

# Historic Design Guidelines

City of Binghamton , New York

## FINAL REPORT

September 2011

 **Bergmann**  
associates  
architects // engineers // planners

HERITAGE *strategies*

  
**City of  
Binghamton**  
*Restoring The Pride*



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## City of Binghamton Historic Design Guidelines

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- Martin Gerchman | 2<sup>nd</sup> District
- Teri Rennie | 3<sup>rd</sup> District
- Lea Webb | 4<sup>th</sup> District
- Sean Massey | 5<sup>th</sup> District
- Charles Kramer | 6<sup>th</sup> District
- Edward Collins | 7<sup>th</sup> District

### Project Steering Committee:

- Peter L'Orange | City of Binghamton Historic Preservation Planner
- Caroline Quidort | City of Binghamton Chief Planner
- James Bryden | Preservation Association of the Southern Tier
- Ruth Levy | Preservation Association of the Southern Tier / CAUD
- Peter Klosky | Commission on Architecture and Urban Design

### Commission on Architecture and Urban Design:

- Ruth Levy
- Donna Dewey
- Anthony Brunelli
- Mike Haas
- Larry Borelli
- Ann Weissman
- Peter Klosky
- Jeff Smith
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- John Darrow
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# TABLE OF CONTENTS

## City of Binghamton Historic Design Guidelines

### Section 1: Historic Preservation Approach and Procedures

CHAPTER 1: INTRODUCTION .....	1
OVERVIEW .....	1
HOW TO USE THE GUIDELINES .....	2
APPLICABILITY .....	4
CHAPTER 2: PRESERVATION APPROACH .....	5
OVERVIEW .....	5
BENEFITS OF HISTORIC PRESERVATION .....	6
COMMON PRESERVATION ISSUES IN BINGHAMTON .....	8
SECRETARY OF THE INTERIOR'S STANDARDS .....	11
GLOSSARY OF TERMS .....	15
CHAPTER 3: BINGHAMTON'S ARCHITECTURE .....	21
HISTORIC INFLUENCES .....	21
ARCHITECTURAL STYLE GUIDE .....	25
CHAPTER 4: REGULATORY PROCESS .....	27
OVERVIEW .....	27
REVIEW PROCEDURES .....	29

### Section 2: Historic Preservation Guidelines

CHAPTER 5: GUIDELINES FOR BUILDING MATERIALS .....	35
MASONRY .....	37
METALS .....	41
WOOD SIDING AND TRIM .....	43
PAINT AND COATINGS .....	47
CHAPTER 6: GUIDELINES FOR BUILDING FEATURES .....	49
WINDOWS .....	51
DOORS .....	55
ROOFING AND DRAINAGE SYSTEMS .....	57
PORCHES AND PORTICOS .....	61
CHIMNEYS .....	65

ACCESSIBILITY .....	67
SUSTAINABILITY .....	69
CHAPTER 7: GUIDELINES FOR COMMERCIAL BUILDINGS & STOREFRONTS .....	71
COMMERCIAL FACADES .....	73
STOREFRONTS.....	77
AWNINGS .....	81
SIGNAGE.....	83
CHAPTER 8: GUIDELINES FOR NEW CONSTRUCTION.....	87
ADDITIONS, ALTERATIONS & ADAPTIVE REUSE.....	89
INFILL & NEW CONSTRUCTION.....	91
CHAPTER 9: GUIDELINES FOR SITE FEATURES .....	95
STREETSCAPE FEATURES.....	97
PARKS AND CEMETERIES .....	99
TREES AND PLANTINGS.....	101
CIRCULATION ELEMENTS.....	103
FENCING, WALLS & DECKS.....	107
ACCESSORY STRUCTURES .....	109
CHAPTER 10: GUIDELINES FOR DEMOLITIONS .....	111
RELOCATION .....	113
DEMOLITIONS.....	113
MOTHBALLING.....	114

### Section 3: Appendices

1. RESIDENTIAL ARCHITECTURAL STYLE GUIDE .....	117
2. COMMERCIAL & CIVIC ARCHITECTURAL STYLE GUIDE .....	133
3. LOCAL PRESERVATION ORDINANCE .....	143
4. LOCAL LANDMARKS AND HISTORIC DISTRICTS.....	157
5. SIGN ORDINANCE .....	177
6. FREQUENTLY ASKED QUESTIONS .....	201
7. APPLICATION FOR PROJECT REVIEW.....	203
8. APPLICATION FOR DETERMINATION OF SIGNIFICANCE .....	209
9. OTHER PRESERVATION RESOURCES .....	213

Section 3:  
Appendices

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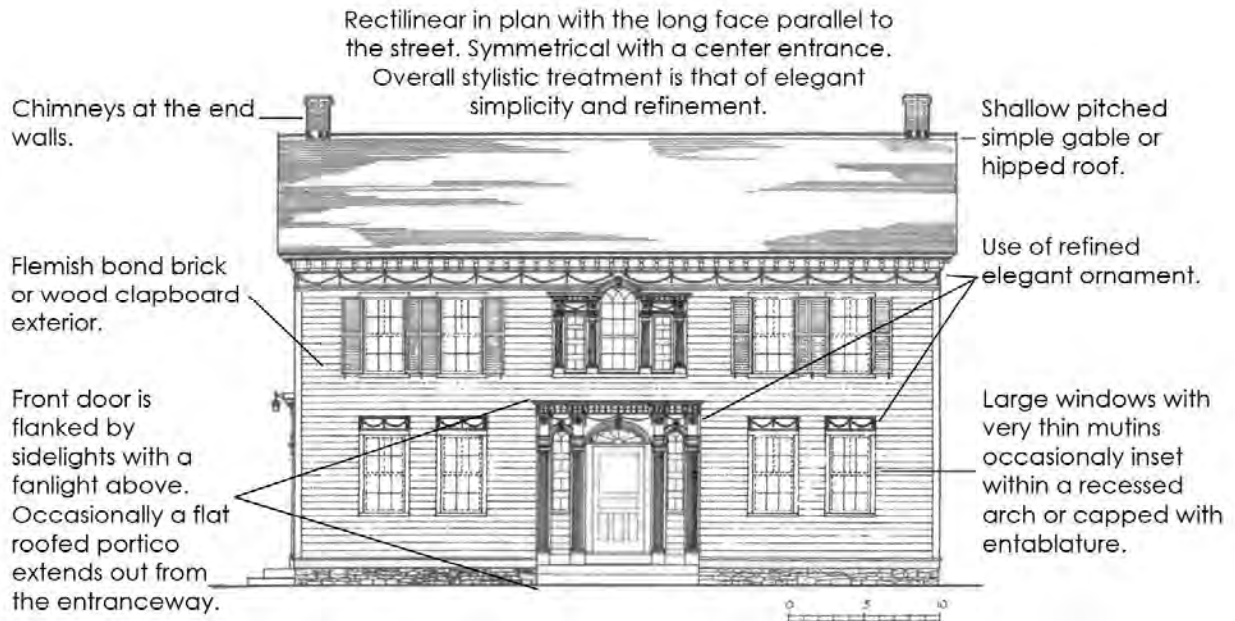




# 1. RESIDENTIAL ARCHITECTURAL STYLE GUIDE

## Federal / Adam [1780s-1830]

Representative of the earliest European settlement in Binghamton, this style, based off of the 18<sup>th</sup> century English designer, Robert Adam, was extremely popular in New England immediately after the Revolutionary War up into the first quarter of the nineteenth century.



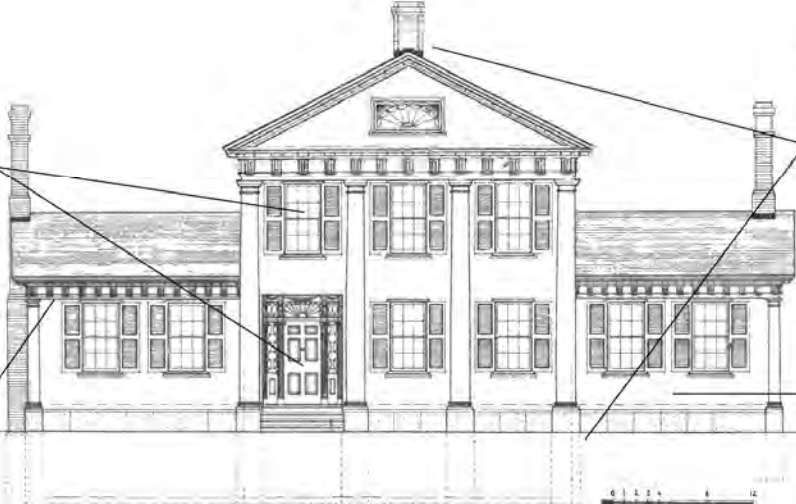
### Greek Revival [1820-1860]

For an expanding and optimistic America, the grandeur, strength, and permanence of Greek architecture was extremely appealing. The style proved to be adaptable to vernacular traditions, such as cobblestone masonry in Western New York, and so resulted in a much more diverse design product.

Rectilinear in plan with the short face parallel to the street. Occasionally flanked by lower one story wings. Symmetrical massing, with asymmetrical interior layout. Overall stylistic treatment is that of mass and bold proportions teamed with simple details.

Emphatic fenestration with heavy moulding or substantial sills and lintels.

Large cornice or frieze when portico is not used. Occasionally inset with windows.



Dominating temple front with pediment and entablature with freestanding columns or engaged pilasters.

Frequent use of varied masonry or wood clapboard exterior.

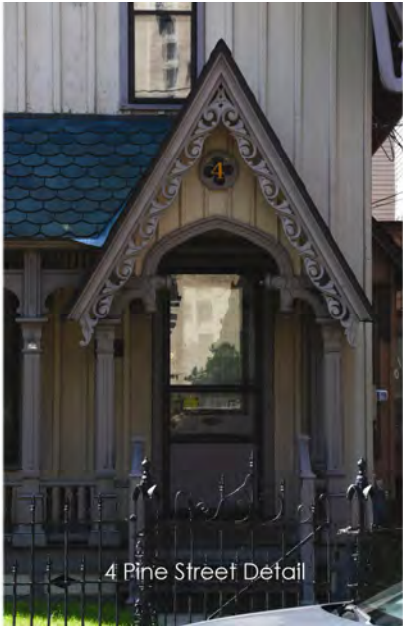
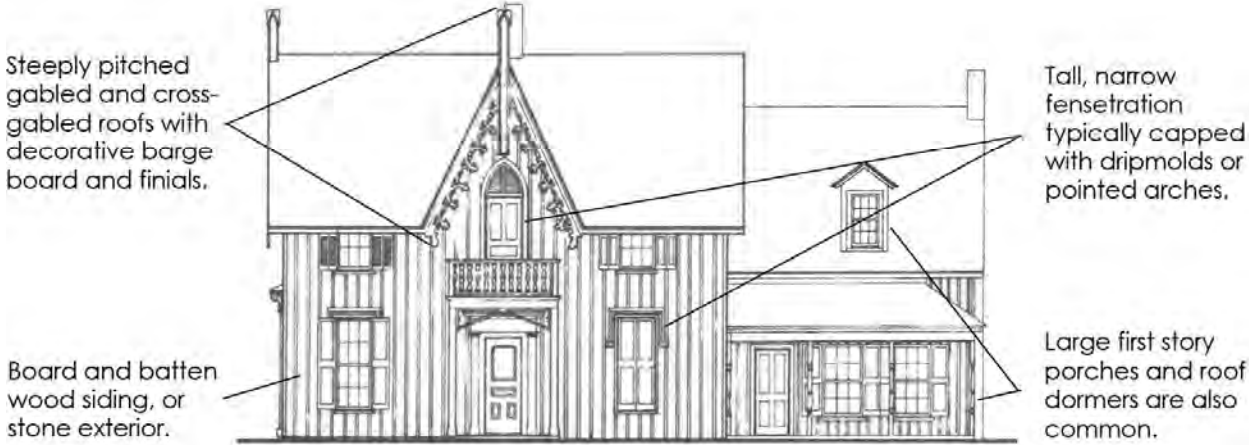




### Gothic Revival [1840-1870]

During the mid-nineteenth century, mass immigration brought diversity and conflict to the United States. One specific style could no longer accommodate the needs of the people. Gothic Revival was one of several romantic styles during this period, and was popularized by architects like Alexander Jackson Davis, and Richard Upjohn.

Irregular in plan and overall massing with an emphasis on picturesque asymmetry and verticality.



## Italianate / Italian Villa [1850-1875]

Perhaps the most recognized and revered of the romantic styles, it drew influence from the simple country villas and extravagant urban mansions, combining the two to form a uniquely American product.

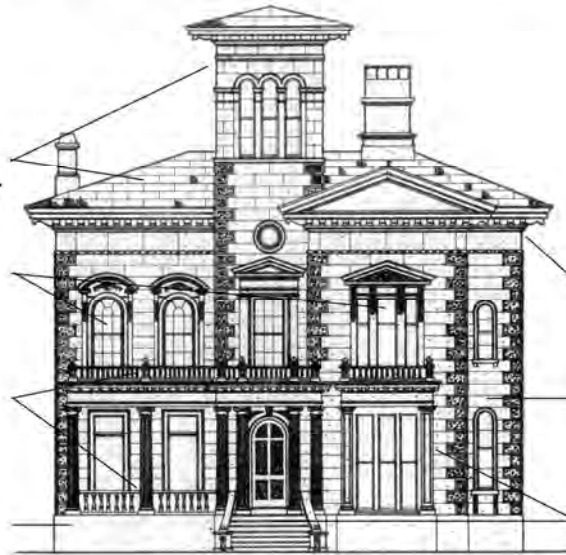
Highly irregular and complex in plan and elevation. Overall stylistic treatment is that of robust verticality and florid elaboration.

Cross-gabled hipped roof with a tower or large cupola.

Irregular paired fenestration that is either hooded or arched.

Prolific use of substantial and lathe turned woodwork.

Raised first story with tall story to story height.



Large ornate cornice with highly articulated brackets.

Brick or stone is highly typical for exterior finish.

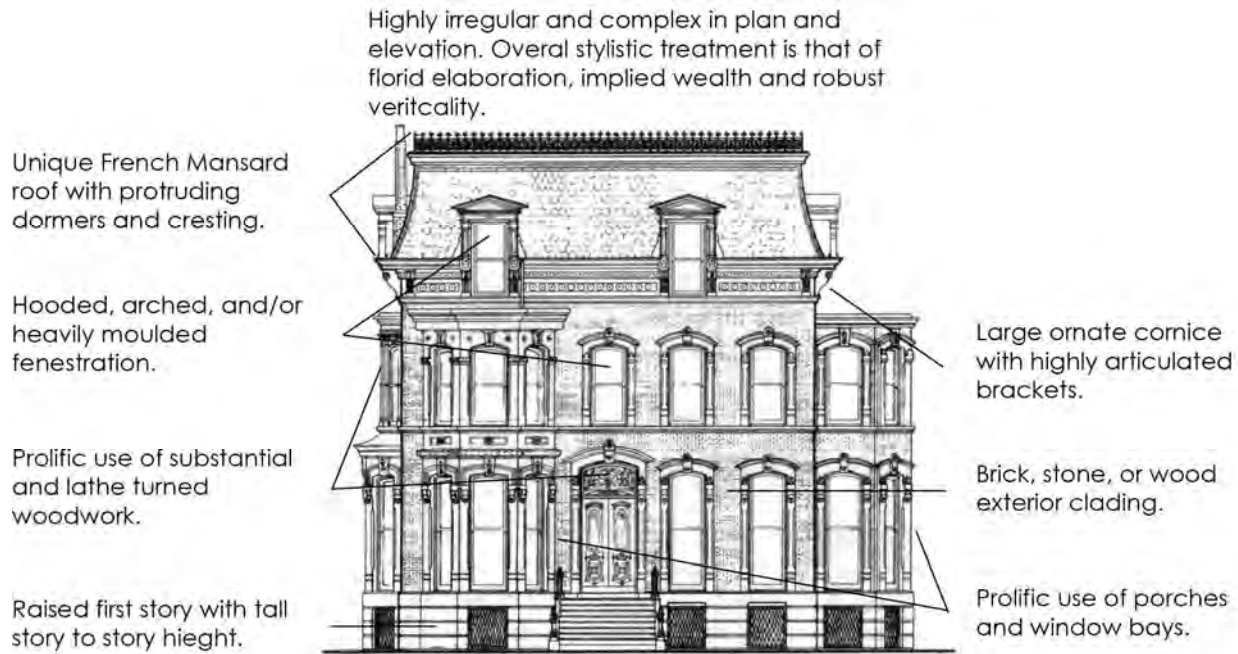
Prolific use of porches and window bays.





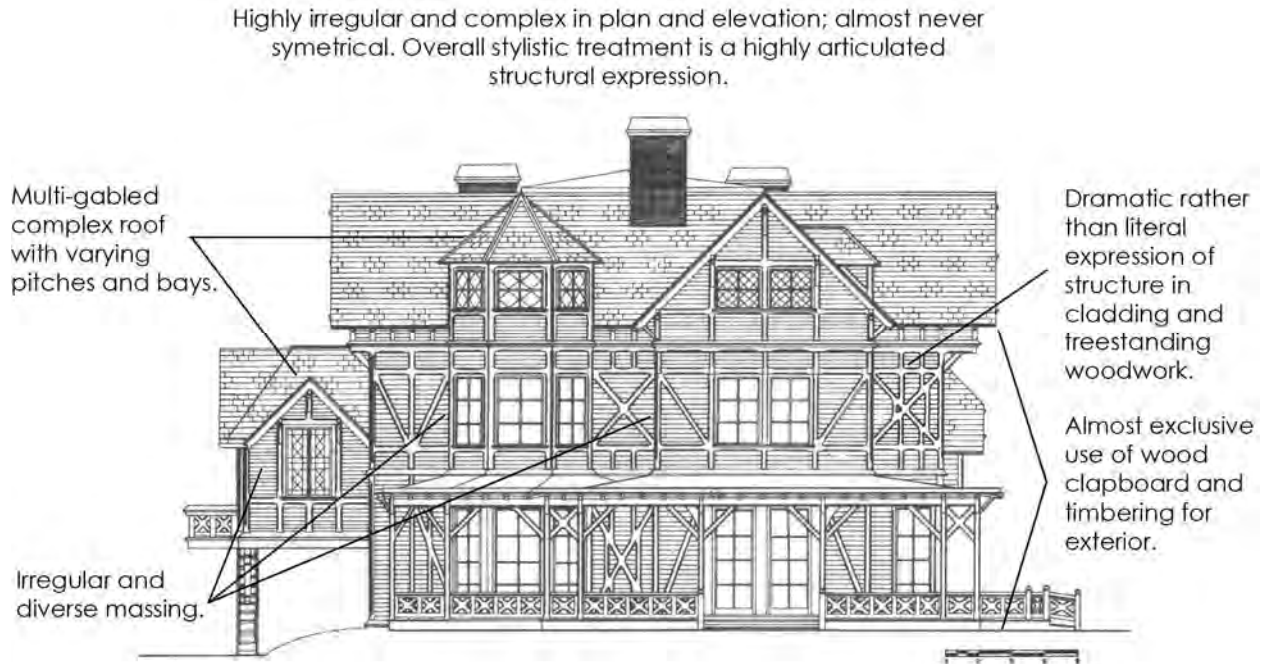
## Second Empire [1865-1880]

Usually associated with the popular image of a haunted house, this style was a direct evolution from the Italianate. American taste had begun to turn towards emanating current European tastes, and at the time the architecture of France's Second Empire (1852-1870) was in vogue.



## Stick [1865-1890]

One of the most uncommon Victorian Era styles, Stick Style was a transition specifically between the Gothic Revival and Queen Anne styles. Influences from these two styles along with, English, Swiss, German and Russian precedents can be seen in many examples of the style.



**C. F. Sisson House**  
141 Front St - Stick



### Shingle [1880-1900]

An immensely popular style on the East Coast and Mid-Atlantic states, Shingle Style, with its utilitarian exterior and interior, was a forerunner to the simplified and natural Arts and Crafts Style. The style was popularized by architects such as H. H. Richardson, and McKim, Mead, & White.

Irregular and complex in elevation and massing with a free-flowing simplified interior layout. Overall stylistic treatment is of mass and broad proportions teamed with minimal decoration.

Broad, multi-gabled, complex roof with varying bays and dormers.



Shingles used nearly exclusively as an all encasing envelope.

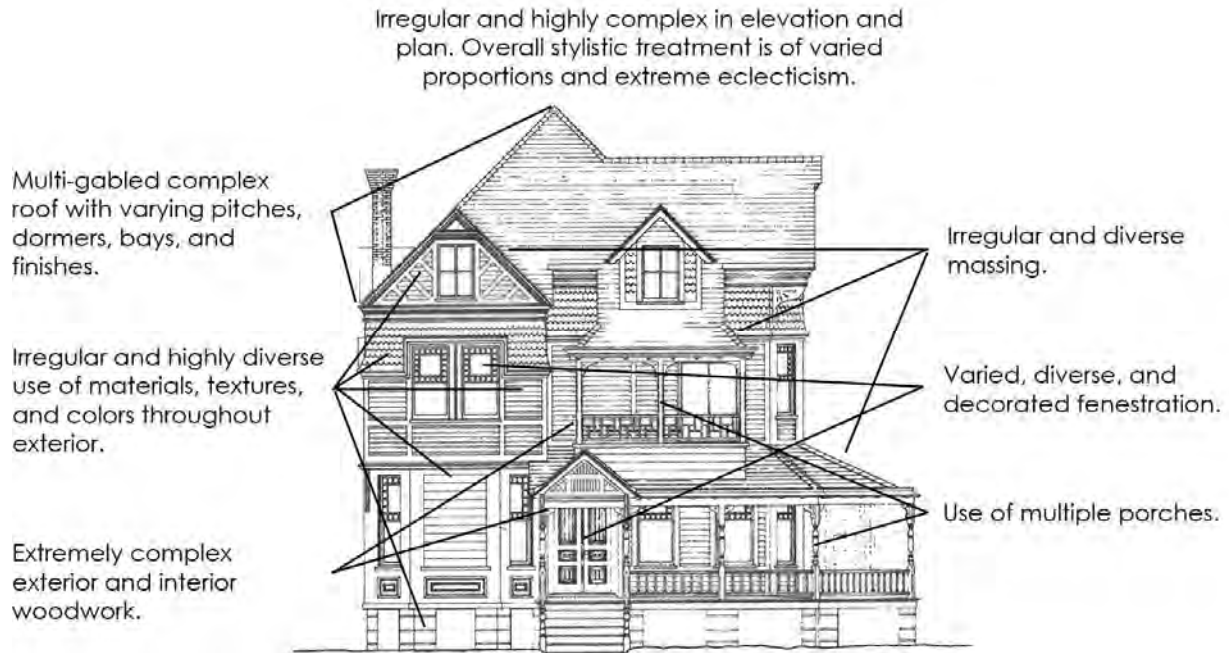
Distinctive large first story porches.

Varied fenestration typically grouped together or in ribbons.

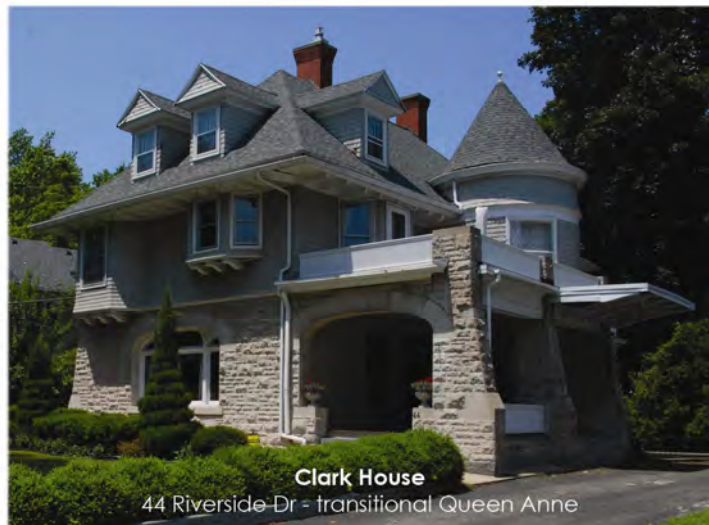


## Queen Anne [1880-1910]

Queen Anne is the quintessential, most complex, and final style of the Victorian Era. The explosion of wealth and population in Binghamton during this time period led to the large concentration of this style present in the city. This style was conceived and popularized by British architect, Richard Norman Shaw.



**Harlow E. Bundy House**  
129 Main St - Queen Anne



**Clark House**  
44 Riverside-Dr - transitional Queen Anne



### Vernacular [through 1910]

Vernacular homes were never a specific style, but instead a diverse and sometimes clashing mix and adaptation of tastes during the Victorian Era and beyond. This was a result of many people not fully understanding the styles available to them or finding that one style did not successfully fulfill their aesthetic and functional needs.

Simplified in plan and elevation, tending toward symmetry and the rectilinear. Overall stylistic treatment is a dynamic, eclectic simplicity that grows and changes with the owner's needs.



### Colonial Revival / Georgian Revival [1880-1940]

Perhaps the most prevalent and long lived American architectural style, Colonial Revival began as a chic and fashionable style that referenced our Colonial and Georgian Era past. Although initially employed by firms like McKim Mead and White for wealthy clients, by the 1920s it had become the most prevalent style for the rising middle class.

Favoring symmetry in plan and elevation. Overall stylistic treatment is of simplified elegance distilled from American Colonial, Georgian, and Federal Era precedents.

Simple gabled or hipped roof with symmetrically arranged dormers.

Highly regular double hung fenestration typically arranged in 3, 5, or 7 bays.

Exclusive use of brick or clapboard for exterior



End wall chimneys.

Colonial/Georgian stylistic detailing.

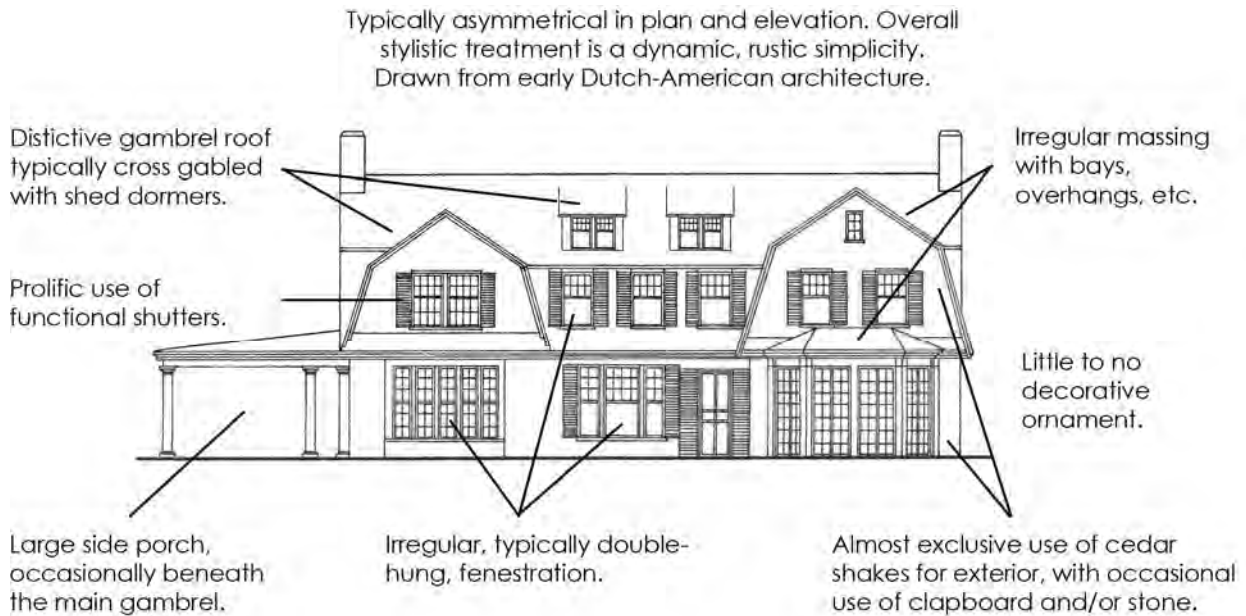
Front entry portico and side porch typical.





## Dutch Colonial Revival [1880-1940]

Dutch Colonial Revival much like Colonial Revival, was born out of the search for a uniquely American identity after the United States centennial in 1876. Both styles derived their design language from some of the first European settlement in the Americas. However, this style focused exclusively on the architecture of the early settlers from the Netherlands.



## Exotic Revivals [1880-1930]

When normal home design would not suffice, architects drew inspiration from France and the Mediterranean. Although, not overwhelming popular [with the exception of Spanish Colonial Revivals on the West Coast], this resulted in a number of highly specific styles, such as, French Provincial, Norman Revival, Mediterranean Revival, and Spanish Colonial Revival among others.

This Spanish Colonial Revival home on Avon Road, with its stucco walls, red barrel tile roof, arched windows, minimal woodwork and front veranda, would fit in a coastal Spanish Village.



This Norman Revival home on Campbell Road Court with its asymmetrical massing, steep gable roofs, rounded tower, minimal ornament, and diverse fenestration channels the architectural aesthetic of 11<sup>th</sup> century France and England.



This French Provincial Revival on Riverside Drive with its stucco exterior, steep hipped roof, large regularly arranged fenestration, distinctive window surrounds, large cornice, and oval segmented dormers is a smaller version of the noble manor houses of 16<sup>th</sup> century France.

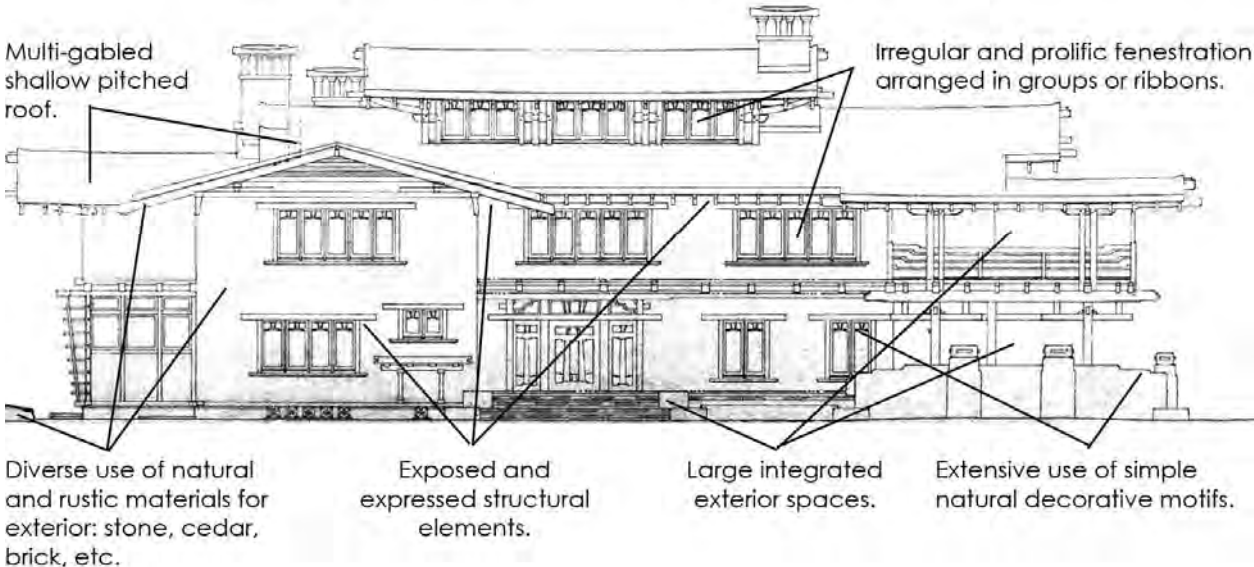




### Arts and Crafts / Craftsman [1890-1920]

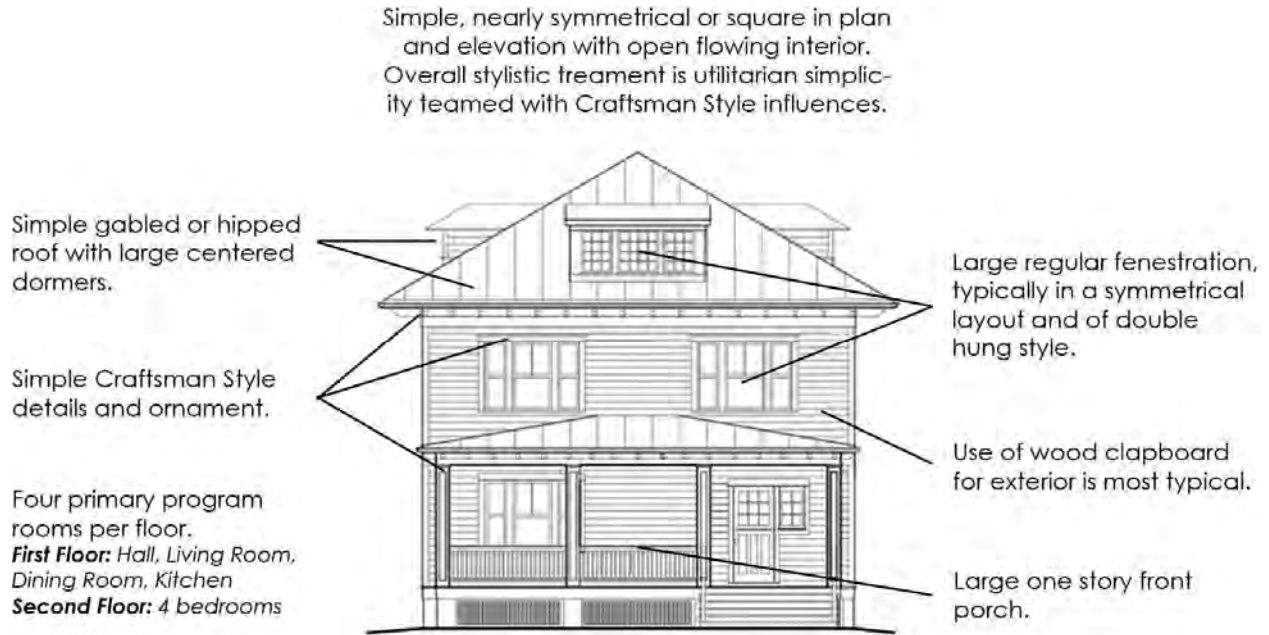
The style was part of the Craftsman Movement, which was the rejection of the mechanized production and frivolity of the Victorian Era, in favor of seeking simple architecture and design that was true to its material, origin and produced with as little machine production as possible.

Irregular in plan and elevation with open flowing interior. Overall stylistic treatment is a dynamic simplicity drawn from Japanese and English influences teamed with emphatic horizontal massing.



## American Foursquare [1890-1935]

The American Foursquare had its roots in the simple farm houses of Rural America teamed with the desires for honest and simple construction of the Craftsman Movement. Nevertheless, it was mainly a uniquely urban style of architecture, filling up the majority of many American city streets.





## Tudor Revival [1910-1935]

Tudor Revival was part of the period revival craze of the early twentieth century. While related to the Craftsman Style through its ties to Medieval English architecture and craftsmanship, this style is much more formal and derivative than its uniquely American counterpart. It is also commonly associated with upper middle class Northeast suburbs.

Irregular in plan and elevation, typically with open flowing interior. Overall stylistic treatment is a dynamic and formal complexity drawn from a mainly English influence.



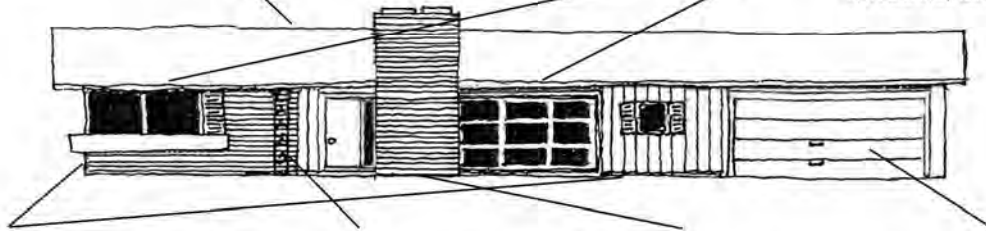
## American Ranch [1945-1970]

The American Ranch, often considered a housing type rather than a style, had its roots in the Prairie and Usonian architecture of Frank Lloyd Wright, and the minimal aesthetic of European modernist architects such as Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe. This uniquely American style reached its height during the late 1950s and early 1960s.

Asymmetrical in plan and elevation with open flowing interior. Overall stylistic treatment is an emphatic horizontal massing teamed with sleek modern simplicity.

Shallow pitched, typically side gabled roof with wide eaves.

Irregular fenestration using large picture windows, corner windows, and ribbons.



Use of horizontally laid masonry, wood shakes or board and batten siding for exterior.

Minimal, abstracted ornament.

Prominent low, wide chimney.

Prominent placement of garage.



3 Vincent Ct - Ranch (Spill Level)



3 Vincent Ct - Close-Up



## 2. COMMERCIAL & CIVIC ARCHITECTURAL STYLE GUIDE

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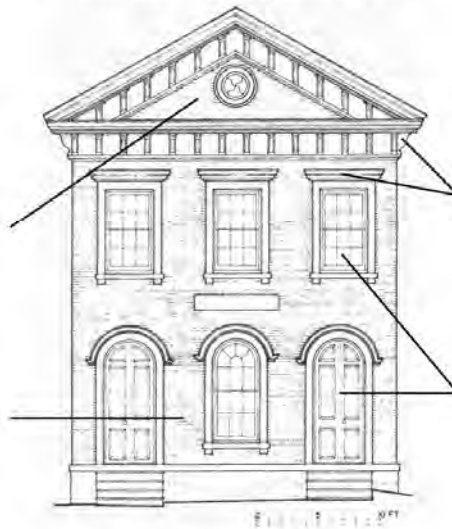
### Greek Revival [1820-1860]

Much like their residential counterparts, these buildings are defined by bold refined proportions, emphatic fenestration, and a large front pediment or columnated portico.

Symmetrical and narrow in plan and elevation. Overall stylistic treatment is of mass and classical proportions.

Large classical pediment or broad cornice dependent on context. Occasionally with supporting free standing columns.

Exclusive use of load bearing stone or brick masonry for exterior.



Simple bold classical ornamentation.

Regular symmetrical fenestration with broad proportions.



## Italianate [1850-1890]

Often the most prevalent type of commercial architecture in the Northeast, the Italianate style shares a number of components with its residential counterpart. However, this commercial style evolved over time getting more elaborate and complex until ultimately turning into Queen Anne. The large upper story windows and all glass store fronts became the commercial building status quo from 1850 onward.

Almost exclusively a commercial storefront type. Symmetrical and narrow in plan and elevation. Overall stylistic treatment is that of robust verticality teamed with florid elaboration.

Flat roof with large richly decorated cornice.

Regular fenestration with tall & narrow proportions. Typically hooded or arched.



Exclusive use of load bearing stone or brick exterior.

Italian renaissance derived ornament.

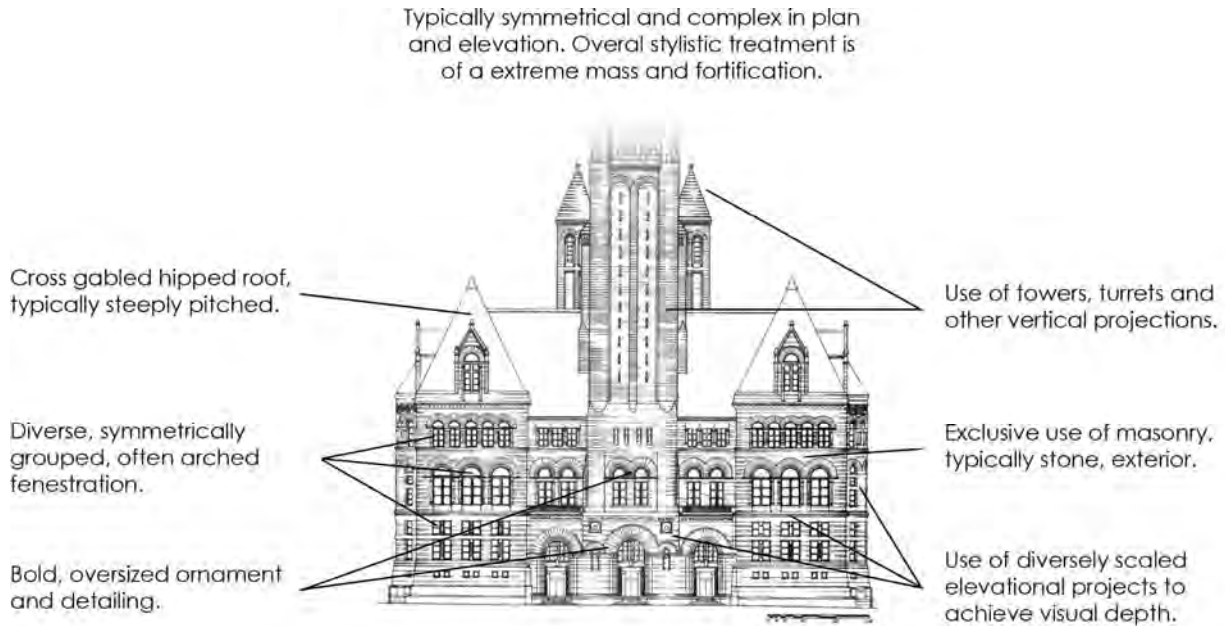
Extremely transparent first floor.





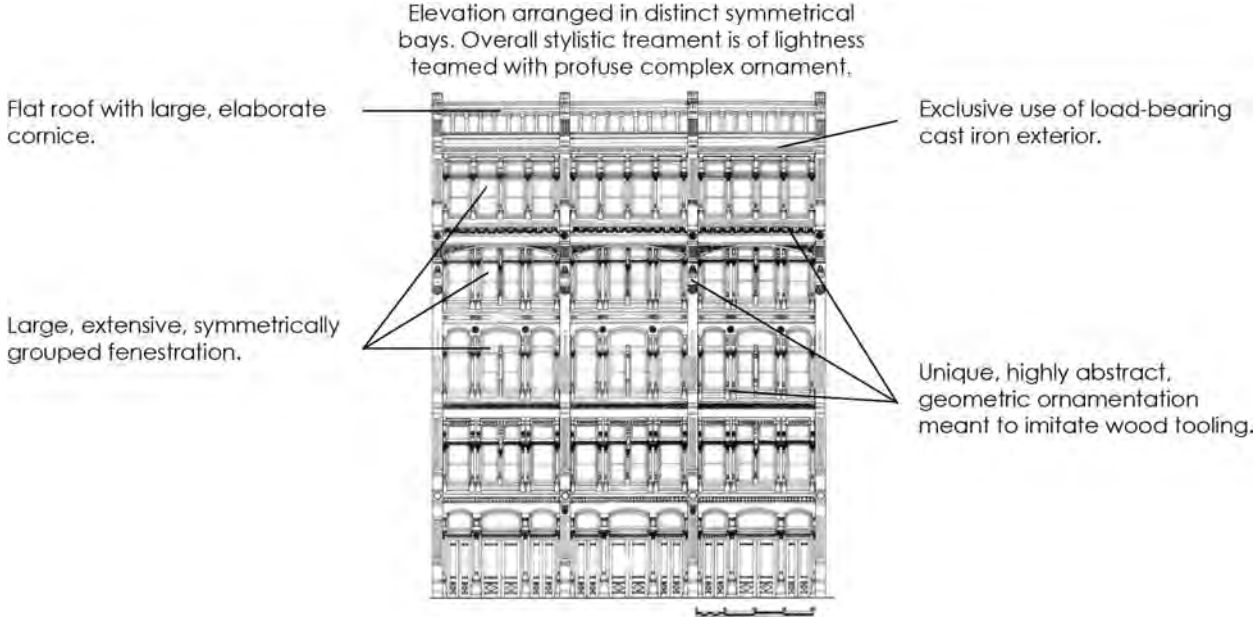
## Romanesque Revival [1850-1905]

A style had two distinctive phases. The first [1840s-1860s] was a highly derivative style, the second [1870-1900s] created by H. H. Richardson (shown in the example below) was a uniquely American style breaking from typical historic precedents. Although not very common for private commercial buildings, its use for municipal government and ecclesiastic structures was extensive.



### Eastlake [1875-1890]

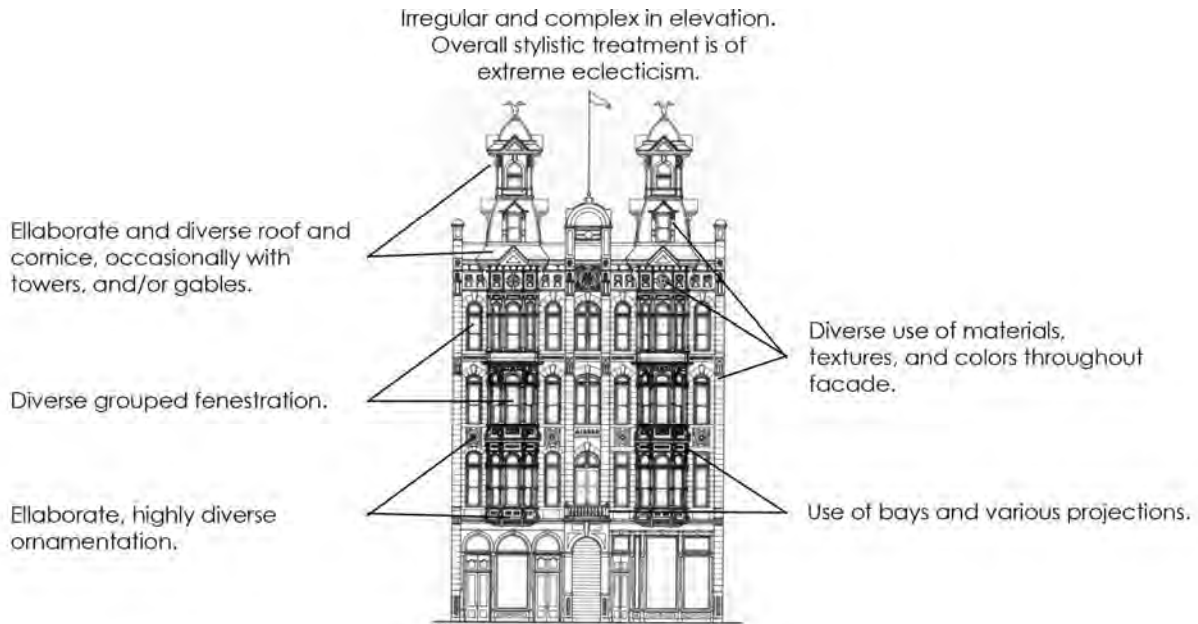
Named after the English designer who invented it, Eastlake was mainly used in stylistic embellishments of other more common building styles. However, the style's distinctive highly detailed tooling and geometric motifs occasionally comprise an entire building.





## Queen Anne [1880-1900]

Much like their residential counterparts, Queen Anne public structures have complex, textured and mostly asymmetrical facades. The explosion of wealth, population, and business in Binghamton during this time period led to the popularity of this style in the city.



## Exotic Revivals [1880-1930]

When typical architectural design styles would not suffice, architects drew inspiration from the far and middle east, along with Northern and Eastern Europe. Although, not overwhelming popular, this resulted in a number of highly specific styles, Egyptian Revival, Moorish Revival, and Dutch Baroque Revival among others. Architects typically did not mix these exotic inspirations with other styles, so there is no confusing these rare buildings with any other style.

In Binghamton, two distinct examples of exotic revivals exist:

The Proctor Building with its elaborate crow-stepped gable, distinctive high contrast masonry, and exaggerated lintel stones, would blend in on a 17<sup>th</sup> Century Dutch village square.

The Kalurah Temple with its horseshoe arches, Islamic knot ornament, and Sanskrit writing decoration is a Turkish import, with slight touches of Art Deco.





### Beaux Arts / American Renaissance [1890s-1920]

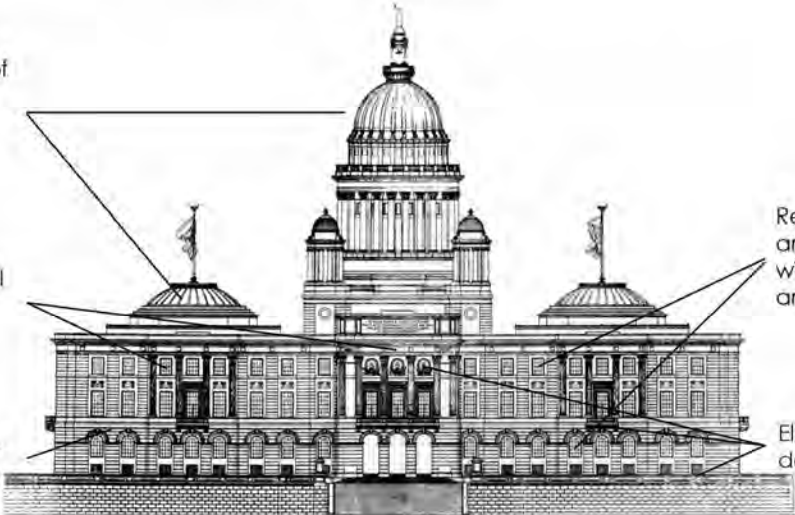
Beaux Arts was a broadly encompassing term, for the revival of classicist architectural taste due in large part to the 1893 Columbian Exposition in Chicago. It was a particularly popular style for both government and corporate architecture of the time.

Symmetrical in plan and elevation. Overall stylistic treatment is of grand classical proportions and massing teamed with heavy classical ornament.

Low pitch hipped roof with cornice typical. Frequent use of domes and towers.

Columnated classical porticos.

Exclusive use of masonry exterior. Use of rusticated stone typical.



Regular symmetrically arranged fenestration with heavy lintels or archways.

Elaborate classical detailing.



**Broome County Courthouse**  
92 Court St - Beaux Arts



**Municipal Building / Old City Hall**  
97 Collier St - Beaux Arts

## Neo-Classical [1890s-1940s]

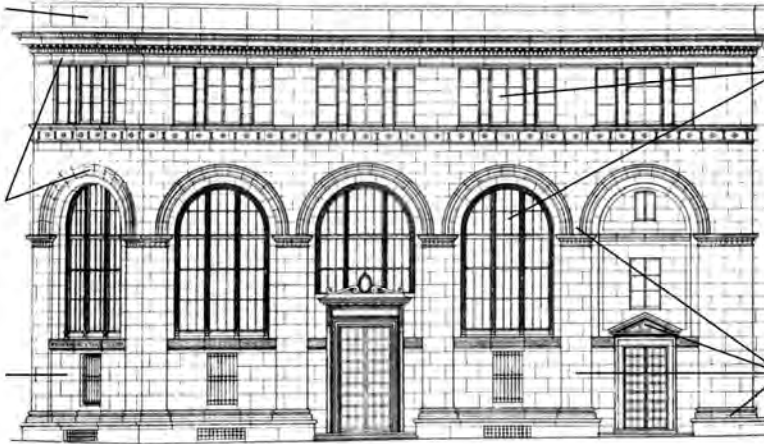
Although technically part of the Beaux Art movement, this style can be distinguished by its reserved ornament and simple forms. In later years, the style evolved into utilitarian buildings which were classically proportioned and designed, but without ornament or curves.

Typically symmetrical in plan and elevation. Overall stylistic treatment is of reserved elegance teamed with Italian Renaissance motifs.

Flat roofline with large cornice typical.

Simplified classical ornament.

Exclusive use of masonry for exterior, typically limited to one material.



Regular fenestration in groups or ribbons. Arched windows typical.

Use of classical motifs: arcades, pilasters, pediments, plinths, entablature etc.



**First National Bank of Binghamton**  
95 Court St - Early Neo-Classical



**United States Post Office & Court House Building**  
15 Henry St - Late Neo-Classical



### Art Deco [1925-1930s]

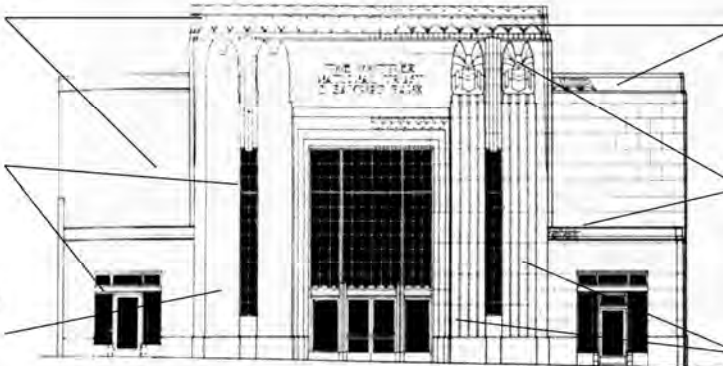
Like Beaux Arts, Art Deco came into being as a result of an international exposition. It was at the 1925 International Exposition in Paris, that this new form of aesthetic design and architecture made its debut. The style quickly became an American obsession, and dominated skyscraper and public architecture from the 1920s until the early 1930s.

Symmetrical in plan and elevation. Overall stylistic treatment stresses verticality through complex graduated massing teamed with highly abstracted meso-american ornament.

Raked, stepped back massing, at multiple scales.

Regular symmetrically arranged fenestration.

Exclusive use of glazed terra-cotta or smooth masonry for exterior.



Flat roofed with distinctive cornice.

Complex geometric and meso-american decorative motifs.

Use of multiple continuous pilasters.



## Art Moderne [1930-1945]

Although sometimes incorrectly identified as Art Deco, Art Moderne was a reinterpretation of the machine age principles present in Art Deco as a result of the Great Depression. This new style was streamlined with very minimal ornament. Instead of reaching upward Moderne structures stretched out along the ground.

