

4.0 ARCHITECTURAL SUMMARY and RECOMMENDATIONS

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This section provides a brief academic description and generalized viewing context for architectural styles and forms found to be represented in the Town of Clarence.

4.1 Residential Architectural Styles and Forms:

4.1.1 Colonial Houses (1600-1820)¹

The early colonists of America brought with them the prevailing architectural styles and building practices of their native lands. In the early 1700s, the English colonists of the successful eastern seaboard colonies imported from their mother country the Renaissance-inspired Georgian style, which was quickly adopted and adapted. Nearly a century later, this then-dominant style was replaced by the related Adam style. Both styles are marked by a simple box-like plan, strict symmetry and distinct, even ornamentation emphasizing the entrances and fenestration.



Figure 20. – Rice Sinclair House, Main Street
Local Historic Designated Landmark

Remaining, original examples of Colonial homes are relatively rare. Much more common are later “revivals.” It is often difficult to distinguish these “revivals” from the originals. Two points may be help in this determination: the location, as each Colonial style was built in a rather limited area of the country; and a significant element of hand-crafting evident in the construction and detailing of the dwelling, as Colonials were built before the era of industrialization.

Based on dates, location, and local history, the Town of Clarence may have a small handful of remaining Colonial houses of later Adam influenced styling, albeit with later period adaptation and modification; further investigation will yield conclusive determination.

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

4.1.2 Folk Houses – Pre-Railroad (before c.1850 with regional variation)

Folk houses are the simplest and most straight forward housing type. They are built to provide basic shelter and most effectively meet domestic needs. Little initial regard is paid changing fashions or excessive styling, the purpose being primarily diverted toward stalwart construction. Early folk houses were built of readily available local materials gathered and prepared by the builders themselves with, if the circumstances allowed, help of a local craftsman. This type of building shows relatively little change over the period of time during which it was predominant. However, it shows much regional variation, as the geography and environmental complements of a locale greatly affected the initial type of building stock it could support. Here in the Northeast, dwellings were most commonly plain, side gabled, heavy frame constructed, rough-hewn clapboard or thick shingle covered houses of linear (I-house), transitional (saltbox), or massed (box) plan. After the popularity of the Greek Revival style, some front gabled houses were introduced. This first period of American folk architecture spanned the long interval between the earliest permanent Colonial settlements and the growth of the railroad as a national transportation network in the second half of the nineteenth century.

Once a familiar dwelling on the American landscape, only limited numbers have survived intact. The Town of Clarence is fortunate in having several remain.

4.1.3 Folk Houses – National (c.1850 –1890 with regional variation)

Before the aid of the railroads, the transportation of bulky, low value resource materials, such as those used in construction, were difficult to transport, unless by water. (Clarence in some ways benefited from being near Buffalo and its access to the Great Lakes and later the Erie Canal. However, for much of the period of the area's early settlement and later, many modest dwellings were by necessity constructed of local materials with little or no stylistic embellishment). The progress of the railroad across the country and the easy and relatively cheap transit it offered dramatically changed the nature of American folk housing, altering both the traditional geographic building materials and the construction techniques. Formerly environmentally and regionally specific dwellings were abandoned for wooden structures constructed with light balloon or braced framing covered by wood sheathings. Yet, earlier traditions were not entirely erased. Many of the previous folk shapes continued to be built with new techniques. Those pre-existing models, along with several new shape innovations comprised six distinctive families of house shapes: gable-front; gable-front-and-wing; hall-and-parlor; I-house; massed plan, side-gabled; and pyramidal. Together these would dominate American folk building trends through the early twentieth century. Of these types though, the front gabled and the added gable-front-and-wing houses remained the most common in the Northeast, influenced by New England tradition.

The Town of Clarence retains a good number of these dwellings, though many have suffered later modification and/or alteration.

4.1.4. Greek Revival (1825-1860)

The close of the eighteenth century brought with it a resurgence of interest in all things “classical,” building features and styles included. Though traditional models had been Roman, recent advancing archeological works were focused on the Ancient Greek civilization and its subsequent influence on the Roman Empire. Hence the focus shifted to emphasize that of Greek style and origin. Drawing inspiration from the great Greek temples, builders sought to adopt and apply the highly identifiable and idealized elements of these structures to contemporary architecture. Borrowed features commonly include: a front or side gabled roof of low pitch; emphasized cornice line with large molding and/or detail trim; significant porches, varying full or half width and height with either flat or pediment roof and columned supports; highly visible inclusion of columns, engaged columns, and/or pilasters; and ornamented door and window surrounds.



Figure 21. – Greek Revival style – Main Street

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

There are few intact examples of this style surviving in the Clarence area, and a number more of vernacular influence.

4.1.5 Gothic Revival (1840-1880)

Beginning in England in 1749, the Gothic Revival movement gradually came to America over the next century, with the first documented structure being designed here in 1832. The key identifying features of the Gothic Revival style concern the inclusion and treatment of the steeply pitched and commonly cross gabled rooflines. Wall surfaces and windows commonly extend into the gables without a break, and the gables are often heavily accented and or decorated with verge boards and other ornament. Windowing is also key, as Gothic Revival structures frequently have pointed arch, or Gothic window openings and/or enframements. Both brick and wood materials are used, though vertical board is more common than clapboard.

Though never as popular as the contemporary Greek Revival or Italianate styles, it found moderate successful use in residences of the period and had limited influence on a few urban structures, mainly in borrowed detailing elements. By the middle of the nineteenth century the Gothic revival was a powerful force in American architecture, however with regard to ecclesiastical use. Many Catholic and Episcopal congregations, especially, adopted it for their buildings believing that its association with the High Middle Ages made it the quintessential Christian style. This style emulated the Late Medieval English parish churches, the building that High Church parishes thought appropriate for modern worship.

Several churches in the Town of Clarence are styled with this manner influence.

4.1.6 Italianate (1840-1885)

The Italianate, along with the Gothic Revival, emerged in the 1830s as part of the picturesque movement, which rejected the formal classical ideals of art and architecture that predominated in the first half of the nineteenth century. The movement sought inspiration from rambling informal Italian, stone, farmhouses, and was popularized in the United States by the writings of architectural theorists such as Andrew Jackson Downing. American builders freely adapted the style into wood construction, though it is also seen in brick. Also referred to as Bracketed, this style was popular in Western New York from 1855 to 1880. The style is most readily identified with intricately cut brackets, which were used extensively to support door and window hoods and to embellish the cornices of hoods, tall narrow windows often with half-round heads, bay windows and porches with elaborate carpentry.



Figure 22. Italiante style, Bodine Road

A good number of Italianate dwellings remain in the Clarence area. They are more commonly located in the rural expanses, though a few remain in the centralized hamlets.

4.1.7 Victorian Folk (1870-1910)

Victorian Folk homes are common throughout the country. Like the earlier National Folk style and form on which the Victorian Folk is based, this style was impacted and in part dependent upon the expansion of the railroads, as well as the advancing industrial production, both of which made the necessary material easily and widely available. In essence, these dwellings are simple, traditional folk house forms of frame construction and wood clapboard or shingle exterior with added decorative Victorian detailing to the exterior structure. This mass produced, woodwork detailing inspired from the Queen Anne and Italianate styles, could be applied at the time of construction or, as was often the case, a number of years after in an attempt to update and embellish the structure. Though generally less elaborate and clearly discernable from the high Victorian styles they mimicked, the application of said ornamentation was a conscious choice that made a distinct statement. As such, these fashion-consciously embellished vernacular dwellings fully capture and represent the indulgent and frivolous spirit of the period.



Figure 23. – Victorian Folk style, Ransom Road

The Victorian folk house and its variants are by far the most common and abundantly represented building stock style within the Town of Clarence. Such dwellings serve as a testament to the continuing rural agricultural character of the municipality at the turn of the century.

4.1.8 Queen Anne (1880-1910)

Named for the early eighteenth-century British monarch, the Queen Anne movement began in England in the 1860s. The term is associated there with the revival and reinterpretation of several stylistic currents that prevailed in Britain from the late fifteenth through the early eighteenth centuries. Sources ranged from strictly medieval ones, such as the half-timbered structures of the Tudor era, to the mixed styles of the later periods: either the Elizabethan and Jacobean modes, in which Renaissance classicism was beginning to influence traditional Gothic design, or provincial Late Stuart and Early Georgian architecture, which incorporated holdovers from the Gothic period in buildings conceived in the Renaissance manner.

These varied sources all come together in Queen Anne building. The influence of medieval England and France is reflected in asymmetrical massing; use of overhangs and jetties; tall chimneys with pilasters, corbelled tops, or other patterned brickwork; and richly patterned and textured wall surfaces. Where financial resources permitted, exterior surfaces were covered with several materials; stone, brick, slate, terra cotta, stucco, half-timber, clapboard, and shingle. Stucco might be molded or studded with stones or broken glass to emulate the parquetry found on old English dwellings. Patterned shingles, very common even on inexpensive houses, imitated in wood the sheathing of slates or tiles found on some medieval structures. High hip roofs and cylindrical or polygonal towers or turrets with conical roofs emulate forms derived from the chateaus, manors, and farmhouses of northwestern and central France. Classical applied ornament is usually derived from American Colonial and Federal

sources: broken-scroll pediments; Palladian, elliptical, and circular (bull's-eye) windows; and garland-and-swag decoration. The inclusion of projecting and recessed porches and balconies, often decked with spindles and turned posts, is one of the less derivative, more inventive features of the American Queen Anne Style.



Figure 24. – Queen Anne style – Salt Road

The pure Queen Anne is relatively rare, while the Modern Colonial, Colonial Revival, and hybrid Queen Anne/Modern Colonial and Queen Anne/Colonial Revival styles are plentiful. Further, the influence of the Queen Anne persisted in vernacular building practice, as contractors continued to build projecting bays and towers on residences until the First World War and to use patterned shingle work on dwellings into the 1920s.

A fair number of Queen Anne houses may be seen in the Town of Clarence, though they remain located near one another in select locales, namely the “downtown centers” of the hamlets. This reflects the building patterns of the period as the specialized centers of the hamlets expanded to accommodate and support the larger community’s growth and prosperity. Relatedly, the use of the higher, pure Queen Anne style appears to have been limited to those buildings with high visibility and profile, again, within a hamlet. The majority of the buildings constructed contemporarily though in a farther removed locale, favored the simpler vernacular Victorian folk.

4.1.9 Workers’ Cottage

The post-Civil War workers’ cottage is a significant house type because of its wide popularity in American urban and semi-urban areas during the second half of the nineteenth century and early twentieth century. Additionally, it is important because it should be considered one of the first forms of fully industrialized housing for working-class Americans.² These modest buildings

² Hubka and Kenny, p. 37. See Herbert Gottfried, “The Machine and the Cottage: Building, Technology and the Single-family House, 1870-1910,” *Journal of the Society for Industrial Archaeology* 21, no. 2, (1995).

incorporated many of the most advanced technological and planning ideas of its era. Machined components included doors, windows, casings, hardware and decorative detailing, as well as standardized components for wood structural and material finishing systems.³ Materials for workers' cottages were assembled following newly developed construction, merchandising, and distribution systems featuring the following: (1) standardized, interchangeable components such as nails, studs, and casings which were particularly adapted to the new balloon frame type of structural system; (2) a national production and distribution for building materials, facilitated by the railroad; (3) contractor and speculator initiation of the house building process, with minimal owner contribution to the design or construction; and (4) modern land development practices such as lot standardization, financing, and marketing practices.⁴

Late nineteenth century cottages were typically expanded and transformed in the early twentieth century. Hubka and Kenny found that expanded cottages in Milwaukee incorporated several new features: (1) the separation of food preparation and dining activities with the eventual adoption of the dining room; the individualization of sleeping spaces for children, or at least their separation by sex into bedrooms; (3) the incorporation of more and larger windows throughout the entire dwelling, and especially in the basement units; (4) an increased emphasis on plumbing and sanitation facilities, especially the adoption of kitchen plumbing and interior bathrooms for each family unit; and (5) the conformity of exterior building aesthetics and yard maintenance practices and the elimination of agrarian influenced practices.⁵

Few workers' cottages were found in the Clarence area due largely to its rural residential character and the historic importance of agriculture over large, commercialized industrial development.

4.1.10 Colonial Revival (1880-1955)

Growing interest in classical design and greater regard for more "correct" composition encouraged the development of the Colonial Revival style. Colonial Revival houses typically have massing and detail derived from Colonial and Federal prototypes, but the size and scale of Colonial Revival house are larger than those of the original models. Most Colonial Revival buildings have contained rectilinear massing, broken perhaps by bay windows; symmetrical facades with central entrances; front porches with columns and classical balustrades; relatively uniform roofs, sometimes elaborated on the façade by a cross gable or a row of dormers; and window shutters. Palladian windows, corner pilasters, and garland-and-swing trim are common decorative elements. Materials used range from wood clapboard and shingle to brick and stone.

There are several, good surviving examples of more traditional, turn of the century, Colonial Revival residences in Clarence. However, the most dominant and commonly observed of the many forms of the Colonial Revival style is the Cape Cod subtype. - The first Cape Cod style homes in America were built by English colonists arriving in the late 17th century. These early colonists modeled their homes after the half-timbered houses of England, but adapted the style to the stormy New England weather.

³ *Ibid.*, p. 38. See Gottfried, "The Machine and the Cottage," 47-68.

⁴ *Ibid.*

⁵ *Ibid.*, p.46.



Figure 25. – Colonial Revival style, Strickler Road

Over time a sturdy and practical, modest, one- to one-and-a-half-story, regularly planned and often symmetric house with wooden shutters emerged. Much later, in the late 1800s and early 1900s, a renewed interest in America's past inspired a variety of Colonial Revival styles, including Cape Cod. Colonial Revival Cape Cod houses became especially popular, however, during the 1930s. These small, economical houses were mass-produced in suburban developments across the United States. There are number of such developments in Clarence in which the Colonial Revival Cape Cod style was used in conjunction with tract-housing.

4.1.11 Tudor Revival (1890-1940)

The Tudor style first became popular in America during the first three decades of the twentieth century. It was loosely based on a combination of references to the architecture of early sixteenth century Tudor England and a variety of Medieval English prototypes ranging from thatched roof folk cottages to grand manor houses. The first American examples of the style were built in the late nineteenth century and tended to be large landmark buildings rather closely related to the English precedents. Brick and stucco with half-timbering were common exterior materials and defining features of the style, as were steeply pitched asymmetrical gables and arched entranceways. When the style was adapted to smaller residential designs, however, it lost much of its resemblance to English antecedents.

In particular, later, scaled-down Tudor Revival variants were popularly used in suburban settings. Subdivisions from the expansion period of the 1920s and 1930s especially favored an adapted tract-housing style, composed largely of simple, small, 1½-story, gabled dwellings of designed Tudor Revival influence.

Examples of this later, period tract-housing variation of the Tudor revival style are prevalent in the developed suburban residential pockets of Clarence's hamlets.

4.1.12 American Four Square Houses

In the realm of domestic architecture, the American Four Square house is often seen as having derived from the hipped-roofed, symmetrical plan, and compact, cubic shape of eighteenth-century Georgian houses. Popular with middle class families because they were comfortable to live in and unpretentious in appearance, these types of dwellings—that were often acquired from catalogues—are common throughout Western New York.

There are several representative examples of this style dwelling in Clarence.



Figure 26. – Foursquare style, Goodrich Road

4.1.13 Prairie (1900-1920)

The Prairie style is one of few indigenous American architecture styles. It originated in Chicago, developed by a group of innovative architects that have been come to be known as the Prairie school. Noted architect Frank Lloyd Wright was integrally involved in the creation and application of the Prairie style, of which he is the acknowledged master of. Landmark examples of the style are concentrated around its point of origin, Chicago, and other large Midwestern cities. However, vernacular examples may be commonly found in many early twentieth century

suburbs throughout the country, the style having been well-received and spread widely by period pattern books and popular magazine. The style is visually identifiable by its principle features, including: low-pitched roof, generally hipped; wide overhanging eaves; two-story height; façade detailing emphasizing the horizontality of the structure; and modest porches with massive square supports. Hipped roof dormers may be present on vernacular examples. In some cases secondary styling is present. Exterior material varies, though often contrasting wall materials or trim are used which emphasize the upper story.

Though no singular examples of this style were noted within the Town of Clarence, Prairie influences were seen in a number of the grouped, early nineteenth century, suburban dwellings.

4.1.14 Craftsman/Bungalow (1905-1930)

The Craftsman style was the most popular design for small residential buildings built throughout the country in the first three decades of the twentieth century. The bungalow was a new form of dwelling that was first used in the 1890s for rustic vacation or resort cottages; it was initially adapted for suburban residential purposes in California. Influenced by the English Arts and Crafts Movement and Oriental and Indian architecture, the style was popularized by the work of two brothers, Charles S. and Henry M. Greene. The Greene's began practicing architecture in Pasadena, California in 1893, and in the ensuing two decades designed a number of large, elaborate prototypes of the style. Their innovative designs received a significant amount of publicity in national magazines such as *Western Architect*, *The Architect*, *House Beautiful*, *Good Housekeeping*, and *Ladies' Home Journal*. By the turn of the twentieth century, the design had been adapted to smaller houses, commonly referred to as bungalows. It was this scaled down version of the Craftsman style that became a ubiquitous has in residential neighborhoods during the early twentieth century.

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

There are a fair number of remaining examples of the traditional Craftsman bungalow in Clarence. Similarly a few examples may be seen in which Craftsman elements were applied to late-nineteenth and early twentieth century workers' cottages, as well as to large two-and-one-half story multiple-family houses. The most common feature added to earlier residences was the Craftsman porch; these full-width porches range in level of stylistic detail from simple to high style.

4.1.15 Sears and “Kit” Houses

Sears, Roebuck and Company and other mail-order catalogs offered designs that reflected popular American architectural styles of the first four decades of the twentieth century. From 1908 to 1940 Sears offered approximately 450 ready-to-assemble designs ranging from mansions to bungalows (Stevenson and Jandl 1986:19). Other national companies active in the mail-order business included Hodgson Company, Aladdin Homes and Montgomery Ward. Sears houses were ordered by mail and delivered by train. These mail-order houses became popular because they filled a need for sturdy, inexpensive, modern homes during a period of rapid suburbanization in America.

In the Buffalo area, the biggest local supplier of ready-cut homes was Ray H. Bennett Lumber Co., Inc of North Tonawanda. In *Bennett’s Small House Catalog 1920* the company boasted about their designs as being more attractive and impressive than average homes. The catalog offered more than fifty designs of houses that were previously constructed. Bennett Homes emphasized economy of construction through standardization of materials. Bennett’s solution for excessive costs of home-building was the replacement of the traditional hand method of manufacturing with labor-saving machines. The company had a huge modern mill in the heart of the lumber market with lumber-docks on one side and main-trunk railroads access on the other side. Builders during this period commonly purchased designs with the intent of re-using them.

Preliminary observations indicate, several possible, small pockets of “Kit” houses in the Clarence Center hamlet of the Town.

4.1.16 Modern (c.1935 – present)

4.1.16.a Minimal Traditional (1935-1950)

The Minimal Traditional style is the earliest of several new styles of Modern housing that beginning in the boom years following the Depression, supplanted earlier traditional building styles, thus transforming the nature of American folk housing and innovatively shaping the suburban landscape of the early mid twentieth century onward. At its most basic, the Minimal traditional style is a greatly simplified form, loosely based on the previously popular Tudor Revival style with similar elements incorporated from the Colonial Revival Cape Cod style of the 1920s and 1930s. These houses generally have a low-pitched, cross gabled roofline with a dominant front gable and large chimneys. The façade and elevations are simplified by the absence of traditional detail elements. The exterior materials may be of wood, brick, stone or any mixture of these. This style was used extensively in the post WWII building boom and comprises the majority of the building stock of suburban, tract-housed, subdivisions of the period.

The Town of Clarence is no exception to this. Many houses of this type are present within added pockets of subdivisions in the hamlets during the post-war period of Clarence’s expansion.

4.1.16.b Ranch (1935-1975)

Originating in California in the mid 1930s, the Ranch style grew in popularity during the 1940s. It was not until the decades of the 1950s and 1960s, though, that it gained dominance throughout the country. Continuing the modern trends established with the Minimal Traditional, the Ranch style is loosely based on early Spanish Colonial dwellings of the Southwest and draws borrowed influences from the early twentieth century, Craftsman and Prairie styles. Ranch houses are 1-story structures with very low-pitched roofs and broad rambling façades. The hipped roofline is most common, but cross and side gabled variants are also seen; eave overhangs are prevalent. Both brick and wood exterior materials were used, often in combination. Modest traditional detailing is often incorporated, seen most commonly in decorative porches and window shuttering. Dominating the tract-housing designs of the period, the Ranch style with its sprawling layout denoted a marked change in subdivision housing in comparison to earlier turn of the century “streetcar” suburbs and those slightly later which continued to use relatively compact house forms on small lots in an effort to conserve and maximize space.

The Town of Clarence has a good representative collection of such Ranch house populated subdivisions. However, few were included in this survey due to their post 1950 construction date.

Additional Modern styles seen, but rarely included due to date constrictions include: the Split Level (c.1955-1975), a style closely related to the Ranch though with distinct ½-story wings and sunken garages; and the Shed style, a later style characterized by clear shed-rooflines and clean geometric forms.

4.2 Commercial Architectural Styles and Forms:

Commercial stretches are important components in the historic development pattern of an area. Located in the centers of the hamlets, interspersed with residential structures, they represent the expansion and growth of the both the localized hamlet and the Town at large. Additionally, they punctuate the greater rural residential and agricultural character of the area with the air and traffic of basic, small-scale commerce. Most of the area’s commercial buildings display popular architectural styles of the period. Storefronts or offices added to existing late nineteenth century residences share similar stylistic detailing of surrounding residences. Constructed to the sidewalk’s edge, other later constructed masonry commercial blocks interrupt the once continuous right of way of the downtown streetscape.

4.2.1 Late Nineteenth Century Commercial Buildings (1880-1900)

As in other settlements and municipalities, the earliest commercial buildings in the Town of Clarence were simple, front-gabled buildings that doubled as dwellings for proprietors. Several of these remain in the hamlets’ centers. The most popular style associated with late nineteenth century buildings in the Broadway-Fillmore neighborhood was a form of high Victorian detailing. The style’s influence on the neighborhood’s residential buildings also extended to commercial buildings. In towns and small cities across the country, storefronts with such ornamentation were typically executed in cast iron, and were incorporated into brick buildings. Frame commercial buildings in the towns emulated the designs of their cast iron counterparts in wood.

4.2.2 Early Twentieth Century Commercial (1900-1930)

In the early 1900s a new commercial style developed as a reaction to the ornate Victorian architectural styles of the late nineteenth century. This style became popular because of its adaptability to a variety of building types, especially the new one-story, flat roofed commercial building, which appeared in the City of Buffalo in the early 1900s. The character of the Early Twentieth Century Commercial buildings is determined by the use of patterned masonry wall surfaces, shaped parapets at the roofline that were often uninterrupted by a project cornice and large rectangular windows arranged in groups. The “Chicago window,” a three-part window with a wide, fixed central light flanked by two narrower double-hung sashes, is a common feature. Identifying features of this style include a plain, flat appearance that is relieved by the use of panels of brick laid in patterns and sparingly used inset accents of tile, concrete, limestone or terra cotta. The Early Twentieth Century Commercial style is lightly represented within the hamlets of the Town of Clarence.

4.2.3 Two-Part Block

The two-part block is the most common form for small and moderate-sized commercial buildings in the United States. This type of building is generally limited to two to four stories, and is characterized by a horizontal division into two distinct zones. The two-part division of the exterior zones typically reflects differences in its interior use. The street level indicates public spaces for commercial enterprises, while the upper section suggests more private spaces reserved for offices, meeting halls or apartments. Most of these display decorative elements and materials characteristic of either the Late Nineteenth Century Commercial style or Early Twentieth Century Commercial style, as discussed above. There are limited examples of this type in the Town.

4.2.4 One-Part Block

The one-part block is a one-story, free-standing building that was a popular commercial design in small cities and towns during the late nineteenth and early twentieth centuries. It was adapted from the lower part of the more numerous two-part commercial blocks during the Victorian period. The one-part block is a simple rectangular building with an often ornate façade. It is most often used for retail or office space. There are limited examples of this type in the Town.

4.3 Results

The Town of Clarence has a good number of surviving, historic properties, houses, and features in varying existing conditions of repair and degrees of integrity. Samples of a wide range of architectural styles may be found within the building stock of the Town. Some styles are well represented; while others are scarce, only being noted once or twice. As expected those styles present in greater abundance correspond in date and locale with the historic settlement and expansion trends experienced by the Town of Clarence. Distinct patterns may also be seen in the location and frequency of certain styles which denote areas of certain character, class, or

occupation with rough, discernable boundaries. Also, it is evident that the pervasive rural character of the Town contributed significantly to its foundation, subsequent method and manner of land parceling and buildout, and choices in building types and general arrangement from both a private and more public standpoint as a unified municipality.

Specifically, of the approximately 1,820 structures examined in the course of the reconnaissance level survey, CBCA documented approximately 640 surviving structures which met the established criteria, based on the historic themes and property types established in the historic and existing conditions overviews, and on the National Register of Historic Places (NRHP) Criteria for Evaluation. Of these 640 structures, 54 were recognized as Significant(S), 413 as Contributing(C), and 173 as Non-Contributing (NC). Approximately 1,174 structures were deemed Not Eligible; these buildings are not included in the report. These preliminary totals include in the count: instances of multiple structures documented on the same property and/or building complexes, outbuildings, notable site features, stone walls and cemeteries.

4.4 Recommendations

The three principal steps of historic preservation are to *identify* historic resources, to *recognize* these resources officially, and to *protect* them from harmful changes. Undertaking these steps generally constitutes preservation planning. The Town's Historic Preservation Ordinance describes these activities as "protecting and enhancing."

The Town of Clarence has acted wisely in undertaking the Reconnaissance Level and Intensive Level Historic Resources Surveys, thereby fulfilling the first step of identification. This work has identified the most prominent existing historic structures in the Town. Additional work in identification in the future could include undertaking more intensive level documentation of the resources identified in the reconnaissance level survey. However, we believe that the higher priority at this time is in the work of recognition.

We recommend that the Town of Clarence begin a process to officially recognize over time the historic resources – structures and areas of their greatest concentration – identified in the intensive level survey by officially listing them as Town landmarks and historic districts.

Additional survey work will be required to establish historic districts. This work includes establishing the unique character of the district and writing the justification for the properties to be included in the district, establishing boundaries of the district, and educating property owners about their roles and responsibilities.

As there is much work to do, the process could be accomplished over time and by sub-dividing and distributing the work. The Town may undertake this process several ways, such as by

- encouraging property owners to apply for designation,
- designating town-owned properties
- identifying threatened properties as priority designations, or
- proceeding by property type such as properties with barns.

Once historic properties that have been identified in the historic resources survey have been recognized, especially if historic districts are designated, the step of protection can be pursued. For historic structures owned by the Town, this may mean commissioning a historic structure report in which experts evaluate what must be done to protect the historic features of a structure to ensure that its character is protected. Private property owners could be encouraged to undertake historic structure report for their significant buildings. For historic districts, this may mean that the Town commissions design guidelines for the rehabilitation of contributing structures, as well as for compatible design of new structures to be built so that the district's historic character is protected. Finally, the town could undertake educational presentation and workshops because educating historic property owners on how to take care of their properties is a form of enhancing their protection.

All of these steps, when taken together, are essential components of a preservation plan. Under the Secretary of the Interiors Standards, preservation planning is important to (paraphrasing):

- Strengthen the integration of historic preservation into the broader public policy and land-use planning and decision-making arena
- Increase the opportunities for broad-based and diverse public participation in planning and historic preservation activities
- Expand knowledge and skills in historic preservation planning and practice

By undertaking a preservation planning process, the Town can align short-term and long-term actions with the overall goal of creating what Anthony Tung calls, a “culture of conservation,” that is, a way of life that recognizes and protects the community’s inheritance from the past as a means of preserving its unique character as a place to live in the future. As quoted in the magazine *Architectural Record*, he points out:

The universal trait for preserving cities is unnecessary loss: all cities that have initiated conservation protections have suffered the loss of architectural culture and, in retrospect, have come to the conclusion that what was gained did not warrant the harm that was done.

Clarence should adopt this culture of conservation in order to retain its regional leadership in embodying a high quality of life that attracts new residents and new investment.

The Town of Clarence has shown wise leadership already by commissioning the Historic Resources Surveys. Implementing these recommendations will further enhance the special character of the Town of Clarence and the high regard it holds in the region.