The City of Ithaca
Historic District and Landmark Design Guidelines

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City of Ithaca
Department of Planning, Building, and Economic Development
Planning and Economic Development Division
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The images on pages 49 and 125-130 are adapted from Virginia and Lee McAlester’s A Field Guide to American Houses, New York: Knopf, 1984, and are used with permission.
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INTRODUCTION
What are Design Guidelines?

Protection of the historic, aesthetic, and cultural heritage of the city of Ithaca is considered essential to the promotion of the educational, cultural, economic, and general welfare of our citizens. Toward that end, Ithaca, like hundreds of other cities across the country, has adopted a historic preservation ordinance which allows individual properties and groups of properties possessing special historic character to be designated as local landmarks and historic districts. Exterior and site alterations to locally designated historic properties are regulated by the Ithaca Landmarks Preservation Commission (ILPC). The goal of such regulation is to preserve and protect the historic character of our community for the benefit of current and future generations, while allowing our historic properties to evolve and retain their usefulness.

The City of Ithaca’s Design Guidelines for Historic Districts and Individual Landmarks provide general guidance to property owners, architects, developers, and trades people in planning appropriate repairs, renovations, and alterations to Ithaca’s historic built environment. These Guidelines also serve as the basis for the ILPC’s decisions regarding regulated changes to locally designated historic properties. They are based on The Secretary of the Interior’s Standards for Rehabilitation (Appendix II), a broad national standard used to guide preservation efforts across the country, and on the principles enumerated in the City of Ithaca’s Landmarks Ordinance (Appendix I), which is itself based on the New York State Model Landmarks Ordinance. Although many typical issues are discussed in these Guidelines, every building presents unique and sometimes unpredictable challenges. Owners of locally designated historic properties are reminded that before embarking on any work that will affect the exterior or site of their property, they must consult with the City’s Historic Preservation Planner, who is staff to the ILPC. The ILPC and its staff are eager to work with applicants to achieve a project that both preserves the character of our historic resources and meets the functional and aesthetic goals of the property owner.
How to Use the Design Guidelines

These Guidelines are intended to help property owners understand the basic tenets of historic preservation and to provide direction about appropriate design and materials choices for work on locally designated historic properties. When planning your project, consider each component of your property that will be affected and review the corresponding section in these Guidelines. Both general and specific guidance is provided for many common rehabilitation projects but since every property and project is unique, not every possibility can be anticipated. Proposed changes that are not addressed in these Guidelines will be reviewed by the ILPC using the Secretary of the Interior’s Standards for Rehabilitation, which may be found in Appendix II.

When using these Guidelines to determine the appropriateness of a certain project, applicants should also consult the Review Charts located at the end of each section. These charts indicate what kind of work may be approved at the staff level and what must be reviewed by the full ILPC at a public hearing. One criterion for most staff level approval is that the work not be significantly visible to the public. This important term is defined in the Glossary, Appendix VI. Please also note that if staff finds a project submitted for staff level review to be atypical, borderline in its appropriateness, or complex, they may choose to forward review of the project to the ILPC.

In some cases, what is acceptable may be directly linked with the status of the property as contributing or non-contributing. This is a status given at the time a property is designated that indicates whether the property has retained a sufficient level of historic integrity to contribute to the historic character of the area or if it is a non-historic or significantly altered historic structure that does not contribute to the historic character of the area.

It is highly recommended that all projects be discussed with the City’s Historic Preservation Planner prior to formal submission of the project for review so that the correct process for review may be determined. For complete information on the review process, see page 10 of these Guidelines.
The historic significance of a property lies in its relationship to the history, architecture, archeology, engineering, or culture of a community, state, or the nation. The National Park Service recognizes four criteria for determining historic significance:

**Criterion A:** Association with one or more historically significant events.
**Criterion B:** Association with historically significant individuals.
**Criterion C:** Embodying distinctive key elements of a type, period, method of construction, or artistic values.
**Criterion D:** Yielding, or being likely to yield, information important in history or prehistory (archaeological sites, for example).

An historic resource retains **integrity** if it continues to possess those character-defining features that existed during the property’s period of significance. The National Parks Service recognizes seven qualities of integrity: location, design, setting, materials, workmanship, feeling, and association.

The **period of significance** of a resource is the span of time during which the property acquired its historic significance.

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**The Ithaca Landmarks Preservation Commission**

The ILPC is composed of up to seven voting members and a Common Council liaison, each of whom serves a three-year term. These members are volunteers appointed by the Mayor with the consent of the Common Council. All ILPC decisions are made in a legal public hearing process, at regularly scheduled monthly meetings. While the ILPC performs a variety of duties, the most important are recommending the designation of local historic resources and reviewing proposed plans for alteration, demolition, new construction, and site work affecting locally-designated historic properties. The City of Ithaca’s Historic Preservation Planner is staff to the ILPC.

Properties are designated on the merit of their significance and integrity. A building’s significance is assessed in the context of its importance to the historic, cultural, and/or architectural fabric of the city. The ILPC may recommend that Common Council 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 encompass a specific geographic area and can include both contributing and non-contributing buildings. Those buildings determined by the ILPC to be contributing are in most cases at least 50 years old and possess documented architectural or historic significance. If properties meet criteria stipulated in the Ordinance, owner approval of designation is not required.

Once a property has received local historic designation, exterior and site alterations to the property must be approved by the ILPC. The ILPC has delegated approval authority for some specific types of routine work to its staff, the City’s Historic Preservation Planner. Work that is potentially eligible for staff level review is listed in the Review Charts at the end of each section of these Guidelines.
The Certificate of Appropriateness Review Process

Any proposed alteration that will affect the exterior or site of a property that is either an individually designated landmark or is located within a designated historic district requires the issuance of a Building Permit by the City of Ithaca Building Division and approval by the ILPC or its staff. ILPC approval is not required for painting of a previously painted surface or for the alteration of landscape plantings, but before undertaking any work that would affect the exterior or site of a designated property, owners are strongly advised to contact ILPC staff for a determination of review requirements. A project that is undertaken in the absence of required approvals may result in fines and/or mandatory reversal of the work.

The ILPC has delegated the approval of certain types of work, within specific parameters, to its staff. Staff-reviewed applications require fewer steps and can generally be completed within a short timeframe. There are two levels of staff review: those that require a Certificate of Appropriateness (CoA) and those that do not. If staff determines that a project constitutes routine repair and maintenance or replacement in kind, it does not require a CoA. Staff will simply initial the Building Permit application and the project may proceed. If a staff-level CoA is required, staff will review the application, visit the site if necessary, and prepare a CoA if the project is acceptable. The applicant is notified when the Certificate has been approved. If it is not approved, staff will discuss the necessary next steps with the applicant, which may include redesign or review by the full ILPC. Projects that do not fall within the parameters established for staff level review must be reviewed for a Certificate of Appropriateness by the full ILPC at a public hearing.

To avoid the possibility of ILPC input being provided too late in the design process to be of use, owners of “large projects”, as defined in Section 228-8 of the Municipal Code (Appendix I), are required to participate in Early Design Guidance. This process must be completed prior to submission of a CoA application.

Regular meetings of the ILPC are held once a month. CoA applications must be submitted at least 15 days prior to the meeting and applicants must post the property with a notification sign (available for purchase from ILPC staff) at least 10 days prior. At the meeting, the review of each application begins with the applicant presenting a verbal summary of their proposal. The ILPC will ask clarifying questions prior to opening the public hearing. Public comment in support of or in opposition to the project is received and then the public hearing is closed. The ILPC may then ask additional questions of the applicant or audience members. After discussion, a motion is made and seconded, and a vote is taken. An application may be approved as presented, approved with conditions, approved as modified at the meeting upon agreement between the applicant and the ILPC, denied, or tabled pending provision of additional information. After the hearing, a copy of the resolution reflecting the action taken will be forwarded to the applicant, the Building Division, and the City Clerk. Any person aggrieved by a decision rendered by the ILPC may apply to the Supreme Court in the State of New York for review under Article 78 of the Civil Practice Law and Rules within 30 days of the decision.
Applicant discusses project and anticipated review procedure with staff

CofA application submitted for staff level review

Staff reviews application for compliance with Design Guidelines

Staff approves the application

Staff is unable to approve the application and alerts the applicant that the project will need to be reviewed by the ILPC

Any other permits needed may be obtained

CofA application submitted for ILPC review

Staff reviews the application and will ask for additional information if necessary

ILPC reviews the application at a regularly scheduled public hearing. Applicants may bring their project architect, contractor, or other project participant to assist in presenting.

ILPC approves the application as submitted

ILPC approves the application with conditions

The conditions are met, the CofA is issued, and any other permits needed may be obtained

The applicant may reapply after consulting with ILPC staff to address areas of concern

The applicant may request approval of the project based upon a Finding of Economic Hardship

The applicant may file an Article 78 proceeding in NY State Supreme Court
Overview

Historic property designation is possible at the National, State, and local levels. A property may be designated at only one, or all three of these levels, and the implications of being designated at each level differ.

National designation refers to a property, site, or district being listed on the National Register of Historic Places. The National Register is a listing maintained by the federal government through the National Park Service. Being listed on the National Register provides formal recognition of a property’s historical, architectural, or archeological significance based on established national standards. Most often, these properties are significant at the State or local levels. National Register listed properties may also be designated as National Historic Landmarks. These are nationally significant historic places designated by the Secretary of the Interior because they possess exceptional value or quality in illustrating or interpreting the heritage of the United States. Today, of the approximately 83,000 properties listed on the National Register, fewer than 2,500 have been designated as National Historic Landmarks.

National Register listing does not place obligations on private property owners and does not require review of alterations. It does, however, afford designated properties a certain degree of protection when state- or federally-assisted projects are being planned. A variety of federal and state tax incentives are currently available to support the appropriate renovation and rehabilitation of properties listed on the National Register. These are described in Appendix III.

State designation means that a property is listed in the New York State Register of Historic Places. The State Register uses the same criteria and documentation procedures as the National Register and, with few exceptions, properties that are listed on the New York State Register are also listed on the National Register. The New York State Office of Parks, Recreation, and Historic Preservation maintains and administers both the New York State Register of Historic Places and the National Register program in New York State.

Local designation means that protective measures are in place to review changes to designated properties for their appropriateness and compatibility. This is the Certificate of Appropriateness process. Local designation is administered by the ILPC with the support of its staff, the City’s Historic Preservation Planner in the Department of Planning, Building, and Economic Development. Locally designated historic properties are eligible for the local property tax abatement program, described in Appendix III.
Locally Designated Individual Landmarks

Individual local landmarks are properties that have been deemed worthy of preservation individually, rather than a collection of properties preserved together, as is the case with a historic district. The following criteria are used when determining a property’s eligibility for listing as an individual local landmark:

- It possesses special character or historic or aesthetic interest or value as part of the cultural, political, economic, or social history of the locality, region, state, or nation; or
- It is identified with historically significant person(s) or event(s); or
- It embodies the distinguishing characteristics of an architectural style; or
- It is the work of a designer whose work has significantly influenced an age; or
- It represents an established and familiar visual feature of the community by virtue of its unique location or singular physical characteristics.

Two individual local landmarks in Ithaca are located within locally designated historic districts. These are Llenroc, Ezra Cornell’s home at 100 Cornell Avenue, located within the University Hill Historic District, and the Eddy Gate at the north terminus of Eddy Street, within the East Hill Historic District. The individual significance of these properties was recognized prior to local designation of the historic districts in which they are now located.

Four properties in Ithaca that are individually listed on the National Register of Historic Places have not been designated as local landmarks or included within a local historic district. Alterations to these properties are therefore not regulated by the ILPC. These are the Rufus & Flora Bates House (107 Giles Street), the Cascadilla Boat House (Stewart Park), Telluride House (Cornell Campus), and the A.D. White House (Cornell Campus).

One property in Ithaca, Morrill Hall on the Cornell University Campus, is a designated National Historic Landmark. It is also located within the local Arts Quad Historic District and is subject to regulation under our landmarks preservation ordinance as a result.
The Andrus-Whiton House
Address: 212 South Aurora Street
Local Designation Date: 1997
Date of Construction: 1873
Architect: Alfred B. Dale
Significance: The Andrus-Whiton House is an outstanding example of the Second Empire style. It is also an outstanding example of the work of A.B. Dale, a prominent local architect who practiced in Ithaca in the late 1800s. The house possesses special historic value by virtue of its association with Fredric Andrus and John Whiton, representatives of two families that were influential in Ithaca’s late 19th century development.

Bailey Hall
Address: Cornell University Campus
Local Designation Date: 1985
Date of Construction: 1913
Architect: Green & Wicks
Significance: One of a thematically related group of buildings constructed to house the rapidly expanding College of Agriculture under the leadership of Liberty Hyde Bailey, Bailey Hall was constructed as the auditoria style lecture and general assembly hall for the State College of Agriculture at Cornell University. It was designed by 1878 Cornell graduate Edward Green of the Buffalo office of Green & Wicks and is architecturally significant for its monumental Neoclassical form.
Barnes Hall
Address: Cornell University Campus
Local Designation Date: 1990
Date of Construction: 1889
Architect: William H. Miller
Significance: Barnes Hall is one of three buildings that, along with Sage Chapel and Sage Hall, comprise the “Informal Red Brick Group”. Located south of the rigidly formal Arts Quadrangle, the Red Brick Group buildings were sited in a naturalistic landscape, based on the recommendations of Frederick Law Olmstead. Designed in the Romanesque Revival style by locally prominent architect and Cornell graduate, William H. Miller, Barnes Hall was built to house the Cornell University Christian Association, then under the leadership of John R. Mott. In 1946, John Mott received the Noble Peace Prize for his work in establishing and strengthening international Protestant Christian student organizations that worked to promote peace.

Caldwell Hall
Address: Cornell University Campus
Local Designation Date: 1985
Date of Construction: 1914
Architect: Green & Wicks
Significance: One of a thematically related group of buildings constructed to house the rapidly expanding College of Agriculture under the leadership of Liberty Hyde Bailey, Caldwell Hall was constructed for the Department of Soil Technology, which, along with several others, had initially been housed in Stone Hall. The general character of Caldwell Hall is based upon the compositional principles of Renaissance architecture, but features typical of the Arts and Crafts movement are also present. Overall, the design achieves a dignified yet practical character, appropriate to the building’s function as part of an agricultural school.
Comstock Hall
Address: Cornell University Campus
Local Designation Date: 1985
Date of Construction: 1912
Architect: Martin, Hebrard & Young; Green & Wicks
Significance: One of a thematically related group of buildings constructed to house the rapidly expanding College of Agriculture, Comstock Hall was built for the Department of Home Economics, which had been established within the New York State College of Agriculture in 1907. Stylistically, Comstock Hall, like the other early College of Agriculture buildings, reflects the general compositional principles of Renaissance architecture while also incorporating features typical of the Arts and Crafts movement.

Delta Kappa Epsilon
Address: 13 South Avenue
Local Designation Date: 2004
Date of Construction: 1893
Architect: William H. Miller
Significance: The Delta Kappa Epsilon chapter house is historically and architecturally significant as a distinctive intact example of a late 19th century college fraternity lodge and as a representative example of the Romanesque Revival style as interpreted by well-known local architect and Cornell graduate, William H. Miller. Cornell’s “Deke House” was explicitly conceived and designed to be a residential college, in keeping with the traditions of Oxford and Cambridge Universities, and as such, the plan includes cloisters, a refectory, library, and great hall, all grouped around a court that features a gateway and tower.
The Eddy Gate  
Address: North terminus of Eddy Street  
Local Designation Date: 1985  
Date of Construction: 1896  
Architect: William H. Miller  
Significance: The A. D. White Memorial Gate, more commonly known as the Eddy Gate, is an imposing visual landmark at the terminus of Eddy Street. Designed by locally prominent architect, William H. Miller, the gate marks what had been a primary entrance to the Cornell Campus when the streetcar line ran up East Hill and along Eddy Street. It is constructed of alternating courses of Ohio sandstone and Perryville limestone and is surmounted by an ornate wrought iron grill that contains a bronze medallion of Ezra Cornell.

Fernow Hall  
Address: Cornell University Campus  
Local Designation Date: 1985  
Date of Construction: 1914  
Architect: Green & Wicks  
Significance: One of a thematically related group of buildings constructed to house the rapidly expanding College of Agriculture under the leadership of Liberty Hyde Bailey, Fernow Hall was constructed for the Department of Forestry. In 1898 the New York State legislature had provided for a College of Forestry at Cornell, the first one in the nation, presenting it with a 30,000 acre tract of forest in the Adirondacks. But the college was short-lived; in 1903 it was denied funding and its faculty was disbanded. Through the efforts of Liberty Hyde Bailey, forestry was restored as a course of study at Cornell, as a department within the College of Agriculture.
The Foundry
Address: Cornell University Campus
Local Designation Date: 1990
Date of Construction: 1883
Architect: A. B. Canaga
Significance: The Foundry is the sole remaining example of what was originally a large group of service buildings and workshops that were part of the Sibley College of Engineering. Designed by a member of the faculty, Assistant Professor of Mechanical Engineering and Instructor in Marine Engineering, A. B. Canaga, the Foundry originally housed the casting and sand molding equipment and the blacksmith shop for the College. All of the other shops and service buildings behind Sibley Hall were demolished during the 1950s to provide parking.

Grandview
Address: 209 College Avenue
Local Designation Date: 2011
Date of Construction: 1888
Architect: unknown
Significance: Grandview is the sole surviving example from a group of very large frame boarding houses of dramatic silhouette that were erected on Huestis Street (now College Avenue) in the 1880s, as enrollment at Cornell University surged during the latter portion of that decade. Its tall basement story accommodated a dining room that was accessible to outside patrons as well as to the resident roomers above, while the mansard roof provided usable space above the main stories, and the distinctive tower gave the building visibility from the community below.
Ithaca Calendar Clock Factory
Address: 102 Adams Street
Local Designation Date: 1977
Date of Construction: 1877
Architect: unknown
Significance: The Ithaca Calendar Clock Company was the first manufacturer of a perpetual calendar clock that automatically adjusted for leap years. Using a mechanism designed by Henry B. Horton of Ithaca, the company began producing clocks in 1866 and by 1875, it had grown to be one of the largest and most profitable industries in the city. The Clock Factory on Adams Street opened in 1875, employing 60 men who turned out 30 clocks per day. In 1876 a devastating fire destroyed the building, but it was immediately rebuilt, reopening in 1877.

Ithaca Gas and Electric Corporation Building
Address: 123 South Cayuga Street
Local Designation Date: 1993
Date of Construction: 1916
Architect: Driscoll Brothers
Significance: The Ithaca Gas and Electric Corporation Building is significant for having given a modern architectural identity to the corporation that was formed by the 1915 consolidation of the Ithaca Gas Light Company and the Ithaca Electric Light & Power Company. In 1918, local light and power companies headquartered in Norwich, Oneonta, and Cortland were merged with the Ithaca corporation to form the New York State Gas & Electric Corporation, headquartered in the Ithaca building. The building is also significant for its association with Driscoll Brothers & Company, contractors, designers, and suppliers of building materials. Formed in 1880, Driscoll Brothers expanded so rapidly that by the end of the 19th century they had become the major contractor in Ithaca in terms of both numbers employed and total cost of contracts.
Ithaca Masonic Temple
Address: 115-117 North Cayuga Street
Local Designation Date: 1994
Date of Construction: 1926
Architect: Gibb & Waltz
Significance: The Ithaca Masonic Temple is significant at the local level as Ithaca’s only Masonic Temple and as a distinguished and rare local example of the Egyptian Revival style of architecture. The temple was also one of the final and most ambitious designs produced by the locally prominent architectural firm of Arthur Gibb & Ornan Waltz.

Ithaca Pottery
Address: 423 East Lincoln Street
Local Designation Date: 1984
Date of Construction: c. 1840
Architect: unknown
Significance: The Ithaca Pottery is both an architectural and archeological resource. The site was purchased by Ezra Cornell in 1835, and he and his brother built a pottery there for their father, Elijah. The building that currently stands on the site is thought to have been constructed circa 1840 and appears to have been used as a workshop and warehouse. Also on the site during its period of industrial use were a free-standing kiln and three other buildings, now demolished. Extensive ceramic waste pits have been found on the site below grade. Elijah Cornell operated the pottery from 1841 until the early 1850s when he retired from business. The Ithaca Pottery continued in operation under a succession of owners until the 1890s.
Lehigh Valley Railroad Station
Address: 806-810 West Buffalo Street
Local Designation Date: 1973
Date of Construction: 1898
Architect: unknown
Significance: The Lehigh Valley Railroad Station in Ithaca was erected in 1898 to service a large passenger and express operation and an especially heavy mail service. The construction of the station at the close of the 19th century represented the culmination of nearly seventy-five years of railroad development in Ithaca, as well as an era of consolidation brought on by the Financial Panic of 1873. As a result of that Panic, several small local rail lines were sold at auction and purchased by the Lehigh Valley operation, taking control of Ithaca’s rail system out of local hands. The last passenger train pulled out of Ithaca’s Lehigh Valley station in 1961.

Llenroc
Address: 100 Cornell Avenue
Local Designation Date: 1984
Date of Construction: 1875
Architect: Nichols & Brown and Thomas Fuller
Significance: Llenroc is Ithaca’s finest and best-preserved masonry Gothic Revival style residence. Its exterior and principal interior rooms remain virtually unchanged since the house was completed in 1875. In 1866, Ezra Cornell gifted 171.5 acres of his East Hill farm to Cornell University. That same year, he gave his home, Forest Park, to his son, Franklin, who had been managing the property during his father’s frequent absences from Ithaca. In 1867, work began on Ezra’s new Gothic Revival residence. When he died on December 9, 1874, the house was still uncompleted. In the spring of 1876, Cornell’s widow, Mary Ann, finally moved into the villa with her eldest and youngest daughters.
Old South Hill School
Address: 110 Columbia Street
Local Designation Date: 1977
Date of Construction: 1907
Architect: possibly Clinton L. Vivian
Significance: The Old South Hill School’s distinctive Colonial Revival design and octagonal cupola are unique among the city’s current and former school buildings. Replacing South Hill’s first two-room schoolhouse, it contained spacious facilities for instruction and “the most up-to-date heating system and best sanitary plumbing of any of the schools at the time, including the first sanitary drinking fountain.” Enrollment increased rapidly and by 1910 an addition to the school was already necessary. After World War II, even this expanded facility was insufficient and in 1956 the new South Hill School opened. The Old School was converted to co-operative apartments in the 1970s.

St. James AME Zion Church
Address: 114-116 Cleveland Avenue
Local Designation Date: 1974
Date of Construction: 1836 with significant later additions
Architect: unknown
Significance: St. James AME Zion Church is historically significant for the central role it has played in the history of Ithaca’s black community, especially during the years of intense anti-slavery activity in the mid-19th century. The church has been expanded many times, but the original stone meetinghouse is still visible in the present foundation. Built in 1836, it is Ithaca’s oldest religious structure and one of the oldest churches in the AME Zion system. Frederick Douglass and Harriet Tubman are known to have visited the church on several occasions.
Sage Chapel
Address: Cornell University Campus
Local Designation Date: 1990
Date of Construction: 1875
Architect: Charles Babcock
Significance: Sage Chapel is one of three buildings that, along with Barnes Hall and Sage Hall, comprise the “Informal Red Brick Group”. Located south of the rigidly formal Arts Quadrangle, the Red Brick Group buildings were sited in a naturalistic landscape, based on the recommendations of Frederick Law Olmstead. Sage Chapel is an outstanding example of the High Victorian Gothic style and was designed by Cornell University’s first professor of architecture, Charles Babcock.

Sage Hall
Address: Cornell University Campus
Local Designation Date: 1990
Date of Construction: 1875
Architect: Charles Babcock
Significance: Sage Hall is the third of the three buildings that comprise the Informal Red Brick Group. Another outstanding example of the High Victorian Gothic style, designed by Charles Babcock, Sage Hall is additionally significant as Cornell’s women’s dormitory. Cornell was the first educational institution in the eastern United States to admit female students, all of whom were required to live on campus.
John Snaith House
Address: 140 College Avenue
Local Designation Date: 2011
Date of Construction: 1874; rebuilt in 1894-5
Architect: John Snaith
Significance: The Snaith House is significant as the sole 19th century brick dwelling on College Avenue and for its association with John Snaith, a carpenter who came to Ithaca from his native England to work on Llenroc, Ezra Cornell’s villa. Snaith’s career led him from work as a contractor, designer, and real estate entrepreneur in Ithaca to major contracting jobs in Scranton, Albany, and New York City.

State Theater
Address: 117 West State Street
Local Designation Date: 1996
Date of Construction: 1915; converted to theater in 1928
Architect: Victor Rigaumont
Significance: The State Theater is generally regarded as the finest movie palace ever built in the City of Ithaca, and is the only surviving example of its type. Originally constructed in 1915 as an automobile service building and garage, the building was converted for use as a theater after it was purchased by the Berinstein family in 1928. The Berinsteins owned a regional theater empire, with facilities in Elmira, Seneca Falls, Albany, and Newburgh. The architect for the conversion was Victor Rigaumont, a 1912 graduate of the Carnegie Institute of Technology. The State was the only semi-atmospheric theater built in Ithaca, featuring a ceiling studded with twinkling stars arranged in the signs of the zodiac, upon which were projected floating clouds. The interior walls imitate the open courtyard of a Norman-Gothic structure.
Locally Designated Historic Districts

Historic districts are geographically distinct concentrations of buildings, structures, sites, objects, and landscapes that collectively share some historic distinction. The ILPC may recommend designation of a group of properties as a historic district if the group:

- Contains primarily properties which meet one or more of the criteria for designation as an individual landmark; and
- Constitutes a distinct section of the city by reason of possessing those qualities that would satisfy such criteria.

Each historic district has an established period of significance, and the ILPC seeks to preserve the historic character appropriate to that era when reviewing proposed changes to properties within each district.
Clinton Block Historic District
HISTORIC DESIGNATION

Date of local designation: 1980  
Date of National Register designation: NA*  
Period of significance: 1830-1901  
# of primary structures: 3  
# of primary structures: NA  
Do boundaries match? NA

The three buildings that make up the Clinton Block Historic District are the city’s last remaining unified group of commercial buildings in the Greek Revival style, popular locally between 1830 and 1860, and are the sole stagecoach hotel and ancillary commercial grouping surviving in Ithaca. Developers of the three buildings were prominent Ithaca entrepreneurs, Jeremiah Beebe, Henry Ackley, and Henry Hibbard, acting both alone and in partnership.

The design of the Clinton House (1830) is attributed to Ira Tillotson, an early local architect, builder, and surveyor. Its grandeur reflects Ithaca’s early economic prosperity and local confidence that the community might soon become the commercial and industrial hub of western New York State. Colonial Revival elements, such as the gable-end Palladian window, and roof balustrade, are the result of a 1901 renovation following a major fire that destroyed portions of the upper stories and the roof. These alterations were designed by locally prominent architect, Clinton L. Vivian, and, though not original, have gained historic significance in their own right. The Clinton House is associated with many events and individuals that shaped Ithaca’s history. Among the earliest and most important guests was Simeon DeWitt, who resided at the hotel for several years before his death in December, 1834.

Clinton Hall (c. 1843) and the Hibbard Block (c. 1847) were constructed largely to provide retail outlets for patrons of the Clinton House hotel. Their slightly increased setback from the street highlights the prominence of the hotel portico and would have provided for an unobstructed view of trains arriving via the South Hill incline (constructed c. 1834). The third floor of Clinton Hall originally contained a 500-seat auditorium used for public meetings and entertainment. In 1910 the auditorium was redecorated, elaborately painted, and renamed Manhattan Hall. For many years it served as a popular theater for vaudeville and early motion pictures.

The Hibbard Block is a three-story, brick, commercial building, constructed in a more simplified and restrained Greek Revival mode than the Clinton Block. Number 106 West State Street, constructed after 1860, is now part of this block and a contributing feature of the historic district, having been connected internally to the original construction.

*The Clinton Block is not a National Register district, but both the Clinton House and Clinton Hall are listed individually on the National Register (dates of NR designation: 1972 and 1988, respectively).
Cornell Arts Quad Historic District

*The Arts Quad is not a National Register district, but Morrill Hall is listed individually on the National Register (1966) and is also a National Historic Landmark (1965).
Cornell University, the land grant institution of New York State, was established in 1865 under the Morrill Land Grant Act of 1862. Ezra Cornell secured the land grant for Ithaca by donating over 170 acres of his East Hill farm as well as a generous endowment. Cornell fixed the site for the new university at the top of East Hill and approved its initial plan, which consisted of a great square quadrangle enclosing 15 acres and ringed with institutional stone buildings. This plan was never realized; the present Arts Quad comprises the approximate western half of the original concept. As a result, the three buildings of Stone Row (Morrill, McGraw, and White) face west toward a never-completed terrace, and thus back onto the present-day Arts Quad.

The earliest buildings on campus, Morrill (1868), White (1869), and McGraw Halls (1869), were situated in conformance with the quadrangle plan. In the 1870s Franklin, (now Tjaden), West Sibley, and Lincoln Halls established two sides of the present-day quad and the beginnings of a third. East Sibley was added in the 1880s and the Sibley dome was constructed to connect the two buildings in 1902. The east and south sides of the quad were filled in with the construction of Uris Library (1891), Stimson Hall (1903), Boardman Hall (formerly located in the site of Olin Library), and finally Goldwin Smith Hall (1904). Cornell’s expansion in the 20th century has been outward from this historic core.

The Arts Quad Historic District also includes the Sheldon Memorial Exedra and Sundial (1910), designed by Carrere and Hastings, a nationally prominent design firm, as well as statues of founder Ezra Cornell and first president of the university, Andrew Dickson White.
Cornell Heights Historic District
The Cornell Heights Historic District is architecturally and historically significant as an exceptional intact example of a turn-of-the-century planned residential suburban community placed in an outstanding natural setting. It is located along the northern rim of Fall Creek gorge overlooking the City of Ithaca and the southern tip of Cayuga Lake. The district’s historic character is defined by its curvilinear street plan, lavish landscape features, dramatic geographical setting, and strictly residential character. Its historic pattern of development places it within the romantic tradition of the “ideal” residence park developed in the second half of the 19th century and popularized by Frederick Law Olmstead after the Civil War. The idea gained its greatest momentum in the period after World War I, as the upper middle class sought to retreat from the pressures of the modern industrialized city.

The development of Cornell Heights is distinguished by its association with a single, local, land company that employed the services of noted landscape architect William Weber of Rochester, and financed virtually every aspect of physical improvement in the subdivision. Though not unique, this pattern was unusual in an era in which trolley suburbs along the fringes of large cities were being mass produced on rectilinear street plans by speculators, contractors, and private property owners. Cornell Heights was promoted by its owners as a high-class residential suburb and it evolved in that fashion. The homes, both modest and grand, that were erected here between the years 1898 and 1937 were all built to individualized designs and several represent the work of Ithaca’s foremost turn-of-the-century architect, William H. Miller. A wide range of architectural styles is present in the district, including Queen Anne, Romanesque Revival, Colonial Revival, Spanish Eclectic, Tudor Revival, Prairie, and Craftsman.

There has always been an intimate relationship between Cornell Heights and Cornell University. The impetus toward development of the subdivision was closely linked to the university’s major expansion around the turn of the century. This expansion had a tremendous impact on the small village of Ithaca and resulted in the city assuming its present size and character. At its inception, Cornell Heights was considered an “addition” or suburb of Cornell University itself, and it served as a home for many of the university’s professors and students. A number of the university’s leading figures in the early 20th century resided in Cornell Heights, and faculty members of national and international renown continue to make it their home today.

* The boundaries of the National Register district extend across the City of Ithaca’s northern boundary line into the Village of Cayuga Heights.
DeWitt Park Historic District
DeWitt Park was Ithaca’s first local historic district, designated in 1971 and listed on the State and National Registers of Historic Places in the same year. It was expanded in 1976 and again in 1979. The district is roughly centered on DeWitt Park and now, as in the early days of settlement, includes a concentration of the city’s religious, educational and governmental buildings, as well as some of the city’s oldest surviving residential structures. Fire, urban renewal, and new construction resulted in the introduction of some non-contributing buildings into the district and in the 1970s spurred the local movement to protect the city's historic character. In spite of these losses the district contains a wealth of varied architectural styles, from the 1820 Federal-style Beebe-Halsey House just west of the park, to the 1930 Renaissance Revival style post office to the southeast. Illustrating more than a century of development, the buildings reflect shifts in popular taste, changes in society and culture, and the advancement of building technologies.

Buildings in the DeWitt Park Historic District span 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, especially its founder, Simeon DeWitt. As New York State’s Surveyor General, DeWitt became familiar with Ithaca while surveying “military lots”: acreage granted to Revolutionary War soldiers from New York as compensation for military service. Although not a permanent resident of Ithaca, DeWitt was the single most influential person in the community’s planning and development. By 1800 he owned most of the land between East, West, and South Hills. To promote settlement he created the Village plan and donated lots in what is now the DeWitt Park Historic District for a school, a church, and other civic uses. Many of those original uses survive today. By the time of his death in 1834, DeWitt had seen Ithaca grow from a tiny settlement of six families into a village of almost 4,000 residents. In 1868, the “public square” was named DeWitt Park in his honor.

The DeWitt Park Historic District is an architecturally rich and historically significant downtown area. With visual character strengthened by the diverse building stock, the district constitutes a distinct urban setting for the city’s commercial, social, political, and religious activities.
East Hill Historic District
The first historic districts on East Hill were the Fountain Place Historic District (1974) and the initial, smaller, East Hill Historic District (1976). A much larger East Hill Historic District was listed on the National Register of Historic Places in 1986, and in 1988 the boundaries of the local district were expanded to match those of the National Register District. In addition to a large number of historic structures, the district is also home to the last surviving remnants of Ithaca’s early 20th century brick street paving.

The East Hill Historic District derives its greatest significance from the broad collection of architecturally and historically significant 19th and early 20th century residential, commercial, and institutional buildings located within it. Included are numerous intact examples of a wide range of popular architectural styles, including Greek Revival, Gothic Revival, Italianate, Italian Villa, Second Empire, Shingle, Queen Anne, Romanesque Revival, Renaissance Revival, Colonial Revival, and Arts and Crafts. These historic structures reflect Ithaca’s growth from a small village with pockets of local industry into its 20th century role as an internationally distinguished educational center. The district derives further significance from its great concentration of the work of William H. Miller, Cornell University’s first student of architecture, whose prolific practice included commissions throughout upstate New York between 1871 and 1920.

The earliest surviving structures on East Hill, dating to the 1830s and 1840s, are concentrated in the 400 blocks of East Seneca and East Buffalo Streets. During this period, except for isolated properties associated with milling activities near Osmun Place and Williams Street, the character of the neighborhood was primarily rural. The major force that spurred dense development on East Hill was the selection of Ithaca as the site for New York State’s land grant college, Cornell University. As the university grew in the last quarter of the 19th century, the need for nearby housing and services expanded dramatically. By the end of the district’s period of significance, large residences and boarding houses had filled in the remaining available land and the district had assumed its present-day character and appearance.

In the early 20th century, nearly all of Ithaca’s principal streets were paved with brick. Only two remnants of this paving survive today, both located in the East Hill Historic District: the Medina sandstone paving at the intersection of South Quarry Street and Ferris Place and the red clay brick along Stewart Avenue between East State Street and Cascadilla Creek.
Henry St. John Historic District
The Henry St. John neighborhood takes its name from the local elementary school on West Clinton Street, built in 1925 and named for the City’s first Superintendent of Public Works, third Mayor, and longtime school board member, Henry Ancel St. John. This predominantly-residential neighborhood developed in two distinct phases. The area between West Green and West Clinton Streets was developed beginning in the first quarter of the 19th century and contains some of the downtown area’s oldest homes in a mix of high-style and modest Federal and Greek Revival houses, with later homes in the Gothic Revival, Italianate, Second Empire, Stick, and Queen Anne styles. The area immediately south, between West Clinton Street and North Titus Avenue, was originally too swampy for building construction and it was not until developer Charles M. Titus drained and improved the area that a new, affluent middle class of Ithacans built homes in the styles popular after 1870, including the Gothic Revival, Italianate, Second Empire, and Stick. Early twentieth century infill construction added several homes in the Colonial Revival and Craftsman styles.

The district is significant for its association with several prominent businessmen and politicians in the Village and early City of Ithaca and with developer Charles M. Titus. As this area developed into one of Ithaca’s most fashionable neighborhoods close to downtown, it was home to several Village Presidents and Trustees both north and south of West Clinton Street. Many of the high-style houses on the 200-400 blocks of South Albany Street are associated with a group of prominent families linked by business and family relationships. Their construction was initiated by developer Charles M. Titus in 1871, when he constructed the magnificent Sprague House on a large lot at the northwest corner of South Albany Street and North Titus Avenue.

The district is also significant as a collection of intact 19th and early 20th century houses representing a mix of high-style and modest iterations of the popular styles of the era, including Federal, Greek Revival, Gothic Revival, Italianate, Second Empire, Stick, Queen Anne, Craftsman, and Colonial Revival. Many of the properties retain original carriage houses displaying an overall high level of integrity, conveying the status of their early owners and inhabitants; many others include early automobile garages that are architecturally significant in their own right.

The Henry St. John neighborhood presents a physical and social record of a fashionable 19th and early 20th century neighborhood with a fine collection of period residences, carriage houses, and early automobile garages. Despite its close proximity to Ithaca’s downtown business district, the neighborhood as a whole retains its residential character.
University Hill Historic District
Possessing a sweeping view of the city of Ithaca, the Cayuga Inlet, and the Cayuga Lake valley, the University Hill Historic District is significant for its relationship with two important Ithaca families, the Cornells and the Tremans. Both came to this area in the first third of the 19th century with no significant financial resources, but by the second half of the 19th century had accumulated substantial wealth and property. Both families later offered their resources to the community, serving as benefactors or directors of Ithaca’s major financial, civic, and educational institutions. The University Hill Historic District was the location of their family homes.

The district includes property associated with Ezra Cornell, founder of Cornell University, which was located on a substantial portion of his East Hill farm, Forest Park. Perhaps desiring to protect his views, Cornell purchased the land south and west of his home. During his lifetime just one property was sold from this parcel. With additional purchases by Cornell’s wife and relations, the Cornell family came to own all of the land located between University Avenue and Stewart Avenue north of the City Cemetery. The district includes Llenroc, the Ezra Cornell family’s estate, completed in 1875 after his death and owned since 1911 by the Delta Phi fraternity.

By the first decade of the 20th century, the Treman family had become the dominant landowners on University Hill, having purchased substantial 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. The Italian Renaissance-style Robert Treman and Elizabeth Treman Van Cleef homes remain and are now owned by Cornell University. The Charles Treman home was demolished following a fire in the mid-20th century.

The buildings in the University Hill Historic District display the wide range of American domestic revival and vernacular architectural styles popular during the late 19th and early 20th centuries, including Gothic Revival, Italianate, Second Empire, Italian Renaissance, Stick Style, Folk Victorian, Queen Anne, Colonial Revival, Tudor Revival, and Craftsman. Also located in the district are the Baldwin Memorial Stairs, designed in the Collegiate Gothic style by landscape architect Bryant Fleming and constructed in 1925 to honor a Cornell University alumnus and member of the Delta Phi fraternity who died serving in World War I.
THE GUIDELINES
General Issues to Consider Before Undertaking a Project

When planning a project that will impact a historic structure or site, the guiding principle should be “do no harm.” Consider first the most basic and least invasive ways of achieving your goals before considering work that may involve more change and potentially greater impact on the historic character of the resource and/or district. While it is understood that some amount of alteration of the historic building is often necessary to provide for an efficient contemporary use, those alterations must not damage or destroy materials, features, or finishes that are important to defining the building’s historic character.

As you develop the plans for your project, consider the following questions:

- What are the most significant features and elements of the property? Has every effort been made to retain and preserve them?
- What is the impact of the proposed alteration on significant features and elements of the property, on neighboring properties in the district, and on the overall character of the district itself?
- Is the proposed alteration or new element compatible (i.e., capable of existing harmoniously) with the historic resource and its environment in terms of size, scale, massing, placement on the site, color, texture, and materials?
- Does the project give priority to appropriate repair or “in-kind” replacement of deteriorated historic materials?
- Could the proposed alteration be reversed or removed in the future without impairing the essential form and integrity of the historic resource and its environment?
- If reconstruction of a missing historic element is proposed, has the design of its replacement been based on physical or pictorial evidence of the appearance of the missing element?

Although many typical issues are discussed in these Guidelines, every building presents unique and sometimes unpredictable challenges. Owners of locally designated historic properties are reminded that before embarking on any work that will affect the exterior or site of their property, they must consult with the City’s Historic Preservation Planner. The ILPC and its staff are eager to work with applicants to achieve a project that both preserves the character of our historic resources and meets the functional and aesthetic goals of the property owner.
Temporary Improvements

The ILPC does not review temporary improvements, such as the erection of tents or canopies for special events, the installation of window air conditioners that do not require a physical alteration to the building and that will be removed seasonally, or the installation of seasonal fencing to protect vegetable gardens. The term “temporary” is defined as being in place for no more than 180 consecutive days and requiring no permanent physical alteration of the designated structure or site. Improvements that are intended to be in place for more than 180 days, even if they will be removed seasonally, or that are “serially temporary” (i.e., installed for 180 days, briefly removed, and reinstalled), will be reviewed by the ILPC as though the improvement were permanent.
Building Materials and Features

As described in more detail on page 10 of these Guidelines, all work undertaken on the exterior of locally designated historic properties is subject to review and approval by the ILPC and/or its staff. This includes, but may not be limited to, repair, replacement, rehabilitation, reconstruction, alteration, and additions. Before embarking on any work that will affect the exterior of their property, owners should consult with the City’s Historic Preservation Planner to insure that appropriate review requirements are satisfied.

In addition to its overall size, shape, massing, and location on the site (issues that are addressed in the “New Construction and Additions” section of these Guidelines), the most prominent character-defining features of any building typically include the shape, pitch, materials, and detailing of its roof; the type, materials, detailing, and placement of its windows and doors; the materials, placement, size, scale, and detailing of porches; the materials and detailing of its exterior siding and foundation; and its decorative architectural details.

The guidelines in this section address each of these character-defining features, describe the types most commonly found in Ithaca, provide direction concerning appropriate and inappropriate treatments, and indicate what type of work is, or may be, eligible for approval at the staff level.
Roofs

Roofs are essential to the preservation of a structure. They not only provide protection to a building’s components and interior, but are a character-defining feature through their shape, slope, material, and details such as eaves, dormers, chimneys, and gutters. Maintaining the character of the roof and its defining features is important to the preservation of the structure’s historic integrity.

Roof Shape and Complexity
The roof shapes most commonly found atop Ithaca’s historic buildings include gable, hipped, flat, and Mansard; other shapes, such as gambrel, appear less commonly. Roof shape is a key feature of many architectural styles and should be maintained without alteration.

The complexity of a roof’s form can also be a character-defining feature. Queen Anne style buildings, for example, are characterized by highly complex roof forms that may incorporate intersecting gables, varied dormer windows, and turrets. Greek Revival style buildings, on the other hand, are characterized by very simple, uninterrupted, gable roofs. When considering any alteration that could impact roof complexity, great care should be taken to preserve the overall visual character of the roof, whether that be highly complex or very simple.

Roof Pitch
A roof’s pitch, or slope, is described by the numerical relationship between its “rise” and “run”, i.e., the number of inches the slope gains vertically for each foot of its horizontal length. A 4:12 pitch refers to a vertical increase, or rise, of 4” for every 12” of horizontal length, or run. A 4:12 pitch would be considered a low slope roof, an 8:12 pitch, moderate, and a 12:12 pitch, steep.
Roof pitch can be an important indicator of a building’s style, type, and age. For instance, Queen Anne and Gothic Revival style buildings often have steeply pitched roofs, whereas Craftsman style buildings are characterized by a much lower roof slope. The slope of a roof should be maintained without alteration where it is a character-defining feature.

Roof Material
Historic roofing materials that are commonly found in Ithaca include slate, clay tile, standing seam metal, and pressed metal shingle. Many of these historic materials have much longer life spans than modern asphalt shingles and the possibility of repair should always be investigated before replacement is proposed. Where the deterioration of the historic roofing material is such that replacement is required, it is always the best approach to utilize the same type of material as the original or existing roof covering. If the original (or existing) material is not available, the material that is closest in visual appearance, taking into account texture, size, finish, color, and profile, should be used. The ILPC has also determined that in certain cases the use of fiberglass or asphalt shingles may be appropriate, for example, when it can be shown that the original roofing material was wood shingle.
Roof Details
Roofing details such as the depth of overhang, the presence of a cornice, the presence of cresting or finials, the style of gutter, and the number, size, and complexity of chimneys, can contribute significantly to the overall character of a structure. Each of these elements may constitute a character-defining feature and must be carefully evaluated as you develop your project plans.

*Eaves* and *overhangs* provide shade, allow for ventilation, and reinforce a structure’s massing. Overhangs on historic buildings tend, in general, to be deeper than those on modern buildings because shading was more important to controlling indoor air temperature prior to the advent of mechanical cooling systems. Some historical styles, such as Craftsman and Prairie, utilize very deep overhangs to reinforce the horizontality of the structure. Attention to eaves and overhangs is important when designing compatible additions and accessory structures. The alteration of a roof to add an overhang where one was not originally designed, or to reduce the depth of an existing overhang, is usually inappropriate.

Whether simple or highly decorative, the *cornice* is the uppermost section of molding along the top of a wall or just below a roof. The level of detail, width, and depth of the cornice can all be character-defining features and should be maintained. The addition or alteration of a cornice, other than in the case of returning a structure to a documented former appearance, would be inappropriate.

*Roof cresting* is an architectural detail, typically made of iron, that runs along the ridge of the roof. *Finials* are most commonly seen as the terminal pieces of cresting, as the cap to a spire or tower roof, or as an element associated with a decorative verge board, as in the Gothic Revival style. Maintaining or restoring cresting or finials where evidence exists of their original use is considered appropriate and desirable; the introduction of these features without evidence of their original presence is inappropriate. Particular care should be taken to preserve these features when replacement of existing roofing material is necessary.
Gutters direct the water running off of a roof to an appropriate area on the ground for drainage, preventing the water from damaging the structure. Historically, gutters in Ithaca were either “built-in”, i.e., an invisible, integral part of the roof structure, or, if they were applied, had a half-round profile with round downspouts. All guttering systems must be maintained to remain functional and prevent damage to the historic structure. Built-in gutters are considered character-defining features and it is not appropriate to remove or cover them. Half-round gutters, too, should be preserved, or replaced with half-round gutters when their condition warrants replacement. The ILPC has determined that in certain cases, where it can be shown that the historic guttering system is, and has been, inadequate to its task due to inappropriate sizing or design, such systems may be replaced with modern K-style systems. This determination is made on a case-by-case basis.

While fireplaces are seldom used as a primary source of heat today, chimneys are an important reminder of the past and should be preserved, regardless of their functionality. In addition, elaborately detailed chimneys are considered character-defining features of many architectural styles, including Gothic Revival, Queen Anne, Victorian Gothic, and Tudor Revival/English Cottage, among others. Maintaining the structural integrity of masonry chimneys is important, and proper re-pointing techniques should be followed. The application of stucco, or otherwise coating a chimney that was not coated historically, is inappropriate.
Skylights and Photovoltaic Panels
Historic skylights are found on some buildings in Ithaca and where present they should be maintained and preserved. Regular repair and maintenance, particularly of water-proofing details, are critical. Modern skylights and photovoltaic panels are features that would not have been found on historic architecture; therefore their use should ideally be limited to secondary elevations to limit their visibility. When this is not possible due to the orientation of the building on its site or the need to bring light into specific interior spaces, careful design of the feature may still result in an application that can be approved by the ILPC. The materials used should minimize reflective light so they do not draw unnecessary attention to the device, the size of the device should be proportional to other building elements, and the profile of the device should be minimized to the extent possible so that it does not project significantly above the roof plane. Additional information on the appropriate use of photovoltaic panels is provided later in these Guidelines in the section on Mechanicals, Utilities, and Fire Escapes.

[Image: Historic skylights at Lincoln Hall, Cornell Arts Quad Historic District]

[Image: Although these new skylights in the East Hill Historic District are in a location that is significantly visible to the public, their size, placement, and design minimize their visual impact.]
**Review Chart – Roofs**

**Routine Repair and Maintenance/Replacement in Kind -- Staff Level Approval without Certificate of Appropriateness**
- Replacing an existing roof in-kind with no change in the material, color, shape, pitch, or details.
- Repair of eaves, overhangs, cornice, roofing material, or roof details with no change in design or material.
- Repointing of masonry chimneys by a qualified masonry professional with an appropriate mortar.
- Repair or cleaning of damaged cresting, finials, other roof details, or gutters.
- Repair of existing dormers, skylights, or photovoltaic panels.

**Work that Can Potentially be Approved for a Staff Level Certificate of Appropriateness**
- Returning a roof or roof feature to a documented former condition.
- In-kind rebuilding of an existing chimney by a qualified masonry professional when that chimney has been documented to be deteriorated beyond repair.
- Installation or in-kind replacement of gutters and downspouts.
- Installation of skylights or photovoltaic panels that are not significantly visible to the public.
- Replacement of an inappropriate modern roofing material with fiberglass or asphalt architectural shingles that are within the ILPC’s approved color range.

**Work Requiring ILPC Review at a Public Hearing**
- Any roofing change involving an undocumented change in material, shape, pitch, or details.
- Replacement of built-in or half-round gutters with K-style gutters for reasons of inadequate performance of the historic system.
- Addition of a new chimney or removal of an existing chimney without an in-kind replacement.
- Addition of dormers to any side of a building.
- Addition of skylights or photovoltaic panels that are significantly visible to the public.
Windows and Doors

Windows and doors are visually significant parts of every structure. Their value extends beyond the ability to admit light and provide egress and security. Windows and doors are key components in defining architectural style, and their size, shape, placement, construction, and detailing directly reflect the time period within which a building was constructed. When historic windows or doors are replaced with modern components, the entire character of the building may be impacted. Windows and doors, along with their associated trim and surrounds, are, therefore, nearly always considered character-defining features that should be preserved.
The most common type of window on historic buildings in Ithaca is double hung, but a wide variety of other types occur as well, including casement, awning, and fixed. There are also specialized styles that combine multiple individual sash, such as Palladian, Chicago style, and ribbon windows. The most common material for historic windows in Ithaca is wood, but there are also many examples of historic steel windows.

Double hung windows are composed of two sashes, one located above the other and on a separate plane so that each can be raised and lowered to admit fresh air. Many modern replacement windows have a similar appearance, but are actually single hung, meaning only the lower sash is operable, while the upper sash is fixed.

**Anatomy of a Window**

Understanding windows and how their various parts come together is advantageous when planning for their repair and preservation or when contemplating replacement.

Each sash is composed of a top rail, a bottom rail, and usually a middle rail. This rail system forms the frame around the window sash. Each of these rails is made from wood or metal, and is connected to the frame or the wall. The top and bottom rails are usually supported by stops, which fit into the top and bottom of the frame. The middle rail is usually supported by a reveal, which is a reveal of wood or metal that fits over the sash and is painted to match the window frame.

The window sash is the actual glass or transparent material that allows light to enter and air to move. Sashes are typically made from wood, glass, or plastic. The type of sash material can affect the energy efficiency of the window. For example, windows with wooden sashes are more energy efficient than those with plastic sashes, but they are also more susceptible to rot and other forms of damage.
Routine Repair and Maintenance of Windows
Routine repair and maintenance of windows are critical to their continued functionality. Windows should be inspected on an annual basis and any needed repairs should be made in a timely manner to prevent continued deterioration. Broken or frayed sash cords, broken glass, and deteriorated glazing should all be replaced on a regular basis. Weather stripping should be maintained, or installed if it is missing. Excessive paint should be removed, using appropriate lead-safe techniques, and paint should be removed entirely from the friction surface between movable sash and the casing within which it is contained.

Replacement Windows and Energy Efficiency
When properly maintained most historic windows will last indefinitely. Repairing deteriorated windows is almost always possible, and often less expensive than replacing them.

Many people are concerned about energy efficiency and its impact on their finances and the environment, however most traditionally-designed wood frame buildings lose considerably more heat through the roof and uninsulated walls than through the windows. This is particularly true when those windows have been appropriately maintained. In fact, a historic wood window that is properly maintained, weather stripped, and fitted with a storm window, can be just as energy efficient as a new window. And replacing a historic single-pane window may not save money in the long run. Recent studies have found that it could take 100 years or more for the energy savings from a replacement window to pay for the cost of the window itself. Comparing the possible minimal gain in efficiency with the high price and shorter life-span of replacement windows, they rarely make financial sense. Replacement of repairable historic windows with the sole goal of improved energy efficiency is not allowed under these Guidelines.

In those rare instances when a historic window is found to be deteriorated beyond repair, it is important that the replacement window be chosen carefully. Replacement windows should match the original window in size, shape, type, materials, light configuration, and thickness and profile of stiles, rails, and muntins. True divided lights should be included, utilizing muntins rather than a grid embedded between two pieces of glass or snapped in. The use of an applied exterior grid and internal spacer bar in lieu of true divided lights for replacement windows will be considered on a case by case basis. Certain fiberglass replacement windows may also be approved for use on a case by case basis, particularly when the use of fiberglass would allow for thinner stiles, rails, and muntins that are more visually similar to the original window. Vinyl replacement windows are not allowed on designated historic buildings in Ithaca.
Doors and Related Entrance Features
The components of an entrance include the door, transom, sidelights, and the decorative trim known as the *surround*. These basic elements combine to create stylistically-distinctive assemblages that range from the very simple to the highly ornate.

Original doors remaining in Ithaca are predominantly wood. Some were originally painted, while others were stained to emphasize the natural appearance of the wood. Some doors have glass panes, some have decorative wood panels, some have both. Many entrances, particularly those of the Federal and Greek Revival periods, include transom windows or fan lights above the door with sidelights to each side. Doors on Tudor and Gothic Revival structures are generally heavy, with minimal or no glass present, while doors from the Queen Anne period typically feature substantial amounts of glass and frequently incorporate colored glass. Some styles are characterized by very minimal surrounds, while others include elaborate moldings. Because they typify an architectural style, each of these entrance features would be considered character-defining and should be preserved.

Replacement Doors
Repairing historic wood doors is almost always possible, but in those rare instances when an original door has deteriorated beyond repair, or when a new door is desired to replace a non-historic door, it is important to choose the replacement door with care. Unless restoring the entrance to a documented previous appearance, the size of the existing opening should be maintained and sidelights and transoms should not be added or removed. Single doors should remain single and paired doors, paired. Whenever possible, the door surround and decorative trim should be retained and preserved, even if the operable leaf of the door requires replacement. The details of the new door design and style should be consistent with the general architectural style of the building and specific level and type of detailing found elsewhere on the individual structure. Wood is typically the most appropriate material for replacement doors, but other materials, including fiberglass and aluminum clad wood, will be considered on a case by case basis.
Storm Windows, Storm Doors, and Screens

Some of the windows and doors on Ithaca’s historic buildings retain their original, or early, wood storm windows or storm doors, and screens; many others have seen the addition of modern storm and screen combinations. Where present, original wood storms and screens should be retained and preserved. Where their condition requires replacement, the most appropriate alternative would be a visually and materially similar wood storm/screen combination. Interior storm windows are also an appropriate alternative to increase the insulation value of window openings, however exterior storms provide the extra benefit of protecting the historic window from both weather and impact damage.

New storm windows and doors are allowed under these Guidelines when their installation is reversible. The stiles and rails of new exterior storm windows should align with those of the historic window so that the light pattern is not disrupted, and a finish color should be selected that allows the new storm windows to blend in with the original window frame and trim. Storm doors should obscure as little of the original door as possible and should match the finish of the original door.

Rhythm and the Solid to Void Ratio

Most historic structures incorporate a regular rhythm in the placement of door and window openings across each elevation. This is known as the solid (wall surface) to void (wall opening) rhythm. Typically, a common head height is maintained for all windows on each story and a vertical alignment is maintained for windows and doors on different stories. Historic structures tend to have openings on every elevation and often these align with one another to facilitate cooling airflow during hot summer months. While modern air conditioning has largely ended our dependence on architecture for cooling, such design details are important to understanding the historic structure and should therefore be preserved. When adding a new door or window, the solid to void rhythm of the historic structure must be carefully considered so that the new opening does not disrupt that rhythm.
## Review Chart – Windows and Doors

### Routine Repair and Maintenance/Replacement in Kind -- Staff Level Approval without Certificate of Appropriateness
- Repair or rebuilding of existing window sash, casing, or trim with no change in design or material.
- Repair or rebuilding of existing doors, surrounds, trim, or other entrance features, with no change in design or material.

### Work that Can Potentially be Approved for a Staff Level Certificate of Appropriateness
- Replacement of individual windows or entrance features with new windows or entrance features of identical design, material, size, and details, including trim, when the window or entrance feature has been determined by a restoration professional to be deteriorated beyond repair.
- Replacement of an inappropriate modern window or entrance feature with a new window or entrance feature that meets the criteria established by the ILPC for replacement windows and entrance features in the historic districts.
- Addition or removal of a window or door opening to return a property to a known and documented previous condition.
- Repair or replacement of individual windows or entrance features with a change in design, material, size, or details, including trim, when the affected window or entrance is not significantly visible to the public.
- Installation of exterior storm windows, storm doors, or screens.

### Work Requiring ILPC Review at a Public Hearing
- Repair or replacement of windows or entrance features with changes in design, material, size, or details, including trim, when the affected windows or entrance feature are significantly visible to the public.
- Addition or removal of windows or entrances when not returning the design to a known and documented previous condition.
Porches

Porches are a major character-defining feature of most historic structures. Historically, porches in their many forms (stoops, porticos, terraces, entrance courtyards, porte-cocheres, patios, or verandas) served a variety of functions. They provided a sheltered out-door living space in the days before reliable indoor climate controls, they defined a semi-public area to help mediate between the public street areas and the private area within the home, and they provided a focus to help define entryways along with an opportunity for the development of architectural detail. As architectural styles changed, the addition or alteration of existing porches provided a convenient way to keep up with modern fashion; many porches in Ithaca are later additions that have gained historic significance in their own right.

Types of Porches
Porches are usually described in terms of their function and/or their relationship to the main massing of the structure. For instance, a porch might be full width or partial width, while a porch set within the main house massing is described as recessed. In terms of function, a porte-cochere is a roofed side porch originally designed to protect passengers getting in and out of carriages. A stoop can be either covered or without a roof, but its size is limited to the width of the entry. A portico is a covered walkway that often connects structures. A veranda, often referred to as a “wrap-around” porch, is a covered porch that extends onto at least two sides of a building. A sleeping porch is one that has open sides or many windows to allow for sleeping in the open air. Sleeping porches are generally located on upper stories. Some houses, like the example above in the East Hill Historic District, include multiple highly distinctive porches, each of which is a significant character-defining feature.
Elements of a Porch
Porches usually include: a roof; columns, posts or piers; a flooring system; railings; and steps. Each element is important both individually and in its relationship to the whole.

Columns, posts, and piers vary widely in their detailing, from classical columns with decorative capitals, to attenuated turned posts, to unadorned square posts. Columns and posts may extend the full height from roof to flooring or may rest on piers. Columns or piers rest on the porch floor, which is usually the only visible part of the flooring system, as floor joists and other support pieces are often hidden behind a skirt board or the lattice panels that abut the foundation.

Railings are often referred to as balustrades, with each individual vertical component being a baluster. Railings both act as safety devices to prevent falls and add decorative detail to many architectural styles. Depending upon the building’s style and date of construction, balusters may be simple 1 x 1 squares, thin turned pieces, flat sawn elements, or solid panels that span the distance between posts or columns.

Steps can be either exterior to the roof covering of the porch or recessed within the porch floor and covered by the roof. Historically, steps featured treads and solid risers; open steps with no back riser are a more modern configuration that would be inappropriate on
an historic structure. Steps in Ithaca are either wood or stone, most often the local sedimentary “blue stone” and only occasionally granite. Steps are, by nature, prone to deterioration due to their exposure and use. Treads should be carefully maintained and replaced with like materials when deteriorated, before their deterioration begins to affect the stair’s risers and structural components. The use of wood composite materials for treads and porch decking is generally not appropriate, but will be considered on a case-by-case basis for use in new construction and additions, or in locations that are not significantly visible to the public.

**Repair and Replacement Affecting Existing Porches**

Because porches are a major character-defining feature of most structures, care must be taken when planning alterations. One of the most common changes proposed for porches is the replacement of railings or other features due to deterioration, missing components, or perceived architectural improvements. Deteriorated components should be repaired whenever possible, or replaced in-kind if beyond repair. Modern materials, such as wide pre-fabricated wood or vinyl lattice, or contemporary wrought iron railings, are inappropriate. Missing details should be replaced using existing details as a guide, or, when there is no evidence of what existed previously, by using a simple design that is compatible with the massing, size, and scale of the structure. It is not appropriate to alter a porch to suggest the presence of detailing not known to have previously existed. It is also important to remember that non-original porches that were added during the period of significance of the structure or historic district may have acquired historic significance in their own right and must be respected as such.

Another common change proposed for porches is their enclosure with screening or glass. Enclosing a porch is most appropriate on secondary elevations, allowing the front of the structure to retain its historic, open connection to the street and the public realm. Any new enclosure should be reversible and should be designed to retain the main porch components and the historic rhythm and configuration of all vertical and horizontal elements. Installing the enclosing material behind the columns and railings will help maintain the visual prominence and historic relationship of those elements to the main structure.

This side porch in the East Hill Historic District has been sensitively enclosed using glass panels placed well behind the original porch columns and balustrades.
Addition or Removal of Porches

In general, it is not appropriate to add or remove a porch that is located on a primary elevation, unless the structure is being restored to a previous appearance based on clear physical or documentary evidence. When adding a porch to a secondary elevation, consult the New Construction and Additions section of these Guidelines. Appropriate scale, massing, materials, and detailing of the new porch are vital to ensuring that it complements, rather than detracts from, the existing structure.

When considering removal of a porch that is located on a secondary elevation, bear in mind that previous additions have often acquired historic significance in their own right. These added porches, not just original porches, may be character-defining features that should not be removed.
Review Chart – Porches

<table>
<thead>
<tr>
<th>Routine Repair and Maintenance/Replacement in Kind -- Staff Level Approval without Certificate of Appropriateness</th>
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</thead>
<tbody>
<tr>
<td>• Repair and limited replacement of porch features with no change in design or materials due to damage or deterioration.</td>
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<tr>
<th>Work that Can Potentially be Approved for a Staff Level Certificate of Appropriateness</th>
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<tbody>
<tr>
<td>• Replacement of porch features with features of identical design, material, size, and details, including trim, when the porch feature has been determined by a restoration professional to be deteriorated beyond repair.</td>
</tr>
<tr>
<td>• Addition or removal of a porch or porch features to return a property to a known and documented previous condition.</td>
</tr>
<tr>
<td>• Addition of a pipe handrail when no historic handrail is present and one is required for reasons of safety.</td>
</tr>
<tr>
<td>• Repair or replacement of a porch or porch feature with changes in design, material, size, or details, including trim, when the affected porch is not significantly visible to the public.</td>
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<tr>
<td>• Enclosure of an existing porch that is not significantly visible to the public.</td>
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</tr>
<tr>
<td>• Addition or removal of a porch or porch feature when not returning the property to a known and documented previous condition.</td>
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<tr>
<td>• Enclosure of any porch that is significantly visible to the public.</td>
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</table>
Exterior Siding and Foundations

Exterior siding is a highly visible and significant feature that contributes to the character of a structure and district through its pattern, scale, texture, finish, and details. The different historic cladding materials that are most commonly found in Ithaca, which include wood lap siding, wood shingle siding, brick, stone, and stucco, often relate directly to a particular historic period or architectural style and are therefore considered character-defining features.

Some modern exterior siding materials do exist on locally designated historic structures. These include asbestos siding, cement-based siding, vinyl siding, and aluminum siding. These materials are not appropriate for use as replacement sidings because they impart a different character than is historically accurate and some have the potential to allow damage to the original structure. Removal of synthetic replacement siding from historic structures is encouraged. The use of cement-based siding or other modern synthetic sidings for new construction and additions will be reviewed on a case by case basis to ensure that the product is in keeping with the character of the district and/or the original structure.

Foundations are a strong visual element in Ithaca’s historic areas and the treatment of foundations is an important consideration in maintaining the original relationship of the house to the ground. Existing foundation designs should be maintained and common foundation problems, such as structural upgrading, should be addressed without alteration of the foundation form or materials.
Wood Siding
Wood siding is found in many different styles, such as clapboard, board and batten, shingle, flush board, and shiplap. Each of these styles is a character-defining feature that contributes pattern, scale, texture, finish, and detail to the structure. Wood siding should be maintained, with replacement only of damaged or rotten boards that are beyond repair. Replacement should be in-kind, with new wood that matches the old in dimension, profile, reveal, and other visual properties. The exterior finish of wood siding, whether paint or stain, must be maintained to protect the underlying material from decay. Replacement of wood siding with a synthetic material in order to reduce the need for routine maintenance and repainting is not appropriate.

The ILPC does not review or regulate exterior paint color. Nevertheless, owners are encouraged to consider using historically appropriate color schemes, since these will help to highlight the unique characteristics of their property. Historic Ithaca, our local preservation non-profit, is an excellent resource for owners who would like assistance in selecting historically appropriate colors.

Brick and Stone
Brick and stone are less commonly found in Ithaca and are significant character-defining features where they do occur. New York State bluestone is a local sedimentary rock that has been quarried in and around Ithaca since the mid-19th century. Bluestone appears in buildings throughout Ithaca, notably in the Arts Quad Historic District and in Ezra’s Cornell’s home, Llenroc. Other types of stone used in Ithaca’s historic buildings include sandstone and limestone, and to a lesser extent granite and marble.

Bricks manufactured prior to the 1870s are often quite soft and somewhat uneven in their composition. After 1870, an extrusion process was developed which resulted in bricks generally becoming more standardized and durable. Nevertheless, historic brick tends to be softer than modern brick, and care is therefore required when cleaning or repointing.
Neither brick nor stone should ever be sandblasted as a cleaning technique. A low pressure water wash, under 200 psi, and the use of a neutral detergent, should be adequate for cleaning without risk of damage to the structure. Paint or other sealants should not be applied unless the underlying masonry was coated historically.

Mortar, the material that is used to bind together individual masonry units, must periodically be removed and replaced. This process is called repointing. The mortar in a wall must be softer than the surrounding masonry units so that the mortar, rather than the bricks or stones themselves, is subjected to the stress caused by expansion and contraction with changing climactic conditions. Generally, Type N mortar is soft enough to accommodate this movement; however, where extremely soft original bricks were used a very high lime content specialty mortar such as Type O may be required. The use of mortars with a high Portland Cement content is inappropriate, as they are too hard for historic masonry walls and will result in damage to the structure as the masonry expands and contracts with changing temperatures. When repointing, the deteriorated mortar should be removed by hand, to avoid the possibility of grinder damage to adjacent masonry units. The new mortar mix must match the original in composition, texture, and color, and it must be tooled to match the original width, depth, and raking profile of the joint.
Stucco

Stucco is found on a variety of architectural styles in a variety of different applications and textures. It may be the primary wall surface or it may be used as an accent element, but wherever it appears stucco is a character-defining feature by virtue of the distinctive visual characteristics it imparts. When repair is necessary, damaged stucco should be removed with care and replaced with new stucco that matches the old in terms of strength, composition, color, and texture.

In some cases, stucco was applied at a later date in a building’s history, over the original cladding material. Where this has occurred, removal of the stucco and restoration of the original wall surface below would be an appropriate treatment unless the stucco covering had gained historic significance in its own right as part of a comprehensive remodeling that occurred during the structure’s period of significance.

Replacement Siding

Asphalt, asbestos shingle, vinyl, aluminum, and other synthetic sidings do not adequately replicate the pattern, scale, texture, finish, or detailing of historic siding materials, therefore they are considered inappropriate for use as replacement siding. The removal of such materials from historic structures is strongly encouraged.

Fiber cement siding has become increasingly popular for use on additions and new construction. This is because the product approximates the appearance of wood siding while making it evident that the construction is a product of its own time. While appropriate in the context of an addition or on new construction, the use of fiber cement siding as a replacement material for historic wood siding would generally be inappropriate, though the Commission may consider its use on a case-by-case basis in certain unique circumstances.
Review Chart – Exterior Siding and Foundations

<table>
<thead>
<tr>
<th>Routine Repair and Maintenance/Replacement in Kind -- Staff Level Approval without Certificate of Appropriateness</th>
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<tbody>
<tr>
<td>• Repair and limited replacement of damaged or deteriorated historic siding with no change in design or materials. Wholesale replacement of an elevation’s siding would go beyond expected routine maintenance and would require additional review.</td>
</tr>
<tr>
<td>• Repointing of mortar on brick or stone structures with no change in design or materials.</td>
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<tr>
<td>• Repainting of previously painted surfaces.</td>
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<tr>
<th>Work that Can Potentially be Approved for a Staff Level Certificate of Appropriateness</th>
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<tbody>
<tr>
<td>• In-kind replacement of larger areas of siding material where significant deterioration is documented.</td>
</tr>
<tr>
<td>• Repair or replacement of a limited portion of a foundation that does not involve a change in material.</td>
</tr>
<tr>
<td>• Returning siding or foundation material to a known previous condition, such as removing vinyl siding to expose the original.</td>
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<tr>
<th>Work Requiring ILPC Review at a Public Hearing</th>
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</thead>
<tbody>
<tr>
<td>• Replacement of siding involving a change in material.</td>
</tr>
<tr>
<td>• Repair or replacement of any portion of a foundation involving a change in material.</td>
</tr>
<tr>
<td>• Design changes to a foundation, such as adding or removing windows.</td>
</tr>
<tr>
<td>• Painting of previously unpainted masonry.</td>
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Decorative Architectural Details

Both the level of detailing and the specific architectural details themselves play a key role in defining a structure as high-style or vernacular, as well as differentiating evolving styles. For this reason, architectural details are considered character-defining features and, as such, no details should be added or removed unless documentation shows the previous condition of the structure. When designing an addition, careful consideration must be given to the degree and types of ornamentation found on the existing structure and on structures in the area that are of the same style. Care must be taken to make new additions compatible with the existing structure without mimicking original detailing so precisely that the architectural evolution of the building could not be discerned by an educated observer.

The following architectural details are just a handful of the wide range found on historic buildings in Ithaca. Additional information on these details or those not listed can be found in most reference books on historic architecture.

Eave Brackets

Eave brackets can be either purely decorative or functional supports for the overhanging eave. Some styles, such as Italianate and Italian Villa, typically employ highly detailed brackets with a decorative appearance, while others, such as the Craftsman style, employ simple triangular knee braces. Where they occur, the presence or absence of elaborate detailing in the eave brackets is an important characteristic of any architectural style.

This Italianate house in the East Hill Historic District features elaborate brackets at the main roof with matching brackets on the second-story bay window and at the porch cornice.
Frieze Boards and Frieze Windows
A frieze board is the decorative band along the upper part of an exterior wall, immediately below the cornice. Wide frieze boards, often containing frieze windows, are a primary character-defining feature of the Greek Revival style; narrower frieze boards frequently appear on Federal style buildings. Particularly in the Greek Revival style, the frieze and its related moldings often continue only a short distance around the corner at the gable end. These short sections of frieze are known as the returns.

Half-timbering
The terms “half-timbered” and “half-timbering” describe a type of decorative detailing that mimics Medieval architecture. A true half-timbered building has exposed wood framing with the spaces between the wooden timbers filled with plaster, brick, or stone. During the late 1800s and early 1900s, it became fashionable to imitate this building technique. Timbers were applied to exterior wall surfaces as decoration. False half-timbering became a popular type of ornamentation in many 19th and 20th century house styles, including Queen Anne, Tudor Revival, Swiss Chalet, and Stick Style.
Column Details

Classical columns appear on a variety of architectural styles in Ithaca, beginning with our earliest buildings in the Federal and Greek Revival styles and continuing on through the classical revival styles of the 20th century. The type of column capital employed, the presence or absence of fluting, and other details of the column and its entablature are all important character-defining features.

Each of the six column types, or “Orders” (the Greek Doric, the Roman Doric, the Ionic, the Corinthian, the Tuscan, the Composite, and the Temple of the Winds), includes very specific detailing in its entablature and its column capital, shaft, and base design. Later classical revival buildings often employed the orders much more loosely, freely mixing their elements to create unique combinations.

Verge boards

Verge boards, also known as barge boards, are wood members, often intricately carved or sawn, that are placed along the gable end of a roof at the eaves, spaced away from the wall plane. Verge boards are a primary character-defining feature of the Gothic Revival style and also frequently appear on Victorian-era styles, including Vernacular Victorian buildings.
Shutters
Historically, shutters were used much as storm windows and screens are used today: they could be closed during storms to provide some protection from drafts and driving rain, and during the summer to allow air circulation while preventing solar gain. These uses for shutters are still possible today, and the maintenance and use of operable shutters is encouraged.

Many of the shutters now found on Ithaca’s historic structures are not original but were installed during the building’s period of significance. As such, they are considered character-defining features.

Original, or early, shutters should be maintained and repaired rather than replaced wherever possible. Replacement shutters and those used in new construction should employ the same sizing and placement as operable shutters, even if non-operable shutters are used. Shutters should not be added to historic structures unless there is physical or pictorial evidence that they previously existed.

Wood is the preferred material for shutters, but modern materials are not prohibited as long as they are compatible with the historic structure in size, shape, placement, texture, and other visual characteristics.
Awnings
Prior to the availability of modern air conditioning, awnings were used at doors and windows to provide shade and cooling. In commercial areas, awnings were also used to shelter entrances from rain. During the 19th century awnings were primarily made of canvas; after World War II aluminum awnings gained popularity.

Because of the material’s short life span, canvas awnings from the 19th century have not survived in Ithaca’s historic districts. New canvas awnings are allowed, even in the absence of firm evidence of their previous existence, if they are of an appropriate size and shape for the opening they are intended to shield. Aluminum awnings are not considered appropriate, since none of Ithaca’s designated historic properties have a post-World War II period of significance.
Review Chart – Decorative Architectural Details

<table>
<thead>
<tr>
<th>Routine Repair and Maintenance/Replacement in Kind -- Staff Level Approval without Certificate of Appropriateness</th>
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<tbody>
<tr>
<td>• Repair and limited replacement of damaged or deteriorated architectural details, such as portions of a column capital or applied half-timbering.</td>
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</table>

**Work that Can Potentially be Approved for a Staff Level Certificate of Appropriateness**

- In-kind replacement of damaged or deteriorated architectural details with no change in design or materials, where significant deterioration is documented.
- Removal or addition of architectural details to return a structure to a documented historic condition.

**Work Requiring ILPC Review at a Public Hearing**

- Removal or addition of architectural details when not returning a structure to a documented historic condition.
- Replacement of damaged or deteriorated architectural details involving a change in design or materials.
Site Materials and Features

The character of a property or historic district is defined not just by its structures but by the context within which those structures exist. For that reason, work that affects the site of a locally designated historic property is subject to review and approval by the ILPC and/or its staff. This includes, but may not be limited to, repair, replacement, rehabilitation, reconstruction, and alteration of hardscape features such as walks, drives, fences, steps, retaining walls, site lighting, patios, and outbuildings. Routine maintenance and landscaping changes that do not include hardscape elements are not subject to review by the ILPC, but staff must determine that the proposed work does qualify for this exemption. Before embarking on any work that will affect the site, property owners should consult with the staff of the ILPC.

When considering changes to site materials and features, it is important to ensure that those changes are consistent not only with the individual historic structure itself but with the historic character of the area as a whole. The most significant features of a site typically include: parking, drives, sidewalks, and patios; fencing and walls; lighting; accessory structures; and signs. The guidelines in this section address each of these character-defining features, describe the types most commonly found in Ithaca, provide direction concerning appropriate and inappropriate treatments, and indicate what type of work is, or may be, eligible for approval at the staff level. Landscape plantings are not subject to ILPC review and approval but can have a significant visual impact. Recommended considerations for landscape plantings are included at the end of this section.

Mounting block, DeWitt Park Historic District

Hitching post, Henry St. John Historic District
Parking, Drives, Sidewalks, and Patios

All properties have a means of pedestrian access that typically includes a public sidewalk and connecting walkways, which, given Ithaca’s topography, may include steps and landscape stairs. Most, but not all, properties also have a means of vehicular access through driveways and parking areas. Patios were not a characteristic feature of Ithaca’s historic properties during their period of significance, but are a desirable amenity for many modern-day homeowners. The importance of these features, or their absence, to maintaining the character of an historic area is often overlooked. Where historic site components such as this exist, they should be maintained and preserved; where new site components are proposed, or where historic site components have deteriorated to the point that replacement is required, careful consideration must be given to materials, placement, ornamentation, and details.

In addition to the historic considerations discussed below, the City of Ithaca Municipal Code regulates both driveway and parking lot design. When planning any work on an existing parking area or driveway, or when creating a new parking area or driveway, owners should consult the City of Ithaca Building Division for further information.

A number of historic stone sidewalks still exist in the city, both within and outside of the historic districts. Where they are located within historic districts, these stone sidewalks are considered character-defining features and, as such, they may not be replaced or removed without first obtaining a Certificate of Appropriateness.
Materials

Traditional materials for driveways, parking areas, walkways, and outdoor hard-surfaced areas, such as patios, include standard concrete, brick, large bluestone slabs, and smaller bluestone flags. Modern material options continue to evolve and include asphalt, stamped and/or colored concrete, and permeable paver systems. Historic materials should be replaced in-kind whenever possible. Bluestone, in particular, is a significant material in Ithaca, where it is naturally abundant and was extensively quarried during the period when Ithaca’s historic districts gained significance. Bluestone in large slabs appropriate for use in public sidewalks is still available from a number of regional quarries and should be used when existing stone sidewalks have been determined by the ILPC to have deteriorated to the point that their replacement is required.

Where new materials must be used it is important to consider both the character of the property being accessed and the character of the surrounding area, but where buildings from different historic periods exist side by side in an historic district the materials that are most appropriate to the individual structure itself should be used. A material that is quite appropriate in one context may not be appropriate in another. For example, large bluestone slabs leading from a street-side hitching post to the formal front entry of a high-style Victorian-era home would be inappropriate if used in the approach to a modest early 20th century Craftsman style residence, while an informal curvilinear brick or flagstone path would be inappropriate for use as an approach to that same high-style Victorian-era home.
Placement
Historically, vehicle accommodation, first for carriages and later for automobiles, has occurred toward the rear of a property, out of the primary public view. In the majority of Ithaca’s historic districts, fairly minimal, straight drives lead directly back to that area of accommodation. In the Cornell Heights Historic District, however, lot sizes were, and are, much larger, and landscaping is intentionally informal and park-like, allowing for curvilinear or circular drives edged by planting materials. Walkways, too, are generally minimal and direct from sidewalk to entry in all of Ithaca’s historic districts with the exception of Cornell Heights.

The relative visibility of existing and proposed site improvements is a critical consideration. This is particularly true in the case of newly introduced elements, such as patios, which were not characteristic of Ithaca’s historic districts during their period of significance. It is important to remember that due to Ithaca’s unique topography, many areas that are normally considered private, such as backyards, may nonetheless be highly visible to the public. Historic site elements should be retained in their original locations and configurations to the greatest extent possible and when new elements are added, they should be placed in historically-appropriate locations on the property. An added element that would not have existed during the historic resource’s period of significance should not be placed in a highly visible location.

Ornamentation and Details
The degree and type of ornamentation and detail that can appropriately be used at a driveway, walkway, or patio is directly tied to the degree and type of ornamentation and detail found on the exterior of the main structure. While a high level of ornamentation and detail in site elements might be appropriate on the grounds of a structure that itself reflects a high degree of ornamentation, simpler site elements would be more appropriate on the grounds of a more modest structure. Elements such as decorative piers flanking a driveway or walkway entrance, patterned brick walks or drives, trellises and pergolas, and others, may all be appropriate if they relate to the main structure in design and materials and do not create a false historic appearance.
Fencing and Walls

Fences and walls are often desired to mark a boundary or to keep people and animals either in, or out, of the enclosed space. Due to Ithaca’s topography, walls are also frequently used to manage dramatic changes in grade. Historic fences and walls are character-defining features and, as such, should be maintained. These existing features should also be used to provide guidance for the appropriate placement and appearance of any new fences or walls proposed for a designated historic site.

Fences and walls can be found in a variety of materials, styles, and degrees of ornamentation. As with other site features, the degree of ornamentation should relate to that present on the primary historic structure. Historic landscaping and retaining walls abound in Ithaca’s historic districts and range from simple, rustic, dry-laid stone to formal tooled stone with colored and tuck-pointed mortar. Railroad ties, landscaping timbers, and unfinished concrete block should not be used as retaining walls in locations where they would be visible to the public. Fence materials that may be appropriate include wood, iron, steel, or aluminum, all of which are available in a wide variety of configurations and picket styles. Vinyl and chain link fencing are generally not appropriate as they do not adequately relate to historic materials.

The degree of transparency and the height of the fence are critical considerations. Fences must not obscure the historic resource itself or interfere with historic views or overlooks, and must not alter the rhythm and solid-to-void ratio of the streetscape. For this reason
The introduction of front yard fencing will generally not be considered appropriate in the absence of numerous existing examples of such fencing in a particular area and setting. The most common placement of fences in Ithaca’s historic districts is at the side and rear yards. Fencing in these locations is generally less visible to the public and varies greatly in height, material, degree of ornamentation, and style, ranging from the more open picket styles in wood or metal to wood privacy fences. Even in these locations, the use of simple, traditional fencing options is the most appropriate. Landscaping can be used to soften the appearance of fencing, as well as to augment the screening effect provided by more open fence styles.

Masonry retaining wall, at left, East Hill Historic District

The new aluminum rear yard fence, at right, in the East Hill Historic District was placed well back from the street line to reduce its visual impact.
Lighting

Lighting can be both an important safety device and a means of highlighting architectural details. However, using the wrong lighting type or intensity, or placing a fixture inappropriately, can actually result in the opposite effect. Light that is too glaring can create dark shadows or wash out the details of a beautifully restored façade.

Carefully consider all light fixtures for their appropriateness in scale, material, and design, as well as their ability to provide the appropriate degree of illumination. The most appropriate location for lighting is generally at an entrance, with fixtures mounted either beside a door frame or at a porch ceiling. Most structures in Ithaca’s historic districts are located in close proximity to the sidewalk and do not require individual pole mounted or freestanding lights to adequately light an entrance; however, some examples of historic pole lights do exist, primarily at landscape stairs, longer entry walks, or monumental entrances.

Security lighting, such as flood lights, should be mounted on less visible areas of the structure and be of an unobtrusive design. Ground lighting should be placed where it is visually obscured by landscaping or incorporated into hardscape elements, such as stone piers that flank an entry walk or drive. All lighting should be limited to the minimum amount necessary.
Accessory Structures

Accessory structures found in Ithaca’s historic areas range from original carriage houses and early garages to garden sheds, and many existing accessory structures are either historically or architecturally significant in their own right. The alteration of an historic accessory structure will be reviewed using the same criteria as alterations to a primary structure.

For new accessory structures or additions to existing structures, regardless of the original, current, or proposed use, the overriding principle is that they be customarily incidental and subordinate to the main structure. This subordinate nature is achieved through attention to placement, orientation, scale, massing, materials, and degree of detailing. These criteria do not necessarily preclude the use of pre-fabricated accessory structures. Such structures may be allowed provided that the chosen design and materials comply with the review criteria. The ability of such structures to easily comply will vary between individual properties due to the complexities of each main structure and the lot constraints.

Placement and Orientation
Subordinate placement requires that any new accessory structure be located behind the front building plane of the main structure. With larger building lots this might include to the side of the main structure; however, the most appropriate location will often be behind the rear wall plane of the main structure. This placement is common to historic structures. It is generally inappropriate to relocate historic accessory structures as doing so can alter the understanding of the historic development of the site.

Generally, any new accessory structure should be oriented in alignment with the directional planes of the main structure. Historically, the primary entrance of the accessory structure would most often be oriented either toward the primary street frontage or perpendicular to it. Some exceptions to this general rule do exist, particularly on larger lots with intentionally informal, or Romantic, landscape designs.
Scale and Massing
Subordinate scale requires that the accessory structure defer to the main structure in its overall height and dimensions, taking into account the effects of the site’s topography. Alterations to existing accessory structures should allow them to retain their subordinate relationship to the main structure and should not result in a notable increase in scale.

Simple geometrical forms or massing are generally used with accessory structures, even those serving main structures that have more complex massing. The simplest massing is a simple box form with a straightforward gable or hipped roof. The more additions made to this form, such as dormers, cupolas, porches, wings, etc., the more complex the massing becomes. The massing of existing accessory structures should not be made notably more complex; the massing of new accessory structures should be less complex than, but compatible with, the main structure.

Materials and Degree of Detailing
Materials for new accessory structures, or additions to existing structures, do not have to match those of the main structure exactly, though matching the materials is certainly within the range of possible appropriate treatments. Ideally, both materials and detailing should draw from the general vocabulary of the main structure to ensure compatibility, while simplifying that vocabulary to ensure visual subordination.

New accessory structures should not include elaborate details that will compete with the main structure for visual attention, but do need some degree of detailing to ensure compatibility. An overly simplistic new accessory structure will actually call attention to itself precisely because of its lack of detailing relative to the main structure.

Attached brick garage, DeWitt Park Historic District
Garbage Enclosures
The City’s Municipal Code prohibits garbage and recycling receptacles from being stored in the public view. The most appropriate location for such storage is within an existing outbuilding or simply behind the primary structure. When this is not possible, plantings may be used for screening or a short length of fence or garbage enclosure may be constructed. If plantings are used, they must be maintained and specimens that have died must be replaced. The ILPC does not review landscape plantings, but they must review and approve the design of any new fencing or garbage enclosures. Such enclosures should be located where they will not be significantly visible to the public. The materials and degree of detailing proposed for the new enclosure or fence will be reviewed using the same criteria that would be used for any other new accessory structure or fencing.

Signs
Signs are a valuable means of advertising a business and gaining exposure to new customers. By relying on the architecture of a structure and its surroundings to determine the most appropriate sign sizes, locations, and materials, signs can be effectively used at historic properties without compromising either
the character of the structure or area or the intent of advertising exposure. In addition to complying with these design guidelines, all signs must comply with the requirements of Chapter 272 of the City of Ithaca Municipal Code.

Location
Many structures that were originally designed to house commercial uses were built with a particular sign placement in mind. This makes determining where to place a sign today very straightforward. However, many of the Ithaca’s designated historic structures that are now used commercially were designed as residences. There properties offer both
challenges and opportunities for adding business signage while respecting the property’s historic residential character.

In many cases a small plaque can be added at the primary entrance without damage to the character or historic fabric of the structure. Other potential locations for new signage include the area below a porch cornice between columns, or projecting from the structure on a small bracket or arm. At any location on the structure, the sign must not obscure important architectural features and the method of attachment must not cause irreparable damage to the structure. Freestanding signs not attached to the yard is of adequate depth to features of the structure or other property.

Installation would be appropriate at a designated property.

Size
Once a location is proposed, a determination may be made as to the appropriate size of sign. There is often a range of appropriate sizes. To satisfy the requirements of the Landmarks Ordinance, the size of the sign must be in keeping with the scale of the property. A larger sign may be allowed under Chapter 272 of the Municipal Code than would be appropriate under the standards applied by the ILPC. To receive all the necessary approvals, the proposed sign must satisfy the requirements of both the Landmarks Ordinance and the Sign Ordinance.

Materials and Detailing
Once a sign’s location and size have been determined, the final step is determining the appropriate materials and details. The proposed sign should complement the existing structure in its texture, materials, and detail, but not obscure important architectural features of the building.

This free-standing, ground-illuminated wood sign in the East Hill Historic District uses a color scheme and decorative detailing drawn from the historic structure.

Though not located in an historic district, this plaques DeWitt Park Historic District.
detailing. This does not mean that the material used can only be one that is found on the structure. For instance, metal painted sign boards are common on many commercial structures and provide a flat, finished sign with a low sheen and longevity that is appropriate to many traditional architectural settings. However, a metal box sign with plastic insert and internal illumination does not fit in with the texture and materials common to historic properties or districts. The details of the proposed sign should relate to the historic structure in their shape or form and degree of ornamentation. An elaborately ornamental sign, for example, would be inappropriate on a simple vernacular structure. The key is to select a material and design that complements the historic character of the structure and area while achieving the intended advertising function.

Lighting and landscaping may be important components of a sign. Indirect exterior lighting is strongly encouraged for signs that require illumination. The use of well-maintained landscaping around freestanding signs is also encouraged.
Landscaping

A Certificate of Appropriateness is not required for planting or removal of trees or other landscaping. However, landscaping undeniably impacts the visual context of a historic structure. Ideally, landscaping should be reflective of the historic character of the property and the neighborhood. The following recommendations have been developed to encourage development that protects the historic character of an area while allowing room for personal expression:

- Retain existing trees where possible. Maintain trees in healthy condition and, if needed, replace diseased and severely damaged trees with a similar species.
- When constructing new buildings or site features, consider the topography, views, patterns of open spaces and planted areas, and other significant existing landscape features. It is important to protect existing trees and other significant landscape features during construction.
- When planning new landscaping, maintain neighborhood precedents, such as defined vs. open yards, or formal planting beds vs. naturalistic landscaping.
- Landscaping should be scaled to complement the primary elevation of a structure. Landscaping should not overwhelm or hide primary elevations. If existing landscaping has matured to the point that it obscures the historic resource, consideration should be given to pruning or selective removal of plant material.
### Review Chart – Site Materials and Features

<table>
<thead>
<tr>
<th>Routine Repair and Maintenance/Replacement in Kind -- Staff Level Approval without Certificate of Appropriateness</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Partial or complete repaving of existing driveways, sidewalks, patios, and parking areas with identical material and design.</td>
</tr>
<tr>
<td>• In-kind replacement of existing fencing, landscape stairs, or walls, due to damage or deterioration.</td>
</tr>
<tr>
<td>• Repainting or repair of existing signs with no change in materials or size.</td>
</tr>
<tr>
<td>• Removal of existing signs, other than historic signs.</td>
</tr>
<tr>
<td>• Repair or in-kind replacement of limited portions of existing accessory structures with no change in material or design.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Work that Can Potentially be Approved for a Staff Level Certificate of Appropriateness</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Repaving of existing non-historic driveways, walkways, patios, and parking areas with a new material, but no major change in location or design.</td>
</tr>
<tr>
<td>• Partial repaving of a deteriorated historic stone sidewalk with a new material in an area that is impacted by a vehicle crossing.</td>
</tr>
<tr>
<td>• Introduction of driveways, walkways, landscape stairs, patios, parking areas, fences, walls, site lighting, signs, or accessory structures that return the property to a documented historic appearance.</td>
</tr>
<tr>
<td>• Introduction of new walkways that are not significantly visible to the public.</td>
</tr>
<tr>
<td>• Introduction, removal, or replacement of standard building-mounted lights at entrances and porches.</td>
</tr>
<tr>
<td>• Removal or replacement of existing pole-mounted lighting.</td>
</tr>
<tr>
<td>• New accessory structures that are not significantly visible to the public and that have a footprint of 144 sq. ft. or less</td>
</tr>
<tr>
<td>• Alteration of materials or detailing on an historic accessory structure that return it to a documented historic appearance.</td>
</tr>
</tbody>
</table>
Review Chart – Site Materials and Features, cont.

<table>
<thead>
<tr>
<th>Work Requiring ILPC Review at a Public Hearing</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Repaving of historic, character-defining driveways, sidewalks, patios, and parking areas with a new material or a change in location or design.</td>
</tr>
<tr>
<td>• Introduction of any new driveways, walkways, landscape stairs, patios, parking areas, fences, walls, site lighting, or signs other than those eligible for staff level review.</td>
</tr>
<tr>
<td>• Removal of existing historic driveways, sidewalks, landscape stairs, patios, parking areas, fences, walls, site lighting, signs, or accessory structures.</td>
</tr>
<tr>
<td>• Introduction of new site lighting or of building-mounted lighting other than standard lighting at entrances and porches.</td>
</tr>
<tr>
<td>• Introduction of new signs.</td>
</tr>
<tr>
<td>• New accessory structures that are significantly visible to the public or that have a footprint in excess of 144 sq. ft.</td>
</tr>
<tr>
<td>• Alteration of materials or detailing on an historic accessory structure that do not return it to a documented historic appearance.</td>
</tr>
</tbody>
</table>
Mechanicals, Utilities, and Fire Escapes

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

Equipment that is attached to the structure should be located on non-primary elevations, preferably the rear elevation or in another location that is not significantly visible to the public. Rooftop equipment should both be located on a non-primary roof slope and set back from the roof edge so that such equipment is visually concealed to the greatest extent possible. Roof mounted solar panels should be placed flat to the roof surface, rather than being angled up. In all cases, care should be taken to minimize the physical damage to the structure caused by penetrations or attachments and to maximize the reversibility of the work. This type of consideration may have implications for the layout of an internal system. For example, the required cap for a kitchen vent might be located on a non-primary elevation by simply moving the stove from one wall to another, or a bathroom fan might be vented through the roof rather than through the sidewall to reduce the visual impact of the duct termination. Ventilation louvers might utilize existing window openings, rather than punching new openings through the wall surface.

Where allowed by code, alternatives to exterior fire escapes, such as a sprinkler system, an interior fire-retarded stair, or modification on the proposed interior floor plan, should be explored. If an exterior fire escape is required, it should be located as far back as possible from the primary façade and should be painted black, or the base color of the structure to which it is attached, to minimize its visual impact.
Equipment that is not attached to the structure, such as compressors or generators, should again be located behind the rear elevation, if possible, or in another location that is not significantly visible to the public. Plantings may be utilized to screen site-based equipment.
## Review Chart – Mechanicals, Utilities, and Fire Escapes

### Routine Repair and Maintenance/Replacement in Kind -- Staff Level Approval without Certificate of Appropriateness

- Repair or replacement of existing exterior mechanical components with no increase in size or change in color.
- Removal of existing exterior mechanical equipment.

### Work that Can Potentially be Approved for a Staff Level Certificate of Appropriateness

- Repair or replacement of existing exterior mechanical components with a change in color but no increase in size.
- Installation of new exterior mechanical components on or behind a rear elevation or in another location that is not significantly visible to the public.
- Installation of rooftop solar panels or other roof-mounted mechanical components that is not significantly visible to the public.
- New construction of a fire escape that is not significantly visible to the public.

### Work Requiring ILPC Review at a Public Hearing

- Replacement of existing exterior mechanical components with an increase in size.
- Installation of new exterior mechanical components on a primary elevation or in another location that is significantly visible to the public.
- Installation of rooftop solar panels or other roof-mounted mechanical components that will be significantly visible to the public.
- New construction of a fire escape that is significantly visible to the public.
New Construction and Additions

New construction within historic districts may refer either to new primary structures on vacant parcels or new accessory structures on parcels that include an existing primary structure. Accessory structures were discussed in the previous section of these Guidelines; the focus in this section is on new primary structures. New construction has the potential to enhance the historic district by providing appropriate infill at a vacant parcel. As long as the new structure follows the form and example of its surroundings the effect on the area will be positive. However, a poorly executed infill project has the potential to negatively affect the area.

Additions to existing historic structures are very similar to new construction in terms of the criteria for appropriateness. Additions must respect the existing structure, as well as the area as a whole, in regard to placement and orientation, scale and massing, and materials and details. Ideally, additions to historic structures are undertaken in such a way that the addition could be removed at some future date without significantly impairing the essential form and integrity of the original structure and its environment.

The guidelines in this section provide direction about the major form of the project while leaving ample room for individual expression and contextually-appropriate contemporary design. As these guidelines apply only to the basic form and placement of the new structure or addition itself, please refer to additional information about building features and site features in the previous sections.

It is important to remember that the goal of historic designation is the preservation of historic character; the current or proposed use of a structure does not override the need for visual compatibility between that structure and its historic environment. For instance, an area originally developed as residential should maintain that character with any new construction, even if the intended use of the new structure is commercial.
Placement and Orientation

Placement refers to the location of a structure on its parcel relative to adjacent structures and the street, while orientation refers to the positioning of the primary elevation and entrance of a structure relative to adjacent structures and the street. In all of Ithaca’s historic districts, with the exception of some areas in Cornell Heights, there is a visual rhythm to the historic streetscape created by fairly uniform front yard setbacks, a predictable ratio of solid (structures) to void (the area between structures), and a uniform orientation of the primary facades. Because the Cornell Heights neighborhood was specifically designed as a residence park in the Romantic tradition, some structures within that district occupy large landscaped lots that intentionally disrupt the regular rhythm that is found elsewhere along the district’s curvilinear streets.

The historic visual characteristics of placement and orientation may not relate directly to the minimum setbacks that are required by modern zoning. Nevertheless, any new construction within the districts must be compatible with these characteristics because they are character-defining features of the historic environment. The maximum lot coverage that would be allowed under zoning may not be appropriate for a particular parcel within the district. The historic context created by the placement and orientation of nearby structures must be respected in any proposal for new construction.

Although the footprints of the existing structures shown at right differ, their overall lot coverage, placement, and orientation unifies them. The placement and lot coverage of the indicated new structure would be inappropriate.
Scale and Massing

*Scale* is the visual size of a structure when compared to adjacent structures and the site. *Massing* refers to the basic geometrical forms or blocks of a structure. Both of these criteria have a profound impact on the ability of a new construction project to fit in with its historic environment. The specific components of a design that combine to create its overall scale and massing include composition, roof forms, foundation, footprint, and height.

*Composition* is the way in which the geometrical forms of a structure that make up its massing are assembled. Composition can be symmetrical or asymmetrical, simple or complex, and can have a directional expression that is vertical, horizontal, or neutral. Compositional complexity is increased with each massing block that is added to the main core of a structure. Such added masses would include porches, wings, or other projections off the main block of the building.

*Roof forms* can have a major impact on the perceived scale and massing of a structure. The overall roof form is created by its shape, pitch, and degree of complexity, all of which were discussed in detail in an earlier section of these Guidelines. The roof shape, pitch, and complexity proposed for a new construction project should relate to the shapes, pitch, and level of complexity found on neighboring structures. A flat roof, for example, would not be appropriate in an area where complex gable roofs with dormers and intersecting gables are the norm.

The height of a structure’s *foundation* has a significant impact on its perceived scale and massing. Most historic structures feature a raised foundation, but except in areas affected by Ithaca’s very steep topography, the foundation is not generally more than a few feet tall. For this reason, slab foundations, or unusually tall raised foundations, are generally not appropriate on new construction projects. Again, the new project should look to the historic structures in its immediate environment for an appropriate range of foundation heights.

The *footprint* of a building is the area of ground that is covered by the structure. As mentioned earlier, zoning may allow a larger footprint than would be visually appropriate in the context of the historic environment. Not only the width of the new building along the street front, but its depth and total lot coverage, must be considered in evaluating compatibility with existing historic resources. The range of existing footprint sizes in the immediate vicinity should inform the new design: a new construction project that has either a significantly larger or a significantly smaller footprint than is common in the area would be considered inappropriate.

Finally, the overall *height* of a structure and the proportional heights of each story are key elements of a structure’s scale and massing.
Again, zoning may allow an overall height that would not be visually appropriate for a particular parcel within the district. Compatibility does not necessarily mean exactly matching the measurements and proportions of existing structures, but rather that the new structure is in relative conformity and can exist harmoniously with its historic environment. The height and floor-to-floor proportions of the proposed structure in comparison to surrounding structures should be shown on the plans provided with an application for new construction. Applicants should carefully consider the impact of site topography on visual height: a three story building that is situated at the top of a rise will likely have greater visual impact on its surroundings than the same building sited at the base of that rise.

In the illustration at left, the indicated structure would be considered inappropriate due to its horizontal orientation, extremely simple composition, flat roof form, larger footprint, and much lower height than the adjacent structures.

This block in the Henry St. John Historic District contains a wide variety of styles, but the structures are unified by their placement, orientation, scale, and massing, as well as by their materials and details (discussed in the next section).
Materials and Details

Compatibility of materials and details does not mean replicating historic examples, or even pulling representative details from multiple nearby examples. Compatibility means that the new structure is capable of existing in harmony with its surroundings. The new building should be a product of its own time, but its materials, level of detailing, and solid (wall surface) to void (window and door openings) ratio should be similar enough to existing buildings in the neighborhood to avoid the new building being visually obtrusive.

A new brick structure would probably be out of place in an area of clapboard structures, but a new structure that utilized some type of wood siding, or cement composition siding designed to recall wood, could appropriately fit in. Both traditional and modern materials will be considered, provided they are appropriate in their texture, finish, and longevity. Data sheets on novel or very new building materials should accompany any application for their use.

An area that consists primarily of heavily ornamented high style structures demands that any proposed new construction incorporate an appropriate level of exterior detailing. Conversely, if an area is home only to modest vernacular structures with little ornamentation, new construction that incorporates elaborate detailing would be out of place.

Consideration must also be given to the relationship between style, materials, and scale with regard to existing buildings in the area. Not uncommonly, the more modest structures in an historic district will share material and stylistic characteristics, as will the larger and more formal structures. Utilizing the design vocabulary common to structures in the area that differ in scale from the proposed new structure is likely to result in a jarring incompatibility that would not be considered appropriate.

Finally, the solid-to-void ratio of the new building must be considered in the context of the historic environment. Historic structures often included a significant number of relatively evenly distributed window and door openings on all elevations. New construction should follow the precedent for the area in this regard. Large expanses of unrelieved wall surface and extensive areas of undivided glazing would be equally inappropriate and should be avoided. The solid to void ratio is discussed in greater detail on page 59 of these Guidelines in the section on Windows and Doors.
Additions

Evaluating the compatibility of an addition with an existing historic building is very similar to evaluating the compatibility of an entirely new structure with a historic district. Additions need to respect the placement and orientation, the scale and massing, and the materials and details of the historic building to which they will be appended, as well as taking into account these same considerations with regard to the historic district as a whole. Ideally, additions will also be undertaken in such a way that they could be removed in future without causing excessive damage to, or impairing the essential form and integrity of, the historic structure and its environment.

The starting place for designing an appropriate addition is generally with placement. It is rarely appropriate for any addition to extend forward of the front wall plane of an existing main structure. Additions are ideally located behind the existing structure; however, additions to side elevations may be possible with some architectural styles and in some building settings. The massing of an addition will ideally be apparent as a distinct form so that the addition does not falsely appear to be part of the original structure.

The scale of the addition should defer to the original structure in much the same way an accessory structure would. Similarly, the addition’s materials, roof form, and level of detailing all should draw from the vocabulary of the original structure without mimicking it to the extent that the addition is not readily identifiable as such. Simplification and generalization of the details will often allow the addition to complement the existing structure without creating a false sense of its history and development.

Placement behind the existing structure will generally be most appropriate. In the example above, the side addition alters the solid to void ratio between the existing structures on the block.

The addition on the left alters the original massing and the vertical orientation of the existing building. The addition on the right alters the original symmetry of the existing building and is not appropriately subordinate.
Incorporating Accessibility

Accessibility refers to ease of access for individuals with lessened mobility. Accessibility is generally required for businesses and public spaces and may be desired for residential properties on either a permanent or temporary basis.

Accessibility can often be gained without compromising the character of a landmark structure or historic district. As with any other addition, the potential for a negative visual impact will be reduced if the ramp or lift is installed on a non-primary elevation. Sometimes, however, a primary entrance can be made fully accessible by creatively combining a short ramp of some type with some site regrading. The ILPC recognizes and supports the goal of universal access and will work with applicants to arrive at a design solution that preserves both the dignity of individuals accessing a structure and the historic character of the structure itself.

When contemplating an addition to a primary elevation, determine where the feature can be least obtrusive and best blend in with the site. The side of a front porch can often be used as a place to attach ramps or lifts without severely disrupting the visual characteristics of the main elevation. Materials should bear some relationship to those of the main structure and, ideally, the access feature should be installed in such a way that if removed in future the essential form and physical integrity of the historic structure would be unimpaired.

This ramp is located on a secondary elevation. Its detailing and materials are compatible with the historic structure.

During conversion to a new use, the grade around the former Lehigh Valley railroad station was raised, providing universal access via the main entrance without significantly altering the historic appearance of the building.
Review Chart – New Construction and Additions

<table>
<thead>
<tr>
<th>Routine Repair and Maintenance/Replacement in Kind -- Staff Level Approval without Certificate of Appropriateness</th>
</tr>
</thead>
<tbody>
<tr>
<td>• New construction does not qualify as maintenance and always requires Certificate of Appropriateness review.</td>
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</table>

<table>
<thead>
<tr>
<th>Work that Can Potentially be Approved for a Staff Level Certificate of Appropriateness</th>
</tr>
</thead>
<tbody>
<tr>
<td>• New construction of main structures or additions does not qualify for staff level review.</td>
</tr>
<tr>
<td>• New construction of accessibility features that will not be significantly visible to the public.</td>
</tr>
<tr>
<td>• New construction of certain accessory structures may qualify. See the entries for accessory structures in the Site Materials and Features review chart on page 92.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Work Requiring ILPC Review at a Public Hearing</th>
</tr>
</thead>
<tbody>
<tr>
<td>• All new construction of a main structure or addition requires ILPC review at a public hearing.</td>
</tr>
<tr>
<td>• New construction of accessibility features that are significantly visible to the public.</td>
</tr>
</tbody>
</table>
Demolition

Demolition, whether involving the wholesale loss of a structure or the partial loss of particular portions of a structure, is a decision that cannot be undone. Reversibility, one of the major preservation criteria, is not possible short of reconstruction with new materials. For this reason, demolition of any individual landmark or any contributing element in a local historic district (including a contributing accessory structure or other site feature) is prohibited under the landmarks ordinance. The only exceptions to this rule are cases where the applicant can prove the existence of an economic hardship, as defined in Section 228-9-B of the ordinance, or the City of Ithaca Building Division has made an express finding that the structure in question poses an imminent threat to the public health, safety, and welfare. The demolition of non-contributing elements in historic districts is not prohibited and may be approved at the staff level.

Demolition of a portion of an individual landmark or contributing element in a local historic district (including a contributing accessory structure) is considered a major alteration but is not necessarily prohibited. Using the same criteria that apply to alterations, the ILPC will evaluate the significance of that portion of the building that is proposed for removal in terms of its contribution to the overall building character, overall building appearance, and understanding of the building’s evolution.
Review Chart – Demolition

<table>
<thead>
<tr>
<th>Routine Repair and Maintenance/Replacement in Kind -- Staff Level Approval without Certificate of Appropriateness</th>
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</thead>
<tbody>
<tr>
<td>• Not applicable.</td>
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</tbody>
</table>

**Work that Can Potentially be Approved for a Staff Level Certificate of Appropriateness**

| • Demolition of a non-contributing primary or accessory structure or any other non-contributing element in an historic district. |

**Work Requiring ILPC Review at a Public Hearing**

| • Wholesale or partial demolition of any individual landmark or contributing element in an historic district requires ILPC review at a public hearing. |
Non-Contributing Structures

Because historic districts are defined geographically, there are generally some buildings located within their boundaries that either were not constructed during the district’s period of significance or have lost so much of their physical integrity due to inappropriate alterations that they no longer possess historic or architectural significance. Such structures are referred to as non-contributing because they do not contribute to the historic character of the area or to an understanding of the district’s history during its period of significance.

Alterations to non-contributing structures must be reviewed by the ILPC or staff, just as alterations to contributing structures would be (see the Review Charts in earlier sections). However, proposed alterations to a non-contributing structure are evaluated solely for their impact on adjacent historic properties and on the historic environment as a whole. The proposed alteration may not increase the incompatibility of the non-contributing element with its historic environment.
Appendices
Appendix I: The City of Ithaca Landmarks Preservation Ordinance: Chapters 73 and 228 of the Municipal Code

Chapter 73, Landmarks Preservation Commission, of the Municipal Code of the City of Ithaca

§73-1 Establishment.
To effectuate the goals of Chapter 228, Landmarks Preservation, there is hereby established in and for the City of Ithaca a Commission to be known as the "Ithaca Landmarks Preservation Commission."

§73-2 Membership, Appointment, and Compensation.
A. Membership. The Commission shall consist of seven members plus two alternates, all of whom shall possess a demonstrated significant interest in and commitment to the field of historic preservation as evidenced by involvement in a local, state, or national historic preservation group; employment; education; or volunteer activity in furtherance of historic preservation.
B. Appointment. Members of the Commission shall be appointed by the Mayor with the advice and consent of the Common Council. Three members shall be selected, each of whom shall possess professional qualifications evidencing expertise in historic preservation, architecture, city planning or building construction. The four remaining members shall be selected from the community at large. In filling two of these four at-large seats, preference will be given to individuals who possess demonstrated expertise in commercial or business activity, including, but not limited to, banking or real estate.
C. Terms. The original appointments of the members of the Commission shall be three for one year, two for two years and two for three years from January following the year of such appointment, or until their successor is named to serve out the unexpired portion of their term of appointment, or until their successor is appointed to serve for the term of three years.
D. Vacancies. Vacancies occurring in the Commission other than by expiration of term of office shall be filled by appointment by the Mayor, but such appointment shall be only for the unexpired portion of the term of the member replaced.
E. Reappointment. Members may serve for more than one term, and each member shall serve until the appointment of a successor.
F. Method of selection to fill vacancies. Vacancies shall be filled by the Mayor according to the original selection as aforesaid.
G. Compensation. Members shall serve without compensation.
H. Quorum. A majority of the Commission shall constitute a quorum for the transaction of business.

§73-3 Organization.

A. Officers. The Landmarks Preservation Commission shall elect from its membership a Chairperson and a Vice Chairperson whose terms of office shall be fixed by the Commission. The Chairperson shall preside over the Commission and shall have the right to vote. The Vice Chairperson shall, in cases of absence or disability of the Chairperson, perform the duties of the Chairperson.

B. Alternates. The Chairperson, or in their absence, the Vice-chairperson, shall designate an alternate to serve when a regular member is faced with a conflict of interest. When so designated, the alternate shall possess all the powers and responsibilities of the regular member. Alternates shall be designated at the time of their appointment as “Alternate 1” and “Alternate 2”, and shall be call upon to serve on a rotating basis.

C. Secretary. The Director of Planning and Development or his/her designee shall serve as the Secretary to the Commission. The Secretary shall keep a record of all resolutions, proceedings, and actions of the Landmarks Preservation Commission, and shall have the authority to act as provided for in §228-7C of the City Municipal Code.

§73-4 Powers and Duties.
The powers of the Commission shall include:
A. Adoption of criteria for the identification of significant historic, architectural, and cultural landmarks and for the delineation of historic districts;
B. Conduct of surveys of significant historic, architectural, and cultural landmarks and historic districts within the city;
C. Recommending designation by Common Council of identified structures or resources as landmarks and historic districts;
D. Adoption of criteria for the evaluation of applications for a Certificate of Appropriateness;
E. Approval or disapproval of proposals for exterior change resulting in applications for a Certificate of Appropriateness pursuant to §228-4 and §228-6 of the City Municipal Code;
F. Approval or disapproval of applications for a Finding of Economic Hardship pursuant to §228-10 and §228-11 of the City Municipal Code;
G. Making recommendations to the City concerning the acquisition of preservation easements or other interests in real
property as necessary to carry out the purposes of §228-2 of the City Municipal Code;

H. Increasing public awareness of the value of historic, cultural, and architectural preservation by developing and participating in public education programs;

I. Making recommendations to the City concerning the utilization of state, federal, or private funds to promote the preservation of landmarks and historic districts within the city;

J. Recommending acquisition of a landmark structure by the City where its preservation is essential to the purposes of §228-2 of the City Municipal Code and where private preservation is not feasible;

K. Preparing a report or recommendation to other City boards and committees regarding plans and proposals that could have an impact on designated individual landmarks and/or historic districts;

L. Delegation of work to staff and professional consultants as necessary to carry out the duties of the Commission, within the budget provided therefore by the City of Ithaca.

§73-5 Promulgation of Rules; Meetings.

The Commission shall adopt rules for the transaction of its business, which shall provide for the time and place of holding regular meetings. Regular meetings shall be held at least once each month. The Commission’s rules shall provide for the calling of special meetings by the Chairperson or by at least three members of the Commission. All regular or special meetings of the Commission shall be open to the public, and any person shall be entitled to appear and be heard on a matter before the Commission before it reaches its decision.

§73-6 Records and Annual Report.

The Commission shall keep a record, which shall be open to the public view, of its resolutions, proceedings and actions. The vote or failure to vote of each member shall be recorded. The concurring affirmative vote of a majority of those members present shall constitute approval of plans before it for review or for the adoption of any resolution, motion or other action of the Commission. The Commission shall submit an annual report of its activities to the Mayor and Common Council and make such recommendations to the Common Council as it deems necessary to carry out the purposes of this chapter and Chapter 228, Landmarks Preservation.

§73-7 Committees.

The Landmarks Preservation Commission may, by rule, establish permanent or ad hoc committees consisting of no less than three current members of the ILPC for assignments delegated by the full Commission.
§73-8 Cooperation of City Departments.  
As an aid toward cooperation in matters which concern the integrity of the designated landmarks and historic districts, all City departments shall, upon request, furnish to the Landmarks Preservation Commission, within a reasonable time, the available maps, plans, reports and statistical or other information the Commission may require for its work.

Chapter 228, Landmarks Preservation, of the Municipal Code of the City of Ithaca

§ 228-1. Title.  
This chapter shall be known and may be cited as the “City of Ithaca Landmarks Preservation Ordinance.”

§ 228-2. Purpose.  
The purpose of this chapter is to:
A. Promote the educational, cultural, economic and general welfare of the public through the protection, enhancement and perpetuation of buildings, structures, landscape features, archeological sites, and districts of historic and cultural significance.
B. Safeguard the city’s historic, aesthetic and cultural heritage as reflected in such buildings, structures, landscape features, archeological sites, and districts.
C. Protect the value of historic properties and their owners’ investment in them, and stabilize historic neighborhoods.
D. Foster civic pride in the legacy of beauty and achievements of the past.
E. Protect and enhance the city’s attractiveness to tourists and visitors and the support and stimulus to the economy thereby provided.
F. Strengthen the economy of the city.
G. Promote the use of buildings, structures, landscape features, archeological sites, and districts of historic and cultural significance as sites for the education, pleasure and welfare of the people of the city.
H. Insure the harmonious, orderly, and efficient growth and development of the city.

§ 228-3. Designation of Individual Landmarks or Historic Districts.  
A. As set forth in §73-4, the Ithaca Landmarks Preservation Commission is responsible for recommending to Common Council the designation of identified structures or resources as individual landmarks and historic districts within the city.
B. The Ithaca Landmarks Preservation Commission may recommend such designation of an individual property as an individual landmark if it:
1. Possesses special character or historic or aesthetic interest or value as part of the cultural, political, economic, or social history of the locality, region, state, or nation; or
2. Is identified with historically significant person(s) or event(s); or
3. Embodies the distinguishing characteristics of an architectural style; or
4. Is the work of a designer whose work has significantly influenced an age; or
5. Represents an established and familiar visual feature of the community by virtue of its unique location or singular physical characteristics.

C. The Ithaca Landmarks Preservation Commission may recommend such designation of a group of properties as an historic district if the group:
   1. Contains primarily properties which meet one or more of the criteria for designation as an individual landmark; and
   2. Constitutes a distinct section of the city by reason of possessing those qualities that would satisfy such criteria.

D. Notice of a proposed designation shall be sent to the owner or owners of the property or properties proposed for designation, describing the property proposed, or if in a district, the proposed district boundary, and announcing a public hearing by the Commission to consider the designation. Where the proposed designation involves so many owners that the Commission deems individual notice to be infeasible, notice may instead be published at least once in the City’s official newspaper at least 15 days prior to the date of the public hearing.

E. Once the Commission has issued official notice of a proposed designation, no building permits or demolition permits shall be issued by the Director of Planning and Development or the Director of Code Enforcement until said proposed designation has been acted upon by Common Council, but in any event no longer than 90 days after completion of the public hearing required by § 228-3 F, unless:
   1. The permit is for work that is of an emergency nature, as determined by the Director of Planning and Development or Director of Code Enforcement or Fire Chief, or
   2. The property owner voluntarily complies with the Certificate of Appropriateness review process.

F. The Commission shall hold a public hearing prior to designation of any individual landmark or historic district. Notice of the public hearing shall be published at least once in the City’s official newspaper at least 15 days prior to the date of the public hearing. The notice shall specify the time and place of the public hearing, a brief description of the proposed designation, and the location where the proposal may be reviewed prior the hearing. The Commission, property owners, and any interested parties may present testimony or documentary evidence at the hearing which will become part of a record regarding the historic, architectural, or cultural importance of the proposed individual landmark or historic district. The record may also contain staff reports, public comments, expert testimony, or other evidence offered outside of the hearing.
G. Within seven days after it has recommended designation of an individual landmark or historic district, the Commission shall file a copy of such recommended designation with the Planning and Development Board and with Common Council.

H. Within 60 days of the Commission recommending designation, the Planning and Development Board shall file a report with Common council with respect to the relation of such proposed designation to the Comprehensive Plan, the zoning laws, projected public improvements, and any plans for the renewal of the site or area involved. The Council shall, within 90 days of said recommendation of designation, approve, disapprove, or refer the proposed designation back to the Commission for modification.

I. Any designation approved by the Council shall be in effect on and after the date of approval by Council. The Commission shall forward notice of each property designated as an individual landmark and the boundaries of each designated historic district to the Director of Planning and Development or the Director of Code Enforcement, and the City Clerk for recordation.

§ 228-4. Certificate of Appropriateness for Alteration, Demolition, or New Construction Affecting Individual Landmarks or Historic Districts.

As set forth in §73-4, the Ithaca Landmarks Preservation Commission is responsible for the approval or disapproval of proposals for exterior changes to a designated historic property. No person shall carry out any exterior alteration, restoration, reconstruction, demolition, new construction, or moving of an individual landmark or property within an historic district, nor shall any person make any change in the exterior appearance of such property, its site, its light fixtures, signs, sidewalks, fences, steps, paving, or other exterior elements, without first obtaining a Certificate of Appropriateness or Finding of Economic Hardship from the Ithaca Landmarks Preservation Commission, or obtaining approval by the Commission’s Secretary pursuant to §228-7C, or upon order of the Director of Planning and Development, or Director of Code Enforcement, Superintendent of Public Works, or Fire Chief pursuant to §228-13. Any exterior alteration made in the absence of such required approvals must be reviewed retroactively by the Ithaca Landmarks Preservation Commission, applying the criteria for approval set forth in §228-6 and §228-10 as though the work had not yet been completed. All changes to City-owned property affecting an individual landmark or within an historic district shall be subject to the provisions of this ordinance.

§228-5 Temporary Improvements.

No Certificate of Appropriateness is required for temporary improvements. Temporary improvements are those that will be in place for no more than 180 consecutive days and result in no permanent physical alteration of the structure or site.

A. The Commission shall approve the issuance of a Certificate of Appropriateness only if it determines that the proposed work will not have a substantial adverse effect on the aesthetic, historical, or architectural significance and value of either the individual landmark, or if the proposed work is within an historic district, of the neighboring properties in such district.

B. In making this determination, the Commission will be guided by the Secretary of the Interior’s Standards for Rehabilitation, and by the following principles:
   1. The historic features of an individual landmark shall be altered as little as possible and any alterations made shall be compatible with the historic character of the landmark.
   2. The historic features of a property located within, and contributing to the significance of, an historic district shall be altered as little as possible and any alterations made shall be compatible with both the historic character of the individual property and the character of the district as a whole.
   3. New construction located within an historic district shall be compatible with the historic character of the district within which it is located.

C. In applying the principle of compatibility set forth above, the Commission shall consider the following factors:
   1. the general design and character of the proposed alteration or new construction relative to existing features of the property;
   2. the scale and visual compatibility of the proposed alteration or new construction in relation to the property itself, surrounding properties, and the neighborhood;
   3. texture, materials, and color, and their relation to similar features of the property and other properties in the neighborhood;
   4. visual compatibility with surrounding properties, including the proportions of the property’s façade; proportions and arrangement of windows, doors, and other openings; roof shape; and rhythm of spacing of properties along the street, including set-backs; and
   5. the importance of historic, physical, and visual features to the significance of the property.

D. In passing upon an application for a Certificate of Appropriateness, the Landmarks Preservation Commission shall not consider changes to interior spaces or to exterior paint colors.

E. In cases of a retroactive review of completed work, the Commission may approve any portion of the completed project that is found to meet the criteria for approval enumerated in this §228 while referring to the Office of the City Attorney for potential prosecution any portion of the project that does not meet such criteria for approval.
A. Prior to the commencement of any work requiring a Certificate of Appropriateness, the owner shall file an application for a building permit with the Building Division and an application for such Certificate with the Commission. The application, available on the City’s website and through the Department of Planning & Development, shall contain:
1. Building permit application number, as assigned by the Building Division
2. Name, mailing address, email address, and telephone number of the applicant;
3. Location and photographs of the property;
4. Elevation drawings of proposed changes, if available;
5. Perspective drawings, including relationship to adjacent properties, if available;
6. Samples of building materials to be used, including their proposed color;
7. Where the proposal includes signs or lettering, a scale drawing showing the type of lettering to be used, all dimensions and colors, a description of materials to be used, method of illumination, and a plan showing the sign’s location on the property; and
8. Any other information that the Commission may deem necessary in order to visualize the proposed work.
B. No building permit shall be issued for the proposed work until a Certificate of Appropriateness has first been issued by the Commission. The Certificate of Appropriateness required by this chapter shall be in addition to and not in lieu of any building or other permit that may be required by any other ordinance of the City of Ithaca.
C. The Commission may delegate to the Commission’s Secretary the authority to:
1. Determine whether proposed work constitutes ordinary maintenance and repair for which a Certificate of Appropriateness is not required;
2. Approve work that is considered replacement-in-kind;
3. Approve work that is of any other type that has been previously determined by the Commission to be appropriate for delegation to staff, as reflected in the City of Ithaca Landmark and Historic District Design Guidelines.
On at least a quarterly basis, the Commission shall review the Certificates of Appropriateness, if any, issued by the Commission’s Secretary, to determine whether or not the delegated review responsibilities should continue or their scope be modified.
D. Upon application for a Certificate of Appropriateness, a public notice of the proposal shall be posted by the owner or owner’s representative on the property for a minimum of 10 days. This notice must remain in place until a decision to approve or deny the Certificate of Appropriateness has been made. The notice shall specify the proposed work, the time and place of the public hearing, and to whom and by when any public comments are to be communicated. The notice must be placed at or near the property line in the front yard so that it will be plainly visible from the street, and, in cases where a property has frontage on more than one street, an additional sign must be placed at or near the property line.
on any additional street frontage so that the sign will be plainly visible from the street on which it has such additional frontage.

E. The Commission shall hold a public hearing prior to rendering a decision on any application for a Certificate of Appropriateness. Notice of the public hearing shall be published at least once in the City’s official newspaper at least 5 days prior to the public hearing. The notice shall specify the time and place of the public hearing, a brief description of the proposal, and the location where the proposal may be reviewed prior to the hearing. The property owner and any interested party may present testimony or documentary evidence regarding the proposal at the hearing, which will become a part of the record. The record may also contain staff reports, public comments, and other evidence offered outside of the hearing.

F. The Commission shall approve, deny, or approve with conditions or modifications the Certificate of Appropriateness within 45 days from the completion of the public hearing, except as noted below. The failure of the Commission to act within 45 days from the completion of the public hearing, unless an extension is mutually agreed upon in writing by the applicant and the Commission, shall be deemed to constitute approval.

1. In the event, however, that the Commission shall make a finding of fact that the circumstances of a particular application require further time for additional study and information than can be obtained within the aforesaid 45-day period, then the Commission shall have a period of up to 90 days within which to act upon such an application.

2. In the event, however, that environmental review of an application is required, the Commission shall approve, deny, or approve with conditions or modifications the Certificate of Appropriateness within 65 days from the completion of environmental review. The failure of the Commission to act within 65 days from the completion of the environmental review, unless an extension is mutually agreed upon in writing by the applicant and the Commission, shall be deemed to constitute approval.

G. All decisions of the Commission shall be in writing. A copy shall be sent to the applicant by mail, and a copy filed with the Director of Planning and Development or Director of Code Enforcement, and City Clerk for public inspection, within 10 days of the date of the decision. The Commission’s decisions shall state the reasons for denying or modifying any application.

§228-8. Expiration of Approval; Extension of Approval
If the construction of a project approved for a Certificate of Appropriateness has not commenced within twenty-four (24) months of the date of the approval, such approval shall expire, unless an extension has been granted by the Landmarks Preservation Commission following a written request by the applicant. An application for an extension of Certificate of Appropriateness approval shall not be considered a new Certificate of Appropriateness application.
A. Large projects that could potentially have a significant impact on an individual landmark or historic district are required to participate in the Early Design Guidance process. The purpose of this process is to provide input from the Commission on the design of the project as it relates to criteria for the approval of a Certificate of Appropriateness at a time when such input may readily be incorporated into the design without adversely affecting design costs or the project schedule.
B. For the purposes of this chapter, large projects are defined as:
   1. New construction in an historic district of any primary structure, or
   2. New construction of any accessory structure with a gross square footage of 800 square feet or more in an historic district, or new construction of any accessory structure with a gross square footage of 800 square feet or more on the same tax parcel as an individual landmark when that tax parcel is less than five acres in size, or new construction of any accessory structure with a gross square footage of 800 square feet or more on the same tax parcel as an individual landmark when that tax parcel is more than five acres in size and when the proposed accessory structure will be located within 150 feet of the individual landmark, or
   3. New additions that will increase the existing footprint of an individual landmark or a structure located within an historic district by 50% or more, or
   4. Any renovation or reconstruction (excluding projects that involve only the replacement of roof coverings) that will affect 50% or more of the exterior envelope of an individual landmarks or a structure located within an historic district.
C. Applicants subject to Early Design Guidance shall submit materials for review by the Commission as soon as the design has reached a stage of development that would allow the Commission to understand the basic proposal and its significant details.
D. Based on the limited information provided, the Commission will provide general feedback and non-binding recommendations and comments that might help the applicant further refine the project prior to submitting an application for a Certificate of Appropriateness.

A. An applicant whose Certificate of Appropriateness for a proposed alteration has been denied may apply for relief on the ground of economic hardship. In order to prove the existence of economic hardship related to a proposed alteration, the applicant shall establish that the denial of a Certificate of Appropriateness will prevent the owner from earning a reasonable return on investment, regardless of whether that return represents the most profitable return possible. In the case of non-profit ownership, the applicant shall establish that the denial of a Certificate of Appropriateness will seriously interfere with, or prevent, the owner from carrying out its chartered purpose. In either case,
case the applicant shall establish that the alleged hardship has not been created by the previous actions or inactions of any person having an ownership or management interest in the property after the effective date of local designation.

B. Demolition of an individual landmark, or of a structure located within, and contributing to the significance of, an historic district, shall be allowed only in cases of economic hardship, except as provided for in §228-14. In order to prove the existence of economic hardship sufficient to justify demolition, the applicant shall establish to the satisfaction of the Commission that:

1. The denial of the Certificate of Appropriateness will prevent the owner from earning a reasonable return on investment, regardless of whether that return represents the most profitable return possible; and
2. The property cannot be adapted for any other use, whether by the current owner or by a purchaser, which would result in a reasonable return on investment;
3. Diligent efforts to find a purchaser interested in acquiring the property and preserving it have failed; and
4. The alleged hardship has not been created by the previous actions or inactions of any person having an ownership or management interest in the property after the effective date of local designation.

Or, in the case of non-profit ownership that:

1. The denial of the Certificate of Appropriateness will either physically or financially prevent, or seriously interfere with, the non-profit owner carrying out its chartered purpose;
2. The property cannot be adapted for any other use that would result in the non-profit owner being able to carry out its chartered purpose; and
3. The alleged hardship has not been created by the previous actions or inactions of any person having an ownership or management interest in the property after the effective date of local designation.


A. After the Landmarks Preservation Commission has denied a Certificate of Appropriateness, an applicant may commence the economic hardship process. Consideration of an application for a Finding of Economic Hardship may occur at the same meeting as consideration of an application for a Certificate of Appropriateness. No building permit or demolition permit shall be issued unless the Commission determines that an economic hardship exists and issues a Finding of Economic Hardship, except in cases where the Building Division, upon due deliberation, has made an express finding that the structure presents an imminent threat to the public health, safety, and welfare.

B. The Commission may hold a public hearing on the hardship application at which an opportunity will be provided for proponents and opponents of the application to present their views.

C. The applicant shall consult in good faith with the Commission, local preservation groups, and interested parties in a diligent effort to seek an alternative that will result in appropriate preservation of the property.
D. All decisions of the Commission shall be in writing and shall state the reasons for granting or denying the requested Finding of Economic Hardship. A copy shall be sent to the applicant by mail and a copy filed with the Director of Planning and Development or Director of Code Enforcement and City Clerk for public inspection within 10 days of the date of the decision.

E. If a Finding of Economic Hardship is issued, the Commission shall approve only such work as is necessary to alleviate the hardship.

§228-12 City-owned Improvements
A. All changes to City-owned property affecting an individual landmark or within an historic district shall be subject to the provisions of this ordinance, with the exception of §228-10 and §228-11.
B. If the cost of an action required by the Commission would exceed by 20% or more the cost of the action if not regulated by the Commission, the Common Council reserves the right to determine whether compliance with the Commission’s requirements for that action are prudent and feasible in light of potentially competing public interests. Should Common Council determine, upon due deliberation, that such compliance would not be prudent and feasible, the action may proceed as though it were not regulated by the Commission.

§228-13 Exceptions for Reasons of Public Safety
A. When in the judgment of the Director of Code Enforcement, Superintendent of Public Works, or Fire Chief there exists an emergency condition that poses an imminent threat to the public health, safety, or welfare, the Director of Code Enforcement, Superintendent of Public Works, or Fire Chief may order the property owner to immediately undertake temporary work to correct the defect while a permanent solution is sought that will satisfy the requirements of Section 228-6.
B. Such temporary work shall remain in place no longer than 180 days. Such 180 day period may only be extended by, and in the sole discretion of, the Director of Planning and Development or Director of Code Enforcement. During that time, the owner shall diligently work to identify and propose to the ILPC, Director of Planning and Development, Director of Code Enforcement, Superintendent of Public Works, and Fire Chief a permanent solution to adequately address the public safety concern while satisfying the requirements of Section 228-6. Potential solutions identified during this period will be subject to the provisions of Section 228-10 and 228-11.
C. If, at the end of the 180 day period, or authorized extension of this period, the Director of Planning and Development or Director of Code Enforcement has determined that no reasonable solution exists that will achieve the public safety goal and the ILPC has determined that no reasonable solution exists that will satisfy either the criteria of Section 228-6 or Section 228-11, the Director of Planning and Development or Director of Code
Enforcement may order permanent work to be undertaken by the owner that will protect the public health, safety, or welfare without the issuance of either a Certificate of Appropriateness or a Finding of Economic Hardship.

D. When, in the judgment of the Superintendent of Public Works, there exists on City property, on City-possessed easements, or in the City Right of Way a substantial hazard to the public health, safety, or welfare, the Superintendent of Public Works may pursue those remedies, improvements, and infrastructures that he or she deems appropriate; provided, however, that before doing so, the Superintendent of Public Works shall be required, if practicable, to consult with the Director of Planning and Development, or his or her designee. Where said consultation is not practicable, the Superintendent of Public Works shall be required to consult with the Director of Planning and Development, or his or her designee, within a 30 day period after pursuing any such remedies, improvements, and infrastructures. Any remedies, improvements, or infrastructures undertaken on order or authorization of the Superintendent of Public Works under the first sentence of this paragraph shall not be subject to §228-6, to §228-7 or §228-10. The requirements of this paragraph shall apply only to the extent that remedies, improvements, and infrastructures are pursued within an historic district or an individual landmark.

§228-14. Maintenance and Repair Required.
A. Nothing in this chapter shall be construed to prevent the ordinary maintenance and repair of any exterior architectural feature of an individual landmark or property within a historic district that does not involve a change in design, building materials, color, or outward appearance; however, the Commission’s Secretary shall determine whether proposed work constitutes ordinary maintenance and repair or requires a Certificate of Appropriateness.
B. No owner or person with an interest in real property designated as an individual landmark or included within an historic district shall permit the property to fall into a serious state of disrepair. Maintenance shall be required, consistent with the provisions of the Property Maintenance Code of New York State and all other applicable regulations.

§228-15. Enforcement and Violations
A. All work performed pursuant to a Certificate of Appropriateness issued under this chapter shall conform to the requirements included therein. It shall be the duty of the Director of Planning and Development or Director of Code Enforcement to inspect periodically any such work to assure compliance. In the event work is found that is not being performed in accordance with the Certificate of Appropriateness the Director of Planning and Development or Director of Code Enforcement shall issue a stop work order and all work shall immediately cease. No further work shall be undertaken on the project as long as a stop work order is in effect.
B. Any owner or person in charge of a property who demolishes or alters a property in the absence of a Certificate of Appropriateness, a Finding of Economic Hardship, approval by the Secretary of the Commission pursuant to §228-7C
of the City Municipal Code, or upon order of the Director of Planning and Development, Director of Code Enforcement, Superintendent of Public Works, or Fire Chief pursuant to §228-13 may be required to restore the property and its site to its appearance prior to the violation. In the event distinctive historic features have been removed or otherwise irreversibly altered, such removal or alteration shall constitute a separate violation under this ordinance.

C. If, in the judgment of the Commission, a violation of §228-14 exists that will result in a detrimental effect upon the life and character of a designated historic property or on the character of a historic district as a whole, the Commission shall notify the Director of Planning and Development or Director of Code Enforcement. If, upon investigation, the Director of Planning and Development or Director of Code Enforcement finds non-compliance with the requirements of the Property Maintenance Code of New York State, or any other applicable regulation, the Director of Planning and Development or Director of Code Enforcement shall order such remedies as are necessary and consistent with this Chapter and shall provide written notice thereof to the Secretary of the Commission.

D. Any violation of any provision of this chapter shall be deemed an offense and shall be punishable as provided in Chapter 1 of the Municipal Code, General Provisions, Article I, Penalties. Each day’s continued breach shall constitute a separate additional violation. In addition, the City shall have such other remedies as are provided by law to enforce the provision of this chapter.

§228-16. Appeals.
Any person aggrieved by any decision by the Commission may apply to the Supreme Court in the State of New York for review under Article 78 of the Civil Practice Law and Rules within 30 days of publication of the decision.
Appendix II: The Secretary of the Interior’s Standards for Rehabilitation

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.
Appendix III: The Benefits of Historic Preservation

Preservation-based community development is not about nostalgia. It offers a viable alternative to sprawl that generates jobs, increases civic participation, and bolsters our community’s sense of place. The careful maintenance of historic properties improves the quality of life for the entire community, now and for the future. Not only does maintaining and preserving historic properties create an architecturally cohesive surrounding and offer some protection against unplanned growth, which stabilizes property values, it is also an environmentally sustainable approach.

Restoring an existing building is the ultimate recycling project. When a building is demolished, all of the energy used to produce and assemble it, its “embodied energy” is wasted. Rehabilitating an existing building and repairing, instead of replacing, existing building elements, keeps construction materials out of the landfill. Furthermore, historic buildings are often constructed of more durable materials than those available today.

Designated historic properties may also be able to take advantage of several financial benefits:

**Local Property Tax Abatement for Historic Properties**

In 1997, Ithaca became the first New York State community to adopt a tax abatement program for historic properties. In brief, the tax abatement program allows property owners to increase the value of their buildings through investment in repairs and renovation without suffering an immediate increase in local property taxes as a result. The program provides for a ten-year window of tax relief following the substantial rehabilitation of a structure. For the first five years after completion of the project, local property taxes do not increase, except as they may be increased on a city-wide basis, regardless of the additional value of the property resulting from the project. In the sixth year, only 20% of the full value of the increase is added to the pre-project tax amount. In the seventh year, 40% of the increase is added, and so on, until the full value of the property is again taxed in the tenth year after completion of the project. The proposed project must be approved by the Ithaca Landmarks Preservation Commission (ILPC) prior to the commencement of work and must be for purposes of historic preservation. In addition, the proposed work must meet one of the following requirements:

- *Only work on the exterior of the building is involved; or*
- *Work on a designated historic interior which is open to the public is involved; or*
- *At least 20% of the total cost of the project is directly attributable to exterior work, and/or work that enhances the structural stability or integrity of the property; or*
- *The project returns to use a building which has been vacant for at least two years.*
The New York State Historic Homeowner Tax Credit Program

This program provides a tax credit equal to 20% of qualified rehabilitation expenditures, up to a credit value of $50,000. The project must have qualifying rehabilitation costs that exceed $5,000, at least 5% of which must be expended on exterior work. The proposed work must receive preliminary approval from the staff at the New York State Office of Parks, Recreation, and Historic Preservation prior to the commencement of the project.

In order to qualify, the property being rehabilitated must be:

- An owner-occupied residential structure (includes condominiums and cooperatives),
- Listed on the State or National Register of Historic Places either individually or as a contributing building in a historic district, or be a contributing building in a Certified Local Historic District, and
- Located in a Federal Census Tract that is at or below the State Family Median Income level.

The New York State Commercial Rehabilitation Tax Credit Program

This tax credit must be used in conjunction with the Federal Investment Tax Credit Program for Income Producing Properties (described below). Owners of income producing properties that have been approved to receive the 20% federal rehabilitation tax credit automatically qualify for the additional state tax credit if the property is located in a Federal Census Tract that is at or below the State Family Median Income level. Owners can receive an additional 20% of the qualified rehabilitation expenditures up to $5,000,000.

The Federal Investment Tax Credit Program

Owners of income producing real properties listed on the National Register of Historic Places may be eligible for a 20% federal income tax credit for the substantial rehabilitation of their historic properties. The final dollar amount is based on the cost of the rehabilitation; in effect, 20% of the rehab costs will be borne by the federal government. The work performed (both interior and exterior) must meet the Secretary of the Interior's Standards for Rehabilitation and be approved by the National Park Service.

More information about the tax credit programs described above may be obtained from the New York State Office of Parks, Recreation, and Historic Preservation. Contact information is provided in Appendix 5.
Appendix IV: Style Guide


Federal (1780-1820)

in Ithaca were constructed in the Federal style, from about 1780-1820 with some local examples in the 1830s. The style is characterized by simple rectangular classical detailing that is rather delicate and typically elaborated with a fan light and sidelights; projecting porch. The style was constructed in both examples feature either clapboard or flushboard regularly spaced and multi-light, with six, nine, or twelve lights. Some of the earliest buildings which was popular nationally being built as late as the massing, a gabled roof, and attenuated. The main entry is there is generally no masonry and wood. Wood siding. Windows are regular spaced and multi-light, with six, nine, or twelve lights per sash being common.

Greek Revival (1825-1860)

One of the most visually prevalent architectural styles in Ithaca is Greek Revival. Popular nationally from about 1825 to about 1860, it was such a widespread style that it was referred to as the National Style. Like the Federal style, Greek Revival style architecture is usually symmetrical with rectangular massing and low-pitched gable roofs. Exterior siding is commonly wood clapboard or flushboard. Other hallmarks include pedimented gables, heavy cornice lines, and wide trim. The decorative features on Greek Revival buildings are often characterized as more “muscular” than those found on Federal style buildings. Primary entrances are most often emphasized with horizontal transoms and sidelights, and porches ranging from simple pedimented entryways to elaborate temple fronts supported by classical columns are common. Windows are regularly spaced and multi-light, with six, and sometimes nine, lights per sash.
Gothic Revival (1840-1880)
Architect Alexander Jackson Davis was the first American to champion Gothic domestic buildings as early as 1832, inspired by the picturesque country houses common in England. Popular through the 1880’s, Gothic Revival style architecture is characterized by steeply pitched roofs, and an asymmetrical form. The picturesque silhouettes thus created are often accented with decorative vergeboards and foliated ornaments. Buildings in the Gothic Revival style often have pointed-arch windows and one-story full-width porches. Earlier buildings of this style most often have a wood exterior of either clapboard, or board-and-batten, while later examples, referred to as High Victorian Gothic, often are of stone or brick and have bold polychromatic patterns.

Italianate (1840-1885)
The Italianate style, borrowed from the rural architecture of northern Italy, was introduced by way of the English Picturesque movement of the late 1830s. Italianate became a dominant building style in Ithaca in the latter half of the 19th century. Italianate style buildings are characterized by low-pitched hipped roofs with wide overhanging eaves and decorative brackets, and typically have tall narrow round-arched windows with decorative crowns. More elaborate examples may have balconies, cupolas, or arcaded porches. The related Italian Villa style often features a tower located in the angle between two wings of the building.
Second Empire (1855-1885)
Second Empire style architecture reached its height of popularity during the 1860s and 1870s. Borrowed from the French, Second Empire refers to the reign of Napoleon III and the major building campaign he undertook that transformed Paris. The dominant characteristic of a Second Empire style building is its Mansard roof: a double pitched roof with a steep, sometimes curved, lower slope. This roof form allows for a full upper story in the attic space, making this a popular style for the remodeling of earlier buildings, as well as new construction during the mid-19th century. Many of the other features commonly found on Second Empire buildings are also found on Italianate buildings: wide overhanging eaves with decorative brackets, tall narrow round-arched windows with decorative crowns, and occasionally balconies or arcaded porches.

Stick Style (1860-1890)
Growing out of the Gothic Revival, Stick style became popular in the 1860s and 1870s. The style is primarily defined by its decorative detailing, including multi-textured wood wall surfacing that is interrupted by patterns of horizontal, vertical, or diagonal boards (stickwork), decorative trusses at the roof apex, and single story porches with elaborate stickwork ornamentation. Roofs are generally steeply pitched gables, often featuring cross-gables and the overhanging eaves are often supported by open decorative brackets. Though its popularity was relatively short-lived, several examples of the style were constructed in Ithaca and remain extant today.
Queen Anne (1880-1910)
Fashionable from the 1880’s through about 1910, Queen Anne style was one of the dominant styles in American residential construction in the late Victorian era. Decorative detailing and embellishments vary greatly among Queen Anne style buildings, but all share the general characteristics of a steeply pitched complex roof and an asymmetrical plan with multiple intersecting masses. Towers are common, as are wide verandas, and wall surfaces are often highly varied. Most Queen Anne style buildings fall into two distinct subtypes: Spindled and Free Classic. Spindled Queen Annes feature delicate turned porch posts, spindle work, and other “gingerbread” details, while Free Classic Queen Annes take their decorative cues from Classical architecture, incorporating columns, classical entablatures, and Palladian windows.

Shingle (1880-1900)
Originating in New England, the Shingle style is a uniquely American adaptation of several earlier styles, the unifying characteristic of which is uninterrupted wood shingle cladding over an irregular and complex building form. Shingle style buildings typically have very little applied decorative detailing other than their extensive porches. Gambrel roofs are common, as are long sloping gable roofs and engaged towers, and most originally employed wood shingles as their roofing material. Popular between 1880 and 1900, the Shingle style is most commonly found in such fashionable summer destinations as Newport and Cape Cod, but there are a handful of local examples in Ithaca.
Colonial Revival (1880-1955)
With the approach of the nation's Centennial in 1876, interest turned toward the Colonial era in architecture. Beginning about 1880 and continuing well into the mid-20th century, the Colonial Revival style, which draws on the architecture of the settlement period in New York and New England, was the dominant architectural style throughout much of the United States. Dutch Colonial Revival style buildings are characterized by gambrel roofs; all other Colonial Revival buildings feature a simple gable or hipped roof. All generally emphasize regularity in plan and massing and have simple detailing; most include porches. Windows are generally double hung with multi-light sash.

Tudor Revival (1890-1940), English Cottage (1920-1940)
Influenced by early English building traditions, the Tudor Revival was a very popular style in the early and mid-20th century, and is often found in areas of early suburban development. The Tudor Revival style is characterized by asymmetrical massing; brick, stone, or stucco wall surfaces; half-timbering; steeply-pitched gabled roofs clad in slate; elaborated chimneys; and round-arched doors. Windows are often casement style, with multiple small lights, and leaded glass (often diamond pane) or steel windows are common. The closely-related English Cottage style grew out of the Tudor Revival and shares many of its character-defining features, but is generally smaller, more streamlined, and somewhat less formal. In this later style, asymmetrical “cat-slide” roofs at the main entry are a common feature.
Craftsman (1905-1930)

Inspired by the English Arts and Crafts movement and made popular through Gustav Stickley’s *The Craftsman* magazine, the Craftsman style became one of the most popular styles for smaller homes in the 20th century. The style is an expression of the overall Craftsman philosophy which emphasized the inherent beauty of simple, useful objects. The primary characteristics of a Craftsman style building include its low-pitched gable roof, wide overhanging eaves and exposed rafters, and prominent porches which often include substantial square columns or piers. Any ornamentation that is present derives from the careful use of natural materials and expression of functional components.

Spanish Eclectic (1915-1940)

After the Panama-California Exposition was held in 1915, the architecture of the Spanish Colonial period began to receive wider attention. The Spanish Eclectic style incorporates elements of Mission-style architecture, as well as other Spanish precedents from Latin America. Spanish Eclectic buildings are generally characterized by their low-pitched tile gable roofs with little or no overhanging eave, one or more prominent round-topped arches placed above a door or principal window, and stucco wall surfaces. High style examples normally include elaborated chimney tops and balconies with wood or iron railings.
Appendix V: Additional Resources and Contacts

**Local Sources of Information and Assistance**

Historic Ithaca  
212 Center Street  
Ithaca, NY 14850  
(607) 273-6633  
www.historicithaca.org  
Kristen Olson, Preservation Services Coordinator  
Kristen@historicithaca.org

The History Center in Tompkins County  
401 E. State St.  
Ithaca, NY 14850  
(607) 273-8284  
www.TheHistoryCenter.net  
Scott Callan, Executive Director  
Director@TheHistoryCenter.net  
Donna Eschenbrenner, Director of Archives & Research Services  
Archives@TheHistoryCenter.net

**State Sources of Information and Assistance**

The Preservation League of New York State  
44 Central Avenue  
Albany, NY 12206  
(518) 462-5658  
(607) 272-6510 (Ithaca office)  
www.preservenys.org  
Tania Werbizky, Technical and Grant Programs, Western NY  
twerbizky@preservenys.org

New York State Office of Parks, Recreation & Historic Preservation  
Peebles Island State Park  
P.O. Box 189  
Waterford, NY 12188  
http://nysparks.com/historic-preservation/  
(518) 237-8643  
State & National Register: Travis Bowman, ext. 3256  
NYS Rehab Tax Credits: Sloane Bullough, ext. 3252  
Federal Tax Credit: Elizabeth Martin, ext. 3287

**National Sources of Information and Assistance**

National Park Service Technical Preservation Services  
www.nps.gov/tps/  
National Trust for Historic Preservation  
www.preservationnation.org
Appendix VI: Glossary

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

Alteration: Making a perceptible change to a building or site.

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

Architrave: The lowest of the main parts of an entablature. Also, more broadly, the molded frame surrounding a door or window.

Bay: A regularly repeated, visually defined, spatial element. May also refer to a protruding element that typically contains one or more windows (a bay window).

Balustrade: A series of vertical members connected by a handrail and bottom rail that typically serves as a barrier along the edge of a stair, balcony, or porch.

Board and batten: An exterior wood siding style in which vertically applied boards are butted together at the long edge, with the gap between those boards covered by a narrow vertical wood strip (the batten).

Bracket: A projecting element that spans the angle between a horizontal and vertical surface, such as at the eaves of a building.

Capital: The elaborated top portion of a Classical column.

Casement: A window that utilizes vertical hinge pins to allow the operable sash to swing open.

Certificate of Appropriateness (CofA): Official approval of an application to make alterations to a designated historic property.

Certified Local Government (CLG): A municipality that is recognized by the State Historic Preservation Office under regulations noted in the National Historic Preservation Act of 1966. Ithaca is a CLG and, as such, is eligible to participate in and administer certain types of preservation activities and funds that are not available to non-CLG communities.

Character-defining features: The individual elements of any structure, site, or district that combine to create its distinctive visual appearance, allowing one to understand the property as a product of its particular time and place. The National Park Service’s
publication Preservation Brief #17: Architectural Character is a very helpful aid in learning to identify character-defining features.

Clapboard: Wood siding applied horizontally and overlapped, and with the lower edge of the wood strip being thicker than the top edge.

Compatible: Capable of existing in visual harmony with the historic resource.

Composition: The way in which the geometrical forms of a structure that make up its massing are assembled.

Contributing element: A building, structure, site, or object that is located within the boundaries of an historic district, that was constructed during the period of significance of that district, and that possesses a sufficient level of physical integrity, visual character, and historic or aesthetic interest or value to contribute to an understanding of the district as a whole.

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

Corner board: Vertical boards that abut at the edge of two intersecting walls in a wood frame building.

Cornice: In classical architecture, the top, projecting section of an entablature; also any projecting ornamental molding that crowns the top of an exterior wall.

Cupola: A small dome on a circular, polygonal, or square base that crowns a roof or turret.

Dormer window: A window placed vertically in a sloping roof and with a roof of its own. The name derives from the fact that historically these often served as sleeping quarters.

Double-hung window: A window with two vertically mobile sash, one above the other.

Eave: The part of a sloping roof that overhangs a wall.

Elevation: The external faces of a building; also a drawing made in projection on a vertical plane to show any one face (or elevation) of a building.

Entablature: The upper part of a Classical Order, consisting of the architrave, frieze, and cornice.
Façade: The front face of a building.

Fenestration: The arrangement of windows in a building.

Flush board: A style of exterior wood siding in which horizontally applied boards are butted together at both the top and bottom sides, creating the impression of a smooth wall surface.

Footprint: The area of ground that is covered by the structure.

Foundation: The lowest structural portion of a building; the base upon which a building is constructed.

Frieze: The middle division of an entablature, between the architrave and cornice. Also, the wide decorative band along the upper part of a wall, immediately below the cornice.

Frieze window: A small, horizontally oriented window located in the frieze. Frieze windows are characteristic of Greek Revival architecture.

Form: The overall shape 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.

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

Infill: New construction where there had previously been a vacant site in an otherwise developed area, such as a new building located between two older structures.

In-kind: The replacement of an existing element with a new element of the same material, color, texture, and dimensions.

Integrity: Wholeness or intactness. Specifically, the degree to which a building retains those overall qualities and individual elements that comprise its historic character.
Landmark: An individually significant historic site, building, structure, or object.

Lights: Glass panes in a window or door.

Lintel: A horizontal member that spans an opening and carries the weight of the wall above.

Masonry: Construction of stone or a material related to or derived from stone, including brick, concrete block, clay tile, or poured concrete.

Massing: The character of a structure derived from its basic geometrical forms or blocks (i.e., masses).

Mortar: A mixture of water, sand, lime, and cement, used to bond individual masonry units.

Muntin: The material used to divide the glass panes within a sash.

“Not significantly visible to the public”: Not readily apparent to a viewer who is standing in a location that is open to the public.

Parapet: A low wall that extends above a building’s roofline.

Pediment: A low-pitched gable above a portico, door, window, or other opening.

Pilaster: A shallow pier that projects minimally from a wall, often echoing the design of an adjacent free-standing column.

Rake: The slope of a gable, pediment, or other inclination from the vertical.

Ridge: The horizontal line formed by the intersection of two roof surfaces away from which water flows.

Sash: The framed unit of a window within which either a single piece, or multiple panes, of glass is placed.

Scale: The visual size of a structure when compared to adjacent structures and the site.

Shiplap: A style of exterior wood siding that features horizontally applied boards with a recess cut into each long edge so that the recess
of the board below fits into the corresponding recess of the board above.

Side light: A narrow window flanking a door.

“Significantly visible to the public”: Readily apparent to a viewer who is standing in a location that is open to the public.

Sill: The lowest horizontal member of a building’s frame, or of the frame for a door or window.

Soffit: The under surface of a cornice, beam, arch, or vault.

Surround: An encircling border or decorative frame, usually at a window or door.

Transom: A small window located above a door or above another window. Transoms may be fixed or operating.

Valley: An intersection between two sloping surfaces of a roof toward which water flows.

Vergeboard: Decorative wood members, often intricately carved or sawn, that are placed along the roof edge at the gable end, spaced away from the wall plane. Also known as bargeboards.
Appendix VII: Credits

These Design Guidelines represent the combined efforts, contributed over a period of years, of numerous City of Ithaca staff members, consultants, and interns. Particular thanks are due to Flynn Battaglia Architects, Jessica Evans, and Christiana Limniatis, who each produced working versions of the guidelines from which the current version is derived. Many thanks are also due to the historic preservation program of Athens-Clarke County, GA, which generously allowed us to use both content from, and the structure of, their guidelines as a template.

Illustrations appearing on pages 49, and 125 through 130, originally appeared in A Field Guide to American Houses, by Virginia and Lee McAlester, and are used with permission.

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