



VILLAGE OF WILLIAMSVILLE

## HISTORIC LANDMARK DESIGN STANDARDS



PREPARED BY:

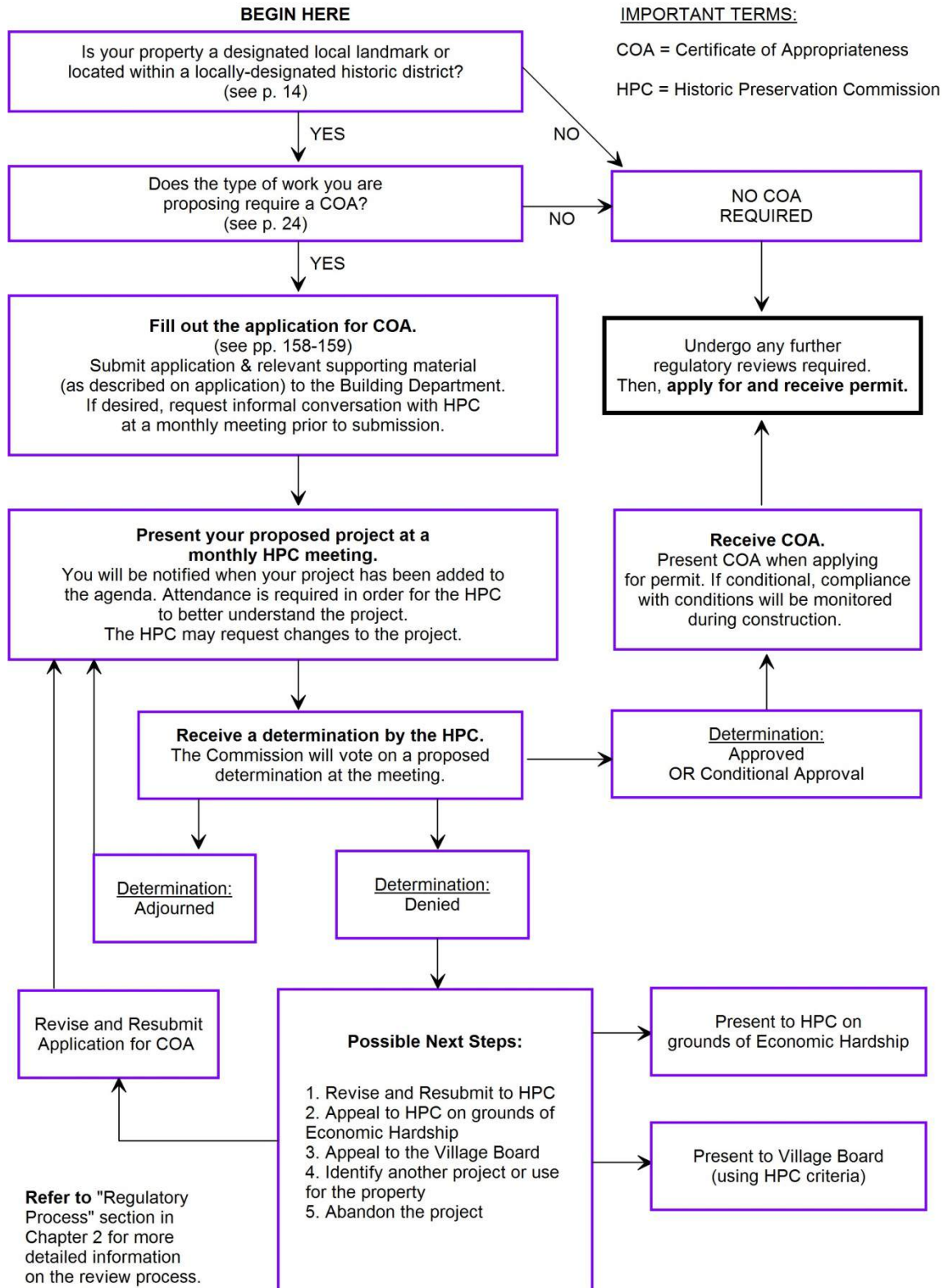


FLYNN | BATTAGLIA  
ARCHITECTURE | PRESERVATION | PLANNING | BUILDING SCIENCE

30 SEPTEMBER 2014



# HPC REVIEW PROCESS SUMMARY







VILLAGE OF WILLIAMSVILLE

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## HISTORIC LANDMARK DESIGN STANDARDS

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VILLAGE OF WILLIAMSVILLE

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# HISTORIC LANDMARK DESIGN STANDARDS

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## CHAPTER 1: INTRODUCTION

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### INTENT AND OVERVIEW

THE VILLAGE OF WILLIAMSVILLE IS A community filled with traditional character and walkable neighborhoods built around a defining Main Street corridor. Centered at the crossroads of Ellicott Creek and NY State Route 5, Williamsville began as a center for milling in the early 19th century. This industry and location drew settlers and entrepreneurs, and contributed greatly to the village's formation and continued growth into a vibrant community. The Main Street commercial district continues to be a focal point of community development and revitalization.



Since the implementation of a Historic Preservation Code in 1983, the Village has been committed to ensuring the protection of its significant architectural resources. Through both the 2010 Community Plan and the 2011 Mixed Use Design Standards, the Village has continued to actively pursue the enhancement and maintenance of its built environment. The development of these Historic Landmark Design Standards is a continuation of the Village's commitment to ensure that its rich architectural character is preserved, restored, and reused.

The purpose of the Historic Landmark Design Standards is to supplement existing ordinances and information to further educate the community on the value of its historic landmarks and prevent the erosion of historic fabric. However, these Standards are not regulatory and are not part of the Village Code. In addition, this document pertains only to the existing and proposed local landmarks within the Village of Williamsville, which are primarily commercial and religious properties. While some of the guidance may be useful for owners of some non-landmark properties in the Village, the Village contains structures of many other building types and styles that are beyond the scope of this document.



# SECRETARY OF THE INTERIOR'S STANDARDS

## OVERVIEW AND USE OF THE STANDARDS

THE *SECRETARY OF THE INTERIOR'S for the Treatment of Historic Properties*, initiated as part of the National Preservation Act of 1966, are used by the Village of Williamsville Historic Preservation Commission and thousands of other preservation commissions across the country to guide decisions on historic resources for which design review applications have been submitted. The *Standards'* primary goal is to strive for preventative maintenance of original character and the repair of damaged features before their replacement become necessary. The *Secretary of the Interior's Standards* have evolved and grown over time into ten flexible and widely applicable principles. (For the full text of the Secretary of Interior's Standards, see the Appendix C.) The official language of the Standards is also available through the many publications of the National Park Service, including online at their webpage.

The *Standards* are not rigid and prescriptive, but are intended to promote responsible preservation planning and practices. Alone, they do not provide enough guidance to make decisions about which features of a historic building should be saved and which should be changed. Used in tandem with documents like these Historic Landmark Design Standards, they provide a common philosophy and approach once features are identified and a treatment is selected. The

*Standards* should not be confused with Design Guidelines, as they are intended to present a preferred approach to the treatment of historic resources, not absolute treatments. It is the philosophy and intent of the *Standards* that serves as the basis for the Village of Williamsville Historic Landmark Design Standards.

## PRESERVATION TREATMENTS

When applying the *Standards* to a historic preservation project, it is first important to identify a treatment approach. The four treatment approaches are Preservation, Rehabilitation, Restoration, and Reconstruction. The most common preservation treatments undertaken in the Village of Williamsville are restoration and rehabilitation, with the latter being the most prevalent. Understanding the various treatments will help identify the most appropriate approach for moving a project forward and provides context for proposed work.

*Preservation* places a high premium on the retention of all historic fabric through conservation, maintenance, and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic

materials and features rather than extensive replacement and new construction, including new exterior additions. However, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems required to make properties functional is appropriate.

*Preservation* should be considered as a treatment when:

- the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; or
- depiction at a particular period of time is not appropriate; or
- when a continuing or new use does not require additions or extensive alterations.

*Rehabilitation* emphasizes the retention and repair of historic materials over replacement, but more latitude is provided than in a preservation project to accommodate change in use. The term rehabilitation is often referred to as adaptive reuse.

*Rehabilitation* should be considered as a treatment when:

- repair and replacement of deteriorated features is necessary; or
- alterations or additions to the property are planned for a new or continued use; or
- its depiction at a particular period of time is not appropriate.

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

*Restoration* should be considered as a treatment when:

- the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; or
- there is substantial physical and documentary evidence for the work; or
- contemporary alterations and additions are not planned.

*Reconstruction* establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials for the purpose of replicating its appearance at a specific period of time and in its historic location.

*Reconstruction* should be considered as a treatment when:

- a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); or
- no other property with the same associative value has survived; or
- sufficient historical documentation exists to ensure an accurate reproduction.

## LIST OF LANDMARKS

The following list contains the village's existing local landmarks and proposed local landmarks, as of summer 2014, and shows their recommended architectural style and character-defining elements. Property owners may reference the list to help determine appropriate styles and their accompanying features.

Name	Address	Built	Type & Style	Essential Elements
EXISTING LANDMARKS				
Williamsville Classical Institute	39 Academy Street	1920s	Gothic styles	Vertical stone mullions and stone window surrounds, brick diaper pattern, stone surround at entrance
Hopkins Schoolhouse	72 S. Cayuga Road	1840	Vernacular – Greek Revival	Stone walls, multi-pane windows, gabled roof, lack of ornament, utilitarian building
Glen Park	287 Glen Avenue	Est. 1977	Landscape	
Williamsville RR Station	86 S. Long Street	1896	Vernacular – Craftsman	Exposed rafter tails, large eave braces, Dutch gable roof, variation in wood cladding, shed dormers
Williamsville Cemetery	5402 Main Street	1824	Landscape	
SS Peter & Paul Church	5480 Main Street	1863	Religious – Gothic styles	Central tower & steeple, prominent front gable, lancet windows, buttresses
Hopkins Block – Roneker Building	5550 Main Street	1854	Italianate	Arched window openings, metal cornice at parapet
Village Meeting House & Museum	5658 Main Street	1871	Religious - Italianate	Prominent front gable with bracketed cornice, round-top window, door & brick details, rose window, steeple
Cambria Castle – Dream Island	175 Oakgrove Dr.	1917	Gothic styles	Pointed arches, Medieval castle design elements
Williamsville Water Mill	56 E. Spring Street	1827	Vernacular – Greek Revival influences	Utilitarian building, lack of ornament, local materials, cornice returns
Mill Red House	60 E. Spring Street	c. 1840	Vernacular – Greek Revival influences	Utilitarian, wide cornice with cornice returns, evenly spaced bays, lack of ornament, local materials

## CHAPTER 1: INTRODUCTION

Name	Address	Built	Type & Style	Essential Elements
PROPOSED LANDMARKS (as of summer 2014)				
St. Paul's Evangelical Lutheran Church	68 Eagle Street	1900	Religious – Gothic styles	Central steeple, lancet windows, decorative vergeboards
Main Street Bridge – Ellicott Creek @ Glen Park Entrance		1882	Landscape	
DiCamillo's Bakery	5329 Main Street	c. 1840	Vernacular – Greek Revival	Front gable, cornice returns, symmetrical bays
D'Avolio Kitchen/ Sutton Architecture	5409 Main Street	1877	Commercial - Italianate	Round-top windows, shaped window heads, prominent front gable
Formerly Prosit! Restaurant	5428 Main Street	1870s	Vernacular – Italianate, Greek Revival	Prominent front gable, iron storefront, symmetrical bays, window surrounds, multi-pane windows
Formerly Dr. Hughes' Office	5430 Main Street	1840s	Greek Revival	Side gable roof, shaped stone window lintels, stone sills, wide cornice board, evenly spaced bays
Williamsville Liquor Store	5511 Main Street	c. 1920s	Craftsman with mid-century storefront	Hipped slate roof, hipped and clipped gable dormers, window oriels & bays, shingle accents, recessed entrance, neon building sign
The Jacqueline Shoppe	5522 Main Street	1860	Vernacular, Second Empire, Art Deco/ Moderne storefront	Mansard roof, round-top windows, metal cornice with Classical detailing, false front roof, recessed entrances, curved glass, polished stone
Bank of America	5527 Main Street	c. 1930	Beaux Arts	Parapet flat roof, stone cornice, tall arched window openings with multiple panes, symmetrical elevations, stone window quoins, Classical detailing
Key Bank	5554 Main Street	c. 1940s	Neo-Georgian	Prominent triangular stone pediment, flat roof with parapet, simplified classical cornice, broken scroll door surround, multi-pane windows, brick quoining, stone window surrounds
Hunt Building	5570 Main Street	1949	Neo-Georgian	Flat roof with parapet, simplified classical cornice, multi-pane metal windows, metal roof at bay & entrances, brick quoining, monolithic window lintels
Eagle House Restaurant	5578 Main Street	1832	Vernacular – Greek Revival	Side-gable massing, symmetrical arrangement, multi-pane windows, door assembly with sidelights, utilitarian

## CHAPTER 1: INTRODUCTION

Name	Address	Built	Type & Style	Essential Elements
PROPOSED LANDMARKS (as of summer 2014) - <i>continued</i>				
Billybar	5590 Main Street	1893	Vernacular – Italianate influences	Parapet roof with corner piers, bracketed metal cornice
Ten Thousand Villages and Parlour	5596 Main Street	1893	Vernacular – Italianate influences	Parapet roof with corner piers, bracketed metal cornice, central store entrance
Robshaw & Voelkl, PC	5672 Main Street	1840	Vernacular – Greek Revival influences	Side gable roof, evenly spaced bays, local materials, lack of ornament
Tesori	5688 Main Street	c. 1930	Spanish Mission Revival	Double-wide display window, simple brickwork & detailing, clay tile shed roof with braces, shaped parapet
Dunlap & Bajak Insurance	5707 Main Street	1852	Greek Revival	Front gable roof, symmetrical bays, wide cornice with returns, door assembly with sidelights and transom, stone lintels and sills
Excuria Salon	5725 Main Street	1854	Vernacular – Queen Anne with Greek Revival	Front gable roof, door assembly with sidelites and transom, pentad gable, Palladian window, arch-top windows
Blum's Swimware & Intimate Apparel	5727 Main Street	c. 1930	Minimal Traditional – Art Deco influences	Double-wide storefront, simple brickwork details, stepped/shaped parapet
Gordon W Jones Associates	5757 Main Street	1851	Italianate	Front gable roof, paired round-top windows, evenly spaced façade, brick with stone sills
Two office buildings	5792 Main Street	c. 1840, late 19c	Vernacular – Greek Revival	Side gable roof, evenly spaced bays, stone lintels and sills, lack of ornament
Williamsville Towers Condominiums	5854 Main Street	1965	Mid-Century Modern	Emphasis on grid/structure, material surface textures, minimal ornament, large windows
Parings Wine Bar	5893 Main Street	1918	Colonial Revival	Symmetrical façade, full height front porch with columns, gabled dormers, multi-pane sash with shutters, sidelited door with fan detail
Calvary Episcopal Church	20 Milton Street	1952	Religious – Gothic styles, Tudor Revival	Stone walls, stained glass, tower, arch-top windows, v-groove slab doors, half-timbering on west wing

## CHAPTER 1: INTRODUCTION

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Name	Address	Built	Type & Style	Essential Elements
PROPOSED LANDMARKS (as of summer 2014) - <i>continued</i>				
Formerly Jenny's Ice Cream	78 E. Spring Street	19c	Vernacular	Lack of ornament, utilitarian building





VILLAGE OF WILLIAMSVILLE

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# HISTORIC LANDMARK DESIGN STANDARDS

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## CHAPTER 2: PROCESS

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## REGULATORY PROCESS

### OVERVIEW

THIS SECTION OF THE HISTORIC Landmark Design Standards summarizes the content and requirements of the Williamsville Historic Preservation Ordinance, Chapter 47 in the Village Code, which is included in Appendix B for reference. This section is for *informational purposes only*. In the case of inconsistencies between this section and the Ordinance, the ordinance takes precedence.

#### Authority to Regulate Historic Properties

New York General Municipal Law, Article 5-K;119-dd.1, Local Historic Preservation Programs, establishes that municipalities may “provide by regulations, special conditions and restrictions for the protection, enhancement, perpetuation and use of places, districts, sites, buildings, structures...having special character or historic, cultural or aesthetic interest or value;” and “...such regulations, special conditions, and restrictions may include appropriate and reasonable control of the use or appearance” of designated properties.

#### Williamsville’s Preservation Ordinance

The Board of Trustees of the Village of Williamsville first adopted its Historic Preservation ordinance, Chapter 47 in the Village Code, in 1983. The ordinance was significantly revised and re-adopted in June

1996 as Local Law 3-1996. The purposes of the ordinance are stated to be to:

- Protect and enhance the landmarks and historic districts which represent distinctive elements of Williamsville’s historic, architectural, and cultural heritage.
- Foster civic pride in the accomplishments of the past.
- Protect and enhance Williamsville’s attractiveness to visitors and support and stimulate the village’s economy.
- Ensure the harmonious, orderly, and efficient growth and development of the village.

The ordinance establishes the Village of Williamsville Historic Preservation Commission (HPC). The commission operates as the Village’s official heritage preservation review board under the Certified Local Government (CLG) program of the National Park Service, administered in New York State by the New York State Historic Preservation Office (SHPO), which is part of the New York State Office of Parks, Recreation and Historic Preservation. The Village benefits from pass-through funds available to Certified Local Governments.

The *Secretary of the Interior's Standards* are the basis for these Design Standards and the HPC's design review decisions. Specific responsibilities are detailed in the ordinance, including the designation of local landmarks and historic districts and the review of modifications to locally-designated historic properties.

### **Properties Subject to Review**

No person shall carry out any exterior alteration, restoration, reconstruction, excavation, grading, demolition, new construction, or moving of a designated landmark or property within a historic district nor shall any person make any material change to such property, its light fixtures, signs, sidewalks, fences, steps, paving, or other exterior elements which affect the appearance or cohesiveness of the landmark or historic district without first obtaining a Certificate of Appropriateness from the Historic Preservation Commission.

### **LEVELS OF DESIGNATION**

The National Register of Historic Places and local landmark and local historic district designations are two very different programs that recognize and protect historic properties. Some historic properties and districts in the Village have both designations, such as the Williamsville Water Mill. However, there is no direct correlation between National Register listing and local designations.

#### *National Register Designation*

Whether listed as an individual property or a district, National Register listing is primarily an honor, meaning that a property has been researched and evaluated according to established procedures and determined to be worthy of preservation for its historical value. The listing of a historic or archaeological property in the National Register does not obligate or restrict a private owner in any way unless the owner is utilizing federal or state funding or programs. The National Register of Historic Places is overseen by the National Park Service and serves as an official recognition by the federal government.

Listing in the National Register of Historic Places provides a building, site, or district a level of protection from any threats which involve the federal government or federal monies. The State of New York has laws in place that also provide protection to properties listed in the National Register from any threats that involve the State of

New York or monies provided by or channeled through the state. Properties that are listed on the National Register are typically eligible for federal and, in some cases, state tax credits for substantial rehabilitation work undertaken, subject to some conditions and restrictions.

### *Local Landmark or Local Historic District Designation*

Landmark designations in Williamsville can apply to individual buildings, structures, sites, or areas (districts) that are deemed to have historical, architectural, archaeological, and/or cultural value. Designation is an honor, meaning the HPC and the Village believe the property deserves recognition and protection. Designation also indicates a specific level of local review is required prior to making exterior alterations or changes to ensure they are consistent with the intent of the Secretary of the Interior's Standards. This review process applies to both private and governmental property owners.

### WHEN IS HPC REVIEW REQUIRED?

The Village of Williamsville has developed a clear and comprehensive process for the review and approval of projects impacting locally designated historic properties. No work should be initiated until a Certificate of Appropriateness (COA) is issued. Listed properties, types of projects requiring review, and a step-by-step overview of the process are described in this section. Also see the flowchart on page 3 for a graphical summary of the HPC review process.

A COA from the HPC is needed in lieu of review by the Architecture and Planning Review Board. However, reviews by other departments or regulatory boards may also be required before your project can be granted a permit. Please refer to the Building Codes of New York State and the Village Zoning Ordinance for any further requirements, or consult a representative from the Village's Building Department.

### **Properties requiring HPC Review**

To determine whether you must obtain a Certificate of Appropriateness (COA) from the Historic Preservation Commission (HPC) before proceeding on your project, answer the following questions:

**Question #1:** Is your property a local landmark?

If you answered yes, continue to Question #2 below.

If you do not know if your property is a local landmark, see p. 14 in this document for a list of local landmarks or consult the Village Building Department. The HPC also maintains a list on their website:

<http://www.walkablewilliamsville.com/historic-preservation-commission.html>

If you answered no, you are NOT required to receive a COA in order to receive a permit.

(Note that properties that are listed in the National Register of Historic Places but are not local landmarks are not required to obtain a COA).

**Question #2:** Determine whether the work you are undertaking requires a COA.

Are you undertaking any of the following types of work?

- Exterior painting
- Window or door replacement
- Fencing, walls, and other permanent site features
- Signage
- Awnings
- Lighting
- Additions or new construction on property
- Porches
- Modifications to building materials (including siding and re-pointing)
- Sitework
- Mechanical equipment
- Utilities
- Solar panels

- Demolition

If you answered yes to any of the work types listed above, then you must obtain a COA before proceeding on your project.

The following types of work typically do not require a COA:

- Any interior changes
- Minor repair/maintenance work that does not change the appearance of the landmark in any way

In general, exterior changes are subject to a COA, whereas any interior changes are not. If the work you are undertaking is not including on the lists above, consult with the Building Department to determine if a COA is required.

### HPC REVIEW PROCESS

The following steps must be followed in order to obtain a Certificate of Appropriateness (COA). Failure to comply with these review procedures may result in project delays.

#### HPC REVIEW STEPS

1. Read through the relevant sections in these Design Standards
2. Optional: Request informal conversation with HPC during monthly meeting
3. Fill out and submit an application for a COA to the HPC
4. Present your proposed project in front of the HPC
5. Receive an HPC determination on the project
6. Apply for Permit

#### **Step 1: Read though the relevant sections in these Design Guidelines**

This Design Standards document has been developed as a resource for owners of local landmark properties in the Village of Williamsville to understand the expectations of the HPC during reviews in order to make the review process as straightforward and painless as possible. In general, the HPC expects the *Secretary of the Interior's Standards* (see Appendix C) to be followed. Specific guidelines are given in the following sections for various building materials, types, and styles. The HPC has the freedom to diverge from these guidelines

as situations warrant, but in general they should be taken as a starting point for discussions.

#### **Step 2: Optional: Request informal conversation with HPC**

In advance of an official review and determination on a project, a property owner should feel free to request an informal conversation with HPC to get the Commission members' general opinion on the proposed work and what information the Commission needs as part of the application process in order to best review the work. This step is not required, but may be helpful to the applicant. The conversation will occur during a monthly meeting of the HPC.

#### **Step 3: Fill out and submit an application for a COA to the HPC**

A copy of the application is available from the Village Building Department and is included in Appendix B. The application form requests information that is intended to provide a basic understanding of the nature and intent of the proposed project. The specific submittal requirements will depend on the proposed project and may be discussed with the HPC before the application is submitted, as noted in Step 2 above. See COA Submission Checklist in Appendix B for a list of items that may be required. The completed application and all supporting materials must be submitted to the HPC by the submission deadline prior to the HPC meeting. Incomplete applications will not be accepted.



### **Step 4: Present your proposed project to the HPC**

HPC Meetings are held monthly. Please contact the Building Department for a list of meeting dates and times. Meetings are held in the conference room at Village Hall, 5565 Main Street.

You will be notified when your project has been placed on the agenda for the monthly HPC meeting. Attendance is required. The HPC will discuss the project with you and among themselves in order to determine the best determination to be made for the project. You may be asked to agree to changes to your project during this discussion.

### **Step 5: Receive an HPC determination on the project**

Once the HPC has discussed the project, the Commission will vote on a proposed determination at the meeting. If the determination is “Approved as Submitted” or “Conditional Approval”, the Village will send a COA certificate by certified mail to the owner and/or applicant as appropriate within a few days of the meeting. See Explanation of HPC Determinations below. The Historic Preservation Ordinance requires the HPC to make a determination on a completed application within 65 days of receiving it.

### **Step 6: Apply for a permit**

Once the applicant has received a COA, the applicant may apply for a permit and the COA must be presented with the permit application as proof of the HPC’s approval of the project. A permit WILL NOT be issued without a Certificate of Appropriateness if your property is a local landmark. Building, Sign, and Fence permits are issued by the Building Department. Demolition requires a Mayor’s Permit.

### EXPLANATION OF HPC DETERMINATIONS

The Commission will vote on all applications and provide one of four determinations. Explanations for each determination, as well as next steps after the determination is made, are summarized below:

*Approved.* The project may proceed as proposed. Notice will be given to the applicant and other necessary parties and a Certificate of Appropriateness will be issued, sent by certified mail. The Building Department will monitor progress to ensure the project is implemented as proposed.

*Conditional Approval.* The project may proceed with conditions or amendments identified and imposed by the Commission. The conditions must be followed, and the Building Department will monitor project progress to ensure conditions are being adhered to. Notice will be given to the applicant and other necessary parties and a Certificate of Appropriateness will be issued, sent by certified mail.

*Adjourned.* The project is held for later consideration. This occurs when the Commission feels that it does not have enough information to make a determination or when the Commission does not have a quorum by which to undertake other actions. The applicant will be notified of what additional information the Commission is requesting before a decision can be made. The proposal will be scheduled for a

subsequent meeting after the additional information is received by the Commission.

*Denied.* The project is found to be inappropriate based on the Commission's review and findings and discussions with the applicant to determine an amenable set of approval conditions did not provide a result that was agreeable to the Commission. Notice will be given to the applicant and other necessary parties detailing the reason for the denial.

If denied by the HPC, the applicant may:

- Modify the application and resubmit to the HPC
- Identify another project or use for the property
- Abandon the project
- Appeal to the HPC on the grounds of Economic Hardship
- Appeal to the Village Board

### CRITERIA FOR APPROVAL OF A COA

The Village's Historic Preservation Ordinance requires that the HPC base its decisions for granting of a COA on the following principles:

- The Commission shall not consider changes to the interior of buildings.
- Any alterations of existing features shall be compatible with its historic character as well as with the surrounding property.
- New construction shall be compatible with the property in which it is located.

In applying the principle of compatibility, the HPC shall consider the following factors:

- The general design, character, and appropriateness to the property of the proposed alteration or new construction.
- The scale of the proposed alteration or new construction in relation to itself, surrounding properties, and the neighborhood.
- Texture, materials, and color and their relation to the property itself, surrounding properties, and the neighborhood.
- Visual compatibility with surrounding properties, including proportion of the property's front façade, proportion and arrangement of windows and other openings within the façade, roof shape, and the rhythm of spacing of properties on streets, including setback.

### APPEALS

#### **Economic Hardship Review**

An applicant whose COA is denied may apply to the HPC on the grounds of economic hardship. The HPC then reviews the application on the following grounds, based on backup information which the applicant must provide:

- The applicant claims that the property is incapable of earning a reasonable return regardless of whether that return represents the most profitable return possible.  
AND
- The property cannot be adapted for any other use permitted by the Village of Williamsville Zoning Ordinance that would result in a reasonable return.

#### **Appeal to the Village Board**

If the applicant feels that the HPC has erred in a procedural way or by applying its criteria inappropriately, the applicant may appeal to the Village Board either in response to a denial of a COA or denial during an economic hardship review. However, in each case, the Village Board is required to judge the application by the same criteria that the HPC uses. Thus, this appeal is only effective in response to review errors by the HPC, but generally is not effective in overturning historic treatment requirements imposed by the HPC.

### RESOURCES

#### **Local Resources to Inform Preservation Projects**

The Village and the HPC have review authority and are an important resource for property owners undertaking historic preservation projects. These Historic Landmark Design Standards are additionally provided to serve as a resource for property owners in the Village. Other local, regional, and national resources that can provide technical assistance to help individuals make informed decisions about their projects include:

- Preservation architects and designers
- Local historians and individuals associated with history museums
- Contractors, particularly those trained in historic preservation work
- Buffalo as an Architectural Museum  
(<http://www.buffaloah.com>)
- Preservation Buffalo Niagara
- Preservation League of New York State
- American Institute of Architects, Buffalo and Western New York Chapter
- New York State Office of Parks, Recreation and Historic Preservation
- National Trust for Historic Preservation
- National Park Service, Technical Preservation Services division

## APPLICATION OF THE DESIGN STANDARDS

### WHAT ARE HISTORIC LANDMARK DESIGN STANDARDS?

The Design Standards are an educational tool that visually articulates common architectural styles and the standards of maintenance and restoration expected by the Village. They are intended to give the property owner a context within which to renovate their existing local landmark with sensitivity to its historic fabric. The Design Standards are meant to help identify acceptable solutions to some of the common changes proposed to historic properties and enable people to make informed decisions. The Village recognizes that the style, condition, and issues associated with buildings and sites throughout the Village vary. Therefore, the Design Standards are intended to be a flexible document that inspires innovation and allows property owners to tailor treatments and approaches to meet and address their specific conditions and building features.

The Design Standards were prepared to help property owners in three ways:

- Provide owners with information about the historic style of their building or residence and the architectural elements that comprise the style. The Design Standards contain a primer describing the most common architectural styles in the Village organized by time period of construction, including a list of typical

characteristics and elements. Each style and building has its own appropriate elements, and not every element is correct for every style or building. Over time, some buildings may have incorporated multiple styles through alterations and additions.

- Illustrate how a property can be altered while maintaining its historic character. The Village Historic Preservation Ordinance is not intended to prevent alterations. The ordinance acknowledges that buildings often must change to remain usable. Alterations, including additions, are expected and allowed. The Design Standards address some of the more common changes and give guidance on how new work can be done without harming historic character.
- Describe the information and detail that the Village Historic Preservation Commission requires, so that owners will be prepared to describe their proposed changes to the Board. Each historic property is comprised of many details, and the incremental loss of these character defining features will eventually destroy the building's character and integrity. By maintaining attention to detail, the Commission can ensure that the Village's overall historic character remains intact for future generations to enjoy.

### WHO SHOULD USE THE DESIGN STANDARDS?

The Village of Williamsville Historic Landmark Design Standards are intended for use primarily by property owners whose buildings are designated local landmarks and who are considering modifications to their historic structure. However, Williamsville has a wealth of historic buildings worthy of sound preservation and appropriate treatment, above and beyond those that are regulated. The Design Standards may also be useful as an informational guide to owners of other historic properties in the Village that are not designated landmarks.

The Village's Historic Preservation Commission will use the Design Standards when reviewing proposed projects and modifications. The Design Standards will be used by the Commission to evaluate how those proposed projects impact the Village's landmarks. In addition, they are a resource for other Village regulatory boards, building professionals, designers and contractors. By reviewing the Design Standards, applicants will be better prepared for local review of their proposed project by understanding the criteria by which the project will be judged.

### How to Use the Design Standards

#### *Step 1:*

Review the List of Landmarks in Chapter 1 to determine if your building is a designated local landmark in the Village of Williamsville. If so, alterations to your building are subject to review by the Historic Preservation Commission.

If your building is not a local landmark, determine the significance of your building. Is it a potentially significant historic building? If so, reviewing the Design Standards may help you rediscover and appreciate the character defining elements of your building.

#### *Step 2:*

Determine the architectural style of your building included on the list of designated landmarks. You may find it helpful to review other landmarks on the list to see local examples of each style.

Consider that some buildings may represent multiple styles. For example, some commercial buildings have renovated storefronts that display a style different from the main structure. Residences may have rear or side additions that are built in a secondary style.

The styles given for designated landmarks are recommendations, determined based on a combined of their dates of construction (of the primary structure and subsequent

additions/alterations) and the architectural features and details present on the building.

*Step 3:*

Once the style(s) are determined, review the design guidelines for those style(s) (Chapter 5) and for materials (Chapter 3) and elements (Chapter 4) pertaining to your proposed project.



# HISTORIC LANDMARK DESIGN STANDARDS

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## CHAPTER 3: MATERIALS

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## MASONRY & CONCRETE

WILLIAMSVILLE HAS A LARGE concentration of mid-to-late 19th century commercial, civic, residential and religious buildings that use masonry in a variety of creative ways. Most commonly, stone and brick are used for wall construction, while other structures employ concrete block or cast concrete. In storefronts and commercial buildings, brick and stone are used to form ornate cornices, pilasters, and window trim. Buildings can even be dated by the types of masonry and their application.

Masonry is one of the most durable historic building materials. Although it requires little regular maintenance, general upkeep is necessary. Any deterioration is most commonly the result of moisture damage, inappropriate repairs and coatings, and the use of abrasive cleaning methods. Regular and basic inspections should be made to masonry buildings to look for mortar deterioration, which can be the result of water penetration, growth of vegetation on building surfaces, and cracks from building settlement. In addition to its use as an overall building material, masonry is commonly seen on site features in Williamsville, including site walls, sidewalks, and tombstones.

### General Guidelines

- Existing masonry materials should be repaired rather than replaced.
- Deteriorated architectural elements should be repaired rather than replaced. If replacement of



*Williamsville's landmarks contain many unique masonry features, such as this inset brick panel with corbelled brick at its head on the Williamsville Meeting House, constructed 1871.*

missing features is proposed, the design of these features should be substantiated by documentary, physical, or pictorial evidence.

- New masonry features should not be constructed or added to a building if they create a false sense of history or are generally incompatible with the building size, mass, color, or scale.
- The removal or rebuilding of masonry walls should be avoided if it will adversely impact the structure's historic integrity.
- If removal of coverings is proposed in order to expose the original masonry exterior surface below, the Historic Preservation Commission should review the existing materials present to ensure that the coverings have not gained historic value in their own right and exposure of the underlying material to the weather is appropriate.
- Exterior insulation and finish systems, such as Dryvit or other artificial materials, including vinyl siding, should not be installed over masonry. Exposed masonry should remain exposed.
- Historic brick bonding patterns should be maintained.



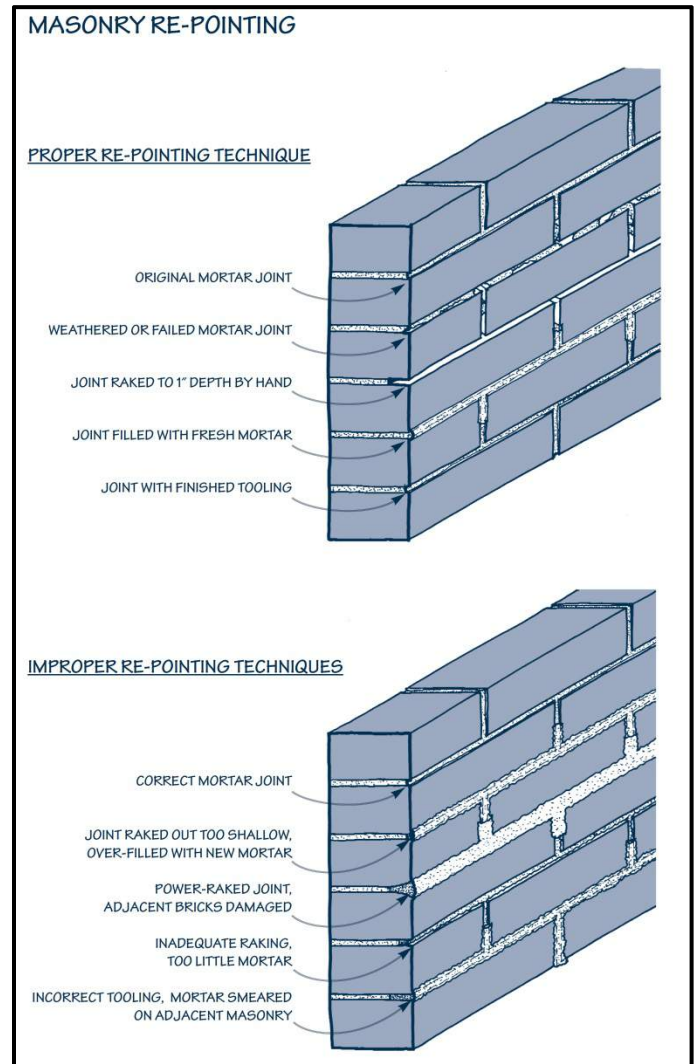
*Where mortar no longer extends to the face of the brick units, re-pointing should be undertaken.*

### **Mortar**

- Mortar joints are intentionally a sacrificial material and deteriorate faster than masonry. They will require periodic repointing to maintain a weathertight envelope. Note that, on some buildings, mortar joint profiles are ornamental elements that constitute part of the

historic character of the building.

- Unsound mortar should be removed with a hand tool narrower than the joint. Power tools should not be used as they can scar adjacent masonry. Unsound mortar should be removed to a depth of two-and-one-half times the width of the joint. Only joints that are unsound should be repointed. It is more important to leave sound joints alone than to remove all joints in an effort to achieve a uniform appearance. The large-scale removal of mortar joints can cause significant damage to historic masonry.
- When repointing, mortar joints should match the original in color, texture, size, profile, and hardness. Install samples for approval until a proper match is achieved.
- If desired, a mortar analysis can be completed to determine the composition of historic mortar. If mortar analysis is not undertaken, use no stronger than a commercial Type N cement mortar. Composition of replacement mortar should be compatible with historic masonry and equivalent to, or softer, than the original. Modern mortars are typically harder than their historic counterparts which causes damage to surrounding masonry units during expansion and contraction. Never use synthetic caulking compounds to repoint historic masonry.



*Source: Dublin, OH Design Guidelines*

### Painting

- Avoid painting historic masonry. Where necessary, only masonry paint should be used. When prepping surface for painting, only remove deteriorated paint to the next sound layer. Paint firmly adhering to the masonry

serves as a protective coating and should be left intact.

- Do not apply permanent treatments, such as stains, to concrete or exterior masonry.
- Do not apply waterproof coatings to exterior masonry, as this can trap water in the masonry and cause internal deterioration during freeze-thaw cycles.
- Due to the likelihood of lead in historic paint, all necessary precautions should be taken when removing or working with historic paint. Federal, State, and local regulations should be reviewed and adhered to for the protection of workers and proper disposal.

### **Cleaning, Repair, and Replacement**

- As a general rule, it is better to underclean historic masonry than overclean. Cleaning of masonry should be undertaken only when soiling is causing damage to the underlying masonry.
- Cleaning should always be done using the gentlest means possible, such as low pressure water spray (100-250 psi) and natural bristle brushes. Metal brushes or abrasive chemicals should not be used to clean historic masonry.
- Sandblasting or high pressure washes (over 250 psi) should never be used as they will erode the masonry surface and dislodge mortar. The brick used in early-to-mid 19th century is considerably softer than modern day brick. Eroding the surface exposes the soft inner core

and causes deterioration.

- A variety of proprietary cleaners are available for use on masonry. However, only non-ionic detergents are appropriate for use on most masonry surfaces. When applying treatments, ensure that all manufacturer's instructions are explicitly followed.
- Do not clean masonry buildings with deteriorated mortar joints before mortar is repaired. Due to the risk of water penetration, deteriorated joints should be repointed prior to cleaning.
- Masonry cleaning should be completed when there is no risk for freezing temperatures for at least three days. Optimally, the temperature should be above 50 degrees.
- Masonry repair and replacement can be very complex and should only be undertaken by experienced craftsman skilled in masonry preservation techniques.
- When the infill or replacement of historic bricks or stone is necessary, closely matching brick and stone should be used. When use of new replacement bricks is necessary, they should match the existing in color, size, and shape.
- Horizontal surfaces, such as the top of a cornice, are the most common location of deterioration as they are most susceptible to water penetration. Joints in horizontal surfaces should receive sealant to prevent water infiltration. Never use sealant in a vertical joint.



## WOOD

THE USE OF WOOD IN HISTORIC BUILDINGS is varied and prolific. While commonly used as part of the structure or wall cladding, it is often times used to form decorative elements. As clapboarding or siding, it provides a protective layer to prevent the deterioration of underlying structural elements. As various kinds of trim, porch elements, columns, brackets, roof eaves, carvings, vergeboard, and half-timber work, it can serve as a decorative and character-defining feature of historic buildings. Wood is also a common material associated with historic windows, doors, and porches; due to their complexity, specific guidelines for these features are identified in separate sections in Chapter 4.



*Wood clapboards were commonly used as an exterior cladding material on historic buildings.*

When well-maintained, historically appropriate wood materials, such as clapboard and shingles, can last indefinitely. Deterioration of wood materials and features is typically the result of water caused by deteriorated paint or roof and drainage issues, or inappropriate repairs. Water damage and related rotting can lead to a variety of other issues, such as insect infestation and mold. Wood elements should be inspected regularly for peeling paint, loose joints, water penetration, rot, and infestation.

### General Guidelines

- Wood features, including siding, decorative elements, and trim, should not be removed as they contribute to the overall historic character of a building.

*(continued on next page)*



- Damaged wood should be repaired rather than replaced. Damaged materials should have their cause of deterioration determined and treated before being repaired.
- Only wood features which are damaged beyond repair should be replaced. Replace material in kind with wood to match the original in appearance, durability, location, and installation orientation. Substitute materials may be appropriate if the Commission determines that they convey the same visual appearance of the original feature, including size, shape and texture.
- Synthetic sidings, such as vinyl and aluminum, are not appropriate on historic buildings. These materials should never be installed over original wood cladding or used on a primary façade of a historic building. Where feasible, these materials should be removed and the original should be restored. Generally, synthetic siding is not compatible with historic building construction and prevents proper ventilation of the walls. This often leads to water damage and the deterioration of materials.
- Do not cover or conceal historic wood elements such as window trim, cornices, or brackets. This severely alters the original appearance of character-defining elements and hides any deterioration of materials.
- Remove paint from wood surfaces by the gentlest means possible, such as hand scraping, hand sanding, and mild chemical strippers. Do not use abrasive methods, including sandblasting and water blasting, which can



*Decorative shingles and other similar features are often hidden beneath synthetic sidings added in later modifications.*

physically damage wood and cause long-term moisture problems. Do not strip historically painted wood features to bare wood, leaving them in an unfinished state. Refer to the Paints, Coatings, and Colors section later in this chapter for more information.

## METALS

METAL APPLICATIONS ON HISTORIC buildings are commonly seen as components of an architectural feature, as opposed to an entire building. In Williamsville, notable and typical metal features include commercial storefronts, railings, light fixtures, fences, roof drainage assemblies, cornices, and canopy hoods. The most common metals used in Williamsville are copper, cast iron, and aluminum. Many of the Village's landmark buildings incorporate metal in prominent aesthetic and functional features.

While metal is generally a very durable material, weathering and corrosion can contribute to its deterioration over a prolonged period. Metal features should be inspected for surface deterioration on a regular basis. Many metal elements, such as iron and steel, should be coated for protection from water and weather elements. Rust and discoloration of metal is a sign of internal deterioration.

### General Guidelines

- Metal architectural features that contribute to the historic character and/or integrity of a building should not be removed.
- Small patches of deterioration should be first addressed with sanding, priming and painting to restore a weather-tight surface.



*Iron storefronts are common on buildings from the mid-to-late 19th century. Iron storefronts should be retained and preserved.*

- Replacement should only be considered when a feature exhibits significant deterioration and cannot be repaired. Replacement should be limited, with all sound portions left intact.
- Features that are removed because they are deteriorated beyond repair should be replaced in-kind with elements that match the original in visual integrity. When an in-kind replacement is not possible, a visually and physically compatible substitute should be used. Synthetic replacement materials, when used, should have equal or better durability than the original material.
- Metal features that require protective coatings should not be exposed to the elements.
- When coating architectural features, use paint made especially for the type of metal surface being coated. Coated elements should use historically appropriate paint colors.
- Do not apply paint coatings to metals that, historically, were meant to be exposed and acquire a natural patina. Such metals include copper, bronze, and stainless steel.
- Replaced or new metal features should be compatible to the historic building and/or based on historical or physical evidence. Features should be compatible in size, scale, material, and color.
- Only clean metal features when it will not result in damage. Cleaning treatments should be tested in an inconspicuous area.

- Appropriate cleaning methods should be used in accordance with the hardness of the metal. Softer metals should be cleaned with mild chemical methods, while harder metals may be cleaned with a wire brushes or low pressure grit blasting. Where required, reapply protective coatings after cleaning to prohibit further deterioration.
- Do not damage the historic color, texture, or patina of metal features when cleaning.

## PAINTS, COATINGS, AND COLORS

PAINT IS TYPICALLY THE FINAL LAYER OF finish applied to the exterior of a historic building. In addition to defining a building's decoration and aesthetic through color, paint has the functional use of protecting the underlying material from weathering. Painted exteriors are common in the Village of Williamsville. Paint is intended as a sacrificial layer and painted surfaces should be checked and maintained annually to prevent deterioration of both the surface and the underlying material. Paints made for interior use should not be used on exterior surfaces as they will degrade quickly. Paints made specifically for exterior applications should be used to coat exterior features.

### Application

- All surfaces should be clean and dry before painting in order to ensure that the paint will adhere for the maximum amount of time without flaking or bubbling.
- Primer should always be used as a basecoat in order to combat deterioration by moisture. Generally a primer coat and two finish coats are recommended.
- When painting over existing paint, the same type of paint should be used. If incompatible, the new paint coating is likely to fail quickly. For example, latex-based paint should not be used over oil-based paint.



*Paint color is an important contributing element to a historic building's character.*

- Wood on features that are constantly exposed to the weather, such as porch railings and floorboards, should not be left exposed. These should be painted to protect them from moisture and weathering.
- When re-painting previously painted masonry surfaces, breathable masonry coatings should be used.
- When painting windows, do not paint hardware or sash cords/chains. Remove prior to painting and reinstall after paint is dry.
- Where appropriate, gutters, downspouts, storm windows and doors, and fire escapes should be painted to match the roof or trim color of the building. This reduces the visibility of these features. Do not paint copper elements such as gutters, downspouts, flashing or decorative features.

### **Colors**

- Colors should be chosen in consultation with the Historic Preservation Commission. Historically-appropriate colors are encouraged.
- One or two paint colors are appropriate for most buildings. On specific styles, such as Queen Anne and Italianate, three or more colors are sometimes appropriate.

### **Removal**

- Paint should never be removed from wood or masonry surfaces using abrasive methods such as sandblasting or harsh chemicals. Where

feasible, employ the gentlest means available to remove accumulated paint layers.

- It should be assumed that lead paint is present in any building constructed prior to 1978. As such, appropriate precautions should be undertaken and any applicable federal and state regulations regarding protection and disposal should be reviewed and followed.



# HISTORIC LANDMARK DESIGN STANDARDS

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## CHAPTER 4: ELEMENTS

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## COMMERCIAL USE OF RESIDENTIAL BUILDINGS

THE VILLAGE OF WILLIAMSVILLE IS unusual because a large percentage of the buildings that make up its Main Street commercial district are residential in form but are now used for commercial purposes. The commercial district has retained a residential, small-town scale and character because most of the commercial conversions have not overwhelmed these residential structures. It is important that the buildings' residential character be retained, since this character is such an important part of what makes Williamsville visually attractive and desirable as a place to live and work.

### Recommendations

- Avoid alterations to windows and doors on residential buildings used for commercial purposes.
- Be sure that commercial signage is in scale with the building and that its design and materials are compatible with the building's design. Refer to the "Signage" section.
- Use signs as the primary means of indicating that a building has a commercial use. Use of incompatible colors or applied materials or ornament is inappropriate.
- Any additions to buildings to accommodate growing businesses should respect the character and scale of the original building. Where possible, additions should be set back from



*Many of Williamsville's commercial buildings, such as this one, have been adapted from their original construction as residences.*

original street facades. Refer to the “Additions” section for design considerations.

- Avoid the use of rooftop mechanical equipment unless it is on a flat roof and is properly screened from view. Rooftop equipment and ventilation fans should be located as unobtrusively as possible.

## ADDITIONS

OVER TIME, THE OCCUPANTS AND functions of a historic building change and additions may become necessary to accommodate evolving needs and encourage economic growth. Many historic buildings in Williamsville, particularly commercial buildings, were smaller in design than today's contemporary counterparts. Appropriate alterations of historic buildings are essential to maintaining the overall integrity and character of historic districts, streetscapes and individual sites. Additions and associated modifications should be sensitive to historic context and carefully planned to prevent harming the materials, details, or character-defining features that make up the primary historic building.

### General Location Considerations

- Additions to the primary facade of a historic building are discouraged. Additions should be located as inconspicuously as possible, usually to the rear or least public side of a building. If the addition is made to the side elevation, a slight set back of its façade from the primary historic façade is encouraged.
- Additions should be subordinate to the primary structure and should not overwhelm the original building massing. Additions should be designed in such a way that they minimize their visual impact on the building, especially as viewed from the public right-of-way.

*(continued on next page)*



### APPROPRIATE

*The rear addition shown is contextual in scale, form, and detail to the main historic residence beyond.*



### INAPPROPRIATE

*Addition mimics the original in height, but lacks contextual detail necessary to help it fit into the streetscape.*

- Additions should not be so large that they change the orientation, general massing, or scale of the original building. The addition should not result in a secondary facade becoming the primary facade.

### **General Design Considerations**

- Additions to historic buildings are not required to be “historic” in style. They should not attempt to re-create the past or create a past that never existed. Rather, additions should reflect the era in which they are built.
- Exact replication of the massing or details of a historic building in its addition is not appropriate. Additions should utilize subtle, distinguishing characteristics to clearly communicate which portions of the building are original and which have been added.
- Additions should have a similar relationship of solids to voids as the historic portion of the building. The depth of elements in the wall plane of the addition should be similar to that in the historic building.
- Where appropriate, floor-to-ceiling heights of additions should be consistent with those of the historic building. For example, elements such as watertables, belt courses, cornices and roof lines, which establish a horizontal datum on historic buildings, should be continued onto additions by way of a simplified imitation or a subtle cue.

- Additions should not obscure the existing principal entrance or other key features of the primary elevation.
- In accordance with the Secretary of Interiors Standards, alterations should be “reversible,” or constructed in a way that allows for their removal in the future. Care should be taken not to cut or remove ornamental elements on elevations where the addition connects to the historic building. To the extent possible, if the addition was removed, any covered portions of the historic building’s primary elevations would appear the same as before the addition was built.
- Respect original roof forms. An additional full floor should never be added to the top of a historic building. Additions that extend beyond the height of the historic structure may be appropriate only if this portion is set back from the primary facade and is not visible from the street. Roofs on additions should complement existing roof profile and shape.
- Where feasible, fire stairs should not be placed on the primary elevation of a building.

## WINDOWS AND DOORS

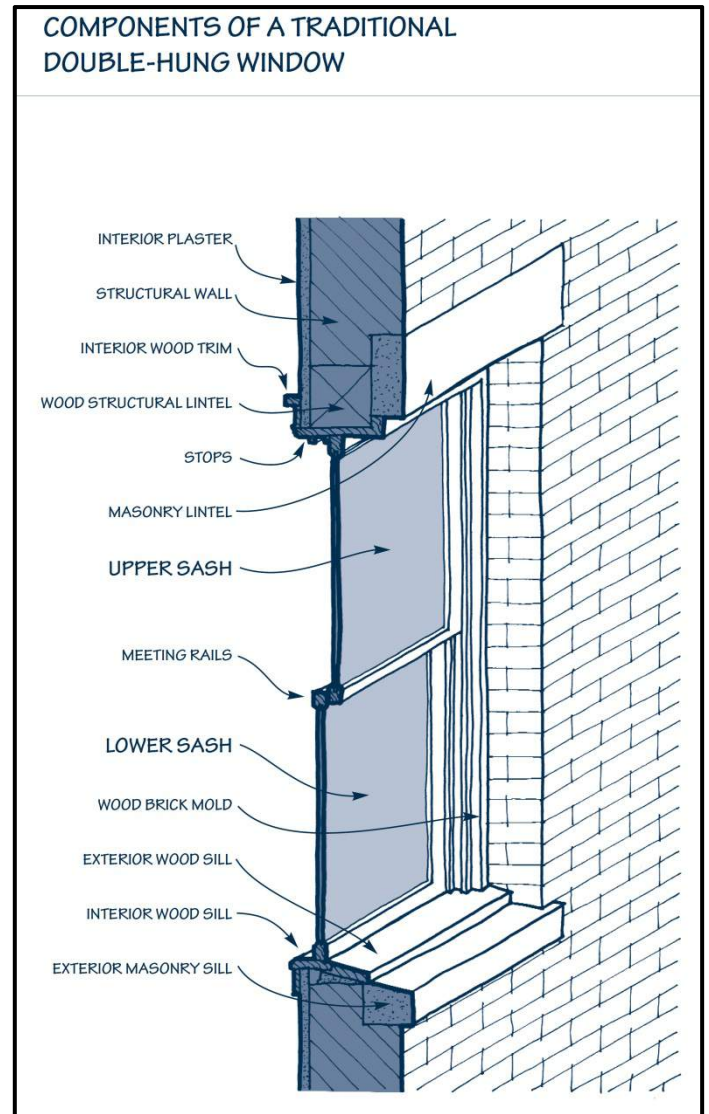
### WINDOWS

WINDOWS ARE ONE OF THE MOST recognizable and character-defining features of a historic building. Like doors, windows serve a functional purpose and also contribute to the overall style and appearance of a building, specifically as they relate to a building's proportion, mass, and rhythm. Historic windows in the Village of Williamsville are varied with common types including traditional double-hung windows in varying configurations, as well as bay, fixed, casement, dormer and decorative windows.

Historic windows can last indefinitely, particularly when they receive regular maintenance and care. These window assemblies were designed to be disassembled and repaired and are generally constructed with high quality, resilient materials. In combination with additional weatherization methods, historic windows can provide energy efficiency equivalent to the installation of replacement windows. Poor maintenance, inappropriate repairs, or replacements can compromise the integrity and overall appearance of historic buildings. Historic windows should not be replaced unless they are deteriorated beyond repair.

#### General Recommendations

- Retain historic windows whenever possible. Rather than replacing entire window units, repair damaged components, including frames, sash, pulleys, and window glazing.

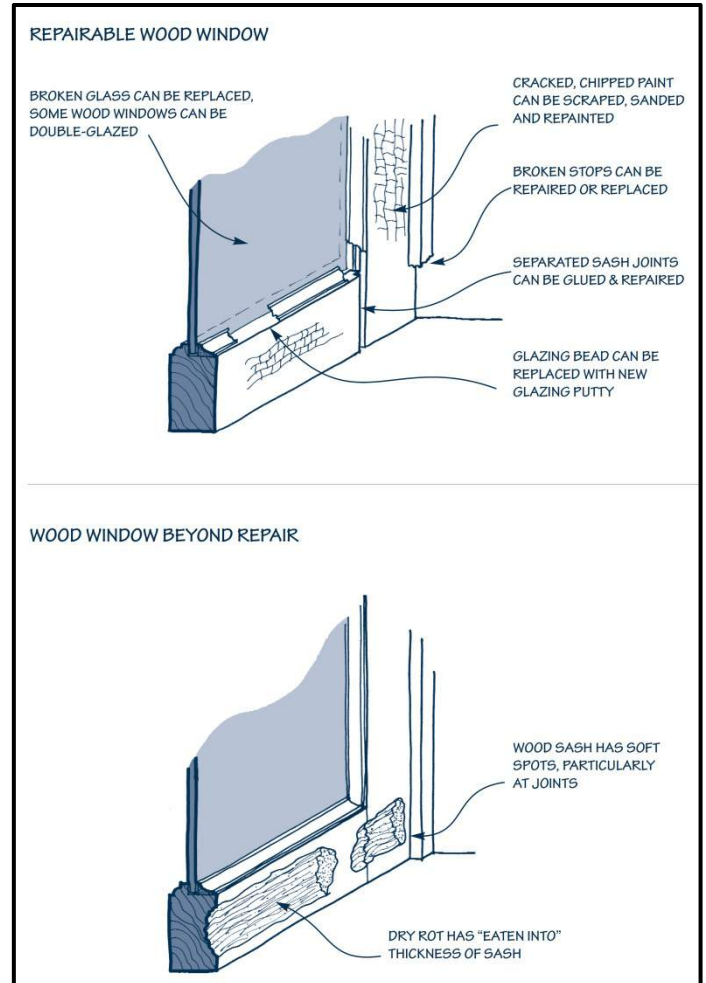


*Source: Dublin, OH Design Guidelines*



## CHAPTER 4: ELEMENTS

- The introduction of new window openings should be avoided. When required, new window openings should be located on a secondary elevation. Avoid enlarging windows, adding window bays, or superfluous decorative elements.
- Avoid covering, painting, or closing in window openings or glass on the primary façade, including basement windows, transoms, sidelights, and fanlights. Avoid installing reflective or opaque glass. Where appropriate, reopening historic window openings that have been covered or filled in previously is encouraged.
- The number, size, shape, and sash configuration of windows should be retained. Window pane configuration should be retained.
- Retain original window trim and decorative elements such as window hoods, brackets, corner blocks, keystone, etc. Do not cover historic window trim, including sills, with vinyl or metal siding material.
- New interior construction should not be installed which blocks the glazed area of a window.
- The installation of exterior storm windows over historic windows are generally a historically appropriate treatment. Appropriate materials should be used, and sash sizes and color should match the historic window. Interior storm windows may also be appropriate where approved.



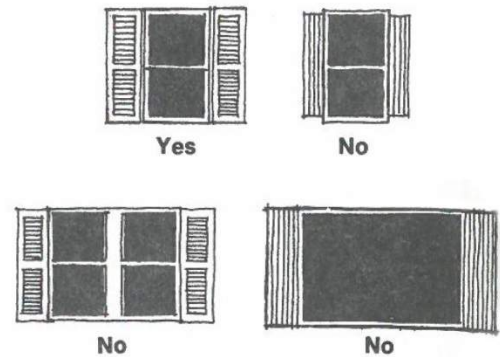
*Source: Dublin, OH Design Guidelines*

- Do not alter a window frame to accommodate an air conditioning unit. Window mounted air conditioning units are discouraged on primary facades.
- Shutters should be used only where historically and stylistically appropriate and should be sized properly to the opening (half the window width). Shutters should be placed as though operable, mounted inside the window frame with proper hardware.
- Avoid the use of aluminum, triple-track storm/screen windows applied to existing windows on the exterior.

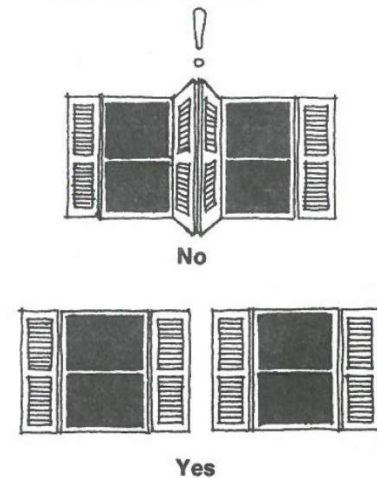
### REPLACEMENT WINDOWS

Windows are a dominant part of historic buildings, helping to define their overall character. The visual impact of new replacement windows can be quite dramatic if done without proper care and attention to detail. Many building owners may be considering window replacement as an alternative to window repair and retention. Their concerns often focus on the perceived energy efficiency and cost benefits of replacements. Despite misleading marketing claims, historic windows that are properly maintained, weatherstripped, and fitted with storm windows have virtually the same thermal efficiency as a new window. Historic windows also have many other beneficial features, including their superior materials and longevity, and embodied energy.

Caulking window openings and installing weatherstripping will help stop air infiltration and energy loss. Repairing and installing sash locks will help the meeting rails meet tightly, and therefore stop



*To look correct visually, shutters should be of a size where they can, together, cover the window, as they would do if they were functional.*



*When shutters are placed on two adjacent windows, they should ALWAYS lay flat against the wall. If there is not enough space, one of the two windows should not receive shutters at all.*

*Diagram source: New Life for Old Houses*

drafts. Interior or exterior storm windows will further reduce energy loss. Exterior storm windows should be in the same color as the sash. Many factory color options are available today.

If your building already has replacement windows and you want to install something more appropriate, study your building carefully to see if any original sashes have survived. Other buildings in the area and historic photographs may also provide more information. The new windows should fit the style of your building, in order to not repeat the earlier mistake.

If your windows are beyond repair and must be replaced (a rare condition), carefully examine your existing windows and select a replacement unit which matches the exterior of the original in every way including size, material, and number of lights. Note the number of lights, the dimensions of rails and stiles, and the profiles of muntins. All trim should also match.

### **Replacement Recommendations**

- If window replacement is necessary, new windows should match the originals as closely as possible with respect to materials, configuration, operation, and dimension. Trim profiles, brick molding, and muntins should match the original and be appropriate to the building's age and style. If insufficient windows exist due to alterations or replacement, other buildings in the area may provide adequate examples. Also reference the Styles guide in Chapter 5.

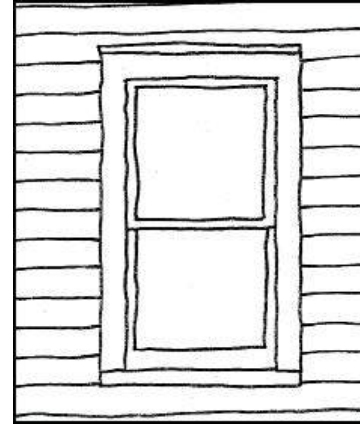


*Bay windows were common on buildings of many late 19th and early 20th century styles.*

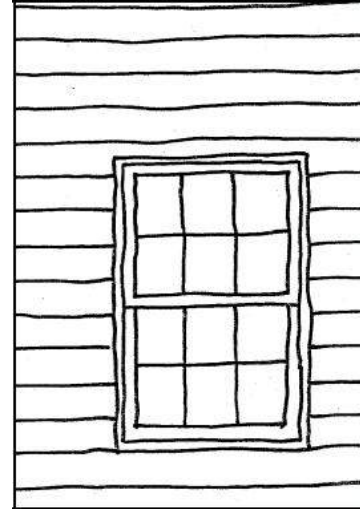
## CHAPTER 4: ELEMENTS

- Avoid increasing the frame-to-glass ratio by maintaining the original configuration and the size of original components.
- Replacement windows should be installed in the same plane as historic windows in order to maintain a cohesive and consistent appearance.
- If replacing a sash with divided lights, replacement sash should have at a minimum interior and exterior grids with simulated divided lights. If possible, installation of sash with true divided lights is encouraged.
- Avoid altering or covering original trim details and decoration.
- Care should be taken to install windows of high quality construction and materials. Avoid the installation of vinyl replacement windows. Windows of inferior materials are highly vulnerable to thermal expansion and contraction which can break seals and cause warping. Their stock sizes and construction can be inappropriate on historic buildings, and does not typically conform to the proportions of historic windows.
- Avoid the use of glass block on primary elevations where it was not used historically. Glass block may be approved for basement windows on secondary elevations and out of view of the public way.

*(continued on next page)*



*Windows in historic wood frame buildings are typically twice as tall as they are wide. Traditional trim includes sill, jamb (at sides) and head with a wood drip edge at the top to shed water.*



### **INAPPROPRIATE**

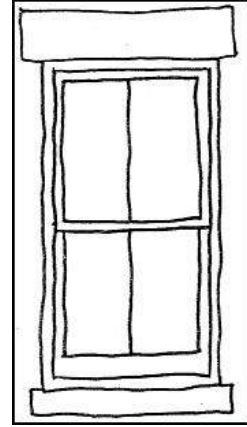
*Many modern windows lack traditional surrounding trim and do not match the proportions of historic windows are therefore not visually compatible with historic buildings.*

*Source: Pittsford, NY Design Guidelines*

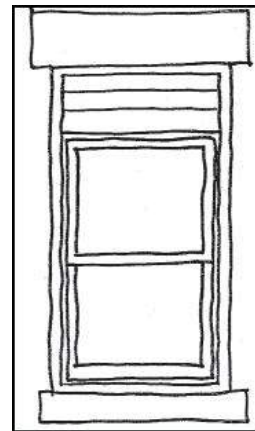
### Window Repair versus Replacement

#### HERE ARE SOME FACTS TO CONSIDER:

- Most older windows, especially wood windows, can be easily repaired by a contractor with experience in window maintenance and restoration. If your original window isn't working properly or has some damage, don't think the entire window always needs to be replaced. Components can be repaired and sometimes just individual parts need to be replaced.
- Replacement windows are “maintenance free” because they cannot be maintained or repaired easily. Once seals are broken or components warp, the entire component or unit will need to be replaced.
- Older windows perform very well when maintained. Most older windows can be made energy efficient by sealing gaps, replacing glazing compound, fixing broken glass, repairing loose parts, and installing weatherstripping.
- Replacement windows have a short life expectancy of less than 20 years. Compare this with old wood windows, which can last another 100 years.
- Good quality replacement windows are typically much more expensive than restoring an existing window and adding a storm panel.
- The minimal energy savings associated with new replacement windows, on average, takes 20 to 40 years to recoup (assuming they continue to



*In historic masonry buildings, wall openings have a stone or concrete sill and a stone or metal lintel spanning the top of the opening. The junction between the wood window frame is covered by a narrow wood “brick mold.”*



#### INAPPROPRIATE

*Replacement windows in masonry openings should fill the entire width and height of the opening.*

*Source: Pittsford, NY Design Guidelines*



perform well). With a maximum life expectancy of 20 years, the replacement windows will likely need to be replaced before any cost benefit is realized.

### DOORS

#### DOORS AND ENTRANCES ARE KEY

architectural features that contribute to the character of most historic building façades. They are typically the first architectural element that one comes into direct contact with. As both functional and decorative elements, doors are often one of the most reliable indicators of a building's age and architectural style. A doorway includes not just the door itself, but the entire assembly of detailing, windows, and treatments that surround the door.

The functionality of doors is often the primary cause of their deterioration. Heavy use and small problems can lead to more serious deterioration over time. Proper and regular maintenance is important to ensure that these character-defining elements are preserved.

#### General Recommendations

- Historic doors should be retained rather than replaced. Features associated with a doorway that contribute to the architectural integrity of the building should be retained. This includes transoms, fanlights, sidelights, hardware, hoods, columns, pilasters and any other features present. Do not add these elements to a door when there is no historic precedent.

*(continued on next page)*



#### APPROPRIATE

*Replacement doors (such as the one present here) should match the style of door common to the building's architectural style. The transom above the door also remains intact.*

- Do not block up or relocate doors and entrances, and their accompanying sidelights or fanlights, which alters the architectural character of the building. Avoid introducing new doors and entrances on primary elevations.
- If a door is un-repairable and must be replaced, the new door should match the original in dimension, materials, operation and design. If previously replaced, new doors should match the style of the building. Other buildings in the area may provide adequate examples. Wood doors are preferred, rather than doors made of metal, vinyl, or composite material. In some cases, non-wood doors may be acceptable for rear or side doors. All doors should conform to area building and fire codes.
- Avoid installing replacement doors with retail stock doors, or doors of inappropriate design, or of a different size or width. The arrangement of door panels and window lights is a significant architectural feature and varies from period to period. Replacement doors should have an appropriate panel and light arrangement for the period of the building's construction.
- Avoid replacing traditional screen doors with stamped aluminum panel, stock colonial style, or otherwise inappropriate screen doors that are not compatible with the style of the front door or entry.

## ROOFS, PARAPETS, AND DORMERS

### ROOFS

AS ONE OF THE MOST HIGHLY VISIBLE forms, the roof can arguably be considered the most critical feature of any building. They are among the most recognizable and prominent identifying features of certain architectural styles and add to the architectural character of a building through its shape, scale, color, texture, and the way its sheathing is installed. When considering the roof, it is equally important to include the other building elements that contribute to the overall roof system, including drains, downspouts, and gutters. They serve a functional purpose while also serving as an important design element.

Historic structures in the Village of Williamsville show a diversity of roofing systems in materials, shape, height, and decorative elements. The most important design, maintenance, and repair consideration for roofs is providing a weathertight roof and properly-functioning drainage system. When a roof system is not properly maintained, it can cause significant damage to both the exterior and interior. Water filtration is the cause of most issues associated with roofs, contributing to the rotting of wood, rusting of metal, and deterioration of masonry. Regular and ongoing maintenance is critical to the preservation of building materials.

#### General Recommendations

- Roofs and roof elements that are significant to the character of a building should be preserved. This includes the roof form, shape, materials



*Roofs that are distinctive elements of the building, such as this multi-colored slate tile roof in Williamsville, should be retained.*



and decorative features, including towers, dormers, chimneys, and finials.

- Do not construct additional stories to the primary roof so that the historic appearance of the building is radically altered.
- Deteriorated roof features that require replacement should be replaced with features in the original or approved substitute materials that match the form, shape, color, texture, and size of the original. Many original roof materials provide a building with significant character, and many have a long lifetime if properly maintained.
- Adjacent building elements, including chimneys, trim, and gable windows, should be carefully protected when replacing all or portions of a historic roof.
- New roofs should be designed to be compatible with the architectural character of the building.
- New rooftop mechanical, service, and communications equipment (such as satellite dishes or cell towers) should be situated towards the rear of the roof in order to reduce visibility from the public right-of-way.
- Portions of roofs that are visible from the public right-of-way should be kept uncluttered. The Commission is responsible for approving the placement of all such appurtenances.
- Roof vents should be painted to match the color of the roofing material.



*Rooftop service and communications equipment should be situated towards the rear of the roof in order to reduce visibility from the public right-of-way.*

### PARAPETS

PARAPETS ARE OFTEN DEFINING features of their architectural style. A parapet is an extension of the building's wall above the roof and cornice level. They are used to hide the structure's roof, and commonly occur on buildings that have flat or low-pitched roofs or false fronts. The parapet extension includes a top or coping to seal the edge. It is often a location for decorative elements such as sheet metal cornices, brackets, balustrades, or finials and can be shaped in steps, pediments and serpentine forms.

#### General Recommendations

- Parapet shapes, configuration and decorative elements should be preserved. If severe deterioration requires the replacement of elements, they should be replaced with in-kind features that match the materials, form, shape, color, texture and size of the original.
- Parapet walls and coping should be properly flashed to ensure the proper drainage of water and drying out of materials.



*Parapets can be defining elements of their architectural style, such as this “Mission” style parapet at 5688 Main Street.*

### DORMERS

#### DORMERS ARE IMPORTANT

architectural roof features and are distinctive to many architectural styles. Defined as a windowed structure with its own roof, it projects from the sloping main roof of a building. In the case of a wall dormer, it is a continuation of the upper part of a wall, so that the eave line of the main roof is interrupted. There are several types of dormers, and they mimic the style of certain roof shapes, such as gable, hip, and shed style. Other, less common dormer styles include the arched top, eyebrow, pediment gable, and wall/flush dormer. The style of a dormer coordinates with the style of the roof or the architectural style of the building.



*On buildings where they were present historically, dormers should be retained.*

#### General Recommendations

- Dormers should not be installed on primary facades if they were not historically present there. Adding a dormer where none was present or removing an existing dormer can negatively impact the character of the roof.
- New dormers constructed on a secondary façade should be appropriately scaled to maintain dominant roof form.

## PORCHES

PORCHES AND PORTICOS ARE A significant character-defining feature of many styles of historic buildings in Williamsville. The preservation, or loss, of these prominent elements on historic buildings can not only dramatically change the character of the building but also of the entire street or neighborhood. Porches and porticos enhance the building's entrances and are an important transitional space where the exterior and interior spaces intersect.

Typically, a porch or portico contains common architectural elements such as columns, a pediment, stairs, or pilasters. The features of the porch or portico often reflect major themes of the architectural style prevalent on the remainder of the building. They are oftentimes buildings' most embellished element, incorporating skilled carpentry and craftsmanship. Porches and porticos contribute to the architectural integrity of a building and should be preserved.

Often constructed of wood, porches can deteriorate quickly due to exposure to the elements. This is especially true in Western New York due to the harsh weather cycle. Routine maintenance and upkeep is necessary to address any deterioration before it escalates to a large-scale issue. Unfortunately, porches and porticos tend to be the most altered building features.

*(Continued on next page)*



*Porch supports and roof edges often contain elements of a particular architectural style, such as the turned posts that support this porch. Porches are sometimes of a different architectural style than the building they are attached to.*

### **General Guidelines**

- Where existing, historic porches and entry features should not be removed. Where features are missing or in need of repair, careful historic research should be executed to determine what is appropriate for the building's architectural style and what is common in the surrounding neighborhood. To the extent feasible, new work should match the style, scale, and material of the original.
- Existing porches should not be enclosed to create extra living space. Infill of porches to provide vestibules for commercial use may be appropriate.
- Other porch forms such as door hoods or porte-cocheres are also character defining features and should be retained.

### **Detail Considerations**

- Piers, which raise the porch decking above the ground, are often constructed of brick, stone, or concrete block. Spaces between the piers are often screened with lattice, decorative woodwork, paneling, or staggered masonry. The full enclosure of the porch base is discouraged as circulation of air beneath the floor is necessary to minimize rot.
- Porch decking should be oriented perpendicular to the house and incorporate a proper slope to encourage shedding water away from the building.



- Care should be taken when landscaping to ensure proper drainage around porch elements. Due to their close proximity to moisture, in certain applications pressure-treated and composite material may be appropriate here.
- Porch roof supports, such as posts, piers, pedestals, and columns are often carved, turned, or tapered, and are often the most uniquely detailed part of a porch. Each architectural style has specific types of supports and typical arrangements.
- Roof style, slope and eave trim characteristics may also be very specific to certain architectural styles.



*Porch roofs and supports often have unique details that match the architectural style of the building.*

***Avoid:***

- Introducing a new porch or porch elements that are incompatible in size, scale, material, and color; examples include new metal columns or wrought-iron posts, over-scaled columns with elaborate capitals, and metal or plastic balustrades.
- Altering the original height of porch, such as enlarging a one-story porch to make it two stories.
- Removing an original deteriorated porch without replacing it.
- Covering a porch with a non-historic material, such as metal or vinyl siding.

## LANDSCAPE ELEMENTS

### THE VILLAGE OF WILLIAMSVILLE

benefits from Ellicott Creek, its natural water course and waterfall, and adjacent green spaces, parks, and trails located in the heart of the Village, for the enjoyment of residents and visitors. These areas provide opportunities for passive recreation in the Village's urban setting. These spaces, in addition to historic landscape elements in the public view-shed, should be preserved. The Village is also home to the historic Williamsville Cemetery, designated as a historic site, which dates back to the early 1800s.

#### Parks

- Preserve landscape features that contribute to park form and historic identity.
- Preserve and protect views into, out of, and around parks and designated open spaces. Park views have an enhancing value on surrounding properties. Consider the impact of views when incorporating new design elements.
- Maintain existing pedestrian walkways when they have historic value. Consider the impact on historic circulation pattern when creating new, or removing, walkways, trails, and sidewalks.
- When historic accessory structures are present, such as pavilions, shelters, or restroom facilities, ensure they are preserved and maintained. When new structures are required, they should be designed to be as unobtrusive as possible.



*Glen Park includes many landscape features, such as the stone bridge, that should be carefully protected and maintained.*



*Glen Park includes many landscape features, such as those providing lookouts onto the Ellicott Creek waterfall, that should be carefully protected and maintained.*

- When new building additions are planned, consider impacts to circulation, spatial organization and landscape setting.
- Monitor trees and plantings to track potential encroachment of disease and pests. Diseased or dead plant material should be removed and replaced.

### Cemeteries

- Preserve, protect, and maintain existing historic cemetery landscape features. These include driveways, walkways, plantings, fences, gates, monuments, memorials, and grave markers.
- Maintain the condition of perimeter walls and fences both for their historical value and for security of the site. If vandalism occurs, store broken materials in a secure location on-site until restoration is possible.
- Maintain historic plantings and tree canopies.
- Avoid the use of fertilizers and equipment that can cause damage of monuments, grave markers, and headstones.
- Stabilize loose, leaning, or deteriorated grave markers and headstones. Refer to the “Masonry & Concrete” section in Chapter 3 for repair and cleaning guidelines.

### Fencing, Walls, and Decks

- Do not install front yard fencing or walls where there is no historic precedent.



*Viewsheds such as along the main cemetery road should be protected and maintained.*



*Historic fences and posts such as this cast iron example or the stone piers in the photo above should be preserved and maintained.*



- When replacing a limited portion of an existing fence or wall, use in-kind materials and match height and detailing.
- When choosing fence materials, consider the style of the building. In general, wood fences and stone walls are appropriate with wood buildings, while masonry walls and wrought or cast iron fences are more appropriate to masonry and stucco buildings.
- Chain-link fences, stockade fences, vinyl fences, PVC latticework detailed fences, and standard concrete block walls are inappropriate. Standard concrete block used as a substrate for a stucco finish may be appropriate.
- Loose-laid stone walls are generally appropriate in the Village of Williamsville.
- Maintain existing stone walls; refer to “Masonry & Concrete” section in Chapter 3 for repair guidelines.
- New decks should not be constructed on the front or primary façade of a historic building.
- Decks should be made of wood and should be painted or stained. Repairs to existing decks should utilize in-kind materials; refer to the “Porches” section for maintenance and repair guidelines.
- Railings and balustrades for new decks should be consistent with the style of the building.



*Historic stone site walls, such as this example at 5672 Main Street, should be preserved and maintained.*



*Existing hitching posts, such as this one with an iron ring at the top in front of 78 Evans Street, should be preserved and maintained.*

### Carriage Blocks and Hitching Posts

- Preserve existing historic carriage blocks and hitching posts in place; remove vegetation overgrowth to maintain their visibility. Removal or relocation is inappropriate.
- Iron rings and ornament on hitching posts should be maintained in good repair and painted a dark color.

### Sidewalks

- Stone walks should be maintained; where stones have been displaced by tree roots and may cause a tripping hazard they should be taken up, the grade adjusted, and the stone(s) re-set.
- Historic (early 1900s) concrete walks that are contractor stamped (Ignatz Oechsner) should be maintained; avoid use of de-icing salts in winter which can accelerate any deterioration.

### Plantings, Trees, and Shrubbery

- Retention and care of existing trees and shrubbery, and the installation of new plants is encouraged. Diseased or dead plant material should be removed and replaced.
- If new plants are proposed, their species and locations should be consistent with other plantings on the property and in the neighborhood. Mature growth heights should be considered so as not to constrict walkways or crowd buildings, walls, and fences.



*Historic carriage stones throughout the village, such as this one near Eagle & North Ellicott Streets, should be maintained and preserved.*



*Ignatz Oeschner sidewalk stamps throughout the village should be preserved.*

- Growth of vines and ivy on buildings is discouraged as they contribute to crack development and entrap moisture, promoting the growth of mold.

### **Landscape Elements**

- Arbors, trellises, and pergolas consistent with the style of the building are appropriate for side and rear yards and may also be appropriate in some front yards.
- Sheds and gazebos should be consistent with the style and materials of the building and are generally appropriate for side and rear yards.
- Raised planting beds edged with railroad ties, pressure treated lumber or landscape timbers, concrete blocks, or precast concrete edging are inappropriate for front yards.
- Landscape boulders are generally inappropriate in most areas.
- Trash and utility service areas should be screened from the public view shed using either plantings or building compatible fence material.
- Satellite dishes should not be placed in front yards.



## STOREFRONTS

HISTORIC STOREFRONTS SHOULD BE retained and maintained. An important feature of a storefront is transparency, which encourages window shopping and an animated streetscape. Where an original storefront has been compromised, efforts should be undertaken to recreate or restore the original elements, based on historical research or physical evidence, even when the internal use has been changed.

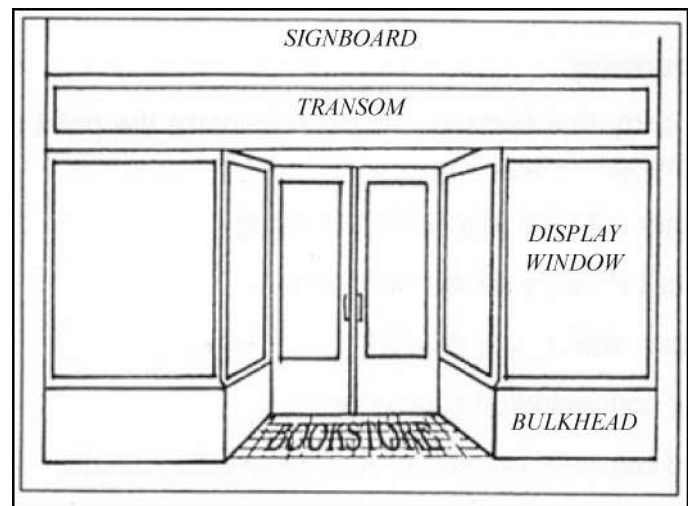
### General

- Preserve existing historic storefronts and storefront features whenever they still exist.
- If the original storefront no longer exists or is deteriorated beyond repair, the storefront can be recreated or restored based on historical research and physical evidence. When historical evidence is not available, incorporation of a “modern interpretation” that retains the scale, overall character and design aesthetic of the historic building may be appropriate.
- Avoid removing or radically changing storefronts and those features that are important in defining the overall character of the building, resulting in a watered-down version of the original.

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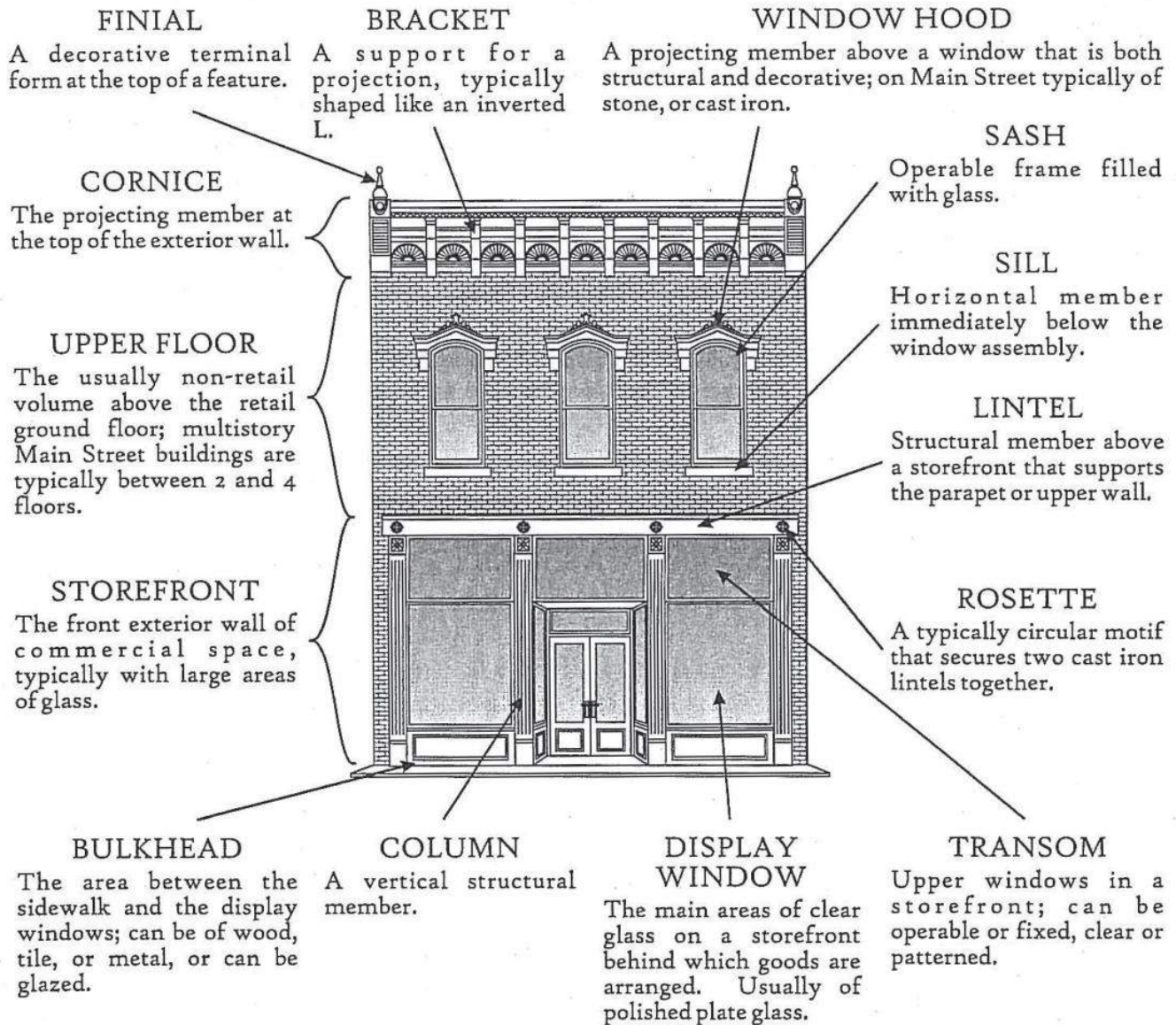


*Commercial storefronts often take a form similar to this, with glass display windows flanking an inset central entry, with signboard above.*



*Typical parts of a storefront*

## ANATOMY OF A MAIN STREET BUILDING



### Doors and Entry Features

- Historic entrances and doors should be preserved. They are often more than functional entryways, also serving as an important architectural element.
- Recessed entries should be retained. Any tile entryway paving should be maintained and not covered.
- Deteriorated historic features should be repaired rather than replaced. If missing elements are proposed to be replaced, the design of the replacement features should be substantiated by documentary, physical, or pictorial evidence.
- Replacement doors should match the original doors in design, placement, and materials where feasible.
- Use of modern aluminum storefront doors and frames is discouraged.
- Traditional storefront doors that provide transparency are most appropriate in a historic context. Traditional storefront doors may include wood panels on the lower portion and large glass panes in the upper portion or are full glass. Opaque storefront doors of any material are inappropriate.
- In addition to the door itself, other features associated with a doorway's character should be retained. Such elements include door hardware, fanlights, sidelights, pilasters, entablatures, columns, balustrades, and steps.



*This storefront entry area retains its original wood doors and hardware and display windows over wood bulkheads. Multiple storefronts often share an inset entry.*



- When reconstructing an entryway, use historical, pictorial, or physical documentation. If there is not sufficient information, a new design should be prepared that is compatible with the architectural character of the building and the district. Designs that create a false sense of history or additions of “historic” elements where none existed are not appropriate.

### Display Windows

- Historic display windows should be preserved to maintain the open character of the storefront area. If windows need to be screened, use of non-permanent, interior window treatments, such as blinds, shutters, or draperies are encouraged.
- Storefronts should be transparent to the greatest extent possible; traditional storefronts utilize large glass panes held in narrow frames. New storefronts or modifications to existing storefronts should permit maximum visibility into commercial spaces.
- Retain window elements that contribute to a building’s character and historic fabric. Such elements include frames, sash, muntins, glazing, sills, hardware, heads, hoods, shutters and blinds.
- Existing windows, including transoms over doorways, should not be concealed. All existing windows should be retained in order to maintain the building façade composition.



*This building originally had two storefronts, which have been combined into one. However, both storefronts retain most of their original elements including the large glass display windows.*

- False or simulated windows which are commonly tinted, frosted, and reflective or opaque (spandrel) glass are not appropriate on historic storefronts. Use of mirrored glass should be avoided. Only clear glass should be utilized on main display windows.
- Prism glass is often appropriate for use in transoms above entryways or display windows.
- Mullions constructed of wood, copper, bronze, cast iron, or steel are appropriate. In Art Deco/Moderne and Mid-century modern storefronts, use of aluminum mullions or butt-glazed glass are generally appropriate.

### **Bulkheads (Kickplates)**

- Bulkheads should be retained as a decorative storefront element.
- Removed or deteriorated bulkhead materials should be replaced using sympathetic replacement materials. Wood was most commonly used as a bulkhead material; use of new cement board and/or PVC trim shapes may be appropriate. Metal and masonry bulkheads may be appropriate when consistent with the overall building material and style.
- Dimensional height of the original bulkhead should be maintained.



*A largely unaltered 19th century storefront including all the elements typical of that era: Display windows, recessed entry, transoms, bulkheads, and signboard above.*

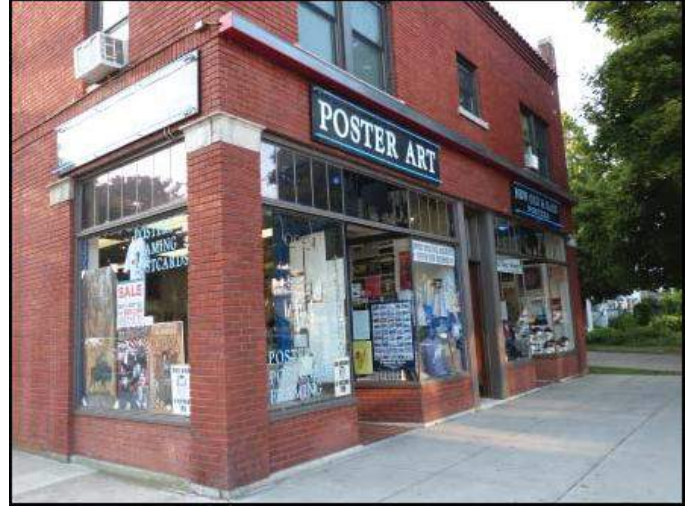
*Source: Preservation Greensboro*



## SIGNAGE

SIGNAGE SHOULD PROVIDE INFORMATION that is simple and legible, of a size and location that avoids competing with or obscuring the architecture of the building. In general, the number of signs on a façade should be kept to the minimum necessary to effectively communicate the messages being conveyed. Signage should be unique to this village rather than being generic, and should focus on advertising local businesses, not national product names or logos unless primary to the business.

- Signs should be sized and placed to reinforce the architectural elements of the façade. Refer to Village zoning requirements for size regulations as a guide.
- Signage should be creative and legible, and be iconic, graphic-oriented, or three dimensional.
- Signs should be placed in a clear, well-defined area or wall space.
- Window graphics should be used to provide information for the business such as hours of operation or services offered, but with minimal text.
- Window signs should cover no more than 30% of the available window area.
- Signage should not obscure the building's unique architectural features.



*Window graphics provide simple information about services offered and flat wall signs are incorporated into a unified composition.*



### APPROPRIATE

*Creative but contextual signage is encouraged.*



**INAPPROPRIATE**

*Signage should not obscure architectural features; internally-lit panel boxes are prohibited by Village code.*



**INAPPROPRIATE**

*Internally-lit panel boxes are prohibited by Village code.*



**APPROPRIATE**

*High-density polyurethane signs with embossed lettering are encouraged.*



**APPROPRIATE**

*Projecting wall signs are appropriate. Note ornamental metal attachment bracket.*





**APPROPRIATE**



**APPROPRIATE**



**APPROPRIATE**



**APPROPRIATE**

*Signs made up of individually raised letters without back lighting are generally appropriate.*

- Flat wall signs should be clearly incorporated into and take cues from the design of the façade in order to form a unified composition. Multiple individual signs should be of contextual materials and styles, though they need not be same size or materials as long as the result of the overall building signage is a coherent whole.
- A property signage plan should be submitted to the Historic Preservation Commission demonstrating the cohesiveness of all building and site signage.
- Aluminum panels with applied vinyl graphics are discouraged.
- Projecting signs must be attached to the building at a right angle, have no more than two faces, and be at a height so as not to obstruct or interfere with pedestrian or vehicular traffic. Refer to the village code “Sign Regulations” for guidance.
- Panel box signs illuminated from inside are prohibited by Village code and are not appropriate in a historic context. Back-lit, push through letter/graphics may be acceptable
- Signs should not be flood-lit. Small shielded light sources are encouraged.
- Back-lit, individual channel letters (halo lighting) are discouraged but will be considered on an case-by-case basis by the HPC.
- Use of applied, raised individual letters with or without appropriate sign lighting is appropriate.



### APPROPRIATE

*Freestanding ground signs are appropriate, provided they do not interfere with pedestrian access or vehicular sight-lines*



### INAPPROPRIATE

*Signs made up of internally illuminated individual channel letters are not appropriate.*





**APPROPRIATE**

*National branded signage is appropriate when the business is an outlet of a national chain.*



**INAPPROPRIATE**

*National brands are not appropriate on signage when they are secondary to the main business.*



**APPROPRIATE**

*Existing exterior neon building signs associated with mid-20th century storefronts are historic features and should be maintained and preserved.*



**INAPPROPRIATE**

*Neon signs other than primary building signs are not appropriate.*

## CHAPTER 4: ELEMENTS

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- Signs should contain simple information only; too much information can be confusing and distracting.
- Primary signage should avoid advertising national brands or logos that are secondary to the particular business.
- Neon signs may be appropriate as an exterior sign material for main building signs only and only on Mid-Century Modern styled buildings or storefronts. Existing exterior neon building signs should remain in place and be maintained or repaired.
- Neon signs other than primary building signs are inappropriate.
- Signage and fonts should be coordinated with the architectural style of the building.
- Graphics on awnings may be acceptable as signage (refer to “Awnings” section).
- Old sign materials, no longer related to the current business, should be removed. Historic, painted “ghost signage” should be maintained and not covered over.
- Signage applied to fences or walls is inappropriate.
- Freestanding ground signs are appropriate, provided they do not interfere with pedestrian access or obstruct vehicular sight-lines.



**APPROPRIATE**

*Signs made up of individually raised letters without back lighting are generally appropriate.*



**APPROPRIATE**



## LIGHTING

IN GENERAL, LIGHTING SHOULD BE consistent with the character of the street, and should be of a design and scale that is appropriate to the architectural style of the building. Lighting may be installed to deter trespassers, enhance security, and illuminate the address of the property. Light intensities should be taken into account to provide uniformity and avoid over-lighting, glare, and light pollution while providing for public safety. Use of timers for building and landscape lighting is strongly recommended to conserve energy.

### Building Lighting

- Light fixtures should not obscure or cause removal of historic architectural features. Light fixture sizes should be held to a minimum so as not to become a prominent feature on a building façade.
- Lighting of one property should not impact an adjacent property; light sources should be shielded to eliminate light trespass and to avoid glare and visibility of the light source. Full cutoff flood or spotlights directed toward the ground should be used.
- Up-lighting of building facades is generally inappropriate except for high profile, public buildings. Up-lighting of state and national flags is appropriate.



### APPROPRIATE

*Unshielded light sources are not appropriate.*



### APPROPRIATE

*Small, unobtrusive, shielded light sources are encouraged.*

- Unshielded, high-intensity discharge (HID) wall packs that commonly utilize high pressure sodium or metal halide light sources are inappropriate.
- Unshielded floodlights are inappropriate; properly shielded, motion-activated security floodlighting may be permissible in side and rear yards.
- Fluorescent light sources are discouraged; Light Emitting Diode (LED) light sources in warm colors are encouraged. Blue LEDs should not be used.
- Compact Fluorescent Lamps (CFLs), when utilized, should be of a shape that resembles traditional incandescent lamps or are installed in a fixture that is fully shielded or uses diffusing glass to conceal view of the bulb.
- Colored lighting is discouraged, with the exception of neon, where appropriate.
- Porch pendant (where applicable) or wall mounted entry light fixtures are encouraged.
- Lighting intensity levels will be approved and monitored by the Historic Preservation Commission.

*(continued on next page)*



### **APPROPRIATE**

*Small, unobtrusive, shielded light sources are encouraged.*



### Landscape Lighting

- Landscape fixtures should provide a clear view of any potential obstacles in the environment, such as stairs, pathway intersections, and curbs to ensure personal safety on the property or within the public right-of-way.
- Fully-shielded walkway bollards or low-voltage walkway lights are encouraged.
- Permanent up-lighting of trees and plantings is discouraged; seasonal event/holiday lighting, including string lights on trees, may be permissible.

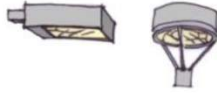


### APPROPRIATE

*Small, unobtrusive, shielded light sources are encouraged.*

**APPROPRIATE**

Full cutoff fixtures



Fully shielded 'Period' style or contemporary fixtures



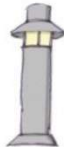
Shielded/properly-aimed PAR floodlights



Goose-necks, soffit, and lantern-style



Shielded lit bollards



**INAPPROPRIATE**

Drop lens and sag lens fixtures with exposed bulb



Wallpacks and wall-mounted fixtures



Unshielded 'Period' style or contemporary fixtures



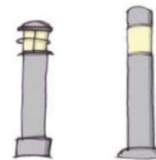
Unshielded or poorly-shielded floodlights



Single-tube fluorescent fixtures



Unshielded lit bollards



Single-tube fluorescent fixtures on arms



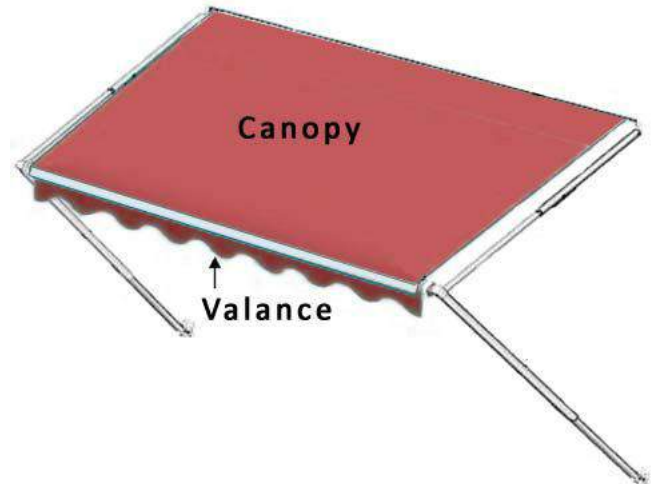
## AWNINGS

### AWNINGS WITH A TRADITIONAL DESIGN

and appearance are encouraged as façade elements when they serve to protect pedestrians from the sun and the rain, provide an alternate location for signage, add color and interest to building storefronts and facades, and add emphasis to entrances and display windows.

Awnings that are a traditional shape with either a solid valance, scalloped valance, or no valance are encouraged. Fixed awnings should have closed ends. Alternatively, operable awnings may be used, which may have open ends. Awnings should not cover or obscure architectural details.

- Awnings can be utilized to help protect pedestrians, customers, and displays from sun and/or inclement weather.
- Consult New York State Dept. of Transportation regulations when awnings project into the Main Street public right-of-way. Generally, this means that the bottom of awnings can be no lower than 8 feet above the sidewalk surface.
- Shed awnings are preferred for rectangular windows. Awnings are discouraged on arched-top windows. Use of rounded-top awnings is generally discouraged in the Village; dome awnings may be appropriate at the primary entrance to the building.



*Parts of an awning*



*Traditional “shed” awnings are preferred for rectangular windows.*

## CHAPTER 4: ELEMENTS



**convex**



**traditional  
(shed)**



**dome  
(bubble)**



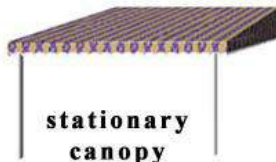
**gable entrance**



**circular entrance**



**casement**



**stationary  
canopy**



**lateral arm  
retractable**



**concave**

*Common awning types*



**APPROPRIATE**

*Open-ended awnings are generally appropriate if they are retractable.*



**INAPPROPRIATE**

*Convex awnings are not appropriate in historic contexts; awnings should not be backlit; and signage on awnings should be simple and not have excessive information.*

- Convex awnings are generally not appropriate in a historic context.
- An awning should cover no more than 1/3 of a storefront as measured from the top of the display windows to the sidewalk level.
- Awnings on a building with multiple storefronts should be consistent in location and size.
- Awnings should not cross vertical columns or other vertical features on a building façade.
- Awnings should not be used over windows with either functional or decorative shutters.
- Woven material (canvas) awnings with metal frames are encouraged. Fixed plastic, vinyl, wood and metal awnings are discouraged.
- Re-facing existing awnings with new vinyl is discouraged.
- When existing vinyl appliques are removed prior to application of new graphics, new graphics must fully cover any discoloration on the awnings.
- Under-awning lights that illuminate the sidewalk and storefront are encouraged; lighting that illuminates the back of the awning and/or awning graphic are discouraged.
- Awnings may incorporate information such as building address or name of business. Awnings with text or graphics are reviewed as signage.
- Awning valance should be no more than 6 inches in vertical dimension.



## ACCESSIBILITY

PROVISIONS OF THE BUILDING CODE OF New York State (ANSI A117.1) help to provide access to buildings for the disabled portion of the population. Both existing structures and new or renovated buildings are required to comply by removing architectural barriers to disabled people. When dealing with historic buildings, there is some flexibility in meeting accessibility requirements that would otherwise threaten or destroy the historic significance of a building.

### Recommendations

- Ramps or lifts are sometimes needed to provide the disabled access to a building and these facilities can have a significant visual impact on a building. The location, design, and materials of such facilities are important. When possible, these elements should be located at side entrances to minimize impact on the main façade.
- If a ramp must lead to the primary entrance, materials used should be contextual with the existing entry. The ramp should not be the only path to the entry.
- If existing railing and handrails are part of the character of the building, new handrails should refer to the existing. Otherwise, the design of ramps and handrails should be simple and contemporary and should generally not try to mimic any existing handrails. Materials should be the same or similar to those used on the



### APPROPRIATE

*If a ramp must lead to the primary entrance, materials used should be contextual with the existing entry and ramp should not be the only path to the entry.*



### INAPPROPRIATE

*Ramps should not overpower the existing entry, should not be the only path to the entry, and should use contextual materials.*

existing building. Use of non-traditional materials or solid masonry walls is inappropriate.

- Where providing access to a building's front entrance is only a matter of overcoming a few inches from the walk to the entrance, consider replacing that portion of the walk at a slope to accommodate the difference in height. (Slopes of 5% or less do not require a handrail.)
- Ramp designs that comply with code requirements should be kept as simple and unobtrusive as possible. Where ramps become extensive due to grade differential, consider using landscaping materials to screen portions of the ramp structure and reduce its visual impact.
- When grade to floor elevations prohibit the available site area from accommodating a ramp structure, a lift should be considered. Incorporating lifts into the side of existing front porches is encouraged. Low screens, made up of plantings to reduce visual impact, may be appropriate.
- Signage identifying accessible routes and entrances should be as unobtrusive as possible.





# HISTORIC LANDMARK DESIGN STANDARDS

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## CHAPTER 5: STYLES

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### OVERVIEW

ARCHITECTURAL STYLES ARE listed in approximate chronological order. See the List of Landmarks in Chapter 1 for recommended styles for the Village's locally-designated landmarks.

Note that only styles that are present in the Village's designated landmarks, which are primarily commercial and religious properties, are included here. Many other styles exist on non-landmark buildings in the Village, but are beyond the scope of this document.

The following sections describe each style and its general characteristics, including specific traits of that style that are present on locally-designated landmarks in Williamsville. These style guides are meant only as a starting point for discussion as a project seeks approval from the Historic Preservation Commission.

#### MID-19TH CENTURY STYLES



*Greek  
Revival*

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#### LATE 19TH CENTURY STYLES



*Italianate*



*Second  
Empire*



*Queen  
Anne*

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#### EARLY 20TH CENTURY STYLES



*Colonial  
Revival*



*Classical/  
Beaux-Arts*



*Craftsman*



*Tudor  
Revival*



*Spanish Mission  
Revival*

---

#### MID-20TH CENTURY STYLES



*Neo-  
Georgian*



*Art Deco/  
Moderne*



*Mid-Century  
Modern*

---

#### OTHER STYLES AND BUILDING TYPES



*Gothic  
Styles*



*Vernacular*



*Religious*

## GREEK REVIVAL

### STYLE DESCRIPTION

THE GREEK REVIVAL BECAME THE FIRST popular American Romantic style, expressing a fascination with Greek culture spurred on by archaeological discoveries of the era. Greek architecture formed the basis of architectural design in America as the young country rejected its traditional ties to England and adopted symbolism of the world's first democracy as it settled into its role as a brand new democracy. The Greek Revival was inspired by ancient Greek temples with their heavy, massive cornices, columns, and triangular pediments. The Greek Revival landmarks in the village are of wood, brick, or stone construction. The style was popular from ca. 1820 to ca. 1855.

Greek Revival buildings are often one-and one half or two-story tall front gabled blocks with a symmetrical composition. Roofs are of moderate pitch with cornice returns or a full pedimented gable. Wood clapboard is common. Properties often include single-bay porches at the entrance or full porticoes. Traditionally, Greek Revival buildings feature double double-hung with 6-over-6 wood sash. Windows are of uniform size and regularly spaced. Entrances may have one or two-panel doors, often with leaded sidelights and transom lights. Doors are often framed by pilasters and wide cornices. Columns often feature Doric capitals.

*(Continued on next page)*



*A high-style example of the Greek Revival style, located on Johnson Park in Buffalo.*

### GREEK REVIVAL STYLE LANDMARKS IN WILLIAMSVILLE



*Hopkins Schoolhouse – 72 S. Cayuga Rd. This is a vernacular stone example of the Greek Revival style, constructed c. 1840.*



*DiCamillo's Bakery – 5329 Main Street. This is a vernacular brick example of the Greek Revival style, constructed c. 1840.*



*5430 Main Street. This is a side gabled brick example of the Greek Revival style, constructed in the 1840s.*



*Eagle House Restaurant – 5578 Main Street. This is side gabled vernacular wood example of the Greek Revival style, constructed 1832.*



### GREEK REVIVAL STYLE LANDMARKS IN WILLIAMSVILLE (CONTINUED)



*Robshaw & Voelkl – 5672 Main Street. This is a vernacular wood example of the Greek Revival style, constructed c. 1840.*



*Dunlap & Bajak Insurance – 5707 Main Street. This is a brick example of the Greek Revival style constructed in 1852, with a later addition.*



*5792 Main Street – This property includes a c. 1840 brick Greek Revival structure and a slightly newer wood Greek Revival addition.*



## CHAPTER 5: STYLES

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### WILLIAMSVILLE DETAILS GALLERY: GREEK REVIVAL STYLE

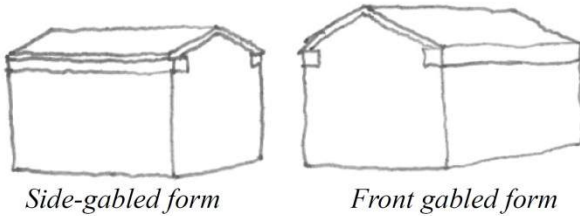


*Clockwise from top left: Simple wood Greek Revival-style window head, 5428 Main St; similar wood window head, 5422 Main St. [not a landmark]; Greek Revival door surround at 1836 Ely-Zent House [not a landmark] next to the Mill on E. Spring Street; Stone lintel and cornice return at Hopkins Schoolhouse, 72 S. Cayuga Rd.; Cornice return at DiCamillo's Bakery, 5329 Main St.; 6-over-6 window at the Eagle House Restaurant, 5578 Main St.*

### STYLISTIC ELEMENTS: GREEK REVIVAL STYLE

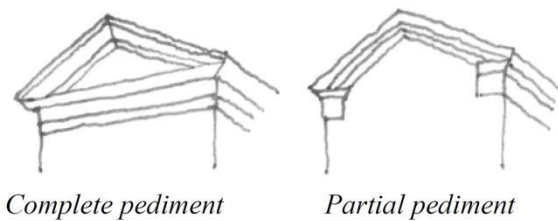
#### STYLISTIC ELEMENTS

##### **Massing:**



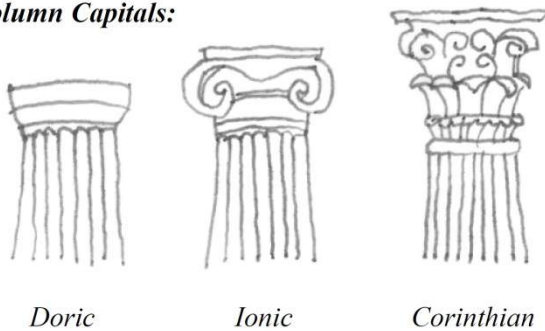
Greek Revival buildings are designed to emulate the Greek temple form. They may be sited parallel or perpendicular to the street and may be constructed of brick, stone, or wood. Williamsville is home to Greek Revival buildings of both types and of all three materials.

##### **Pediment:**



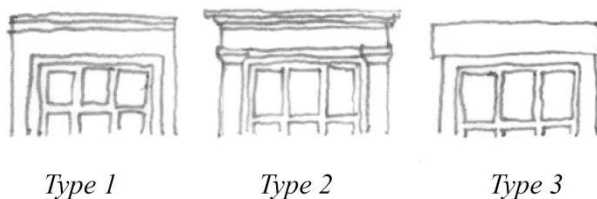
Greek Revival buildings are defined by inclusion of a pediment, but its form may be simplified and include only partial elements of a pediment or entablature. Higher style structures tend to include literal copies of pediments. Both types exist in Williamsville.

##### **Column Capitals:**



Greek Revival buildings are often fronted by columns. Three basic column styles (or “orders”) exist: Doric, Ionic, and Corinthian. Doric is considered the “workhorse” and has the squattest proportions and is considered the most masculine. Corinthian is the most slender, is considered the most feminine, and is used on high-style buildings with important governmental functions. Shafts may be smooth or fluted.

##### **Window Heads:**



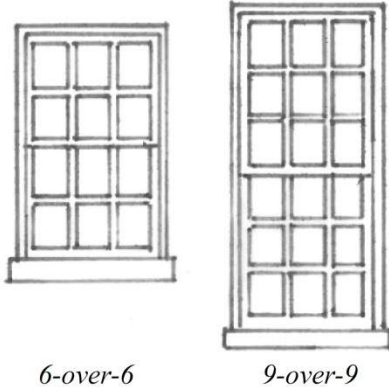
Greek Revival windows are topped by heads meant to abstractly symbolize entablatures. Type 3 is seen on brick and stone Greek Revival buildings and Types 1 and 2 are seen on wood buildings.

### STYLISTIC ELEMENTS: GREEK REVIVAL STYLE (CONTINUED)

#### STYLISTIC ELEMENTS

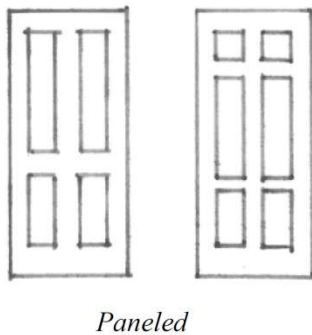
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##### *Window Types:*



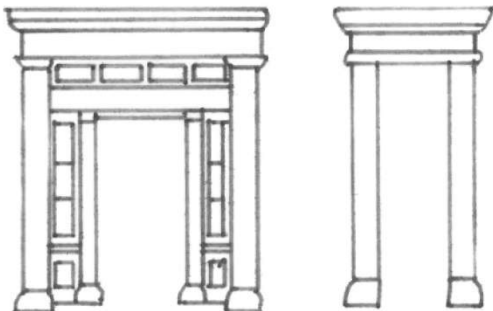
Early-to-mid 19th century buildings used windows made up of small pieces of glass because this was the largest size available when they were built. Greek Revival buildings usually have 6-over-6 windows, but occasionally 9-over-9 or 9-over-6.

##### *Doors:*



Greek Revival buildings have simple paneled wood doors of varying configurations.

##### *Door Surrounds:*



Front doors of Greek Revival buildings often have wood surrounds flanked by columns or pilasters and topped by an entablature. The door may be directly surrounded by the elements or may have glass sidelights on either side and a transom window above, which are in turn framed by the columns and entablature.



## ITALIANATE

### STYLE DESCRIPTION

THE ITALIANATE STYLE DOMINATED American houses constructed between 1850 and 1880 and is a common style in the Village of Williamsville. The style is derived from the country houses of northern Italy, expressing a yearning for country life during the era of the Industrial Revolution. Italianate buildings may be brick or wood and are often identified by their wide overhanging eaves with decorative brackets below and tall double-hung windows with arched tops and often arched window hoods. Porches are usually present but are never taller than one story. Cupolas are common elements. Storefronts are typically cast iron.



*A high-style example of the Italianate style including its original porch, located on Carolina Street in Buffalo.*

### ITALIANATE STYLE LANDMARKS IN WILLIAMSVILLE



*Hopkins Block/Roneker Building – 5550 Main Street. This is a commercial example of the Italianate style, constructed 1854.*



*Williamsville Meeting House & Museum – 5658 Main Street – This is a high-style example of the Italianate style, constructed 1871.*

### ITALIANATE STYLE LANDMARKS IN WILLIAMSVILLE (CONTINUED)



*D'Avolio's Kitchen/Sutton Architecture – 5409 Main Street. This is a residential example of the Italianate style that was later converted to commercial use. The addition on the front is a recent modification.*



*5428 Main Street. This is a vernacular building, constructed 1870s, with Greek Revival and Italianate influences, including a cast iron storefront that was infilled at a later date.*



*Gordon W Jones Associates – 5757 Main Street. This is a brick example of the Italianate style, constructed in 1851.*



## SECOND EMPIRE

### STYLE DESCRIPTION

THE SECOND EMPIRE STYLE WAS POPULAR between 1860 and 1880. The style comes from France and was influenced by the architecture popularly used in the reconstruction of Paris during this time period. This style often uses similar window, door, and porch details to the Italianate style but its key element is the mansard roof, which is generally faced in slate shingles. The mansard roof always had a livable space behind it, with dormer windows inserted into the roof.



*A high-style example of the Second Empire style, located on Prospect Avenue in Buffalo.*

### SECOND EMPIRE STYLE LANDMARKS IN WILLIAMSVILLE



*The Jacqueline Shoppe – 5522 Main Street. This is a pair of commercial buildings constructed c. 1860, one of them in the Second Empire style (at left) and the other vernacular (at right). The storefront is in the Art Deco/Moderne style, dating from c. 1930.*

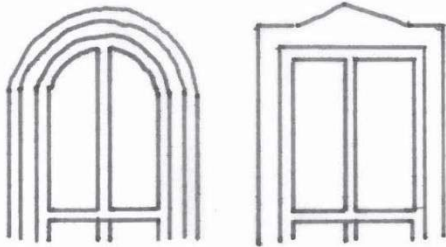


### STYLISTIC ELEMENTS: ITALIANATE AND SECOND EMPIRE STYLES

#### STYLISTIC ELEMENTS

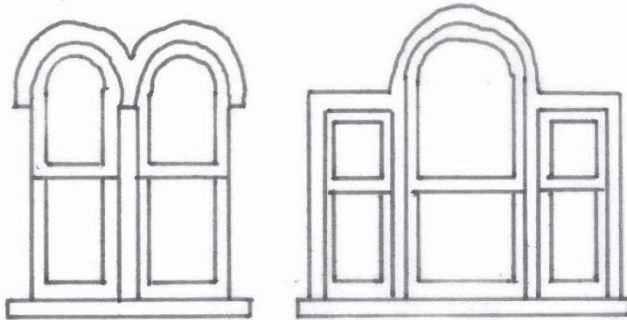
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##### *Window Surrounds:*



Windows in Italianate and Second Empire-style buildings often have ornamental wood or stone surrounds. In Williamsville, these generally occur only at windows within mansard roofs.

##### *Pairing:*

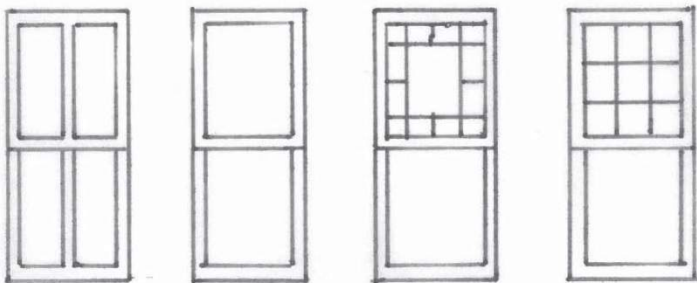


*Paired windows*

*Palladian window*

Victorian buildings often have paired windows. Palladian windows are common on “Free Classical”-type Queen Anne-styled buildings..

##### *Window Types:*



*Type 1*

*Type 2*

*Type 3*

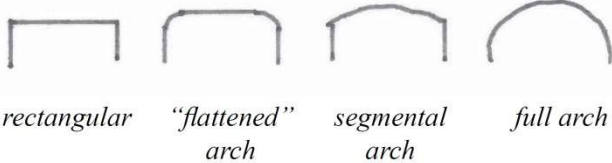
*Type 4*

Double-hung windows are almost universally used on Victorian buildings. Types 1 and 2 are common on the Italianate and Second Empire styles. Types 2, 3, and 4 are common in Queen Anne style buildings. Decorative and colored glass is often seen on Queen Anne style buildings.

### STYLISTIC ELEMENTS: ITALIANATE AND SECOND EMPIRE STYLES (CONTINUED)

#### STYLISTIC ELEMENTS

##### **Window Head Profiles:**



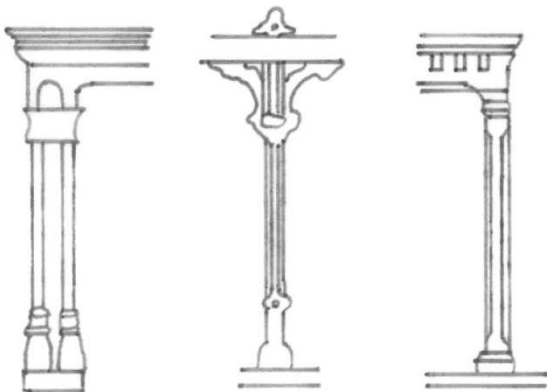
Italianate and Second Empire styles use any of these window head profiles. More rounded tops tend to be used on more prominent buildings.

##### **Doors:**



Prominent Italianate and Second Empire styled buildings often have double doors with round or square glass panels and ornamented surrounds. Less prominent examples may have single doors with similar but less ornamented surrounds.

#### PORCHES



Victorian buildings often have porches. They are almost always one story tall and include a variety of ornamental supports and roof edges, some of which are shown here.

## QUEEN ANNE

### STYLE DESCRIPTION

THE QUEEN ANNE STYLE WAS popularly used for American houses from about 1880 to 1910. It was inspired by the Medieval manor houses of England. The style aims to create picturesque effects and contrasts. Irregular plans and asymmetrical massing, variable materials and colors in wall surfaces, and elaborate decoration are hallmarks of the style. Decorative features often include fish-scale or other irregular shingles, bay windows, and extensive porches.



*A high-style example of the Queen Anne style, located on Linwood Avenue in Buffalo.*

### QUEEN ANNE STYLE LANDMARKS IN WILLIAMSVILLE



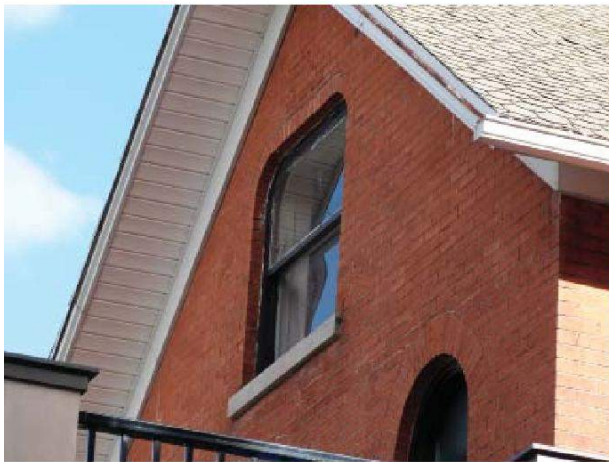
*Excuria Salon – 5725 Main Street. This is an example of the “Free Classical” subtype of the Queen Anne style.*



## CHAPTER 5: STYLES

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### WILLIAMSVILLE DETAILS GALLERY: ITALIANATE, SECOND EMPIRE, QUEEN ANNE STYLES



*Clockwise from top left: Paired brackets on the Italianate-style Williamsville Meeting House, 5658 Main St.; Italianate doors on the Meeting House; Arched-top windows in the mansard roof of Second Empire-styled The Jacqueline Shoppe, 5522 Main St.; “Palladian” window in the gable of Excuria salon, 5725 Main St., common on Free Classical-type Queen Anne buildings; Paired arched-top windows on Italianate-style Gordon W. Jones Associates building, 5757 Main St.; rounded edges on second floor window on Italianate-styled D’Avolio Kitchen/Sutton Architecture, 5409 Main St.*

## COLONIAL REVIVAL

### STYLE DESCRIPTION

THE COLONIAL REVIVAL STYLE GAINED popularity in the 20th century as patriotism grew following the World Wars. However, it continued throughout the early to mid-20th century with flexible interpretations and varying levels of accuracy. It is derived from a mixture of forms drawn from early colonial architecture in America.

Common features include symmetrical massing, multi-paned double-hung windows, shutters, dutch doors, Classical decoration sometimes include colonnades, and entrance doors accented with sidelights or a fanlight, or with a broken pediment.



*A high-style example of the Colonial Revival style, located on Amherst Street in Buffalo.*

### COLONIAL REVIVAL STYLE LANDMARKS IN WILLIAMSVILLE



*Parings Wine Bar – 5893 Main Street. This is an example of the Colonial Revival style, constructed in 1918.*



## BEAUX ARTS

### STYLE DESCRIPTION

IN REACTION TO THE PICTURESQUE FORMS of styles such as Queen Anne, architects returned to Classical inspiration with the Beaux Arts style. Brought to the United States by those trained at France's Ecole des Beaux-Arts, it was popularized after the World's Columbian Exposition of 1893 in Chicago. The style continued in popularity for banks, libraries, post offices, etc. into the 1930s. The style combines many Classical details and forms include those from the Renaissance and Baroque eras. Beaux Arts buildings are large and grandiose compositions usually constructed of stone or brick. Windows are flanked by pilasters and walls often contain swag, statuary, or other exuberant ornament.



*A high-style example of the Beaux Arts style, located on Main Street in Buffalo.*

### BEAUX ARTS STYLE LANDMARKS IN WILLIAMSVILLE



*Bank of America – 5527 Main Street. This is an example of the Beaux Arts style, constructed c. 1930.*



### CRAFTSMAN

#### STYLE DESCRIPTION

THE CRAFTSMAN STYLE DEVELOPED AS a response to the massive industrialization of products. At its purest form, it emphasized the hand-made over the machine made, along with the use of natural materials such as wood, stone, and metals. Hence, construction techniques and structural members are exposed and used as ornamentation. Originating in California, as the style evolved those high style forms were reinterpreted and applied to a variety of building forms such as four-squares and bungalows. Identifying features include low-pitched roofs, large projecting eaves with exposed rafters and beams, and woodwork with exposed joinery. The style was popular from 1900-1925.



*A relatively high-style example of the Craftsman style exhibiting the style's characteristic features, located on Amherst Street in Buffalo.*

#### CRAFTSMAN STYLE LANDMARKS IN WILLIAMSVILLE



*Williamsville RR Station – 86 S. Long Street. This is an example of the Craftsman style, constructed in 1896.*



*Williamsville Liquor Store – 5511 Main Street. This is an example of the Craftsman style constructed in the 1920s, with a mid-20<sup>th</sup> century storefront.*

## TUDOR REVIVAL

### STYLE DESCRIPTION

THE TUDOR REVIVAL STYLE WAS LOOSELY based on a combination of references to the architecture of early sixteenth century Tudor England and a variety of Medieval English prototypes, ranging from thatched-roof cottages to grand manor houses.

Identifying features include steeply-pitched side and/or front gables, decorative half-timbering, carved woodwork, tall narrow multi-light casement windows, often paired or grouped, and massive and elaborate chimneys. Walls are typically stucco or masonry.



*A relatively high-style example of the Tudor Revival style exhibiting many of the style's identifying features, located on Agassiz Circle in Buffalo.*

### TUDOR REVIVAL STYLE LANDMARKS IN WILLIAMSVILLE



*Calvary Episcopal Church – 20 Milton Street, built 1952. The west wing of this structure (shown) is Tudor Revival style. The remainder is Gothic-influenced.*



## SPANISH MISSION REVIVAL

### STYLE DESCRIPTION

THE SPANISH MISSION REVIVAL STYLE IS one of a series of eclectic “revival” styles that arose in America in the early twentieth century. The style began in California in the late 19th century but expanded eastward and became a national style promulgated by architects and builders in the first decades of the twentieth century. Common features include a distinctly curved parapet with center window, roughly derived from Spanish missions, and a Spanish tile roof with wide overhanging eaves. Stucco was typically used as wall covering in pure examples of the style in California but in later versions of the style, such as those in Williamsville, brick was often used.



*A high-style example of the Spanish Mission Revival style exhibiting the style's characteristic features.*

### SPANISH MISSION REVIVAL STYLE LANDMARKS IN WILLIAMSVILLE



*Tesori – 5688 Main Street. This is an example of the Spanish Mission Revival style, constructed c. 1930.*

## CHAPTER 5: STYLES

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### WILLIAMSVILLE DETAILS GALLERY: CRAFTSMAN, TUDOR REVIVAL, SPANISH MISSION STYLES



*Clockwise from top left: Overhanging eave at Craftsman style Williams ville Liquor Store, 5511 Main St.; Exposed rafter tails and woodwork at Craftsman style Williams ville RR Station, 86 S. Long St.; Half-timbering on Tudor Revival style west wing of Calvary Episcopal Church, 20 Milton St.; Formed parapet on Spanish Mission style Tesori, 5688 Main St.; Half-timbering at Calvary Episcopal Church*



## ART DECO/MODERNE

### STYLE DESCRIPTION

THE ART DECO STYLE WAS FORMALLY introduced in the Paris International Exposition of Decorative Arts in 1925. Inspired by the sleek industrial age of chrome and speed, the movement was thoroughly modern and was devoid of Classical references. It did, however, incorporate various exotic influences, such as from Native American Art or the ruins of the Ancient Mayans and Aztecs. Art Moderne is a related style from the 1930s that largely eschews ornament and focuses even more heavily on horizontality and sleek streamlined forms and materials.



*A high-style example of Art Moderne style, located on Main Street in Buffalo.*

### ART DECO/MODERNE STYLE LANDMARKS IN WILLIAMSVILLE



*The Jacqueline Shoppe storefront – 5522 Main Street. This storefront is an example of the Art Moderne style, likely constructed c. 1930s.*



*Blum's Swimware & Intimate Apparel – 5727 Main Street. This is a vernacular building constructed c. 1930 with subtle Art Deco-influenced ornament.*

## NEO-GEORGIAN

### STYLE DESCRIPTION

THE NEO-GEORGIAN STYLE IS ONE OF A series of historically-based revival styles that developed in the mid-twentieth century. Unlike the “eclectic” revival styles of the early twentieth century, which were often relatively historically precise reproductions of period buildings, the mid-twentieth century revivals tended to be free adaptations. When appearing in civic and commercial buildings, the Neo-Georgian style tended to use the simple block or hipped-roof massing common to buildings of the mid-twentieth century and then apply ornament to those masses. Common features include the use of brick as the primary material, large central pediments with pilasters below, broken pediments over doors, and brick quoins at corners.



*Williamsville Village Hall, constructed 1963, is an example of the Neo-Georgian style that exhibits the style's characteristic features.*

### NEO-GEORGIAN STYLE LANDMARKS IN WILLIAMSVILLE



*Key Bank – 5554 Main Street. This is an example of the Neo-Georgian style, constructed in the 1940s.*



*Hunt Building – 5570 Main Street. This is an example of the Neo-Georgian style, a former fire station constructed in 1949.*



### WILLIAMSVILLE DETAILS GALLERY: NEO-GEORGIAN STYLE



*Clockwise from top left: Brick quoins on the Hunt Building, 5570 Main St.; Simple cornice over vestibule at Hunt Building; Door with fanlight above, Key Bank Building, 5554 Main St; Stone pediment, brick quoins, and 6-over-6 windows with stone surrounds at Key Bank Building; Pediment over door at Williamsville Village Hall, 5565 Main St. [not a landmark]; Broken pediment over door with corn stalk ornament at center, Key Bank Building*

## MID-CENTURY MODERN

MID-CENTURY MODERN BUILDINGS CAME into popularity after World War II and were a sharp departure from the historically-based styles of decades and centuries past. Mid-century modern buildings largely eschew ornament. Instead, their choice and use of materials and textures is intended to be their ornament. Natural materials were often selected, as a contrast to the common use of repetition in floor plans and facades, meant to acknowledge the increasing standardization of the industrialized economy post-war.

- Materials and their expression are very important in mid-century modern buildings. Any replacement or repair should be careful to use in-kind materials and strive to match the original surface finish.
- Materials with integral colors, such as stone veneer or glazed brick, should not be painted.
- Mid-century modern buildings were often set apart from their surroundings within a plaza, parking area, or landscaped green space, with all building facades equally visible and articulated. This surrounding space should be left open and facades of equal design should be treated equally during renovation work.
- Structural expression of columns, beams, and cantilevers on the exterior facades should be maintained and preserved.

*(continued on next page)*



*The architecture of mid-century modern buildings, such as the Williamsville Tower Condominiums (constructed 1965), is based on materials and composition rather than ornamental details.*

- Expression of verticality or horizontality in building elements or materials should be maintained.
- Entries may be carefully secluded or may be exuberantly expressed as a central element of the design. In both cases, the expression and location of the entry should be maintained.
- The massing of mid-century buildings is generally consciously and carefully designed for its simplicity. Additions or changes to the buildings should leave the simplicity of the massing intact.
- The ratio of solid to void and the shadow lines created by the depth of windows beyond the surface of the façade are important aspects of the design of mid-century modern buildings. These aspects should remain and additions should be contextual with the fenestration patterns.
- Glass is the predominant feature in many mid-century buildings. The aluminum or steel frames of large panes of glass in curtain walls were generally intended to be as minimal as possible, to minimize the structure of the frame and maximize the glass area. If windows are replaced, frames should be carefully selected to match the thin profile of the existing as closely as possible.



## GOTHIC STYLES

AMERICAN ADAPTATIONS OF GOTHIC architecture are derived from Medieval Church architecture. “Gothic Revival” is a style that was used primarily for residences from approximately 1830-1870. No examples are present among Williamsville’s landmarks. The “Late Gothic” style was often used for churches from the mid-19<sup>th</sup> century to the mid-20<sup>th</sup> century. “Collegiate Gothic” was often used for education-related buildings in the early 20<sup>th</sup> century. Among Williamsville’s landmarks are examples of both of these later styles.

Emphasis is placed on verticality and pointed-top “lancet” windows are a defining characteristic of Gothic-influenced buildings. Asymmetrical forms and elements inspired by Medieval castles were common. Roofs are of steep pitch with large overhangs often embellished with raking bargeboards.



*An example of a high-style Gothic-influenced church. The lancet windows and decorative vergeboards are common characteristics of this type of architecture.*

### GOTHIC-INFLUENCED LANDMARKS IN WILLIAMSVILLE

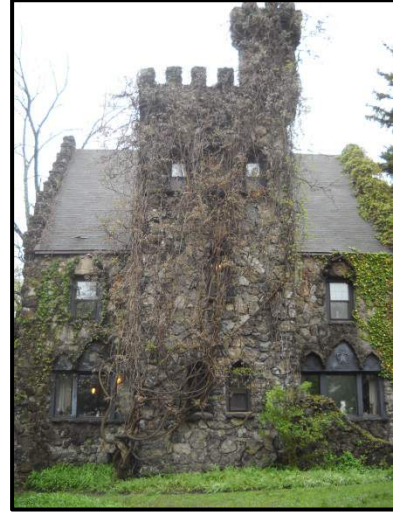


*Williamsville Classical Institute – 39 Academy Street. Constructed c. 1920, this is an example of the “Collegiate Gothic” style.*

### GOTHIC-INFLUENCED LANDMARKS IN WILLIAMSVILLE (CONTINUED)



*SS Peter & Paul Church – 5480 Main Street. This religious building, constructed in 1863, is an example of the “Late Gothic” style.*



*Cambria Castle/Dream Island – 175 Oakgrove Dr. This Gothic-influenced residence constructed in 1917 includes many elements derived from Medieval castle architecture.*



*St. Paul's Evangelical Lutheran Church – 68 Eagle Street. This religious building, constructed in 1900, is an example of the “Late Gothic” style.*



*Calvary Episcopal Church – 20 Milton Street. This religious building, constructed in 1952, is an example of the “Late Gothic” style. Its west wing is constructed in the Tudor Revival style.*



## VERNACULAR

### DESCRIPTION

VERNACULAR BUILDINGS ARE PRODUCTS of their time, and may make either subtle or bold references to certain architectural styles.

“Vernacular” is a broad term that typically denotes a building that cannot be easily classified or identified with a recognized “high style” of architecture. It is often used when referencing a common or everyday man’s simple applications of high style elements or when referencing strictly utilitarian buildings devoid of period ornamentation. In the Village of Williamsville, the name “vernacular” is generally applicable to the latter type - barns, mill houses, homes, businesses, and schools that were built by early area citizens with primarily functional considerations in mind. These buildings worked daily in manufacturing, commerce, banking, education and the tasks of household life to ensure the survival of the local citizens. Vernacular buildings can be just as important and architecturally significant as high-style buildings, but the basis for their importance is their function, materiality, and craftsmanship, rather than their ornamental details.



*Vernacular buildings, such as the Mill, often have simplified architectural details or none at all. Much of their significance is in their materials, for example the original narrow width wood clapboards.*

### Essential Characteristics

- The use of local materials and resources such as handmade bricks, fieldstone, and timber.
- Traditional or early construction methods such as heavy timber, log, post and beam, or balloon frame.

- Minimal or no reference to a formal architectural style. Some vernacular buildings in the Village of Williamsville, such as the Hopkins Schoolhouse and the Water Mill, have features that are minimally influenced by the Greek Revival style.
- These buildings are primarily buildings that worked. These buildings were used daily for manufacturing, processing resources, or for daily living. They were intended to be modest and were not showpieces to establish the status of their occupants or builders.

### General Guidelines

- Vernacular buildings were modest in their design and had few or no ornamental architectural designs. This modesty is an important element that should be retained. Renovations to vernacular buildings should not create a false sense of history by adding ornamental details that were never present historically.
- Due to their relative simplicity and lack of ornament, features of original materials present, such as the exposure (width) of wood clapboards, take on added importance and should be retained to the extent possible.



*Original materials and their patina can be an important feature of vernacular buildings.*

*(section continued on next page)*

VERNACULAR LANDMARKS IN WILLIAMSVILLE



*Williamsville Water Mill – 56 E. Spring Street. This is a vernacular structure constructed in 1827 by some of the earliest residents of Williamsville. Some Greek Revival details are present.*



*Mill Red House – 60 E. Spring Street. This vernacular structure, constructed c. 1840, is the former miller's home for the Water Mill. Some Greek Revival details are present.*



*5590 Main Street. This vernacular building built in 1893 has subtle Italianate style influences.*



*5596 Main Street. This vernacular building built in 1893 has subtle Italianate influences.*



### VERNACULAR LANDMARKS IN WILLIAMSVILLE (CONTINUED)



*Blum's Swimware & Intimate Apparel – 5727 Main Street. This is a vernacular commercial building constructed c. 1930 with subtle Art Deco-influenced ornament.*



*78 E. Spring Street. This 19<sup>th</sup> century vernacular building is a former barn that was moved to this location and modified at a later date.*



## RELIGIOUS BUILDINGS

MOST RELIGIOUS BUILDINGS ARE classified based on their function over any one style of architecture. However, religious buildings tend to reference and incorporate architectural styles more so than the purely functional vernacular building type. Because of their specific uses, they oftentimes are able to incorporate unique stylistic elements.

Religious buildings are often community centers as well as visual landmarks of their neighborhoods. Through their denominations and chosen architectural styles, they provide a succinct picture of the area's population and ideals over time.

### Essential Characteristics

- Consistent with maintaining a welcoming spirit, religious buildings often have a prominent front entrance that is oriented towards the street or street corner-oriented. Multiple front entrances are also common.
- Many religious buildings are usually built to a large and dramatic scale with tall, steeply pitched roofs, spires or steeples. These towers can be centered on the front façade or at the street corner. Some are equipped with bell or clock towers. Other versions employ a classical, temple form with a front gabled portico.

*(continued on next page)*



*Unique elements of religious structures, such as steeples, should be retained and preserved.*

- Religious buildings often have a large, centralized gathering space with tall floor levels and large windows. Secondary community gathering space is typically located in a lower level or in rear/side addition.
- Windows in religious buildings are often decorative in shape, including round “rose windows,” and infilled with decorative or stained glass. These windows were often times gifts or memorials from community and church members.

### **General Guidelines**

- Steeples and bell towers on religious buildings should be preserved and retained.
- Stained glass windows should be retained and preserved. Exterior stained glass should receive an exterior storm window for protection and resistance to weathering. Storm windows should be vented at the edges in order to allow circulation and avoid deterioration of lead coming due to trapped moisture and intense heat build-up within the space between the window and the storm window.

## VISUAL GLOSSARY

**ASHLAR** - A stone wall with a face of square or rectangular stones. Ashlar can be set in regular courses of equal height or in irregular and random courses. Ashlar can have a dressed or smooth face, or a rough, rock face.



**AWNING** - A roof-like covering placed over a door or window to provide shelter from the elements. An awning may be operable or stationary, with open or closed sides. Historic awnings usually consist of a metal frame covered with fabric, but many other materials were used.



**BALUSTRADE** - The assembly of a handrail supported by balusters (short vertical posts) and placed along the perimeter of a courtyard, porch, balcony, or roof.

**BARGEBOARD** - This piece of trim covers the edge of the projecting eaves of a gable roof and is set back under the roof's edge. They are commonly ornamental created through carving or sawing and may be integrated into a larger gable ornamentation scheme.

*Also referred to as: vergeboard*



**BAY** - A portioning of a building created by vertical elements such as windows & doors or columns ie: This building is three bays wide by one bay deep. –or– A projection from the main mass of a building or structure which is set on a foundation and typically includes fenestration.

*Related term: Oriel*



*A building that is three “bays” wide, as determined by its vertically stacked windows and doors.*



*Bay window*

**BELTCOURSE** - A horizontal band of masonry or trim, which extends across the façade of a structure. It may be flush or projecting, flat-surfaced, molded, or richly carved.

*Related term: Watertable*

**BRACKET** - A general term for an architectural feature typically treated with scroll or ornament, which projects from a wall, and is intended to support a weight, such as a cornice or eave, etc. In the Italianate style, are often present in pairs.



*Source: buffaloah.com*

**BRICK BOND** - The method by which bricks are coursed in a system of organized patterns and designed based on strength of wall construction. Many bond patterns are regional and reflect cultural and decorative influences.

*Related terms: Corbel*

**BULKHEAD** - The section of a commercial storefront that forms the base for the first floor display windows.



**CASEMENT WINDOW** - A common window type where the sash is hinged at its side much like a door.

**CLAPBOARD** – An exterior horizontal wood siding with overlapping boards that have a thick lower edge and a feathered upper edge.



**COLUMN** - A vertical architectural element intended to support a load. Classically-inspired columns incorporate a base, shaft and capital. **ENGAGED** columns are partially embedded in a wall, and **PILASTERS** are flattened columns applied to a wall surface. A **COLONNETTE** is a column that has been scaled down to miniature size.



**CORBEL** - A form of bracketing produced by extending successive courses of masonry or wood beyond the wall surface.



**CORNER BOARD** – A vertical board at the corner of a wood frame structure, against which the siding abuts.

**CORNICE** – The uppermost division of an ENTABLATURE; a projecting horizontal at the top of a wall, at the intersection of wall and roof, or at the top of a prominent architectural element such as a window or door. A decorative horizontal element which emphasizes the vertical terminus of an exterior wall –or– The projecting molding which crowns the elements to which it is attached .



**CORNICE RETURN** – A pediment where the bottom molding is not continuous.



**CUPOLA** - A dome or square roof on set on the ridge of a roof. Historically used for ventilation in addition to its purpose as a decorative feature.



*Source: [historichousecolors.com](http://historichousecolors.com)*

**DOUBLE-HUNG WINDOW** – This is a common type of fenestration where the window is comprised of two SASH that slide past each other vertically.



**DORMER** - A window opening that projects from the slope of a roof and is provided with its own roof. Their specific types are based on their placement and roof shape, ie: gabled, shed, hipped, wall, etc.



**DOWNSPOUT** – The vertical portion of a rainwater drainage pipe. Also called a leader or a conductor.



**EAVE** – The lower edge of a sloping roof that projects beyond the wall.



**ELEVATION** - A reference to the two-dimensional face of a building or structure, where all features are shown without perspective distortion.

**ENTABLATURE** – The horizontal member at the roofline, which is carried by columns or pilasters and is composed of an architrave, frieze, and a CORNICE.



**FAÇADE** – The front face of a building with architectural distinction.

**FANLIGHT** - A semicircular or semielliptical window placed above a door.

**FASCIA** – Any flat, relatively narrow horizontal member applied to the vertical face of the eave.

**FLASHING** - Protective material, usually sheet metal, used to cover the joint between two parts of a building to prevent water from entering. Also, a general term for similar material used for other purposes, such as ledge covers and water diversions within walls.

**FENESTRATION** – The arrangement pattern of windows in a facade.

*Related term: Bay*

**FOUNDATION** – The masonry substructure of a building that supports the structure, a portion of which is usually visible at grade level.

**GABLE** – A term denoting the triangular-shaped end of a building that has a double sloping roof. Gables can be closed or open, and are often the location for elaborate decorative elements.

**GLAZING** – The glass surface of a window or door, otherwise known as a pane or a light.

**HALF-TIMBERING** – A misnomer making reference to timber frame wall construction where timber faces are left exposed on the exterior. Many instances of this wall treatment are surface applications with stuccoed walls and simulated half-timbers.



**HIPPED ROOF** - A roof that is sloped on all four sides, thus having no gable.

**HOOD** – A projection over a door or window that is frequently furnished with brackets or braces. This type of canopy may have different roof shapes or may carry an ornamental balcony and other decorative features –or– A projecting LINTEL molding above a window or door which throws off water.



*Projecting hood above a window intended to help shed water.*

**LANCET** – A type of narrow window or door with a sharp pointed arch typical of English Gothic architecture from ca. 1150 to 1250. Used on many nineteenth and twentieth-century churches.



**LINTEL** - The horizontal structural element which spans the top of fenestration elements in a wall.





**MANSARD ROOF** – A roof related to a hipped roof, but with two slopes on all sides. The lower slope is longer and steeper than the upper and may incorporate DORMERS. Popular mansard shapes include extending the sides into a very steep pitch that is almost straight, or curving the sides into a convex or concave form.



**MASS** - The three-dimensional qualities of a building or structure that comprise its size, shape, and overall exterior presence.

**MOTIF** - A principal repeated element in the design and ornament of a building.

**MULLION** – The vertical member that divides multiple windows or doors in a single banded opening.

**MUNTIN** – A small, slender framing member that divides separate panes of glass in a window or door.

**ORIEL** – A projection of windows from an upper floor, where the bay is cantilevered or carried by bracing, brackets or corbelling.

*Related term: Bay*

*(photo in next column)*



**PARAPET** – An extension of the wall above the roofline, which is capped with coping.

**PEDIMENT** – The gable end of a roof or portico, triangular in shape, and located above the cornice in classically inspired buildings.



**PORCH** – A covered entryway with open sides that is attached to the exterior wall of a building.





**PORTICO** – A sheltered entrance supported by columns and often incorporating classically inspired elements.



**QUOIN** – In masonry, a hard stone or brick used, with similar ones, to reinforce an external corner or edge of a wall or the like; often distinguished decoratively from adjacent masonry; may be imitated in non-load-bearing materials.



**RAFTER** - A structural roof element that runs from the eave to the ridge. At open eaves, the ends of the rafter or rafter tails are exposed and may be elaborately carved or decorated.

*(photo in next column)*



**SASH** – The unit that holds the window glass, especially in sliding frames used in double-hung windows.

**SCALE** – An important proportioning system used in architectural design to regulate the size and shape of related architectural elements and to ensure their visual compatibility in an overall design.

**SETBACK** - The distance between the extents of a building or structure and their respective site or lot boundaries.

**SHUTTER** – One of a pair of hinged doors that cover a window opening; may be paneled or louvered with decorative cut-outs or designs.

**SILL** – The horizontal bottom member of a window frame or other frame –or- The portion of a structural frame that rests on a foundation.



**SOFFIT** – The exposed undersurface of any overhead component of a building, such as a balcony, beam, CORNICE, or EAVE.

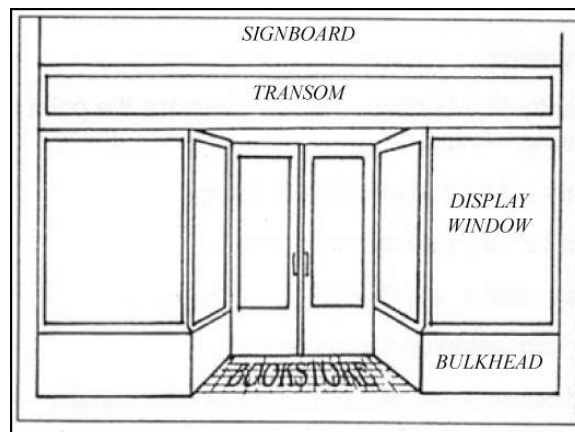
**SPANDREL** – The wall area or panel between the top of an opening and the bottom of one above it.

**STOREFRONT** – The street level of a store or business, including the windows, entrance, cornice, and signage.



**STREETSCAPE** – The overall view of a street and its component elements, including the street, sidewalk, buildings, signs, street furniture, lampposts, etc., and also including less tangible factors such as rhythm, solid-to-void ratio, changes, or consistency in building height, and changes or consistency in building setback.

**TRANSOM** – The opening over a door or window, often for ventilation, and containing a glazed or solid SASH, usually hinged or pivoted.



**VERGEBOARD** – *See Bargeboard*

**VOUSSOIR** – The wedge-shape stones that form an arch.

**WATERTABLE** - Band or belt course at the junction between the foundation and the wall above. This band usually protrudes and is sloped to shed water away from the foundation.





# HISTORIC LANDMARK DESIGN STANDARDS

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## CHAPTER 6: MAINTENANCE

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## MAINTENANCE

### HISTORIC BUILDINGS ARE USUALLY

constructed of higher-quality materials than are available on the market today and were designed to last much longer than new buildings are today. However, like all buildings, historic buildings need regular maintenance in order to ensure that they continue to function as they were designed. A carefully maintained historic building generally leads to much lower renovation costs in the future. Whenever maintenance is undertaken, careful records should be kept in order to keep track of maintenance cycles, help pinpoint potential problems over time, and avoiding duplication of work.

- Having a well-maintained, watertight roof is essential to the maintenance of any building. Any roof leaks to the interior should be quickly patched. Any areas of visibly missing shingles on the roof should be repaired quickly, and in a color that matches the original as closely as possible.
- Metal flashing surrounding roof elements such as chimneys or vent pipes should be inspected visually on a regular basis. If their edges become bent or pulled up, these flashing areas can become major sources of water infiltration into the building. If flashing is replaced, be sure that the same material is used for the new flashing as the old, because copper and galvanized steel can react chemically with each other if in contact.

*(continued on next page)*



*Metal flashing is used to make watertight the edges of roof elements such as chimneys and vents, and is used at roof valleys.*

- Gutters and downspouts, where they exist, should always provide a continuous path from the roof to the ground. Downspouts must not end partially down the building, because this sends large amounts of water into the walls of the building at this point, which destroys the wall and causes rot and/or structural issues. Once downspouts reach the ground, they should disperse water 24-36 inches away from the building foundation.
- The functioning of gutters and downspouts can be observed in rainy weather. Binoculars can be used to determine if there are cracks or splits in the bottom of gutters or the sides of downspouts that are limiting their effectiveness and allowing water to flow into adjacent surfaces. Another indicator of cracks in the bottom of gutters is when large icicles form at a specific location on the bottom of gutters in very cold weather.
- “Yankee” gutters are effective for draining rainwater from the roof, provided that they remain horizontal on the roof. However, they often become bent due to ice damage. Damaged or bent yankee gutters should be replaced.
- Gutters should be cleared of leaves and debris twice a year. One of those times should be at the beginning of winter following the fall foliage season. This is an extremely important maintenance task necessary to ensure that rain and snow drains correctly from the roof, but is often overlooked. Leaf guards are available for gutters that can reduce, but not eliminate, this task.



### INAPPROPRIATE

*Downspouts that do not lead all the way to the ground discharge their water into the walls of the building, causing severe deterioration.*

- The slope of the ground adjacent to the building should be maintained such that it slopes away from the building, so that water will flow away from foundation and basement walls, rather than in to them, causing leaks. The ground adjacent to buildings tends to wash away from rainwater, so regrading may be occasionally necessary, every few decades.
- Salt should not be used for ice removal on concrete or stone walks or on driveways near historic buildings. The salt destroys the surface of the walks, deteriorates adjacent stone foundations, and is tread on shoes into the building, destroying decks and floors. Sand is a harmless alternative and should be used in lieu of salt.
- A regular painting cycle should be established for areas of exposed wood and metal, including the exposed faces of wood windows. Surfaces should be carefully cleaned and prepared prior to receiving a new coat of paint. The most common reason for paint failing very quickly after being applied is inadequate surface preparation.
- Brick or stone that has been previously painted should be kept painted on a regular cycle. The masonry surface should be cleaned of debris before paint is applied. Brick or stone that has not been previously painted should not be painted.
- Waterproof coatings should not be applied to masonry. These coatings tend to trap moisture within the masonry, causing internal damage to the wall during freeze-thaw cycles.



### INAPPROPRIATE

*A regular painting cycle should be established to keep exposed wood surfaces with consistent protection from the weather.*



- Chimneys and parapets should be regularly inspected, ideally once a year, to ensure that no cracks have developed and that adequate mortar remains between bricks. If a large crack is present, it should be repaired quickly. If mortar in large areas of the chimney or parapet does not come out to the surface of the brick or stone, the surface should be re-pointed with new mortar, which must match the original mortar in hardness and composition so as not to damage the brick or stone surrounding it. Chimneys and parapets tend to endure more weathering than other surfaces of the building because they are so exposed.
- Exterior brick or stone walls should be visually inspected on a regular basis. Cracks or bulges should be noted, as they may be a sign of larger structural issues behind the surface. If mortar in large areas of the walls does not come out to the surface of the brick or stone, the surface should be re-pointed with new mortar, which must match the original mortar in hardness and composition so as not to damage the brick or stone.
- Exterior wood clapboard should be visually inspected for large dark areas, suggesting mold or rot. This generally does not occur if the surface is kept adequately painted. Areas of rotted wood should be cut away and replaced with wood of the same profile and exposure.
- On buildings constructed with a heavy timber frame, wood sill beams should not be exposed to the weather. They should always been covered with a layer of wood clapboard that is kept adequately painted. In the event that a sill beam has been left exposed, it should be



*Chimneys and parapets should be inspected regularly for cracks and mortar integrity.*



*On heavy timber buildings, structural beams should remain covered and not be exposed to the weather.*

checked for rot using an awl. If it is rotted to a significant depth, the rotted portions of the sill beam must be replaced with a new beam of similar size connected into the heavy timber structure.

- Exterior storm windows should be closed during the winter months in order to ensure the minimum amount of weather damage occurs the wood windows behind them.
- Repair or replace missing or broken glass as soon as possible.
- Lighting protection systems should be kept in good repair.
- Acetylene torches and other sources of open flame should not be used near historic buildings.

Also see *Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings*, included in Appendix D.



# HISTORIC LANDMARK DESIGN STANDARDS

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## APPENDIX A: BIBLIOGRAPHY

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## BIBLIOGRAPHY

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VILLAGE OF WILLIAMSVILLE

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# HISTORIC LANDMARK DESIGN STANDARDS

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## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

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# CERTIFICATE OF APPROPRIATENESS APPLICATION

## VILLAGE OF WILLIAMSVILLE HISTORIC PRESERVATION COMMISSION

### PROCEDURE FOR FILING APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

REMINDER: Except for routine maintenance, no work may be done to the exterior or site of a designated landmark or property within a historic district until a Certificate of Appropriateness (C of A) has been obtained from the Historic Preservation Commission (HPC).

1. Applicant obtains application form from the Building Department.
  - Complete the form by printing or typing all information requested.
  - Include all required attachments (maps, plans, drawings, photographs, samples, etc.)
  - Provide correct number of required copies of form and attached: 2 (two) signed originals and 8 (eight) copies of the form and attachments are required.
  - Submit forms and attachments to Building Department. Building Department will review application for completeness and will reject incomplete applications.
  - There is no fee for filing this application.
2. The Building Department shall notify the HPC and forward copies of the application to the HPC members. The date the application is accepted by the Building Department constitutes the date of filing.
3. All applications submitted prior to 30 (thirty) days before the next scheduled HPC meeting will be reviewed at that meeting.
4. Applicant or a designee must appear before the HPC on scheduled date to explain proposed changes to designated landmark or historic district property. Such person shall be prepared to answer questions regarding various aspects of the proposed work and be authorized to agree to any modifications or conditions required by the HPC.
5. HPC Design Review Committee shall consider the application and make its recommendation to the full Commission. This committee is available to assist the property owner in complying with the requirements of the historic preservation ordinance. After preliminary review, applicant may be asked to make modifications to bring proposed work into compliance.
6. HPC will review application and Design Review Committee's recommendation. HPC shall then vote to approve or deny the C of A. Such decision shall be forwarded to the Building Department and the Town Clerk's Office within 65 days of the date of filing of the application. Any application not acted upon within 65 days shall be deemed approved. Applicant may request an extension of the decision deadline date beyond 65 days if so desired.
7. The C of A issued by the HPC shall be in addition to and not in lieu of any building permit or zoning approvals required by any other ordinance of the Village of Williamsville or any other agency.

## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

### VILLAGE OF WILLIAMSVILLE HISTORIC PRESERVATION COMMISSION CERTIFICATE OF APPROPRIATENESS CHECKLIST

PROJECT NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

This checklist is for use by the applicant and the Building Department as a guide to insure that all necessary information has been provided. Applicant should note that different information is required for major alteration projects and new construction than is needed for minor changes, such as lighting fixtures, fences, windows that do not involve size change.

The checklist should be completed by the applicant and submitted along with the application.

Applicant should be aware that he/she may be required to appear before other boards such as the Zoning Board of Appeals or the Planning Board.

	Applicant: Have You Included the Following?	Building Dept. Use Only
1. Site Plan indicating building locations, pavement, landscaping, sidewalks, topography, adjacent land use, and lighting (not all required).		
a. Name, address, telephone number	_____	_____
b. Northpoint, scale and date & dimensioned	_____	_____
c. Boundaries of property, plotted to scale	_____	_____
d. Parking and truck-loading areas detailed	_____	_____
e. Access and egress drives detailed	_____	_____
f. Location of outdoor storage dumpsters, or other above-ground utility or accessory structures	_____	_____
2. Building elevations, drawn to scale		
a. Name and address of applicant	_____	_____
b. Orientation and date	_____	_____
c. Proposed changes, indicating height of buildings, proposed elevation, proposed materials, proposed colors	_____	_____
3. Submit catalogue illustrations of each proposed architectural element: doors, windows, shutters, lighting fixtures, awnings, fences. Also submit labeled samples of each proposed color, and new or replacement material such as siding, shingles, brick, paving stones (one sample per item). Samples should be at least 6" x 6".	_____	_____

Continued

## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

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### Certificate of Appropriateness Checklist

Page 2 of 2

4. Submit two sets of color photographs of all relevant elevations of present structures including all architectural details (doors, windows, moldings, clapboard reveal, etc.) and all materials presently used. \_\_\_\_\_
5. Signs (if applicable) – Submit eight (8) copies of sign rendering plus two renderings in true color of proposed sign. Show location of sign and distances to property lines and public rights-of-way. Use a scale of not less than 1" = 1' in length, or 1/4" = 1' for larger signs. Show all lettering, decoration or other devices in scale and in the style font that will appear on the sign. Show structural details of sign, including method of attachment to building or ground mounting. If the sign is mounted on the building, an elevation drawing of the building façade(s) must show the sign drawn in legible scale clearly indicating: location of all current signs on the building, location of proposed sign, location of all doors and windows, width and height of building. In the case of buildings with more than one occupant, the area of the building façade ascribed to the applicant must be shown. In all cases, a color photograph of legible size must be submitted, clearly showing the entire building or site and all signs thereon. If the sign is to be illuminated, show method and source of illumination. Indicate if the sign is one-sided or two-sided. \_\_\_\_\_

Application for Certificate of Appropriateness must include the following information when applicable:

**Landscaping** – Include location, caliper, species of major plant material. Differentiate between existing and proposed landscaping. Submit catalogue cuts or photographs of unusual plant material.

**Lighting** – Include placement on building or in ground and/or height and diameter/thickness of pole. Include catalogue cuts of fixtures. Include lighting characteristics (amount of illumination, where light spills, foot candles).

**Steps and Ramps** – Location, materials to be used, placement on building façade. Include railing style, height, catalogue illustrations.

**Awnings** – Placement on building facades, materials used, catalogue cuts, drawing to scale, height from grade, color of materials.

**Roofing, Siding, Trim** – Clapboard reveal of present siding and proposed siding, present and proposed roofing and trim materials (submit sample), preparation of structure for roofing, siding and/or trim.



## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

### VILLAGE OF WILLIAMSVILLE HISTORIC PRESERVATION COMMISSION

#### APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

Building Department Use:	
Date Received: _____	Forwarded to HPC Members on _____
Form complete? _____	
All required attachments	2nd original to HPC file _____
Included? _____	

Two signed originals of this application shall be accompanied by 8 (eight) copies of all maps, plans, drawings, and photographs. Large items shall be folded with project name shown.

PROJECT NAME \_\_\_\_\_

Location \_\_\_\_\_

SBL Number \_\_\_\_\_

OWNER \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_

APPLICANT \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_

PERSON APPEARING FOR APPLICATION \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_

PROJECT PRESENT USE \_\_\_\_\_

PROJECT PROPOSAL OR CHANGE (Describe in detail all proposed alterations, modifications, or changes and show these on floor plans, sections, and/or elevations. Use additional sheets if necessary) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

(THIS IS A TWO-PAGE FORM)

## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

Certificate of Appropriateness Application

Page 2 of 2

Is this parcel: A designated landmark? \_\_\_\_\_ A landmark site? \_\_\_\_\_

Is it in a historic district? \_\_\_\_\_

Size of parcel in acreage \_\_\_\_\_

Present Zoning \_\_\_\_\_

Does this project require either Zoning Board of Appeals or Planning Board approval? \_\_\_\_\_

Does this project require variances to the requirements of the New York State Uniform Fire Prevention and Building Code? \_\_\_\_\_

What hardship, if any, might you incur if work is not allowed? \_\_\_\_\_

Will this work require the removal, demolition or relocation of any feature, landscape element, or structure on the site? \_\_\_\_\_

If so, designate in detail on plans.

I certify that, to the best of my knowledge, the information on this application is complete and accurate and that the project described will be completed as stipulated in this request.

Signature of Applicant \_\_\_\_\_ Date \_\_\_\_\_

Owner (If other than above):

I have read and familiarized myself with the contents of this application and do hereby consent to its submission and processing.

Signature of Owner \_\_\_\_\_ Date \_\_\_\_\_

Reviewed by \_\_\_\_\_  
For the Historic Preservation Commission

Date \_\_\_\_\_

Disposition: \_\_\_\_\_ Granted \_\_\_\_\_ Denied

Date \_\_\_\_\_

## WILLIAMSVILLE HISTORIC PRESERVATION ORDINANCE

*This section contains the Village's preservation ordinance as of September 5, 2014, excerpted from the Village Code. Consult the Village of Williamsville to determine if there have been changes to the ordinance since that date.*

### Chapter 47. HISTORIC PRESERVATION

*[HISTORY: Adopted by the Board of Trustees of the Village of Williamsville 6-10-1996 as L.L. No. 3-1996.[1] Amendments noted where applicable.]*

#### GENERAL REFERENCES

Zoning — See Ch. 112.

*[1]: Editor's Note: This local law superseded former Ch. 47, Historic Preservation, as amended, adopted 5-9-1983 as L.L. No. 4-1983.*

#### § 47-1. Purpose.

It is hereby declared as a matter of public policy that the protection, enhancement and perpetuation of landmarks and historic districts is necessary to promote the economic, cultural, educational and general welfare of the public. Inasmuch as the identity of a people is founded in its past and inasmuch as Williamsville has many significant historic, architectural and cultural resources which constitutes its heritage, this act is intended to:

A. Protect and enhance the landmarks and historic districts which represent distinctive elements of Williamsville's historic, architectural and cultural heritage.

B. Foster civic pride in the accomplishments of the past.

C. Protect and enhance Williamsville's attractiveness to visitors and support and stimulate the village's economy.

D. Ensure the harmonious, orderly and efficient growth and development of the village.

#### § 47-2. Definitions.

As used in this chapter, the following terms shall have the meanings indicated:

#### ADAPTIVE REUSE

Conversion of a building originally designed for a certain purpose to a different purpose.

#### ALTER

To change one (1) or more exterior architectural features of a landmark, an improvement on a landmark site or a structure within a historic district.

## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

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### BUILDING

Any structure or part thereof having a roof supported by columns or walls for the shelter or enclosure of persons or property.

### BUILDING INSPECTOR

The Inspector of Building of the Village of Williamsville.

### CERTIFICATE OF APPROPRIATENESS

A certificate issued by the Preservation Commission approving plans for alteration, construction, removal or demolition of a landmark, an improvement to a landmark site or a structure within a historic district.

### CONSTRUCTION

Building an addition or making an alteration to an existing structure or building a new principle or accessory structure.

### DEMOLITION

Destruction of a building, structure or improvement.

### EXTERIOR

Architectural style, design, general arrangement and components of the outer surfaces of an improvement, building or structure as distinguished from the interior surfaces, including but not limited to the kind and texture of building material and the type and style of windows, doors, signs and other such exterior fixtures.

### FACADE

The exterior of a building or structure that can be viewed.

### HISTORIC DISTRICT

A geographically definable area so designated pursuant to this Code.

### IMPROVEMENT

Any building, structure, place, parking facility, fence, gate, wall, work of art or other object constituting a physical betterment or any part thereof.

### LANDMARK

Property, object, structure or natural feature or any part thereof so designated pursuant to this Code.

### LANDMARK SITE

A significant historical or cultural site(s) where buildings or structures no longer exist so designated pursuant to this Code.

### OWNER

A person, firm or corporation which owns the fee of property or a lessor state therein, a mortgage or vendee in possession, a receiver, an administrator, an executor, a trustee, or any other person, firm or corporation in control of property.

### PRESERVATION

Retention of essential character of an improvement, object, building, natural feature or structure as embodied in its existing form, integrity and material. This term includes the retention of trees, landscaping and vegetative cover of a site. This term may include temporary stabilization work as well as on-going maintenance of historic building materials.

## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

### PRESERVATION COMMISSION or COMMISSION

The Historic Preservation Commission for the Village of Williamsville established in this chapter.

### PROPERTY

Land and improvements thereon.

### RECONSTRUCTION

Reproduction of the exact form and detail of a vanished building, structure, improvement, or part thereof as it appeared at a specific time.

### REHABILITATION

Repair or alteration that enables buildings, structures or improvements to be efficiently utilized while preserving those features of buildings, structures or improvements that are significant to their historic, architectural or cultural values.

### RESTORATION

Recovery of the form and details of a building, structure or improvement and its site during a particular time.

### SITE

A plot or parcel of land.

### STRUCTURE

Anything constructed or erected which requires permanent or temporary location on the ground. This term shall include but not be limited to buildings, walls, fences, signs, billboards, lighting fixtures, screen enclosures and works of art.

### VILLAGE

The Village of Williamsville, County of Erie, State of New York.

### VILLAGE BOARD

The Village Board of the Village of Williamsville, Erie County, New York.

### VILLAGE CLERK

Village of Williamsville Village Clerk.

### **§ 47-3. Historic Preservation Commission.**

A. There is hereby created a commission to be known as the “Village of Williamsville Historic Preservation Commission.”

B. The Commission shall consist of seven (7) members. Commission members shall serve a term of four (4) years with the exception of the initial term, in which four (4) members shall serve a term of four (4) years and three (3) members shall serve a term of two (2) years.

C. Appointment of Commissioners shall be made by the Village Board.

D. To the extent available, the Commission should consist of the following:

(1) At least one (1) shall be an architect.

(2) At least one (1) shall be a historian.

(3) At least one (1) shall be an individual from the business community.

(4) At least one (1) shall be an archeologist.



## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

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(5) At least one (1) member shall be from the Village of Williamsville Historical Society.

(6) At least one member shall be from the Village of Williamsville Planning and Architectural Review Board.

*[Added 3-25-2013 by L.L. No. 1-2013[1]]*  
*[1]: Editor's Note: This local law also provided for the renumbering of former Subsection D(6) as Subsection D(7).*

(7) All members shall have demonstrated significant interest and commitment to the field of historic preservation.

E. The Chairperson and the Vice Chairperson shall be elected by and from voting members of the Commission. The term of office shall be two (2) years. If the Chairperson or Vice Chairperson cannot fulfill their term of office, a Chairperson or Vice Chairperson shall be elected by and from the membership to fulfill the remainder of the term until the next regular election.

F. If any commissioner resigns or otherwise cannot fulfill their term of office, the Village Board shall appoint an interim member to serve the remainder of the term.

G. The Chairperson shall ensure that minutes of all Commission meetings are suitably recorded, prepared and distributed.

H. The powers of the Commission shall include:

(1) To recommend designation of historic landmarks, sites and districts to the Village Board for their consideration.

(2) To advise and recommend to the Village Board on matters of employment of staff and professional consultants as necessary to carry out the duties of the Commission.

(3) To promulgate rules and regulations as necessary for the conduct of its business.

(4) To adopt criteria for the identification of significant historic architectural and cultural landmarks and/or for the delineation of historic districts.

(5) To conduct surveys of significant historic, architectural and cultural landmarks within the village.

(6) To make recommendations to the Village Board on acceptance or donation of facade easements and development rights; the acquisition of facade easements and development rights or other interests in real property as necessary to carry out the purposes of this act.

(7) To increase public awareness of the value of historic, cultural and architectural preservation by developing and participating in education programs.

(8) To make recommendations to the Village Board concerning the utilization of state, federal or private funds to promote the

## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

preservation of landmarks and historic districts within the village.

(9) To recommend acquisition of a landmark or structure by the village where its preservation is essential to the purposes of this act and where private preservation is not feasible.

(10)

To approve or disapprove applications for certificates of appropriateness, subject to review by the Building Inspector pursuant to this act.

I. The Commission shall meet at least monthly if any business is pending. Meetings may be held at any time on the written request of any two (2) Commission members. The Commission must meet at least once quarterly.

J. A quorum for the transaction of business shall consist of a majority of the Commission members, but not less than a majority of the full authorized membership may grant or deny a certificate of appropriateness.

### **§ 47-4. Designation of historical landmarks, historic sites and historic districts.**

A. The Commission may recommend designation of an individual property as a landmark, subject to Village Board approval, if it:

(1) Is associated with the lives of individuals or of people or of events significant in the national, state or local history.

(2) Embodies the distinctive characteristics of a type, a period or a method of construction.

(3) Represents the work of a master architect or designer or possesses high artistic values.

(4) Represents a significant or distinguished entity whose components may lack individual or special distinction.

(5) Because of a unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood.

B. The Commission may recommend designation of a property or a group of properties as a historic site, subject to Village Board approval, if it contains significant historical or cultural sites where buildings or structures no longer exist, such as a battlefield, cemetery or former transportation facility; or sites which may yield information important to area history or prehistory.

C. The Commission may recommend designation of a group of properties as a historic district, subject to Village Board approval, if it:

(1) Contains properties which meet one (1) or more of the criteria for designation as a landmark;

## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

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(2) Is an area that represents several periods or styles of architecture typical of different areas of history;

(3) Is an area that has several buildings of the same architectural period or style and thus constitutes unified architectural streetscape consistency or a significant community uniformity of style; or

(4) Is an area connected with significant events or cultural happenings or developments involving ethnic, religious groups or other groups of special historical interest; and

(5) By reason of possessing such qualities, it constitutes a distinct section of the Village of Williamsville.

D. The boundaries of each proposed historic district designated henceforth shall be specified in detail and shall be filed in writing in the Village Clerk's office for public inspection.

E. Notice of a proposed designation shall be sent by the Village Clerk thirty (30) days prior to a public hearing to the owner(s) of any property(ies) proposed for historic designation. The notice shall describe the property proposed for designation, summarize the proposed action and announce the date, time and location of the public hearing. A copy of the notice of proposed designation shall also be sent to the Village Board.

F. once the Historic Preservation Commission has issued notice of a proposed designation, no building permits shall be issued by the Building Commissioner, except for emergency repairs, until a final determination on the proposed designation has been reached. The Historic Preservation Commission shall provide a copy of any notice of proposed designation to the Building Commissioner.

G. Notice of proposed designation shall also be sent to the Village of Williamsville Highway Department, Village of Williamsville Planning Board, Town of Amherst Assessors Department and any other village department and/or county or state agency as appropriate. Each department/agency shall be given thirty (30) days from the date of transmission to provide comments on the proposed designation to the Historic Preservation Commission.

H. The Commission shall hold a public hearing prior to recommending designation of any landmark, historic site or historic district. The Commission, property owner and any interested parties may present testimony or documentary evidence at the hearing which will become part of a record regarding the historic, architectural or cultural importance of the proposed landmark, or historic district. The record may also contain staff reports, public comments or other evidence offered outside of the hearing. A public hearing notice must be published by the Village Clerk in the village's designated official newspaper at

## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

least fifteen (15) days prior to the hearing date.

I. The Commission will recommend to the Village Board the designation of a historic landmark, site or district. The Village Board will also conduct a public hearing prior to acting on the recommendation.

J. The Commission shall file notice of each property designated as a landmark and of the boundaries of each designated historic district with the Erie County Clerk's office, the Village of Williamsville Clerk's office, the Village of Williamsville Building Department and the Town of Amherst Assessors Department.

K. Minutes of any business conducted by the Historic Preservation Commission shall be placed on file in the Village of Williamsville Clerk's office.

### **§ 47-5. Certificates of appropriateness.**

No person shall carry out any exterior alteration, restoration, reconstruction, excavation, grading, demolition, new construction or moving of a designated landmark or property within a historic district nor shall any person make any material change to such property, its light fixtures, signs, sidewalks, fences, steps, paving or other exterior elements which affect the appearance or cohesiveness of the landmark or historic district without first obtaining a certificate of appropriateness from the Historic Preservation Commission.

### **§ 47-6. Criteria for approval of certificates of appropriateness.**

A. In passing upon an application for a certificate of appropriateness, the Historic Preservation Commission shall not consider changes to the interior of buildings.

B. The Commission's decision shall be based upon the following principles:

(1) Features which contribute to the character of the historic landmark or district shall be retained with as little alteration as possible.

(2) Any alteration of existing features shall be compatible with its historic character as well as with the surrounding property.

(3) New construction shall be compatible with the property in which it is located and/or surrounding historic district.

C. In applying the principle of compatibility, the Commission shall consider the following factors:

(1) The general design, character and appropriateness to the property of the proposed alteration or new construction.

(2) The scale of proposed alteration or new construction in relation to itself, surrounding properties and the neighborhood.

(3) Texture, materials and color and their relation to the property itself, surrounding properties and the neighborhood.

## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

(4) Visual compatibility with surrounding properties, including proportion of the property's front facade, proportion and arrangement of windows and other openings within the facade, roof shape and the rhythm of spacing of properties on streets, including setback.

(5) The importance of historic, architectural or other features to the significance of the property.

D. Notwithstanding any provision of the Code to the contrary, review by the Commission of any proposed work to a landmark that would otherwise be subject to architectural review by the Planning/Architectural Review Board pursuant to § 112-23F shall satisfy the requirements of architectural review, and such project shall not be subject to further architectural review by the Planning/Architectural Review Board with respect to that work.

*[Added 10-15-2013 by L.L. No. 8-2013]*

### **§ 47-7. Application for certificate of appropriateness.**

A. Prior to the commencement of any work requiring a certificate of appropriateness the owner shall file an application for such certificate with the Historic Preservation Commission. The application shall contain:

(1) Names, address and telephone number of the applicant.

(2) Location and photographs of the property.

(3) Elevation drawings of proposed changes, if available.

(4) Perspective drawings, including relationship to adjacent properties, if available.

(5) Samples of color and/or materials to be used.

(6) Where the proposal includes signs or lettering, a scale drawing showing the type(s) of lettering to be used, all dimensions and colors, a description of materials to be used, method of illumination and a plan showing the sign's proposed location on the property.

(7) Any other information which the Commission may deem necessary in order to visualize the proposed work.

B. No building permit shall be issued for such proposed work until a certificate of appropriateness has first been issued by the Historic Preservation Commission. The Commission shall act to approve or deny a certificate of appropriateness within sixty-five (65) days of the date upon which a completed application is filed with the Historic Preservation Commission. If the application is not acted upon within sixty-five (65) days, the application shall be deemed approved. The applicant may request an extension of the decision deadline date if so desired. The certificate of



## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

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appropriateness required by this act shall be in addition to and not in lieu of any building permit that may be required by any other ordinance of the Village of Williamsville.

### **§ 47-8. Hardship criteria.**

A. An applicant whose certificate of appropriateness for a proposed demolition has been denied may apply for relief on the ground of hardship. In order to prove the existence of hardship, the applicant shall establish that:

(1) The property is incapable of earning a reasonable return regardless of whether that return represents the most profitable return possible.

(2) The property cannot be adapted for any other use permitted by the Village of Williamsville Zoning Ordinance[1] which would result in a reasonable return.  
[1]: Editor's Note: See Chapter 112, Zoning.

(3) Efforts to find a purchaser interested in acquiring the property and preserving it have failed.

B. An applicant whose certificate of appropriateness for a proposed alteration has been denied may apply for relief on the grounds of hardship. In order to prove the existence of hardship, the applicant shall establish that:

(1) The property is incapable of earning a reasonable return regardless of whether that

return represents the most profitable return possible.

### **§ 47-9. Hardship application procedure.**

A. After receiving written notification from the Commission of the denial of a certificate of appropriateness, an applicant may commence the hardship application process.

B. The Commission shall hold a public hearing on the hardship application, at which time an opportunity will be provided for proponents and opponents of the application to present their views.

C. The applicant shall consult in good faith with the Commission, local preservation groups and interested parties in a diligent effort to seek an alternative that will result in preservation of the property.

D. All decisions of the Commission shall be in writing. A copy shall be sent to the applicant by registered mail and a copy shall be filed with both the Village Clerk's Office and with the Building Department. The Commission's decision shall state the reasons for granting or denying the hardship application.

E. No building permit or demolition permit shall be issued while the hardship application is pending. The Commission shall make a determination on whether a hardship exists. Building and demolition permits shall be issued in accordance with that determination.

**§ 47-10. Maintenance and repair required.**

A. Nothing in this chapter shall be construed to prevent the ordinary maintenance and repair of any architectural feature of a landmark or property within a historic district which does not involve a change in design, material, color or outward appearance.

B. No owner or person with an interest in real property designated as a landmark or included within a historic district shall permit the property to fall into a serious state of disrepair so as to result in the deterioration of any architectural feature which would, in the judgment of the Historic Preservation Commission, produce a detrimental effect upon the character of the historic district as a whole or the life and character of the property itself. Examples of such deterioration include:

(1) Deterioration of exterior walls or other vertical supports.

(2) Deterioration of roof or other horizontal members.

(3) Deterioration of exterior chimneys.

(4) Deterioration or crumbling of exterior stucco or mortar.

(5) Ineffective waterproofing of exterior walls, roofs or foundations, including broken windows or doors.

(6) Deterioration of any feature so as to create a hazardous condition which could lead to the claim that demolition is necessary for public safety.

**§ 47-11. Administration and enforcement.**

A. Administration. The Building Inspector shall administer and enforce the provisions of this chapter. In connection with overseeing this responsibility, the Building Inspector shall provide a permit procedure coordinated with the established building permit procedure.

B. Enforcement. All work performed pursuant to this chapter shall conform to any requirements included herein. It shall be the duty of the Building Inspector to inspect periodically any such work to assure compliance. In the event that work is found that is not being performed in accordance with the certificate of appropriateness, the Building Inspector shall issue a stop-work order and all work shall immediately cease. No further work shall be undertaken on the project as long as the stop-work order is in effect.

C. The certificate of appropriateness shall be displayed on the building in a location conspicuously visible to the public while work pursuant to the certificate is being done.

**§ 47-12. Penalties for offenses.**

A. Any person who violates any provision of this chapter or any regulation adopted

## APPENDIX B: WILLIAMSVILLE HISTORIC PRESERVATION RESOURCES

hereunder is guilty of an offense punishable by a fine not exceeding two hundred fifty dollars (\$250.) or imprisonment for a period not to exceed fifteen (15) days, or both. Each week's continued violation shall constitute a separate violation.

B. Failure to comply with any of the provisions of this chapter shall result in the termination of any permits issued or any proceedings commenced under provisions of this chapter.

C. Any person(s) who demolishes, alters, constructs or permits a landmark to fall into a serious state of disrepair which results in a violation of this chapter shall be required to restore the property and its site to an appearance acceptable to the Historic Preservation Commission. Any action to enforce this subsection shall be brought by the Village Attorney upon authorization by the Village Board. This civil remedy shall be in addition to and not in lieu of any criminal prosecution and penalty.

D. The Village of Williamsville, the Williamsville Historic Preservation Commission, their agents, servants, employees and/or boards shall not grant, permit or license any applicant who, with the intent to avoid the requirements of this chapter, significantly adversely affects a designated historic property or, having the legal power to prevent it, allows significant adverse effect to occur, unless the Historic Preservation Commission and/or the Board of Trustees determines that circumstances justify granting such assistance despite the

adverse effect created or permitted by the applicant.

*[Added 4-25-2005 by L.L. No. 2-2005]*

### **§ 47-13. Appeals.**

Any person aggrieved by a decision of the Historic Preservation Commission relating to designation, hardship or a certificate of appropriateness may, within thirty (30) days of the filing of the decision in the Village Clerk's office, file a written application with the Village Board for review of the decision. The Village Board shall schedule a public hearing on the matter without unnecessary delay. The appeal of the Commission's decision may be based only upon the record and criteria utilized by the Commission to render its decision. If new information becomes available subsequent to the Commission's decision, a new application must be submitted to the Commission. The Village Board's decision on the appeal shall be considered final.

### **§ 47-14. Conflict with other provisions.**

Where this chapter imposes greater restrictions than are imposed by the provisions of any law, ordinance or regulation, the provisions of this chapter shall apply. Where greater restrictions are imposed by any law, ordinance or regulation, such greater restrictions shall apply.

### **§ 47-15. Compliance with provisions required.**

No decision to carry out or approve an action subject to the provisions of this chapter shall be rendered by any department, board, commission, officer or employee of the village. This shall not prohibit environmental, engineering, economic feasibility or other studies, preliminary planning or budgetary processes nor the granting of an application relating only to technical specifications and requirements, but not authorizing commencement of action until full compliance with this chapter has been met.

### **§ 47-16. Jurisdiction.**

This chapter shall apply to the entire corporate limits of the Village of Williamsville.

### **§ 47-17. Severability.**

If any section, clause or provision of this chapter or the application thereof to any persons is adjudged invalid, the adjunction shall not effect other sections, clauses or provisions or the application thereof which can be sustained or given effect without the invalid section, clause or provision or application, and to this end the various sections, clauses or provisions of this chapter are declared to be severable.

### **§ 47-18. When effective.**

This chapter shall take effect immediately.





VILLAGE OF WILLIAMSVILLE

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# HISTORIC LANDMARK DESIGN STANDARDS

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## APPENDIX C: SECRETARY OF THE INTERIOR'S STANDARDS

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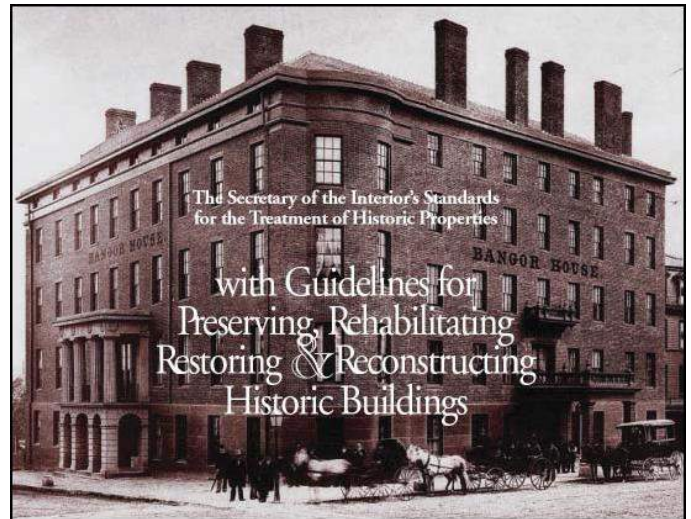
## TEXT OF THE SECRETARY OF THE INTERIOR'S STANDARDS

THE SECRETARY OF THE INTERIOR'S Standards are the guiding principles behind all historic preservation projects in the United States. They were originally developed by the National Park Service in 1976 and revised in 1990.

There are actually four sets of Standards - for Preservation, Rehabilitation, Restoration, and Reconstruction. The set of Standards that applies to the vast majority of projects including most proposed changes to landmark structures in the Village of Williamsville is the Standards for Rehabilitation.

The following pages include the Standards for Rehabilitation, which are a list of ten guiding principles, as well as several pages of general rehabilitation guidance that is issued by the National Park Service with the Standards.

The ten principles are intended to be somewhat non-specific and open-ended in order to apply to any rehabilitation scenario.



#### Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## Guidelines for Rehabilitating Historic Buildings

### Introduction

In Rehabilitation, historic building materials and character-defining features are protected and maintained as they are in the treatment. Preservation; however, an assumption is made prior to work that existing historic fabric has become damaged or deteriorated over time and, as a result, more repair and replacement will be required. Thus, latitude is given in the **Standards for Rehabilitation and Guidelines for Rehabilitation** to replace extensively deteriorated, damaged, or missing features using either traditional or substitute materials. Of the four treatments, only Rehabilitation includes an opportunity to make possible an efficient contemporary use through alterations and additions.

### Identify, Retain, and Preserve Historic Materials and Features

Like Preservation, guidance for the treatment Rehabilitation begins with recommendations to identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained in order to preserve that character.

Therefore, guidance on *identifying, retaining, and preserving* character-defining features is always given first. The character of a historic building may be defined by the form and detailing of exterior materials, such as masonry, wood, and metal; exterior features, such as roofs, porches, and windows; interior

materials, such as plaster and paint; and interior features, such as moldings and stairways, room configuration and spatial relationships, as well as structural and mechanical systems.

### Protect and Maintain Historic Materials and Features

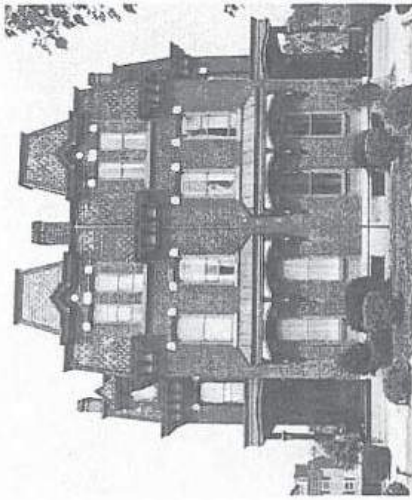
After identifying those materials and features that are important and must be retained in the process of Rehabilitation work, then *protecting and maintaining* them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

### Repair Historic Materials and Features

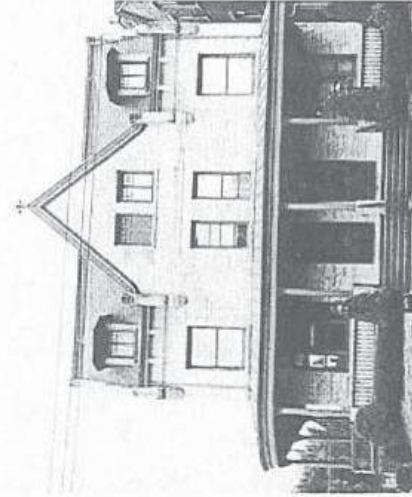
Next, when the physical condition of character-defining materials and features warrants additional work *repairing* is recommended. **Rehabilitation** guidance for the repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind—or with

Note: The Guidelines for Rehabilitating Historic Buildings in this chapter have already appeared in *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings*, published in 1992.





*Originally built as single-family, semi-detached duplexes, these houses were rehabilitated for a new use as rental apartments. While some alteration to non-significant interior features and spaces was necessary in each one, the exteriors were essentially preserved. Photos: Mistick, Inc.*



compatible substitute material—of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

#### **Replace Deteriorated Historic Materials and Features**

Following repair in the hierarchy, **Rehabilitation** guidance is provided for *replacing* an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; an interior

staircase; or a complete porch or storefront). If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind, that is, with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material.

It should be noted that, while the National Park Service guidelines recommend the replacement of an entire character-defining feature that is extensively deteriorated, they never recommend removal and replacement with new material of a feature that—although damaged or deteriorated—could reasonably be repaired and thus preserved.

### Design for the Replacement of Missing Historic Features

When an entire interior or exterior feature is missing (for example, an entrance, or cast iron facade; or a principal staircase), it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Although accepting the loss is one possibility, where an important architectural feature is missing, its replacement is always recommended in the **Rehabilitation** guidelines as the *first* or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a *second* acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

### Alterations/Additions for the New Use

Some exterior and interior alterations to a historic building are generally needed to assure its continued

use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes.

Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition on a historic building may seem to be essential for the new use, but it is emphasized in the **Rehabilitation** guidelines that such new additions should be avoided, if possible, and considered *only* after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

Additions and alterations to historic buildings are referenced within specific sections of the **Rehabilitation** guidelines such as Site, Roofs, Structural Systems, etc., but are addressed in detail in *New Additions to Historic Buildings*, found at the end of this chapter.



VILLAGE OF WILLIAMSVILLE

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# HISTORIC LANDMARK DESIGN STANDARDS

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## APPENDIX D: PRESERVATION BRIEFS

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## LIST OF PRESERVATION BRIEFS

THE NATIONAL PARK SERVICE, DIVISION OF Technical Preservation Services, offers a series of Preservation Briefs which provide guidance on a range of preservation-specific topics associated with the preservation, rehabilitation and restoration of historic buildings. The Preservation Briefs are available on-line at <http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm>. Hard copies of the Briefs may be purchased from the Government Printing Office Online Bookstore / TPS Publications Catalog at <http://bookstore.gpo.gov/>. The following list identifies the 47 briefs currently available. Briefs marked in **bold** are included in this appendix for reference.

**01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings**

**02: Repointing Mortar Joints in Historic Masonry Buildings**

**03: Conserving Energy in Historic Buildings**

**04: Roofing for Historic Buildings**

05: The Preservation of Historic Adobe Buildings

**06: Dangers of Abrasive Cleaning to Historic Buildings**

07: The Preservation of Historic Glazed Architectural Terra-Cotta

08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of

Substitute Materials for Resurfacing Historic Wood Frame Buildings

**09: The Repair of Historic Wooden Windows**

**10: Exterior Paint Problems on Historic Woodwork**

**11: Rehabilitating Historic Storefronts**

12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)

13: The Repair and Thermal Upgrading of Historic Steel Windows

**14: New Exterior Additions to Historic Buildings: Preservation Concerns**

**15: Preservation of Historic Concrete**

**16: The Use of Substitute Materials on Historic Building Exteriors**

17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements

19: The Repair and Replacement of Historic Wooden Shingle Roofs

20: The Preservation of Historic Barns

21: Repairing Historic Flat Plaster - Walls and Ceilings

## APPENDIX D: PRESERVATION BRIEFS

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22: The Preservation and Repair of Historic Stucco

23: Preserving Historic Ornamental Plaster

24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches

### **25: The Preservation of Historic Signs**

26: The Preservation and Repair of Historic Log Buildings

### **27: The Maintenance and Repair of Architectural Cast Iron**

28: Painting Historic Interiors

### **29: The Repair, Replacement, and Maintenance of Historic Slate Roofs**

30: The Preservation and Repair of Historic Clay Tile Roofs

31: Mothballing Historic Buildings

### **32: Making Historic Properties Accessible**

33: The Preservation and Repair of Historic Stained and Leaded Glass

34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament

35: Understanding Old Buildings: The Process of Architectural Investigation

36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes

### **37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing**

38: Removing Graffiti from Historic Masonry

39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings

40: Preserving Historic Ceramic Tile Floors

41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront

42: The Maintenance, Repair and Replacement of Historic Cast Stone

43: The Preparation and Use of Historic Structure Reports

### **44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design**

### **45: Preserving Historic Wooden Porches**

46: The Preservation and Reuse of Historic Gas Stations

### **47: Maintaining the Exterior of Small and Medium Size Historic Buildings**