HISTORIC ARCHITECTURAL DEVELOPMENT

The town of Amherst was historically a farming community, as indicated on the historic maps[1]. From a marginal agricultural community at the end of the nineteenth century, Amherst's population grew dramatically during the first three decades of the twentieth-century: 10% between 1900-1910, 36% between 1910-1920, and 110% between 1920-1930 (Bain 1974, 23). In the late decades of the nineteenth-century, and early decades of the twentieth-century the area north of the city of Buffalo was viewed as the prime location for suburban development, removed from, while remaining connected to the city. The development continued to move farther into the rural landscape of the town of Amherst, facilitated initially by the electronic trolley line along Main Street, which would connect residents in these newly developed neighborhoods to the city of Buffalo. Suburban growth in Amherst began in small speculative developments located off Main Street in the southern part of town. The movement of people out of the city to suburban neighborhoods defined, and continues to define attitudes toward architectural design and neighborhood planning. This movement can be traced through a study of historic maps, specifically in the planning of new roads, which in essence define suburban growth. In the early 1920s the town transferred the responsibility for road construction to commercial developers. This set the stage for speculative, residential suburban development. The buildings constructed on the existing, and newly constructed roads, resulted in the town of Amherst containing a selection of nineteenth- and early twentieth-century farmhouses and farm complexes in areas to the north, and architecture representing recognizable American styles in areas close to Main Street, and the village of Williamsville. After World War II Amherst population growth and suburban expansion was typical of other areas in the country. Existing infrastructure directed intensive building adjacent to established arterials neighborhoods. The areas to the north of town that have been historically agricultural or wetlands have remained essential undeveloped. As a result, the town of Amherst is composed of a diverse selection of early and mid- twentieth century residential properties, and a selection of rural agricultural farmhouses and complexes juxtaposed against commercial and residential growth that occurred primarily after World War II, and again after 1970. Other building types, including commercial, institutional, ecclesiastic and recreational, necessary to support these developing neighborhoods were also constructed. Amherst is a rich study in the development of a rural agricultural town into a suburban community characteristic of nineteenth- and twentieth-century America.

NINETEENTH CENTURY VERNACULAR

The architectural styles typically associated with nineteenth-century residential architecture in Buffalo and other areas of Western New York are not well represented in the town of Amherst. This is partially due to the swampy, poorly drained soils in the northern part of town that inhibited settlement, and the fact that the Amherst was a marginal agricultural community, and farmers tended to build simple, functional vernacular

[1] The Historic Maps used are documented in the Historic Map Analysis section of this document.

structures. Another factor limiting the number of resources from the nineteenth-century is the suburban development that began in the early decades of the twentieth-century, and continues today. The resources that do exist are modest vernacular types, embellished with simple details representative of the architectural styles popular at the time. There are fewer than one-hundred buildings dating from the nineteenth century in the town. Those that do exist are located primarily in Area 1 (approximately twenty-five), Area 2 (approximately fifteen) and Area 3 (approximately ten). Nineteenth-century vernacular residential architecture is not well represented in Area 5 and Area 6, as these were the first areas to see suburban growth in the early twentieth-century. Area 7 was not developed until after World-War II, and Area 4, Area 8 and Area 9, were developed after 1970. There are In many instances the nineteenth-century vernacular properties that do remain have been altered with replacement windows, siding and additions. Often these properties retain their associated agricultural outbuildings. The farmsteads, a rare and extremely significant resource in the town, are located primarily in Area 2.

Log Structures

In 1829 Amherst showed scant settlement as evidenced by the historic maps. By 1855, in addition to Main Street, the periphery of the town, along Ellicott and Tonawanda Creek, and Transit Road show settlement. Germans were the primary ethnic group who settled the area. The vernacular type associated with this ethnic group is the log structure. At this time according to the New York Census, 35% of the structures in the town were log structures. This makes logical sense given the forest resources in Amherst, and the knowledge of the settlers. It is also likely that the limited prosperity of the town resulted in the type remaining part of the building stock for a longer period of time than in other locations. The Smith House, which has been relocated to the Amherst Museum at 3755 Tonawanda Creek Road, is a surviving example of the type. The Neumann Chapel, a log pioneer mission chapel has been reconstructed at the Museum. The HPC noted the following houses of log construction, though sided with clapboard or other siding in 1998 (*Intensive Level Survey)*: 650 Casey Road; 116 Maple Road, 151 Meyer Road (Meyer Family Homestead), 180 North Ellicott Creek Road and 624 Paradise Road. 650 Casey Road, 116 Maple Road and 151 Meyer have been demolished. 180 North Ellicott Creek Road and 650 Casey Road have been significantly altered on the exterior with additions, siding and changes to the fenestration. A survey of the interior is required to determine if the original log structure remains hidden, obscured by later construction. The demolition of these structures is a significant loss of historic cultural resources.

Stone Structures

Limestone is an indigenous material in Amherst and easily accessible within a few feet of grade as a result of the Onondaga Escarpment that runs east-west through the town just south of Sheridan Drive. A number of stone quarries appear on the 1866 map. There are 8 stone buildings remaining in Amherst: 6 residential structures and 2 religious structures. These include: **4635 Harlem Road** (ca. 1830s; Photo 6-65); the **Mennonite Meeting House** located at **5178 Main Street** (ca. 1834; Photo 7-2); **1841 North Forest Road** (ca. 1840; Photo 1-12); **219 Park Club Lane** (ca. 1821; Photo 7-6); **Stone Chapel**, located on the

grounds of the former Sisters of St. Francis Home at **147 Reist Street** (ca. 1901; Photo 7-8); **4030 Rensch Road** (ca. 1830; Photo 4-5); **38 Richfield Road** (ca. 1830s; Photo 8-13), and a **house at the Country Club of Buffalo, opposite 250 Youngs Road** (ca. 1830s; Photo 8-20). The stone structure that was constructed on the "Schenk" Estate, and is now part of the Grover Cleveland Golf Course at Main and Bailey, is no longer located within the town of Amherst as a result of annexation of this property. The residences located at **6701 Main Street** and **6720 Main Street**, both in Area 8, have been demolished.

Vertical Plank Construction

Vertical plank construction is a relatively simple, vernacular method of construction that did not require a skilled carpenter. Essentially, boards, or planks, were stood vertically upright so they could support the floor or roof beams above. The existence of local saw mills and a supply of inexpensive lumber in the town made this an attractive building technique in the second quarter of the nineteenth-century. The **Kramer Store on Brenon Road** (ca. 1830; Photo 2-1) is an example of the technique, as is the Dann Road house, which has been relocated to the Amherst Museum at 3755 Tonawanda Creek Road. The other example identified in the *Reconnaissance Level Survey*, 1997 was a house on "Tonawanda Creek Road, directly east of #2350", which has been demolished. Identification of other plank construction examples would require an interior survey.

Agricultural Building Typology

Outbuildings are structures that serve various storage (livestock, feed, equipment) and utilitarian functions on a farm. These structures include barns, sheds, silos, milk houses, privies, and garages. They were typically built using simple post and beam construction. Balloon framing was not used until the post-Civil War era.

There are a number of different type of barns including the front-gable barn; the gambrel roof barn, the side gable bank barn and the English barn. One of the earliest types is the three-bay English barn, with hand-hewn posts and beam construction, sawn sheathing and gable roofs, constructed on low foundations at grade level without basements. The English barns were constructed primarily for subsistence crop farming, not animal husbandry. These barns were often modified with interior partitions to house animals, and equipment. Often the barn would be built into a bank resulting in an upper and lower level, with access at grade, hence the name 'bank barn'. This allowed hay and grain to be stored above, and livestock below. The grain and hay could be easily thrown to the area below, where the livestock had easy access to the exterior. The gambrel roof barn began replacing smaller gable roof barns by the late nineteenth-century. Most gambrel roof barns are volumetric with more storage space for the accommodation of hay crops and farm machinery. As a result most barns represented are balloon frames.

Extant silos associated with the farmsteads are relatively rare. Silos, which became part of the agricultural landscape at the turn-of-the-century, function as a storage container for green fodder crops, primarily corn, and are usually associated with dairy farms. Silos were often constructed out of tile, concrete, concrete block and, later in the century, metal.

The milk house, a component of dairy farms in the early twentieth-century were typically constructed out of materials that could be easily washed down with water, and featured a cooling trough. Construction materials included concrete floors and cast concrete in the interior, and concrete block or tile on the exterior.

Privies were a typical component of all residential rural properties. They were typically located at a convenient distance from the house, and were wood frame construction with a gable or shed roof. Privies are significant as a component of the rural landscape, however they are highly significant as archaeological resources because they were often uses as the "garbage" where household waste, such as dishware, glass, pottery and food, was discarded.

Nineteenth Century Recognizable American Architectural Styles

The significant recognizable nineteenth-century American architectural styles[2] represented in the Town of Amherst are Federal, Greek Revival, Gothic Revival, Italianate, and the Queen Anne. Generally, the structures recommended demonstrate significance for the quality of their architectural design. The styles represented by buildings in the project area are briefly summarized below:

Federal/Adam Style

The Federal Style is often referred to as the Adam Style after the English architects Robert and James Adam. Robert Adam traveled to Italy and the Mediterranean to study classical Roman and Greek architecture. Adam was influenced by the spatial planning in many of the Roman monuments as well as motifs such as swags, garland, urns and stylized geometric designs (Greek key), which were reinterpreted in his interior designs. The Federal/Adam style is typically identified by a semi-circular or elliptical fanlight over the front door, with or without sidelights, cornice emphasized by decorative moldings such as dentils, symmetrically aligned six-over-six windows with double-hung sashes (never in adjacent pairs), Palladian windows, and a carefully proportioned, five-rank front façade on a simple box two or three rooms deep plan. The Federal/Adam style was popular in the United States from about 1780 to 1820, and was particularly popular in port cities along the eastern seaboard. Locally, the style continued until about 1840 at which time the Greek Revival began to dominate. In Amherst, there are two residential examples constructed of local limestone with cut stone lintels and quoins, **1841 North Forest Road** (Photo 1-12), and **219 Park Club Lane** (Photo 7-6).

[2] "Style" as used here is defined in the *Oxford English Dictionary* as "a definite type of architecture, distinguished by special characteristics of structure and ornament." Various scholars (Rifkind, McAlester, Baker, Blumenson) have identified and classified features (scale, shape, mass, proportion, rhythm, articulation, ornamental trim, and material) used to fulfill function and convey meaning. In this way, the conventions or style of a period in American architecture can be defined and one style differentiated from another.

Greek Revival

During the 1830s and 1840s the Greek Revival style flourished in the United States. In Western New York, the style was popular until the 1860s. The style is characterized by the application of classically inspired detail to wood frame or masonry buildings. These details include bold, simple moldings; pedimented, low pitch gables, with gable returns; heavy cornices with unadorned friezes, and horizontal transoms above entrances. Although the most easily identifiable features are columns and pilasters, not every Greek Revival structure has them. Representative examples include **85 Ayer Road** (ca. 1850; Photo 9-1); the limestone **Mennonite Meetinghouse** at **5178 Main Street** (ca. 1834; Photo 7-2), **829 North Forest Road** (ca. 1840s; Photo 4-3), **361 Cayuga Street** (ca. 1840s; Photo 7-12), and **1921 Tonawanda Creek Road** (ca. 1860; Photos 2-41, 2-42) .

Gothic Revival

The Gothic Revival style was popularized during the 1830s by a growing taste for the romanticism of the Picturesque movement. The Picturesque movement emphasized a rambling, informal style. Romantics projected symbolic virtues of Gothic Architecture and the Christian Medieval past in the revival of the style. Alexander Jackson Davis' *Rural Residences* (1837) was the first house plan book published in America showing not only details, parts and pieces, but also showing perspective, three-dimensional views with floor plans. This publication was dominated by Gothic examples. Andrew Jackson Downing, a landscape architect, authored *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850), one of the most influential pattern books, which provided plans, perspectives, and descriptions for the carpenter, builder and prospective homeowner. Downing's publications were widely received, helping to popularize the style. The style is distinguished by the pointed arch; steeply pitched cross gables and wall dormers; gables commonly having lacy verge boards; bay and oriel windows; tracery and leaded stain glass. The cross gable in the center of the façade is a characteristic feature. The window openings tend to be varied in size, asymmetrically placed with drip moldings. In the town, the style is represented by the **Stone Chapel** located on the grounds of the Sisters of Saint Francis Home at **147 Reist Street** (ca. 1901; Photo 7-8).

Italianate

The Italianate style was part of the Picturesque movement. It was a romantic style popular in the 10 years before the Civil War, and remained popular in the Civil War decades. The style was borrowed from the rural architecture of Northern Italy. Typically the style is characterized by two or three stories; a low-pitched roof; widely overhanging eaves with decorative brackets; tall, narrow round-headed windows with hood moldings; bracketed and/or pedimented rectangular crowns; corner quoins; square cupola, tower or centered gable. The properties located at **44 Argyle Road** (ca. 1870s; Photo 5-6), **215 Brenon Road** (ca. 1870; Photo 2-3), **1200 Campbell Boulevard** (ca. 1870; Photo 2-12, 2-13), **1645 Dodge Road** (ca. 1855; Photo 1-3), **251 Frankhauser Road** (ca. 1870s; Photo 4-1), **1710 Hopkins Road**(ca. 1873; Photo1-7), **1025 New Road** (ca. 1880 ; Photo 2-28), **110 North Ellicott Creek Road** (ca. 1855-60; Photo 3-14), **2750 North Forest Road** (ca. 1870 ; Photo

3-12), **233 Old Niagara Falls Boulevard**(ca. 1870; Photo 3-16), **679 Schoelles Road** (ca. 1853; Photo 2-36), **459 South Ellicott Creek Road** (ca. 1870; Photo 4-6), and **2571 Tonawanda Creek Road** (ca. 1870; Photos 2-46, 2-47), are examples of the style.

Queen Anne

The Queen Anne style was inspired by late Medieval prototypes, and made extravagant use of complex shaped and elaborate detailing which would have been cost-restrictive prior to the industrial revolution, mass-production of complex house components, and the advent of the balloon frame and wire nails. The style was popular during the 1880s and is characterized by steeply pitched roofs of irregular shape, typically with front facing gable end, asymmetrical plan and massing, and prominent partial or full-width porch, usually one-story high, often extending along one or both sides. Decorative elements include small-paned windows, Palladian window motif, door opening with fan and side lights, turned balusters, intricate latticework, patterned shingles, cut-a-way bay windows and other devices to avoid a smooth-walled appearance. Spindlework detailing, sometimes referred to as gingerbread ornamentation, or as Eastlake detailing is often found in porch balustrades, as a frieze suspended from a porch ceiling, in gables and under wall overhangs left by cut-a-way window bays. Towers are a common Queen Anne feature and may be round, square or polygonal, with the square form the least common. The examples of the Queen Anne style in Amherst are **6461 Main Street** (ca. 1890; Photo 8-10), **954 North Forest Road** (ca. 1890; Photo 9-2), and **10950 Transit Road** (ca. 1890; Photo 2-58).

Twentieth Century Recognizable American Architectural Styles

The last decade of the nineteenth century saw European-trained architects designing houses for wealthy patrons, evoking correct historical interpretations of European styles. Chicago's Columbian Exposition of 1893 furthered this emphasis on period styles. These eclectic styles including Colonial Revival, Dutch Colonial, Neoclassical, Renaissance Revival, late Gothic Revival, French Eclectic, Spanish Eclectic, Tudor Revival, and the English Cottage styles were among the most popular during the first two decades of the twentieth-century. Other recognizable American architectural styles represented during the early decades of the twentieth-century in the town of Amherst that represented the first expression of architecture are the Foursquare, Craftsman, Bungalow, and Prairie style houses. The Art Deco style and International/modern style is also represented. Generally, the styles are represented by residential, educational and ecclesiastic buildings. Few commercial storefronts of significance remain. The structures recommended demonstrate significance for the quality of their architectural design. The styles represented by buildings in the project area are briefly summarized below:

Colonial Revival

The Colonial Revival style was the dominant style for domestic architecture during the first half of the twentieth century. As it is used here it refers to a revival in the interest of early Dutch and English (Georgian and Adam styles) houses from the Atlantic seaboard The

Centennial Exhibition of 1876, and the Chicago World's Fair in 1893 sparked a renewed interest in colonial architecture, and the colonial period in general. In the last two decades of the nineteenth century, the Colonial Revival influenced the Queen Anne style, producing classical details such as Palladian windows. A number of publications including *The American Architect and Building News* and *Ladies Home Journal* promoted the style to both the professional and private sector. Typically, the style tends to be eclectic with the free combination from two or more of these early precedents. Common elements associated with the style include regular massing, symmetrically balance façades, embellishment of front entrances with pedimented porches and classical surrounds, multi-light double-hung wood sash, brick or wood clapboard walls and gabled roof dormers. Examples of the Colonial Revival style can be found in the **Audubon Terrace Historic District** (ca. 1920s-30s; Photos 6-4), the **Keswick-Ruskin-Brantwood Historic District** (ca. 1920s-40s; Photos 5-103 through 5-110), the **Chateau Terrace Historic District** (ca. 1920s-30s; Photos 6-45), and the **Fairlawn-Koster Historic District** (ca. 1920s-30s; Photos 5-64). Other examples include **305 Brompton Road** (ca. 1930; Photo 8-3), **128 Crosby Boulevard** (ca. 1937; Photo 5-35), **223 Crosby Boulevard** (ca. 1927-1929; Photo 5-39), **28 Fairchild Drive** (ca. 1931; Photo 5-62), **100 Getzville Road** (ca. 1920; Photo 6-60), **242 Hendricks Boulevard** (ca. 1927; Photo 5-87), **217 High Park Boulevard** (ca. 1910; Photo 5-93), **79 Hyledge Drive** (ca. 5-95; Photo 5-95), **47 Lebrun Circle** (ca. 1936; Photo 5-113), **145 LeBrun Circle** (ca. 1919; Photo 5-116), **276 LeBrun Road** (ca. 1922; Photo 5-120), **367 LeBrun Road**(ca. 1915; Photo 5-121), **725 LeBrun Road** (ca. 1925; Photo 5-127), and **48 Park Circle** (ca. 1930; Photo 5-155). **4457 Main Street** (ca. 1930; Photo 6-79) is an example of a bank designed in the Georgian Revival style.

Dutch Colonial

The Dutch Colonial farmhouse of the seventeenth and eighteenth centuries featured a gambrel roof, with flared eaves, and multi-light double-hung sash. An oversized shed dormer across the length of the house was common, providing height and light to the upper story. The Dutch Colonial Revival style can be found in the **Audubon Historic** District (ca. 1930; Photo 6-4), and the **Fairlawn Koster Historic District** (ca. 1920; Photo 5-71). Other examples include **155 Kings Highway** (ca. 1920; Photo 6-68), **127 Windermere Boulevard** (ca. 1929; Photo 5-177) and **156 Berryman Drive** (ca. 1920; Photo 6-26).

Neoclassical

The World's Columbian Exposition in 1893 presented a classical architecture in the design and detailing of the exhibit halls. The Neoclassical style recalls elements Greek and Roman classical motifs, and was especially popular for public and institutional buildings in the United States during the early twentieth century. The scale and articulation of the style was easily adapted to large public and institutional buildings, and grand residential designs. Elements of the design include full-height entry porches, classical columns and detailing at the cornice and eaves, embellished entrances and symmetrical masonry façades. The **Country Club of Buffalo at 250 Youngs Road** (ca. 1926; Photo 8-19) is an example of a public adaptation, while **60 Bentham Parkway** (ca. 1942; Photo 6-10) and **The Hower House**, at **23 Four Seasons West** (ca. 1905; Photo 5-72) are residential examples.

Italian Renaissance Revival

European architectural precedents were popular in the first quarter of the twentieth century. Often, architects-designed houses for wealthy patrons evoked correct historical interpretations of European styles. The Italian Renaissance revival style made reference to the Italian palazzo and villa. Typical elements of the villa style included low, hipped clay tile roofs, broad projecting eaves supported by brackets, tall narrow casement windows, recessed porticos, and Tuscan columns, while the palazzo style exhibited stone or stucco exterior wall cladding and refined classical detailing at the cornice, and window and door surrounds. In Amherst the **Rosa Coplon Mansion** at **4380 Main Street** (ca. 1918-1920; Photo 6-77) the **Crouch-Waite Mansion** at **4380 Main Street** (ca. 1912; Photo 6-78) and **224 Maynard Drive** (ca. 1929; Photo 5-148) are representative of the style.

Late Gothic Revival Style

The Gothic style remained popular up until the mid-twentieth century in the design of religious structures, and academic institutions. Late Gothic Revival buildings are often built of stone, with typical Gothic embellishments at the windows and doors. Examples in Amherst include **St. Benedict's Roman Catholic Church and School** at **1317 Eggert Road** (ca. 1930-1950; Photos 5-49 through 5-52), **St. Paul's Lutheran Church** at **4001 Main Street** (ca. 1880/1930; Photo 5-140), **Saint Mary of the Angels –Sisters of Saint Francis Motherhouse** at **400 Mill Street** (ca. 1926; Photo 7-4), and **Amherst High School** at **4301 Main Street** (ca. 1930/1935; Photo 6-75).

French Eclectic

The French eclectic style was a romantic, picturesque style that looked to elements of domestic buildings in the northwestern regions of France. The style was popular in the 1920s and 1930s in suburban residential developments and private estates as it evoked a sensibility of country estate living. The style typically incorporated a prominent steeply pitched hip roof, casement windows, tall chimneys, masonry or stucco cladding and hip roofed dormers. Examples of the style are found at **90 Crosby Boulevard** (ca. 1935-37; Photo 5-31), **74 Keswick Road** (ca. 1925; Photo 5-106), and **697 LeBrun Road** (ca. 1900-1910; Photo 5-126).

Spanish Eclectic

The Spanish Eclectic style is not as common in the northeast as it is in Florida and the southwestern states. The style became popular after Bertram Goodhue designed the 1915 San Diego Panama-California Exposition using historic Spanish prototypes. The style makes reference to Moorish, Byzantine, Gothic and Renaissance prototypes. Typically the details include stucco wall surfaces, with little or no overhang at the eaves, arched openings at the doors, windows and porches. Examples of the style can be found in the **Capen Street Historic District**, the **Fairlawn-Koster Historic District**. **144 Ivyhurst Road** (ca. 1940;

Photo 5-102) and the **Transit Valley Country Club** at **8920 Transit Road** (ca. 1920s; Photo 1-19) are also examples of the style.

Tudor Revival

In the late nineteenth century, architects looked to the traditions of the late sixteenth- and early-seventeenth century English architectural traditions. In a reaction to the Industrial Revolution, similar to the Arts and Crafts movement, designers were looking for a more honest expression of materials, craftsmanship and form. Common elements of these Late Medieval prototypes included in the revival style are asymmetrical massing, a steeply pitched gable roof, multi-light casement windows, and massive chimneys. Brick and stucco-clad walls with decorative half-timbering typically complete the composition. There is an extensive sampling of this style in Amherst ranging from large, architect-designed residences, to more modest, "builder/developer" standardized types. Examples in Amherst are seen in the **Audubon Terrace Historic District**; **the Keswick-Brantwood-Ruskin Historic District**; the **Eltham-Longleat Historic District**; **the Fairlawn-Koster Historic District**, the **Westwood Country Club** located at **772 North Forest Road** (ca. 1920s; Photo 4-2), the **Park Country Club of Buffalo** at **4949 Sheridan Drive** (ca. 1927-28; Photo 7-9)**, Christ the King Church and School**, located at **30 Lamarck Drive** (ca. 1928/1952; Photos 6-72, 6-73, 6-74), **36 LeBrun Circle** (ca. 1917; Photo 5-112), and at **312 Maynard Avenue** (ca. 1930; Photo 5-149).

English Cottage

The English Cottage style is a variation of the Tudor style, however it attempts to evoke the sensibility of country living. Architectural features include simulated thatched roofs, grouped casement windows, steeply pitched roofs , and asymmetrical massing. The style is typically seen in modestly scaled houses, and often incorporates Colonial Revival detailing. Examples include **5 Berryman Drive** (ca. 1928; Photo 6-11), and **31 Darwin Drive** (ca. 1927; Photo 6-49).

American Foursquare

The American Foursquare style refers more to a massing typology than it does to a stylistic ornamental language. American Foursquare houses are defined by cubic massing, hipped roofs, overhanging eaves, dormers, and full-width front porches. The ornament can reference Craftsman, Prairie, or Colonial Revival styles. The style first appeared in ca. 1890, and was promoted by builder's magazines and catalogue companies who sold house "kits". The simplified ornamental language gave the buildings a clean, dignified appearance, which appealed to the budget and aesthetic sensibilities of the modern homeowner. The simple massing lent itself to a variety of cladding materials including brick, stucco, clapboard and shingle. Examples in Amherst include **33 Crosby Boulevard** (ca. 1927; 5-24), **1035 Eggert Road** (ca. 1915; Photo 5-44)**, 53 Fruehauf Avenue** (ca. 1930; Photo 6-56) and **3071 Sweet Home Road** (ca. 1900; Photo 2-38).

Craftsman & Bungalow

The craftsman style was popular between 1905 through the early 1920s. The style was inspired by the Greene brothers who designed simple Craftsman-style bungalows in Pasadena, California. Influences on this style include the English Arts and Crafts Movement (particularly in America the philosophy of Gustav Stickley) and an interest in oriental wooden structures. The style was promoted in periodicals such as *Western Architect*, *House Beautiful*, *Good Housekeeping*, *Architectural Record*, *Ladies Home Journal*, and *The Craftsman* magazine. The style is characterized by low-pitched, gabled roofs; hipped roofs; wide, unenclosed eave overhangs and exposed rafters; decorative beams or knee braces beneath overhangs; full or partial width porches with square-tapered columns that sometimes extend to the ground level. The exterior wall is sometimes broken up by the use of different materials. Dormers are common, with exposed rafters and braces. One-story vernacular examples are called the Bungaloid or Bungalow style. Examples of the Craftsman style include **89 Berryman Drive** (ca. 1922; Photo 6-19), **1990 Dodge Road** (ca. 1901; Photo 1-4), **33 Washington Highway** (ca. 1907; Photo 6-92) and **36 Washington Highway** (ca. 1910; Photo 6-93) The one-story Bungalow style is found at **40 Berryman Drive**, (ca. 1930; Photo 6-12), **349 Berryman Drive** (ca. 1930; Photo 6-38), **4554 Harlem Road** ca. 1910; Photo 6-63), and **65 Washington Highway** (ca. 1925; Photo 6-95)

Prairie

The Prairie Style (1900 – 1920) originated in Chicago and is one of the few indigenous American architectural styles. Frank Lloyd Wright's early work is in this style. Wright and Louis Sullivan would have had great impact on architects working in Chicago at this time, as well as architects who worked directly with them. The style was popular in Chicago's early 20th century suburbs and throughout the Midwest. Vernacular examples of the style were made popular by pattern books and popular magazines. These examples are common in early 20th century suburbs throughout the country. The style is characterized by massive square or rectangular piers of masonry (high style) or wood (vernacular). Low-pitched roofs, typically hipped, with broad eaves are also characteristic of the style. The mass is typically two stories with a one-story wing, porch or porte-cochere. The horizontal is emphasized in this style. The style was most popular between 1905 and 1915 and fell out of fashion after World War One. Examples of the Prairie style are located at **1 Cloister Court** (ca. 1914; Photo 5-20), **9 Cloister Court** (ca. 1914; Photo 5-21), **32 Ivyhurst Road** (ca. 1915; Photo 5-97), and **670 LeBrun Road** (ca. 1920; Photo 5-125).

Art Deco

The Art Deco style was popularized after Eliel Saarinen won second prize for his 1922 design for the Chicago Tribune Tower competition. The name of the style is derived from the 1925 Paris Exposition Internationale des Arts Decoratifs and Industriels Modernes. The Art Deco style is sometimes referred to as "jazz-age" for its use of ornament that include zigzag patterns, geometrical curves, chevrons, and references to Egyptian motifs including low relief fluting and reeding. The style became popular for commercial buildings in the 1920s. The **Amherst Theater** at **3500 Main Street** (ca. 1940; Photo 5-135), and the commercial

block located **4511-4521 Main Street** (ca. 1930; Photo 6-80) exhibit elements of the Art Deco style.

International Style

The term International Style was coined in reference to the name of the book written by Philip Johnson and Henry-Russell Hitchcock to describe the International Exhibition of Modern Architecture held at the Museum of Modern Art in New York City in 1932. The work presented in this exhibition, and documented by Johnson and Hitchcock, represented an architecture that sought to reconcile the arts and craft tradition with industrial technology, while moving beyond historicism. The common characteristics of this architecture tended to be a simplification of form, a rejection of applied ornament, and an adoption of glass, steel and concrete as the preferred building materials. The "machine aesthetic" of the International Style insisted on the rejection of applied ornament, the honest expression of structure, and truth in materials, and designs that responded to function. Buildings designed in the International Style typically have a rectangular or square footprint that is extruded in a simple cubic form, with taut planar surfaces that are devoid of applied ornamentation. The windows run in horizontal rows forming a grid that provide light into the open interior spaces. Glass and extruded aluminum typically form the curtain wall, while steel and concrete are the characteristic structural materials. The residence at **55 Washington Highway** (ca. 1936; Photo 6-94) is the only property in Amherst exhibiting elements of this style.

Post World War II Standardized Neighborhood

After World War II, and in response to the GI Bill3, a number of neighborhoods were constructed that exhibited a standardized site-plan, and articulation designed to accommodate a new middle-class suburbia. The residences tended to be small, approximately 1000 square-feet, single-story or one-and-one-half story cubic or rectangular structures with a uniform setback, and broad expanse of lawn. The result was a dynamic rhythm along the street, broken only by the change of entrance parte from center to side. Often a simple, cubic garage is located to the rear or attached to the side of the house. The residence as a single unit is not significant. It is the repetition of a standardized type on a street with similar set backs, sidewalks, landscaping and relation of driveway to entry, and entrance path that is significant. The **Alberta Drive Historic District** (ca. 1950s; Photos 5-1 through 5-3), **Albion Avenue Historic District** (ca. 1950s; Photos 5-4, 5-5), **Augusta Avenue Historic District** (ca. 1950s; Photos 5-7, 5-8), **Callodine Drive Historic District** (ca. 1950s; Photos 5-10 through 5-12), **Danebrock Drive Historic District** (ca. 1950s; Photos 5-41 through 5-43) and **Siegfried Avenue Historic District** (ca. 1950s; Photos 9-8 through 9-10) exhibit strong characteristics of the uniformly planned, post-World War II standardized type.

[3] Officially titled the Servicemen's Readjustment Act of 1944, the GI Bill provided college or vocational education for World War II veterans, as well as providing low interest, zero down payment home loans backed by the Veteran's Administration. This allowed people to move out of urban rental units into a suburban home.