

Cover photo to be determined...

Design Guidelines for the City of Ithaca

Historic Districts and Landmarks

Design Guidelines for the City of Ithaca

Approved by the City of Ithaca Common Council / Date TBD

Prepared by Jessica Evans
For the Ithaca Landmarks Preservation Commission
City of Ithaca Department of Planning & Development

Carolyn Peterson, Mayor

Ithaca Landmarks Preservation Commission

Alphonse Pieper, Chair

Nancy Brack, Vice-Chair

Kristen Brennan

George Holets

Susan Stein

Lynn C. Truame

Joel Zumoff, Common Council Liaison

Common Council

Maria Coles

Shane Seger

Michelle Berry

J.R. Clairborne

Mary Tomlan

Joel Zumoff

David Gelinas

Gayrqud Townsend

Daniel Cogan

Robin Korherr

With funding from the Certified Local Government Program, administered through the New York State Office of Parks, Recreation and Historic Preservation.

Table of Contents

Introduction	9
Benefits and Responsibilities of Historic Designation	10
The Ithaca Landmarks Preservation Commission	11
Ithaca's Historic Districts	12
How the ILPC Reviews a Proposed Project	19
Historic Preservation at the National Level	21
Five Points to Consider Before Rehabilitation	24
Changes to Building and Site	25
Windows & Doors	26
Porches & Porticoes	28
Roofs	30
Exterior Cladding: Wood	32
Exterior Cladding: Masonry	34
Awnings, Signs & Lighting	36
Utilities & Retrofitting	38
Site, Landscaping and Ancillary Structures	40
Additions & New Construction	42
Overview: DOs & DON'Ts	46
Appendices	48
Glossary of Terms	49
Historic District Maps	54
Technical Assistance	55
Credits	57



Introduction

INTRODUCTION

The Ithaca Landmarks Preservation Commission (ILPC) has created this manual in order to provide developers, contractors, trades people and property owners parameters to plan renovations, repairs or alterations to buildings in locally designated historic districts and individual landmarks. It also provides encouraged approaches on how to treat specific elements of a building or site, such as windows, roofs and additions.

Although many typical issues are discussed, every building presents unique and sometimes unpredictable challenges. This manual should be used as a companion to the process, and is not intended as a substitute for dialogue with the Commission or its staff. Before embarking on any work, it is recommended that the property owner or agent consult with the staff of the ILPC.

As someone who owns or is involved with a historic property, you have the obligation of protecting your building from inappropriate alterations, damage or demolition. You are also the steward, responsible to future generations for your property's preservation. Your cooperation in maintaining Ithaca's architectural history is an essential part of sustaining our community's heritage.



Italianate door, South Green Street



Cayuga and State Streets, circa 1880

Benefits and Responsibilities of Historic Designation

There are several benefits to historic preservation. Residents and business owners enjoy living and working in architecturally cohesive surroundings with stable and increasing property values. They also have the piece of mind knowing that their community is somewhat protected from unplanned growth and inappropriate development.

In 1997, Ithaca became the first New York State community to adopt an Exemption for Historic Properties Law. This is a tax abatement which allows owners of locally designated historic properties to increase the value of their buildings through investment in repairs and renovation without suffering an immediate increase in local property taxes. The program provides a ten-year window of tax relief following the a substantial rehabilitation of a structure. For the first five years, no additional taxes are incurred (except in the instance of a city-wide tax increase). For each of the following five years, the property tax increases 20%, until the tenth year after project completion when the full value of the property tax increase is realized. A project must meet certain criteria and must be approved by the ILPC in order to qualify for this tax abatement.

Another financial benefit is the Federal Historic Preservation Tax Incentives program, which has fostered \$33 billion in investment since the program's inception in 1976. It is available for buildings that are listed (or eligible to be listed) in the National Register. A project must be an income-producing property and must adhere to the Secretary of the Interior's Standards for Rehabilitation (enumerated on page 15). The major benefit of this program is a 20% tax credit based on the amount spent on certified rehabilitation.

Along with these benefits come the responsibilities of owning a designated property. You are the stewards of Ithaca's architecture and environment, and the careful maintenance of your property improves the quality of life for the entire community. While this manual will provide you with specific guidelines, the following are the responsibilities of the property owner:

1. Use this manual as you plan any physical changes to your designated property
2. Make every reasonable effort to use property for its originally intended purpose or to provide a compatible use that requires minimal alteration
3. Maintain the historic and architectural integrity of a property
4. Submit for review any proposed exterior changes to the property

The Ithaca Landmarks Preservation Commission

In 1970, the City of Ithaca adopted a preservation ordinance, following the demolition of several downtown historic buildings, including the early city hall (now the site of the present Seneca Street parking garage). Other historic structures, such as the Clinton House, were in imminent danger of being demolished. Today, much of Ithaca's architectural character can be attributed to the more than 450 structures, memorials and sites that are designated as landmarks and included in historic districts. The protection of these landmarks is the responsibility of the ILPC through designation and review.

The overriding purpose of the ordinance is to:

“Promote the educational, cultural, economic and general welfare of the public through the protection, enhancement and perpetuation of landmarks and districts of historic and cultural significance”

The ILPC is composed of up to seven voting members and a Common Council liaison, each of whom serves a three-year term, on a volunteer basis. These members are appointed by the Mayor with the consent of the Common Council, and represent a variety of interests, including architecture, city planning and the cultural and business sectors. Meetings are held monthly and are open to the public. While the ILPC performs a variety of duties, the most important is the designation of local historic resources and the review of proposed alteration, demolition, new construction and site work. All decisions are made in a legal public hearing process.

While there are also state and national designations, local designation provides the highest level of protection and is the most rigorous in safe-guarding designated properties. Local designation acts as a mechanism for protecting landmarks of special historic, architectural, or cultural significance from insensitive alteration or demolition. Properties are designated on the merit of their significance and integrity. A building's significance is measured in the context of importance to the historic, cultural, and or architectural fabric of the city. Integrity is the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period. The ILPC considers such qualities as materials, workmanship, association and setting when determining the significance and integrity of a property.

The ILPC may designate properties (individually or as groups of buildings) on its own initiative or at the request of an individual, group, or association, and provides public notice to property owners and neighbors of any potential designation. Historic districts can include both contributing and non-contributing buildings. Those buildings determined by the ILPC to be contributing are in most cases 50 years old,

INTRODUCTION

Ithaca's Historic Districts



Cornell Arts Quad, circa 1902



Cornell Arts Quad Historic District, circa 1997

with documented architectural or historic significance. If properties meet criteria as stipulated in the Ordinance, owner approval is not required. All designations, however, are subject to approval by the Common Council.

The buildings and sites located within the historic districts are part of the cultural heritage of Ithaca and reflect the lifestyles, aesthetics and progress of its citizens for two centuries. Even though many of the early buildings are gone, there is still a rich collection of 19th and 20th century homes, public buildings and landscapes. These guidelines only apply to Ithaca's locally designated historic districts. Maps of each historic district can be found on page 47)



Arts Quadrangle Historic District, Cornell University

Period of Significance: 1868 – 1919

Designated in 1990, the Arts Quadrangle Historic District is a local district only, not on the National Register. The district includes 10 buildings, two statues and one memorial. Olin Library, built in 1961 is in the district, but considered a non-contributing building. Buildings on the Arts Quad reflect the earliest period of the University's physical development. Established in 1865 under the Morrill Land Grant Act of 1862, the first Cornell buildings were constructed on 300 acres of farmland donated by Ezra Cornell. Together, Morrill, McGraw, and White Halls comprise the earliest symbol of the fledgling University, "Stone Row", so named for their native gray siltstone building material.

In 1871, Cornell established one of the nation's early architecture programs and named Charles Babcock as its first professor. Franklin (1882, now Tjaden) and Lincoln (1888) Halls were signed by and reflect his eclectic simplified interpretation of the Romanesque Revival style. William H. Miller, who was guided in his architectural studies by Cornell president Andrew D. White, also employed the Romanesque Revival style in the design of University Library (dedicated in 1891, now Uris Library), one of the most important 19th century buildings at Cornell, and generally considered to be Miller's masterpiece. Goldwin Smith Hall (1904) and the adjacent Sheldon memorial Exedra and Sundial (installed in 1910), were designed by Carrere and Hastings, a nationally prominent firm. In addition to early academic buildings, the Arts Quad historic district appropriately includes statues of founder Ezra Cornell and first president Andrew D. White.

The Arts Quad Historic District narrative is derived from Cornell University, Central Campus: A Proposed National Register Historic District, prepared by Historic Ithaca, Inc., August 1989, on file in the City of Ithaca Department of Planning and Development.



Sibley Hall



McGraw Hall

INTRODUCTION

Cornell Heights Historic District.

Period of Significance: 1898 – 1937

The Cornell Heights Historic District was listed on the National Register of Historic Places in 1989 and designated locally, also in 1989. The district includes 166 principle buildings. The boundaries of the Cornell Heights Historic District generally follow the boundaries of the original Cornell Heights subdivision established as a result of two separate land purchases in 1896 and 1901.

The Cornell Heights Historic District is architecturally and historically significant as an exceptional intact example of a turn-of-the-century planned residential suburban development located in an outstanding natural setting. The district's curvilinear street plan, lavish landscape features, dramatic geographical setting and its historical pattern of development place it within the romantic tradition of the ideal residence park popularized by Frederick Law Olmsted.

The Cornell Heights Land Company employed the services of landscape architect William Webster of Rochester and financed virtually every aspect of the subdivision's physical improvement. Cornell Heights was promoted by its owners as a high class residential suburb. Houses were all built to individualized designs and several represent the work of prominent Ithaca architect, William H. Miller. A further dimension of significance stems from the intimate relationship between Cornell Heights and Cornell University. The impetus for development of the subdivision was closely linked to Cornell University's major expansion around the turn of the century, a program that had a tremendous effect on the small village of Ithaca and sparked its growth into its present size and character.

At its inception, Cornell Heights was considered an "addition" or suburb of Cornell University and it served as home to many of the University's professors and students. Some of the leading figures of the University in the early 20th century resided in Cornell Heights and faculty members of national and international renown continue to make it their home today. Retaining a high level of integrity, the Cornell Heights Historic District illustrates an important aspect of American planning and recalls a significant period in the history of Ithaca.



This stone wall compliments the rural natural character in Cornell Heights.



Many homes in the district were designed by area architects.



Curvilinear streets and walkways

Clinton Block Historic District

Period of Significance: 1830 – 1860

Designated in 1980, the Clinton Block Historic District is a local district only. The district is comprised of three buildings, the Clinton House (which was listed individually on the National Register in 1972) Clinton Hall (listed on the National Register in 1988) and the Hibbard Block. This district comprises three buildings, which are the last remaining unified group of Greek Revival commercial style in Ithaca. Greek Revival architecture predominated the American landscape starting in the 1830s and continuing up to the Civil War. Developers of the three buildings were prominent Ithaca entrepreneurs, Jeremiah Beebe, Henry Ackley, and Henry Hibbard. The design of the Clinton House (1830) is attributed to Ira Tilloston, early architect, builder and surveyor. Its grandeur reflects Ithaca's early economic prosperity. Colonial Revival style details, such as the balustrade and Palladian window, are the result of a 1901 renovation following a major fire, which destroyed the upper stories and the roof. The Clinton House is associated with many significant events and people that have shaped Ithaca's history. Important meetings were held in its stately rooms and Ithaca's founder Simeon DeWitt, resided at the hotel for several years prior to his death in December 1834.

Clinton Hall (ca. 1843) and the Hibbard Block (ca. 1847) were constructed in large part to provide retail outlets for patrons of the hotel. Their slightly increased setback from the street highlights the prominence of the hotel portico and would have provided hotel patrons an unobstructed view of trains arriving via the South Hill incline. The third level of Clinton Hall was a 500-seat auditorium used for public meetings and entertainment. The auditorium later served as a popular theater for vaudeville and early moving pictures. The severely deteriorated, fire damaged building underwent substantial rehabilitation between 1985 – 1987, at which time the building façade was returned to its 1852 – 1862 appearance.

The Hibbard Block is a three story brick commercial building constructed in a simplified Greek Revival style. Number 106 West State Street, constructed after 1860, is now part of this block, having been connected internally to the original construction. The Clinton House, Clinton Hall and Hibbard Block are unified aesthetically by plan and by architectural style. The buildings present the sole stagecoach hotel and ancillary commercial grouping surviving in Ithaca.



Clinton House

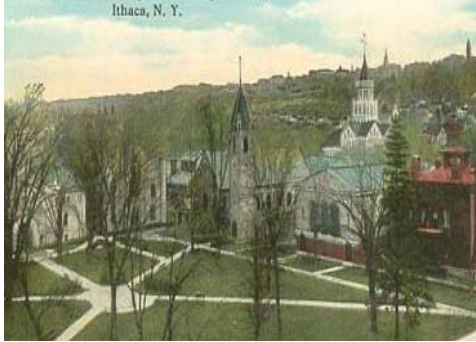


Arcade at Clinton Hall

INTRODUCTION

DeWitt Park Historic District

Period of significance: 1820 – 1930



Historic view of Dewitt Park



Terra cotta cartouche, Dewitt building



306 North Cayuga Street.

Designated in 1971, DeWitt Park was Ithaca's first local historic district. It was listed in the NR in 1971. The district is roughly centered on DeWitt Park and includes a concentration of the city's religious education and government buildings as well as some of the city's earliest surviving residential structures. The DeWitt Park Historic District reflects the early period of Ithaca's development from settlement to city. The district derives significance through its association with many of Ithaca's early leaders and citizens including its founder, Simeon DeWitt. As New York State's Surveyor General, DeWitt became familiar with Ithaca while surveying military lots, which were land parcels granted to Revolutionary War soldiers as compensation for military service. DeWitt was the single most influential person in the community's planning and development. By 1800, he owned most of the land between the hills. To promote settlement, he created the village plan and donated lots in what is now the historic district for the school, a church and other civic buildings. Many of those original uses survive today. By the time of his death in 1834, he had watched Ithaca grow from a tiny settlement of six families to a small city of nearly 4,000 residents. In 1868, the public square was named DeWitt Park in his honor.

The DeWitt Park Historic District derives further significance through its association with some of Ithaca's most distinguished architects. These include Ira Tilloston, the architect most frequently credited with designing Ithaca's foremost 19th century hotel, the Clinton House; A.B. Dale, another talented architect who worked in Ithaca during the late 19th and early 20th centuries; William Henry Miller; and Miller's one-time apprentice Clinton L. Vivian (for more on Miller, see the East Hill Historic District section, page 10). The DeWitt Park Historic District is an architecturally rich and historically significant downtown area. The district presents a unique urban setting for the city's commercial, social, political and religious activities.

East Hill Historic District

Period of Significance: 1830 – 1932

Encompassing two earlier and smaller districts (established in 1974 and 1976), the current East Hill Historic District, established in 1988, includes 264 contributing elements and surviving segments of the city's early 20th century street paving. It is both a locally and nationally designated district.

The East Hill Historic District derives its greatest significance from the broad collection of architecturally and historically significant 19th and 20th century residential, commercial and institutional buildings. The district includes many intact examples of Greek Revival, Gothic Revival, Italianate, Second Empire, Queen Anne, Shingle, Renaissance Revival, Colonial Revival, and Arts and Crafts architectural styles. This building stock reflects Ithaca's growth from a small industrial community to its 20th century role as an internationally known distinguished educational center. The district's residents were entrepreneurs, professional people, politicians, and Cornell University faculty and students. The district derives further significance from the great concentration of the work of William H. Miller, a former Cornell University student whose prolific practice included commissions throughout upstate New York between 1871 and 1920.

Residences on East Hill dating from the 1830s and 1840s are concentrated on the 400 block of East Seneca and East Buffalo Streets. The random nature of settlement of East Hill in the mid-19th century was characterized by a primarily rural character, with a few isolated milling properties. The major catalyst for denser development was the selection of Ithaca as the site for Cornell University. The large two-and-a-half and three story residences and boarding houses constructed in the last quarter of the 19th century were part of the building boom that shaped the visual character of East Hill.

Throughout the 19th and early 20th centuries, East Hill has played key roles in Ithaca's social, educational, financial, and political life, which attest to the importance of East Hill in Ithaca's growth and development.



Italianate building at 426 East Buffalo St.



Greek Revival home at 608 East Seneca St., with some 19th century modifications.

INTRODUCTION

University Hill Historic District

Period of Significance: 1867 – 1927

The University Hill district possesses a sweeping view of the City of Ithaca, the Cayuga Inlet and Cayuga Lake valley, and encompasses 46 tax parcels, most in residential use. The district is significant for its relationship with two important Ithaca families, the Cornells and Tremans. Both families garnered considerable public esteem, by serving as benefactors or directors of Ithaca's major financial, civic and educational institutions.

The district includes a substantial portion of Ezra Cornell's 300-acre East Hill farm, Forest Park. It also includes Llenroc, the Cornell family's last estate, completed after his death in 1874. By the first decade of the twentieth century, the Treman family had become the dominant landowners on University Hill, having purchased substantial additional portions of the Cornell family holdings. Between 1900 and 1902, Treman siblings Robert, Charles and Elizabeth constructed their homes on a nine-acre parcel between University and Stewart Avenues, engaging Boston-based landscape architect Warren Manning to landscape the grounds.

All of the buildings in the historic district were constructed as detached residential structures. Also included is Baldwin Memorial Stairs, designed by Bryant Fleming and built in 1925. District buildings display the range of American domestic revival and vernacular architectural styles popular during the late nineteenth century and early twentieth century. Ezra Cornell's own home, Llenroc is listed on the National Register of Historic Places as Ithaca's finest and best-preserved masonry Gothic Revival Style residence. William H. Miller, one of Ithaca's most prominent architects, designed the Elizabeth Van Cleef and Robert Treman estates. Other residential structures in the district consist primarily of two-and-one-half-story frame dwellings designed in the Italianate, Second Empire, Stick, Folk Victorian, Queen Anne and Colonial Revival styles. The contiguous siting of the three exemplary carriage houses on University Avenue is a feature unique to this historic district.



Many late 19th century homes here have sweeping panoramic views of the city.



Carriage houses converted to apartments on University Avenue.

How the ILPC Reviews a Proposed Project

Any proposal affecting the exterior of a property or site that is either individually designated or is in a locally-designated historic district requires a Certificate of Appropriateness (COA) from the Ithaca Landmarks Preservation Commission before a city Building Permit can be issued. To obtain a COA, proposals must undergo review by the ILPC. While available to make limited suggestions, the ILPC does not design or redesign proposals. The ILPC can, upon request, conduct an informal, conceptual review to determine the feasibility of an application. When applications are complete, decisions can usually be made at the same meeting at which they are presented. Sometimes additional information is required and a decision is carried over to the next meeting. In considering architectural and cultural value, the Commission shall consider whether the proposed change is consistent with the historic value and the spirit of the architectural style of the landmark or district. Applicants are encouraged to attend the ILPC review to answer any questions that may arise and to hear first-hand the basis upon which decisions are made. No additional fees are required for the COA applications review process.

The ILPC will issue a COA if it approves the plans submitted for review. Approval depends on meeting the following criterion: The proposed work will not have a substantial adverse effect on the aesthetic, historical or architectural significance of either the landmark or the district.

If the proposal is denied, the applicant may appeal, based on the following criterion: The denial of a COA would prevent the owner of the landmark from earning a reasonable return on said owner's property subject to this regulation.

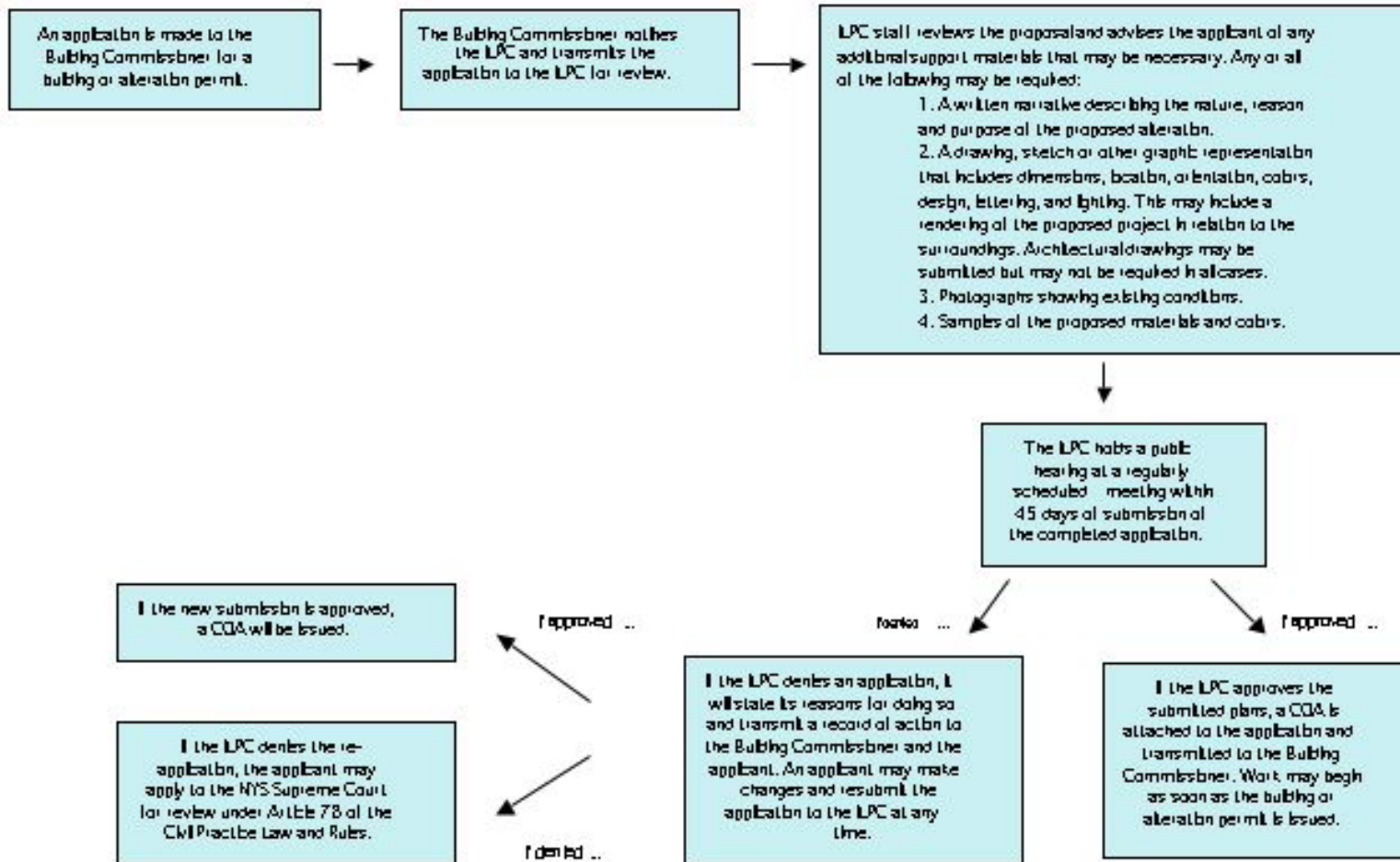
What if the proposed work does not require a Building Permit? All properties within a historic district require an Alteration Permit, obtained from the Building Department, regardless of the scale of the project. An Alteration Permit will trigger the same review process by the ILPC as a Building Permit. The only exception is painting, which does not require any permit from the city.



This eclectic Victorian home on East Seneca Street represents one of the many architectural styles in this district.

INTRODUCTION

This is what to expect from start to finish of the review process:



Note: when reviewing a case for appeal, the ILPC will consider economic hardship as grounds for an exemption.

Historic Preservation at the National Level

There are three different levels at which a landmark can be officially designated: local, state and national. In addition to local designation by the ILPC, a building, structure, site or object can be listed on the State or National Register of Historic Places. As the nation's honor roll of buildings and neighborhoods that are architecturally or culturally important to the history of this country, the National Register (NR) is simply an official list kept by the United States Secretary of the Interior. The NR is primarily honorific, although most funding for historic preservation projects is available only to properties which have been listed in the NR. Listing a property in the NR does not protect it from alteration or demolition, except for those projects which involve federal programs or finances. Properties within the National Register Historic Districts are subject to review by the ILPC only if they are within the local district boundaries. In Ithaca, most properties listed in the State and National Registers are also designated under the local ordinance.

Each of the 50 states oversees its own state register of historic places, maintained by the State Historic Preservation Office (SHPO). New York State's SHPO administered by the New York State Office of Parks, Recreation and Historic Preservation. Landmarks which are listed on NYS Register of Historic Places are usually also listed in the NR, and carry similar restrictions on State-funded undertakings.

Historic properties located within the National Register Historic Districts are eligible for the federal tax credit program, which allows a 20% tax credit for certified rehabilitation of income-producing historic properties. Essentially, this means that 20% of the rehabilitation cost will be borne by the federal government, in the form of a direct deduction to one's income tax, so long as the work performed (interior and exterior) meets the Secretary of the Interior's Standards for Rehabilitation. This program is administered by the SHPO in Albany. For more information, contact the Finger Lakes representative at (518) 237-8643.



Ithaca's Historic Districts, national and local.



Cast iron fence post on Seneca Street.

The Secretary of the Interior's Standards for Rehabilitation

In addition to the design guidelines found in this manual, the ILPC is also guided by the Secretary of the Interior's Standards for Rehabilitation when determining appropriateness for proposed alterations to designated properties in the historic districts. These are national standards which were first developed in 1976, and revised in 1995, by the United States Department of the Interior. Their primary purpose at the federal level is to determine if a rehabilitation project qualifies as a Certified Rehabilitation for the federal tax program. Most historic districts throughout the country also use these guidelines as guidance for their own historic districts. They are:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces 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 architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive 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 a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. 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 that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic 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.

Points to Consider Before Undertaking a Rehabilitation



Ionic columns on State Street.

Rehabilitation is generally defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values. While the members of the ILPC review a proposed project, they will be considering the following questions:

1. What are the most significant architectural elements of the property? Has every effort been made to retain and save these elements? Has care been taken to appropriately repair or replace significant historic elements with like materials?
2. Will the proposed project have a negative impact on significant elements of the property or on significant buildings in the district?
3. Does the alteration, addition, or new construction fit in with the context of the historic district considering the scale, placement, design and color?
4. Does the alteration, addition or new construction falsely mimic historic features or buildings in a way that makes it difficult to distinguish new construction from historic fabric?
5. How will the work be documented, either through photographs or drawings, so that the new additions or alterations can be dated by future owners?



Cupola on Greene Street.



Changes to the Building & Site

Significance of Windows & Doors



This replacement window does not match the oval shape of the original opening.

Windows are a key component in defining the architectural style of a building. They also reflect changes in aesthetics throughout the years. For example, most Greek Revival houses have second story frieze band (or knee) windows, while Craftsman-influenced homes usually exhibit decorative upper-pane window glazing. Part of preserving historic windows is to consider their historic function. Historically, just as today, windows served four primary goals: admitting light to the inside, providing ventilation, providing a visual link to the outdoors and enhancing the appearance of the building.

Historic doors also represent the time and style in which a building was constructed. For example, the doorway of a Colonial Revival home can be its defining feature: a paneled front door, with Classical pilasters, and sometimes a transom and side lights. In commercial buildings, the doors can be a key component of original storefronts. When historic doors are replaced with modern, inappropriate ones, the entire character of the building is altered.

For both windows and doors, the ILPC will consider components significant and worthy of preservation if they: a) are original, b) reflect the design intent for the building, c) reflect period or regional styles, d) reflect changes to the building due to major periods of events, or e) are examples of exceptional design and craftsmanship.

Tips:

Improve efficiency of significant historic windows by minimizing air and water infiltration. Regularly maintain caulk, glazing compound around the glass. Consider using interior storm windows on street-facing façade. Maintain paint on all windows and doors to prevent water damage.

There is a commonly-held misconception that windows are the primary source of heat loss in historic buildings. In fact, the roof is more important in the role of energy efficiency. Carefully evaluate the condition of other components (like the roof, insulation, and foundation) before undertaking the replacement of historic windows.



Historic windows should not be blocked up

Encouraged Approaches

When replacement is necessary, use photographic documentation or surviving physical evidence to match features such as the size, proportion, material, design and hardware. If documentation is not available, use a contemporary door or window that is compatible with the historic visual character.

Avoid using non-historic materials: do not replace wood with metal or vinyl doors and windows.

Historic entrances should be kept in place, even when no longer in use. This will preserve the visual character of the building façade, keeping the exterior appearance of the building as close to the original as possible.

Match the original when replacing materials, operation, configuration, profile, detail and reflective quality. This includes selecting a color that minimizes the visual impact of the replacement component(s).

Shutters and awnings should be considered only where precedence or appropriateness can be documented.

Do not reduce, enlarge or block up door and window openings or features of the openings such as transoms or sidelights. When replacement is required, windows and doors should be selected that match the shape of the original opening.

Do not replace original sills or sashes without an expert opinion. Damaged components can frequently be repaired rather than replaced.

Do not substantially alter the character or material of historic window lights. If clear glass was original, do not replace with privacy or reflective glass. If original glass was tinted or leaded, do not replace with clear, undivided panes.

Storm windows and doors should match the shape and color of the original, and should fit inside the original opening.



This metal replacement door does not match the materials or character of the rest of the home.



Tinted glazing does not match the historic windows, and is not recommended.

Significance of Porches & Porticoes



The elements of this porch are a character defining feature of the home and should be preserved during any future alterations.

The porch or entrance of a building is one of its most important features. Not only does it define the principle façade, it also creates a transition from outdoors to indoors, and plays an important role in the history of the building. Traditionally, porches functioned as a sort of outdoor living area during warm weather, prior to the advent of electric fans and air conditioning. Residents could spend time out of doors, and interact with their neighbors and the activity of the street without leaving their home. The porch frequently showcases the style, ornamentation and craftsmanship unique to a historic home. Visually, the porch and entrance usually adds a significant amount of volume to a building's massing.

In Ithaca, the wide variety of architectural styles has produced a wonderful array of porches and entrances. For example, Greek Revival houses frequently have long porches, supported on Doric or Tuscan columns that reflected the Classical aesthetic seen in larger public buildings of the day. Craftsman bungalows of the early 20th century generally have wide overhanging eaves, exposed rafters and tapered columns, and generally match the character of other Arts and Crafts-era designs. It is very important to the preservation of the whole building to maintain and preserve the historic porches and entrances.

Tip:

Keeping gutters and downspouts and flashing in good working order will greatly increase the life-span of porches and entrance roofs. Porches are more exposed to the elements than other parts of a building, and therefore should be more rigorously maintained.

Encouraged Approaches

Retain and preserve as much of the historic porch or entrance as possible.

When replacement is necessary, use photographic documentation or surviving physical evidence to match features of the historic porch such as the massing, roof form, support posts or columns, hand rails, decorative detail and doors.

Avoid embellishments that are out of character with the rest of the building's architectural style and time period.

Do not enclose or remove original porches and entryways.

Porches should not be converted to sunrooms, nor should they be altered with the addition of screens or glass.

Do not alter or remove decorative or structural elements such as roofs, support posts or columns, hand-rails or brackets.

Do not incorporate prefabricated lattice, vinyl, wrought iron railings or other historically inappropriate materials in repair or replacement projects.



Porch additions or alterations should match the material and design of the original. Modern framing material will alter the character of the entire building.



Enclosing original porches and entrances will dramatically alter the appearance of the house.

Significance of Roofs



The deteriorated condition of this slate roof will eventually damage the entire roofing system.



Painting new gutters and downspouts to match the paint scheme would help make them less obtrusive.

More than a simple visual detail, the roof of any building is the most important element of its preservation. It keeps the building weather-tight, protecting other structural elements from water damage, and helps regulate the interior climate. It is also one of the most expensive assets to maintain, repair or replace. And, once damage or deterioration has occurred, it is essential to repair the roof as quickly as possible, since other structural elements are at risk. However, before any major work is performed on a historic roof, a thorough inspection should be done of the entire roof to determine the cause and location of failure, document the historic roofing components, and to determine if replacement is necessary, so that as much of the original components can be used as possible.

There are two major components to consider in an historic roof: the material and the massing. Some architectural periods are virtually defined by the roof's massing or shape. Queen Anne homes, for example, have complex roof forms with gables, turrets, towers and dormers, all of which were an expression of the decorative, ornate aesthetic of the late 19th century.

Most homes within Ithaca's historic districts date from the 19th century. During that time period, most homes were constructed with wood shingle, slate, tin or occasionally, clay tile. Asphalt shingles were used on homes dating from the 1890s. The original roofing material on each historic building imparts a distinctive visual character and should be routinely evaluated and maintained to prolong their useful life. Any alterations, repair or replacement of historic roof sheathing or other roof elements are subject to ILPC review and approval.

Tips:

Provide adequate flashing at openings and intersections to avoid water penetrations.

It is very important to keep gutters clear of leaves and debris. When gutters are blocked, ice dams can cause significant water damage to the entire roof and substrate.

When replacing asphalt or fiberglass roof shingles, ILPC staff is authorized to pre-approve materials that fall within a specific color range, without a full review process. Please contact ILPC staff for more information and approval prior to starting a roofing project.

Encouraged Approaches

Preserve or when necessary repair in-kind all significant historic roofs, roof sheathing, dormers and other roof features. Historic roofing materials, such as metal, clay or slate should never be entirely replaced before the end of their useful life.

The massing of a historic roof is one of the most important architectural features of a home. Avoid altering the existing roof pitch, roof size, dormers or gables.

Preserve and maintain visually significant historic chimneys. Some chimneys merit preservation treatment even when they are no longer in use.

Where replacement is necessary, limit replacement to those proportions of the roof where historic materials have failed.

Where total replacement is warranted and can be demonstrated to the satisfaction of the ILPC that use of historic roofing materials is not feasible, use photographic documentation or surviving physical evidence to suggest the scale, texture, configuration, profile, detailing, and color of the alternative to the historic material.

If skylights are original to the building, they should be preserved or repaired in-kind. If new skylights are added, their location should be discreet. Historic details and materials should not be damaged or removed in the process of installing skylights.

If gutters and downspouts are repaired or replaced, use photographic documentation to match the profile, material and dimension of the historic system. Consider painting gutters and downspouts to blend with the facade or other trim.

When replacing 19th century gutters, the ILPC requires the use of half-round gutters.



The asphalt shingles on the porch roof should match the original fish-scale slate tiles on the historic roof.

Significance of Exterior Cladding: Wood



These saw-tooth shingles are a character-defining feature of this home, and should not be replaced with vinyl or other synthetic siding materials.

In all projects, the ILPC prefers projects that focus on retaining and repairing historic exterior cladding materials. If replacement is necessary, it can often be limited to areas with consistent exposure to the damaging effects of weather (such as a south wall), while the remainder of the cladding may simply be repaired.

In the event that replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual properties. Substitute materials should be used only on a limited basis and only when they will match the appearance and general properties of the historic material and will not damage the historic resource.

The importance of preserving the exterior cladding extends beyond the primary siding, like wood clapboard, stucco or brick, and includes details that frequently define the architectural style. For example, Craftsman bungalows frequently have large overhanging eaves with exposed wood rafters, while Second Empire buildings generally have decorative brackets. These types of details must be preserved in order for the original character of the building to be retained.

Tips:

Check painted surfaces for signs of damage from moisture or insects.

Check the condition of painted surfaces and caulked joints for peeling paint and open joints.

Be sure gutters and downspouts are in good working order to protect wood and decorative elements.

Encouraged Approaches: Wood

Identify and preserve those materials and features that are important in defining the building’s historic character. Some buildings, like those in the Queen Anne style, are identifiable because of their decorated shingles. Maintain the size, shape and variety of wood components (shingles, brackets, trim, window architraves, etc.) on historic buildings.

Undertake routine maintenance on historic materials and features. This is generally the least expensive way required to preserve a building’s original character.

Do not remove architectural features such as siding, cornices, brackets, gingerbread work, or shutters. These are, in most cases, an important part of the building’s character, illustrative of a certain time, aesthetic and craftsmanship.

If replacement is required, it should be done with material that is as close to the original as possible. Maintain the details, dimensions and finish of original wood siding, as well as the width of clapboards, corner boards, window frames and trim.

Complete replacement of historic wood siding with modern alternatives like vinyl should not be undertaken, as this can damage or destroy the historic character of the building. Inauthentic siding or siding which is improperly installed can also contribute to the deterioration of the building, causing moisture to build up and damage the substructure.

Colors:

The ILPC considers paint color to be a reversible treatment, and is therefore not typically subject to review. Upon request, the ILPC staff will make recommendations. The ILPC will, however, evaluate colors that are inherent to materials, such as brick color and roof shingle color. Factory finish doors, windows and other elements where color is permanent are subject to review.



An example of replacement in kind: the damaged portion of this cornice has been replaced, while much of the original has been retained.

Significance of Exterior Cladding: Masonry



Careful restoration work at the Clinton House, repairing the stucco.

Prior to 1870, brick clays were pressed into molds and were often unevenly fired, depending on their location within the kiln. The quality and character of the bricks depended on the type of clay available and the technique with which they were made. After 1870, bricks were made with the extrusion process and became much more uniform and durable. Stone has also been used historically in American architecture. In Ithaca, like other places, stone is generally seen in public buildings, or houses of the wealthy, as it is a material that takes a great deal of time and effort to work with. Llenroc, or New York State Bluestone has been quarried in and around Ithaca since (?), and can be seen throughout Ithaca, most notably in the Arts Quadrangle historic district. Other types of stone used in the region are: sandstone, limestone, granite and even marble, which is found throughout our public buildings, like churches. Mortar, the substance used to bind masonry units together, was historically quite soft, consisting of lime, sand and water. By the late 19th century, Portland cement was introduced to the mix and mortars were made harder and less absorbent.

Tips:

Mortar joints should be maintained with an in-kind mortar. Modern mortar is generally harder than historic mortar and can cause damage to older, softer masonry units.

Maintenance of the roof, overhanging eaves and gutters can prevent water damage to brick, stone and stucco.

Encouraged Approaches: Masonry

Use compatible cut, color, tooling, size of block and smoothness of face for masonry. Match the details of historic brickwork such as color, size, pattern and softness or hardness of brick.

When undertaking repair or repointing of mortar joints, match the existing details in color, joint width, profile and composition.

The true cause of deteriorating masonry and/or mortar should be evaluated and treated before any repointing effort is made. Repoint older bricks with a mortar no harder or softer than the original.

Do not remove architectural features, such as cornices, brackets, railings, window architraves or doorway pediments. If these features are damaged beyond repair, they should be replaced only with material that closely matches the original.

Eliminate any forms of vegetation that may cause structural damage or prevent adequate drainage.

It is not appropriate to apply paint or other coatings to unpainted masonry elements. It is also not recommended to waterproof masonry units as a substitute for repointing or repair. Many sealants prevent the natural evaporation of moisture and are generally discouraged.

It is not appropriate to use high-pressure or abrasive cleaning methods such as sandblasting or acid washes on historic masonry surfaces. Such cleaning techniques will permanently damage the masonry surface and accelerate deterioration. Generally, a low-pressure water cleaning with soft brushes is all that is required.



When repointing historic brick, it is important to match original mortar joint profile and composition.



Before modern air conditioning, awnings were used as an effective means to shade and cool buildings. Cayuga Street, circa 1915.

Significance of Awnings, Signs and Lighting

Awnings: During the 19th century, awnings were made of canvas, a tightly woven heavy cotton with a relatively short lifespan, but cheap to replace. Around the post WW2 era, aluminum awnings became a more popular material, seen in both homes, to match a newer, more minimalist architecture, and storefronts, as flat-metal canopies kept store fronts cool. Since the 1980s, plastic or vinyl awnings - in a wide variety of shapes - have replaced both the historic canvas and aluminum canopies. This latter type is generally inappropriate because the material, character and shape do not complement the original door or window openings of the historic building.

Signs: Signs can be an important element in Ithaca's historic districts. Appropriate signs can enhance the character of the residential buildings in the area. In keeping with the Design Guidelines, graphic simplicity and compatibility with the existing architecture are the basic principles of designing effective and attractive signs. When evaluating signs, the ILPC will be most concerned that they do not overwhelm, clutter, or damage architectural features. The size, number and location of signs may also be subject to Chapter 272 of the Municipal Code. Please be sure to check with the Building Department for other regulations.

Lighting; In residential buildings, original porch lights should be retained. If new fixtures are needed, they should match the scale and style of the house. It is not recommended to select a fixture in a contrasting style. Simple contemporary fixtures, unobtrusively located, may provide more illumination if needed. In commercial buildings, lighting should be used only to help illuminate signage at night. Obtrusive lighting to illuminate an entire building is not appropriate, as it can change the character of the entire district.

Tips:

Applying molding to the edges of hanging signs will help prevent deterioration and fading.

Lower levels of lighting generally look more authentic to a historic building than sodium vapor lights, or other intense modern options.

Encouraged Approaches

Signs should be compatible with the character of the neighborhood and blend with the character of the structures on which they are placed. They should not conceal architectural detail, clutter the building's image, or distract from the unity of the façade. Rather, they should complement the overall design.

If a historic sign is a designated landmark, alterations or repairs should be done with material that matches the original as closely as possible. If the original is damaged beyond repair, it should be replicated as closely to the original as possible, and placed in the original, or nearby location.

No façade should be damaged in the application of signs, awnings or lighting. Fasteners may be used in masonry units, but the resulting holes must be appropriately repaired upon removal of the sign.

Use wood, painted or factory finished metal, or other smooth finish materials. Sandblasted or carved wooden signs have a rustic look and are not in keeping with urban character.

Building directories are encouraged for multi-tenant buildings, rather than individual signs for each business.

Awnings should be made of canvas or canvas-like material. Rigid plastic awnings are not appropriate. Awning shapes should be relatively simple.

If original lighting fixtures are present, these should be preserved and repaired. However, they will probably need to be rewired, to meet current code and safety regulations. Period lighting should be installed only if there is photographic documentation to prove that it existed on the building originally. Fixtures should be appropriate to the style and scale of the building and the element to which it is attached.

Lighting should not adversely affect neighborhood, buildings, pedestrian or vehicular traffic. Generally, lower levels of lighting are more appropriate than higher one, and historic lighting colors and intensities should be matched wherever possible.

Exterior lighting should be kept to a minimum, to avoid light pollution and an inauthentic representation of a historic building.



Awnings should correspond to the shape of the opening.

Significance of Utilities and Retrofitting

Work that must be done to meet health, safety and accessibility requirements, or to improve energy efficiency is usually not part of the overall process of protecting historic buildings. Rather, this work is assessed for its potential impact on the historic building. The ILPC's view is that human safety and comfort should always be a priority, but can usually be accomplished without compromising the integrity of a historic building.

Federal regulation, called the Americans with Disabilities Act (ADA) require equal accesibility to public and commercial buildings to all visitors, regardless of their mobility. The ILPC acknowledges this is a very important, yet challenging goal. Creative solutions should be undertaken to allow the highest level of accessibility with the lowest level of impact to the designated building or district.

Before considering major alterations for energy efficiency, remember that most historic buildings were constructed with natural climate-controlling measures. Prior to the advent of air-conditioning and vinyl storm windows, cupolas, shutters, transoms, porches and landscaping were used to help make people more comfortable. Therefore, the first step (prior to beginning work) should be to evaluate existing historic features to assess their inherent energy-conserving potential.

Tip:

The National Park Service's Preservation Brief 32 ([http:// www2.cr.nps.gov/tps/briefs/brief27.htm](http://www2.cr.nps.gov/tps/briefs/brief27.htm)) provides guidance in meeting ADA requirements in a historic building. Technical questions about these requirements can also be obtained from the Department of Justice's ADA hotline, at 800.514.0301

Encouraged Approaches

Locate conspicuous accessories, such as air handling units/compressors, gas and electric meters, cable and telephone installations, utility meters, fire alarms, cell phone towers and satellite dishes on less visible locations at the rear or side of the building.

When possible, these conspicuous accessories should be compatible with the scale, material, and character of the historic building.

Mechanicals, utility connections and fire escapes are in most cases vital to the function of a building or required by building codes. When evaluating the addition of such elements the ILPC looks for installation in locations that have the least possible visual or physical impact.

Comply with accessibility, health and safety code requirements in such a manner that the character defining features of historic sites and buildings are preserved. Install removable or portable access ramps rather than permanent ones to provide barrier-free access.

Where building code permits, consider alternative solutions to exterior fire escapes, such as an interior sprinkler system or alternative means of egress. If a fire escape is required, locate it away from the main façade to minimize the visual impact. Also, consider painting fire escapes the base color of the building or a color that is compatible with the base color to reduce visual impact.

If air conditioning is added, consider a centralized system within the building, so that the main generator can be located in an inconspicuous location on the site. If window units are used, be sure they can be removed and that they are properly installed, so that condensation does not cause damage to the building.

Satellite dishes and cell phone antennae should not be attached to the building. If they are necessary, they should be screened by landscaping or fencing elsewhere on the site.

The Americans with Disabilities Act (ADA) standards are different for public buildings and trigger a higher standard of accessibility.



Fire escapes should be located at the side or reare of the building, due to thier visual impact on the building.



Original storm windows will work more efficiently and compliment historic windows.

Significance of Site, Landscaping and Ancillary Structures



Brick pavers are still present on or under many of Ithaca's streets.



Ancillary buildings, such as this gardening shed, are important components of a historic landscape and should be considered during the planning phase of a project.

Outbuildings, such as sheds, carriage houses and barns were once a commonplace component of the landscape in Ithaca. The structures that remain remind us how different life used to be in Ithaca: horses and automobiles shared the roads, and city dwellers raised chickens in their backyards. Historic secondary outbuildings are vanishing as their original uses have disappeared from daily life. Therefore, it is important to make a holistic consideration of a property, including historic outbuildings, when planning renovations.

In addition to historic buildings, the ILPC protects significant features of the site. Site elements of a property, such as landscape features, topography, fencing, parking and ancillary buildings provide a context that helps to define a building's historic character. Man-made landscape features such as stone retaining walls, slate sidewalks and public parks give Ithaca's historic districts a unique character. The dramatic elevation changes in the City of Ithaca – the creeks and gorges – have shaped Ithaca's physical development and have resulted in many different, often unexpected vantage points to properties. Owners should be aware of these views of their property, as the ILPC will review changes made to easily visible areas, even if those areas fall into normally private spaces such as backyards. The following guidelines apply to both existing sites as well as sites of new construction. The addition or rearrangement of parking spaces or lots may also be subject to Section 325-20 of the Municipal Code. Check with the Building Department for other appropriate regulations.

Ithaca owes much of its unique character to the streetscape; this includes the trees, street widths, sidewalks and fences. Well designed and maintained landscaping enhances the historic districts, as do well maintained streets, sidewalks and parking lots. Outdoor spaces should be both functional and aesthetically pleasing, while complementing the historic character of adjacent buildings.

Fences, landscaping and other site features should be compatible with the surrounding streetscape, both in design and materials. Sidewalks and curbs must conform to City standards, and paving materials and designs of driveway and parking areas must be appropriate to the historic district. New driveways, parking areas, and garages should be designed so that they are not visible from the public way; if this is not possible, they should be screened with appropriate plantings.

The landscaped setting in which a structure is placed helps to define the streetscape and establish its mood and character. The patterns and types of trees, shrubs, and flowers should complement, rather than hide the appearance of the building.

Encouraged Approaches

Ancillary buildings, such as garages, sheds and barns are a significant part of the landscape. Their preservation and protection should be taken into consideration prior to the start of any project.

New ancillary buildings should be less visible than the historic building(s). They should be designed to relate to the historic building in terms of size, scale, proportion, massing, roof form and fenestration.

Historic sidewalks and walkways should be repaired rather than replaced when possible. Repairs should match the original material as closely as possible.

Driveways and parking lots should match the materials, color, texture and style of the adjacent properties and be appropriate to both the district and the style of the principle structure on the property.

Newly added parking areas should be placed at the rear or side of a building whenever possible; they should not be in front of a building. In order to help conceal vehicles, low fencing or landscaping should be considered. In most cases, parking for residential tenants should be restricted to the minimum number of spaces necessary to meet zoning requirements for the property use.

The landscape; trees, shrubs, plantings and the shape of a lot can be as important to the historic district as the building itself. Therefore, plantings and landscape features that are significant in defining the character of a property or area should be retained.

Landscaped front yards should be designed to reflect the period or style of the principle structure on the property. The topography of a site should not be altered so significantly that it changes the historic character of the property.

If a historic specimen which is significant to the character of a property is diseased or dying, it should be replaced with a similar species, so that the overall landscape design is retained.

Do not overwhelm the buildings on the site with inappropriate fences, walls or hedges. These features should not be used at all if there is no historic precedence for them.



This landscaped area is discreet and complimentary to both the adjacent building, park and historic district.



Outdoor furniture should be preserved, or replaced in-kind if necessary.



Demolition of the Tabernacle Baptist Church, Utica Street, circa 1964.

The Significance of Additions & New Construction

The history of a building isn't just about the period of construction, but includes the changes that occupants have made to it over time. In other words, it is expected that as technology, tastes and society change, so too will our houses and businesses. Additions and new construction can be appropriate decisions, but care must be taken when considering how they will affect the character of the neighborhood.

An addition is one of the most substantial alteration that can be done to a historic property, and it can cause the most damage. Therefore, an addition should be considered only after it has been determined that the new use cannot be met by altering nonsignificant, or secondary interior spaces. A new addition has to be very carefully planned and designed. The challenge lies in making sure the addition is not confused with what is genuinely part of the past, yet it must not be so drastically different that it substantially alters the historic character of the property.

A completely new building constructed within the historic district will also be considered by the ILPC. Guidelines for new construction shift emphasis from preservation and repair-in-kind philosophies to design approaches that respect the historic character of the district. When reviewing such projects, the ILPC is concerned most with how new construction is differentiated from, but made compatible with the district's historic fabric.

Encouraged Approaches: Additions

Construct additions with the least possible loss of historic building materials, and without damaging or obscuring the character defining features of the building. The addition should be constructed in such a way that it can be removed in the future without damage to the original building.

The addition should be designed and constructed so that it is obviously not part of the original building, but should still compliment the historic shape, massing, fenestration and style.

Consider the landscape: mature trees and other important natural elements should be protected during the construction phase.

In general, the addition should be located inconspicuously. This may mean it is placed to the rear of the principle structure, or connected to it by means of a low wing or setback.

Select building materials that are compatible with those of the historic building. Synthetic materials are generally not appropriate.

Consider using landscaping or discreet fencing to reduce the visual impact of an addition.



Introducing new roof form and massing in an addition detracts from the appearance of the historic building.

Encouraged Approaches: New Construction

Materials:

Use building materials that are appropriate to the character of the district.

Exterior materials used in new construction can be contemporary, but should be compatible with materials used in the surrounding historic buildings in terms of scale, pattern, detail, texture, finish and color.

Use construction materials that are equivalent in quality to those of historic buildings in the districts.

Doors & Windows:

The spacing, proportion, size and detailing of windows, doors and other openings should be compatible with nearby contributing buildings.

Create a “viewing zone” in commercial storefronts (typically from 2 feet to 8 feet above the floor with clear glass).

Site:

Retain and protect mature trees during construction. Retain the overall character of the site in terms of views, topography, and existing features. Grading to modify the topography is generally inappropriate.

Maintain the traditional character of the streetscape when installing new sidewalks or driveways.

Form, Scale & Design:

New construction should be a product of its time. There should be a visual distinction between the old and new, while maintaining a respect for the character of the adjacent historic buildings and the district.

Comply with the predominant height of district buildings, so that new buildings do not differ more than 20% from the typical building on the street. For example, most residential buildings in Ithaca’s historic districts are three stories, or about 35 feet tall. A new adjacent building should generally be between 28 to 42 feet tall.

New buildings should be compatible with nearby contributing buildings in terms of height, form, size, massing, proportion and roof shape.

Make reference to design and details of neighboring buildings but avoid duplicating features unique to a particular building.

Encouraged Approaches: New Construction

Roof forms on new buildings should relate in pitch, and complexity to those of other historic buildings in the district.

Setback & Orientation:

Conform to the predominant front and side setback patterns of existing buildings on the same street, so that the setback and spacing do not differ from the standard by more than 20%.

Orient buildings and their primary entrances to the street. Primary entrances should not be located at the rear of the building unless provisions are made for an entrance of equally appearing prominence on the street side.

On corner buildings, the most prominent entrance should be oriented toward the major street.

Porches and Railings:

Consider incorporation of porches where they are a feature of historic buildings in the district.

Frame and finish decks or porches with attention to details such as trim around skirts and openings.

Incorporate detailing such as enclosed risers and capped balusters on stairs and ramps.

DO

Plan projects to have the least intervention possible.

Preserve and maintain significant historic features of the building and site.

When rehabilitating a property for conversion to a new use, consider the fit – the degree to which the building must be physically changed to accommodate the new use.

When considering a rehabilitation project look closely at the building's exterior to determine the "identifying" or significant architectural features. Acknowledge and preserve alterations, additions or other changes over time that reflect the building's history.

When necessary, repair significant historic features using in-kind materials and methods. Use physical evidence, historic photographs or other documentation to guide necessary replacement. If in-kind repairs or replacement is not feasible, then consider the use of a compatible substitute material.

Design new construction/alteration/additions to be compatible with, yet distinguishable from the historic building. Compatible contemporary approaches are encouraged.

DON'T

Assume that total replacement of a given historic feature is necessary without an assessment of actual conditions.

Remove significant historic features from buildings or sites. Repairing existing features should always be considered first.

Use replacement materials that are not sympathetic with the appearance of the surviving parts.

Neglect to preserve significant historic site features such as landscaping, retaining walls, and ancillary buildings.

Cover or substantially alter historic siding. In most cases, vinyl or aluminum siding are not permitted because the application entails covering or removing historic fabric and that appearance of the replacement material severely diminishes historic character.

Design additions or new construction to duplicate the form, material, style or detailing of the historic building so that the new work appears to be part of the historic building.

"Historicize" or "early up" existing historic buildings with alterations based on conjecture or copied from other buildings.



a. Removing historic windows can drastically alter then entire facade.



d. Historic storefronts should retain their original doors and windows.



g. New construction should compliment but not replicate its historic surroundings.



b. Historically inaccurate embellishments can create a false history.



e. Care must be taken to ensure that replacement and historic materials are chemically compatible.



h. Consideration should be given to the entire site, including landscape and lighting.



c. Don not use replacement materials that are not sympathetic to the rest of the building.



f. Use the gentlest cleaning method possible. Sandblasting will damage masonry.



i. Renovations and addtions should not use dissimilar materials, design, fenestration and massing.



Appendices

Glossary

Adaptive Use: Renovating a building for the purpose of changing its use.

Alteration: Making an architectural change to a building. Alteration does not include ordinary repair and small-scale maintenance.

Appropriate: Suitable for, or compatible with a property, based on accepted standards and techniques for historic preservation.

Bargeboard: A decorative piece of woodwork which hangs from the edge of the gable, frequently in a “gingerbread” fashion.

Bay: Within a structure, a regularly repeated spatial element visually defined by windows, doors, or beams. It can also mean a protruding wall segment with a bay window.

Beltcourse: A horizontal band around a building, frequently a flat wood board with molding, or a differently-colored course of masonry.

Balustrade: A series of uprights members connected on top by a handrail and sometimes on the bottom rail to provide an barrier along the edge of a stair, balcony or porch. Essentially, a railing.

Bond: The pattern with which masonry (generally brickwork) is laid to establish the wall. In Central New York, the typical bonds are Flemish bond and Common bond.

Bracket: A projecting element of wood, stone or metal with spans between horizontal or vertical surfaces – such as eaves – as decorative support.

Bulkhead: The structural panels below display windows or storefronts.

Capital: The top portion of a column, usually decorated or molded. There are Classical styles of columns, which each bear their own unique capital: Doric, Ionic, Corinthian, and Composite.

Casement: A window with the sash hung vertically, so the window opens length-wise, rather than up and down.

Certificate of Appropriateness (COA): Official permission for making alterations to a landmark, granted

by the ILPC.

Certified Local Government (CLG): A municipality which is recognized by the State Historic Preservation Office under regulations noted in the National Historic Preservation Act of 1966. Ithaca is one of these communities, and as such, is eligible to participate in and administer different types of preservation activities and funds.

Character defining features: Individual elements of any structure, site, or district which contributes to the overall historic or architectural character, and for which it is recognized as historically or architecturally significant.

Clapboard: Wood siding applied horizontally and overlapped, with the grain running lengthwise and with the lower edge thicker than the upper edge.

Compatible resource: A resource in a historic district whose material, scale, style and general appearance is harmonious with the existing character of the neighborhood.

Contributing (property): A building within a historic district that has a special character, special historic or aesthetic interest or value, and is incorporated into the district for that reason. A non-contributing building is geographically located within the boundaries of a historic district, but does not meet aesthetic, architectural or historical qualities of the district's definition.

Coping: A protective cap for a wall, parapet, or chimney.

Cornice: A projecting ornamental molding that finishes or crowns the top of an exterior wall, usually where it meets with the roof.

Cupola: A small structure built on top of a roof or tower. Frequently seen in Italianate structures.

Dormer: A structure projecting from the roof pitch, usually including a window.

Double-hung window: A window with two sashes, with one sliding vertically over the other.

Eave: The part of the roof that projects beyond the wall

Elevation: An architectural drawing that shows the vertical side of a building.

Façade: The exterior side of a building.

Fenestration: The arrangement and design of windows in a particular building

Form: The shape and structure of a building.

Gable: The upper portion of a sidewall that comes to a triangular point at the ridge of a sloping roof

Glazing: The panes of glass in a window.

Headers: Bricks laid with their short ends towards the face of the wall.

Historic District: An area with an identifiable geographic boundary that contains a significant concentration, linkage or continuity of sites, buildings, structures or objects united by past events or aesthetics.

Infill: New construction where there had previously been vacant land, such as a new building between two older structures.

In-kind: The replacement of an original element with a new element of the same material, color, texture, shape.

Integrity: The degree to which a building retains those elements that give it historic character.

Landmark: An individually significant or individually designated historic site, building, structure or object (as opposed to a district).

Lights: Window panes.

Lintel: A horizontal member which spans an opening (such as a window or door) in order to carry the weight of the wall above it.

Masonry: Exterior wall construction of brick, stone or cement block, laid out in regular units.

Massing: The overall size, volume and shape of a building

Modillion: A horizontal bracket or console.

Mortar: A mixture of plaster, cement or lime with a fine aggregate and water used for pointing and bonding bricks or stones.

Mullions: The vertical member separating and supporting windows, doors or panels that are set in a series (see window illustration).

Muntin: One of the thin strips of wood used for holding panes of glass within a window. It can also be called a sash bar or glazing bar.

Pane: A single piece of window glass.

Parapet: A low wall or protective railing often used around a balcony or along the edge of a roof.

Pediment: A wide, low-pitched gable surrounding the façade of a building. Used over windows, doors and niches. Frequently (but not exclusively) seen in Greek Revival buildings.

Pilaster; A shallow pier attached to a wall, often meant to resemble a classical column.

Pointing: the final filling and finishing of mortar joints that have been left raw or raked out.

Portland Cement: A hydraulic binder for concrete, made by burning a mixture of clay and limestone. It is very hard and strong alone, and frequently mixed with other agents to alter its properties.

Rehabilitation: To make usable again. It may include new elements that are non-historic or some restoration and changes to the building.

Rake: The slope of a gable, pediment, stair, etc.

Repointing: Removing deteriorated masonry joints and filling them with a surface mortar to repair the bond between bricks.

Restoration: The process of altering a historic property from its current appearance, so that it is returned to the way it looked at a particular point in time. This usually includes removing or replacing later work.

Ridge: The horizontal line formed when two roof surfaces meet

Roof forms:

Gable: a pitched roof with one downward slope on either side of a central, horizontal line

Gambrel: a ridged roof with two slopes on each side

Hipped: a roof with uniform slopes on all four sides

Mansard: a roof with a double slope on all four sides

Rustication: Rough-faced stonework.

Sash: A frame for glass to close a window opening.

Side-light: One of a pair of narrow windows flanking a door.

Sill: The framing member that forms the lower side of an opening, such as a door sill. A window sill forms the lower lip on the outside face of a window.

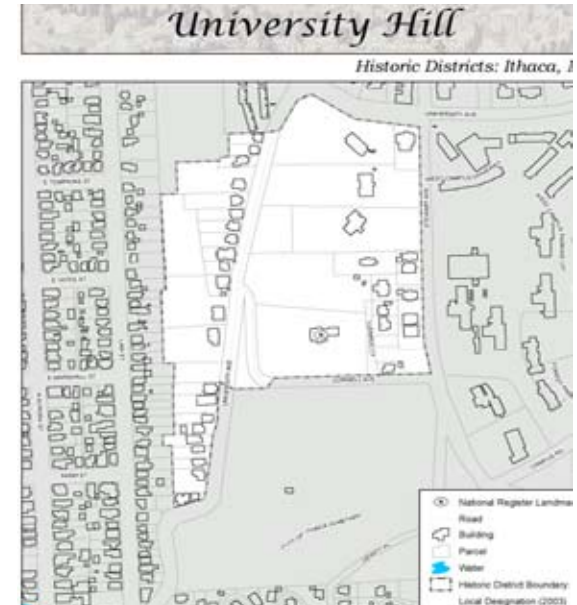
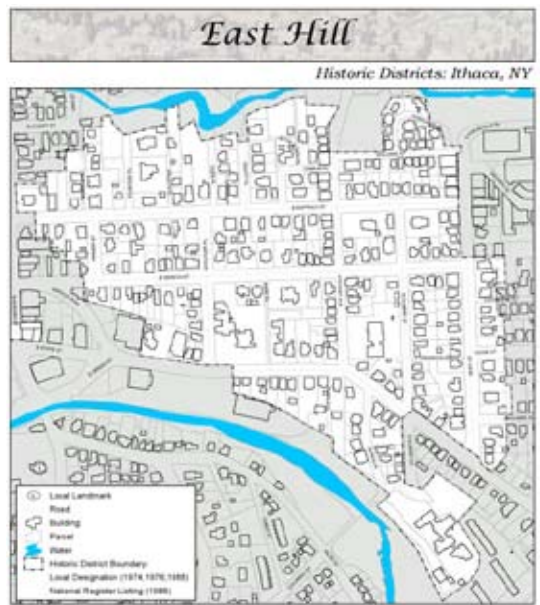
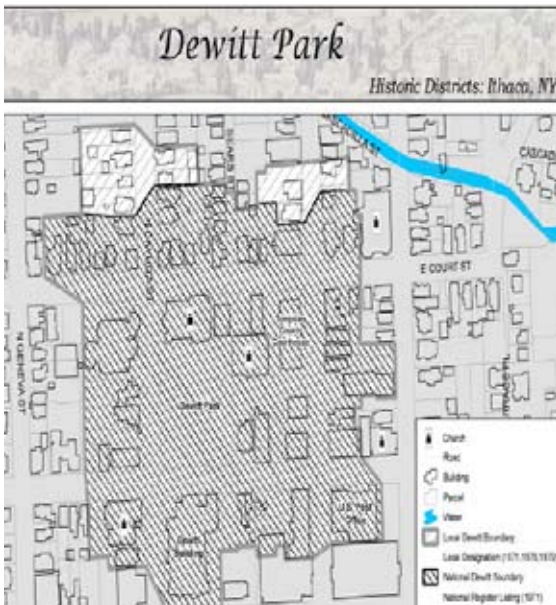
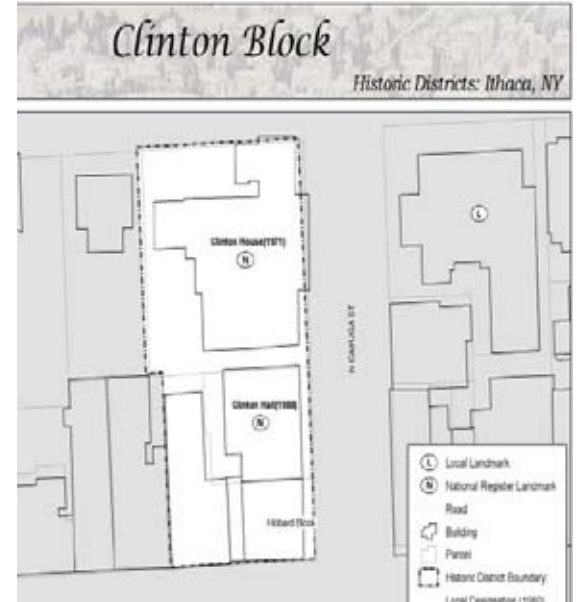
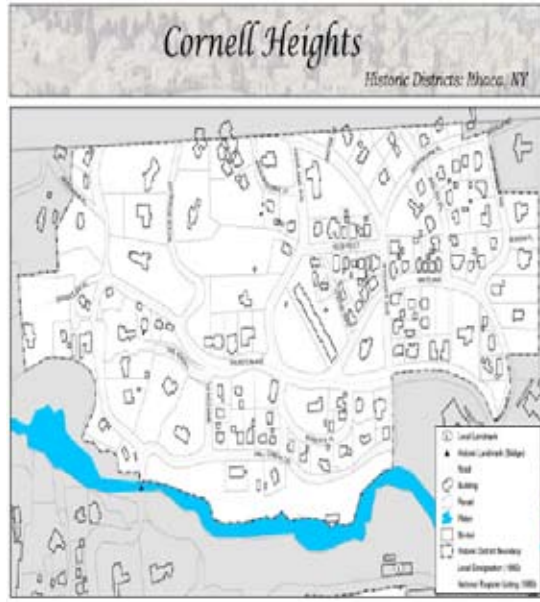
Soffit: The exposed underside of an arch, cornice, or beam.

Spall: In stone, to flake or split apart due to water damage and freeze/thaw cycles. In brick, this process erodes the face or edges.

Surround: An encircling boarder or decorative frame, usually at windows or doors.

Transom: A smaller window above a door or another window. Transoms can be stationary or operating.

APPENDIX B - HISTORIC DISTRICT MAPS



Technical Assistance

Local

City of Ithaca

Leslie A. Chatterton, Neighborhood & Historic Preservation Planner
Department of Planning & Development
108 East Green Street
Ithaca, New York 14850
E-mail: lesliec@cityofithaca.org / Phone: 607.274.6555

Historic Ithaca

Martha Eller, President
109 West State Street
Ithaca, New York 14850
E-mail: hi@lightlink.com / Phone: 607.273.6633

State

New York Landmarks Conservancy
One Whitehall Street
New York, New York 10004
Phone: 212.995.5260

State Historic Preservation Office

Peebles Island State Park
PO Box 189
Waterford, New York 12188
<http://www.nysparks.com/shpo/>
National Register Unit representative for Tompkins County - Tony Opalka: 518.237.8643 ext. 3278
Technical Assistance representative for Tompkins County - Marie Sarchiapone: 518.237.8643 ext. 3284



Ithaca Gas & Electric Corp.

Technical Assistance, continued

National

National Trust for Historic Preservation
Northeast Regional Office
7 Faneuil Hall Marketplace
Boston, Massachusetts 02109
E-mail: nero@nthp.org / Phone: 617.523.0885

United States Department of the Interior
National Parks Services Division
Washington D.C. 20240
<http://www2.cr.nps.gov/tps/> *

**This website is the source of Technical Preservation Service (TPS) briefs, which are overview how-to guidelines about the repair, restoration and preservation of historic building components. The TPS briefs are free and very helpful.*

Photos by the author:

Ithaca, NY: pages 1, 3, 7, 8, 9, 10, 11, 12, 13, 22, 26, 28, 34, 35 & 41 (g and h)

Binghamton, NY: pages 20, 21, 23, 24, 25, 31, 36 & 41 (a, b, c and i)

Philadelphia, PA: page 20

Photos from the Tompkins County Historical Society:

Pages 4, 6, 10, 30, 34 & 35

Photos from the National Parks Service:

Page 21: Technical Preservation Services, Preservation Brief 3: “Conserving Energy in Historic Buildings.”

Photo: Mike Jackson.

Page 27: Secretary of the Interior’s Standards for Preservation of Wood. Photo: NPS files.

Page 29: Technical Preservation Services, Preservation Brief 2: “Repointing Mortar Joints in Historic Masonry Buildings.” Photo: John P. Speweik.

Page 41f: Secretary of the Interior’s Standards for Rehabilitation of Masonry. Photo: NPS files.

Maps on pages 6 & 49 were created by the City of Ithaca Department of Planning and Development.