enamel signs, review Preservation Brief 25: *The Preservation of Historic Signs*. *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.

□ For information about the deterioration, conservation, and repair of asphalt shingles, review *Asphalt Siding: An Artificial Reality* in the Historic Preservation Education Foundation's *Preserving the Recent Past*, Vol. I.

□ 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: *Preserving Historic Ceramic Tile Floors*.

COMMON TWENTIETH CENTURY BUILDING ELEMENTS



(Above) Example of concrete slab foundation at 102 East Bank Street. (Below) Moderne asymmetrical facade with smooth stucco wall surface and curved corners at 103 West Bank Street.



Foundations – concrete slab²²

Walls – brick cladding/piers (sometimes skintled brick), Tudor half-timber motifs, decorative brickwork (diamondwork, checkerwork, high-contrast colors); Moderne asymmetrical facade with smooth stucco wall surface, curved corners, large sections of unornamented, windowless walls; cantilevered sections

Roofs – gable/intersecting gable, flat roof or shallow stepped parapet; with or without ledge (coping) at roof line, multiple roof levels

Windows – display window with thin mullion; round or glass block windows or sections of wall, windows that turn a corner; ribbon windows, metal casements set flush with outside walls; canted oriels on second floor

Doors – recessed entry with hood or gable roof, no decorative detailing at doors or windows



(Above) Flat roof, with ledge (coping) at roof line, glass block windows, and unornamented wall surface at 31 North Main Street. (Below) Note the nineteenth century decorative iron pilasters flush with the facade at 17 East Bank Street alongside the recessed entry with little decorative detailing at 29 East Bank Street.





Porch or Portico – ceramic mosaic tile entrance

Trim and Cornices –

(swags, dentils, and modillions); Beaux Arts details (garlands, floral patterns, shields; classical pilasters); Moderne zigzags and other geometric and stylized motifs (chevrons, sunrise patterns, geometric floral); horizontal grooves, lines, balustrades; towers or other vertical projections



(Above) The cornice is accented by elaborate swags and oval cartouches at 121 North Main Street. (*Right*) Garlands and wreaths can be seen in the metal (possibly tin or aluminum) cornice at 29 East Bank Street.



COMMON DESIGN PROBLEMS



(Above left) Slipcovers - In an effort to compete with shopping malls, historic stores were made to look like one single, massive building. (Above right) Using Inappropriate Materials - Covering this building with molded stone and reducing the size of the display windows limits the amount of transparency along the streetscape.



(Bottom left) <u>Filling in Display Widows, Transom Windows, and Doors</u> – Replacing the display windows with vinyl residential windows disrupts the rhythm of repeating patterns along the streetscape. (Bottom right) <u>False Historical Themes</u> – Plastic snap-in window muntins creates a phony colonial theme. Note: Images on this page are not from the Village of Albion.





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INTERMEDIATE STEPS IN FAÇADE IMPROVEMENT

Boarded Windows

There are many upper-floor windows in the Albion Main Street Target Area that are boarded up to prevent vandalism or to keep birds and other animals out of unoccupied spaces. Replacing even one window (sash, glazing, and faming) can be expensive. If property owners are willing, they might consider repainting the plywood to resemble glass. A very dark slate gray paint with a high floss finish will simulate the appearance of glass from the surrounding streetscape. Wood trim can also be simulated with paint, as can other missing elements by sketching a design, transferring it to the prepared surface of the building, and then painting it. 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.

Review the Albion Main Street Alliance *Resource Team Report* conducted by the National Trust Main Street Center® in February 2009 for a description of Tier I, Tier II, and Tier III building categories and example templates to conduct a "Visual Conditions Inventory" and "Assessment for Owner Participation." These resources will help develop trust between property owners and community advocates and ultimately affect visual success in the Albion Main Street Target Area.



(Left) Sometimes the transom glass in a storefront has been removed or covered with a material that is inappropriate for the building façade.
Although not the ideal answer, a rough-sawn, cedar "saloon front" can be covered with an awning that is compatible with the building in scale, proportion, and color.

Note: Images on this page are not from the Village of Albion.

Repair and Preservation of Original Wood Windows

The sash, framing, and architectural detail surrounding a window plays a major part in defining the style, scale, and character of a building. Windows that are \square original, \square reflect the original design intent for the building, \square reflect period or regional styles or building practices, \square reflect changes to the building resulting from major periods or events, or are \square examples of exceptional craftsmanship or design should be considered significant to a building. Simple repairs and routine maintenance coupled with storm windows in most cases exceeds the efficiency of replacement windows. The R-value of a double-glazed window is only nominally better than that of a single-glazed window; and the historic window's heartwood frame will last decades longer than its replacement. Not only does repairing historic wood windows help maintain the authenticity of the Albion Main Street Target Area, it is more environmentally responsible—and less expensive!

Technical Preservation Services

□ For general guidance on the care that should be taken to provide sufficient ventilation in unoccupied historic buildings to deter fungal decay and condensation damage, review Preservation Tech Notes 10 (Windows): *Temporary Window Vents in Unoccupied Historic Buildings*.

□ For a methodology in approaching the evaluation and repair of existing windows and considerations for replacement, review Preservation Brief 9: *The Repair* of Historic Wooden Windows.

□ Preservation Tech Notes 1 – 9 (Windows) feature a variety of successful strategies for rehabilitating windows in historic buildings.



 Albion Success Stories: (Left) Reglazed windows with exterior storm windows located at
 120 North Main Street. (Right) Replacement wood windows located at 131 North Main Street.
 The replacement windows were rebuilt from salvaged window wood from the same building.

Weatherization guides for older and historic buildings, including guidance on the repair and preservation of original and historic wood windows, are available at the National Trust for Historic Preservation, New York State Historic Preservation Office, and Preservation League of New York State websites.



NEW CONSTRUCTION



Building sketches courtesy of American Vernacular Design 1870–1940: An Illustrated Glossary, pages 239-241.

The following are general recommendations on the design of new buildings and additions in the Albion Main Street Target Area. 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.

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.

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*.

 \Box 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.

These design criteria should also be considered for new construction in close proximity to historic public buildings such as churches, school and government buildings, industrial buildings, and residences in the Albion Main Street Target Area.



Building sketches courtesy of American Vernacular Design 1870-1940: An Illustrated Glossary, pages 11, 198, and 253.

(Left) Most churches with façade steeples rely on picturesque visual effects where corner-lot or open-space siting is possible. There is horizontal division in tower design. (Center) Most vernacular warehouses are grouped or clustered with a tendency toward uniform shape and uniform building materials.
 (Right) The Italianate design uses strong vertical orientation centered on vertical alignment between stories with a low profile roof for reinforcement.

Consider the nineteenth and twentieth century building 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 thoughout 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.



In some instances, one paint color might be used for the building façade, making it difficult to see the detail around the windows and cornice (*above*). In other cases, colors that clash with surrounding buildings make the historic building stand out too boldly and disrupts the streetscape.

Technical Preservation Services

Color was originally used on downtown commercial architecture for a variety of reasons. Commercial buildings from the Victorian period tended to use paint playfully to highlight elaborate moldings and other architectural details. Buildings made of soft brick were usually painted to help

Sustainable choices

 \Box Exterior color on walls and roofs can have a marked effect on heat gain. Dark colors absorb more heat from the sun than do light colors, which tend to reflect it.

□ Early paints and stains featured pigments made from natural plant materials and minerals.

□ Use low volatile organic compounds (VOC) finishes.

protect the masonry from moisture, wind, and sun damage while buildings made of more durable masonry were not typically painted.

Painting is one of the least expensive ways to maintain historic fabric and make a building an attractive addition to the Albion Main Street Target Area. Paint color should be appropriate to the style of the building and should complement other buildings in the historic central business district. For example, Victorian styles used contrasting colors, generally darker ones, on prominent architectural features while twentieth century styles favored softer pastels such as white, light grey, and yellow. In general, color schemes for wall and major decorative trim or details should be kept simple and the color or colors chosen for a storefront should be used on other painted exterior detailing (i.e. window surrounds and cornice) to unify upper and lower portions of the façade.

□ For information on identifying and describing common types of paint surface conditions and recommendations for appropriate treatments, review Preservation Brief 10: *Exterior Paint Problems on Historic Woodwork*.

□ For general guidance on proper surface preparation, elimination of moisture problems, and appropriate paint system selection, review Preservation Tech Notes (Exterior Woodwork) 1: *Proper Painting and Surface Preparation*.

□ For precautions that should be taken when thermally removing paint from historic woodwork to prevent damage and to reduce fire and health risks, review Preservation Tech Notes (Exterior Woodwork) 2: *Paint Removal from Wood Siding* and Preservation Brief 37: *Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing*.

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
- \checkmark Poor original building materials
- \checkmark Code related changes

Factors of Deterioration

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.*

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

1. All exposed material is subject to ultraviolet 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.

Cementitious siding, or fiber-cement siding, is made from Portland cement, ground sand, wood fiber, and in some instances, clay. It is a close visual match to wood and is manufactured in a wide range of sizes and shapes to look like clapboard or even decorative shingles. It can be cut with hand tools and painted. Often partial replacement of wood cladding can correct a problem in a less costly manner than replacing all the exterior cladding material, however.



(Above) A new projecting sign that respects the size, scale, and design of the historic building. Image courtesy of the New York State Historic Preservation Office.

SIGNAGE

Very few historic signs and awnings exist within the Albion 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.

Fascia signs were the most common nineteenth century signs. Lettering was placed on the horizontal band between the storefront and the second floor. (*Top right*) The gilded "J.J. Newbery Co." sign has been covered with paint at 16-24 East Bank Street. (*Bottom right*) Evidence of a roller awning at 60 North Main Street.



Technical Preservation Services

□ For information about historic sign practices and examples of how historic signs have been preserved, review Preservation Brief 25: *The Preservation of Historic Signs*.

 \Box For historical background information about diverse awning applications in the United States; ways that historic awnings can best be maintained, repaired, and preserved; and recommendations for replacement, review Preservation Brief 44: *The Use of Awnings on Historic Buildings – Repair, Replacement & New Design.*





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 Albion Main Street Target Area, consider the following guidelines to assist in the long-term preservation of historic materials and features.



(*Above*) Green roof at the East Hills Center in Grand Rapids, Michigan was constructed in 2005. Image courtesy of Bazzani Associates.



Green roofs

 ✓ Analyze whether a green roof is appropriate for the historic building. The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings is available via download at the Technical Preservation Services, National Park Service website.

- ✓ 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.

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.
- \checkmark 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.
- \checkmark The color of the turbine and tower and any graphics should be subtle.

(*Left*) This solar panel is placed in the rear lot where it is minimally visible from the public right-of-way and can take advantage of direct sunlight.

LANDSCAPE AND SITE DESIGN

The Albion Main Street Target Area is an intact canal-side business district with a collection of high style civic and religious buildings, Italianate and late Victorian eclectic 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



 Design new outbuildings to be compatible with the style and character of the primary building on the site, especially in scale, materials, and roof slope.
 Retain existing trees and plants that help define the district's character. If possible, replace diseased or dead plants and trees with historic varieties. Yellow locust trees were planted along the village streets circa 1840. Some were later replaced by maples.

3. 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. 4. Dumpsters should have a screening enclosure, as should all exterior mechanical equipment.

STOP 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.

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.

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



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 central business district. Medina sandstone sidewalks were installed along public streets by the end of the nineteenth century.



- 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.

FURNITURE



1. Relate the scale and detail of any new 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, historical societies, newspaper files, local histories, family collections, and centennial booklets or other community celebration publications.

LIGHTING

Sustainable choices

 $\hfill\square$ Install light-emitting diode (LED) streetlights.

Guidelines

□ Encourage efficient light systems by regulating light spillover from buildings and private parking lot lighting.

1. Retain and repair Consider "dark sky" ordinances to minimize light pollution.

historic light fixtures. 2. Consider use of 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 Italianate and late Victorian Styles, with some Moderne storefront elements.

4. Exterior light fixtures should be individual point lights.

STOP Inappropriate Treatments



(Above) This storefront features metal lattice café furniture. (Below) Example of "cut off" or shielded exterior light fixtures. Note: Images on this page are not from the Village of Albion.



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.

FENCING AND WALLS



 When possible, repair existing historic fences and walls by salvaging original parts or materials from a less noticeable location for a more prominent one.
 Replace existing historic fences and walls by matching the material, height, and detail. Use of traditional local stones for landscape walls is encouraged.
 Relate the scale and detail of the design of any new fence or wall to the scale and detail of the historic building.



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

2. Do not fence areas that were not historically enclosed.

VIEWSHEDS AND SIGHT LINES



1. Maintain views of historic buildings from the roadway, alleys, and the Erie Canal.

STOP Inappropriate Treatments

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



(Above) Medina sandstone retaining wall along Platt Street.

Sustainable choices

□ Encourage native landscaping that requires less watering.

 \Box Have requirements for street trees and medians.

 $\hfill\square$ Use permeable materials for parking lot and driveway paving to manage stormwater.

 \Box Allow rain barrels and cisterns for water conservation.

 $\hfill\square$ Maintain stormwater management features such as gutters, downspouts, and splashblocks.

 $\hfill\square$ Add bioswales, grass channels, and rain gardens to enhance on-site water reuse.

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. Board and batten Vertical plank siding with joints covered by narrow wood strips.
- 4. Belt course A continuous horizontal band of masonry used for decorative purposes.
- 5. 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.
- 6. Contributing structure A building judged to add to the historic district's sense of time, place, and historic development.
- 7. Corbelling Stepped arrangements of stones or bricks, with each course projecting beyond the one below. Often used at cornice for structural reinforcement.
- 8. 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.
- 9. Dentils Small square blocks found in series on many cornices and moldings.
- 10. Downspout A pipe for directing rainwater from the roof to the ground.
- 11. Façade The front face or elevation of a building.
- 12. False-front The front wall of a front-gabled woodframe building which extends above the roof gable to create a more imposing façade.
- 13. Fenestration The arrangement of windows in a wall—usually in the upper façade of downtown commercial buildings.
- 14. Gable roof A pitched roof in the shape of a triangle.
- 15. Grass channel An open vegetated channel used to convey stormwater runoff and to provide treatment by filtering out pollutants and sediments.
- 16. Greek Revival Architectural style during the early 1800s that features symmetrical massing, low-pitched roof, friezeboard, cornerboards, transoms, Doric columns, and pedimented windowheads and door surrounds.
- 17. Green roof Captures rainwater by a layer of vegetation and soil installed on top of a conventional flat or sloped roof.
- 18. Infill building A new structure built in a block or row of existing buildings.
- 19. 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.
- 20. Kickplate The bulkhead below a storefront display window. The kickplate protects the storefront window from breakage by elevating it several feet above the sidewalk.
- 21. Light A section of a window; the glass or pane.
- 22. Muntins Strips that separate glass panes in a window.
- 23. 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.
- 24. Oriel A large bay window projecting from the upper façade.

- 25. Parapet A low wall at the edge of a roof. Most traditional commercial buildings have flats roofs, with parapets along the front. The roof usually slopes away from the parapet at a single angle, helping provide drainage for rainwater.
- 26. 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.
- 27. 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.
- 28. 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.
- 29. Pilaster A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.
- 30. Portico An entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.
- 31. Rain barrels Above-ground water storage systems that connect to gutter downspouts.
- 32. Rain gardens Shallow depressions with a designed soil mix and native plants that captures rainwater and allows it to soak into the ground.
- 33. 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.
- 34. Rock-faced stone Stone blocks with heavily textured exterior finish. Also called quarry-faced stone.
- 35. Round arch Arch with semi-circular shape.
- 36. Sash The metal or wood framework that surrounds panes of glass in a window or door.
- 37. Segmental arch Opening above door or window with a shape that constitutes the segment of a circle.
- 38. Sill The horizontal watershedding member at the bottom of a door or window.
- 39. 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.
- 40. Stucco Exterior wall plaster.
- 41. Transom The window area directly above storefront display windows. Transom windows filter light back into narrow traditional commercial buildings, illuminating the interior.
- 42. Turret A small tower placed at the corner of a building and extending above it.
- 43. 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.
- 44. 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.
- 45. Weatherization To make (a house or other building) secure against cold or stormy weather, as by adding insulation, siding, and storm windows.
- 46. 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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APPENDIX A Albion Main Street Alliance Property List

Map ID		Address		I	Jse		Building		Date of				Designation	Local Historic	Designation
No.	No.	Street	Building Name	Original	Present	Material	Integrity	Condition	Construction	Architectural Style	Outbuildings	Source/Comments	Status	District	Potential
1	11-1	5 E. Bank St	Sickels Block	Commercial	Commercial	White Stone	Fair +	Fair+	1869	Italianate		NM-B NR/Survey 6.20.02	C - NM-B	Y	High
2	1	2 E. Bank St	Fields Densmore Block	Commercial	Commercial	Brick	Good	Fair	1869	Italianate		NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
3	16-2	4 E. Bank St	Bordwell Block/JJ Newberry/Masonic Temp	le Commercial	Commercial	Brick	Good	Good	1863	Italianate		NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
4	17-1	9 E. Bank St		Commercial	Commercial	Brick	Good -	Excellent	1880			NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
5	21-2	3 E. Bank St	Orleans Travel Bureau	Commercial	Commercial	Brick	Good +	Excellent	1840; 1880; 1900	Classical Revival façade		NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
6	25-2	7 E. Bank St	Salvation Army Building	Commercial	Commercial	Brick	Good +	Fair -	1885	Italianate		NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
7	2	9 E. Bank St	R.C. Temporary Employment	Commercial	Commercial	Medina sandstone	Good -	Fair +	1905			NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
8	3	1 E. Bank St	Strick Building	Commercial	Commercial	Medina sandstone	Excellent	Excellent	1923			NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
9	109-11	1 E. Bank St	Albion Marble & Granite Works (Kinmont Bu	ui Industrial/factory	Retail	Medina sandstone	Good	Excellent	19th Century	Romanesque Revival		Survey 6.10.02	Local Only	Y	High
10	115-11	7 E. Bank St	The Golden Thimble	Livery stable	Commercial	Medina sandstone	Fair	Excellent	c1883	Industrial/Vernacular		Survey 6.10.02	Local Only	Y	Low
11	13	3 E. Bank St	Warner-Phelps House	Tavern	Commercial	Brick	Good -	Good +	1820s	Federal	Barn	Survey 6.10.02	Local Only	Y	Medium
12	139-14	1 E. Bank St	King House	Residence	Residence	Aluminum over clapboar	rd Fair	Fair	1830s-1840s	Greek Revival		Survey 6.10.02	Local Only	Y	None
13	12	5 Liberty St North	Sears Carriage Factory	Warehouse	vacant	Meding sandstone	Good +	Good	1840: 1850: 1893	N/A		NM-B NR/Survey 6 20 02	C - NM-B	Y	Medium
14		4 N. Main St	Swan Library	Residence	Library	Brick	Excellent	Excellent	c1840	Greek Revival		Courthouse NR/Survey 5 30 02	C - CH	Y	High
15	1	0 N. Main St	LO O E Hall	Civic	Commercial	Meding sandstone	Fair	Excellent	1907			NM-B NP/Survey 5 30 02	C - NM-B	Y	Medium
16	1	8 N. Main St		Commercial	Commercial (Restauran	Brick and viny	Fair	Excellent	c1990	Modern		NM-B NR	NC - NM-B	Y	None
17	3	0 N. Main St	Porter Lee House	Pesidence	Pesidence	Brick	Excellent	Excellent	1826	Federal /Italianate modifications		NMB NP/Survey 5 30 02	C - NM-B	Y	High
18	3	1 N. Main St	1010120010030	Petail	Retail (vacant)	Stucco	Poor	Poor	cg 1940s	Modern		Survey 5 30 02	Local Only	Y	None
10	2	A N. Main St	W.C. Swan Houro	Roridonco	Residence	Brick	Cood+	Excollent	c1940	Crock Revival (Italianate modifications		NIA R NR/Supray 5 20 02	C NIM R	v.	Modium
20	3	5 N. Main St	Albion Central Mills	Industrial/mill	Commercial	Medina sandstone	Good	Good	1877	late Victorian eclectic		NM-B NP/Survey 5 30.02	C - NM-B	v v	Medium
20	20.4	2 N. Main St	G W. Ough Block	Commorcial	Commercial	Rick	Foir	Cood	1949	Italianato		NIM B NR/Survey 5 20 02	C NIM B	v.	Modium
21	37-4	8 N. Main St	G.W. OUGH BIOCK	Recidence	Commercial	Brick	Cood	Excollent	007	Crock Revival		NM-B NR/SUIVEY 5.30.02	C - INIVI-D	T V	Medium
	4	3 N. Main St	Diett Die els	Caracterice	Commercial	Dri el:	Good	Cusellent	1040			NAA D ND (Current 5 20 00	C - NIMPD	I V	Link
23	50.4	ONL MOIT SI	Conside Planels	Commercial	Commercial	brick	Cased	Excellent	1007	Italianate		NW-BINK/SUIVEY 5.30.02	C - NIVI-B	1 V	High
24	32-6		Granile block	Commercial	Commercial	Medina sanasione	GOOD +	GOOD +	1000	Indianale		NW-B NR/SUVEY 5.30.02	C - NIVI-B	1 V	nign
25	35-5	7 IN. MOID ST	ROYCE BIOCK	Commercial	Commercial	DITUK	ruif	ruif	100/	Irailanaiê		NIVED NR/SURVEY 5.30.02	C - NM-B	I V	Medium
26	101-10	o N. Main St	Entpile BIOCK	Commercial	Commercial	meana sanastone	ruir +	6000	1007	No. 1. 1. 107 ILL		NIVED NR/SURVEY 6.20.02	C - NM-B	1	MEDIUM
27	102-11	U.N. Main St	swan Block	Commercial	Commercial	BUCK	Fair	0.1	1862	victorian/Eastlake		NM-B NK/SURVEY 6.20.02	C - NM-B	Υ Υ	High
28	105-10	V N. Main St	Nichoson & Paine Drug Store	Commercial	Commercial	Brick	Fair	Good	c1830	Greek Revival		NM-B NR/Survey 6.20.02	C - NM-B	Y	Low
29	10	9 N. Main St	Briggs Building	Commercial	Law Office	Brick	Excellent	Excellent	c1890	Romanesque Revival		NM-B NR/Survey 6.20.02	C - NM-B	Y	High
30	114-12	0 N. Main St	Day & Day Block/Pratt Opera House	Commercial	Commercial	Stone/Brick	Excellent	Excellent	1882			NM-B NR/Survey 6.20.02	C - NM-B	Y	High
31	115-11	7 N. Main St	Dugan's Shoes	Commercial	Commercial	Brick	Good	Excellent	c1860s; 1890s	Italianate		NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
32	12	1 N. Main St	Citizens National Bank	Commercial	Commercial	Yellow Brick w/stone	Good	Good	1895; 1920s	Beaux Arts		NM-B NR/Survey 6.20.02	C - NM-B	Y	High
33	123-13	1 N. Main St	Burrows Block	Commercial	Commercial	Brick	Good +	Excellent	1830s	Greek Revival		NM-B NR/Survey 6.20.02	C - NM-B	Y	High
34	12	6 N. Main St	Goodrich/Proctor Block	Commercial	Commercial	Brick	Good	Good	c1830	Greek Revival		NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
35	128-13	0 N. Main St	Albion Furniture Company	Commercial	Commercial	Brick	Excellent	Good	1863	Italianate		NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
36	13	2 N. Main St	Wahl Block	Commercial	Commercial	Brick/Medina sandstone	Good	Good +	c1865	late Greek Revival/Italianate		NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
37	13	6 N. Main St	Daly Building	Commercial	Commercial	Medina sandstone	Good	Good +	1897	Italianate		NM-B NR/Survey 6.20.02	C - NM-B	Y	Medium
38	138-14	0 N. Main St	Hanley Building	Commercial	Commercial	Stone	Good	Excellent	1897	Italianate		NM-B NR/Survey 6.20.02	C - NM-B	Y	High
39	16	0 N. Main St										DOT Survey	NE-NMR	N	None
40		8 S. Main St	U.S. Post Office	Post Office	Post Office	Brick	Excellent	Excellent	1937	Colonial Revival		Courthouse NR/Individual NR/Survey 6.28	IL	Y	High
41	2	0 S. Main St	Cooperative Extension Building	Commercial	Commercial	Brick	Excellent	Excellent	c1845	Greek Revival per NR; Italianate/Queen	Anne	Courthouse NR/Survey 6.28.02	C - CH	Y	High
42	2	6 S. Main St	Christ Episcopal Church	Church	Church	Brick	Excellent	Excellent	1830	Gothic Revival		Courthouse NR/Survey 6.28.02	C - CH	Y	High
43	3	4 S. Main St	Mahaney House	Residence	Residence	Brick	Excellent	Excellent	1830	Federal		Courthouse NR/Survey 6.28.02	C - CH	Y	Medium
44	10	6 S. Main St	St. Joseph's Rectory	Residence	Rectory	Brick	Good +	Excellent	c1875	Renaissance villa		Courthouse NR/Survey 6.28.02	C - CH	Y	Medium
45	1	0 E. Park St	Pullman Memorial Universalist Church	Church	Church	Medina sandstone	Excellent	Excellent	1894	Richardson Romanesque		Courthouse NR/Survey 6.18.02	C - CH	Y	High
46	1	6 E. Park St	Britton House	Residence	Residence	Aluminum	Fair	Good +	c1888	Queen Anne	Garaae	Courthouse NR/Survey 6,18.02	C - CH	Y	Low
47	2	6 E. Park St	Miceli House	Residence	Residence	Asphalt Shinale	Fair	Fair	c1890	Vernacular		Courthouse NR/Survey 6,18.02	C-CH	Y	Low
48	3	4 F. Park St	American Legion	School	County offices	Brick	Excellent	Excellent	c1885	Eastlake		Courthouse NR/Survey 6 18 02	C - CH	Y	Medium
49	1	4 W. Park St	St. Joseph's Roman Catholic Church	Church	Church	Stone	Excellent	Excellent	1896	Gothic Revival		Survey 6 18 02	C - CH	Y	High
50	2	1 W Park St	First Bantist Church	Church	Church	Brick	Excellent	Good +	1860	Italianate		Courthouse NP/Supey 6 18 02	C - CH	v	High
51	2	1 N Platt St	The Depiler on a ch	Pesidence	Pesidence	Wood/Ashestos Shingle	Fair	Fair	c1840s-50s	Greek Revival		Survey 6 10 02	Local Only	· Y	Low
52	2	9 N. Platt St		Pesidence	Petidence	Wood Shingles	Foir	Fair	1830:40:	Greek Revival		Survey 6 10 02	Local Only	v v	High
53	4	1 N. Platt St		Pesidence	Pesidence	Wood shingles	Fair	Good	c1840s	Greek Revival		Survey 6.10.02	Local Only	Y	Low
54		7 S Platt St	Free Methodist Parronage	Raronaao	Remonage/Office	Visid	Roor	Cood	c1905	Oucon Anno		Courtbourse NR/Suprav 6 18 02	C CH	v.	Low
54	2	2 S Platt St	Portor Houro	Paridonage	Poridonso	Aluminum	Roor	Good	c1955	Italianata		Courthourse NR/Survey 6.16.02	C CH	Y Y	Low
55		0 E State St	Chapol of First Prochutarian Church	Church	Church	Prick and wood	Excollent	Fair	1945 4	Crock Revival		Courthours NR/Survey 5 20 02	C CH	V	High
56	2	L SIGIE SI	Prorbutarian Parronago	Residence	Poridonco	Brick drid WOOD	Excellent	Excellent	1043-0	Remanandua (Quage Appa		Courthourse NR/Survey 5.30.02	C CH	v v	High
57		2 5 64-4- 64	Mathadiat Dagages	Democratice	NOSIGETICE	Drick	Cased	Cale	-4007	Normanesque/Queen Anne		Coorthouse NR/SUIVEy 6.10.02	0.00	I V	L and
58		3 E. STOTE ST.	First Units of Marsonage	rraisonage Chumah	Church	DIICK	Guadiant	Falf	1021	Vernacular Democratical		Countrouse NR/SUNey 6.10.02	C-CH	T V	LOW
59	1	9 N. PIOTT ST	First United Methodist Church	Church	Church	Brick	Excellent	Excellent	1831 per NR	komanesque kevival		Courthouse NR/Survey 6.10.02	C - CH	Y	Medium
60	2	5 Platt St	Albion Free Methodist Church	Church	Church	Board & Batten Wood Sic	li Good	Excellent	1860	Norman Revival		Courthouse NR/Survey 6.4.02	C - CH	Y	Medium
61	2	7 Platt St	Orleans County Jail	Municipal	Municipal	Concrete			1970-1	Modern		Courthouse NR	NC - CH	Y	None
62	2	8 E. Bank St	Corso Francesco												
63	2	8 W. Bank St	Sidari Amy Jean	Commercial	Industrial	Concrete	Fair	Fair		Vernacular					
64	3	0 Platt St	Verizon New York												
65	3	3 N. Main St	Milani Sara												
66	3	8 Platt St	Ingersoll House	Residence	Veterans of Foreign Wars	Woodframe	Good	Good	1824	Vernacular		Building-Structure Inventory Form	None	N	Low
67	3	9 Platt St	Renovation Lodge #97 F &	Civic		Concrete Block	Fair	Fair	Circa 1900-1930	Vernacular			None	N	Low
68	10	1 E. Bank St	C & M Heating & Cooling												
69	10	2 E. Bank St	Cote Marcel Phillip												
70	10	3 W. Bank St	Arnolds Auto Parts	Commercial	Commercial	Concrete Block/Stucco	Good	Good	Circa 1930	Modern					
71	10	5 E. Bank St	Wittman William												
72	11	4 S. Main St	St. Joseph's School and Lyceum	School	Day Care Center	Stone	Good	Good	1905	Romanesque Revival		Building-Structure Inventory Form	Local Only	Y	Medium
73	11	7 Liberty St	Hallenbeck Timothy A												
74	12	5 E. Bank St	Laine Lora	Blacksmith/wagon shon	vecant	Medina sandstone	Good	Good	1850	Vernacular		Building-Structure Inventory Form	Local Only	Y	Low
75	12	7 E. Bank St	National Grid	Electric transfer station		Medina sandstone	Good	Good	1900	Vernacular		Building-Structure Inventory Form	Local Only	Y	Medium
74	13	4 N Main St	Braunbach-Decarlo Inc.												
70	13	5 F. State St	Merrill Grinnell												-
70	13	8 N Main St	Mitchell Karen												
70	17	3 S. Main St	Orleans County Clark's Office	Municipal	Municipal	Brick	Excellent	Excellent	1888	Fastiake		Courthouse NR	C - CH	v	High
		1 C Main St	Orleans County Courthouse	Municipal	Municipal	Brick	Excellent	Excellent	1959.0	Grook Barbol	Additions	Courthouse NP	C CH	Y	High
0		o. widin ot	oncorro councy courcilouse	manacipai	manicipai	DTRM.	CAUCIICIIL	LAUGICIIL	1000-0	Groux no mai	realitions	COURTING THE	0.011		i ngli

APPENDIX B Albion Main Street Alliance Target Area



Albion Main Street Alliance Target Area

1

Source: US Census Bureau; Sanborn Fire Insurance Maps; NYS DOT; NYS OPRHP; NYSDOP; Village of Albion

Note: The Main Street Target Area is within Census Qualifying Tracts (406 and 407) of Orleans County: US Census Bureau

280 Feet

Main Street Target Area

57

Albion Main Street Alliance Target Area and Various Historic Districts **APPENDIX C**



Albion Main Street Alliance Target Area and Various Historic Districts

South Albion Residential National Register Eligible Historic District

Orleans County Courthouse National Register Historic District

North Main Bank Street National Register Historic District

Albion Local Historic District

urce: US Census Bureau; Sanborn Fire Insurance Maps NYS DOT; NYS OPRHP; NYSDOP; Village of Albion Main Street Target Area

Note: The Main Street Target Area is within Census Qualifying Tracts (406 and 407) of Orleans County: US Census Bureau

William VN Barlow House **Tousley-Church House** US Post Office-- Albion 980 Feet

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