Community Specific Design Guidelines

LOCKPORT MAIN STREET, INC.

APRIL 2013

NEW YORK STATE DEPARTMENT OF STATE

Western Erie Canal Alliance

GENESEE/FINGER LAKES Regional Planning Council

MAIN STREET INC. LOCKPORT envisioning our future

Community Specific Design Guidelines
Lockport Main Street, Inc.

April 2013

Acknowledgements

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

Lockport Main Street, Inc.
BOARD OF DIRECTORS
Charlene Seekins-Smith, *Board Chair*
Ruth L. Earl, *Board Vice-Chair*
Timothy Arlington, *Board Treasurer*
Susan Shaft, *Board Secretary*
Cookie Butcher
Jody Chesko
Linda Masters
Elizabeth Swanson McCulloch
Kevin McDonough
Lynn Oswald
Christopher Parada
Nora Smith
Linda VanBuskirk

Heather Peck, *Program Manager*

Lockport Design Guidebook Committee
Timothy Arlington
R. Charles Bell, *Director*, Department of Community Development
Doug Farley, *Development Director*, Niagara County Historical Society/ Erie Canal Discovery Center
Robert Hagen, *Chairman*, Historic Preservation Commission
Ann Marie Linnabery, *Asst. Director/Education Coordinator*, Niagara County Historical Society
Linda Masters
Elizabeth Swanson McCulloch
Kevin McDonough
Heather Peck
Margaret Truax, *City Historian*

CONSULTANT:
Genesee/Finger Lakes Regional Planning Council
50 West Main Street, Suite 8107
Rochester, New York 14614

This project is supported by the New York State Department of State with funds provided under Title 11 of the Environmental Protection Fund and sponsored by the Board of Supervisors of Wayne County.
Cover photograph is The Clinton Building merged with Polster Photographs of Lockport, NY.

TABLE OF CONTENTS

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 and is available for download at the Genesee/Finger Lakes Regional Planning Council (G/FLRPC) website. The *Historic Preservation Guidebook* has three basic sections:

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

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

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

HISTORIC OVERVIEW OF THE CITY OF LOCKPORT

The earliest settlement near present-day City of Lockport was about one mile east at Cold Spring, which featured an old Native American trail that provided an early transportation route from Canandaigua to Fort Niagara. Throughout the early nineteenth century, pioneer settlers—mostly Quakers from the Finger Lakes Region—began to arrive in the unnamed community, purchasing land from the Holland Land Company.

The construction of the Erie Canal in 1817 not only influenced the prosperity of marketplaces in New York City and along the East Coast with a faster trade route to the western frontier, but afforded the City of Lockport a place in history with a massive engineering effort consisting of a double flight of locks. A decision was made to cut the waterway through the limestone escarpment at a gorge in the area of Lockport. Laborers and merchants flocked to the area when construction began in 1821, bringing tremendous growth to the still unnamed village. By spring of 1821, the settlement was named Lockport and selected as the seat of government for Niagara County in July, 1822. The original locks were completed in 1825, enlarged in 1859, and the southern tier replaced by two lift locks from 1909-1918.

Erie Canal trade and use of the canal water to power mills and factories supported the development of Lockport. Significant improvements were made in East Lockport or Lowertown to create a milling and industrial center. Lockport experienced such tremendous growth during the 1820s that the New York State Legislature passed the act for incorporating the Village of Lockport on March 26, 1829. The introduction of various railroad lines and other commercial and technological advances through the 1850s, such as gas street lamps, soon prompted the transition of the Village of Lockport into an incorporated city on April 11, 1865. The influx of wealth from business and industry in manufacturing radiated throughout the community.

Many of the businesses and industries that had driven the prosperity and wealth in the Lockport community since the 1820s had failed to keep pace with modernization by the 1960s. Improved highways and suburbs coupled with new shopping malls also initiated the decline of Lockport's central business district. To combat the loss of population and vacant buildings, the City of Lockport—like many cities in Western New York and around the country—subscribed to the modern concept of urban reorganization and revitalization known as *Urban Renewal*. Focus concentrated on Main Street where Victorian, mixed-use buildings were demolished to create large areas ready for the construction of new Modern buildings.

Although new development did occur with the creation of Lockview Plaza and Heritage Square, sprawl and abandonment heightened by the demolitions continued into the 1980s. New interest finally arrived at the turn of the twenty-first century when the City worked alongside the Ulrich Development Company to create Lockport's City Centre, which reintroduced commercial activity on Lockport's South Block. The City of Lockport also participated in an over $3 million rehabilitation of the only remaining stone buildings from the canal era on the former Richmond Avenue, now known as Canal Street.[1]

The 2010 Census shows the total population for the City of Lockport as 21,165.[2] Population has been steadily declining since 1960—with the largest decline between 1990 and 2000 from 24,426 to 22,279 people. The City's population has declined by five percent between 2000 and 2010.[3]

---

[1] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York* (prepared for the City of Lockport, April 2011), Section 4.0 - Historical Overview.

[2] United States Census Bureau, "2010 Population Finder," www.census.gov (accessed 22 March 2013).

HISTORIC RESOURCES IN THE MAIN STREET TARGET AREA

There are 128 parcels within Lockport Main Street, Inc.'s "Main Street Target Area." This target area is the traditional commercial core of the community. The Main Street Target Area stretches from Ontario and Niagara Streets on the north to Walnut and South Streets on the south; Transit Street on the west to Washburn Street on the east. The area contains the Lockport Municipal Building, along the northwestern edge of the "Big Bridge" over the Erie Canal, where six city streets converge. The largest and oldest concentration of commercial activity, including offices, banking and finance, institutions, businesses and retail shops, can be found in this area—although strip commercial plazas and modern low-rise buildings from the Urban Renewal era are still present.

Properties listed on the State and National Registers of Historic Places that are situated in the Main Street Target Area include the Gillette Bacon/Dr. George Merchant/Charles Wilson Moss House at 32 Cottage Street, Old Lockport City Hall/Former Benjamin C. Moore Mill at 2 Pine Street, and the US Post Office-Lockport at 1 East Avenue. The Lockport Industrial National Register Historic District is only partially located in the Main Street Target Area and consists of the double flight of locks, a hydraulic raceway, and the ruins of several industrial structures that were built after 1859 and either abandoned or destroyed by fire in 1909.

The City of Lockport's local preservation ordinance, Chapter 116: Historic Preservation, was adopted by the Common Council on September 17, 2008. The City'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 2008. The CLG program is a nationwide initiative that directly links a community's preservation goals to state and federal preservation programs. The New York State Historic Preservation Office offers a variety of services to certified CLGs, including legal advice, training opportunities, and surveys.

Clinton Brown Company Architecture, PC completed a reconnaissance-level historic resources survey for the City of Lockport in 2010 with grant funding through the CLG program. This survey and documentation was completed in cooperation with the City of Lockport Department of Community Development and the City of Lockport Historic Preservation Commission (HPC). A total of 615 properties, 222 primary buildings and structures were documented and numerous buildings or properties were identified as potentially National Register Eligible.

Twenty (20) National Register Eligible individually significant resources were identified in the Lockport Main Street Target Area:

- 21 Church Street – First Presbyterian Church
- 24 Church Street – Former Church of the Redeemer Universalist Church/Erie Canal Discovery Center
- 2 East Avenue – Palace Theatre (former Schine's)
- 19 East Avenue – YMCA
- 23 East Avenue – Public Library
- 66 Locust Street – Former St. Peter's United Church of Christ/Faith Emmanuel Temple

---

[3] NUTTER Associates, Community Planners, et al., *City of Lockport Comprehensive Plan* (prepared for the City of Lockport, May 1998), 12.

- 1 Main Street – The Clinton Building
- 2 Main Street – Masonic Hall Building
- 45 Main Street – Former Manufacturer's and Traders (M&T) Bank
- 50 Main Street – Former Niagara County National Bank Building
- 116 Main Street – Former Farmers and Mechanics Savings Bank/Regency Tower
- 4 Market Street – The Bewley Building
- 42 Niagara Street – B. Leo Dolan Post #410 American Legion
- 58 North Transit Street – The Niagara Hotel
- 33 Pine Street – Former Fraternity of Eagles Building
- 54 Pine Street – Former Howard C. Korff Furniture Building
- 128 Walnut Street – Former Dr. Albert J. and Jennie Evans House/Tuscarora Club of Lockport/present Tuscarora Inn
- 136 Walnut Street – Former Medical Arts Building
- 146 Walnut Street – The Edward Simmons House
- 160 Washburn Street – Former Harrison Radiator Corporation/Harrison Place

Three (3) potential National Register Historic Districts were also identified in the Lockport Main Street Target Area:

- Canal Street Historic District (with three (3) contributing resources located at 51, 57 and 79 Canal Street)
- West Main Street Historic District (with six (6) contributing resources located at 8, 12, 13, 16, 17, and 29 West Main Street)
- St. Mary's Roman Catholic Church Parish Complex (with two (2) contributing resources located at 25 Walnut Street)[4]

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

Landmarks or properties within an historic district that have been designated as such by the HPC require a certificate of appropriateness whenever alterations are proposed to the exterior of those buildings or new construction is proposed within the district. Historic designation does not prohibit alterations or additions, but the HPC does review and approve those changes in order to preserve and protect the historic, architectural, and cultural resources in the City of Lockport. These design guidelines, which are specific to the Main Street Target Area, are intended to assist property owners and the HPC through the design review process to ensure compatibility with the style and form of the historic building, neighboring buildings, and the streetscape. A proposed certificate of appropriateness application procedure is provided as Appendix B.

[4] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*, Section 1.0 - Project Description.

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.[5]

The City of Lockport owes its existence to the construction and opening of the Erie Canal in 1825; growing from a settlement of log cabins to an incorporated village by 1829. The municipal boundaries formed a large parallelogram centered on the canal. Bridges quickly became necessary to connect the divided community. The angle of the canalway created a larger portion on the northwest side, which became the most densely developed. The southeastern portion was less developed at this time. The northeastern area known as Lowertown, lying below the locks and the grand natural basin, became a milling and industrial center. The use of the canal water to power the mills and factories along the banks created success and wealth throughout the community. Flouring and saw mills, iron foundries, clothing and shoe manufacturers, tanneries, carpentry and blacksmith work were just a few of the different trades and industries represented throughout Lockport. The influx of wealth from business and industry in manufacturing radiated throughout the community, spurring improvements in public services, transportation systems, education, and entertainment.[6]

[5] Western Erie Canal Heritage Corridor Planning Commission, *Western Erie Canal Heritage Corridor Management Plan*, 19-21, 23, and 42-44.
[6] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*, 4-24 – 4-27.

(*Above*) Map of the Village of Lockport by Jesse P. Haines, surveyor (1830). Lockport is an exception to the usual pattern found in Western New York canal villages like Albion, Brockport, Palmyra, Newark, and Lyons where the Erie Canal skirts along the edge of the village. Commercial and residential development grew on both sides in Lockport, so the canal and locks have remained the focal point of the city. Historic image courtesy of Polster Photographs of Lockport, NY.

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

By the 1850s, limestone and brick had replaced wood-frame commercial buildings in the Main Street Target Area. Niagara limestone was prevalent in the area, as was hydraulic limestone that was used to make mortar. Medina sandstone was used for both building construction and paving of streets, sidewalks, and roadways.[7] By the turn of the twentieth century, commercial buildings began to update their Victorian era storefronts. It is very likely that a majority of the first-floor stores in the Western Erie Canal Heritage Corridor have been remodeled in the last 50 years and feature a wide combination of building materials and elements. The Main Street Target Area in the City of Lockport has some historic commercial buildings, mostly representing the Eclectic movement (1880-1940) to Modernistic architecture of the mid-twentieth century. With a majority of historic business blocks destroyed during Urban Renewal, there are limited twentieth century Moderne storefront modifications. Many of the existing commercial buildings are from the late 1960s and are devoid of traditional detail.

[7] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*, 4-29.

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. Lockport'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.[8]

Frame buildings were initially built along Main Street, likely gable-front and false-front stores. Prior to 1821, only a few scattered cabins were located in the area. Dr. Isaac Smith was the first doctor to settle in the early settlement of Lockport. He constructed a log cabin of peeled logs at the site of the present Bewley Building. It was reported in June 1821 that between 40 and 50 new buildings had been constructed, including three stores. Morris H. Tucker was one the first to establish a store in the growing village. Prior to his arrival from Batavia, the nearest general goods store was several miles away in Hartland Corners. House & Boughton soon built an additional store, a third store was opened by Lebbeus Fish, and the first village baker, John Johnson, set up his shop shortly thereafter. By the fall of 1823, most business was conducted on the west side of the canal.[9]

The gable-front was usually clad in clapboard and served as a general store, hardware, grocery, or feed store. The design was simple; straight gable roof with an entrance on center with the gable's apex, corners delineated with narrow corner boards, symmetrical fenestration, and decoration limited to brackets in the gable or a large signboard. The false-front featured a gable roof that was hidden behind a false portion that extended beyond the façade. The extra section of wall would sometimes function as a signboard. Cornerboards, columns, or pilasters were carried up the front and panel divisions aligned with the display windows below. As the village prospered, these buildings were replaced or incorporated into stone buildings.[10] The Main Street Target Area does not feature any wood-frame commercial buildings.

[8] Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870 to 1940: An Illustrated Glossary* (New York, NY: VanNostrand Reinhold Company, 1985), 6 and 7.
[9] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*, 4-13 and 4-17.
[10] Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870 to 1940: An Illustrated Glossary*, 244-245 and 247.

(*Above*) Circa 1852 two-story, former bakery at 79 Richmond Avenue (Canal Street) is a rare survivor of the local stone/brick façade type of commercial building once very common in downtown Lockport.

There are few surviving early to mid-nineteenth century buildings in the Main Street Target Area, built during the construction and opening of the Erie Canal. The earliest are stone architecture. Not only was stone good for repressing fires, but it was easy to transport on the canal from the numerous stone quarries established along the Niagara and Onondaga Escarpments between the cities of Buffalo and Rochester. Skilled stonecutters and masons that labored on the Erie Canal also left stone rock spoil along the canal banks, which was scavenged by area residents and utilized for buildings.[11] The Gillette Bacon/Dr. George Merchant/Charles Wilson Moss House and Old Lockport City Hall/Former Benjamin C. Moore Mill are two of the oldest stone buildings in the Main Street Target Area, although neither are commercial examples. They are both individually listed on the National Register of Historic Places and part of the Multiple Property Documentation Form created for the Stone Buildings of Lockport, New York. The Gillette Bacon/Dr. George Merchant/Charles Wilson Moss House is a two-and-a half-story Medina sandstone Federal Style residence built circa 1832. The Old Lockport City Hall/Former Benjamin C. Moore Mill was first a flour mill located just south of the Pine Street Bridge. The building was later converted into a municipal water pumping plant and then expanded to house Lockport City Hall in 1893.

The brick-front was the most popular vernacular design for many years, composed of one to three stories and usually as a single building or in groups with party walls up to a block in length. Brick-front characteristics resulted from the interaction of elements on the grid that emphasized the façade. Display space was conventional, whether the entrance was on or off-center. The stores were usually narrow and deep, with single or double windows on the upper floors, panels of brickwork, brick friezes, decorative lintels or sills, and string courses or sections of belt courses that divided the wall laterally. A majority of Lockport's commercial buildings were constructed of Gasport limestone, laid in rubble masonry. Commercial façades were usually clad with brick as opposed to stone in order to create a more refined appearance.[12]

[11] Claire Ross and Robert Corby, National Register of Historic Places Multiple Property Documentation Form, "Stone Buildings of Lockport, New York," 2003, 9.
[12] Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870 to 1940: An Illustrated Glossary*, 240-241.

(*Above*) The three-story Italianate commercial building at 17 West Main Street retains its ornate window surrounds, although the heavy decorative cornice—which was likely constructed of metal—no longer exists.

Italianate storefronts were popular during the 1870s and 1880s and accomplished detailing through brick, iron-front, or wood construction. Windows were generally long and narrow. Metal was used for decorative details such as the cornice or pilasters. The first floor could be differentiated from the second floor by an ornamented beam or surface moldings that capped the display windows. In the evolution of commercial storefronts, the Italianate was one of the first styles successfully built from manufactured materials.[13] Brick-front and Italianate stores can all be found in communities throughout the Western Erie Canal Heritage Corridor.

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 former Prudden Block (South Block) and Jackson Block (Main Street at Cottage Street) in the Main Street Target Area.

The business block featured a variety of enterprises, with entrances servicing the first-floor stores or offices and apartments on the upper-level spaces. The continuous business block featured a continuity of materials, most often brick, on a uniform profile with orderly fenestration. Sometimes special detailing, such as terra-cotta cladding, was applied. The imposing scale of the business block identified it as the commercial center of the area. The corner block, often with a tower rising from a recessed or canted ground-level entrance, was a visual and financial anchor for many business districts as well. It often marked the edge or the heart of the commercial district. The corner block had to integrate two elevations and develop a strong entrance. The vertical bays were broken up through arcading, round-headed elements, continuous sills and lintels, and belt courses. In order to radiate a strong overall shape, cornices of each elevation received more detailing than other sections. Rarely were these buildings uniform in size; one side was usually longer than the other but seldom higher. A canted entrance set at 45 degrees to the intersection of the walls was a popular entrance.[14]

[13] Ibid, 239.
[14] Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870 to 1940: An Illustrated Glossary*, 6-9.

The Williams Brothers Department Store was a mainstay of commerce on Main Street in Lockport. Founded in 1879 at 78 Main Street, the Williams Brothers store was a Lockport landmark for many generations. Williams Brothers purchased the Prudden Brother's[15] furniture warehouse (known as the Prudden Block) in 1902.[16] In 1972, the store was forced to relocate—allegedly due to governmental pressures. A few lots to the west of the Williams Brothers Department Store was the F. W. Woolworth Company and the J.J. Newberry Company stores. The J.J. Newberry Company store was described in 1941 as an "architectural combination of black granite base with aluminum setting strips against a structural glass sign background, enhanced with gold leaf, aluminum letters with corresponding aluminum sign cornices."[17] The area up to the J.J. Newberry Company, identified later as South Block, was lost to Urban Renewal in the late 1960s.

South Block before Urban Renewal (*left*) and the J.J. Newberry Company Building (*right*) as it appears today at 60 Main Street. Historic image courtesy of Niagara County Historical Society.

[15] The Prudden Brothers furniture, carpet and undertaking business began in 1876 at 33-35 Main Street and remained at this location until 1880. Prudden Brothers moved in 1881 to 82-84 Main Street, on the west side of what was to become Williams Brothers Department Store. In the early 1900s, the business moved to 33-37 Pine Street and became the Prudden-Weaver Company. Sometime in 1929 the furniture part of the business was discontinued and the building was sold. A residence at 242 Genesee Street was purchased and modernized to meet new trends in funeral service. Prudden and Kandt Funeral Home, Inc., "History," http://pruddenandkandt.com/History (accessed 22 March 2013).

[16] The Lockport Journal, http://fultonhistory.com/Newspaper%2020/Lockport%20NY%20Journal/Lockport%20NY%20Journal%201902/Lockport%20NY%20Journal%201902%20-%200062.pdf (accessed 22 March 2013).

[17] Lockport Union-Sun & Journal, http://fultonhistory.com/Newspaper%2018/Lockport%20NY%20Union%20Sun%20Journal/Lockport%20NY%20Union%20Sun%20Journal%201941/Lockport%20NY%20Union%20Sun%20Journal%201941%20-%200507.pdf (accessed 22 March 2013).

The J.J. Frazer (Sullivan Insurance) building is one of a few surviving examples of a business block, displaying a uniform profile and symmetrical fenestration. From about 1878 to 1883, J. J. Frazer was a manufacturer of "fine carriages" and "sleighs of all descriptions," with "repairing a specialty." The business was located at 19 and 21 West Main Street.[18]

The former Howard C. Korff Furniture Building at 54 Pine Street is an excellent example of a corner block. The building features decorative modillions and brackets with brick corbeling. The two elevations facing the street received more detailing than other sections.

(*Below*) The J.J. Frazer (Sullivan Insurance) building at 29 West Main Street is an example of a business block. Upper-story space in these buildings was used for office space or apartments.

(*Above*) The cornice extends higher on the west and south elevations of the former Howard C. Korff Furniture Building at 54 Pine Street. The corner block marks the edge or the heart of a traditional commercial area.

[18] Lockport Daily Journal, http://fultonhistory.com/Newspaper%2018/Lockport%20NY%20Daily%20Journal/Lockport%20NY%20Daily%20Journal%201878%20Aug-Dec/Lockport%20NY%20Daily%20Journal%201878%20Aug-Dec%20-%200035.pdf (accessed 22 March 2013).

In addition to stores, central business districts also contained other types of commercial buildings such as movie theaters, halls, cafés, hotels, and banks.[19] The first masonic hall was located on the upper floor of a stone building located between Canal and Main Streets. The current Masonic Hall Building is located on the site of the Merchant Block, which was destroyed by fire on October 31, 1850. The Masonic Hall Building is representative of the Colonial Revival Style applied to a commercial building.[20]

(*Left*) Simple surrounds and stepped parapetted gables can be seen on the Masonic Hall Building in the historic postcard (circa 1915-1930), compared to the current appearance of the building (*right*) with its prominent classical pilasters, balustrade, and entablature.

[19] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*, 4-11 & 4-12.
[20] Ibid, 4-19, 4-33 and 5-13.

The original Hodge Opera House was constructed in 1871 at the corner of Main and Market Streets in the Second Empire Style, with three floors and a fourth floor mansard roof level. The ground-level featured an ornate cast iron façade, likely painted to prevent rust. The opera house was located on the third floor and could accommodate 2,000 people. The original Hodge Opera House was destroyed by fire on January 5, 1881. About a year later, the Second Hodge Opera House opened at the same location of the original building. It was approximately the same shape but featured a new Classical-influenced design. This new building also burned in1928. The Bewley Building (circa 1929) currently resides on the site of the Hodge Opera House and incorporates some of the ruins into its construction. The Bewley Building features two-story rusticated stonework and a variety of shops and stores at the ground-level.[21] Opera house design played a role in the evolution of the movie theatre, as the motion picture became a significant force in American culture. The Palace Theatre was the "finest picture and show house" built in downtown Lockport in 1925. The Palace Theatre illustrates how the movie theater acquired architectural style, with its strong piers, panels of brick and window, and decorative cornice line. The Palace operated as Schine's Theatre from 1928 until1969. A movie screen was added in 1974.[22]

Hotels were often built near a rail line or near the central business district to accommodate travelers. Some of the first hotels in Lockport were log cabins, such as Esek Brown's hotel located near the junction of present West and Park Avenues. The first inn and tavern was also of log construction, situated on the corner of Main and Locust Streets. Business leader Lyman Spalding later built a stone hotel, originally called the Central House and later The American, on this site in 1833. The Farmers & Merchant Bank Building now sits on the corner of Main and Locust Streets. On the northwest corner of Main and Transit Streets was the Washington House, built in 1823, and the Exchange Coffee House was located at the northwest corner of New Main and

(*Above left*) The cornice line of the Palace Theatre on the southeast corner of East Avenue and Elm Street includes a parapet, coping, and other decorative elements. (*Below left*) Located on the southeast corner of Niagara and North Transit Streets, the Gasport limestone Niagara Hotel is the city's sole surviving nineteenth century hotel.

[21] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*, 4-48 – 4-52.
[22] Historic Palace Theatre, "History," www.lockportpalacetheatre.org/about/history.php (accessed 22 March 2013).

Hawley Streets. On the north side of Niagara Street, between Transit and Hawley Streets, was the original Niagara House (circa 1823). The Eagle Hotel was located on Niagara Street at the corner of Prospect Street. The Lockport Hotel (circa 1823) was a one-story building located along the north side of Main Street in 1823. A popular establishment was the Cottage, a log house with an "old-fashioned Dutch fireplace." Located on the corner of Main and Cottage Streets, the Cottage was demolished in 1875 for the "spacious Ringueberg block." A massive fire swept through the business district in the Village of Lockport in 1854, destroying three hotels.[23]

Niagara County National Bank circa 1910 (*left*) and the building's Neoclassical appearance today (*right*).
Historic image courtesy of Polster Photographs of Lockport, NY.

Lockport had several banking institutions through the years, the first being organized in 1828. The National Exchange Bank was incorporated as a State institution in 1844 and then a national bank in 1865. It stood on the northeast corner of Main and Pine Streets. This bank was likely remodeled sometime in the 1920s, as it currently is an example of a vault-type commercial building with Neoclassical Style influences. The building is known as the former Manufacturer's and Traders (M&T) Bank. Niagara County National Bank was organized December 6, 1864 and is still situated on the southwest corner of Main and Pine Streets. This bank was also remodeled sometime in the 1920s and became Marine Midland Trust Company of Western New York through the 1950s. At the time of Urban Renewal, it was Marine Midland Bank. This bank is representative of a temple-front Neoclassical commercial building. The former Farmers and Mechanics Savings Bank at 116 Main Street was chartered May 11, 1870. It is an excellent example of the Beaux Arts Style.[24]

[23] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*, 4-15, 4-17, and 4-19.
[24] History of Lockport, New York, "Chapter XI. City and Town of Lockport," http://history.rays-place.com/ny/lockport-ny-2.htm (accessed 22 March 2013).

BUILDING TYPES: PUBLIC

Public buildings such as churches, school and government buildings, and railroad stations are other building types typically found in historic central business districts and rely on simple, direct geometry for effective design. Union Station, located at 95 Union Avenue, sits just north of the Main Street Target Area. Although the station was gutted by fire in 1974 and only the walls remain, the structure is listed on the National Register of Historic Places as representative of late nineteenth century Romanesque Revival depot architecture. Constructed in 1889 for the New York Central Railroad, trains ran from Lockport to Niagara Falls daily. Although long a focal point for transportation and commerce in the area, the passenger station was deactivated in the 1940s.[25] Romanesque was popular for banks and public buildings as the low and heavy architecture represented security and commitment to purpose.

(*Left*) St. Mary's Roman Catholic School Building and Addition and YWCA of Niagara along Walnut Street.
(*Right*) The (old) Lockport Post Office and Lockport Family YMCA at the corner of East Avenue and Elm Street.
A majority of public buildings in the Main Street Target Area are masonry construction.
Using *A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments*, available via download at the Technical Preservation Services, National Park Service website, a visual conditions inventory can be performed.
The Glossary is a general reference and interpretive tool that provides an explanation of all terms used to describe conditions of masonry deterioration and repair techniques and treatments.

[25] James Goche and Lynn A. Beebe, National Register of Historic Places Inventory - Nomination Form, "Union Station," 1976.

The only schools located in the Main Street Target Area are affiliated with religious institutions, such as St. Mary's Roman Catholic Church. The congregation was established in 1850 and the first parsonage was built between 1863 and 1864. A brick school building was constructed on Walnut Street in 1892 to educate the children of the congregation. An eight-room classroom building was later constructed in 1953, expanding St. Mary's school along Walnut Street and resurfacing the façade with yellow brick veneer sometime after 1955.[26]

Other churches in the Main Street Target Area include the First Presbyterian Church at 21 Church Street and the former Church of the Redeemer Universalist Church at 24 Church Street. The First Presbyterian Church is an example of the Romanesque Revival Style with its rough-faced, squared stonework and groupings of arched windows. The Church of the Redeemer Universalist Church was originally a small building, enlarged between 1866 and 1869, and purchased by the First Presbyterian Church in 1941 for youth and recreational services. The building retains its 1840s vernacular design and today houses the Erie Canal Discovery Center. Located on Locust Street at the corner of South Street is the former St. Peter's German Evangelical Church, also known as St. Peter's United Church of Christ/Faith Emmanuel Temple.[27] This church (circa 1863) is a good example of the vernacular type with simple, direct geometric forms and modest window-to-wall ratio.

Before Lockport was incorporated as a village, the closest post office was located east of the frontier settlement in Hartland Corners.[28] Eventually the local post office was established on Canal Street in 1822.[29] The original Hodge Opera House also housed a post office on the ground-level, along with fifty other offices and stores.[30] The (old) Lockport Post Office at 1 East Avenue, constructed between 1902 and 1904, is distinguished by rusticated stonework and over-scaled sculptural details that emanates a heavy Beaux-Arts presence. It is representative of James Knox Taylor's more eclectic designs, who was Supervising Architect of the Treasury Department from 1897 to 1912.[31]

To the east of the (old) Lockport Post Office sits the Lockport Family YMCA and the Lockport Public Library. The YMCA of Lockport was founded in 1861. The current facility opened in 1927. The building underwent an $850,000 renovation in 1987. The library was built in 1937, incorporating a 36,000-square-foot addition in 1994.[32] The Lockport Family YMCA is an example of the Colonial Revival Style, which had become the accepted style for most federally sponsored public architecture during the 1920s and 1930s.

[26] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*, 4-66 and 4-67.
[27] History of Lockport, New York, "Chapter XI. City and Town of Lockport," http://history.rays-place.com/ny/lockport-ny-2.htm (accessed 22 March 2013).
[28] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*, 4-11.
[29] Ibid, 4-14.
[30] Ibid, 4-48.
[31] Larry E. Gobrecht, National Register of Historic Places Inventory - Nomination Form, "Lockport Post Office," 1983.
[32] Historic Lockport, "History: 1816-1840 and 1840-present," http://elockport.com/history-lockport-ny2.php (accessed 22 March 2013).

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. The first railroad passed through Lockport in 1837, a little more than a decade after the opening of the Erie Canal. Warehouses, factories, and mills do remain in commercial centers such as Lockport that were adjacent to the canal or rail lines for convenient transport.[33]

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. 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. Lyman A. Spalding, a local land speculator, built a flouring mill in the winter of 1825-26**.** Jabez Pomeroy and William Bass constructed a building nearby Spalding's mill used for carding and cloth pressing. These two businesses became the first in Lockport to be powered by the canal water.[34] On August 24, 1859, Benjamin Moore built a stone flour and grist mill, which eventually became City Hall in 1893.[35] Lockport's flour milling industry expanded into the 1850s with the "roller" process. However, the number of mills declined after 1860 due to numerous technological innovations that produced new manufactured goods such as industrial machinery, iron, textiles, brooms, fruit boxes and baskets, carriages, preserves, and paper.

The best surviving examples of early nineteenth century industrial/warehouse architecture is the circa 1832 Huston Block or Western Block Company building located on the south bank of the canal in Lowertown. A majority of the Medina sandstone buildings in Lowertown are listed on the National Register of Historic Places. The remnants of the circa 1833 Lockport Manufacturing Company cotton mill are also located at 33 Exchange Street. Mid-century industrial construction is represented by circa 1859 Work's Tannery at 233 Market Street and the circa 1855 Draper Brewery building at 51 South Transit Street. The city's largest late nineteenth century industrial complex is located on the east side of Gooding Street, just north of the railroad underpass.[36] This industrial area is contained within the Lockport Industrial Historic District, which is also partially located in the Main Street Target Area. All of these industrial buildings feature a warehouse design with plain walls, orderly fenestration, and large openings for ease in transferring goods. As with nearly all modest buildings in the vernacular tradition, the most architectural element on the building is the cornice line.

The Lockport Industrial Historic District's north flight of locks, the hydraulic Company's tunnel, and some of the industrial remains from such enterprises as the Bickford Box Company and Holly Manufacturing Company, which manufactured steam heating systems, are part of the Main Street Target Area. A majority of the industrial buildings that remain intact within the target area, however, were built during the early twentieth century such as the former Niagara Merchandising Co. Printers building located at 60 Chestnut Street. The ground-level has many loading docks that facilitate transportation and storage while the windows on the second and third floors are symmetrically arranged. Factory design differs from warehouse design in the fenestration. The Harrison Radiator Company factory complex at 160 Washburn Street was constructed in several phases by the prominent John W. Cowper Company

[33] Western Erie Canal Heritage Corridor Planning Commission, *Western Erie Canal Heritage Corridor Management Plan*, 44-45.
[34] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*, 4-23
[35] Historic Lockport, "History: 1816-1840 and 1840-present," http://elockport.com/history-lockport-ny2.php (accessed 22 March 2013).
[36] Claire Ross and Robert Corby, National Register of Historic Places Multiple Property Documentation Form, "Stone Buildings of Lockport, New York," 2003.

of Buffalo in 1917, 1923, and 1930.[37] Factories require much more light, so large metal windows provide illumination and ventilation. Piers become more obvious on the elevations and the window-to-wall ratio increases dramatically as organizing elements.

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.

(*Left*) The Niagara Merchandising Co. Printers warehouse at 60 Chestnut Street features large openings on the first floor, orderly fenestration, and a well-marked entrance. (*Right*) The former Harrison Radiator factory complex at 160 Washburn Street is typical of factory design with its reinforced concrete structural members allowing for large metal windows to provide ample interior lighting. This "daylighting" design also shows how the special manufacturing process was carried out, utilizing workers with tasks along assembly lines. Accommodating the machinery contributed to the building's overall size and shape.

[37] Clinton Brown Company Architecture, pc, *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*, 5-28 – 5-30.

BUILDING TYPES: RESIDENTIAL

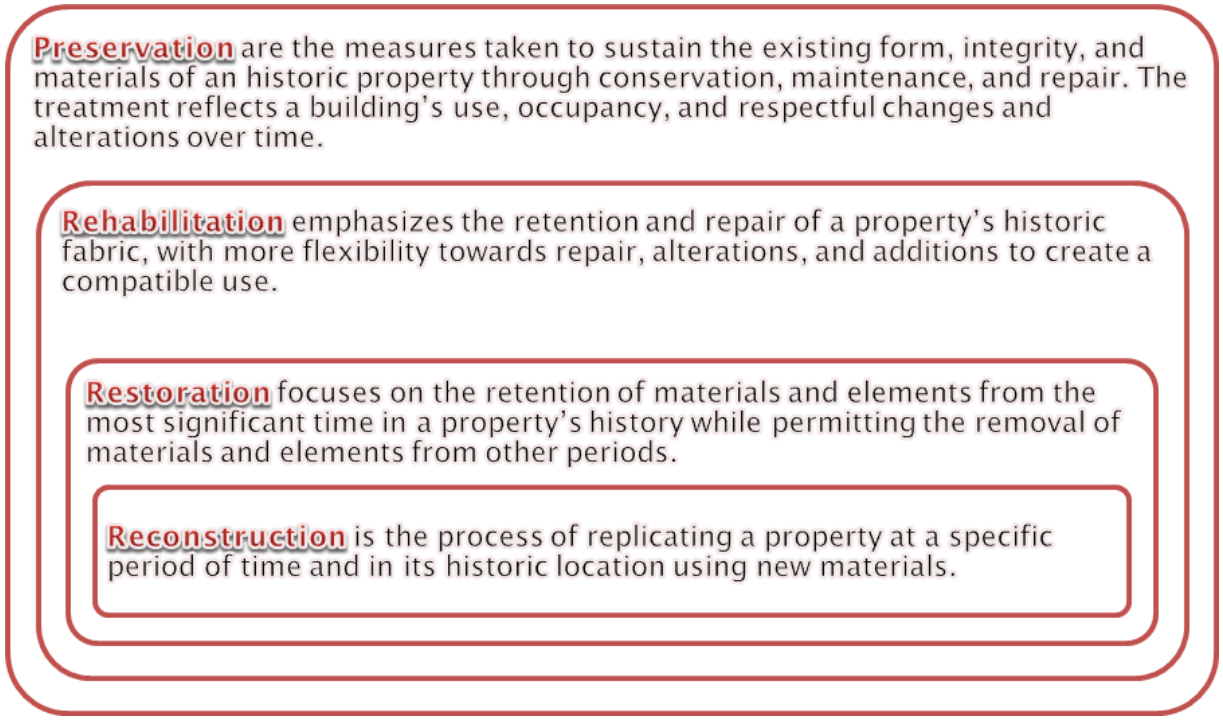
Single-family residences were built on open homestead land, narrow railroad lots, boulevards, and crowded city streets. Some were built as speculation houses or as commissions; others in groups as small-, medium-, and large-scale developments. Prefabricated buildings have also been constructed. Detached 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*) Vernacular example of a Federal Style residence at 6 Walnut Street with modest massing and details that reflects Lockport's early history. (*Right*) Italianate hipped (pyramidal) cottage at 146 Walnut Street features a low roof profile, strong vertical orientation, and turned pieces that ornament the porches. Many Italianate cottages are located on narrow lots and extend to a third floor.

HISTORIC ARCHITECTURAL DESIGN GUIDELINES

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings are intended to promote responsible preservation practices to historic building owners and managers, consultants, contractors, and project reviewers. The Standards are designed to be applied to all historic resource types listed in the National Register of Historic Places, which include buildings, sites, structures, districts, and objects. The Guidelines apply specifically to buildings. There are four types of preservation practices, or treatments: Preservation, Rehabilitation, Restoration, and Reconstruction. Once a treatment is selected, the Standards provide philosophical consistency to the work while the Guidelines focus directly on exterior materials and features, interior features, the site and setting, and special requirements such as accessibility requirements, health and safety code requirements, or retrofitting to improve energy efficiency.[38]



The majority of the buildings in Lockport's Main Street Target Area have been used for commercial purposes and still function as such. Storefronts have a history of being remodeled because of the perceived need to change appearance in order to stay competitive. While nineteenth century storefronts were generally uniform in appearance, store owners of the twentieth century began to embrace individuality. Stores changed appearance either to adjust to new business types or to transform an entire façade aesthetically by changing certain details, such as bulkhead cladding or entrance pattern.

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

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

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.

(*Left*) These decorative cast-iron pilasters are all that remain of this nineteenth century Italianate storefront at 17 West Main Street. (*Right*) The former J.J. Newberry Company building at 60 Main Street features a modern broad-front with a reinforced openness of the façade, recessed entry, and display windows partitioned into glass panels with thin mullions.

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

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

[39] Herbert Gottfried and Jan Jennings, 371-373.

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

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

- *Relative importance in history*. Is the building a nationally significant resource, of statewide significance, or is it locally significant? Was it the home of an important merchant or the business headquarters of an important industrialist? Is the house or commercial building representative of a significant style of architecture? Many buildings individually listed in the National Register of Historic Places often call for Preservation or Restoration. Rehabilitation more frequently applies to buildings that contribute to the significance of a historic district but are not individually listed in the National Register of Historic Places for a new and compatible use.

- *Physical condition*. What is the current condition of the building—have the building materials deteriorated? Has the original massing, form, and orientation survived largely intact, or have those components been altered? Are the alterations an important part of the building's history? Preservation may be appropriate if distinctive materials, details, and elements are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or additions are necessary for a new use, then Rehabilitation is probably the most appropriate treatment.

- *Proposed use*. Will the building function as it was originally intended, or will it be given a new use? Many historic buildings can be adapted for new uses without seriously damaging their distinctive materials, features, spaces, and spatial relationships.

- *Mandated code requirements*. Regardless of the treatment chosen, health and safety and accessibility requirements will need to be considered. Identify the building's character-defining spaces, features, and finishes so that code-required work will not jeopardize a building's materials as well as its historic character. Alterations and new construction will need to meet accessibility requirements under the Americans with Disabilities Act of 1990; however, the design should minimize material loss and visual change to a historic building.

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

The "Property Maintenance Code of New York State" and "Fire Code of New York State" are two books of the Code that can apply to existing buildings. The "Energy Conservation Construction Code of New York State" applies to existing and new buildings, although provisions are modified for existing buildings to reflect rehabilitation work. The Energy Code does not apply to properties listed in the New York State or National Register of Historic Places.

The "Mechanical Code of New York State," "Fuel and Gas Code of New York State," and "Plumbing Code of New York State" will apply if any new work is done.[40]

The following section outlines nineteenth and twentieth century architectural styles that survive within the Main Street Target Area. A proposed design review flowchart for historic commercial, public, industrial, and residential buildings designated as landmarks or residing within an historic district in the Main Street Target Area is provided as Appendix B.

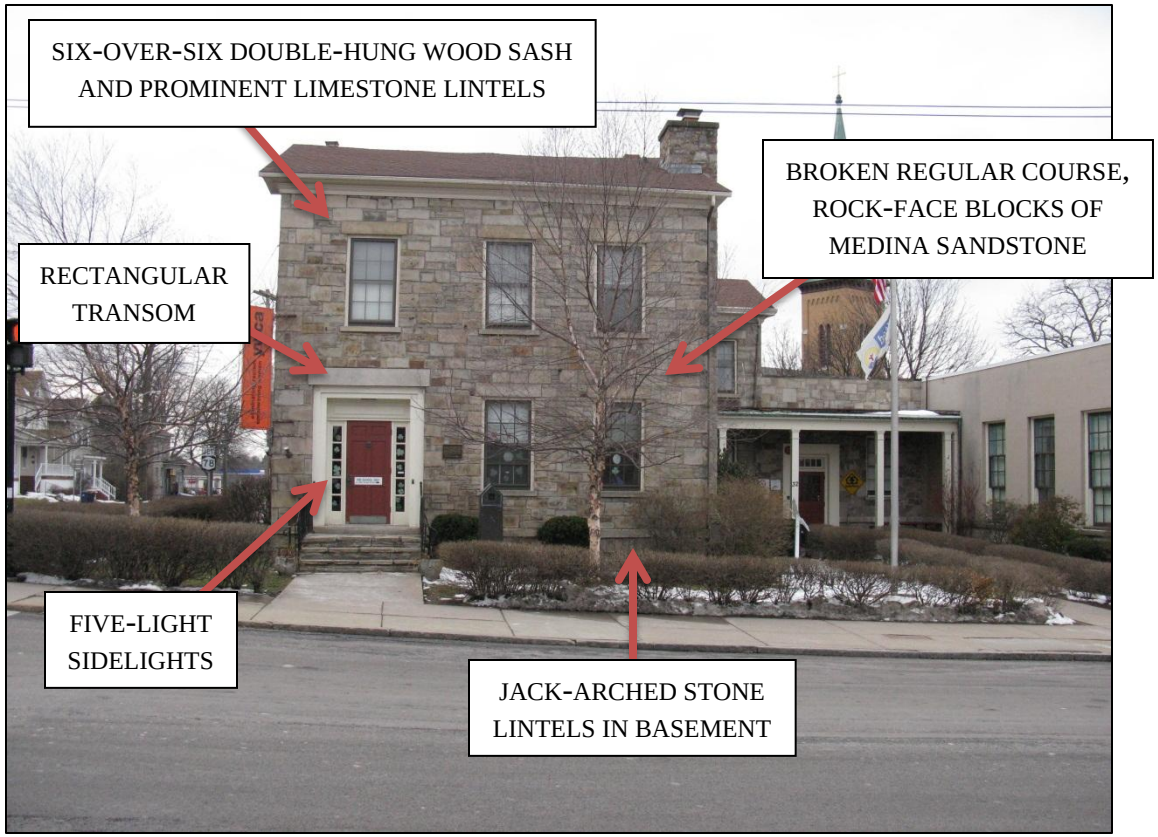
One-story broad-front stores along West Main Street today (*left*) and circa 1940-1949 (*right*). Note the stepped parapets and brickwork panels. Historic image courtesy of Polster Photographs of Lockport, NY.

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

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

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

The Bacon/Merchant/Moss House at 32 Cottage Street, circa 1832



Technical Preservation Services

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

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

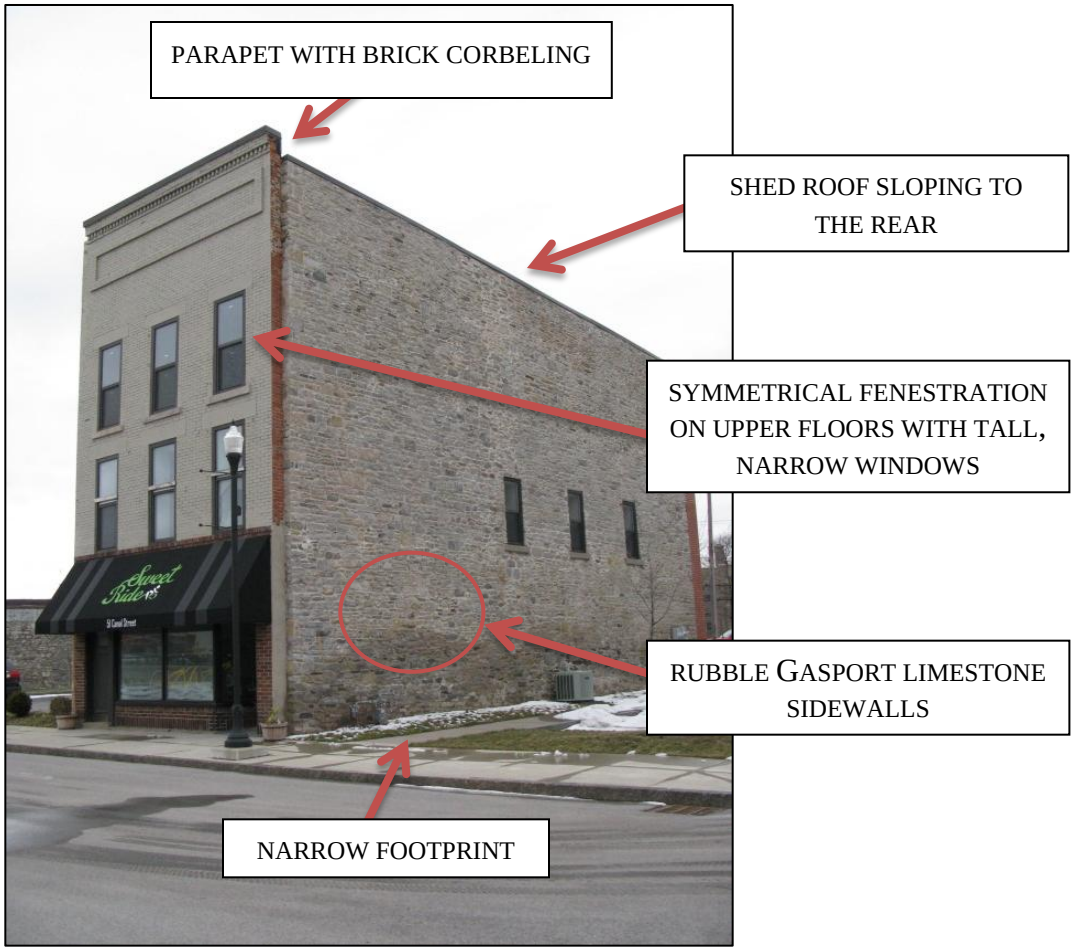
 Historic construction hidden from view may be successfully understood and conditions assessed utilizing non-destructive methods, as discussed in Preservation Tech Notes 4 (Masonry): *Non-destructive Evaluation Techniques for Masonry Construction*.

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

Medina sandstone was excavated in several quarries close to the Erie Canal from Brockport west to Lockport by English, Irish, Polish, and Italian immigrants. 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 mixing of Medina sandstone and Gasport limestone to create color contrast is common in the stone architecture found in the City of Lockport. Virtually all of Lockport's nineteenth century stone buildings employ soft mortar made from lime, sand, and water. Acting as a cushion, soft mortar allowed some movement in the blocks of stone over time to permit settlement without severe damage or cracking.

ITALIANATE (1840-1885)

Three-story, Italianate brick-front at 51 Richmond Avenue (Canal Street), circa 1855



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

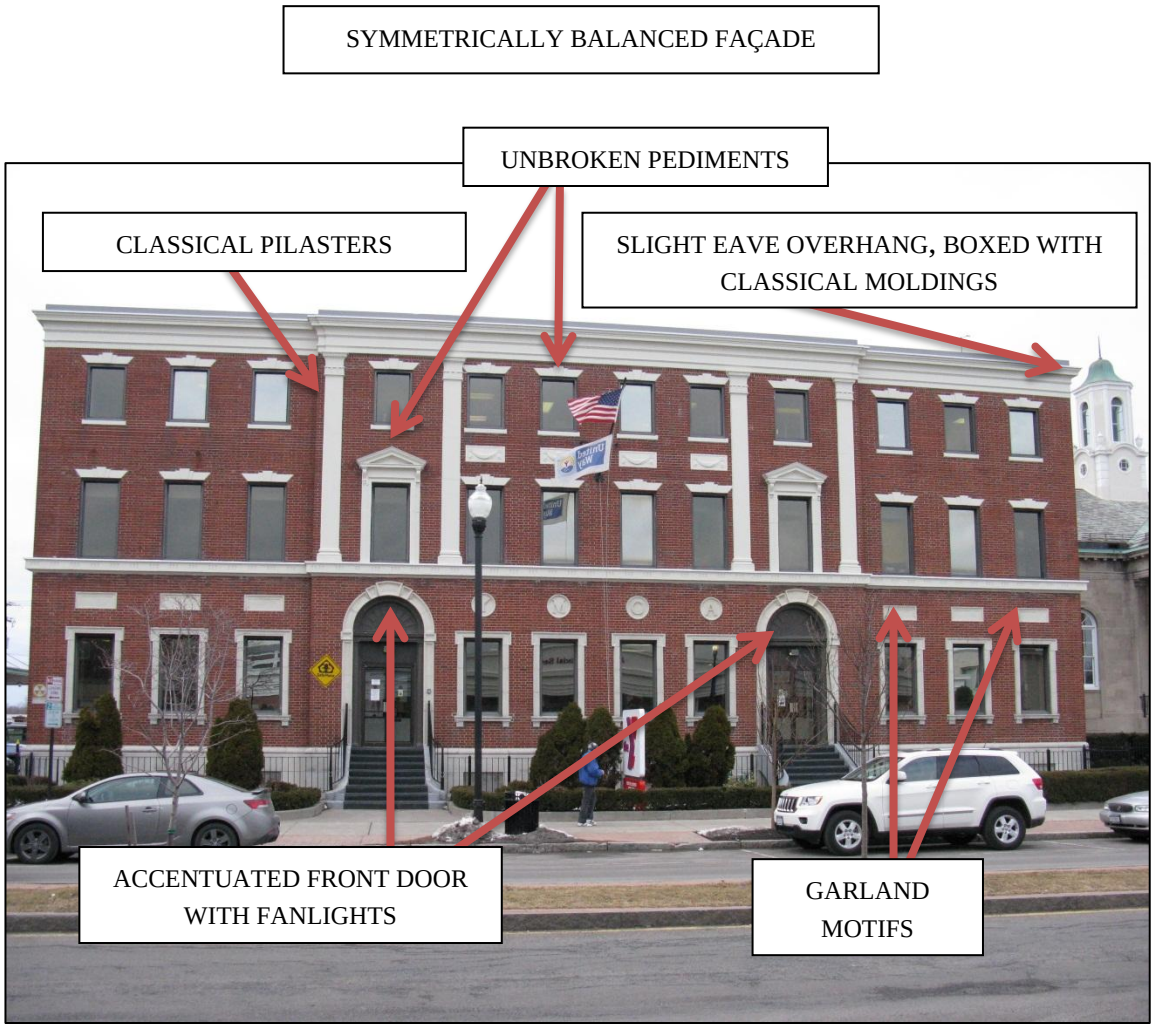
Fired bricks used for construction were manufactured by heating mineral clays in a large oven called a brick kiln to produce a hard weather resistant material. Firing transformed the clay into a "glass-like" mass by fusing the clay particles. The earliest bricks were shaped by hand, packing them into wooden molds that could only hold one or two bricks. This method was later supplanted by the use of horses and metal molds to create a dozen or more bricks at one time. Starting about the middle of the nineteenth century, bricks were produced from an extruded pug. A rotating wire was used to cut the bricks to length. Although the sidewalls are rubble limestone blocks, early commercial storefronts were clad with a brick façade to create a more refined appearance.

Technical Preservation Services

- For information on historic roofing materials, repair, and various aspects of replacing a historic roof, review Preservation Brief 4: *Roofing for Historic Buildings*.
- For a description of alternative methods for cleaning historic building materials, review Preservation Brief 2: *Dangers of Abrasive Cleaning to Historic Buildings*.

COLONIAL REVIVAL (1880-1955)

Lockport Family YMCA at 19 East Avenue, circa 1927



Technical Preservation Services

 To identify some of the problems associated with installing mechanical systems in historic buildings and approaches to minimizing the physical and visual damage associated with installing and maintaining these new or upgraded system, review Preservation Brief 24: *Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches*.

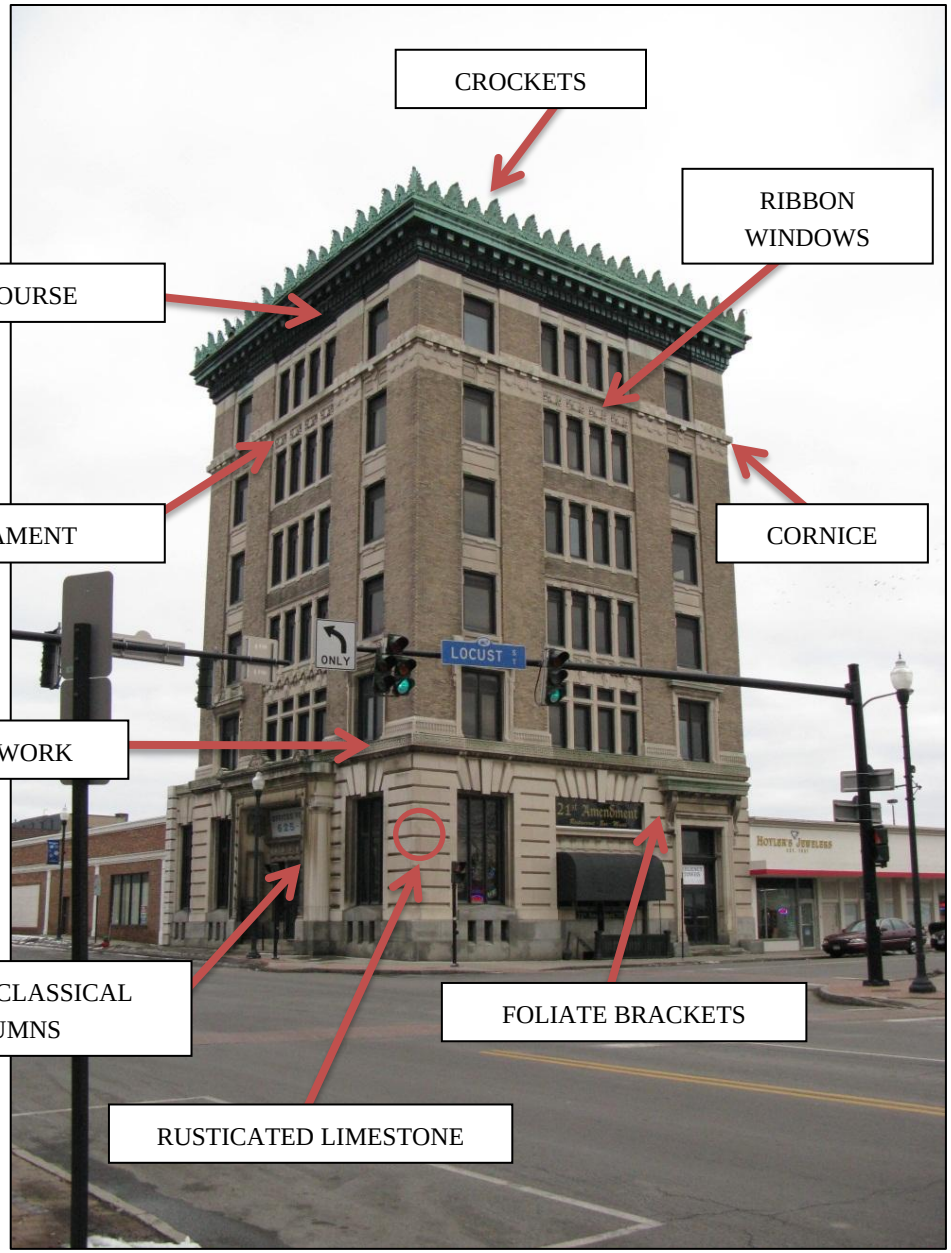
 Review Preservation Brief 13: *The Repair and Thermal Upgrading of Historic Steel Windows* to identify various types of historic steel windows that dominated the metal window market from 1890-1950. This brief also provides criteria for evaluating deterioration and for determining appropriate treatment, ranging from routine maintenance and weatherization to extensive repairs, so that replacement may be avoided where possible.

After the 1876 Centennial, a renewed interest in America's past inspired the revival of Georgian and Federal buildings. The ***Colonial Revival Style*** incorporates characteristic features of early American architecture but on a much larger scale with pedimented windows, columns, Classical detailing such as swags and garlands, and crisp white trim. The interior plan relied on multi-paned windows for light while a rationally organized façade utilized historical references such as keystones, scroll pediments, Corinthian capitals, Doric pilasters, and brick masonry (Flemish bond).

BEAUX ARTS (1885-1930)

Former Farmers and Mechanics Savings Bank at 116 Main Street, founded 1870; circa 1900

Beaux Arts is a Classical style, incorporating both Greek and Roman heritage with Renaissance influences, which features entry porches with classical columns; cornice lines accented by decorative details; and elaborate roof-line balustrades. Buildings in this style are usually architect-designed and were built in prosperous, turn-of-the-century urban centers—like the City of Lockport. This style, made popular at the World's Columbian Exposition of 1893 in Chicago, also had an impact on early twentieth century urban planning by establishing a formal relationship of space around and between structures.

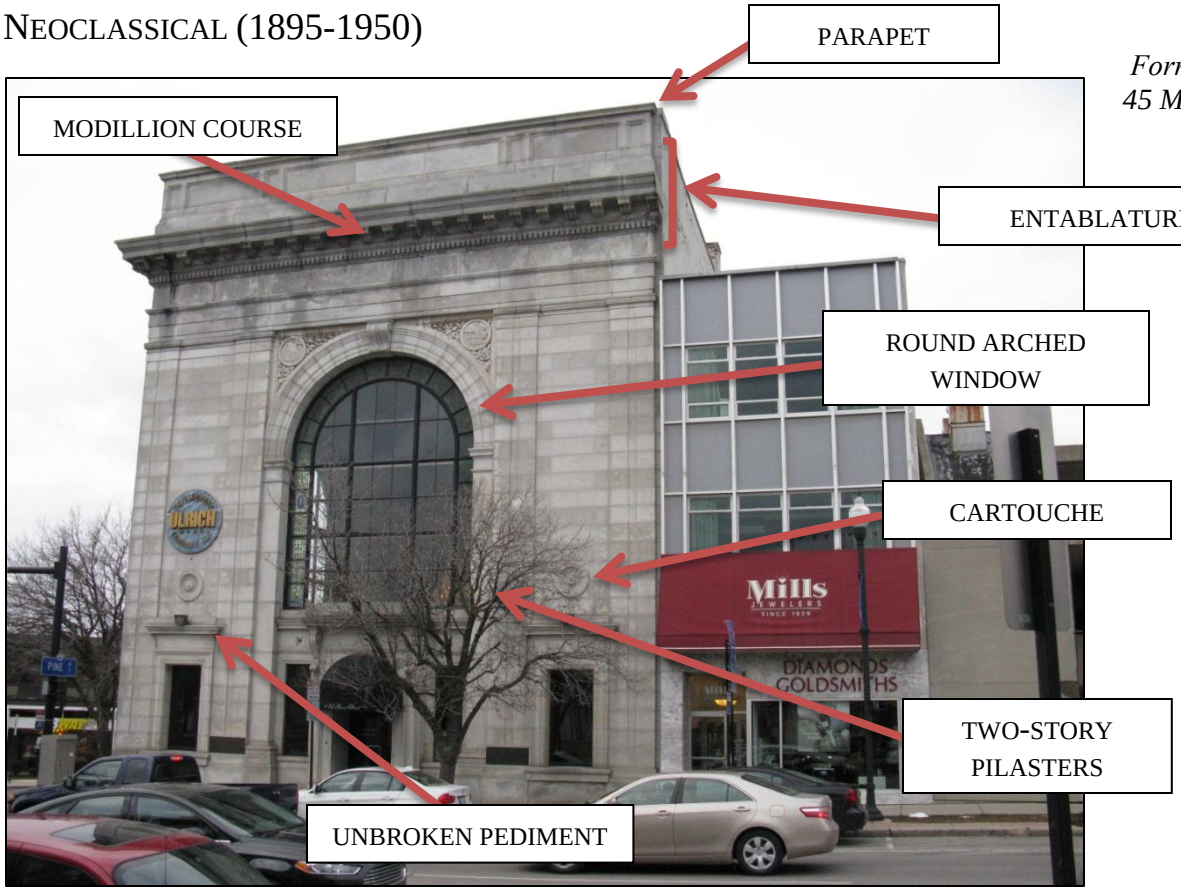


Technical Preservation Services

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

- For information on the repair of decorative metal roof cornices, review Preservation Tech Notes 2 (Metals): *Restoring Metal Roof Cornices*.

NEOCLASSICAL (1895-1950)



Former Manufacturer's and Traders (M&T) Bank at 45 Main Street, founded 1865; circa 1920s

Technical Preservation Services

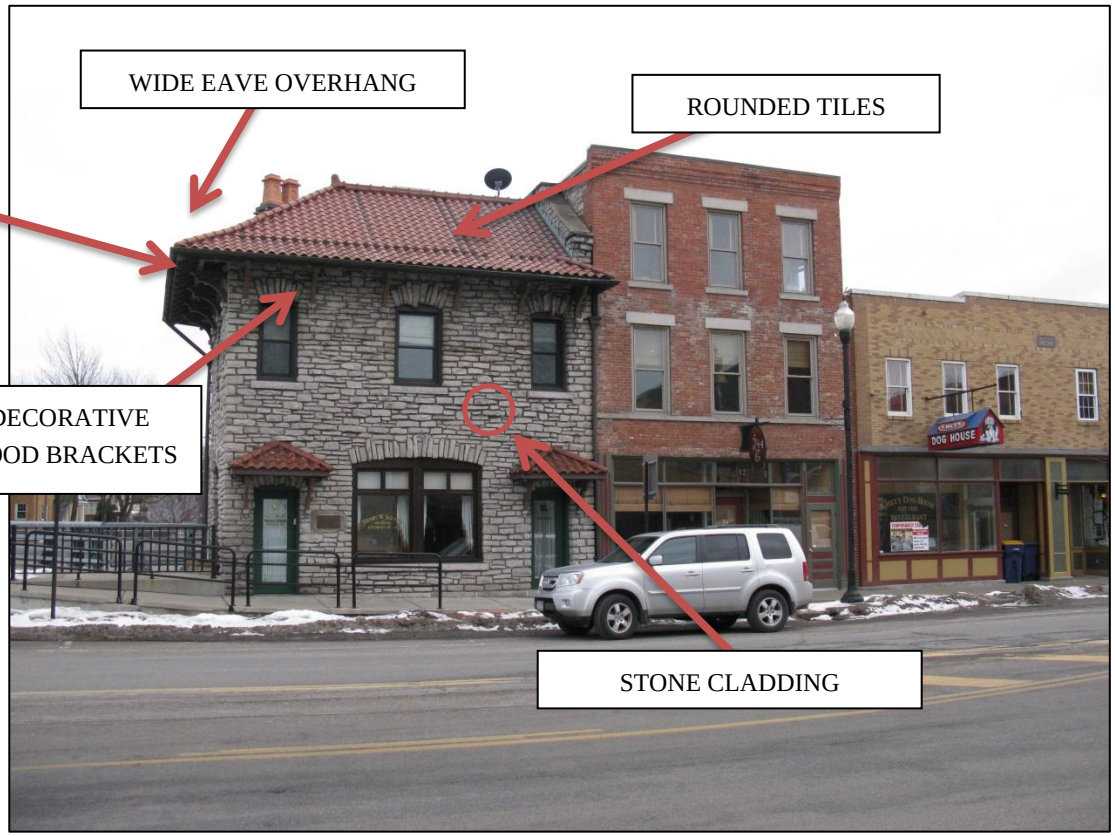
- For maintenance, repair, and replacement methods of historic cast stone, review Preservation Brief 42: *The Maintenance, Repair and Replacement of Historic Cast Stone*.

- For a short history of stained and leaded glass; basic preservation and documentation issues facing owners of buildings with leaded glass; and common causes of deterioration, review Preservation Brief 33: *The Preservation and Repair of Historic Stained and Leaded Glass*.

Cast stone grew rapidly during the late nineteenth century with the development of Portland cement and concrete. In the early twentieth century, cast stone became widely accepted as an economical substitute for natural stone. Sometimes it was used as the veneer for a building; more often it was used as trim on a rock-faced natural stone or brick wall. In most early twentieth century architecture, cast stone was used for exterior window and door surrounds or lintels, parapets, balustrades, belt courses, cornices, and other ornamental features. Manufacturers of cast stone used graded mixes of crushed marble, limestone, granite, and smelting slag to produce a variety of stone effects. For example, a light cement matrix with crushed marble aggregate could replicate limestone while white granite could be imitated using a blend of marble and small amounts of smelting slag. Crushed Gouverneur and Tuckahoe marbles were popular facing aggregates in New York State. The two basic cast stone production systems were "dry tamp" and "wet cast." The dry tamp process employed a stiff, low slump concrete mix that was pressed and compacted into the molds. In contrast, the wet cast process used a much more plastic concrete mix that could be poured and vibrated into the molds.

CRAFTSMAN (1905-1930)

Former Upson Coal Company Office Building at 8 West Main Street, circa 1902



Technical Preservation Services

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

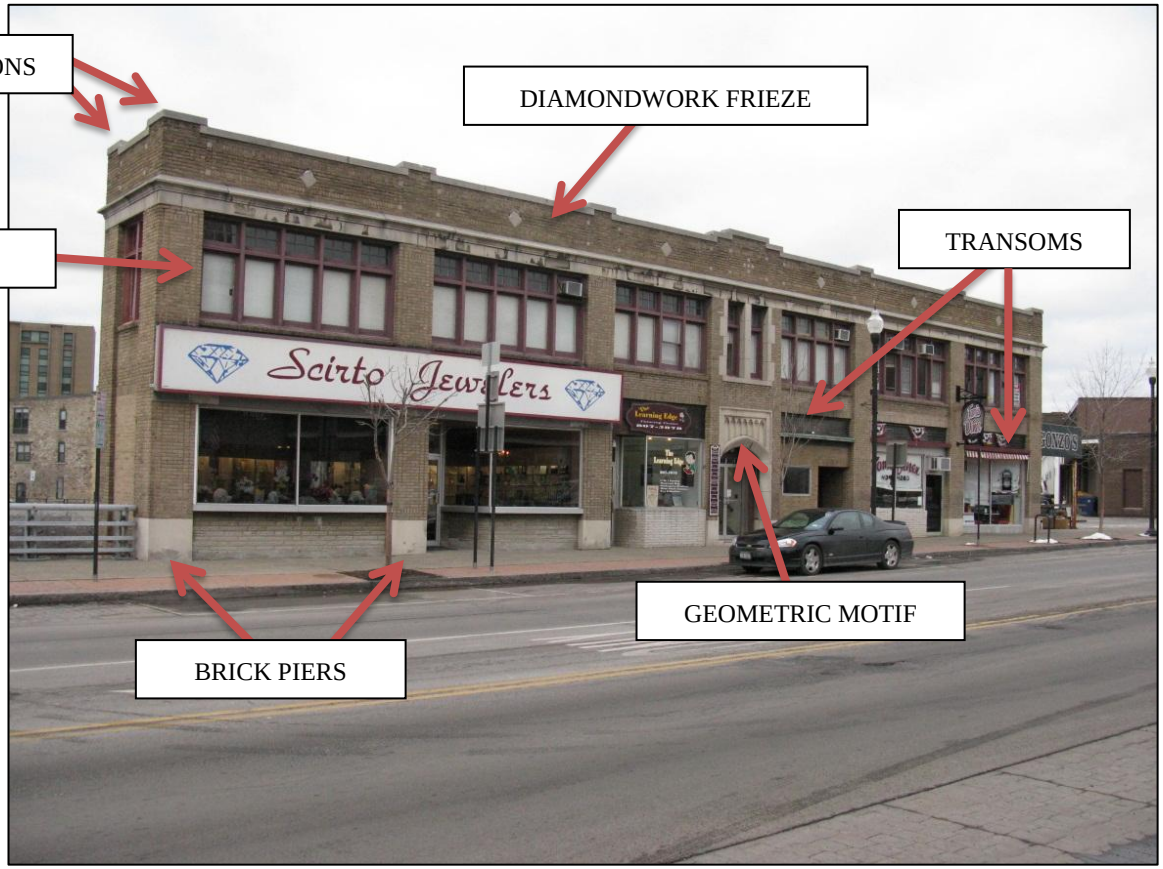
- For general guidance on how to repair decorative terra-cotta roof cornices, review Preservation Tech Notes 2 (Masonry): *Stabilization and Repair of a Historic Terra Cotta Cornice*.

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 clay 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 usually 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 terra-cotta to fall into disuse by the mid-twentieth century.

MODERNISTIC (1920-1970)

Art Deco

The Clinton Building at 1 Main Street, circa 1927

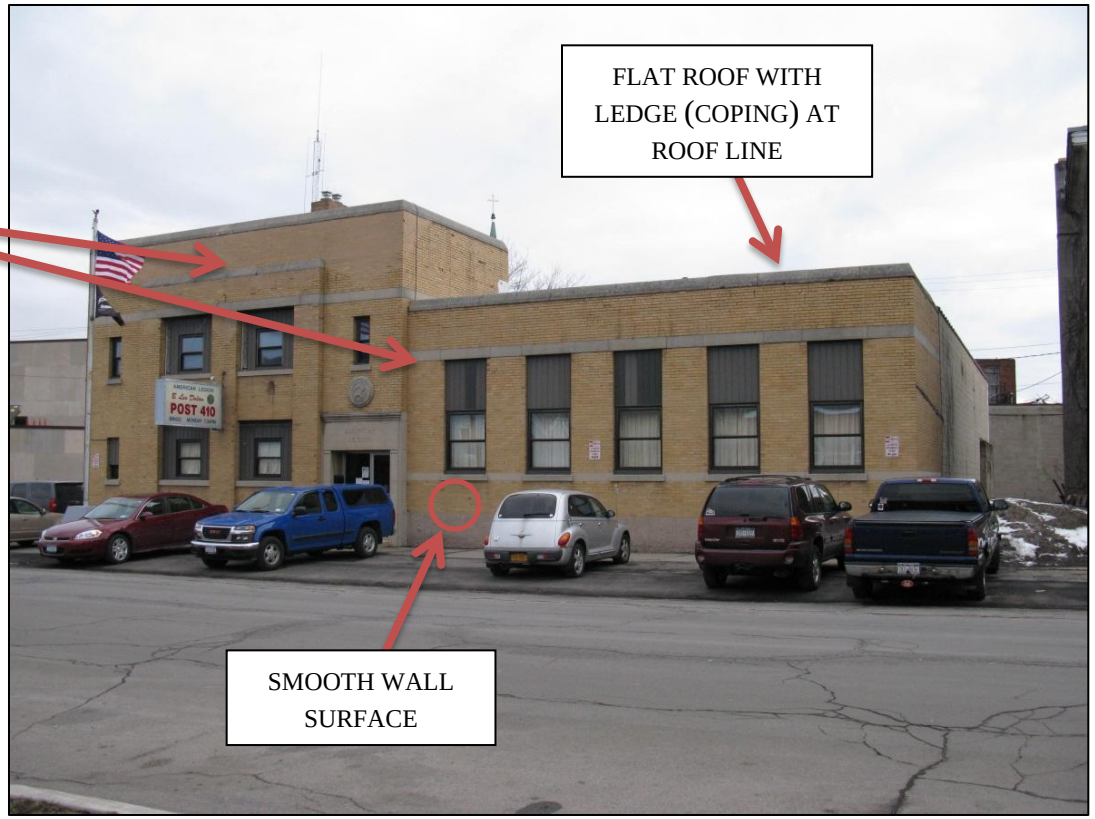


Technical Preservation Services

- 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) 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 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.

Moderne Style
B. Leo Dolan Post 410, American Legion at 42 Niagara Street, circa 1949



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

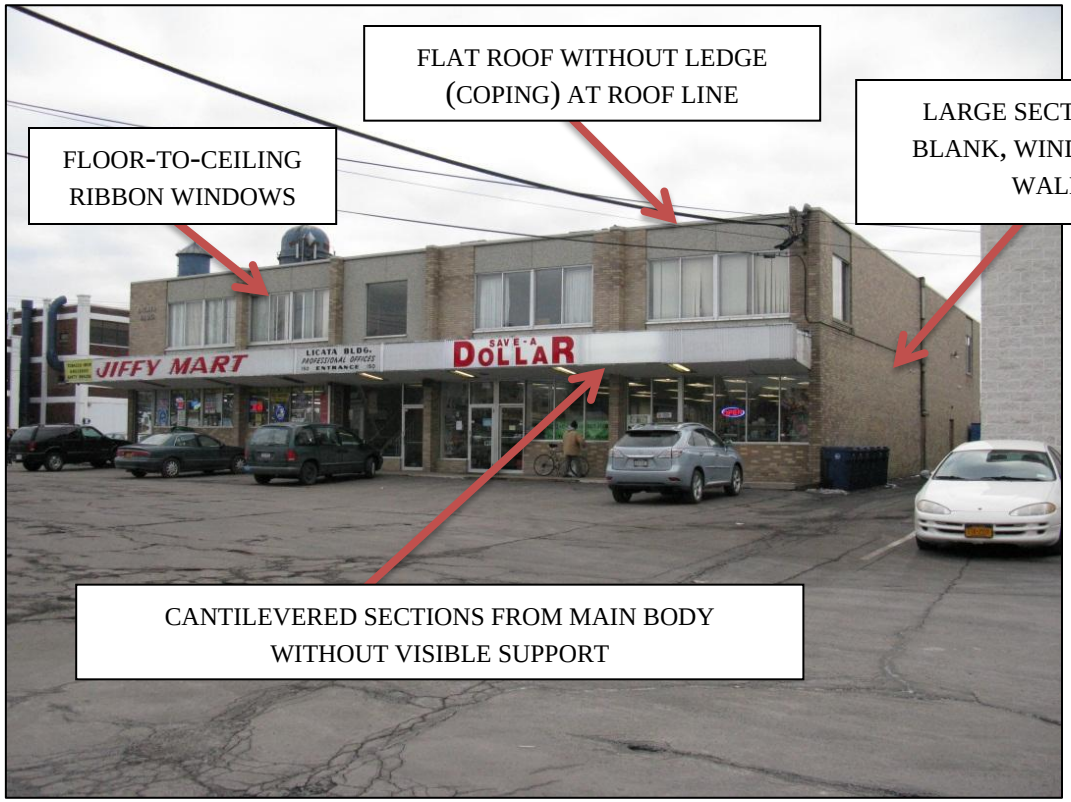
Technical Preservation Services

 For information on common types of deterioration observed in historic concrete and methods of maintenance and repair, review Preservation Brief 15: *Preservation of Historic Concrete*.

 Preservation Tech Notes 19 (Windows): *Repairing Steel Casement Windows* suggests methods that can be successfully used to repair steel casements. In cases where the historic units are beyond repair, replacement windows should match as closely as possible the design and appearance of the original casements.

International Style

The Licata Building at 150 Washburn Street, circa 1964



Technical Preservation Services

 For historical background information about diverse awning applications in the United States; ways that historic awnings can best be maintained, repaired, and preserved; and the varying circumstances in which replacement in kind, or new awning design may be appropriate for historic buildings, review Preservation Brief 44: *The Use of Awnings on Historic Buildings: Repair, Replacement & New Design*.

 Preservation Tech Notes 22 (Windows): *Maintenance and Repair of Historic Aluminum Windows* recommends that aluminum windows should be maintained and repaired. In the event replacement is necessary, a new window should match the historic one being replaced in design, size, configuration, and detail.

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.

Thin Stone Veneer (*The Bewley Building and Former Bell Telephone Substation*) 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.

Technical Preservation Services

 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.

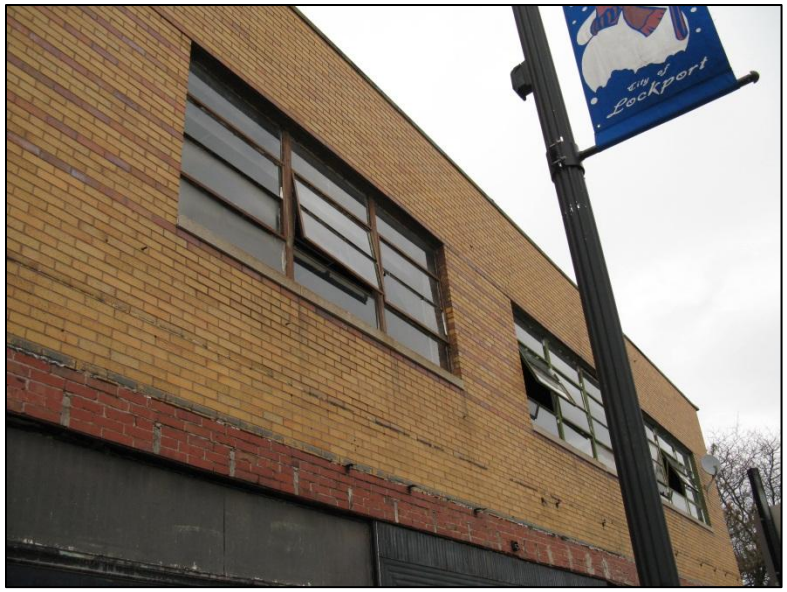
(*Above*) The ground-level at The Bewley Building features thin stone veneer. (*Left*) Granite veneer at the Former Bell Telephone Substation, corner of Walnut and Cottage Streets.

(*Above*) Glass blocks used in the display window at 69 Locust Street and (*left*) in the window opening at St. Mary's Roman Catholic School Building Addition.

Glass Blocks (*69 Locust Street*) 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.

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.



Structural Glass (*Vitrolite at 13 West Main Street, left*) 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.

Technical Preservation Services

□ For general guidance on how to address some of the major deterioration problems associated with pigmented structural glass and methods for maintaining, repairing, and replacing damaged or missing pieces of pigmented structural glass, review Preservation Brief 12: *The Preservation of Historic Pigmented Structural Glass*.

Plate Glass (*60 Market Street, right*) Before 1850, rough plate glass typically used in storefront windows measured five to six feet in height, with as few as four panes of glass in each window. Most plate glass was imported from France. It was produced by casting and rolling large sheets that were then ground and polished. Polished plate glass was first successfully and continuously manufactured in the United States in New Albany, Indiana when John B. Ford opened a glassworks in 1865 using imported grinding and polishing machinery from England. By the late nineteenth century the plate glass industry had grown rapidly. By 1900, only 15 percent of plate glass for domestic needs was still being imported—twenty years later, domestic production constituted 99 percent of total consumption. Storefront window openings continued to increase in size over the next several decades. The introduction of the float process in 1959 eliminated the

need to grind and polish plate glass and revolutionized plate glass manufacture. The greater thickness and availability in larger sheets made all-glass buildings more commonplace in the postwar period. The use of steel and concrete as structural elements made the load-bearing wall unnecessary. This new structural framework could accommodate large expanses of glass to fill the open interiors with light.[41]

(*Right*) Spandrel glass covers the space above and below the horizontal strip windows at 51 Main Street. Spandrel glass may be used as a substitute material for pigmented structural glass as it is no longer readily available.
(*Below*) Neon first appeared in signs in the 1920s, and reached its height of popularity in the 1940s.

(*Right*) Tile floor at 60 Main Street. By the 1920s small ceramic mosaic tiles were manufactured as 12" square sheets held together by a face-mounted paper "skin." This made it possible to lay the 12" square of tiles as a unit rather than each of the small tiles individually.

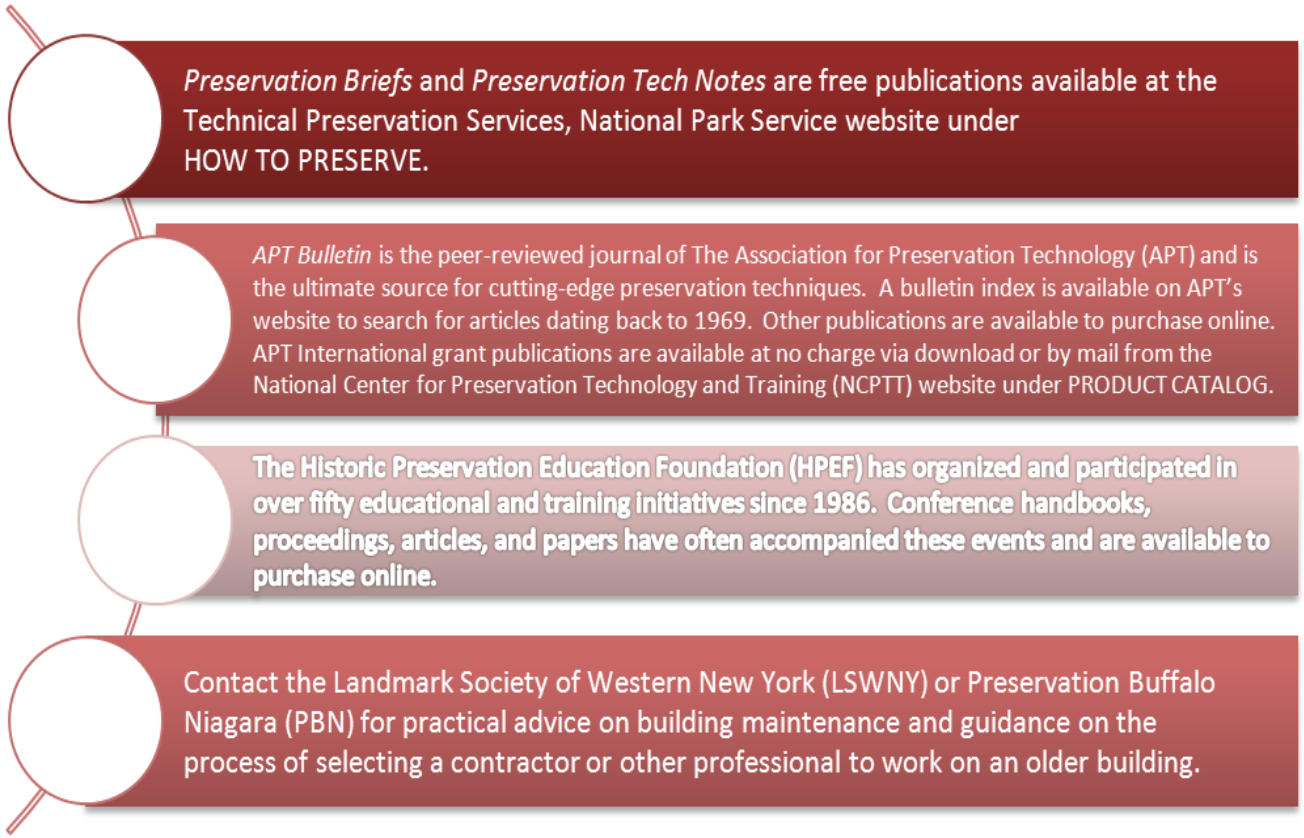
Technical Preservation Services

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

□ 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*.

□ Review Preservation Brief 11: *Rehabilitating Historic Storefronts* for information about spandrel glass that became popular for curtain wall construction in the late 1950s.

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



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

Weatherization guides for older and historic buildings are available at the National Trust for Historic Preservation, New York State Historic Preservation Office (SHPO), and Preservation League of New York State websites. An interactive web page is available at the National Trust for Historic Preservation that provides resources on roofing, windows, insulation, and mechanical systems in addition to federal- and state-level financial incentives. *Historic Preservation and Weatherization: A Property Owner's Guide to Energy Efficiency* is produced by SHPO, part of the Division for Historic Preservation in the Office of Parks, Recreation and Historic Preservation. It discusses steps to conduct an energy audit and how to address common problems with old windows. The Preservation League of New York State has assembled the publication, *Original & Historic Wood Windows: Repair and Preservation*, to address the importance of original wood windows. Lastly, the Technical Preservation Services of the National Park Service provides free online publications on all aspects of maintenance and repair of historic materials, including energy efficiency, wood and metal window repair, and lead paint issues.

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

When to Consider Using Substitute Materials in Preservation Projects

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

Factors of Deterioration

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

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.

Technical Preservation Services

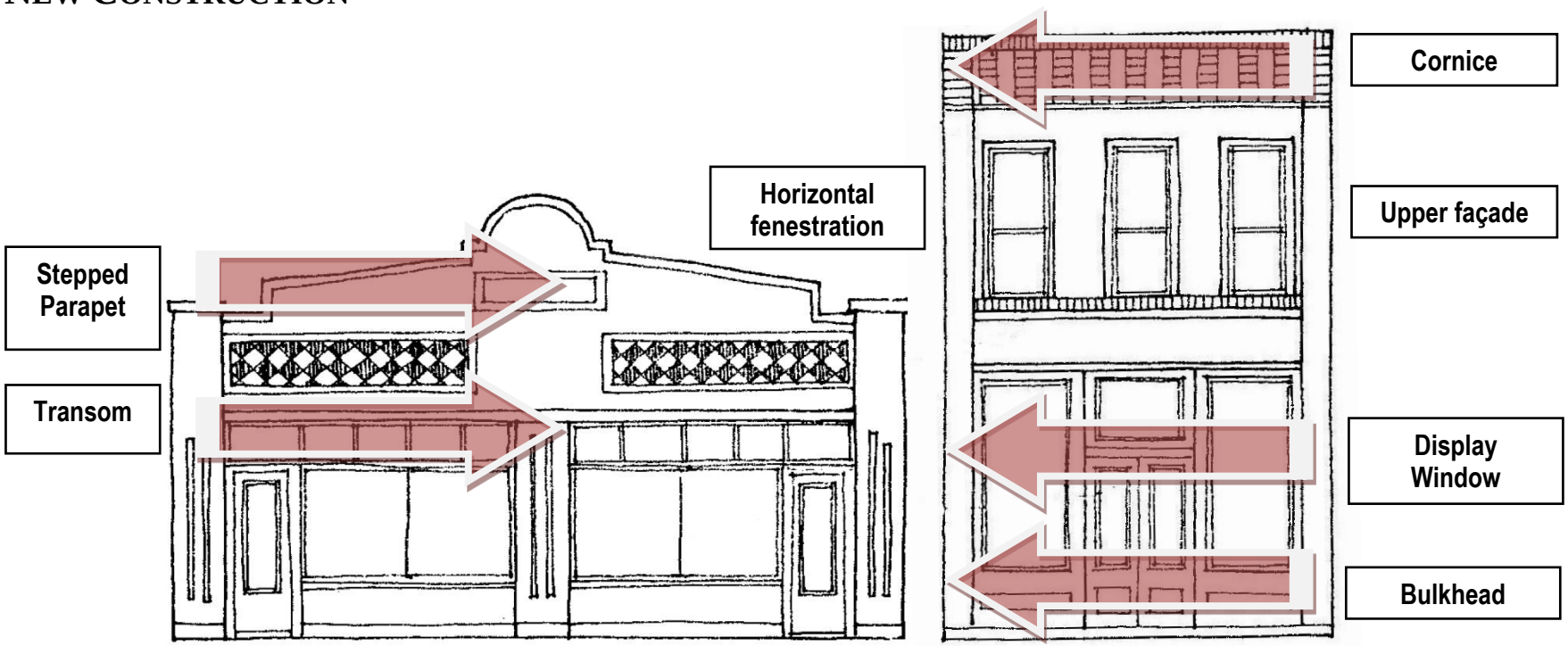
- For general guidance on the use of substitute materials on the exteriors of historic buildings, review Preservation Brief 16: *The Use of Substitute Materials on Historic Building Exteriors*.

- For information on the planning process that has been developed by the National Park Service on the preservation of historic wood frame buildings, review Preservation Brief 32: *Aluminum and Vinyl Siding on Historic Buildings – The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*.

- *Sustainable Solutions for Historic Homes in Northern California* is a voluntary green code and green rehabilitation manual developed through an award made under US EPA's Brownfields Sustainability Pilot grant program to support renovation for historic homes.

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. Peeling paint, visible bare wood, and limited cracks or rot are not necessarily a reason to remove all the clapboards, however. Often partial replacement of wood cladding can correct a problem in a less costly manner than replacing all the exterior cladding material.

NEW CONSTRUCTION



Building sketches courtesy of
American Vernacular Design 1870-1940: An Illustrated Glossary,
pages 240 & 249.

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

(*Above*) Intersection of Dryden Road and College Avenue in Collegetown, City of Ithaca. Both the corner building and third building down are good examples of infill construction that respects the existing historic buildings (the Larkin Building, in between), are distinguishable as new construction, and principally embodies good urban design (retail space with plenty of glazed area at the street entrance level, appropriately-scaled floors matching up with existing buildings, and the inclusion of a cornice on the building third from the corner). Photo courtesy of Kristen Olson, Preservation Services Coordinator, Historic Ithaca, Inc.

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

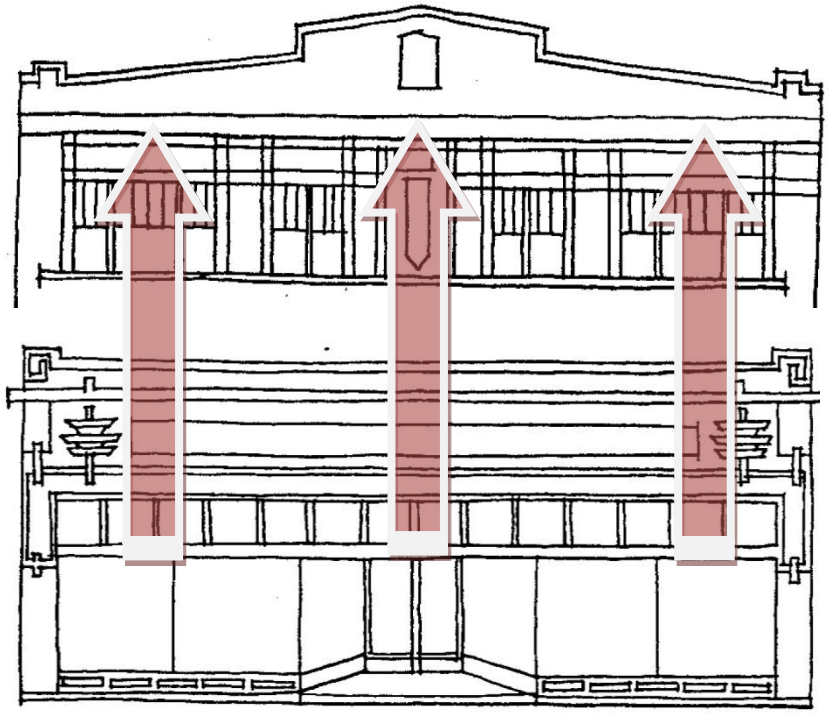
The relationship of the height and width of the front elevation of a building mass provides its directional expression. A building may be horizontal, vertical, or square in its proportions.

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*.

 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*.



(*Above*) The Roy Park building on East State Street in the City of Ithaca continues the cornice line of the historic Wanzer Block. A fifth-floor is tucked behind the main façade.
Photo courtesy of Kristen Olson, Preservation Services Coordinator, Historic Ithaca, Inc.
(*Left*) The Lockport Design Guidebook Committee supports single-story buildings expanding two-to-three floors to increase density in the downtown.

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

Scale

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

Materials

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

Roof Shape or Profile

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

Wall Plane

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

Doors and Windows

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

Decorative Elements

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

(*Above*) Example of new projecting signs in the Main Street Target Area that are appropriate for the historic business district. (*Bottom right*) Example of a roller awning with a metal cylinder around which the canvas is stored when the awning is retracted. The fringe or skirt of the awning also provides the opportunity for sidewalk pedestrians and people in the street to see the name of the business.
Note: This image is not from the City of Lockport.

SIGNAGE

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

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

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

(*Above*) Solar panels are placed on the flat roof of the Lockport Family YMCA at 19 East Avenue where they are minimally visible from the public right-of-way. Image courtesy of New York State Information Technology Services, 2013.

(*Above*) Green roof at Rochester City Hall. Photo courtesy of Leo J. Roth Corporation.

Green Design Elements

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

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.

Green roofs

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

Photovoltaic and solar thermal systems

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

Wind energy conversion system

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

LANDSCAPE AND SITE DESIGN

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

SITE AND STREETSCAPE ELEMENTS

Guidelines

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

Sustainable choices *for vacant lots*

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

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

Inappropriate Treatments

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

(*Above)* A narrow alley leads to a small brick paved lot along the east side of the (old) Lockport Post Office building. (*Bottom right*) Evidence of Medina sandstone used in sidewalk paving and curbing.

PAVING AND CURBING

Guidelines

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

Inappropriate Treatments

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

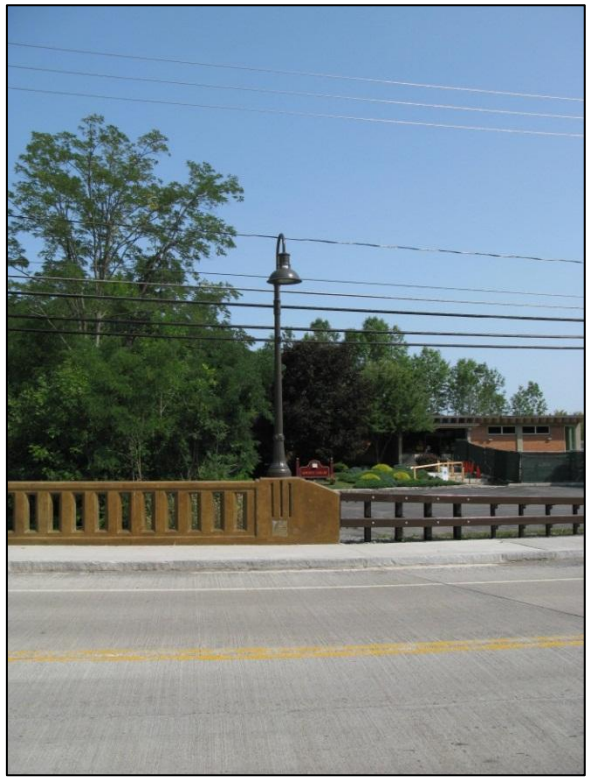
Sustainable choices *for parking lots*

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

FURNITURE

Guidelines

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



LIGHTING

Guidelines

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

(*Above*) This storefront features metal lattice café furniture. (*Left and below*) Examples of "cut off" or shielded exterior light fixtures. Gooseneck lights are featured on the storefront below. *Note: Images on this page are not from the City of Lockport.*

Inappropriate Treatments

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

FENCING AND WALLS

Guidelines

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

Sustainable choices *for landscape and water conservation*

- Encourage native landscaping that requires less watering.
- Promote rain barrels and cisterns for water conservation.
- Maintain stormwater management features on buildings such as gutters, downspouts, and splashblocks.
- The use of moveable landscape planters on porches and stoops is encouraged.
- Develop tree preservation, protection, and replacement regulations.

Inappropriate Treatments

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

Sustainable choices *for lighting*

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

VIEWSHEDS AND SIGHT LINES

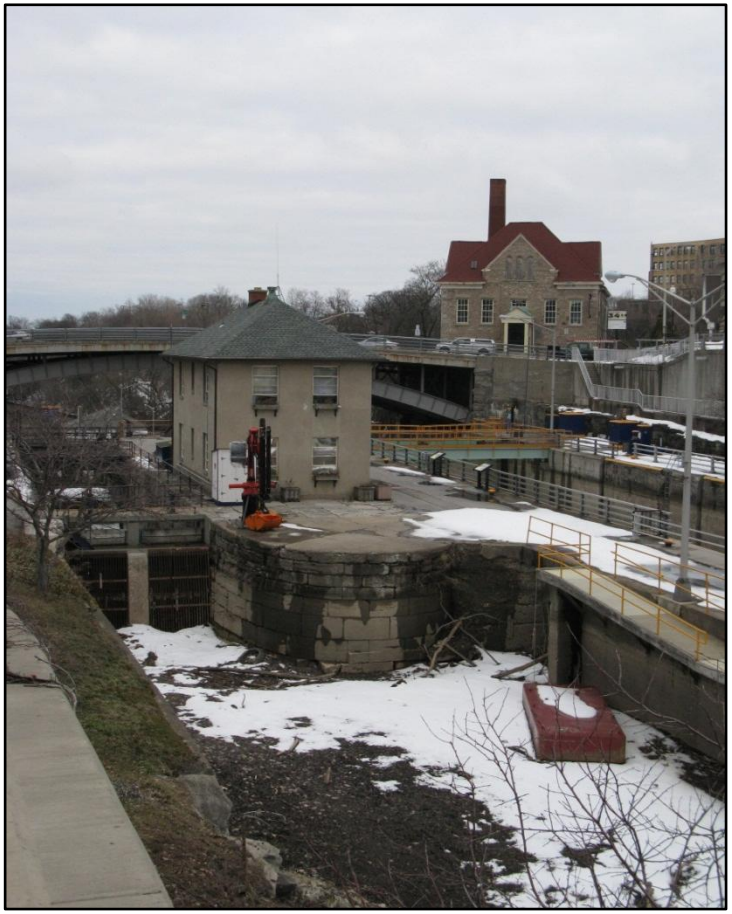
Guidelines

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

Inappropriate Treatments

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

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



(*Above*) View toward the Flight of Five Locks from Richmond Avenue (Canal Street). (*Left*) Elm Street facing south toward Former Harrison Radiator Corporation/Harrison Place.

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. Corbeling - 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 wood-frame 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.

BIBLIOGRAPHY

Clinton Brown Company Architecture, pc. *Reconnaissance Level Historic Resources Survey: City of Lockport, Niagara County, New York*. Prepared for the City of Lockport. April 2011.

Gobrecht, Larry E. National Register of Historic Places Inventory - Nomination Form, "Lockport Post Office." 1983.

Goche, James and Lynn A. Beebe. National Register of Historic Places Inventory - Nomination Form, "Union Station." 1976.

Gottfried, Herbert and Jan Jennings. *American Vernacular Design 1870 - 1940: An Illustrated Glossary*. New York, NY: Van Nostrand Reinhold Company, Inc., 1985.

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

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York, NY: Alfred A. Knopf, 1998.

NUTTER Associates, Community Planners, et al. *City of Lockport Comprehensive Plan*. Prepared for the City of Lockport. May 1998.

Ross, Claire and Robert Corby. National Register of Historic Places Multiple Property Documentation Form, "Stone Buildings of Lockport, New York." 2003.

Western Erie Canal Heritage Corridor Planning Commission. *Western Erie Canal Heritage Corridor Management Plan*. May 2004.

Websites

Historic Lockport. "History: 1816-1840 and 1840-present." http://elockport.com/history-lockport-ny.php (accessed 22 March 2013).

History of Lockport, New York. "Chapter XI. City and Town of Lockport." http://history.rays-place.com/ny/lockport-ny-1.htm (accessed 22 March 2013).

Historic Palace Theatre. "History." www.lockportpalacetheatre.org/about/history.php (accessed 22 March 2013).

Lockport Union-Sun & Journal. http://fultonhistory.com/Newspaper%2018/Lockport%20NY%20Union%20Sun%20Journal/Lockport%20NY%20Union%20Sun%20Journal%201941/Lockport%20NY%20Union%20Sun%20Journal%201941%20-%200507.pdf (accessed 22 March 2013).

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

National Park Service, United States Department of the Interior. “Technical Preservation Services.” www.nps.gov/tps/ (accessed 22 March 2013).

National Trust for Historic Preservation. “Weatherization Guide for Older & Historic Buildings.” http://www.preservationnation.org/information-center/sustainable-communities/weatherization/#.UUyj9xzvtqV (accessed 22 March 2013).

New York eCode360 Library. “City of Lockport – Chapter 116: Historic Preservation.” www.ecode360.com/12268894 (accessed 22 March 2013).

New York Heritage Digital Collections. “Polster Photographs of Lockport, NY.” http://www.nyheritage.org/collections/polster-photographs-lockport-ny (accessed 22 March 2013).

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

New York State Office of Parks, Recreation and Historic Preservation. “Weatherization Tool Kit.” http://nysparks.com/shpo/weatherization/documents/HistoricPreservationWeatherization.pdf (accessed 22 March 2013).

Preservation League of New York State. “Original & Historic Wood Windows: Repair and Preservation.” www.preservenys.org/downloads/Wood-Windows-2007.pdf (accessed 22 March 2013).

Prudden and Kandt Funeral Home, Inc. “History.” http://pruddenandkandt.com/History (accessed 22 March 2013).

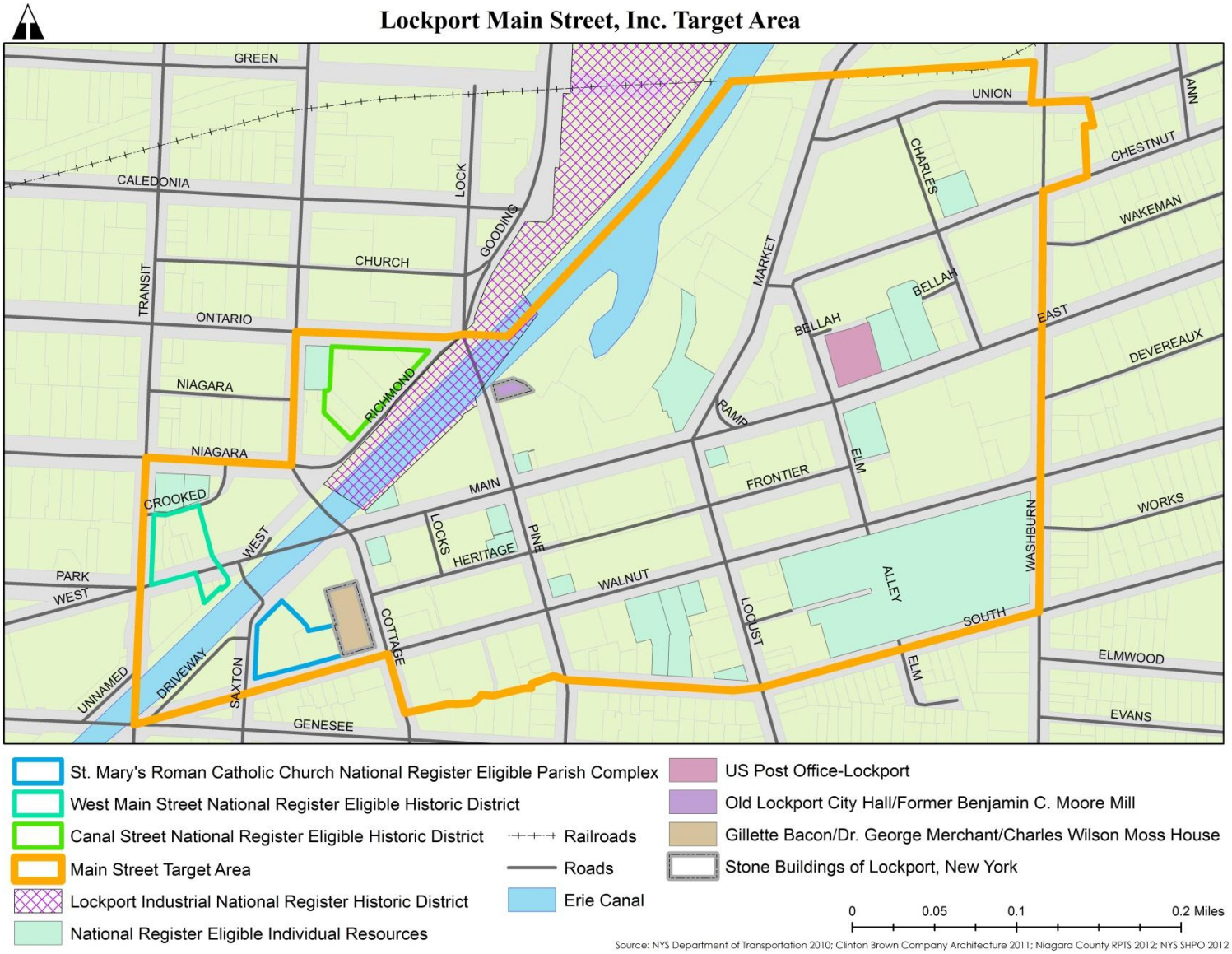
The Lockport Journal. http://fultonhistory.com/Newspaper%2020/Lockport%20NY%20Journal/Lockport%20NY%20Journal%201902/Lockport%20NY%20Journal%201902%20-%200062.pdf (accessed 22 March 2013).

United States Census Bureau. “2010 Population Finder.” www.census.gov (accessed 22 March 2013).

United States Environmental Protection Agency. “Sustainable Solutions for Historic Houses in Northern California: A Voluntary Green Code & Green Rehabilitation Manual.” www.epa.gov/brownfields/sustain_plts/reports/green_home_guide_final.pdf (accessed 22 March 2013).

Village of Pittsford, New York. “Building Design Standards.” www.villageofpittsford.org/government/aprb/designstandards.asp (accessed 22 March 2013).

APPENDIX A


Lockport Main Street, Inc. Target Area
GREEN
CALEDONIA
LOCK
GOODING
CHURCH
TRANSIT
ONTARIO
NIAGARA
RICHMOND
NIAGARA
CROOKED
WEST
PARK
WEST
UNNAMED
DRIVEWAY
SAXTON
GENESEE
COTTAGE
MAIN
LOCKS
HERITAGE
PINE
WALNUT
RAMP
MARKET
UNION
CHARLES
CHESTNUT
ANN
WAKEMAN
BELLAH
BELLAH
EAST
DEVEREAUX
FRONTIER
ELM
WORKS
WASHBURN
ALLEY
SOUTH
LOCUST
ELM
ELMWOOD
EVANS
St. Mary's Roman Catholic Church National Register Eligible Parish Complex
West Main Street National Register Eligible Historic District
Canal Street National Register Eligible Historic District
Main Street Target Area
Lockport Industrial National Register Historic District
National Register Eligible Individual Resources
Railroads
Roads
Erie Canal
US Post Office-Lockport
Old Lockport City Hall/Former Benjamin C. Moore Mill
Gillette Bacon/Dr. George Merchant/Charles Wilson Moss House
Stone Buildings of Lockport, New York
0
0.05
0.1
0.2 Miles
Source: NYS Department of Transportation 2010; Clinton Brown Company Architecture 2011; Niagara County RPTS 2012; NYS SHPO 2012

APPENDIX B - *Proposed Design Review Flowchart*