DESIGN GUIDELINES

CITY OF UTICA

SCENIC AND HISTORIC PRESERVATION COMMISSION

These two early twentieth-century views of different sections of Genesee Street illustrate the character of Utica during the years of growth and maturity of the Scenic and Historic Preservation District.

2003

Acknowledgments

Mayor
Timothy J. Julian

Scenic and Historic Preservation Commission
David H. Williams, Chairman
Richard Aust
Janet Blaney
Michael Mahoney
Michael S. Rizzo

Common Council
Patrick J. Donovan, President
Randall Migliaccio, First Ward
Howard C. Welch, Second Ward
Anne R. Sullivan, Third Ward
Susan A. Palmieri, Fourth Ward
Bill Phillips, Fifth Ward
Teresa Wojnas, Sixth ward
Mello J. Testa, Councilor At Large
Lorraine E. Arcuri, Councilor At large
Deanna Smiljic, Councilor At Large

Staff
Regina M. Clark, Director, Community Development
Brian Thomas, Director of Urban Planning

Historic Preservation Consultant
TAYLOR & TAYLOR ASSOCIATES, INC.
Brookville, Pennsylvania
David L. Taylor, Principal-in-Charge

This publication has been financed in part with Federal funds from the National Park Service, U.S. Department of the Interior and administered by the New York State Office of Parks, Recreation and Historic Preservation. However, the information, contents and opinions do not necessarily reflect the views or policies of the Department of the Interior. In addition, under Title VI of the Civil Rights Act of 1964 and section 504 of the Rehabilitation Act of 1973, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, or handicap in its federally assisted programs. If you believe you have been discriminated against in any

program, activity of facility or in the information presented, or if you desire more information, please write to: Office of Equal Opportunity, National Park Service, 1849 C Street NW, Washington DC 20240.

TABLE OF CONTENTS

INTRODUCTION

The physical appearance of any community is the direct reflection of the attitudes and values of the citizens. Well-maintained neighborhoods and business districts suggest a higher degree of community pride than do neighborhoods and downtowns which are unkempt and shoddy. In addition to such a basic concept, a community's appreciation of itself is often reflected in its attitude toward the preservation of its historic property. Much of the character and flavor of Utica's past is found in the areas which have been designated as the first Scenic and Historic Preservation District.[1] Dating from the early decades of the nineteenth century through the first half of the twentieth century, the district's built environment represents many of the styles popular during this span of more than a century. If the character of this Scenic and Historic Preservation District–and others designated in the future--is to be maintained, it is important for property owners, tenants, design professionals, builders, and community leaders to understand and appreciate that methods for dealing with older properties often differ from treatments for contemporary ones, and that choosing the wrong treatment can cause serious, irreversible damage to irreplaceable historic properties. These *Design Guidelines* offer both general and specific recommendations to assist with good decision-making regarding Utica's historic properties.

Design guidelines such as these can help to avoid hasty or mis-informed alterations to historic property by offering preferred, time-tested options for dealing with significant features and by specifying precise treatments for solving common maintenance-related issues. Even more importantly, however, owners and tenants of properties within the Scenic and Historic Preservation District and design professionals, real estate professionals, and contractors working with the District should become familiar with these *Guidelines* if they intend to make physical charges to the exterior of properties in the District.

The demolition of 2 Rutger Park spurred the creation of a historic preservation policy for the City.

DEVELOPMENT OF A HISTORIC PRESERVATION POLICY FOR UTICA

Interest in historic preservation in Utica was kindled by the loss of several important historic properties, beginning in the 1960s and continuing into the 1990s. In 1974 the private-sector Landmarks Society of Greater Utica was established to assist with preservation education and the actual preservation of historic properties and districts in the greater Utica area. Losses such as Bagg's Square, Utica's old City Hall, and the 1994 demolition of the home at 2 Rutger Park (the subject of the legal case of Dowling *v.* the City of Utica) led to the strengthening of portions of the City's Zoning Ordinance to encourage the preservation of the community's historic resources.

[1]A map of the Scenic and Historic Preservation District as it existed at the time of preparation of these Guidelines appears as Appendix III; any addition to the District of other areas is a decision of the Common Council of the City of Utica.

In 1994 the Common Council of the City of Utica adopted Ordinance No. 313 to protect and preserve the distinctive architectural character of the properties in the Scenic and Historic Preservation District. This Ordinance established a public policy which stated in part that "the protection, enhancement, and perpetuation of landmarks and historic districts is necessary to promote the economic, cultural, educational, and general welfare of the public." The district may be expanded or individual landmarks may be designated by action of Common Council.

This Ordinance was enacted within the framework of New York State legislation which permits local governments to enact legislation to protect historic properties within their respective communities. The Utica ordinance has been reviewed and approved by the New York State Office of Parks, Recreation, and Historic Preservation, which serves as our state's State Historic Preservation Office and is New York State's public-sector agency which provides guidance to preservation initiatives across the state.

The ordinance established the Scenic and Historic Preservation Commission to advise both the Common Council and individual property owners on issues related to the preservation of Utica's historic resources.

THE SCENIC AND HISTORIC PRESERVATION COMMISSION

The Commission is a five-member volunteer body whose members are appointed by the Mayor to a 5-year term. The members are selected from a field of knowledgeable people who are sensitive to the character of the Scenic and Historic Preservation District and who want to work with owners, tenants, and contractors in developing successful construction plans. The Commission meets monthly on a published schedule.

Ordinance 313 states that the decisions of the Commission are to be based upon the *Secretary of the Interior's Standards for Rehabilitation*. The *Standards* appear on page 43 of this document, which is designed to provide guidance to Utica property owners within the overall framework of the *Standards*.

The Scenic and Historic Preservation Ordinance does not require the creation of museums throughout the district or the application of museum-quality conservation treatments to the properties within the district. Instead, the ordinance provides protection only over the *exterior architectural character* of the buildings in the district. No restriction exists on the sale or leasing of any privately-held property in the district and it is not necessary to notify the Commission of the sale or lease of property within the district. However, in order to avoid misunderstandings, it is recommended that existing owners, potential new owners, tenants, and contractors become familiar with the provisions of the ordinance.

THE CERTIFICATE OF APPROPRIATENESS APPLICATION AND REVIEW PROCESS

If a property owner, tenant, or contractor plans to undertake any alterations or additions to the exterior of properties located in the historic district (including the installation of signs, awnings, fences, etc.), the ordinance requires that the plans be submitted to the City for the review by the Scenic and Historic Preservation Commission. Other than the general requirements of the building permit process in Utica, *no permit or review is required for interior alterations, except as such alterations may effect the exterior appearance of the property*.

Applications must be filed with the City at least **ten** days prior to the Commission meeting at which the project is to be reviewed. This is an important part of the procedure for securing a Certificate of Appropriateness within the Scenic and Historic Preservation District, since the proposed work must be reviewed by the Commission before a Certificate of Appropriateness and a Building Permit are issued. The Commission's review will be based upon these *Design Guidelines*. Applicants will always be notified of the date and place of the Commission meeting when the plans will be reviewed, so that they can attend and be an active part of the process.

The following materials must be included with any application for a Certificate of Appropriateness:

- A map, survey, or site plan indicating the location of the proposed work
- Photographs of the existing condition of the property
- Elevation drawings of the property, if available
- Perspective drawings of the property, if available
- Samples of colors and/or specific materials to be used in the rehabilitation project
- If the project includes signage, a scale drawing of the proposed sign should be provided, showing the type of lettering to be used, all dimensions, colors, and materials, the method of illumination, and a plan illustrating the location of the sign on the property

It is important to remember that incomplete or unclear applications cannot be reviewed by the Commission and will be returned to the applicant, resulting in unnecessary delays for the project.

After reviewing the proposed project, the Commission will offer its opinion as to the appropriateness of the work and its conformity to the *Design Guidelines.* If the Commission finds that the proposed work meets the *Guidelines*, a Certificate of Appropriateness will be issued, a Building Permit can then be secured, and the project can proceed accordingly.

If it is the decision of the Commission that the proposed work does not conform to the *Guidelines*, the members of the Commission will continue to work with the applicant until a satisfactory design is developed. Ordinance 313 stipulates that "the Commission shall approve, deny, or approve the permit with modifications within 45 days from receipt of a completed application." Every effort will be made to issue an approval in a considerably shorter time, but this will be dependent upon the scope of work as well as the clarity of the application and supporting materials.

If for any reason the Building Permit is revoked, the Certificate of Appropriate-

ness is automatically revoked as well and the applicant must begin the approval process anew.

WHEN IS A CERTIFICATE OF APPROPRIATENESS REQUIRED?

Any treatment which affects the exterior of the property and is visible from the street (including new construction) requires the approval of the Scenic and Historic Preservation Commission, *before the work begins*. This includes the modification of nearly every aspect of the property's exterior, such as window changes, modifications to doors, roofs, and porches, the installation of siding, storefront remodeling, the development of parking`areas and the installation of fences, signage and awnings, additions, and demolition.

The Commission is aware that the needs of the twenty-first century are vastly different from those of the nineteenth and early twentieth century, when many of the properties in the district were developed. The Commission is keenly interested in helping owners and tenants to find appropriate and cost-effective ways to meet modern requirements without seriously affecting the physical and historic integrity of the property. Seldom will an historical or exact reproduction be recommended by the Commission. Owners, tenants, and contractors working within the Scenic and Historic Preservation District are encouraged to consult with the Commission concerning all physical aspects of the property so that the result will be in harmony with the general historic character of the district.

EMERGENCY REPAIRS

In isolated cases, the Building Inspector of the City of Utica may determine that a property within the Scenic and Historic Preservation District requires immediate repair or stabilization in order to protect the building, its contents, or the public. In such cases, the owner may make temporary repairs to accomplish such stabilization as is necessary to protect the property and any contents and the public. Owners should do no more work than is reasonable to provide such protection without complying with the other provisions of the ordinance and these *Design Guidelines*.

REMEMBER

The Commission *always* welcomes questions relating to exterior improvement, restoration, and sensitive rehabilitation of properties in the Scenic and Historic Preservation District.

Very importantly, before making any commitment for work within the district, owners, tenants, agents, designers, or contractors should consult with the Commission and obtain all the necessary permits.

FOR MORE INFORMATION
CALL THE UTICA DEPARTMENT OF
URBAN AND ECONOMIC DEVELOPMENT AT
315-792-0181

AN OVERVIEW OF UTICA`S HISTORY AND ARCHITECTURE[2]

The geographical area currently covered by Utica's historic preservation ordinance consists of much of the traditional central business district of the City, adjacent residential areas, portions of Herkimer Road north of the downtown, and the brewery district in West Utica. The following abbreviated historical and architectural overview of Utica is not intended to be exhaustive; rather, it takes a broad-brush approach to the history of the city and the architectural heritage which makes it so special. A much fuller architectural history of the City is contained in Frank E. Przybycien's **Utica: A City Worth Saving**.

The first permanent non-indigenous settlers arrived at the site of present-day Utica in the 1780s. Most of these hearty pioneers came westward from New England seeking a plentiful supply of land, water, trees and fertile soil. Many of these first settlers had been introduced to the Upper Mohawk Valley during service with the Continental Army during the American Revolution when they traversed the region, passing Fort Schuyler–on the site of Utica–en route to Fort Stanwix–now Rome. Both of these British outposts had been built during the 1750s in the wake of the French and Indian War. Fort Stanwix bore the name of its builder, Brigadier General John Stanwix and Fort Schuyler was named for Colonel Peter Schuyler, a decorated British officer.

In 1734, Governor William Cosby had been granted 22,000 acres in the Upper Mohawk region by King George II but following his death his estate was in arrears for back taxes. In 1772, four investors acquired the Cosby acreage surrounding Fort Schuyler. General Philip Schuyler and General John Bradstreet joined with John Morin Scott, a New York City lawyer, and Rutger Bleeker, a prosperous Albany businessman, and acquired Cosby's tract for about 15 cents an acre.

At the conclusion of the Revolution in 1783, a settlement developed around Fort Schuyler although much of the nearby land was so swampy that many chose areas such as New Hartford, Whitestown and Clinton to settle. However, Fort Schuyler's location at the only shallow spot in the Mohawk River for miles around encouraged settlement by westbound pioneers traveling on the river as far as the fort. Some stayed, while others forded the river at the fort and continued northward to the Adirondacks or southward toward unsettled territory to the west. To accommodate the travelers, entrepreneurial pioneers of Fort Schuyler erected and operated hotels, inns, taverns, blacksmith shops,

[2]From Donald F. White, ed. and comp. **Exploring 200 years of Oneida County History** (Utica: Oneida County Historical Society, 1998).

and wagon repair shops. Retail establishments developed as well, catering to the visitors who needed to secure provisions before continuing on.

Among the earliest of those pioneers was Major John Bellinger, who had fought beside General Nicholas Herkimer[3] at the Battle of Oriskany on August 6,1777. He arrived in Fort Schuyler in March 1788 in four feet of snow and built a home at what later would become the corner of Whitesboro and Washington Streets. Initially a farmer, Bellinger eventually erected the settlement's first hotel which became known as the New England House. Among those who came the following year was Peter Smith, who established a general store at the present-day site of Bagg's Square and became the settlement's first merchant. Smith built a large house on Broad Street, just east of Mohawk Street; his son, Gerritt, was born here and grew to become a nationally-known abolitionist in the years before the Civil War. Peter Smith became an ambitious and successful fur trader, interacting regularly with the Native Americans in the region. He later became a partner with John Jacob Astor, founder of the Astor fortune and one-time owner of much of the land that is now New York City.

In the spring of 1790, John Post departed Schenectady on the Mohawk River with his wife and three children, and eight days later arrived at Fort Schuyler. Post, a veteran of the Revolution, had been present in 1777 when British General John Burgoyne surrendered his army to the Americans at Saratoga. In 1781 he was at Yorktown when Lord Cornwallis surrendered to Gen. George Washington, ending the conflict. Post built a house on the west side of Genesee Street near Whitesboro Street and from that house marketed to Native Americans and to settlers alike tobacco, blankets, ammunition, and whiskey. In 1791, Post built a store just north of his house and soon became a prosperous merchant. The ensuing years saw new families settle the area, including merchant/banker James Kip, blacksmith Moses Bagg, James Parker First, who operated a stagecoach line, and carpenter Apollos Cooper, who built the first bridge across the Mohawk River.

Early industrial growth was born here late in the eighteenth century, spurred on by ambitious settlers including Nathan Williams, who became the village president, later served as Oneida County district attorney and as a member of Congress. Benjamin Walker, an aide to General George Washington during the Revolutionary War, built a magnificent mansion on Broad Street, east of Mohawk Street, and later also represented the area in Congress.

---

[3]Herkimer Road in the Scenic and Historic Preservation District bears his name.

To provide a new identity for the growing settlement, it was decided that a name change was in order. After spirited debate at a village meeting at Bagg's Tavern in early 1798, a drawing was held to choose a name. Among the thirteen in attendance was attorney Erastus Clark, a Lebanon, Connecticut native and an alumnus of Dartmouth College. Clark's suggested name reflected his classical education, offering a name reminiscent of the Phoenician city which was located near Carthage and had rivaled Carthage as an economic center in the ancient world. The name change was approved by the State Legislature on April 3, 1798, and Fort Schuyler was incorporated as a village known henceforth as Utica.

By 1800, the Inland Lock Navigation Company had built several locks on the Mohawk, enabling the waterway to serve larger boats than before and opening Fort Schuyler to additional commerce. At the same time, roads were being built throughout the area including the Seneca Turnpike which started at Bagg's Square in Utica and led southward to New Hartford, Kirkland, Vernon and Oneida Castle. Taking advantage of the hew roads, Jason Parker's stage lines were making Fort Schuyler one of the state's busiest transportation centers.

About two hundred people occupied about fifty houses in Utica at the time, and between 1810 and 1815 the village's population increased to nearly 2,000. The new village boasted a fire department, banks, and a newspaper, but lacked large manufacturing plants since in those days such operations required water power to turn their machinery and the flow of the Mohawk River was too slow to generate the necessary hydraulic power. Instead, Utica's early industry depended on the craftsmanship of the settlers and included wagons, furniture, and wagon wheels.

As the community became more settled, institutions were established to signal the maturing of the frontier. On March 28, 1814, the Utica Academy was incorporated by the Regents of the University of the State of New York and eventually Uticans erected a building on Bleecker Street, between Academy and John Streets to double as a school and county courthouse. By 1827 Utica's young boys had several schools to attend including a high school that opened that year. It was joined a decade later by the Utica Female Academy which occupied rooms in the United States Hotel at Genesee and Pearl Street until 1839, when the young women moved into a new building on Washington Street at Genesse.

In 1817, Utica received a third charter from the state Legislature extending the boundaries of the incorporated village and removing the village from the town of Whitestown and creating a town of Utica. That same year, construction began on the Erie Canal which would become an economically vital waterway and alter the face of the village of Utica forever. The first and middle section of the canal, spanning the area between Utica and Rome was completed in the fall of 1819 and on October 23 the first boat to ply the canal departed Rome bound for Utica. The 363-mile canal linking the Hudson River with Lake Erie opened in October, 1825.

The Federal-style Gen. John G. Weaver House, 711 Herkimer Road, includes six-over-six windows and an ornamented entrance centered on the facade with sidelights and a fanlight.

Traffic on the canal both benefitted and harmed the village economy. Canal traffic lured customers away from many businesses along the Seneca Turnpike, while businesses immediately adjacent to the canal prospered. Pro or con, the impact of the canal was immediate and significant. Before, the central and busiest section of the village was the Bagg's Square area. After the canal was completed, much activity moved southward near the route of today's East-West Arterial or Oriskany Street. Businesses relocated to be close to canal traffic and soon stores, taverns, hotels and warehouses dotted the area.

And, of course, like other canal communities, Utica's population flourished, growing from 5,041 in 1825 to 8,330 in 1830 and 10,183 in 1835. Flush with prosperity and growth, Uticans petitioned the state Legislature for a city charter which was approved by an act of incorporation on February 3, 1832. Dr. T. Wood Clarke's 1952 history, "Utica for a Century and a Half," reported that at the time of incorporation, the new city claimed forty-four dry goods stores, sixty-three groceries, ten hardware stores, six jewelry stores, five bookstores, twenty blacksmith shops. and seventy-nine cabinetmakers.

The earliest homes of the non-native settlers in the Utica area were likely of rudimentary log construction. The first formally-derived architectural style to appear in Utica was the

Federal style, the first national style to emerge in America after the Revolution. This design mode became popular in the 1780s and in some areas endured until the years preceding the Civil War. Federal-style architecture typically incorporated a smooth facade without protruding ornamentation and low-pitched gabled or hipped roofs. Windows were generally flat-topped, and often had exterior shutters and multi-light sash, since large expanses of glass could not be produced at that time. Principal entrances were often adorned with decorative fanlights above the door and sidelights on either side.

The next decades witnessed the birth of new industrial ventures including the Munson and Hart Company, which crafted millstones. Alfred Munson, the founder of the fortune that became the Munson-Williams-Proctor Institute, and his partner Martin Hart were two of the city's most prominent citizens. Other industrialists began to manufacture commodities such as oil cloth, cigars and other tobacco products, railcar wheels, and steam engines. Industrial expansion was joined by other commercial growth including the 1839 founding by John and Nicholas Devereux, longtime Utica merchants, of a bank that continues as the Savings Bank of Utica.

In 1836, the Chenango Canal was completed, connecting the Erie Canal at Utica to Binghamton and the anthracite coal fields of northeastern Pennsylvania. During the next decade coal would play an important role in rescuing the city from serious decline. In 1837, the Utica & Schenectady Railroad was completed with its 72-mile line as the longest in the world. The advent of the railroad marked a decline in the fortunes of some Utican entrepreneurs, since, while freight and passengers could be moved more quickly than on the canal, rail passengers were less likely to spend as much time in town as would those traveling by stage coach or on the canal. Hoteliers, tavern- and innkeepers, blacksmiths and wagon-makers, along with the proprietors of myriad shops that sold a variety of goods, began to suffer.

The community's antiquated textile industry was suffering as well, due to competition from New England manufacturers whose mills were steam powered. Faced with a declining economy, Spencer Kellogg, Andrew S. Pond and Edmund A. Graham traveled to New England to investigate the feasibility of using steam power in Utica's textile mills and other plants. Returning home, they published a booklet entitled, "The Relative Difference of the Cost of the Motive Power of Water and Steam as Applicable to Manufacturing." Developing an efficient water-powered mill system was not practical, but with the Chenango Canal, Utica was linked to the abundant northeastern Pennsylvania coal fields. Within two years, the Utica Steam Cotton Mills, the Utica Steam Woolen Mills, the Globe

Woolen Mills, and dozens of other industries were using coal-fired steam to run their machinery. Utica's "Textile Era" was born and would be the city's major industry for the next century, employing thousands of men and women and establishing Utica as "the knit goods capital of the world."

In 1845 John Butterfield, Hiram Greeman and Theodore Faxton convinced a group of area investors to finance inventor Samuel F. B. Morse's new electric telegraph. The company strung lines from New York City to Buffalo, through Oneida County, and soon owned most of the telegraph lines in New Jersey, Pennsylvania, and westward to the Mississippi River.

The architectural style which became popular in Utica–and across New York State–in the second quarter of the nineteenth century was the Greek Revival, which gained popularity as Americans supported Greece in its own struggle for independence. Greek Revival-style buildings are typically rectangular in form and often have a gable-end-oriented facade reminiscent of the temples of ancient Greece. Large and small Greek Revival-style buildings were built in Utica, using a variety of building materials.

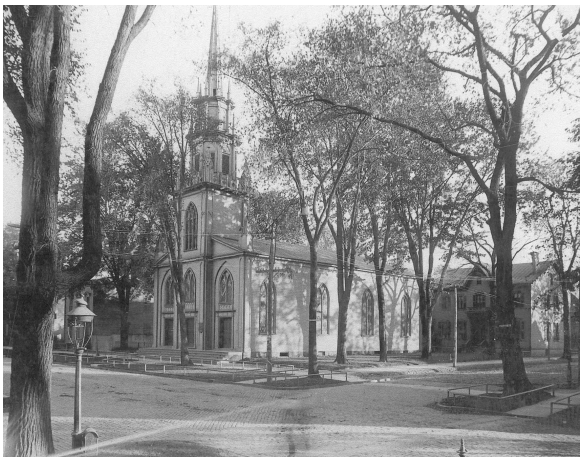
This Herkimer Road Greek Revival-style "upright-and-wing" cottage incorporates a main section with a gable-end oriented facade and a wing set back from the main building and ornamented with an open porch.

With the maturity of the new city came the growth of social and religious institutions including a hospital and a series of churches. Presbyterians had attended services in the area as early as 1793 in Whitestown and in 1807 a Presbyterian congregation erected a church at Washington and Liberty Streets. An Episcopal society, the forerunner of Trinity church, was organized in 1798 and services were held in the homes of parishioners. In 1803, a parish was formed and a church was erected on the corner of First and Broad Streets on land donated by John R. Bleecker. In 1838, Grace Episcopal Church was organized to accommodate the many Uticans who were moving from the village's first business and residential district in the area near Bagg's Square and relocating southward to the area of Genesee, Bleecker, Elizabeth, Rutger, Columbia, and Blandina Streets. The

Grace parishioners eventually erected a substantial church home on the southeast corner of Genesee and Elizabeth Streets. The building was designed by Richard Upjohn, the leading church architect in the United States at the time. To the Utican Baptists goes the honor of having built the first church in the village, the Welsh Baptist Church built in 1806 on Hotel Street.

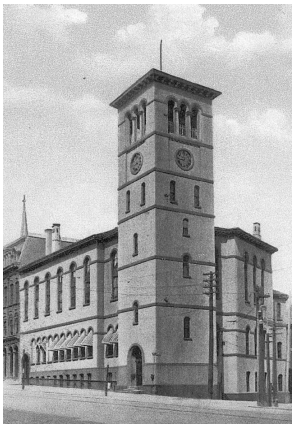
These first congregations were soon joined by Congregationalists, Methodists and members of the Dutch Reformed Church. The few Roman Catholics in Utica had no church home and instead were associated with St. Mary's Parish in far-away Albany. By 1817, Irish Catholics in increasing numbers were building the Erie Canal and settling in Utica. In 1819 John Devereu x, a prominent Utica businessman, and a member of the St. Mary's board of trustees, along with the Rev. Michael O'Gorman, rector of St. Mary's, convinced the diocese in Albany to build a church in Utica to serve all Catholics in the wilds of central and western New York. In 1821 the first St. John's Church was completed at the northwest corner of John and Bleecker Streets; it was replaced in 1869 by the present St. John's church on the opposite corner.

Many of these early church buildings were built in the Gothic Revival style, which borrowed design elements from Medieval Europe, particularly the lancet-arched window. Some Gothic Revival-style buildings, including homes, were finished with board-and-batten siding which adds to the overall verticality of the style. The Gothic Revival style flourished in Utica from the 1830s until the era of the Civil War.



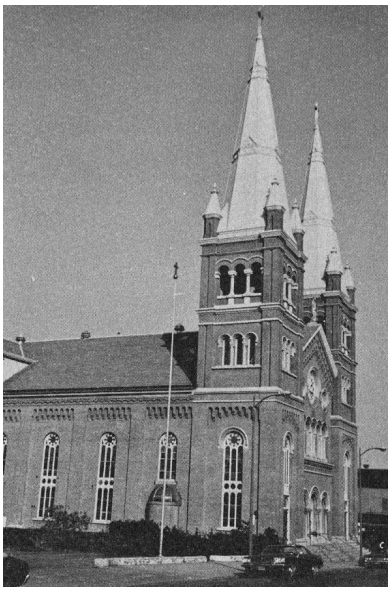
About 1840, Trinity Episcopal Church was built in the Gothic Revival style on Broad Street. The building was demolished in 1922 as industrial development overtook the neighborhood. (Photo: Oneida County Historical Society)

Public services matured along with social and religious institutional growth. The Utica Waterworks began piping water from Starch Factory Creek to a reservoir from which the water was sent to all sections of the city and to fifty fire hydrants. The Utica Gas Company was established with a large storage house just below the intersection of Whitesboro and Washington Streets. Uticans were at first wary of gas lights and preferred what they thought were the safer candles and oil lamps, but eventually the switch was made to illuminating gas for homes and businesses.



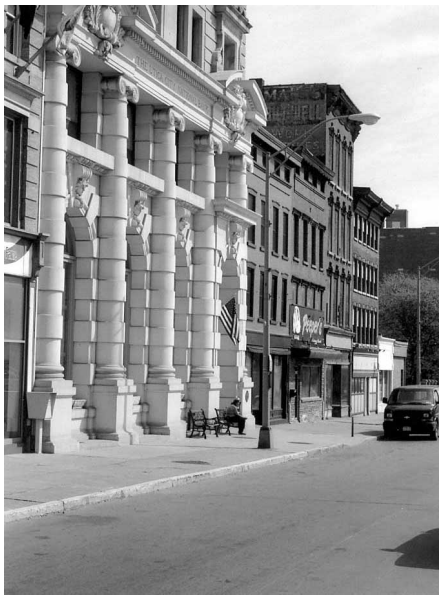
The Romanesque Revival-style Utica City Hall stood at the corner of Genesee and Pearl Street. It fell in the 1960s in the wake of Urban Renewal. (Photo: Oneida County Historical Society)

Another Medieval-based style which was popular in Utica was the Romanesque Revival, which used round-arched openings instead of the pointed-arched doors and windows favored by Gothic Revival designers and builders. Among the City's prominent Romanesque Revival-style were the City Hall of 1860 and St. John's Roman Catholic Church, which dates from 1869.



St. John's Church incorporates many of the elements of the Romanesque Revival style, including the use of round-arched windows, doors, and decorative features. The spires were added to the 1869 building in the 1890s.

By the middle years of the nineteenth century, the Italianate style had become popular in Utica both for residential and commercial design. This style borrows elements from the rural architecture of northern Italy and often is arranged with vertically-oriented proportions, tall and narrow windows, and cornices of brick, metal, or wood extending along the roofline. The cornices of Italianate-style buildings are often decorated with paneled friezes, dentil bands, and brackets of varying size and complexity. In some cases, windows are highly ornamented with decorative window heads.



Genesee Street is lined with Italianate commercial buildings, with elongated door and window proportions, storefronts at street level and facades capped with overhanging cornices.

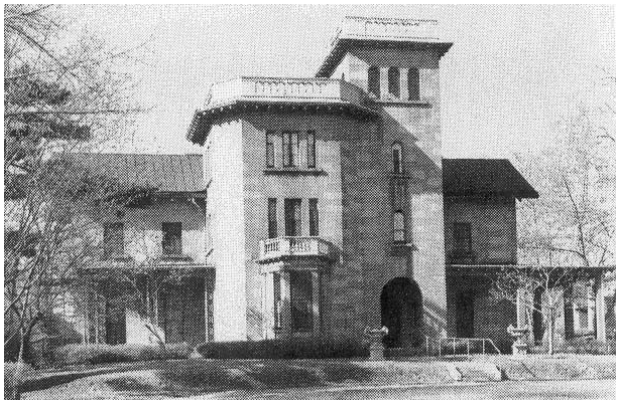
At this time a variety of local, regional, and national political leaders called Utica home. Horatio Seymour, who lived on Whitesboro Street, was elected Governor of New York in 1852 and became one of the area's most influential Democrats. He was his party's candidate for President of the United States in 1868 and was narrowly defeated by Civil War hero, Republican U. S. Grant. Seymour's brother-in-law, Roscoe Conkling, became one of the leading trial lawyers in the Northeast, was the acknowledged boss of the New York State Republican Party, and served both in Congress and in the U.S. Senate.

The Civil War found Uticans strong in their support of President Abraham Lincoln. Two days after the outbreak

of hostilities, the Utica Citizens Corps--founded in 1837 as a quasi-military company to participate in parades and social and civic events--answered Lincoln's call for troops. Serving in the 14th Regiment, New York Volunteers (the "First Oneida"), members of the Corps fought with distinction at Fredericksburg and Chancellorsville. By the war's end, Utica had provided the Union Army with hundreds of soldiers and sixty-one officers, including fourteen generals.

Political giant Roscoe Conkling's home at 3 Rutger Park dates from 1830, when it was built by Judge Morris Miller. Appearing above in a historic post card view, it was Conkling's home after 1867 and played host to luminaries including U. S. Grant and William T. Sherman. (Photo: Oneida County Historical Society)

On the home front, the Overland Mail Company, founded in the 1850s by Utica's John Butterfield, was the first to deliver mail and passengers from the Mississippi River to California in fewer than twenty-five days.



The work of preeminent nineteenth-century architect A. J. Davis is seen in this Italianate-style villa at 1 Rutger Park.

These Italianate-style homes represent the presence of repetitive house types in Utica, perhaps built as an investment by a mid-nineteenth-century land speculator.

This French Second Empire-style building at 296 Genesee Street incorporated the Mansard roof with dormers which is the principal characteristic of the style.

Butterfield returned to Utica and in 1862 headed a horse-drawn trolley company that installed tracks from Utica's Bagg's Square to New Hartford and then on to Clinton. When the trolley service began in 1863, Utica was only the fifth city in the country to have a regularly scheduled street-car line, joining New York, Boston, Philadelphia and New Orleans.

The design mode known as French Second Empire style emerged in America in the mid-1850s and gained popularity in the years

immediately following the Civil War. Named for the imperial French era during which it developed, French Second Empire-style buildings are always roofed with the distinctive Mansard roof, which generally includes dormers around its sides. Most French Second Empire-style architecture also employs Italianate-style trim, massing, window patterns, etc.

As the city approached the twentieth century, dozens of trains passed through Utica each day with freight, leisure and business travelers, and immigrant men and women who worked in its mills and factories. Utica was served by the New York Central as well as the Delaware, Lackawanna & Western, the New York, Ontario` & Western, the Utica, Clinton & Binghamton, the Chenango & Susquehanna Valley, and the West Shore railroads.

Stick Style architecture is highly decorative and incorporates vertical, horizontal, and diagonal boards placed *over* siding, suggesting the interior framing of the house.

The 1870s and 1880s in Utica witnessed the popularity of a style of design known as the "Stick" style, so named because it incorporates exterior ornamentation suggesting the structural framing of the house. The overall exterior finish of Stick Style architecture is usually horizontal siding, interrupted by vertical and diagonal - "framing" hinting at the Interior supports.

Eastlake-style design was named for English interior designer Charles Locke Eastlake. It refers to wood turned on a lathe to produce robust and fanciful ornamentation such as seen above on a two-story porch.

At about the same time the Stick Style was popular in Utica, the use of the lathe was being perfected and builders and designers began to produce properties with highly-ornamented turned detail. This trim typically appeared on porches and as decoration under eaves. Like the furniture in vogue at the same time, this architectural mode eventually bore the name of noted interior designer Charles Locke Eastlake. It appears throughout Utica in elaborate porch railings and posts and in gable ends.

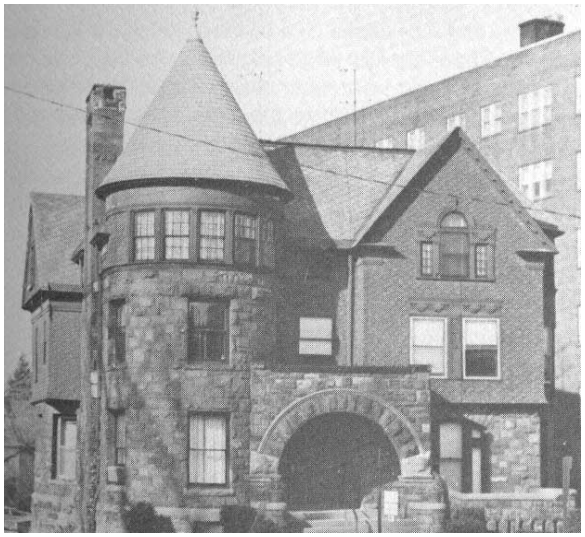
The exterior surface finishes of wood shingles typifies the Shingle Style, seen here in a house at 1001 Miller Street.

The Shingle Style also evolved for the design of homes built of wood. This style is typified by the cladding of portions of exterior surfaces in wood shingles, which may cover the entire building or only the upper stories. Utica's Shingle Style homes are large in scale and often irregular in form.

Among the most popular design modes in the late nineteenth century was the Queen Anne style, which first appeared in England and was brought to America in the 1870s. Queen Anne-style design typically involves substantial buildings, which are often finished in a variety of surface treatments (wood, stone, brick, terra cotta, etc.) and incorporate towers and turrets, and an irregular floor plan.

The style known as Queen Anne employs a variety of surface finishes (such as brick, stone, and terra cotta) as well as an overall irregularity of form and a profile enlivened by towers, turrets, dormers and gables.

Between the 1880 and the turn of the twenti eth century, a "modern" style of design was popularized by East Coast architect Henry Hobson Richardson, who in 1878 was commissioned to complete the State Capital at Albany. Richardson and his devotees applied the round-arched Romanesque door and window patterns to institutional and domestic architecture, ranging from the massive to smaller-scaled, but always executed in stone or brick and generally incorporating one or more dominating round-arched openings.



Richardsonian Romanesque design includes the use of masonry–here both brick and stone–as well as the round-arched motif, seen in the archway which dominates much of the facade of this Genesee Street property.

This 1920s Colonial Revival-style residence suggests the Georgian style from pre-Revolutionary America.

In 1876 America celebrated its centenary and a renewed interest in the pre-Revolutionary period brought about the Colonial Revival style of architecture. Designers and builders borrowed liberally from Colonial buildings and in some cases designed faithful replicas of eighteenth-century properties. In other instances, architectural details were applied to buildings which were otherwise without any particular antecedent. Details which appeared on buildings during this period include Palladian windows, garland-and-swag ornament, gambrel roof forms, etc. Colonial Revival-style buildings continued to be erected in Utica into the mid-1950s.

In the late decades of the century, the textile industry continued to grow and expand. In 1890, Quentin McAdam led a group who founded the Utica Knitting Company and soon employed thousands of employees and operated more than a dozen mills in the vicinity. The Oneida Knitting Mills was established on Broad Street at the foot of Kossuth Avenue and soon became nearly as busy as Utica Knitting. Utica's Andrew Frey, a superintendent at the Oneida mill, revolutionized the underwear industry when he sewed a top shirt to bottom drawers and gave the world its first union suit. By the dawn of the twentieth century, Utica had become the knit goods capital of the world.

Some properties represent various styles rather than one single design preference. Properties such as this are referred to as "eclectic," indicating a joining of details from diverse styles.

Utica's population increased steadily through the nineteenth century, from 17,556 in 1850 to 32,496 in 1875, 44,007 in 1890 and 56,383 in 1900. The city's prosperity kept pace into the last decade of the old century. Trolleys were converted from horsepower to electric power, more city streets were paved, the Masonic Home was built, the knitting mills

continued to expand, and a Chamber of Commerce was organized. When International Heater opened its offices and factory at Park Avenue and Broad Street in 1899, it was the result of the consolidation of five of the largest furnace manufacturing companies in the Northeast and some began to call Utica the furnace and heater capital of the world.

The new century brought continued good fortune to the city. In early 1900, the Savings Bank of Utica moved into a stunning new facility on Genesse Street, complete with a "gold dome." By 1902, nineteen substantial knitting mills lay within the city limits and provided work for more than 20,000 men and women. In 1908, Maria and Thomas Proctor, the city's leading benefactors, presented the city with the hundreds of acres of park land they had acquired over the years. The New York Central continued to expand in the city and in 1914 the magnificent million-dollar Union Station was completed. One of Utica's proudest days occurred on June 19, 1908 when the Republican National Convention nominated Utican James Schoolcraft Sherman to run for the office of Vice President, with Ohio's William Howard Taft heading the ticket.

The Bungalow became one of the most popular styles of design in early-twentieth-century Utica. Typically 1½ stories in height, Bungalows often incorporate a recessed front porch and dormers to allow light into an otherwise dark upper story. This distinctive Herkimer Road Bungalow is tile-roofed.

World War I fueled Utica's prosperity as local industries produced goods for the war effort, including much of the underwear worn by U.S. soldiers. Savage Arms produced thousands of Lewis machine guns and plants such as Bossert's were making war products by the thousands. The members of the Oneida County Home Defense Committee planned food gardens, worked on farms, raised funds for the Red Cross, made surgical dressings and sold and promoted the purchase of Liberty Bonds.

The end of the war in 1918 resulted in the military canceling most of its orders with the Utica mills and by 1922, the number of local knitting mills in Utica fell from nineteen to six. Despite the failure of many of the mills, other commercial ventures continued to prosper until the onset of the Depression. Utica fared much the same as did other cities, with a nearly in-

European revival styles, such as the Tudor Revival depicted above, harkened back to a period in the distant past. Houses of this particular style employed a half-timbered finish suggestive of sixteenth-century English design.

stant cessation in construction, drastically reduced factory production, and massive unemployment. In fact, unemployment was serious enough that when Maria Proctor decided to raze the deteriorated Bagg's Hotel, she insisted that the building be demolished by hand to provide employment to more laborers.

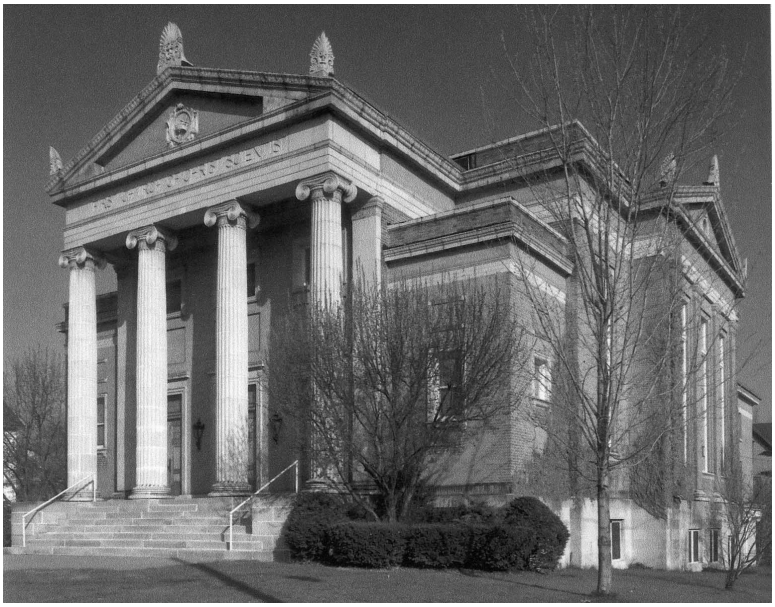
With World War II, Utica's knitting mills again received orders from the military for underwear and other knit goods. Savage Arms hired hundreds to fulfill contracts with both the American and British military for Thompson submachine guns and Browning automatic rifles. The Bossert Company produced cartridge cases by the millions and Divine Brothers turned out fuses for artillery shells and bomb loading devices, Utica Cutlery made bayonets, and Brunner Manufacturing made pumps and freezing units for the military. Thousands were in the military and civilians of all ages bought millions of dollars of war bonds, volunteered for the Red Cross, collected scrap paper and iron, and worked at Rhoads General Hospital, the Army's convalescent and rehabilitation hospital on Burrstone Road, which by 1946 had cared for more than 25,000 military patients.

Utica's 1927 Baroque Revival-style Stanley Theater was built at a time when the moving picture industry had become firmly entrenched on the American scene.

When Utica's veterans returned from war, the G.I. Bill enabled them to seek an education and since Utica was one of the few northeastern cities without a college, community leaders worked with officials from Syracuse University to establish an institute of higher education college in Utica. In the fall of 1946, Utica College was born in classrooms in the Plymouth Church facilities at Oneida Square. It remained at the Oneida Square site until 1962 when it moved to a new campus on Burrstone Road.


Among the great successes of historic preservation in Utica was the saving of the 1912 Hotel Utica. The landmark hotel has been converted for senior citizen housing. (Photo: Oneida County Historical Society)

The city's sesquicentennial was celebrated in 1948 amidst considerable fanfare, including a gala "Pageant of Progress." With the late 1940s and early 1950s, however, the city's mainstay–the textile industry–began to feel the effect of antiquated facilities and escalating



Anchoring a major block of Genesee Street in the Scenic and Historic Preservation District in the 1914 First Church of Christ Scientist. The building has been adaptively re-used as the Oneida County Historical Society's local and regional history museum. (Photo: Oneida County Historical Society)

labor costs. Industry leaders began to look south in search of less expensive labor and proximity to the cotton fields which provided their raw materials.

Uticans, however, rose to the challenge and assisted with the creation of new industrial and commercial ventures and the expansion of existing operations. In 1960, the Munson-Williams-Proctor Institute's art museum opened in a new building designed by internationally-renowned architect Philip Johnson. The central business district suffered much as did other older downtowns, although some substantial rehabilitation projects restored landmark properties along Genesee Street. A new state office building was built along Genesee Street and now dominates the skyline of downtown Utica. In 1994, in order to protect the city's remaining historic architecture, the Common Council passed Ordinance 313 and created Utica's Scenic and Historic Preservation District along Genesee Street, portions of the neighborhood southeast of Genesee Street, a section of Memorial Parkway, the brewery district west of the downtown, and portions of Herkimer Road north of the downtown.

1.0 Streetscapes

The appearance of the streetscape in the Scenic and Historic District directly affects the overall visual character of the area for years to come. The planning and implementation of streetscape improvement projects should be carried out with the following issues in mind:

1.1 Streetscape development should not impact negatively upon historic properties or their individual components.

1.2 Street lighting devices should be based on historic documentation and should be appropriate to the character of the district.

1.3 Traffic signal poles and municipal signage should be kept to a minimum and should be as complementary as possible to the historic character of the area.

1.4 The installation of plant material should not interfere with commercial activity within the district (e. g., trees should be planted so that they will not directly block store signage).

Fig. 1 Landscaping is an important tool which can substantially improve the visual quality of the streetscape within the district. Landscaping materials should be carefully chosen and installed without negatively effecting the historic building. It is always important to have a clear maintenance plan for landscaping.

1.5 Dumpsters should be located at the rear of properties or at other inconspicuous sites, and should not damage or obscure significant historic features.

1.6 Whenever possible, utility lines should be buried in conduit–including street light and private service lines.

1.7 The placement of utility entrances should occur at rear elevations or other inconspicuous sites. *Compatibility* and *concealment* are the most important factors with respect to utility service and historic buildings.

1.8 The use of "street furniture" is encouraged, providing such items are compatible with the character of the district. Such items should be based on documentation and

should be of a period-appropriate design; care should be taken that they are constructed for long-term outside public use.

1.9 Any public or private streetscape initiative should include a maintenance plan, whether it is a plant maintenance plan or a plan to repaint light poles. Maintenance should be budgeted annually in the owner's financial plan.

1.10 Streetscape improvements should be developed in accordance with state and national accessibility code requirements.

1.11 Interpretive signage should complement the character of the historic district and should be affixed to buildings without damage to historic fabric.

1.12 Contemporary landscaping treatments should not obscure historic resources or features of the district.

1.13 Landscaping should retain historic vegetation, should avoid the radical modification of historic contours, and should always be designed to encourage drainage away from foundations. Plant material should be installed a sufficient distance away from foundations to permit adequate drainage.

1.14 Retaining walls, when visible from a public street, should be constructed of traditional masonry materials (i.e., brick or stone). The use of more contemporary treatments such as railroad ties or pressure-treated lumber is discouraged.

1.15 The Scenic and Historic District Commission encourages the creation of parking lots *behind* buildings whenever possible.

1.16 Parking lots should maintain existing street setbacks and should include plant material to reinforce the setback and visually "soften" the appearance of the lot.

1.17 All parking areas should be adequately lighted, and whenever feasible should use compatible lighting devices with buried power cables.

1.18 New driveways and parking areas must be designed to limit impacts on all features of the historic property, not only the primary building

1.19 Dumpsters and trash cans should be kept on rear elevations and should be shielded from view to the greatest extent possible. If they are visible from the street, they should be fenced appropriately or screened with plantings.

2.0 Demolition in the Scenic and Historic Preservation District

In any historically-significant area, the demolition of contributing properties is an irreversible and negative action which will be felt in the district forever. Demolition is seldom an acceptable treatment for historic buildings in the Scenic and Historic Preservation District.

2.1 Demolition of buildings in Utica's Scenic and Historic Preservation District is inappropriate unless it can be proven that:

- The building's structural failure has been clearly documented to the Commission by an engineer or architect, and
- The safety of the public requires that the building be demolished, and
- All feasible alternatives to demolition have been explored by the owner, including rehabilitation, stabilization, repair, and the sale of the property to an owner who is able to undertake the rehabilitation process, or
- An economic hardship exists which prevents the owner from rehabilitating the property, or
- The building does not contribute to the character of the district because of its age or the degree to which it has been altered.

Fig. 2 Demolition is an irreversible action which should always be avoided for historic buildings in the Scenic and Historic Preservation District.

2.2 Any demolition project must assure that adjacent properties will not be damaged.

2.3 In the unlikely event that demolition of a significant building is approved, the owner should consider making available salvageable architectural artifacts to an appropriate organization for re-use in rehabilitation/restoration projects within the district.

2.4 *Any proposed demolition project must secure a Certificate of Appropriateness and a demolition permit from the City.*

3.0 New Construction/Infill within the Scenic and Historic Preservation District

The construction of new buildings within historic areas presents exciting challenges. New buildings add vibrancy and life to older sections, but their design must be carried out in such a way that they complement, rather than detract from, the streetscape. The following issues are important when planning new construction within the district:

3.1 *Location:* New construction should be oriented in conformity with the other buildings on a given street, and the prevailing setback of the street should be maintained by any new construction. If such setback is contrary to current zoning and subdivision regulations, variances should be sought in order to maintain the prevailing setback.

3.2 *Scale:* New construction should be compatible in scale with the other buildings in the area. New construction of a massive scale should not occur within the historic area, nor should very small, out-of-proportion buildings be added to the building stock of the district.

3.3 *Rhythm:* New construction should mirror the historic window and door rhythm and the height of the various elements--windows, rooflines, etc.--of the other buildings in the neighborhood.

3.4 *Massing:* New buildings should incorporate the same general patterns of massing, including window and door forms, roof profiles, and building shapes as are evident in the existing architecture of the district.

3.5 *Materials:* New buildings should incorporate the same exterior materials as exist on the historic buildings within downtown Utica. Large expanses of glass and synthetic materials such as vinyl, aluminum, Z-brick, "lava rock," T-111, etc. should be avoided.

3.6 *Additions:* Additions to historic buildings should generally be made on a side or rear elevation with a minimal impact on historic features, and should be made in such a manner that, if removed in the future, historic material would not be irreparably damaged.

3.6a Additions should use materials compatible with the historic building and should incorporate appropriate massing, scale, window and door proportions, etc.

General Guidelines for New Construction in Historic Areas

1. New additions to an historic property include new construction physically attached to an historic resource--such as appendage to a building--or separate new pieces of construction having nearby historic counterparts, such as a new building, bridge, road or path adjacent to a similar historic resource. They may also include new installations that are completely contemporary in nature, such as utility towers and service, parking facilities, play equipment, street lighting or signage systems.

2. Any new addition should be located in a manner that allows historic features to remain the primary visual and physical components of the historic property. Considerations include characteristics such as density, orientation, scale and form of features both within the historic property and its setting.

3. Attached additions, such as a building appendage, should be somewhat smaller in scale although similar in overall form to the historic feature. Separate new construction, such as a new building along an historic street or anew path within an historic park, should be of the same general scale or size as adjacent historic counterparts. Considerations include overall dimensions, as well as size of significant features-such as roof slopes and overall height, or road width and general alignment. A general rule of thumb is that the new construction falls within 10% of the scale of historic equivalents.

4. Additions to historic properties should reflect the shape or form of similar adjacent historic counterparts. When shape is determined by strict geometric arrangements-for example, the combination of rectilinear components to form buildings or the 90-degree grid of streets and blocks that delineate a village or neighborhood, these same forms should be reflected in contemporary additions. If historic forms are more organic or free flowing, as might be the case in the arrangement of structures on a farmstead or in the overall layout of a trail system, such forms should guide the design of new construction.

5. New construction should be comprised of individual features comparable, but not identical, to those of similar historic properties. For example in an historic district characterized by dwellings having front porches, paired windows and dormers, new buildings should include these same features. The addition of contemporary new construction having no historic precedent-such as surface parking lots, accessibility ramps or security fencing-should be detailed in a manner that avoids false historicism, and instead consists of features typical of present-day stylistic trends.

6. Materials used in new construction should be compatible with those of corresponding historic properties and their features. Additions having historic counterparts should reflect the overall pattern, texture and color of materials found at the historic property; for example, anew outbuilding should complement an historic main building in application of roof, building cladding, and foundation materials. Contemporary new additions, such as retaining walls or cross-walks, should use materials that complement those of an historic property without conveying a false historic image. (From the New York State Office of Parks, Recreation, and Historic Preservation, State Historic Preservation Office)

4.0 Older Alterations to Existing Buildings

The architectural character of the Scenic and Historic Preservation District evolved over a long period, and many changes which have occurred to the buildings in the district have acquired significance in their own right. Even though they might not be original to the property, it is important to evaluate their own character and appearance before removing such features.

4.1 Each property in the district should be viewed as a product of its own time, whether that time is the mid-nineteenth century or the earlier decades of the twentieth century.

4.2 When early modifications are architecturally compatible with the overall character of an individual building, such modifications should be respected as reflections of the long life of the property.

4.3 Avoid demolition of added features which were installed on buildings within the district without fully investigating their condition and the effect that such removal will have on the main building.

5.0 Dependencies and Other Associated Buildings

Dependencies include carriage houses, outbuildings, and early garages which are primarily found in the residential portion of the Scenic and Historic Preservation District.

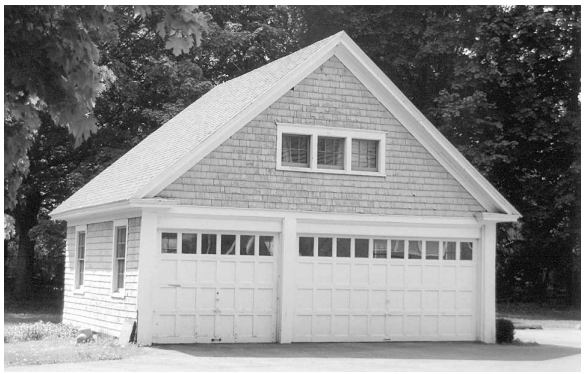


Fig. 3 This 1½-story dependency may have originally been used as a carriage house; it has since been adapted for use as an automobile garage. Such outbuildings are important features on the landscape of the district and should be maintained.

Fig. 4 Substantial dependencies such as this are clearly important to the architectural character of the district and their preservation should be assured.

5.1 Historic dependencies should be treated with the same care as the principal buildings which they serve, and should be repaired and retained.

5.2 Follow the maintenance techniques discussed above for principal buildings, since they apply to dependencies as well.

5.3 Adhere to the requirements for demolition of dependencies, which are the same for the requirements for other types of buildings; they appear in Section 3 of these *Design Guidelines*.

6.0 Commercial Properties, General

All issues set forth in this document are applicable to commercial buildings as well as residential architecture. However, some additional issues should be recognized regarding buildings in the Scenic and Historic Preservation District which were originally erected for commercial use.

6.1 The facades of the historic commercial buildings in Utica's Scenic and Historic District consist of three major components: the storefront--the first story; the upper facade--the second story and above; and the cornice--the decorative feature typical found at the top. Each of these elements is important and should be maintained accordingly.

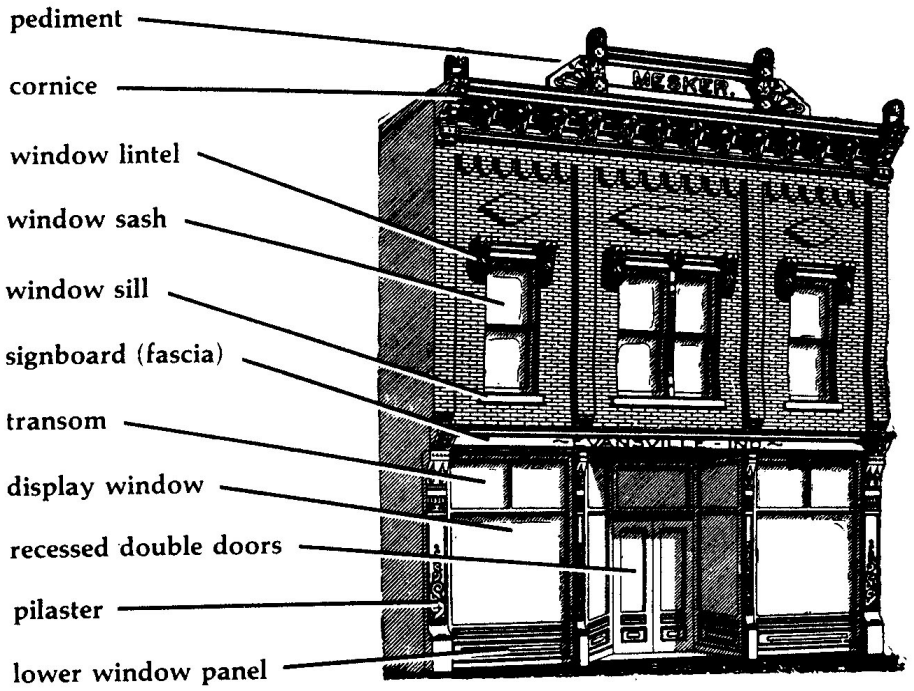


Fig. 5 This commercial facade was featured in the 1905 sales catalog of Mesker Brothers, a leading manufacturer and distributor of storefronts and ornamental metal trim. It is characteristic of most of the historic commercial facades in the Scenic and Historic Preservation District. [reprinted and titles added in Preservation Brief No. 11, *Rehabilitating Historic Storefronts*]

6.2 Consult detailed guidance found in the following specialized publications dealing specifically with historic commercial facades:

- ❑ U. S. Department of the Interior Preservation Brief No. 11, *Rehabilitating Historic Storefronts*.

- ❑ Preservation League of New York State Technical Publication No. 2, *A Practical Guide to Storefront Rehabilitation*

- ❑ National Main Street Center publication, *Keeping Up Appearances: Storefront Guidelines*.

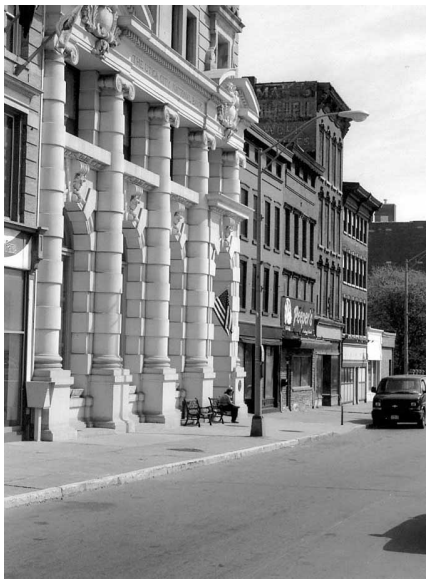


Fig. 6 Genesee Street retains a rich collection of Utica's historic commercial architecture. Every effort should be made to retain the original character of these important landmark properties.

Copies of these publications are available from the Office of Urban and Economic Development Department at City Hall.

Storefront

6.3 As with other types of buildings, avoid the use of historically-inappropriate materials. Storefronts are highly visible and materials should be of the best possible quality.

6.4 The storefront area should remain as transparent as possible. Display windows should not be reduced in size; if the retail space is converted to a different use, privacy can be assured by using blinds or curtains.

6.5 If display windows are replaced, such treatment should use laminated glass or insulated glass; the historic configuration of the replacement windows and their traditional display window dimensions should be retained.

6.6 If transom windows are found above the display windows, they should be retained, particularly if they are of art glass. In store

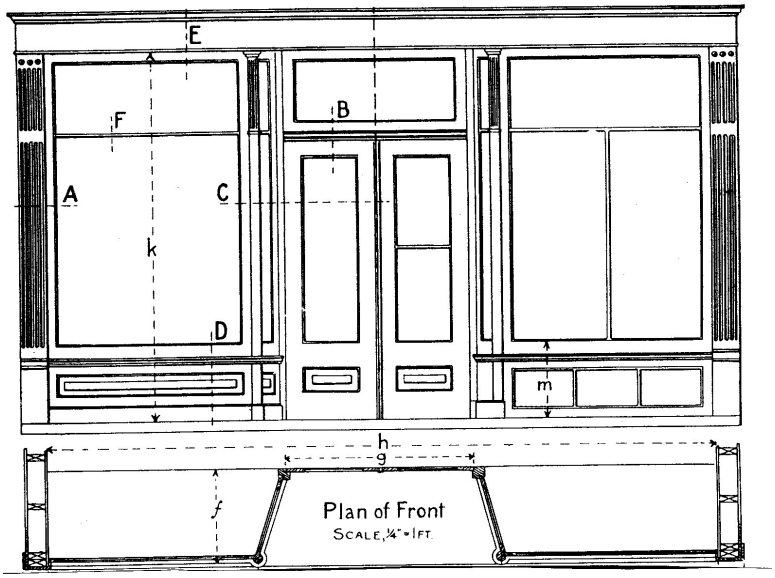


Fig. 7 This storefront drawing appeared in elevation and plan in the 1903 edition of the *General Catalog of E. L. Roberts*, Chicago-based millwork specialists. It shows the transparent qualities of the early twentieth-century storefront, the recessed entrance, bulkheads, transoms, etc., which should be retained in Utica's commercial buildings or should be designed in the course of storefront reconstruction projects.

front rehabilitation projects, transoms may or may not be included within the design.

6.7 Bulkheads below the display windows should be retained. If new bulkheads are to be installed, they should be of wood, and may have recessed or raised panels or should match the historic detail if documentation is available; molding strips applied to the surface should be avoided. Bulkheads should not be any more than about twenty inches in height.

6.8 Significant surviving historic elements, such as storefront cornices and cast iron features, should be retained and re-used in any rehab project.

6.9 Entry doors set flush with the building should be avoided unless historic documentation exists to the contrary. Generally, doors should be recessed within an entryway set at about a thirty-degree angle to the plane of the building, as shown on the drawing on page 23. The recessed and sloping entry provides a more inviting entrance and creates additional sight line opportunities for visual merchandising.

6.10 The storefront should be visually "contained" within the vertical structural piers of the building. Storefront materials and color should not spill onto the piers which frame the storefront.

6.11 Substitute materials conveying the same sense as the original may be considered for rehabilitation projects.

Upper Facade

6.12 Windows should be retained within the upper facade without alteration to their openings; refer to guidelines for windows in Section 8, below.

6.13 Original exterior surfaces should be retained or restored if they have been covered or otherwise altered; refer to comments about masonry cleaning, wood wall surfaces, repointing, and painting, below.

Fig. 8 The above photo illustrates the practice of "slipcovering," involving the cladding of the upper facade on commercial buildings in non-historic materials. Such treatment is not appropriate for the Utica Scenic and Historic District.

Fig. 9 As can be seen from the above, when a cornice is lost the result is devastating to the historic character of the individual building and of the streetscape.

Cornice

6.14 Cornices on buildings in the district should be retained and repaired as needed.

6.15 Brick cornices should be repointed as needed; refer to repointing guidelines, in Section 1, above.

6.16 Wood cornices should be repaired, primed, and painted; refer to painting guidelines in Section 7, above.

6.17 Most metal cornices may be repaired as one would repair metal on an automobile, by using body putty or a similar material and then selecting appropriate colors for the final finish coat; copper cornices should be repaired using treatments appropriate for this particular material.

6.18 Cornice replacement projects which seek to replace lost wood or metal features may employ substitute materials which convey the same sense as the original.

Guidelines for Rehabilitating Existing Historic Storefronts	
1.	Become familiar with the style of your building and the role of the storefront in the overall design. Don't try to "early up" a storefront. Avoid stock "lumberyard colonial" detailing such as pedimented frontispiece entrances, coach lanterns, pent roof overhangs, wood shakes, non-operable shutters, and small-paned windows except where they existed historically and where the presence of such features can be documented.
2.	Preserve the storefront's character when a new use occurs on the interior. If less exposed window area is desirable, consider the use of interior blinds and insulating curtains rather than altering the existing historic fabric and window-to-wall ratio.
3.	Avoid use of materials that were unavailable when the storefront was constructed; this includes vinyl and aluminum siding, anodized aluminum, mirrored or tinted glass, artificial stone, and brick veneer.
4.	Choose paint colors based on the building's historical appearance. In general, do not coat surfaces that have never been painted. For some storefronts, contrasting colors may be appropriate, but avoid too many colors on a single facade. [Adapted from Preservation Brief No.11, *Rehabilitating Historic Storefronts*]

Guidelines for Designing Replacement Storefronts

1. ***Scale:*** Respect the scale and proportions of the existing building in any new storefront design.

2. ***Materials:*** Select construction materials which are appropriate to the storefront: wood and glass are usually more appropriate replacement materials for Utica storefronts than is masonry which tends to overpower the storefront and its individual components.

3. ***Cornice:*** Respect the horizontal separation between the storefront and the upper facade. In many cases, a cornice or fascia board was provided to accommodate the storefront signage. Such design is appropriate for new fronts as well.

4. ***Frame:*** Maintain the historic relationship of the storefront to the facade of the building and the streetscape. Most storefront frames are generally composed of horizontal and vertical elements and the entire storefront should not be recessed behind the plane of the rest of the building.

5. ***Entrances:*** Differentiate the primary retail entrance from any secondary access to upper floors. In order to meet current code requirements, out-swinging doors generally must be recessed. Entrances should be placed where there were entrances historically, particularly when suggested by architectural detailing on the upper stories.

6. ***Windows:*** The storefront generally should be as transparent as possible. Use of glass in doors, transoms, and display areas allows for visibility into and out of the store.

7. ***Secondary Design Elements****:* Keep the treatment of secondary design elements such as graphics and awnings as simple as possible in order to avoid visual clutter both for the building and for the streetscape. [Adapted from Preservation Brief 11, *Rehabilitating Historic Storefronts*]

.giF

10 The "before-and-after" views of this storefront rehabilitation project illustrate the design of compatible new bulkheads, the use of double-glazed display windows, the uncovering of previously-hidden transom windows, the use of light and dark colors to accentuate architectural detail, and the highly effective choice of both window and overhanging signage which is illuminated in an architecturally-compatible manner.

Fig. 11 Over the years, various renovation projects have resulted in the loss or obscuring of all historic materials on this nineteenth-century storefront. The latest application employed inappropriate treatments such as the use of artificial brick and a pent roof clad in wood shingles. Such rehabilitation treatments are not appropriate for the Utica Scenic and Historic District.

7.0 Masonry

7.1 Exposed masonry surfaces on historic buildings within the district should remain exposed. Surfaces should not be covered with new materials such as vinyl, aluminum, dryvit, T-111, etc.

7.2 Masonry surfaces which have not been painted previously should not be painted, since painting will cover defining features such as joint profiles and bonding patterns. Painting will also create an instant and continuing maintenance expense for the future.

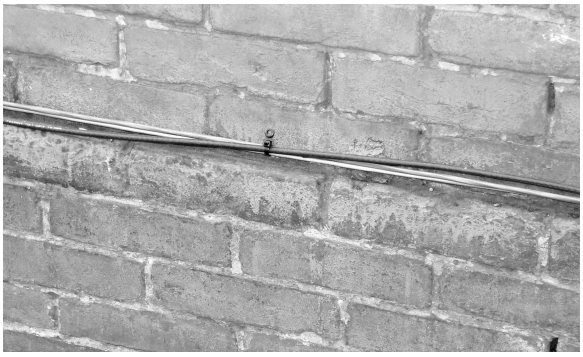


Fig. 12 Utility wires should not be mounted on the surfaces of buildings in the Scenic and Historic District and in particular, wires should not be surface mounted on the facades of buildings.

Fig. 13 The cleaning of this previously-unpainted 1880s building demonstrates the dramatic visual effect of properly executed masonry cleaning. Using an environmentally-acceptable cleaning solution and a low-pressure water rinse, the surfaces were cleaned without any repointing being necessary.

Fig. 14 The process of cleaning a painted historic building involves both the stripping of paint and cleaning of dirt which has accumulated on the surface.

Fig. 15 When paint is stripped from a historic building, not only must care be taken not to harm the brick and mortar, but the residue must be collected and disposed of in an environmentally-responsible manner (see Fig. 14, left). As shown in the “after” view, above, the results are impressive.

7.3 Some previously-painted masonry surfaces should be re-painted. If owners wish to clean the paint from historic masonry surfaces, this treatment should be undertaken only using the gentlest effective means possible. In no case should abrasive cleaning (i.e., sandblasting, water-blasting, blasting with nut shells, etc.) be used. Further guidance for masonry cleaning is found in the U. S. Department of the Interior's Preservation Briefs No. 1, *The Cleaning and Waterproof Coating of Masonry Buildings* and No. 37, *Removing Graffiti from Historic Buildings*. Copies of these materials are available from the Office of Urban and Economic Development at City Hall.

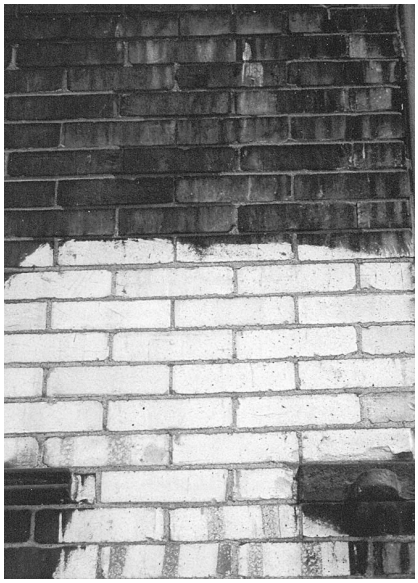


Fig. 16 A test patch taken prior to a cleaning project will confirm whether or not a building is a candidate for such rehabilitation activity.

7.4 A test patch should *always* be taken prior to beginning a major cleaning project, since the masonry may not be suitable for cleaning due to its age or condition. Also replacement materials may have been installed that are better hidden with paint. Always inspect the building fully before beginning a cleaning project; window and door openings may have been altered and in-filled with brick that does not match the original and the building may look better re-painted than cleaned.

7.5 Masonry cleaning, particularly paint-stripping, must be undertaken in an environmentally-responsible fashion. The paint on older buildings in Utica is very likely lead-based, and when removed should be disposed of properly.

7.6 If repointing of historic masonry is necessary, the mortar should duplicate the original in color and composition and the re-pointed joint profiles should match the original. The use of mortar with a high Portland cement content should be avoided, since it will be considerably harder than most historic masonry and can cause irreversible damage to the historic masonry units. Further guidance for repointing is found in the U. S. Department of the Interior's Preservation Brief No. 2, *Repointing Mortar Joints in Historic Brick Buildings.* Copies of this material are available from the Office of Urban and Economic Development at City Hall.

Fig. 17 When abrasive cleaning is undertaken, including treatments such as sandblasting or high-pressure water washing, spalling can occur to the soft brick surfaces of historic brick such as that found throughout Utica's Scenic and Historic District.

Sample specification for masonry cleaning and re-pointing projects

The building will be cleaned using the ----- cleaner, as manufactured by the ---- Company, diluted as recommended by the manufacturer. The cleaner will be applied to pre-wet masonry and will be allowed to dwell on the surface long enough to assure that the paint and staining are loosened satisfactorily. The walls will be rinsed with a cold pressure wash not to exceed 150-200 pounds per square inch (psi) at 4 to 5 gallons per minute (gpm), using a 45-degree fan-tip nozzle held no closer than twelve inches from the surface. If needed, a poultice with an appropriate solvent will be applied to those locations showing excessive staining.

The mortar joints will be spot-pointed with a matching mortar in the proportion of one part Portland (ASTM C-150, Type II, white, non-staining), three parts lime (ASTM C-207, Type S, hydrated), and six parts sand (ASTM-C-144). All new mortar will match the color, texture, composition, joint profile, and width of the original mortar.

7.7 If it is necessary to patch or replace individual brick units, such work should be completed with used brick and the surface of the brick originally intended for the exterior should be so placed. Replacement bricks that fail to match the original in size, shape, and color should not be used.

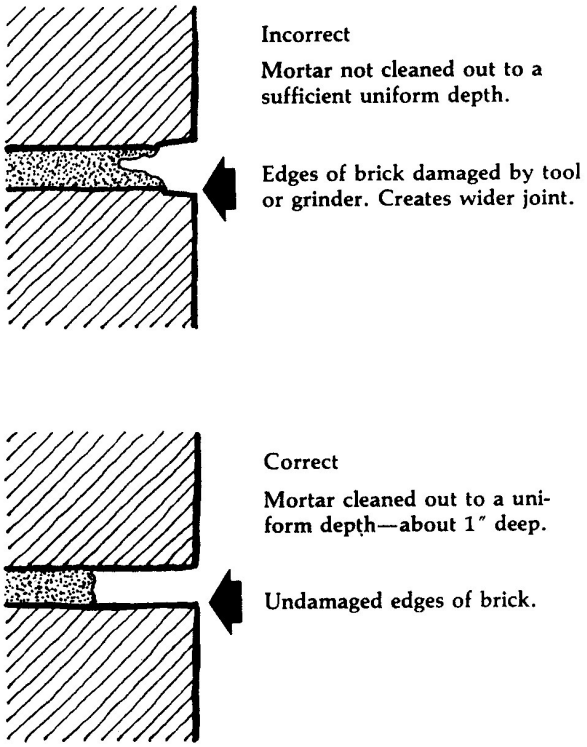


Fig. 18 It is important to prepare mortar joints properly before repointing, so that a suitably repointed joint will contribute to the preservation of the historic properties in the Scenic and Historic District. [Drawings by Robert C. Mack and David W. Look, from Preservation Brief No. 2, *Repointing Mortar Joints in Historic Brick Buildings*]

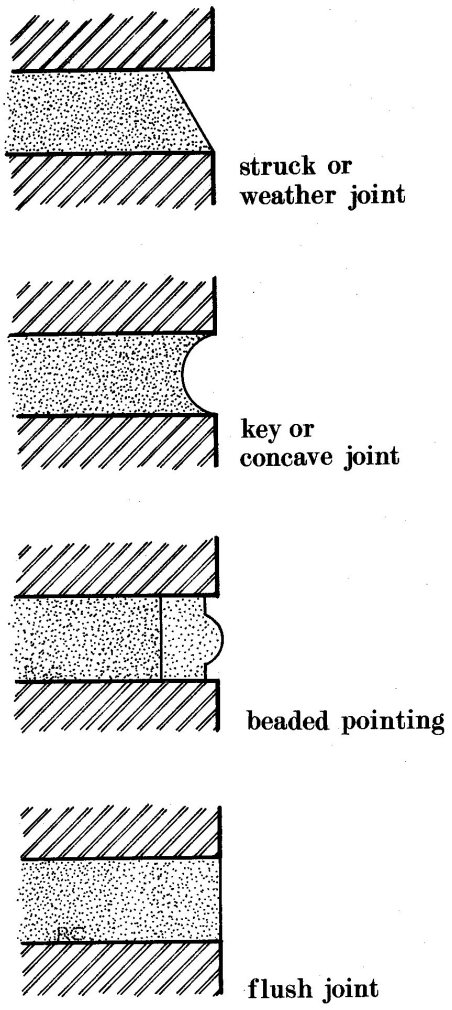


Fig. 19 When repointing is necessary, whether it involves brick or stone, the repointed joint profile should match the original. Above are several distinct types of joint profiles; most masonry within Utica's Scenic and Historic District employs the flush joint. [Drawing from *Guidelines for Restoring Brick Masonry*, British Columbia Heritage Trust Technical Papers Series]

Fig. 20 The lack of an adequate drainage system has created serious problems for this historic brick building, including the growth of moss on the sides, the penetration of moisture into the surfaces, and the accelerated deterioration of the brick and mortar. This problem can occur on residential or commercial buildings of wood or masonry construction.

7.8 Care should be taken to avoid the replacement or covering of historic foundations and also to keep them free from concentrations of excessive moisture.

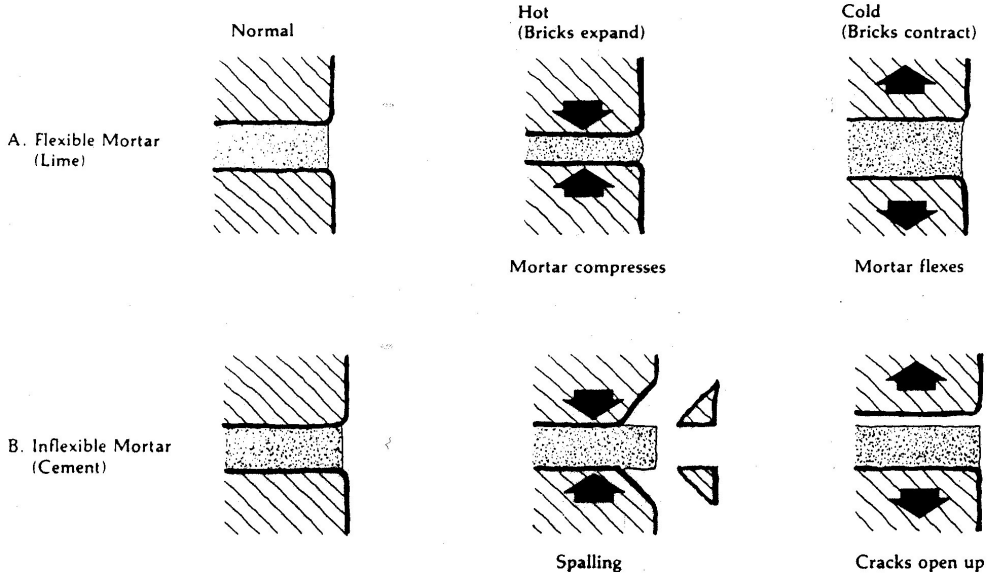


Fig. 21 The use of mortar which is significantly harder than the original can cause serious and irreparable damage to historic bricks. The illustration above shows the effect of changes in temperature upon a flexible lime mortar (top) and an inflexible high-cement mortar (bottom). As freezing and thawing occurs, the materials expand and contract; inflexible mortar will cause the bricks to fail and spall. The use of a flexible mortar is recommended. [Drawing adapted from *Maintenance for Old Buildings*, National Swedish Institute for Building Research as reprinted in Preservation Brief No. 2, *Repointing Mortar Joints in Historic Brick Buildings*]

General Guidelines for Treatment of Historic Masonry

1. Historic mortars were often softer because of their high lime content and lack of Portland cement. New mortar should be soft enough to prevent damage to historic masonry materials. Work will be appropriate providing it occurs only where mortar is missing or deteriorated. Because mortar saws and grinders can damage historic brick or stone, mortar shall be removed only with hand-held, non-power tools. New mortar should match the original in color, texture, tooling, size and profile of joint. The following mortar mix is recommended for 19th century construction:

   1 part white Portland cement
   3 parts Type S hydrated lime
   6 parts sand with no admixtures

   For 20th century construction, slightly harder mortars may be appropriate and the following mix should be considered.

   1 part white Portland cement
   1 part Type S hydrated lime
   6 parts sand with no admixtures

2. When repointing at parapets, at grade, or other areas exposed to harsh weathering conditions, it may be appropriate to use a more durable new mortar. Please note that this mix should not be used at other locations. In addition, mortar saws should not be used as they can damage historic brick or stone. The following mix is recommended:

   2 parts white Portland cement
   3 parts Type S hydrated lime
   6 parts sand with no admixtures

3. Harsh chemical or high-pressure washing can damage the protective outer coating of historic masonry. Cleaning should remove surface dirt using the gentlest methods possible. Work will be appropriate providing only non-ionic neutral pH detergents (not chemicals), non-metallic brushes or scrapers, and water pressure no greater than 150 pounds per square inch (psi).

4. Moisture trapped under inappropriate coatings can cause excessive masonry damage in freeze-thaw cycles. These coatings prevent the natural passage of moisture from within the wall and aggravate most existing moisture problems. Work will be appropriate providing acrylic sealers, cementitious paints and other non-breathable coatings are not applied to historic masonry surfaces. (From the New York State Office of Parks, Recreation, and Historic Preservation, State Historic Preservation Office)

Wood

7.9 All surfaces of wood should be kept free from moisture penetration.

7.10 Damaged wood siding should be repaired rather than replaced.

7.11 When replacement of deteriorated wood is necessary, it should be carried out with new wood of matching size and profile.

7.12 When wood surfaces are deteriorated, they should never be painted or otherwise covered without first identifying and treating the causes of the deterioration.

7.13 All previously-painted wood surfaces should be scraped, sanded, and cleaned of debris prior to painting.

Fig. 22 This Genesee Street home exhibits shingled wall surfaces which provide a very distinctive " skin" for the home. Such surfaces should always be repaired and should not be covered with non-historic materials.

Fig. 23 As shown in the above photo of two identical houses, the installation of non-historic siding results in significant damage to the historic character of the building. Such treatment is *not recommended* in the Utica Scenic and Historic District.

7.14 New wood should be back-primed (painting the surfaces which are not to be visible) prior to installation.

7.15 Deteriorated wood should be repaired using epoxy wood consolidants wherever possible. These are available at most hardware stores and builders' suppliers.

7.16 The removal of non-historic siding from wood buildings is encouraged. Care should be taken to plan for the repair of the original material after the non-historic siding is removed.

7.17 The application of non-historic siding material is discouraged throughout the Utica Scenic and Historic District.

8.0 Windows and Doors

8.1 Windows and doors are among the most defining features of historic buildings, and can account for as much as one-third of a building's surface area. For this reason, the care given to windows and doors is extremely important and alterations should be carefully planned. The relationship of wall surface to openings--often called the "rhythm" of the windows and doors--should be maintained.

Fig. 24 This Federal-style door, complete with sidelights and a fanlight, is among the most distinctive architectural features found in the Scenic and Historic Preservation District. Whether they are ornate or modest, historic doors and their trim should be retained and repaired rather than replaced.

8.2 The overall size of window and door openings should not be modified and openings that have been changed should be returned to their original dimensions whenever feasible.

8.3 Windows and doors should always be repaired rather than replaced. If replacement is necessary, it should be completed using units that match the original in material, configuration of panes, and dimension.

8.4 Avoid the temptation to create a false sense of history by "earlying up" a building by installing windows with small-paned sash unless the historic appearance of such sash can be documented.

8.5 Storm doors and windows may be used in the district, but their finish should be painted to match the other trim on the building. Shiny metallic surfaces should be avoided. Full-glass storm doors are preferred and should expose as much of the inside door as possible. "Crossbuck" storm doors are architecturally and historically inappropriate and their use should be avoided.

Fig. 25 Whether space is vacant or fully-utilized, windows should always be maintained in good condition, without broken panes or deteriorated trim. The boarding up of windows should *not* occur within the Utica Scenic and Historic District.

8.6 If exterior storm windows are used, they should fit the opening of the windows without having either to infill any portion of the opening or flatten any part of an arch. Storm windows should be installed within the window opening, rather than on the outside surface of the building and the window frame and dividers should match those on the primary window unit.

Fig. 26 This handsome six-over-six-light window dates from before the Civil War and retains the small-paned windows characteristic of the era. Such sash should generally not be used on homes dating from the late 1800s and beyond, unless their historic presence can be documented.

8.7 Interior storm windows offer an attractive solution to the problem of air infiltration. They do not compromise the exterior appearance of the window and often a window with a curved sash has a flat-topped inside frame which can easily accommodate an interior storm window.

8.8 Shutters should be used only when their original appearance can be documented through a photograph or by physical evidence such as shutter hinges, silhouettes, or holes in window frames. If shutters are to be used they should be hung onto the face of the window frame--not the wall of the building--using hinges and should be sized to fit one-half of the window opening. Shutters should be only of wood construction.

8.9 Whenever possible, avoid the placement of window air conditioners where they will be easily seen from the street; attempts should be made to insert units on secondary elevations.

8.10 The reflective quality of windows in Utica's Scenic and Historic District should not be altered with the installation of tinted glass or the coating of the surfaces of the glass.

Fig. 27 Window air conditioners should be installed only on secondary elevations–preferably on the rear or side of a building–and should never damage historic building materials.

8.11 Consult additional guidance found in the U. S. Department of the Interior's Preservation Brief No. 3, *Conserving Energy in Historic Buildings* and in Preservation Brief No. 9, *The Repair of Historic Wooden Windows*. Copies of this material are available from the Office of Urban and Economic Development at City Hall.

General Guidelines for the Treatment of Windows within Historic Areas

1. Because windows contribute to both the interior and exterior character of an historic building, the federal *Secretary of the Interior's Standards for the Treatment of Historic Properties* recommend the retention and repair of historic windows.

2. Where windows are missing or beyond repair, or are contemporary units in historic openings, replacement units can be considered and must match their historic counterparts in material, finish, configuration and all dimensions, profiles, visual/reflective qualities, and setback from the exterior wall plane. Metal/metal-clad replacements meet the S*tandards* only if the historic windows were metal; vinyl/vinyl-clad replacements never meet the *Standards.*

3. In almost all cases, the repair and retrofitting of historic wood windows is the most feasible and prudent course of action, and far superior to replacing windows with aluminum or vinyl units. (For example, in 1989 the U. S. Military Academy at West Point had to replace aluminum window units that were only twelve years old.) The life of wood windows, especially historic units commonly made of hardwoods, is generally the life of the building, that is 50 years or more. Aluminum and vinyl window manufacturers do not guarantee their sash for this length of time.

4. It is [often] assumed that aluminum and vinyl windows are more energy efficient than wood units, which is not the case since neither aluminum nor vinyl has any insulating value while wood does. Nonetheless, most energy lost through historic windows is not due to the conduction of heat through the sash material, but rather air infiltration, which is easily prevented with proper caulking and weather-stripping. Once repaired, historic wood windows can meet or exceed the air infiltration qualities of aluminum and vinyl sash and ASTM standards.

5. Additional thermal efficiency can be realized through the use of interior or exterior storm windows. Such units should fill the window opening completely, without the use of spacers or filler panels; and stiles and meeting rails should align with those of the prime sash. Exterior storms should be painted or have a factory-applied finish matching that of the prime sash; bronze or "silver" mill-finish treatments generally are not appropriate. Both traditional wood units and contemporary triple track units can be designed to meet these guidelines. In all cases, adequate ventilation must be provided when utilizing storm units to avoid moisture condensation.

6. Over the course of time, historic wood windows have been treated with lead-based paints and other potentially hazardous materials, such as asbestos used in caulk or glazing compounds. Reducing these hazards can be successfully accomplished without destroying historic features or materials. The reasonable control of these hazards can be realized through a variety of measures, ranging from modified maintenance to selective substrate removal. In the case of historic windows, consideration should be given to whether or not the affected materials are on friction surfaces (i.e., interior features that functionally rub together or are subject to human wear); accessible, projecting mouth able surfaces (i.e., areas that can be mouthed by small children; an issue reserved for residential buildings); and impact surfaces (i.e., areas that become chipped or scraped because of their location). The preferred treatment for all of these surfaces is selective removal of the hazardous materials and application of good quality paints, caulk or glazing. Limited replacement of materials may be appropriate, such as replacing a parting bead or stop; complete replacement is rarely necessary or acceptable.

7. In those cases where replacement of prime sash can be justified, in-kind replacement wood windows are readily available and affordable. While windows constructed of alternate materials may have been approved in very limited instances in the past, wood window manufacturers have substantially increased the number of historically appropriate options by adding new products and improving others. For example, many manufacturers offer true divided-light sash, as well as integral mullion/muntin grills; these contemporary options make it easy to find an appropriate replacement unit. (Note:: surface applied, snap-in mullions/muntins generally are not acceptable). Any replacement unit must fill the historic opening completely, without the use of spacers or filler panels. (From the New York State Office of Parks, Recreation, and Historic Preservation, State Historic Preservation Office)

9.0 Roofs, Gutters, and Downspouts

9.1 The various parts of the building's drainage systems, including gutters, flashing, coping, etc. should be inspected and repaired before undertaking any roof project.

Fig. 28 If buildings and their individual components are not maintained regularly, deterioration will surely follow. In the photo above, dirt has accumulated in the gutter, encouraging the growth of unwanted and potentially damaging plant material.

9.2 The original form and pitch of historic rooflines should always be maintained.

9.3 Whenever it is feasible, historic roofing material such as slate or metal should be repaired rather than replaced.

9.4 If a roof is highly visible, then replacement material should match the original as closely as possible in scale, texture, and color. If the roof surface is not visible--such as on a commercial building with a nearly flat pitch--then a contemporary material such as rubber is acceptable.

9.5 The replacement of existing roofing material with new material which matches in color, composition, and texture is generally preferred.

9.6 Avoid re-roofing over an existing roof.

Fig. 29 The new half-round downspout shown above was installed well after the lack of proper drainage had caused failure in the corner of this historic brick building. Proper guttering and water diversion systems should be well-maintained throughout the Scenic and Historic District.

9.7 Ornamental features applied where a roof and wall intersect--such as gable-end trim and cornices--are highly significant elements and should always be repaired and retained.

9.8 Roof and soffit vents should be placed on inconspicuous elevations.

9.9 Original gutters and drainage features should be maintained whenever possible. If necessary, replacement gutters and downspouts of a full-round or half-round form is preferred for the nineteenth- and early twentieth-century buildings in the Scenic and Historic District. They are less costly than more modern-appearing products and may be of terne plate, stainless

steel, or heavy-weight aluminum. Gutters and downspouts should be painted to match the nearest surface (wood trim, brick, etc.).

Guide to Slate Replacement & Repair

The following guidelines are provided to assist in the repair/replace decision making process:

1. Consider the age and condition of the roof versus its expected serviceable life, taking into account the type of slate employed.

2. Calculate the number of damaged and missing slates. Is the number less than about 20%? Is the roof generally in good condition? If so, the roof should be evaluated for *repair* rather than replacement. Also, keep in mind that the older a roof becomes, the more maintenance it will likely require.

8. Determine if active leaks are present and identify their source. **Do not assume the slates are leaking**--gutters, valleys and flashings are more likely candidates. "False leaks" can be caused by moisture condensation in the attic due to improper ventilation.

4. Check the roof rafters and sheathing for moisture stains. Poke an awl into the wood to determine if it is rotted. Remember that very old, delaminating slates will hold moisture and cause adjacent wood members to deteriorate even if there are no apparent leaks.

5. Are many slates sliding out of position? If so, it may be that ferrous metal fasteners were used and that these are corroding, while the slates are still in good condition. Consider salvaging the slates and re-laying them on the roof. If the slates have worn around the nail holes, it may be necessary to punch new holes before re-laying them..

6. Consider the condition of the roof's flashings. Because slate is so durable, metal flashings often wear out before the slate does. Examine the flashings carefully. Even the smallest pinhole can permit large quantities of water to enter the building.

7. Is the deterioration of the slate uniform? Often this is not the case. It may be that only one slope needs to be replaced and the other slopes can be repaired. In this way, the cost of replacement can be spread over many years.

8. Press down hard on the slates with your hand. Sound slates will be unaffected by the pressure. Deteriorated slates will feel brittle and will crack. Tap on slates that have fallen out or been removed. A full, deep sound indicates a slate in good condition, while a dull thud suggests a slate in poor condition.

9. Are new slates readily available? Even if replacement is determined to be necessary, the existing roof may have to be repaired to allow time for documentation and the ordering of appropriate replacement slates. [From Preservation Brief No. 10, *The Repair, Replacement, and Maintenance of Historic Slate Roofs*]

9.10 New flashing should be finished according to the manufacturer's specifications.

9.11 Satellite dishes, antennas, etc. should be small and should be located and attached to the building inconspicuously in a manner that does not harm historic building materials. Locations not visible from the street are ideal.

9.12 Owners should assure that excessive accumulations of dirt do not occur in gutters, along flat roof surfaces, etc. Regular maintenance is vital if Utica's historic buildings are to be maintained properly.

9.13 Consult additional detailed roofing-related guidance found in U. S. Department of the Interior Preservation Briefs No. 4, *Roofing for Historic Buildings* and No. 29, *The Repair, Replacement and Maintenance of Historic Slate Roofs*. Copies of this material are available from the Office of Urban and Economic Development Department at City Hall.

Chimneys and Other Areas of Moisture Penetration

9.14 Chimneys, dormers, and snowguards are important architectural features and should be retained in any roofing project. Chimney rehabilitation and reconstruction should match the original in dimension, materials, brick pattern, details, and form as closely as is possible.

9.15 The parging (stuccoing) of previously-unparged chimneys is not recommended.

9.16 Exposed portions of flue liners should be painted with heat-resistant paint to match the color of the brick chimney.

9.17 Boxed wood or sided chimneys are not recommended.

Fig. 30 Chimneys are significant architectural features and should be repaired and retained in any rehabilitation project.

Porches

Fig. 31 Existing historic porches should be retained and carefully repaired. The design of replacement porches should be based upon solid physical or documentary evidence.

9.18 Many residential properties in the Scenic and Historic Preservation District retain original or early porches. Porches are very important visual features and should be repaired and retained.

9.19 Utica's historic porches will last for generations if they are properly maintained and kept watertight. Some components of porches are more exposed to the elements than are others, but all elements--columns, posts, balusters, stairs, floors, lattice skirts, brackets, etc.--should be kept in a watertight condition by routine caulking and painting.

9.20 Porches should not be enclosed to create additional living space. If enclosure is necessary, it should be done in such a manner that it is reversible and that historic features are not damaged or destroyed. Every effort should be made to assure that the enclosed porch still looks like a porch, not an enclosed room. Any porch enclosure must be highly transparent--comprised mostly of glass.

Fig. 32 Porches–particularly on building facades--should not be enclosed in order to create additional space. Such alterations negatively effect the historic appearance of properties originally constructed for residential use.

9.21 Avoid the construction of new porches without evidence that an earlier porch existed on the property. Similar properties within the district can be examined to determine the size, configuration, and materials for reconstructing porches.

9.22 Porch components should be repaired rather than replaced. If deterioration is too severe, then replacement units should match the original. Contemporary stock replacement components--columns and balusters, for example--are often not scaled properly to match historic buildings and should be avoided.

10.0 Painting

Paint provides protective measures and decorative treatments, which have significant effects on the appearance of the nineteenth- and twentieth-century architecture within the Scenic and Historic District.

10.1 If paint failure is evident, always identify and treat the source of the problem before beginning a painting project.

10.2 All surfaces should be dry and properly prepared prior to painting. Careful scraping and hand-sanding will assure that the surfaces are free of debris.

10.3 Caulk all joints carefully; caulking not only provides for a more uniform painted surface but can also assist in creating a more energy-efficient building.

10.4 Prime all surfaces prior to painting; surfaces of new wood that will not be exposed should be “back-primed” prior to installation in order to assure maximum durability.

10.5 Never remove paint from wood wall surfaces by abrasive methods. Sandblasting will damage the wood irreparably and water-blasting subjects the surface to an unusually high volume of moisture and can cause long-term moisture infiltration problems.

10.6 Ideally, oil-based paint should be applied over oil-based paint, and latex over latex; oil over latex will fail and should not be used.

10.7 Clear finishes and stains are not appropriate for historic buildings within the Scenic and Historic District.

10.8 Pressure-treated wood is recommended only for non-visible locations (porch joists, etc.); if pressure-treated wood has been used for a project, it should be painted using appropriate colors and following the manufacturer’s recommendations.

10.9 Take all necessary precautions relative to lead paint in accordance with state and local regulations.

10.10 Property owners are urged to use historically-appropriate paint colors and to place the colors on the building (lights and darks) as they would have been placed historically. Sources of information on appropriate paint color selection and placement are available from the Office of Urban and Economic Development Department at City Hall.

10.11 Heat-generating paint removal methods are not recommended to lift layers of paint, since such methods can cause the exceedingly dry building materials of historic buildings to ignite accidentally.

10.12 Consult U. S. Department of the Interior Preservation Brief No. 10, *Exterior Paint Problems on Historic Woodwork*. Copies of this material are available from the Office of Urban and Economic Development Department at City Hall.

11.0 Signage

The quality of the graphic message conveyed by a business district or a neighborhood in which commercial uses are permitted is nearly as important as is the district's architectural character. Signage should be designed in such a way that it does not impact adversely either upon the historic buildings found therein or upon the area's streetscapes. Article V of the City Zoning Ordinance deals with the erection of signs; in addition to the provisions found in Article V, the following considerations apply to the Scenic and Historic Preservation District:

General Guidelines for the Design and Installation of Signs on Commercial Buildings in the Scenic and Historic District	
1.	Signage should express an easily-understood, simple message.
2.	Choose lettering styles which are easily read.
8.	Signs should be installed within the storefront area of the building; they should not "spill over" onto the storefront's vertical piers or onto the upper facade.
4.	Lettering should occupy about 60% of the area of the signband; graphics should not be too small to be read or so large that they overpower the storefront.
5.	Whenever possible, choose colors which are compatible with the character of the district and with the individual building.
6.	Avoid the use of internally-illuminated signs; in the context of a historic district, signs should be externally illuminated.
7.	Signs should be compatible with the character of the district and the building with relation to their size, color, placement, and method of illumination.
8.	**Always** consult the City before committing to the purchase of a sign.

11.1 Secure a sign permit from the City; permits are required for most signage.

11.2 Signage should be installed in a manner that does not obscure or destroy significant features on a building.

11.3 Signage should be mounted so that holes can be patched easily; mount signs into mortar joints, not directly into the masonry units. If holes or hangers from earlier signs remain, try to make use of them.

11.4 Signs should be externally illuminated, not internally illuminated. "Gooseneck" lights as shown in Fig. 36, below, may be used for some types of signage appended directly to buildings.

11.5 Lighting should never create safety problems for pedestrians or vehicular traffic.

Fig. 33 The signage for this commercial building was carefully chosen and was executed in a manner consistent with the historic commercial character of the property, including the installation of a flat-mounted sign within the upright storefront piers and inside the signband designed for that particular storefront.

11.6 Some commercial storefronts retain their natural signbands, constructed when the building was new. As shown in Fig. 33, signs should be placed within these areas, either using painted signboards or individual three-dimensional letters.

11.7 Painted window signs may be used in the Scenic and Historic District, but care should taken to assure that adequate interior ventilation will not cause the graphics to deteriorate.

Fig. 34 The window of this Utica commercial building incorporates a natural and effective area for a sign.

11.8 The widespread use of neon, which involves delicate glass tubes filled with electrified gas, began in the 1920s and appeared on a variety of buildings; its use in the district is appropriate only when the sign is properly scaled and does not detract from the character of the building.

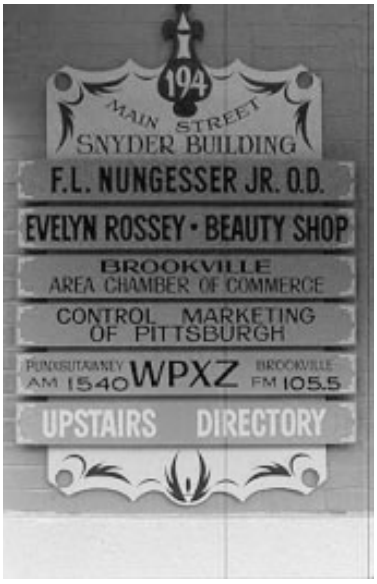


Fig. 35 This second-story directory incorporates the names of the tenants onto plaques which can be changed as tenants change. Although not apparent in the photo, the directory is also painted in the same combination of colors as the building itself.

11.9 When a building has more than one commercial use, a building directory, such as that shown in Fig. 35, may be used in place of signage for each tenant, which can often result in a property's cluttered appearance. Directories should be as carefully crafted and compatible with the property as any other exterior treatment.

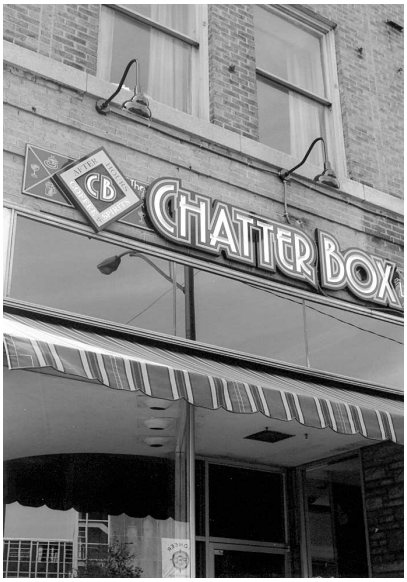


Fig. 36 This sign on a Genesee Street building has been designed to be compatible with the building and is lit by appropriate “gooseneck” devices.

Fig. 37 Only in selected instances is the use of synthetic materials appropriate within the district. One such example is depicted above in the synthetic awning fabric and the plastic letters which were employed in this very successful storefront rehabilitation project.

Free-Standing Signage

Free-standing signage is often used in the Scenic and Historic Preservation District when former residences are converted for professional office or retail use. In addition to the recommendations set forth above, the installation of such signs requires special attention to assure that the historic architectural character and the residential feeling of former homes are not compromised. When planning for free-standing signage, the following guidance is offered:

11.10 "Up-lighting" may be used for free-standing ground signs such as those used in associated with historic residential properties converted for commercial use. Lighting should be designed to avoid blinding pedestrians or vehicular traffic.

11.11 The use of signage on converted residential buildings should be particularly sensitive to the original character of the property and the site; free-standing signage should be always be designed with special attention to its visual impact on the building and the streetscape.

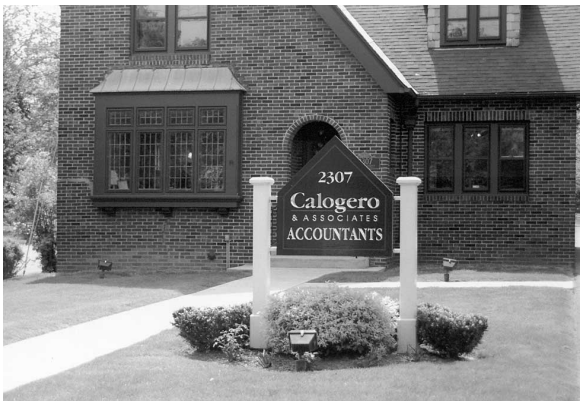


Fig. 38 When free-standing signage is installed, its design, landscaping, and lighting should be respectful of the original character of the property. In this case, even the slope of the roof is repeated in the form of the sign.

Awnings

Awnings can be a highly effective means of providing visual excitement to an individual building or a commercial area.

11.12 Like signage, awnings should be attached to buildings with a minimal effect on the architectural fabric.

11.13 The traditionally-sloped awning form should be used rather than awnings with more contemporary curved profiles or flat "marquee" canopies.

Fig. 39 These two buildings illustrate the use of stationary awnings whose location and graphics have been selected with great care. The use of such design solutions is encouraged for buildings throughout the Scenic and Historic District

11.14 Awnings may be installed on a fixed rigid frame of piping or may be retractable.

11.15 Natural materials such as cotton and canvas may be used for awnings; however such materials may be susceptible to deterioration

Fig. 40 The awning being installed here incorporates a system including a rigid pipe frame and a synthetic awning fabric. It is designed to remain extended throughout the year and employs a profile sufficiently sloped to assure that snow will not cause the structure to fail.

11.16 Whenever possible, fabric color should be coordinated with the color of the building, storefront, signage, or other building component.

11.17 Graphics and text may be painted or sewn onto the valance, the sideflap, or the banner of the awning.

11.18 Some formerly residential properties never had awnings; proposed awning installation on such buildings will be reviewed on a case-by-case basis.

11.19 Internally-illuminated awnings are incompatible with the character of the Scenic and Historic Preservation District.

11.20 Consult detailed guidance found in the National Main Street Center publication, *Awnings for Main Street*, a copy of which is available from the Urban and Economic Development Office at City Hall.

12.0 Fences

Historically, fencing was generally intended to provide both security and a distinct barrier between the lawn and the street, later between lawns and sidewalks, and also between adjacent properties. Most of Utica's historic fencing was made of wood or metal, and appeared in a variety of forms. The following recommendations address both existing fences and the installation of new fences.

12.1 The City's Zoning Ordinance includes provisions addressing the installation of fences; in addition to the recommendations below, all other requirements of the Zoning Ordinance must be met when installing a fence.

12.2 If historic fences exist on a property, they should be retained and kept in good repair to enhance the overall visual quality of the property.

12.3 If new fencing is to be installed on a historic property, the fence should be compatible with the overall character of the property and based on historic documentation.

12.4 Most historic fencing associated with principal elevations of historic properties was nearly transparent and new fencing should replicate this visual quality.

Fig. 41 The chain link fence surrounding this 1870 house is incompatible with the historic character of the property.

12.5 Fencing should be of a scale appropriate to the property.

12.6 "Stockade," vinyl, split rail, and chain link fencing are generally not appropriate for use in the Scenic and Historic Preservation District.

12.7 In cases where non-historic fencing material is approved, it may be masked by plant materials.

13.0 Accessibility Issues in the District

It is important that properties open to the public be accessible to all. Special attention should be given to historic properties within the Utica Scenic and Historic Preservation District, to assure that irreplaceable features are not lost in the process of making a building accessible.

13.1 Identify those exterior features on historic buildings which are significant and assure that accessibility code-related treatments will not result in their damage or loss.

13.2 Involve local disability groups, access specialists and historic preservation specialists in the identification of appropriate solutions to access issues.

13.3 Accessibility modifications should be in scale with the existing historic property, should be as visually compatible as possible, and, ideally, should be reversible.

13.4 The steepest allowable slope for a ramp is usually 1:12, but gentler slopes should be used whenever possible to accommodate universal accessibility.

13.5 Assure that ramps are constructed as unobtrusively as possible and that their construction results in minimal damage to the building and to its exterior appearance, particularly at the connection points of the ramp, which are often porch railings, steps, and windows.

Fig. 42 The unpainted pressure-treated wood ramp on this small historic building extends completely to the sidewalk, impacting negatively on the streetscape. It appears to be of poor quality construction and is visually incompatible with the character of the building.

13.6 Unpainted pressure-treated wood should not be used to construct ramps because it generally appears temporary and is not visually compatible with most historic properties.

13.7 An accessible route from a parking lot, sidewalk, and street to the entrance of a historic building should be provided and ideally, should be the same route used by the general public. Attention should be given to the width, slope, cross slope, and surface finish of such access routes.

13.8 If parking is provided, it should be at a site convenient for individuals with disabilities.

The handicapped ramp on this property at 1222 State Street is located at the side of the property and is painted to match the trim on house and involves little modification to historic materials.

13.9 Consult Preservation Brief No. 32, “Making Historic Properties Accessible,” a copy of which is available from the Urban and Economic Development Office at City Hall.

APPENDICES

I. The Secretary of the Interior's Standards for Rehabilitation

4. A property shall 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.

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

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

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

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

9. Deteriorated historic features shall 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 shall be substantiated by documentary and physical evidence.

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

11. Archaeological resources shall be protected and preserved in place. If such resources be disturbed, mitigation measures shall be undertaken.

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

13. 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 and its environment would be unimpaired.

II. Sample Application for a Certificate of Appropriateness

Note: The sample application on the following pages has been reduced in size to fit the format of this document; applicants should secure an original application from the Urban and Economic Development Office at City Hall.

CITY OF UTICA

SCENIC & HISTORIC PRESERVATION COMMISSION
CERTIFICATE OF APPROPRIATENESS APPLICATION

PROPERTY ADDRESS: _____

APPLICANT INFORMATION

NAME: _____ ADDRESS: _____

PHONE: _____ _____

APPLICANT IS: OWNER ____ CONTRACT PURCHASER ____
LESSEE ____ CONTRACTOR/ARCHITECT ____

*ALL CORRESPONDENCE WILL BE SENT TO THIS PERSON UNLESS OTHERWISE SPECIFIED

OWNER INFORMATION

*TO BE COMPLETED ONLY IF THE APPLICANT IS NOT THE OWNER

NAME: _____ ADDRESS: _____

PHONE: _____ _____

HISTORY OF THE PROPERTY

_____

_____

BRIEF DESCRIPTION OF THE PROPOSED ACTION

_____

_____

_____

_____

AFFIRMATION

I, THE UNDERSIGNED, DO HEREBY AFFIRM THAT THE INFORMATION CONTAINED IN THIS APPLICATION IS TRUE TO THE BEST OF MY KNOWLEDGE AND I FURTHER UNDERSTAND THAT INTENTIONALLY PROVIDING FALSE OR MISLEADING INFORMATION IS GROUNDS FOR IMMEDIATE DENIAL OF MY APPLICATION.

_____
APPLICANT'S SIGNATURE

SWORN TO BEFORE ME THIS _____ DAY OF _____, 2002

NOTARY PUBLIC COMMISSIONER OF DEEDS

CODES STAMP

PLANNING BOARD

MY COMMISSION EXPIRES _____

NOTE: COMPLETED APPLICATION FORM AND ALL REQUIRED DOCUMENTATION MUST BE SUBMITTED BY _____ IN ORDER TO BE PLACED ON THE COMMISSION AGENDA FOR THE _____ MEETING.

APPLICATION FEE: $ 35.00

FOR INFORMATION OR ASSISTANCE IN COMPLETING THIS APPLICATION, PLEASE CONTACT:

DEPARTMENT OF URBAN & ECONOMIC DEVELOPMENT
ATTN: MR. DAVID H. WILLIAMS, CHAIRPERSON
UTICA CITY HALL
1 KENNEDY PLAZA
UTICA, NEW YORK 13502 315-792-0181

STAFF USE ONLY

OFFICIAL PROPERTY ADDRESS _____ ZONING DISTRICT _____

COUNTY TAX MAP # (s) _____ COUNCILMANIC DISTRICT _____

HARDSHIP APPLICATION: ☐ YES ☐ NO

ADDITIONAL ACTIONS REQUIRED: ☐ VARIANCE ☐ SITE PLAN ☐ OTHER

CASE NUMBER: _____

APPLICATION CHECKLIST
CERTIFICATE OF APPROPRIATENESS

SUBMISSION REQUIREMENTS:

1. Completed and signed application form
2. Where the proposed action involves the demolition of a structure or building, an addition to a structure or building or new construction of a structure of building, a detailed site plan drawn to scale or with all measurements clearly labeled. The site plan should show, at a minimum, the footprint of all buildings and structures on the site (with any additions or new construction noted), all available on-site parking and site ingress/egress.
3. A detailed description of the proposed action
4. Elevation drawings, including relationship to adjacent properties
5. Perspective drawings, including relationship to adjacent properties
6. Samples of all materials and colors to be used
7. Where the proposed action 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 illustration and a plan showing the sign's location on the property
8. A completed Environmental Assessment Form (EAF), if required
9. Photographs of the subject property
10. Any additional information that the applicant feels the Scenic and Historic Preservation Commission may find useful in rendering a decision
11. Other

PLEASE COMPLETE THE APPLICATION AND RETURN WITH THE REQUIRED APPLICATION FEE ($ 35.00) AND ALL NECESSARY INFORMATION LISTED ABOVE, TO:

DEPARTMENT OF URBAN & ECONOMIC DEVELOPMENT
ATTN: BUREAU OF PLANNING
1 KENNEDY PLAZA
UTICA, NEW YORK 13502

IF YOU HAVE ANY QUESTIONS, PLEASE CONTACT THE BUREAU OF PLANNING AT (315) 792-0181.

DO NOT WRITE BELOW THIS LINE

DATE RECEIVED _____ BY _____

APPLICATION FEE _____ CHECK & # _____ MONEY ORDER ____ CASH ____

OTHER APPROVALS NECESSARY

	YES	NO				
SEQRA	___	___	TYPE OF ACTION	I ___	II ___	UNLISTED ___
239 (l) or (m)	___	___	IF YES, DATE SENT _____		RECEIVED _____	
ZONING BOARD	___	___	IF YES, AGENDA DATE _____		USE / AREA / SPECIAL	
SCENIC/HISTORIC	___	___	IF YES, AGENDA DATE _____			

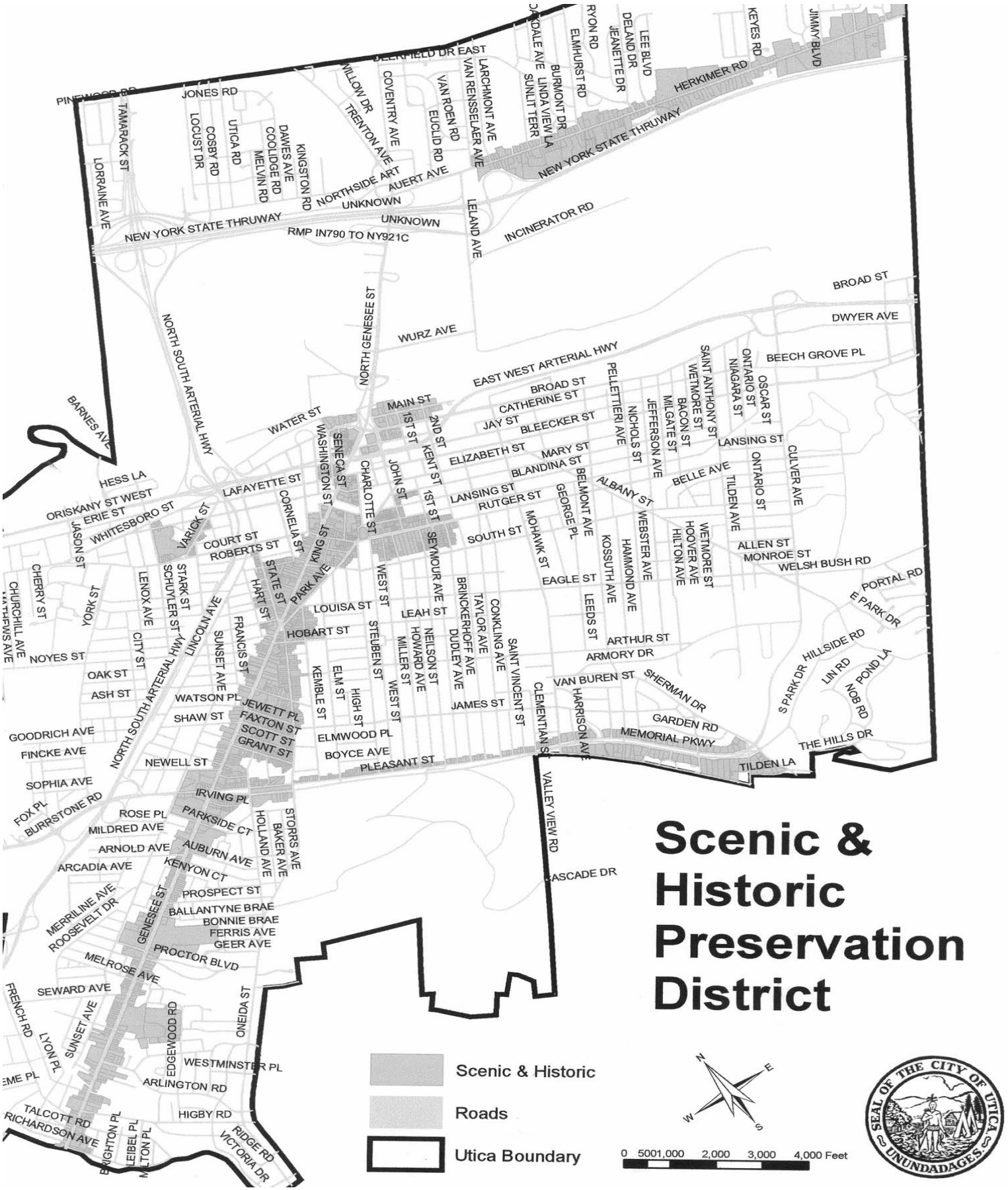
SIGN PERMIT _____ FENCE PERMIT _____ BUILDING PERMIT _____ CURB CUT _____

OTHER CITY DEPARTMENT REVIEW

	YES	NO		
ENGINEERING	___	___	IF YES, DATE SENT _____	RECEIVED _____
CODES	___	___	IF YES, DATE SENT _____	RECEIVED _____
POLICE/FIRE	___	___	IF YES, DATE SENT _____	RECEIVED _____

III. MAP OF THE SCENIC AND HISTORIC PRESERVATION DISTRICT

As noted elsewhere in this document, the district as it is depicted on page 57 may be altered and individual landmarks may be designated by future action of Common Council.


Scenic & Historic Preservation District
Scenic & Historic
Roads
Utica Boundary
0 5001,000 2,000 3,000 4,000 Feet
N
E
S
W
SEAL OF THE CITY OF UTICA
UNUNDADAGES
PINEWOOD RD
JONES RD
DEERFIELD DR EAST
TAMARACK ST
LORRAINE AVE
LOCUST DR
COSBY RD
UTICA RD
DAWES AVE
COOLIDGE RD
MELVIN RD
KINGSTON RD
WILLOW DR
TRENTON AVE
COVENTRY AVE
NORTHSIDE ART
AUERT AVE
VAN ROEN RD
EUCLID RD
LARCHMONT AVE
VAN RENSSELAER AVE
DALE AVE
LINDA VIEW LA
SUNLIT TERR
BURMONT DR
ELMHURST RD
RYON RD
DELAND DR
JEANETTE DR
LEE BLVD
KEYES RD
JIMMY BLVD
HERKIMER RD
NEW YORK STATE THRUWAY
UNKNOWN
RMP IN790 TO NY921C
LELAND AVE
INCINERATOR RD
BROAD ST
DWYER AVE
WURZ AVE
NORTH GENESEE ST
NORTH SOUTH ARTERIAL HWY
EAST WEST ARTERIAL HWY
BEECH GROVE PL
SAINT ANTHONY ST
WETMORE ST
BACON ST
MILGATE ST
JEFFERSON AVE
PELLETTIERI AVE
NICHOLS ST
ONTARIO ST
NIAGARA ST
OSCAR ST
LANSING ST
CULVER AVE
BELLE AVE
TILDEN AVE
ONTARIO ST
ALBANY ST
BELMONT AVE
GEORGE PL
WEBSTER AVE
HAMMOND AVE
KOSSUTH AVE
LEEDS ST
WETMORE ST
HOOVER AVE
HILTON AVE
ALLEN ST
MONROE ST
WELSH BUSH RD
E PORTAL RD
E PARK DR
HILLSIDE RD
LIN RD
POND LA
NOB RD
S PARK DR
THE HILLS DR
TILDEN LA
GARDEN RD
MEMORIAL PKWY
SHERMAN DR
VAN BUREN ST
ARTHUR ST
ARMORY DR
HARRISON AVE
CLEMENTIAN ST
SAINT VINCENT ST
CONKLING AVE
TAYLOR AVE
BRINCKERHOFF AVE
DUDLEY AVE
NEILSON ST
HOWARD AVE
MILLER ST
STEUBEN ST
WEST ST
JAMES ST
LOUISA ST
LEAH ST
SEYMOUR AVE
WEST ST
HOBART ST
KEMBLE ST
ELM ST
HIGH ST
ELMWOOD PL
BOYCE AVE
PLEASANT ST
VALLEY VIEW RD
CASCADE DR
WATER ST
MAIN ST
1ST ST
2ND ST
KENT ST
1ST ST
JOHN ST
CHARLOTTE ST
SENECA ST
WASHINGTON ST
KING ST
PARK AVE
STATE ST
HART ST
FRANCIS ST
SUNSET AVE
LINCOLN AVE
NORTH SOUTH ARTERIAL HWY
CITY ST
LENOX AVE
STARK ST
SCHUYLER ST
YORK ST
CHERRY ST
CHURCHILL AVE
NOYES ST
OAK ST
ASH ST
WATSON PL
SHAW ST
JEWETT PL
FAXTON ST
SCOTT ST
GRANT ST
NEWELL ST
GOODRICH AVE
FINCKE AVE
SOPHIA AVE
FOX PL
BURRSTONE RD
IRVING PL
ROSE PL
MILDRED AVE
ARNOLD AVE
ARCADIA AVE
PARKSIDE CT
AUBURN AVE
KENYON CT
PROSPECT ST
HOLLAND AVE
BAKER AVE
STORRS AVE
MERRILINE AVE
ROOSEVELT DR
GENESEE ST
BALLANTYNE BRAE
BONNIE BRAE
FERRIS AVE
GEER AVE
PROCTOR BLVD
MELROSE AVE
SEWARD AVE
FRENCH RD
LYON PL
SUNSET AVE
EDGEWOOD RD
ONEIDA ST
WESTMINSTER PL
ARLINGTON RD
HIGBY RD
TALCOTT RD
RICHARDSON AVE
BRIGHTON PL
LEIBEL PL
MILTON PL
RIDGE RD
VICTORIA DR
HESS LA
ORISKANY ST WEST
ERIE ST
WHITESBORO ST
JASON ST
VARICK ST
COURT ST
ROBERTS ST
LAFAYETTE ST
CORNELIA ST
BARNES AVE
WATER ST
ELIZABETH ST
JAY ST
CATHERINE ST
BROAD ST
BLEECKER ST
MARY ST
BLANDINA ST
LANSING ST
RUTGER ST
SOUTH ST
MOHAWK ST
EAGLE ST

IV: SCENIC AND HISTORIC PRESERVATION DISTRICT ORDINANCE

Note: The following pages contain Article IV, Division 8 of the Zoning Ordinance of the City of Utica, addressing the Scenic and Historic Preservation District

DIVISION 8. SCENIC AND HISTORIC PRESERVATION DISTRICT

Sec. 2-29-291. Purpose.

It is hereby declared as a matter of public policy that the protection, enhancement, and perpetuation of landmarks and historic districts is 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 the city has many significant historic, architectural, and cultural resources which constitute its heritage, this act is intended to:

(1) Protect and enhance the landmarks and historic districts which represent distinctive elements of the city's historic, architectural, and cultural heritage.

(2) Foster civic pride in the accomplishments of the past.

(3) Protect and enhance the city's attractiveness to visitors and the support and stimulus to the economy thereby provided.

(4) Insure the harmonious, orderly, and efficient growth and development of the city.

(Ord. No. 313, § 10-101, 12-7-94)

Sec. 2-29-292. Scenic and historic preservation commission.

There is hereby created a commission to be known as the scenic and historic preservation commission.

(1) The commission shall consist of five (5) members to be appointed, to the extent available in the community, by the mayor as follows:

a. At least one (1) shall be an architect.

b. At least one (1) shall be selected from a list of nominees provided by the Oneida County Historical Society.

c. At least one (1) shall be a resident of an historic district.

d. At least one (1) shall be selected from a list of nominees provided by the Landmarks Society of Greater Utica.

e. At least one (1) shall have 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.

f. All members shall have a known interest in historic preservation and architectural development within the city.

(2) One (1) member of the commission shall be appointed for a term of one (1) year, one (1) member of the commission shall be appointed for a term of two (2) years, one (1) member for a term of three (3) years, one (1) member for a term of four (4) years and one (1) member of the commission shall be appointed for a term of five (5) years. All subsequent appointments shall be for a full five-year term.

(3) Commission members may serve no more than two (2) consecutive five-year terms.

(4) Vacancies shall be filled for the unexpired term only and members may be removed for cause by the mayor upon written charges and after a public hearing.

(5) There shall be a chairman and vice chairman of the commission who will be elected by and from the members of the commission.

(6) The powers of the commission shall include:

a. Utilization of staff and professional consultants as necessary to carry out the duties of the commission.

b. Promulgation of rules and regulations as necessary for the conduct of its business.

c. Adoption of criteria for the identification of significant historic, architectural, and cultural landmarks and for the delineation of historic districts.

d. Conduct of surveys of significant historic, architectural, and cultural landmarks and historic districts within the city.

e. Designation of identified structures or resources as landmarks and historic districts.

f. Adoption of criteria for use in reviewing proposed building alterations.

g. Acceptance 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.

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

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

j. Recommending acquisition of a landmark structure by the city government where its preservation is essential to the purposes of this act and where private preservation is not feasible.

k. Approval or disapproval of applications for certificates of appropriateness pursuant to this act.

(7) The commission shall meet at least monthly, but meetings may be held at any time on the written request of any two (2) of the commission members or on the call of the chairman or the mayor.

(8) A quorum for the transaction of business shall consist of three (3) of the commission's members, but not less than a majority of the full authorized membership may grant or deny a certificate of appropriateness.

(Ord. No. 313, § 10-102, 12-7-94)

Sec. 2-29-293. Designation of landmarks and historic districts.

(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 an historic district if it:

(1) Contains properties which meet one (1) 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 which historic district designated henceforth shall be specified in detail and shall be filed, in writing, in the village/town/city clerk's office for public inspection.

(c) Notice of a proposed designation shall be sent by registered mail to the owner of the property proposed for designation, describing the property proposed and announcing a public hearing by the commission to consider the designation. Where the proposed designation involves so many owners that individual notice is not feasible, 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 permits shall be issued by the building inspector until the commission has made its decision.

(d) The commission shall hold a public hearing prior to designation of any landmark or historic

district. The commission, owners, and any interested parties may present testimony or documentary evidence at the hearing which will become part of a record regarding the historic, architectural, or cultural importance of the proposed landmark or historic district. The record may also contain staff reports, public comments, or other evidence offered outside of the hearing.

(e) The commission shall forward notice of each property designated as a landmark and the boundaries of each designated historic district to the offices of the Oneida County Clerk for recordation.

(Ord. No. 313, § 10-102, 12-7-94)

Charter reference—Scenic and historic preservation commission, § 5.046.

Sec. 2-29-294. Certificate of appropriateness.

(a) *Generally.* No person or representative of any municipality shall carry out any exterior alteration, restoration, reconstruction, demolition, new construction, or moving of a landmark or property within an historic district, nor shall any person or representative of any municipality make any material change in the appearance of such property, its light fixtures, signs, sidewalks, fences, stops, paving, or other exterior elements visible from a public street or alley which affect the appearance and cohesiveness of the historic district, without first obtaining a certificate of appropriateness from the scenic and historic preservation commission.

(b) *Criteria for approval.*

(1) In passing upon an application for a certificate of appropriateness, the scenic and historic preservation commission shall not consider changes to interior spaces, unless they are open to the public, or to architectural features that are not visible from a public street or alley. The Commission's decision shall be based on the following principles:

a. The Secretary of Interior's standards for the rehabilitation of historic properties.

b. Properties which contribute to the character of the historic district shall be retained, with their historic features altered as little as possible.

c. Any alteration of existing properties shall be compatible with its historic character, as well as with the surrounding district.

d. New construction shall be compatible with the district in which it is located.

(2) In applying the principle of compatibility, the commission shall consider the following factors:

a. The general design, character, and appropriateness to the property of the proposed alteration or new construction.

b. The scale of proposed alteration or new construction in relation to the property itself, surrounding properties, and the neighborhood.

c. Texture, materials, and color and their relation to similar features of other properties in the neighborhood.

d. 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.

e. The importance of historic, architectural, or other features to the significance of the property.

(c) *Application procedure.*

(1) Prior to the commencement of any work requiring a certificate of appropriateness, the owner shall file an application for such a certificate with the scenic and historic preservation commission. The application shall contain:

a. Name, address, and telephone number of applicant.

b. Location and photographs of property.

c. Elevation drawings, including relationship to adjacent properties, if available.

d. Perspective drawings, including relationship to adjacent properties, if available.

e. Samples of color or materials to be used.

f. 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.

g. Any other information which the commission may deem necessary in order to visualize the proposed work.

(2) No building permit shall be issued for such proposed work until a certificate of appropriateness has first been issued by the scenic and historic preservation commission. Nor shall a certificate of occupancy be issued until a certificate of appropriateness has been issued. 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.

(3) The commission shall approve, deny, or approve the permit with modifications within forty-five (45) days from receipt of the completed application. The commission may hold a public hearing on the application at which any opportunity will be provided for proponents and opponents of the application to present their views.

(4) 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 decisions shall state the reasons for denying or modifying the application.

(Ord. No. 313, §§ 10-201—10-203, 12-7-94; Ord. No. 36, 3-6-96)

Sec. 2-29-295. Hardship.

(a) *Criteria.*

(1) An applicant whose certificate of appropriateness for a proposed demolition has been denied may apply for relief on the grounds of hardship. In order to prove the existence of hardship, the applicant shall establish that:

a. The property is incapable of earning a reasonable return, regardless of whether that return represents the most profitable return possible.

b. 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.

c. Efforts to find a purchaser interested in acquiring the property and preserving it have failed.

(2) An applicant whose certificate of appropriateness for a proposed alteration has been denied may apply for relief on the grounds of hardship. In order to prove the existence of hardship, the applicant shall establish that the property is incapable of earning a reasonable return, regardless of whether that return represents the most profitable return possible.

(b) *Application procedure.*

(1) After receiving written notification from the commission of the denial of a certificate of appropriateness, 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.

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

(3) 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.

(4) 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 inspec-

tion. The commission's decision shall state the reasons for granting or denying the hardship application.

(Ord. No. 313, §§ 10-301, 10-302, 12-7-94)

Sec. 2-29-296. Administration and enforcement.

(a) *Enforcement.* All work performed pursuant to a certificate of appropriateness issued under

this chapter shall conform to any requirements included therein. It shall be the duty of the building code enforcement officer 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 scenic and historic preservation 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.

(b) *Maintenance and repair requested.*

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

(2) No owner or person with an interest in real property designated as a landmark or included within an 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 scenic and historic preservation commission, produce a detrimental effect upon the character of the historic district as a whole or the life and character of the property itself.

(3) Examples of such deterioration include:

a. Deterioration of exterior walls or other vertical supports.

b. Deterioration of roofs or other horizontal members.

c. Deterioration of exterior chimneys.

d. Deterioration or crumbling of exterior stucco or mortar.

e. Ineffective waterproofing of exterior walls, roofs, or foundations, including broken windows or doors.

f. 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) *Violations.*

(1) Failure to comply with any of the provisions of this division shall be deemed a violation and the violator shall be liable to a fine of not less than fifty dollars ($50.00) nor more than five hundred dollars ($500.00) for each violation and for each day the violation continues.

(2) Any person who demolishes, alters, constructs, or permits a designated property to fall into a serious state of disrepair in violation of this division 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 prosection and penalty.

(Ord. No. 313, §§ 10-401—10-403, 12-7-94)

Secs. 2-29-297—2-29-310. Reserved.

V. UTICA PROPERTIES DESIGNATED AS LOCAL LANDMARKS AND ON THE STATE AND NATIONAL REGISTERS

(As of October, 2003)

The Scenic and Historic District depicted on the map on page xii is the only locally-designated landmark property in Utica. However, the properties below are listed in the National and State Registers of Historic Places.

NATIONAL AND STATE REGISTER LISTINGS

Name of Property	Address	Date of Listing
Byington Mill (Frisbie & Stansfield Knitting Company)	421-423 Broad Street	1993
Conkling , Roscoe, House	3 Rutger Street	1975
Doyle Hardware Building	330-334 Main Street	1993
First Baptist Church of Deerfield	Herkimer Road	1985
First Presbyterian Church	1605 Genesee Street	1988
Fountain Elms	318 Genesee Street	1972
Grace Church	193 Genesee Street	1997
Hurd & Fitzgerald Building	400 Main Street	1993
Lower Genesee Street Historic District	Roughly bounded by Genesee, Liberty, Seneca, and Whitesboro Streets (both sides)	1982
Memorial Church of the Holy Cross	841 Bleecker Street	2000
Millar-Wheeler House	1423 Genesee Street	2000
New Century Club	253 Genesee Street	1985
Rutger-Steuben Park Historic District	Roughly bounded by Taylor and Howard Avenues, including both sides of Rutger Avenue and Steuben Park	1973
Street Joseph's Church	704-708 Columbia Street	1977
Stanley Theater	259 Genesee Street	1976
Union Station	Main Street between John and First Streets	1975
Utica Armory	1700 Parkway Boulevard, East	1995
Utica Daily Press Building	310-312 Main Street	1993
Utica Public Library	303 Genesee Street	1982
Weaver, Gen. John G., House	711 Herkimer Road	1989
Utica State Hospital	1213 Court Street	1971

VI. TIMELINE OF UTICA'S ARCHITECTURAL HISTORY

(developed from **Utica: A City Worth Saving**)

	1820	1830	1840	1850	1860	1870	1880	1890	1900	1910	1920	1930	1940	1950	1960	1970	1980-present
Federal																	
Greek Revival																	
Gothic Revival																	
Romanesque Revival																	
Renaissance Revival																	
Italian Villa																	
Italianate																	
High Victorian Gothic																	
French Second Empire																	
Stick																	
Queen Anne																	
Eastlake																	
Shingle																	
Richardsoni an Romanesque																	
Beaux-Arts Classicism																	
Late Gothic Revival																	
Colonial Revival																	
Jacobethan Revival																	
Neo-Classical Revival																	
Commercial																	
Sullivanesque																	
Spanish Revival																	
Tudor Revival																	

Bungalow															
American Foursquare															
New Formalism															
Brutalism															