

5.0 ARCHITECTURAL OVERVIEW

5.0 ARCHITECTURAL OVERVIEW

5.1 Introduction

This section provides a brief academic description and generalized viewing context for architectural styles and forms found to be represented in the survey area of the City of Lockport.

5.1.1 Federal Style (1780-1820; locally to ca. 1840)¹

Also known as the Adam Style, the Federal Style succeeded the colonial period following the signing of the Declaration of Independence. However, the Federal Style perpetuated many of the same ideas and techniques used during the colonial era including a preference for frame construction with clapboard sheathing common in examples found in the northern United States. Stucco and stone occur infrequently throughout the eastern United States. In general the symmetrical, box-like Georgian style of the late colonial period evolved into the more ornamented Federal Style, and is typically described as having a lightness and delicacy which was lacking in earlier Georgian designs. The most prominent feature of most Federal style buildings is an accented front entry door. Typically this feature is elaborated with an elliptical or semi-circular fanlight above the primary entry door, with or without sidelights, and is usually incorporated into a decorative surround which may feature moldings, pilasters or a crown. Buildings of this style also typically feature a cornice with decorative moldings, double-hung wood sash windows generally with six lights per sash with thin wood muntins, a five bay primary façade with symmetrical fenestration. Commonly, Federal style buildings appear as side-gabled, box-like structures. While some examples are relatively modest in their decoration, some Federal style buildings feature Palladian windows, oval rooms and decorative swags and garlands carved in wood or plaster.

The survey area in Lockport, particularly the western portion, contains several examples of early nineteenth-century houses, built during the initial settlement period of the area following the construction and opening of the Erie Canal in the 1820s. Several of these buildings are constructed of stone masonry, while others are of wood frame construction. Unfortunately a good number of these early Federal style houses have been significantly altered over the years, with modern vinyl siding, replacement windows, modified porches and other changes which can obscure the original styling and architectural detailing of the building. Most of the remaining examples of the Federal style are houses which are modest in their scale and detailing, rather than more “high style” examples, reflecting Lockport’s early history as a frontier boom-town.

¹ Dates provided for architectural styles and information is from Virginia & Lee McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 1994).



Photo 5.1 6 Walnut Street

A unique 2-story stone example of the Federal style with simplified detailing, this building features elliptical fanlights in the gable ends, typical Federal molding at the eaves and an entry door with a simple square transom. It appears to have a later Italianate porch added.

Remaining, original examples of Federal style houses are relatively rare in Western New York, given the area's history as a frontier wilderness during much of the early nineteenth-century. Military conflicts such as the War of 1812 also brought significant devastation to the region's earliest buildings. Still others were demolished in subsequent decades to make way for more modern, updated and permanent buildings. Many of the buildings dating from the early decades of the nineteenth-century have been significantly altered and have lost much of their historic character. Many examples blend the Federal and Greek Revival styles, indicating their origins in the 1830s or 40s when the Federal style was falling out of favor while the Greek Revival style was gaining popularity. It is not uncommon to find a house which combines a Greek Revival entry door and surround with an elliptical fanlight in a gable, for example. Despite this, the survey area in Lockport contains several extant examples of the Federal style, many in good condition.

5.1.2 Greek Revival (1825-1860)

At the end of the eighteenth-century, one of the most popular influences in fashion, décor and architecture was anything drawing from the Classical vocabulary. Though the earliest models had been Roman, contemporary archeological investigations had focused on the Ancient Greek civilization and its subsequent influence on the Roman Empire, and Greek styles and designs quickly became highly popular. Drawing inspiration from the great Greek temples, builders sought to adopt and apply the highly identifiable and idealized elements of these structures to contemporary architecture. Borrowed features commonly included: a front or side gabled roof of low pitch; emphasized cornice line with large entablature-type molding and/or detail trim; significant porches, varying full or half width and height with either a flat or pediment roof and

columned supports; highly visible inclusion of columns, engaged columns, and/or pilasters; and ornamented door and window surrounds. Greek Revival architecture ranged from academic, near-replica examples which closely emulated the forms and shapes of Greek temples to those more modest examples which utilized individual elements from the Greek vocabulary such as columns, entablature moldings or pilasters and incorporated these into more vernacular building forms.

The Greek Revival style was dominant in American domestic architecture between the 1830s and 1850s and is especially visible in areas that experienced rapid settlement and expansion during these decades, although it occurs in all areas settled by 1860. The decline of Greek Revival influence was gradual and an important lasting legacy of the style – the front gabled house- remained a constant in the vocabulary and a much used feature in American domestic architecture.



Photo 5.2 188 Genesee Street
A front-gabled example with a full-width porch with Ionic columns, pedimented window hoods and entablature molding with dentils. Later cross-gabled wing.



Photo 5.3 64-66 Genesee Street
A gable front and wing example, this house features corner pilasters and a wide entablature molding at the eaves. Note the later alterations including a porch and dormer.

In Lockport, extant examples of the Greek Revival style are primarily reserved for more modest, residential buildings. The gable front and wing variation appears to be the most prominent, although there are several examples of the front-gabled type as well. Many of these examples in the survey area are located on the south side of the Erie Canal, towards the west. Several buildings remain of this type, however the majority of these appear altered by later modifications and are not easily discernable. One of the key identifying traits of these houses is usually a front-gabled massing with a two-bay or three-bay fenestration pattern. Of those buildings which are good examples of the Greek Revival, several reflect small changes from later in the nineteenth-century such as Victorian-era porches, shaped shingles and other alterations which generally do not obscure the earlier architectural styling.

5.1.3 Italianate (1840-1885)

The Italianate style was among the dominant residential styles between the 1850s and 1880s, emerging in the 1830s as part of the picturesque movement, which drew inspiration from the romantic, informal and rambling Italian farmhouses and villas. In the United States, the style was popularized in the writings and pattern books of architectural theorists such as Andrew Jackson Downing. In New York, the Italianate style proliferated throughout cities, towns and rural areas from the 1850s until the turn of the century. Sometimes referred to as the Bracketed style, perhaps the key distinguishing feature of the Italianate style is its decoratively cut often scrolled brackets, which were typically used in abundance to support door and window hoods and to embellish the prominent cornice. Other characteristics of the style include the use of tall narrow windows often segmentally arched, bay windows and porches with elaborate detailing.



Photo 5.4 143 High Street

The John H. Buck House is an excellent high-style example of the Italianate style with characteristic porch, window hoods, brackets and cupola.



Photo 5.5 173 High Street

The George R. Keep House is a more modest frame example with a hipped roof with deck, brackets and cornice window hoods.



Photo 5.6 172 High Street

This view of the Ward House shows its ornate bracketed broken pediment entry pavilion and intact Italianate porch.



Photo 5.7 230-234 Washburn Street

A rare example of a rowhouse with modest Italianate details. Each 3-bay unit features pedimented window hoods, corner pilasters, and continuous bracketed eaves.

Perhaps the best represented architectural style in the Lockport survey area, the Italianate style ranges from relatively modest examples to more “high-style” versions. High Street contains a high concentration of high-style Italianate houses including the John H. Buck House at While a Villa-type with tower is one variation of the Italianate style, the more common version is a box-massed type in brick or wood frame with a signature cupola feature on a hipped roof.



Photo 5.8
17 West Main Street
 Although the windows are boarded, the upper floors of this building retain their signature Italianate hood molds.

Lockport also contains several examples of Italianate commercial buildings in addition to residential buildings. While these examples do not feature a hipped roof or cupola, their Italianate ornamentation is typically visible on the primary façade in the form of detailed window hoods and a decorative cornice. While many of the extant examples feature modified, more modern storefronts, some buildings retain traces of their cast-iron or wood paneled storefronts.

5.1.4 Second Empire (1855-1885)

Deriving its name from the French Second Empire, this Romantic architectural style is named in honor of the reign of Napoleon III (1852-70), who undertook a significant building crusade that transformed Paris into a city of grand scenic boulevards and grand monumental buildings that were copied throughout Europe and the New World. Common features of the Second Empire style include Classical and Italianate-derived moldings and details such as quoins, cornices, and belt course which are articulated with great depth and emphasized with the use of a variety of textures and colorful materials. Windows were typically tall and narrow, with arched and sometimes pedimented forms, sometimes grouped in pairs with shared molded surrounds. The massing of the style was typically

square or rectilinear, sometimes featured a tower element or a cupola or lantern, and was occasionally joined to form continuous groups of town houses. The signature feature of the Second Empire style is the use of a Mansard roof; a dual pitched hipped roof with a steep lower slope. This Mansard roof allowed for additional living space beneath the roof, and was typically punctured with elaborate dormer windows to allow for interior illumination.



Photo 5.9 159 Genesee Street

While the Second Empire style is rare in the survey area of Lockport, this building is an example of a slightly modified Second Empire house with a signature mansard roof and dormers.

The survey area contains relatively few examples of Second Empire architecture, both in residential and commercial applications. One extant example of the style's residential application is located at 159 Genesee Street, although it features a modified mansard roof and replacement windows.

5.1.5 Queen Anne (1880-1910)

Named for the early eighteenth-century British monarch, the Queen Anne movement began in England in the 1860s. In that country, the term is associated with the revival and reinterpretation of several various architectural trends and styles which proliferated throughout Britain from the late fifteenth through the early eighteenth centuries. The Queen Anne style in Britain had a wide variety of sources and inspirations from Medieval Tudor-era half-timbered structures, to the more Classical-inspired Renaissance era designs of the Elizabethan and Jacobean periods. Gothic influences were also apparent in the Queen Anne style.

This wide variety of historical and constructional sources all merge in the Queen Anne style in the United States. The style is characterized by irregular forms, massing and shapes, and a wall surface which is frequently broken by recesses, projections, towers and bays. The influence of Medieval England and France is

reflected in asymmetrical massing; varied, textured and patterned wall surfaces and planes; and the prominent use of overhangs, projections and jetties. One of the most common elements found in both high-style and vernacular examples is the widespread use of patterned or shaped shingles, available in a myriad of shapes and designs. These shingles could be applied to a single element such as a gable or a tower, or could be used more widespread across the building. In some examples, exterior surfaces were covered with multiple materials; stone, brick, slate, terra cotta, stucco, half-timber, clapboard, and shingle. Stucco might be molded or studded with stones or broken glass to emulate the parquetry found on old English dwellings. High hipped roofs and cylindrical or faceted towers or turrets generally with conical roofs brought the forms associated with chateaus, manors, and farmhouses of northwestern and central France to the American landscape. The Queen Anne style can be generally broken down into four broad categories, based on ornamentation which include the Spindlework subtype, the Free Classic, Half-Timbered and Patterned Masonry. The Spindlework variation accounts for about 50% of Queen Anne architecture and is highlighted by turned porch supports and spindlework ornamentation. This variant is also known as Eastlake detailing, after Charles Eastlake an English furniture designer who promoted such design elements. The Free Classic variant incorporates elements such as Classical columns, pediments, Palladian windows, dentils and other features. Half-timbered examples can fully or partially incorporate faux-half-timbered elements into the building's façade with shingle or masonry often used. Patterned masonry examples feature polychrome or patterned brickwork or stonework with minimal wood detailing. This type was most prevalent in larger cities such as Chicago, New York and Washington DC and some examples are found in Buffalo's more fashionable districts along streets like Delaware Avenue and Linwood Avenue.

A majority of Queen Anne buildings blend many different elements and styles, reflecting the diverse and eclectic nature of the style. Hybrids of the Queen Anne style and Colonial Revival or Craftsman style are perhaps the most common type found in the City of Buffalo. The Queen Anne style also permeated vernacular architectural trends as well, and elements such as projecting bays, towers and patterned shingles continued to be used in residential architecture until the 1920s and 30s.



Photo 5.10 48 Park Place

The Ferguson House is an excellent example of the Queen Anne style with its ornate porch detailing, its irregular silhouette, variety of patterned shingles and the second story recessed sleeping porch with its broad arch.



Photo 5.11 196 Locust Street

The Ambrose S. Beverly House is a stunning brick example of the Queen Anne style which highlights the style's love of projecting bays, detailed woodwork, irregular wall surfaces and decorative chimneys.



Photo 5.12 278 High Street

The gable-on-hip roof configuration is unusually popular in many examples of the Queen Anne style in Lockport; the 2-story turned corner bay is unusual but not out of character to the style.



Photo 5.13 86 Ontario Street

This more modest example features a one-story porch with spindle balustrade and frieze with brackets, the common gable-on-hip roof profile and fish-scale shingles in the gables.

The Lockport survey area contains numerous examples of the Queen Anne style. This area contains a wide variety of different types of Queen Anne buildings, primarily houses, which reflect the wide-ranging diversity found within this style. The majority of extant examples are of wood frame construction, but many are also constructed in brick. Examples of the Queen Anne range from modest middle-class examples to the more high-styled examples constructed by upper-class residents in Lockport. The use of the Queen Anne style, which was popular primarily in the last two decades of the nineteenth-century, corresponds with the prosperity of Lockport during the Industrial Revolution at this time. Numerous

others in the survey area reflect modification and alteration over time, and feature replacement windows, altered porches, vinyl siding and other changes which detract from the spirit of the original Queen Anne-style vocabulary.

5.1.6 Shingle Style (1880-1900)

The Shingle Style is closely related and roughly contemporary with the Queen Anne style, and the majority of examples were constructed between the 1880s and 1900. The Shingle Style reflects the trend in architecture of the late nineteenth-century which began rejecting the fanciful, highly ornamented buildings in favor of a more simplified and more restrained vocabulary of form. The Shingle Style combined many of the English influences of the Queen Anne style with American Colonial architectural influences (especially those from the New England area) which were inspired by a wave of American pride during the Centennial celebrations in 1876. While never as popular and widespread as the Queen Anne style, the Shingle Style was widely used in “seaside cottages” in fashionable enclaves such as Newport, Cape Cod, eastern Long Island, and coastal Maine. These fashionable examples spawned many more affordable examples which were widely published in architectural magazines and journals across the country, reaching a broad audience. Many examples of middle-class and upper-class Shingle Style buildings can be found throughout the country.

Like the Queen Anne Style, the Shingle Style was a uniquely American architectural expression which combined other influences and traditions. From the Queen Anne Style, it borrowed wide porches, shingled surfaces and asymmetrical forms. The Colonial Revival influenced the use of gambrel roofs, rambling lean-to additions, columns, and Palladian windows. The Shingle Style also incorporated influence from the contemporary Richardson Romanesque style including stone lower stories, an emphasis on irregular, sculptural shapes, and the use of Romanesque arches. Identification of a Shingle Style building can be difficult, since it can appear so similar to other styles which were popular at the same time. However, one of the key features of the style is a continuous wood shingle sheathing which wraps tautly like a skin around the building, giving the sense of the exterior cladding acting as an envelope for the volume within. This effect was further emphasized by a simplification of the building mass, integrating details such as towers, bays and gables into the mass of the building. Curves also served to unite elements, and were frequently found on gables with shingles curving into recessed windows, curved gables on roofs known as “eyebrow dormers,” and towers and bays. The skin-like continuous shingle blended elements into the building, giving the sense of bulging and swelling of the interior volume.

The Shingle Style has five principal subtypes. The hipped roof with cross gables variant represents about 15% of extant examples and is distinguishable by its hipped roof with lower cross gables. Asymmetrical gable arrangements are most common, but some Shingle style examples may also feature paired, symmetrical

cross gables. The side-gabled roof subtype represents about 20% of examples, and features a front gable which dominates the main façade, often with an asymmetrically located tower on the front elevation. The front-gabled roof variant represents approximate 20% of examples and features a front gable which dominates the principal façade, along with other cross-gables or towers. Many other examples are of the cross-gabled subtype, characterized by a cross-gabled roof typically on an L or T-plan. About 25% of Shingle Style examples feature gambrel roofs, many with a full second-story incorporated into the steeper lower slope of the roof, giving the building a lower one-story appearance. The majority of examples of the Shingle Style are of domestic or residential function, but the style was also used for lodges, clubhouses, meeting halls and similar buildings.



Photo 5.14 102 Cottage Street

Although painted white, this small house is a good example of the Shingle Style. Note the more simplified massing and silhouette, use of a continuous wood shingle skin, more integrated tower element, and the broad low-slung roof with dormer.



Photo 5.15 138 Cottage Street

A gambrel-roof example of the Shingle Style with a rusticated stone porch, classical columns, shingle sheathing with a brick first-floor and broad porch which are typical elements of the Shingle Style.

Identification of the Shingle Style can be difficult, as it shares many traits with other building styles as noted above. While not as common as the Queen Anne style, there are several examples of the Shingle Style in the Lockport survey area. Extant examples are solely of a residential/domestic nature with no Shingle Style commercial or religious buildings identified. Examples identified in the Lockport survey area are all of a more modest design, with no “high-style” examples located. These examples highlight the dissemination of the “high-style” Shingle Style models from places like Newport through architectural publications to the Lockport middle-class in the late nineteenth-century.

5.1.7 Colonial Revival (1880-1955)

Growing interest in classical design and greater regard for more “correct” composition encouraged the development of the Colonial Revival style. Colonial Revival houses typically have massing and detail derived from Colonial and

Federal prototypes, but the size and scale of Colonial Revival house are larger than those of the original models. Most Colonial Revival buildings have contained rectilinear massing, broken perhaps by bay windows; symmetrical facades with central entrances; front porches with columns and classical balustrades; relatively uniform roofs, sometimes elaborated on the façade by a cross gable or a row of dormers; and window shutters. Palladian windows, corner pilasters, and garland-and-swag trim are common decorative elements. Materials used range from wood clapboard and shingle to brick and stone. Often the entry door is accented with a decorative surround or entry porch, a feature far less common to original Colonial houses.



Photo 5.16 263 High Street

This hipped-roof example is an excellent example of Colonial Revival architecture. Note the 5-bay symmetrical façade coupled with grouped 1st floor windows and a 2nd story window with decorative arched transom – features never found in true Colonial architecture. Also noteworthy is the classical pedimented porch and heavy cornice at the eaves.

The models for the Colonial Revival style homes in America were originally constructed by English colonists arriving in the late-seventeenth century. These early colonists modeled their homes after the half-timbered houses of England, but adapted the style to the stormy New England weather. Over time a sturdy and practical, modest, one- to one-and-a-half-story, regularly planned and often symmetric house with wooden shutters emerged. Much later, in the late 1800s and early 1900s, a renewed interest in America's past inspired a variety of Colonial Revival styles, including Dutch Colonial and Cape Cod. Colonial Revival Cape Cod houses became especially popular during the 1930s. These small, economical houses were mass-produced in suburban developments across the United States.

A unique variant which is especially prominent in downstate New York is the Dutch Colonial Revival style. Due to the area's early settlement by Dutch colonists, the Hudson Valley region contains some of the nation's only examples of Dutch Colonial architecture, and as a result the Dutch Colonial Revival style appears frequently in the area. One of the most defining characteristics of the variation is the flared eaves which distinguished the Dutch Colonial Revival style from other Colonial Revival styles.



Photo 5.17 2 Main Street

This Masonic Hall Building is an unusual example of the Colonial Revival style applied to a commercial building. Note the brick construction and stepped parapetted gables which give it the appearance of a commercial building from the eighteenth century. The prominent classical pilasters and entablature suggest the contemporary Classical Revival influences occurring around the turn of the twentieth-century.

The Lockport survey area contains several good examples of the Colonial Revival style, dating primarily to the turn of the century. The majority of these examples are from the early decades of the twentieth-century, and constitute domestic/residential examples.

5.1.8 Beaux Arts Classical (1885-1930)

This style of architecture is characterized by its rich, lavish and heavily applied classically-derived ornamentation. The Beaux Arts Classical style derives from the Greek and Roman architecture which was favored and promoted in the lessons taught by the nineteenth-century Parisian arts and architectural school, L'Ecole des Beaux Arts, a name which translates to the approximate English equivalent of "Fine Arts." While the style has European roots; the Beaux Arts style was popularized in the US by the 1893 Chicago Columbian Exposition and the City Beautiful urban planning movement of the late-nineteenth-century.

Notable practitioners of the style include the firm of McKim Mead and White, Richard Morris Hunt and Daniel Burnham. Locally, the style was popularized in Buffalo and Western New York through the design for the 1901 Pan-American Exposition which brought lavish, classically-inspired architecture and planning to the area. The style also caught the attention of local architects such as George Cary, E.B. Greene and Esenwein and Johnson, whose lavish Classical designs inspired countless copies throughout the region.



Photo 5.18 116 Main Street

The former Farmers and Mechanics Savings Bank is an excellent example of Beaux-Arts design with its light colored masonry, rusticated first story and plentiful detailing. Perhaps its most unique feature is its palmette acroterion band which forms a sort of crown at the cornice.



Photo 5.19 1 East Street

The Old Post Office is a text-book example of the Beaux-Arts Classical style. Note the prominent quoins, elaborate window hoods, the exuberant use of ornamentation especially at the capitals and in decorative panels and the prominent, heavy cornice.

While the style shares many commonalities with other Classical styles, the Beaux Arts Classical style is hallmarked by an exuberant use of surface ornamentation and general sense of opulence and extravagance. Key characteristics of the style include the use of classical columns to support entry porches, cornice lines with elaborate moldings, roof-line balustrades and balustraded windows balconies, and quoins, pilasters and columns are almost universal. Often times the building draws from Italian Renaissance examples with a rusticated base and smooth-finished upper levels. Decorative accents frequently include decorative garlands, floral motifs, shields and crests, cherubs and other fanciful elements. It was not uncommon for examples to also feature grand free-standing sculpture either located on the building or in a garden.

The Beaux Arts Classical style is utilized within the Lockport survey area exclusively for commercial and civic architecture. Uncommon in residential architecture outside of the homes of the wealthiest residents, in Lockport the Beaux-Arts Classical style is used in the design of several banks and governmental buildings of the grandest size and scale. The National Register-listed Old Post Office (photo 5.17) on East Street is a well-executed example of the style constructed in red brick. One of downtown Lockport's signature buildings, the former Farmers and Mechanics Savings Bank at 116 Main Street (photo 5.16), is also an excellent example of the Beaux-Arts Classical mode, with its ornamental cornice and rusticated base.

5.1.9 Neoclassical (1895-1950)

The Neoclassical style, which drew its inspiration from Greek, Roman and Renaissance sources, was a dominant style for domestic architecture throughout the country during the close of the nineteenth-century and well into the twentieth-century. During this period, many of the nation's architects were being trained at the Ecole des Beaux Arts in Paris or in the offices of those architects who had studied at the school, where the aesthetic value of the Classical vocabulary of form was promoted. The style was introduced to the United States in large part through the architecture and design of the World's Columbian Exposition in Chicago of 1893, which helped to disseminate the ideals of the Classical vocabulary of form, stark white coloration and monumental scale. The architecture of the Fair also promoted more historic "American" styles such as the Georgian, Federal, Greek Revival and others, thus incorporating elements from these traditions into the more eclectic Neoclassical mode.

The Neoclassical style had two general waves of popularity. The initial phase of the style lasted from roughly 1900 until 1920 and emphasized hipped roofs and elaborate, but academically accurate, columns and orders. Between approximately 1920 to the 1950s, the style's second phase emphasized side-gabled roofs and simplified, more slender columns. During this later phase the Neoclassical style was still prevalent, but has lost much of its popularity to more eclectic styles. While the Neoclassical style is found in some larger scaled residential projects, by far the most common application of the style was for public and commercial buildings.



Photo 5.20 45 Main Street

Former Manufacturer's and Traders (M&T) Bank is an example of a vault-type commercial building which uses the Neoclassical vocabulary. Note the prominent arched windows with a more restrained use of ornament, and the prominent cornice and parapet.



Photo 5.21 50 Main Street

The former Niagara County National Bank Building is an example of a Temple-front Neoclassical commercial building. Note the use of engaged columns which mark the entry façade, more restrained ornamentation and the emphasized entablature.

Commonly, the Neoclassical mode emphasized and elaborated the porch, cornices, doorways and windows in its general decoration. Earliest examples of the styles prior to the 1920s typically have more ornate columns which are typically of the Ionic or Corinthian order. Typically, these columns supported a two-story or full-height porch. Doorways were generally elaborated with detailed, decorative surrounds based on Greek Revival, Federal or Georgian models and featured elements such as pediments, pilasters, sidelights and fluted or paneled details. A Neoclassical building generally features a boxed eave with a moderate overhang, often with dentils or modillions beneath. Occasionally a wide frieze band is employed. Another characteristic of the style were rectangular double-hung sash windows, generally with six or nine panes per sash. Bay windows, paired windows, transomed windows and arched windows were also utilized for the style, differentiating it from earlier Greek Revival or Early Classical Revival styles.

The survey area contains several excellent examples of Neoclassical architecture. As was typical of the national trend, the style was used primarily for public, commercial and educational examples. The style was frequently used for buildings to present the sense of security, permanence and longevity, hence its popularity for banks and other public buildings. Examples of the Neoclassical style were used for the former M&T Bank building located at 45 Main Street (photo 5.18) and also on the same corner, the former Niagara County National Bank Building at 50 Main Street (photo 5.19).

5.1.10 Craftsman/ Bungalow (1905-1930)

The Craftsman style became the dominate style for smaller houses constructed throughout the country in the first decades of the twentieth-century. Developing as a response to the chaotic ornamentation of the Victorian-era which dominated the late nineteenth-century, the Craftsman movement emphasized the beauty of natural materials such as wood, stone and metals. The American Craftsman movement drew heavily on the ideals of the British Craftsman movement, founded by William Morris in the 1860s, who promulgated a return to hand-made and tradition production in response to the mechanization of the Industrial Revolution and the diminished role of worker as craftsman.



Photo 5.22 51 Park Place

Rare for Lockport and largely intact, this Craftsman Bungalow retains its unique checkerboard balustrade, exposed rafter tails and knee braces at the eaves of its prominent front gable.



Photo 5.23 23 Spalding Street

This Craftsman house features mixed brick with pargeting on the upper level. The house retains details such as the balustrade, decorative shutters and dormer windows with a diamond pattern; all in keeping with the style.

In architecture, the Craftsman style was influenced by several sources. It was initially utilized in the design of rustic cottages and resorts, imitating or inspired by vernacular architecture and log cabins. Other influences to the style came from the interest in exotic cultures during the late 1800s, such as Oriental and Indian art and architecture. Some influence from the roughly contemporary Prairie Style (which originated in the Chicago area) may also be seen in the style. The architectural style originated in California, primarily through the work of two brothers, Charles S. and Henry M Greene. The firm of Greene and Greene practiced architecture in Pasadena, California between 1893 and 1914 and designed numerous examples of exceptionally crafted and detailed houses in what became known as the Craftsman style. These landmark buildings became the prototypes for more modest examples throughout the country, and images and plans for Craftsman style houses were widely distributed in magazines and journals such as *Western Architect*, *The Architect*, *House Beautiful*, *Good Housekeeping*, and *Ladies' Home Journal*. By the early twentieth-century, the Craftsman style had been translated into affordable, smaller houses which

generally were called bungalows (a term borrowed from India, which referred to small, one-story houses with thatched roofs as “in the Bengal style.”) This new bungalow house became extremely popular, and proliferated throughout the country in residential neighborhoods in the early twentieth-century.

The Craftsman bungalow is typically a one- or one-and-one-half-story building with a low-pitched gable (or hipped-roof) set end to the street. The eaves are wide and open, exhibiting structural components such as rafter ends, beams, and brackets. A deeply-recessed porch is often the most dominant architectural feature of the Bungalow. They are generally either full or partial width, with the roof supported by tapered square columns that either extend to ground level or sit on brick piers. Shingle, stone, and stucco, sometimes used in combination, were the most common materials. Windows are usually double-hung sash with vertical lights in the upper sash. Another stylistic variation for the bungalow is the use of simple colonial elements such as large, smooth columns. As a modest, convenient, and economical building type, the bungalow became popular with builders and contractors as well as with house buyers of limited means.



Photo 5.24 31 Spalding Street

Another good example of the American Foursquare with its box-massed plan, hipped roof with dormers and porch. Note the polygonal bay on the 2nd story which is a throw-back to the Queen Anne style.

Another common variant of the Craftsman style is the American Foursquare, which seems to draw inspiration from early Prairie style models of the late

nineteenth-century.² The style likely got its name from the fact that in its most basic form, American Foursquare houses featured four approximately equally sized primary rooms on each level, arranged in a square. This type of simple, basic and affordable housing was extremely popular at the turn of the century until after World War II and provided spacious, relatively attractive and affordable housing in both urbanized areas as well as suburban regions. Hallmarks of the style include a box-like square or rectilinear massing of generally two or two-and-one-half stories, a low hipped or pyramidal roof, typically a large front dormer, generally a two-bay façade with simple double-hung factory-produced windows, and a full-width one-story front porch. American Foursquare houses were also popular models of “kit houses” and were produced by companies such as Sears, Gordon VanTine, Montgomery Ward and numerous other mail-order catalog companies which further enabled this popular, affordable housing type throughout the country to proliferate.



Photo 5.25 8 West Main Street

The former Upson Coal Company Office Building (1902) is an interesting example of the Craftsman style applied to a commercial building. Note the rough stone wall, the wood brackets, terra cotta chimney pots and the tile roof which give the impression of being hand-crafted rather than made by machines.

² The categorization of the American Foursquare housing type is somewhat controversial. Some authors root it in the Prairie and Craftsman traditions; while other authors claim it has more in common with the Colonial Revival tradition also prevalent at the turn of the century. This basic, flexible housing form could be detailed and accented with a variety of elements ranging from Classical columns and pediments to Craftsman style woodwork, making it difficult to identify its origins. A majority of the American Foursquare examples found in the survey area feature Craftsman-inspired details such as exposed rafter tails, shingles and brick and rock-faced block elements, hence why for the sake of this report it is categorized under the Craftsman style.

The Lockport survey area contains several examples of the American Foursquare variant of the Craftsman style, and relatively few examples of the Craftsman Bungalow style. The relative scarcity of these designs in the neighborhood, in favor of earlier trends such as Queen Anne and Italianate, indicates that the survey area was largely developed prior to the early twentieth-century when the Craftsman style was widely popular.

5.1.11 Modernistic (1920-1940)³

The Modern architectural movement began in the late nineteenth-century as both an ideological movement, tied to concepts of “modernity” drawn from Enlightenment theory, and also based on new technologies and construction methods from the Industrial Revolution. Modernistic architecture began to take hold following World War I, following in the wake of classical architectural movements of the turn of the twentieth-century. In the United States, the style arrived in 1922 when the Chicago Tribune newspaper held a world-wide design competition for a new headquarters building in Chicago. While the winning scheme was a Gothic Revival tower, the entry which drew the most attention was from a young Finnish architect, Eliel Saarinen, who took second prize with his unique design which featured a simplified, geometric tower with set-backs carved into the building mass as the building rose higher. Also influential to the new design movement was a law passed in 1916 in New York City, which mandated set-backs at certain levels in new skyscraper buildings, in order to allow light and air to reach the city below.

Concurrently, architects, artists and designers sought new ways to enrich the design vocabulary of the dominating classical styles, and turned to more exotic sources for inspiration. Architects looked at ancient cultures such as the Egyptians, the Mayas and Incas in the Americas, and Native American cultures for new inspirations and decorative motifs. Still others were highly influenced by the image of the machine, and drew inspiration from the repetitive, simplified and mechano-industrial images such as gears, wheels, cogs and belts. Later in the 1930s, this mechanical inspiration transformed into a fascination with streamlined forms and aerodynamic shapes, influenced by new designs in airplanes and automobiles.

One of the earliest Modernistic architectural expressions was the Art Deco style which began in the 1920s and lost popularity during the Great Depression in the 1930s. Art Deco architecture is characterized by smooth wall surfaces, often of stucco or stone in more high-end examples, contrasted with stylized geometric ornament (often derived from exotic sources or from machine parts) such as zigzags, chevrons, gears, diamonds and other patterns. In more elaborate buildings common motifs include deer or gazelles, waterfalls, lightning bolts and

³ Although an approximate end-date for Modernistic buildings styles is given as 1940 in the MacAlester book, the author of this report feels that a date of 1950 is more appropriate. Moderne styles proliferated throughout the World War II period into the post-War period, especially in commercial applications.

floral ornament, all stylized and geometric in form. Art Deco buildings typically feature projecting ornament or towers which rise above the roofline, giving the building an overall vertical orientation. In skyscrapers and other tall buildings, one of the most distinguishing features of the Art Deco style is the use of set-backs, which diminished the size of the floor levels at different heights of the tall building, a result of the 1916 regulation which influenced the design of tall buildings even in places without such laws. Symmetry in Art Deco buildings is typical, although it is not uncommon to find asymmetrical examples as well.



Photo 5.26 33 Pine Street

An excellent example of the Art Deco style, the 1933 Fraternity of Eagles Building features a symmetrical façade, a set-back profile, vertical emphasis through pilasters and tall slot-like windows, and stylized details around the entry doors and elsewhere.

While the Art Deco style emphasized jagged, geometrical shapes, the slightly later Art Moderne movement which became popular in the 1930s emphasizes more curved, streamlined forms. Art Moderne styles feature smooth wall surfaces, generally of stucco or cut stone with a flat roof typically set behind a parapet or coping. While the Art Deco style used vertical lines to emphasize height, the Art Moderne style was characterized by horizontal forms such as polychrome lines, carved grooves, bands of ribbon windows, or balustrades. These horizontal accents emphasized movement and speed, drawing inspiration from new designs in airplanes, trains and automobiles. Asymmetrical facades in Art Moderne buildings are common.

Residential and domestic examples of Modernistic buildings are rare, with few examples of individual single-family houses designed in such dramatic (and often

expensive) styles. Much more common is the application of the style to larger buildings such as apartment buildings, commercial buildings, skyscrapers, public and governmental buildings.



Photo 5.27 13 West Main Street

This 2-story asymmetrical commercial building is a good example of the streamlined Art Moderne style, and the façade dates to ca. 1940s. Note the continuous polychrome bands at the second floor which continue the lines of the ribbon windows. The ground floor also retains some of its Vitrolite glass panels which was a popular material used during the 1940s.

The Modernistic style is rare in the Lockport survey area, with only two examples identified. The Fraternity of Eagles building on Pine Street (photo 5.24) is an excellent, prototypical example of the Art Deco style with a set-back profile, vertical emphasis and stylized, geometric ornament. The small commercial building at 13 West Main Street (photo 5.25) is a good example of a Art Moderne façade. The building's horizontal emphasis, polychrome bands and ribbon windows are typical of the style.

5.1.12 Religious Buildings

The Lockport survey area contains several good examples of high-style religious buildings constructed between the 1850s and the mid-twentieth century. While several churches appear to have been demolished decades ago, the survey area contains a wide range of church buildings, both of large scale and small, constructed in several different styles. Some of the larger churches also feature ancillary buildings such as a rectory or school. Architectural styles represented in

the Lockport survey area include Italianate, Romanesque Revival, Gothic Revival and modern styles.



Photo 5.28 21 Church Street

The Romanesque Revival First Presbyterian Church dates to the 1850s. The tower was added later with a tall spire which has since been removed.



Photo 5.29 24 Church Street

The former 1840s-era Church of the Redeemer is a more modest, vernacular example of a Gothic Revival building, which was altered in the 1860s to the Italianate style with its bracketed eaves.

The Lockport survey area contains 9 surviving church buildings, some of which still serve their original congregations while some have been adapted to other uses, and several of which are associated with various ethnic congregations. The survey area contains several churches constructed prior to the Civil War. One of the earliest is the former Church of the Redeemer Universalist Church at 24 Church Street (ca. 1843), which was initially constructed in stone as a modest Gothic Revival style building and later enlarged and renovated in an Italianate style in the 1860s. The stunning First Presbyterian Church (1855; tower 1867) at 21 Church Street is a large stone Romanesque Revival church building which contains several opalescent glass windows designed by Tiffany Studios. Historic photos indicate that the tower of the building was originally a tall spire, which was later reduced to its present height. At nearly the same time, the Gothic Revival Grace Episcopal Church (1855) with its heavy crenellated corner tower was being constructed at 100 Genesee Street. Later, the church expanded with a large stone addition, and also added the former Arnold House and garage (1908) located next door. Just prior to the start of the Civil War, a German congregation constructed the Romanesque Revival former St. Peter's United Church of Christ (1863) at 66 Locust Street.

After the Civil War, Lockport saw the construction of several new churches as construction in general began to resume. The First African Methodist Episcopal (A.M.E.) Church (1876) located at 123 South Street is a more restrained example of the Gothic Revival, here in a simple brick front-gabled meeting-hall style building. This church is also significant as a post-Civil War church founded by an African-American congregation which still uses the building today. In 1885, St.

Mary's Roman Catholic Church was constructed by a German-speaking congregation on Buffalo Street, using a center-tower Gothic Revival design. Eventually, St. Mary's encompassed a complex of buildings including a Parish Center (1892), Parish House (ca. 1930s) and a Roman Catholic School (1953). Trinity Lutheran Church (1893) on Saxton Street is an excellent example of a Gothic Revival style church building with varied buttressed towers and a compound arch portal entry.



Photo 5.30 123 South Street

The First A.M.E. Church is an excellent example of a small-scale, modestly ornamented front-gabled Gothic Revival church building constructed by an African-American congregation in Lockport.



Photo 5.31 25 Buffalo Street

St. Mary's RC Church is a good example of a Gothic Revival church marked by a Rose window in its central tower. The building was re-skinned in yellow brick in the 1930s, but is in otherwise good condition.

The Lockport survey area also contains two good examples of more modern church buildings, constructed in the mid-twentieth-century. The brick First Baptist Church of Lockport (1951-54) at 140 Genesee Street is an example of a modern interpretation of the traditional church form, with its simple forms and minimal ornamentation. In contrast, the contemporary First English Lutheran Church (1954-56) on Locust Street utilizes the rather traditional Gothic Revival style in its design.



Photo 5.32 140 Genesee Street

Designed in a modern style, the First Baptist Church of Lockport features minimal ornamentation and simplified massing. Note that it retains the signature “spire” feature which historical denotes a church, here modernized.



Photo 5.33 185 Locust Street

The First English Lutheran Church utilizes a traditional Gothic Revival vocabulary for its design, including a pointed arched doorway, tripartite window on the gable front and crenellated square tower.

5.1.13 Stone Buildings⁴

This category of buildings covers a wide range of styles and types of buildings found in the Lockport survey area and throughout the area in general. Because of the prevalence of this construction material and method in Lockport, and the previously documented Stone Buildings of Lockport, New York Multiple Property Documentation Form (MPDF) which was accepted in 2003, calling special attention to the buildings of stone construction in this section seems necessary. Stone buildings dating to the early nineteenth-century, especially used in more modest residential applications, are unusual in Western New York due to the abundance of timber which was less expensive and easier to manipulate. Stone building construction was generally limited to areas along the Niagara and Onondaga escarpment which provided ample quantities of good quality stone for construction. Stone buildings are also frequently found in larger urbanized areas which could afford to import stone; typically in these more affluent centers imported stone was still commonly utilized primarily in larger scale projects such as churches, public buildings and for the homes of the wealthiest citizens. However due to its location on the escarpment and access to these deposits of building stone, coupled with the area’s thriving economy due to the Erie Canal trade beginning in the 1820s, Lockport has an excellent collection of stone buildings which is uncharacteristic of most of Western New York.

The prevalence of stone buildings, including more modest residential types, in the Lockport survey was due to the thriving quarry industry which began early in the region’s history. Spurred by the development of the Erie Canal in the 1820s,

⁴ Information from this section is drawn from Claire Ross and Robert Corby, *National Register of Historic Places Multiple Property Documentation Form: Stone Buildings of Lockport, New York*. 2002-2003. MS. NYS Historic Preservation Office- NYS Parks, Recreation, & Historic Preservation. Retrieved 11 Jan. 2011.

the construction of the locks in Lockport necessitated the growth of quarries and brought skilled masons and craftsmen to the area. The first stone locks were built in 1823, and the finished canal was opened in 1825. Stone left over from these construction projects was readily scavenged by many area residents who utilized it for their own construction projects. Many other buildings were constructed of quarried stone including limestone and sandstones.



Photo 5.34 32 Cottage Street
The NR-listed Bacon-Merchant-Moss House (ca. 1832) is a residential example which uses Medina sandstone in its construction.



Photo 5.35 2 Pine Street
Lockport's Old City Hall, the former Benjamin C. Moore Mill, originally dates to 1864 and is constructed of stone. It was NR-listed in 1973.



Photo 5.36 58 North Transit Street
The Niagara Hotel is a rare, excellent large-scale example of stone construction. Historically the building had a large 2-story porch with columns, and the ground floor has been altered, but otherwise the exterior is remarkably intact from its ca. 1850s appearance.

The creation of a Multiple Property Documentation Form (MPDF) created for the Stone Buildings of Lockport, New York highlights the unusual prevalence of stone-constructed buildings of various types and methods throughout the City of

Lockport. In the Lockport survey area, there are several examples which were identified. Recorded in the survey area are several residential buildings, several churches and also a handful of commercial and industrial buildings. The majority of these buildings have been identified in the Stone Buildings MPDF and several have already been listed on the State and National Registers.

5.1.14 Industrial Buildings

Industrial architecture is a broad category which includes many types of buildings which once served as factories, manufacturing plants, machine shops and other types of functions. New York State passed a law on factory regulation in 1914 which defined a “factory” as any place where goods or products were manufactured or repaired, cleaned or sorted. Buildings such as mills, workshops, manufacturing businesses and all associated buildings, sheds and structures were included in this definition. The term factory can be used to describe a single building or to an entire facility of composed of any number of structures, and the term is synonymous for industrial architecture.⁵



Photo 5.37 210 Market Street

One of the earliest types of industrial buildings found in the survey area, the National Register-listed former Western Block Company Building, dates to about 1832 with a ca. 1880s rear addition was first used as a plaster mill and later converted to a grain mill. Note the modest design, fire-proof stone construction, and small windows. Its location on the canal allowed for raw materials and finished goods to be directly loaded onto barges.

⁵ Bradley, Betsy H. *The Works: The Industrial Architecture of the United States*. New York: Oxford UP, 1999; 7-8.

Industrial buildings, unlike commercial and residential architecture, were not constructed with aesthetics in mind; typically these buildings featured simple, utilitarian designs based on function and the needs dictated by the interior production. Industrial buildings of the nineteenth-century relied on the natural elements for interior illumination, ventilation and even for the power to drive the belts and shafts which in turn operated machinery. As a result, industrial buildings are often constructed in phases, with additions added to the building as need dictated, and typically featured numerous window voids. Industrial buildings were typically not thought of as true “architecture” in the nineteenth-century, and in fact many architects lacked interest in industrial architecture due to the financial and economic limitations and a belief in the lack of artistic possibilities in their design. Factory design was often a mix of common empirical engineering with engineering based on rationalized, technological planning. But, prior to the development of specialized engineers or architects, early factory design also involved a bit of luck and trial and error by builders and craftspeople. As a result, most nineteenth-century industrial buildings were designed as collaborations between industrialists, engineers, local carpenters and builders, and mill builders.⁶



Photo 5.38 60 Chestnut Street

Constructed by the Niagara Merchandising Co. Printers ca. 1910, this brick industrial building is a good example of the simple, utilitarian design of factory buildings. Note the large windows which allowed for interior illumination, including at the basement level.

Fires were a major concern of nineteenth-century industrial buildings, which often featured heated boilers to drive machinery, gas lighting and volatile compounds.

⁶ Bradley, 14-15.

As a result many industrial buildings were built utilizing fire retardant materials. In the nineteenth-century this was predominately brick or sometimes stone, while in the early twentieth-century new technological advents led to factories being constructed of reinforced concrete.



Photo 5.39 160 Washburn Street

The former Harrison Radiator factory complex contains the survey area's best example of a reinforced concrete frame 'daylight factory.' It was constructed in several phases by the prominent John W. Cowper Company of Buffalo in 1917, 1923, and 1930. The large windows and non-structural spandrels inserted between the cage-like concrete structural members allowed for ample interior lighting

Lockport was historically an industrial city, with numerous mills, manufacturing plants and factories located primarily along the Erie Canal. Lockport's location along the prominent waterway not only provided the energy needed to drive the mills, but also serves as a transportation route to carry raw materials and finished products both in and out of the area. Because of these two key factors, early on in its creation, Lockport served as an important industrial area. As a result, Lockport has many excellent industrial buildings which range from the early Erie Canal era of the 1830s and 40s until the twentieth-century. One of the finest early industrial architecture examples is the former Western Block Company Building (ca. 1832, NR listed 1973) located on the north side of Market Street and adjacent to the canal. This simple stone building is an excellent example of the type of early industrial building typically found in Lockport. Constructed of fire-resistant stone quarried from local sources, this simple building lacks any real ornamentation or design, indicating its role as a functional, probably owner-designed and built, industrial mill building. At 60 Chestnut Street, the former Niagara Merchandising Co. Printers building (ca. 1910) is a good example of

industrial architecture which was typical of the late nineteenth and early twentieth-centuries. Its brick construction was an inexpensive and fire-retardant construction method popularly utilized for industrial buildings of its era. Large metal windows provide illumination and ventilation, and minimal detailing of the brick cornice just hints at architectural decoration. The Lockport Survey area also contains an excellent example of the reinforced concrete frame “daylight” factory building type at the Harrison Radiator Company factory complex at 160 Washburn Street (1917, 1923, 1930, Jas. R. Tylert, architect, John W. Cowper Company, contractors).

The Lockport survey area contains several extant examples of a wide-range of industrial buildings. While this area of the city largely served as a residential and commercial district for Lockport, the survey area does contain several extant examples of industrial and factory buildings. As noted, the survey area contains a broad range of industrial styles and technologies spanning nearly two hundred years. Examples range from early stone examples, found along Market Street, to examples typical of nineteenth and early twentieth-century, constructed of inexpensive brick masonry thought to provide greater fire-resistance. The survey area also contains an excellent group of reinforced concrete industrial buildings, the Harrison Radiator Company complex, which was the most cutting-edge construction method for industrial and manufacturing buildings in the early twentieth-century. Ranging in height from one to four-stories, these industrial buildings reflect the diversity of industrial construction styles, philosophies and techniques which flourished in the nineteenth and twentieth-centuries in the Lockport survey area.

5.2 Survey Results

The Lockport survey area has a good number of surviving historic properties of national significance including residential, commercial, industrial, religious and other types of buildings. The survey area can generally be described as largely residential in character, with a central commercial spine which runs along Main Street, East Street and Market Street. South/North Transit Street which forms the western boundary of the survey area is a highly trafficked area which is becoming increasingly commercialized.

This Reconnaissance Level Historic Resources Survey reviewed a total of 615 properties, and 222 primary buildings and structures have been documented in the annotated list. Of these properties recorded in the Annotated List of Properties, 60 buildings and structures appear to be individually National Register eligible. 44 buildings have been identified as contributing to a potential historic district and 7 properties have previously been National Register listed. Downtown Lockport was hard-hit in the 1960s and 70s by Urban Renewal and lost many of its historic commercial buildings along routes like Main Street. As a result, many of these areas along the canal as well as at the western and north-eastern boundaries reflect significant demolition, vacant lots, parking lots and

modern commercial development. The residential areas located primarily south of the canal, in contrast, contain relatively few demolitions. While this area does contain some abandoned and vacant buildings, and many have been altered to the point where they are not eligible for the National Register, there is still a density of historic building fabric which gives a good sense of the original feel of the residential neighborhoods. Unfortunately, a good number of the buildings in the survey area demonstrate significant loss of integrity, either through alteration, loss of historic features, replacement with modern materials and components, or other factors, rendering these properties non-historic and non-contributing to the survey.

A wide range of architectural styles may be found within the building stock of the City. Some styles are well represented such as the Italianate and Queen Anne styles, while others are scarce such as the Second Empire and Craftsman styles, only being noted once or twice. As expected those styles present in greater abundance correspond in date and locale with the historic settlement and expansion trends experienced by the City of Lockport. Distinct patterns may also be seen in the location and frequency of certain styles which denote areas of certain character, class, or occupation with rough, discernable boundaries. Clearly Locust and High Streets were fashionable streets developed by wealthier residents in the second half of the nineteenth-century, while streets towards the western boundary and closer to the Erie Canal reflect the earlier growth and development of the area in the 1820s and 30s. The Lockport survey area proves to be an area which is varied and diverse in the nature of its architecture and use; containing examples of a wide variety of single and multi-family residential examples, both early and later commercial buildings and a handful of industrial examples. Areas around the Erie Canal contain some of the earliest extant architecture in the Western New York region, dating as early as the 1820s and 30s. The Lockport survey area, like the entire City and surrounding region, contains a relatively high number of stone constructed buildings including resident, industrial, commercial and religious buildings; the frequency of these buildings is uncommon in comparison to Western New York. The growth of this area from the north area near the Erie Canal of the 1820s towards the south, moving towards Washburn and High Streets by the early twentieth-century, is reflected in the general architectural styles and construction dates of the buildings located within the survey area.