

VILLAGE OF EAST AURORA

EAST AURORA HISTORIC PRESERVATION COMMISSION



HISTORIC PRESERVATION GUIDELINES

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INTRODUCTION

East Aurora is defined by its historic character. In an age when communities increasingly look the same across the country, East Aurora maintains a unique sense of place. The popular saying, “East Aurora is a state of mind” comes from this strong identification with place. East Aurorans may disagree about many things, but we all agree that we are not indifferent about this place we call home. To live here is a point of pride.

Albeit unique, East Aurora’s historic character is not anomalous in a region endowed with a proverbial embarrassment of historic riches. East Aurora is a jewel in a regional crown that includes such gems as Frank Lloyd Wright’s Martin House Complex and Graycliff, the Erie Canal Commercial Slip and Louis Sullivan’s Guaranty Building. Western New York was built on a foundation of industrial might. As it transitions to its future self, the region is increasingly recognizing that its past is a key to its future. “Heritage tourism” is more than just a catchy phrase. It is an economic driver. Hosting the 2011 National Preservation Conference of the National Trust for Historic Preservation was proof positive of that, and validation that our historic resources, including some in East Aurora, are second to none.

Perforce then, it behooves us to take care of what we have, and not just for economic reasons. Our historic resources were built by our forebears and predecessors in this place. That historic legacy is a testament to and manifestation of their human spirit during their time here. We value it. We learn from it. As a community, we identify with it. And as a community, we honor those who preceded us when we are good stewards of what they have left for us.

So understood, although many of our historic resources are privately owned, there is a legitimate public interest in promoting the preservation of these historic resources. Further, there is a legitimate governmental interest in preserving the historic character of our community. This is not a statement of opinion, but rather the law of the land, as recognized by the U.S. Supreme Court in the landmark preservation case of *Penn Central Transportation Co. v. City of New York*, 438 U.S. 104 (1978), in which the authority of the New York City Landmarks Preservation Commission to preserve Grand Central Terminal was upheld. More specifically, New York General Municipal Law §119-dd empowers local governments to protect properties that possess special historical, cultural or aesthetic interest or value.

For all of these reasons, the government of a community defined by its historic character is at its best when it preserves, protects and promotes that historic character. And so it was that, in 1987, the Village of East Aurora adopted local Law No. 9-1987 (codified as Chapter 156 of the Village Code, available on the Village website and also as an Appendix to these Guidelines) establishing the East Aurora Historic Preservation Commission. The Historic Preservation Commission is the Village’s primary instrument to protect and promote our historic resources.

Toward that end, the Historic Preservation Commission has prepared these guidelines to serve as a resource for historic preservation in East Aurora. Although these guidelines have been drafted to be consistent with Chapter 156 of the Village Code, in the event of any inconsistencies, the Village Code governs.

CHAPTER ONE:

PURPOSE OF GUIDELINES

The first keeper of the National Register of Historic Places, William J. Murtagh, once observed that, at its best, historic preservation “engages the past in a conversation with the present over a mutual concern for the future.” The broad purpose of these guidelines is to serve as a resource to better assure that “conversation” – which goes on all the time in East Aurora – is a well-informed one.

So there is the built physical environment that defines the historic character of our Village. Places with stories. The legacy of an earlier time. Then there is the abstract overlay of historic preservation principles, laws, regulations and processes. That abstract regulatory environment applies to the built environment of our Village, but cannot be known unless it is researched and studied. So that is also a fundamental purpose of these guidelines: to educate. The reader of these guidelines can hopefully learn many things, such as:

- The history of East Aurora
- The manifestation of history in our built physical environment
- Basic principles of historic preservation
- Basic architectural styles and their history
- Terminology
- How to be a good steward of a historic property
- Resources for project-specific guidance
- The role of Village government in historic preservation matters
- Village governmental processes relating to historic preservation

In short, to better assure that historic preservation in our Village is deliberate and well-informed – and not left to happenstance or serendipity – these guidelines are intended to create a kind of bridge between the built physical environment of our Village and the historic preservation overlay that promotes its present and future well-being.

Our Village deserves nothing less. Left alone, historic character tends to become a diminishing resource. The historic fabric of a community is lost not all at once, but gradually over time, as properties fall into disrepair, get altered in ways inconsistent with their historic character, or get demolished.

The purpose of these guidelines, then, is to promote good stewardship of our historic Village, for generations to come.

CHAPTER TWO:

VILLAGE REVIEW PROCESSES

In Village government, primary responsibility for historic preservation matters resides with the East Aurora Historic Preservation Commission (the HPC). Sometimes the HPC is confused with the Aurora Historical Society. They are different organizations. The Aurora Historical Society is a volunteer membership organization that operates the Millard Fillmore House Museum and the Elbert Hubbard Roycroft Museum, and promotes awareness of our local history. The HPC is a Village governmental body performing governmental functions.

Considering the governmental spectrum presented by Village government, Town government, County government, State government and the Federal government, the natural inclination of many is to assume that the smallest, most local government is the least important. When it comes to protection of historic resources, however, the reverse is actually true. Take, for example, a property listed on the National Register of Historic Places but not designated as a local landmark under the Village Code – like the Millard Fillmore House. Not that they would do this, but if the Aurora Historical Society decided that they wanted to replace the clapboard with vinyl siding, they could. The National Register is certainly a high honor, but unless State or Federal funds are implicated in a project, there are no applicable governmental review processes for this kind of project. Conversely, if a property is designated as a local landmark under the Village Code, then proposed changes in outward appearance other than routine maintenance and repair would have to be reviewed and approved by the HPC to assure compatibility with the historic character of the property.

And so it is that the most meaningful protection of historic resources actually occurs at the local level. For the HPC, it should be noted that local level means within the Village. As a Village governmental board, perforce the Village has no jurisdiction in the Town of Aurora outside the Village. The Town of Aurora certainly has some important historic resources, but in the absence of a Town-adopted historic preservation ordinance, they enjoy no historic preservation protection.

All that said, the HPC has two primary functions: (i) designation of local landmarks or historic districts and (ii) review of applications to make exterior alterations to local landmarks (other than routine maintenance and repair).

Designation of Landmarks and Historic Districts

Chapter 156 of the Village Code sets forth the criteria for designation of local landmarks and historic districts. Under §156-3 of the Village Code, a property qualifies for designation as a local landmark if it:

- 1) Possesses special character of historic or aesthetic interest or value as part of the cultural, political, economic or social history of the locality, region, state or nation;
- 2) Is identified with historic personages;
- 3) Embodies the distinguishing characteristics of an architectural style;
- 4) Is the work of a designer whose work has significantly influenced an age; or
- 5) Because of unique location or singular physical characteristics, represents an established and familiar visual feature of the neighborhood.

A group of properties qualifies for designation as a historic district if it:

- 1) Contains properties which meet one or more of the criteria for designation as a landmark; and
- 2) By reason of possessing such qualities, it constitutes a distinct section of the Village.

The form and instructions for proposed designations are in the Appendix to these Guidelines and are also available electronically on the Village website.

The HPC's decision to designate a property as a landmark or a group of properties as a historic district is subject to the approval of the Village Board. Accordingly, if the HPC approves a proposed designation, it forwards the nomination to the Village Board of Trustees with a recommendation for approval, together with an explanation of the basis for its recommendation.

While most landmark nominations are submitted by the owner of the property, a property may be designated as a local landmark, or a group of properties as a historic district, without owner consent.

Certificates of Appropriateness

Once a property has been designated as a local landmark or a group of properties as a historic district, the HPC's second primary function comes into play, *i.e.*, review of proposed changes to designated properties (other than routine maintenance or repair). HPC approval of proposed changes is called a certificate of appropriateness. Village Code §156-4 sets forth the circumstances under which a certificate of appropriateness is required, as follows:

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

Village Code §156-5 sets forth the criteria for approval of an application for a certificate of appropriateness, as follows:

- A. In passing upon an application for a certificate of appropriateness, the Historic Preservation Commission shall not consider changes to interior spaces, unless they are open to the public, or to architectural features that are not visible from a public street or alley. The Commission's decisions shall be based upon the following principles:

- 1) Properties which contribute to the character of the historic district shall be retained, with their historic features altered as little as possible;
 - 2) Any alteration of existing properties shall be compatible with its historic character, as well as with the surrounding district, and
 - 3) New construction shall be compatible with the district in which its located.
- B. In applying the principles 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 the proposed alteration or new construction in relation to the property itself, surrounding properties, and the neighborhood.
 - 3) Texture, materials, and color and their relation to similar features of other properties in the neighborhood.
 - 4) Visual compatibility with surrounding properties, including proportion of the property's front façade, proportion and arrangement of windows and other openings with the façade, roof shape, and the rhythm of spacing or properties on streets, including setback.
 - 5) The importance of historic, architectural or other features to the significance of the property.

The application form and instructions for a certificate of appropriateness are in the Appendix to these Guidelines and are also available electronically on the Village website. Importantly, a project requiring a certificate of appropriateness should not be commenced before a certificate of appropriateness is obtained. Nor is a certificate of appropriateness a building permit. If a certificate of appropriateness is required for a project, it is in addition to and not in lieu of any other approval or permit that may be required.

Unlike designation of a landmark or historic district – which requires approval by the Village Board of Trustees – the HPC's decision on an application for a certificate of appropriateness does not require Village Board approval. However, if an applicant disagrees with the decision of the HPC, the applicant does have fifteen days to file a written appeal with the Village Board of Trustees.

As previously noted, no certificate of appropriateness is required for routine maintenance and repair. Village Code §159-10(A) states:

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

The HPC views periodic re-painting as routine maintenance and repair which does not require a certificate of appropriateness. The HPC does not tell the property owner what color to use.

The owner of a local landmark is a steward of that property. This means that the property owner must not allow the property to fall into a serious state of disrepair. More specifically, Village Code §156-10(B) provides:

No owner or person with an interest in real property designated as a landmark or included in an historic district shall permit the property to fall into a serious state of disrepair so as to result in the deterioration of any exterior 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.

If any historic preservation enforcement activity is required under the Village Code, it is undertaken by the Village's Code Enforcement Officer in conjunction with the HPC.

Other HPC Functions

Beyond designation of landmarks and reviewing applications for certificates of appropriateness, the HPC serves as a Village resource on matters that implicate historic preservation concerns.

For example, if a property owner wishes to demolish a building that is fifty or more years in age, under Village Code §112-2(A), the demolition application must be referred to the HPC for review. The purpose of this procedure is to lessen the likelihood that a historic property may be demolished without awareness of its possible historic significance.

This should not be confused with the process governing an application to demolish a designated historic landmark or property within a historic district. In that case, under Village Code §156-4, HPC approval of a proposed owner application to demolish would be required (*i.e.*, a certificate of appropriateness). The §112-2 demolition review process, on the other hand, would apply to properties even if not designated as a local landmark or within a historic district. Thus, unlike proposed demolition of a local landmark or property within a historic district – where HPC approval would be required – under the §112-2 review process for non-designated properties fifty or more years in age, the HPC makes a recommendation to the Village Board of Trustees with respect to the proposed demolition application.

Similarly, under §113-7 of the Village's Unsafe Buildings Ordinance, a proposed demolition of an unsafe building by the Village requires HPC review for possible historic significance if the unsafe building is fifty or more years in age. However, this HPC review can be bypassed if the unsafe building presents an "imminent danger".

The HPC serves in an advisory capacity to the Village Board as needed on a less formal basis on a variety of other matters that may pose historic presentation concerns, such as construction plans (*e.g.*, Main Street reconstruction), proposed development plans, re-zoning requests and legislative matters.

Finally, the HPC engages in public outreach to promote historic preservation in East Aurora.

CHAPTER THREE:

VILLAGE HISTORY

A. Deep History.

While most histories of East Aurora begin in 1803 with the first white settler, Jabez Warren, there is a long history to this place that pre-dates even Native American habitation, and indeed the very existence of humanity itself. From the turtle stones that adorn residents' yards to the glacial erratic field stones used to construct much of the Roycroft Campus, geological history has indelibly affected the physical appearance of our Village.

Examination of deep history is an exercise in how deep one goes, both literally and figuratively. And needless to say, the land forms that comprise the foundation upon which East Aurora was built are not limited to the present political boundaries of the Village.

The bedrock of all of Western New York, including East Aurora, is sedimentary in origin, lying atop a Precambrian basement (North American Plate) that begins about 4,000 feet below East Aurora. As one looks toward the Southtowns from the Buffalo area, the landscape is dominated by successive upward steps in elevation. This vista is a look back in time, with the successively higher elevations further south comprising the younger layers.

This sedimentary foundation of Western New York was deposited into what was once a shallow inland sea, several hundred million years ago. This sedimentation was carried to present day Western New York as outwash that eroded from ancestral mountains towering high over present-day Eastern New York and New England. The present-day Taconics, Berkshires and Adirondacks are vestigial nubs of such formerly towering ranges. The sedimentary homocline formed by the outwash, known as the Allegheny Plateau, was then uplifted and slightly tilted, dipping south to southwestward at an average rate of approximately forty feet per mile. The gradual tilt of this plateau generally defines the successive steps up in elevation as one proceeds from north to south in Western New York, again, with higher elevations to the south representing younger strata.

East Aurora is situated at the boundary of this Allegheny Plateau to the south (hilly) and the Erie-Ontario Lowland to the north (mostly flat, except for the Niagara and Onondaga escarpments). So when one drives south up the Center Street hill toward the High School, one is ascending onto the Allegheny Plateau.

The sedimentary bedrock below East Aurora is mostly obscured by soil, except where that blanket of soil has been incised and eroded away by stream action. A prominent outcropping of East Aurora's basement, revealed in this way, can be seen at the southwest "corner" of the intersection of Center Street with the East Branch of Cazenovia Creek, across from the American Legion Post 362 Veterans Park.

The bedrock exposed here is a dark gray shale, fissile and slightly petroliferous. More specifically, this strata is an outcropping of the Rhinestreet Shale Member of the West Falls Shale Formation, formed approximately 380 million years ago during the Late Devonian Period of the Paleozoic Era. This formation underlies all of East Aurora. A tongue of the next-youngest (hence higher) strata – the Angola Shale Member of the West Falls Shale Formation – does encroach into the southeast corner of the Village. This tongue defines the hill beginning

south of Main Street and east of Olean Street (*i.e.*, the upper reaches of Elmwood Avenue and surrounding streets). Within the West Falls Shale Formation there can be found many calcareous septarian concretions, better-known as turtle stones. Likely found where local streams have cut into the strata, many of these stones have long adorned the yards of Village residents, like souvenirs of several hundred million years ago.

Atop the sub-surface shale “bones” of East Aurora, the surficial geology of East Aurora is the product of much more recent glaciation. The Pleistocene Epoch, also known as the Ice Age, began about 2 million years ago and ended relatively recently, that is about 12 thousand years ago. During the Ice Age, East Aurora and Western New York were covered by a series of glacial ice sheets that advanced from and retreated to the north numerous times. The Wisconsin ice sheet, which represents the last ice sheet in this area, reached its maximum about 20 thousand years ago, extending as far south as the northern edge of the elevated Allegheny State Park plateau.

The present surficial landscape of East Aurora is defined by this glaciation. East Aurora is built upon a mantle of glacial drift left behind by ablation and recession of successive ice sheets.

Thus, for example, when one drives north up the Maple Street hill heading from the Village toward Route 400, one is ascending the bank of the Hamburg Moraine field, a massive pile of recessional glacial till extending from Hamburg to Marilla. In this way, the Maple Street hill north of the Village (glacial) is geologically distinct in origin from the much older Center Street hill to the south (Allegheny Plateau).

Sinking Ponds is a glacial kettle marking the resting place of a gigantic residual block of ice buried in glacial till left behind by the receding glacier, creating a topographical depression that filled with water after the ice block eventually melted. Described as a remnant “fossil lake” undergoing a slow process of extinction, Sinking Ponds has been filling in with erosional deposition and, more recently, a succession of bridges (hence “Sinking” Ponds), ever since its creation. The high woodland ridge trail skirting the eastern side of Sinking Ponds – site of Native American encampments for thousands of years – marks the course of a glacial esker formed by deposition from a stream that once coursed through the glacier.

The broad valleys running south from East Aurora along Route 16 and Route 277 are glacial troughs gouged by advancing tongues of ice. This is the same glacial action that formed the Finger Lakes to the east. The primary difference is that, unlike the Finger Lakes, the northward-flowing streams in the glacial troughs extending south from East Aurora were not dammed by terminal moraines, but rather found their way to drain into glacial ancestors of present Lake Erie.

Some of East Aurora’s glacial history is literally unearthed every time a hole is dug. The most common topsoils in East Aurora, brown from decayed and leached organic matter at the surface, include Palmyra gravelly loam (PbA) and Phelps gravelly loam (PhA). The well-rounded (tumbled) sandstones common within this soil bespeak its glacial fluvial (outwash) origin. If one digs deeper, one typically encounters a fine yellowish silt horizon about 30 inches

below the surface. This is likely glacial lacustrine (lake-laid) sedimentation that settled in a proglacial meltwater lake formed at the front of a receding glacial ice sheet.

The gentle slope on the north side of Main Street in “downtown” East Aurora (*e.g.*, the Church Street and Pine Street hills) suggests that Vidler’s may be built atop the former shoreline of an ancient glacial lake. The Great Lakes as we know them today were preceded by a series of ancestral glacial lakes. These lakes formed then drained during successive glacial recessions, with vestiges of their former presence mostly obliterated by successive glacial advances, like some inexorable frozen etch-a-sketch rewriting the surficial landscape with each successive advance. Glacial Lake Whittlesey and glacial Lake Warren are two such ancestors of present Lake Erie, with the former reaching a water level of about 900 feet above present sea level (the approximate elevation of East Aurora). Some fragmented beach strands of these later glacial lakes remain in our present landscape.

It also appears that downtown East Aurora may be built atop an abandoned buried valley. The northerly course of the East Branch of Cazenovia Creek presently takes a westward turn at the southerly edge of the Village, but the bedrock profile below East Aurora suggests that it was not always so. A subterranean channel of greater depth from ground surface to bedrock (more than 100 feet) marks the course of a swath sweeping beneath the heart of East Aurora, disclosing a buried valley likely carved by an inter-glacial predecessor of Cazenovia Creek. In other words, picture a valley or gorge like that through which present-day Cazenovia Creek runs around East Aurora, only picture it running north right through East Aurora (roughly parallel with South Grove Street and Olean Street), then curving northeast through Sinking Ponds and beyond toward the present-day location of Buffalo Creek along Hemstreet Road. It is still down there, a buried testament to an earlier time in East Aurora’s history, now filled in with glacial till, with a Village on top.

Perhaps the most conspicuous glacial remnant of East Aurora’s built environment is the Roycroft Campus, and more specifically the very stones with which much of it was built. Elbert Hubbard paid local farmers one dollar per wagonload of field stones. Many of these rocks are igneous in origin and therefore not “indigenous” to the sedimentary geology of Western New York. Many are glacial erratics plucked from the Canadian shield and transported hundreds of miles to Western New York by successive advancing ice sheets, left behind in what would one day become a farmer’s field when the ice sheet receded northward.

Coupled with the ongoing erosion and deposition of the Allegheny Plateau looming immediately to the south of East Aurora, it is upon this post-glacial Holocene landscape that human beings first visited this place that would become East Aurora.

B. Native American History.

East Aurora has been a great place to live for thousands of years. Native Americans visited regularly long before Jabez Warren appeared. In general, glacial deposits in Western New York have not been found to contain archaeological artifacts, suggesting that prehistoric human occupation of glaciated areas was subsequent to glacial recession, as one might expect.

Modern-day winters in Western New York may be challenging, but a glacial ice sheet would have presented a challenge of a much greater magnitude.

Extensive evidence of prehistoric human presence in East Aurora has been found primarily at Sinking Ponds. A significant site attributed to the Meadowood phase of the Early Woodland period (approximately 2,500 years ago) was studied extensively by Joseph E. Granger, Jr. from 1964 to 1967. Many artifacts found by Granger at Sinking Ponds are on display in East Aurora. The site is undergoing renewed study under the direction of Douglas J. Perrelli from the University at Buffalo.

It is likely that the Sinking Ponds site was used for hundreds if not thousands of years as a seasonal (spring and summer) extractive camp, not a base settlement. The presence of net sinkers and stemmed points suggest fishing activity. The presence of game would have made hunting a likely activity as well. Ample presence of manufacture detritus suggests that tools were also manufactured at the Sinking Ponds site. The assemblage of storage, manufacture and processing artifacts at the site, coupled with evidence of hearths and several post holes, led Granger to conclude that there was habitation at the site, possibly in several open-front bent sapling shelter structures seasonally occupied by modest bands of people.

Although more anecdotal than scientific, a vestige of East Aurora's aboriginal past was recorded by historian Crisfield Johnson (who lived in East Aurora) as follows in 1876:

In connection with the first settlement of Aurora, it may be noted that there, as in so many other places, we found indications of ancient occupancy. A little north of the Village of East Aurora, and close to the north line of the town, are several abrupt hills, almost surrounded by muddy ponds and by low grounds once undoubtedly covered by water. Two of these hills, thus conveniently situated for defense, were found fortified by circular breastworks, resembling those in Boston.

There is also a tradition of bones of "giant size" being dug up there at an early day, but I am somewhat skeptical, not as to the bones, but the size. Exaggeration is extremely easy where there is no exact, scientific measurement.

Mr. Johnson is undoubtedly describing the Sinking Ponds area, and notwithstanding Johnson's skepticism, the giant bones may be more than local legend. Mastodons did roam Western New York prior to human habitation, and their remains are still sometimes found in low-lying areas. It is entirely possible that, in addition to swallowing up a succession of bridges, Sinking Ponds may also harbor the remains of ancient mastodons.

Prehistoric artifacts have also been found on the Roycroft Campus, including net sinkers, chert flakes and charred bone fragments. These suggest that the Campus site may have formerly been wetlands. Indeed, prior to the recent drainage improvement project on the Campus, the emergence of "Lake Roycroft" after periods of heavy rain may have caused some to claim that the "wetlands" description would remain accurate today.

C. Pioneer Days.

The transition of East Aurora from its natural, aboriginal state to pioneer settlement is part of the larger, regional history of the opening of Western New York. In Colonial times, the presence of non-Indians was limited to outposts like Fort Niagara, with no permanent settlements. From fewer than 1,000 non-Indian settlers in 1790, Western New York grew to more than 100,000 non-Indian settlers by 1820, including some in what would become East Aurora. How did this westward settlement explosion come about?

The driving force underlying the opening of Western New York was pursuit of wealth and, more specifically, land speculation. It may seem mind-boggling to current sensibilities that public land comprising a huge region of a state could be sold to private investors, but that is our heritage in Western New York. Land was viewed as a revenue source, including by governments of the day.

Ownership of Western New York was originally a mash-up of competing claims and interests. Massachusetts claimed sovereignty to Western New York pursuant to charters granted by English monarchs to the Plymouth Company and the Massachusetts Bay Colony. New York claimed sovereignty by grant of title from the Duke of York. Although disadvantaged by shifting power, but importantly, Native Americans held rights of prior ownership. During the score of years following the Revolutionary War, there ensued a number of treaties and agreements among an assortment of parties-in-interest in an attempt to resolve competing land claims. Although too complex for summary treatment here, it may be observed that resolution of land claims was less than perfect, as Native American claims persist more than two centuries later. In this flawed but inexorable way, the place that would become East Aurora began to lose its wilderness character not with the stroke of an axe, but rather with the strokes of many quill pens.

However roundabout and imperfect the process, all land titles in Western New York trace back to the “mother” of all land speculators in this area: the Holland Land Company. When the United States was a new nation, the Dutch were a powerful source of capital. The Holland Land Company was a consortium of Dutch investors looking for investment opportunities in a nation poised for rapid growth. From Amsterdam, they dispatched an agent, Theophile Cazenove (later succeeded by Paolo Busti in 1799), to source investment opportunities for them. After some dabbling in government bond debt and canal investments, Cazenove turned his attention to wild lands, where return on investment appeared to be very attractive.

In 1792-93, the Holland Land Company purchased lands west of the so-called “Transit Line”, which ran north-south from Lake Ontario to Pennsylvania just east of Batavia, excepting certain reservations. This is known as the Holland Purchase. The Dutch initially planned on re-selling the land in wholesale lots over a period of about twenty years, but it would actually take closer to fifty years to liquidate their investment. In order to sell the land, it first needed to be surveyed. Joseph Ellicott was hired to do so, indelibly affecting Western New York for centuries to come. From 1798 to 1800, Ellicott roamed what was still the wilderness of Western New York, marking the metes and bounds foundation by which that wilderness character would soon be lost. In 1801, Ellicott opened the first Holland Land Office in Batavia, from which he would

manage land sales and otherwise manage the Holland Purchase for years to come. A successor of the Holland Land Office, built in 1815, now houses the Holland Land Office Museum. It is also interesting to note that our current Transit Road marks the ancient boundary between the sixth and seventh ranges of the Holland Purchase.

In order to facilitate land sales, there also needed to be some limited infrastructure, which at that time meant roads. Ancient Indian trails laced the Holland Purchase, with the primary east-west trails presently approximating State routes 104 and 5.

This brings us to Jabez Warren, the first pioneer settler of East Aurora. Originally a native of Vermont, in 1802 Warren became the first settler in Middlebury (at Wright's Corners), having cut a road from LeRoy to Middlebury. In 1803, Joseph Ellicott engaged Jabez Warren to first survey and then cut a road running from a point near Geneseo to Lake Erie. This was called the Big Tree Road because it began near the (then) Big Tree Indian reservation. It was also called the Middle Road. In East Aurora, we now call it Main Street.

The place that would become East Aurora must have appealed to Jabez Warren during his roadwork, because he purchased a tract of land (paying \$2 per acre) and moved there from Middlebury in 1804, becoming the first white settler. In the vicinity of Main and Pine, he built a log house and made a small clearing in the forest. In March 1805, Warren moved his family from Middlebury to their new home via ox sled.

Thus began the pioneer development of East Aurora. Perhaps not surprisingly, the first commercial enterprise in East Aurora was a tavern, opened by Jabez Warren's son, William Warren (later General Warren). The first school was established in 1806, kept by Mary Eddy, with a frame school house then erected in 1808.

This earliest development occurred in vicinity of Main and Pine Streets, which is therefore the very oldest part of East Aurora. This area became known as the Upper Village. The Lower Village, later called Willink (after one of the Dutch investors in the Holland Land Company), was located to the west along the Big Tree Road, in the vicinity of our present-day Circle (or what is also now called the West End).

Mills were essential to early pioneer development. One of the first saw mills south of Buffalo was built by Phineas Stephens (later Major Stephens) in the Lower Village in 1806. In 1807 he also built a grist mill, as well as a house. This 1807 house is the oldest surviving structure in East Aurora. Originally located on what is now Hamburg Street, in 1975 it was threatened with demolition to make way for a bank drive-through facility (presently Bank of America). James and Pollie Paul saved this important part of East Aurora history by purchasing the house for one dollar and moving it to 65 North Willow Street, at the corner of Fillmore Avenue.

Shortly after Phineas Stephens began milling, another grist mill was constructed beginning in 1809 by Humphrey Smith in what would become Griffin's Mills after it was purchased by Obadiah Griffin and sons a few years later. East Aurora's first blacksmith, Ephraim Woodruff, arrived in 1807.

During these first years, East Aurora was a wilderness outpost, with the early settlers focused upon subsistence and survival. Deer and trout were plentiful. Bears and wolves also roamed the area. There was also some mystery in the lives of East Aurora's first settlers. Writing in 1850, historian Orasmus Turner relates this tale of "The Lost Boy", in which Jabez Warren played a role:

Among the early events, which will long be remembered, in the region of which we have been speaking, was that of the Lost Boy. David Tolles was a settler on the road between Loomis' settlement and Attica as early as 1806. In July of that year, he had a small patch cleared and sowed to oats, not fenced; the cattle would come out of the woods, and get upon the oat field. A boy, eight or nine years old, a son of Mr. Tolles, was set to watch and keep them off. Just before sun set, he drove the cattle back into the woods, and did not return. That night some few of the immediate neighbors searched for him, and the next day the alarm was spread throughout the whole country. None but those who have witnessed the lively sympathies that exist among backwoods pioneers can imagine the prompt gathering and faithful search that commenced. The new settlers came in from all directions, organized in companies, and scoured the wilderness. The third day, a party of Indians came from the Buffalo Reservation, and joined in the search. The force collected had to be supplied with provisions; the settlers furnished them to the extent of their means; Mr. Ellicott sent a load from Batavia; and Jabez Warren, who had provisions stored at Roswell Turner's, in Sheldon, ordered them to be served out in rations. The search continued for a week by the whites; the Indians were hired to continue it longer. But it was all unavailing; the fate of the Lost Boy is unknown to this day.

The second day of the search one party found his tracks; the third day, another party found where he had gathered hemlock bows, and slept; on the fourth day, a party discovered where he had been in a creek, washing some roots. His foot prints upon the rock were so recent that the water was not dried off; the water of the running stream was yet riled. He had probably fled at the approach of the party. This was the last trace of him discovered.

How much greater the affliction to the parents, than if they could have known the fate of their child! Long years followed of hopes revived from time to time, only to be crushed. The father became a wanderer in search of the Lost Boy. Rumors, cruel to him, would get afloat, that a wild boy had been found in Pennsylvania, or perhaps Ohio; and he would start out on foot, on a pilgrimage of paternal affection. Returning, while attempting to be reconciled to the bereavement, a rumor would reach him, perhaps that his child was among some of the Western Indians; and another long journey would be made.

There are few old settlers who do not remember the Lost Boy, and the intense excitement it created throughout the then thinly settled region.

Another early East Aurora mystery foreshadows the religious foment and fervor that would ignite throughout Western and Central New York during the early nineteenth century,

reflected in the region's description as the "Burned-Over District". Again writing in 1850, historian Orasmus Turner related this tale of "The Ancient Tablets":

In the year 1809, a copper plate was ploughed up in a field belonging to Mr. Ephriam Woodruff, the early pioneer blacksmith, in Willink, now Aurora.) Those who saw it differ in reference to its size; the average of their recollections would make it twelve by sixteen inches; in thickness not far from the 8th of an inch. It had engraved upon one side of it, in regular lines, extending the whole width of the plate, what would appear to have been some record, or as we may well imagine some brief code of laws, in manner and form, like the tablets of the early nations to which allusions are made in both sacred and profane history. The letters, hieroglyphics, or character, are described as having a close resemblance to the "old fashioned printed music notes." Upon the reverse side of the plate at each corner, there was an engraved image, resembling, (in the language of one of the author's informants,) some of the pictures in Stevens' work on the ruins of Central America.

Unfortunately for those who take a deep interest in this branch of American history – who are eager to catch even glimpses of that which is involved in so much obscurity, the mysterious plate was a sacrifice to the exigencies of that early period of settlement: - After being looked upon with wonder, (as it would be now,) those who possessed it, and were somewhat unmindful of its value, allowed it to be worked up – converted into kitchen utensils – a dipper and a skimmer. They were not Antiquarians, as must be inferred, and a sheet of copper in those primitive times, was a rarity that must have strongly inclined them to utilitarianism. A surviving son of the early blacksmith, who worked up the plate, is quite confident that he did not hammer out the whole of the engraved lines, All traces of the dipper are lost, but it is confidently believed that the skimmer has been preserved in a branch of the Woodruff family, now residing at the west. If so, and there are any portion of the engraved lines yet legible, it will be put into the hands of some one competent to the task of interpretation. But a partial understanding of the character of the mysterious relic, can, however, be anticipated. But we may well infer, that the plate, had it been preserved entire, would have furnished something more decisive than any thing that has yet been discovered; and perhaps, have determined what race or people it was that history, and even tradition has lost sight of; but of whose occupancy of this region, there are so numerous and palpable evidences.

The relative tranquility of East Aurora's early years was soon disturbed by the War of 1812. The Niagara Frontier and the lower Great Lakes were active theatres of war. In Western New York, there were raids, death and destruction of settlements on both sides of the border, culminating in the burning of Buffalo on December 30, 1813. The burning of Buffalo in particular sent a ripple of panic throughout the region, described as follows by local historian Truman C. White in 1898 (*Note*: White was also a judge. In 1901 he presided over the trial of Leon Czolgosz for the assassination of President William McKinley at the Pan-American Exposition in Buffalo):

No pen can picture the scenes and incidents of that memorable 30th of December along the Williamsville, the Hamburg and the Big Tree roads; much of the details must be left to the imagination. On through Clarence and Williamsville hurried and crowded and jostled a motley and indiscriminate mob of militia, citizens, sleighs, ox sleds, wagons, carts, horsemen and horsewomen, children and infants, every one of the human individuals apparently inspired with but one purpose – to get as far as possible from Buffalo and Black Rock and in the briefest time. The news of the disaster flew faster than the body of the fugitives, though just how no one can tell. Every repetition of the story of the attack increased its picturesque exaggeration. Militia, citizens and Indians all seemed to desire to magnify the tale, possibly that their own flight might seem justifiable. The fleeing fugitives found dwellings as far away as Aurora, Wales and Newstead fully furnished but deserted; there was no hesitation in entering them and setting up housekeeping until the return of those who had prior rights. Humorous scenes and incidents were intermingled with the tragic and pathetic; it is always thus when panic seizes a body of men and women. One of these incidents is related of a Clarence family in which were several small children. When they were ready for flight all were loaded into a sleigh with goods and provisions. The distracted father then took the reins and drove away at top speed. After going several miles the astonishing discovery was made that one of the children had been lost out of the rear of the sleigh. It was afterwards found uninjured.

The fear of attack led to protective measures in the area around East Aurora. In Holland, a protective stockade known as “Fort Humphrey” was built on land owned by Arthur Humphrey, on present-day Olean Road near Blanchard.

Early settlers of East Aurora also played important roles in the War of 1812. Prior to the War, Jabez Warren’s son, William Warren, was commissioned as a captain, commanding a district covering southern Erie and Wyoming Counties. Promoted to Colonel during the War, Warren took part in battles at Black Rock and Scajaquada Creek. Later promoted to General, Warren was a prominent citizen of East Aurora for many years, passing away in 1879 at the age of 94. East Aurora’s first miller, Phineas Stephens, served as a major during the War of 1812, commanding the Willink “Silver Greys” (so-called because the recruits were older). On December 16, 1812 at Black Rock, Stephens perished of an epidemic that afflicted both sides during the War.

Political boundaries also began to take shape during the early nineteenth century. When Jabez Warren built his log house in 1804, the place that would become East Aurora was part of Genesee County, then Niagara County when it was created from Genesee County in 1808, then Erie County when it was created from Niagara County in 1821. At the time of these earliest settlers, the land was part of the then–Large Town of Batavia, then in 1805 became part of the Town of Willink. These towns were much larger than the towns of today, encompassing large portions of Western New York. As more pioneers settled in Western New York, the large towns proved to be too large, as it was not practical to travel scores of miles to exercise the right of suffrage. Willink then ceased to exist as a political subdivision in 1818 when the towns of Holland (then including Colden), Wales and Aurora were created. It was not until much later, in

1874, that the Village of East Aurora began its political existence. The Willink place name, a foundational name in the history of Western New York, persisted more than a century after it ceased to exist, albeit much-reduced in geographic scope, as descriptive of the West End of East Aurora (*i.e.*, the Circle vicinity).

D. Growing Village.

It is interesting to note that ten persons were certified to keep taverns in the former large town of Willink before there was a single store, but the stores soon followed. In 1815, Robert Persons opened the first permanent mercantile business at the southwest corner of Main and Olean Streets. Another early settler was Calvin Fillmore (Millard Fillmore's uncle) who purchased General Warren's tavern. Additional mills supported a steady growth in population, including mills erected by Abram Smith at West Falls and at the Cazenovia Creek where it crosses Big Tree Road (now Route 20A). Lemuel Spooner built a grist mill about 1820. Also by 1820, Griffin's Mills had a grist mill, a saw mill, a distillery, an ashery, a tavern and a store.

Nathaniel Fillmore arrived in East Aurora about 1820, and his son Millard Fillmore joined him shortly thereafter. The first post office was established in a blacksmith shop at what is now Blakeley's Corners, with Simon Crook as postmaster. The oldest surviving business from East Aurora's early period of growth is the Globe Hotel (now Tony Rome's), which was built in 1824 by Charles P. Persons (Robert Persons' brother). In 1833 the Aurora Academy opened. Almon Clapp published East Aurora's first newspaper, the Aurora Standard, in 1835. It was the first newspaper in Erie County outside of Buffalo, but lasted only a few years. Our present East Aurora Advertiser was established in 1872 by C.C. Bowsfield. Plans to construct a railroad line to Buffalo were abandoned due to the financial panic of 1837. Additional work on a railroad line took place in 1853, but was also abandoned due to a lack of adequate capital. A railroad line was finally established from Buffalo to East Aurora in 1867, which was extended to points south in the 1870's. The Buffalo and Aurora Plank Road was completed in 1849. It started at Main and Olean Streets, then along Main to the West End, then along Buffalo Road / Seneca Street into Buffalo. There were three toll gates, including one at Seneca Street near Jamison and Conley Roads.

East Aurora was also the scene of some early insurrection, pioneer-style. One way in which the Holland Land Company promoted land sales to early settlers was to provide seller financing. The financial crisis culminating in the panic of 1837 was felt in this area. Settlers who financed the purchase of their property with the Holland Land Company fell into arrears on principal and interest. Writing in 1898, local historian Truman C. White described the civil unrest as follows:

Public expression of dissatisfaction and opposition was made at meetings which were held in various towns of the county, at which the company was denounced, a modification of its terms demanded, interference by the Legislature requested and the attorney-general called upon to contest the company's title. In the month of February, 1837, what was boldly called an Agrarian Convention assembled at Aurora, where the counties of Erie, Genesee, Niagara and Chautauqua were represented. ... Speeches were made and resolutions adopted expressive of the

sense of the meeting as above indicated, and the “Judases” who favored the company were bitterly censured. Action more decisive even than this was taken in some sections of the county. If actual violence was not offered to the agents of the company, they were made to feel that their presence was most unwelcome and their persons liable to assault. If one of them made an attempt to take possession of a farm, the holder of which was in arrears, he was bombarded with threatening notices; armed men gathered on the hillsides and indulged in ominous movements until the hapless agent’s anxiety and fear drove him away before his purpose was accomplished. There was, of course, no ground for contesting the title of the company and the Legislature refused to interfere. In most of the towns the large majority of the settlers, by persistent effort extending over many years and aided by the gradual further improvement of their farms and the resulting increase of products, succeeded in paying their indebtedness and securing deeds to their lands. In a few localities so stubborn and long-continued was the resistance that the company put off forcible collections until the holders of farms acquired title by adverse possession, in which they were sustained by the courts. It is unquestioned that this state of affairs in the rural districts tended to cripple the energies of settlers, hinder progress and delay improvements.

Over the course of the nineteenth century, East Aurora became one of the principal villages of Erie County, growing from no residents at the beginning of the century to about 1,600 residents by the end of the century. Although but a small country village, East Aurora made its mark early in the history of our nation. The thirteenth President of the United States, Millard Fillmore, had his roots in East Aurora. As an ambitious young man, Fillmore began to study law with Judge Walter Wood in Cortland County, New York. Fillmore then moved to Buffalo to continue his studies. He was admitted to the bar, settled in East Aurora and opened a law office. History has it that Fillmore’s aspirations for higher office were encouraged in East Aurora. Writing in 1876, local historian Crisfield Johnson recorded this first person anecdote related to him by George W. Johnson, who knew Millard Fillmore during his East Aurora years:

Mr. Fillmore, while in Aurora, eked out the slender income of a village lawyer by frequent practice as a land-surveyor, being the owner of a compass and other surveying instruments for which there was more use then than now. Obtaining sufficient exercise in that way, he rarely or never sought recreation in the neighboring forest with rifle or fish-pole, as did almost all young men of the period. One of his few relaxations was to sit before his office of a summer evening, in the midst of a group of villagers, smoking his pipe, and relating and listening to anecdotes and gossip. On one of these occasions, during a lull in the conversation, Mr. Johnson suddenly accosted him, saying:

“Mr. Fillmore, why don’t you get into Congress, and procure by your influence profitable positions for Hall and me?”

The oddity of the question excited a general laugh, for Mr. Fillmore, through a member of the assembly, was still only a village lawyer and country surveyor. Deliberately taking his pipe from his mouth, however, and puffing forth a cloud of smoke, he replied, quite seriously:

“Stranger things than that have happened, Mr. Johnson.” And much stranger things than that did happen.

The “Hall” mentioned in this anecdote refers to Nathan K. Hall, who studied law with Fillmore and was later appointed by President Fillmore to serve as U.S. Postmaster General.

While a young village lawyer in 1826, Millard Fillmore built a house in East Aurora, where he lived until 1830, when he moved to Buffalo. The Millard Fillmore House, now located at 24 Shearer Avenue, was originally on Main Street near the present Aurora Theatre. When the Aurora Theatre was constructed, the house was moved southward onto what is now Millard Fillmore Place. In one of East Aurora’s first acts of historic preservation, in 1930 Margaret Evans Price (a co-founder of Fisher-Price Toys) saved this important historic resource by purchasing the house, moving it to its present location on Shearer Avenue, and beginning to restore the neglected and deteriorated house. The house was designated as a National Historic Landmark in 1975. It is presently owned and maintained by the Aurora Historical Society as a house museum.

E. Equestrian Center.

The Town surrounding the Village is an integral part of the identity and charm of East Aurora. East Aurora today, and hopefully in the future, is not overwhelmed by an enveloping mass of suburban sprawl. Rather, it is a well-defined village with a recognizable boundary. Historically and now, it is still surrounded by mostly open space: farms, fields and forests blanketing rolling hills.

Then and now, horse farms comprise a sizable portion of that open space. In the early twentieth century, the automobile eclipsed the horse as the primary means of transportation. In East Aurora and its environs, however, equestrian culture remains alive and well. The horse and carriage depicted on the official Village Seal reflect the significance of horses in the history of our Village, once renowned as the “Horse Trotting Capital of the World.”

East Aurora circa 1880 lacked many of the streets that exist today. Primary streets included Main, Olean, Pine, Oakwood, South, Maple, Center, Hamburg and Buffalo Road. Although the streetscape would develop rapidly after 1880, there were no streets between Oakwood and South from Olean to Center, nor were there any streets parallel to Main north of Main. Parcels away from the Main Street spine of East Aurora therefore tended to be larger and more agrarian in character, with orchards and ... yes, herds of horses! Hamlin Park and the meadow on Walnut south of Prospect are vestiges of East Aurora’s former open space. The Aurora Community Pool Park on South Street was the site of the former East Aurora Driving Park, featuring a horse track.

Apart from Millard Fillmore, East Aurora’s most famous inhabitant in the Nineteenth Century was arguably a horse: Mambrino King, the “handsomest horse in the world”. How handsome? The Baron Favorot de Kerbeck, a French colonel of dragoons who was deputed by France to tour and inspect the horses of America, offers this description:

Mambrino King is the most splendid specimen we have had an opportunity of admiring. Imagine an Alfred de Dreux, a burnt chestnut, whole colored, standing 15.3 hands, with an expressive head; large, intelligent and spirited eyes; well-opened lower jaws, well-set ears; the neck and shoulders splendidly shaped, long and gracefully rounded off; the shoulders strong and thrown back well; the withers well in place and top muscular; the ribs round and loin superb; the crupper long and broad; limbs exceedingly fine; the joints powerful; the tail carried majestically, and all the movements high and spirited – imagine all this and you will have an idea of this stallion. He is as open if we look at him in front as he is in his hind-quarters – the whole animal being an embodiment of purity of lines, elegance and elasticity. He is, in fact, perfection.

In his lifetime, Mambrino King attracted more than 30,000 visitors to East Aurora. He was led in and out of his stall 170 times in one weekend to be admired by horse lovers.

Mambrino King's East Aurora home was the Village Farm, owned by Cicero J. Hamlin. It occupied most of the area north of Main, between Maple and Buffalo Roads. Founded in 1855, the Village Farm became renowned as the world's greatest trotting nursery, breeding more world champions than any other farm at the time. Foaled in 1872, Hamlin purchased Mambrino King in 1882. At the end of Mambrino King's celebrated life, Hamlin dug a grave for Mambrino King's eternal repose. Village Farm is long gone, but Mambrino King's grave marker is still located in the front yard of 100 North Willow Street. Another remnant of Hamlin's Village Farm is the house at 19 Hamlin Avenue, as well as the top of the race track judge's stand, now located behind Absolut Care of Aurora Park (292 Main Street).

Another prominent horse farm of this time was the Jewett Stock Farm, established by brothers Henry C. and Josiah Jewett in 1878. The farm was located along the West Branch of the Cazenovia Creek, a short distance west of the Village. The Jewett Stock Farm also had a horse of celebrity status: Jerome Eddy. This bay stallion foaled in 1875 was described as follows in 1886:

Standing in the main hall of the stud barn, one morning when the writer visited Jewett farm, stood Jerome Eddy, undergoing his morning toilet. He looked as fresh, as jaunty, as proud as any monarch. Blood and breeding tell in every line of his splendidly chiseled frame. He is a happy combination of endurance, as well as speed. Looking just a little too substantial for a speeder, his build promises the *will* to be fast, the power of which, in accomplishment, his past record of 2.16½ amply demonstrated. Eddy may well be styled a perfect specimen of his kind.

The Jewett Stock Farm was also famous for its covered one-mile oval track, the only of its kind in the world. The track, thirty feet wide with windows all around on both sides, was constructed in 1885 and dismantled in 1918.

In the early Twentieth Century, as the Village Farm and Jewett Stock Farm wound down, a new farm was established, indelibly affecting the character of East Aurora in perpetuity. In 1905, Seymour H. Knox I and Daniel Good established the Ideal Stock Farm on Buffalo Road

along the northwestern edge of the Village. Originally named after a prized stallion, Prince Ideal, the farm later came to be known as Ess Kay (SK) Farm (Seymour Knox's initials). Seymour H. Knox II went on to develop the farm as a world-renowned center for polo, which reputation was then enhanced by his sons, Seymour H. Knox III and Northrup R. Knox.

The Knox Mansion, the numerous historic farm buildings, the pastoral rolling landscape of field and forest, and the iconic stone wall lining the Buffalo Road entrance to the Village, are defining historic resources of the first degree in East Aurora. In 2000, the Knox estate was acquired by the State of New York as Knox Farm State Park, preserving this legacy for generations to come.

F. Roycroft.

Roycroft transformed East Aurora from quaint village to a nationally significant Arts and Crafts Movement landmark. Roycroft was established by Elbert Hubbard in 1895. Prior to Roycroft, Hubbard was an innovative and successful principal in the Larkin Soap Company of Buffalo. By nature Hubbard had a deep appreciation of literature and art. Mere business success was not enough for him. He aspired to more, and with the capital paid to him upon withdrawal from the Larkin Soap Company, he began an enterprise that would marry commerce and craftsmanship as never before.

Hubbard took his early inspiration from the British Arts and Crafts Movement, and especially William Morris' Kelmscott Press. Hubbard was a prolific writer with much to say. Publishers of the day were an inadequate match for his literary ambition. And so Roycroft had its genesis in printing and publishing. Roycroft would produce books, written by Hubbard and others, with craftsmanship worthy of their contents. Hubbard explained this origin, as well as the selection of the Roycroft name, as follows:

In London, from about Sixteen Hundred and Fifty to Sixteen Hundred and Ninety, Samuel and Thomas Roycroft printed and made very beautiful books. In choosing the name "Roycroft" for our shop we had these men in mind, but beyond this the word has a special significance, meaning King's Craft – King's craftsmen being a term used in the Guilds of olden times for men who achieved a high degree of skill – men who made things for the King. So a Roycrofter is a person who makes beautiful things, and makes them as well as he can.

The medieval guild inspiration referenced by Hubbard is a quintessential element of the Roycroft philosophy and aesthetic, lending a somewhat gothic influence, which is manifest in the Roycroft Campus that took shape over decades. Although very much a place of commerce, framed by the defining Roycroft Stone Wall, the Roycroft Campus evokes an idealized pastoral and idyllic English village, complete with a well-sweep. So while the Buffalo region was scaling up in industrial might, Hubbard was pursuing a decidedly different path, taking his inspiration from the past, and yet embracing the present and the future. Roycroft prized craftsmanship, but did not eschew machinery and equipment in service of the craft.

Roycroft was catapulted to early fame by Hubbard's publication of "A Message to Garcia" in the *Philistine* in 1899. A paean to initiative and resourcefulness, the short essay was wildly successful. The proverbial captains of industry ordered many thousands of reprints to distribute to their employees. This success elevated Hubbard to public figure status, which he fostered by embarking upon speaking tours, which in turn further promoted Roycroft. While Hubbard applied his considerable business acumen to Roycroft and courted business leaders, he also cultivated a good-natured irreverence. This tone consistently laces his writing and lectures, as well as the very title of Roycroft's first periodical, the "Philistine, A Periodical of Protest". Indeed, the sage contrarian persona was a deliberate ingredient in Hubbard's formula for the success of Roycroft, as succinctly captured in the epigram, "Every knock is a boost".

This new Roycroft enterprise began to develop legs, so to speak, and needed a place to grow. So Hubbard began buying property, moving houses and developing the Roycroft Campus in the geographic heart of the Village, which quickly became its cultural heart as well.

Both the business and the physical home of Roycroft grew organically. Craft begat more craft. No mere printing press in origin, leather craftsmen and hand illuminators were required to create a beautiful book. As interest in Roycroft grew, people wanted to visit and needed a place to stay. The Roycroft Inn reflects this evolution. The present Inn initially housed the Print Shop, then the Phalanstery (a mixed use business and social space), and then an Inn with guest rooms. Furniture was required, giving rise to the Furniture Shop, as well as lighting and decoration, giving rise to the Copper Shop. To accommodate growth on the west side of South Grove Street, new buildings were constructed over time. Self-enrichment was a core Roycroft virtue, and so places like the Roycroft Chapel were built for lectures and meeting space. To support printing, binding, furniture, metal and leather operations, a Power House was required, and to protect the growing Campus, the Roycroft Fire Company was established.

Because all things Roycroft were made as well as they could be, a market developed for more than books and magazines. To foster the emerging success of Roycroft, Hubbard recruited talented artists and craftsmen to move to East Aurora and join the enterprise. People like Dard Hunter, Alexis Fournier, W.W. Denslow, Jerome Connor, Louis Kinder, Karl Kipp and Frederick Kranz contributed to a unique concoction of art and commerce that defined the uniquely Roycroft aesthetic. Yes, it was a business and a successful business for decades, but unlike many other Arts and Crafts shops of the time, it also aspired to be spiritually transformative. This is the Roycroft trinity of "head, heart and hand". It runs through the mottos as well, such as "Blessed is that man who has found his work," or "The love you liberate in your work is the only love you keep"; like a secular Book of Proverbs.

Roycroft also embraced progressivism. It employed many women at a time when that was uncommon. Alice Hubbard was an outspoken advocate of votes for women. There were classes, learning and lectures, art and music, including a Roycroft Band. Healthful athletic activities were encouraged, whether tossing a medicine ball, splitting wood, playing on the Roycroft baseball team or a recreational outing to the surrounding countryside. Roycroft Conventions provided opportunities to gather and celebrate. A Roycroft Bank served the banking needs of Roycrofters. It was a holistic place to work, unique for its time.

And so Roycroft transformed East Aurora from a typical somewhat bucolic village of the day to a place where important things were happening. Hubbard noted the transformative effect as follows:

Until the starting of the Roycroft Shop there were no industries here, aside from the regulation country store, grocery, tavern, blacksmith-shop and sawmill – none of which enterprises attempted to supply more than local wants. There was Hamlin’s stock-farm, devoted to raising trotting-horses, that gave employment to some of the boys; but for the girls there was nothing. They got married at the first chance; some became “hired girls,” or if they had ambitions, fixed their hearts on the Buffalo Normal School, raised turkeys, picked berries, and turned every honest penny towards the desire to get an education so as to become teachers. Comparatively, this class was small in number. Most of the others simply followed that undefined desire to get away out of the dull, monotonous, gossiping village; and so, craving excitement, they went away to the cities and the cities swallowed them. A wise man has said that God made the country, man the city, and the devil the small towns.

Hubbard’s tenure over Roycroft was tragically cut short. On May 7, 1915, Elbert and Alice Hubbard perished aboard the *RMS Lusitania*, a British ocean liner, torpedoed by a German U-boat off the south coast of Ireland, eleven miles off the Old Head of Kinsale, a tragedy in which 1,198 souls were lost. Back in East Aurora, Hubbard’s riderless horse Garnet led a funeral procession to a memorial service for the Roycroft founder. Thereafter, one of Hubbard’s children, Elbert Hubbard II (known as Bert), took over the business and continued to oversee Roycroft for more than two decades. Roycroft could not survive the Great Depression, however, and went bankrupt in 1938.

After Roycroft ceased operations, the Campus was parcelled and sold to a succession of different property owners, and entered a period of decline. Public tastes shifted away from Arts and Crafts, and Roycroft seemed destined for obscurity. That began to change in recent decades when Roycroft began a new period of recognition, celebration and restoration. In 1986, the Campus was designated as a National Historic Landmark. Artifacts produced by the Roycrofters in East Aurora are now highly valued for their enduring craftsmanship. The Roycroft Campus is undergoing a decades-long period of preservation, rehabilitation and restoration, and has once again become the thriving cultural heart of the Village.

G. Toy Town USA.

Although not apparent at the time, in 1930 there was a historic passing of the torch of sorts in East Aurora. Roycroft leader Bert Hubbard was a prominent citizen, including service as Mayor (called President until 1928) from 1923 to 1926. The then-current Mayor was Irving Price, who was a friend of Bert. Price had been a successful executive at F.W. Woolworth and Co., retiring early. In 1930, Hubbard and Price paid a visit to the All-Fair Toys & Games factory in Churchville, New York, which was managed by another of Bert’s friends, Herman Fisher. This marked the beginning of what would become Fisher-Price Toys. Fisher brought toy

manufacturing experience to the venture, while Price covered finance. The third co-founder was Helen Schelle, an experienced retail toy buyer for her Penny Walker Toy Store in Binghamton, New York.

Bert Hubbard's wife, Alta Hubbard, was also an original investor in the fledgling toy company, as was Margaret Evans Price, Irving's wife. Margaret Evans Price was renowned in her own right as an artist and illustrator of children's books. In addition to serving as Fisher-Price's first art director, Margaret Evans Price was one of East Aurora's first preservationists. She saved the Millard Fillmore House from demolition by moving it to its present location on Shearer Avenue, where it served as her art studio for years.

Fisher-Price Toys began modestly in a small commercial building located at 70 Church Street. Starting out in the early days of the Great Depression, the inauspicious launch of this venture is reflected in the name of the company's first line of toys, called the "16 Hopefuls". The 16 Hopefuls made a splash debut at the 1931 Toy Fair in New York City, assuring early success for Fisher-Price Toys, much as "A Message to Garcia" propelled the early success of Roycroft about thirty years before. In yet another link between East Aurora's renowned past with its renowned present, one of the original buyers of the 16 Hopefuls (in addition to power buyers like Macy's) was The Fair Store on Main Street in East Aurora, established by Robert Vidler, Sr. in 1930, the same year that Fisher-Price got started. In the 1940's, the name of the store was changed to Vidler's 5&10. This linkage of institutions – Roycroft, Fisher-Price and Vidler's – is quintessential East Aurora.

Although now owned by Mattel, Fisher-Price and East Aurora have enjoyed a special relationship since the company's inception. There are very few villages of East Aurora's size that are home to a business with nearly universal name recognition across the globe. The cultural association runs deep in East Aurora, as reflected in the Village's unofficial recognition as "Toy Town USA".

H. Embracing the Past.

Even as history was being made in East Aurora, it was not always recognized to be the community resource it has now become. Certain committed individuals, such as Margaret Evans Price or Edward Godfrey, were effective advocates for East Aurora's history in their respective times. Institutionally, the Aurora Historical Society (established in 1951) and the Aurora Town Historian have long served the community as keepers of our local history. Culturally, however, when progress and preservation competed, so-called progress typically prevailed.

That cultural paradigm has gradually been shifting in East Aurora. Kitty Turgeon was a preservation pioneer in East Aurora, initially as Innkeeper of the Roycroft Inn, and together with Nancy Hubbard, Charles Hamilton and Rixford Jennings, as a co-founder of the Roycrofters-at-Large Association (established in 1976). As the Arts and Crafts Movement has experienced renewed appreciation in recent decades, Ms. Turgeon served as Roycroft's spiritual ambassador, to national renown.

This renewed interest gave birth to action. The Margaret L. Wendt Foundation rescued the Roycroft Inn from a long period of decline, restoring this cultural heart of East Aurora in the 1990s. Work continues on long-term plans for restoration of the Roycroft Campus, which now attracts visitors nationally and internationally, as it did during Elbert Hubbard's time.

Galvanized as well by the Village's highly-publicized rejection of Wal-Mart in the 1990s, East Aurora has now come to be known, both regionally and nationally, as a Village that stands up for its historic character. That historic character is why many people choose to live in East Aurora. Regionally, there is an emerging recognition that our historic past is a key to our future. Heritage tourism has become an economic engine in Buffalo and Western New York, including East Aurora. In a region endowed with a proverbial embarrassment of historic riches, East Aurora is nothing less than a jewel in our regional crown.

CHAPTER FOUR:

ARCHITECTURAL STYLES

The architectural style of a structure reflects the culture of its time. So extant structures from years past, while utilitarian then and now, also stand as testaments to our history. They tell us something about the culture of our forbears, and in contrast something about ourselves.

The architectural style of a structure represents a sum of choices: placement on the lot, dimensions within and without, shape, scale, spans, fenestration, roof pitch, materials, relationships to context, building codes (if any) and of course, design aesthetics. And just as there is regional cooking and regional accents, so too there is regional architecture based upon local materials, local weather and local construction practices.

So any description of architectural styles is necessarily summary in nature, and the result of somewhat subjective editorial choices. What follows is a summary of predominant architectural styles found in East Aurora. Styles do not start and stop suddenly, so the dates associated with a style are approximate. And the features that typify a style may exist or not to varying degrees in any given structure. For example, arched windows are a signature Italianate feature, but not all Italianate structures have arched windows. And every style encompasses identifiably distinct sub-styles. For example, Victorian encompasses Second Empire, Stick, Queen Anne and Romanesque.

So beyond the commonalities described below, there is an endless variety of uniquely individual structures, each with its own story to tell. Collectively, this comprises the historic fabric that defines East Aurora. The responsible stewardship of our historic fabric is the very purpose of these guidelines.

So what are some of the predominant architectural styles that we see as we look around East Aurora?

A. Federal (circa 1800 to 1830).

The earliest architectural style extant in East Aurora is known as the Federal style. It is also sometimes referred to as the Adam style, particularly in Great Britain, after the Scottish architect Robert Adam. This neoclassical style was inspired by ancient Roman houses. British in origin, the style came to Western New York by way of New England.

Federal style houses tend to be rectangular in shape, often with tall, narrow windows with six-over-six sashes. The windows are evenly fenestrated, arranged symmetrically around a central doorway. The doorway is the central focus of the house. The door is most commonly a six panel door. It is often flanked by slender classically detailed columns or pilasters, topped with a flat entablature to form a front porch. Often, there is a semi-elliptical fanlight window above the door and strips of small-paned glass on both sides of the door. The exterior walls were traditionally brick or wood with clapboard siding. If the house had clapboard siding, it was painted a soft beige, off white, pale yellow or green. Brick walls were left unpainted. The roofs on Federal style homes are either hipped or gabled, with the long face running parallel to the street. It is common for a Federal style home to have two chimneys located at opposite ends of the building. Another feature which is sometimes seen on a Federal house is a balustrade surrounding the roof ridge.

Some East Aurora examples of the Federal style include 893 Main Street, 340 Main Street and 227 Olean Street.

B. Greek Revival (circa 1830 to 1860).

As our then-young nation became established as a democracy, it identified with ancient Greece, the mother of democracy. Then-contemporary Greece commanded public attention as it resisted the Ottoman Empire. There was also public fascination with archaeological discoveries of ancient Greece. The forms inspired this architectural style.

The Greek Revival style flourished in areas that experienced rapid expansion during the relevant time period. This is certainly true of Western New York, driven by the opening of the Erie Canal and Holland Land Company sales. So Greek Revival structures can be found throughout Western New York, as a testament to this period of our history, although the structures are diminishing in numbers and integrity with the passage of time.

One of the most notable features of the Greek Revival style is the roof gables facing the street, often with a triangular pediment which has a horizontal board running the length of the primary elevation, reminiscent of a Greek temple. The front gable with a side wing is a Greek Revival variant that is particularly associated with Western New York.

The Greek Revival style also commonly features wide vertical corner boards or pilasters designed to mimic a temple's columns. The walls are typically covered with a smooth clapboard painted in buff grey or white tones, with the trim and pilasters painted a dark green or black. The door may be either centered or off to one side. The door is usually either four or six paneled, with side lights and a rectangular transom. It also often has a small covered porch, supported by columns (usually Doric, Ionic, or Corinthian in style). Windows are usually elongated double-hung windows in a 6-over-6 pattern on the first story, with regular size double-hung windows, also in a six-over-six pattern, on upper stories.

Some East Aurora examples of the Greek Revival style include 281 Olean Street, 49 Kelter Court, 644 Oakwood Avenue and 259 Main Street (the Price house).

C. Italianate (circa 1860 to 1880).

The classicism of Greek Revival “relaxed” in a sense with the advent of the Italianate style. As the name suggests, this style derived its inspiration from the rambling, informal farmhouses and villas of rural Tuscany, or our American idealization and interpretation of them. As such, it reflects a kind of romanticism, in which the feeling evoked is an object of the design. This style was particularly embraced in small towns undergoing development during this period, including East Aurora and other small towns throughout Western New York.

The Italianate style is typified by arched windows, frequently tall but narrow, sometimes crowned with pediments. There tend to be wide overhanging eaves supported by decorative brackets, frequently paired. More elaborate examples may include a cupola or “widow’s walk”, also known as a belvedere, atop the roof.

Some East Aurora examples of the Italianate style include 853 Main Street, 509 Main Street, 411 Main Street and 149 Center Street.

D. Victorian (circa 1880 to 1900).

Late-nineteenth century American culture was greatly influenced by industrialization and the development of railroads. This is reflected in the architecture of the time. House components which previously would have been custom-built locally, such as doors, windows, roofing, siding and decorative trim, could be mass-produced and inexpensively shipped throughout the country. Structures became more extravagant, with more complex mixes of shapes and detailing. It is a style that is deliberately showy and meant to impress, as it still does today.

The Victorian style in general is an eclectic mix of mostly medieval and classical elements, abundantly ornate and detailed, combined to impress. Typical features include asymmetrical façade, irregular roof shapes, steeply pitched, ornate trimwork and spindles, gable ornamentation, mix of windows (including bay and Palladian, with ornate panes) and patterned siding. The Victorian style encompasses a plethora of substyles, such as Second Empire (mansard roof with molded cornices and dormer windows, bracketed or hooded tall windows, quoins, paired entry doors), Stick (decorative gable trusses), Queen Anne (irregularly shaped roof, patterned shingles, spindlework, asymmetrical façade, L-shaped porch), Shingle (shingle rather than clapboard siding, without corner boards, intersecting gables and multi-level eaves) and Richardsonian Romanesque (round-topped windows and openings, rough-faced stonework, tower with conical roof).

Some East Aurora examples of the Victorian style include 898 Main Street (Queen Anne), 871 Main Street (Shingle), 866 Main Street (Queen Anne), 852 Main Street (Stick), 859 Oakwood Avenue (Shingle) and 115 Buffalo Road (Stick). Although located in the Town rather than the Village, “Rushing Waters” at 99 Gypsy Lane is an outstanding example of Romanesque.

E. Arts and Crafts (circa 1900 to 1920).

If East Aurora has a signature architectural style, it is Arts and Crafts. Located in the heart of our Village, of course, Roycroft was a singularly important manifestation of the Arts and Crafts Movement in America. The Roycroft Campus, in addition to being a locally-designated historic district, is also a National Historic Landmark (a status which it shares with the White House and the Brooklyn Bridge), the highest designation nationally.

No succession of architectural styles presents a contrast more pronounced than that between Victorian and Arts and Crafts. Indeed, the marked difference says much about the origins of the Arts and Crafts style. While Victorian was ornate, Arts and Crafts was simple. While Victorian celebrated adornment for adornment’s sake, Arts and Crafts celebrated functionality. While Victorian projected ostentatiousness, Arts and Crafts projected inviting domesticity. While Victorian was designed to impress, Arts and Crafts was designed for comfort and utility. If Victorian was a culmination of industrialization, Arts and Crafts went the other

way in celebration of craftsmanship. In short, Arts and Crafts can be viewed as the anti-Victorian.

Indeed, perhaps more than any other style, Arts and Crafts architecturally was but one part of a broad-based cultural and artistic movement. This is why it is typically referred to as the Arts and Crafts “Movement”, not simply a style. There is no better example of this than our own Roycroft. Inspired originally by the British Arts and Crafts movement and, more particularly, William Morris and his Kelmscott Press, Elbert Hubbard initially established Roycroft as a print shop, which then grew rapidly and organically into leather, copper and furniture crafts, as well as structures to house the growing enterprise and its many visitors. It is not serendipitous that the Roycroft Campus resembles nothing so much as a pastoral English village of medieval times. Framed within its stone walls, crafts were practiced in the way of medieval craft guilds. The very name – Roycroft – means king’s craft. Elbert Hubbard cultivated his public image as a rebel and, with Roycroft, he became an original rebel leader in the American Arts and Crafts Movement. The rebel persona is apt, as the Arts and Crafts Movement represented a protest of sorts against the dehumanizing effects of industrialization and alienation from the natural world. In this way, the Arts and Crafts architectural style foreshadowed the work of America’s greatest original architect, Frank Lloyd Wright. The Roycroft campus stands as a testament to the enduring values of the Arts and Crafts Movement, which still resonate more than a century later.

As the product of Elbert Hubbard’s vision, the Roycroft Campus is a unique and iconic example of the Arts and Crafts style. There are many other worthy examples of the style in East Aurora, contributing to the defining historic fabric of our community. Arts and Crafts structures tend to have lower-pitched gabled roofs, sometimes hipped, with wide overhanging unenclosed eaves, exposing rafter tails and gable braces. There are frequently full or partial-width front porches with square columns extending to ground level. Siding materials include wood, lap siding, shingle, brick, stucco and stone, sometimes in harmonious combination. Another typical feature is double-hung windows, with divided panes in the upper sash and a single pane in the lower sash.

Beyond the Roycroft Campus, some notable examples of the Arts and Crafts style in East Aurora include 819 East Fillmore Avenue, 363 Oakwood Avenue, 73 Center Street, 107 Center Street, 246 Center Street, 338 Center Street, 79 North Willow Street, 297 Olean Street, 105 Walnut Street, 244 Walnut Street and 58 Buffalo Road.

F. Neo-Classical Revival (circa 1920 to 1945).

Between the World Wars, domestic residential architecture was characterized by a proliferation of styles that could loosely be grouped as Neo-Classical Revival. As the name suggests, these styles took their inspiration from the past, but liberally interpreted to appeal to then-contemporary American tastes.

Colonial Revival was inspired in part by the development of Colonial Williamsburg, beginning in the 1920s. Thus, in its association with this era of our American past, Colonial Revival manifests a popular pride in history. This style featured an accentuated and centered front door, frequently with a decorative pediment supported by pilasters, or extended forward

and supported by columns to form an entry porch. Doors typically had overhead fanlights or sidelights. Façades were characterized by symmetrical fenestration, with double-hung windows, often paired, and multi-pane glazing in one or both sashes.

A common sub-type of the era was Dutch Colonial Revival, a form very recognizable by its gambrel roof.

Tudor Revival was inspired by English cottage and manor houses. Homes were typically one-and-a-half or two stories and asymmetrical, with timbered gables. Cladding was frequently a mixture of stucco, stone, brick or wood shingles. Roof structures tended to be steep and complex in form, with multiple gables and shed dormers. Multi-pane casement windows, paired, grouped or bay, are also a common feature.

Neo-Gothic Revival drew its inspiration from medieval structures, particularly those associated with English universities and chapels. This style featured pointed arch windows, steeply pitched roofs, decorative crowns over windows and doors, and sometimes castle-like towers with parapets. This style was embraced by church architecture of the time, and East Aurora has two outstanding examples in close proximity: Baker Memorial United Methodist Church at 345 Main Street (including Louis Comfort Tiffany stained glass windows) and St. Matthias Episcopal Church at 374 Main Street.

Some other East Aurora examples of Neo-Classical Revival styles include 208 Porterville Road (Colonial Revival), 44 Elmwood Avenue (French Renaissance Revival), 268 Elmwood Avenue (Dutch Colonial Revival), 292 Elmwood Avenue (Tudor Revival), 835 Chestnut Hill Road (Colonial Revival) and 141 Pine Street (Dutch Colonial Revival).

G. Modern (circa 1945 to present).

The post-World War II “baby boom” period was one of exuberant growth or, some would say, sprawl. It was during the second half of the Twentieth Century that the suburbs that so define the American culture and landscape of today were built. The Village of East Aurora had already been mostly built out by this time, so suburban expansion occurred mostly in the Town of Aurora, around the Village. So although Modern or contemporary architectural styles are more prevalent in the Town, to a lesser extent they are nevertheless represented in the Village as well.

As has been seen with previous architectural styles, the style of any given period frequently involves a dialogue of sorts between the past and the present. In general, the Modern architectural style was less beholden to the past. Despite some selective mimicry of historic design elements to enhance market appeal to contemporary tastes, Modern architecture is nonetheless instantly recognizable as of this time. Indeed, the style is synonymous with the suburban housing development that so defines much of our landscape.

The Modern style has a number of variants. For example, split-level homes feature staggered floor levels, with the main level partway between upper and lower floors, resulting in shorter sets of stairs from one level to the next. Ranch homes are long and low one-story houses

with low-pitched roofs and wide overhangs, frequently covering a narrow front porch. Cape Cod homes are usually one-and-a-half story, symmetrical boxy-type houses with end gables and little ornamentation. The International style is characterized by austere flat-roofed rectilinear forms devoid of ornamentation, cantilevered overhangs, built of concrete, glass and steel materials. The Village's best example of the International style was the small professional building formerly located at 33 Center Street, which was demolished in 2013 for construction of the fire hall.

Some East Aurora examples of the Modern architectural style include 852 Chestnut Hill Road (Cape Cod), 362 Linden Avenue (Ranch), 835 Main Street (Modern) and 307 Elmwood Avenue (International).

CHAPTER FIVE:

HISTORIC PRESERVATION DESIGN GUIDELINES

The design guidelines that follow are intended to serve as a resource for property owners and their architects when planning projects affecting historic resources in the Village of East Aurora. These guidelines are also intended to serve as a reference source to the Commission in undertaking review of projects that come before it. The primary basis for Commission decisions, of course, is the Village Code, and more specifically Chapter 156 thereof. Between the limited criteria set forth in the Village Code and the myriad design decisions that must be made in connection with a project, however, there is a rather vast space that these design guidelines are intended to fill. In short, these design guidelines can be considered a common playbook for the mutual use of property owners and the Commission.

It should be noted that the Village of East Aurora has also adopted certain Commercial Design Guidelines, which are intended to serve as a reference source for commercial development projects within the Village. The Commercial Design Guidelines are applicable whether or not the property in question is historic but, even if not historic, they seek to encourage development that is compatible with the Village's historic character. So the Commercial Design Guidelines are generally consistent with these historic preservation guidelines, including the design guidelines that follow. However, the historic presentation design guidelines that follow are more specific and specific to properties with some historic significance. Consequently, in the event of any perceived inconsistency between these historic preservation guidelines and the Commercial Design Guidelines, these historic preservation guidelines shall control and govern on historic preservation issues.

These design guidelines address issues associated with the preservation of historic buildings and their settings. They include the best methods of preserving original materials, the sensitive treatment of character-defining features and how to deal with other important building elements, such as porches and the arrangement of windows.

Maintaining and repairing an original building and its component features is the desired preservation objective and method. In cases when repair of historic features is not an option, the next best step in preserving a building's historical integrity is to reconstruct the damaged or missing building element.

Designing a new feature is appropriate in some circumstances but should be the last option. Historic evidence should be referenced in the design of a new feature. Ideally, photographic evidence exists that helps reconstruct the missing element (perhaps at the Aurora Town Historian's office). When photographs are not available, examining the building's architectural style to create a simplified interpretation may be appropriate. The evidence should be used to create a plan for reconstruction that will be evaluated by the Commission. The plan should include all details, materials and finishes proposed for the reconstruction.

This hierarchy of steps is aimed at preserving the historic character of the building and should be followed whenever possible.

A. Treatment of Character-Defining Features

Historic features contribute to the character of a structure and are referred to as character-defining features. They should be preserved when feasible, with continued maintenance as the best preservation method.

In some cases, original architectural details may be deteriorated. Horizontal surfaces, such as chimney caps and window sills, are likely to show the most deterioration because they are more exposed to weather. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all details weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving and repairing original materials and features that show signs of wear is preferred to replacing them.

While restoration of the original feature is the preferred alternative, in-kind replacement may be the next-best option in certain circumstances. In the event replacement is necessary, the new material should match that being replaced in design, color, texture and other visual qualities. Replacement should occur only if the existing historic material is beyond repair. In those limited situations where the use of original materials is not feasible, appropriate substitute materials closely resembling the design, color, texture and other visual qualities of the original should be considered.

Design Objective: Preserve historic architectural features and details.

A.1 Maintain significant stylistic and architectural features.

- Do not remove or alter architectural details that are in good condition or that can be repaired.
- The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Employ preventive measures such as rust removal, caulking, limited paint removal and reapplication of paint. These should not harm the historic materials.
- Porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments, if historic, are examples of architectural features that should not be removed or altered.

A.2 Avoid adding nonoriginal elements or details to the building.

- For example, decorative millwork or shingles should not be added to a building if they were not original to the structure.

A.3 Protect architectural details from moisture accumulation that may cause damage.

- Regularly check details that have surfaces which can hold moisture for long periods of time.

Design Objective: Deteriorated architectural details should be repaired rather than replaced.

A.4 Repair only those features that are deteriorated.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair, for example.
- Removing damaged features that can be repaired is not appropriate.
- Protect features that are adjacent to the area being worked on.

A.5 When disassembly of a historic element is necessary for its restoration, use methods that minimize damage to the original materials.

- When temporary removal of a historic feature is required during restoration, document its location so it may be repositioned accurately. Always devise methods of re-installing disassembled details in their original configuration.

A.6 Use technical procedures for cleaning, refinishing and repairing architectural details that will maintain the original finish.

- When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain.

Design Objective: Replace historic features in-kind when restoration is not an option.

A.7 Replacement of a missing or deteriorated architectural element should be accurate.

- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- Use the same kind of material as the original. When use of the original material is not feasible, use of a substitute material may be acceptable on a case-by-case basis if the size, shape, texture and finish convey the visual appearance of the original.

A.8 When reconstruction of an element is impossible, use a simplified interpretation of the original.

- This approach is appropriate when inadequate information exists to allow for an accurate reconstruction of the original.
- The new element should be similar to comparable features in general size, shape, texture, material and finish.

B. Original Materials

In East Aurora, the predominant materials used to clad historic buildings included wood lap siding, shingles, brick, plaster, stucco, stone and rusticated masonry block. Historic building materials and craftsmanship add textural qualities as well as visual continuity and character to the streetscape and should be preserved.

Nonhistoric materials, such as aluminum, vinyl, fiber-cement board or siding and other synthetic materials are not appropriate for historic structures.

Design Objective: Preserve primary historic building materials whenever feasible.

B.1 Retain and preserve original wall and siding materials.

- Avoid removing original materials that are in good condition or that can be repaired in place. Avoid replacing a major portion of an exterior wall that could be repaired. Reconstruction may result in a building that has lost its historic integrity, and may cause maintenance problems in the future.
- In many cases, original building materials may not be damaged beyond repair and do not require replacement. Cleaning, repainting or restaining, ensuring proper drainage and keeping the material clean may be all that is necessary.
- Painting or staining wood surfaces is recommended.

B.2 Do not cover or obscure original facade materials.

- Covering of original facades not only conceals interesting details, but also interrupts the visual continuity along the street.
- Avoid covering historic materials. Introduction of any material or siding – such as vinyl, aluminum, fiber cement board, stucco, imitation brick or other synthetic material and even wood – to cover historic materials is inappropriate.

B.3 If a non-historic material covers original siding, then its removal is encouraged.

- In an inconspicuous place, sample below the replacement siding to confirm the existence and possible condition of the historic material.
- In many cases, the original siding may exist and can be repaired.
- In some cases, the original siding may have been damaged to an extent that would render it non-feasible to repair, and replacement in-kind may be required.
- The application of non-historic siding over the historic cladding may be causing moisture damage. Removal of the non-historic siding may be warranted for building maintenance.

B.4 Preserve masonry features that define the overall historic character of the building.

- Examples are walls, porch piers and foundations.
- Brick or stone which was not painted historically should not be painted.

B.5 Preserve the original mortar joint and masonry unit size, the tooling and bonding patterns, coatings and color, when feasible.

- Original mortar, in good condition, should be preserved in place.

B.6 Repoint those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.

- Duplicate the old mortar in strength, composition, color, texture and joint width and profile.

B.7 Maintain protective coatings to retard drying and ultraviolet damage.

- If the building was painted historically, it should remain painted, including all trim. If the building was stained historically, it should remain stained.

B.8 Plan repainting carefully.

- Good surface preparation is key.
- The complete removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting.
- Prepare a good substrate (primer) and use compatible paints or stains. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

Design Objective: Original materials that have deteriorated over time should be repaired rather than replaced.

B.9 Repair deteriorated, primary building materials by patching, piecing-in, consolidating or otherwise reinforcing them.

- Avoid the removal of damaged materials that can be repaired.
- Use the gentlest means possible to clean a structure. Perform cleaning on a test patch to determine that the cleaning method will cause no damage to the material's surface. Many procedures, such as sandblasting and pressure washing, can actually result in accelerated deterioration or damage materials beyond repair.

Design Objective: Replace original building materials in-kind when repair is not an option.

B.10 When replacement is needed, use materials similar to those employed historically.

- Match the original in composition, scale and finish when replacing exterior siding. If the original material is wood clapboard, for example, then the replacement should be wood as well. It should match the original in size, the amount of exposed lap and surface finish.
- If original material is painted, replacement material should be painted.
- Do not use synthetic materials, such as aluminum, vinyl siding, fiber-cement board, or other synthetic materials, as replacements for primary building materials.

C. Porches

A porch is one of the most important character-defining elements of a facade, in part because it provides visual interest to a building. It can influence a facade's perceived scale, protect entrances and pedestrians from precipitation and provide shade in summer.

Altering or removing an original porch - particularly one visible from the public right-of-way - is discouraged. Porches in need of maintenance should be repaired rather than replaced altogether. This approach is preferred because original materials contribute to the character of both the porch and the historic building.

While replacing an entire porch is discouraged, it may be appropriate in some cases. For example, a property owner may wish to reintroduce a porch that was removed at some point in the past. The first step is to research the history of the house to determine the appearance and materials of the original porch. The most important aspects of a replacement design are its location, scale and materials. Historical documentation may provide some indication of the appearance of the historic porch, which should guide the design of the reconstruction. If no historical documentation is available, it is appropriate to turn to other source materials, such as a porch on a similar style house. In this case, the new porch details should be compatible with the style of the house, and generally simplified in design.

Design Objective: Preserve a porch in its original condition and form.

C.1 Maintain an original porch, when feasible.

- Do not remove an original porch from a building.
- Maintain the existing location, shape, details and structural elements (such as piers, columns, or posts) of the porch.
- Missing or deteriorated decorative elements should be replaced to match existing elements (e.g., match the original proportions and spacing of balusters when replacing missing ones).

- Avoid using a porch support that would be substantially different in size than other supports on the porch.

C.2 Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.

- Where a porch must be enclosed, use transparent materials (such as glass) and place them behind the balusters and balustrade to preserve the visual character of the porch.

Design Objective: Repair a deteriorated porch instead of removing or replacing it.

C.3 Repair those elements of a porch that are deteriorated.

- Removing damaged materials that can be repaired is generally inappropriate.

C.4 Consider restoring an altered porch back to its original design and configuration.

- If the historic design of the porch is unknown, then base the design of the restoration on other traditional porches of a similar architectural style.
- For example, if the original wood porch steps have been replaced with concrete, consider restoring them to their original, wood condition.

Design Objective: Replace a missing porch with one that appears similar to that seen historically.

C.5 When porch replacement is necessary, it should be similar in character, design, scale and materials to those seen traditionally.

- The size of a porch should relate to the overall scale of the primary structure to which it is attached.
- Base the replacement design on historical documentation if available.
- Where no evidence of the historic porch exists, a new one may be considered that is similar in character to those found on a similar architectural style.

C.6 A porch should use materials similar to those seen historically.

- Wood decking (most often tongue and groove), steps, balustrades and brick or stone piers or wood porch supports were most common.
- Synthetic materials, used for columns, flooring, or railings, are generally not appropriate, particularly for porches visible from the public right-of-way.
- Do not replace a wood porch decking and steps with concrete or synthetic materials.

D. Windows and Doors

Windows and doors are some of the most important character-defining features of a structure. They give scale to buildings and provide visual interest to the composition of

individual facades. These features are sometimes inset into relatively deep openings in a building wall or they may have surrounding casings and sash components that have substantial dimensions. They often cast shadows that contribute to the character of the building.

The replacement of historic windows or doors represents the loss of character-defining historic features, and as such should not be undertaken. First, consider the repair of deteriorated windows or doors instead of replacement. Many repaired historic windows and doors will have a longer life span and be more durable than replacements. Older windows and doors typically were built with well seasoned wood from stronger, durable, more weather resistant old growth trees; many current wood windows and doors are constructed of new growth, kiln dried wood, which is much less durable, or of generally inappropriate synthetic materials.

Shutters are important parts of windows and they should be preserved and maintained. Their removal is inappropriate as well.

Energy Conservation

A common misconception is that older windows are energy inefficient and contribute to uncomfortable rooms and increased heating costs in the winter. In fact, properly weather-stripped and caulked historic windows with a storm window perform approximately as well as modern, double-glazed windows and sometimes even better. Most heat loss is associated with air leakage through gaps in windows rather than loss of energy through the historic windows.

The most cost-effective energy conservation measures for most historic windows are to replace glazing compound, repair wood members and install weather stripping. These steps will dramatically reduce heat loss while preserving historic features.

If additional energy savings is a concern, consider installing an exterior storm window. It should match the historic window divisions such that the exterior appearance of the original window is not altered.

Design Objective: Preserve the size and shape of windows and doors.

D.1 Preserve the functional and decorative features of original windows and doors.

- Repair frames, sashes, and shutters by patching, splicing or reinforcing.
- Use original windows, doors and their hardware when they can be repaired and reused in place.
- Ornamental and structural details, such as lintels and window hoods, should be preserved and repaired.

D.2 Maintain original window and door proportions.

- Altering the original size and shape is inappropriate.

- Reducing the size of an original opening to accommodate a smaller window is inappropriate.
- Restoring original openings which have been altered is encouraged.

D.3 Maintain the historic window arrangement and solid-to-void ratio.

- Large surfaces of glass are generally inappropriate on historic structures.
- Where large areas of glass are necessary, consider placing them on secondary facades. Also, divide them into several smaller windows that are in scale with those seen traditionally.

Design Objective: Repair a deteriorated window or door instead of replacing it or enclosing the opening.

D.4 Repair wooden window and door components by patching, piecing-in, consolidating or otherwise reinforcing the wood.

- Avoid the removal of damaged wood that can be repaired.
- Remove built-up paint on both the interior and exterior surfaces.
- Disassemble sash components and repair or stabilize the wood.
- Re-glazing or replacement of the putty that holds in glazing may also be necessary.
- Repair and refinish the frame as needed.
- Replace broken sash cords with new cords or chains.
- Repair and repaint window shutters.
- Repaint the wooden members of the repaired and reassembled window or door.

D.5 Do not add new window or door openings on character-defining facades.

- This is especially important on primary facades.
- Greater flexibility in installing new windows or doors may be considered on secondary elevations.

Design Objective: Replace a window or door that is damaged beyond repair with one similar to that seen historically.

D.6 When window or door replacement is necessary, match the replacement to the original design as closely as possible.

- In most cases, wood true-divided light (TDL) windows are recommended. In limited situations, wood simulated-divided light (SDL) windows or undivided lights windows, may be appropriate.
- Replacement windows and doors that do not reflect the character of the building are inappropriate.
- If the original window is double-hung, then the replacement should also be double-hung. Match the replacement also in the number, dimension and position of glass panes.

- Match, as closely as possible, the profile of the sash and its components to that of the original window.
- Preserve the original casing.
- Consider using a salvaged historic door or window as a replacement.

D.7 A new opening should be similar in location, size and type to those seen traditionally.

- Windows should be simple in shape, arrangement and detail. Unusually shaped windows, such as triangles and trapezoids, are generally inappropriate.

D.8 New windows and doors should be finished with functional and decorative features similar to those used traditionally.

- This trim should have a dimension similar to that used historically.
- Shutters should have similar dimensions to those used historically. Typically, shutters are half the width of the window opening. Shutters should generally be made of wood and either be or and appear operable.

D.9 When their use is appropriate, SDL windows should have muntins that are permanently bonded to the interior and exterior of the insulating glass to simulate the appearance of TDLs.

- TDL windows are preferred.
- Fake wooden muntins should create a similar effect as TDLs.

E. Roofs

Although the function of a roof is to protect a building from the elements, it also contributes to the overall character of the building. The roof is a defining feature for most historic structures. When repeated along the street or within a group of buildings, the repetition of similar roof forms contributes to a sense of visual continuity. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof. Gabled and hip forms occur most frequently, although shed and flat roofs appear on some building types.

A variety of roof materials exist. Roof materials are major elements in the street scene and contribute to the character of individual building styles. However, they are susceptible to deterioration, and their replacement may become necessary.

Traditional roof materials include slate, wood shingle, standing seam (not corrugated metal) and tile (and for 20th century resources, asphalt shingles). The use of traditional materials is recommended, as often the higher initial cost of these materials will be offset by the longevity and durability of the material.

Design Objective: Preserve the original form and scale of a roof.

E.1 Preserve the original roof form of a historic structure.

- Most roof forms are pitched, such as gable, hipped, mansard and gambrel roofs.
- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Retain and repair roof detailing.

E.2 Regular maintenance and cleaning is the best way to keep a roof in good shape.

- Look for breaks or holes in the roof surface and check the flashing for open seams.
- Watch for vegetation, such as moss and grass, which indicates accumulated dirt and retained moisture.
- Often, repairing a basically sound roof can be much less expensive than a complete replacement.

E.3 Preserve the original eave depth of a historic roof.

- The shadows created by traditional overhangs contribute to one's perception of the building's historic character and scale.
- Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang is inappropriate.
- Boxing in exposed roof rafters is inappropriate.

Design Objective: Use roof materials in a manner similar to that seen historically.

E.4 Preserve original roof materials.

- Avoid removing roof material that is in good condition. Replace it with similar material only when necessary.

E.5 Replacement roof materials for a historic house should convey a scale and texture similar to those used traditionally.

- Replacement in-kind is encouraged. A roof replacement material should be in keeping with the original architectural style of the structure.
- New roof materials should match the original in scale, color and texture as closely as possible.

F. Chimneys

The chimney is an important element of many historic buildings. The size and materials of a chimney, most often brick or stone, should be maintained. The orientation and placement of the chimney on the building, whether interior or exterior, at a gable end or center of a building, should be preserved.

Design Objective: Preserve the original form, orientation, and placement of a chimney.

F.1 Preserve an original chimney.

- Maintain, repair and repoint a chimney as required.
- Retain the original height, details, profile and materials of a chimney.
- Avoid removing chimney materials that are in good condition. Replace with similar materials only when necessary.

Design Objective: Use chimney materials in a manner similar to that seen historically.

F.2 Replacement chimney materials should convey a similar scale and texture.

- A chimney replacement should be in keeping with the original architectural style of the structure.
- New chimney material should match the original in scale, color, and texture as closely as possible.

G. Dormers

Dormers may be an appropriate way to add habitable square footage to attic or upper level spaces. Dormers should be designed to be in character with the structure.

Design Objective: A new dormer should not adversely affect the historic character of the structure.

G.1 A new dormer should be in character with the design of the primary structure.

- The style of the dormer should match the style and character of the primary structure.
- A dormer should be subordinate to the overall roof mass and should be in scale with those on similar historic structures.
- The number and size of dormers should not visually overwhelm the scale of the primary structure.
- The dormer should be located below the ridge line of the primary structure.
- Locating a new dormer on the side or rear of a building's roof is preferred.

H. Skylights

Skylights can provide light to interior spaces that normally do not receive natural light. Skylights should be installed on rear- or side-facing roof planes to reduce visibility from the public right-of-way. Inserting a skylight into original roofs, especially those made of slate, is discouraged.

Design Objective: Minimize the visual impacts of skylights from the public right-of-way.

H.1 Design a skylight to avoid negative impacts on the historic character of a structure.

- Skylights should not interrupt the lines of a historic roof plane. They should be lower than the ridgeline.
- Flat skylights that are flush with the roof plane may be considered on the rear and sides of the roof.
- Locating a new skylight on a front roof plane should be avoided.
- Bubbled or domed skylights are inappropriate.

I. Solar Panels

Solar panels should be located in unobtrusive places. If it is necessary to mount solar panels on a historic building, rather than elsewhere on the site, it is essential that the panels are installed such that they do not change the character of the building. If solar panels are placed on a roof they should be designed and positioned to have a minimal effect on the character of the structure. Placement on rear-facing roof planes of the primary structure should be considered first.

Design Objective: Solar panels should not adversely affect the historic character of the structure to which they are being added.

I.1 Reduce the visual impacts of solar panels as seen from the public right-of-way.

- Locate the solar panels away from public view when feasible.
- Solar panels should be mounted apart from the building or on secondary structures, such as a shed or garage, when feasible.
- Solar panels should be located on new rather than original construction, where possible.
- Locate an attached solar panel in such a manner that it does not affect the primary roof facade elevations.
- Location on a primary or street facing roof plane is generally inappropriate.
- Where roof mounted, solar panels should be flush to the extent feasible.
- If not attached to the building, collectors should be located in side or rear yards. Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.

- Panels not attached to the building should be screened by landscaping to reduce their visibility.
- Alternative technologies, such as photovoltaic shingles, may be appropriate in certain circumstances.

J. Landscaping and Trees

Mature Trees and Shrubs

Mature landscaping that is in character with historic site designs in the form of tree cover and shrubbery should be retained. Mature trees and shrubs may be dispersed throughout front, side and rear yards of properties. They act as buffers between properties and often reduce the perceived scale of larger homes.

Landscaping

Native and acclimated plant materials significantly contribute to the sense of “natural setting”. While most historic plant materials have been replaced over time, some specimens do survive, and in other situations, the traditional planting patterns have been retained, even if new plants have been installed. Plant materials should be used to create continuity among buildings, especially in front yards and along the street edge. Plants should be selected that are adapted to the regional climate and that are compatible with the historic context.

Streetscape

The streetscape contributes to the character of many historic districts and includes sidewalks, planting strips, and street trees. Street trees, often placed in the sidewalk planting strip, create a lush canopy over many streets. Sidewalk materials and design may vary from district to district. Materials include concrete, pavers and bricks, while the sidewalk designs include detached sidewalks with planting strips to sidewalks that are attached to the street curb. This variation in materials and design should be maintained. Landscape materials in the planting strip should not detract from the historic character of the district or impede pedestrian or vehicular travel. Often grass, flowers or small shrubs are placed in the planting strip. If so, this tradition should be continued.

Design Objective: Preserve mature landscape and trees, and natural vegetation when feasible.

J.1 Maintain historic trees and shrubs.

- Mature trees should not be removed unless the tree is dying, dead, diseased or poses a safety hazard.
- Replacement plant materials should be similar in kind, size or equivalent massing to the plants removed (e.g., a cluster of smaller new trees may be used to establish a massing similar to one large tree).

J.2 Preserve historic landscape features.

- Existing native planting should be preserved in place. This particularly applies to historically significant trees, shrubs and garden designs.
- Existing historic landscape should be preserved, and should be protected during construction projects.

J.3 Preserve historic streetscape features.

- Street trees should be preserved in place.
- The design and materials of sidewalks should be preserved.
- Landscaping should not detract from the historic character of the street and the property.

J.4 In new landscape designs, use materials that are compatible with the historic property and the neighborhood.

- Minimize the amount of hard surface paving for patios, terraces, sidewalk planting strips and driveways in the front yard.
- The tradition of landscaping located along structural elements (such as foundations, walkways and fences or walls) should be continued.
- Avoid planting too close to a structure if it will damage architectural features or building foundations. This also can cause moisture retention against the structure.

K. Driveways

When parking was originally introduced to most historic areas, it was an ancillary use and was typically located to the rear of a site. This tradition should be continued, and in all cases, the visual impacts of parking - which includes driveways, garages, and garage doors - should be minimized.

Design Objective: Historic driveways should be preserved.

K.1 Preserve a historic driveway where it exists.

- The orientation of a driveway on a site should be preserved.
- The original driveway design should be preserved. For example, if the driveway has two paved driving strips with turf between the strips, when replacement is needed, a new driveway should follow this design.
- The design and layout of bricks or pavers should be preserved.
- Original materials should be preserved and repaired when possible.

K.2 Replacement materials should be compatible with the original.

- For example, bricks replacing damaged ones should have similar colors and dimensions.

Design Objective: New driveways should have compatible materials and a minimal square footage.

K.3 Use paving materials that will minimize a driveway's impact.

- Decomposed granite, pea gravel, exposed aggregate concrete, gravel or chip and seal are appropriate paving materials.
- Consider installing two paved strips with turf between them instead of a single, wide paved surface.
- Large areas of paving are inappropriate.
- Plain asphalt or black top is discouraged.
- Use materials that are pervious to water to minimize rain water runoff.

K.4 Locate new driveways such that they will minimize the impact on the historic resource, its environmental setting and the streetscape.

- New driveways should be sited to the side or rear of the primary structure.
- Installing new driveways in front of historic resources, such as a semi-circular drive, is generally inappropriate.

L. Fences and Site Walls

Fences and site walls may be appropriate for historic properties. A fence should have a relatively transparent character to allow views into yards, while a site wall should be low in height and step to follow a site's topography. Both fences and site walls should maintain the visual character of the historic setting.

Where historic fences and site walls survive, they should be preserved. The height and design of a replacement fence or wall should be in character with those used traditionally. A new fence or site wall may be appropriate, but it is important that it relate to and be compatible with the principal structure on the lot.

Design Objective: A fence, gate or site wall should be in character with those used traditionally and relate to the principal structure on a lot.

L.1 Preserve original fences, gates and site walls.

- Replace only those portions that are deteriorated. Any replacement materials should match the original in color, texture, size and finish.
- It is recommended that a historic wood fence or gate should be protected against the weather with paint or stain.
- Where no fence exists, keeping the yard open may be the best approach for a front yard.

L.2 Where a new fence, gate or site wall is needed, it should be similar in character to those seen historically.

- A new fence or site wall that defines a front yard or a side yard on a corner lot is usually low to the ground.
- A new fence or gate should be “transparent” in nature, such as picket.
- Solid privacy fences are discouraged.
- The design and materials of a new fence, gate or site wall should be similar to those used historically.
- Chain link, plastic, fiberglass, rebar, plywood and mesh “construction” fences are inappropriate.

L.3 A side yard fence should be set back from the primary facade of a house.

- Two types of side yard fences were seen traditionally: a fence that extends between two houses and a fence that runs between two houses.
- A side yard fence should be set back to provide the historic sense of open space between homes.
- Consider staggering the fence boards on either side of the fence rail, or using lattice on the upper portions of the fence, to give a semi-transparent quality to the fence.

L.4 A combination of fencing and screening vegetation may be appropriate.

- Painting or staining a wood fence or gate is recommended.
- Landscaping should be integrated with the design of the fence.

M. Retaining Walls

As retaining walls frequently align along the edges of sidewalks, they help to establish a sense of visual continuity along many streets. These walls also may have distinct mortar characteristics. Some joints are deeply raked, with the mortar recessed, creating strong shadow lines. Others have mortar that is flush with the stone surface, while some have a bead that projects beyond the stone face. The color and finish of the stone, as well as its mortar style, are distinct features that should be preserved.

In some cases, the mortar joint has eroded from the retaining walls. Such walls should be repointed using a mortar mix that appears similar in color, texture and design to that of the original. On occasion, some bricks or stones are badly deteriorated or may even be missing. New replacement stones should match the original when this occurs.

Replacement and new retaining walls should be designed to match the original or, if not original, to match the style of the property. The mortar style and joint should match those seen traditionally.

Design Objective: Preserve, maintain and repair original retaining walls.

M.1 Preserve original retaining walls.

- Replace only those portions that are deteriorated. Any replacement materials should match the original in color, texture, size and finish.
- If repointing a wall is necessary, use a mortar mix that is similar to that used historically and match the original joint design.
- Painting a historic masonry wall, or covering it with stucco or other cementitious coatings, is inappropriate.

Design Objective: A retaining wall should be stepped, clad, finished or articulated to reduce its visual mass scale.

M.2 Retaining walls should follow the natural topography and be articulated and finished to minimize visual impact.

- Use native rock or other masonry that conveys a sense of scale and blends in with the surrounding context.
- Where a taller retaining wall is needed, a series of terraced or stepped walls is preferred.
- Screen retaining walls with landscaping, such as trees and shrubs.
- Concrete retaining walls faced with stone are preferred over undressed concrete.

N. Accessory Structures and Outbuildings

Because accessory structures and outbuildings help interpret how an entire property was used and evolved, their preservation is strongly encouraged.

Many of the materials and building forms used traditionally in accessory and outbuildings were employed in the construction of the primary building. In preserving or rehabilitating accessory and outbuildings, it is important that the character-defining materials and building form be preserved. Most accessory and outbuildings had rectangular plans and gabled or shed roofs.

When a new accessory building is required it should be built in the rear yard. The new structure should have a smaller mass and scale than the primary structure and be constructed of compatible materials.

Design Objective: Retain and restore original or early accessory structures and outbuildings.

N.1 Preserve historic accessory structures and outbuildings.

- Respect the character-defining features, such as the cladding materials, roof materials, roof form, window and door openings and any architectural or early construction details of a historic garage, accessory building or ancillary structures.

- Avoid moving a historic garage or accessory building from its original location wherever possible.
- Avoid the demolition of historically significant accessory structures and outbuildings.

Design Objective: New accessory structures and outbuildings should be compatible with the primary structure on a property.

N.2 New accessory structures and outbuildings should be compatible with the primary structure.

- Architectural details, materials, and style should be compatible with the primary structure.
- The mass and scale should be in proportion to the primary structure.
- New accessory structures and outbuildings should be located in the rear yard.

O. Signs

A sign typically serves two functions: first, to attract attention, and second, to convey information. However, signs associated with a historic building should not detract attention from the important design features of the building. All new signs should be developed with the overall context of the building and historic district in mind, and in accordance with the Village Code. Signs should be constructed and mounted in a reversible manner that does not damage the historic fabric of the building.

Design Objective: Preserve, maintain, and repair historic signs.

O.1 Historic signs should be preserved, maintained and repaired where they exist.

- Original colors and materials should be preserved.
- Consider preserving historic signs even when the function or name of a building has changed.

Design Objective: A new sign should be compatible with the building to which it is attached.

O.2 Signs should be subordinate to the overall building and its site.

- Scale signs to fit with the facade of the building.
- Sign design must be consistent with the Village Code.

O.3 A sign should be in character with the materials, color and detail of the building or site.

- Simple letter styles and graphic designs are encouraged.

O.4 Use indirect lighting on signage.

- Direct lighting at signage from an external, shielded lamp.
- A warm light, similar to daylight, is appropriate.
- Strobe lighting and internal illumination is inappropriate.

O.5 Avoid damaging or obscuring architectural details or features when installing signs.

- Minimize the number of anchor points when feasible.
- Mount signage to fit within existing architectural features.

P. Storefronts

Preserving significant historic storefronts and restoring altered or missing storefront features are important preservation goals. When planning for the rehabilitation of a storefront, an evaluation of the building's historic integrity should be conducted. Researching archival materials such as historic photographs and building plans can be helpful in understanding the role of the storefront and its relationship to the street. Examining the existing building for any clues regarding the location of glass, window supports and transoms can also provide important information on the original design of a missing or altered storefront feature.

Design Objective: Preserve, maintain, and repair a historic storefront.

P.1 Preserve the historic character of a storefront when it is intact.

- Preserve the storefront glass if it is intact.
- The use of reflective glass, or otherwise obstructing display windows, is inappropriate.

P.2 Retain the original shape of the transom glass in a historic storefront.

- Preserve the historic shape and configuration of the transom as it is important to the proportion of the storefront.
- Install new glass if the original transom glass is missing. However, if the transom must be blocked, use it as a sign panel or a decorative band, but be certain to retain the original proportions.
- Do not increase transom areas beyond their historic size and proportion.

P.3 Maintain historic storefront openings.

- Avoid altering the size and shape of storefront openings as they are important characteristics that contribute to the integrity of a historic commercial building.
- Consider restoring a storefront opening to its original condition.
- Use a compatible design when the original window is missing and must be replaced.

P.4 If a storefront is altered, consider returning it to the original design.

- Use historic photographs or a simplified interpretation of nearby storefronts if evidence of the original design is missing. The storefront should be designed to provide interest to pedestrians.
- Design new features to be subordinate to original historic features.
- Maintain the alignment of the front façade when altering or restoring a previously altered storefront.

P.5 When reconstruction is necessary, a contemporary interpretation of a traditional storefront is appropriate.

- Consider a new design that uses traditional elements when the original is missing.
- Design new storefronts to convey the characteristics of typical storefronts, including the transparent character of the display windows, recessed entries and cornices.
- Do not alter the size of a historic window opening or block it with opaque materials.
- Preserve early storefront alterations that have taken on historic significance. In some cases, removing early alterations and reconstructing the original would be appropriate.

Q. Existing Additions

An existing addition may have taken on historic significance itself. It may have been constructed to be compatible with the original building and it may be associated with the period it was constructed in, therefore meriting preservation. Such an addition should be carefully evaluated before developing plans that may involve its alteration or removal.

In contrast, more recent additions usually have no historic significance. Some later additions detract from the character of the building, and may obscure significant features. Removing such additions should be considered.

Design Objective: Preserve additions that may have developed significance in their own right.

Q.1 Preserve an addition that has achieved significance in its own right.

- Such an addition is usually similar in character to the original building in terms of materials, finishes and design.
- For example, a porch or a kitchen wing may have been added to the original building early in its history.

Q.2 A more recent addition that is not historically significant may be removed.

R. New Additions

When planning an addition to a historic building, one should minimize negative effects upon the historic building. Destruction of historic materials should be minimized. Locating an

addition such that an existing rear door may be used for access, for example, will help to minimize the amount of historic wall material that must be removed.

The addition also should not affect the perceived character of the building. In most cases, loss of character can be avoided by locating the addition to the rear. The overall design of the addition also must be in keeping with the design character of the historic structure as well. At the same time, it should be distinguishable from the historic portion, such that the evolution of the building can be understood. This may be accomplished in a subtle way, with a jog in the wall planes or by using a trim board to define the connection.

Keeping the size of an addition small in relation to the main structure also will help minimize its visual impact. If an addition must be larger, it should be set apart from the historic building, and connected with a smaller linking element. This will help maintain the perceived scale and proportion of the historic portion.

Design Objective: Design a new addition to be compatible with the primary structure.

R.1 Place an addition at the rear of a building to minimize its visual impacts.

- This will allow the original proportions and character to remain prominent.
- Locating an addition at the front of a structure is inappropriate.
- Any addition must comply with Village setback requirements.

R.2 Do not obscure, damage, destroy or remove original architectural details and materials of the primary structure.

R.3 An addition should be compatible in scale with the primary structure.

- An addition should relate to the historic structure in mass, scale and form. It should be designed to remain subordinate to the main structure.
- One option to help visually separate an addition from the primary building is to link the primary structure with a smaller breezeway.
- For a larger addition, break up the mass of the addition into smaller modules that relate to the historic house.
- An addition should be simple in design to prevent it from competing with the primary structure.

R.4 Use building materials that are compatible with those of the primary structure.

R.5 An addition should be compatible in character with the primary structure.

- An addition should be made distinguishable from the historic building, even in subtle ways, such that the character of the original can be properly interpreted. An addition should draw design elements from the historic structure, expressing them in a

simplified or more contemporary manner rather than striving to perfectly recreate historic building features.

- A change in setbacks of the addition from the historic building, or applying a new trim board at the connection point can help define the addition.
- An addition that seeks to imply an earlier period than that of the primary building also is inappropriate. For example, an addition that is more ornate than the original building would be out of character.

R.6 Use windows that are similar in character to those of the main structure.

- If the original windows were a wood, double-hung style, for example, then new windows that appear similar to them would be appropriate.

R.7 The roof form and slope of a new addition should be in character with and subordinate to that of the primary building.

- It is important to repeat the roof lines and slopes found on the primary structure. Typically, gable, hip and shed roofs are appropriate for residential-type building additions. Flat roofs may be appropriate in certain cases, such as for some commercial buildings.
- Eave lines on the additions should be no higher, and preferably lower, than those of the historic building or structure.

APPENDIX A:

**VILLAGE CODE CHAPTER 156
HISTORIC PRESERVATION**

Chapter 156. HISTORIC PRESERVATION

CHAPTER 156. HISTORIC PRESERVATION

§ 156-1. Purpose.

§ 156-2. Historic Preservation Commission.

§ 156-3. Designation of landmarks or historic districts.

§ 156-4. Certificate of appropriateness for alteration, demolition or new construction affecting landmarks or historic districts.

§ 156-5. Criteria for approval of a certificate of appropriateness.

§ 156-6. Certificate of appropriateness application procedure.

§ 156-7. Hardship criteria.

§ 156-8. Hardship application procedure.

§ 156-9. Enforcement.

§ 156-10. Maintenance and repair required.

§ 156-11. Penalties for offenses.

§ 156-12. Appeals.

[HISTORY: Adopted by the Board of Trustees of the Village of East Aurora 5-26-1987 by L.L. No. 9-1987 (Ch. 15 of the 1972 Code). Amendments noted where applicable.]

GENERAL REFERENCES

Planning Commission — See Ch. 58.

Historic property tax exemption — See Ch. 235, Art. V.

Zoning — See Ch. 285.

§ 156-1. Purpose.

It is hereby declared as a matter of public policy that the protection, enhancement and perpetration 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 on its past, and inasmuch as East Aurora has many significant historic, architectural and cultural resources which constitutes its heritage, this chapter is intended to:

- A. Protect and enhance the landmarks and historic districts which represent distinctive elements of East Aurora's historic, architectural and cultural heritage;
- B. Foster civic pride in the accomplishments of the past;
- C. Protect and enhance East Aurora's attractiveness to visitors and support and stimulus to the economy thereby provided; and
- D. Insure the harmonious, orderly, and efficient growth and development of the Village of East Aurora.

§ 156-2. Historic Preservation Commission.

[Amended 5-17-2004 by L.L. No. 4-2004]

There is hereby created a commission to be known as the "East Aurora Historic Preservation Commission."

- A. The Commission shall consist of nine members to be appointed, to the extent available in the community, by the Mayor as follows: at least one shall be an architect; at least one shall be a historian; at least one shall be an attorney; at least one shall be a resident of a historic district; and the remaining members shall have demonstrated significant interest in and commitment to the field of historic preservation evidenced either by involvement in a local historic preservation group, employment of volunteer activity in the field of historic preservation, or other serious interest in the field; and all members shall have a known interest in historic preservation and architectural development within the Village of East Aurora.

[Amended 10-15-2007 by L.L. No. 7-2007]

B. Commission members shall serve for terms of four years.

[Amended 3-14-2006 by L.L. No. 1-2006]

C. The Chairman and Vice Chairman of the Commission shall be elected by and from among the members of the Commission.

D. The powers of the Commission shall include:

- (1) Promulgation of rules and regulations as necessary for the conduct of its business.
- (2) Adoption of criteria for the identification of significant historic, architectural, and cultural landmarks and for the delineation of historic districts.
- (3) Conduct of surveys of significant historic, architectural, and cultural landmarks and historic districts within the Village.
- (4) Designation of identified structures or resources as landmarks and historic districts.
- (5) Acceptance on behalf of the Village of the donation of facade easements and development rights; the making of recommendations to the Village Board of Trustees concerning the acquisition of facade easements or other interests in real property as necessary to carry out the purposes of this act.
- (6) Increasing public awareness of the value of historic, cultural and architectural preservation by developing and participating in public education programs.
- (7) Making recommendations to the Village Board of Trustees concerning the utilization of state, federal or private funds to promote the preservation of landmarks and historic districts within the Village of East Aurora.
- (8) Recommending acquisition of a landmark structure by the Village of East Aurora where its preservation is essential to the purposes of this act and where private preservation is not feasible.
- (9) Approval or disapproval of applications for certificates of appropriateness pursuant to this act.

E. The Commission shall meet as least monthly, but meetings may be held at any time on the written request of any two of the Commission members or on the call of the Chairman or the Mayor.

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

§ 156-3. Designation of landmarks or historic districts.

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

- (1) Possesses special character or historic or aesthetic interest or value as part of the cultural, political, economic or social history of the locality, region, state or nation;
- (2) Is identified with historic personages;
- (3) Embodies the distinguishing characteristics of an architectural style;
- (4) Is the work of a designer whose work has significantly influenced an age; or
- (5) Because of unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood.

B. Designation of historic districts.

- (1) The Commission may, subject to the approval of the Village Board of Trustees, designate a group of properties as an historic district if it:
 - (a) Contains properties which meet one or more of the criteria for designation as a landmark; and
 - (b) By reason of possessing such qualities, it constitutes a district section of the Village.
- (2) The boundaries of each historic district designated henceforth shall be specified in detail and shall be filed, in writing, in the Village Clerk's Office for public inspection.

- C. Notice of a proposed designation shall be sent by registered mail to the owner of the property proposed for designation, describing the property proposed and announcing a public hearing by the Commission to consider the designation. Once the Commission has issued notice of a proposed designation, no building permits shall be issued by the Code Enforcement Officer until the Commission has made its decision. Such decision shall be made within 30 days from permit application.
- D. The Commission shall hold a public hearing prior to the designation of any landmark or historic district. The Commission, owners and any interested parties may present testimony or documentary evidence at the hearing which will become part of the 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.
- E. The Commission shall forward notice of each property designated as a landmark and of the boundaries of each designated historic district to the office of the Erie County Clerk for recordation.

§ 156-4. Certificate of appropriateness for alteration, demolition or new construction affecting landmarks or historic districts.

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

§ 156-5. Criteria for approval of a certificate of appropriateness.

- A. In passing upon an application for a certificate of appropriateness, the Historic Preservation Commission shall not consider changes to interior spaces, unless they are open to the public, or to architectural features that are not visible from a public street or alley. The Commission's decisions shall be based upon the following principles:
- (1) Properties which contribute to the character of the historic district shall be retained, with their historic features altered as little as possible;
 - (2) Any alteration of existing properties shall be compatible with its historic character, as well as with the surrounding district; and
 - (3) New construction shall be compatible with the district in which it is located.
- B. In applying the principles 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 the proposed alteration or new construction in relation to the property itself, surrounding properties, and the neighborhood.
 - (3) Texture, materials, and color and their relation to similar features of other properties in the neighborhood.
 - (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.

§ 156-6. Certificate of appropriateness application procedure.

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

- (1) Name, address and telephone number of applicant;
- (2) Location and photographs of property;
- (3) Elevation drawings of proposed changes, if available;
- (4) Perspective drawings, including relationship to adjacent properties, if available;
- (5) Samples of color or materials to be used;
- (6) Where the proposal includes signs or lettering, a scale drawing showing the type 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 location on the property;
- (7) Any other customary and reasonable 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 certificate of appropriateness required by this chapter shall be in addition to and not in lieu of any building permit that may be required by any other law of the Village of East Aurora.

C. The Commission may approve, deny, or approve the permit with modifications within 15 days from receipt of the completed application. The Commission may hold a public hearing on the application at which an opportunity will be provided for proponents and opponents of the application to present their views.

D. All decisions of the Commission shall be in writing. A copy shall be sent to the applicant by registered mail and a copy filed with the Village Clerk's office for public inspection. The Commission's decision shall state the reasons for denying or modifying any application.

§ 156-7. 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, whether by the current owner or by a purchaser, which would result in a reasonable return; and
- (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 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, whether by the current owner or by a purchaser, which would result in a reasonable return; and
- (3) Efforts to find a purchaser interested in acquiring the property and preserving it have failed.

§ 156-8. 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 process. No building permit or demolition permit shall be issued unless the Commission makes a finding that a hardship exists. Such decision shall be made within 30 days from receipt of the hardship application.

- B. The Commission may hold a public hearing on the hardship application at which 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 filed with the Village Clerk's office for public inspection. The Commission's decision shall state the reasons for granting or denying the hardship application.

§ 156-9. Enforcement.

All work performed pursuant to a certificate of appropriateness issued under this chapter shall conform to any requirements included therein. It shall be the duty of the Code Enforcement Officer to inspect periodically any such work to assure compliance. In the event work is found that is not being performed in accordance with the certificate of appropriateness, or upon notification of such fact by the Historic Preservation Commission, the Code Enforcement Officer shall issue a stop work order and all work shall immediately cease. No further work shall be undertaken on the project as long as a stop work order is in effect.

§ 156-10. Maintenance and repair required.

- A. Nothing in this chapter shall be construed to prevent the ordinary maintenance and repair of any exterior architectural feature of a landmark or property within an 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 in an historic district shall permit the property to fall into a serious state of disrepair so as to result in the deterioration of any exterior 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.

§ 156-11. Penalties for offenses.

- A. Violations of any of the provisions of this chapter shall be punishable by a fine of not more than \$250 or by imprisonment for not more than 15 days, or both. Each day's continuance of a violation after notice shall be deemed a separate and distinct violation and shall be punishable accordingly.

[Amended 3-14-2006 by L.L. No. 1-2006]

- B. Any person who demolishes, alters, constructs or permits a designated property to fall into a serious state of disrepair in violation of this ordinance shall be required to restore the property and its site to its appearance prior to the violation. Any action to enforce this subsection shall be brought by the Village Attorney. This civil remedy shall be in addition to and not in lieu of any criminal prosecution and penalty.

§ 156-12. Appeals.

Any person aggrieved by a decision of the Historic Preservation Commission relating to hardship or a certificate of appropriateness may, within 15 days of the decision, file a written application with the Village Board of Trustees for review of the decision.

APPENDIX B:

GLOSSARY

ADAPTIVE RE-USE. A use for a structure or landscape other than its historic use, normally entailing some modification of the structure or landscape.

ADDITION. Any new exterior construction attached to the original building or structure.

ALIGNMENT. The linear or parallel placement of structures and/or primary façades within a row of adjacent properties, or along a streetscape.

ALTER. Any change to an existing building or structure that modifies its original appearance.

APPURTENANCES. An additional object added to a building; typically includes vents, exhaust hoods, air conditioning units, etc.

ARCADE. A series of arches supported by columns or pillars; a covered passageway.

ARCH. The spanning of an opening by means other than that of a lintel (horizontal beam). True arches are curved and constructed with wedge-shaped blocks (voussoirs) and a keystone at the top. A lancet arch is pointed. An ogee arch is pointed with S-shaped sides.

ARCHITECTURAL CONSERVATION. The science of preserving a historic structure's materials by observing and analyzing their deterioration, determining causes of and solutions to problems, and directing remedial interventions.

ARCHITECTURAL CONSERVATOR. A specialist in the scientific analysis of historic materials.

ARCHITECTURAL FEATURE. Any distinct or outstanding part or characteristic of a building or structure. Common architectural features include: roofs, windows, doors, eaves, cornices, chimneys, and many others.

ARCHITECTURAL HISTORY. The study of architecture through written records and the examination of structures in order to determine their relationship to preceding, contemporary, and subsequent architecture and events. An architectural historian is a historian with advanced training in this specialty.

ARCHITECTURAL STYLES. See Chapter Four of these Guidelines.

ARCHITRAVE. The lintel extending from one column or pier to another, the lowest part of the entablature.

ARCHIVAL COLLECTION. An accumulation of manuscripts, archival documents, or papers having a shared origin or provenance, or having been assembled around a common topic, format of record, or association (*e.g.*, presidential autographs). The term also refers to the total archival and manuscript holdings of an organization or institution.

ARCHIVES. Refers to the repository where archives and other historic documents are maintained. See also historic document.

ARCHIVIST. A professional responsible for managing and providing access to archival and manuscript collections.

ARTICULATED. Put together by joints.

ASHLAR. Squared building stone characterized by a high quality of finish and thin mortar joints.

ATTIC STORY. A story above the main entablature of a building.

AWNING. A roof like covering placed over a door or window to provide shelter from the elements. An awning usually consists of a metal frame covered with fabric.

AWNING WINDOW. One or more sash hinged horizontally, the bottom of which swings outward (awning type) or the top of which swings inward (hopper type).

BALCONY. A railed projecting platform found above ground level on a building.

BALLOON FRAMING. A building system featuring studs that extend in one piece from the top of the foundation sill plate to the top plate; floor joists are nailed to studs and are supported by ledger (horizontal) boards. Introduced in the early 1830s.

BALUSTER, BALUSTRADE (pl.). A shaped, short vertical member, often circular in section, supporting a railing or capping; (pl.) the composite form involving a series of balusters.

BARGEBOARD. A board, typically decorated, on the sloping edge of an overhanging gable roof.

BAY. A regularly repeated main division of a building design.

BAY WINDOW. A window structure projecting beyond the main wall plane; if attached to the building above ground level, properly called an oriel.

BEAD, BEADING. A small molding of semicircular or greater profile.

BELVEDERE. A structure designed to command a view, such as a cupola or widow's walk.

BELT COURSE. Horizontal band of masonry or trim, extending across the façade of a structure; may be flush or projecting, and flat-surfaced, molded or richly carved.

BLIND WINDOW. A window that does not open to the interior and hence is false, for external effect only.

BLOCKING IN. The process by which one of a variety of materials is added to a window or door opening to decrease the size of the opening, or close the opening completely.

BOARD AND BATTEN. Vertical plank siding with joints covered by narrow wood strips.

BOW WINDOW. A bay window that projects from a wall plane in an arc.

BRACKET. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

BRICK BONDING. The repeated arrangement of bricks into various patterns.

BRIDGING. A brace, or series of braces, placed between joists, studs, or other structural members.

BUILDING ELEMENTS. The parts of a building such as windows, doors, trim, dormers, etc.

BULK. The size of a building, measured not only by its volume but by the magnitude of its external dimensions; in a design context, the apparent size of a building from different viewing points.

BULKHEAD. A small section of paneling located below a storefront or display window. Usually not more than twenty (20) inches tall. Sometimes called a kickplate.

CANOPY. A roof-like projection or shelter that projects from the façade of a building over the sidewalk.

CANTILEVER. A rigid structural member projecting horizontally from a vertical support.

CAPITAL. The decorative top portion of a column.

CASEMENT. A window sash that swings open along its entire length; usually hinged on one side of the wall opening.

CASING. The exposed architectural framework or trim around a wall opening.

CHARACTER-DEFINING FEATURE. Any distinguishable architectural element that has prominence in a composition, or that contributes to the ability to identify the style, period or distinction of a building.

CLAPBOARDS. Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

COLONNADE. A series of regularly spaced columns supporting an entablature and usually one side of a roof.

COLOR. The combination of chromatic hues, values of light and darkness, intensity and saturation that create, define, ornament, or enhance the visual appearance of an exterior façade.

COLUMN. A vertical architectural element intended to support a load.

COMPATIBLE. In architecture, a material, element, quality or feature that is congruent or harmonious with existing historic materials, elements, qualities, or features.

COMPREHENSIVE HISTORIC PRESERVATION PLANNING. The logical organization of preservation information pertaining to the identification, evaluation, registration, and treatment of historic properties and the setting of priorities for accomplishing preservation activities.

CONSERVATION DISTRICT. Locally designated areas, in which regulations for alteration or removal apply only to specific historic buildings within the boundary.

COPING. The flashing or cap, usually metal or tile, on top of an exterior wall.

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

CORNICE. A horizontal element that crowns or completes a wall or defines the intersection of roof and wall.

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

CRAFTSMANSHIP. The combined effect of the quality of workmanship, skilled artistry, or the conjunctive technique and appropriate installation and assembly of materials by which a building or structure is constructed or fabricated.

CULTURAL LANDSCAPE. A geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person exhibiting other cultural or aesthetic values.

CULTURAL RESOURCE. An aspect of a cultural system that is valued by or significantly representative of a culture or that contains significant information about a culture.

CULTURE. A system of behaviors (including economic, religious, and social), beliefs (values, ideologies), and social arrangements.

CUPOLA. A small structure, often dome-shaped, mounted on a roof, with windows in the sides for a light; a lantern.

CYCLICAL MAINTENANCE. Maintenance performed less frequently than annually; usually involves replacement or at least repair of material.

DECK. Any unroofed level surface and its supporting members that is attached to or made part of a building to create an exterior living space.

DENTIL. A small square shape often repeated in a horizontal line as an ornament in classical architecture.

DESIGN. The combination of elements that create the form, plan, space, structure, and style of a historic property.

DESIGN GUIDELINES. A set of guiding principles that give direction on how the parts and details of a building's scheme or plan should be assembled.

DESIGN INTENT. The creative objectives of a designer, architect, landscape architect, engineer, or artist that were applied to the development of a historic property.

DOCUMENTATION. Drawings, photographs, writings, and other media that depict historic, cultural and natural resources.

DOORFRAME. The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called *jamb*s and a horizontal top member called a *lintel* or *head*.

DORMER. A roofed structure with a vertical window that projects from a pitched roof.

DORMER WINDOW. A window placed vertically in a sloping roof and with a roof of its own. It usually serves as sleeping quarters, hence the name. A small structure projecting from a sloping roof, usually containing a window or vent for attic spaces.

DOUBLE-HUNG WINDOW. A window having two (usually counterbalanced) sash which slide vertically past one another.

DOWNSPOUT. Vertical portion of a rainwater drainage pipe. Also called leader or conductor.

EAVES. The under part of an overhanging cornice or sloping roof.

ELEVATION. A proportionally accurate "head on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

ELL. A wing or addition extended from the back of a house, containing full-sized rooms.

ENTABLATURE. The horizontal member carried by columns or pilasters and composed of an architrave frieze and a cornice.

ETHNOGRAPHIC LANDSCAPE. Areas containing a variety of natural and cultural resources that associated people define as heritage resources, including plant and animal communities, geographic features, and structures, each with their own special local names.

EXTERIOR LIGHT. Any light using an artificial light source, whether mounted on a pole, bollard, sign, post, tree, building, or any other type of structure, intended to illuminate an exterior area of a property, parking area, walkway, water, landscaping, sign, or building face.

FAÇADE. The front face of a building or a building face with architectural distinction.

FANLIGHT. A half-circular or half-elliptical window; often placed over a door.

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

FEATURE. A single distinguishable part of a greater whole.

FENESTRATION. Arrangement pattern of windows in a façade.

FINIAL. A formal decorative ornament at the top of a canopy, gable or pinnacle.

FINISH. The texture, color, smoothness, reflectivity, and other visual properties of a surface.

FLANGE. A projecting ridge, collar or plane.

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.

FLUTING. Shallow, concave grooves running vertically on the shaft of a column, pilaster or other surface.

FOOTCANDLE. The amount of light from one candle at one foot from the source of light.

FORM. The overall shape of a structure.

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

FRENCH DOOR. A door with a top and bottom rail, stiles (sides) and glass panes throughout most of its length.

FRIEZE. The middle division of an entablature, between the architrave and the cornice, usually decorated but may be plain.

FRONTISPIECE. An ornamental portal or entrance bay around a main door.

GABLE. The triangular shaped end of a building that has a double sloping roof.

GABLET. A small ornamental gable.

GAMBREL. A roof with a double pitch on opposing sides of a vertical gable wall.

GARRET. The space (or rooms) within the roof structure.

GLAZING. The glass surface of a window or door.

GRADE. Top surface of the ground around a building; to bring to a desired height or contour the elevation of the ground about a building or the surface of a road or path.

HEAD. The top horizontal member over a door or window opening.

HEIGHT. A measurement from ground level to the topmost point of a building or element.

HERITAGE TOURISM. Travel to visit historic resources.

HIP. The external angle at the intersection of two roof planes; a hip roof has roof planes that slope toward the center from all sides.

HISTORIC BUILDING. Any building deemed eligible for listing in the State or National Register of Historic Places or any building designated by the East Aurora Historic Preservation Commission as a local landmark or as part of a local historic district.

HISTORIC CHARACTER. The sum of all visual aspects, features, materials, and spaces associated with a property's history.

HISTORIC DESIGNED LANDSCAPE. A landscape significant as a design or work of art; was consciously designed and laid out either by a professional or amateur according to a recognized style or tradition; has a historical association with a significant person, trend or movement in landscape gardening or architecture, or a significant relationship to the theory or practice of landscape architecture.

HISTORIC DISTRICT. A local or national geographically definable area, urban or rural, possessing a significant concentration, linkage, or continuity of sites, landscapes, structures, or objects, united by past events or aesthetically by plan or physical developments. A district may also be composed of individual elements separated geographically but linked by association or history.

HISTORIC DOCUMENT. Any recorded information in any medium that has a direct, physical association with past human event, activity, observation, experience or idea.

HISTORIC FABRIC. Any original materials used in the construction of a historic building.

HISTORIC LANDSCAPE. A cultural landscape associated with events, persons, design styles or ways of life that are significant in American history, landscape architecture, archaeology, engineering and culture; a landscape listed in or eligible for the National Register of Historic Places.

HISTORIC PRESERVATION ORDINANCE. Chapter 156 of the Village Code. See Appendix A.

HISTORIC PROPERTY. A district, site, structure, or landscape significant in American history, architecture, engineering, archaeology, or culture; an umbrella term for all entries in the National Register of Historic Places.

HISTORIC SIGNIFICANCE OR VALUE. The meaning or value ascribed to a structure, landscape, object, or site based on the National Register criteria for evaluation. It normally stems from a combination of association and integrity.

HISTORIC SITE. The site of a significant event, prehistoric or historic occupation or activity, or structure or landscape whether extant or vanished, where the site itself possesses historical, cultural, or archaeological value apart from the value of any existing structure or landscape; see also cultural landscape.

HISTORIC VERNACULAR LANDSCAPE. A landscape whose use, construction, or physical layout reflects common traditions, customs, beliefs, or values, which over time is manifested in physical features and materials and their interrelationships, and which reflect the customs and everyday lives of people.

HISTORICAL ARCHITECT. Specialist in the science and art of architecture with specialized advanced training in the principles, theories, concepts, methods, and techniques of preserving prehistoric and historic structures.

HISTORICAL CONTEXT. An organizing structure created for planning purposes that groups information about historic properties based on common themes, time periods, and geographical areas.

HISTORICAL LANDSCAPE ARCHITECT. Specialist in the science and art of landscape architecture with advanced training in the principles, theories, concepts, methods, and techniques of preserving cultural landscapes.

HOOD. A projecting cover placed over an opening to shelter it.

HPC. Historic Preservation Commission.

INDIGENOUS. Native to area, original.

IN-KIND. In the same manner or with something equal in substance having a similar or identical effect.

IN-KIND REPLACEMENT. To replace a feature of a building with materials of the same characteristics.

INTEGRITY. The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during its historic or prehistoric period; the extent to which a property retains its historic appearance.

INTENSIVE SURVEY. A systematic, detailed examination of an area designed to gather information about historic properties sufficient to evaluate them against predetermined criteria of significance within specific historic contexts.

INVENTORY. A list of cultural or historic resources, usually of a given type and/or in a given area.

JAMB. The vertical side of any window or door opening.

KEYSTONE. The central stone of a true arch or rib vault.

KICKPLATE. Panel beneath a display window. Sometimes called bulkhead panel.

LEADER. A rain water downspout.

LEAN-TO. A gable-roofed house that is taller in front, with a longer rear roof slope to a low back wall.

LIGHT. A pane of glass installed in a window; a window itself.

LINTEL. A horizontal member spanning a rectangular opening, such as a window or door.

LOADBEARING CONSTRUCTION. Construction in which walls, posts, columns or arcades support the weight of the ceiling and upper floors.

LUMINAIRE. A complete lighting unit.

MANSARD. A roof that is double-pitched on all four sides, the lower slope being much steeper.

MASONRY. Construction materials such as stone, brick, concrete block or tile.

MASS. The physical size and bulk of a structure.

MASSING. A term used to describe the overall shape of a building, and how parts of a building relate to one another.

MATERIAL. The physical elements that were combined or deposited to form a property. Historic material or historic fabric is that from a historically significant period, as opposed to material used to maintain or restore a property following its historic period(s).

MDO PLYWOOD. Medium Density Overlay plywood has faces impregnated with resin. It is intended for exposed exterior uses.

MEASURED DRAWINGS. Drawings depicting existing conditions or other relevant features of historic structures, landscapes, or objects. Measured drawings are usually produced in ink on archivally stable material, such as polyester film.

MODULE. The appearance of a single façade plane, despite being part of a larger building. One large building can incorporate several building modules.

MOLDING. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

MOTIF. A principal repeated element in an ornamental design.

MULLION. The vertical member that divides multiple windows or doors in a single opening, or the panes of a window, or the panels of a door.

MUNTIN. A small, slender framing member that divides and supports panes of glass in a window or door.

NATIONAL HISTORIC LANDMARK. A district, site, building, structure, or object of national historical significance, designated by the Secretary of the Interior under authority of the Historic Sites Act of 1935 and entered in the National Register of Historic Places.

NATIONAL REGISTER OF HISTORIC PLACES. The comprehensive list of districts, sites, buildings, structures, and objects of national, regional, state, and local significance in American history, architecture, archaeology, engineering, and culture kept by the National Park Service under authority of the National Historic Preservation Act of 1966.

NEUTRAL MATERIAL. Any building material that does not visually compete with either the historic material or the material used in new construction.

NEW CONSTRUCTION. Any construction that is not an original part of the building or structure.

NEWEL POST. A post supporting one end of a handrail at the top or bottom of a flight of stairs.

OCULUS. A small, round window.

OPENING. A space which permits freedom of view or passage such as a door or window.

ORDERS. Different styles of classical architecture, each based on a particular design of column and entablature; the Greek orders are Doric, Ionic and Corinthian; the later Roman orders are Tuscan, Roman Doric and Composite.

ORIEL. A bay window cantilevered out from a wall.

ORIENTATION. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; *i.e.*, it should face the street.

ORNAMENTATION. In architecture, every detail of shape, texture, and color that is deliberately exploited or added to attract an observer or define the characteristics of an architectural style.

PALLADIAN WINDOW. A window with three openings, with the central window wider than the others; a hallmark of buildings designed by Andrea Palladio; called a seralina.

PANE. A small pane of glass in a window.

PANEL. A sunken or raised portion of a door with a frame-like border.

PARAPET. An extension of the wall above the roof line typically found on buildings with low-pitch roofs.

PARGE. To coat masonry with cement mortar or stucco, usually containing damp-proofing ingredients.

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

PENDANT. A hanging ornament usually found projecting from the bottom of a bargeboard or wall overhang.

PERGOLA. A garden structure with an open wood-framed roof, often latticed.

PERIOD OF SIGNIFICANCE. The span of time in which a property attained the significance for which it meets the National Register criteria.

PICKET FENCE. A fence formed by a series of vertical pales, posts or stakes and joined together by horizontal rails.

PICTURE WINDOW. A large fixed window, often between two narrower, operable sash windows.

PIER. A solid masonry support, as distinct from a column; the solid mass between doors, windows and other openings in buildings.

PILASTER. A flat architectural member resembling a column that projects slightly from the surface of a wall.

PITCH. The slope of a roof; usually expressed as a ratio of vertical rise to horizontal run. See Roof Pitch.

PLAN. A two-dimensional view of a building, or horizontal section of it, seen from above; hence, a precise drawing showing the arrangement of the design, including wall openings and dimensions.

POINTING. The repair of masonry joints by filling with mortar.

PORCH. A structure attached to a building to shelter an entrance or to serve as a semi-enclosed space, usually roofed and generally open sided.

PORTAL. A door or entrance.

PORTE COCHERE. Roof structure over a driveway at the door to a building, protecting from the weather those entering or leaving a vehicle; carriage porch.

PORTICO. An entrance shelter supported by columns and often incorporating classically inspired elements.

POST. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

PRESERVATION. The act or process of applying measures to sustain the existing form, integrity, and material of a historic structure, landscape or object. Work generally focuses upon the ongoing preservation maintenance and repair of historic materials and features, rather than extensive replacement and new work.

PRESERVATION MAINTENANCE. Action to mitigate wear and deterioration of a historic property without altering its historic character by protecting its condition, repairing when its condition warrants with the least degree of intervention.

PRIMARY ELEVATION. A scale drawing showing the exterior elements of the main front or the principal façade of the building.

PRINCIPAL FAÇADE. The front face of a building usually containing its entrance. This is often distinguishable by the elaboration of architectural features or ornamental details.

PROJECTION. An object or building form that juts out beyond a surface.

PROPERTY TYPE. A grouping of individual properties based on a set of shared physical or associative characteristics.

PROPORTION. The relation of one dimension to another; usually described as a numerical ratio; in architecture, proportions determine the creation of visual order through coordination of shapes in a design.

PROTECTION. The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

QUOIN. The stones at the corners of buildings, usually laid so that their faces are alternately large and small. From the French coin (corner).

RAFTERS. The sloping members of a roof upon which the roof covering is placed.

RAKE. The slope of a gable, pediment, stair string, etc.

RAKEBOARD. A sloping board or molding that covers the edge of the wall surfacing along the edge of a gable.

RECONNAISSANCE SURVEY. A synthesis of historic resource information describing the kinds of historic resources in a study area and summarizing their significance; sometimes called a historic resource overview.

RECONSTRUCTION. The act or process of depicting, by means of new work, the form, features, and detailing of a non-surviving historic structure or landscape, or any part thereof, for the purpose of replicating its appearance at a specific time and in its historic location.

REHABILITATION. The act or process of making a compatible use for a historic structure through repair, alterations, and additions while preserving those portions or features, which convey its historical, cultural and architectural value.

REPAIR. Action to correct deteriorated, damaged, or faulty materials or features of a structure or landscape.

REPRODUCTION. The construction or fabrication of an accurate copy of an object.

RESTORATION. The act or process of accurately depicting the form, features, and character of a historic structure, landscape, or object as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

RETAINING WALL. A braced or freestanding wall that bears against an earthen backing.

RETURN. The continuation of a molding from one surface onto an adjacent surface.

REVEAL. The vertical retreating surface of a window or door between the frame and the front of the wall.

RIDGE. The horizontal intersection of two sloping roof planes.

RIDGE BOARD. The topmost horizontal member of a roof frame to which rafters are connected.

ROOF FORM. The overall shape, outline or configuration of the roof of a building.

ROOF PITCH. The steepness of the roof plane above horizontal. The slope of the roof is expressed as a ratio of the rise of the roof over the horizontal span. *E.g.*, a 4/12 roof rises 4 feet in a 12 foot span.

ROOF SILHOUETTE. The particular shape or curve of the roof slope. This is most applicable to bell cast and mansard style roofs.

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

SASH GRIDS. Prefabricated simulated muntins usually made out of plastic that are applied to the interior side or insulation cavity of modern insulated glazing. Because grids do not interrupt the exterior reflective surface of the glazing, they do not simulate the visual appearance of muntins.

SCALE. A 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.

SCROLLWORK. Any kind of ornamental work that is scroll-like in character.

SECRETARY OF THE INTERIOR STANDARDS. See Appendix C of these Guidelines.

SECTION 106, OR “106”. Refers to Section 106 of the National Historic Preservation Act of 1966, which requires federal agencies to take into account the effects of their proposed activities on properties included, or eligible for inclusion, in the National Register of Historic Places. A similar statute applicable in the State of New York is section 14.09 of the New York Parks, Recreation and Historic Preservation Law.

SEGMENTAL ARCH. An arch formed by an arc or segment of a circle; often forms the top of a window.

SETBACK. The distance between a building’s façade and the related front, side or rear lot line.

SETTING. The physical environment of a historic property; the character of the place in which the property played its historical role.

SHAPE. The general outline of a building or its façade.

SHED ROOF. A single-pitched roof over a small room; often attached to a main structure.

SHUTTERS. A pair of hinged doors that cover a window opening.

SIDE LIGHT. A usually long fixed sash located beside a door or window; often found in pairs.

SIDING. The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term “siding” is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

SIGNIFICANT FEATURE/ELEMENT/DETAIL. A detail, element, or feature essential to the understanding of the value and character of a historic building or property.

SILL. Horizontal bottom member of a window frame or other frame. The portion of a structural frame which rests on a foundation.

SIMULATED DIVIDED LIGHTS. Window sash with moldings applied to the exterior and interior faces and in between modern double-pane insulated glazing to simulate the appearance of traditional muntins.

SITE PLAN. An accurate scaled drawing of a site (lot) as if seen from above, describing the property buildings, driveways, walks and other constructed site improvements, the retained vegetation and new plantings and finished grade contours.

SKETCH PLAN. A plan, generally not to exact scale although often drawn from measurements, where the features of a structure or landscape are shown in proper relation and proportion to one another.

SKYLIGHT. A glazed opening in a roof plane that admits light.

SOFFIT. The exposed undersurface of any overhead component of a building such as a balcony, beam, cornice or eave.

SOLID TO VOID. The relationship between openings (windows, doors, arches, etc.) on the surface of a building and the remaining solid wall surfaces.

SPANDREL. Wall area between the top of an opening and the bottom of one above it.

STABILIZATION. Action to render an unsafe, damaged, or deteriorated property stable while retaining its present form.

STATE HISTORIC PRESERVATION OFFICE (SHPO). The office within each state designated by the governor to administer the state historic preservation program and carry out certain responsibilities relating to federal undertakings within the state.

STILE. A vertical piece in a panel or frame, as of a door or window.

STOOP. An uncovered platform and steps at an entrance.

STOREFRONT. Exterior façade of a commercial building. Includes the following architectural elements: display window, transom, kickplate, entry, cornice molding, and upper story windows.

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 ratios, changes or consistency in building height, and changes or consistency in building setback.

STRINGCOURSE. A continuous horizontal band of brick, stone or wood on the exterior of a building.

TERRA COTTA. A fine-grained fired clay product used ornamentally on the exterior of buildings.

TEXTURE. The appearance and feel of a material's surface.

THRESHOLD. A wood, stone or metal strip under a door.

TILE. A piece of fired clay that is thinner than a brick.

TONGUE AND GROOVE. A joint composed of a rib (tongue) received by a groove.

TRACERY. The ornamental work in the upper part of an arched Gothic window consisting of interlacing lines.

TRADITIONAL. Based on or established by the history of an area.

TRANSOM. Opening over a door or window, often for ventilation, and containing a glazed or solid sash, usually hinged or pivoted.

TRANSOM WINDOW. A small window or series of panes above a door, or above a casement or double hung window,

TRUE DIVIDED LIGHTS. Window sash employing traditional muntins installed between multiple pieces of glass.

TRUSS. A rigid, structural triangle formed to span between two load-bearing walls; generally supporting the roof.

TYMPANUM. Triangular, recessed wall of a Classical pediment, between the raking roof cornice above and the horizontal cornice below; by extension, the wall enclosed by pediments of other shapes.

VALLEY. The depressed angle formed at the meeting of two roof slopes.

VERANDA. A roofed space attached to the exterior wall of a house supported by columns, pillars, or posts; sometimes called a *piazza*.

VERNACULAR. A building that does not have details associated with a specific architectural style, but rather is a simple building with modest detailing and form. Historically, factors often influencing vernacular buildings were things such as local building materials, local climate and building forms used by successive generations.

VISUAL CONTINUITY. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

VOUSSOIR. A wedge-shaped stone or brick used in forming an arch.

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

WEATHER STRIPPING. Material installed around door and window openings to prevent air and moisture infiltration.

WHEEL WINDOW. A round window with glazing bars radiating from its center.

WINDER. A wedge-shaped step in a turned or curved stair run.

WINDOW PARTS. The moving units of a window are known as sashes and move within the fixed frame. The sash may consist of one large pane of glass or may be subdivided into smaller panes by thin members called muntins or glazing bars. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called mullions.

APPENDIX C:

U.S. SECRETARY OF THE INTERIOR
STANDARDS

The primary guiding principles of historic preservation are set forth in regulations promulgated by the U.S. Secretary of the Interior. 36 C.F.R. §68.3 provides that “one set of standards – preservation, rehabilitation, restoration or reconstruction – will apply to a property undergoing treatment, depending upon the property’s significance, existing physical condition, the extent of documentation available and interpretive goals when applicable.” The regulations also provide that “the standards will be applied taking into consideration the economic and technical feasibility of each project.”

Definitions of preservation, rehabilitation, restoration and reconstruction are set forth below, together with their corresponding standards.

PRESERVATION is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. 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. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Standards for Preservation

1. A property shall be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property shall be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property shall be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features shall be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes, to a property that has acquired historic significance in its own right, shall be retained and preserved.
5. Distinctive materials, features, finished, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. The existing condition of historic features shall be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material shall match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.

REHABILITATION is defined as the act or process of making possible an efficient compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values.

Standards for Rehabilitation

1. A property shall 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 shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall 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, shall not be undertaken.
4. Changes to a property that has acquired historic significance in its own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of distinctive features, the new feature shall match the old in design, color, texture, and where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
 8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
 9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall 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 shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
-

RESTORATION is defined as the act of process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Standard for a Restoration

1. A property should be used as it was historically or be given a new use that interprets the property and its restoration period.
2. Materials and features from the restoration period shall be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period shall not be undertaken.
3. Each property shall be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period shall be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods shall be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period shall be preserved.

6. Deteriorated features from the restoration period shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and where possible, materials.
7. Replacement of missing features from the restoration period shall be substantiated by documentary and physical evidence. A false sense of history shall not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
9. Archeological resources affected by a project shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be taken.
10. Designs that were never executed historically shall not be constructed.

RECONSTRUCTION is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Standards for Reconstruction

1. Reconstruction shall be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location shall be preceded by a thorough archeological investigation to identify and evaluate those feature and artifacts that are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures shall be undertaken.
3. Reconstruction shall include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction shall be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic

properties. A reconstructed property shall re-create the appearance of the non-surviving historic property in materials, design, color, and texture.

5. A reconstruction shall be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically shall not be constructed.

APPENDIX D:

NATIONAL PARK SERVICE
PRESERVATION BRIEFS

Beyond the guiding principles set forth in the U.S. Secretary of the Interior standards, the National Park Service with the U.S. Department of the Interior has published a series of Preservation Briefs. These provide topic-specific technical guidance on how to undertake a project consistent with historic preservation principles. A list of Preservation Briefs is set forth below. All of these Briefs are available on the National Park Service website.

1. Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
2. Repointing Mortar Joints in Historic Masonry Buildings
3. Improving Energy Efficiency in Historic Masonry Buildings
4. Roofing for Historic Buildings
5. The Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta
8. Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. 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 Building: 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
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Building: 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 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 Building: 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

APPENDIX E:

**HISTORIC PRESERVATION COMMISSION
FREQUENTLY ASKED QUESTIONS**

- What is the East Aurora Historic Preservation Commission?

The East Aurora Historic Preservation Commission is a governmental organization within the Village of East Aurora. It was established in 1987 when the Village Board of Trustees adopted a Historic Preservation Ordinance, designated as Chapter 156 of the Village Code.

Members of the Commission are appointed by the Mayor to four-year terms. There are nine members with a mix of skills and qualifications, including an architect, a historian, an attorney, a resident of an historic district and other persons committed to historic preservation, all of whom also have a known interest in the field.

The Commission meets on a monthly basis. Meetings are open to the public.

- What is the purpose of the Commission?

The general purpose of the Commission is to promote historic preservation in East Aurora. The Village of East Aurora and its residents take great pride in its many cultural and historic resources of local, regional and national importance. Promoting historic preservation is a way to honor and preserve the legacy of generations past for present and future generations who may live in or visit our community. Historic preservation also promotes the regional goal of heritage tourism and our community as a destination for visitors to Western New York.

- What does the Commission do?

The Commission's primary activities include: (i) review of nominations to designate a landmark or historic district, for recommendation and referral to the Village Board of Trustees for approval, (ii) review of applications for certificate of appropriateness for proposed significant changes to the exterior of landmark properties, (iii) advising the Village Board on matters posing historic preservation concerns, and (iv) public education relating to historic preservation in our community.

- What are the criteria for designation of a property as a landmark?

In the judgment of the Commission, and subject to the approval of the Village Board of Trustees, a property may be designated as a landmark if it:

- (i) Possesses special character or historic or aesthetic interest or value as part of the cultural, political, economic or social history of the locality, region, state or nation;
- or
- (ii) Is identified with historic personages; or
- (iii) Embodies the distinguishing characteristics of an architectural style; or
- (iv) Is the work of a designer whose work has significantly influenced an age;
- or

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

Furthermore, a group of properties may be designated as an historic district if the group:

- (i) Contains properties which meet one or more of the criteria for designation as a landmark; and
- (ii) By reason of possessing such qualities, it constitutes a distinct section of the Village.

For example, the Roycroft Campus constitutes an historic district.

- Is this the same thing as designation to the State Register or the National Register of Historic Places?

No. The State and National Registers are distinct from local designation as a landmark by the Village of East Aurora.

- How do I nominate a property for designation as a landmark?

Detailed instructions and forms are available through the Village Administrator at Village Hall, or on the Village website.

- What are the benefits of designation of a property as a landmark?

There are tangible and intangible benefits to designation of a property as a landmark. Foremost is formal recognition of the unique historical importance of the property. It honors the property itself as a valued source of pride not only to the property owner, but also to the community as a whole. The designation also protects the property against demolition or major modifications which would alter the character of the property. The owner of the property may also obtain a plaque (at the owner's expense) and/or certificate commemorating the property's designation as a landmark.

Subject to separate application and assessor approval, if the owner of a landmark property expends funds for rehabilitation of the exterior or public interior of the landmark, the property may also qualify for a phased real property tax exemption for any increase in value attributable to the rehabilitation.

- What are the responsibilities of being the owner of a landmark property?

The owner of a landmark is also a steward of the property. As such, before an owner undertakes major exterior alterations, reconstruction, new construction, demolition or other material changes to the exterior of a landmark which would be visible from a public street or right of way, the owner must obtain a certificate of appropriateness from the Commission. Examples would include building an addition, removing a porch, replacing the windows or changing the siding.

- Do routine maintenance and repair of a landmark require a certificate of appropriateness?

No. Ordinary maintenance and repairs which do not involve a change in design, material, color or outward appearance do not require approval of the Commission. Examples would include repairing a window or replacing a roof with like material.

- What are the criteria for granting a certificate of appropriateness?

The decision of the Commission is based upon the following principles:

- (i) Properties which contribute to the character of the historic district shall be retained, with their historic features altered as little as possible;
- (ii) Any alteration of existing properties shall be compatible with its historic character, as well as with the surrounding district; and
- (iii) New construction shall be compatible with the district in which it is located.

Further, in assessing compatibility, the Commission considers the following factors:

- (i) The general design, character and appropriateness to the property of the proposed alteration or new construction;
- (ii) The scale of the proposed alteration or new construction in relation to the property itself, surrounding properties and the neighborhood;
- (iii) Texture, materials, and color and their relation to similar features of other properties in the neighborhood;
- (iv) 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; and
- (v) The importance of historic, architectural or other features to the significance of the property.

- If a certificate of appropriateness is granted, does that mean that it is not necessary to obtain a building permit or other approvals?

No. A certificate of appropriateness is not a building permit. If a certificate of appropriateness is required for a project, it is in addition to and not in lieu of any other permit or approval that may be required for a project of that type (e.g., zoning board or planning board approval, if applicable).

- How do I apply for a certificate of appropriateness?

Detailed instructions and forms are available through the Village Administrator at Village Hall, or on the Village website.

- How do I obtain additional information about the Commission?

Questions can be directed to the Chairman of the Commission, who can be contacted through the Village Administrator at Village Hall.

APPENDIX F:

LANDMARK NOMINATION FORM AND INSTRUCTIONS

Form also available electronically on Village website.

LANDMARK INSTRUCTIONS

VILLAGE OF EAST AURORA
VILLAGE HALL • 571 MAIN STREET
EAST AURORA, NEW YORK 14052
(716) 652-6000 FAX (716) 652-1290

EAST AURORA HISTORIC PRESERVATION COMMISSION
INSTRUCTIONS AND PROCEDURES FOR
NOMINATION FOR
DESIGNATION OF LANDMARK OR HISTORIC DISTRICT

(Pursuant to Chapter 156 of the Village Code)

IMPORTANT NOTE: *The Commission is mindful that the application form is somewhat lengthy and detailed. Do not be discouraged! It is that way only to lessen the possibility that relevant information may be omitted. The Commission is aware that much of the information requested may be either non-applicable, unavailable or irrelevant. The Commission is willing to be flexible in this regard and does not wish to deter the public from submitting an application. Therefore, **the applicant should feel free to leave blanks in the form where appropriate.***

1. Nomination Form. The applicant should complete and sign the nomination form and submit the original to:

East Aurora Historic Preservation Commission
c/o Village Administrator
Village of East Aurora
571 Main Street
East Aurora, New York 14052

Be sure to make a copy of the nomination for yourself.

2. Additional Materials. To the extent applicable and available, the application should be accompanied by:
 - Photographs of the property (new and old, if available).

- Scaled site plan or survey of the property, if applicable and available.
- Legal description of the property (*i.e.*, from a deed), if available.
- Clippings from newspapers, books, magazines or other publications which relate to the property, if any, if available.
- Portions of historic surveys or reports which relate to the property, if any, if available.

The applicant's name should be noted on all materials submitted, which may not be returned. Photocopies are acceptable.

3. Public Hearing. Once the nomination form has been completed and the accompanying materials submitted, the nomination will be scheduled for a public hearing before the Commission as soon as practicable. Subject to change, the Commission meets monthly (second Wednesday) at 6:00 p.m. in the conference room ("red room") in the basement of the Village Hall at 571 Main Street. The applicant (or the applicant's agent, if applicable) will be notified of the hearing date and should plan on appearing in person. The owner of the property (if different from the applicant) will also be notified by registered mail. Any other supporters of or opponents to the application may also be heard. The Commission may request additional information relating to the proposed designation. The Commission may adjourn the hearing pending receipt of such additional information, or for other reasons, in the Commission's discretion.

4. Criteria. Section 156-3 of the Village Code, entitled "Designation of Landmarks or Historic Districts", states that a property may be designated as a landmark if it:
 - i) Possesses special character or historic or aesthetic interest or value as part of the cultural, political, economic or social history of the locality, region, state or nation; or
 - ii) Is identified with historic personages; or
 - iii) Embodies the distinguishing characteristics of an architectural style; or
 - iv) Is the work of a designer whose work has significantly influenced an age; or
 - v) Because of unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood.

It also states that a group of properties may be designated as an historic district if it:

- i) Contains properties which meet one or more of the criteria for designation as a landmark; and
- ii) By reason of possessing such qualities, it constitutes a distinct section of the Village.

5. Decision. As soon as practicable, the Commission will issue a written decision on the nomination. A copy of the decision will be mailed to the applicant (or the applicant's agent, if applicable), as well as to the owner (if different from the applicant) and to any other persons who appeared on the record at the hearing (provided they furnished a mailing address for that purpose).
6. Village Board Approval. If the Commission designates a property as a landmark or a group of properties as an historic district, as soon as practicable the Commission shall present such designation to the Village Board of Trustees for approval.
7. Plaque and/or Certificate. If the owner of a designated landmark or historic district so wishes and requests, the Commission may present the owner with a plaque and/or certificate commemorating such designation, the form, content and design of which shall be specified by the Commission. The owner shall be responsible for prepayment of any expense associated therewith.

LANDMARK FORM

(Form available electronically on Village website)

VILLAGE OF EAST AURORA
VILLAGE HALL • 571 MAIN STREET
EAST AURORA, NEW YORK 14052
(716) 652-6000 FAX (716) 652-1290

EAST AURORA HISTORIC PRESERVATION COMMISSION
NOMINATION FOR
DESIGNATION OF LANDMARK OR HISTORIC DISTRICT

(Pursuant to Chapter 156 of the Village Code)

APPLICANT INFORMATION

Applicant Name: _____

Mailing Address: _____

Telephone: _____

If applicant is acting through an authorized agent or legal representative, identify agent's name, address and telephone:

Does applicant own the property?: _____

Yes

No

If no, identify owner's name, address and telephone:

If applicant is different from owner,
does the owner concur in this application?

_____ Yes

_____ No

If applicant is different from owner, is there a
relationship between applicant and owner?

_____ Yes

_____ No

If yes, explain:

If applicant is different from owner, explain applicant's interest in the property:

Is applicant or owner related to any official or employee of the Village of East Aurora or the East Aurora Historic Preservation Commission?

_____ Yes

_____ No

If yes, explain: _____

PROPERTY INFORMATION

Property Address: _____

Name of Property
(if applicable): _____

Tax Map ID No.: _____

Zoning Classification: _____

Parcel Size: _____

Present Use
of Property: _____

Historic Use of
Property: _____

Designation Sought
(check one): _____ Landmark _____ Historic District

Year of Construction: _____

Original architect
(if known): _____

Original builder
(if known): _____

Original and subsequent owners of the property, including dates of ownership (if known):

Describe the architectural style of the property:

Describe primary building materials:

Foundation: _____ Roof: _____

Walls: _____ Other: _____

How does the property in its present condition materially differ from the property as originally constructed? Describe material alterations or additions to the property subsequent to its original construction (include dates if known):

Describe the present condition of the property:

Describe site and surroundings (*e.g.*, outbuildings, landscaping, neighborhood):

Are there any presently known threats to the property?

Yes No

If yes, describe:

Is the property associated with any personages of historic significance?

Yes No

If yes, identify and explain:

Describe the historic significance of the property (*i.e.*, why it merits designation as a landmark or historic district). Indicate relevant sources of information. Attach additional sheets as needed:

CERTIFICATION

APPLICANT: I hereby certify that this application is accurate and complete to the best of my knowledge.

Applicant's Signature: _____ Date: _____

OWNER: (if different from applicant, and if owner concurs in application): I have read and familiarized myself with this application and do hereby consent to its submission and processing.

Owner's Signature: _____ Date: _____

APPENDIX G:

**CERTIFICATE OF APPROPRIATENESS
APPLICATION
FORM AND INSTRUCTIONS**

Form also available electronically on Village website.

CERTIFICATE OF APPROPRIATENESS INSTRUCTIONS

VILLAGE OF EAST AURORA
VILLAGE HALL • 571 MAIN STREET
EAST AURORA, NEW YORK 14052
(716) 652-6000 FAX (716) 652-1290

EAST AURORA HISTORIC PRESERVATION COMMISSION
INSTRUCTIONS AND PROCEDURES FOR
APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

(Pursuant to Chapter 156 of the Village Code)

IMPORTANT NOTE: *The Commission is mindful that the application form is somewhat lengthy and detailed. Do not be discouraged! It is that way only to lessen the possibility that relevant information may be omitted. The Commission is aware that much of the information requested may be either non-applicable, unavailable or irrelevant. The Commission is willing to be flexible in this regard and does not wish to deter the public from submitting an application. Therefore, **the applicant should feel free to leave blanks in the form where appropriate.***

1. Application Form. The applicant should complete and sign the application form and submit the original to:

East Aurora Historic Preservation Commission
c/o Village Administrator
Village of East Aurora
571 Main Street
East Aurora, New York 14052

Be sure to make a copy of the application for yourself.

2. Additional Materials. To the extent applicable and available, the application should be accompanied by:
 - Photographs of the property.

- Scaled site plan or survey of the property, if applicable.
- Scaled elevation drawing of proposed changes, if applicable.
- Scaled perspective drawing of proposed changes, if applicable.
- Samples of color and/or materials to be used, if applicable.
- If the proposal includes a sign or lettering, a scaled drawing showing the type 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 location on the property.

The applicant's name should be noted on all materials submitted, which may not be returned.

3. Consideration of Application. Once the application form has been completed and the accompanying materials submitted, the application will be scheduled for consideration by the Commission as soon as practicable. Subject to change, the Commission meets monthly (second Wednesday) at 6:00 p.m. in the conference room ("red room") in the basement of the Village Hall at 571 Main Street. The applicant (or the applicant's agent, if applicable) will be notified of the hearing date and time of the meeting. The applicant (or agent, if applicable) should plan on attending in person to address any questions or concerns that the Commission may have. The Commission may request additional information relating to the proposed project and may adjourn the application pending receipt of such additional information, or for other reasons, in the Commission's discretion.

4. Criteria. Section 156-5 of the Village Code, entitled "Criteria for Approval of a Certificate of Appropriateness", states that the Commission's decisions shall be based upon the following principles:
 - i) Properties which contribute to the character of the historic district shall be retained, with their historic features altered as little as possible.
 - ii) Any alteration of existing properties shall be compatible with its historic character, as well as with the surrounding district; and
 - iii) New construction shall be compatible with the district in which it is located.

It also states that, in applying principles of compatibility, the Commission shall consider the following factors:

- i) The general design, character and appropriateness to the property of the proposed alteration or new construction;
- ii) The scale of the proposed alteration or new construction in relation to the property itself, surrounding properties and the neighborhood;

- iii) Texture, materials, and color and their relation to similar features of other properties in the neighborhood;
 - iv) 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; and
 - v) The importance of historic, architectural or other features to the significance of the property.
5. Decision. As soon as practicable, the Commission will issue a written decision on the application. A copy of the decision will be mailed to the applicant (or the applicant's agent, if applicable), and to any other persons who appeared on the record in connection with the application (provided they furnished a mailing address for that purpose).

FINAL NOTE: *A Certificate of Appropriateness is not a Building Permit. If a Certificate of Appropriateness is required for a project, it is in addition to and not in lieu of any other permit or approval that may be required.*

CERTIFICATE OF APPROPRIATENESS FORM

(Form available electronically on Village website)

VILLAGE OF EAST AURORA
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(716) 652-6000 FAX (716) 652-1290

EAST AURORA HISTORIC PRESERVATION COMMISSION

APPLICATION FOR

CERTIFICATE OF APPROPRIATENESS

(Pursuant to Chapter 156 of the Village Code)

APPLICANT INFORMATION

Applicant Name: _____

Mailing Address: _____

Telephone: _____

If applicant is acting through an authorized agent or legal representative, identify agent's name, address and telephone:

Does applicant own the property?:

_____ Yes

_____ No

If no, explain: _____

Owner's address and telephone:
(if different from applicant): _____

Is applicant or owner related to any official or employee of the Village of East Aurora or the East Aurora Historic Preservation Commission?

_____ **Yes** _____

_____ **No** _____

If yes, explain: _____

PROPERTY INFORMATION

Property Address: _____

Name of Property
(if applicable): _____

Tax Map ID No.: _____

Zoning Classification: _____

Parcel Size: _____

Present Use
of Property: _____

Is the property a designated landmark? _____ **Yes** _____

_____ **No** _____

Is the property within a designated historic district?

 Yes

 No

PROJECT INFORMATION

Nature of proposed project (check all that apply):

- _____ Alteration
- _____ Restoration
- _____ Reconstruction
- _____ Demolition
- _____ New Construction
- _____ Moving
- _____ Other Material Change (Describe): _____

Is any part of the project visible from the street or other public right of way?

 Yes

 No

Detailed Description of Project (attach additional papers as needed):

What are your reasons for wishing to undertake this project?

Estimated time for completion: _____

If your application were denied, would it pose a hardship for you?

Yes

No

If yes, explain: _____

CERTIFICATION

APPLICANT: I hereby certify that this application is accurate and complete and that, if this application is approved, the project will be completed in accordance with the terms and conditions of such approval.

Applicant's Signature: _____ Date: _____

OWNER: (if different from applicant): I have read and familiarized myself with this application and do hereby consent to its submission and processing.

Owner's Signature: _____ Date: _____

APPENDIX H:

REFERENCES

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