Irvington Historic District

Design Guide & Recommendations

Village of Irvington, New York

June 5, 2017

INTENDED USE OF THE
IRVINGTON HISTORIC DISTRICT DESIGN GUIDE AND RECOMMENDATIONS
VILLAGE OF IRVINGTON, NY

On June 19, 2017, the Board of Trustees of the Village of Irvington adopted the Historic District Design Guide and Recommendations. In doing so, the Board of Trustees passed a Resolution 2017-094 memorializing its intent on how the guide should be applied. Below is a copy of that resolution.

RESOLUTION 2017-094
ADOPTION OF HISTORIC DISTRICT DESIGN GUIDE AND RECOMMENDATIONS

WHEREAS, the 2003 Comprehensive Plan recommended the designation of the Main Street area as a historic district and the adoption of a historic district ordinance; and

WHEREAS, in February 2010, the Board of Trustees, in recognition of the distinctive and important historical and architectural identity of the Main Street Area, amended the Board of Architectural Review chapter of the Village Code to list as one of its purposes, "Protect the historic character of the Village, including, in particular, the Main Street Historic Area," but did not provide specific guidance as to how that purpose should be accomplished; and

WHEREAS, in August 2011, the Board of Trustees established the Historic District Committee and charged it, *inter alia*, to "recommend to the Board of Trustees specific legislation and historic preservation guidelines for a Historic District"; and

WHEREAS, in 2013, the Village applied to have the Main Street Historic Area listed on the National Register of Historic Places as the Irvington Historic District; and

WHEREAS, in January 2014, the Irvington Historic District was officially listed on the National Register of Historic Places; and

WHEREAS, the designation on the National Register applies to the Main Street area as a whole, rather than to any individual house in the Irvington Historic District; and

WHEREAS, the Historic District Committee, in consultation with Stephen Tilley Associates, developed the Irvington Historic District Design Guide & Recommendations ("Design Guide") and requested that the Board of Trustees adopt the Design Guide; and

WHEREAS, the Board of Trustees has reviewed the Design Guide and believes that its discussion of the varied and mixed historic styles and features, along with its suggested approaches for modifying, renovating, repairing and expanding buildings in the Irvington Historic District, will assist property owners in the District and design professionals who work for them to renovate, repair and modify their buildings in a way that is harmonious and compatible with the historical character of the Irvington Historic District; and

WHEREAS, the Board of Trustees intends that the Design Guide serve as a useful tool, not a regulatory document, for the Architectural Review Board (ARB) to use in considering applications in the Irvington Historic District; and

WHEREAS, the Design Guide recognizes that many buildings in the Irvington Historic District, over the years, have been modified and their original materials replaced with contemporary materials, yet does not require or even generally recommend that the buildings be restored to their original materials; and

WHEREAS, the Board of Trustees intends that the ARB use the Design Guide to preserve the character of the Irvington Historic District as a whole rather than to treat each building in the Irvington Historic District as historically designated; and

WHEREAS, the Design Guide specifically states that "the ARB shall take into consideration the costs associated with implementing recommendations" in the Design Guide; and

WHEREAS, the Board of Trustees intends that the recommendations in the Design Guide be balanced against the costs to, and preferences of, the property owner; and

WHEREAS, in doing that balancing, the Board of Trustees intends that the ARB give more weight to the elements of the building that led to its being listed as a Contributing Building on the National Register of Historic Places Registration Form; and

WHEREAS, the Design Guide does not require any additional approvals or appearances before any boards beyond what is already required by the Village Code; and

WHEREAS, a goal of the Design Guide is to help speed the process for applications in the Irvington Historic District by advising property owners early in the process what factors the ARB will be considering; and

WHEREAS, adoption of the Design Guide is an Unlisted Action under the State Environmental Quality Review Act (SEQRA), and the Board of Trustees has determined that such adoption will have no negative environmental impacts; now, therefore, be it

RESOLVED that a negative declaration under SEQRA be issued; and

FURTHER RESOLVED that the Board of Trustees adopt the Irvington Historic District Design Guide & Recommendations dated June 5, 2017; and

FURTHER RESOLVED that the Design Guide may be modified only by resolution of the Board of Trustees.

Photo: Rob Yasinsac

The Village of Irvington

"a beautiful spot, capable of being made a little paradise …"

– *Washington Irving,* Wolfert's Roost

Set upon the Hudson River, the Village of Irvington is a vibrant community dating back to the mid-19th century. Named after the author, statesman and literary giant of his time, Washington Irving, the Village has retained its small-town American feel. Sloping down to the Hudson River from Broadway, its Main Street business area, regularly punctuated by intersecting residential streets, is a rare example of a well-designed compact residential and commercial neighborhood. Its structures, replete with age-old architectural details, reflect the living and shopping patterns of an earlier era. With views of the Hudson River, the Old Croton Aqueduct sitting at the top of the hill, and riverfront parks, Irvington remains a desirable place to live, work and visit.

Acknowledging the Village's distinctive and important historical and architectural identity, the Village applied for and obtained certification from the NY State Historic Preservation Office in 2013 and the following year, in 2014, the 'downtown' Main Street and waterfront areas were listed on the National Register of Historic Places as the "Irvington Historic District." Because the historic character of a neighborhood can be lost through inappropriate alterations, demolition, insensitive new development, and delayed maintenance, the following information and recommendations have been assembled to better help the community understand and honor the Village's history and variety of architectural styles. This Design Guide & Recommendations ("Design Guide"), while encouraging creativity, also promotes the preservation of original architectural styles, details, and scale of historic structures in the Irvington Historic District. It is a resource created for all current owners, residents, builders, design professionals, and those who follow, to protect and preserve the qualities that are valued in this historic community.

Photo: Stephen Beech

Photo: Stephen Beech

Photo: Michael Baumann

Table of Contents

The Village of Irvington 2

Table of Contents 4

How to Use this Guide 5

Part I

History, Boundary and Overview of the Irvington Historic District 6

The Formation of the Irvington Historic District 7

Structures within the Irvington Historic District – Contributing and Non-Contributing 7

Historic District Map 8

The Boundary of the Irvington Historic District 9

Benefits of a Historic District 9

The National Register of Historic Places and Federal Guidelines 10

Part II

Summary of Historic Styles in Irvington 12

Introduction to Styles 12

Residential Styles 13

Main Street, Commercial and Institutional Styles 17

Waterfront / Industrial Styles 18

Part III

Guidelines for Modification, Renovation, Repair and Expansion of Buildings 19

Introduction 19

Residential Guidelines 20

- Roofing 20
- Exterior Materials and Trim 22
- Porches, Porticos and Front Entrances 24
- Windows 26
- Doors 28
- Fences 30
- Walls 31
- Paving 31

Main Street, Commercial and Institutional Guidelines 32

- Storefronts / Windows and Doors, Fenestration 33
- Roofs, Cornices and Parapets 34
- Fences, Walls and Paving 34
- Signs and Awnings 35

Waterfront / Industrial Guidelines 36

Part IV

Additions and New Construction in the Historic District 38

Guidelines for Additions to Contributing Structures 39

New Construction of and Modifications to Non-Contributing Structures in the District 40

Part V

The Project Approval Process 41

Part VI

Best Practices and Resources 42

Landscape Best Practices 42

Landscape Resources 44

Exterior Lighting Best Practices 45

Historic Preservation Resources 46

Glossary of Common Architectural Terms 49

Acknowledgements 53

How to Use This Guide

This publication is intended as a resource for property owners, design professionals, builders, realtors, the Architectural Review Board (ARB), and anyone planning exterior alterations, renovations or new construction in the Irvington Historic District. It is a starting point in identifying the design, style, materials and historic features of the various structures in the Historic District. It should be used so that any exterior repairs, alterations or additions can be designed, built and maintained in a manner that is harmonious and compatible with the historical character of the neighborhood. In reviewing any application in the Historic District, the ARB shall take into consideration the costs associated with implementing recommendations in this Design Guide.

There are three main sections of this Design Guide:

First, the Introduction section gives a general overview of the Irvington Historic District, its benefits, boundary, and historical development;

Second, the section on Historic Styles explains the numerous architectural styles and influences in the Village, whether Residential, Commercial, Institutional, or Waterfront / Industrial; and

Third, the Guidelines section explains in detail the specific components, materials, and influences for treating each building type -- Residential, Main Street Commercial and Institutional, and Waterfront / Industrial. You can quickly find information for each type of structure by turning to the color-coded graphic key. By following the recommended practices, you will maintain the original exterior architectural details and materials of buildings and other structures that contribute to the harmonious development of downtown Irvington.

If you are not familiar with the Village's land use review processes, read the summary and description of how an application is currently treated at the end of this guide. Lastly, refer to the list of resources that includes a glossary of architectural and landscape terms, and a section addressing landscape and site features such as plantings and exterior lighting. There are ideas and suggestions that may help you determine what is historically appropriate to the style and period of your structure.

Residential Guidelines

Main Street Commercial & Institutional Guidelines

Waterfront / Industrial Guidelines

Part I History, Boundary and Overview of the Irvington Historic District

Photo: Anne Marie Leone

A historic district is an area of a village or community that has a distinctive and important historical and architectural identity that residents wish to preserve. The land that constitutes Irvington's Historic District can be traced back to the pre-colonial period and the Wiechquaeskeck Indians, part of the Lenape tribe known as the Wappinger who lived along the lower Hudson River. The Lenape spoke the Munsee dialect of the Algonquian confederacy, and were related to the Delaware and Mohicans. For these peaceful societies, the river was both heartland and highway. Beginning with Henry Hudson's explorations in 1609, the eastern bank of the Hudson was settled then by the Dutch and subsequently in 1664 by the English, with a number of large manors created for the gentry. These earliest European settlers included artisans, tenant farmers and prosperous 18th century merchants who also relied on the Hudson River to live and work.

Territory that was to become Irvington was originally part of a large Dutch estate, comprising 52,000 acres, that was purchased by Frederick Philipse I from Adriaen van der Donck in 1672, with additions acquired in 1680 and 1686. It was deeded to Frederick Philipse I in 1693 by the King of England as part of the Manor of Philipsburg. In 1779, the Manor was confiscated and in 1785 tenant farmers took ownership of the lands that they had leased from Frederick Philipse III, the third and last Lord of Philipsburg Manor. In 1812, Justus Dearman bought farmland from William Dutcher, one of the tenant farmers. In the late 1840s Franklin C. Field purchased the land, and his partner John Jay, the nephew of the Chief Justice, had it promptly sub-divided into streets and 266 individual building lots, establishing the village of 'Dearman.' The Hudson River Railroad (New York Central Railroad) was constructed in 1849, and in 1850 the Dearman lots were publicly auctioned at The Merchant's Exchange in New York City. In 1854, residents voted to change the name of the Village of Dearman to "Irvington" to honor its most notable and popular resident, Washington Irving. In 1872, the Village of Irvington was incorporated. By 1890, the population of the Village had increased from about 600 to over 2,000 residents.

Surviving historic industrial, commercial and institutional properties were part of the original Village of Dearman, including St. Barnabas Episcopal Church (1853), the Presbyterian Church (1869), former Lord & Burnham office buildings at 12 South Broadway (1888) and 12 South Astor Street (1880-81 and 1920), the Cosmopolitan Building on South Buckhout Street (1895); and west of the railroad, the Bridge Street industrial complex, including the Lord & Burnham factory buildings (former manufacturing site of boilers and conservatories) and the Pateman & Lockwood depot building (c.1870). During the 19th-century's Gilded Age, Irvington was transformed as well-known merchants and members of socially-prominent families built estates. The area was a favored summer locale (preceding Newport and Southampton) for many prominent families of New York City, including Charles L. Tiffany (founder of Tiffany & Co. and father of Louis Comfort Tiffany), Amzi Barber (the "Asphalt King"), John Jacob Astor, III, George Morgan (uncle of J.P. Morgan and co-founder of the famous banking house), and James Hamilton (son of Alexander Hamilton). In the 20th century, and upon the electrification of the railroad in 1912, Irvington became a suburban community. Earlier residents were joined by commuters who earned their living in New York City, as many do today.

The Formation of the Irvington Historic District

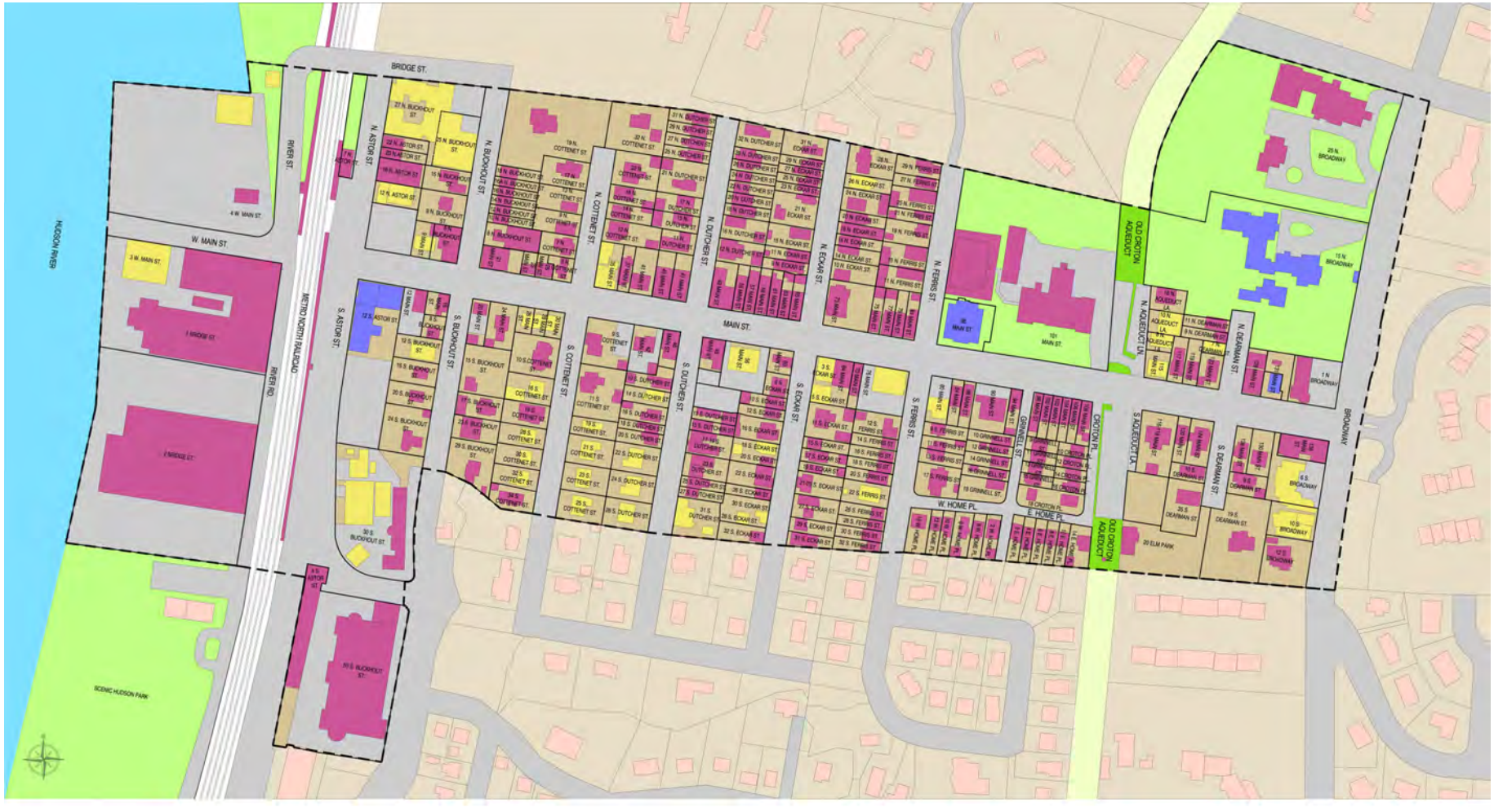
Today, the historic 'downtown' area of the Village is a rare example of a compact, former working class neighborhood, with rows of small, closely sited houses lining the block-long streets that extend north and south from the Main Street corridor leading to the railroad and industrial waterfront. The Village is very clearly a 19th century development, influenced by the layout of nearby Manhattan, and reflecting transportation, livelihood, shopping patterns and architectural styles of the times. Structures in the area included domestic dwellings, grocery stores, dry goods shops, grain and feed dealers, hardware, carpentry, paint and plumbing shops, stables, pharmacies, laundries, tailoring establishments, wheelwright and blacksmith shops, factories, hotels, and saloons. Most of the buildings were constructed between 1880 and 1930, with the close spacing of residential and commercial structures reflecting the settlement patterns of that era. Workers who served the area's wealthy families lived in some of the houses, or owned and worked in the commercial and industrial buildings. A number of such domestic and commercial structures continue intact, substantially unmodified, providing a distinctive and unified historical character to the Village.

It is that core, along and surrounding Main Street, that is the heart of the Irvington Historic District. It extends nearly a half mile, rising 161.5 feet from its base at the Hudson River to an intersection with Broadway (the former Albany Post Road or King's Highway) at its eastern head. Two blocks from the top of the hill at Broadway, the Historic District is split by the Old Croton Aqueduct, a National Historic Landmark, that was built from 1837-1842 to carry water to New York City. The extremities of Main Street are keyed to three modes of transportation – river and rail to the west and road to the east – that have influenced the development of the Village.

Structures within the Irvington Historic District – Contributing and Non-Contributing

There are a total of 274 contributing and 44 non-contributing structures in the Irvington Historic District, a collection that illustrates the architectural evolution of Irvington from the mid-19th century through the present. A contributing building or structure is one that has been identified as adding to the historical integrity or architectural qualities that reflect the historic significance of the District as a whole. Through their siting, massing, and detailing they all work together to create a distinctive character for the Village. A non-contributing building is one that does not represent the historic character of the District, either by being constructed after the period of historical significance, or due to significant modifications made to an original historic structure. All such buildings in the Irvington Historic District are identified and listed by street name in the application submitted by the Village of Irvington to the National Register of Historic Places, found online at
http://www.nps.gov/nr/feature/places/pdfs/13001095.pdf

The contributing structures within the Irvington Historic District contain intact examples of mid-nineteenth and early twentieth century building stock, stone walls and iron work. A number of the contributing structures were designed and built or influenced by master architects, designers, and engineers, including James Renwick, Stanford White, Alexander Hunter, Richard Behrens, Andrew Jackson Downing, and A.J. Manning. The Italianate style is well represented, with many structures having cornices, brackets and arched windows. Other romantic influences include fine examples of Queen Anne style, as well as various Revival styles: Colonial, Gothic, and Greek. There are also Second Empire, Tudor style half-timber, and many Folk Victorian houses. Facades vary to include wood shingles, clapboard, brick, stucco, and modern siding. The integrity, proportion, and scale of most buildings have been maintained, despite some alterations and development of non-contributing structures.



LEGEND

- CONTRIBUTING BUILDINGS
- NON-CONTRIBUTING BUILDINGS
- BUILDINGS ON NATIONAL REGISTER
- NATIONAL HISTORIC LANDMARK
- GREEN SPACE
- PAVED SURFACES
- WATER
- DISTRICT BOUNDARY

IRVINGTON HISTORIC DISTRICT

SCALE: 1"=100'-0"

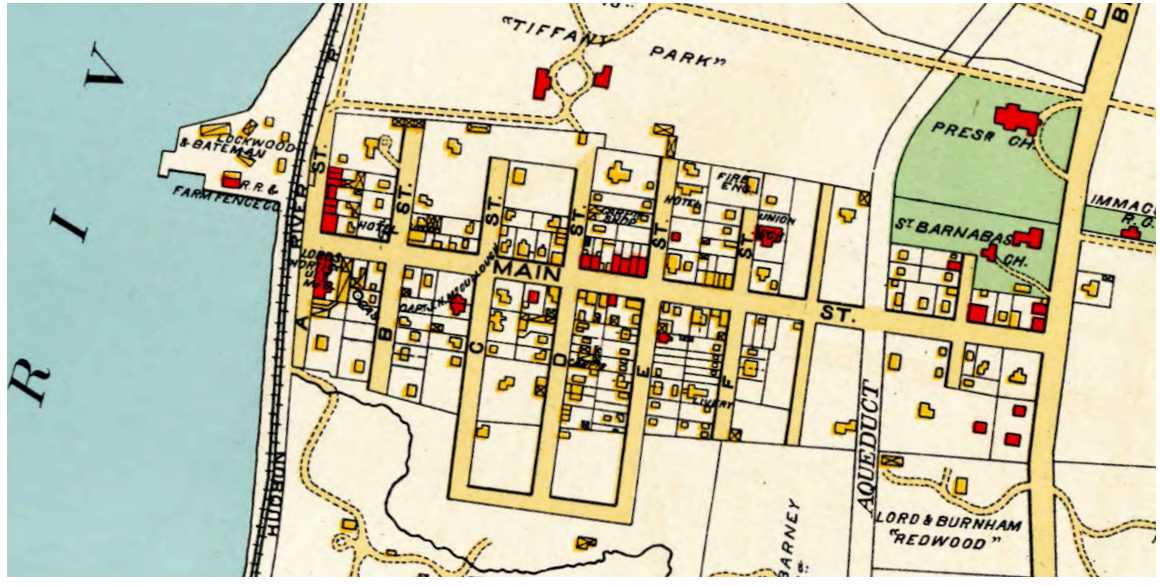
0' 25' 50' 100' 200' 400'

Courtesy of Walter Sedovic Architects www.modernruins.com

http://www.irvingtonny.gov/

The Boundary of the Irvington Historic District

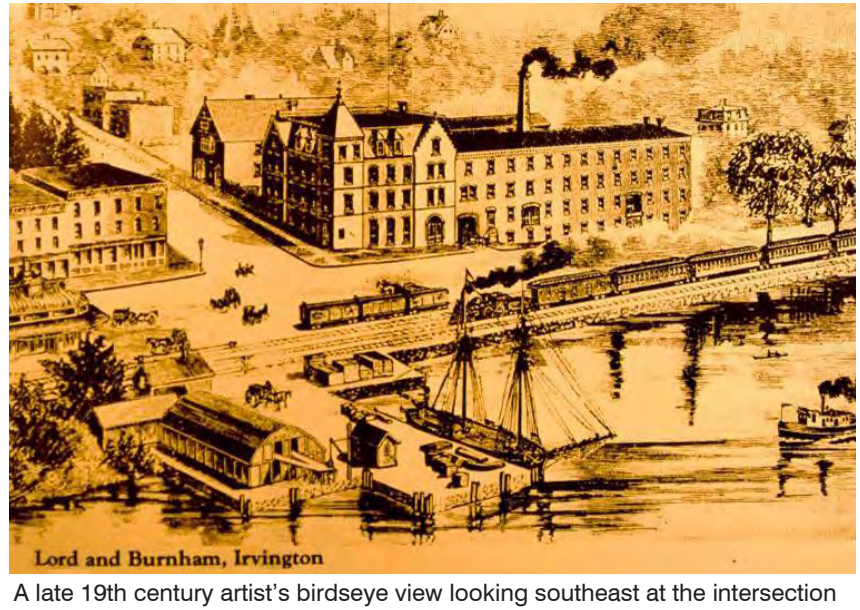
The boundary of the Irvington Historic District has been determined with consideration given to the key principal features – residential, commercial, institutional, waterfront/industrial – as well as geographic and economic factors which helped shape the development of the Village from approximately 1850 to 1930. The Irvington Historic District was certified by the New York State Historic Preservation Office in 2013 and entered into the National Register of Historic Places in January, 2014. A map identifying the boundary of the Irvington Historic District appears on page 8 and the complete National Register of Historic Places Registration Form can be found at *http://www.nps.gov/nr/feature/places/pdfs/13001095.pdf*



1893 map of Irvington showing the area of the Irvington Historic District.

Benefits of a Historic District

This guide is designed to help preserve the qualities residents value in Irvington's Historic District and to promote those qualities when changes are proposed. The effects of good decisions can accumulate positively, avoiding the "erosive effect" of unguided change. The guidelines are presented as recommendations, not restrictions. They are informed by decades of experience looking at, restoring, renovating and adding to old and historic buildings. They include "how to" help as well as "should do" suggestions. They take into account 21st century materials and needs, including maintenance and energy conservation, and are based on the premise that the preservation of existing building stock has great environmental, social, and economic benefits. Studies of historic districts have consistently shown a reduction in wasteful demolition and replacement cycles, and greater stability in property values. Around the country, the preservation and reuse of historic properties has been a key, and many argue an essential, component of maintaining a vital downtown.



A late 19th century artist's birdseye view looking southeast at the intersection of Main and Astor Streets.

From Top:

McVickar House, 1916

Village Hall, c.1905

Abercrombie & Dearman Grocery, 49 Main Street, c.1880

51-61 Main Street, mid 19th century

Main St. looking west, late 19th century

The National Register of Historic Places and Federal Guidelines

The Irvington Historic District joins over 13,593 other historic districts throughout the country that are listed on the National Register of Historic Places, which was authorized under the National Historic Preservation Act of 1966 and is administered by the National Park Service. While each historic district is unique, they have all been reviewed and determined to have met one or more of the criteria for significance to American history, architecture, archaeology, engineering or culture.

A tool used to guide work on historic buildings throughout the country is the federal *Guidelines for Rehabilitating Historic Buildings*. These guidelines were formulated by the National Park Service, together with the *Standards for Rehabilitation*, to guide work on public historic sites, but they also provide useful advice to owners and professionals working on private historic properties.

The federal guidelines provide a model approach using increasingly intense levels of intervention as required to achieve rehabilitation goals:

Identify, Retain, and Preserve

This capsule phrase describes the initial process of determining the qualities, features, or components of a site or structure that are most important to defining its character. Once that identification has been made, it is then possible to look at how to retain and preserve those existing character-defining elements.

Protect and Maintain

Protection involves the least degree of intervention and is often a preventive measure. Maintenance can include rust removal, caulking, re-application of protective coatings, painting, cleaning of roof and gutter systems, and installation of safety equipment. These types of repairs should be included in a regular maintenance plan.

Repair

When additional work is required, repair is recommended. Repair work should begin with the least amount of intervention possible, such as piecing in, splicing, consolidating or otherwise reinforcing or

upgrading accordingly. Repairs can also include in-kind replacement or substitution of materials used for extensively deteriorated elements.

Replace

Replacement should only be undertaken when an entire system or feature has failed. The replacement should use the same or comparable materials and match the existing in shape, dimensions, and finishes. Exterior features that could be repaired or preserved with reasonable effort and cost should not be replaced.

Owners of *contributing* buildings in the Irvington Historic District can reference the federal ***Guidelines for Rehabilitating Historic Buildings***, in conjunction with this Design Guide as they develop plans to maintain and work on their historic house.

For example, the first intervention identified by the federal guidelines includes identifying character-defining features of the structure. *Part II: Summary of Historic Styles* in the Village document has narrowed down the building styles to those most prevalent in the Village and identifies the primary features of each style.

Similarly, **Part III: Guidelines for Modification, Renovation, Repair and Expansion of Buildings** in this Design Guide takes inspiration from the federal guidelines: retaining and preserving or repairing existing historic components is favored over work that includes replacing existing historic components.

See *http://www.nationalregisterofhistoricplaces.com/* and *http://www.nps.gov/tps/standards/rehabilitation/guidelines/index.htm*

Photos on these two pages are courtesy of the Irvington Public Library and the Irvington Historical Society.

From Top:

Main Street looking east, c.1902

Lord & Burnham Building, c.1885

Irvington Presbyterian Church, N. Broadway, c.1870

Hudson River Railroad Irvington Station, c.1900

49 Main Street, corner of N. Dutcher, c. 1905

Part II Summary of Historic Styles in Irvington

Introduction to Styles

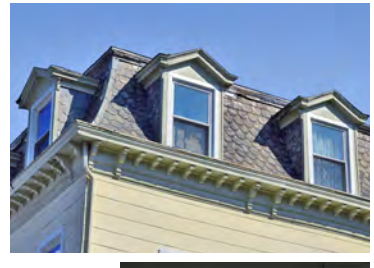
Irvington has numerous architectural treasures, but perhaps even more significant to its distinctive character is the collection of 19th and early 20th century buildings that line Main Street and the side streets, with their alphabetical sequence of names that step up the hill from the river. These structures come in a variety of styles and shapes, and the modulated scale and detailing of the collection comprised by the District as a whole is more important than the virtuoso stylistic "performance" of a single structure.

An understanding of styles is important, but not all buildings fit into a single slot. Designers and builders of many of these structures referred to pattern books that illustrated styles, such as those by Andrew Jackson Downing or Calvert Vaux, who both worked in the Hudson Valley. Designers also occasionally mingled styles, with an eclectic result. In Irvington, for example, one can find Folk Victorians with both Gothic Revival and Classical Revival touches.

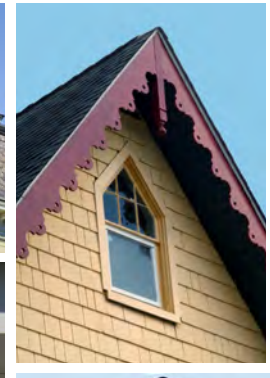
As buildings, particularly residences, age over time, adjustments are often made to update the exterior appearance and enlarge or alter them for functional purposes. Those alterations can also leave a record of changes in taste, and of varying levels of design and construction skill.

In spite of occasional stylistic blurring or mingling, it is important to look carefully at each building and try to determine its primary underlying design impulse. See if old pictures are available; look for comparable buildings. Restorations, repairs and changes to historic properties are more likely to be successful if the designer has first considered a building's design origins, from overall proportions and materials to minute details.

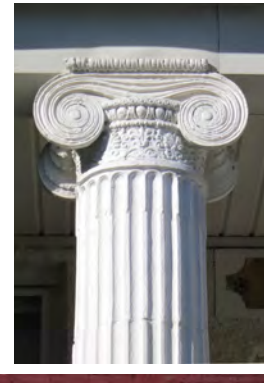
First, and above all, study your building and what it "wants" to be.



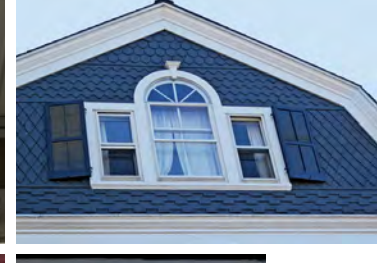
Second Empire



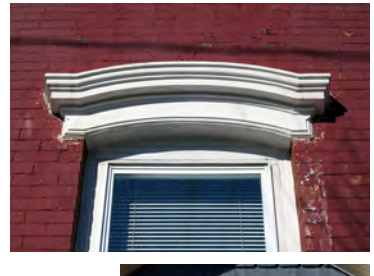
Folk Victorian



Neo-Classical



Colonial Revival



Italianate

Stick

Queen Anne

Gothic Revival

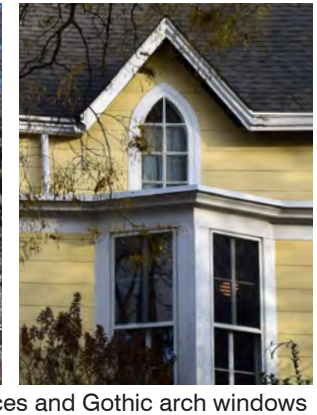
Residential Styles

The majority of residential buildings within the Irvington Historic District are wood-framed and display stylistic forms and details reflecting their eras of construction. Houses in the District are typically two or three stories tall and have rectangular massing supporting a gabled or hipped roof. Street facades are predominantly symmetrical in both roof form and fenestration pattern, and include porches that are often the full width of the facade. From this general form, each building is further distinguished by patterns and details that were prevalent in the following variety of styles that were popular in the late 19th and early 20th century.

Cornice, three-part porch and building composition, and columns suggest classical design origins.

Greek Revival (1825 -1860)

This residential style is typically a rectangular mass with a low-pitched side or front-facing gable roof. Wall surfaces are usually a single material, often wood clapboard, with decorative trim including classically-detailed cornices accentuated by wide trim bands and corner boards. At the gable end, the wide trim bands often wrap across the wall to form a triangle or may be returned at the corner and discontinuous. Porches are often supported with columns, particularly of the Doric order, and topped with classical cornice, frieze and architrave molding. Entry doors may have transoms and sidelights, and be surrounded with fairly elaborate trim, while windows are typically 6/6 double-hung sash with less elaborate trim.



Gable roofs, cross gables, single-texture wall surfaces and Gothic arch windows exemplify the Gothic Revival style.

Gothic Revival (1840 -1880)

Hallmarks of this style include rectangular massing, steeply-pitched gabled roofs and cross gables, decorative vergeboards with finials at the gables, single-texture wall surfaces that run the entire height of the wall, and entry or full-width porches often with flattened Gothic arches. Windows are typically 2/2 double-hung sash, with upper sash that may have Gothic arches and hoods, and may be grouped.

Italianate (1840-1885)

The massing for this style is typically square or rectangular, topped by a low-pitched hip or front-gable roof with moderate to deep overhanging eaves supported by fairly decorative brackets. Windows and doors are tall and narrow, and often have elaborate crowns and surrounds. Windows are typically 1/1 or 2/2 double-hung, have arched or flattened arch upper sashes, and may be grouped in pairs or triples. Bays, large porches, cupolas and quoins are also common details.

A brick masonry Italianate example with a low-pitched roof, and tall, narrow paired windows topped with a decorative crown on the first floor.

Second Empire (1855-1885)

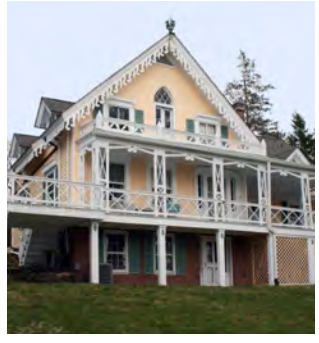
The distinguishing feature of a Second-Empire building is the dual-pitched hip or Mansard roof, often with dormers. The steeper-sloped hip roof commonly has straight, flared, or concave shapes. Below the roofline these buildings are similar to the Italianate style with decorative brackets in the eave (often paired) and molded cornices that decorate the upper and eave edges of the steeper sloped hip roof.

Mansard roofs, including straight (left) and concave (right) shapes with pedimented dormers, brackets, and cornices.

Stick (1860-1890)

This style typically has a steeply-sloped, front-facing gable roof and may have cross gables, with decorative trusses in each gable. Overhanging roof eaves are fairly deep and often have exposed rafter ends or supportive bracing. Walls are typically clad in wood board or shingles, with raised horizontal or vertical bands. Windows are usually 1/1 double hung sash and may be paired or grouped.

Gable roofs with cross-gables (left), as well as decorative trusses (right) and wood board siding with horizontal bands highlight the typical form and composition of most Stick style homes.



Forms and details such as rectangular massing with a cross-gable and simplified vergeboards identify Folk Victorian homes.

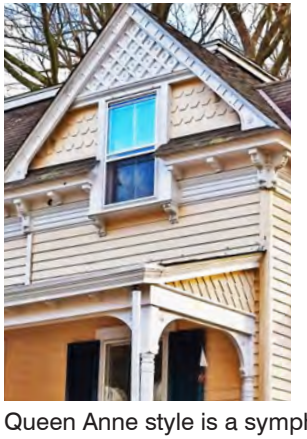
Folk Victorian (1870-1910)

Residences of this style are composed of simple rectangular or square masses with front or side gable roofs, have a symmetrical face and a prominent front porch, brackets under the eaves, and simplified Gothic Revival, Italianate, or Queen Anne details at the cornice and porch.

Steeply-pitched and front-facing gable, including decorative half-timbering is characteristic Tudor Revival.

Tudor Revival (1890-1940)

Hallmarks of this style include steeply-pitched gable roofs with at least one front-facing gable which dominates the street facade, massive chimneys, and decorative half-timbering (particularly in the gable). Windows are usually casements with multiple lites or double-hung sash, have simple or no surrounds and are commonly grouped. The entry on the street façade may be a small porch or front door with a Tudor or round arch.



Queen Anne style is a symphony of textures and shapes.

Queen Anne (1880-1910)

This ornate style is predominant in Irvington for larger residences and includes steeply pitched roofs that are often shaped irregularly, with the main façade having a front-facing gable. The massing of the house is often complex with bays, turrets, and asymmetrical porches wrapping around two or more sides. Decorative details include shingles of various shapes, gable ornament, pent roofs which enclose the main gable, and panels, brackets and other trim. Windows and doors tend to have simple surrounds and the windows are usually 1/1 double hung sash, sometimes with the upper sash having a large, clear center pane surrounded by colored, smaller panes.

Colonial Revival (1880-1955)

The main form of this style is rectangular massing with side gable, hipped, or gambrel roof. A prominent front door with a decorative crown supported by pilasters and possibly sidelites or a transom stands out from a symmetrical street façade. Alternatively some residences have a small or full-width porch supported by classical columns. Quoins, a dentilated cornice and shutters are also common features. Windows are typically double-hung sash with multi-pane glazing and often appear in pairs, while a Palladian or semi-circular window may accent a gable end.

Palladian window and gambrel roof (left), classical column and cornerboard (right) components identify the Colonial Revival style.

Brick Rowhouses

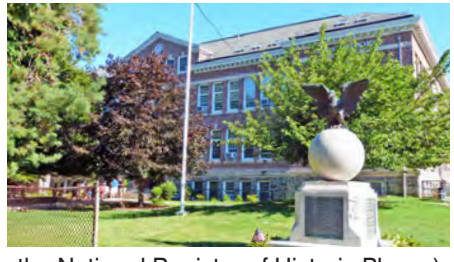
Individual rowhouse units in Irvington are typically expressed with a two-story bay and porch, with linear, horizontal elements such as cornices continuous along the length of the entire front façade. In Irvington details for this type of housing are typical of the late 19th century Victorian styles that appear elsewhere in the Village: eaves with simple brackets and panels within the cornices or mansard roofs, textural changes provided by shingles or projecting or angular brick forms, and classical porch columns. Windows are double hung sash with one to six panes of glass or Queen Anne styling in the upper sash and have simple trim, as do the entry doors. Entry porches with classical columns and a two-story bay identify individual units.

A three-part storefront facade with classic detailing in the upper story: a cornice with brackets, window hoods above casement windows, and larger glass storefront openings at street level.

Main Street, Commercial and Institutional Styles

The commercial buildings along Main Street are typically mixed-use, two or three stories in height, and follow the traditional three-part storefront façade pattern: a projecting cornice above the residential stories delineates the upper extent of the building with first floor storefronts distinguished from the residential stories by a horizontal cornice or sign band.

Stylistically, these buildings are most commonly Greek Revival, Italianate, Second Empire, or Colonial Revival. Details such as roof type, cornices, brackets, windows and door hoods and surrounds, porch massing, and column types are akin to those found in the residential building styles.



Village Hall (1901, listed individually on the National Register of Historic Places) and Main Street School (1913) are the most prominent civic buildings along Main Street. The school lawn is adjacent to a section of the Old Croton Aqueduct corridor (also listed individually on the National Register).

In addition to the mix of styles comprising the majority of storefronts along Main Street, there are distinguished civic buildings and a few additional styles present in the Historic District that form either a visually consistent group of buildings along an entire block or are free-standing structures that have a style distinct from others in the district.

Tudor Revival (1890-1940)

The commercial buildings of this style, as with the residential, can usually be distinguished by the false half-timbering and panel detailing. The Behren's Block, along Main Street, is a group of six buildings in this style, most of which include a two-story bay serving residential levels above standard glazed storefronts with recessed doorways. Paint schemes highlight the timber elements from the stucco wall surface. Large brackets and dentils in the façade's cornice and prominent window hoods on the side streets are not typical of the Tudor Revival style but instead reflect the three-part storefront façade formula.

Richardsonian Romanesque (1880-1900)

The hallmarks of this style, present in the Irvington Railroad Station Building (as in many train stations across the country) include a dominant, steeply-pitched roof with dormer and deep overhangs supported by exposed rafter tails and braces, polychrome stonework that emphasizes the sills and heads of the door and window openings, and battered lower stone courses. Windows are double-hung with those facing the train rails curved and grouped in simply-trimmed elliptical-plan bays.

Classical Revival or Neo-Classical (1895-1955)

This style is exemplified by the Cosmopolitan/Trent Building on South Buckhout Street. Typical elements of this style as found on this monumental structure include the balustrade-topped facade, dome roofs centered on the full-height porches (both rectangular and semi-circular in plan) supported by classical columns, and a rusticated lowest level with keystone lintels. Windows are double hung sash in a variety of configurations, including semi-circular upper sash on the first floor and 6/6 rectangular sash on the second floor.

Waterfront / Industrial Styles

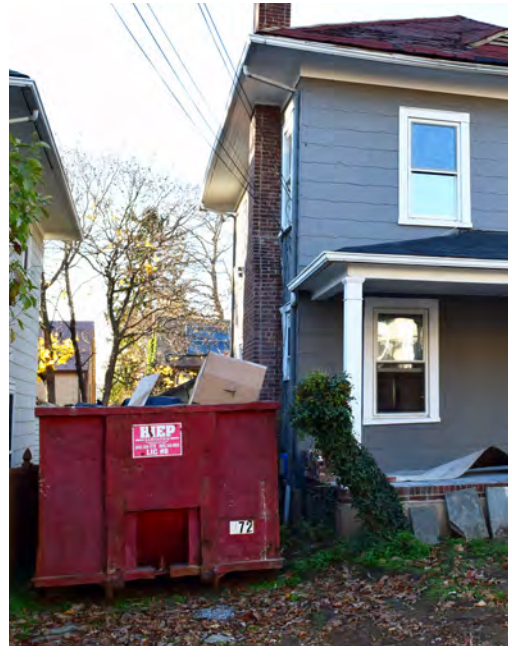
Buildings along the waterfront are primarily brick structures characterized by load-bearing walls with heavy timber or steel framing and exhibit the simplified forms and functional nature of most industrial buildings constructed during the late 19th century. The buildings' masses are simple rectangles below very low-sloped or sawtooth roof lines, the latter which provide structural support for the North-facing skylights.

The buildings along the Hudson River in Irvington were originally constructed to support the storage and sales of raw materials (Pateman Building on West Main Street) or were the campus of the Lord and Burnham Factory to support manufacturing of greenhouses and boilers (One and Two Bridge Street). Windows are typically double-hung wooden sash with multiple panes per sash, and regularly or symmetrically spaced between structural piers. Other details that support the style and historical understanding of this portion of the Historic District include the smokestack and awnings.

Part III Guidelines for Modification, Renovation, Repair and Expansion of Buildings

Introduction

The following pages identify major exterior building components for the different types of structures in the Irvington Historic District for each of the three building types – Residential, Main Street Commercial and Institutional, and Waterfront / Industrial. Each section includes a narrative highlighting some of the more common materials and conditions on the structures in the Village, as well as typical modifications, repair, or maintenance procedures that owners or designers may be contemplating. Each section also includes items or conditions that are "Recommended" and "Not Recommended," as well as additional photographs and drawings that illustrate these concepts. All photographs were taken within the Irvington Historic District to provide residents with examples from the neighborhood as a point of reference.



If the proposed work is more extensive than a modification, renovation, repair, or expansion, **Part IV: Additions and New Construction in the Historic District** in this Design Guide provides similar types of information.

Additionally, building owners and designers are encouraged to review **Part V: The Project Approval Process** in this Design Guide for assistance in understanding procedural requirements for construction projects in the Village.

Readers who have further questions about terminology, materials, and landscaping may also want to reference the various sources available in **Part VI: Best Practices and Resources**. Many of these items are available online, as well as through the Westchester Library System.

Residential Guidelines

Roofing

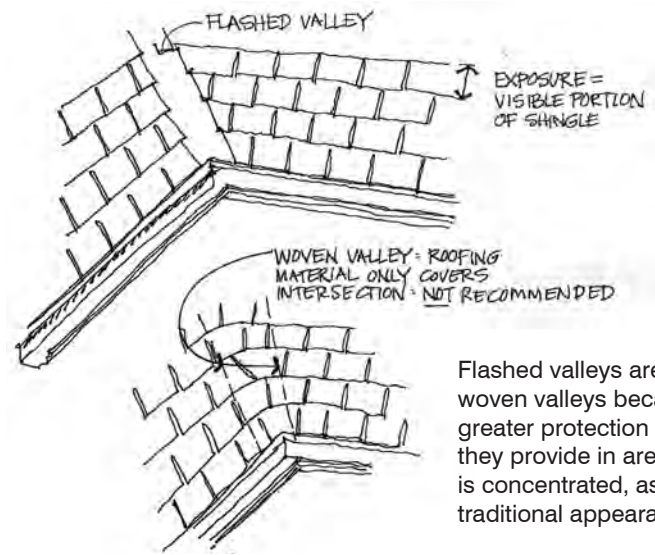
A wide variety of roof forms is visible in Irvington's Historic District. Gable roofs predominate, but the District includes a range of shapes including flat or low slope roofs on row houses, mansard roofs, pyramidal hipped roofs, Victorians with complex cross gables, and commercial buildings with flat roofs and decorative parapets. Roof shape, pitch and texture play a major part in defining the mass and style of a building. Chimneys, dormers, gutters and downspouts are roof elements integral to the character of the building. Additional paraphernalia on a roof detracts from that building's character.

Many old and historic buildings have lost their original roofing materials and today have contemporary asphalt roofs. Some wood shingle, slate and metal roofs can still be found, although in diminishing numbers, throughout the District. Some owners have preserved original roofing or replaced it with historically appropriate materials.

Re-roofing materials are the most common change made to historic roofs. Weigh alternatives carefully when planning to re-roof. Besides the strong visual appeal and look of authenticity of historically appropriate materials, when maintained these traditional roof materials and construction methods can last up to 100 years—much longer than the standard 10 to 25 year lifespan of contemporary asphalt roofing.

The re-roofing process presents an opportunity to improve energy performance as well as appearance. It may be possible, for example, to add a thin layer of insulation under the new roof without noticeably affecting appearance. That insulation will help reduce heating and cooling bills, and prolong the life of the roofing materials by reducing stress from temperature swings.

The material and construction method used for flashing will often determine the lifetime of a roof system, especially an historic one. Tile or slate roofing, for example, might well outlast galvanized flashing, so longer lived materials like copper or stainless steel would be better choices for durability. Care in the selection and the craft of flashing is fundamental to all roofing projects, whether or not located in an historic district. Flashing and gutter materials should be the same to avoid possible corrosion from mixing metals.



Flashed valleys are preferred over woven valleys because of the greater protection and durability they provide in areas where water is concentrated, as well as their traditional appearance.

Traditional roof furring provides ventilation for the shingles above. Ventilation under cladding to promote drying is especially important for insulated walls and roofs.

The fishscale-pattern slate on this Mansard roof is largely intact and important to the building's historic character.

A low-slope roof like that on this marvelous residence can be re-roofed with any contemporary material but visible flashings and gutters should be carefully selected.

Roofing

Recommended

- Use materials originally on the building or alternates with similar texture, scale, reflectance, color and thickness.
- Preserve the original roof form including shape, pitch, line, overhang and integral features.
- Select a roofing material by placing a minimum 3 square foot sample on the roof in daylight.
- Get quality flashing. It is the key to a good roofing job.
- Re-roof over existing roofs only once with asphalt or composite roofing, to a maximum of two layers.

Not Recommended

- Choosing a roof material from a sample board indoors.
- Woven valleys (overlapped shingles).
- Using imitation materials with grain, color, thickness or sheen different from the original.

Low profile integrated solar collector

High profile array

ROOFTOP SOLAR

Low profile integrated solar collectors may be better suited than high profile arrays facing the street in the Historic District. See *http://ecode360.com/documents/IR0187/source/LF945981.pdf*

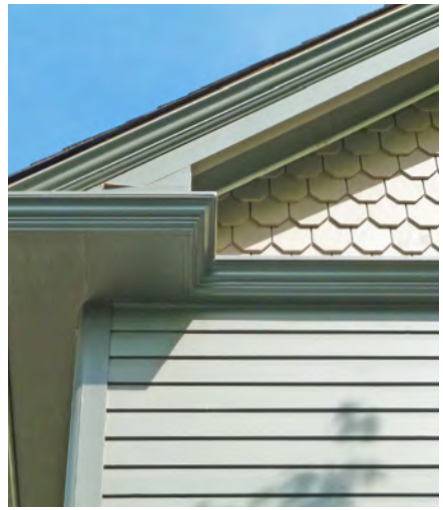
Energy efficiency improvements, if not already undertaken, should be implemented prior to installing a photovoltaic (PV) system. Energy conservation measures, or ECMs, are the most cost-effective way to save energy and realize utility bill savings. The return on an investment in PV can often be enhanced when the building hosting the system is already energy efficient.

Exterior Materials and Trim

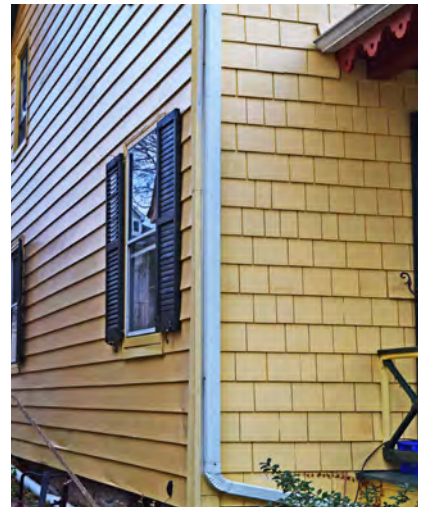
Consideration of texture, pattern, scale, and detail of original exterior wall and trim material is appropriate when repairing or replacing damaged or deteriorated exterior walls and trim work. In most cases, selective replacement is all that is necessary. Owners are encouraged to match the historic characteristics of the original material such as the distinct bonding pattern of a brick wall, the texture and depth of wood siding, and the three-dimensional quality of wood moldings.

Layering over existing siding and trim can trap moisture and promote deterioration in hidden layers or create a chimney effect in the event of a fire. In the event that siding is truly at the end of its useful life and must be removed, an opportunity is presented to improve the building's protection from drafts and water. To avoid trapping moisture the protective material chosen must be compatible with the proposed siding system and the nature of the exterior wall.

The design of building exteriors and color schemes evolved together. If you would like to know the original colorway of your exterior, a conservator can often look at sample chips and provide contemporary paint colors that match the original. Assume that paint layers placed before 1973 contain lead. Any work that involves those layers must follow the Environmental Protection Agency's rules. See Resources for contact information.



Some styles represented in the District, such as Queen Anne, Folk Victorian and hybrids, employ a variety of siding shapes and exposures on the same elevation. That variety should be retained.

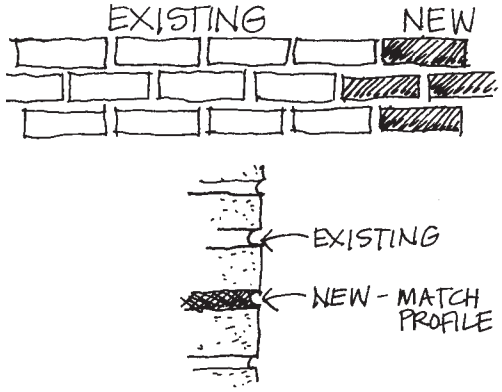


Aluminum siding is shown here on the left, next to original wood shingles. Combining substitute and original materials is not recommended.

Brackets, window hoods and cornices should be repaired with epoxy consolidant or other techniques if possible. Fiberglass or similar substitute materials may be acceptable if they take paint or stain and are indistinguishable from the original from normal viewing locations.

Some unusual vintage materials remain in the District, like the diamond patterned asphalt siding above. Though perhaps not original, they might be retained where restoration of the original wood siding is not possible.

Brick is a durable exterior material but repairs, maintenance and additions face many challenges. Some existing brick walls contain as many as 5 shades in the original blend. Mortar should match in color, texture and softness. Laboratory testing is recommended. Portland cement mortars should not be used in general. Extra care should be taken to repoint brick and protect it from water intrusion when insulating the wall behind, since the brick will be colder and more subject to freeze/thaw cycling.



Stucco is not the material best suited to our Northeast climate, but it was a familiar material to many local builders and appears frequently in the District. Careful attention should be paid to texture when modifying or repairing stucco. Integrally colored rather than painted or stained stucco is recommended for new construction. Wood and stucco expand and contract at different rates so joints, such as those between wood and stucco in the half-timbered gable below, require caulking or flashing to prevent water intrusion. Experienced stucco installers will have access to extrusions made for these kinds of joints.

Exterior Materials and Trim

Recommended

- Match the structure's original materials in all dimensions (thickness, exposure and profile) and texture.
- Retain and preserve walls that contribute to the overall historic character and form of a historic building, including their functional and decorative features and details.
- Maintain and repair the material surfaces and details of exterior walls using maintenance and methods appropriate to the specific material.
- When repainting, consider investigating your building's original color scheme or consulting historic color references (See Resources).
- Carefully clean, scrape and prepare surfaces for new paints and stains to prolong their life.

Not Recommended

- Sandblasting or stripping with harsh chemicals.
- Covering original corner boards, brackets, cornices, and other trim work with incompatible contemporary materials such as aluminum or vinyl.

Porches, Porticos and Front Entrances

Porches, porticos and front entrances are prominent elements of a building façade and play a major role in defining a building's character. The particulars of these entrance features are indicators of the era and style of the building. As significant features of the "face" of a building, porches and porch details should be preserved and retained through ongoing maintenance and prompt repair. Character defining elements include overall size and proportion, columns, brackets, railings, balustrades, balusters, steps and lattice.

Historically, porches were outdoor living spaces where residents could gather, observe and greet passersby. Porches and porticos shelter people from the weather as they arrive and leave the building. The overhang of porches facing south and west shaded front windows and cooled the building, and they were often located to receive prevailing breezes. Porch floors were usually finished with tongue and groove, painted pine boards oriented perpendicular to the building and sloping from the building face to the porch exterior. They were often built on piers, with latticework between the piers to improve the appearance and deter animals from entering and nesting under the porch. Uninterrupted foundation plantings were not common before the 20th century. Sparsely spaced shrubbery kept lattice visible and allowed air circulation. These features present special challenges to those planning to renovate. Ideally, porches should remain as open rooms and not be enclosed.

In the years following original construction, many residents have enclosed porches—some adding screens against insects, some creating sun rooms with an array of either seasonal or permanent windows. Some have fully enclosed their porches with solid materials and few windows. New work on enclosed porches not original to the building should attempt to restore the articulation and transparency of the previous porch by spacing, recessing and enlarging openings.

Subtle differences in the size and rhythm of handrails and bottom rails (horizontals), and balusters and newel posts (verticals) in railings are easily picked up by the eye and can have a significant impact on a building's appearance.

Many former porches in the District have been enclosed, like the one shown here, and retain their open porch-like character with the use of large expanses of glass to retain a sense of transparency.

The detailing of porches should be consistent with other decorative features on the building, as it is on this downtown landmark, the Irvington Historical Society.

Victorian sunrise pediment decoration.

Dovecote pediment, open penetration.

Dovecote pediment, shallow relief.

Buildings in the District are adorned with a wealth of surviving textures, lattice styles, dovecotes with relief or full penetrations and column details. These features should be retained.

Classical temple front porch.

Porches, Porticos and Front Entrances

Recommended

- Retain and preserve surviving columns, railing and balusters.
- Provide in-kind decorative element replacements where needed.
- Paint the wooden elements of the porch.
- Maintain a gentle outward pitch on flooring of open porch.

Not Recommended

- Replacing railings with a different pattern.
- Adding porch ornamentation for which you have no documentation or evidence.
- Enclosing a porch at the front of the building without compelling reasons, artful design and high energy performance.
- Adding columns or brackets where none historically existed.
- Replacing wood steps, flooring, and framing with concrete or tile.
- Replacing old tongue and groove flooring with decking.

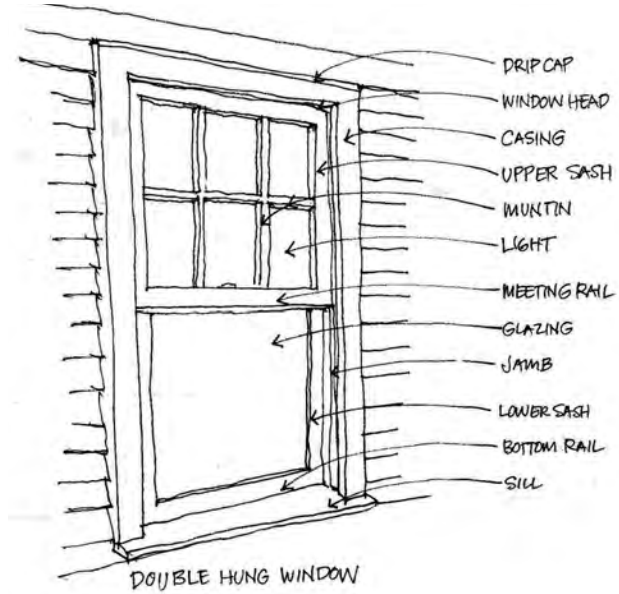
Windows

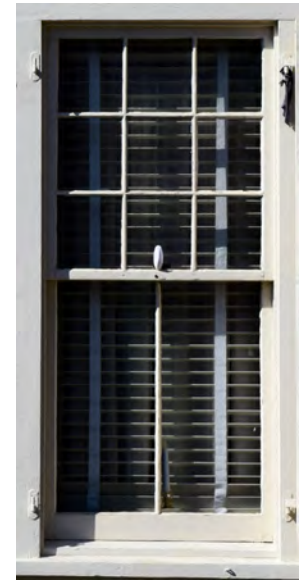
Windows add depth and variety to historic building facades and can be critical in determining a building's character. In Irvington's Historic District there are many window styles: double hung; casement; tilting; awning and fixed. The wood double-hung window is most common in residential buildings, and can be found in houses of a variety of architectural types.

Windows provided daylight and ventilation before electric lighting and air conditioning systems. Know your building's period of construction and style before planning changes to your windows. This will help you choose appropriate measures and materials.

If your property has original wood windows, consider retaining and repairing them. The cost of repair may be as great as replacement, but it is usually less. Repair is less disruptive to the existing building's fabric. Replacement also normally requires compromises in appearance. Common conditions such as flaking paint, broken glass, failing putty or jammed hardware are easily repaired and do not require replacement. Matching key features, such as muntin profiles, rail and stile proportions, and glazing patterns is important to preserving the character of your building. New windows in contemporary materials and proportions change a façade's depth and profile and compromise the character of the building.

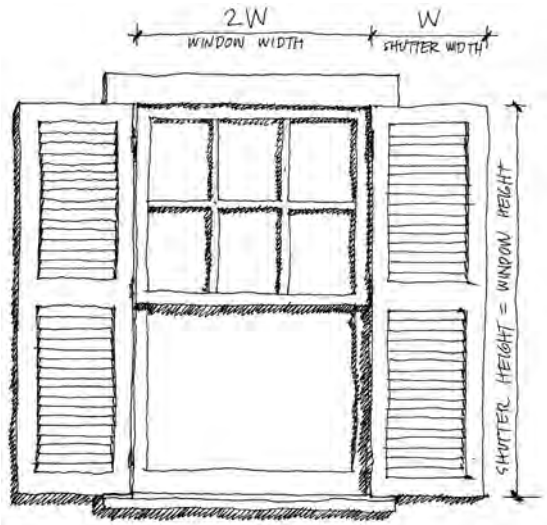
Historic windows can achieve a high level of energy efficiency if care is taken. Make sure the interior and exterior trim is tight and well caulked around the window unit. Re-putty around glass panes, install weather stripping around the sash, install pulley seals, and repair or rehabilitate sash locks so meeting rails meet and can be pulled together tightly to eliminate drafts. Add interior or exterior storm windows for additional winter protection. By rehabilitating historic windows, you are preserving historic character and conserving energy that would otherwise be spent in the demolition of old windows and the manufacture of new ones.





The window most commonly used in old buildings is the double-hung unit, with vertically sliding sash, usually balanced by internal sash weights. The components are described above.

Old buildings often have water management features that are also decorative, like the shed roof on the left and the hoodmold or label molding on the right. These features protect the window components and extend their life.



Upper and lower sashes of windows in the District are often not divided the same way. Shutters should ideally be operative but should be sized to operating shutter size, half the window width and a height matching the opening.

The frame color and meeting rail alignment of storm windows should match the original window behind.

Bays with coupled windows, like those above, appear in the District a number of times. Dark sash colors, as in this example, are often appropriate and recommended for historic buildings, increasing the sense of depth.

Casement windows like those above sometimes appear on upper levels in buildings that also employ double hung units.

Windows

Recommended

- Retain historic materials and repair existing windows.
- Match original materials, dimensions, glazing and trim when replacing units.
- Install storm windows or screens that do not obscure the original windows; for double-hung windows, for example, align the horizontal bar or rail with the original meeting window rail; install wood or aluminum storm and screen windows in colors that match the original window casing or paint them accordingly.
- Implement a regular maintenance plan.
- When installing new or replacement windows, install true or simulated divided-light muntins rather than snap-in or flat muntin grids.
- Plan size and location of new openings to match the window vocabulary and patterns already evident in the building.
- Where shutters are known to have existed, consider installing shutters.
- Match shutter style (for example louvered or recessed paneled) to original.

Not Recommended

- Replacing historic materials with contemporary products such as fiberglass, vinyl or metal.
- Enlarging or shrinking window openings on public sides of buildings.
- Changing opening shapes.
- Concealing original windows.

Doors

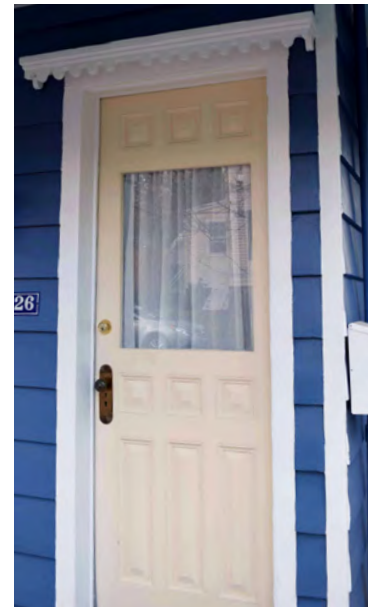
Doors throughout Irvington's Historic District vary in size, shape, ornamentation and color. Wood paneled doors are prevalent, and levels of ornamentation and glazing vary according to architectural style.

Doors are among the most heavily used building elements, subject to intense wear and tear. A cyclical maintenance routine should include regular inspection, careful repair, and painting. Avoid replacing an original door unless the door has deteriorated beyond repair. Use the original material if available. Contemporary materials such as vinyl and aluminum are inappropriate.

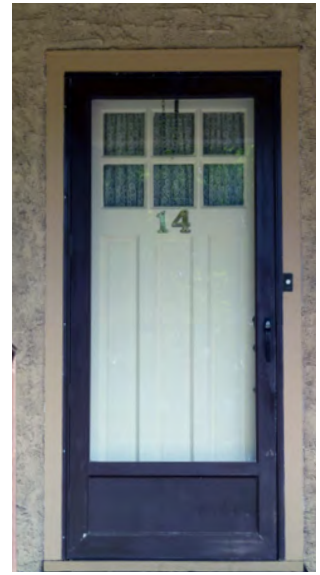
When repairing or if replacement is required, match key features, such as glazing, rail and stile proportions, and panel sizes, as closely as possible in order to retain the character and architectural integrity. Decorative trim, entablatures, sidelights and transoms dating from the original installation are as significant as the door. These key features should not be altered; retain original door opening sizes.

Whether you are adding storm/screen doors, or replacing worn out units, you will find that the new installation, properly weatherstripped, can increase energy efficiency in your building. Storm/screen doors should be constructed of wood and should be as transparent as possible, providing maximum visibility of the historic door. Avoid installing any storm/screen with vertical stiles, inappropriate ornamentation, or of an incompatible material.

Doors should be sympathetic to windows and other distictive details on the building. Left: a door that belongs to another house style and era. Right: a door that matches the house.



A vintage panelled door and brass hardware



Traditional wood storm doors are a preferred choice and can accommodate storm/screen inserts as on the right.

A new replacement Craftsman style door may or may not be original, but it is good-looking and suits the house.

The architectural context of the entry and the door surround has primary importance, but the door should play its role in reinforcing the overall character of the building. Simple well-proportioned doors, like the four shown here, can be more appropriate than highly ornate models often found in contemporary catalogues.

There is a lower level of impact and concern about doors in the rear of a building, unless they are highly visible. In the sliding door example above, a divided light unit would be more visually consistent.

Doors

Recommended

- Match the original door type and overall configuration of glass, panels and detail.
- Use appropriate repair techniques to maintain, protect and repair historic features, materials and details.
- Install a wood storm or screen door to increase energy efficiency and select a unit that provides maximum visibility of the historic door.
- Use colors that are compatible with the door and trim paint schemes.
- Install weatherstripping and caulking to decrease energy loss.
- Retain door surrounds, trim and details, such as decorative entablatures, moldings, pilasters, sidelights, and transoms.
- Regularly paint or varnish exterior doors.
- Retain original hardware, recondition if needed

Not Recommended

- Altering door opening size, dimensions and proportions.
- Removing or concealing original door molding.
- Replacing historic wood door with contemporary materials such as vinyl or aluminum.
- Constructing a new opening in front façade.

Fences

19th century guides for suburban properties warned against fencing in the front yard of the house. Addressing readers who were leaving agriculture for village or suburban life, Andrew Jackson Downing urged residents to relinquish farm fencing and enjoy the combined and expansive effect of uninterrupted lawns on adjacent properties. Not everyone obeyed, so present owners can elect to install low, period-appropriate fencing to define their properties in areas visible from the street.

Recommended

- Use historic images of the property or documentation of fencing dating from the time of original construction.
- Low see-through fences with narrow slats or spindles—wood or metal—are preferable to fences which hide the yard behind.
- Use materials commonly found in the historic period, in traditional sizes and spacing. Substitute materials may be used if indistinguishable from historic materials.
- Maintain a consistent fence style in the public view.
- Non-historic, inconspicuous and functional landscape fencing is an option. While it may be stylistically contemporary, scale, form and materials should not compete with or detract from neighboring, more historically faithful features; the intent is to maintain the character of the neighborhood.
- Avoid fencing altogether and consider low plantings to define the property frontage and reinforce the continuity of the street.
- Gate should swing into property – not out to street.

Not recommended

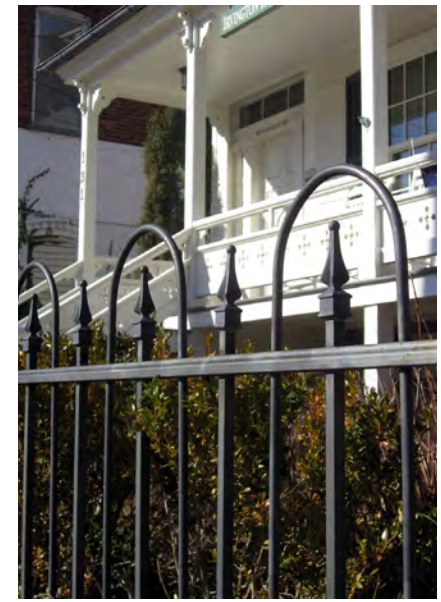
For landscape visible from the street – usually front and the visible parts of side yards – avoid:

- Chain link fencing
- Imitation wood fencing made of plastic that reflects headlight glare
- Fencing higher than 3 feet tall along the frontage.

Similar adjoining buildings, right, share a low, see-through picket fence.

Below left, plantings alone mark the front of the property.

A simply ornamented iron fence, below right, reveals the house and garden behind.



Mortared retaining wall.

Dry-laid wall.

Walls

On many streets in Irvington's Historic District, low retaining walls establish a level foreground, often handsomely planted, for historic dwellings.

Recommended

- Where there is regional or Irvington precedent for upstanding brick or masonry walls, or where a retaining wall is required, select style, stone, or brick, mortar and coursing from the period in which the house was built.

Not recommended

- Walls that visually isolate a property and interrupt the continuity of a neighborhood.
- Stone or brick piers of a style imported from more prosperous properties.
- Solid or perforated concrete block walls.
- Railroad tie walls.
- Adding a fence atop a retaining wall.

Note: The ground area occupied by fencing and landscape walls is included in the computation of lot coverage by the Building Department.

Brick herringbone pattern with flagstone.

Irregular stones dry laid.

Irish moss grows between bricks.

Paving

This guide addresses paving to be installed at the front of the property and paths visible from the street that connect to the side and back yards.

Recommended

- Gravel, flagstone and brick are suitable materials for entry paths for 19th century/early 20th century residential buildings.
- Stone and brick paths can be dry-laid on stone dust, or placed on a concrete slab with mortared joints. Flag stones may be a uniform rectangular shape or random rectangular or irregular.
- Natural cleft is a preferred finish for flagstones.
- Concrete pavers that faithfully replicate the appearance of paving brick may be considered.
- To manage water in an environmentally responsible way so rainwater makes its way into the soil, impervious surfaces should be minimized.

Not recommended

- Contemporary poured concrete and asphalt.
- Concrete pavers that are poor simulations of natural or historic materials.
- Multi-colored slate is discouraged unless the associated dwelling dates from well into the 20th century.

Main Street, Commercial and Institutional Guidelines

Irvington's Main Street has a significant number of 19th century and early 20th century commercial buildings intermixed with historic civic buildings as well as more recent structures that are non-contributing buildings in the Historic District. There are still residentially scaled buildings on Main Street that provide a visible historic record and lend a welcome diversity to the Main Street assemblage. Many of the buildings' facades have survived intact and continue to reflect popular architectural styles of their original construction period. Masonry façades frame recessed entryways and showcase large plate glass display windows. There is at least one surviving example of prismatic glass, a popular (and energy conserving) material from the early 20th century

The traditional commercial building has 3 major components: an upper element consisting of a top cornice over a street façade punctuated by windows, a second element including an intermediate cornice and signboard, which separates the top from the third element, the base consisting of a more open storefront band at street level.

Increasing appreciation of historic downtowns and commercial districts is based on their architectural character and the economic dynamism they provide. Most commercial district success stories have had historic preservation as a major component. Thoughtful changes and careful rehabilitations can increase business for owners, increase property values, and attract visitors.

Storefronts stepping down Main Street towards the river.

Irvington's commercial buildings generally follow the 3-part arrangement that reflects the pattern of living over the store. The storefronts change as businesses come and go, but the upper portions and the overall arrangement remain.

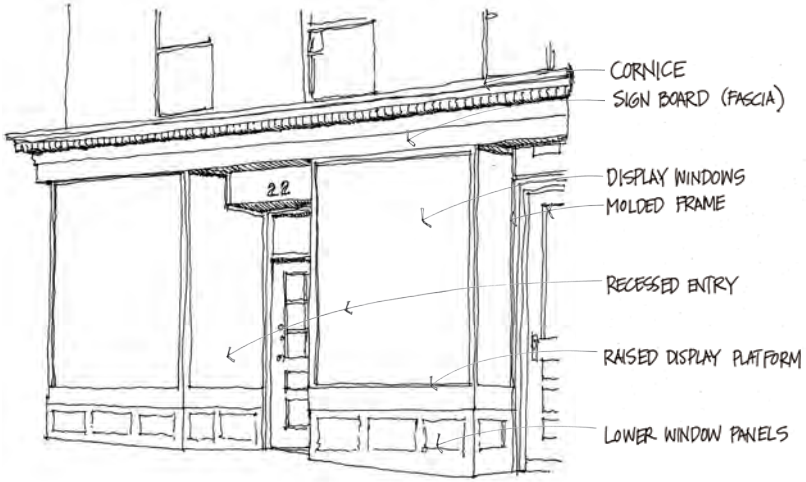
http://ecode360.com/documents/IR0187/public/188926833.pdf#search=code

TOP CORNICE

(BODY)

SIGN CORNICE

STORE FRONT



Storefronts / Windows and Doors, Fenestration

Storefronts are the welcoming face of commercial districts and a key element in building facades. Attractive storefronts encourage pedestrians or passersby in vehicles to slow down, linger and shop.

Storefronts are frequently altered by changes in use and to express contemporary tastes, and in the process buildings risk an erosion of their historic character. Maintaining, preserving, and restoring historic storefronts is especially important to downtown character. Well preserved buildings provide enduring "packages" for the changing contents of a retail zone. Alterations that replace or conceal original details (wood, brick, glass, etc) detract from a building's inherent character, as do replacement materials such as shingles not original to the building, vinyl, fiberglass, or aluminum. Alterations that change the size of the storefront opening or display window area also diminish its historic character.

A storefront with a recessed entry and signage that allows views through the display window to the interior of the shop.

Early 20th century prismatic glass admits light above an entry door.

Recommended

- Take cues for new work from the surrounding context and reinforce its character.
- Retain and preserve storefronts and elements sympathetic to surrounding commercial buildings and districts including overall materials, dimensions, colors, signage types, and special features including display windows, transoms, mid-cornices and lighting.
- Develop an understanding of the building's style prior to making changes and identify the type of storefront that would be characteristic of that style's design; if conjecture or adaptation to current retail needs is necessary, err on the side of simplicity rather than ornateness.
- Maintain and rehabilitate the features, materials surfaces, and details using repair methods appropriate to the storefront material.
- Remove soffits or dropped ceilings that conceal original elements.
- Retain original inset entries.
- Use storefront display and contents to provide interest to passersby .
- Light storefront interiors to provide interest and security at street level in the evening.

Not Recommended

- Closing off portions of an older open storefront.
- Letting signage accumulate into distracting clutter.
- Installing features whose size, color, operating mode, or shape are significantly at variance from the pattern of surrounding buildings and businesses.

Roofs, Cornices and Parapets

The top portion of traditional three part commercial buildings provides a shaped boundary against the sky that concludes the structure. It provides continuity as well as welcome variations on a theme from one building to another along the street. Maintaining the shape and detail, though often challenging and neglected, is therefore critical to the individual building and the collection.

Recommended

- Regularly inspect, retain and repair existing cornice and parapet details.
- Look at adjoining or similar buildings for patterns to replicate for missing elements.
- Fiberglass or other durable substitute materials are acceptable for upper elements that are hard to access.

Not Recommended

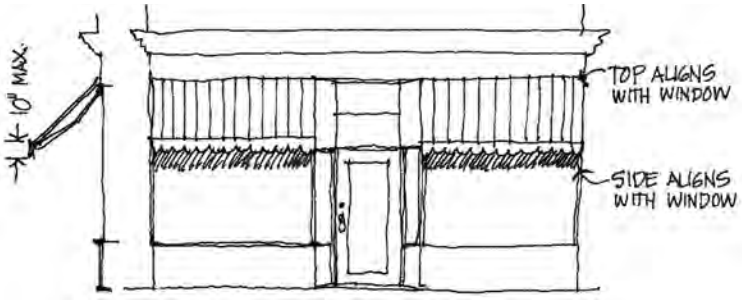
- Departing from the particular character defining pattern of the individual building or historic district, such as a repeated cornice design or repeated materials palette.
- Using replacement materials that have an appearance, texture, glossiness or shape unavailable when the building was originally constructed.
- Installing unsympathetic features lacking historical, pictorial, or physical documentation.

Top cornices are often hardest to reach, but as key character-defining elements they deserve careful attention after those longer intervals. Epoxy consolidation for wood cornices (as shown above and to the right) preservation grade paints and, occasionally, substitute materials are required.

Fences, Walls and Paving

Irvington's commercial Main Street includes retail, mixed use and residential buildings. Main Street character is strongly influenced by its immediately adjoining larger residential context, so an approach to paving, walls and fences can echo the residential recommendations shown elsewhere, with the modification that access ways will be more heavily traveled and should be sized appropriately and surfaced for customers of varying ease of mobility. Where private houses have been adapted for commercial uses, paths need to be paved with appropriate materials for heavy public use and well-lit for safety while maintaining a character in keeping with the vintage of the principal structure. As in residential areas, walls, fences and hedges should not obscure the principal structures. *Irvington's Main Street Streetscape Master Plan* (9/12/2014) suggests interventions to improve the safety, comfort and grace of downtown. See *http://www.irvingtonny.gov/DocumentCenter/View/7266* Supplementing Village efforts to improve the streetscape, individual business owners can maintain tree pits and container plantings.

Photo: Earl Ferguson



Appropriate sized signage should fit within the traditional sign cornice dimensions, as shown. Display windows should be generally transparent and not cluttered with signage.

Signs and Awnings

Signage must follow the Village of Irvington's sign ordinance, which can be found in the Zoning Code via the Village's website at *http://ecode360.com/documents/IR0187/public/188926833.pdf#search=code*

Historically during the 19th and early 20th century, signs were a key feature of storefronts and continue today to shape the character of a business district. Within the Historic District, signage and awnings should be compatible in design with the historic character of the storefront and should be installed in a manner that does not diminish or damage important architectural features. Size, materials, graphics and legibility of the typeface, color, and method of attachment must be considered when designing new signage or awnings for the historic commercial area.

Signage is often multiplied by merchants' perceptions that more signs and bigger signs will improve their business. In fact legibility is often improved by sign controls that reduce the visual clutter in the vicinity of the store. Limiting letter size and the number of signs permitted per establishment can further these goals.

Recommended

- Install signs and awnings in scale with the building as well as the storefront.
- Make signs and awnings compatible with the graphics, colors and style of the building and its neighbors.
- Locate signs on the traditional sign cornice over the first story on older commercial buildings.
- Standoff lettering is effective and reinforces the architecture.
- Storefront signage styles can provide a contemporary feeling while reinforcing traditional architecture.
- Handmade signs are effective if strategically located and uncluttered.
- Respect neighboring signs and buildings with placement and size.
- Pick up on existing horizontals and reinforce architectural features with sign placement.
- Use stencil cut letters rather than solid letters on a backlit field.
- Use energy efficient light sources on timers for illuminated signage.
- Where possible, install retractable awnings.

Not Recommended

- Signs or awnings that cover or obscure significant architectural features or visibility through the windows.
- Multiple signage forms on the same property or business.
- Signs or awnings that include an overwhelming amount of lettering.

Waterfront / Industrial Guidelines

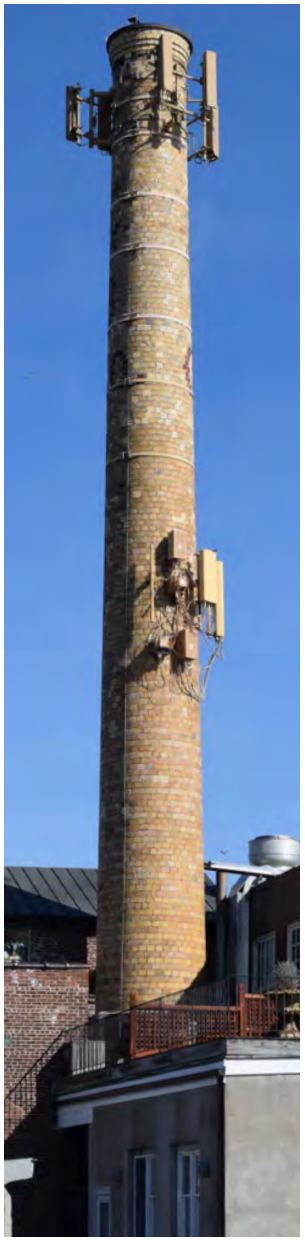
Irvington's industrial heritage is visible in the structures that once housed manufacturing and commercial enterprises vital to the village's economy. A mix of public and private ownership and uses, and sensitive aesthetic, recreational, historic and environmental features exist near the waterfront, requiring careful and comprehensive evaluation of proposed changes. Several large industrial structures that are more than a century old survive intact, have been well-preserved in recent years, and now integrate vibrant new uses within them. The buildings serve as a testament to the Village's past and also act as an energizing force for the contemporary needs of the Village. The success of a fresh design spirit working with the industrial vernacular provides guidance for the evaluation of proposed changes and new work in this portion of the Historic District. Conventional suburban residential or commercial architectural approaches would be foreign to this context and its history.

Salient and visible exterior industrial features such as smokestacks, hoists, industrial window sashes, masonry, and character defining elements should be retained. They provide evidence of the buildings' histories while accentuating their contemporary repurposing. Modifications should be in kind, but new additions or structures may use a simple contemporary vocabulary to distinguish themselves while reinforcing the scale and character of the existing buildings. Signage and other accessory features should follow suit, freshly animating but not subverting the architecture. Energy issues can be addressed on the interior through "box within a box" or similar approaches, rather than by applying new skins or layers to the original exterior materials.

Cosmopolitan/Trent Building on South Buckout Street

Burnham Building on South Astor Street

Lord and Burnham Factory campus



Distinctive landmark features should be retained, even if no longer operational.

Industrial buildings repurposed for commercial uses. The open space between them provides views of the river.

Signage & Awnings: Simple modern shapes work well for signage and accessory elements to the industrial structures.

Classic sawtooth brick structure provides a profile and texture to be maintained.

Windows can be functional as well as attractive and appropriate to the building.

The rhythm of windows and piers unifies the facade of a large converted industrial building, while contemporary awnings highlight entries to individual spaces.

Waterfront / Industrial Guidelines

Recommended

- Follow the lead of the existing buildings for material, shape, color and size.
- Emulate and reinforce the restrained and understated character of the original structures and successful adaptations.
- Retain and restore original industrial features.
- Make repairs using existing materials.
- Subtly distinguish new additions.
- Capitalize on waterfront character.
- Capitalize on river views while preserving them for others.

Not Recommended

- Introducing kitsch Victoriana or pseudo industrial features.
- Employing commercial mall signage or similar architectural approaches.

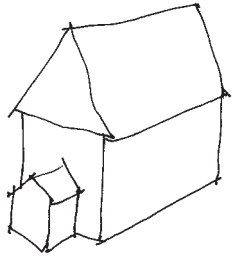
Part IV Additions and New Construction in the Historic District

Additions and new construction can quickly change neighborhood character. Guidelines can reinforce those aspects of character that the community considers most positive, such as residential scale, street side articulation, appropriate building placement on the property, ratio of built to unbuilt area on the site and architectural style. The guidelines should communicate shared goals that challenge rather than limit the creativity of designers and builders.

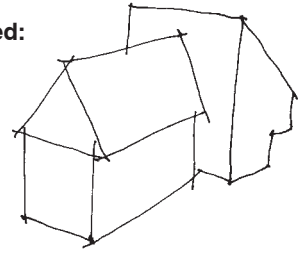
All building projects are renovations of a landscape, a neighborhood or a building. The guidance at each scale comes from the best aspects of the style of the building, the feeling of the adjoining buildings, the nature of the landscape, and the overall character of the larger neighborhood.

Scale and placement are the most important characteristics to control for new buildings; stylistic details are secondary. Quiet "background" additions or new buildings are a safer general approach than aggressive structures that call attention to themselves or upstage historic landmarks, but fresh, creative architectural approaches should not be discouraged if they represent a level of effort and excellence that meets the Historic District standard. The best buildings that have survived from previous eras do not have to be surrounded by half-hearted facsimiles of themselves; they may benefit more from the best efforts of our own era. An acute observer of an addition to an intact historic building should be able to distinguish the new work from the original. The addition can use materials and proportions of the original, or it can be a distinct, contemporary design. In either case, the addition should not overpower the original and should sit well in its larger context.

Recommended: Small and harmoniously shaped increments when adding in the front of a building.



Not recommended: Additions that are out of scale or have shapes that are not harmonious with the existing building.



Recommended: Use dormer shapes that adopt forms from the exisiting building and are sized to preserve its overall balance.

Not recommended: Dormers that occupy a high percentage of the exisiting roof area and introduce new forms to the building.

RECOMMENDED:
Ensure modifications and additions to the front façade of a building reflect the scale, setbacks and massing patterns of other buildings on the street, as in this example of a second floor addition atop an existing porch roof (circled).

New buildings and additions should reinforce the prevailing scale and rhythm of the neighborhood.

New additions, exterior alterations or related new construction should not destroy historic materials, features and spatial relationships that characterize the property. The new work should be differentiated from the old and compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment. New construction should 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.

Guidelines for Additions to Contributing Structures

Recommended

- Site additions so they are less prominent than the existing building, which in general means located to the side or rear.
- Size additions so they are subordinate in scale to the existing building and its neighbors.
- Study approaches that create connectors to independent volumes rather than additions that “fatten up” and distort the original volume.
- Offset rather than align additions with the planes of the existing building.
- Meld small changes into the existing architectural composition.
- Adopt a clear design approach to the relationship between existing and new construction. In general detailing similar to but discernably different from existing historic patterns is recommended. Use a connector or “hyphen” between the original structure and an addition in a different style or form and distinguish clearly between them.
- Harmonize materials on new additions with existing.
- Undertake new additions and adjacent or related new construction so that, if removed in the future, the essential form and integrity of the existing property and its environment will be intact.
- Protect significant existing landscape features during construction.

Not Recommended

- Obscuring or removing the best or character-defining elements of the existing structure.
- Aligning the plane of new work with existing and thereby erasing the outline or shape of the original building.
- Juxtaposing natural materials with imitation materials.
- Overwhelming the original or neighboring buildings with the size or shape of the addition.

New Construction of and Modifications to Non-Contributing Structures in the District

New buildings and additions to non-contributing structures are not required to meet the standards applicable to contributing structures in the District. New construction and additions are subject to review, however, with the goal of minimizing any potential disruption to the character of the District. Simple background buildings and additions that are scaled to their neighbor and context should be welcomed. Exaggerated or false historical insertions or overlays should be discouraged.

Recommended

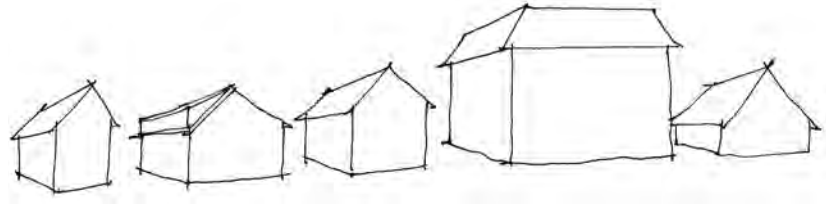
Adapt to the scale of nearby contributing buildings, follow the massing guidelines for additions to contributing structures.

- Keep designs simple as a background to contributing buildings.
- Site accessory structures behind the primary one.
- Site new buildings and their landscape elements so they follow the neighborhood patterns of lot placement with similar setbacks.
- Use materials compatible with the context.
- Respect the façade designs and rhythms of nearby structures.
- Protect significant existing landscape features during construction.

Not Recommended

- Creating artificial mounds or land forms under or around new structures; ground floor level should relate to the existing grade in a manner similar to neighboring buildings.
- Mirroring or closely copying an adjacent existing building.
- Overwhelming the neighboring buildings with out of scale construction.

New structures should not disrupt the scale and character of the District.



Part V The Project Approval Process

Work in the Historic District has the same municipal permitting requirements as those elsewhere in the Village. All projects must comply with the New York State Building Code. Most projects in the Village will require a building permit issued by the Irvington Building Department before construction begins. Please consult the Irvington Building Department web site for the most up-to-date list of projects that require a permit. *http://www.irvingtonny.gov/permit* The list, "What Requires a Permit?" is a useful guide and summary of required approvals for most projects in the Village. Throughout the Village any work that requires a building permit and alters the exterior of a building also requires the approval of the Architectural Review Board (ARB). The ARB is charged with protecting the historic character and encouraging the harmonious development of the Village. In addition to ARB approval, the construction, reconstruction or alteration of any building or structure that modifies or expands an existing building's footprint or volume will require Site Development Plan approval from the Irvington Planning Board. In the event that a proposal does not meet the requirements of the Irvington Zoning Code, a variance from the Irvington Zoning Board of Appeals (ZBA) will be required.

The way in which the Historic District differs from the rest of the Village is that the ARB shall be guided by this Design Guide to inform its decision as to maintaining the historic character of the building, structure and/or property that is the subject of an application for a building permit. In reviewing any application in the Historic District, the ARB shall take into consideration the costs associated with implementing recommendations in this Design Guide.

The information presented in this document and online by the Irvington Building Department is to be used only as a summary guide and may not cover specific requirements for a specific project. Like any project in the Village, it is recommended that you consult with a licensed architect, engineer, and/or the Irvington Building Department prior to moving forward. Finally, please see the Irvington Building Department website at http://www.irvingtonny.gov/building for detailed information on the land use processes and approvals in the Village.

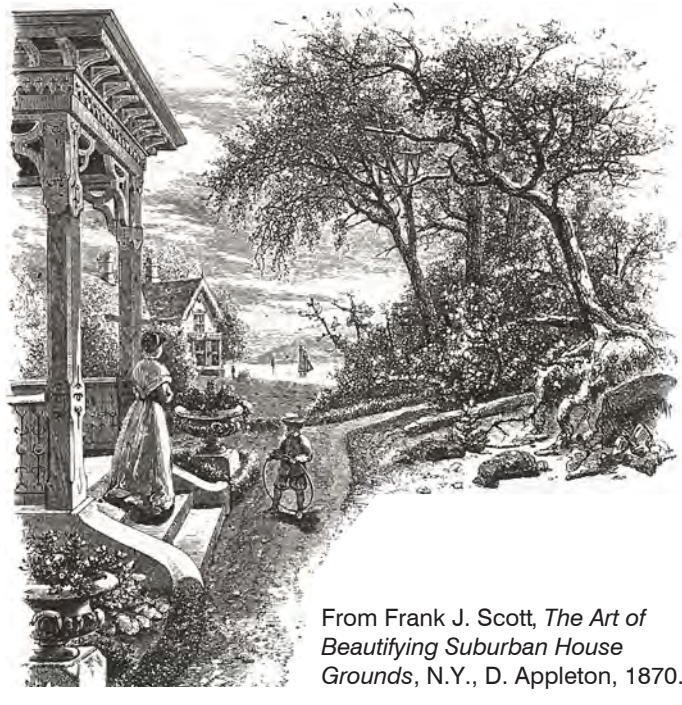
Part VI Best Practices and Resources

Landscape Best Practices

Landscape changes, additions and improvements do not require Village approval unless they involve additional coverage as defined under the Zoning Code or are part of an application seeking site approval before the Planning Board. The Planning Board or Architectural Review Board (ARB) may consider type, size and appearance of paving or architectural or vegetative screening. This Design Guide offers advice and resources for owners, designers and builders as they consider landscape elements in relation to their location and architectural context.

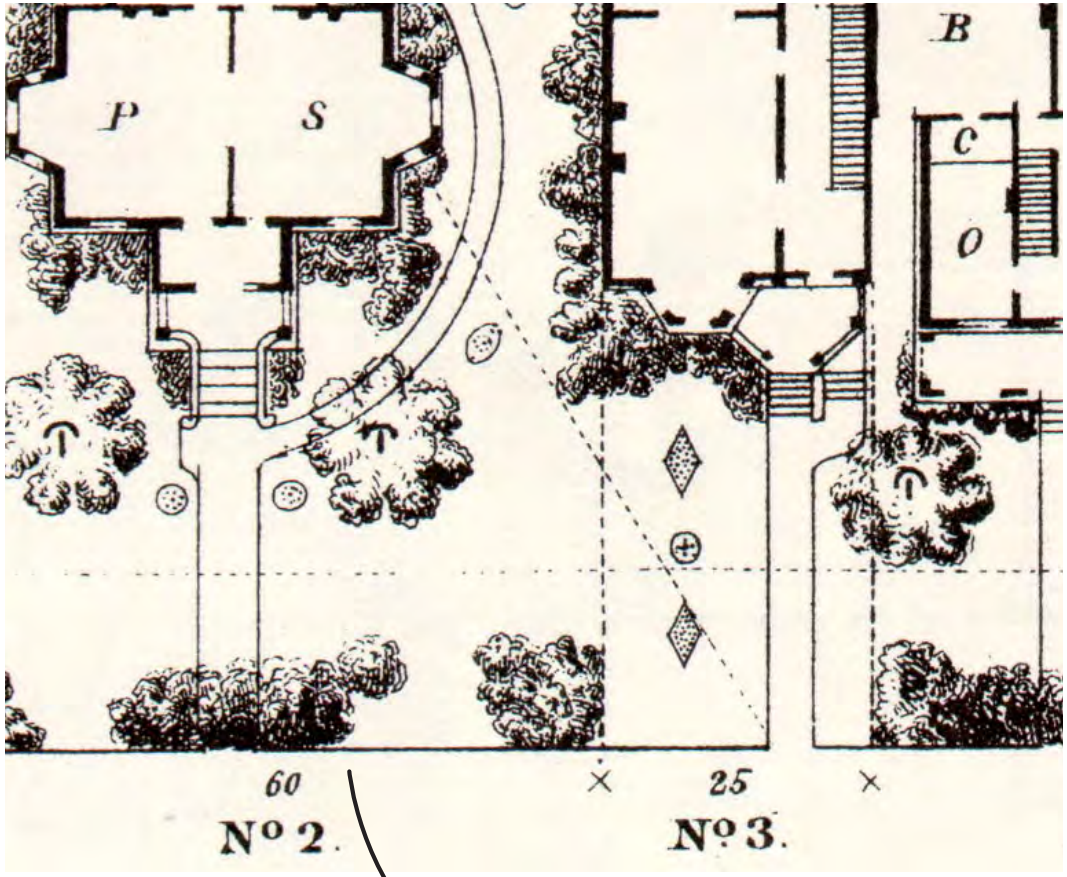
Irvington's Historic District is notable for its distinct collections of buildings with family resemblances—modest cottages on side streets, Main Street commercial properties, and un-ornamented large-scale utilitarian industrial buildings on the waterfront. So the primary recommendation is to design landscapes—paving, fences, plantings—in harmony with the "family" character and public experience of the neighborhood. This section of the Design Guide primarily addresses the "presentation" portions of Irvington properties—the landscape visible to the public from the street.

Improvements should be based on general historic precedent and compatibility with the principal structure and immediate community. If owners uncover historic pictures of their properties or detailed home improvement diaries of original owners, these are the ideal basis for new work.



From Frank J. Scott, *The Art of Beautifying Suburban House Grounds*, N.Y., D. Appleton, 1870.

Small, deftly planted gardens front a row of closely-spaced houses.



Excerpt from an 1870 plan of adjoining properties showing shared views across the lawns and at No. 2, an entry arbor like one found in Irvington (right).

From Frank J. Scott,
The Art of Beautifying Suburban House Grounds,
N.Y., D. Appleton, 1870.

Planting

Many of today's gardens still show a legacy from A.J. Downing, horticulturist turned tastemaker. Open lawns shared between neighboring properties, irregularly arranged trees and shrubs and collections within one property of plants of varying habits, foliage, flower color and bloom time all are part of a garden aesthetic he promoted. He and others produced pattern books with plans and elevations of cottages and villas and guidance for landscaping. Plantings were to ornament a property and provide useful shade. They were not intended to hide the handsome architecture or interrupt the social communication between dwelling and street.

- See **Landscape Resources, Guides to the Past** on page 44 for information on historic gardening.
- Study historic images of Irvington and northeast/Hudson Valley garden patterns available at local historical societies and the photographic archives at the Library of Congress.
- Plant species with moderate to low water needs and reputed deer unpopularity, preferably native plants.
- If considering period-appropriate non-natives, select plants that are not on an invasive plant list. (See Landscape Resources.)
- Consider the transitions with neighbors' gardens so that while each property may be distinct and personal, visual continuity is preserved.
- Avoid foundation plantings, a row of shrubs all of the same species at the base of the building. This planting convention evolved in the 20th century to hide foundations considered unsightly.

Landscape Resources

The Irvington Public Library has assembled a special collection of each of the books identified and recommended below. * Asterisks identify sources available from the Westchester Library System or Interlibrary Loan. Items that are out-of-print or out-of-copyright may also be available from on-line booksellers or electronic libraries such as Internet Archive *https://archive.org/*

Plant Selection Today

Sources of good information on currently available plants are legion. Among them, seek out materials that indicate when a plant came into use in American landscapes—either as a native plant adopted and propagated for domestic use, or imported and available through seedsmen and nurseries. Use botanical (Latin) names for plants. Common names are shared by very different plants and cannot be trusted. Early primary sources may have botanical names that are no longer used; seek out references that will translate these old names to current nomenclature.

Caution

Properties near open space, including the Aqueduct, may be visited by deer. Use deer-resistant lists from local nurseries and consult the internet to select species less likely to be eaten by deer. Rutgers' website *https://njaes.rutgers.edu/deerresistance/* gives plants a deer-popularity scorecard. Deer do eat everything, at least once.

All gardeners are advised to avoid plants that may out-compete native flora and reduce diversity. The internet provides information on invasive species. Westchester County's Most Invasive Plants prepared by the Irvington Tree Commission is an excellent pdf showing the most serious invasive plants and best substitutes *http://www.irvingtonny.gov/DocumentCenter/Home/View/1178*

New York State Prohibited and Regulated Invasive Plants 2014 gives a comprehensive view for New York State. *http://www.dec.ny.gov/docs/lands_forests_pdf/isprohibitedplants2.pdf*

Guides to the Past

* Adams, Denise Wiles. ***Restoring American Gardens: An Encyclopedia of Heirloom Ornamental Plants 1640 -1940.*** Portland and Cambridge: Timber Press, 2004. A clear and well-illustrated introduction relates architectural and landscape styles and describes regional characteristics. The plant encyclopedia covers trees, shrubs, vines, herbaceous perennials, annuals, bulbs and roses, with historic or contemporary images of many. Appendices list "The All-American Ornamental Plants"—the all-time most popular, and also presents a balanced discussion of plants (native and exotic) that can be aggressive in the wrong environment—"Invasive Heirloom Ornamental Plants."

* Downing, Andrew Jackson. ***Landscape Gardening and Rural Architecture.*** New York: Dover Publications, 1991. First published in 1841, Downing's treatise saw at least ten printings and profoundly affects—to this day—the way Americans organize their properties. It includes land design and gardening advice, plant descriptions and illustrations.

* Cleaveland and Backus. ***Village and Farm Cottages, 1856.*** Watkins Glen: American Life Foundation, 1982. Addressing their book to "… mechanics and tradesmen of moderate circumstances, the small farmer, and the laboring man generally…," Cleaveland and the Backus brothers offered guidance directly useful for much of the settlement in Irvington's Historic District.

* Earle, Alice Morse. ***Old Time Gardens.*** Hanover and London: University Press of New England, 2005. Reprint, with 2005 introduction by Virginia Lopez Begg, of 1901 McMillan edition written at the dawn of the 20th century. These personal and perceptive essays plumb the values of old gardens and their plants, and reflect on garden styles up to 1900.

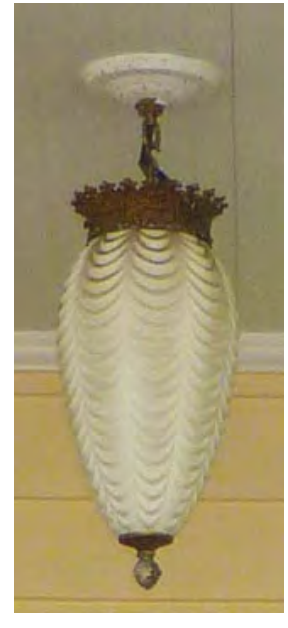
* Leighton, Ann. ***American Gardens of the Nineteenth Century "For Comfort and Affluence."*** Amherst: University of Massachusetts Press, 1987. Leighton has culled period garden writers and plant catalogs to provide a bountiful overview of 19th century gardening.

Scott, Frank J. ***Victorian Gardens: The Art of Beautifying Suburban Home Grounds, A Victorian Guidebook of 1870.*** np. American Life Foundation, nd. Facsimile reprint of an 1870 guide by a Downing disciple. This evangelical work includes illustrations of garden features and landscape plans of a variety of private properties.

Exterior Lighting Best Practices

Today's trend toward "Dark Sky" lighting returns our nighttime environment closer to conditions experienced in the 19th century. Exterior lighting came slowly to American communities. People venturing out after dark carried lanterns to see where they were going. Gas street lighting was introduced in communities with gas manufactories in the mid-1800s. Electrification came to Westchester around the turn of the 20th century. In the early to mid-20th century, a porch light or sconce at the door showed the way to the front entrance. Street lights, if any, were widely spaced. Today we are accustomed to much more outdoor illumination and associate it with security. New understandings about the environmental and cost benefits of reduced landscape lighting have produced the Dark Sky initiative (see box at right), and most manufacturers now make fixtures that comply by sending light down towards the ground with no spill light up and limited spread to the sides. This innovative approach to exterior lighting dovetails with efforts to approximate the character of the Historic District.

Understanding night vision will help you plan appropriate exterior lighting. Eyes adapt to low light levels. The glare of a direct light source overrides that adaptation, and blinds the eyes to potential hazards in darker areas that would otherwise be visible.



For architectural styles popular prior to the invention of gas-plumbed and electrically wired fixtures, replicas of lanterns that would have been carried by hand were designed to be permanently affixed to the wall or installed atop posts. This mock-authentic form, borne of technological innovation, endures as a convention for earlier vintage structures.

- If lacking specific images of original lighting at a property, use reproduction exterior fixtures that are compatible with the style of house.
- Increase the general visibility on your property by reducing glare in outdoor lighting.
- Light your own property so it contributes to the safety and continuity in your neighborhood.
- For way-finding—e.g. the paths to the front door, garbage enclosure and garage—and lighting for outdoor recreation areas, use inconspicuous "dark sky" fixtures that conceal the light source and provide downward facing light.
- Use illumination without spill to light your street address.
- Limit light trespassing from your property onto that of your neighbors.
- Avoid theatrical lighting aimed at a house façade or at trees and landscaping or elaborate historic fixtures that do not have local precedent.

DARK SKY INITIATIVE
http://darksky.org/lighting/lighting-basics/
Recommendations from the International Dark Sky Association explain objectives and economies of modified lighting, recommended light levels and fixture types.

Historic Preservation Resources

The Irvington Public Library has assembled a special collection of each of the books identified and recommended below. * Asterisks identify sources available from the Westchester Library System or Interlibrary Loan. Items that are out-of-print or out-of-copyright may also be available from on-line booksellers or electronic libraries such as Internet Archive https://archive.org/

Irvington

Village of Irvington (Government, Volunteer Boards and Committees, Historic District Committee)
http://www.irvingtonny.gov/
The Historic District Committee section of the Village's website provides a history of the District's creation and a link to the National Register of Historic Places Registration Form, including maps.

Irvington Historic District (facebook)
https://www.facebook.com/IrvingtonHistoricDistrict/
The Historic District facebook page also provides maps, images, and notes about the district.

Irvington Historical Society
http://www.irvingtonhistoricalsociety.org/

Irvington Public Library (Local History Room)
http://www.irvingtonlibrary.org/

American Architectural Styles and Pattern Books

The following are basic illustrated guides to American House styles:

* Savage McAlester, Virginia. ***A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture.*** New York: Alfred A. Knopf, 2015.
Note: Stylistic terminology and dates of construction in these guidelines are referenced from this definitive text.

* Blumenson, John J.G. ***Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945.*** Nashville: American Association for State and Local History, 1981.

* Baker, John Milnes. ***American House Styles.*** New York: W.W. Norton & Company, 1994

* Carley, Rachel. ***The Visual Dictionary of American Domestic Architecture.*** New York: Henry Holt and Company, LLC. 1994.

* Downing, Andrew Jackson. ***The Architecture of Country Houses***. New York: Dover Publications, Inc., 1969.

* Downing, Andrew Jackson. ***Victorian Cottage Residences***. New York: Dover Publications, Inc., 1981.

* Fischer, Charles E. & Hugh Miller eds. ***Caring for Your Historic House***. New York: Harry N. Abrams, Inc., 1998.

* Harris, Cyril M. ***American Architecture: An Illustrated Encyclopedia.*** New York: W. W. Norton & Company, 1998.

* Poppeliers, John C. S. Allen Chambers Jr. and Nancy B. Schwartz. ***What Style Is It?: A Guide to American Architecture.*** Washington, D.C.: The Preservation Press, 1983.

* Sanchis, Frank E. ***Westchester County Architecture: Colonial to Contemporary***. New York: North River Press, Inc., 1977.

* Walker, Lester. ***American Shelter, an Illustrated Encyclopedia of the American Home.*** Woodstock, NY: The Overlook Press, 1981.

Traditional Building

Clem Labine's Traditional Building. An excellent resource for locating manufacturers and tradesmen. http://www.traditionalbuilding.com

Old House Journal is full of useful articles for builders and homeowners, and especially owners of traditionally designed houses. Many articles are also available online at http://www.oldhousejournal.com

http://www.oldhouseonline.com opens to an array of periodicals: *Old House Journal Magazine, Old-House Interiors, Early Homes*.

Fine Homebuilding. http://www.finehomebuilding.com/

* Foulks, William G. ***Historic Building Facades. The Manual for Maintenance and Rehabilitation.*** New York: John Wiley and Sons, In., 1997.

Poore, Patricia. ***The Old House Journal Guide to Restoration.*** New York: Penguin Books, 1992.

Taylor, Julie, ed. ***Northeast Preservation Sourcebook.*** Vienna, VA: Preservation Publications, LLC, 1999. A directory of 6,500 regional preservation suppliers, including manufacturers, contractors, and design professionals. Updated frequently.

The National Trust for Historic Preservation offers useful guidance for owners of vintage buildings on such subjects as weatherization and lead paint. A visit to their website links you to countrywide efforts to maintain America's legacy. http://www.preservationnation.org/

National Park Service (NPS)/U. S. Department of the Interior offers restoration standards, design guidelines and useful technical information including the entire Preservation Briefs and Tech Notes series. An easy to use, detailed and illustrated guide to *The Secretary of the Interior's Standards for the Treatment of Historic Properties* is available at http://www.nps.gov/tps/standards.htm

National Park Service also offers *Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings* https://www.nps.gov/tps/standards/rehabilitation/guidelines/index.htm

Preservation Briefs provide guidance on preserving, rehabilitating and restoring old and historic buildings. https://www.nps.gov/tps/how-to-preserve/briefs.htm

Tech Notes are similar to Preservation Briefs and offer case studies of restoration problems and solutions. https://www.nps.gov/tps/how-to-preserve/tech-notes.htm

Historic New England offers information on subjects such as historic paint colors, funding sources, finding contractors, and more. See especially their Preservation and Publications listings. http://www.historicnewengland.org

Additions and New Construction

* Byard, Paul. *The Architecture of Additions: Design and Regulation.* New York: W.W. Norton, 1999. A thoughtful architect/lawyer examines significant and often controversial additions through history. A helpful text for designers and land use board members.

* Shirley. Frank. *New Rooms for Old Houses.* Newton, CT: Taunton Press, 2007. The architect author helps readers work comfortably within American house styles to meet new space needs. Illustrated with examples of successful alterations/additions.

Sustainable Building Design

* Wilson, Alex. *Your Green Home, A Guide to Planning a Healthy, Environmentally Friendly New Home.* Canada: New Society Publishers, 2006. This is a good general guide to green house building from a leader in the field.

Building Green/Environmental Building News. A reliable, up-to-date source for the latest information on green building products, research, and practices. http://www.buildinggreen.com

Building Materials

Masonry Information

* London, Mark. *Masonry: How to Care for Old and Historic Brick and Stone.* Washington, D.C.: The Preservation Press, 1988.

"Brick by Brick." Old House Journal, May/June 1994. Includes a glossary of brick types and masonry materials to aid in matching.

"Mastering Brick Maintenance." Old House Journal , May June 1994. Good guide to maintaining brick exteriors.

"Preservation Brief 01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings." https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm

"Preservation Brief 02: Repointing Mortar Joints in Historic Masonry Buildings." https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm

"Preservation Brief 22: The Preservation and Repair of Historic Stucco." https://www.nps.gov/tps/how-to-preserve/briefs/22-stucco.htm

Paint: Lead and Safety

https://www.epa.gov/lead This U.S. Environmental Protection Agency (EPA) site describes the risks of lead paint and the new certification program for dealing with lead paint.

"Preservation Brief 37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing." https://www.nps.gov/tps/how-to-preserve/briefs/37-lead-paint-hazards.htm

* Delany, Marc and Livingston, Dennis. *Maintaining a Lead Safe Home: A Do-It-Yourself Manual for Home Owners and Property Managers.* Baltimore, Md. : Community Resources; Washington, D.C: U.S. Dept. of Housing and Urban Development. c1997.

Paint Schemes

* Rossiter, E.K. and F. A. Wright. ***Authentic Color Schemes for Victorian Houses: Comstock's Modern House Painting 1883.*** Mineola, NY: Dover Publications, Inc. 2001. An unabridged reproduction of an 1883 painting guide with many color plates showing authentic color schemes for Queen Anne houses.

* Moss, Roger. ***Century of Color: Exterior Decoration for American Buildings, 1820-1920.*** Watkins Glen, NY: The American Life Foundation, 1981. Includes many historic color plates of Four Squares, Colonial Revival, and Queen Anne style houses and an architectural glossary.

* Moss, Roger W. (Ed.). ***Paint in America: The Colors of Historic Buildings.*** Washington, D.C.: The National Trust for Historic Preservation, 1994.
A more technical guide that includes chapters on paint analysis techniques, paint technology, and painting techniques.

* Moss, Roger W. and Winkler, Gail Caskey. ***Victorian Exterior Decoration. How to Paint Your Nineteenth Century American House Historically.*** New York: Henry Holt and Co., 1992. A clearly written guide to paint treatments and shifts in fashion through the 19th century including advice on how to achieve historic colors with currently available products.

Bock, Gordon. ***"Colorful Issues in Choosing Exterior Paint,"*** article available at *http://www.oldhousejournal.com/magazine/2001/march_april/exterior_paint/default.shtml*

"Preservation Brief 10: Exterior Paint Problems on Historic Woodwork." *https://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm*
Good leads on proper preparation, application, paint selection.

"Preservation Brief 28: Painting Historic Interiors." *https://www.nps.gov/tps/how-to-preserve/briefs/28-painting-interiors.htm*
Although this article is about interior paints, it includes useful sections on paint investigation, paint formulations, and surface preparation.

Valspar Paint has created The National Trust for Historic Preservation palette of over 250 colors, available at Lowe's.
https://savingplaces.org/corporate-partners#.WQIdI9LyvIV

Roofing Information

* Jenkins, Joseph. ***The Slate Roof Bible: Understanding, Installing and Restoring the World's Finest Roof.*** Joseph Jenkins, Inc., 2003.

"From Asbestos to Zinc: Roofing for Historic Buildings." This site is an electronic version of an exhibit prepared for roofing professionals attending the 1999 Roofing Conference and Exposition for Historic Buildings in Philadelphia, Pennsylvania.
https://www.nps.gov/tps/education/roofingexhibit/introduction.htm

"Preservation Brief No. 4: Roofing for Historic Buildings. *https://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm*

"Preservation Brief 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs."
https://www.nps.gov/tps/how-to-preserve/briefs/29-slate-roofs.htm

"Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs."
https://www.nps.gov/tps/how-to-preserve/briefs/30-clay-tile-roofs.htm

"Slate Roof Stand-Ins: A buyer's guide to man-made substitutes for natural stone."
http://www.oldhousejournal.com/magazine/2002/july/slate.shtml

"Standing Seam Metal Roof." Old House Journal, July/August 2002 .

Shutters

"Shutter Do's and Don'ts." *http://www.oldhousejournal.com/magazine/2002/august/shutters_dos_donts.shtml*

Tax Credit Programs

Owners of historic properties may qualify for New York State and federal investment tax credit programs for rehabilitating the property.
See the following websites for the most up-to-date information regarding available incentives.

New York State Office of Parks, Recreation and Historic Preservation:
http://nysparks.com/shpo/tax-credit-programs/

Preservation League of New York State:
http://www.preservenys.org/tax-credits.html

National Park Service: *https://www.nps.gov/tps/tax-incentives.htm*

Internal Revenue Service: *https://www.irs.gov/*

Glossary of Common Architectural Terms

Some definitions shown below are quoted from Cyril M. Harris. *Dictionary of Architecture & Construction.* New York: McGraw-Hill, Inc., 1993. Some are quoted from Baker H. Morrow. *A Dictionary of Landscape Architecture.* Albuquerque: University of New Mexico Press, 1987.

arch – a curved structure designed to support weight above. Arches can also be used as a decorative element on an exterior facade. Types of arches can include round, pointed (sometimes called Gothic), segmental, and Tudor.

architrave – in classical architecture, the lowest member of the entablature, the beam that spans from column to column, resting on column capitals.

backplate – a flat piece of wood or metal on a wall or ceiling to which fixtures or fittings are attached.

back prime – to apply paint or stain on the reverse or hidden side of an object, usually for protection against the weather; with wood, to provide protection from moisture so wood does not cup or become distorted.

baluster – a short, vertically-oriented member designed to support a handrail. A row of repeating balusters form a balustrade.

bargeboard, **gableboard**, **vergeboard** – a board which hangs from the projecting end of a roof, covering the gables.

bay – a vertical opening on the exterior façade of a structure. This term is commonly used to describe a building's exterior dimensions. For example: 4 bays wide, 5 bays deep.

bay window – a window in a protruded bay, or the bay itself.

board and batten – a type of wall cladding for wood-frame houses; closely space, applied boards or sheets of plywood, the vertical joints of which are covered by narrow wood strips.

bonding pattern – a repeated pattern of masonry units in a planar surface.

brace – a stiffener in a wall assembly, often diagonal.

bracket – any overhanging member projecting from a wall to support a weight (such as a cornice) acting outside the wall.

cheek wall – a narrow, upright section of wall, often forming the side of a masonry element such as a porch or stoop; in landscape construction, a wall built alongside a series of steps to retain abutting earth.

clapboard – a type of house siding consisting of horizontal beveled pieces of wood that are thinner at the top than the bottom.

column – a vertically-oriented structural support.

corbel – a Classical architectural element consisting of a decorative molding extending from a wall for structural support, decorative purposes, or both. Usually masonry.

corner board – a board which is used as trim on the external corner of a wood-frame structure and against which the ends of the siding are fitted.

cornice – a molded horizontal projection or mold that crowns or finishes the top of a wall, façade, building or storefront; the uppermost and most prominent part of a Classical entablature

course – a layer of masonry units running horizontally, sometimes as a decorative band.

crenellation – a decorative roof element designed to lend the appearance of a Medieval castle that consists of a series of vertical cutouts made into a parapet. Utilized at times in Gothic Revival architecture and various subtypes, such as Collegiate Gothic.

dentil – small, tooth-like moldings, usually found on a structure's cornice.

dormer – a structure projecting from a sloping roof that usually has a vertical window or vent.

double hung window – a window with two sashes, one of which slides over the other.

downspout – a vertical pipe, often of sheet metal, used to conduct water from a roof-drain or gutter to the ground, subsurface pipe, splash block or cistern.

dutchman – a small piece or wedge inserted as filler to stop an opening, or, a small piece of material used to cover a defect, to hide a badly made joint etc.

eave – on a roof, the underside of the portion of the roof that projects beyond the edge of a wall.

entablature – in Classical architecture, beams or horizontal band (molds) supported by columns

entasis – the intentional slight convex curving of the vertical profile of a tapered column; used to overcome the optical illusion of concavity that characterizes straightsided columns.

façade – the exterior face of a building which is the architectural front, sometimes distinguished from the other faces by elaboration of architectural or ornamental details.

fanlight – a semicircular window opening over a doorway. See also Transom.

fascia – a flat board with a plain vertical face at the eaves level. Rain gutters are often mounted on it.

fenestration - the arrangement and design of windows in a building.

finial – an ornament which terminates the point of a spire, pinnacle, etc.

flashing – a thin impervious material placed in construction (e.g. in mortar joints and through air spaces in masonry) to prevent water penetration and /or to provide water drainage, esp. between a roof and wall, and over exterior door openings and windows.

frieze – the central portion of a Classical entablature, located between the architrave below and the cornice above, also horizontal trim connecting the siding and cornice at the top of a façade (exterior) or wall (interior).

gable roof – a type of roof containing a triangle-shaped vertical surface between a roof's ridge and eaves. Cross-gables are gable roofs, that are secondary in prominence and possibly ridge height, and typically perpendicular to the main roof ridge.

galvanic action – an electrochemical action which takes place when dissimilar metals are in contact in the presence of an electrolyte, resulting in corrosion.

galvanized metal – galvanized iron sheet metal of iron coated with zinc to prevent rusting; used extensively for flashings, roof gutter, gravel stops, flexible metal roofing, etc.

gambrel roof – a type of roof in which each of its sides has two different slopes between the central ridge and the eaves. Commonly found on Dutch Colonial structures.

glazing – setting glass in an opening; the glass surface of a glazed opening.

glazing bar – one of the vertical or horizontal bars within a window frame which hold the panes of glass; a muntin.

half-timbering – the use of exposed wood framing on exterior of a structure. Originally used on Medieval-era structures in Europe, it is commonly associated with Tudor Revival structures in the United States and is often false half-timbering, purely a decorative element.

hipped (hip) roof – a roof which slopes upwards from the adjoining sides of a building, requiring "hip" rafters at the corners.

keystone – on an arch, the stone located at the highest point, defining the position of the other stones that make up the rest of the arch.

knee wall – a low wall that is less than one story tall and normally meets a sloping roof or ceiling.

lancet window – also known as a pointed arch window, these are narrow, tall windows in which the top of the opening is curved, with the two vertical sides meeting at a point. Common on Gothic Revival structures.

lattice – a network, often diagonal, of strips, rods, bars, laths, or straps of metal or wood, used as protection, screening or for airy, ornamental constructions.

leader – a vertical pipe, often of sheet metal, used to conduct water from a roof-drain or gutter to the ground, subsurface pipe, splash block or cistern.

lime mortar – a mortar made by mixing lime putty and sand; often used in historic masonry because of its flexibility and compatibility with softer masonry units.

lintel – a horizontal member located above a window or other opening.

light or **lite** – a pane of glass, a window, or a compartment of a window.

louver – an assembly of sloping, overlapping blades or slats; may be fixed or adjustable; designed to admit air and/or light in varying degrees and to exclude rain and snow; especially used in doors, windows and the intake and discharge of mechanical ventilation systems.

mass – the physical size and bulk of a building or structure.

medallion – a decorative circular or oval shaped ornament.

meeting rail – in a double-hung window, the horizontal member at the top of the lower sash, or the horizontal member at the bottom of the upper sash.

modillion – a horizontal bracket or block at the underside of a cornice.

molding – a member of construction or decoration so treated as to introduce varieties of outline or contour in edges or surfaces, as on cornices, capitals, bases, door and window jambs and heads, etc. may be of any building material, but almost all derive from wood or stone prototypes.

muntin – a secondary framing member to hold panes within a window, window wall or glazed door; also called a glazing bar, sash bar, window bar, or division bar.

oculus – a circular window or opening, often placed in a central location on a structure's façade.

parapet – a wall at the edge of a roofline, often extending beyond it, that defines the end of the structure's façade and the beginning of the roof.

pediment – the triangular surface of a gable roof, or a similarly-styled triangular molding surrounding a window or entryway.

pent or **shed roof** – a roof formed like an inclined plane, the slope being all on one side.

pilaster – an engaged column or pier; a simulated pillar that projects slightly from the wall, often with capital and base.

plumbing vent – or stack vent or soil vent pipe; a pipe penetrating the roof that vents sewer gasses from household drains.

porch post – a vertically-oriented decorative structural support similar to a column.

portico – a porch or covered walk consisting of a roof supported by columns, often at a structure's entry.

profile – in architecture, the outline of a built assembly.

quoins – decorative brickwork or stonework utilized at the corners of a structure's exterior walls.

rafters – rectangular timbers used in the construction of pitched roofs supporting the roof covering.

rail – a horizontal piece in a frame or paneling as a door rail, or in the framework of a window sash

ridge – line at the intersection of upper edges of two sloping roof surfaces.

rosette – a round pattern with a carved or painted conventionalized floral motif; a circular or oval decorative wood plaque used in joinery, such as one applied to a wall to receive the end of s stair rail; an ornamental nailhead or screwhead.

sandblast – to use sand, propelled by an air blast on metal, masonry, concrete, etc., to remove dirt, rust, or paint, or to decorate the surface with a rough texture.

sash – a frame that encloses a window's glass surface.

sheathing – the covering (usually wood boards, plywood, or composite boards) placed over exterior studding or rafters of a building; provides a base for the application of wall or roof cladding.

shingle – a unit of wood, asphaltic material, slate, tile, concrete, asbestos cement, or other material cut to stock lengths, widths, and thickness; used as an exterior covering on sloping roofs and side walls; applied in an overlapping fashion.

shutter – a moveable screen or cover used to cover an opening, especially a window.

side light – a framed area of fixed glass at the side of a door or window.

sill – the lowest horizontal member at the bottom of a wood framed wall into which posts and studs are tenoned. It also refers to the lowest horizontal member in a frame or opening for a window or door.

skylight – in a roof, an opening which is glazed with a transparent or translucent material; used to admit light to the space below.

soffit – the exposed undersurface of any overhead component of a bulding, such as an arch, balcony, beam, cornice, lintel, or vault.

spacer bar – a metal or plastic element used to separate layers of architectural glass.

splash block – a small masonry block laid on the ground below a downspout to carry roof drainage away from a building and to prevent soil erosion.

springer – the lowest stone on each side of an arch.

stile – one of the upright structural members of a frame, as at the outer edge of a door or window sash.

stucco – an exterior wall covering made of plaster applied over wood or metal lath.

surround – an encircling border or decorative frame.

terra-cotta – hard, unglazed fired clay; used for ornamental work and roof and floor tile.

tongue and groove flooring – wood flooring boards joined by the insertion of the tongue of one board into the corresponding groove of the adjacent board.

transom – a glazed area or window located above a doorway or other opening.

valley – the trough or gutter formed by the intersection of two inclined planes of a roof.

voussoir – a wedge-shaped stone used in the construction of an arch.

waterfall awning – rigid curved metal framework with a stretched awning cover.

window hood – a projected architectural element over a window opening; also called a hood mold or label.

Photo: Michael Garcia

All photos © Stephen Tilly, Architect or Tilly Collection except where otherwise noted.
Back cover photo, Irvington, c.1902, courtesy of the Irvington Historical Society.

Acknowledgements

Prepared by:

Stephen Tilly, Architect
22 Elm Street
Dobbs Ferry, NY 10522
914-693-8898
http://www.stillyarchitect.com

Stephen Tilly, Principal
Stephanie Reinert, Preservation Specialist
Elizabeth Martin, Landscape Designer

With the assistance of:

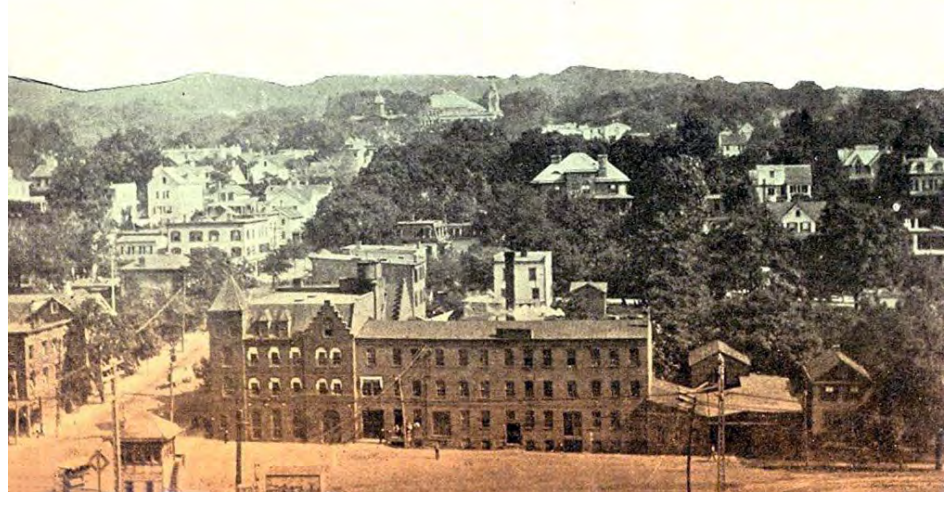
Village of Irvington Historic District Committee

Earl Ferguson and Deborah Hargraves, Co-Chairs
Rebekah FioRito
Douglas McClure
Neil Maher
Susan Robinson
Richard Weiler
John Malone
Joseph Pell Lombardi, Advisory Member

With special thanks to:

Irvington Historical Society
131 Main Street
Irvington, NY 10533
914-591-1020
http://www.irvingtonhistoricalsociety.org/

For the:

Village of Irvington
85 Main Street
Irvington, NY 10533
914-591-7070
http://www.irvingtonny.gov/

Brian Smith, Mayor
Larry Schopfer, Village Manager
Constance Kehoe, Deputy Mayor / Village Trustee Liaison