

Historic Design Guidelines

City of Binghamton , New York

FINAL REPORT

September 2011



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**City of
Binghamton**
Restoring The Pride

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City of Binghamton Historic Design Guidelines

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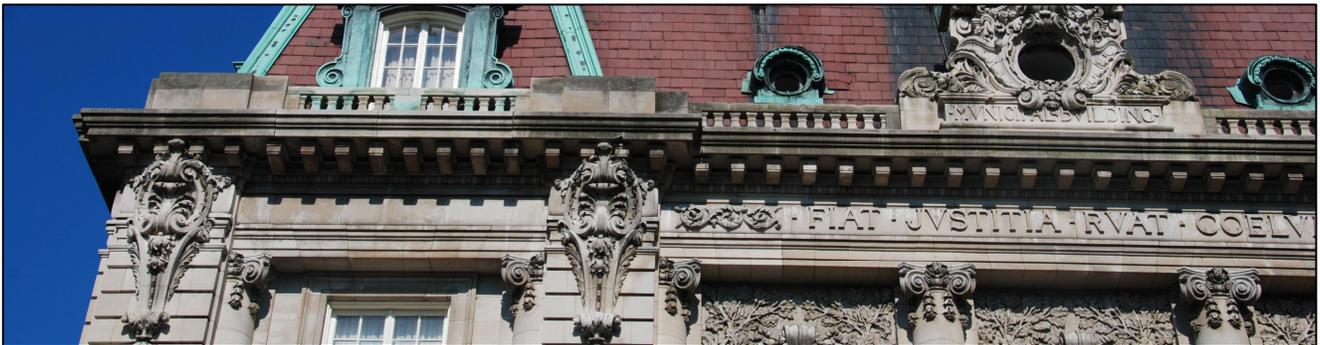
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Section 1:
Historic Preservation Approach and
Procedures

Chapter 1: Introduction



OVERVIEW

The City of Binghamton landscape is rich with treasured and significant architectural resources that reflect the City's evolution from a mill village to a thriving industrial center. The City has recognized the need to develop a comprehensive and thorough set of design guidelines to maintain and protect the value and integrity of historic properties and districts which help to tell the story of the City.

The purpose of the Guidelines is to ensure the protection and preservation of historic buildings and sites through the use of appropriate treatment approaches. One of the greatest threats to the historic character and identity of Binghamton is the slow and incremental loss of historic fabric, whether an entire block, an individual building, or a character-defining feature of one structure. The Guidelines are intended to supplement the Historic Preservation Ordinance and establish a basis for determining the appropriateness of changes or modifications proposed for historically significant buildings.

Design Guidelines

Provide:

- *Context*
- *General information on architectural styles*
- *Basic information associated with preservation principles*
- *Flexibility for addressing needs of individual properties*
- *Recommendations for appropriate design and material treatments*
- *Recommendations for achieving design compatibility in historic districts*

Design Guidelines Do

Not:

- *Regulate use*
- *Regulate interior changes*
- *Dictate a single, absolute treatment*

HOW TO USE THE GUIDELINES

The Guidelines recognize that the style, condition and issues associated with buildings and sites throughout the City are different. Therefore the guidelines are intended to be a flexible document that allows property owners to tailor treatments and approaches to meet and address their specific conditions and building features.

What Are Historic Design Guidelines?

The Historic Design Guidelines are an educational tool and resource for property owners. They are intended to educate property owners about common architectural styles and the significance of the City's historic building stock. They are provided to familiarize property owners with the most appropriate tools and techniques for caring for, and maintaining, their historic structures. They enable people to make informed and appropriate decisions regarding historic buildings and sites within the City of Binghamton. They should be considered principles that are intended to inspire innovative and sensitive solutions to addressing changes to historic buildings and properties.

Who Should Use the Guidelines?

The City of Binghamton Historic Design Guidelines should be used by property owners who are considering modifications to an historic structure that is designated as a Local Landmark or is within one of the City's locally designated Historic Districts. Developers considering new construction projects in a designated historic district or the adaptive reuse of a Local Landmark should also consult the Guidelines. The Guidelines will allow applicants to better prepare for local review of their proposed project by understanding the criteria that the project will be judged against. The City's Commission on Architecture and Urban Design (CAUD) will use the Guidelines when reviewing projects.

The Guidelines will be used by CAUD to evaluate proposed projects impacting Local Landmarks and Historic Districts. In addition, they are a resource for the City's Department of

What is historic preservation?

Historic preservation is the practice of maintaining and preserving those buildings, structures and objects which hold a special level of significance in the history of a community.

What is a historic building?

Historic buildings are typically broken into two types: individual resources and contributing buildings to a historic district. In Binghamton, individual resources are locally designated as Landmarks. Contributing buildings are identified as part of Local Historic District designation.

What makes a building significant?

To determine significance, a building must typically be over 50 years old, have high integrity and be associated with an important historical event; be associated with an important individual; have a high degree of architectural value; or be likely to yield archeological information.

Planning, Planning Commission, building professionals, designers and contractors. The City of Binghamton has a wealth of historic buildings worthy of sound preservation and appropriate treatment, above and beyond those that are regulated. *The Guidelines should be reviewed and considered by all property owners of historic buildings in an effort to preserve and protect the unique resources that define the City of Binghamton.*

How the Guidelines are Organized

The Guidelines are organized into three distinct sections as described below.

Section 1: Historic Preservation Approach and Procedures | includes background information on the Guidelines themselves, as well as architectural styles in the City of Binghamton and general background on historic preservation. Also included in this section is an overview of the regulatory process associated with obtaining the required certificates and permits when proposing modifications to a designated Local Landmark or building or site in a local Historic District. This section should be reviewed by anyone considering making a modification to an historic property.

Section 2: Historic Design Guidelines | includes all of the specific guidelines that should be considered for projects impacting historic structures or districts. The Guidelines are formatted as topic-specific worksheets that can be tailored for each individual project, with one or more worksheets used as a reference. The section has been divided into various chapters to help direct users to the information sheets that are most applicable to them, whether related to materials or a building feature, a residential or commercial structure, or a rehabilitation project as opposed to new construction.

For example, if a residential property owner is proposing work on the front porch and entry of their home, they can go directly to the sections on Wood, Porches and Doors.

Local Historic District Boundaries

Each of the locally designated Historic Districts in Binghamton are also listed in the National Register of Historic Places.

Rail Terminal Historic District
Centered at the intersection of Chenango Street and Erie-Lackawanna Railroad tracks, the district represents the significance of the railroad in the development of Binghamton.

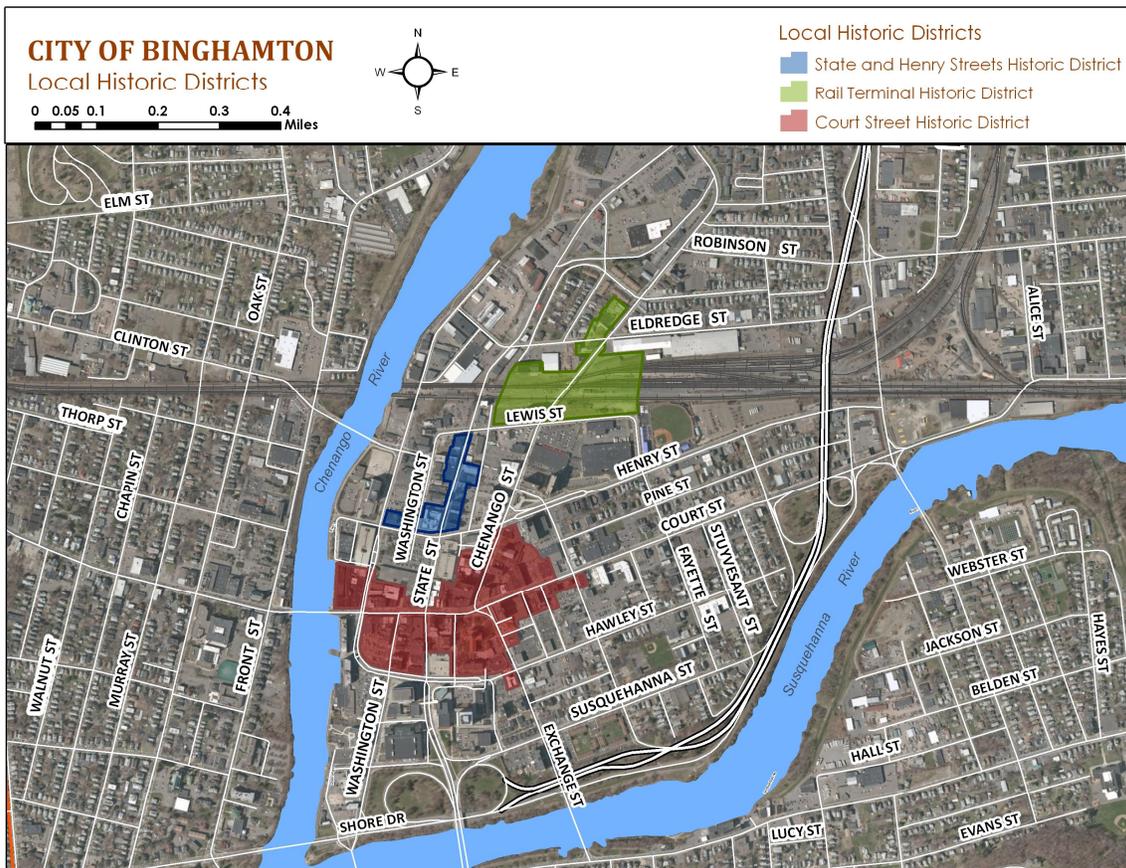
State and Henry Street Historic District
Bounded by Lewis Street, Prospect Avenue, Henry Street, and Water and Washington Streets. Represents center of commerce and industry around the former Chenango Canal in downtown Binghamton.

Court Street Historic District
The District includes the historic core of downtown, bounded by the Chenango River, Carroll, Henry, and Hawley Streets. Eighty-nine structures are considered contributing, representing the period from c.1840 and 1939.

Section 3: Appendix | includes a variety of supplemental materials that support information included and identified in Sections 1 and 2. Each of the documents within the Appendix will likely be helpful and useful to property owners, such as a copy of the Preservation Ordinance and the application form required when seeking a Certificate of Appropriateness.

APPLICABILITY

All properties located within a Local Historic District (see map below and sidebar on previous page) or designated as a Local Landmark (see list of properties in Appendix 4) are required to obtain a Certificate of Appropriateness from the Commission of Architecture and Urban Design prior to any work being completed to the exterior of their property, even those changes not requiring a building permit. This includes all exterior alterations, additions and repairs, as well as new construction projects in a Historic District. See Chapter 4 for list of project types that require review, as well as a summary of review procedures. Appendix 4 also includes a map of all of the City’s existing and proposed historic districts. The City does not have power to review projects in National Register Districts that are not locally designated or proposed districts unless the property is a Local Landmark. The areas subject to City and CAUD review may be expanded in the future as more individual properties and districts are considered for local designation.



Chapter 2: Preservation Approach



OVERVIEW

The City of Binghamton takes great pride in its extensive collection of historic buildings, sites and resources. Through pro-active planning efforts, the City is preserving, protecting and enhancing these resources that contribute to the character of Binghamton. The City recognizes that its physical appearance is a direct reflection of its people, its diversity, its culture, and its history. Binghamton remains committed to preserving and maintaining its historic fabric in order to foster and promote a sense of pride in who we were and who we will become.

It is important to note that the Historic Design Guidelines are not intended to stop or prohibit the continued growth and evolution of the community, but rather ensure that change is considerate of and sensitive to the character of the City's historic resources. The approach to preservation planning undertaken by the City of Binghamton recognizes that once a building, landscape, or site element is lost, it is irreplaceable.

BENEFITS OF HISTORIC PRESERVATION

Historic preservation enhances individual buildings and sites, neighborhoods, and the City of Binghamton by improving the appearance of the public realm and contributing to the unique character and identity of city neighborhoods. Historic preservation is not just about preserving individual buildings, but strengthening the essence and character of places that are unique to Binghamton.

Through the designation of Local Landmarks and Historic Districts, the City of Binghamton and CAUD are seeking to promote the history of Binghamton in a manner that stimulates local pride and creates a community that is attractive to residents and visitors, as well as investors and new businesses. Historic preservation translates into economic development for the community, through reinvestment in the local economy, as well as tax incentives and grant moneys.

Tax Credit Incentives

The following section identifies some tax credit programs that are available in 2011. Tax credit and grant programs are consistently being modified. For the most up to date information on tax credit and grant programs available for historic preservation projects, please contact the City of Binghamton Historic Preservation Planner in the Department of Planning, Housing and Community Development. Refer to Appendix 9 for a partial list of other resources that may be available.

New York State Historic Homeowner Rehabilitation Tax Credit

Rehabilitation work on historic residential structures may qualify for a tax incentive through New York State for up to 20% of qualified rehabilitation costs of structures (credit value of up to \$50,000.00). Houses must be an owner-occupied residential structure and be individually listed on the State or National Register of Historic Places, or they must be a contributing building in a historic district that is listed on the state or National Register of Historic Places. In addition, the house needs to be located in an eligible census tract (based on 2010 Census

Historic Preservation and Community Character

Not all of the benefits associated with historic preservation are based on the financial aspects of completing rehabilitation work. While the direct monetary incentives are compelling, historic preservation has community-based impacts associated with character and pride. These can have long-term positive implications on the City of Binghamton, its neighborhoods, and property owners. Location in a historic district can:

- Increase property values.
- Protect your neighborhood from inappropriate changes to the public realm.
- Protect your neighborhood from inappropriate new development.
- Foster pride among community members.
- Promote a strong and stable neighborhood base that promotes redevelopment and investment.

information, all census tracts in the City of Binghamton are eligible for this tax credit). At least \$5,000.00 must be expended on qualifying work and at least 5% of the total project cost must be spent on the exterior of the building.

New York State Tax Credit Program for Income Producing Properties

This tax credit must be used with the Federal Investment Tax Credit Program for Income Producing Properties in New York State. Owners of income producing properties that have been approved to receive the 20% federal rehabilitation tax credit automatically qualify for the additional state tax credit if the property is located in an eligible census tract (based on 2010 Census information, all census tracts in the City of Binghamton are eligible for this tax credit). Owners can receive an additional 20% of the qualified rehabilitation expenditures up to \$5,000,000. After Part 1 and Part 2 of the federal application are approved by the National Park Service, The New York State Office of Parks, Recreation, and Historic Preservation will issue a certification form allowing owners to take the state credit. There is no required application form.

Federal Investment Tax Credit Program for Income Producing Properties

This tax credit is available to owners of income producing real properties listed on the National Register of Historic Places. The program provides a federal tax credit, up to 20%, for the substantial rehabilitation of historic properties. The final dollar amount is based on the cost of the rehabilitation; in effect, 20% of the rehab costs will be borne by the federal government. All work performed must meet the Secretary of the Interior's Standards for Rehabilitation and be approved by the National Park Service.

Local Economic Development

In cities, towns and villages across the United States, the impact of historic preservation has been critically studied and analyzed. Each time it is found that historic preservation has a direct impact on bolstering the local economy through placemaking and creating desirable places for people to live, visit and do business. In addition to City staff and officials, numerous groups and programs already exist which are focusing on the revitalization of downtown Binghamton, including the Susquehanna Heritage Area, Downtown Binghamton Business Association, Gorgeous Washington, Chamber of Commerce, and the Binghamton Local Development Corporation, in addition to others. Historic preservation efforts will help support, strengthen and further their efforts associated with downtown revitalization.

Business attraction and retention is particular to the types of small businesses that can be supported in downtown Binghamton by the existing residential base, students from nearby colleges and universities, and visitors. The diversity of the historic building stock in Binghamton, from small storefronts to expansive office buildings, provides a range of opportunities. Today, the reuse of historic commercial buildings for multifamily and student housing is ensuring the protection and preservation of the City's historic building stock. Historic places are also a desirable destination for heritage tourism. At the

heart of the Susquehanna Heritage Area, the City of Binghamton can capitalize on its resources as part of a targeted economic development initiative.

Smart Growth

In addition to the economic and community-based arguments for historic preservation, it also supports sound planning practices. The reuse of historic buildings utilizes existing infrastructure, reduces suburban sprawl, supports urban revitalization, supports denser residential development and helps sustain local neighborhoods that may be suffering from disinvestment. The rehabilitation of an existing building is typically more cost-effective over the life cycle of a building than new construction, both from the perspective of the developer and any public investments necessary from the City of Binghamton.

COMMON PRESERVATION ISSUES IN BINGHAMTON

The following section identifies some of the most common preservation issues in the City of Binghamton, as well as approaches for addressing these issues in the future.

Local Knowledge and Understanding

For some property owners, the first time they realize they have a building listed as a Local Landmark or located in a locally designated Historic District is when they apply for a building permit and are told they must first secure a Certificate of Appropriateness from CAUD. The City should continue to be proactive in marketing existing and future local Historic Districts and Local Landmarks, focusing on the required review process and highlighting the positive benefits associated with designation and historic preservation in general. Having access to local contractors with experience working on historic buildings and historic materials is also critical to overall preservation efforts in the City. Many contractors have developed skills working on new construction projects and may not have the specific skills required for working on historic buildings. Property owners need to ensure they are using the right contractor for their project and contractors should be educated about proper historic preservation and rehabilitation treatments and techniques.

Demolition and Demolition-by-Neglect

The demolition of historic buildings can have a significant impact on the character of a neighborhood and overall sense of place. When a historic building is demolished with no replacement, the resulting vacant property can signal the decline and underutilization of a neighborhood and may also be an attractive location for loitering or undesirable activity. When an area starts to lose its identity and sense of safety as a result of demolitions, it can have a significant impact above and beyond the loss of historic fabric. It can impact the overall attractiveness and desirability of a place, impact property

values and overall economic development initiatives. Demolitions in historic neighborhoods and of individual historic buildings should only be permitted when a public safety issue emerges, or if a replacement project is already identified that is consistent with Binghamton’s long-term revitalization goals and objectives.

When a historic building is not maintained or cared for to the point where it begins to deteriorate to an unsafe, unusable and unsalvageable condition, it is considered to be demolition by neglect. The long-term preventative care of buildings that are not being used has been a significant issue in the City of Binghamton. In order to protect historic buildings for the future, a process known as *mothballing* can be an effective means for protecting a building when there is currently no viable use or no moneys available for rehabilitation. Mothballing is essentially the action of temporarily closing up a building to protect it from the elements as well as any potential interior vandalism or theft. Long-term mothballing is a multi-step process aimed at preserving a structure for a period of up to ten years. Although interim uses and monitoring is preferable, mothballing, remains an important means to prevent long-term neglect and deterioration of a building beyond repair. Additional information of the mothballing of historic buildings can be found in Section 2, Historic Design Guidelines, Chapter 10: Demolitions.



A c. 1910 postcard shows the Phelps Mansion in the foreground, with similar mansions on adjacent lots. Although the Phelps Mansion has been preserved and is used as a house museum, the adjacent structures have since been demolished and replaced by the library and a surface parking lot.

Deferred Maintenance

For many owners of historic properties, the cost of repairs and property upkeep is often cited as one of the most significant constraints for ensuring the preservation and protection of historic features and materials. However, many of the most expensive repairs can actually be prevented by regular upkeep and maintenance. When regular maintenance to historic materials and features is not performed, it is known as “deferred maintenance”.



The roof of this Queen Anne structure is in need of repair and general maintenance and upkeep. The water damage is an example of a problem that can arise as a result of deferred maintenance.

Deferred maintenance increases the risk for the deterioration of materials that can become costly to repair. Deferred maintenance issues are identifiable throughout the City, impacting commercial and residential structures. However, deferred maintenance appears to be a more significant issue in residential neighborhoods where property owners may not have the resources, whether monetary or otherwise, to properly maintain their historic building stock. The Historic Design Guidelines for the City of Binghamton outline specific strategies for the regular maintenance and upkeep of typical materials and building features found in the city. The appropriate sections of the Guidelines should be referred to as they relate to individual buildings to ensure that deferred maintenance, and the subsequent loss or destruction of historic materials, does not continue to impact local historic resources. The Historic Preservation Ordinance discusses maintenance and repair requirements for Local Landmarks and Historic Districts within the City.

Examples of problems that can arise due to deferred maintenance include: leaks from poorly maintained roofs or gutters; insect infestation; rusting of metal features beyond repair; or large-scale failure of a major architectural element, such as a porch or chimney.

The appropriate sections of the Guidelines should be referred to as they relate to individual buildings to ensure that deferred maintenance, and the subsequent loss or destruction of historic materials, does not continue to impact local historic resources. The Historic Preservation Ordinance discusses maintenance and repair requirements for Local Landmarks and Historic Districts within the City.

Inappropriate Treatments

The rehabilitation and adaptive reuse of historic buildings for new uses requires historic buildings to evolve in order to accommodate a changing society and new safety, efficiency and accessibility requirements. Required updates may be structural, mechanical or aesthetic in nature. The Historic Design Guidelines provide the necessary guidance needed to make these changes in an appropriate and sensitive manner. Inappropriate treatments degrade the historic character of a building by destroying historic building fabric and introducing materials or elements that diminish its stylistic intent. Even minor renovations, if done incorrectly, can have significant impacts on the loss of historic fabric and character-defining historic features. However, when done correctly, rehabilitation projects can turn a derelict and forgotten building into an inspirational gem.

Inappropriate treatments are particularly notable in residential neighborhoods where homeowners



The integrity of the Strand Theatre has been compromised by inappropriate treatments on its historic façade.

have inadvertently made repairs that have damaged historic materials including the application of inappropriate coatings and causing damage to materials due to invasive cleaning methods. In many instances throughout Binghamton's residential neighborhoods, the replacement of historic materials with modern materials is prevalent, particularly the use of vinyl siding covering or replacing original wood siding and the installation of modern replacement windows. These changes, which may seem small in nature, can significantly impact the integrity of a historic building. Also common is the removal of architectural and character-defining features, such as front porches.

In the downtown and commercial corridors of Binghamton, the most noticeable impacts can be seen to the storefronts of small businesses and mixed use buildings. Many storefronts have been significantly altered to the point where they look like they don't even belong on the same building as the stories above them. New development in the designated historic districts, or even non-designated historic neighborhoods, can negatively impact the character of the neighborhood when it does not consider the historic setting and surrounding context. The scale, size and relationship of new construction to surrounding historic buildings is very important and when not done sensitively, can disrupt and alter the entire streetscape. Pockets of this type of inappropriate development are visible downtown, as well as along other outlying commercial corridors in the City.

SECRETARY OF THE INTERIOR'S STANDARDS

Overview and Use of the Standards

The *Secretary of the Interior's Standards for the Treatment of Historic Properties*, initiated as part of the National Preservation Act of 1966, are used by the CAUD and thousands of other preservation commissions across the country to guide decisions on historic resources for which design review applications have been submitted. In the simplest of terms, the *Standards* strive for preventative maintenance of original character, and the repair of damaged features instead of replacement. The *Secretary of the Interior's Standards* have evolved and distilled over time into ten flexible and widely applicable principles.

The *Standards* are not prescriptive, but are intended to promote responsible preservation practices. They alone do not provide enough guidance to make decisions about which features of a historic building should be saved and which should be changed, but once a treatment is selected, the *Standards* provide a common philosophy with regards to approach. The *Standards* should not be confused with Design Guidelines, as they are intended to present a preferred approach to the treatment of historic resources, not absolute treatments. It is the philosophy and intent of the *Standards* that serves as the basis for the City of Binghamton Historic Design Guidelines. The official language of the *Standards* is available through the many publications of the Department of the Interior National Parks Service, including online at their webpage.

The *Standards* can and should be used by the City of Binghamton to establish a comprehensive approach to the identification, evaluation, registration and treatment of historic properties.

Preservation Treatments

When applying the *Standards* to a historic preservation project, it is first important to identify a treatment approach. The four treatment approaches are Preservation, Rehabilitation, Restoration, and Reconstruction. The most common preservation treatments undertaken in the City of Binghamton are preservation and rehabilitation, with the latter being the most prevalent.

Understanding the various treatments will help identify the most appropriate approach for moving a project forward and provides context for proposed work.

Preservation | places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction, including new exterior additions. However, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems required to make properties functional is appropriate.

Preservation should be considered as a treatment when:

- the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; or
- depiction at a particular period of time is not appropriate; or
- when a continuing or new use does not require additions or extensive alterations.

Rehabilitation | emphasizes the retention and repair of historic materials over replacement, but more latitude is provided than in a preservation project to accommodate change in use. The term rehabilitation is often referred to as adaptive reuse.

Examples of Preservation Treatments

Preservation

Saving an intact commercial storefront from change and repairing it to original condition.

Rehabilitation

Converting a 19th century warehouse building into market rate condos while preserving its windows and wide plank floors.

Restoration

Removing 20th century changes to a significant 19th century building that is to be used as a house museum or educational exhibit.

Reconstruction

Rebuilding an early twentieth century church after it was nearly razed by a massive fire.

Rehabilitation should be considered as a treatment when:

- repair and replacement of deteriorated features are necessary; or
- alterations or additions to the property are planned for a new or continued use; or
- its depiction at a particular period of time is not appropriate.

Restoration | focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods.

Restoration should be considered as a treatment when:

- the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; or
- there is substantial physical and documentary evidence for the work; or
- contemporary alterations and additions are not planned.

Reconstruction | establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials for the purpose of replicating its appearance at a specific period of time and in its historic location.

Reconstruction should be considered as a treatment when:

- a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); or
- no other property with the same associative value has survived; or
- sufficient historical documentation exists to ensure an accurate reproduction.

Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior's Standards for the Treatment of Historic Properties are, in simple terms, the best advice to everyone on how to protect historic properties. Each of the preservation treatments defined above has its own set of standards and guidelines, which share a similar philosophy and intent. As the most common preservation treatment in Binghamton is rehabilitation, due to the ability to make alterations and additions, the *Secretary's Standards for Rehabilitation* are presented below.

Standard 1

A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

Standard 2

The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

Standard 3

Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

Standard 4

Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Standard 5

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

Standard 6

Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

Standard 7

Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

Standard 8

Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation will be undertaken.

Standard 9

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

Standard 10

New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property would be unimpaired.

Local Application of Standards 3 and 4

The Whitney House, originally a Federal Style home, was renovated in the 1840s into Greek Revival. The Phelps Mansion had a large and conspicuous ballroom addition in 1905. Both of these major alterations have acquired their own historic significance and should be preserved.

GLOSSARY OF TERMS

A list of common preservation terms and definitions is provided below as a reference for persons using this document. Included are terms and definitions that have specific meaning when used in the context of historic preservation. Although this is not an exhaustive and all-inclusive list of preservation terminology, it identifies many of the common terms used in this Historic Design Guidelines document. The New York City Landmarks Preservation Commission has a comprehensive online glossary of architectural terms available at: <http://www.nyc.gov/html/lpc/html/glossary/glossary.shtml#s>.

Addition | Any new construction that alters the exterior appearance of a property, site or building or that increases the size, floor area or height of any existing area.

Alignment | The linear placement of structures and/or primary facades along a row of adjacent properties or street.

Alteration | Any modification, rearrangement, or other work that cannot be defined as an addition, but still modifies the original exterior appearance of a property, site, building, or structure.

Architectural Feature | A single, distinguishable part of the whole design composition of a building or structure.



This Campbell Road Court residence's multiple diverse windows, rounded tower and large chimney & Ascension Slovak Lutheran Church's wall buttresses, arched windows, and central tower, are all architectural features.

Balustrade | A railing supported by balusters [short vertical posts] placed along perimeter of a courtyard, porch, balcony, or roof.

Bay | A portioning of a building created by columns, pilasters, or other vertical elements –or– A projection from the main mass of a building or structure, typically including fenestration.

Bulkhead | The section of a commercial storefront that forms the base for the first floor display windows.

Casement Window | A common window type, where the sash is hinged its side.

Certificate of Appropriateness | An official document affirming that proposed work to a landmark or historic district property, site, building, or structure is suitable and meets the requirements of Section 6 of the Landmarks Preservation Ordinance of the City of Binghamton, New York.



The Perry Building's highly ornate wrought iron façade and paint scheme and the Tabernacle Methodist Church's "bellcast" shaped tower roof and unique masonry work are character defining elements.

Character Defining | A distinctive quality or component of a property, site, building, or structure that comprises their historic nature and appearance. This includes, but is not limited to overall site layout, plantings, trees, civil improvements, overall mass of a building, materials, craftsmanship, style specific details, decorative details, interior spaces, interior features, and vernacular traditions.

Clapboard | Wood siding constructed of long, skinny, horizontal, overlapping boards.



This Greek Revival structure on Oak Street retains high integrity with its original clapboard siding.

Commission on Architecture and Urban Design | Established in 1964, it is the City of Binghamton's official governing body for reviewing and approving any projects that alter the exterior appearance of local landmarks and buildings within the boundaries of designated Historic Districts.

Compatible | A material, element or feature that is harmonious with the historic materials, elements, qualities or features of the property, site, building, or structure and its surrounding context.

Context | The historic elements, features, landscape, buildings, structures, and cultural history that establishes the setting of a historic resource.

Cornice | A decorative horizontal element which emphasizes the vertical terminus of an exterior wall – or– The projecting molding which crowns the elements to which it is attached [Typically placed above a classical frieze in the composition of an entablature].

Demolition | The partial or complete razing, destruction or dismantling of an existing property, site, building, or structure, and/or their features.

Demolition by Neglect | The slow destruction of a historic resource through failure to perform necessary maintenance over a long period of time.

Dormer | A bay typically containing windows that projects from the slope of a roof.



This Dutch Colonial Revival on Avon Road showcases a very large shed dormer, with a small eyebrow dormer above it.



This Arts and Crafts Bungalow on Front Street has a large gabled dormer with complimentary eyebrow dormers to the sides.



The Phelps Mansion displays multiple extravagantly detailed segmented dormers.

Double Hung Window | A common type of fenestration where the window is comprised of two sashes that slide past each other vertically.

Elevation | A two-dimensional scale drawing of a face of a building or structure, where all features are shown without distortion, as if contained all on one plane.

Engaged | Attached to and/or partially embedded in a wall [Typically enacted upon columns].

Entablature | The band of horizontal elements carried by columns or pilasters. This element is comprised from top to bottom of a cornice, frieze, and architrave.

Façade | The exterior face of a building.

Fanlight | A semicircular or semielliptical window placed above a door.

Fenestration | The arrangement and placement windows, doors, and exterior openings of a building.

Gable | The top portion of an exterior wall directly underneath the end of a pitched roof.

Glazing | The clear/translucent material, typically glass, through which light passes into a building.

Height | A measurement from ground level to the vertical terminus of a building or element.

Hipped Roof | A roof that is sloped on all four sides, thus having no gable.



These three Riverside Drive residences utilize a hipped roof in a multiplicity of styles and applications.

Historic Building | A building that is at least fifty (50) years old and meets the Secretary of the Interior’s Standards for integrity and significance.

Historic Fabric | Any and all original materials, features and details used in the construction of a historic building.

Historic Resource | A property, site, building, object, or structure that is designated or has been determined eligible at the local, state, or federal level.

Lintel | The horizontal structural element which spans rectangular fenestration in a wall.

Local Landmark | A historic resource designated by the City of Binghamton as being important for representing broad patterns of history, for their association with a historically significant individual, or for conveying high architectural or artistic value. All proposed alterations and additions to the exterior of a local landmarks in the City of Binghamton must be reviewed and approved by the Commission on Architecture and Urban Design.

Materials | The physical matter that makes up the products used in the construction and ornamentation of a building.

Mass | The three-dimensional qualities of a building or structure that comprise its size, shape, and overall exterior presence.

Motif | A principal repeated element in the design and ornament of a building.

New Construction | Any construction that is not part of the original building or structure.

Orientation | The placement of a historic resource as it relates to the physical conditions of its site [e.g. geography, man-made features, boundaries, or cardinal direction].

Ornamentation | Any detail of structure, shape, texture, and color that is deliberately exploited or added to attract attention or define an architectural style.

Pattern | A repeating arrangement of form.

Pediment | The triangular face of a gable end above a horizontal cornice [typically placed above columns or pilasters].



The Old Binghamton Public Library is highlighted by a large front portico, adorned with a highly detailed and classically correct pediment.

Pilaster | A shallow engaged pier or column.

Portico | A small to large porch whose roof is supported by columns on at least one side.

Principal Façade | Typically the front, main entry, face of a building distinguished by the elaboration of architectural ornament and details.

Proportion | The comparative quantified relation between elements with respect to size, dimension, ratio and quantity.

Roof Form | The overall shape, outline, and composition of the roof of a building.

Roof Pitch | The steepness of a roof plane typically expressed as a ratio of the rise of the roof in feet over twelve foot increments in horizontal span [e.g. A 4/12 roof, rises 4 ft in a 12 ft span].

Section | The arrangement and design of spaces in a building seen as if cut by a vertical plane.

Scale | The proportional and measured relationship of buildings and elements to each other.

Scale Drawing | A proportionally exact computer or hand drawn visual representation of an object that has a defined ratio of size between itself and the object.

Setback | The distance between the extents of a building or structure and their respective site or lot boundaries.

Setting | The physical and cultural environment surrounding a historic resource.

Sill | The bottom horizontal cross piece of a window or door.

Spalling | The chipping or erosion of masonry caused by abuse or weathering

Transom Window | A rectangular horizontal window placed above a residential doorway –or– The horizontal ribbon window directly above a commercial storefront.

Transitional | Used to describe a building that cannot be defined by one specific style, and instead encompasses two or three distinct styles that were present during its construction.



This Riverside Drive residence's front door is bordered by a transom and a pair of sidelights.

Chapter 3: Binghamton's Architecture



Panorama of Binghamton c.1900

Today, the City of Binghamton is known not only for its picturesque landscape, and academic resources, but also its ethnic diversity. As a hub for technological and industrial innovation, Binghamton has developed an equally diverse architectural heritage representative of its economic and social evolution. Chapter 3 discusses the evolution and growth of the City, as well as representative examples of its rich architectural tapestry, further explored and identified in Appendix 1 and 2.

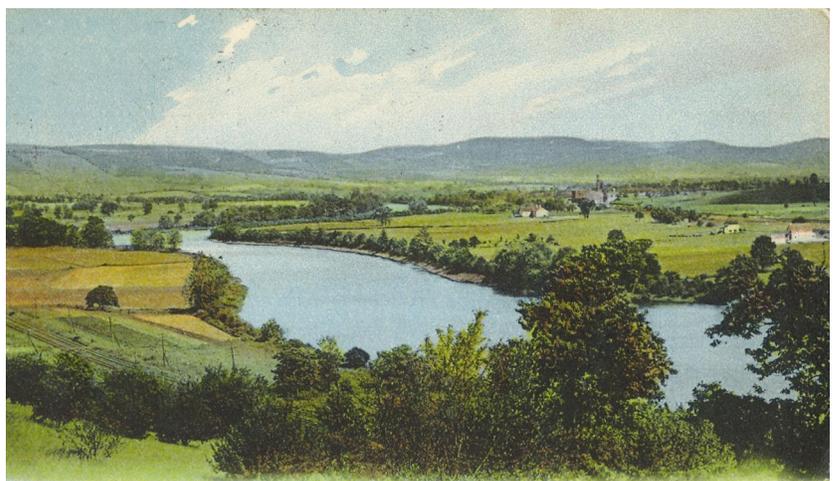
HISTORIC INFLUENCES

Origins: From Chenango Point to Binghamton Town

Archeological evidence and reports of early European colonist document that the first inhabitants of the area that came to be known as Binghamton were Native Americans. It was not until after the American Revolutionary War that people of European descent first settled in the area.

The city is named in honor of, William Bingham Esq. of Philadelphia, who in 1792 bought the land in Upstate New York that now contains the city. Bingham contracted with a local merchant, Joshua Whitney, to begin to build a town at the confluence of the Susquehanna and Chenango Rivers.

Bingham died in 1804, never having the opportunity to visit the land he had purchased. Nevertheless the Village of Chenango, as it was then known, had already begun to grow. By 1802 Court and Water Streets had already been paved and a court house and village square had been constructed. Lumber milling soon established itself as a major industry in the area due to the vast forests throughout the region.



View of the Susquehanna Valley

In 1834 the growing settlement was incorporated as the Town of Binghamton, and to many residents' excitement, 1834 was also the year that work began on the Chenango Canal. The canal ran nearly one hundred miles from the Erie Canal in Utica south to Binghamton. The canal resulted in an influx of economic and population growth that was further enhanced with the arrival of the Erie Railroad in 1848. The lumber milling remained Binghamton's largest industry, however many commercial, retail, and service businesses began to fill the downtown. These two transportation routes established Binghamton as the transportation hub of the Southern Tier. Nevertheless by 1875 the canal could not compete with the railroad and was permanently closed and filled in becoming what is now State Street.

Growth: A City of Manufacturing, A City of Innovation

Binghamton grew from a small village of two thousand, in 1840, to a large town of ten thousand, in 1865. As a result, the town was incorporated as the City of Binghamton in 1867. Along with this population growth, the Civil War brought the industrial revolution to Binghamton. Long established raw goods industries like lumber milling slowly disappeared to make way for finished goods industries such as cigar, furniture, shoe, and munitions factories.

The first cigar factory appeared in 1858, and the cigar industry soon became the region's largest employer with over fifty firms and five thousand employees. The success of Binghamton's cigar, furniture, shoe and wagon industries had positive effects throughout the community, providing opportunities for the construction of libraries, opera houses, hospitals, and other social services. As a direct result of these developments thousands of homes were constructed in the mid and late nineteenth century.

Settlement in the City of Binghamton pushed beyond the initial Chenango Point eastward along the Susquehanna River and westward along Riverside Drive and Main Street. The commercial and industrial district stretched from the Susquehanna River north to the train yards.

Court Street, Riverside Drive, and Front Street were lined with mansions built by Binghamton's industrial giants, banking executives, and land barons, while the rising middle class built homes off of these avenues of wealth. These areas earned Binghamton the nickname "Parlor City" because of their manicured gardens and high style Queen Anne, Stick, and Colonial Revival homes. The working class lived in smaller cottages or apartments in the downtown commercial district where they could walk to work.



Main St looking West c.1900

By the early 20th century, the cigar industry was declining as a result of automated machinery, labor riots, and other issues. The last of Binghamton's cigar factories had closed by 1920. However, by this time other "finished goods" industries had been attracted to the area by the success of the cigar companies and Binghamton's transportation infrastructure. These companies, such as Endicott Johnson Company (a shoe manufacturer) and AnSCO (a photographic company predating Eastman Kodak) provided thousands of jobs to the area. The profusion of these manufacturing jobs increased the city's population and ethnic diversity, by attracting many new immigrants from New York City and abroad to what was now known as the "Valley of Opportunity". This second wave of growth pushed development further west and north along the train lines, and spread along the south bank of the Susquehanna River.



Court St looking West c.1910

The strength of Binghamton's industrial giants of Endicott Johnson, AnSCO, IBM, and others helped stave off the effects of World War I and the Great Depression. Nevertheless, the City did not survive the 1930s unscathed. In 1935 and 1936 Binghamton was devastated by two large floods that caused millions of dollars in damage. With the arrival of World War II the region's reputation for technical innovation further proved itself with such inventions as the Link Flight Simulator and the rising technological prowess of IBM. These technical capabilities led to a large scale increase of high-tech and defense related industries as major employers within the community. IBM, Raytheon, General Electric, Universal, Link Aviation, and others kept Binghamton's economy booming from the 1940s until 1960s when defense budget spending within the region began to decrease.

Evolution: A City of Diversity and Rich History

It was during the 1950s and 1960s that the City of Binghamton saw its most dramatic changes. With the increase in high-tech white collar jobs at IBM, Raytheon, General Electric, and others, came the inevitable decline of the blue-collar manufacturing base. Many small mills and large factories began downsizing and eventually closing permanently all over the city. In addition, with automobiles so prevalent, businesses and many of the city's residents that could, moved away from the perceived noise and dirt of the city to the suburbs. This also unfortunately included the newly founded Binghamton University. Instead of building in the city, the University was built to the south in the suburb of Vestal. This flight to the suburbs left residences, apartments, commercial buildings, and factories vacant.

The 1960s also brought with it the construction of NYS Route 17 and I-81, which slashed through some of the early twentieth century residential neighborhoods north of the downtown. The final and most egregious result of the 1960s was the concept of “urban renewal”. Binghamton was hit especially hard by this belief that the solution to the suburban flight was to tear down structures deemed to be obsolete. Aerial photography between the 1960s and 1970s shows the loss of nearly 50% of the downtown commercial/industrial district. Instead of being replaced by new infrastructure, most of these urban renewal sites became vacant lots, with many remaining vacant today.

Since the 1960s Binghamton has refocused on its assets as a city and is capitalizing on them to encourage slow, but continued growth. The cultural and architectural diversity of the city reflects its rich history, and through revitalization and preservation efforts, these assets have begun to benefit the community in realized gains. Significant support and emphasis has been placed on this growth of local, Binghamton businesses, supported by cultural events and attractions in the urban center. Events such as First Fridays, Spiedie Fest, Blues on the Bridge, Julyfest, and other cultural festivals have brought attention to the diversity present in the community and have helped spur the growth of downtown businesses. PAST exhibits are held each First Friday highlighting local historic landmarks. The relocation of local businesses to the downtown commercial district combine with the introduction of student housing in adaptive reuse and new construction projects has supported further revitalization in recent years. It is critically important that the City continue to encourage this trend through partnering with the University and local business groups to provide incentives for businesses and residents to move back to the city center. By capitalizing on the sustainable development of the city center through these partnerships, incentives, and preservation of historic resources, the City of Binghamton will encourage continued success and growth as a revitalized urban community.

ARCHITECTURAL STYLE GUIDE

Property owners that seek to make changes to the exterior of a historic building should have a basic understanding of the architectural features and elements that make their building unique. The Architectural Style Guide is intended to assist property owners in identifying and understanding the unique features of their building. The style guide will allow property owners to identify changes that are consistent, compatible and appropriate given the historic context. Few buildings will actually include all of the features identified in the Architectural Style Guide, but key features will typically be apparent. This guide is not intended to be all-encompassing and comprehensive in the description of styles, but rather serves to educate the user on the most consistent and character-defining aspects of the architectural styles present in the City. The full Architectural Style Guide, including descriptions, graphic representations and photographs of local examples is included in Appendix 1 and 2 of the Historic Design Guidelines. This should be referenced to help property owners identify key features of their property. The Architectural Style Guide has been divided into two sections: Residential Architectural Styles and Commercial & Civic Architectural Styles.

Residential Architectural Styles

Extant historic residential architectural styles in the City of Binghamton range from the early 19th Century to the mid-20th Century. Prominent residential styles identified in Appendix 1 include:

- Federal / Adam
- Greek Revival
- Gothic Revival
- Italianate
- Second Empire
- Stick
- Shingle
- Queen Anne
- Vernacular
- Colonial Revival
- Dutch Colonial Revival
- Exotic Revivals
- Beaux Arts
- Arts and Crafts
- American Foursquare
- Tudor Revival
- American Ranch

Commercial & Civic Architectural Styles

Prominent commercial and civic architectural styles in the City, as depicted in Appendix 2, include:

- Greek Revival
- Italianate
- Romanesque Revival
- Eastlake
- Queen Anne
- Exotic Revivals
- Beaux Arts
- Neo-Classical
- Art Deco
- Art Moderne

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Chapter 4: Regulatory Process



OVERVIEW

The City of Binghamton has a long-standing commitment to historic preservation. The Commission on Architecture and Urban Design was established in 1964 and the City became a Certified Local Government in 1988. The City contains three Local Historic Districts and four National Register Historic Districts. Additionally, the City contains over 200 Local Landmarks, as well as individual properties listed on the National Register. The regulatory process associated with historic resources in the City focuses on those with local designations, whether landmarks or historic districts. Chapter 4 provides an overview of the Regulatory Process required for historic properties, sites, structures and neighborhoods within the City of Binghamton, including a summary of roles and responsibilities.

Binghamton's Preservation Ordinance

In 1978 the City of Binghamton adopted Article XII, Landmarks Preservation Commission, which was amended and adopted in April 2010. In general, the purpose of this Ordinance is to:

- Protect and enhance the landmarks and historic districts, which represent Binghamton's heritage;
- Foster civic pride;
- Enhance Binghamton's attractiveness to visitors and support the local economy; and
- Ensure new and remodeled buildings in historic districts are harmonious.

The ordinance establishes the Binghamton Historic Preservation Commission, which serves as the Commission on Architecture and Urban Design (CAUD). The powers of the Commission, its membership, and specific responsibilities are detailed in the ordinance and include the designation of

Local Landmarks and Historic Districts, review of demolition applications for all properties over 40 years old, and the review of alterations and modifications to locally designated historic properties.

Properties Subject to Review

The Commission on Architecture and Urban Design has the responsibility to review proposed exterior changes to all properties listed on the Local Landmarks list or that fall within the boundaries of a locally designated historic district. In addition, CAUD reviews demolition applications for any property within the City of Binghamton boundaries that is 40 years old or greater. See Chapter 1, Applicability for further information regarding Local Landmarks and Historic Districts subject to the requirements described herein.

Levels of Designation

The National Register of Historic Places and local landmark and historic district designations are two very different programs that recognize and protect historic properties. Some historic properties and districts have both designations in the City of Binghamton. However, there is no direct correlation between National Register listing and local designation.

National Register Designation

Whether an individual property or a district, National Register listing is primarily an honor, meaning that a property has been researched and evaluated according to established procedures and determined to be worthy of preservation for its historical value. The listing of a historic or archaeological property in the National Register does not obligate or restrict a private owner in any way unless the owner seeks any federal benefit such as a grant or tax credit. The National Register of Historic Places is overseen by the National Parks Service and serves as an official recognition by the federal government. Listing in the National Register of Historic Places provides a building, site, or district protection from any threats which involve the federal government or federal monies and may also afford access to some federal financial incentives.

Local Landmark and District Designation

Landmark designations in Binghamton apply to individual buildings, structures, sites, or areas that are deemed to have historical, architectural, archaeological, or cultural value. Designation is an honor, meaning CAUD and the City believe the property deserves recognition and protection. Designation also indicates a specific level of local review is required prior to making exterior alterations or changes to ensure they are consistent with the intent of the Secretary of the Interior's Standards. Contrary to what many people believe about historic designation, local designations are subject to the highest level of review, as well as the highest level of protection against threats.

REVIEW PROCEDURES

The City of Binghamton has identified a clear and comprehensive process for the review and approval of projects impacting locally designated historic properties. No work should be initiated until a Certificate of Appropriateness (COA) is issued. Impacted properties, types of projects requiring review, and a step-by-step overview of the process are described in this section.

Please note, additional reviews by departments outside of Planning, Housing and Community Development (PHCD) and the Commission on Architecture and Urban Design (CAUD) may be required for your project. The summary of review procedures highlighted in this document is not intended to be comprehensive for all projects. Please refer to the City's Building Code and Zoning Ordinance for any additional requirements, or consult a representative from the City's Building Department.

Properties Requiring CAUD Review

Are you required to submit an application to CAUD?

- Is your property a Local Landmark?
- Is your property within the boundaries of the Rail Terminal Historic District?
- Is your property within the boundaries of the State and Henry Street Historic District?
- Is your property within the boundaries of the Court Street Historic District?

If you answered yes to any of the above, you are required to obtain a COA from CAUD before proceeding on a project that involves a change to the exterior of your property.

Refer to pages 3 and 4 for additional information associated with applicability of the Historic Design Guidelines.

Roles and Responsibilities

Historic Preservation Planner
Provides technical assistance and guidance to applicants and owners of historic properties. Conducts a preliminary review of applications to CAUD. Directs and leads all historic preservation planning efforts in the City.

Commission on Architecture and Urban Design (CAUD)
Members oversee the establishment and preservation of historic landmarks and districts. Authorized by City ordinance to review exterior alterations to all Local Landmark buildings and properties within historic districts.

Planning Commission
Members review proposed development and projects within the City, often serving as lead agency for SEQR, which includes impacts to historic properties.

Projects Requiring CAUD Review

Any project modifying the exterior of a Local Landmark or building within a Local Historic District is required to obtain a COA, regardless of whether a building permit is required. The following is a partial list of example projects that must be presented and approved by CAUD:

- Exterior painting
- Window or door replacement
- Fencing and walls
- Signage
- Awnings
- Additions or new construction
- Porches
- Modifications to building materials (including siding)
- Demolitions (all buildings over 40 years of age)

The following projects are not required to get CAUD approval:

- Any interior changes
- Site changes not visible from the public right-of-way
- Any changes to a building not listed as a Local Landmark or within the boundaries of a designated Local Historic District

CAUD Review Process for Exterior Alterations

The following steps must be followed in order to obtain a Certificate of Appropriateness (COA) from CAUD. Failure to comply with these review procedures may result in project delays.

- ❑ **Meet with City Historic Preservation Planner** | The City's Historic Preservation Planner (HPP) will be the applicant's primary contact throughout the CAUD review process. The HPP is available to assist applicants' in preparing the application. They will also provide guidance on what might be considered acceptable by the Commission.
- ❑ **Fill out and submit the CAUD Design Review Application and supporting materials** | A copy of the application is included in Appendix 7 and is also available from the City of Binghamton Department of Planning, Housing and Community Development or on-line at the Department webpage. The application is intended to provide a basic understanding of the nature and intent of the proposed project. The specific submittal requirements will depend on scale of proposed project and can be discussed with the NPP prior to a formal submittal. Additional submittal requirements may include but are not limited to, product samples, product literature, architectural drawings, photographs, or any other information deemed necessary to make an informed decision. The completed application and all supporting materials should be submitted

to the City's Historic Preservation Planner. Incomplete applications will be returned to the applicant for completion prior to submittal to CAUD.

- Review Staff Report** | After submittal and acceptance of the application, the HPP and other city staff members involved in the review of the proposed project will submit a report on the property to the Commission which will summarize the proposal and outline their findings. The HPP will typically visit the property prior to the development of the report to document existing conditions.
 - CAUD Project Review Meeting** | You will be notified when your project has been placed on the agenda for the monthly CAUD meeting. Although attendance at the meeting is not required, it is highly encouraged. At the meeting applicants have the opportunity to present their case to the Commission.
- CAUD Meeting Schedule**
Meetings are held the last Tuesday of every month at 12:00 PM in the Planning Conference Room, 4th Floor, City Hall.
- Receive CAUD Ruling on the Project** | At the meeting CAUD will vote on the proposal. The Commission has four rulings they can issue: 1) Approval, 2) Approval with Conditions, 3) Tabling, or 4) Denial. See *explanations of CAUD Rulings, below*. If the project is Approved or Approved with Conditions, the applicant can proceed to the permitting phase of the project.
 - Apply for Building or Sign Permit** | Once an applicant has received a Certificate of Appropriateness from CAUD they can apply for their building or sign permit. A copy of the Certificate of Appropriateness should be presented as part of the permit application. A building or sign permit will NOT be issued without a Certificate of Appropriateness if your property is located within a historic district or is listed as a Local Landmark.

Explanation of CAUD Rulings

The Commission will vote on all proposals and provide one of four rulings. Explanations for each ruling, as well as next steps after the ruling, are summarized below:

Approval | The project may proceed as proposed. Notice will be given to applicant, other necessary parties, and a Certificate of Appropriateness (COA) will be issued. Staff will monitor progress to ensure project is implemented as proposed.

Conditional | The project may proceed with conditions or amendments identified and imposed by the Commission. The conditions must be followed, and staff will monitor project progress to ensure conditions are being followed. Notice will be given to applicant and a COA will be issued.

Tabling | The project is tabled for later consideration. This occurs when the Commission feels that it does not have enough information to make a ruling. The applicant will be notified of what additional

information the Commission is requesting before a decision can be made. The proposal will be scheduled for a subsequent meeting after the additional information is submitted to the Commission.

Denial | The project is found to be inappropriate based on the Commission’s review and findings. Notice will be given to the applicant and other necessary parties detailing the reason for the denial. If a proposal is denied, there are four options that could be pursued:

- Modify application and resubmit to CAUD;
- Identify another project or use for the property;
- Abandon the project; or
- Appeal to City Council within 15 days of notification.

Determination of No Historical Significance

In addition to reviewing and approving projects, the CAUD is responsible for determining the historical significance of buildings within the City of Binghamton. Any requests for a permit involving the demolition of a building over 40 years old must obtain a Determination of No Historical Significance from CAUD. Similar to project reviews for historic properties, a demolition permit will not be granted without a positive determination from the Commission. The overall process is similar to the process for Design Review projects, with the final step being an application for a Demolition Permit. A copy of the application is included in Appendix 8 and is also available from the Department of Planning, Housing and Community Development or on-line at the Department webpage.

Local Resources to Inform Preservation Projects

Although the City of Binghamton and Commission on Architecture and Urban Design (CAUD) have review authority and are an important resource for property owners undertaking a historic preservation project, there are a number of other local resources that can provide technical assistance to help individuals make informed decisions about their projects. Individuals should also consider soliciting information and assistance from the following local resources:

- Architects and designers;
- Local historians and individuals associated with history museums;
- Contractors, particularly those trained in historic preservation work;
- Preservation Association of the Southern Tier (PAST);
- American Institute of Architects Southern New York;
- National Trust for Historic Preservation;
- New York State Office of Parks, Recreation and Historic Preservation; and
- Historic Resource Center at the Binghamton Library.

Contact information associated with key organizations is listed in Appendix 9.

Section 2:
Historic Preservation Guidelines

Chapter 5: Guidelines for Building Materials

The Guidelines for Building Materials include recommended solutions for addressing problems that commonly affect historic buildings as a result of deferred maintenance or the regular aging and deterioration of materials. The guidelines provide not only direction for maintaining and preserving materials, but also identify activities that may be harmful to historic materials and should be avoided.

Common Binghamton building materials covered in this chapter include:

- Masonry
- Metals
- Wood and Siding
- Paints and Coverings

As discussed in Section 1, guidelines and treatment approaches associated with each of these materials are formatted to be stand-alone handouts so information can be easily tailored to an individual project or request.

Basic principles for preserving historic structures

- Identify character-defining features and retain these features when repairing, maintaining or altering a building
- Repair rather than replace whenever possible
- Consider all alternatives when replacing building features
- Replace features deteriorated beyond repair with new features that match original
- Replace missing features with new features that match original
- Use contractors and craftspeople experienced in historic materials work

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MASONRY

Binghamton has a large concentration of mid to late 19th century commercial, civic, and ecclesiastic buildings that use masonry in a variety of creative ways. Most common are stone, brick and concrete block structures. In the storefronts of downtown brick and occasional stone combine to form ornate cornices, bulging pilasters, and arched windows. Many of buildings near the courthouse square use various stones in a variety of finishes for their exteriors. Many of Binghamton's buildings can even be dated by the particular masonry used in their: foundation walls, natural rubble stone, brick, concrete block, and cast concrete.



The Binghamton Press Building is distinguished by its high contrast limestone and red brick exterior.



Christ Episcopal Church uses stone for its window tracery, walls, buttresses, and even its steeple roof.



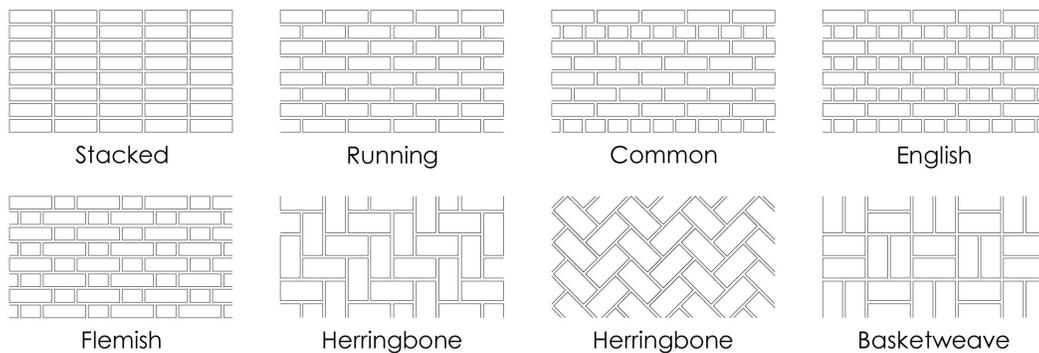
The delicate balance of brick and stone work make the Proctor Building highly unique.

Masonry is the most durable of all historic building materials. Although it requires little maintenance, general upkeep is necessary. Deterioration is most commonly the result of water damage, inappropriate repairs and the use of abrasive cleaning methods. Regular and basic inspections should be made to masonry buildings to look for mortar deterioration resulting from water penetration, growth of vegetation on building surfaces and cracks from building settlement. In addition to its use as an overall building material, masonry is commonly seen on site features in Binghamton, including walls.

General Guidelines

- Existing masonry materials should be repaired not replaced.
- Documentary evidence should be used to reproduce highly-deteriorated or missing historical architectural elements.
- New masonry features should not be constructed or added to a building if they appear to be falsely historic or are generally incompatible with the building size, mass, color, or scale.

- The removal or rebuilding of masonry walls should be avoided if it will adversely impact the structure's historic integrity.
- Original masonry exterior surfaces should be retained or restored if they have been covered by alternative materials.
- Exterior insulation and finish systems, such as Dryvit, or other artificial materials, including vinyl siding, should not be installed over masonry. Exposed masonry should remain exposed.
- Historic brick bonding patterns, examples shown below, should be maintained.



Mortar

- Mortar joints deteriorate faster than masonry and require periodic repointing.
- Unsound mortar should be removed with a hand tool narrower than the joint. Power tools should not be used as they can scar adjacent masonry. Unsound mortar should be removed to a depth of two-and-one-half times the width of the joint.
- Only joints that are unsound should be repointed. It is more important to leave sound joints alone, than to remove all joints in an effort to achieve a uniform appearance. The large-scale removal of mortar joints can cause significant damage to historic masonry.
- When repointing, mortar joints should match in color, texture, size, profile, and hardness. The new installation should match the existing installation. Install samples for approval until a proper match is achieved.
- A mortar analysis should be completed to determine the composition of historic mortar. Composition of replacement mortar should be compatible with historic masonry and equivalent to, or softer, than the original. Modern mortars are typically harder than their historic counterparts and can cause moisture to get trapped in the joint. Use no stronger than a commercial class N

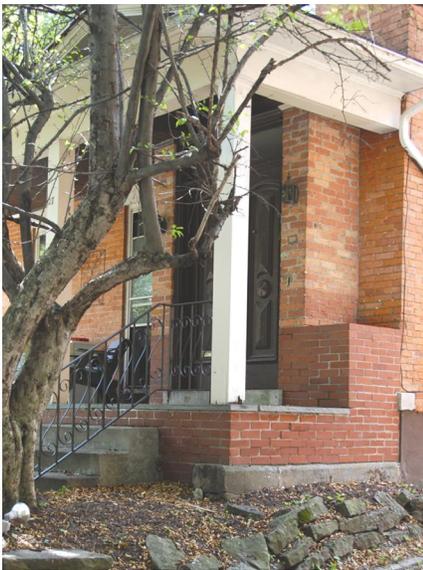
Repointing

The replacement of a mortar joint. Typical life cycle of a mortar joint is one-hundred years.

cement mortar when historic analysis is not possible. Never use synthetic caulking compounds to repoint historic masonry.

Painting

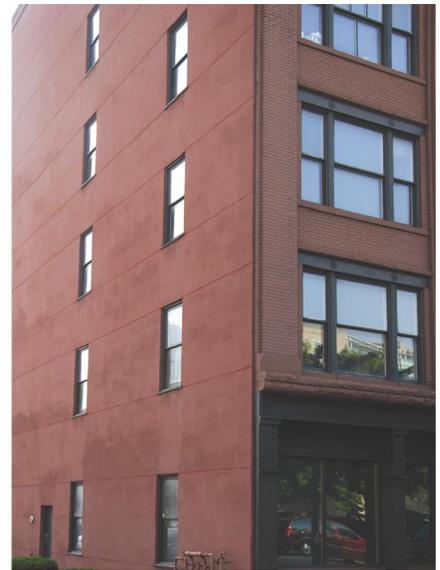
- Do not paint masonry that has not historically been painted.
- Previously painted masonry should be painted a color that is similar to the existing or historically appropriate.
- Only masonry paint should be used. When prepping surface for painting, only removed deteriorated paint to the next sound layer. Paint firmly adhering to the masonry serves as a protective coating and should be left intact.
- Due to the likelihood of lead in historic paint, all necessary precautions should be taken when removing or working with historic paint. Federal, State and local regulations should be reviewed and adhered to for the protection of workers and proper disposal.



This residence's porch has been compromised through the removal of original brick and replacement with incompatible modern red brick.



The bricks of this building have begun to spall significantly because of inappropriate cleaning methods and exposure of the originally painted brick.



The covering of the exterior wall of this structure with stucco is not historically appropriate.

Cleaning, Repair and Replacement

- As a general rule, it is better to underclean historic masonry than overclean. Clean masonry only when heavy soiling causes deterioration
- Cleaning should always be done using the gentlest means possible, such as low pressure water spray (100-400 psi) and natural bristle brushes. Metal brushes should not be used to clean historic masonry.

- Sandblasting or high pressure wash (over 400 psi) should never be used as they will erode the masonry surface and dislodge mortar. The brick used in early to mid 19th century is considerably softer than modern day brick. Eroding the surface exposes the soft inner core and causes deterioration.
- A variety of chemical cleaners are available for use on masonry. When applying chemical treatments, ensure that all manufacturer’s instructions are explicitly followed.
- Do not clean masonry buildings with deteriorated mortar joints. Due to the risk of water penetration, deteriorated joints should be repointed prior to cleaning.
- Masonry cleaning should be completed when there is no risk for freezing temperatures for at least three days. Optimally, the temperature should be above 50 degrees.
- Masonry repair and replacement can be very complex and should only be undertaken by experienced craftsman skilled in masonry preservation techniques.
- When the infill or replacement of historic bricks is necessary, matching historic bricks should be used to the extent possible. When use of new replacement bricks is necessary, they should match the existing in color, size, and shape.
- Horizontal surfaces, such as the top of a cornice, are the most common location of deterioration as they are most susceptible to water penetration. Horizontal surfaces should receive sealant to prevent water infiltration. Never use sealant in a vertical joint.



The Security Mutual Building is a local example of a masonry structure that has been well maintained.

METALS

The use of metal on historic buildings is commonly seen as part of an architectural feature, as opposed to an entire building. In Binghamton, prominent and typical metal features include commercial storefronts, railings, light fixtures, fences, and canopy hoods. The two most common metals used in Binghamton are copper and cast iron. Many of Binghamton's most prominent buildings incorporate metal in prominent aesthetic and functional features.



The Perry Building's cast iron façade is both decorative and structural.



Copper adorns the extravagant dome and pediment of the Broome County Court House.



The rare cast iron roof cresting of the Phelps Mansion is a character defining element.

While metal is a durable material, weathering and corrosion can contribute to its deterioration over a prolonged period. Metal features should be inspected regularly for surface deterioration. Cast iron and steel elements should have a coating for protection from water and weather elements. Rust and discoloration of metal is a sign of internal deterioration.

General Guidelines

- Metal architectural features that contribute to the historic character or integrity of a building should not be removed. Do not remove deteriorated features and replace them with an element that lacks the same visual integrity.
- Do not expose metal features that have been previously coated and require protection from the elements.
- Paint previously coated features using historically appropriate paint colors. Use a paint made especially for the type of metal surface you are coating.
- Do not apply paint coatings to metals that, historically, were meant to be exposed. Such metals include copper, bronze, and stainless steel.
- New metal features should be compatible to the historic building in size, scale, material, and color.



This iron gate and fence has deteriorated, as evidenced by rusting, from lack of proper painting maintenance.



The original bronze railings of this building were replaced by inappropriate steel railings.



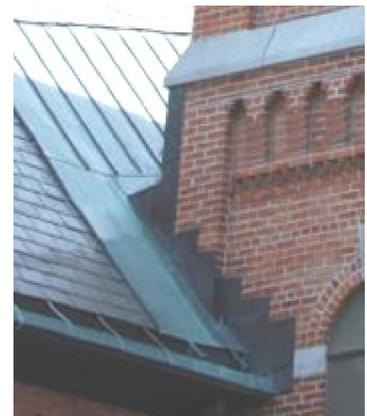
Rust staining is evident on the roof of this structure, resulting from deferred maintenance of its metal roof features.

Deterioration and Replacement

- Small patches of deterioration should be first addressed with sanding, priming and painting.
- Replacement should only be considered when a feature exhibits significant deterioration and cannot be repaired. Replacement should be limited, with all sound portions left intact.
- When an in-kind replacement is not possible, a visually and physically compatible substitute should be used. Synthetic replacement materials, when used, should have equal or better durability than the original material.
- Replace missing metal features with new elements based on historical or physical evidence. Replicate existing features in size, shape, texture and appearance.

Cleaning

- Only clean metal features when it will not result in damage. Cleaning treatments should be tested in an inconspicuous area.
- Soft metals, such as tin, lead, copper and zinc, should be cleaned with appropriate chemical methods.
- Hard metals, such as wrought iron and steel, may be cleaned with a wire brush. When further cleaning is required, low pressure grit blasting may be used.
- Do not damage the historic color, texture, or patina of metal features when cleaning.
- After cleaning, reapplication of a coating system or paint is necessary. Failure to reapply a protective coating will result in accelerated deterioration.



The United Methodist Church has maintained its historic character through the in-kind replacement and repair of its exposed copper flashing and gutters.

WOOD SIDING AND TRIM

Wood siding is used as the outer layer of a building, intended to provide a protective layer to prevent the deterioration of underlying structural elements. In addition to siding wood is commonly used in Binghamton for various trim, porch railings, floors, and columns, decorative brackets, roof eaves, decorative carvings, bargeboard and half timber work. Wood is also a common material associated with historic windows and doors; due to their complexity, specific guidelines for these features are identified in separate sections.



This Riverside Dr home is distinguished by its elaborate half-timber work and large bargeboards.



This Chapin St home utilizes wood in almost every possible way, from porch columns and brackets to cornices and eaves.



This Main St home uses wood in geometric Stick Style work, roof brackets, and elaborate Gothic Revival bargeboard.

When well-maintained, historically appropriate siding materials, such as wood clapboard and shingles, can last indefinitely. Deterioration of wood materials and features is typically the result of water caused by deteriorated paint or roof and drainage issues. Water damage and related rotting can lead to a variety of other issues, such as insect infestation and mold. Modern synthetic sidings, such as vinyl and aluminum, are not appropriate for historic buildings, especially on primary facades.

General Guidelines

- Wood features, including siding, decorative cornices, and trim, should not be removed as they contributed to the overall historic character of a building.
- Wood elements should be inspected regularly for peeling paint, loose joints, water penetration, rot, and infestation. It is much easier and cost-effective to address a problem early.



The integrity and character of the Greek Revival cottage at left has been severely compromised by the replacement of its original wood siding with inappropriate synthetic shingles.

Siding

- Damaged wood siding should be repaired rather than replaced.
- Retention of wood siding is always preferred over synthetic siding options.
- Wood siding should be oriented horizontally unless there is historic documentation otherwise.
- When replacement of siding materials is required, use compatible contemporary wood siding which has the same visual appearance as historic siding.
- Artificial stone, asphalt shingles and vertical plywood siding are not appropriate materials for historic buildings.
- Synthetic sidings, such as vinyl and aluminum, are not appropriate on historic buildings. These materials should never be used on a primary façade of a historic building and are not recommended for secondary facades. Synthetic sidings do not deteriorate, limiting the knowledge of what is happening to materials underneath the siding. Synthetic siding also prevents proper ventilation of the wall, causing water to condense and build up on the interior.
- Sealant should be installed at vertical joints where wood meets a dissimilar material. Do not apply sealant to horizontal wood joints because it will trap moisture and cause deterioration.

Paint

- Refer to Paint and Coatings section of City of Binghamton Historic Design Guidelines for more information.
- Due to the likelihood of lead in historic paint, all necessary precautions should be taken when removing or working with historic paint. Federal, State and local regulations should be reviewed and adhered to for the

What You Need to Know About Lead Paint

Many buildings constructed before 1978 are at risk of containing paint that contains high levels of lead. Lead from paint, chips and dust can pose serious health hazards if not properly taken care of. Federal law requires contractors disturbing painted surfaces in homes, schools and child care facilities built before 1978 to be certified in working with lead paint.

Renovating a Building With Lead-Based Paint

- Contain the work area. Seal off work area or temporarily move out of the structure while work is being done. Cover floors and furniture.
- Avoid renovation methods that create dust. Do not use a belt-sander, propane torch, heat gun, dry scraper or dry sandpaper.
- Turn off and seal HVAC systems to prevent dust from entering vents.
- Clean up thoroughly, including using a HEPA vacuum to clean up dust and wet wiping and mopping.

Call 1-800-424-LEAD for additional information on what to do when tackling a renovation project.

protection of workers and proper disposal. See Appendix 9 for additional resources on lead paint.

- Wood surfaces should be cleaned of all loose paint, dirt and debris prior to painting.
- Removal of paint from wood surfaces by the gentlest means possible, such as hand scraping, hand sanding, and mild chemical strippers. Do not use propane, sandblasting, waterblasting or electric sanders to remove paint.
- Abrasive methods, including sandblasting and water-blasting, should not be used. These techniques can physically damage wood and cause long-term moisture problems.
- Damaged materials should have their cause of deterioration identified and treated before they are covered with paint or other coating.

Sandblasting

Surface treatment in which steel grit, sand, or other abrasive material is blown against an object to produce a roughened surface or to remove dirt.

Cleaning, Repair and Replacement

- Damaged wood should be repaired with epoxy wood consolidants to the extent possible.
- Repair flashing, gutters and cracks in siding to reduce deterioration of historic wood siding and other elements as a result of water penetration.
- Only wood features that are deteriorated beyond repair should be replaced. Historic materials should be retained to the greatest extent possible.
- In-kind materials should be used wherever possible when replacement is required. If substitute materials are necessary, they should convey the same visual appearance of the original feature, including size, shape and texture.
- Do not strip historically painted wood features to bare wood, leaving them in an unfinished state.



The buildings depicted to the right showcase extremes relating to wood. The top image shows a structure with diminished historic character due to inappropriate siding replacement, window and door replacement, and a two story porch addition. On the bottom, the entryway of a Greek Revival home has been beautifully restored and sympathetically amended with a well designed stoop.

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PAINT AND COATINGS

Paint is typically the final layer of finish applied to the exterior of a historic building. In addition to defining a building through its color, paint has the functional use of protecting the underlying material which it is coating. Painted exteriors are common in the City of Binghamton. Another historic building coating, stucco, is not as common in Binghamton. Stucco is a form of mortar used to give walls a smooth, finished appearance and protect underlying materials from exposure.



The Dunk House's distinctive Gothic Revival exterior has been preserved through careful painting.



This Court Street commercial building's ornate brickwork is highlighted and protected by an appropriate paint job.



This Vincent Street Tudor Revival home is distinguished by its stucco façade's high degree of integrity.

Painted surfaces should be checked and maintained annually to prevent deterioration of both the paint surface and the underlying material. Paints made for interior use should not be used on exterior surfaces as they will degrade quickly. Specially-formulated exterior paints should be used to paint and coat exterior features.

General

- All surfaces should be clean and dry before painting and all surface areas should be primed. Primer should always be used as a basecoat to help combat deterioration caused by moisture. Generally a primer coat and two finish coats are recommended.
- When painting over existing paint, the same type of paint should be used or is likely to fail. For example an oil-based paint should be used over an oil-based paint.
- Wood porch elements, such as railings and floorboards, should not be left exposed and should be painted to protect them from weathering and exposure to moisture.
- Hardware should not be painted.

- Do not paint masonry surfaces that have not historically or previously been painted.
- When painting wood windows and doors, remove hardware prior to painting and reinstall after paint is fully dry.
- Gutters, downspouts, storm doors, storm windows and fire escapes should be painted to match the roof or trim color of a house. This reduces the visibility of these features.

Colors

- Appropriate historic colors are always encouraged.
- Historically appropriate paint colors may be determined using photographs, books, and color palettes from commercial paint manufacturers.
- One or two paint colors is appropriate for most buildings, particularly residences. In certain instances, for example on a Queen Anne structure with distinctive detailing, three or more colors may be appropriate.
- Appropriate paint colors vary depending on the style of a building, period of construction and materials. See sidebar for guidelines for color selection that may be considered in concert with historic documentation.



This home on Fayette Street showcases appropriate use of color to highlight its decorative elements.

Removal

- Never remove paint from wood surfaces using abrasive methods such as sandblasting.
- Due to the likelihood of lead in historic paint, all necessary precautions should be taken when removing or working with historic paint. Federal, State and local regulations should be reviewed and adhered to for the protection of workers and proper disposal. See Sidebar in Wood Siding and Trim section for additional information.

General Guide to Appropriate Historic Paint Colors for Key Architectural Style

Federal & Greek Revival
Neutral, muted colors such as white, cream and pale grey. Wood trim should be similar, non-contrasting color. Green on window shutters.

Gothic Revival, Italianate and Second Empire
Pale earth tones including grey, brown and light red-brown hues. Wood trim in similar muted colors, typically several shades darker than primary color.

High Victorian and Queen Anne
Range of vibrant colors, including greens, oranges, citrine and olive. Trim done in starkly contrasting colors, typically darker hues. Two and three toned trim creates depth and relief.

Shingle
Deep, natural red, brown and green tones for main body and trim work.

Colonial Revival
Light pastel colors for main structure, typically with white trim and green shutters. Common pastel hues include white, light blue, grey, and yellow.

Chapter 6: Guidelines for Building Features

The Guidelines for Building Features discusses treatments for individual building features found on residential and commercial structures in the City of Binghamton. These guidelines provide an approach for the maintenance, restoration, repair, and replacement of character-defining building elements. This section also discusses how to sensitively incorporate contemporary building needs, such as accessibility and sustainability, into a historic building project.

Building features discussed in this chapter include:

- Windows
- Doors
- Roofs
- Porches and Porticos
- Chimneys
- Accessibility
- Sustainability

As discussed in Section 1, the guidelines and treatment approaches associated with each of these topic areas are formatted to be stand-alone handouts so the information can be easily tailored to an individual project or request.

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WINDOWS

Windows are one of the most recognizable features on a building façade. Like doors, windows serve a functional purpose and also contribute to the overall character and appearance of a building, specifically as they relate to a building's proportion, mass, and rhythm. Historic windows in the City of Binghamton are varied with common types including traditional double-hung windows in varying configurations, as well as bay, fixed, casement, dormer and decorative windows.



This Oak Street Greek Revival cottage is distinguished by its historic six over six double-hung windows.



The rhythm of fenestration and thin, dark window frames of this Henry Street building extol its Neo-Classical Styling.



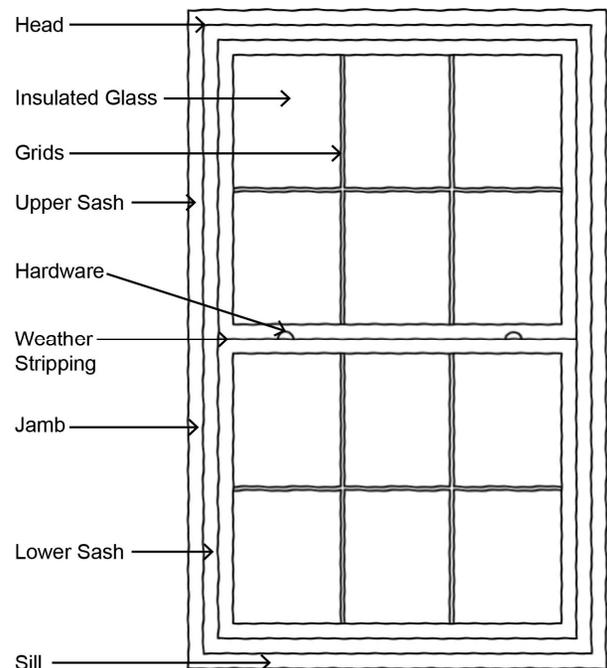
The Bundy Museum's diverse fenestration and multi-paned windows are integral to its Queen Anne styling.

Historic windows can last indefinitely, particularly when they receive regular maintenance and care. Historic windows should not be replaced unless they are deteriorated beyond repair. Due to their design in component parts, they can be disassembled and repaired. Historic windows are generally better constructed than contemporary windows, which have a limited lifespan. Weatherization of historic windows can provide the same energy efficiency as the installation of replacement windows.

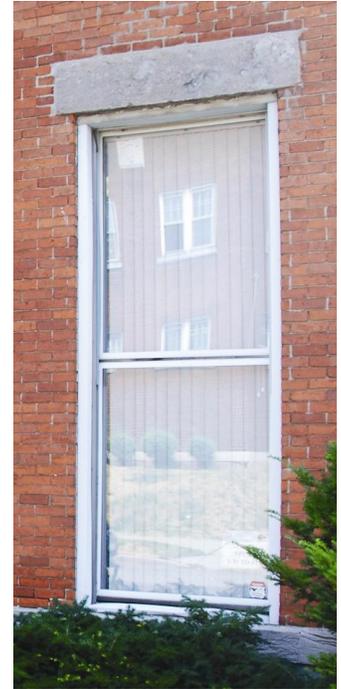
General

- The introduction of new window openings should be avoided. When required, new window openings should be located on a secondary elevation.

Parts of a 6 over 6 Double Hung Window



- Permanently blocking existing window openings should be avoided.
- The number, size, and configuration of windows should be retained.
- New interior floors should not be installed that block the glazed area of a window.
- Do not cover historic window frames or trim with vinyl or metal siding material.
- Do not cover or paint the glass in windows, including transoms, sidelights or fanlights.
- Window pane configurations should be retained. If previously altered, they should be returned to original configuration whenever feasible.
- The overall size and shape of window openings should not be altered.
- The installation of exterior storm windows over historic windows is an acceptable treatment. Sash sizes and color should match the historic window. Interior storm windows are preferred as they preserve the exterior appearance of the building.
- Do not alter a window frame to accommodate an air conditioning unit. Window mounted air conditioning units are discouraged on primary facades.



This vinyl clad single paned replacement window clashes with the original brick and stone lintel.

Repair and Replacement

- Perform routine window maintenance, such as repainting, weather-stripping, hardware repair and frame repairs.
- Windows should be repaired rather than replaced whenever possible. Replacement should only occur when windows are deteriorated beyond repair.
- Damage to one component of a historic window does not require the removal of the entire window. Repair wood windows by splicing, patching and reinforcing existing materials.
- Repair metal windows by removing light rust using the gentlest means possible. Do not



The residence on the left has preserved historic shutters and hardware which complement the original window sash. The character of the residence on the right has been compromised with replacement windows and inoperable vinyl shutters.

burn rust off as this can distort the metal.

- Window specialists should be consulted prior to beginning work on any sizable window repair project.
- Remove excess layers of paint, by chemical stripping or hand scraping, to improve window operation.
- If window replacement is necessary, new windows should match the originals as closely as possible with respect to materials, configuration, operation and dimension.

Shutters

- Shutters should only be used when their historic presence can be documented through physical evidence or photographs.
- Repair shutters with in-kind materials. If repair is not possible, replacement shutters should match the visual appearance, materials and configuration of the original.
- Replacement shutters should measure the full height and width of the opening, should be constructed of appropriate historic materials, and should be mounted so they are operable with appropriate hardware.

Window Repair Versus Replacement

A great debate in the world of historic preservation is window repair versus replacement.

Windows are a dominant part of historic buildings, helping to define the overall character. The visual impact of new, replacement windows can be quite dramatic. The debate almost always focuses on energy efficiency and cost. **HERE ARE SOME FACTS TO CONSIDER:**

- Most older windows, especially wood windows, can be easily repaired by a contractor. Older windows perform very well when maintained.
- Most older windows can be made energy efficient by sealing gaps with caulk, replacing glazing compound, fixing broken glass, repairing loose parts and installing weather stripping.
- Replacement windows are not truly “maintenance free”. They have a short life expectancy of less than 20 years.
- Old windows can last 100+ years.
- Don’t think the entire window always needs to be replaced. Sometimes just individual components need to be replaced.
- Replacement windows cost between \$700 and \$1,000 each, on average. Restoring an existing window and adding storm windows costs between \$150 and \$750 per window, on average.
- The minimal energy savings associated with new replacement windows, on average, takes 20 to 40 years to recoup.

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DOORS

Doorways are an important feature of a historic building, typically the first architectural element that one comes into direct contact with. They are both functional and decorative. They contribute to the overall style and character of the exterior of the structure, and set the tone for what is to follow in the interior. A doorway is not just the door itself, but the detailing, windows, and treatments that surround the door. As depicted below, doorways in Binghamton range from ornate and complex, to basic and utilitarian.

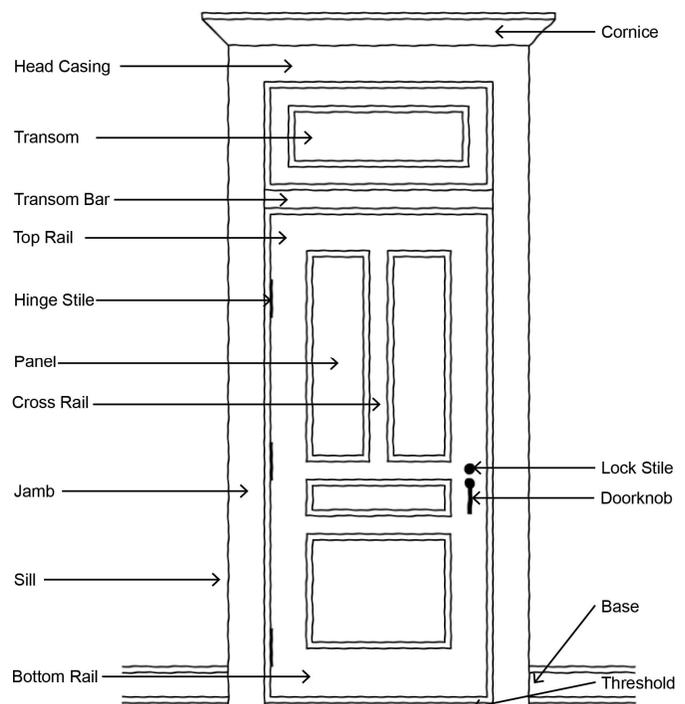


Representative images of historically intact doorways and entries found within the City of Binghamton.

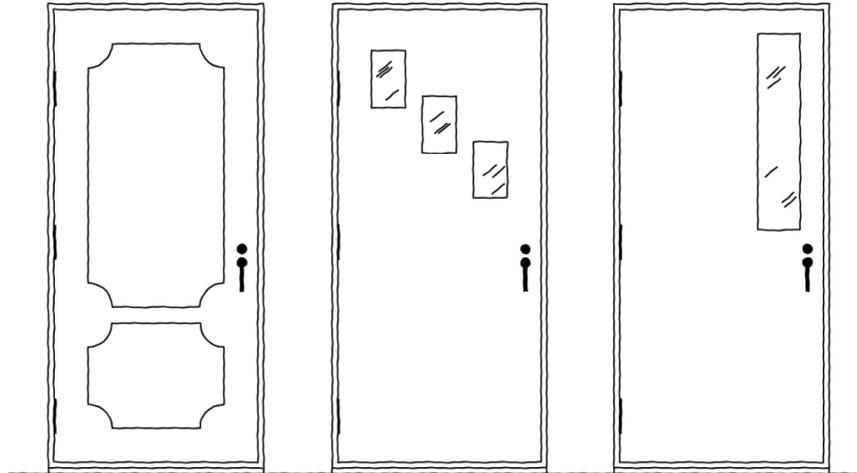
The functionality of doors is often the primary cause of their rapid deterioration. Heavy use and small problems, such as sticking doors and worn finishes, can lead to more serious deterioration over time. Proper and regular maintenance is important to ensure the historic doors are preserved. Regular maintenance can be as simple as cleaning, care of hardware, limited paint removal, and application of protective coatings.

General

- Features associated with a doorway that contribute to the architectural integrity of the building should be retained. This includes transoms, fanlights, sidelights, hardware, hoods, columns, and any other features present. Do not add these elements to a door when there is no historic precedent.
- Door pane configurations should be retained. If previously altered, they should be returned to original configuration whenever feasible.



- Do not fill in or cover historic door openings.
- Do not paint door hardware.
- Screen and storm doors should be avoided. When necessary, wood storm frames are preferred. Metal screen and storm doors should be avoided to the extent practicable.



The screen and storm door styles depicted above are typically not appropriate for a historic building.

Repair and Replacement

- Doors should be repaired rather than replaced whenever possible.
- When a door is damaged beyond repair, replacement doors should match the original in dimension, materials, operation and design.
- Non-original, non-historic doors should be replaced with new doors appropriate to the age and era of the building.
- Avoid decreasing the size of the door opening to accommodate modern stock doors. The size and shape of doorways should always be maintained.
- Flush doors that lack paneling are not appropriate for most historic buildings.
- Do not replace historic double-leaf doors with a single door.



On the left, the front door of a transitional Greek Revival has been compromised by installation of an inappropriate aluminum door, unproportional sidelights, and the replacement of the original fanlight transom with a piece of wood.

On the right, the character of a Second Empire commercial building was restored with appropriately designed and detailed entryways. The use of large sidelights and transoms, grand glass paneled doors, mahogany woodwork, and brass hardware, captures the essence of the building.

ROOFING AND DRAINAGE SYSTEMS

The roof can arguably be considered the most critical feature of any building. When thinking about a roof, it is equally important to consider the other building elements that contribute to the overall roof system, including drains, downspouts, and gutters. They serve a functional purpose while also serving as an important design element. Historic buildings in the City of Binghamton showcase the diversity of roofing systems in materials, shape, height, and decorative elements. Steeply pitched roofs are commonly seen on religious institutions, while residential homes have a variety of styles and materials associated with various periods of development.



This home on Campbell Road has a new cedar shake roof and copper step flashing which are appropriate to its Norman Revival styling.



The proper maintenance of West Presbyterian Church's steep slate roofs and built-in gutters has helped to preserve its beautiful stonework.



The Phelps Mansion's character defining roofline showcases how ornamental roof elements contribute to the overall character and style of a building.

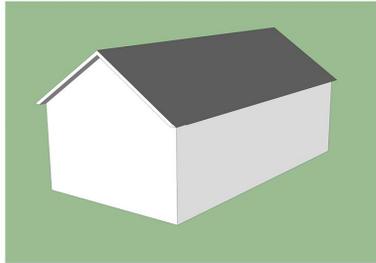
The most important design, maintenance and repair consideration for roofs is providing a weather-tight roof and properly functioning drainage system. When a roof system is not properly maintained, it can cause significant damage both on the exterior and on interior systems. Unfortunately, damage to concealed building structures can go undetected for years, and can be costly once identified. Water filtration is the cause of most issues associated with roof systems, contributing to the rotting of wood, rusting of metal, and deterioration of masonry. Regular and ongoing maintenance is critical to the preservation of building materials.

General

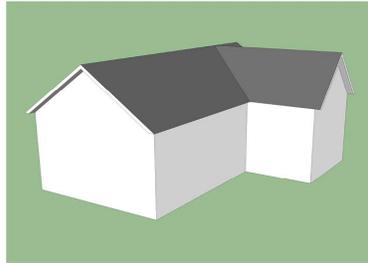
- Roofs and roof elements that are significant to the character of a building should be preserved. This includes roof form, shape, materials and decorative features, including towers, dormers, chimneys, and finials.
- Only roof elements that are not historic should be removed.

- Deteriorated roof features that require replacement should be replaced with in-kind features that match the material, form, shape, color, and size of the original.

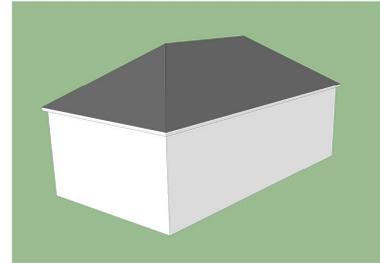
Common Roof Styles in Binghamton



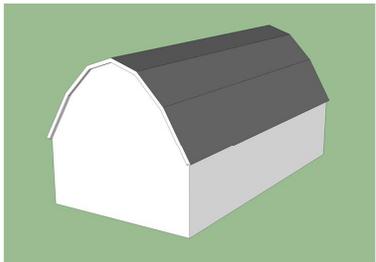
Gable Roof



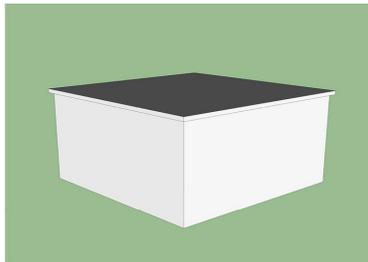
Cross Gabled Roof



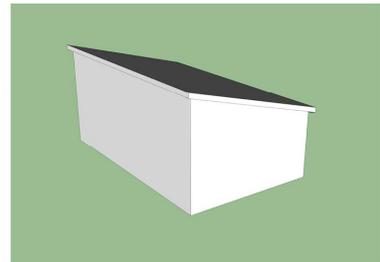
Hip Roof



Gambrel Roof



Flat Roof



Shed Roof

Gutters and Downspouts

- Trim overhanging tree branches when they touch roofs or gutters.
- Missing gutters and downspouts should be replaced to avoid damage to walls, the building foundation, trim and interiors.
- When required, new gutters and downspouts should match the existing historic gutters and downspouts in size, configuration, color and finish.
- Historic building details should not be impacted, covered or removed when new gutters or downspouts are installed.
- Gutters and downspouts may be added to a historic building, with no historic precedent, when the installation will prevent damage to other historic building materials and features.
- The style and material of new gutters and downspouts should be considerate of and appropriate to the historic roof characteristics, including roof edge, cornice, and trim. Half-round gutters and downspouts are generally preferred.

Rooftop Elements

- New roof-top additions should be avoided.
- Any new rooftop mechanical or service equipment necessary to be placed on the roof should be towards the rear to reduce visibility.
- Skylights should be flush with roof. Skylight window frames should match the color of the roof. Skylights should not be visible on the primary façade.
- Dormers should not be installed on primary facades if they were not historically part of the building.
- New dormers constructed on a secondary façade should be appropriately scaled to maintain dominant roof form.
- Paint roof vents to match the color of the historic roofing material.
- See subsection on Chimneys in Chapter 6 for design guidelines specific to chimneys.



The deterioration of the roof and gutters of this building has caused roof elements to have significant corrosion issues in addition to water damage to the brick wall below.

Maintenance and Repairs

- Gutters and downspouts should be cleaned of debris every fall and spring.
- Deteriorated sections of roofing should be repaired through selective replacement rather than a complete roof replacement.
- When faced with a leaking roof, protect materials with temporary fixes, such as plywood or tarps, until permanent repairs can be made. Temporary fixes can help slow deterioration of surrounding building materials.

Replacement and Reconstruction

- Replace historic roofing with in-kind materials whenever possible.
- When replacing materials with a substitute material, they should be visually and physically compatible with the remaining historic materials.
- Adjacent building elements, including chimneys, trim, and gable windows, should be carefully protected when replacing all or portions of a historic roof.

- Historic roof materials are preferred to modern, synthetic materials. However, if modern materials must be used, they should closely match the original in color, texture and profile. There are materials being developed that closely replicate historic materials, including slate and wood. The use of these materials should be reviewed on a case-by-case basis.
- When replacing a historic metal roof, copper, and terne metal are appropriate replacement materials. When painted, terne metal can last upwards of 90 years.
- Replacement roofs should generally reflect the character of the original roof. For example if an original metal roof had vertical emphasis, replacement shingles with a horizontal emphasis should not be used.
- New roofing should never be applied over old roofing.
- Reconstruct missing roof features using physical evidence or historical documentation. When evidence is not sufficient, design new roofs and roof elements to be compatible with the architectural character of the building.



This distinctive Romanesque tower was restored with new copper ridging and matched slates, along with the relining of its built-in gutter.



While the cornice of the building has been restored, the integrity of its roof has been compromised through the improperly installed skylight, asphalt shingles, and removal of its roof ridging.

PORCHES AND PORTICOS

Porches are a significant character-defining feature of historic residential buildings in Binghamton. The preservation, or loss, of porches on historic buildings can dramatically change the character of an entire street or neighborhood. Similarly, porticos are prominent of numerous noteworthy non-residential structures in Binghamton and also contribute to the overall character of the streetscape and individual buildings. Porches and porticos are an important transitional space on a building where the exterior space and interior space intersect, and are one of the most frequently altered features on a historic building.



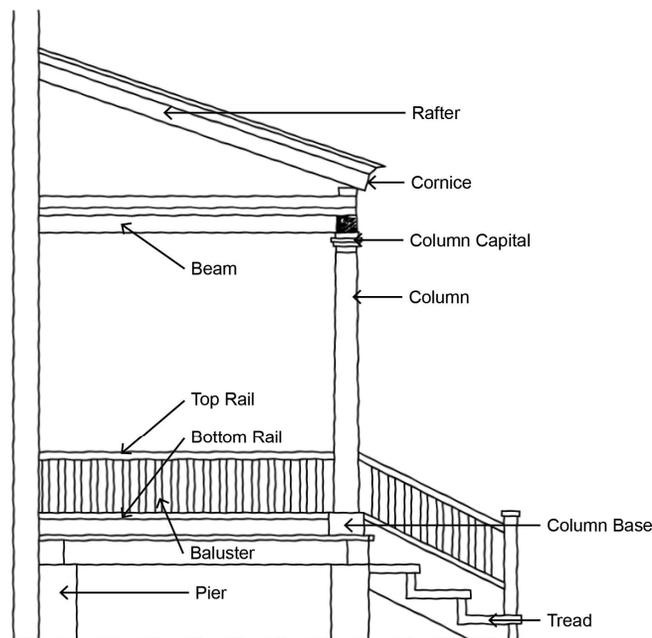
This Chapin Street apartment building's distinctive pedimented portico is part of its unique Arts and Crafts design.



The House on Main Street showcases ornate Italianate ironwork throughout its large wrap-around porch.



This Arts and Crafts Foursquare home on St. John Avenue has a large, simply elegant asymmetrical front porch.



Typically, a porch or portico contains common architectural elements, such as columns, a pediment, stairs, or pilasters. Often, the features of the porch or portico reflect the architectural style and treatment that is prevalent on the remainder of the building. Porches and porticos contribute the architectural integrity of a building and should be preserved. Often constructed of wood, porches can deteriorate quickly due to exposure to the elements. This is especially true in Binghamton due to the weather cycle. Regular maintenance and upkeep is necessary to address deterioration before it escalates to a large-scale issue.

General

- Historic porches and entry features should not be removed. Porch features should be repaired, not replaced.
- Existing porches should not be enclosed to create extra living space.
- Porches should not be added to a primary façade if the building did not historically have a porch or portico.
- Do not add ornamentation or decoration to porch structure if it was not historically a part of the porch or is not consistent with style of the building.
- When a door hood is present in lieu of a full porch, it should be retained as it is a character-defining element.



This new portico, while replicating some historic details, falls short in its proportions, arrangement and railings.



This primary facade of this Italianate double has been compromised by the addition of an inappropriately designed and placed porch.



This High Gothic Revival style porch, was fully restored using photographic evidence, and in-kind materials.

Repair and Replacement

- Repair of deteriorated parts is always preferred over replacement.
- Limited replacement of parts is always preferred over comprehensive replacement of the entire porch.
- Any replacement elements should be compatible with remaining porch, including materials, design, scale, level of detail and color.
- When repair of materials becomes impossible due to scale of deterioration, the porch should be reproduced with original as a model. Replacement porch should be constructed in same style and with same materials.
- Replacement railings and balustrades should match the original to the extent feasible.

- Replacement elements should be the same material as the original. A wood railing and balustrade should not be replaced with wrought-iron, for example.

Porch Steps

- Deteriorated steps should be replaced with in-kind materials.
- Replacement steps should have the same dimensions as original.
- Historic stone steps should only be replaced when the stone is no longer usable or creates a safety hazard.
- Rock salt or halite should not be used to melt snow and ice on stone or brick steps. Calcium magnesium is an alternative to traditional deicing salts.

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CHIMNEYS

Chimneys are one of the most prominent features of many historic homes. While serving a critical function of expelling smoke and fumes from fireplaces and furnaces, chimneys were often highly integral to the overall design of the house and roofscape. Many masons in the mid to late 19th century used the chimney as a showcase of their work through elaborate brick and stone designs. Nevertheless, chimneys can develop both aesthetic and functional issues if not properly maintained.



This Queen Anne style home on Main Street has a distinctive stone and partially enclosed chimney.



This Virginia Avenue home's prominent multi-tiered chimney is a signature element of its Tudor Revival style.



This Dutch Colonial Revival on Laurel Avenue reveals its Arts and Crafts style influence through its broad stone and brick chimney.

General

- Chimneys should be inspected annually. Ideally, inspections should be conducted from the roof during dry weather. Preliminary inspections can take place from the ground.
- Missing chimney materials should be matched in-kind.
- Cap unused historic chimneys with an appropriate material, such as flagstone, to keep water out. The capping material should not be visible from the ground.
- Contemporary cap flashing is not appropriate for historic buildings.
- Where chimney caps are a visible design detail, replace the historic materials to match existing.

Repair and Replacement

- Chimney repairs and replacement should always be done by a professional experienced in historic masonry.
- Retain ornamental brickwork, corbelling and other decorative features during chimney repair.
- Stucco veneers can show cracks and holes over time. These should be patched immediately as they can quickly lead to larger cracks where moisture can accumulate.
- Evidence of movement, leaning, or cracking should be addressed immediately. These issues can lead to other material and architectural problems.
- If a chimney appears unstable, a structural engineer should be consulted to determine an appropriate treatment and course of action.
- Where severe structural issues are present, causing a safety concern or building issue, the chimney should be documented, demolished and reconstructed to match the original. Existing materials should be salvaged when possible for use in the reconstruction.

Corbelling
Building out by
projecting over the
masonry or block below.



On the left the corbelling and details of an Italianate house's chimney have been compromised by a coating of stucco. This coating has resulted in water damage to the chimney top and wall below.

On the right the distinctive double flue chimney of a Tudor Revival home has been well maintained.

ACCESSIBILITY

Making historic buildings accessible to all individuals, including those with physical constraints and disabilities can be challenging when also seeking to ensure that design guidelines associated with materials and features are met. Typically, the New York State Building Code allows for addressing accessibility in creative ways which can often be done sensitively in a historic context.

Barrier-Free Access

- Barrier-free access should be provided at historic buildings and sites to the highest degree possible, while also preserving historic fabric and design features.
- Barrier-free accessibility improvements should be designed and incorporated into all projects as required by the Americans with Disabilities Act (ADA), New York State codes, and City of Binghamton codes.
- To the extent practicable, barrier-free access should strive to be compatible with the historic character of the building. Access features should seek to complement the materials, proportions, and detailing of the building onto which it is being incorporated.
- When feasible, locate barrier-free access on a secondary elevation, adjacent to parking areas.



The ramp on the left, while not visually invasive, could have been more appropriately constructed with stone and sympathetic metal details.



The ramp on the right as part of a church complex addition blends with the Tudor Revival residence it attaches to with appropriate materials and well designed woodwork.

- Use historically appropriate landscaping techniques to screen ramps or other elements used to provide barrier-free access.

- Barrier-free elements installed on a historic building should be reversible such that, if removed, original historic features and finishes would remain intact.

SUSTAINABILITY

Sustainability is one of the most powerful movements in the history of architecture. Preserving and reusing historic building stock is perhaps the most sustainable action that an individual property owner, or a community, can take. Aside from keeping building materials out of a landfill, adaptively reusing buildings helps to reinvigorate urban centers and utilizes existing infrastructure, while simultaneously limiting suburban sprawl. There are many solutions to ensure that historic buildings contribute as much as possible to energy conservation and sustainability. These solutions can be performed without negatively impacting historic building fabric. One of the key reasons for keeping older buildings is because they are an exceptional way to save resources and energy.

Few historic buildings in the City of Binghamton allow for the implementation of each and every sustainable design recommendation. Every project in the City will have its own unique characteristics that will allow for the implementation and incorporation of some degree of sustainable design practices. The degree to which these can be applied will relate to the historic significance, existing conditions and integrity of the building.

Note: As some of the guidelines identified below are intended to be implemented on the interior of a structure, not all will be used by CAUD in their evaluation of project proposals. However, they all have the potential to improve the energy efficiency of historic buildings, reduce energy waste, and contribute to monetary savings of building owners.

General

- Retain any elements of a historic building that, in their original form, are energy efficient. This includes porches, recessed entryways, and louvered shutters.
- Always consider the life-cycle costs and value of historic materials. While historic materials are often easy to repair, modern counterparts must often be replaced in their entirety.
- Selectively replace non-historic building elements with new, energy efficient materials that are compatible with remaining historic fabric.
- Reuse historic building materials for renovations, additions, or site alterations.
- Exterior building cleaning, site management, pest maintenance, and fertilizer applications can be adapted to conform to more environmentally safe procedures.

Water Efficiency

- Insulate hot water pipes and ductwork where exposed to maximize a building's heating efficiency.
- Replace standard water heaters with a tank-less water heater.

- Historic fixtures and plumbing, if still in acceptable condition, should not be replaced until they are no longer usable.

Energy Efficiency

- Ensure that window frames are square, have weatherstripping, and that window panes do not rattle when the window is closed to ensure maximum air tightness. Weatherstripping should be applied around door frames and window sash to ensure an air tight fit.
- Window glazing should be repaired where needed to keep both air and moisture out.
- Open windows during the night to utilize natural ventilation as a cooling mechanism.
- Install high quality storm windows, if none exist. See Window section of the City of Binghamton Historic Design Guidelines.
- Replace incandescent light bulbs with compact fluorescent bulbs (common) or LED bulbs (preferred). This small task can lower energy consumption.
- Replace old furnaces with a new high efficiency furnace.
- Install a geothermal heat pump as part of HVAC system to improve heating and cooling efficiency from 300-600%.
- Insulate attic rafters or attic floor along with the ceiling of the basement to reduce a building's heating and cooling load.
- Install a white membrane roof on a flat roofed building to reduce summer heat gain.

Site Practices

- Utilize rain barrels to collect runoff water from roofs to reuse for watering gardens, lowering fresh water consumption.
- Plant drought resistant vegetation and drip hose irrigation.
- Use permeable paving (flagstone, pavers, gravel, brick, etc.) for pathways and driveways to help reduce water runoff.
- Use naturally based or organic cleaners throughout the home, including products for restoration or maintenance work on historic structures.

Quick List for Maximizing the Energy Efficiency of Your Old House

- Ensure your HVAC (heating, ventilation and air conditioning) equipment is working as efficiently as possible.
- Insulate your attic. Over 30% of heat loss occurs through your roof!
- Add weather stripping to your windows and doors.
- Install interior or exterior storm windows.
- Use your fireplace to reduce heating costs.
- Update your furnace if it is still original to your historic house, or is not performing to capacity.
- Close windows and curtains during the day to keep your house cool in the summer and warm in the winter.
- Install door sweeps at bottom of doors to keep out cold air in winter and hot air in summer.

Chapter 7: Guidelines for Commercial Buildings & Storefronts

The Guidelines for Commercial Buildings & Storefronts focuses on treatments for building features that are common to commercial structures in the City of Binghamton. The guidelines are intended to define an approach for the maintenance, restoration, repair, and replacement of character-defining building elements commonly seen in the City's commercial areas.

In Binghamton's downtown, the character and feel of the streetscape is arguably the most important part of the experience. Contributing to the positive or negative experience of the streetscape are the storefronts and building facades that line the street. A storefront has many roles; it is an architectural feature, a marketing strategy and an advertisement tool. Binghamton, like so many other urban centers, has seen its commercial corridors and downtown change dramatically over the years. As ideals and vision have changed, many storefronts have been altered, resulting in changes that have destroyed the architectural character and integrity of these important commercial establishments. As more people are beginning to understand the value of historic architecture, the rehabilitation of storefronts has been linked to the creation of a greater sense of place and enhanced economic revitalization. Historic preservation activities are also eligible for Federal Historic Tax Credits, as discussed in Chapter 3.

Historic storefronts should be retained to the extent possible and previously altered storefront should be restored to their original design whenever feasible. Binghamton has a wide range of commercial structures, from three to four-story 19th century masonry buildings to large early-20th century office buildings. The diversity of these buildings contributes to the unique character of the city.

Commercial building features discussed in this chapter include:

- Commercial Facades
- Storefronts
- Awnings
- Signage

As discussed in Section 1, the guidelines and treatment approaches associated with each of these topic areas are formatted to be stand-alone handouts so the information can be easily tailored to an individual project or request.

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COMMERCIAL FACADES

Commercial structures in Binghamton should be preserved and protected as they are important in expression of the character and legacy of the city. The variety of buildings around the Court House square is an exemplary example of the diverse architectural heritage of Binghamton. The Beaux Arts extravagance of the Security Mutual Building and Old City Hall, stands alongside the Romanesque Stone Theater, the load-bearing all cast-iron Perry Building and the Greek Revival and Italianate storefronts of Court Street. Today, many of these structures, both small- and large-scale, are being adaptively reused and converted to mixed-use spaces. This not only ensures the preservation of the structure, but enhances the viability and activity in the downtown by bringing more people back to the core of the City. Guidelines associated with preserving and protecting common architectural features found on the City's commercial structures are defined below.



Representative images of historically intact commercial storefronts found within the City of Binghamton.

General

- Retain and repair original features of the historic facades of Binghamton's commercial buildings. Reference materials and building features sections of the City of Binghamton Historic Design Guidelines for further guidance.
- Preserve the historic features that distinguish a commercial building or storefront, including general arrangement such as recessed entries, large windows and transoms.
- Preserve architectural features that were used to distinguish the first floor from upper stories, such as horizontal lintels.
- Preserve decorative elements. Refrain from adding decorative elements where they did not historically exist.

Upper Story Windows

- Retain existing windows whenever feasible. Repair of historic windows is often more cost effective than replacement.
- Window patterns on the upper stories of buildings should be retained as they contribute to the overall unity and harmony of the commercial façade. Deteriorated windows should be repaired, not replaced.
- Historic window surrounds and architectural detailing should be preserved.
- Windows should be of historic design and should fill the original openings. For example, arched openings should have arched windows.
- Existing historic openings should not be filled in or blocked.
- Do not cover upper floor facades or remove detailing.
- For commercial spaces where windows are retained, consider using interior storm windows for energy efficiency.
- Replacement of vulnerable windows on upper story commercial facades is an acceptable treatment in major adaptive reuse projects. Replacement windows of maintenance free materials, such as coated metal, should match historic sizes, configurations and profiles.



The upper stories of this building are intact with rhythmic and proportional fenestration.



Window openings have been inappropriately filled in on this structure at 190-200 State Street.

Cornices and Decorative Features

- Historic cornices and decorative features should be preserved.
- Cornices should not be added when there is no historic precedent.
- Cornices may be replaced when evidence exists that a building historically had a cornice treatment. Replacement cornices should match the original, including materials, size and profile.
- Contemporary materials may be used in place of historic materials for maintenance purposes but should match historic configurations.

- Avoid the use of elements that are historically inappropriate, such as casement windows, diamond shaped windows, colonial doors and inoperable shutters.



The decorative cornice of this building has been covered by aluminum flashing. The flashing has subsequently caused irreversible damage to the original cornice.



The visual border cornice of this 1920s storefront has been compromised by an inappropriate repointing job.



The cornice of this Neo-Classical storefront is historically intact due to good maintenance.

Materials

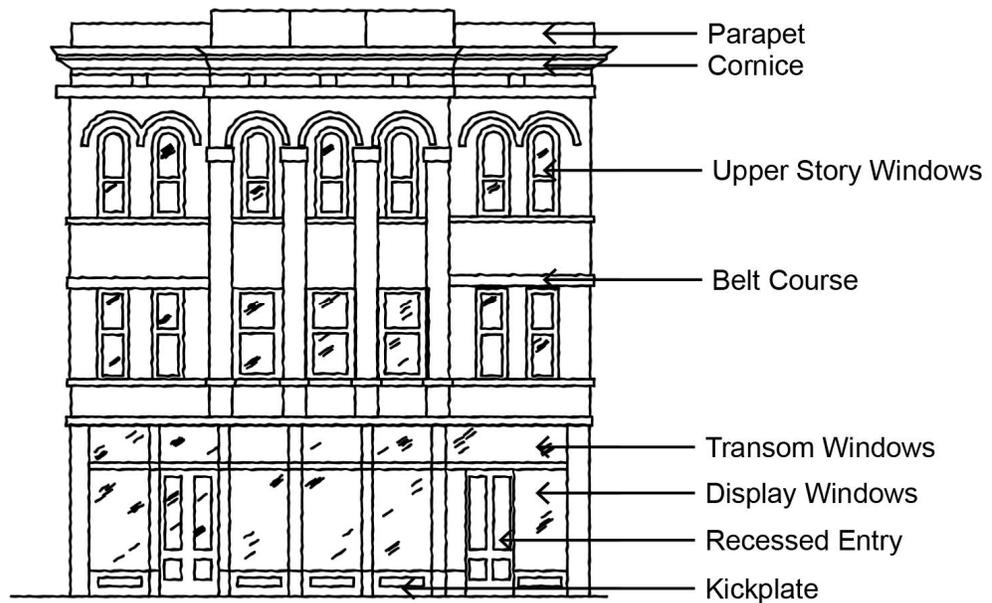
- Avoid use of materials that were not available at the time the building was constructed. This includes vinyl, aluminum siding, tinted glass, mirrored glass, brick veneer, and artificial stone.
- Do not paint surfaces that were not historically painted.

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STOREFRONTS

In general, guidelines associated with commercial storefronts focus on retaining and repairing original design and materials. The integrity of some commercial storefronts in Binghamton have already been compromised and efforts should be made to restore these storefronts to their original condition.

Elements of a Storefront



General

- Preserve existing historic storefronts and storefront features whenever they still exist, even when they have been damaged or covered by later treatments.
- If the original storefront no longer exists or is deteriorated beyond repair, the storefront should be recreated or restored based on historical research and physical evidence.
- When historical evidence is not available, incorporate a “modern interpretation” that retains the overall character and design aesthetic of the historic building. An alternative storefront should convey the traditional characteristics of a Binghamton storefront, including transparency, materials and architectural details.
- Preserve the character of existing storefronts even when internal use has changed.
- Undertake regular cleaning, limited paint removal, painting and inspections.
- Respect the scale and proportion of the existing building in the re-designed storefront.
- Storefront sills should be no higher than 24” above grade.

- Consider the architectural merits of the existing storefront, even if it does not date from the original construction of the building.
- Repair individual elements before considering the replacement of an entire storefront.
- When large buildings are divided among different owners or tenants, an effort should be made to treat the façade in a consistent manner. Separate uses can be differentiated without harming the integrity of the building or streetscape.

Materials

- Select appropriate materials. Traditionally materials used for storefronts include wood, cast iron, and glass.
- Contemporary maintenance free materials may be used when storefronts are recreated or replaced provided they replicate historic character.



The character and integrity of this commercial structure has been compromised with an inappropriate first floor storefront modification, including use of incompatible materials, modifications to the building entry and a reduction in window transparency.

Doors and Entry Features

- Historic entrances and doors should be preserved. They are often more than functional entryways, also serving as an important architectural element.
- Missing elements should be replaced in kind and the door's original size, profile and configuration should be preserved.
- Regular maintenance for historic doors should include regular cleaning, rust removal, paint removal and the application of appropriate protective coatings.
- Wood used in older doors is often heavier and harder than the soft woods used in new doors. Repair of an existing door is often more cost-effective than replacing it with a new one.
- Traditional storefront doors that provide transparency are most appropriate in a historic context. Traditional storefront doors may include wood panels on lower portion and large glass panes in upper portion.
- Recessed entries should be retained.
- Differentiate the primary entrance from any secondary entrances, such as one that leads to



The building above has retained elements of its original doorway features, including sidelights and a fanlight.

upper story uses. Primary entrances should be highlighted by distinct architectural features, such as recessed entries, awnings or lighting.

- Entrances should be located in the same place as the original entrance, to the extent possible.
- Replacement doors should match the original in design, placement, and materials.
- Modern aluminum storefront doors and frames should be avoided unless the entire storefront is being recreated in compatible modern treatment.
- Opaque doors of any material should be avoided.
- Sidewalk doors that open to a basement were frequently installed on commercial buildings. They should be retained or replaced with in kind materials or new systems that are appropriately painted.
- In addition to the door itself, other features associated with a doorway's character should be retained. Such elements include door hardware, fanlights, sidelights, pilaster, entablatures, columns, balustrades, and steps.
- When reconstructing an entryway, use historical, pictorial or physical documentation. If there is not sufficient information, a new design should be prepared that is compatible with the architectural character of the building and district. Falsely historic designs are not appropriate.



The character of this Romanesque building has been diminished through the addition of a flat aluminum and plate glass storefront.



This reconstructed entryway to a Second Empire building complements the original façade with appropriate materials, arrangement, and details.



The distinctive recessed doors and heavy detailing of the entryway on this Beaux Arts building are defining components of its character.

Display Windows

- Historic display windows should be preserved to maintain the open character of the storefront area. If windows need to be screened, use a non-permanent means such as blinds, shutters or curtains.
- Storefronts should be transparent to the greatest extent possible. New storefronts or modifications to existing storefronts should permit maximum visibility into commercial spaces.
- Existing windows, including transoms over doorways, should not be concealed. All existing windows on historic buildings should be retained.
- Retain window elements that contribute to a building's architectural character. Such elements include frames, sash, muntins, glazing, sills, hardware, heads, hoods, shutters and blinds. Removal of these features diminishes a building's architectural integrity.
- Regularly inspect windows to identify problems before they can damage window elements. See Chapter 6 for additional information on Windows.
- Windowless, blank walls are highly discouraged.
- False or simulated windows which are commonly tinted, frosted, reflective or opaque are not appropriate on historic storefronts. Only clear glass should be used.
- Mullions should be constructed of wood, copper, bronze metal, cast iron or steel.
- Mirrored or tinted glass should be avoided.



The series of commercial buildings above have retained their original arrangement of display windows, allowing for a high degree of transparency.

Kickplates

- Kickplates should be retained as a decorative element.
- If the original kickplate has been covered with another material, remove new material to expose original.
- If removed or deteriorated, the kickplate should be replaced with a sympathetic replacement.
- Wood is the most commonly used material for historic kickplates. Metal and masonry may be appropriate in Binghamton when consistent with overall building material and style.



Nirchi's Pizza at 166 Water Street in downtown Binghamton has a well preserved commercial facade and storefront.

AWNINGS

Awnings are a defining feature of historic commercial buildings and have a notable impact on the overall character of the streetscape. When they are poorly designed or inappropriately added to a building, they can detract from the character of the streetscape. Conversely, when they have a historic precedent and are incorporated in accordance with the design guidelines described below, they provide both practical function and enhance the aesthetic of the street.

Note: A permit from the Department of Building and Construction is required prior to the installation of an awning. In addition, CAUD approval is required for awnings installed in historic districts or at historic properties. Permits must be obtained before the awning is installed.]



The character of the building at left has been diminished by the installation of an oversized, tall, fixed vinyl awning in addition to the reconstruction of its storefront.



The Neoclassical building at right incorporates appropriate operable cloth awnings to shade the outdoor eating area without compromising the original character of its grand arched façade.

General

- Awnings should be installed in a manner that results in minimal impact to the historic fabric of the building. Do not cover or obscure architectural details when installing a new awning.
- Awnings should orient to the pedestrian.
- Historic awnings should be preserved.
- Cloth and canvas are preferred materials for awnings.
- Awnings should be installed on a metal frame. Fixed plastic, wood and metal awnings are inappropriate to the historic character of buildings.

- Awnings should be supported by the building to which they are attached. Awnings should not be supported by free standing poles.
- Functional awnings with a retractable frame are desirable.
- An awning should cover approximately 1/3 of storefront when measuring from the top of the display windows to the sidewalk.
- Awning placement should not encroach on the public right-of-way or create an impediment to pedestrian movement.
- Awnings should complement the scale of the building and not overwhelm or dominate the façade. The design, size and placement of an awning should respect the architectural style of the building.
- Awnings should not cut across vertical elements of a building, such as columns.
- Shed awnings are preferred. Bubble and convex forms are generally not appropriate in a historic context unless they are intended for arched windows.
- Awnings should be shaped to fit within their openings. Square or rectangular windows should have a similarly shaped awning.
- Internally lit awnings are not appropriate.
- Historic colors are preferred and inappropriate bright colors are discouraged.

Door and Window Awnings

- Door and window awnings should not be added to a façade or primary elevation which has not historically had an awning.
- The top of the awning should always conform to the shape of the doorway or window opening and should be contained within the opening.
- Simple door awnings may be appropriate on secondary and rear elevations, even when there is no historic precedent.

SIGNAGE

The quality of signage has a significant impact on the character of a historic district or neighborhood. Signs can either enhance or detract from a streetscape. Signage in the City of Binghamton is regulated in Chapter 410, Zoning of the Code of the City of Binghamton. Requirements associated with signage are defined in Article XI, Sign Regulations (see Appendix 5 for copy of Ordinance). All proposed signage must be in conformance with Article XI. The design guidelines provided below should be considered, in addition to the requirements of Article XI, when considering signage on historic buildings and in historic districts. The regulations address signage size, height, types of signs, and special regulations pertaining to specific zoning districts. Although no specific regulations are identified for designated Local Landmarks or Local Historic Districts, the ordinance does note that signage proposed in these areas is required to be reviewed and approved by CAUD.

Note: A sign permit from the Department of Building and Construction is required for all signage. Permits must be obtained before signage is installed.

General

- Historic signs should be retained to the extent practicable, including signs painted on the walls of a building.
- Sign design, scale, color, and materials should be complementary to the historic character and features of the building.
- Signage should be placed on a building where they were historically intended to be located. Typically these areas may include large display windows, transoms, cornice bands, awnings, blank walls over a storefront cornice, and other unadorned areas of a façade.
- Signs should be designed and installed in a manner that does not damage or obscure materials or significant features on the building. New signage should not cover or obscure architectural details of the building.
- Signs flush with the building's façade or perpendicular to a storefront are preferred.
- Sign size should be within context of building size. It should not overpower the façade of the structure but should not appear so small that it appears disproportionate.
- Signage should be simple and easy to read. Complicated logos and inappropriately scaled graphics on signage should be avoided.



The building above represents both inappropriate storefront modifications and excessive signage.

- Signage above first floors is discouraged.
- Colors, font and size and design features should be carefully considered for readability at a distance.

Signage Types

- Generally, moving, changing, and flashing signs are discouraged.
- Hanging signs can add character to a streetscape and inform pedestrians of uses. The brackets may be decorative and must be installed in a manner that does not damage historic fabric or detailing.
- Neon signs may be appropriate inside first floor windows.
- Roof-top signs, billboards, and large projecting signs at upper story levels are not appropriate. Tall flag or pole signs are generally not appropriate in a historic district.
- Panel box signs illuminated from inside are not appropriate in a historic context.



This sign's design clashes with its building's style and may cause damage to the stonework through its excessive network of bolts, plates and cables.



This sign, while complimentary in design to its Art Deco building, is inappropriate due to its size and building attachment.



The signage on this building is appropriately sized and is limited to the display windows and entry awning.

- New signs that are painted directly on a brick façade are typically historically appropriate. Painted signage is more appropriate on buildings with minimal detail. Painted signage should only be located when it does not detract from the historic architecture of the building. Blank sidewalls are particularly appropriate locations for painted signage.
- Painted window signs should be permitted but should not exceed one-third of the storefront window area.
- Freestanding signs are typically not appropriate for commercial areas but may be appropriate in a residential neighborhood when a structure has been converted to a commercial use.

Lighting

- When lighting of sign is desired, down-lit gooseneck lights are recommended.
- Lighting should not obscure the sign or have a negative impact on the character or fabric of the building.
- Internally lit signs are generally inappropriate for historic buildings and districts.



The building at left has been compromised through the inappropriate reconstruction of its storefront, signage that covers the upper transom and large fluorescent lighting.

The building at right has maintained its original character with the retention of its storefront and transom along with the sympathetic addition of a high quality sign and goose neck lighting.

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Chapter 8: Guidelines for New Construction

The Guidelines for New Construction defines treatments for new construction projects, including additions and adaptive reuse, within a historic district, neighborhood or site. The guidelines are intended to define an approach incorporating new construction in a compatible and sympathetic manner, ensuring that the character and integrity of surrounding historic resources are preserved.

New construction in the City of Binghamton has been largely concentrated on infill sites in the downtown core. While there are limited tracts of land available within historic districts for large-scale new construction projects, smaller infill projects and adaptive reuse projects are expected to continue. New development projects outside of historic districts are also expected to continue in targeted areas and should also be cognizant of the Guidelines for New Construction as they promote sound planning and design principles for all development, not just projects on historic sites and within historic districts.

Common types of new construction discussed in this chapter include:

- Additions, Alterations & Adaptive Reuse
- Infill & New Construction

As discussed in Section 1, the guidelines and treatment approaches associated with each of these topic areas are formatted to be stand-alone handouts so the information can be easily tailored to an individual project or request.

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ADDITIONS, ALTERATIONS & ADAPTIVE REUSE

As uses and occupants change, buildings must evolve to accommodate new needs and promote economic vitality. Many historic buildings in Binghamton, particularly commercial buildings and residences in working class neighborhoods, were smaller in design than today's contemporary counterparts. The needs of businesses, families and building owners have changed over time and as a result, additions and modifications to historic structures become necessary to accommodate changing uses or increase usable floor area. The appropriate adaptive reuse of historic buildings is essential to maintaining the overall integrity and character of historic districts, streetscapes and individual sites. When not done correctly, adaptive reuse projects, including additions to historic structures, have the potential to harm the integrity, style, size, design, height, and materials of the original building. When considering an adaptive reuse project and designing additions to historic buildings, care should be taken to ensure the addition and associated modifications are sensitive to the historic context and to minimize harm to historic fabric.

General

- Retain historic character-defining features when planning alterations and additions to a historic building.
- Additions should be subordinate to the primary historic structure. They should not overwhelm the original structure. Additions should be designed in such a way that they minimize their visual impact on the building.
- Design additions so there are subtle, distinguishing characteristics between the historic portion and new addition. This may include simplifying details, changing materials or modifying proportions.
- Additions should have the same relationship of solids to voids as the historic portion of the building. Windows and doors should relate in size, shape, scale and proportion.
- Complementary materials and detailing should be utilized on new additions.
- Do not design additions to be falsely historic. They should never appear as old, or older, than the original building. Design additions so it is clear what is historic and what is not. Where an addition replicates the historic character of the main building, create subtle differences to clearly distinguish it as a later structure. Contemporary designs are appropriate when they are compatible with the overall character of the original building.

Building Orientation and Features

- Additions to the primary, front façade of a historic building should be discouraged. Additions should be located on secondary elevations.
- The original orientation of a building should not be altered by an addition. For example, the addition should not result in a secondary façade becoming the primary façade.

- An additional full floor should never be added to the top of an existing historic building. Partial height additions at the rear of the structure may be appropriate if they are not visible from the street.
- Respect original roof forms. Roofs on additions should complement existing roof profile and shape.
- Do not cause the loss or removal of character-defining features, such as chimneys, porches, or decorative details.
- Additions should not obscure the existing principal entrance or other key features of the primary elevation.
- Fire stairs and barrier-free access should be placed on secondary elevations to the extent possible. See Accessibility subsection for additional information.

Size and Dimensions

- The total square footage of additions should be limited to no more than 50 percent of the square footage of the existing historic structure. For instance, a 5,000 square foot commercial structure would be permitted an addition not to exceed 2,500 square feet.
- The height and width of an addition should not exceed that of the original building.
- Floor-to-ceiling heights should be maintained or should incorporate exterior detailing that suggests consistent floor-to-ceiling heights.



This Tudor Revival home has a well executed one story addition. This rear addition is complimentary to the original house through its detailing, materials, and massing.



The character and façade of this traditional home have been altered by an inappropriate front rooftop addition. Its prominent placement, inconsistent windows and change in rhythm detract from the original design.

INFILL & NEW CONSTRUCTION

New construction projects within historic districts or adjacent to individual historic buildings and sites should be undertaken in a manner that does not harm, or detract from, the character and integrity of existing historic resources. New construction should be compatible within its historic context. It is important to note that new construction should not seek to replicate historic buildings, but should reflect current building trends and styles while being sensitive to the overall character of the City's historic resources.

The character of historic districts and streetscapes relies on the visual continuity established by the presence of similarly designed and harmonious buildings. New construction should play an important role in continuing and maintaining the existing rhythm of the streetscape. New projects should respect the City's architectural traditions and ideals while incorporating modern ideals. Consulting with designers experienced in historic preservation will be critical to the success of a new construction project within a historic district or neighborhood as they will understand the overall context.

Note: These are general preferred design principles for new construction. Specific bulk and use regulations as identified in Chapter 410 must be followed and supersede any guidelines contained within the City of Binghamton Historic Design Guidelines.

General

- New construction projects must conform to the regulations of Chapter 410, Zoning of the City of Binghamton Code.
- Historic structures and landscape features should not be demolished to make way for new construction projects.
- New construction should provide barrier-free access consistent with the Americans with Disabilities Act.
- Identify the character-defining features of surrounding historic buildings. New buildings should visually relate to the surrounding historic environment and respect established design precedents.
- New construction should be considerate of surrounding buildings.
- New construction should maintain existing views and vistas.
- The rhythm of the façade of new infill buildings should reflect the characteristic rhythm of surrounding buildings, including fenestration, rooflines and floor-to-ceiling ratios. Window and door openings should be similar in size to historic counterparts.
- New secondary structures, such as detached residential garages and sheds, should complement the scale, roof, form, setback, and materials of the primary building and surrounding, historic secondary structures.

Contemporary Design

- New construction should be harmonious with surrounding buildings. Height, scale, and materials should be compatible with surrounding historic buildings.
- Contemporary architectural design that reflects its current time, place and use is acceptable. The contemporary design should be compatible with the character of the district or neighborhood in which it is constructed.
- Radically contrasting building designs are discouraged.
- New construction should not seek to replicate a historic building or building techniques. Replication diminishes the value and integrity of surrounding historic buildings and confuses old and new. New buildings with similar materials, form, massing and features are appropriate as long as they are distinguishable from the historic buildings.



This recital hall addition to a historic theatre uses limestone cladding, complimentary vertical and horizontal banding, and a large curving façade, to create an appropriate contemporary interpretation of the original building's design.

Scale and Massing

- The height of new construction should be within one story of surrounding properties. Where there is significant variation of building heights within the immediate neighborhood, new buildings should seek to relate to the predominant pattern.
- Infill construction should be compatible with the average massing, height, setback, and width of surrounding buildings.
- Floor-to-floor heights of new infill buildings should be within 10 percent of the floor-to-floor heights of immediately adjacent historic buildings.
- Building mass should have a similar sense of weightiness or lightness as surrounding historic buildings, as determined by the proportion of solid surfaces (walls) to voids (windows and doors).
- Design rooflines to be compatible with those found on surrounding buildings.

Site Design

- Setbacks for new construction should be within 10 percent of neighboring buildings when there are varied setbacks. In areas where there is an established consistent setback, the setback of the new construction should match that of surrounding properties.

- Retain established setback patterns, as well as street and alley widths. Buildings on corner lots should continue the established setback along both street frontages.
- Incorporate character-defining site features into the design of new construction projects.
- Design new construction to follow the existing pattern of building widths and spacing between buildings.
- Primary entrances and facades of new buildings should have a similar orientation and street presence as other buildings within the neighborhood.
- Locate secondary structures, such as garages and sheds, in a manner consistent with existing secondary structures.
- New construction on corners and abutting public spaces should pay close attention to the design of entrances and publicly visible facades, that complement their public context.
- Infill development should enhance the pedestrian experience, both in commercial and residential areas.
- The historic topography of sites should be maintained. Topography should not be altered to accommodate new construction.
- Ground disturbing activities should be limited to the extent possible in accommodating new construction.



The building on the left, while using appropriate materials at the street level detracts from the overall rhythm of the block with its large two part façade, versus the tri-partite arrangement present on the remainder of the streetscape. The incorporation of the complex and contrasting tower further disrupts the overall composition and rhythm of the streetscape.

The building on the right, while modern, compliments the rest of the block with its tri-partite composition, multi-story glass and brick façade, and cornice.

Materials

- Exterior building materials should be compatible and complementary to materials seen on surrounding historic buildings. Materials should be of a complementary color, size, texture, and level of craftsmanship to promote continuity within the existing historic neighborhood.
- Traditional materials, including wood, brick and stone, are generally preferred.
- When there is a predominant building material in a specific area, such as brick, utilize that material in the new design.
- Materials and features that should be avoided in new construction projects include chain-link fencing, glass block, picture windows, aluminum and vinyl siding, and unpainted wood. These are typically visually incompatible in a historic context.

Building Features

- **Doors and windows** on new construction projects should be similar to the fenestration of surrounding buildings. Frame dimensions, proportions, and configurations should be comparable. For doors, use of comparable panel and light configurations, including the presence of sidelights and transoms, is recommended.
- The orientation of the **main entrance** of a building should be similar to the orientation of other buildings in the immediate vicinity or neighborhood. The main entrance should enhance the connection between the street and the building interior.
- The orientation of the main **roof form** should be consistent with other roofs on a street when roof forms are relatively consistent and are a character-defining feature. Follow the precedent set by adjacent buildings when designing rooflines for infill construction. Roofs of new buildings should relate to those of neighboring historic buildings in pitch, complexity, size, scale, color, and material.
- **Porches** should be incorporated into new buildings in locations where they are a character-defining feature of the streetscape. Design of new porches should be compatible with the form, scale, and detailing of those of surrounding buildings. In locations where traditional historic porch columns are prevalent, new columns should be constructed in a manner compatible with historic types.
- Design and place **garage** entrances to be compatible with the character of surrounding buildings. Do not place garage entrances on the primary façade when there is not historic precedent.

Chapter 9: Guidelines for Site Features

The Guidelines for Site Features discusses the treatments for proposed changes to the visible elements of historic landscapes, including streetscapes and parks, as well as individual site and landscape elements. The guidelines are intended to define an approach for ensuring that site features are considered as part of an overall historic preservation project, as site design elements can have significant impact on the overall integrity and of the historic landscape project. While historic preservation activities are often focused on historic buildings, the landscapes surrounding them are important character-defining elements of the community. The integration of site features as part of a historic preservation project is important to creating a cohesive and comprehensive project.

Site features discussed in this chapter include:

- Streetscape Features
- Parks and Cemeteries
- Trees and Plantings
- Circulation Elements
- Fences, Walls & Decks
- Accessory Structures

As discussed in Section 1, the guidelines and treatment approaches associated with each of these topic areas are formatted to be stand-alone handouts so the information can be easily tailored to an individual project or request.

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STREETSCAPE FEATURES

Streetscapes are key organizing elements within a historic district or neighborhood and are defined as the area between the front façade of buildings and the roadway. The width of the roadway, sidewalks, street furniture, landscaping and the spatial organization of buildings contribute to the overall character and experience associated with the streetscape.

General

- Preserve major streetscape elements, including road width, tree lawn, sidewalks and setbacks.
- Preserve the scale and massing of building forms that line the public right of way.
- Preserve historic site furnishings where they still exist, including street signs.
- Retain the pattern, organization, and rhythm of building entrances along the sidewalk.
- Support ground level uses that contribute to the vitality of the street.
- Retain historic pedestrian and vehicular circulation patterns.
- Encourage street tree plantings where there is a reasonable expectation that their health can be sustained and where there is historic precedent.



This urban streetscape has been enhanced by the use of appropriate street trees, high quality seating, and pedestrian scaled lighting.

Site Furniture

- Retain historic street furniture wherever it is a character-defining feature.
- Ensure site furniture is designed and sited to promote and enhance the pedestrian experience.
- Garbage cans, dumpsters and similar elements should be located at the rear of the property or along a secondary elevation that is not visible from the street.
- Enhance the pedestrian scale of streets with well-designed and compatible street furnishings. Limit the installation of street furniture to avoid over-cluttering the streetscape.
- Metal, wood and imitation wood products are recommended for street furniture.

Streetscape Lighting

- Retain existing historic light fixtures where they are a character defining element of the landscape or neighborhood.
- Pedestrian scale lighting, no greater than nine (9) feet in height, should be utilized whenever possible. Provide the minimal street level lightings necessary for public safety while avoiding light pollution.
- New light fixtures should direct light to the ground and away from surrounding properties. Lamps should be shielded from direct view.
- In general, do not install lighting on historic buildings. If installation on buildings is necessary, minimize damage to the historic building fabric.



These views from the same residential neighborhood depict the importance of retaining historic lighting features. On the left the original street lights have been replaced by inappropriate vehicular oriented, aluminum, lights. On the right the original concrete, pedestrian scaled, harp lamps enhance the streetscape composition.



Examples of the vehicular and pedestrian oriented light fixtures in downtown Binghamton.

PARKS AND CEMETERIES

The City of Binghamton benefits from its expansive waterfront where open spaces, parks and trails are located for the enjoyment of residents and visitors. Multiple pocket parks, in residential neighborhoods and in the downtown, provide additional opportunities for passive recreation in the City's urban setting. Historically relevant parks and open spaces should be preserved, and new parks should seek to highlight and promote historic features, events, and context which contribute to the sites significance. The City of Binghamton is also home to many historically significant cemeteries, including Spring Forest Cemetery which dates back to the Civil War, and serves as a dramatic open space amenity.

Parks

- Preserve landscape features that contribute to park form and historical identity.
- Consider site context in the design of new parks.
- Preserve and protect views in, out, and around parks and designated open spaces. Park views have an enhancing value on surrounding properties. Consider the impact of views when incorporating new design elements.
- Maintain existing pedestrian walkways when they have historic value. Consider the impact on historic circulation patterns when creating new, or removing, walkways, trails, and sidewalks.
- When historic accessory structures are present, such as fountains or pavilions, ensure they are preserved and maintained. When new accessory structures are required, such as restroom facilities, they should be designed to be as unobtrusive as possible.
- When new building additions are planned, consider the impacts to circulation, spatial organization and landscape setting.
- Monitor trees and plantings to track potential encroachment of disease and pests. Diseased or dead trees should be removed and replaced. See Trees and Plantings subsection for additional guidelines associated with replacement landscaping and landscape maintenance.



The Court House Square with its mature trees, planting beds, light fixtures, and sidewalks is an example of a well preserved passive park and open space in the City of Binghamton.

Cemeteries

- Preserve, protect and maintain existing historic cemetery landscape features. These include walkways, plantings, fences, gates, monuments, memorials and grave markers.
- Maintain the condition of perimeter walls and fences both for their historical value and for security of the site. If vandalism occurs, store broken materials in a secure location on-site until restoration is possible.
- Control weeds and overgrown shrubs. Maintain historic plantings.
- Avoid the use of fertilizers and landscape equipment that can cause damage and the deterioration of monuments, grave markers and headstones.
- Stabilize loose, leaning, or deteriorating grave markers and headstones.
- Repair cracked or broken masonry. Avoid the use of hard mortars on weathered masonry. See Masonry subsection for additional guidelines.
- Evaluate the need to clean grave markers and headstones. Light soiling and minimal biological growth is expected and some surfaces may be too delicate to clean without the potential for causing damage. The removal of overgrown vegetation can effectively stop some forms of soiling.
- When cleaning is necessary, use the gentlest means possible. Standard household cleaners should never be used. See Masonry subsection for additional guidelines.

TREES AND PLANTINGS

Trees and plantings have a measurable positive impact on the experience of the urban environment. Street trees are historically appropriate throughout Binghamton, though the space available for street trees and plant materials varies from location to location. The preservation, maintenance and in some instances, addition of trees and plantings should be a priority. The City of Binghamton has a Tree Management Plan and a Shade Tree Commission that should be referred to for specific landscaping requirements associated with species, size, location of plantings, etc.



This historic divided parkway retains many of its original street trees, light posts, curb stones, and residential setbacks. Where new infill trees were needed, the same species of trees as the originals have been planted.

- Preserve large canopy trees whenever possible as they are character-defining elements of the streetscape. Enhance established street patterns by planting additional trees along public rights-of-way and on private property. Trees may be added to any streetscape where there is space to sustain healthy growth.
- Decrease runoff and heat island effect by using greenspace and landscape elements in lieu of impervious pavement whenever possible.
- Do not overprune existing trees or shrubs. Selectively prune branches within the canopy to preserve the overall form of the tree. Do not “top” or “crewcut” the canopy. Prune or remove and replace trees if they threaten public safety, property or utilities.
- Replace dead or diseased trees with a like species, unless the species is expressly inappropriate.

- Foundation plantings are not appropriate for most historic buildings. Trees or shrubs that grow high or wide should not be planted near historic buildings. Roots and branches can cause damage and leaves can clutter gutters and downspouts, leading to moisture and material problems.
- Do not allow ivy, wisteria or other vines to grow directly on building walls as they can trap moisture and accelerate deterioration of the wall. If vines are desired, train vines onto trellises or other climbing structures.
- Avoid the installation of non-native and intrusive species. Select plant materials that are suited to the local climate and growing conditions.
- Develop planting plans based on historical or physical evidence, when appropriate.
- Select plant materials that accent architectural forms rather than overshadow them.
- Do not remove historic garden features and landscape materials during new construction projects.
- Maintain existing relationships between historic buildings and landscape features.

CIRCULATION ELEMENTS

Circulation elements address the site features associated with pedestrian and vehicular movement and circulation. Circulation elements include streets, alleys, parking areas, service areas, sidewalks, trails and walkways. Vehicular circulation networks define how buildings and properties are ultimately designed and configured. Streets in Binghamton range from major regional arterials to quiet neighborhood streets and service corridors. Similarly, pedestrian circulation also ranges from informal walkways to defined and formal waterfront trails and an urban sidewalk network. When undertaking new construction or any type of site improvement, the potential impact on the character of individual streets and alleys should be assessed.



This historic divided residential parkway is defined by its street trees, median and its extensive fully restored entrance gateway.

General

- Retain historic circulation patterns, gateways and entrances wherever they are character-defining features of the landscape.
- Reinforce existing patterns of open space and enclosure created by historic walkways, paths, courtyards, fences, walls and plant materials.

Streets

- Retain historic street alignments, widths and configurations. Avoid widening roadways when it will negatively impact historic landscape features or will modify the historic setting of a building.
- Retain existing property lines, block patterns and setbacks.

- Preserve historic paving materials where they still exist. If historic paving material has been covered, investigate feasibility of uncovering.
- Assess the impact of street construction projects on adjacent historic landscapes and structures. If negative impacts are possible, identify and implement protective measures.

Sidewalks and Walkways

- Retain historic sidewalks and circulation patterns. They are significant features of historic neighborhoods and contribute to the overall character, sense of safety, and enjoyment of residents and visitors.
- Preserve alignment, widths and configurations of pedestrian walkways in historic districts or anywhere they are a character defining feature.
- Preserve historic materials where they still exist. When replacement of materials is necessary, replace in-kind utilizing materials that are similar in appearance and composition. Use traditional paving materials that are compatible with the architectural character of adjacent buildings.
- New or replacement paving should be consistent with the character and appearance of historic paving.
- The addition of new sidewalks, walkways or trails within a historic district or neighborhood may be desirable and necessary to enhance pedestrian access and connectivity. New pedestrian routes should be compatible with the existing pedestrian circulation patterns.
- Avoid excessive use of de-icing salts on historic paving materials as they can escalate deterioration. Alternative de-icing materials should be used when possible, including sand, cat litter, or non salt chemical de-icers, such as calcium magnesium acetate.



Top image: The parking lot presents a common and inappropriate approach of a demolished building or vacant lot being fully covered in asphalt.

Bottom image: The parking lot uses brick pavers, extensive landscaping, and significant setback to help it blend into the historic streetscape while reducing water runoff.

Parking Areas

- Design new parking areas to be as unobtrusive as possible. Parking lots should be located to the side or rear of properties to the greatest extent possible.
- Ideally, at least 20 percent of a parking lot's surface

area should remain unpaved and planted.

- Parking lots should include wheel stops and raised edging to keep vehicles from damaging fences and landscape plantings.
- Parking lots should be screened from the street with planted islands to visually break up paved areas. Screening may include shrub plantings or historically appropriate walls or fences that are at least three feet in height. Shade trees may be incorporated to reduce heat and glare.
- When new parking structures are required, their design should be considerate of the scale, materials, massing and rhythm predominant in surrounding historic structures. When possible, incorporate retail and other ground level uses into the design of parking structures when they are located in a commercial area.
- Appropriate paving materials include asphalt, concrete, stamped asphalt, stamped concrete, brick, and paving stones. Loose gravel is not preferred. Stones such as slate and limestone are not recommended for driving surfaces as vehicle weights can cause the stones to crack.

Driveways

- Driveways should be located to the side or rear of properties to the greatest extent possible.
- New driveways should be designed to be as narrow as possible.
- In commercial areas, encourage shared driveways to the extent practicable to minimize the impact to the streetscape and conflicts with pedestrians and bicyclists.

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FENCING, WALLS & DECKS

Fencing and Walls

- Retain historic fencing materials in areas that are not visible from the street.
- Do not install front yard fencing or walls where there is no historic precedent.
- When replacing a limited portion of a fence or wall, use in-kind materials and match height and detailing.
- When choosing fence materials, consider the style of the building. In general, wood fences and stone walls are appropriate with wood houses, while masonry walls are more appropriate to masonry and stucco buildings. Vinyl fences may be appropriate if they appear to be indistinguishable from wood or iron fencing from 2 feet away.
- Chain-link fences and concrete block walls should not be installed where visible from the public right-of-way.
- Masonry and stone walls are generally appropriate in Binghamton when they have a stacked and mortared formal appearance.



The fence above, while using brick, is inappropriate due to its height, lack of transparency, and relation to the adjacent historic home.



The fence above utilizes the original stone base in a historically accurate reconstruction of the original wooden fence.

Decks

- Decks should not be constructed on the front façade of a historic building. Decks should only be constructed on rear elevations and should not be visible from the street.
- Decks should be made of wood and should be painted or stained.

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ACCESSORY STRUCTURES

Accessory structures include garages, sheds and other outbuildings that are associated with the primary building on a lot. Accessory structures are often significant due to their siting, scale, design, materials and function.

General

- Preserve and maintain existing historic accessory structures and outbuildings where they remain.
- Repair deteriorated accessory structures using in-kind materials. When replacement materials are proposed, new materials should match the existing in durability, texture, and color.
- Replace accessory structures only when they are deteriorated beyond repair. Replacement structure should be similar in size, siting, proportion, materials, and color.
- Reconstruct missing accessory structures only when there is historical documentation and evidence that the structure existed.
- New accessory structures should be designed to complement the primary building in form, materials and architectural details.
- New accessory structures that are not based on historic precedent, including garages and sheds, should be constructed in rear yards and should be as unobtrusive as possible.
- Do not construct accessory structures to convey a false sense of historical development. New structures should not be confused with remaining historic buildings and elements on a site.

Service Areas

- Service areas should be located to the rear of properties to the greatest extent possible.
- Screen dumpsters and other large service equipment with vegetation, fencing or other acceptable material.
- Locate service areas away from residential properties to the extent possible.
- Encourage shared service areas when appropriate.

Fire Escapes

- Fire escapes should be installed on secondary elevations.
- Fire escapes should be painted to match the color of adjoining wall.
- Fire stairs should be kept to the minimum functional size.

- Ensure local and state building code requirements are adhered to as they relate to providing fire access. Specific forms of fire access are often required depending on building use,
- Secondary means of fire access should be incorporated in a manner that minimizes impacts to the historic building.

Rooftop Equipment

- Roof-top mechanical or service equipment should be avoided if visible from the public right of way. Any new rooftop mechanical or service equipment necessary to be placed on the roof should be towards the rear to reduce visibility.

Chapter 10: Guidelines for Demolitions

The Guidelines for Demolitions, including historic building relocations, discusses the criteria considered by the Commission on Architecture and Urban Design when an application for a demolition permit is submitted for consideration. The process of “Mothballing” a building is also discussed, which is always the preferred alternative to demolition of a building and limits the occurrences of demolition-by-neglect.

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RELOCATION

The relocation of a building can have a significant impact on both its original neighborhood, and the neighborhood in which it is relocated. Specific criteria have been established when considering the relocation of historic buildings in the City of Binghamton.

General

- Buildings should not be relocated from a historic district if it has significant impact on the setting and character of the district, neighborhood or block in which it is located.
- A historic building should not be relocated when there are no plans for new construction. The proposed new construction must follow the Historic Design Guidelines and be compatible with the historic character of surrounding buildings.
- A historic building should not be moved if significant architectural and building features will be lost. Any damage to materials and features should be minimized.
- Do not relocate a historic building to an incompatible site. For example, a historic commercial building should not be relocated to a residential neighborhood. The proposed relocation site should be similar to the historic site in age, architecture and setting.

DEMOLITIONS

The Commission on Architecture and Urban Design is charged with reviewing and considering all demolition applications for buildings over 40 years of age in the City, regardless of location in a historic district or listing as a Local Landmark. The following are the general criteria considered when reviewing applications for demolitions of historic buildings in Binghamton.

General

- Do not demolish historic structures that have historic or architectural significance within the City of Binghamton.
- Do not demolish a building that contributes to the historic setting and character of a district.
- Do not demolish a building that contains historic building materials or evidence of historic craftsmanship that would be difficult or impossible to replicate or reproduce.
- Do not demolish a building that is a rare example of its type, style, period of construction or historic associations.

- A building should not be demolished without definitive plans for the reuse of the property. The reuse of the property should never be a parking lot, which would generally have a negative impact on the overall character of a street.
- Do not demolish a building when reasonable efforts can be made to maintain its structural integrity.
- If a historic building is active and is earning a reasonable economic return, it is not appropriate to demolish the building, even if the return is not deemed to be the highest and best use.

MOTHBALLING

Mothballing is essentially the closing and securing of a building to ensure its stabilization while it remains in an inactive, unutilized state. Ideally, the mothballing process begins with documentation of the building and a conditions assessment prepared by a professional knowledgeable about historic architecture. Additional discussion of mothballing is in Chapter 2 of the Historic Design Guidelines document, *Common Preservation Issues in Binghamton*. A detailed approach to mothballing a historic building is included in Preservation Brief No. 31, as issued by the National Park Services, Technical Preservation Services.

General

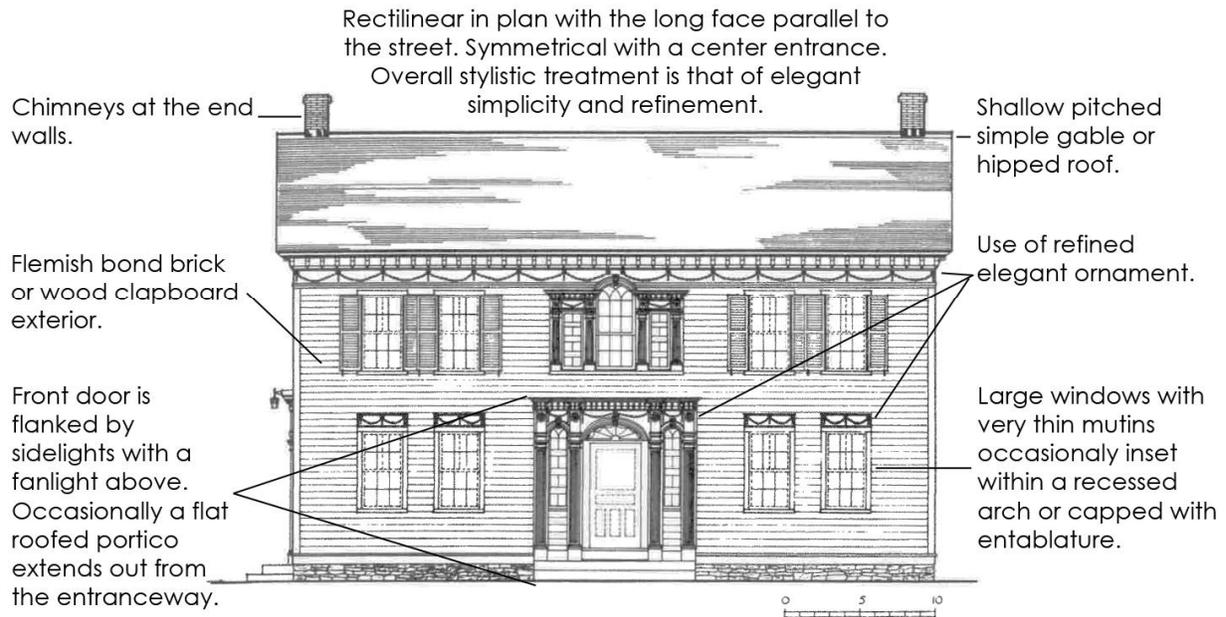
- Secure and maintain the exterior of the structure to prevent damage from moisture, maintain the integrity of siding, windows and doors, and prevent damage from ground moisture. Ensure the roofing is intact and periodically inspected to prevent leaks and water infiltration.
- Stabilize the building in order to slow the continued deterioration of a building while it is vacant.
- Ensure the structure is free of rodents, pigeons and pests that could cause further damage.
- Secure the building from unwanted entry, including boarding up windows and doorways and reinforcing entry doors.
- Ensure adequate ventilation is provided to the interior. Without air exchange, a buildings humidity level will rise, creating greater chance for mold and rotting of materials. In Binghamton, the biggest concerns are cold weather and dampness. Ventilation can be achieved through window louvers.
- Secure utilities and mechanical systems.
- Identify a maintenance and monitoring plan and notify the local police and fire departments that the building will be vacant.

Section 3:
Appendices

1. RESIDENTIAL ARCHITECTURAL STYLE GUIDE

Federal / Adam [1780s-1830]

Representative of the earliest European settlement in Binghamton, this style, based off of the 18th 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.



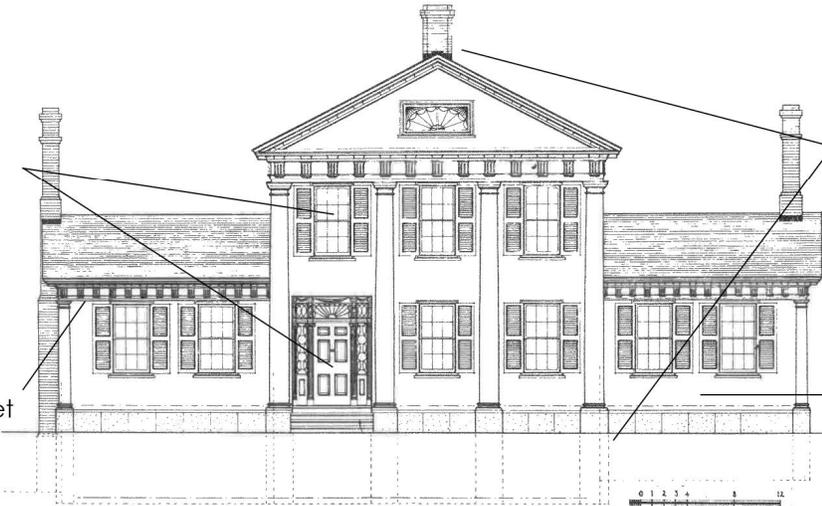
Greek Revival [1820-1860]

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.

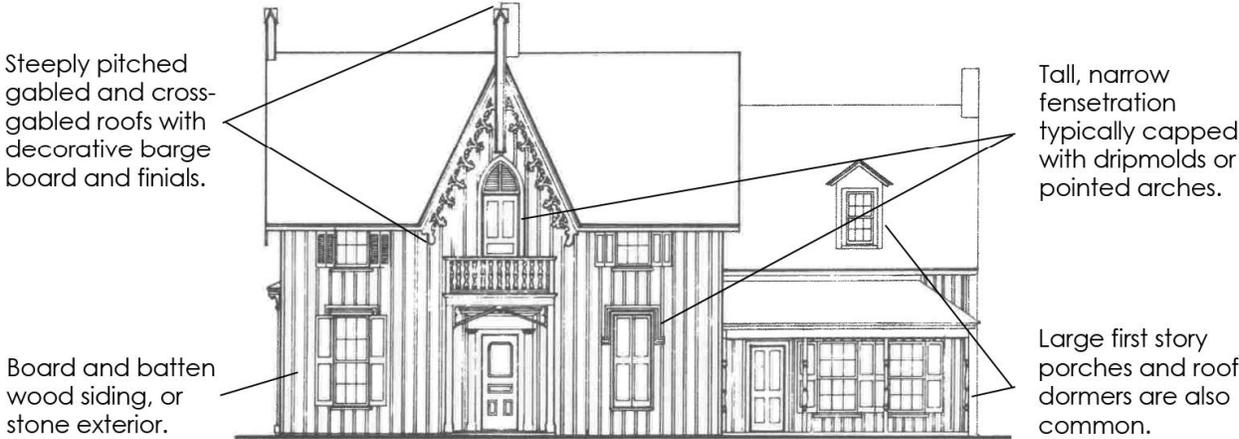
Frequent use of varied masonry or wood clapboard exterior.



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.

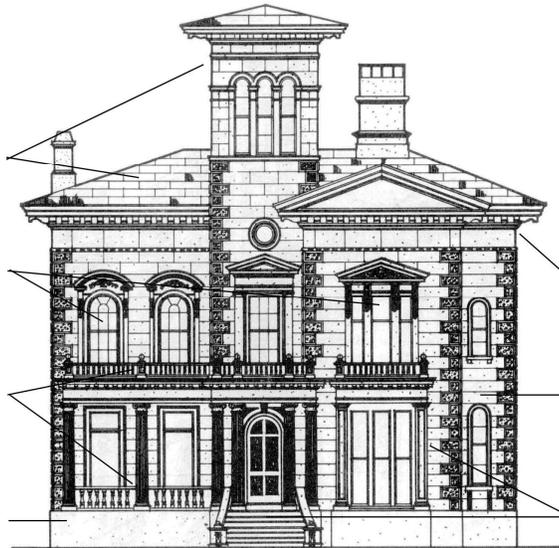
Highly irregular and complex in plan and elevation. Overall stylistic treatment is that of robust verticality and florid elaboration.

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.

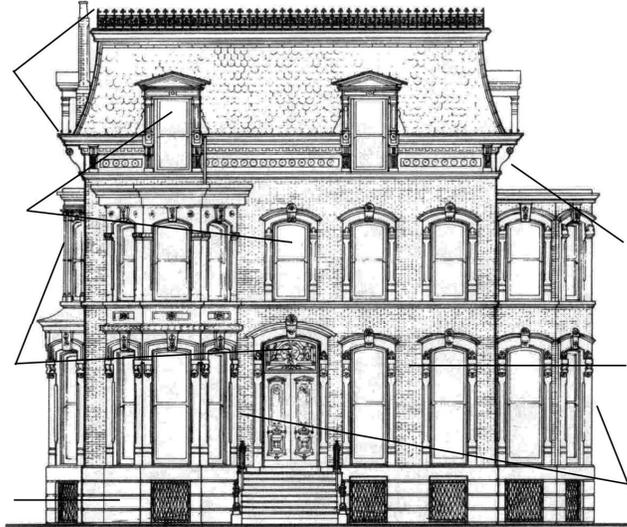
Highly irregular and complex in plan and elevation. Overall stylistic treatment is that of florid elaboration, implied wealth and robust verticality.

Unique French Mansard roof with protruding dormers and cresting.

Hooded, arched, and/or heavily moulded fenestration.

Prolific use of substantial and lathe turned woodwork.

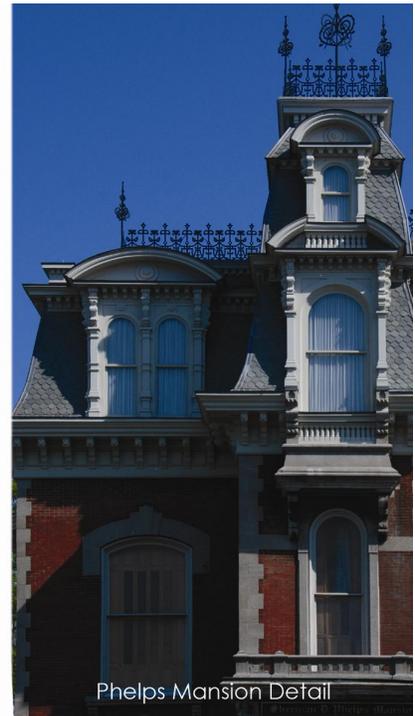
Raised first story with tall story to story height.



Large ornate cornice with highly articulated brackets.

Brick, stone, or wood exterior cladding.

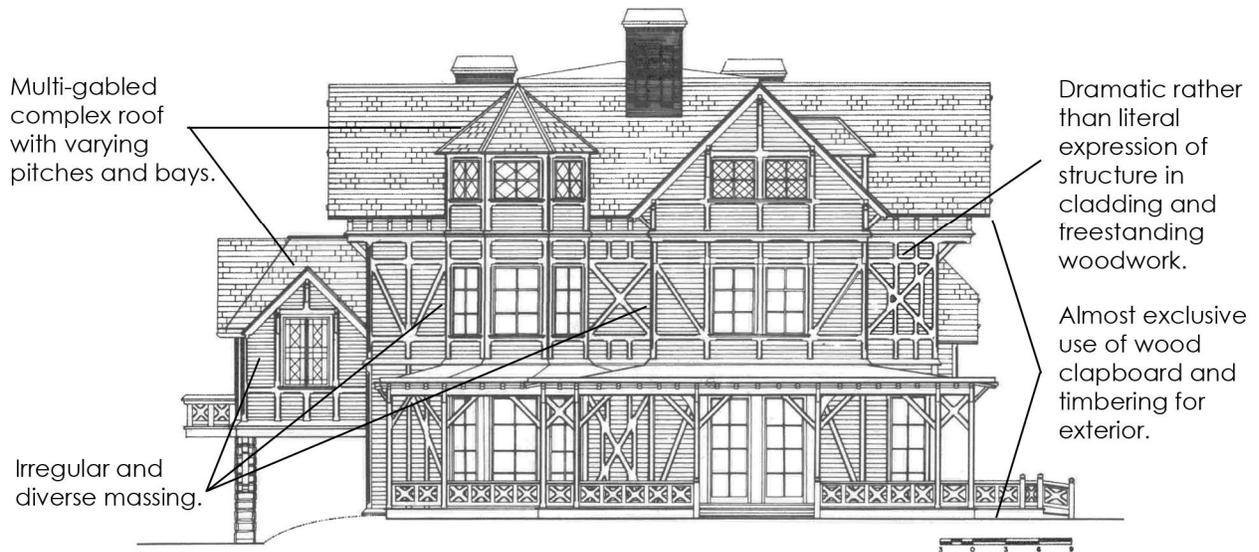
Prolific use of porches and window bays.



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.

Highly irregular and complex in plan and elevation; almost never symmetrical. Overall stylistic treatment is a highly articulated structural expression.



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 enclosing envelope.

Distinctive large first story porches.

Varied fenestration typically grouped together or in ribbons.



8 Murray St - Shingle



18 Murray St - Shingle

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.

Irregular and highly complex in elevation and plan. Overall stylistic treatment is of varied proportions and extreme eclecticism.

Multi-gabled complex roof with varying pitches, dormers, bays, and finishes.

Irregular and highly diverse use of materials, textures, and colors throughout exterior.

Extremely complex exterior and interior woodwork.



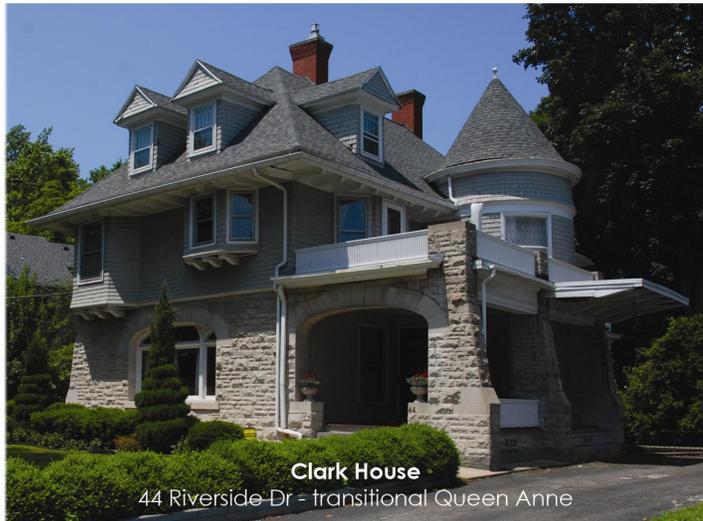
Irregular and diverse massing.

Varied, diverse, and decorated fenestration.

Use of multiple porches.



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]

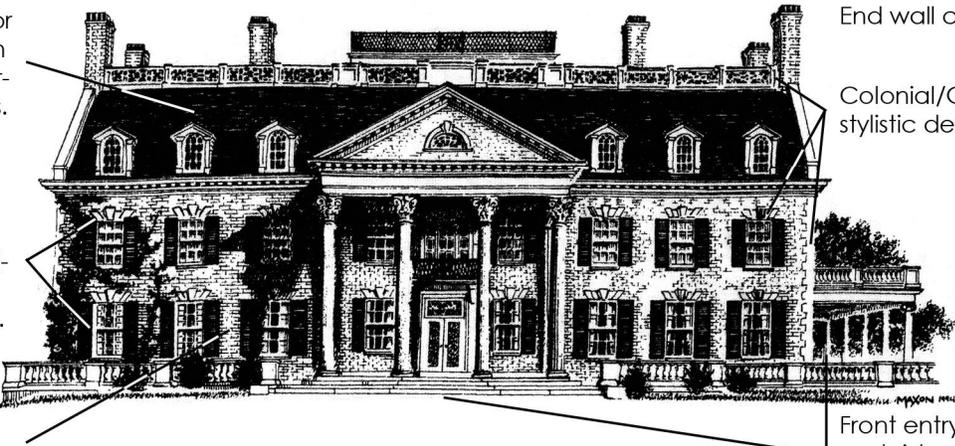
Perhaps the most prevalent and long lived American architectural style, Colonial Revival began as a chic and fashionable style that referenced our Colonial and Georgian Era past. Although initially employed by firms like McKim Mead and White for wealthy clients, by the 1920s it had become the most prevalent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



W. R. Miller House
66 Riverside Dr - Colonial Revival

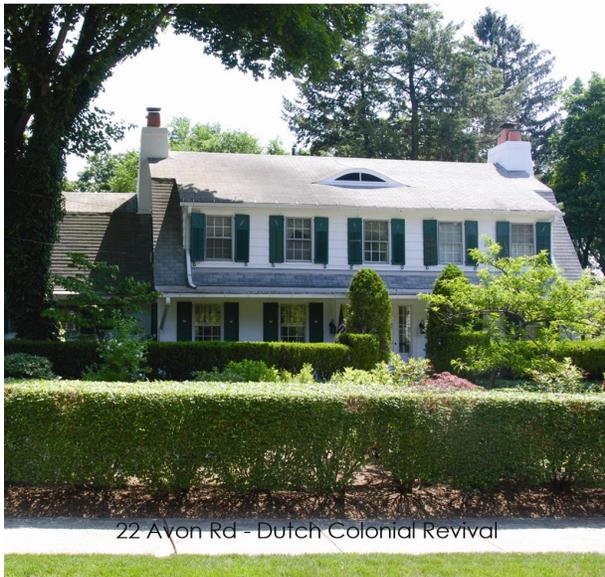
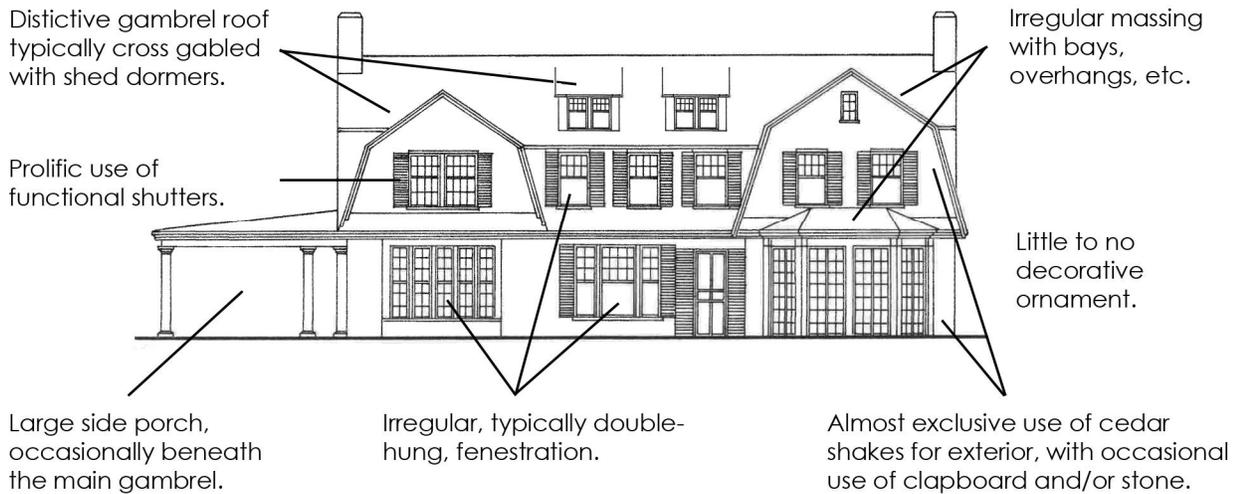


99 Vincent St - Colonial Revival

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.

Typically asymmetrical in plan and elevation. Overall stylistic treatment is a dynamic, rustic simplicity. Drawn from early Dutch-American architecture.



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 11th century France and England.



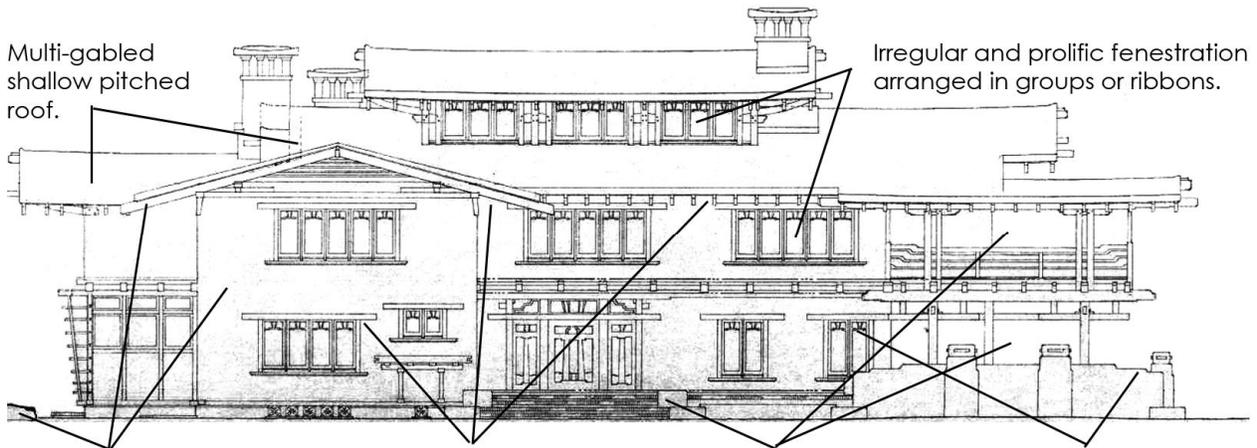
This French Provincial Revival on Riverside Drive with its stucco exterior, steep hipped roof, large regularly arranged fenestration, distinctive window surrounds, large cornice, and oval segmented dormers is a smaller version of the noble manor houses of 16th century France.



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.



Diverse use of natural and rustic materials for exterior: stone, cedar, brick, etc.

Exposed and expressed structural elements.

Large integrated exterior spaces.

Extensive use of simple natural decorative motifs.



6 Front St
Arts and Crafts Bungalow



6 Front St Detail



55 Chapin St - Arts and Crafts

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.

Simple, nearly symmetrical or square in plan and elevation with open flowing interior. Overall stylistic treatment is utilitarian simplicity teamed with Craftsman Style influences.

Simple gabled or hipped roof with large centered dormers.

Simple Craftsman Style details and ornament.

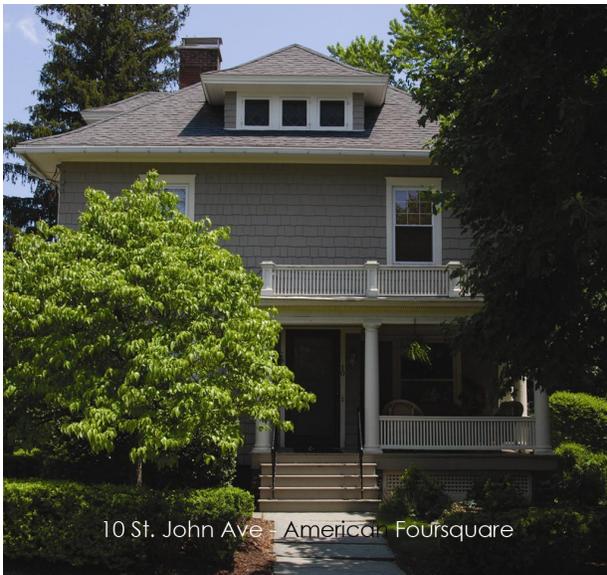
Four primary program rooms per floor.
First Floor: Hall, Living Room, Dining Room, Kitchen
Second Floor: 4 bedrooms



Large regular fenestration, typically in a symmetrical layout and of double hung style.

Use of wood clapboard for exterior is most typical.

Large one story front porch.



Tudor Revival [1910-1935]

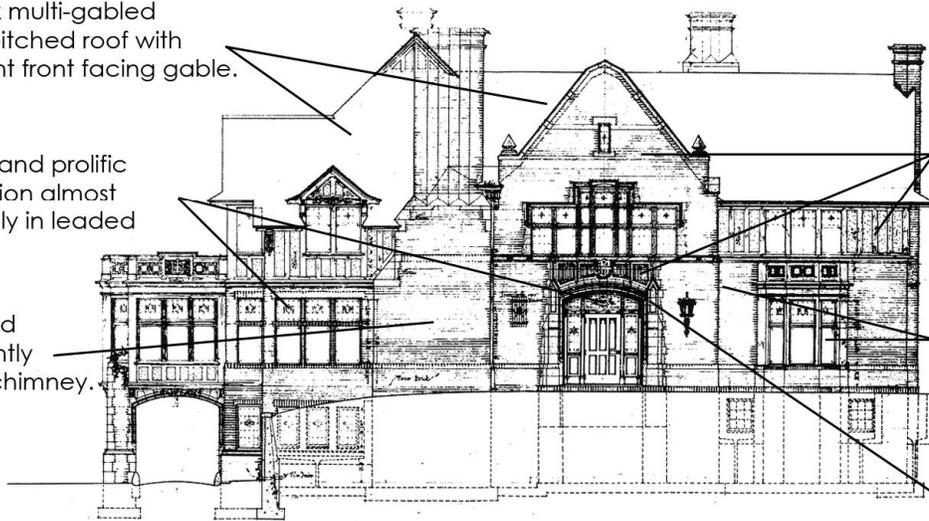
Tudor Revival was part of the period revival craze of the early twentieth century. While related to the Craftsman Style through its ties to Medieval English architecture and craftsmanship, this style is much more formal and derivative than its uniquely American counterpart. It is also commonly associated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

Complex multi-gabled steeply pitched roof with prominent front facing gable.

Irregular and prolific fenestration almost exclusively in leaded glass.

Large and prominently placed chimney.



Extensive use wood [half-timbered or carved], stone, stucco, and brick for exterior.

Use of large bays or bump outs.

Use of "tudor" [pointed] arch.



28 Virginia Ave - Tudor Revival



23 Stratford Pl - Tudor Revival

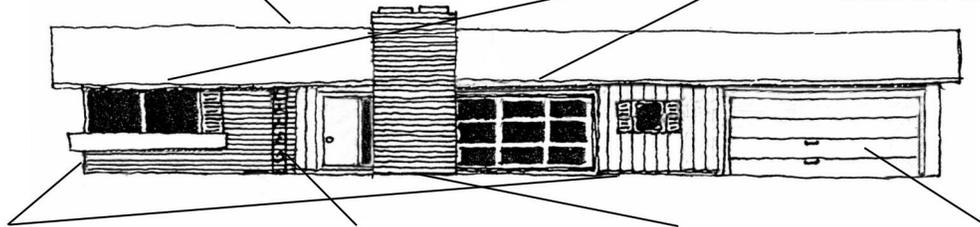
American Ranch [1945-1970]

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 (Split Level)



3 Vincent Ct - Close-Up

2. COMMERCIAL & CIVIC ARCHITECTURAL STYLE GUIDE

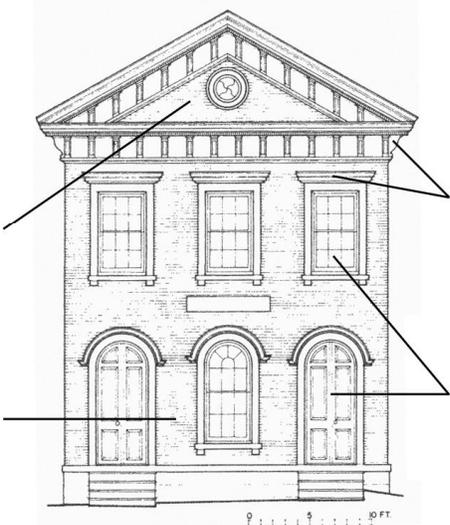
Greek Revival [1820-1860]

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.



Nirchi's Pizza
166 Water St - Italianate



RiverRead Books
5 Court St - Italianate

Romanesque Revival [1850-1905]

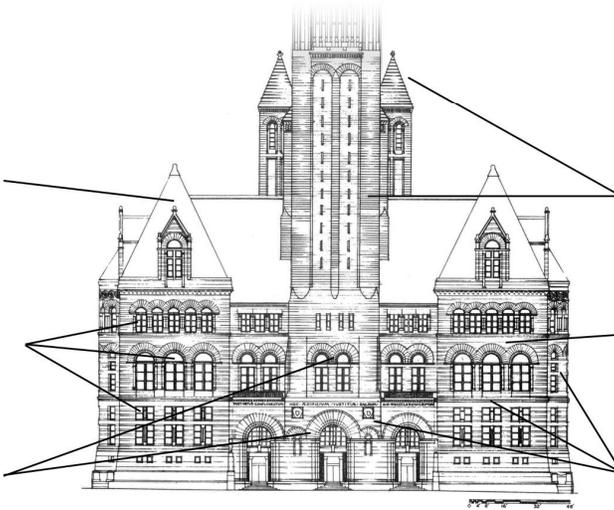
A style had two distinctive phases. The first [1840s-1860s] was a highly derivative style, the second [1870-1900s] created by H. H. Richardson (shown in the example below) was a uniquely American style breaking from typical historic precedents. Although not very common for private commercial buildings,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

Typically symmetrical and complex in plan and elevation. Overall stylistic treatment is of a extreme mass and fortification.

Cross gabled hipped roof, typically steeply pitched.

Diverse, symmetrically grouped, often arched fenestration.

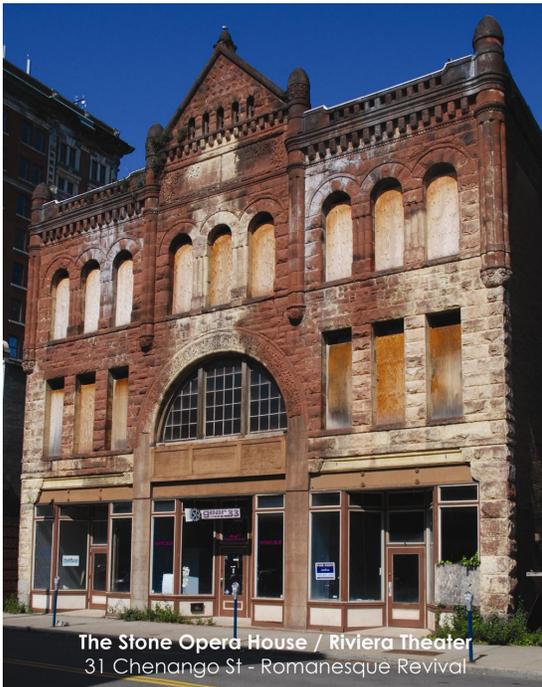
Bold, oversized ornament and detailing.



Use of towers, turrets and other vertical projections.

Exclusive use of masonry, typically stone, exterior.

Use of diversely scaled elevational projects to achieve visual depth.



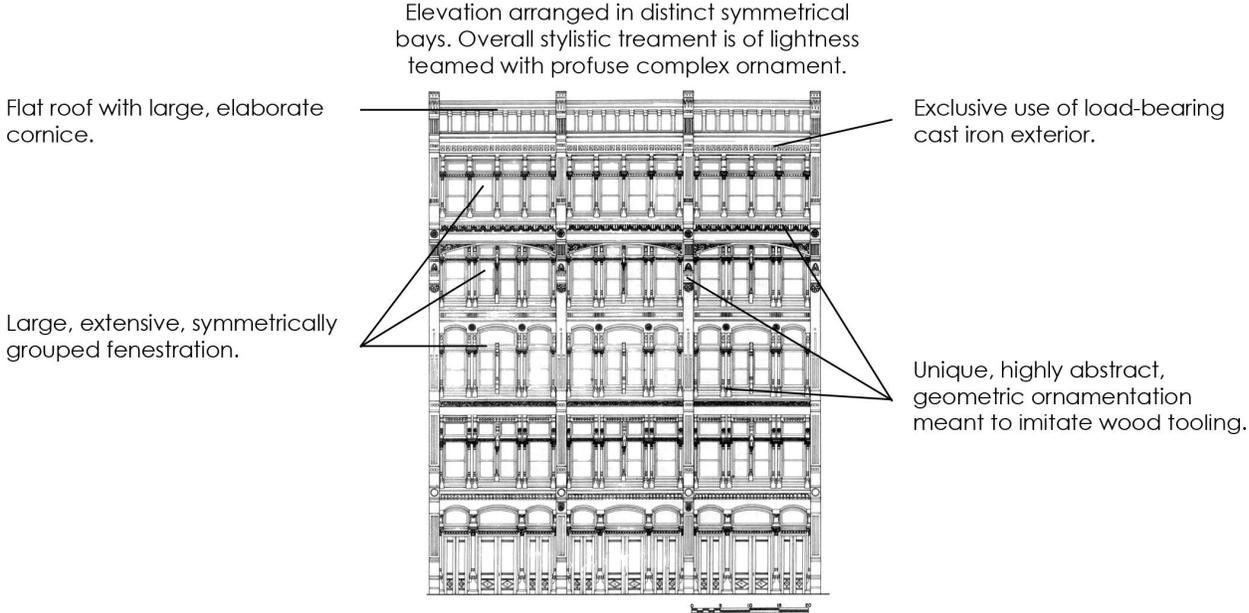
The Stone Opera House / Riviera Theater
31 Chenango St - Romanesque Revival



Republican Building
23 Henry St - Romanesque Revival

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]

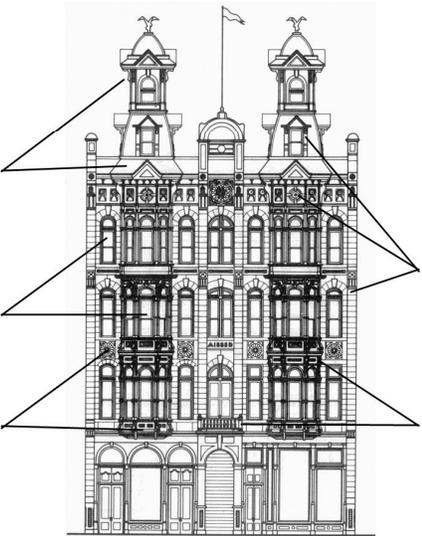
Much like their residential counterparts, Queen Anne public structures have complex, textured and mostly asymmetrical facades. The explosion of wealth, population, and business in Binghamton during this time period led to the popularity of this style in the city.

Irregular and complex in elevation.
Overall stylistic treatment is of extreme eclecticism.

Elaborate and diverse roof and cornice, occasionally with towers, and/or gables.

Diverse grouped fenestration.

Elaborate, highly diverse ornamentation.



Diverse use of materials, textures, and colors throughout facade.

Use of bays and various projections.



Brunner Building
137 Washington St - Queen Anne



P.B.S. Building
100 State St - Queen Anne

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 17th 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]

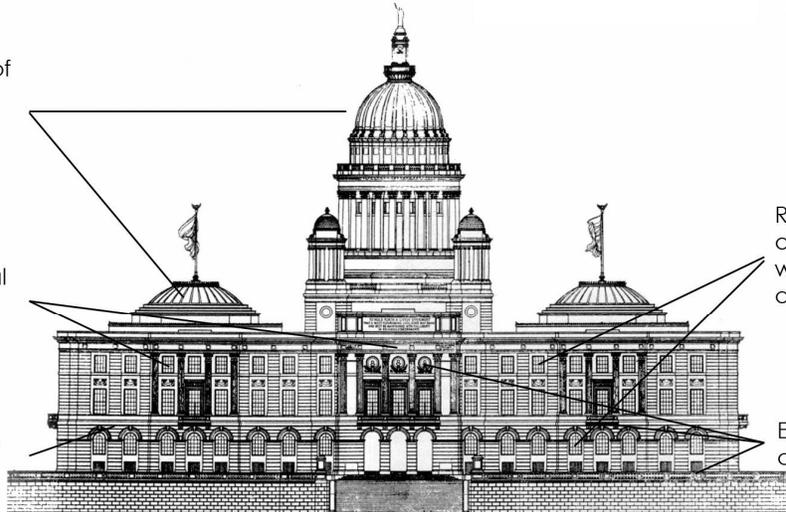
Beaux Arts was a broadly encompassing term, for the revival of classicist architectural taste due in large part to the 1893 Columbian Exposition in Chicago. It was a particularly popular style for both government and corporate architecture of the time.

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]

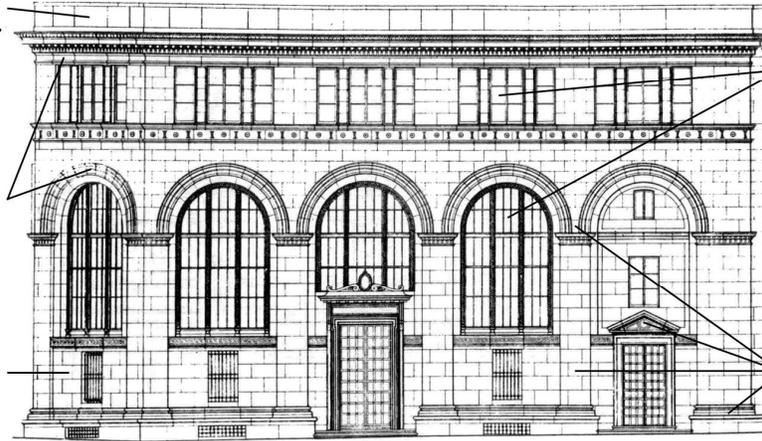
Although technically part of the Beaux Art movement, this style can be distinguished by its reserved ornament and simple forms. In later years, the style evolved into utilitarian buildings which were classically proportioned and designed, but without ornament or curves.

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.



Art Deco [1925-1930s]

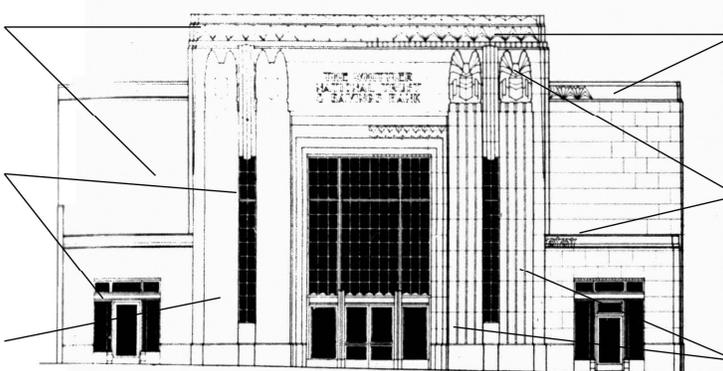
Like Beaux Arts, Art Deco came into being as a result of an international exposition. It was at the 1925 International Exposition in Paris, that this new form of aesthetic design and architecture made its debut. The style quickly became an American obsession, and dominated skyscraper and public architecture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



Bell Telephone Building
70 Henry St - Art Deco

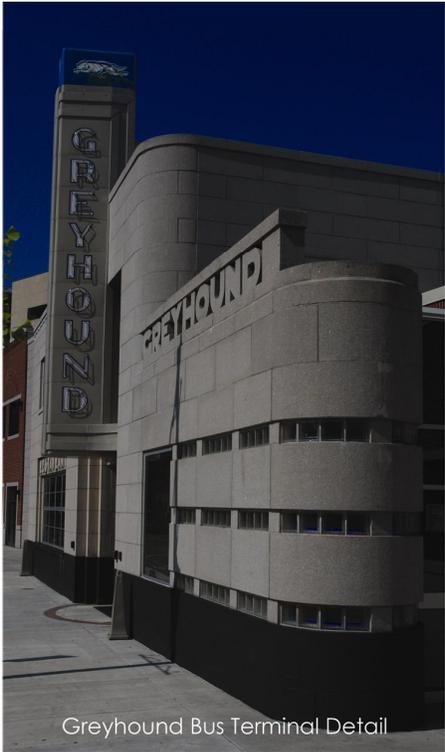
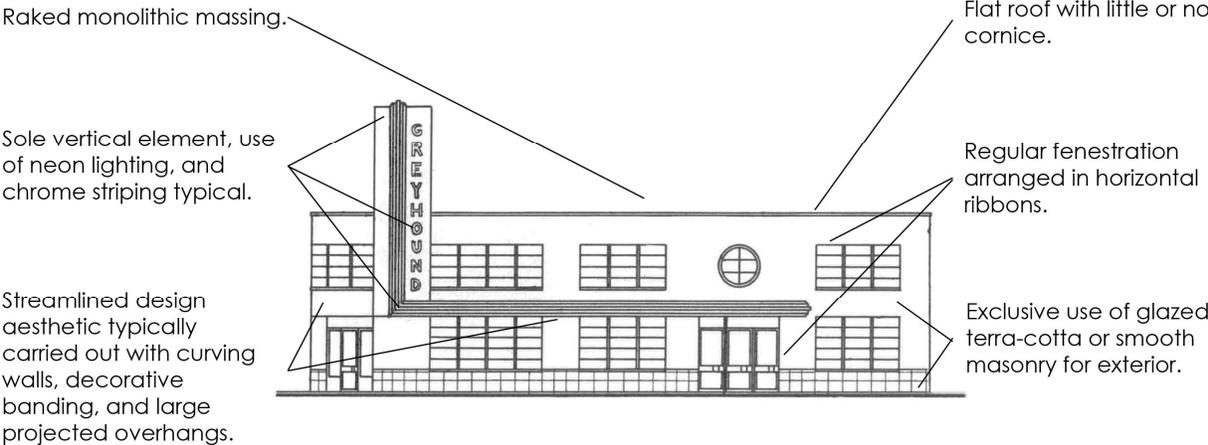


Bell Telephone Building-Detail

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.

Asymmetrical in plan and elevation. Overall stylistic treatment stresses horizontality through streamlined minimalism.



3. LOCAL PRESERVATION ORDINANCE

ARTICLE XII, Landmarks Preservation Commission [Adopted 12-18-1978 by Ord. No. 273-78 (Ch. 2, Div. 13, §§ 2-163.32 through 2-163.41, of the 1970 Code); Amended 4-21-10 by Ord. No. 19-2010]
 § 18-75. Purpose [Amended 4-21-10 by Ord. No. 19-2010]

It is hereby declared as a matter of public policy that the protection, enhancement and perpetuation of landmarks and historic districts are necessary to promote the economic, cultural, educational, and general welfare of the public. Inasmuch as the identity of a people is founded on its past and inasmuch as Binghamton has many significant historic, architectural and cultural resources, which constitute its heritage, this act is intended to:

- A. Protect and enhance the landmarks and historic districts, which represent distinctive elements of Binghamton's historic, architectural, and cultural heritage;
- B. Foster civic pride in the accomplishments of the past;
- C. Protect and enhance Binghamton's attractiveness to visitors and the support and stimulus to the economy thereby provided;
- D. Ensure new or remodeled structures, located within historic districts, be designed and constructed to harmonize with structures located within the historic district;
- E. Strengthen the economy of the City and provide a stimulus to new business; and
- F. Ensure the harmonious, orderly, and efficient growth and development of the City.

§ 18-76. Historic Preservation Commission [Amended 4-21-10 by Ord. No. 19-2010]

- A. In order to effectuate the purpose and intent of this article, there is hereby established in and for the City of Binghamton a commission to be known as the Binghamton Historic Preservation Commission ("the Commission").
- B. This Commission shall be one and the same as the Commission on Architecture and Urban Design.
- C. The Commission shall consist of eleven (11) members to be appointed, to the extent available in the community, by the mayor and composed of:
 - An architect experienced in working with historic buildings;

- A historian;
- A resident of a historic district;
- An engineer or contractor experienced in working with historic buildings;
- A community member who has demonstrated significant interest in and commitment to the field of historic preservation evidenced either by involvement in a local historic preservation group, employment or volunteer activity in the field of historic preservation, or other serious interest in the field; and

All members shall have a known interest and/or expertise in historic preservation, real estate law, architectural development, and/or economic development within the City of Binghamton.

Persons eligible for membership shall be persons who, by training, experience, interests or expertise, are qualified to carry out the duties of the Commission, as set forth herein.

D. Ex officio members shall include, to the extent available, the Mayor, the Planning Director, a Code Inspector, a member of the Susquehanna Heritage Area Commission, a member of the Preservation Association of the Southern Tier (PAST), a member from Binghamton Downtown Inc., a member of Broome County Department of Planning and Economic Development, and other persons whom the Mayor or the Commission may appoint, which persons shall have experience or specialized talents deemed useful to the Commission. Ex officio members shall have no voting privileges.

E. Commission members shall serve for a term of three (3) years, with the exception of the initial term of one of the eleven members, which shall be one year, one, which shall be two years, and one, which shall be three years.

F. A member of the Commission may be removed by the Mayor for good and sufficient cause, after he or she has been afforded an opportunity to be heard in his or her defense.

G. A vacancy occurring in the membership of the Commission from any cause shall be filled by the Mayor, for the unexpired term of the member whose office has become vacant.

Recommendations for filling vacancies may be made to the Mayor by the Commission, which recommendations shall be made within 30 days after the date when such vacancies occur.

H. The Chairman and Vice Chairman of the Commission shall be elected by and from among the members of the Commission.

I. The powers of the Commission shall include:

- (1) Engage staff and/or professional consultants as necessary to carry out the duties of the Commission, subject to the availability of funding and subject to approval by the City Council and the Mayor;
- (2) Promulgate rules and regulations as necessary to carry out the duties of the Commission;
- (3) Adopt criteria for the identification of significant historic, architectural, and cultural landmarks and for the delineation of historic districts;
- (4) Conduct surveys of significant historic, architectural, and cultural landmarks and historic districts within the City;
- (5) Designate identified structures or resources as landmarks and historic districts;
- (6) Accept on behalf of the City government of the donation of facade easements and development rights and the making of recommendations to the City government concerning the acquisition of facade easements or other interests in real property as necessary to carry out the purposes of this act;
- (7) Increase public awareness of the value of historic, cultural and architectural preservation by developing and participating in public education programs;
- (8) Seek out local, State, Federal, or private funds for historic preservation, and make recommendations to the Binghamton City Council concerning the most appropriate uses of any funds acquired;
- (9) Recommend acquisition of a landmark structure by the City government where its preservation is essential to the purposes of this act and where private preservation is not feasible;
- (10) Approve or disapprove applications for Certificates of Appropriateness pursuant to this act;
- (11) Approve or disapprove the design of buildings, bridges, approaches, gates, steps, fences, lamps and/or other structures or additions which shall be erected upon any street or property owned, leased, or occupied by the City, or involving the use of funds or monies of or from the City prior to implementation; and
- (12) Recommend that the Binghamton City Council exercise its authority to exempt such structures, as may be designated by the Commission as having historical and architectural value, from municipal taxation for such period of years as the Council may determine; provided, however, that the owner of such structures, for themselves, their heirs and assigns, shall agree by covenant, contained in duly executed instruments, capable of being recorded, in the Broome County Clerk's Office, land records, the Clerk of the City of Binghamton, and the Commission, that those structures shall never be altered or demolished without the approval of the Commission. [Previously § 18-79(g)]

J. The Commission shall meet at least monthly on a specific date and time to be determined yearly by the Commission, but meetings may be held at any time on the written request of any two of the Commission members or on the call of the Chairman or the Mayor.

K. A quorum for the transaction of business shall consist of six (6) of the Commission's members, but not less than a majority of the full-authorized membership may grant or deny a Certificate of Appropriateness.

§ 18-77. Designation of Landmarks or Historic Districts [Amended 4-21-10 by Ord. No. 19-2010]

A. The Commission may designate an individual property as a landmark if it:

- (1) Possesses special character or historic or aesthetic interest or value as part of the cultural, political, economic or social history of the locality, region, state or nation; or
- (2) Is identified with historic personages; or
- (3) Embodies the distinguishing characteristics of an architectural style; or
- (4) Is the work of a designer whose work has significantly influenced an age; or
- (5) Because of unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood.

B. The Commission may designate a group of properties as a historic district if it:

- (1) Contains properties which meet one or more of the criteria for designation of a landmark; and
 - (2) By reason of possessing such qualities, it constitutes a distinct section of the City.
- The boundaries of each historic district designated henceforth shall be specified in detail and shall be filed, in writing, in the City Clerk's Office for public inspection.

C. Unless as determined by the Commission to have exceptional importance, properties which have achieved significance within the last fifty (50) years shall not be considered eligible for designation.

D. Notice of a proposed designation shall be sent by registered mail to the owner of the property proposed for designation, describing the property and announcing a public hearing by the Commission to consider the designation. Where the proposed designation involves so many owners that individual notice is infeasible, notice may instead be published at least once in a newspaper of general circulation at least ten (10) days prior to the date of the public hearing. Once the Commission has issued notice of a proposed designation, no building or demolition permits shall be issued by the building inspector until the Commission has made its decision.

E. The Commission shall hold a hearing prior to designation of any landmark or historic district, which shall be open to members of the public. The Commission, property owners and any interested parties may present testimony or documentary evidence at the hearing which will become part of

a record regarding the historic, architectural, or cultural importance and/or architectural, cultural, or economic impact of the proposed landmark or historic district. The record may also contain staff reports, public comments, or other evidence offered outside of the hearing.

- F. Within seven days after designation of a landmark or historic district, the Commission shall file a copy of such designation with the Planning Commission and with the Common Council. Within 30 days of the designation by the Commission, the Planning Commission shall file a report with the Council with respect to the relation of such designation to the Master Plan, the zoning laws, projected public improvements and any plans for the redevelopment of the site or area involved. The Council shall, within 30 days from the date of submission of the report of the Planning Commission to the Council, approve or disapprove, or refer back to the Commission for modification, said proposal. Any designation approved by the Council shall be in effect on and after the date of approval by the City Council.
- G. The Commission shall forward notice of each property designated as a landmark and the boundaries of each designated historic district to the office of the Broome County Clerk for recordation.

§ 18-78. Certificate of Appropriateness for Alterations or New Construction Affecting Landmarks or Properties within Historic Districts [Amended 4-21-10 by Ord. No. 19-2010]

No person shall carry out any exterior alteration, restoration, reconstruction, new construction, or moving of a landmark or property within a local historic district, nor shall any person make any material change in the appearance of such property, its light fixtures, signs, awnings, fences, steps, paving or other exterior elements which affect the appearance and cohesiveness of the landmark or historic district, without first obtaining a Certificate of Appropriateness from the Commission.

§ 18-79. Criteria for Approval of a Certificate of Appropriateness [Amended 4-21-10 by Ord. No. 19-2010]

- A. In passing upon an application for a Certificate of Appropriateness, the Commission shall not consider changes to interior spaces, unless they are open to the public. The Commission's decision shall be based on the following principles:
- (1) Properties which contribute to the character of the historic district shall be retained, with their historic features altered as little as possible;
 - (2) Any alteration of existing properties shall be compatible with their historic character, as well as with the surrounding district; and
 - (3) New construction shall be compatible with the area in which it is located.

B. In applying the principle of compatibility, the Commission shall consider the following factors:

- (1) The general design, character and appropriateness to the property of the proposed alteration or new construction;
- (2) The scale of proposed alteration or new construction in relation to the property itself, surrounding properties, and the historic character of the area;
- (3) Texture, materials, and color and their relation to similar features of other properties in the immediate vicinity;
- (4) Visual compatibility with surrounding properties, including proportion of the property's front facade, proportion and arrangement of windows and other openings within the facade, roof shape, and the rhythm of spacing of properties on streets, including setback; and
- (5) The importance of historic, architectural or other features to the significance of the property.

§ 18-80. Certificate of Appropriateness Application Procedure [Amended 4-21-10 by Ord. No. 19-2010]

A. Prior to the commencement of any work requiring a Certificate of Appropriateness, the owner shall file an application for such a certificate with the Commission. The application shall contain:

- (1) Name, address and telephone number of applicant;
- (2) Location and photographs of property;
- (3) Elevation drawings of proposed changes, if available;
- (4) Perspective drawings, including relationship to adjacent properties, if available;
- (5) Samples of color or materials to be used;
- (6) Where the proposal includes signs or lettering, a scale drawing showing the type of lettering to be used, all dimensions and colors, a description of materials to be used, method of illumination, and a plan showing the sign's location on the property; and
- (7) Any other information which the Commission may deem necessary in order to visualize the proposed work

B. If the applicant is requesting to use materials or design(s) inconsistent with the historic character of the building due to economic hardship, in addition to the information required in Sect 6(A) of this ordinance the applicant shall provide the information as established in Sect 12 below.

C. No building permit shall be issued for such proposed work until a Certificate of Appropriateness has first been issued by the Commission. The Certificate of Appropriateness required by this act shall be in addition to and not in lieu of any building permit that may be required by any other ordinance of the City of Binghamton.

- D. The Commission shall approve, deny, or approve with modifications the permit within forty-five (45) days from initial Commission review of the completed application. The Commission may hold a hearing on the application at which time an opportunity will be provided for proponents and opponents of the application to present their views.
- E. All decisions of the Commission shall be in writing. A copy shall be sent to the applicant by registered mail and a copy filed with the City Clerk's Office for public inspection. The Commission's decision shall state the reasons for denying or modifying any application.
- F. Certificates of appropriateness shall be valid for twelve (12) months. If after this period it is the determination of the Commission that insufficient progress has been made on the project, the applicant will be required to reapply if they still wish to undertake work on the property.

§ 18-81. Hardship Criteria for Alterations or New Construction Affecting Landmarks or Properties within Historic Districts [Amended 4-21-10 by Ord. No. 19-2010]

An applicant whose application for a Certificate of Appropriateness for a proposed alteration or new construction has been denied may apply for relief on the ground of hardship. In order to prove the existence of hardship, the applicant shall establish that the denial imposes an undue economic burden or that the property is incapable of earning a reasonable return, regardless of whether that return represents the most profitable return possible, as set forth in Sect 12 of this ordinance.

§ 18-82. Determination of Historic Significance for Demolition [Amended 4-21-10 by Ord. No. 19-2010]

No person shall carry out demolition of a structure more than forty (40) years old without first obtaining a negative Determination of Historic Significance from the Commission. This section shall not apply to those buildings and structures which have been determined to be a danger to the health, safety or welfare of the public in that they have been determined to have sustained damage and to be beyond repair in accordance with Chapter 203, Unsafe Buildings, of the Code of the City of Binghamton.

§ 18-83. Criteria for Determination of Historical Significance for Demolition [Amended 4-21-10 by Ord. No. 19-2010]

The Commission's Determination of Historic Significance shall be based on the following considerations which are based on the United States Secretary of the Interior Standards for Historic Preservation:

- (1) If the structure is an outstanding example of a structure or memorial representative of its era, either past or present; or

(2) If the structure is one of the few remaining examples of a past architectural style or combinations of styles; or

(3) If the structure is associated with a historical person or event of significance to the City, region, state or nation.

§ 18-84.1. Procedure for Determination of Historical Significance for Demolition [Amended 4-21-10 by Ord. No. 19-2010]

A. Prior to demolition of any building more than forty (40) years old, the owner shall file an application for a Determination of Historic Significance with the Commission. The application shall contain:

- (1) Name, address and telephone number of applicant;
- (2) Location and interior and exterior photographs of the building;
- (3) History of the building, if known;
- (4) Photographs of surrounding properties;
- (5) Proposed future use of the site;
- (6) Reason for requesting Determination of Historic Significance

B. Deterioration caused by deliberate neglect of maintenance or repairs by owner shall not be considered valid grounds for a negative Determination of Historic Significance or for the approval of a demolition permit application.

C. No demolition permit shall be issued for such a building until a negative Determination of Historic Significance has been issued by the Commission. The Determination of Significance required by this act shall be in addition to and not in lieu of any demolition permit that may be required by another ordinance of the City of Binghamton.

D. The Commission shall issue a Determination of Historic Significance within forty-five (45) days from initial Commission review of the completed application, unless an extension of this deadline is agreed upon by both the Commission and the applicant. The Commission may hold a hearing on the application at which time an opportunity will be provided for proponents and opponents of the application to present their views.

E. All decisions of the Commission shall be in writing. A copy shall be sent to the applicant by registered mail and a copy filed with the City Clerk's Office for public inspection. The Commission's decision shall state the reasons for positive or negative Determination of Historic Significance.

§ 18-84.2. Hardship Criteria for Demolition [Amended 4-21-10 by Ord. No. 19-2010]

An applicant whose proposed demolition has been denied due to a positive Determination of Historic Significance may apply for relief on the ground of hardship. In order to prove the existence of hardship, the applicant shall establish that:

- (1) The property is incapable of earning a reasonable return, regardless of whether that return represents the most profitable return possible;
- (2) The property cannot be adapted for any other use, whether by the current owner or by a purchaser, which would result in a reasonable return; and
- (3) Efforts to find a purchaser interested in acquiring the property and preserving it have failed.

§ 18-84.3. Hardship Application Procedure [Amended 4-21-10 by Ord. No. 19-2010]

- A. After receiving written notification from the Commission of the denial of a Certificate of Appropriateness or the denial of demolition permit due to a positive Determination of Historic Significance, an applicant may commence the hardship process. No building permit or demolition permit shall be issued unless the Commission makes a finding that a hardship exists.
- B. The owner may be required to submit any of the following information by affidavit to the Commission for evaluation and recommendation.
 - (1) For all property:
 - (a) The assessed value of the land and improvements thereon according to the last two (2) assessments; the current fair market value of the property as determined by at least two (2) independent appraisals;
 - (b) Real estate taxes for the previous two (2) years;
 - (c) Any listing of the property for sale or rent, price asked, and offers received, if any;
 - (d) Any consideration by the owner as to profitable adaptive uses for the property;
 - (e) An estimate of rehabilitation and/or construction cost to restore the structure to active use;
 - (f) Exceptions: when a property owner is financially unable to meet the requirements set forth in the subsection, the Commission may waive some or all of the requirements and/or request substitute information that a property owner may obtain without incurring any costs.
 - (2) In addition to subsection 1 above, owners of income-producing property shall submit the following:
 - (a) Annual gross income from the property for the previous two (2) years;

(b) Itemized operating and maintenance expenses for the previous two (2) years, including proof that adequate and competent management procedures were followed;

(c) Annual cash flow, if any, for the previous two (2) years;

(d) Proof that efforts have been made by the owner to obtain a reasonable return on investment based on previous service.

- C. An applicant may request a waiver of one or more of the submittal requirements based on the specific nature of the case.
- D. The Commission shall issue a decision on the hardship application within forty-five (45) days from initial Commission review of the completed application. The Commission may hold a hearing on the application at which time an opportunity will be provided for proponents and opponents of the application to present their views.
- E. The applicant shall consult in good faith with the Commission, local preservation groups and interested parties in a diligent effort to seek an alternative that will result in preservation of the property.
- F. All decisions of the Commission shall be in writing. A copy shall be sent to the applicant by registered mail and a copy filed with the City Clerk's Office for public inspection. The Commission's decision shall state the reasons for granting or denying the hardship application. If the application is granted, the Commission shall approve only such work as is necessary to alleviate the hardship.

§ 18-85.4. Enforcement [Amended 4-21-10 by Ord. No. 19-2010]

All work performed pursuant to a Certificate of Appropriateness issued under this ordinance shall conform to any requirements included therein. It shall be the duty of the City Staff to inspect periodically any such work to assure compliance. In the event work is found that is not being performed in accordance with the Certificate of Appropriateness, or upon notification of such fact by the Commission, the Building Code Enforcement Officer shall issue a stop work order and all work shall immediately cease. No further work shall be undertaken on the project as long as a stop work order is in effect.

§ 18-85.5. Maintenance and Repair Required [Amended 4-21-10 by Ord. No. 19-2010]

Nothing in this ordinance shall be construed to prevent the ordinary maintenance and repair of any exterior architectural feature of a landmark or property within a historic district, which does not involve a change in design, material, color or outward appearance.

- A. No owner or person with an interest in real property designated as a landmark or included within a locally designated historic district shall permit the property to fall into a serious state of disrepair so as to result in the deterioration of any exterior architectural feature which would, in the judgment

of the Commission, produce a detrimental effect upon the character of the historic district as a whole or the life and character of the property itself.

B. Examples of deterioration include, but are not limited to:

- (1) Deterioration of exterior walls or other vertical supports.
- (2) Deterioration of roofs or other horizontal members.
- (3) Deterioration of exterior chimneys.
- (4) Deterioration or crumbling of exterior stucco or mortar.
- (5) Ineffective waterproofing of exterior walls, roofs or foundations, including broken windows or doors.
- (6) Defective or insufficient weather protection for exterior wall coverings, including lack of paint, or weathering due to lack of paint or other protective covering.
- (7) Deterioration of any feature so as to create a hazardous condition, which could lead to the claim that demolition, is necessary for the public safety.

C. Vacant properties shall be maintained in accordance with the City of Binghamton vacant property ordinance (§265-14).

§ 18-85.6. Violations [Amended 4-21-10 by Ord. No. 19-2010]

- A. Failure to comply with any of the provisions of this ordinance shall be deemed a violation and the violator shall be liable to a fine of not less than one hundred (\$100) dollars nor more than five hundred (\$500) dollars or to imprisonment not exceeding fifteen (15) days, or to both such fine and imprisonment together with the cost of any clean-up, removal, or other remedial action, to be recovered by the City in a civil action for each day the violation continues.
- B. Any person or entity of any kind who demolishes, alters, constructs, or permits a designated property to fall into a serious state of disrepair in violation of this ordinance shall be required to restore the property and its site to its appearance prior to the violation. Any action to enforce this subsection shall be brought by the City Attorney. This civil remedy shall be in addition to and not in lieu of any criminal prosecution and penalty.
- C. Any person or entity of any kind who demolishes a designated property or a property located within the boundaries of a historic district without a Certificate of Appropriateness for demolition, in addition to any fine or imprisonment, may have one of the following penalties imposed by the Courts as recommended by the Commission by a majority vote. These penalties shall be in addition to and not in lieu of any criminal prosecution and penalty.

(1) For a Noncontributing Property, prohibition or restriction of building permits for new construction on the site and permits involving work in the public right-of-way for not more than seven (7) years, but not less than thirty (30) days. A Noncontributing Property is considered to be any property located within the boundaries of a designed historic district which does not contribute to the overall historic character of the historic district, as determined by the Commission based upon the United States Secretary of the Interior Standards for Historic Preservation.

(2) For Contributing Property or Historic Landmark, prohibition or restriction of building permits for new construction on the site and permits involving work in the public right-of-way for not more than seven (7) years, but not less than two (2) years. A Contributing Property is considered to be any property located within the boundaries of a designed historic district which contributes to the overall historic character of the historic district, as determined by the Commission based upon the United States Secretary of the Interior Standards for Historic Preservation. A Historic Landmark property is a property which has been designed for its individual merits.

D. The following factors shall be considered in imposing any penalty or remedy.

(1) Whether than structure, site, or Historic Landmark is one of the last remaining examples of its kind in the neighborhood, city, or region.

(2) Whether there exists sufficient documentation, plan, or other data so as to make reconstruction feasible.

(3) The age of the original structure, site, or Historic Landmark and all subsequent additions and modifications.

(4) The physical condition of the structure, site, or Historic Landmark immediately prior to its total or partial demolition.

(5) The amount of demolition sustained by the structure, site, or Historic Landmark.

(6) Whether or not, had total or partial demolition occurred, the structure, site, or Historic Landmark could have been put into a reasonable economic use either prior to or after rehabilitation.

(7) Whether the structure, site, or Historic Landmark was eligible for inclusion on the National Register of Historic Places immediately prior to its total or partial demolition.

(8) Whether the structure, site, or Historic Landmark is included on the National Register of Historic Places.

(9) Whether the responsible party has a legal or equitable interest in the structure, site, or Historic Landmark.

§ 18-85.7. Appeals [Amended 4-21-10 by Ord. No. 19-2010]

Any person aggrieved by a decision of the Commission may, within 15 days of the decision, file a written application with the City Council for review of the decision. Reviews shall be conducted based on the same record that was before the Commission and using the same criteria.

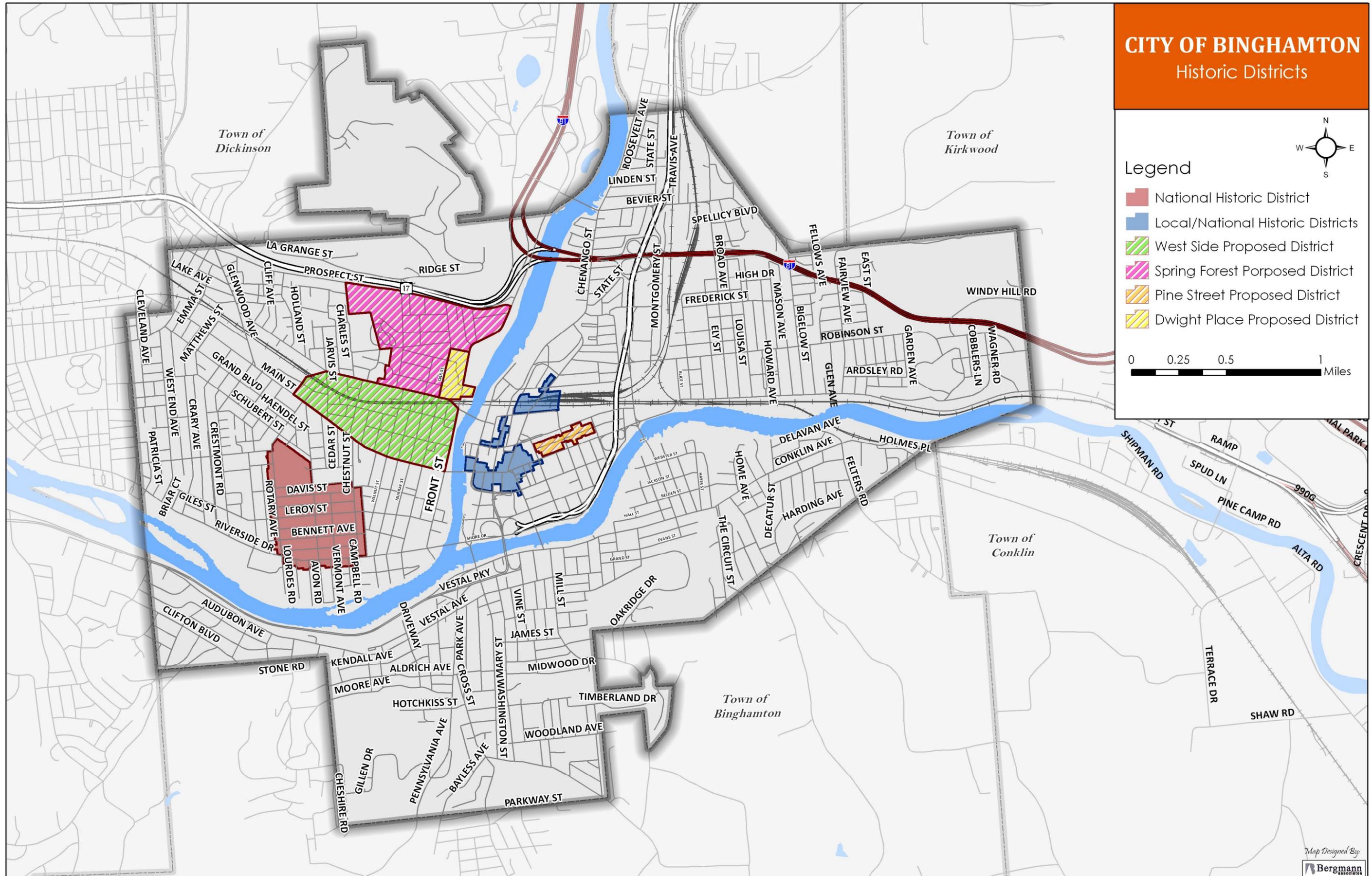
§ 18-85.8. Continuation of previous designations [Added 11-3-1980 by Ord. No. 243-80; Amended 4-21-10 by Ord. No. 19-2010]

Any designation of a landmark or historic structure made by the Commission on Architecture and Urban Design pursuant to Article VI of this chapter shall remain in full force and effect.

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4. LOCAL LANDMARKS AND HISTORIC DISTRICTS

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City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
9 Asbury Court	Gen. Jones Mansion	Circa 1880 Queen Anne. Built and owned by General Edward F. Jones, the founder of the Jones Scale Works. Known as “Jones of Binghamton” and “Jones he pays the freight.”
54 Baxter Street	St. Mary’s Russian Orthodox Church	1916 Byzantine. Formerly belonged to the Synod of Empirical Russia and the Patriarch of Moscow. Immigration theme. Architectural Integrity.
4 Chapin Street		Circa 1896. Queen Anne. Excellent condition. Joseph M. Johnson, insurance man and secretary of Binghamton Railroad lived here in 1896.
8 Chapin Street		1898. Resident in 1898 was J. Porter Parsons, Manager of I.G. Perry. Attributed to Perry.
14 Chapin Street		Circa 1914. Queen Anne. Architecturally Intact.
55 Chapin Street		Circa 1919. Apartment building. Arts and crafts. Architecturally Intact.
149, 151, 153, 155, 157, 159, 163 Chapin Street		1850-1900. Group of Homes still virtually unaltered and representative of Parlor City homes built for businessmen and community leaders of early Binghamton.
81 Chenango Street	Greyhound Building	1938. Art Deco/Art Modern – one of the most outstanding intact examples of such architecture in the City.
107 – 111 Chenango Street		American Renaissance
150 Chenango Street	Erie Railroad Freight House	Circa 1910. Academic revival. Historically important freight terminal. Loading and storage facility.
212 Chenango Street		In Railroad Terminal Historic District.
213 Chenango Street		1888. Mixed use since 1893. In Railroad Terminal Historic District.
215 – 219 Chenango Street		1876 – 1885. Railroad Terminal Historic District.
229 Chenango Street	Wales Building	1890. Railroad Terminal Historic District.
233 – 239 Chenango Street		1885 to 1891. Railroad Terminal Historic District.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
3 Chestnut Street	McLean House	Circa 1901. Queen Anne. Excellent condition. Occupied by McLean family for two generations. Owned major department store in Downtown Binghamton for over 75 years.
4 Chestnut Street		Circa 1915. Elizabethan Revival.
5 Chestnut Street		Circa 1901. Queen Anne. Excellent condition. Charles I. MaGuire-Stationer.
6 Chestnut Street		Circa 1893-1894. Queen Anne.
7 Chestnut Street		Circa 1890. Queen Anne.
8 Chestnut Street		Circa 1915. Arts & Crafts. Double family.
10 Chestnut Street		Circa 1912. Four Square.
12 Chestnut Street		1891. Shingle Queen Anne. Excellent integrity. Queen Anne window, fish scale shingles.
150 Clinton Street	St. Cyril's Church	First Slovak Church organized in 1905 by First Ward immigrants. Immigration theme.
226 Clinton Street	Sokolvonja	Circa 1939. Build by Lithuanian Immigrants. Immigration theme.
280 Clinton Street	St. Michael's Church	1916. Romanesque Gothic. One of the oldest organized Slovanic Churches in Binghamton area. Immigration theme.
315 Clinton Street	Lithuanian National Association	Circa 1917. Built by independent members of the Lithuanian community for use as a social and recreational center. Immigration theme.
324 Clinton Street	Ascension Slovak Lutheran Church	1909. Slovak Lutherans. Immigration theme.
360 Clinton Street	Holy Spirit Byzantine Church	Immigration theme.
12 Corbett Avenue	St. Gregory Armenian Church	1876 American Gothic. Immigration theme.
126 Court Street	Centenary Methodist Church	1866 Victorian Gothic. Oldest Methodist building and congregation in Binghamton. Designed by Isaac Perry.
191 Court Street	Monday Afternoon Club Phelps Mansion	1870 French Mansard. Isaac Perry, Architect. Sherman Phelps, Mayor of Binghamton in 1872 lived there.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
192 Court Street	St. Mary's Church	1887 Romanesque. Immigration theme.
214 Court Street	Holy Trinity Greek Church	1927. Originally a Sons of Italy Lodge.
22 Eldredge Street		1885-1889. Railroad Terminal Historic District.
24 Eldredge Street		1885-1889. Railroad Terminal Historic District.
3 Florence Street		Circa 1893. Queen Anne. Pointed Queen Anne Window, third floor.
2 Front Street		Circa 1893. Queen Anne. Typical of Binghamton homes in the late 1800's.
20 Front Street		Circa 1887. Colonial Revival. Built by the locally prominent Corbet family.
22 Front Street	Randall House	Circa 1830. Greek Revival. Altered in 1865 to Renaissance Revival. Part of Roberson.
23 Front Street		Circa 1885. Queen Anne. Designed by Sanford Lacey.
29 Front Street		Circa 1900. Colonial Revival Eclectic. Built by the Davidge Family. Sanford Lacey, Architect.
32 Front Street		1906. Italian Renaissance Revival. Built for Alonzo Roberson. Primary culture center in Broome County. C. Edward Vosbury, Architect.
33 Front Street		Circa 1889. Queen Anne. Owners included; Gilbert Furman, owner of Binghamton Opera House, Norman Phelps, Superintendent of Binghamton Gas Light Company.
35 Front Street		Circa 1892. Queen Anne. Built for Meagley family. E. Bartoo, Architect.
37 Front Street		Circa 1892. Queen Anne. Owned by Tiffany family. Near twin of 35 Front St. E. Bartoo, Architect.
46 Front Street		1911. Eclectic, rich in classical detail. Built for Frank B. Newell, son of Francis T. Newell, longstanding President of First National Bank and grandson of William Wentz who laid out the original street plans for Binghamton. Frank B. Newell was a prominent Binghamton businessman. C. Edward Vosbury, Architect.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
51 Front Street		Circa 1850. Simple Italiante.
53 Front Street		Circa 1897. Queen Anne owned by local businessman.
55 Front Street		1937.
61 Front Street		Circa 1893. Victorian attributes in modest Queen Anne. Home to local businessman.
63 Front Street		1828. Federalist House. Altered in 1840 to Greek Revival. Built by Franklin Whitney, son of Binghamton's founder, General Joshua Whitney, II.
66 Front Street		Circa 1869. French Revival with Mansard roof and detailed cornices. Home of local artist Fred Sidney Smith.
70 Front Street		Circa 1904. John N. Bogart, cigar manufacturer, listed as owner in 1904.
74 Front Street		Circa 1885. Eastlake.
80 Front Street		Circa 1885. Queen Anne.
86 Front Street		Circa 1885. Late Italiante.
92 Front Street	Mealy Building	Circa 1890. Queen Anne with later fourth story.
113 Front Street	First Congregational Church	Circa 1869. Gothic. Site significant to development of the City. Binghamton incorporated as a village at this site in 1834 when it housed Peterson's Tavern.
116 Front Street		Circa 1858. Italiante with Gothic influences. B.F. Sisson lived there until 1891. Prominent local businessman. Colonial Revival porch.
122 Front Street		Circa 1860. Gothic Revival with Colonial Revival alterations.
126 – 128 Front Street		Circa 1855. Gothic Revival with Colonial Revival rehabilitation. Foster Disinger House.
130 Front Street		Originally firehouse for Engine Company #1.
135 Front Street		Circa 1876 – 1885. Queen Anne. William W. Sisson, original owner.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
136 Front Street		Circa 1885.
141 Front Street		Circa 1870s. Superior interpretation of Stick Style. Unique – has remained intact. C.F. Sisson first resident.
144 –150 Front Street		Circa 1857. Mansard roof.
147 Front Street		Circa 1883. Queen Anne. Owned by local businessman.
151 Front Street		Circa 1885. Queen Anne. Specialty grocer occupied it in 1887.
171 Front Street	Charles Samuel Hall House	1854 Tuscan Villa. Charles Samuel Hall assisted in drafting the first City of Binghamton Charter in 1867.
186 Front Street		Circa 1907. Four square. Built for Daniel O'Neil, physician.
218 Front Street	Babcock Home	Circa 1885. Queen Anne.
222 Front Street		Circa 1888. Queen Anne. Very intact.
224 Front Street.		Circa 1883. Queen Anne.
226 Front Street		Circa 1885. Queen Anne.
236 Front Street		Circa 1882 – 1885. Dwightville.
237 Front Street		Circa 1882 – 1885. Dwightville.
238 Front Street		Circa 1882 – 1885. Dwightville.
241 Front Street		Circa 1882. Dwightville Gothic.
242 Front Street		Circa 1882. Dwightville Gothic.
244 Front Street		Circa 1882. Dwightville Gothic.
246 Front Street		Circa 1880 – 1885. Eastlake. Built by Dr. C. F. Millspaugh.
248 Front Street		Circa 1880 – 1885. Dwightville.
256 Front Street		Circa 1880 – 1885. Dwightville.
45 Glenwood Avenue	John Hus Presbyterian Church	1923 Bohemian and Czechoslovakian influence. Immigration/migration theme.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
98 – 100 Glenwood Avenue	St. Joseph's Church	1916/1949. Immigration/migration theme.
23 Henry Street	Republican Building	Circa 1890. Excellent example of the City's large, late 19 th century commercial structures. Once housed the <u>Binghamton Republican</u> local weekly, then daily newspaper.
7 Johnson Avenue		Circa 1910. Four Square Queen Anne.
11 Johnson Avenue		Circa 1902 – 1903. Queen Anne. Carriage House for 84 Riverside Drive. C. Edward Vosbury, Architect.
15 Johnson Avenue		Circa 1920. Four Square Queen Anne.
5 Leroy Street		Circa 1900. Colonial Revival. Excellent condition.
9 Leroy Street		Circa 1893. Renaissance Revival (modified). Originally a rectory for St. Patrick's Church.
11 Leroy Street		Circa 1872. Gothic Revival. Excellent condition. Isaac G. Perry, Architect. Stewart Wells, Contractor.
14 Leroy Street		1876 – 1885. Eclectic in excellent condition.
7 Lewis Street		Circa 1913. Built for Armour Meat Company.
31 – 34 Lewis Street	Kilmer Building	1903. American Renaissance. Built for Jonas Kilmer for his manufacture of "proprietary medicines." This successful business made the Kilmer's community leaders.
45 Lewis Street	Station Square Rail Station	1900-1901. Richardsonian Romanesque. Important symbol associated with development of City and marketing of the areas products.
1 Main Street		Circa 1880. Victorian
3 Main Street		Circa 1870. Storefront originally owned by J. W. Lyon.
21 Main Street		Circa 1920.
25 Main Street	Proctor Building	Circa 1897. Dutch Baroque. Very elaborate. Apts. And professional offices. C. Edward Vosbury, Architect.
27 Main Street		Circa 1875. Stick Style.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
42 – 44 Main Street	Trinity Memorial Church	1895 – 1897. Gothic Style. Excellent condition. Sanford O. Lacey & Company Architect.
50 Main Street		Circa 1929. Tudor Revival Apartment House.
51 Main Street		Circa 1890. Excellent Queen Anne.
53 Main Street		Circa 1885. Early Queen Anne, front tower.
55 Main Street		Circa 1875. Stick Style. Classical Revival veranda with Ionic columns and dentils. Charles Stone resided here from 1882 – 1929. Directly responsible for erection of Stone Opera House in 1892. Founder of Court Street, East End and west Side Electric Street Railroads. Patent lawyer and carriage hardware manufacturer.
64 – 66 Main Street	Masonic Temple	1922. Art Deco. Ionic stone columns in two story high Greek Temple portico.
67 Main Street		Circa 1885. Italian Villa.
71 Main Street	J. Stewart Wells House	Circa 1870. Transitional Italiante to American Renaissance. Excellent condition. Built by J. Stewart Wells, possibly designed by Isaac Perry. Wells – leading local contractor builder of many important local structures designed by Perry.
72 Main Street	Redeemer Lutheran Church	Circa 1910 Cornerstone. Simple Gothic.
73 Main Street		Circa 1890. Queen Anne. Later altered to Colonial Revival.
80 Main Street	West Presbyterian Church	Circa 1897. Sanford O. Lacey
82 Main Street		Circa 1880's. Queen Anne. Stately homes existed on either side of the street housing prominent citizens who were key to the development of Binghamton. One of the surviving homes with minimal changes or alterations.
84 Main Street		Circa 1890. Queen Anne. Stately homes existed on either side of the street housing prominent citizens who were key to the City's development. Very good condition.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
85 Main Street	Tabernacle Methodist Church	1883. Gothic. T.I. Lacey.
86 Main Street		Circa 1873 – 1882. Stick Style.
88 Main Street		Circa 1870. Owned by same family (Cady) for over a century. Local businessmen.
110 Main Street		Circa 1890. Queen Anne. Palmer Building. Street Commercial.
112 ½ - 114 Main Street		Circa 1900. Victorian Business.
121 Main Street		Circa 1905. Main Street Baptist Church. Gardner & Bartoo, Architects.
127 Main Street		Circa 1890. Queen Anne. Stately homes existed on either side of the street housing prominent citizens who were key to the City's development. Very good condition.
129 Main Street	Harlow E. Bundy House	1880 – 1890. Queen Anne. Bundy was the originator of International Time Recorder, forerunner of IBM Corp. Excellent condition. Lacey.
130 Main Street		Circa 1890. Queen Anne.
131 ½ Main Street		Circa 1890. Queen Anne.
134 Main Street		Circa 1890. Queen Anne. Stately homes existed on either side of the street housing prominent citizens who were key to the City's development. Very good condition.
136 Main Street		Circa 1890. Queen Anne. Stately homes existed on either side of the street housing prominent citizens who were key to the City's development. Very good condition.
142 Main Street		Circa 1890. Queen Anne. Stately homes existed on either side of the street housing prominent citizens who were key to the City's development. Very good condition.
180 Main Street	West Main Street Firehouse	Circa 1900. American Renaissance. Built to house the Alert Hose Co., No. 2 which serviced the rapidly developing west Side of Binghamton. E. Bartoo, Architect.
5 McDonald Avenue		Circa 1894. Dwightsville.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
7 McDonald Avenue		Circa 1885. Fine Queen Anne. Dwight Block bandstand moved to form porch.
13 McDonald Avenue		Circa 1889. Queen Anne. Dwightsville.
14 McDonald Avenue		Circa 1890. Queen Anne. Dwightsville.
17 McDonald Avenue		Circa 1893. Queen Anne. Dwightsville.
18 McDonald Avenue		Circa 1890. Simple Queen Anne. Dwightsville.
2 Millard Avenue		Circa 1914. Four Square, Arts and Crafts details with modern siding. Owned by Fred Gillen, Resident Manager, Stone Opera House.
4 Millard Avenue		Circa 1913. Four Square Colonial Revival.
51 Mygatt Street	Spring Forest Cemetery	Isaac Perry designed the iron gates. Many influential citizens buried there; Daniel Dickinson, Whitney Family, and Isaac Perry.
5 Murray Street		Circa 1904. Queen Anne. Once home of William Circa Hawes, Secretary and Treasurer of Stow Manufacturing.
7 Murray Street		Circa 1891. Queen Anne. Built for Charles Cary, Railroad Contractor. Excellent condition.
8 Murray Street		Circa 1893. Queen Anne. Former owners include; Kent, owner of Cigar factory and William Estus, owner of the Binghamton Brickyard about 1910. E. Bartoo, Architect.
9 Murray Street	Comstock House	Circa 1891. Queen Anne. Excellent condition. E. Bartoo, Architect.
10 Murray Street		Circa 1885. Queen Anne.
14 - 16 Murray Street		Circa 1908. Queen Anne. Double family house.
17 Murray Street		Circa 1885 – 1893. Queen Anne. Excellent condition. County Clerk resided here in 1893.
18 Murray Street	Glidden House	Circa 1893. Queen Anne. Excellent condition. E. Bartoo, Architect.
19 Murray Street		Circa 1886. Queen Anne. Excellent condition. Jesse Bartoo, carriage maker lived here in 1893. E. Bartoo, Architect.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
25 Murray Street		Circa 1894. Queen Anne.
26 Murray Street		Circa 1903. Queen Anne. Excellent condition.
27 Murray Street		Circa 1893. Queen Anne.
29 Murray Street		Circa 1885 – 1893. Wood shingles.
105 Murray Street		Circa 1917. Four Square. Stucco-tile roof.
107 Murray Street		Circa 1908. Colonial Revival.
109 Murray Street		Circa 1897. Queen Anne.
110 Murray Street		Circa 1897. Queen Anne.
111 Murray Street	John T. Whitamore House	Circa 1885 – 1893. Restored to excellent condition.
116 Murray Street		Circa 1890. Queen Anne. Carved porch gable.
1 – 17 North Depot Street & 19 – 25 North Depot Street		1876 – 1885. Italian/Victorian commercial. North Depot Street is considered the railroad transportation hub of Binghamton. It is one of the only remaining granite cobbled streets in the area. In the second half of the 19 th century, this street was lined with cigar manufacturers. At the turn of the Century, Binghamton was the nation's second largest producer of cigars.
6 Oak Street		Circa 1896. Excellent condition. Wood shakes. Frank Snyder Home Coal Company Executive.
7 Oak Street	Frank Titchener House	Circa 1911. Colonial Revival.
8 Oak Street	Jerome Hadsell House	Circa 1901. Queen Anne. Excellent condition.
9 Oak Street	Spaulding Family House	Circa 1901. Colonial Revival. Excellent condition. Owner of local bakery.
10 Oak Street		Circa 1895. Queen Anne. Excellent condition.
11 Oak Street		Circa 1895. Queen Anne. Most buildings in this area, such as this one, were built around the turn of the century, many having been built for prominent businessmen in the city and influenced in design by the popular styles of the day.
14 Oak Street		Circa 1894. Stick Style.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
15 Oak Street		Circa 1890. Fine Queen Anne. Built for Edmund Titchener, Wire Manufacturer.
23 Oak Street		Circa 1895. A simple shingle Queen Anne. Built for Harry Hennessey, Lawyer.
27 Oak Street		Circa 1894.
31 Oak Street		Circa 1910. Colonial Revival. Built for Thomas Walker, Trainman.
32 Oak Street		Circa 1876 – 1883.
33 Oak Street		Pre 1870. Excellent condition.
34 Oak Street		1885 – 1893. Queen Anne.
35 Oak Street		Circa 1900. Excellent condition. Polyganal turret with conical roof.
36 Oak Street		Circa 1892.
38 Oak Street		Circa 1885 – 1893. Excellent condition
40 Oak Street		1885 – 1893. Wood Shingle; great condition.
41 Oak Street		1885 – 1893.
42 Oak Street		1885 – 1893. Queen Anne. Excellent condition. Double family house.
44 Oak Street		Circa 1850. Greek Revival. Once located on Main Street.
45 Oak Street		Circa 1904. American Renaissance. Constructed with steel girders from “Old Court Street Bridge.” Fred Hinds, Attorney and Samuel Vail of Bail Ballou Press lived here. Designed by A. T. Lacey, Architect.
46 Oak Street		1929. Moved from 4 Leroy Street in 1986. In excellent condition.
49 Oak Street		Circa 1906. Colonial Revival.
6 Riverside Drive		Circa 1900 – 1907. Georgian Revival. Excellent condition. First owned by Charles McKinney, a Binghamton coal merchant. He “introduced coal as a commodity into this section of the state.”

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
8 Riverside Drive	Jones/Winam House	Circa 1840. Greek Revival. Outstanding example of such architecture. Originally owned by Joseph R. Jones, Manufacturer of straw goods. Moved from Front Street to its present location.
9 Riverside Drive	Kilmer Mansion	1898. Queen Anne. Excellent condition. Built for Jonas Kilmer from the fortune amassed from the famous Swamp Root Medicine. C. Edward Vosbury, Architect.
10 Riverside Drive	Davidge House	1906. Queen Anne. Built for John Davidge, leading community citizen. Truman Lacey, Architect.
16 Riverside Drive		1901. Georgian Revival in the Colonial mode. Classical details. Built for E.J. McTighe, owner of a wholesale grocery firm, "ranked as the second largest of its kind in this section of New York State", according to Binghamton historian William Seward.
18 Riverside Drive		Circa 1899. Queen Anne. Excellent condition. Fine example of a Parlor City House. Built for O.S. Diefendorf, Engraver.
22 Riverside Drive		Circa 1900. Queen Anne. In excellent condition. First resident was Charles E. Titchener, prominent businessman and director of many local firms such as the Binghamton Gas Co.
28 Riverside Drive		1887 – 1888. Queen Anne. Excellent condition.
29 Riverside Drive		1908. Queen Anne. Excellent condition.
30 Riverside Drive		Circa 1876 – 1885. Colonial Revival.
32 Riverside Drive		Circa 1894. Renaissance/Baroque Revival. Excellent condition. Originally owned by John Malloy, tanner.
34 Riverside Drive		1885 – 1893. Queen Anne.
35 Riverside Drive		Circa 1896.
37 Riverside Drive		Circa 1893. Queen Anne.
40 Riverside Drive		Circa 1898. Queen Anne. Excellent condition. Frank E. Harris, flavoring abstract manufacturer lived here in 1898. Designed by Isaac Perry.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
42 Riverside Drive		Circa 1910. New wings – brick painted.
43 Riverside Drive		1894. Decorative wood timbers in the gable ends and the steep gables and doorway with Tudor arch recall late Medieval forms popular in the Queen Anne style that originated in England.
44 Riverside Drive	Clark House	Circa 1909. Queen Anne. C. Edward Vosbury, Architect. Excellent condition.
45 Riverside Drive		1885 – 1893. Queen Anne. Built for J. Edward Raymond, Insurer.
46 Riverside Drive		Circa 1901. Queen Anne. Excellent condition. Local businessman lived here first.
47 Riverside Drive		1912. Contains Tudor style elements. Excellent condition. E. Bartoo, Architect.
48 Riverside Drive		1918. Colonial Revival. Excellent condition. Built by Edwin R. Weeks, of Weeks and Dickinson, a Binghamton music firm.
50 Riverside Drive		Circa 1921. French Baroque. First resident was Archibald Whitelaw, treasurer and manager of Fowler, Dick & Walker, Inc.
51 Riverside Drive		Circa 1923. Colonial Revival. Owned by auto dealer, Francis A. Moffitt of B.O. Moffitt's Sons. E. Bartoo and E. Dickerman, Architects.
66 Riverside Drive		Circa 1918. Colonial Revival. Excellent condition. Built for W. R. Miller, Wholesale and Retail stationers.
72 Riverside Drive		Circa 1895. Queen Anne.
76 Riverside Drive		1885 – 1893. Queen Anne.
78 Riverside Drive		1885 – 1893. Queen Anne. Excellent condition.
80 Riverside Drive		1885 – 1893. Queen Anne. Excellent condition. C. Edward Vosbury, Architect.
82 Riverside Drive		1885 – 1893. Built for Frederic Jenkins, Lawyer.
84 Riverside Drive		1902 – 1903. Queen Anne. Excellent condition. C. Edward Vosbury, Architect.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
133 Riverside Drive		Ca1924. Colonial Revival. Benjamin Kroehler, V.P. and Manager of Kroehler Manufacturing. T.I. Lacey & Sons, Architect.
140 Riverside Drive		Circa 1920. Louis Clinton, Owner of Lestershire Spool Manufacturing.
425 Robinson Street	Binghamton Inebriate Asylum	1858. Gothic Revival. Isaac Perry, Architect, won a national competition for the design of this building which was the first "Inebriate Asylum for the reformation of the poor and destitute inebriate."
180 State Street		1885 – 1891. Outstanding example of a late 19 th Century commercial block. Excellent condition. In the State Street & Henry Street Historic District.
182 – 184 State Street		Circa 1890. American Renaissance Commercial. Carriage door lead to courtyard. Crystal Spring Brewing Company. In the State Street & Henry Street Historic District.
186 State Street		Circa 1880's – 1890's. Good example of late 19 th Century industrial block. Design and details outstanding. In the State Street & Henry Street Historic District.
196 – 200 State Street		1888. Outstanding example of late 19 th Century industrial block. Design and details outstanding. In the State Street & Henry Street Historic District.
202 – 204 State Street		1885 – 1891. One of the most distinguished structures in Historic District. Detailings and design are excellent representatives of both the Gothic and Romanesque Revival styles of architecture. In the State Street & Henry Street Historic District.
206 – 208 State Street	State Armory, Armory Theater	1881. Excellent representation of Gothic and Romanesque Revival in detailing and design. In the State Street & Henry Street Historic District.
209 State Street		1913 – 1917. Retains amazing degree of architecture integrity; exterior of architecture integrity, exterior façade in good condition. In the State Street & Henry Street Historic District.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
211 State Street		1913 – 1917. Retains amazing degree of architecture integrity; exterior of architecture integrity, exterior façade in good condition. In the State Street & Henry Street Historic District.
213 State Street		1913 – 1917. Retains amazing degree of architecture integrity; exterior of architecture integrity, exterior façade in good condition. In the State Street & Henry Street Historic District.
215 – 217 State Street		1885 – 1891. Excellent example of late 19 th Century brick industrial and commercial block. In the State Street & Henry Street Historic District.
221 – 223 State Street	D'Angelo Building	1928. Representative example of a single story early 20 th Century office and garage. In the State Street & Henry Street Historic District.
229 – 231 State Street	Gaylord Building.	Circa 1902. Second Renaissance Revival. In the State Street & Henry Street Historic District.
375 State Street	The Trolley Barn	1893. Built as eastern end and main terminus for Binghamton Railway Company. Trolley rides were 5 cents.
7 St. John Avenue		Circa 1907. Simple Queen Anne. Millard Dietrich, Foreman.
9 St. John Avenue		Circa 1893. Simple gable and Queen Anne. Frank Goviden, Telegrapher.
10 St. John Avenue		Circa 1903. Four Square Arts and Crafts. Patrick Quilter, Seed Salesman.
11 St. John Avenue		Circa 1893. Queen Anne. George Bean of Bean & Co., Grocers.
12 St. John Avenue		Circa 1907. Queen Anne.
14 St. John Avenue		Circa 1915. Four Square, Arts & Crafts.
1 – 3 ½ Vincent Street		Circa 1899. Queen Anne. Apartment Building.
18 Vincent Street		Circa 1894. Queen Anne. Excellent condition.
20 Vincent Street		Circa 1890. Somewhat typical of large clapboard residences built at the turn of the century.
21 Vincent Street		1896. Queen Anne.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
22 Vincent Street		Circa 1890. Queen Anne.
24 Vincent Street		Circa 1901. Queen Anne. Excellent Condition.
89 Walnut Street	Hemingway House	Circa 1870 – 1880. Tuscan Villa. May have been designed by Isaac Perry and built by S. Wells.
191 Washington Street	Christ Church	1853. Gothic Revival. Richard Upjohn, Architect. Spire of church added in 1903 with stone quarried from the original quarry in Guilford, N.Y. J. Stewart Wells, Contractor.
217 – 219 Washington Street		1887 . Restored to excellent condition. Outstanding example of a late 19 th Century commercial block. In State/Henry Streets Historic District. Once housed <u>Daily Herald</u> , the <u>Evening Herald</u> , one of the leading daily papers in the Southern Tier.
236 Washington Street	Forum Theater	1919. Constructed as the Binghamton Theater with 2,220 seats.
245 – 249 Washington Street		1923. Representative of Academic Revival Style. Excellent example of an early 20 th Century brick club lodge. Excellent condition and integrity. Originally the Elks Club building.
250 Washington Street		Circa 1850. Greek Revival. Queen Anne additions.
255 Washington Street		1916. Arthur T. Lacey, Architect. One of the most outstanding structures in the City. Highly ornate and nearly entirely intact. Constructed as “Kulurah Temple.”
257 Washington Street		1926. Conrad & Cummings, Architect. Good example of an early 20 th Century Lodge. Initial use was Eagles Club Lodge.
260 – 262 Washington Street	Hotel Windermere	1885 – 1891. Excellent example of a late 19 th Century residential hotel. Presently undergoing restoration.
218 – 224 Water Street		1886. Victorian Commercial and 1906 Neo-Classical. Constructed for John Hull to house Hull-Grummand Company, Cigar Manufacturers.

City of Binghamton Local Landmark Properties

<u>ADDRESS</u>	<u>NAME</u>	<u>PROPERTY INFORMATION</u>
319 – 325 Water Street		1912. Originally constructed as the Binghamton Ice Cream factory. Excellent example of early 20 th Century industrial architecture. Only remaining piece of the 1911-1912 industrial development of Noyes Island. (Official designation pending.)
22 Winding Way		Circa 1882. Part of Dwightsville. Designed by Lacey. Tells the story of simple housing in Binghamton.
City of Binghamton Recreation Park Carousel		1925. Donated by George F. Johnson. Carousel one of six in area donated by G.F. Johnson for the sole use of the public, free of charge.
City of Binghamton First Ward Park		Developed by the Endicott Johnson Corporation as a community park in a “worker’s” neighborhood.
City of Binghamton South Washington Street Park		1886. Multispan Lenticular. William O. Douglas, Designer and Engineer. One of only three in New York State of this type.
Ross Park Zoo Carousel		1875. Donated by Eratus Ross. Reputed to be second oldest zoo in the country. Carousel built in 1919 by Allen Herschell Company and donated by the Johnson Family.

5. SIGN ORDINANCE

ARTICLE XI, Sign Regulations

§ 410-58. Purpose and intent.

The purpose of this article is to promote the public health, safety, and welfare by establishing standards and criteria for the construction, installation, maintenance, and operation of outdoor advertising, outdoor advertising signs, and outdoor signs of all types in the City of Binghamton, which are subject to the provisions of this article. It is the further purpose to provide for the removal of those signs that do not comply with these regulations. More specifically, this article is intended to:

- A. Enhance and protect the physical appearance of the municipality.
- B. Protect property values.
- C. Promote and maintain visually attractive, high-value residential, commercial, and industrial districts.
- D. Promote the economic well being of the community by creating a favorable physical image.
- E. Ensure that signs are located and designed to:
 - (1) Provide an effective means of directional information in the community.
 - (2) Afford the community an equal and fair way to advertise and promote its products and services.
 - (3) Reduce sign clutter and the distractions and obstructions that may contribute to traffic accidents, and to reduce hazards that may be caused by signs overhanging or projecting over public rights-of-way.
 - (4) Preserve scenic views and the visual character of neighborhoods, historic districts and parkland.
- F. Afford businesses, individuals, and institutions a reasonable opportunity to use signs as an effective means of communication.
- G. Provide review procedures that assure that signs are consistent with the City of Binghamton's objectives and within the City's capacity to efficiently administer the regulations.
- H. Prohibit all signs not expressly permitted by this article.

§ 410-59. Sign permit required.

No sign shall be erected, enlarged, expanded, altered or relocated unless a sign permit evidencing the compliance of such work with the provisions of this article and other applicable provisions of this chapter shall have first been issued in compliance with § 410-68 of this chapter. Routine sign maintenance and changing of parts designed to be changed shall not, standing alone, be considered an alteration of the sign requiring the issuance of a sign permit.

§ 410-60. Definitions; classifications.

A. As used in this article, a "sign" is any object, device, display or structure, or part thereof, situated outdoors or indoors, which is used to advertise, identify, display, direct or attract attention to an

object, person, institution, organization, business, product, service, event or location by any means, including words, letters, figures, designs, symbols, fixtures, colors, illumination or project images. "Sign" does not include the flag of any nation, organization of nations, state or city, or fraternal, religious or civic organizations. "Sign" does not include merchandise, pictures or models of products or services incorporated in a window display; works of art which in no way identify a product; or scoreboards located on athletic fields.

B. Definitions and classification of signs. For purposes of this chapter, signs shall be defined and classified in the following manner:

General definitions.

ABANDONED SIGN -- A sign which no longer correctly directs or exhorts any person, advertises a bona fide business, lessor, owner, product or activity conducted or product available on the premises where such sign is displayed.

ALTERATION -- Any change of copy, sign face, color, size, shape, illumination, position, location, construction, or supporting structure of any sign.

ANIMATED SIGN -- Any sign which includes action or motion. For purposes of this article, this term does not refer to flashing, changing or indexing, all of which are separately defined.

AREA OF SIGN -- The area of the largest single face of the sign within a perimeter which forms the outside shape, including any frame, or forms an integral part of the display, but excluding the necessary supports or uprights on which the sign may be placed. If the sign consists of more than one section or module, all areas will be totaled.

AWNING -- An overhead structure attached to a building wall that consists of fabric or other material covering a frame extending 12 inches from the face of a building.

BARE BULB ILLUMINATION -- Permitted subject to the same restrictions applicable to flashing signs.

BUILDING FRONTAGE -- The linear width of a building facing the right-of-way which is the address side of the building.

BUSINESS FRONTAGE -- The property lines or lease lines at the front of the location of the main public entrance of said building.

CANOPY -- A permanently roofed shelter covering a sidewalk, driveway or other similar area, which is supported by the building to which it is attached.

CAUD -- Commission on Architecture and Urban Design; see Chapter 18, Boards, Commissions and Committees, Article VI, of the Code of the City of Binghamton.

CONTROLLED-ACCESS HIGHWAY SIGN -- Any sign identifying premises offering food, lodging, or places of business that engage in supplying goods and services to motorists, and where such businesses are directly dependent upon the adjacent expressway for business.

COPY/GRAPHICS -- Words, letters, numbers, figures, designs, or other symbolic representations incorporated into a sign.

COPY AREA -- The area in square feet of the smallest geometric figure which can be drawn so as to enclose the actual copy of a sign. For an internally illuminated sign, the entire illuminated face is to be considered the copy area. The copy area of a sign is calculated on one face of the sign only.

DOUBLE-FACED SIGN -- Sign with faces on both sides showing in opposite directions. Each sign face is considered when computing the area of the sign.

ELECTRIC SIGN -- Any sign containing electrical wiring which is attached or intended to be attached to an electrical energy source.

ERECTED -- Attached, altered, built, constructed, reconstructed, enlarged or moved, and shall include the painting of wall signs, but does not include copy changes on any sign.

EXEMPT SIGNS -- Signs exempted from normal permit requirements.

EXTERNAL ILLUMINATION -- The lighting of an object from a light source located a distance from the object.

FLAME -- Flame as a source of light is subject to the limitation imposed by fire codes but is limited to eating and drinking places and to hotels and lodging places. (See Chapter 235, Fire Prevention, of the Code of the City of Binghamton.)

FLASHING SIGN -- Any sign which contains an intermittent or flashing light source, or which includes the illusion of intermittent or flashing light by means of animation or an externally mounted intermittent light source.

GRAND OPENING -- A promotional activity not exceeding 30 calendar days used by newly established businesses, within two months after initial occupancy, to inform the public of their location and services available to the community. "Grand Opening" does not mean an annual or occasional promotion by a business.

HEIGHT OF SIGN -- The vertical distance measured from the grade to the highest point of the sign.

HISTORIC DISTRICT -- The regulation of signs in historic districts shall be subject to the additional provisions provided in Chapter 18, Boards, Commissions and Committees, Article XII, Landmarks Preservation Commission, of the Code of the City of Binghamton.

HOLIDAY DECORATIONS -- Signs in the nature of decorations clearly incidental to and customarily and commonly associated with any national, local or religious holiday; any other provisions of this section to the contrary notwithstanding, such signs may be of any type, number, area, height, location, illumination or animation.

ILLEGAL SIGN -- Any of the following:

- (a) A sign erected without first obtaining a permit and complying with all regulations in effect at the time of its construction or use;
- (b) A sign that was legally erected but whose use has ceased because the business it identifies is no longer conducted on the premises;
- (c) A sign that was legally erected which later became nonconforming and then was damaged to the extent of 50% or more of its current replacement value;

(d) A sign that is a danger to the public or is unsafe; or

(e) A sign that pertains to a specific event that has not been removed within five days after the occurrence of the event.

ILLUMINATED SURFACE COLORS -- Internal illumination, i.e., a light source concealed or contained within the sign, and which becomes visible in darkness through a translucent surface.

INTERNALLY ILLUMINATED SIGN -- Any sign which has the source of light entirely enclosed within it, not visible to the eye. The source may be fluorescent lamps, incandescent bulbs, or neon tubing.

LAMPBANK -- The portion of a message center that the public views daily for advertising, public service, time and temperature, animations and pictorials. A lampbank consists of columns and rows of lamps that are controlled by lampbank control.

MARQUEE -- A permanently roofed structure attached to and supported by a building and projecting from the building.

NEON SIGN -- Glass tube lighting in which a gas and phosphors are used in combination to create a colored light.

NONCONFORMING SIGN -- Any sign lawfully existing on the effective date of this chapter or any amendment to it rendering such sign nonconforming, which does not comply with all the standards and regulations of this article or any amendment hereto.

OFFICIAL SIGN -- Any sign erected by any governmental agency or at the direction of any governmental agency.

PAINTED WALL -- An advertisement, painted pictorial or symbol painted on the wall of a building so that it shows to passing traffic.

PARAPET -- That portion of a building wall that rises above the roof level.

ROOF LINE -- That top edge of the roof or the top of the parapet, whichever forms the top line of the building silhouette. Where a building has several roof levels, the roof line shall be the roof level belonging to that portion of the building on which the sign is to be located.

ROTATING SIGN -- Any sign or portion of a sign which moves in a revolving or similar manner, but not including multiprism indexing signs.

SIGN STRUCTURE -- Any structure which supports, has supported or is capable of supporting a sign, including decorative cover.

SINGLE-FACE SIGN -- A sign with copy on one face only, normally mounted against a wall or structure to be seen in one direction only.

SWINGING SIGN -- A sign installed on an arm or spar, or suspended, that is not, in addition, permanently fastened in a fixed manner to an adjacent wall or upright pole.

TIME AND TEMPERATURE DISPLAY -- Electronic devices which register time and/or temperature by means of clock faces, dials, incandescent bulbs or reflective devices.

Functional types.

ADDRESS SIGN -- A sign containing only the name or symbol of an owner, occupant or use, and/or the street of the building premises.

BILLBOARD -- See "off-premises advertising sign."

BULLETIN BOARD SIGN -- A sign which identifies an institution or organization on whose premises it is located and which contains the name of the institution or organization, the name of (or names of) the person connected with it, and greetings, announcements of events or activities occurring at the institution or similar messages.

BUSINESS SIGN -- A sign used for identification purposes to direct attention to a business or profession conducted upon the premises at which the sign is located, and which may also refer to goods or services produced, offered for sale or obtained at such premises.

CHANGEABLE COPY SIGN (CHANGING SIGN) -- A sign on which message copy can be changed through use of manually attachable letters and numerals or by electronic switching of lamps or illuminated tubes. This includes public service information displays or any sign which features automatic switching.

CONSTRUCTION SIGN -- A temporary sign placed on a construction site during the period of such construction, listing the name of the project, names of the architects, engineers, contractors and similar artisans, and the owners, financial supporters, sponsors and related information.

DIRECTIONAL SIGN -- Any sign which is designed and erected solely for the purpose of traffic or pedestrian direction and which is placed on the property to which or on which the public is directed. Such a sign contains no advertising copy.

DIRECTORY SIGN -- Any sign listing the names, and/or use, and/or location of the various businesses or activities conducted within a building or group of buildings.

INFORMATION SIGN -- A sign giving directions or information without advertising. Examples include "parking area," "one-way drive," "rest rooms," or "delivery area."

JOINT IDENTIFICATION SIGN -- A sign which serves as a common or collective identification for two or more commercial business or industrial uses, sharing an office plaza, shopping center, industrial park or the like, and which is located on such premises.

MEMORIAL SIGN -- A sign or tablet memorializing a person, event, structure or the like.

NAMEPLATE -- A nonelectric sign identifying only the name and occupation or profession of the occupant of premises on which the sign is located. If any premises includes more than one occupant, "nameplate" refers to all names and occupations or professions as well as the name of the building and directional information.

OFF-PREMISES ADVERTISING SIGN -- Any sign identifying or advertising goods, products, services or facilities offered at a different location from where the sign is installed.

ON-PREMISES ADVERTISING SIGN -- Any sign identifying or advertising a business, person, activity, goods, products or services located on the premises on which the sign is installed.

ON-SITE INFORMATIONAL SIGN -- A sign commonly associated with, and limited to, information and directions necessary or convenient for persons coming on the property, including signs marking entrances and exits, parking areas, one-way drives, rest rooms, pickup and delivery areas and the like.

POLITICAL SIGN -- Any temporary sign which displays the name and/or picture of any individual seeking election or appointment to a public office, or pertaining to a forthcoming public election or referendum, or pertaining to or advocating political views or policies.

PUBLIC SERVICE INFORMATION SIGN -- A sign capable of transmitting by intermittent lighting variable information to the public, such as the date, time and temperature, stock report, storm warning, weather information, traffic control messages, news stories, etc. Public service messages do not include advertising, announcement of private events, promotion messages or political campaign promotions.

REAL ESTATE SIGN -- A temporary sign pertaining to the sale, lease, or rental of the property upon which it is located.

SANDWICH BOARD SIGN -- A sign with no electrical power supply, supported only by its own weight and which lays on the sidewalk in front of the business.

Structural types.

A-FRAME -- A type of sign construction in which the back bracing is in the slope of an "A."

AWNING SIGN -- A sign that is painted or printed on or attached to an awning.

BANNER, FLAG, PENNANT -- A sign, with or without characters, illustrations or ornaments, applied to cloth, paper, fabric or other flexible backing.

CANOPY SIGN -- See "awning or canopy sign."

DETACHED SIGN -- See "freestanding sign" or "ground sign."

FASCIA SIGN (or WALL SIGN) -- A sign attached to or erected against a wall of a building, with the face parallel to the building wall.

FREESTANDING SIGN -- A sign supported by one or more columns, uprights, or braces in or upon the ground, not attached to or forming part of a building; it is a first-party business or identification sign.

GROUND SIGN -- A sign erected on a freestanding frame, or structure such as concrete, masonry, wood, etc., and not attached to any building. See "freestanding sign."

MARQUEE SIGN -- A sign attached to, or forming part of, a marquee.

POLE SIGN -- A sign that is mounted on a freestanding pole or similar supports.

PORTABLE SIGN -- An accessory sign, illuminated or nonilluminated, which is not permanently affixed to the ground or to a building or structure.

PROJECTING SIGN -- A sign which is attached directly to a building face or wall and which extends more than 12 inches from the face of the wall. The area of a projecting sign is calculated on one face of the sign only.

ROOF SIGN -- Any sign erected upon, against or directly above a roof or on top of or above the parapet of a building.

ROTATING SIGN -- Any sign or portion of a sign which moves in a revolving or similar manner, but not including multiprism indexing signs.

TEMPORARY SIGN -- Any sign, banner, pennant or advertising display to be displayed for a specified limited period.

TRAILER SIGN -- A sign which is not structurally attached to the ground or to a building, but which is mounted on a trailer, platform or other device which may be moved from one location to another.

UNDER-CANOPY OR -MARQUEE SIGN -- A sign suspended below the ceiling or roof of a canopy or marquee.

WALL SIGN -- A sign fastened to or painted on the wall of a building or structure in such a manner that the wall becomes the supporting structure for, or forms the background surface of, the sign and which does not project more than 18 inches from such building or structure.

WINDOW SIGN (ILLUMINATED) -- A sign installed inside the premises, usually within 12 inches of the window through which it can be seen.

WINDOW SIGN (NONILLUMINATED) -- A sign which is applied or attached to the exterior or interior surface of a window.

§ 410-61. General standards.

The following general standards shall apply to all signs:

A. Sign measurement. The area of a sign shall include all lettering, wording, designs and symbols, together with the background, whether open or enclosed, on which they are displayed. The supporting structure or bracing of a sign shall be omitted in measuring the area of the sign unless such structure or bracing is made part of the message face of the sign. Any part of a sign permanently affixed (i.e., bolted down, nailed or painted in any way) will be counted as part of the sign's square footage.

(1) Signs consisting of individual letters, words or symbols: Where a sign consists of individual letters, words or symbols, the sign area shall be the area of the smallest rectangle which completely encompasses all such letters, words or symbols and any accompanying background of a color different than the color of the surface to which the sign is attached or applied.

(2) Double-faced signs: Where a sign has two faces, only the area of one face is considered in calculating the area of the sign.

B. Height of signs. Sign height shall be measured between grade and the highest element of the sign face.

C. An approved testing agency label shall be affixed to any sign having an electrical component. New York State Board of Fire Underwriters' approval is acceptable in lieu of the above, provided that

a valid inspection certificate is presented to the Building Inspector. See § 410-24J for illumination standards.

D. Style and design. Lettering shape and color employed on a sign shall be compatible with the form, color and materials of the building that the sign identifies.

E. Electrical elements. All wiring, fitting and materials used in the construction, connection and operation of electrically illuminated signs shall be in accordance with the provisions of § 225-4 of the Code of the City of Binghamton.

F. Structural elements. The construction and structural components of all signs shall be in accordance with the standards and regulations of the New York State Building Construction Code, Fire Code of New York State, Mechanical Code of New York State and the Electrical Code of New York State. All signs and supporting structures shall be constructed to withstand a wind loading of 30 pounds per square foot.

G. Obstruction of accessways. No sign or sign structure shall obstruct free ingress or egress from a fire escape door, window, sidewalk or other required accessway.

H. Obstruction of light, air or ventilation. No sign shall be erected or maintained within the zone of light obstruction for any window opening into any habitable room of any residential unit. The zone of light obstruction is a segment of a cone described horizontally by an arc drawn from the center line to the window, measured horizontally, extending to 70° on either side of the center line, at a radius of 40 feet, and described vertically by the space between a plane extending horizontally from the window sill and a plane extending from the top of the window at an angle of 160° to the face of the building.

Obstruction of Light and Air

(Illustration I)

Obstruction of Light and Air

(Illustration II)

I. Traffic safety.

(1) Traffic control. No sign shall be maintained at any location where, by reason of its position, size, shape, content, lighting, or color, it may obstruct, impair, obscure, interfere with the view of, or be confused with, any traffic-control sign, signal or device, or where it may interfere with, mislead or confuse traffic.

(2) Visual obstruction. No sign, nor any part of a sign other than a supporting pole or brace no greater than 18 inches in width or diameter, shall be located lower than 10 feet from the grade at the curb or street line within a triangle formed by connecting the center lines of any two intersecting streets as herein provided. (At any intersection where at least one of the intersecting streets is a major or secondary street as designated on the official map of the City, the sides of the triangle formed by the center lines of the intersecting streets shall be 120 feet in length as measured outward from the point of intersection of said center lines along such center lines. At all other intersections, each of such sides shall be 80 feet in length.)

Traffic Safety

J. Sign maintenance.

(1) Responsibility. The owner of a sign and the owner of the premises on which each sign is located shall be jointly and severally liable to maintain such sign, including its illumination sources, in neat and orderly condition and good working order at all times, and to prevent the development of any corrosion, rotting or other deterioration in the physical appearance or safety of such sign. This includes graffiti, peeling paint, faded colors and damaged materials.

(2) Unsafe signs. Unsightly, damaged, deteriorated sign or signs in danger of falling shall be put in order or removed upon written notice from the Building Inspector. Immediate compliance is expected for the repair or removal of unsafe signs. If compliance is not achieved within the time period specified in such notice, the sign shall be repaired or removed by the City and the costs assessed to the sign owner.

(3) Removal; property owners' responsibility for removal of signage upon termination of occupancy or use of premises. Written permission of the owner of a property is required in the application for a permit to erect any sign. In giving written permission, the owner of the property assumes full financial responsibility for removal of the signage within 30 days from termination of occupancy or use. Failure to remove may result in removal by the City, with all charges incurred assessed to the property owner.

§ 410-62. Signs specifically prohibited in all districts; signs allowed by permit only.

The following signs are prohibited in all districts and new signs shall not be erected. Existing signs are grandfathered and must be maintained or removed at the request of the Building Inspector.

A. Advertising signs. Advertising signs are expressly prohibited except upon permit issued by the Common Council as provided herein.

(1) Common Council approval. Within 30 days, or such longer period as may be agreed upon by the applicant, of receipt and review of the written recommendations of the Planning Commission, the Common Council shall either deny the permit or, by ordinance duly adopted, approve the permit, with or without modifications to be accepted by the applicant as a condition of such approval. The failure of City Council to act within the aforementioned time period shall be deemed a final denial of the permit.

(2) Review by the Planning Commission. Before consideration of the Common Council, an applicant shall first submit an application to the Planning Commission for review. The Planning Commission shall consider the application at the next regularly schedule meeting and thereafter forward to the Common Council its written recommendation within 30 business days following such meeting. In its report, the Planning Commission may recommend approval, approval with modification or disapproval. In reaching its decision, the Planning Commission shall consider:

(a) Whether the proposed sign will have a substantial or undue adverse effect upon adjacent properties, the character of the neighborhood, traffic safety, and other matters affecting the public health, safety and general welfare.

(b) Whether the proposed sign will be constructed or arranged so as not to dominate the immediate vicinity or interfere with the development or use of neighboring property.

(c) Whether the proposed design will result in the destruction, loss or damage of any natural, scenic or historic features of significant importance.

(d) Whether the proposed design will be compatible with the physical environment and aesthetically harmonious with the surrounding area.

(e) Whether the proposed location and placement of the sign will create any traffic or safety hazards.

(f) Whether the placement of the sign is necessary or desirable to provide a service which is in the interest of public convenience or which contributes to the general welfare of the community.

B. Mechanically moving signs.

C. Portable and trailer signs are permitted only with a permit issued through the Office of Building and Construction.

§ 410-63. Multiple-use buildings; off-street parking; illumination.

A. Buildings in joint occupancy or multiple uses. Each leaseable unit on the ground floor of any one building will be considered separately for signage. Establishments located above ground level are not permitted signs or graphics at ground level unless there is a separate entrance at ground level. Wall or window signs on the door or adjacent to the door shall be permitted in this case; however, only one sign per establishment will be permitted. Only window or wall signs are permitted for such establishment, and the size of wall or window signs set forth in this chapter will apply. In no case shall the architectural character of the building be violated by placement of these signs.

B. Off-street parking. Signs may be displayed on the side or rear of a building adjacent to an off-street parking area if the off-street parking area is 40 feet or more in width.

C. Multiple frontages. If a building has front, side or rear access to two or more streets, highways, expressways, or public rights-of-way, each side of the building is to be separately considered for purposes of determining compliance with the provisions of this chapter. Area allowances for signs may be utilized only on the side of the building from which they are calculated.

D. Determination by CAUD. The CAUD shall determine procedures and standards regarding the limitations established by this section and the character of the activity and of the surroundings in which it is located.

E. Illumination. The following types of illumination for all activities are permitted, subject to the limitations indicated in this section:

(1) Flashing signs.

(a) Flashing signs are permitted for:

[1] Cinemas and/or theaters having fixed seating and stage.

[2] Eating and drinking establishments featuring live entertainment.

(b) Flashing signs are not permitted in the following areas:

- [1] In areas designated as residential or institutional, or within 500 feet of such areas; or
- [2] On streets and highways on which the legal traffic speed is in excess of 30 miles per hour.
- (2) Illuminated surface colors, internal illumination: permitted.
- (3) Floodlight illumination: no illumination, provided that the floodlight or spotlight is positioned so that no light shines onto an adjoining property or in the eyes of motorists or pedestrians.
- (4) Bare bulb illumination: permitted, subject to the same restrictions applicable to flashing signs.
- (5) Neon tube illumination; i.e., a light source supplied by a neon tube which is bent to form letters, symbols, pictorials, or other shapes: subject to same restrictions applicable to flashing signs.
- (6) Flame. Flame as a source of light is subject to the limitation imposed by fire codes but is limited to eating and drinking places and to hotels and lodging places. (See Chapter 235, Fire Prevention, of the Code of the City of Binghamton.)
- (7) LED lights and signs: permitted only in C-1 Service Commercial and C-2 Central Business Districts.
- (8) Illuminated sandwich board signs are not permitted.

§ 410-64. Permitted signs.

The following signs are permitted in any district without a sign permit or fee:

- A. Address signs, provided that such signs are limited to no more than one sign per occupancy, and shall be limited to not more than two square feet.
- B. Construction signs: limited to one sign of not more than 96 square feet per lot. Such sign must be removed within 14 days after construction is completed.
- C. Governmental signs.
- D. Flags and emblems: flags and emblems of a governmental, civic, philanthropic, educational or religious organization.
- E. Historical or architectural designation signs: limited to not more than one wall or ground sign per structure, building or site. Such sign may not be more than three square feet in area and, if a ground sign, shall be not more than four feet above grade to top of sign, and shall be set back at least five feet from any lot line. Such signs must be approved by CAUD.
- F. Memorial signs, provided that such signs are an integral part of the building or structure, or are made of a durable material such as bronze, stone, or concrete. Such signs must be approved by CAUD.
- G. On-site informational signs: not more than one sign per building or structure, not more than five square feet in area, and if a ground sign or pole sign not more than five feet above grade.
- H. Holiday decorations, provided that such signs shall be displayed for a period of not more than 60 consecutive days, nor more than 10 days following the holiday in connection with which they are displayed.
- I. Political signs, provided that such signs are not more than 32 square feet in area if located in a commercial or industrial district or four square feet in a residential district; are limited to not more than

one per lot; are located entirely on private property pursuant to the owner's consent; are clearly marked with the name, address and telephone number of the person responsible for the removal of such sign; are erected not more than 60 days prior to any general, special or primary election, and are removed within 14 days following such election; and are erected only in the district in which the candidate is running for office.

J. Private event signs: temporary signs advertising private events, such as bingo games, fairs, and the like; provided that such signs are no more than five square feet in area; are limited to one per street line; and comply with all the regulations of Subsection K.

K. Private sale signs, provided that such signs are no more than five square feet in area; are located entirely on the premises where such sale is to be conducted or on other private property pursuant to the owner's consent; are clearly marked with the name, address and telephone number of the person responsible for the removal of such sign; are erected not more than 24 hours in advance of such sale; and are removed on the day following the conclusion of such sale.

L. Real estate signs: one real estate sign per lot, provided that the sign does not exceed eight square feet in area per residential lot, 32 square feet in area per commercial lot, or 50 square feet in area per industrial lot. Real estate signs shall be removed within two weeks following the sale or rental of the property.

M. Warning signs, provided that such signs are wall or ground signs, are not more than three square feet in area each, and are illuminated only by an indirect source of light.

N. Roadside mailbox bearing a name and/or address number and installed according to U.S. Postal Service requirements.

§ 410-65. District regulations.

A. Residential (R-1, R-2, and R-3) Districts. Signs shall be permitted in residential districts as follows:

(1) Functional types permitted:

(a) Business signs, where accessory to a nonconforming use with permit; maximum area two square feet. (See § 410-34N and O for home occupations.)

(b) Signs permitted in any residential district without permit or fee as provided in § 410-64 of this chapter (examples: address sign, flags, real estate signs, political signs).

(2) Structural types permitted:

(a) Pole signs. The minimum setback of any part of a sign or structure shall be not less than five feet from all other lot lines.

(b) Wall signs. Wall signs may be attached flat to or pinned away from the wall, and may not project from the wall by more than six inches.

(3) Maximum height permitted:

(a) Pole signs: four feet.

(4) Illumination: not permitted.

B. Service Commercial (C-1) District. Signs shall be permitted in the C-1 District as follows:

(1) Functional types permitted:

- (a) Business signs and on-premises signs.
- (b) Changeable copy signs.
- (c) Temporary signs.
- (d) Signs permitted in any residential district without permit or fee as provided in § 410-64 of this chapter (examples: address sign, flags, real estate signs, political signs).

(2) Structural types permitted:

(a) Awning or marquee.

[1] Maximum sign size permitted: 16 inches high by six feet long, but in no case may the length exceed more than three-quarters the width of the marquee.

[2] The bottom of the sign may not be less than 10 feet above the finished grade.

(b) Wall signs. Wall signs may be attached flat to or pinned away from the wall, and may not project from the wall by more than six inches.

(c) Ground signs.

[1] The edge of the building or structure in which the activity is conducted must be set back at least 25 feet from the edge of the roadway.

[2] The minimum setback shall be not less than five feet from any property line.

[3] No ground sign may be located closer than 50 feet to any other ground sign.

(d) Pole signs. The minimum setback of any part of a sign or structure shall be not less than five feet from all other lot lines.

(e) Projecting signs/V-shaped signs.

[1] Projecting signs over private property must be not less than 10 feet above the finished grade and may not project more than six feet from the building wall, inclusive of supporting members.

[2] A projecting sign may not be located within four feet of the exterior corner of a building or structure.

(f) Window signs.

(g) Sandwich board signs.

(h) Parking lot rate signs.

(3) Number of signs permitted: two signs per street frontage for each activity.

(4) Maximum area permitted:

(a) Awning signs may not exceed 1/2 square foot in area for each linear foot of frontage on each street elevation.

(b) Wall signs shall not extend over the roof line. One sign shall be permitted per building. The maximum size of the sign shall neither exceed 25% of the facade wall area nor be greater than 72 square feet, whichever is less.

(c) Ground signs shall not exceed 40 square feet and may not exceed eight feet above grade. Only one sign per tax parcel is permitted.

(d) Pole signs shall not exceed 75 square feet and may not exceed 25 feet above grade. One sign per tax parcel is permitted.

(e) Projecting signs/V-shaped signs: only one sign per use. All projecting signs shall be double-faced, and the angle at the vertex of the signs shall not exceed 5°. Signs may not exceed 20 square feet.

(f) Window signs may not cover more than 50% of a window; only one sign per window.

(g) Sandwich board signs. One sandwich board sign is permitted for each business. Said sign cannot exceed eight square feet in area per side. Said sign must be removed at the close of each business day. The applicant must provide an insurance rider naming the City of Binghamton as an additional insured on a primary noncontributory basis or other form found acceptable by the City of Binghamton Corporation Counsel.

(h) Parking lot rate signs. One per lot entrance may not exceed six square feet.

(5) Illumination: permitted.

C. Central Business District (C-2). Sign shall be permitted in the C-2 District as follows:

(1) Functional types permitted:

(a) Business signs and on-premises signs.

(b) Changeable copy signs.

(c) Temporary signs.

(d) Signs permitted in any residential district without permit or fee as provided in § 410-64 of this chapter (examples: address sign, flags, real estate signs, political signs).

(2) Structural types permitted:

(a) Awning or marquee.

[1] Maximum sign size permitted: 16 inches high by six feet long, but in no case may the length of an under-canopy sign exceed more than three-quarters the width of the marquee.

[2] The bottom of the sign may not be less than 10 feet above the finished grade.

(b) Wall signs. Wall signs may be attached flat to or pinned away from the wall, and may not project from the wall by more than six inches.

(c) Ground signs.

[1] The edge of the building or structure in which the activity is conducted must be set back at least 25 feet from the edge of the roadway.

[2] The minimum setback shall be not less than five feet from any property line.

[3] No ground sign may be located closer than 50 feet to any other ground sign.

(d) Pole signs. The minimum setback of any part of a sign or structure shall be not less than five feet from all other lot lines.

(e) Projecting signs/V-shaped signs.

[1] Projecting signs over private property must be not less than 10 feet above the finished grade and may not project more than six feet from the building wall, inclusive of supporting members.

[2] A projecting sign may not be located within four feet of the exterior corner of a building or structure.

(f) Window signs.

(g) Sandwich board signs.

(h) Parking lot rate signs.

(3) Number of signs permitted: two signs per street frontage for each activity.

(4) Maximum area permitted:

(a) Awning signs may not exceed 1/2 of a square foot (1/2 square foot) in area for each linear foot of frontage on each street elevation.

(b) Wall signs shall not extend over the roof line. One sign shall be permitted per building. The maximum size of the sign shall neither exceed 25% of the facade wall area nor be greater than 72 square feet, whichever is less.

(c) Ground signs shall not exceed 40 square feet and may not exceed eight feet above grade. Only one sign per tax parcel is permitted.

(d) Pole signs shall not exceed 50 square feet and may not exceed 25 feet above grade. One sign per tax parcel is permitted.

(e) Projecting signs/V-shaped signs: only one sign per use. All projecting signs shall be double-faced, and the angle at the vertex of the signs shall not exceed 5°. Signs may not exceed 20 square feet.

(f) Window signs may not cover more than 50% of a window; only one sign per window.

(g) Sandwich board signs. One sandwich board sign is permitted for each business. Said sign cannot exceed eight square feet in area per side. Said sign must be removed at the close of each business day. The applicant must provide an insurance rider naming the City of Binghamton as an additional insured on a primary noncontributory basis or other form found acceptable by the City of Binghamton Corporation Counsel.

(h) Parking lot rate signs: one per lot entrance, which may not exceed six square feet.

(i) Illumination: permitted.

D. Medical, Neighborhood Commercial, Limited Neighborhood Commercial (C-3, C-4, and C-6) Districts. Signs shall be permitted in the C-3, C-4, and C-6 Districts as follows:

(1) Functional types permitted:

(a) Business signs and on-premises signs

(b) Changeable copy signs.

(c) Temporary signs.

(d) Signs permitted in any residential district without permit or fee as provided in § 410-64 of this chapter (examples: address sign, flags, real estate signs, political signs).

(2) Structural types permitted:

(a) Awning or marquee.

[1] Maximum sign size permitted: 16 inches high by six feet long, but in no case may the length of an under-canopy sign exceed more than three-quarters the width of the marquee.

[2] The bottom of the sign may not be less than 10 feet above the finished grade.

(b) Wall signs. Wall signs may be attached flat to or pinned away from the wall, and may not project from the wall by more than six inches.

(c) Ground signs.

[1] The edge of the building or structure in which the activity is conducted must be set back at least 25 feet from the edge of the roadway.

[2] The minimum setback shall be not less than five feet from any property line.

[3] No ground sign may be located closer than 50 feet to any other ground sign.

(d) Pole signs. The minimum setback of any part of a sign or structure shall be not less than five feet from all other lot lines.

(e) Projecting signs/V-shaped signs.

[1] Projecting signs over private property must be not less than 10 feet above the finished grade and may not project more than six feet from the building wall, inclusive of supporting members.

[2] A projecting sign may not be located within four feet of the exterior corner of a building or structure.

(f) Window signs.

(g) Sandwich board signs.

(3) Number of signs permitted: one sign per street frontage for each activity.

(4) Maximum area permitted:

(a) Awning signs may not exceed 1/2 of a square foot (1/2 square foot) in area for each linear foot of frontage on each street elevation.

(b) Wall signs shall not extend over the roof line. One sign shall be permitted per building. The maximum size of the sign shall neither exceed 25% of the facade wall area nor be greater than 72 square feet, whichever is less.

(c) Ground signs shall not exceed 40 square feet and may not exceed eight feet above grade. Only one sign per tax parcel is permitted.

(d) Pole signs shall not exceed 40 square feet and may not exceed 20 feet above grade. One sign per tax parcel is permitted.

(e) Projecting signs/V-shaped signs: only one sign per use. All projecting signs shall be double-faced, and the angle at the vertex of the signs shall not exceed 5°. Signs may not exceed 20 square feet.

(f) Window signs may not cover more than 50% of a window; only one sign per window.

(g) Sandwich board signs. One sandwich board sign is permitted for each business. Said sign cannot exceed eight square feet in area per side. Said sign must be removed at the close of each business day. The applicant must provide an insurance rider naming the City of Binghamton as an additional insured on a primary noncontributory basis or other form found acceptable by the City of Binghamton Corporation Counsel.

(5) Illumination: permitted.

E. Neighborhood Office (C-5) District. Signs shall be permitted in the C-5 District as follows:

(1) Functional types permitted:

(a) Business signs and on-premises signs.

(b) Temporary signs.

(c) Signs permitted in any residential district without permit or fee as provided in § 410-64 of this chapter (examples: address sign, flags, real estate signs, political signs).

(2) Structural types permitted:

(a) Awning or marquee.

[1] Maximum sign size permitted: 16 inches high by six feet long, but in no case may the length of an under-canopy sign exceed more than three-quarters the width of the marquee.

[2] The bottom of the sign may not be less than 10 feet above the finished grade.

(b) Wall signs. Wall signs may be attached flat to or pinned away from the wall, and may not project from the wall by more than six inches.

(c) Ground signs.

[1] The edge of the building or structure in which the activity is conducted must be set back at least 25 feet from the edge of the roadway.

[2] The minimum setback shall be not less than five feet from any property line.

[3] No ground sign may be located closer than 50 feet to any other ground sign.

(d) Pole signs. The minimum setback of any part of a sign or structure shall be not less than five feet from all other lot lines.

(e) Window signs.

(3) Number of signs permitted: one sign per street frontage for each activity.

(4) Maximum area permitted:

(a) Awning signs may not exceed 1/2 square foot in area for each linear foot of frontage on each street elevation.

(b) Wall signs shall not extend over the roof line. One sign shall be permitted per building. The maximum size of the sign shall neither exceed 25% of the facade wall area nor be greater than 72 square feet, whichever is less.

(c) Ground signs shall not exceed 40 square feet and may not exceed eight feet above grade. Only one sign per tax parcel is permitted.

(d) Pole signs shall not exceed 40 square feet and may not exceed 20 feet above grade. One sign per tax parcel is permitted.

(e) Window signs may not cover more than 50% of a window; only one sign per window.

(5) Illumination: permitted.

F. Urban Business Park (I-1) District. Signs shall be permitted in the I-1 District as follows:

(1) Functional types permitted:

(a) Business signs and on-premises signs.

(b) Changeable copy signs.

(c) Temporary signs.

(d) Signs permitted in any residential district without permit or fee as provided in § 410-64 of this chapter (examples: address sign, flags, real estate signs, and political signs).

(2) Structural types permitted:

(a) Awning or marquee.

[1] Maximum sign size permitted: 16 inches high by six feet long, but in no case may the length of an under-canopy sign exceed more than three-quarters the width of the marquee.

[2] The bottom of the sign may not be less than 10 feet above the finished grade.

(b) Wall signs. Wall signs may be attached flat to or pinned away from the wall, and may not project from the wall by more than six inches.

(c) Ground signs.

[1] The edge of the building or structure in which the activity is conducted must be set back at least 25 feet from the edge of the roadway.

[2] The minimum setback shall be not less than five feet from any property line.

[3] No ground sign may be located closer than 50 feet to any other ground sign.

(d) Projecting signs/V-shaped signs.

[1] Projecting signs over private property must be not less than 10 feet above the finished grade and may not project more than six feet from the building wall, inclusive of supporting members.

[2] A projecting sign may not be located within four feet of the exterior corner of a building or structure.

(e) Window signs.

(f) Parking lot rate signs.

(3) Number of signs permitted: two signs per street frontage for each activity.

(4) Maximum area permitted:

(a) Awning signs may not exceed two square feet in area for each linear foot of frontage on each street elevation.

(b) Wall signs shall not extend over the roof line. One sign shall be permitted per building. The maximum size of the sign shall neither exceed 25% of the facade wall area nor be greater than 72 square feet, whichever is less.

(c) Ground signs shall not exceed 50 square feet and may not exceed 10 feet above grade. Only one sign per tax parcel is permitted.

(d) Projecting signs/V-shaped signs: only one sign per use. All projecting signs shall be double-faced, and the angle at the vertex of the signs shall not exceed 5°. Signs may not exceed 20 square feet.

(e) Window signs may not cover more than 50% of a window; only one sign per window .

(f) Parking lot rate signs: one per lot entrance, which may not exceed six square feet.

(5) Illumination: permitted.

G. Industrial, Light/Medium, Industrial, Heavy (I-2, I-3) Districts. Signs shall be permitted in the I-2 and I-3 Districts as follows:

(1) Functional types permitted:

(a) Business signs and on-premises signs.

(b) Changeable copy signs.

(c) Temporary signs.

(d) Signs permitted in any residential district without permit or fee as provided in § 410-64 of this chapter (examples: address sign, flags, real estate signs, and political signs).

(2) Structural types permitted:

(a) Awning or marquee.

[1] Maximum sign size permitted: 16 inches high by six feet long, but in no case may the length of an under-canopy sign exceed more than three-quarters the width of the marquee.

[2] The bottom of the sign may not be less than 10 feet above the finished grade.

(b) Wall signs. Wall signs may be attached flat to or pinned away from the wall, and may not project from the wall by more than six inches.

(c) Ground signs.

[1] The edge of the building or structure in which the activity is conducted must be set back at least 25 feet from the edge of the roadway.

[2] The minimum setback shall be not less than five feet from any property line.

[3] No ground sign may be located closer than 50 feet to any other ground sign.

(d) Pole signs. The minimum setback of any part of a sign or structure shall be not less than five feet from all other lot lines.

(e) Projecting signs/V-shaped signs.

[1] Projecting signs over private property must be not less than 10 feet above the finished grade and may not project more than six feet from the building wall, inclusive of supporting members.

[2] A projecting sign may not be located within four feet of the exterior corner of a building or structure.

(f) Window signs.

(g) Parking lot rate sign.

(3) Number of signs permitted: two signs per street frontage for each activity.

(4) Maximum area permitted:

(a) Awning signs may not exceed two square feet in area for each linear foot of frontage on each street elevation.

(b) Wall signs shall not extend over the roof line. One sign shall be permitted per building. The maximum size of the sign shall neither exceed 25% of the facade wall area nor be greater than 72 square feet, whichever is less.

(c) Ground signs shall not exceed 60 square feet and may not exceed 10 feet above grade. Only one sign per tax parcel is permitted.

(d) Pole signs shall not exceed 50 square feet and may not exceed 25 feet above grade. One sign per tax parcel is permitted.

(e) Projecting signs/V-shaped signs: only one sign per use. All projecting signs shall be double-faced, and the angle at the vertex of the signs shall not exceed 5°. Signs may not exceed 20 square feet.

(f) Window signs may not cover more than 50% of a window; only one sign per window.

(g) Parking lot rate signs: one per lot entrance, which may not exceed six square feet.

(5) Illumination: permitted.

§ 410-66. Permits.

No sign shall be erected, altered or relocated without permit except as provided herein, except those found in

§ 410-64.

§ 410-67. Categories of review; application process.

A. Signs for which a permit must be obtained in accordance with the provisions of this Article XI shall fall into one of the following categories:

(1) Series A: any sign within a designated historic district or within the Susquehanna Heritage Area. Review of, and decision on, any Series A review shall be made by the Commission on Architecture and Urban Design (CAUD).

(2) Series B: any sign that is located within the City of Binghamton that is outside a designated historic district or the Susquehanna Heritage Area. Review of, and decision on, any Series B review shall be made by the Planning Department, except that the staff may request that such review and decision be made by the Commission on Architecture and Urban Design (CAUD).

B. A permit application shall be filed with the Office of Building and Construction. The application shall contain:

(1) The name and address of the sign owner, the owner of the premises on which the sign is to be erected and the sign erector.

(2) Scaled drawings showing the design and location of the sign, including an accurate plot plan and such other pertinent information as may be required to determine that the required standards are met. A photograph or rendering including all dimensions is required.

(3) Insurance.

(a) The applicant shall place on file with the Office of Building and Construction, without cost to the City, satisfactory evidence of public liability insurance and of property damage insurance, in amounts deemed reasonable and sufficient by the Office of the Corporation Counsel, based upon a schedule developed by said office. Said insurance shall insure the City of Binghamton against any loss, injury or damage arising out of the granting of the permit or from any negligence of the applicant, his or her servants, agents or

employees in connection with the operations or with any and all work related thereto. Such insurance shall be issued in the name of the City of Binghamton as an "additional insured on a primary noncontributory basis."

(b) Such insurance shall remain in force throughout the effective period of the permit and/or any authorized extension or extensions thereof and shall carry an endorsement to the effect that the insurance company will give at least 30 days' prior written notice to the City of Binghamton Office of the Corporation Counsel of any modification or cancellation of such insurance.

(c) The provisions of this subsection shall not in any way limit the rights of the City to bring any action or proceeding against the applicant, his or her agents or employees to recover damages suffered by the City and caused by the applicant, his or her agents or employees.

§ 410-68. Administration of sign regulations.

A. Permit required. Except as expressly provided herein, no sign shall be erected, enlarged, altered or relocated unless an application for a sign permit evidencing the compliance of such work with the

provisions of this section and other applicable provisions of this chapter shall have first been issued by the Building Inspector.

(1) A sign permit shall be required whenever there is any change in the structural form of any preexisting sign regardless of whether there is a change in ownership of the sign or the premises on which it is located.

(2) Routine sign maintenance or changing of parts designed to be changed shall not be considered an alteration requiring a sign permit.

B. Fees.

(1) The permit and license fees for the erection, maintenance and continued operation of signs shall be as set from time to time by the City Council. An additional fee shall be charged for illuminated signs. Signage exempt from fees includes those found in § 410-64.

(2) Where there is more than one sign on a property, a separate fee shall be collected for each sign.

C. Violations and penalties.

(1) Violations. The Office of Building and Construction shall have the authority to enforce the removal of any signs that are in violation of this chapter. Any person, firm, corporation or other entity who uses or maintains or causes to be used or maintained any sign or any part thereof for any purpose other than the uses permitted therefor by this chapter, or who erects, enlarges, moves, alters or maintains, or causes to be erected, enlarged, moved, altered or maintained, any sign or any part thereof, except in accordance with the provisions of this chapter or any regulation made under authority conferred thereby, or who uses or maintains, or causes to be used or maintained, any sign or any part thereof which has been erected, enlarged, moved or altered, other than in conformity with the provisions of this chapter, or who otherwise violates or causes to be violated any provision of this chapter, or who allows any violation of this chapter on premises owned or leased by him, or otherwise under his or her control, including his or her agent or contractor, shall be guilty of a violation.

(2) Procedure.

(a) In the event that any sign is erected, constructed, reconstructed, altered, converted, relocated or maintained, or any sign or premises is used in violation of this chapter, or any regulation made pursuant thereto, or any authority conferred thereby, the Building Inspector shall serve written notice, either by personal service or by certified mail, return receipt requested, addressed to the premises of such violation, on the person or corporation permitting or committing the same. Unless action to correct the violation is taken within 10 days from the date of service of the notification, that person or entity shall be considered in

violation of this chapter. If, after 30 days from the aforementioned date, the violations have not been corrected, the Building Inspector shall cause the removal of such sign and charge the owner of the sign and/or premises for the cost of removal.

(b) Penalties. The City may bring a civil action to recover a penalty, not exceeding \$500, for any violation of any provision of this chapter. The City may also maintain an action or proceeding in a court of competent jurisdiction to compel compliance with or to restrain by injunction any violation.

§ 410-69. Variance procedure.

Where a sign permit is denied by the Office of Building and Construction, the applicant is entitled to petition the Zoning Board of Appeals, which shall hear and decide all appeals pursuant to Article XIV of this chapter. Such appeals shall be taken by filing with the Supervisor of Building and Construction a notice of appeal and specifying the grounds thereof. The Supervisor of Building and Construction shall forthwith transmit to the Zoning Board of Appeals all papers pertaining to the application for the sign permit. In making a decision, the Zoning Board of Appeals shall consider the standards applicable to an area variance.

§ 410-70. Nonconforming signs.

A. Every sign existing at the time of adoption of this chapter may continue although not in conformity with the provisions herein.

B. Removal of nonconforming on-premises signs. Any sign, except advertising signs, lawfully existing and erected before June 6, 1983, but which becomes nonconforming by virtue of this chapter, shall be removed when the business to which such sign is related ceases or is sold or transferred to a new owner.

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6. FREQUENTLY ASKED QUESTIONS

Q: What is a historic property?

A: A historic property is a property that is designated or has been determined eligible at the local, state, or federal level. Properties eligible for local historic designation must either be important for representing broad patterns of history, for their association with the life of a historically significant person, or for conveying high architectural or artistic value.

Q: How do I know if my property is a historic resources?

A: Please contact the Historic Preservation Planner to find out if your property qualifies as a historic property.

Q: Is my property designated?

A: The city maintains a list of all locally designated properties. This includes individually designated properties as well as historic districts. You can check whether your property is designated with the Historic Preservation Planner.

Q: What if my property qualifies as a historic resource?

A: If your property qualifies as a historic property or is located within the boundaries of a historic district, all exterior alterations, additions, and repairs require a review by the Commission on Architecture & Urban Design (CAUD). This includes alterations that do not require a permit. If you are unsure if your project requires review, contact the Historic Preservation Planner for guidance.

Q: What is CAUD and what does it do?

A: CAUD stands for Commission on Architecture and Urban Design. It is comprised of members of the public, who oversee the establishment and preservation of historic landmarks and historic districts in the City of Binghamton. To this end, they are authorized by City ordinance to review proposed exterior alterations to all historic landmarks or properties located within historic districts. They can then decide to issue a Certificate of Approval, Approval with Conditions, Denial, or Economic Hardship based on their findings.

Q: Does that mean that if my property is designated and I want to paint it, I have to be reviewed by CAUD?

A: Yes. All exterior changes to a designated property must go through the CAUD review process. This includes, but is not limited to painting, window and door replacement, walls and fences, and signage.

Q: Is there a fee for a CAUD review?

A: No.

Q: How do apply for CAUD approval?

A: See Chapter 4 of the Historic Design Guidelines for additional information on approvals process. The first step is to meet with the Historic Preservation Planner, who can go over your proposed plan and provide some guidance on what might be acceptable. The next step is to fill out a CAUD Design Review Application, which can be downloaded from CAUD section of the Planning, Housing, and Community Development website ([click here](#)). Submit your completed application to the Historic Preservation Planner, along with copies of architectural drawings, photographs of the property, product samples or brochures, or any other materials necessary for CAUD to make proper review (consult with the Historic Preservation Planner as to what materials may be required for your specific project). After you submit your application materials, city staff will review them for completeness and submit a report to CAUD, detailing the proposal and staff findings. The application will be reviewed at the monthly CAUD meeting (held the last Tuesday of every month, at 12:00 noon, in the Planning Conference Room, 4th Floor, City Hall).

Q: My proposal was denied by CAUD. What can I do now?

A: See Chapter 4 for additional information. You have several options if CAUD denies your request.

1. You can make changes to the proposal and resubmit your application to CAUD.
2. You can find a different use for the property in question.
3. You can abandon the project.
4. You can appeal to the City Council within 15 days.

Q: If I have more questions, whom should I talk to?

A: Call the city Historic Preservation Planner at (607) 772-7028 or email us at planning@cityofbinghamton.com.

7. APPLICATION FOR PROJECT REVIEW

The following pages contain the City's application for Design / Project Review.

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4. Proposed Work

In accordance to Section 7209 and 7307 of Article 147 of the State Education Law, some Project submissions may require the stamped seal of a licensed Architect, Engineer or Landscape Architect.

Description of work proposed to the building, site, or historic feature.

Attach additional sheets if necessary.

- Location or proposed change: _____

- Materials to be used: _____

- Dimensions: _____

- Colors: _____

- Company or Manufacturer: _____

- Describe proposed demolition or removal of building features or materials: _____

Contractor: _____

Phone # _____

Architect or Engineer: _____

Phone # _____

Construction Schedule: _____

Building Permit Application # (if required) _____

Sign Permit Application # (if required) _____

5. Reason for Design Review

Briefly describe below the reason(s) for undertaking this project. Include any pertinent current or future plans for the building under review or for the property in general. Attach additional sheets if necessary.

6. Additional Materials

The submission of additional materials for review by the Commission may be necessary for this application to be considered complete. The submission of these materials is intended to expatiate the review process. Failure to include sufficient information may delay the Commission’s decision on an application. Such a delay may require the applicant to submit their application for a later scheduled meeting. Please contact City Staff to determine what additional information may be necessary. These materials may include, but are not limited to:

- Photographs of the property and surrounding neighborhood
- Architectural drawings/elevations
- Site plans
- Product samples and/or manufacture documentation
- Color and/or texture samples
- Conceptual art

Return this completed application to the address at the top of this form. Applications must be received at least **7 working days** prior to the regularly scheduled meeting of the Commission on Architecture and Urban Design. Questions or concerns can be directed to the Department of Planning, Housing & Community Development at (607) 772-7028.

8. APPLICATION FOR DETERMINATION OF SIGNIFICANCE

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4. Building Description

EXTERIOR (check all that apply):

wood clapboard wood shingle vertical board plywood
 stone brick poured concrete concrete block
 vinyl siding aluminum siding other: _____

FOUNDATION:

stone brick poured concrete concrete block

ROOF:

asphalt shingle asphalt roll wood shingle metal slate

Other materials w/locations: _____

Alterations (if known): _____ Date: _____

CONDITION:

excellent good fair deteriorated

5. Reason for Determination of Significance

Briefly describe below the reason(s) for seeking a Determination of Significance. Include any current or future plans for the building under review or for the property in general. Attach additional sheets if necessary.

Return this completed application to the address at the top of this form. Applications must be received at least **7 working days** prior to the regularly scheduled meeting of the Commission on Architecture and Urban Design. Questions or concerns can be directed to the Department of Planning, Housing & Community Development at (607) 772-7028.

9. OTHER PRESERVATION RESOURCES

Resources and Organizations

City of Binghamton

The City of Binghamton is dedicated to the preservation of its historic landmarks, neighborhoods and districts. Additional information on historic preservation is available through the City of Binghamton Department of Planning, Housing and Community Development, located on the 4th floor of City Hall.

- Forms, printed materials and on-line links to other resources are available at:
<http://www.cityofbinghamton.com/department.asp?zone=dept-planning&pid=85&pm=page>
- The City's Historic Preservation Planner may be reached at (607) 772-7028.

Preservation Association of the Southern Tier (PAST)

The Preservation Association of the Southern Tier is dedicated to promoting the preservation of historically significant buildings, sites and places in Broome and Tioga Counties. They promote community education, host special events to increase and raise awareness, and lead efforts to save important landmarks and buildings in the two-county region. A variety of information is available on the PAST website, including links to newsletters, how to join PAST, local resources, information on special events, and links to educational resources such as tax incentives and how to research your historic home.

- The PAST website is: <http://www.pastny.org/index.php>
- PAST is located at 89 Court Street (Perry Building) in Binghamton, NY. Current phone number is 607-237-0887.

American Institute of Architects Southern New York

<http://www.aiasny.org/>

National Trust for Historic Preservation Northeast Office

www.preservationnation.org/northeast

New York State Office of Parks, Recreation and Historic Preservation

<http://www.nysparks.com/shpo/>

Lead Paint Resources

The United States Environmental Protection Agency offers a full range of information and easy-to-use guides associated with the identification, safety concerns, and rules associated with lead paint:

- Great starting point for access to information associated with lead paint, including access to local contractors, EPA Regional office contact information, facts, health effects, and more.
<http://www.epa.gov/lead/>
- Renovation, Repair and Painting Rule (EPA)
<http://epa.gov/lead/pubs/renovation.htm>
- Field Guide: Lead Paint Safety
<http://www.epa.gov/lead/pubs/leadsafetybk.pdf>
- Website with a range of basic information on lead paint safety
http://www.pueblo.gsa.gov/cic_text/housing/finlead/leadhelp.html
- Brochure: The Lead-Safe Certified Guide to Renovate Right
<http://www.epa.gov/lead/pubs/renovaterightbrochure.pdf>
- Brochure: Protect Your Family From Lead in the Home
<http://www.epa.gov/lead/pubs/leadpdf.pdf>

National Park Service Preservation Briefs

The National Park Service, Division of Technical Preservation Services, offers a series of *Preservation Briefs* which provide guidance on a range of preservation-specific topics associated with the preservation, rehabilitation and restoration of historic buildings. The *Preservation Briefs* are available on-line at <http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm>. Hard copies of the *Briefs* may be purchased from the Government Printing Office Online Bookstore / TPS Publications Catalog at <http://bookstore.gpo.gov/>. The following list identifies the 47 briefs currently available.

- 01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
- 02: Repointing Mortar Joints in Historic Masonry Buildings
- 03: Conserving Energy in Historic Buildings
- 04: Roofing for Historic Buildings
- 05: The Preservation of Historic Adobe Buildings
- 06: Dangers of Abrasive Cleaning to Historic Buildings
- 07: The Preservation of Historic Glazed Architectural Terra-Cotta
- 08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
- 09: The Repair of Historic Wooden Windows
- 10: Exterior Paint Problems on Historic Woodwork
- 11: Rehabilitating Historic Storefronts
- 12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
- 13: The Repair and Thermal Upgrading of Historic Steel Windows
- 14: New Exterior Additions to Historic Buildings: Preservation Concerns
- 15: Preservation of Historic Concrete
- 16: The Use of Substitute Materials on Historic Building Exteriors
- 17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
- 18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements
- 19: The Repair and Replacement of Historic Wooden Shingle Roofs
- 20: The Preservation of Historic Barns
- 21: Repairing Historic Flat Plaster - Walls and Ceilings
- 22: The Preservation and Repair of Historic Stucco

- 23: Preserving Historic Ornamental Plaster
- 24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
- 25: The Preservation of Historic Signs
- 26: The Preservation and Repair of Historic Log Buildings
- 27: The Maintenance and Repair of Architectural Cast Iron
- 28: Painting Historic Interiors
- 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs
- 30: The Preservation and Repair of Historic Clay Tile Roofs
- 31: Mothballing Historic Buildings
- 32: Making Historic Properties Accessible
- 33: The Preservation and Repair of Historic Stained and Leaded Glass
- 34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
- 35: Understanding Old Buildings: The Process of Architectural Investigation
- 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
- 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
- 38: Removing Graffiti from Historic Masonry
- 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings
- 40: Preserving Historic Ceramic Tile Floors

- 41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
- 42: The Maintenance, Repair and Replacement of Historic Cast Stone
- 43: The Preparation and Use of Historic Structure Reports
- 44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
- 45: Preserving Historic Wooden Porches
- 46: The Preservation and Reuse of Historic Gas Stations
- 47: Maintaining the Exterior of Small and Medium Size Historic Buildings