

AN INHERITANCE OF TIME

Guidelines for the
Village of Penn Yan's
Historic Preservation District

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AN INHERITANCE OF TIME:

Guidelines for the
Village of Penn Yan's
Historic Preservation District

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Line art and layout by Patricia Rios
Photography by Frances Dumas and Elliott Vorce

AN IMPEDIMENT TO THE

Continuation of the
Village of Penn Yan
Historic Preservation Board

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FOREWORD

When Abraham Wagener's father died in 1799 and left him the site of what is now Penn Yan, he called it "an unpromising inheritance." Nearly two hundred years later the inheritance is ours, two centuries recorded in the streets and buildings of the village.

This book is an attempt to pull together a brief account of that history and the means chosen by the village's people to preserve it. It is not meant to be read through from beginning to end, but to be used as a reference. The information contained herein was drawn, in the end, from a variety of sources, and the Appendix contains some suggestions for those who might like a more detailed discussion of particular topics.

Obviously, any project like this is in most ways a team effort. I'd like to thank here the members of the Historic Preservation Commission, particularly this project's steering committee, who read rough drafts, made suggestions for change and generally provided a great deal of much-needed support; Fran Caraccilo of Seneca Falls, whose role as a buffer zone is much appreciated; Elliott Vorce for help above and beyond the call of duty; and of course my sister Pat, whose talent has considerably enlivened this book. Special thanks go to my mother, Elaine Mueller, who has not only apparently memorized the appearance of every house in the village so she could identify hundreds of photographs, but somewhere also found the time to proofread the typescript with an eagle eye; and to my husband Maurice, who patiently put up with my bad temper through the project's long and often difficult gestation.

The book you now hold in your hands is not by any means the last word on any topic covered within. Technology continues to come to the aid of preservation, and change is, after all, one of the few universal constants.

FD August 1993

This project was funded by the village of Penn Yan and by a Certified Local Government subgrant from the National Park Service, administered by the Historic Preservation Field Services Bureau of the New York State Office of Parks, Recreation and Historic Preservation.

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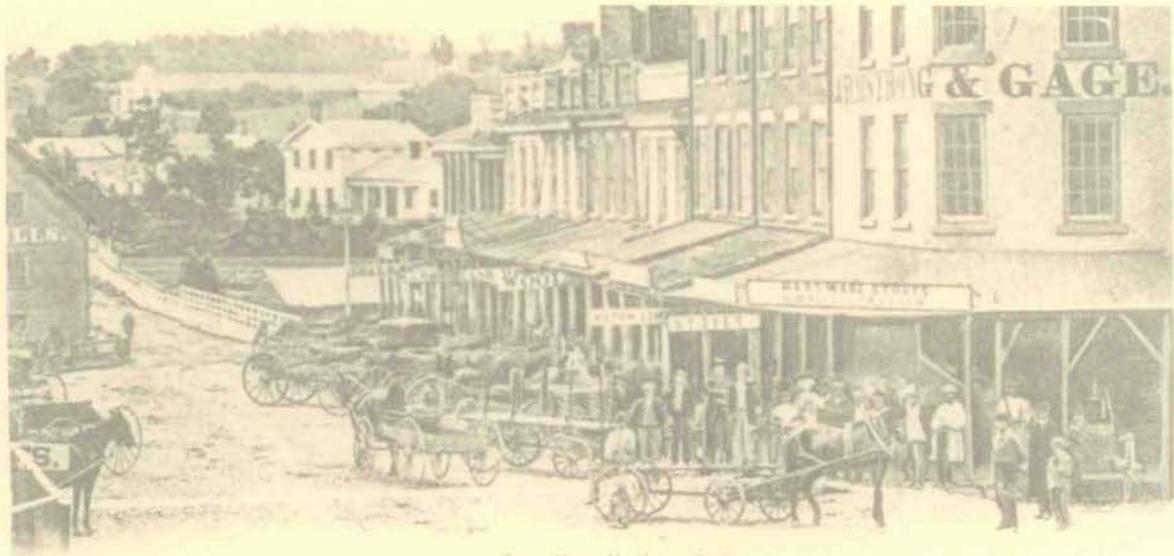
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Penn Yan, N. Y. in 1843.

"Buildings are four-dimensional objects."

SECTION 1: Introduction

SECTION 5: STRUCTURAL ELEMENTS

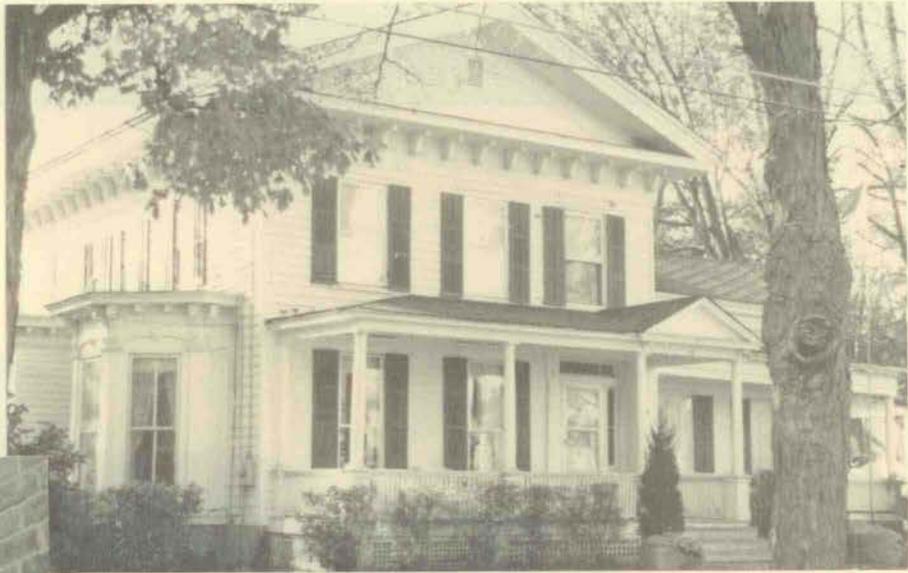
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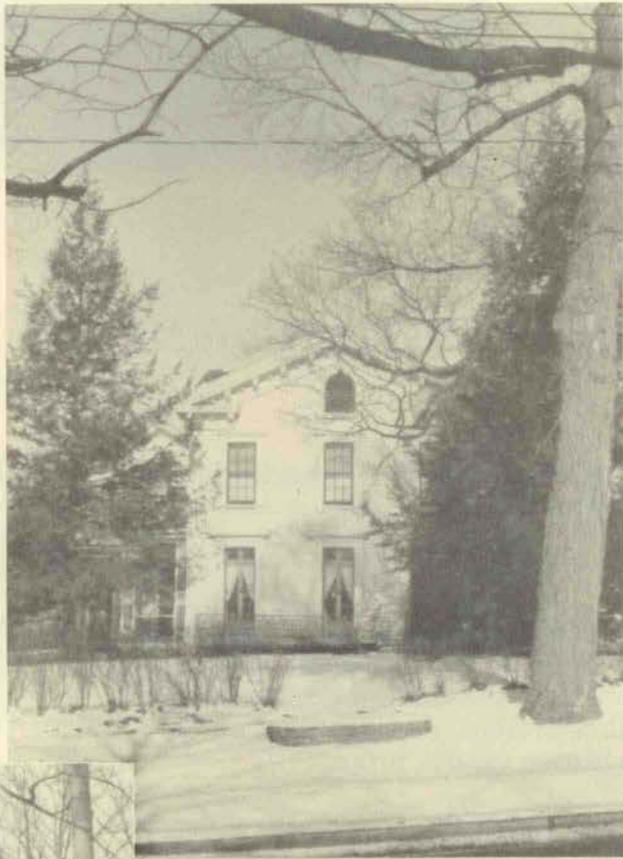
- Further Reading
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- Certificate of Appropriateness



115 North Avenue



Post Office, 157-161 Main Street



309 Main Street



107 Highland Drive

224 Clinton Street

1-1 INTRODUCTION



THE FOURTH DIMENSION

Penn Yan from its foundation was a lively trading town, a crossroads community open to change and new ideas. The village has always been proud of itself, of its prosperity, of its drive and innovative outlook. This pride is evident in its beautiful buildings. The past is present; and provides a stable foundation for the future.

The village retains structures from almost every decade of its nearly two centuries as a coherent settlement. This rich heritage is available to everyone, to residents and visitors alike.

The village's trustees and its people have recognized that historic buildings are intrinsically valuable; public policy dictates that their value be protected. A well-maintained house or commercial block is more valuable than one that has been neglected; well-maintained neighborhoods and business districts

keep their value and draw new investment. Higher and sustained property values yield a better tax base, so the whole community benefits.

The village created its Historic Preservation District in 1989 in order to keep its commercial and residential heart intact. To help property owners maintain their historic buildings and to encourage appropriate improvements, the trustees appointed a Commission with the authority to make decisions governing proposed changes within the district. The goal is to identify those structures and structural elements that define the district's distinct individual character, and to preserve them.

The collection of guidelines you hold in your hands has been put together to help the Commission and the Preservation District's residents and property owners reach this goal together.

Rehabilitating an old house can be a fascinating experience, bringing alive as it does a time when craftsmanship and attention to detail was applied even to the most modest structures, and were in some cases brought to the point of conscious art.

Buildings are four-dimensional objects. They have height and width and depth; and they also have duration. Allowing historic detail to be stripped is like attempting a song on one note: the result is poverty-stricken and monotonous. It is the Historic Preservation Commission's task to join with other citizens in contributing to the continuing richness and diversity of the village's everyday life.



The Historic Preservation District contains commercial and residential buildings alike; structures may have been built all at once, or altered over time; individual features of individual buildings may help to define historic character, and so may whole neighborhoods. Opposite: A look down the west side of Main Street in the commercial district, a view that has changed a great deal since the invention of photography, without losing its essential identity. Above right: The exquisite Italianate portico of 208 Main Street, maintained in perfect condition since it was built in about 1865.

LOOK IN THIS SECTION FOR:

- PRESERVATION PLANNING
- THE PRESERVATION DISTRICT
- THE HISTORIC PRESERVATION COMMISSION
- DESIGN REVIEW STANDARDS
- APPLYING THE STANDARDS
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1-3 PRESERVATION PLANNING

A CHORUS OF VOICES

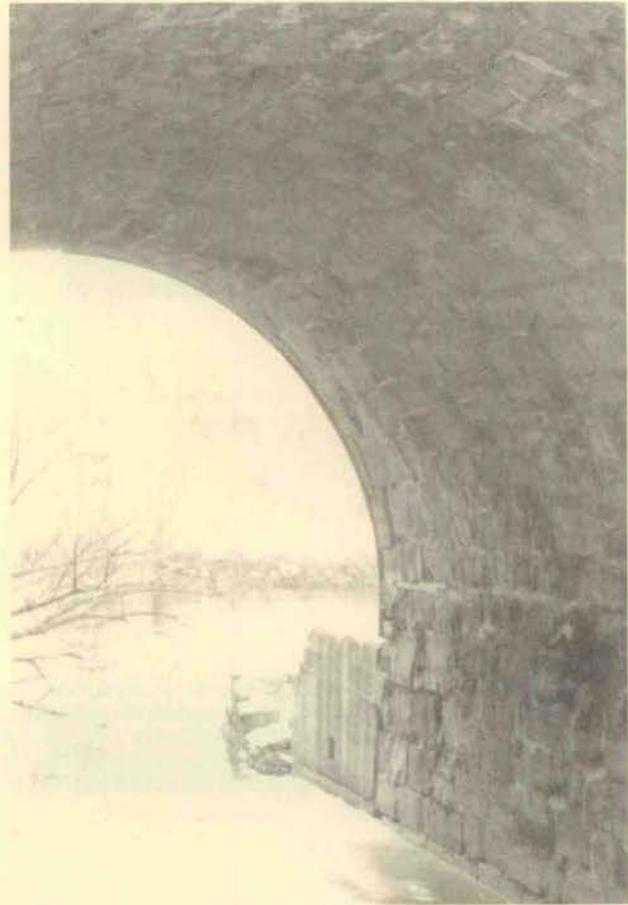
Property owners are in the best position to have an impact on historic buildings. Final responsibility rests in their hands to maintain their structures and plan for their long-term survival.

Property owners need not bear this responsibility by themselves. Community programs can aid them in their efforts; among these programs are laws which encourage preservation planning.

Preservation planning prevents the hasty and thoughtless destruction or alteration of historic structures. Buildings and neighborhoods are unique, and once they are damaged or destroyed it is impossible to restore them to the way they were.

Experience has shown that historic preservation regulations have stabilized or even increased the value of properties covered by them. There are certain tax benefits that can be realized by owners of income-producing property in historic districts. Location in historic districts tends to increase the loan potential and resale value of property.

Despite these benefits, preservation planning alone will not produce attractive neighborhoods. Community involvement, an active zoning process, availability of public services and other factors are absolutely necessary. If any one is missing or deficient then the operation of all the others is hampered. Residents, property owners, visitors, customers of retail stores, local governments, those charged with enforcement of county and state and federal regulations, all have a proper voice. The object of a good planning ordinance is for all these voices to be heard.



Above: One of the barrel vaults of the Main Street bridge over Keuka Lake Outlet, built in 1884 from limestone blocks used originally in 1848, when the wooden chambers of the Crooked Lake Canal's locks were converted to stone. It took the concerted efforts of many citizens and groups interested in historic preservation to prevent this landmark from being demolished and replaced with a new steel and concrete structure. The bridge's proximity to an Historic District listed on the National Register of Historic Places, its designation by the village as a local historic landmark, its location in a public park improved with local and state funds, its architectural distinction and its strong identification with Penn Yan and its history were all powerful factors used by those who were trying to save it.

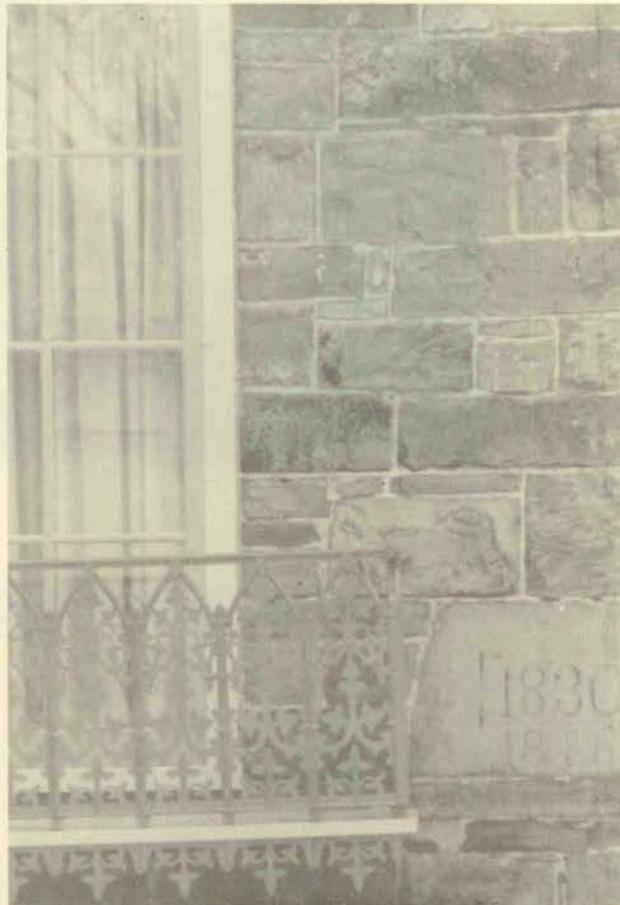
THE NATIONAL REGISTER

The federal government's primary tool for preservation planning is the National Register of Historic Places.

The National Register was established in 1966 by the National Historic Preservation Act as the official list of the nation's important historic properties; included are single buildings, landscapes, archaeological sites and multiple-property districts. New York also maintains a State Register of Historic Places, paralleling the federal program. Listed districts and individual properties are ensured consideration during the planning stages when federal and state dollars are spent.

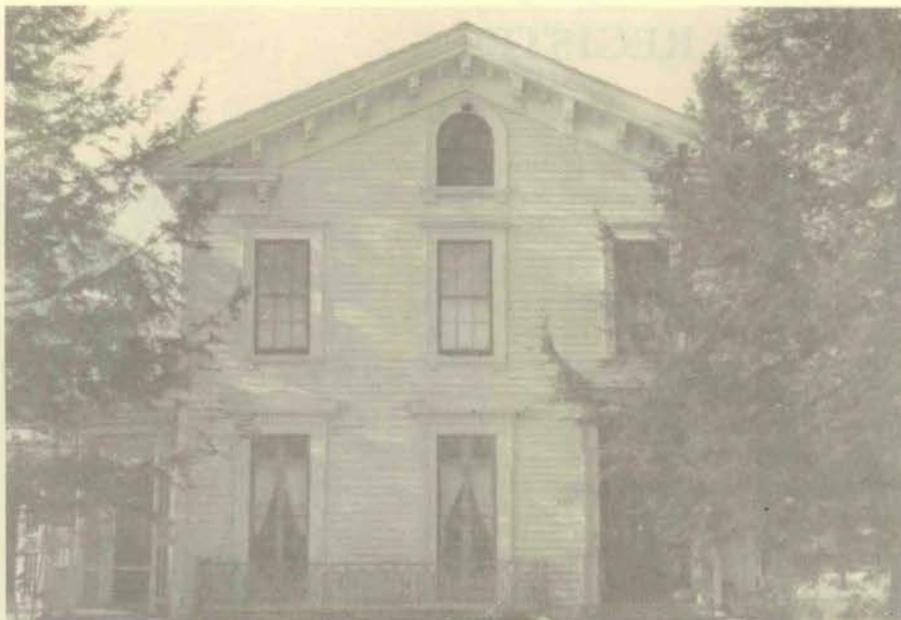
The National and State Registers are also a recognized component of public and private planning efforts aimed at tourism, economic development and appreciation of historic resources. The benefits of National and State Register listing include tax incentives for rehabilitation of income-producing properties. Private owners of properties listed on the Register may sell, alter or dispose of them as they wish, consistent with the additional regulations imposed by local ordinances such as Penn Yan's historic preservation law.

The village of Penn Yan contains a large multiple-property district that received its designation in 1982 after several years of work documenting the hundreds of properties included within it. The district is listed on both the National and State Registers, a powerful aid to the village's efforts to promote economic development and tourism.



Above: A close look at 342 Main Street, a structure that was, as its cornerstone states, built in 1830 and altered in 1878. A Structure Inventory Form, often called a "blue form" because of the color of the paper it is printed on, was filled out on every building in the village's Historic District. These forms contain a great deal of information about each structure and copies are on file at the village's Community Development Office. Preparing a blue form is the first step in nominating a structure to the National Register; the entire process is a lengthy and complicated one, never undertaken lightly.

1-5 THE PRESERVATION DISTRICT



A PRESERVATION ORDINANCE

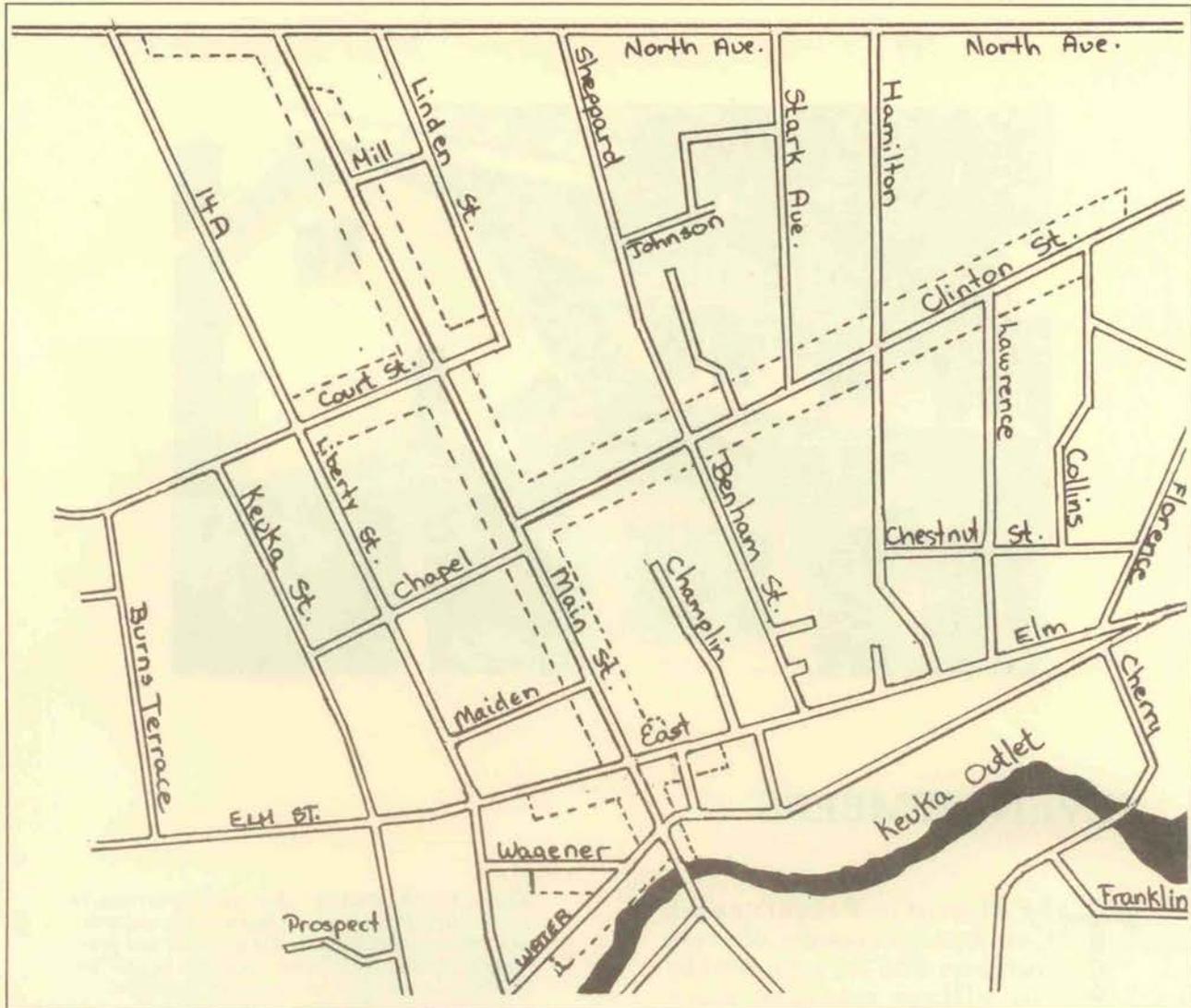
In 1989, the village took control of its own preservation planning efforts by passing an historic preservation ordinance. The new law created an historic preservation district within which changes visible to the public were to be carefully controlled, criteria governing those changes, and a commission to oversee their implementation.

The law is similar to a zoning ordinance, passed by the village's Board of Trustees after a public hearing, to protect buildings and neighborhoods of special historic and architectural character. The Preservation District established by the ordinance has the same boundaries as the National Register Historic District. The Commission was given the further responsibility of designating additional structures as local landmarks; such designations require the concurrence of the village trustees.

Properties within the Preservation District, and any additional structures designated as local landmarks, are

subject to an extra layer of regulation, in addition to the zoning ordinance and normal building codes. Before any such structure can be demolished, moved or altered in ways that would affect its character or that of the neighborhood, a permit must be obtained. This permit is called a Certificate of Appropriateness, and it is issued by the Historic Preservation Commission.

Above: 224 Clinton Street, one of the many handsome residential structures within the Historic Preservation District. The architectural style of this building as displayed in its form, in its trim and other elements and in its historic materials, all contribute to its individual personality. Changes to any of these are subject to regulation under village law.



THE HISTORIC PRESERVATION DISTRICT

The Historic Preservation District as established in 1989 includes the following area:

- both sides of Main Street from the Outlet bridge to North Avenue, excluding the southeast corner;
- the south side of Water Street up to and including the gas house;
- the south side of Wagener Street up to the parking lot;
- the south side of Elm Street up to the alley;
- both sides of East Elm Street up to the parking lot on the north side and up to the diner on the south side;
- both sides of Court Street between Main and Liberty Streets and the north side of Court Street Extension;
- both sides of Clinton Street, as far as Collins Avenue on the south side, and as far as 330 Clinton on the north side;
- the south side of North Avenue west of Main Street, excluding the Liberty Street corner.

1-7 THE HISTORIC PRESERVATION COMMISSION

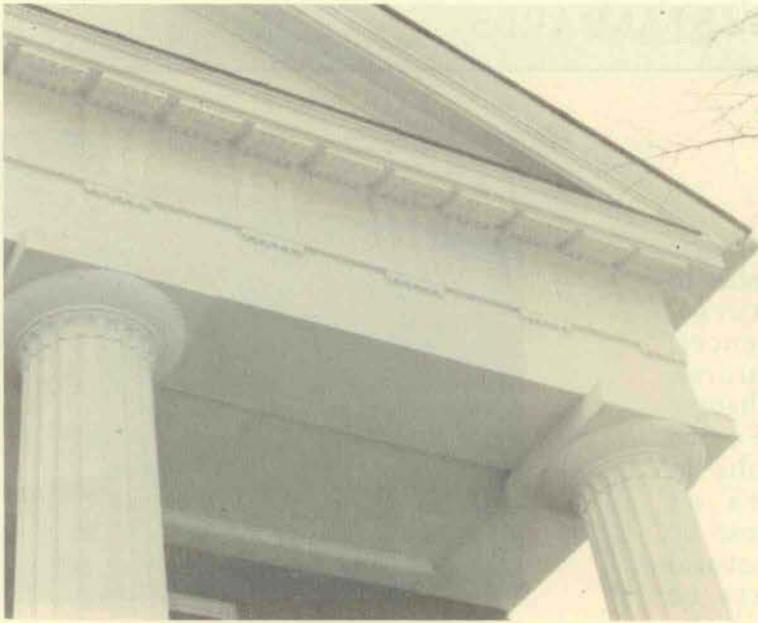


SEVEN MEMBERS

The Historic Preservation Commission consists of seven members who are appointed by the village trustees. Each member serves a four-year term, without pay; the terms are staggered to provide continuity. The Commission meets in the village office on Maiden Lane once a month, on the second Monday; during the busy season for exterior construction, a second meeting is added on the fourth Monday of each month between April and September.

One of the most significant items of business that come before the Commission may be the consideration of all applications for Certificates of Appropriateness.

Above: 325 Main Street. Like many structures in the Historic Preservation District, this one was altered during its history; like a few, it was profoundly altered. This house was built in 1817 by William Cornwell Jr, and is one of the oldest still standing in the village. About a century later it acquired its gambrel roof and dormer, new window openings, a portico, the south porch and other modifications. Originally Federal in style, it is now Colonial Revival; the changes themselves have become historic, part of this structure's individual life story. The Historic Preservation Commission takes factors like this into account when considering proposed changes to buildings and sites within the Historic Preservation District.



Left: A close look at the portico of 226 Main Street, the Yates County Court House, showing the Doric columns supporting an entablature adorned with classic triglyphs and guttae. The building itself is made of red brick with wooden trim, including the portico and columns. It was erected in 1835.

A NECESSARY PERMIT

A Certificate of Appropriateness is a permit issued by the Historic Preservation Commission, certifying that a proposed change is appropriate to the character of the structure and its neighborhood.

Since no change can be made to a significant exterior architectural feature until a certificate is issued, it only makes sense for application to be made while the project is still in the planning stage. The Commission may be able to provide valuable information and advice, which can prevent some expensive decisions.

The certificate is in addition to the building permit and must be obtained first. Some changes that do not need a building permit, the most common being a change in the exterior color scheme of a structure, will still need a Certificate of Appropriateness.

The village's code enforcement officer periodically inspects work done

pursuant to Certificates of Appropriateness. He can issue a stop-work order if he finds the work is not in compliance with the certificate. His office is located upstairs in the village hall on Maiden Lane.

Failure to comply with the provisions of the Historic Preservation Law is a violation, subject to a fine of up to \$250; each week the violation continues constitutes a separate violation.

The goal of the Commission is the same as that of responsible property owners: to preserve the attractiveness and value of property within the District. Since almost all applications for Certificates of Appropriateness are submitted with this goal in mind, they are almost always approved without change or with minor amendments. Applicants who have done their advance planning carefully will have little trouble getting their proposals approved.

1-9 DESIGN REVIEW STANDARDS

DECISIONS

The law governing the Historic Preservation District applies to all buildings, structures, outbuildings, walls, fences, steps, topographical features, earthwork, paving and signs. Changes to the interior of buildings or to features not visible to the public do not need Certificates of Appropriateness. No change can be made to any exterior architectural feature until a Certificate of Appropriateness is issued by the Commission.



Above: The ogee brackets at 107-109 Court St.

Three principles govern the Commission's decisions:

- Properties that contribute to the character of the district will be retained intact with their historic features altered as little as possible.

- Any alteration to an existing property must be compatible with its historic character and with that of the surrounding district.

- New construction must be compatible with the neighborhood in which it is located.

In applying these principles, the Commission considers the general design and character of the proposed alteration, its scale and relation to surrounding property; its texture, material and color; its visual compatibility with surrounding properties, including proportion and arrangement of the facade and the rhythm of spacing of structures along the street; and the importance of architectural features to the property's significance.

These principles are set out in the village's historic preservation law. The Commission is also guided by the *Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* published by the Secretary of the Interior. These standards were developed for use by federal agencies and have been adopted by others who must make decisions regarding changes to historically significant buildings such as those listed on the National Register.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

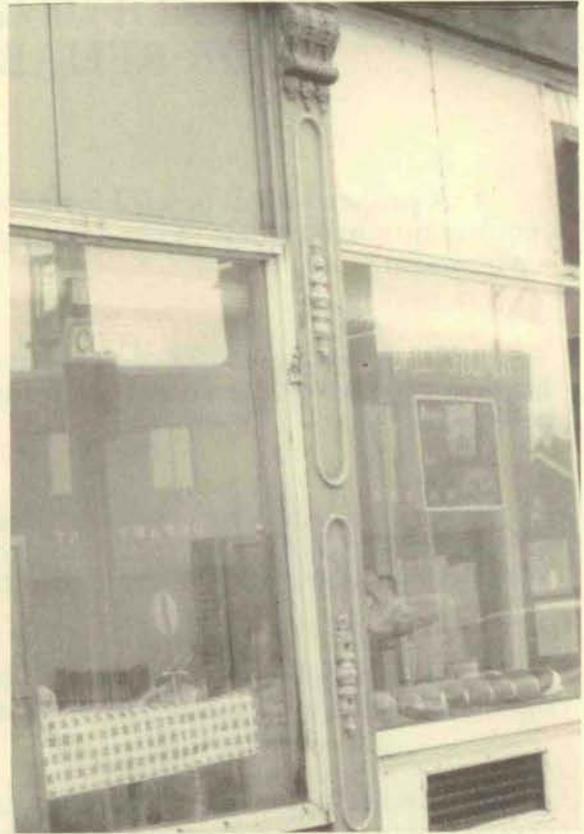
- A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of its features and spaces that characterize a property shall be avoided.
- Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
- Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
- Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
- Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
- Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
- New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

GUIDING PRINCIPLES

Two principles guide decisions on change within the Historic Preservation District:

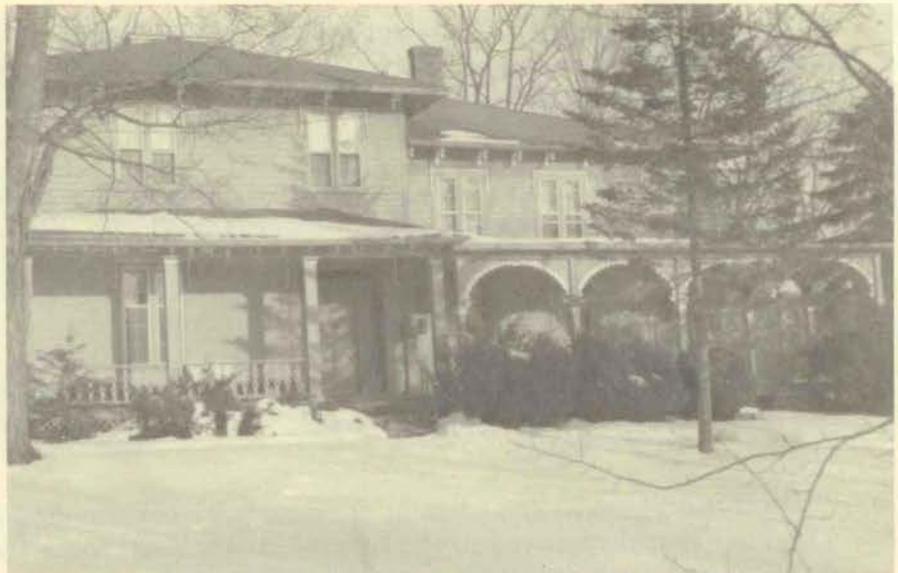
- Historic materials and their unique craftsmanship are of primary importance; and
- As much as possible they should be maintained, protected and repaired.

These principles are illuminated by the standards developed by the Secretary of the Interior. This book is intended to present these rules and standards in an understandable fashion, and to provide information and ideas that will help you plan for the preservation of your building.



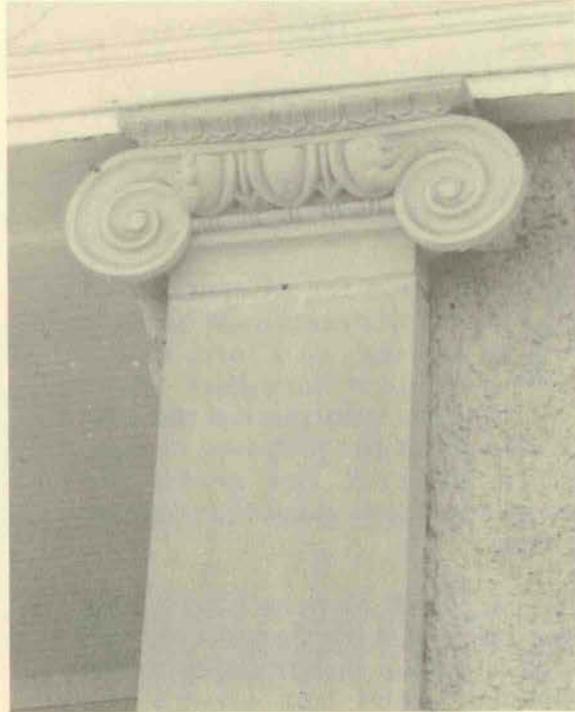
Above: One of the cast iron columns that remain from the original storefronts of 108-110 Elm Street. Historic details like these, dating a fine 1880 commercial block, are what make the village's Preservation District a viable and cohesive entity.

Right: 301 Clinton Street, started about 1840 by Darius Ogden and enlarged by him in the mid-1850s. Ogden was the first Ambassador to the Sandwich Islands (Hawaii), appointed by President Franklin Pierce in 1854; his house was meant to be a show-place, and was called "Hillside." Its style is an interesting blend of Greek Revival, Gothic Revival and Italianate elements; the house with its architectural distinction and historic associations is one of many now protected by village law.

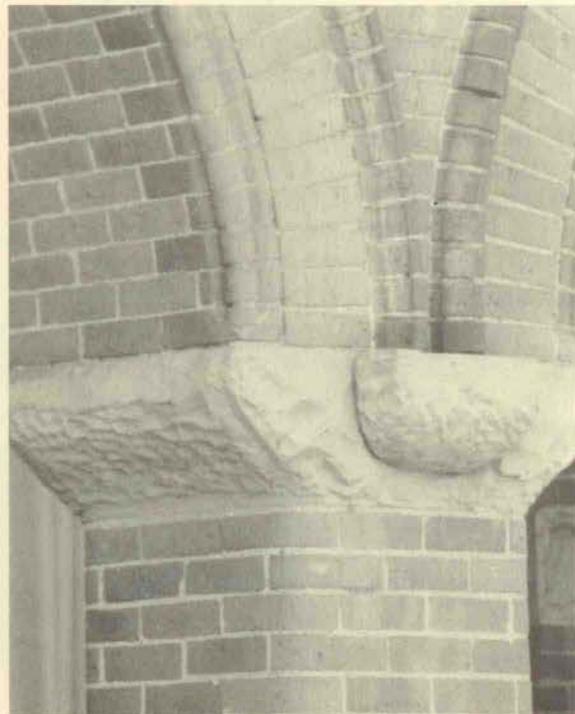


The Secretary of the Interior's Standards provide the framework for all decisions made by the Historic Preservation Commission. In applying the standards for yourself, use these sections of this book:

- Several of the standards mention the historic purpose or the historic character of properties; look in Section 2, History and Historic Styles, for information on how to determine the historic purpose or character of your property.
- More information on distinctive features of historic properties may be found in Section 5, Structural Elements.
- More information on distinctive finishes and construction techniques may be found in Section 3, Structural Materials.
- The form of a structure, the shapes and sizes of its windows and doors, and the way they are arranged can all contribute to its historic character. See Section 4, Design Elements, for more on this subject.
- Maintenance and repair of historic structures and individual features or elements is preferred to replacing them. This topic is covered in detail in Section 5, Structural Elements.
- Cleaning of historic architectural elements should be done with great care. Look for more on specific materials and appropriate cleaning techniques in Section 3, Structural Materials.
- Whole properties are included in the Historic Preservation District, not just the main structure. Topics relating to historic properties are covered in Section 5, Structural Elements.



Individual architectural details are important in defining the historic character of the whole structure; and individual structures are critical to defining the character of the whole neighborhood. Above: An Ionic capital on a pilaster at 166 Main Street. Below: A cushion capital supporting a semicircular arch at 226 Main Street.



HOW TO APPLY

Application for a Certificate of Appropriateness must be made in writing, on a form that is available at the village office.

Specific information must be provided about the proposed change, and in general the more the Commission knows about the proposal, the better.

The completed form is filed at the village office, and the Commission will consider it within 15 working days. The applicant need not attend the Commission meeting at which his application is considered, but many do, and all are welcome. Amendments to the application may be suggested and if the applicant agrees they may be approved immediately.

Applicants will receive written notice of approval or denial, with reasons given when the application is denied. Sometimes an application can be improved, and the Commission will suggest it be amended and resubmitted.

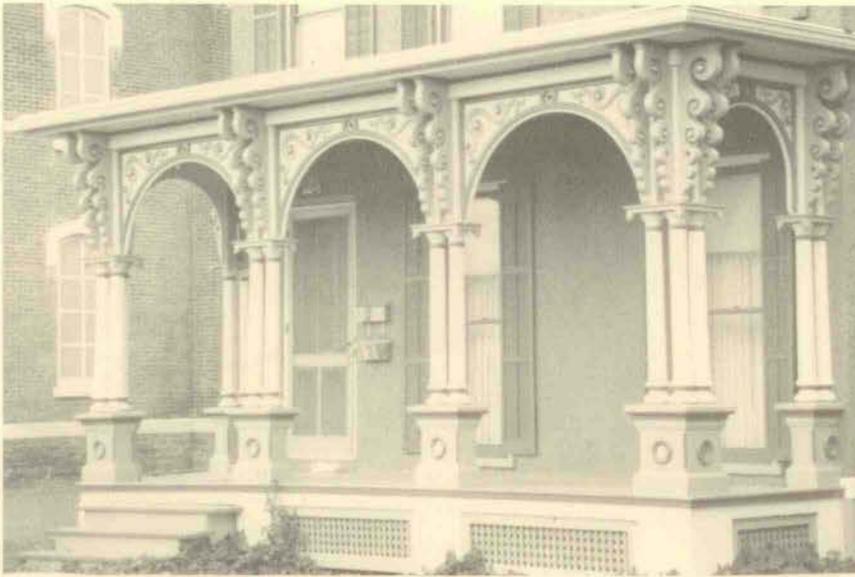
Any decision of the Commission can be appealed. Appeals based on economic hardship require proof that the property can't earn a reasonable return, that it can't be adapted for any other use and that efforts to find a purchaser interested in preserving the property have failed. Appeals based on hardship are made to the Commission; all other appeals are made to the village board.

All Commission decisions are filed in writing with the village clerk and all Commission records are available for public inspection at the village office.



A Certificate is needed before any change can be made to a significant exterior feature that is visible to the public. This ensures that such pleasant buildings as the storefront shown above remain undamaged by changes due to passing fads. Details such as the beaded mortar joints of the stone foundation below yield an overall impression of richness that is cumulative across the whole community. The extra layer of control afforded by the village's historic preservation law prevents such details from disappearing piecemeal.





Left: The fantastic front porch of the newly refurbished 164 Main Street. The same motives of community and family pride that lead to the completion of a project like this are behind the efforts to bring the village into the future with its heritage intact.

CERTIFIED LOCAL GOVERNMENTS

Penn Yan is involved in a second program established by the National Historic Preservation Act. The village is a Certified Local Government and hence is eligible for special consideration and technical assistance.

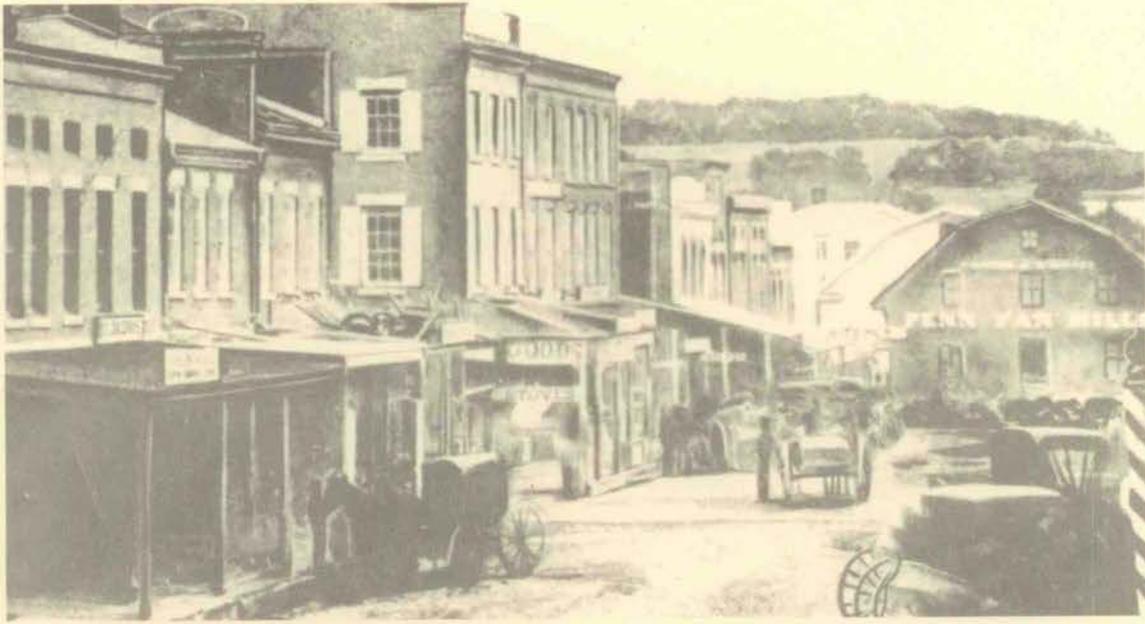
The Certified Local Government program was established by federal law and is administered at the state level; in New York, the Historic Preservation Field Services bureau of the Office of Parks, Recreation and Historic Preservation coordinates federal and state historic preservation programs, including those related to Certified Local Governments.

This program creates a formal link between the community's commitment to historic preservation and various state and federal agencies. It strengthens the village's ability to make important decisions on the local level about preservation, development and planning issues.

Through this program, the village receives special grants, professional legal

and technical assistance, training and membership in the national historic preservation network, as well as expanded participation in a variety of preservation programs. Using the federal grants earmarked for Certified Local Governments, the village can perform surveys of historic properties, produce publications like this set of guidelines, attend training sessions or initiate planning studies.

To become a Certified Local Government, the village passed an historic preservation law that met certain federal standards: it established the Historic Preservation Commission and set up a process whereby local historic properties may be designated as landmarks, along with a method for reviewing changes to properties so designated. Thus the existence of the Commission, the Historic Preservation District and the process whereby a Certificate of Appropriateness is needed before changes can be made to buildings within the district are all closely connected with the village's status as a Certified Local Government.



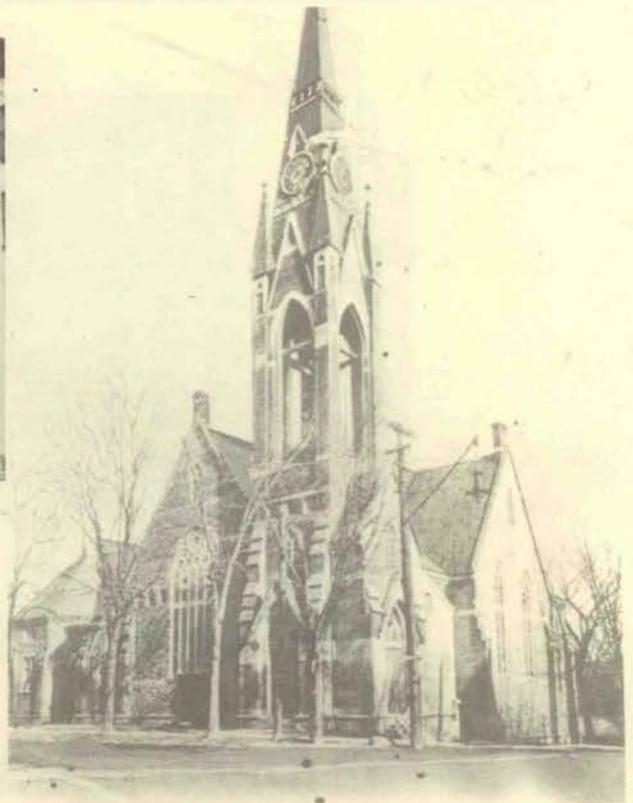
"Several factors contributed to Denn Yan's growth from an uninhabited swamp to a county seat"

SECTION 2: History and Architectural Style

LAKE KEUKA
WEST SIDE

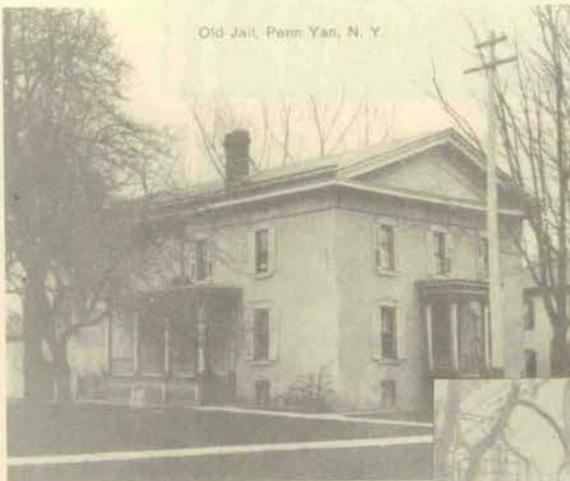


24 Main Street

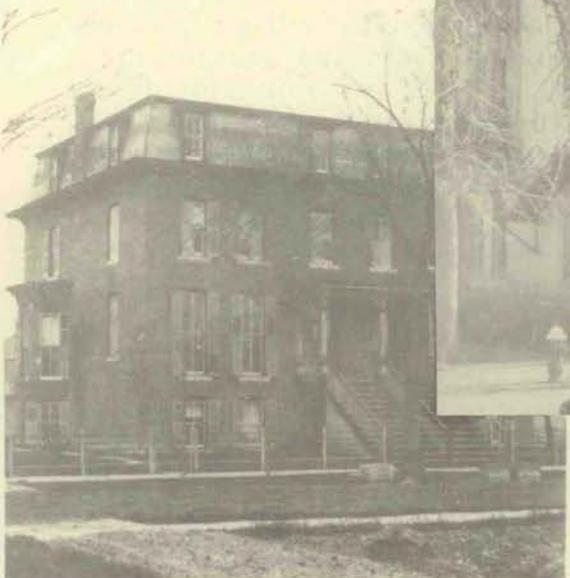


Presbyterian Church, 211 Main Street

Old Jail, Penn Yan, N. Y.



Jail, 431 Liberty Street

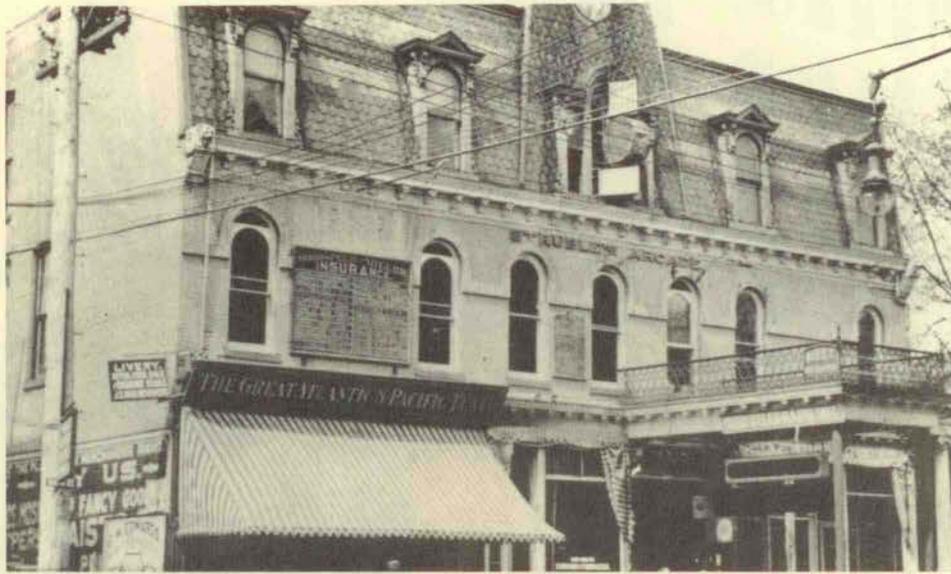


110 Chapel Street



Benham Hotel, 151 Main Street

2-1 THE HISTORY OF A SETTLEMENT



TWO HUNDRED YEARS

When the first census of the United States was taken in 1790, a census-taker beat his way through the woods and took down the names of a dozen or so householders in what are now the towns of Milo and Benton. Not one of these was within the present limits of the village of Penn Yan.

A group of tax assessors made the same trip around what was then the District of Jerusalem in 1792, registering an official complaint because so many householders chose sites away from the roads, but nevertheless finding 70 families in what are now the towns of Benton, Milo and Torrey. Two of these households were within the present village limits. The low-lying area was wet, its sandy soil covered with scrubby pines, with a dense growth of wild plum in the creek bottoms; not very promising for people looking for farmland.

The settlement history of Yates County parallels that of other rural areas in the

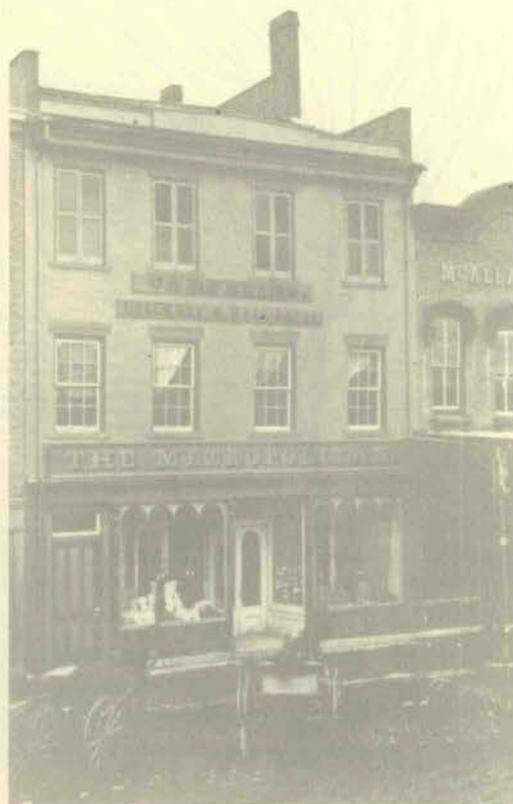
northeast. It was subject after 1788 to the first great land rush in American history; good farmland was taken immediately, followed by more marginal farming sites. Small industries sprang up on perennial millstreams and commercial ventures clustered at crossroads. As marginal farmland became harder to work, rural populations came in from the countryside to the villages growing around millseats and transportation centers; industrialization proceeded as small industries based on processing locally-available raw materials into locally-used products took advantage of better transportation, and true manufacturing took hold.

Several factors contributed to Penn Yan's growth from an uninhabited swamp to a county seat with fully a quarter of the county's population. It remains today, even with severe reduction of the industrial base, the legal and commercial center of Yates County. At the beginning of the nineteenth century small communities

were springing up at crossroads and millseats in the area. Penn Yan, unnamed as yet, and virtually unpopulated, was not at all an obvious candidate for a future county seat; let alone that county's largest and most prosperous settlement. Only three other communities within the boundaries of what became Yates County ever incorporated as villages. Many remained rural crossroads hamlets, others vanished from the map if not from memory.

An interesting aspect of Penn Yan's growth is that to a large extent it proceeded outward from two or three centers. Though some buildings have been lost in its nearly two centuries as a settlement, new development proceeded largely on new ground. There were few instances of buildings being razed to make way for new. Even during the infamous Urban Renewal period, though several beautiful and irreplaceable structures were sacrificed, the village's heart remained nearly intact.

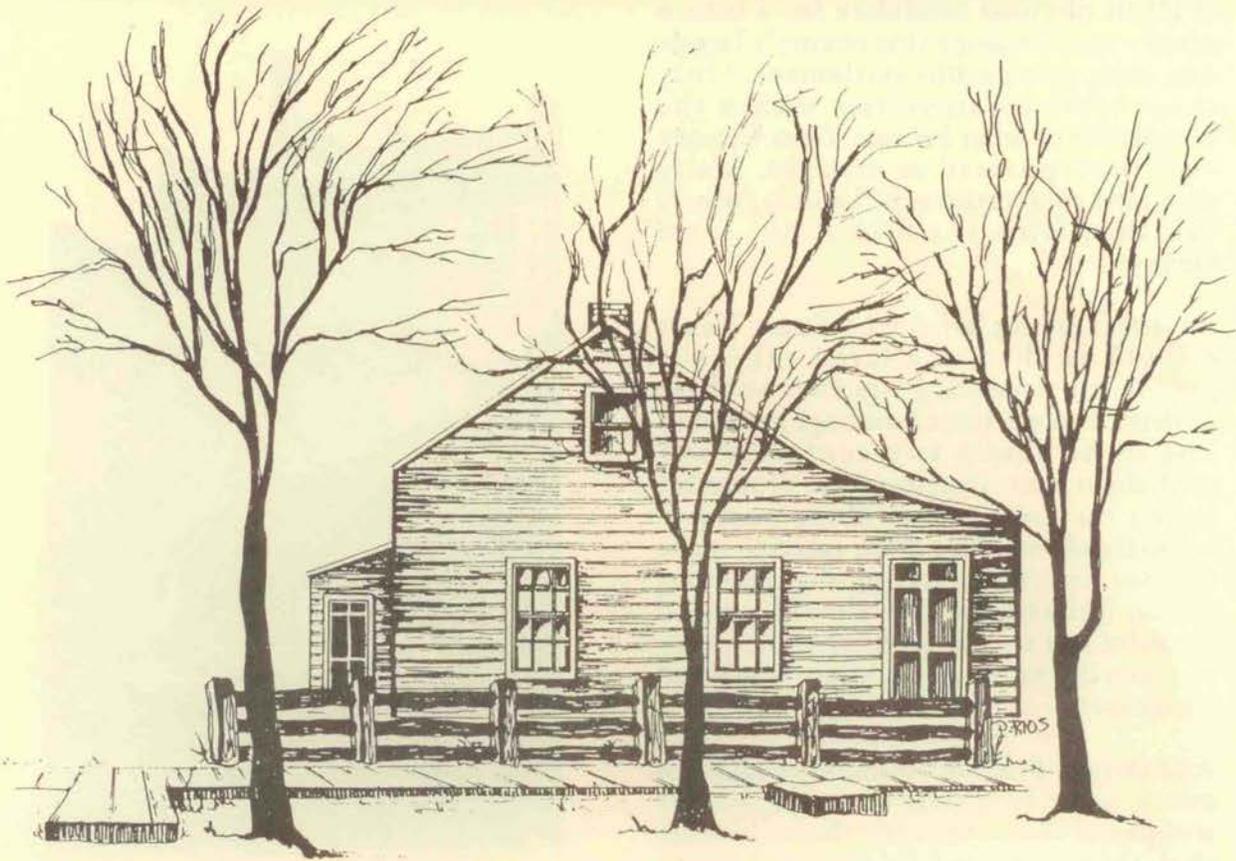
And though historic buildings continued, every once in a while, to be lost or stripped of their character, the realization that this must not be allowed to go unchecked led to the formation of the Historic Preservation District. The village's unique architectural heritage may yet see another two hundred years.



Opposite: The Arcade Building about the turn of the century; Right: The Metropolitan Building in the 1850s, before it was remodelled.

LOOK IN THIS SECTION FOR:

- **The Early Settlement: up to 1820**
- **The New County Seat: through the 1820s**
- **Canal Town: through the 1850s**
- **Industry on the Rise: 1860s through the 1890s**
- **The New Century: 1900 through the 1940s**
- **The Contemporary Era: through the present**



AN UNPROMISING INHERITANCE

What was Penn Yan like at the dawn of the nineteenth century?

The place had no official name yet. In 1801 Abraham Wagener was appointed the settlement's first postmaster, but the post office was called Jerusalem.

In fact, the settlement as such did not yet exist. There was a huddle of buildings near a tavern where the road to Canandaigua started up the long hill to the west; a milldam where another road crossed the Keuka Outlet; and the seat of local government a mile or so to the east, at Lawrence Townsend's tavern on the main road to the much larger village of Hopeton and beyond that, Geneva.

The permanent settlement of Penn Yan began in January 1792 when Benton settler George Wheeler divided one of

his many parcels of property between his two sons-in-law, Robert Chissom and James Scofield. This included much of the modern village, from North Avenue south beyond the Outlet and from a point near Lakeview cemetery east to about Hamilton Street. A 1792 tax roll shows the two younger men living in what would become Penn Yan.

Chissom built a double log house and later added a frame wing that served as an inn or tavern. Soon afterward he sold part of his property to Lewis Birdsall, who in 1794 erected a sawmill on the Outlet's north bank, the first industry within the modern village limits. David Wagener bought this mill in 1796 and added a gristmill on the south bank. He died unexpectedly in 1799, leaving this and his other large property holdings to his numerous family.

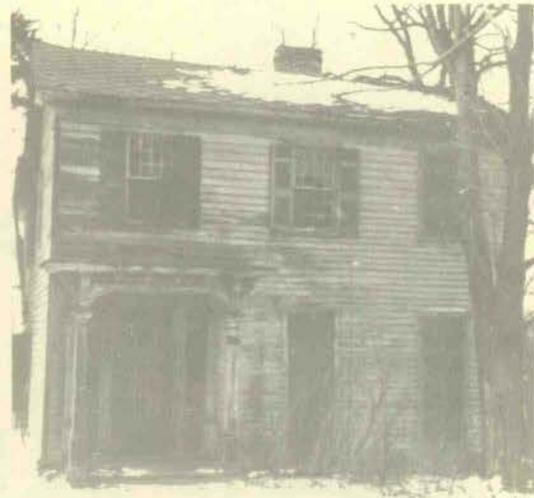
The land north of the Outlet was inherited by Wagener's elder son

Abraham, who later attributed his long life and good health to the fact that he never attended a frolic in his life. He built a new house and moved into it on New Year's Day in 1800, built a gristmill on his side of the stream in competition with the one left to his younger brother for the support of their mother, took credit for the road his father laid out through the woods from Benton Center to the mills, and eventually held nearly every office the settlement had to offer, finally becoming its first president in 1833.

Every description we now have of Penn Yan's appearance in the first decade of the nineteenth century indicates it was no more than a rough frontier crossroads. The roadways were bottomless mud punctuated by stumps, the few buildings were of logs with perhaps one or two clapboarded timber frames, the inhabitants transient and notoriously fond of strong drink.

The future village had little sense of coherent identity. No name for the place emerged until about 1808, when it was suggested (at a gathering where, according to those who later recounted it, locally-distilled liquor flowed freely) that a compromise could be reached by combining the names of the two groups who made up the most part of the population: Pennsylvanians and Yankee New Englanders. The name was apt enough to be in common casual use by travelers within the year.

No remaining structure in the village can for certain be assigned to this early period. The saltbox on Cherry Street built in 1802

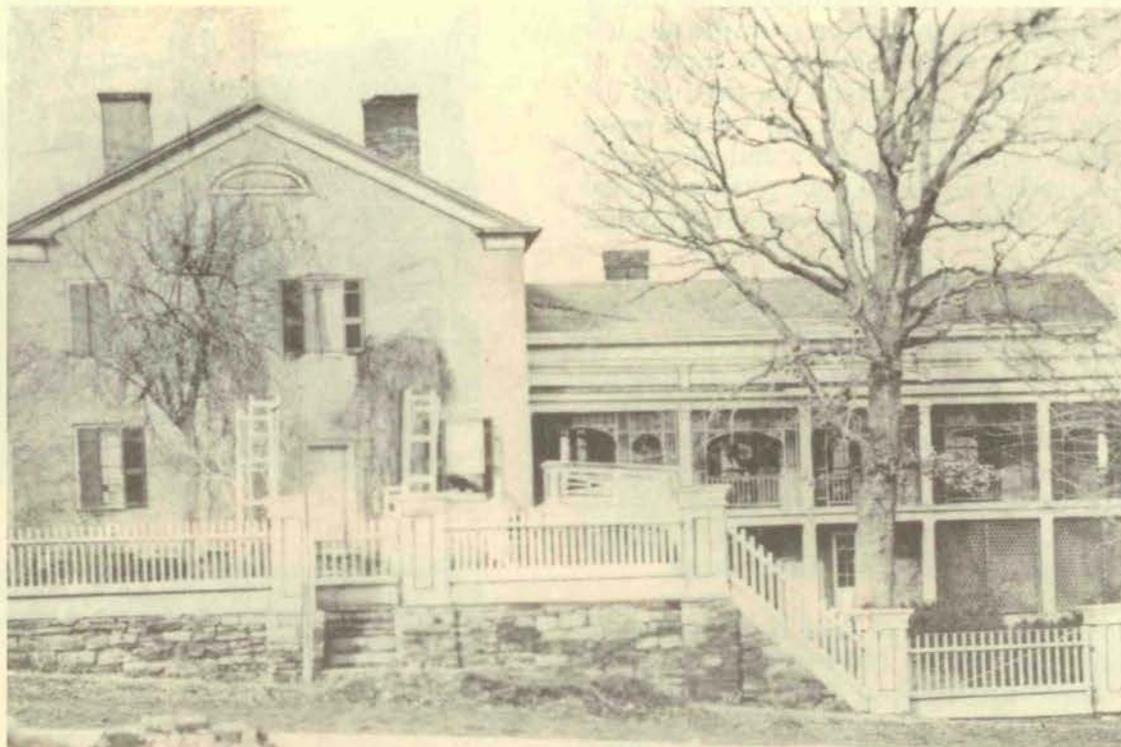


Opposite: The Samuel Lawrence house on Cherry Street, since burned; above, the Asa Cole house on North Main, also burned. Both men were prominent businessmen in the early settlement.

by Samuel Lawrence stood until burned in the 1950s, and a house since moved to Keuka Street may have been the home of Rebecca Wagener, David's widow. The rear wings of houses at 600 and 602 Liberty Street might date back to the days when Robert Chissom had his tavern on the site. But of the untidy scatter of cabins between Chissom's tavern and Wagener's mills, nothing now remains.

THESE BUILDING STYLES WERE POPULAR:

- Folk houses
 - Log houses
 - Saltboxes
 - Other timber-frame houses with clapboards
- Federal



A ROWBOAT TO THE COURTHOUSE

In 1806 Penn Yan's first store was built, at the intersection of what is now Main Street and North Avenue. This crossroads became the commercial center of the village-to-be. The industrial center was at the other end of Main Street, near the Outlet bridge and the dam that supplied the mills with power. Town officials still met at Lawrence Townsend's, a mile or so to the east.

By 1820, North Avenue (then Head Street) was lined with buildings, many serving both as residences and as businesses. Main Street was well built up at its north end, with houses down to about where Court Street is now. The mills anchored the street's lower end, with stores nearby. Abraham Wagener's large farmhouse, built in 1816, stood where the Knapp Hotel is now. The Oliver brothers had substantial houses farther up the west side of the street. Wagener's first house, on the east

side of Main a little south of the modern Clinton Street intersection, was used as a tavern until it burned in 1841.

Soon after 1820 the favored style for houses changed from Federal to Greek Revival. A few commercial structures remaining from the 1820s display surviving Federal details, though all are much altered from their original form.

In 1823 Yates County was formed; Penn Yan was chosen after some discussion as the county seat. The matter was clinched when a two-acre site was donated for the county buildings by the otherwise notoriously ungenerous Abraham Wagener, about halfway between the two centers of the village. The site was very wet, not to say swampy, a fact well-known to the locals. A quip made the rounds to the

effect that citizens would have to take a rowboat to get to the new courthouse. Despite this skepticism, a courthouse was in fact erected on the site, complete with a cupola and a two-cell jail.

It was probably this decision to erect the county buildings at Penn Yan which precipitated the village's first truly explosive growth period. It's known that in 1815 about 40 houses stood in the settlement; in 1824 about 70; in 1833 some 1500 people inhabited some 450 houses.

Some Greek Revival houses remain from this period, and a few commercial buildings, including part of the Birkett Mill (then still belonging to Abraham Wagener), which dominated the foot of Main Street when it was rebuilt in 1824.

The oldest houses in Penn Yan should be sought on the oldest streets. North Avenue was part of the old stage route from Geneva and Hopeton to Canandaigua, so it probably has the distinction of being the oldest roadway in the village. Main Street was laid out in 1799 as a route from Benton Center to David Wagener's mill south of the Outlet. By 1825 Linden Street, Lake, Water, Court, Seneca, Elm, Cherry and Liberty Streets were being used, though none had its modern name.

Opposite: The Nelson Tunnicliff house on the corner of Main and Clinton Streets. The photograph was taken about 1870, before the Presbyterian Church was built on the site.

The burgeoning settlement entered the 1830s with optimism and determination. New buildings were going up everywhere, new people arriving every day. Two weekly newspapers brought the issues and fashions of the day into every literate person's home, and the stores springing up in the fast-growing business district advertised a wide variety of goods and services. Penn Yan was still a pretty rough place, but it was growing civilized.



Above: The house built by Andrew Oliver around 1820, later owned by the Hon. John L. Lewis. It was much altered in the 1860s, but the simple rectangular front-gabled design with three interior chimneys is original. This house occupied until about 1900 a lot where 202 and 204 Main Street stand now.

BUILDING STYLES POPULAR DURING THIS PERIOD:

- Federal
- Greek Revival



GETTING THERE FROM HERE

The year 1825 marked the completion of the Erie Canal, which changed everything. A huge river of people and goods began to flow into, through and out of the region; and a previously unimaginable prosperity seemed within reach.

A canal linking the basin of Keuka Lake with the Erie system through Seneca Lake was surveyed in 1828 and opened for navigation in 1833. Its upper end was in Penn Yan, and not coincidentally the village was incorporated in that year. From then on, a very large percentage indeed of the goods produced in Yates County passed through the village on its way to larger markets. A great deal of money changed hands at the same time, and this led to the construction of stores,

warehouses and other commercial buildings in the village.

The population also grew, at an only slightly less hectic pace than in the previous decades. By 1855 the population had more than doubled again, to about 3300 persons. Many of these people lived in new neighborhoods being developed by investors at the south end of Main Street. A syndicate of businessmen bought out Abraham Wagener in 1836, put Wagener Street through what had been his apple orchard, and proceeded to sell off lots. Other new streets were approved, and old ones filled up with houses.

The first railroad was built through the village in 1850. A great many of the newly-fashionable Italianate houses

were put up in the succeeding wave of new building. Older ones were refurbished with Italianate details.

New streets known to have been added by the end of the 1840s include East Main, Benham, Clinton, Wagener, Keuka, Chapel and Hamilton Streets. By the mid-1850s buildings stood along Sheppard, Brown and Monell Streets and Maiden Lane. Most of the streets did have names, as befitted an actual incorporated village, though many of these were different from the ones they bear now.

A whole first generation of religious buildings was erected before the civil war. Only one of these still stands, at 300 Main Street, and it is no longer used as a church. All but one were of wood, and one by one these were abandoned for more permanent masonry structures after the war. Likewise, the original wooden downtown buildings were largely destroyed by one or other of the many fires which swept the place. They were replaced by brick buildings, some of which still survive from this period. The downtown area of the late 1850s looks familiar to modern eyes, except perhaps for the wooden sidewalks and the wooden awnings over them.

The canal and later the railroad spawned a whole set of warehouses and other related buildings, most serving the large agricultural markets springing up now that transportation was so much more reliable. Likewise, industrial structures were much larger now that manufactured goods could be distributed outside of the immediate

Opposite: The Wesleyan Chapel, 300 Main Street, built by part of the Methodist congregation, who seceded from the parent body to take a stand favoring the abolition of slavery. This is the oldest remaining structure in the village that was built for a religious purpose.

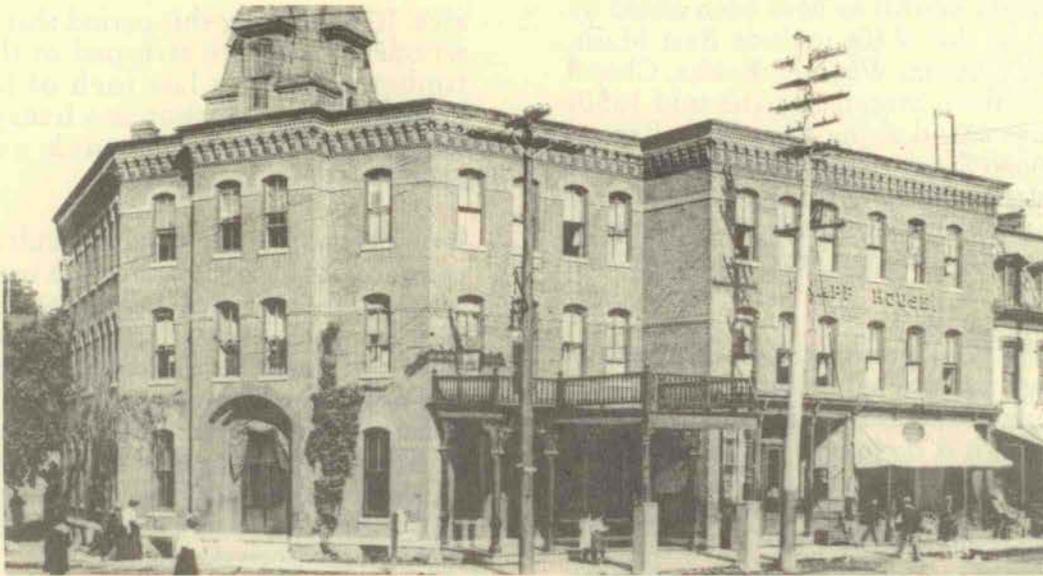
area. It was during this period that the wooded hills were stripped of their timber and every last inch of land brought into production in a frenzy of development that struck even contemporaries as wasteful.

Grain remained the chief agricultural product of the region, but the means by which it was utilized shifted in a very interesting way. During the entire early settlement period, such grain as was not immediately consumed on the farm or by close neighbors was distilled into thousands of gallons of alcohol, a much less bulky and more valuable consumer product than unprocessed corn or rye.

During the 1830s a new trend arose. Grain was fed to animals, which were then walked to markets in Rochester and Albany; these included beef cattle, hogs and even turkeys. During the 1850s, however, this part of New York became the most important grain-producing region in the United States, turning Rochester into the "Flour City," and Yates County into part of the country's wheat belt. A great deal of rye, barley (much of it malted for brewing) and buckwheat was also raised locally. Much of it was milled in Penn Yan, and practically all of it shipped out through the growing village's docks, warehouses and switchyards.

THESE BUILDING STYLES WERE POPULAR:

- Greek Revival
- Gothic Revival
- Italianate



THE WORLD TURNED UPSIDE DOWN

The Civil War removed more than 2000 young men from the streets of Penn Yan and from the farms and hamlets surrounding it; some never returned, most returned different from when they left. The place they returned to was changing too.

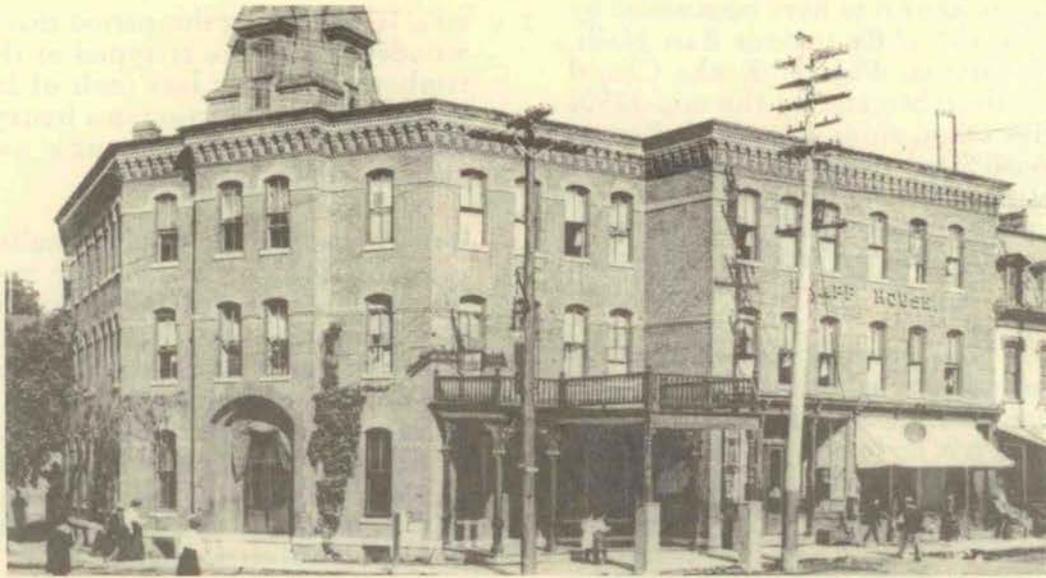
The wheat weevil and several years of bad weather, plus the emergence of the western states as food producers, radically changed agriculture in the east. The invention of farm machinery more suited to the large level fields of the Midwest made grain production on the steeply sloped hills of New York unprofitable. Many young soldiers who had put in their four years' service in Virginia returned to farms that no longer made enough money to keep their families. Fairly rapid depopulation of marginal farmland followed the Civil War.

Penn Yan, however, continued to grow, though more slowly than before. The village, like other communities all across the North, began to reinvest in manufacturing industries. The beautiful Queen Anne houses on upper Main and Clinton streets reflect the prosperity of

the mill owners and the retailers who served them.

The late Victorian era in America was flamboyant and vigorous, stirred by much political and economic change. With the availability of cheap skilled labor the well-to-do were able to bring craftsmanship of a high level right into their homes. The new architectural fashion for contrasting patterns, rich materials, exotic and unusual designs, and a rejection of many former standards of taste, blossomed even in small villages like Penn Yan.

By the end of the century the village street map was filling up, with many newly-developed residential neighborhoods at the former village fringes. The mills along the Outlet, upon which the prosperity of many of Penn Yan's social elite depended, were converted from small ventures like gristmills, sawmills, fulling mills and carding machines into factories producing coarse paper from rye and wheat straw. A cluster of mill housing at the village's edge served workers at Fox's Mill for several generations, while Irish laborers swarmed in the slums of "Dublin," south of the village



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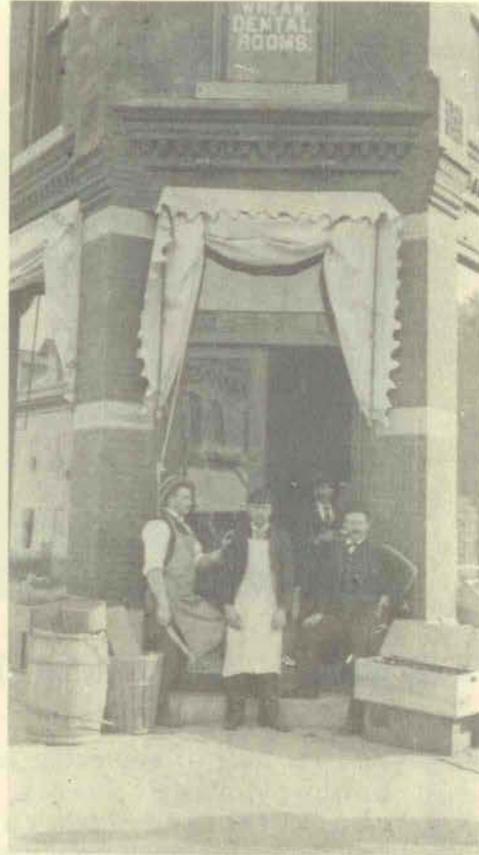
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and literally on the wrong side of the tracks.

The new stores that lined Main and Elm Streets gave the commercial district a look familiar to any resident today, except it was much more extensive. On the east side of Main, the north side of Elm Street, and both sides of East Elm, storefronts lined the roadways. Even through the hard times of the late 1870s and the severe depression that began twenty years later, these stores provided the village and the rural population who shopped there with practically everything they needed.

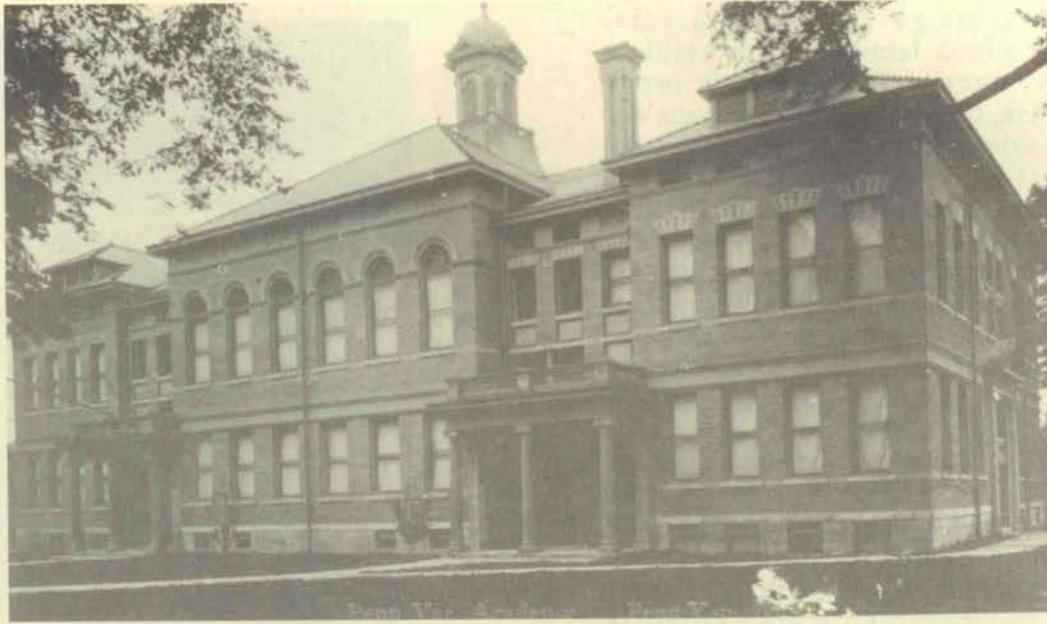
Penn Yan was self-contained in many ways, insulated to a certain extent from the huge changes going on elsewhere. No one ever had to call troops in to break a strike in Yates County, though local businessmen were evidently greatly shocked by workers' temerity; the great debates over temperance and women's rights were perhaps a little muted, possibly because of the village's remoteness and its close-knit society, but these debates did take place nonetheless, in local homes and businesses and on local street corners; no one ever burned a Catholic church here, but the Irish were not made particularly welcome either; and though two railroads now linked Penn Yan with city markets, the village's streets were still completely unpaved.



Opposite: The Knapp House in the 1890s, before the village's electric service was moved underground. Above: Produce vendors in their doorway at the Chronicle Building, about 1895.

THESE STYLES WERE POPULAR:

- Second Empire
- Victorian Gothic
- Queen Anne
- Romanesque Revival
- Informal Victorian



BETWEEN THE HAMMER AND THE ANVIL

The first half of the twentieth century might fairly be characterized as a rude awakening for small rural places in the United States, including Yates County and its seat. With two world wars and a massive depression, plus the continuation of long-term trends like the shifting of farm population to cities, it might be some cause for surprise that Penn Yan emerged as well as it did; but the village managed to keep its personality intact.

These dizzying changes were accompanied by enormous shifts in popular taste. Almost overnight the beautiful Victorian houses on the "good" streets were old-fashioned. Some were rather doggedly preserved in the hope that taste would come around again, though perhaps no one thought it would take as long as it did. Others were stripped of their elaborate decoration to make them look simpler and more modern. Still others were completely made over, particularly when it was as easy as simply coating over all that intricate carving and contrasting trim with a thick coat of white paint.

A fair amount of new construction was undertaken, particularly during the 1920s when several new tracts were constructed, Burns Terrace for example; and new houses went up on older streets south and east of the Outlet in "Dublin".

As the state highway system was developed and paved, the village gradually followed suit, and beginning in the 1920s its streets were bricked. A great many horses were still clopping along those streets, but automobile traffic rapidly increased. Horses and cars alike dodged the trolley running from the Pennsylvania Railroad station up East Elm and Elm Streets toward Branchport along the tracks of the electric railway, which carried passengers and freight after 1897 into the late '20s.

The trolley carried summer people to their cottages along the west side of the lake, and students to Keuka College; it carried mountains of apples and grapes and evoked a great many fond memories besides. The fruit trade led to the erection of the great ice houses

servicing the railroads, kept numerous fruit growers in business, led to the building of the Empire State Winery and at least two cider and vinegar plants in the village, put literally millions of Penn Yan-manufactured baskets into households across the country and in general made the difference between prosperity and its opposite to a great many of the county's residents. After the 1920s, the dairy industry became an important factor in local agriculture, as did the canning of vegetables grown on local farms. All these had their impact on the local economy.

In addition, paper made in the Outlet's mills, small boats, bus bodies, men's clothing and other manufactured items joined the more traditional products shipped out from Penn Yan to larger markets. This period marked the village's peak as an industrial center.

Interestingly, the county's total population dropped during this time to its lowest point in a century, falling from a peak of about 21,000 in 1880 to not much more than 16,000 in 1940; at the same time the village's population remained nearly level. The number of households grew as people came in from surrounding areas to work or live (or, of course, both). Penn Yan contained within its boundaries a larger and larger share of the county's people; on a small scale, it reproduced the migration of people off farms and into cities that was taking place all over the country.



Opposite: Penn Yan Academy in 1911; this building replaced the much smaller Italianate version erected in the 1850s and was used until its own destruction in the 1960s. Above: The Sheppard house, 206 Main Street, in 1905; it replaced the Andrew Oliver house and is still standing, though altered and much enlarged.

THESE STYLES WERE POPULAR:

- Colonial Revival
- Homestead
- Neoclassic
- American Foursquare
- Craftsman



FLOOD TIDE

During the postwar years and up to the present, the village of Penn Yan began and continued several important demographic and economic trends: the shift from a manufacturing to a service job base; the rise of tourism until it rivaled agriculture as the area's number-one industry; the aging of the population; and the struggle to maintain local identity in the face of mass production and national marketing and media.

In 1930, the village's largest employers were Michaels Stern, the Finger Lakes Canning Co. and the Walker Bin Co. Sixty years later they are Soldiers and Sailors Memorial Hospital, the Penn Yan Central School District and Yates County government. All three of the chief manufacturing industries of the '30s, and many other smaller industrial employers besides, are out of business or out of the area. This is not to say that Penn Yan has no manufacturing industry, and in fact recently it has enjoyed a modest revival in this field,

but certainly the trend - not unique to Penn Yan in any sense - has gone a long way toward production of services rather than manufactured items.

The inducement of out-of-town people with money to spend on recreation to spend it in Penn Yan has been going on for more than a century. The money value of tourism has increased in recent years until most estimates place it second only to that of agriculture in the county's economy. Since the village contains the county's largest shopping and service areas, it has reaped the economic benefits of this influx, along with some of the problems. Many of the jobs thus produced are seasonal, part-time and exceedingly low-paid; traffic and parking problems increase in the summer to annoying levels; and seasonal stress is placed on law enforcement, medical and other year-round services.

By the late 1980s about a quarter of the county's population was over 55; the

result of a national demographic trend enhanced by the attractiveness of the area as a retirement community. Low crime rates, beautiful scenery, clean air and water, relatively low property prices and taxes and the generally relaxed local lifestyle have brought many people here for their retirement years, though frequently on a seasonal basis.

And even though the vast majority of county residents resisted entry into both World Wars until it was inevitable, and were preoccupied with domestic issues right through the Cold War and beyond, the development of big-city and international markets, and the inextricable interweaving of the nation's economy and politics with that of Europe and Asia particularly have brought the rest of the world into a great many village conversations. The telephone, radio and of course television have homogenized lifestyles all over the country, and certainly Penn Yan is no exception. Food, clothing and shelter are mass-produced, and it has become increasingly difficult to distinguish a meal, or a garment, or a building here from one cooked or sewn or constructed anywhere else.

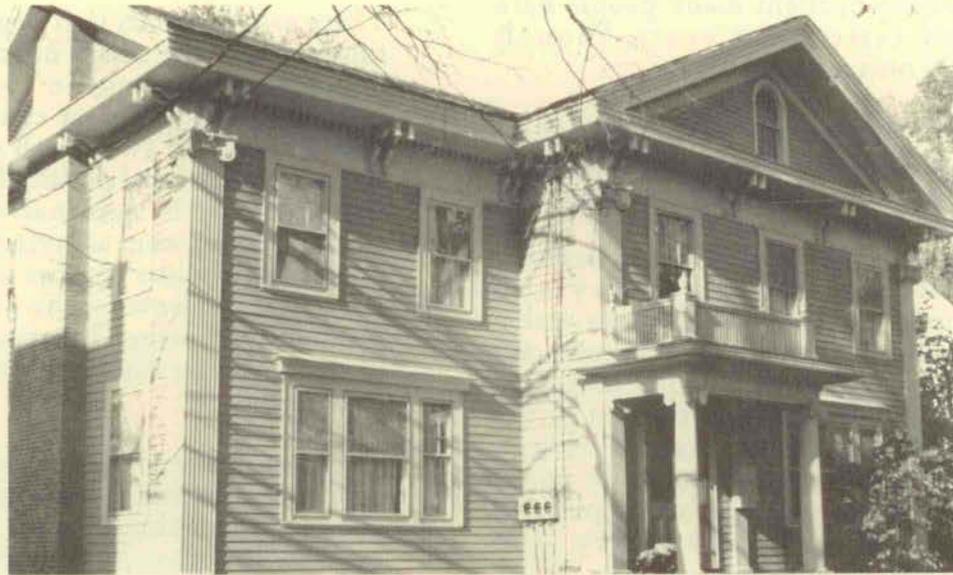
These are all trends that began a long time ago, and the village has never been particularly immune to outside influence. All the great causes of the nineteenth and twentieth centuries swept through local politics like winds from the north; nationally popular clothing styles were advertised in local papers and popular architectural styles, as indicated elsewhere in this book, produced offspring that remain, some of them, to this day part of the village streetscape.

They make the village what it is, the people and the houses they live in, and the buildings they use on everyday business. A community is more than an address, it becomes an idea; sturdy and indestructible in some respects and incredibly fragile in others, worthy of preservation, in any case.

Opposite: A look down the west side of Main Street's business district. The view of the storefronts is unobscured by utility wires, and for the most part the buildings accurately reflect their 19th-century origins. The mural was painted as part of a 1976 Bicentennial 4-H project.

THESE STYLES ARE POPULAR:

- Contemporary
 - Split level
 - Ranch
 - Neoeclectic



THE USES OF STYLE

A key question should be asked whenever an alteration is proposed for any historic building: Is this particular change appropriate for this particular structure? Without knowing at least something about design, it will be a difficult question to answer. Most structural designs have been influenced by national fashions recognized as architectural styles. Style fits a building into its time period and defines the parameters of its historic personality.

It is important to realize that any given structure will reflect the concept of style to a greater or lesser degree; there are few pure examples, and since most buildings change over time, the structure as it exists today may reflect several generations of style.

All buildings have a history, and in most cases that history will show up in the structure's external features. It may

be inappropriate to strip features that have been added on since the building's original construction, simply because they are part of its individual history.

The following section will provide a brief and very condensed overview of the styles to be found within the village limits. No attempt has been made to restrict examples to the Historic Preservation District.

Appropriate restoration, rehabilitation, renovation, even new construction, can only be accomplished when the historic fabric of the existing structure is understood. Most styles have certain distinctive design features that make identification possible, if not always easy.

Above: 346 Main St., built about 1860 in Italianate style and altered in 1916 to conform to the more fashionable Colonial Revival. Right: 200 Main St., built about 1852, also in the Italianate style but incorporating some distinctive decorative elements.



LOOK IN THIS SECTION FOR:

- Federal, Greek Revival, Gothic Revival and Italianate Styles
- Second Empire, Queen Anne, Victorian Gothic, Romanesque Revival and Informal Victorian Styles
- Colonial Revival, Homestead, Neoclassical, American Foursquare, Craftsman and Contemporary Styles

EARLY SETTLEMENT: 1790s into the 1820s

The oldest houses now remaining in Penn Yan are all in a style known as Federal, so-called because it was dominant in the new nation. The Federal style is characterized by simple solid masses, symmetry, delicacy of detail and a fondness for semicircular and elliptical shapes.

The Federal style was common in the fast-growing port cities of the eastern seaboard and would have been familiar to the village's first settlers, with their New England and Philadelphia roots. It was an American adaptation of the Adam style, named after the English brothers who popularized it, based on ideas culled primarily from Roman classical models. People away from these centers would adapt the style still further, using details they found attractive to grace vernacular buildings going up in an area that was still in many ways the frontier.

All Federal houses remaining in Penn Yan have gabled roofs with the ridge parallel to the street, and the entrance in the long side. Timber frame



The "ghost" of a Federal-era elliptical window in the end wall of 101 Main Street. This is the site of a store built by George Shearman early in the 19th century and destroyed along with much of the rest of the block by a fire in the early 1850s. Evidently at least this end wall remained to be used when the structure was rebuilt.

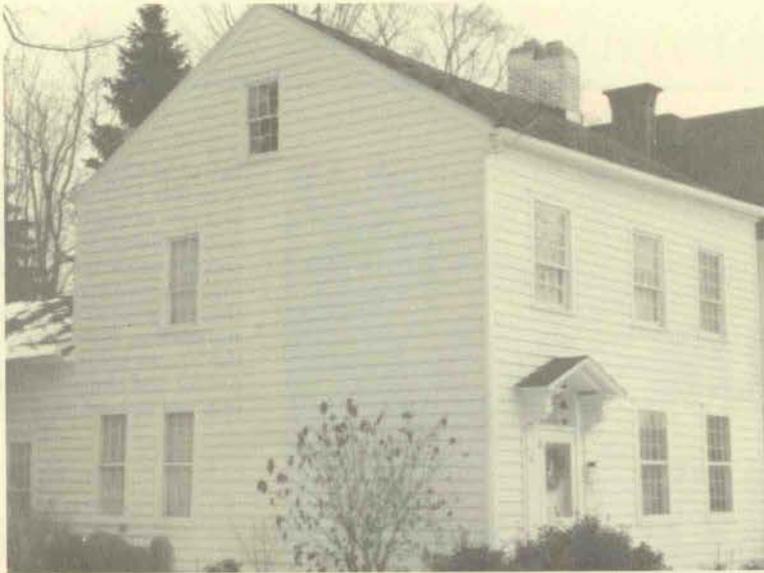
structures are clad with wooden clapboards; brick buildings from the Federal period may have an elliptical louver in the end wall, a parapet or step gable, or some other distinctive detail.

High-style Federal structures may be quite restrained or elaborately ornamental; in vernacular buildings such as those constructed locally, the one element that is at all likely to be elaborate is the front entrance. There may be a semicircular or elliptical fanlight over the door, with or without sidelights; there may be a small entry porch; there may be columns or other classical embellishment. The trim is light and delicate, a reaction from the earlier Georgian style of colonial days.

Windows in Federal houses are double-hung, and original sash small-paned. The most common configuration locally is six small panes in each sash. The windows are aligned in symmetrical fashion on the facade, both vertically and horizontally.

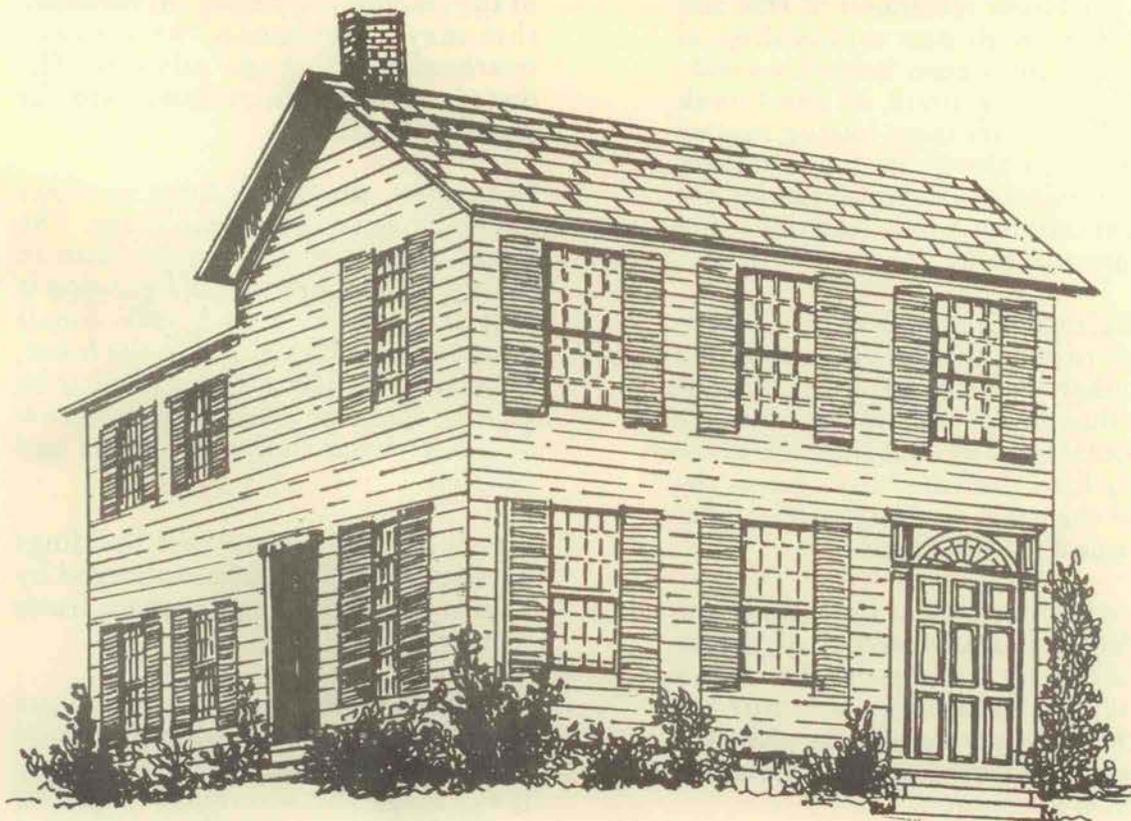
This is quite a rare style in the village, not only because of its relative great age - most buildings originally Federal in style have been greatly altered since - but because it was never common. Penn Yan's first great building boom came after the style was already looking old-fashioned.

The people who founded Penn Yan during the first two decades of the nineteenth century would have used ideas current in their former home towns, altering details to fit their now-remote circumstances. Architectural style would have taken a back seat to mere survival. The much more numerous people who flooded into the village during the 1820s brought with them a different model, based on Greek prototypes.



Above: 333 Main Street, whose simple massing, near-symmetrical facade, small-paned original windows and clapboarded exterior proclaim it to be a relatively early house. The small portico over the front door is not original. The transom is rectangular instead of elliptical, and decorated with a web of curved leading. The interior of this house, alleged to be the village's oldest, but which was probably built about 1824 by John Van Pelt Jr., is very rich in Federal detail.

Below: 109 North Ave., built about 1819 by James Sears in Federal style. The original house has a simple ground plan, clapboarded exterior and arched doorway with fanlight and thin pilasters. An entry porch was added late in the nineteenth century and is not shown in this picture to better display the Federal doorway.



2-19 GREEK REVIVAL STYLE



Left: 210 Clinton Street, probably built about 1830 and one of the neighborhood's oldest. Notice the cornerboards with moldings top and bottom so there appear to be pilasters supporting the entablature; the square columns on the porch; and the pediment, reduced to cornice returns.

AN ERA OF GROWTH: 1820s into the 1850s

The aftermath of the War of 1812, with diminished interest in the English-inspired Federal style, plus American sympathy with the Greek revolution of 1820 and fascination with new archaeological discoveries in Greece, helped to create the explosive growth of the Greek Revival style. Its most lasting impact was perhaps the gable-front house, which dominated American fashion for the next century; it was America's first truly national style.

Local Greek Revival houses all have gabled roofs, and the ridge is much more likely to be perpendicular to the street than in the Federal style. A wide horizontal band of trim emphasizes the cornice line; this often runs across the base of the gable, outlining a triangular space called the pediment.

This wide band of trim, called the entablature, is usually supported, at least visually, by columns. In many vernacular houses the columns are reduced to corner boards; the pediment may also be reduced in these houses, to returns at the corners.

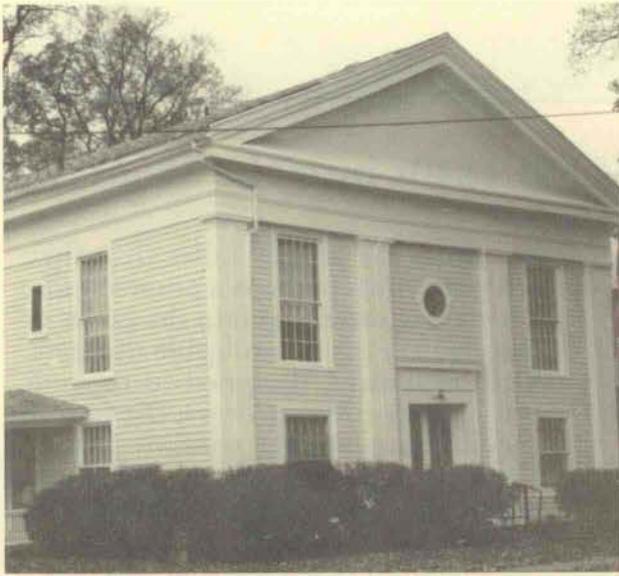
The front entrance of a Greek Revival

house often has a transom above and narrow sidelights flanking the door. The effect of the door surround in many Greek Revival houses echoes that of the entablature resting on columns; this may be enhanced by a heavy overhead molding and pilasters. The door itself might be recessed into the plane of the facade.

In contrast, the double-hung windows generally have simple moldings. The panes of glass may be larger than in Federal houses, but the configuration is still at least six in each sash. Small windows are often placed in the frieze, sometimes with a decorative iron grating; these are often called eyebrow windows from their size, shape and position.

Greek Revival commercial buildings have rather plain facades, enlivened by a decorative cornice and perhaps frieze windows.

A great deal of building was done across Yates County during the period when Greek Revival was most popular. It was a style that was readily adjustable to local carpenters' skills and owners' economic means.



Left: 300 Main Street; built around 1850 to house an abolitionist schism from the local Methodist congregation, this is a rather late but nearly classic example of Greek Revival architecture. Note particularly the wide entablature; on the front facade this seems to rest on columns that are built-in instead of free-standing; these are called pilasters. The entablature is divided into three distinct horizontal bands: the architrave, resting directly on the capitals of the pilasters; the frieze, plain in this case but sometimes pierced by windows or bearing characteristic decorations; and the cornice, which on this building boldly outlines the triangular pediment. The entablature is typically very pronounced on Greek Revival buildings, and may give small ones a rather top-heavy look.

Below: 158 Main Street, built about 1820 when the village was largely mud and tree stumps. Its row of four Ionic columns support an entablature crowned with a pediment. The side porches and west addition were built in the early 20th century. This house with its graceful two-story portico was and remains a village landmark.



A BREAK WITH TRADITION: 1840s into the 1860s

The Gothic Revival style had a brief flurry of popularity before the Civil War. It was promoted through the pattern books of fashionable architects like Andrew Jackson Downing and was widely used in the design of churches, country houses and cottages. Its inspiration was the great European cathedrals which were of course almost exclusively built of stone; but American builders so commonly used wood to interpret the style it was frequently known as Carpenter's Gothic.

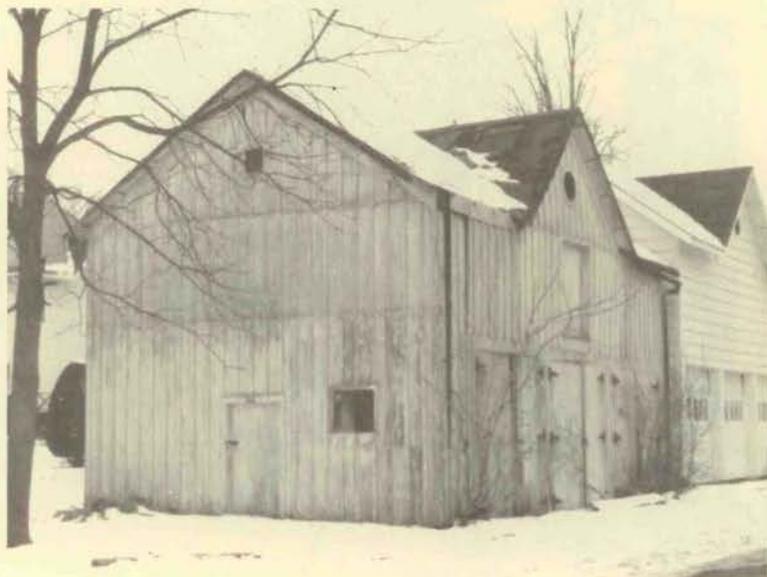
The style is characterized by steeply pitched gables, often decorated with delicate woodwork. Much of this has been lost to decay and neglect, but the steep side and cross gables remain and are extremely easy to spot. Full-length one-story porches are also common.

The so-called "Gothic arch" with its pointed top is the basis for much of the decoration and stylistic detail evident in this style. Windows, door panels, the woodwork on porches and of course the high gables themselves all reflect this characteristic shape.

Windows are usually taller than they are wide, with perhaps a pointed arch. They often extend up into the gables or through the eaves into gable dormers. Drip moldings, designed to prevent water from running down the face of the building into the window frames, cover the tops of windows and extend down the sides, frequently turning outward at the bottom.

The industrialization that pervaded the Victorian era was getting its first good hold on the building trades. Invention of the scroll saw made possible the characteristic ornamentation of Gothic Revival buildings, most evident on gables and porches. Board-and-batten siding, its vertical emphasis making it a popular exterior cladding for Gothic Revival buildings, was also the result of new technology: the steam-powered planer.

The Gothic Revival is rare in Penn Yan, though more easily found in the countryside nearby; the real popularity of Gothic Revival was brief but fabulous, left many interesting buildings and broke the Classic boundaries in preparation for the coming Victorian styles.

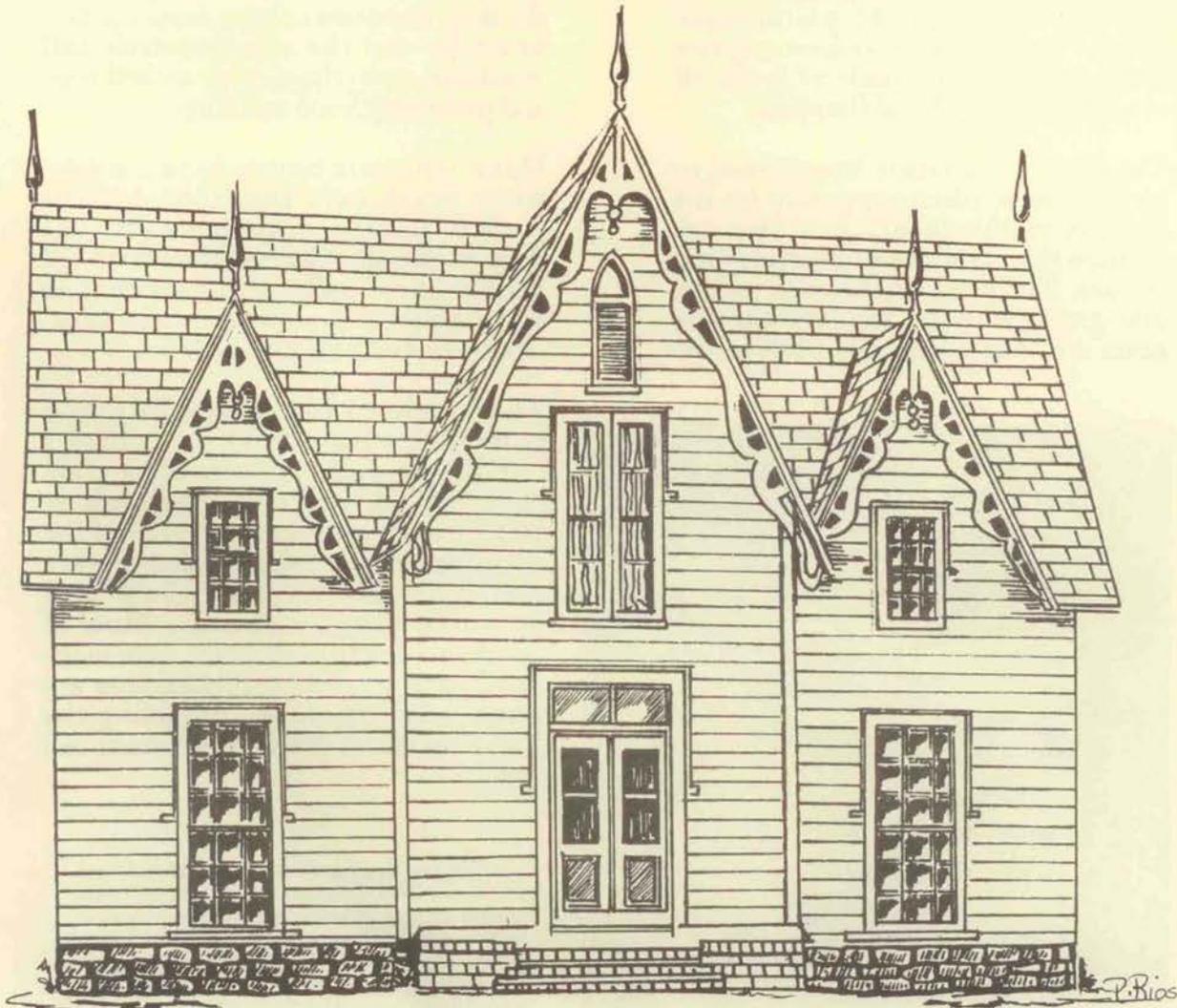


Left: The carriage barn behind 315 Main Street, a good example of how even a utilitarian building might carry out a popular and otherwise elaborate style. This is a rather plain vernacular version of Gothic Revival, denoted by the center gable and the vertical siding.



Left: Two examples of a common type of Gothic Revival window molding. A drip molding like this was designed to prevent water from running down the face of the building into the window frame; this shape, horizontal over the top and vertical partway down the sides, is called a label molding. The "ears" at the ends of the vertical pieces are particularly characteristic of the Gothic Revival style. The example at the near left was altered from an original Greek Revival window; the carved brackets on either side are still later Italianate elements.

Below: 246 East Main Street, built about 1850. This house is best known as the Hatmaker Hospital; named after Susannah Hatmaker, who established the village's first hospital here in 1911. This is Penn Yan's best surviving example of Gothic Revival, built as a farmhouse at the village's edge. It has most of the marks of the style, including decorated vergeboards, finials, a window with a Gothic arch in the center gable, drip moldings with ears and of course the characteristic steep multiple gables. The house was built with a full width porch across the south front extending partway around the west side; this has since been removed.



WAR AND RAILROADS: 1840s into the 1880s

The Italianate styles of the mid-nineteenth century were patterned after a picturesque vision of the northern Italian countryside. While its ultimate design sources were classical, the Italianate was, like the Gothic Revival, a romantic reaction to the formal classicism that had dominated architecture for the previous two centuries.

The most common form locally is essentially cubical, with a hipped roof and perhaps another smaller cube surmounting the main building in the form of a cupola. Another common variation has a low-pitched front gable with the suggestion of a pediment. Yet another, based on the picturesque Italian country villa, may have a square tower on the front facade or in the ell of a more asymmetrical floorplan.

The eaves of Italianate houses tend to be very deep, often supported by the decorative carved brackets that are perhaps this style's most characteristic feature. The pitch of the roof will be low, giving with the deep overhanging eaves a rather horizontal look to the

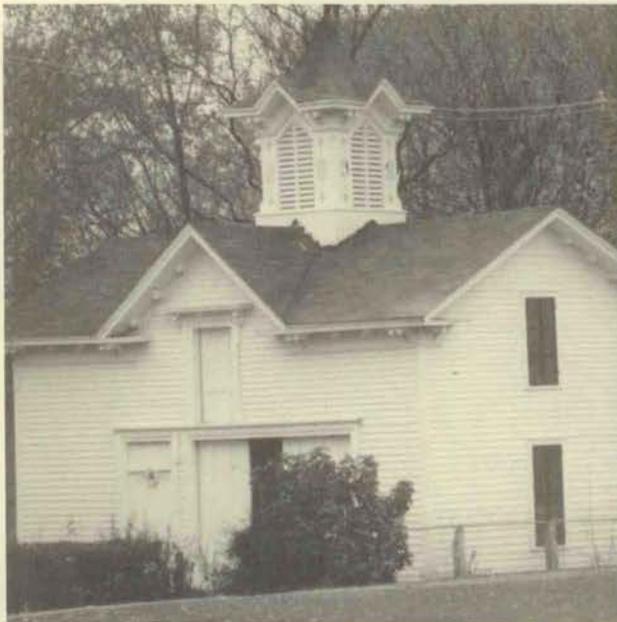
top line. Italianate pediments are typically rather wide and flat, carrying out this horizontal line.

In contrast to the general horizontal emphasis of the structural mass, windows will be tall and narrow, with one or two panes in each sash. Windows with curved tops to the sash are often seen, with the curve repeated in the moldings above. The curves are semicircular or segmented. Two or even three narrow windows are often grouped together under a single molding. Doors may have moldings echoing the segmented curves or other shapes associated with the windows.

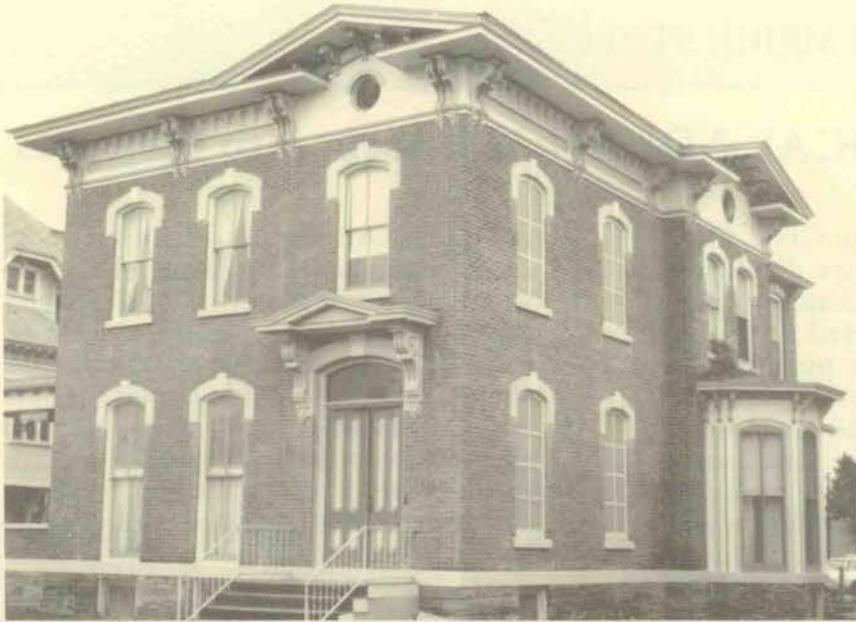
Italianate commercial buildings retain the deep elaborate cornice supported by brackets and the characteristic tall windows, sometimes with arched tops and projecting hood moldings.

Many Italianate houses have a single-story porch over the front door or perhaps across the whole facade. The door itself will frequently have two tall narrow leaves, perhaps with glazing and sometimes a decorative iron grill. Transoms and sidelights are rare.

The popularity of the Italianate style coincided with one of the village's building booms, so there are a great many beautiful examples. In addition, in Penn Yan, as in much of the rest of the country, many older houses were altered with new Italianate trim to keep up with the changing fashion. Many of the decorative trim elements were mass-produced, but the combinations are often very individual, heralding the Victorian era's interest in ornament and detail.

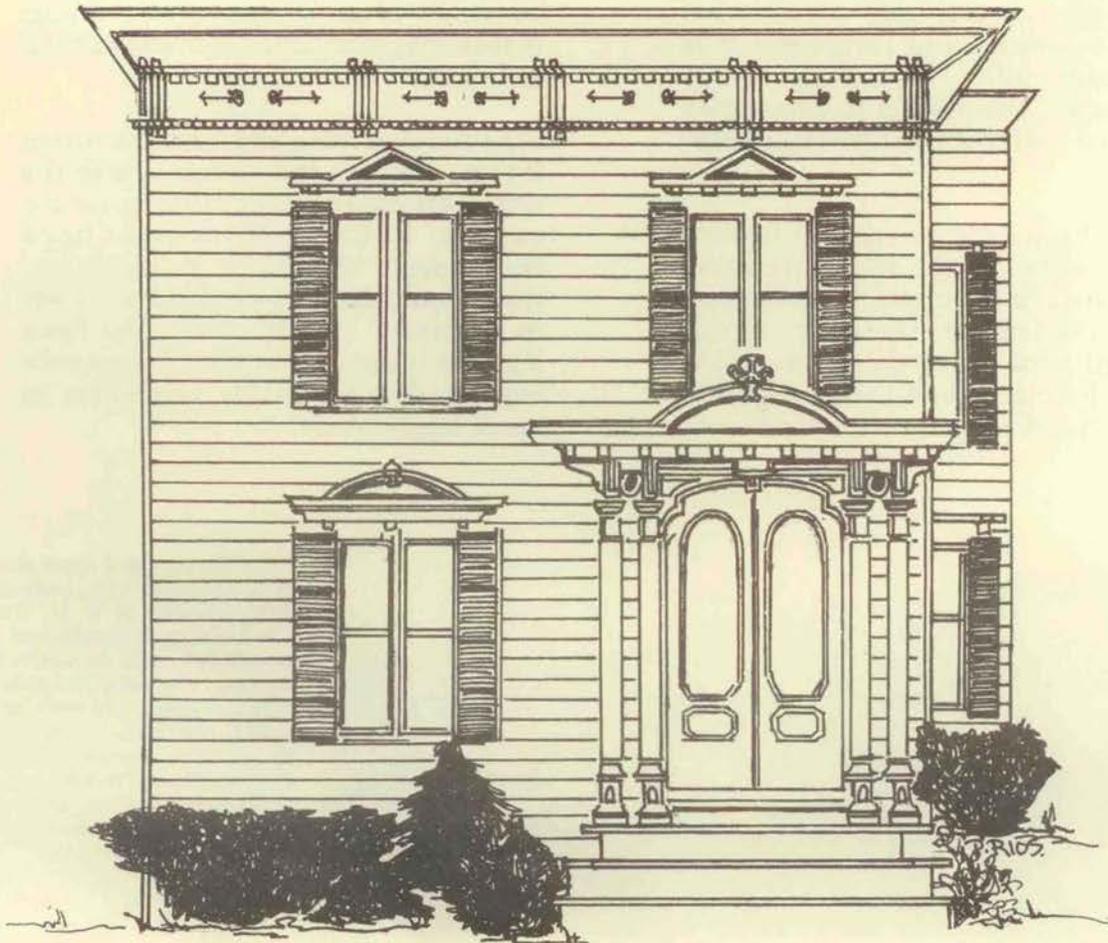


Left: The carriage barn behind 312 Main Street, built about 1866. The centered front gable and the thin cornice returns on the end gables are characteristic Italianate devices. The brackets are present, though much reduced; the cupola, however, is elaborate and lovely. Note the moldings around and above the hayloft door.



Left: 162 Main Street, built in 1871 by David B. Prosser, whose monogram is carved into the keystone above the front door. This house is an excellent example of how the Italianate could be interpreted in masonry. The tall windows with their curved moldings and large panes of glass are echoed in shape by the elegant front door. The portico and cornice, with handsomely carved brackets and flattened pediments, are of wood. The bay window is also a common feature of Italianate houses.

Below: 208 Main Street, built about 1865. Note the cubical shape, the wide eaves with brackets in pairs, and the double windows. The pierced decoration on the entablature and portico is unusually rich. Note also the applied moldings over the windows, pedimented on the upper story and curved below, echoed on the portico.



TECHNOLOGICAL ADVANCES: 1860s into the 1880s

Increasingly after the Civil War, American architecture displayed the exuberant eclecticism that later generations associated with the Victorian era. The period was accompanied by the change from a largely farming economy to an industrialized one. The balloon frame replaced heavy timbers, making possible complex floor plans, walls meeting at various odd angles, numerous overhangs and other characteristic features of Victorian structures.

Most late-nineteenth century styles were homages to a romantic past, loosely based on Medieval or exotic prototypes. One exception was the Second Empire style, which was very modern in its imitation of contemporary French patterns evolved during the imperial revival of Napoleon III. Widely used in this country for public buildings and residences, it is sometimes called the General Grant style because the peak of its popularity coincided with his presidency in 1869-77.

Second Empire architecture is very closely related to the Italianate style, but is however recognizable from one distinctive feature: the shape of the mansard roof, named for the 17th-century French architect who originally popularized it. The mansard roof

combines two pitches, the upper one nearly flat, the lower extremely steep. A cornice with moldings outlines the edges of the lower slope, which is usually punctuated by dormers. The shape of the roof made possible a full usable story of attic space, popular for the housing of servants and for storage in the many public buildings to adapt this style. The lower slope is frequently patterned; the roofline itself may bear metal cresting. Thus the roof becomes a major decorative element in this style.

Quite often there is a deeply molded cornice, frequently supported by decorative brackets, less often the wide overhanging eaves characteristic of Italianate houses. Otherwise, many of the ornamental details are similar to those of the Italianate style, with paired windows, windows with arched or pedimented crown moldings, glazed doors also often in pairs, square towers (which may also have the mansard roof) and so on.

Like the Italianate and later Victorian styles, the Second Empire was the source of many remodelling ideas for earlier houses. Mass-produced components like doors, windows and trim details made it possible for houses in relatively remote places like Penn Yan to include features previously restricted to high-style residences in much bigger places.

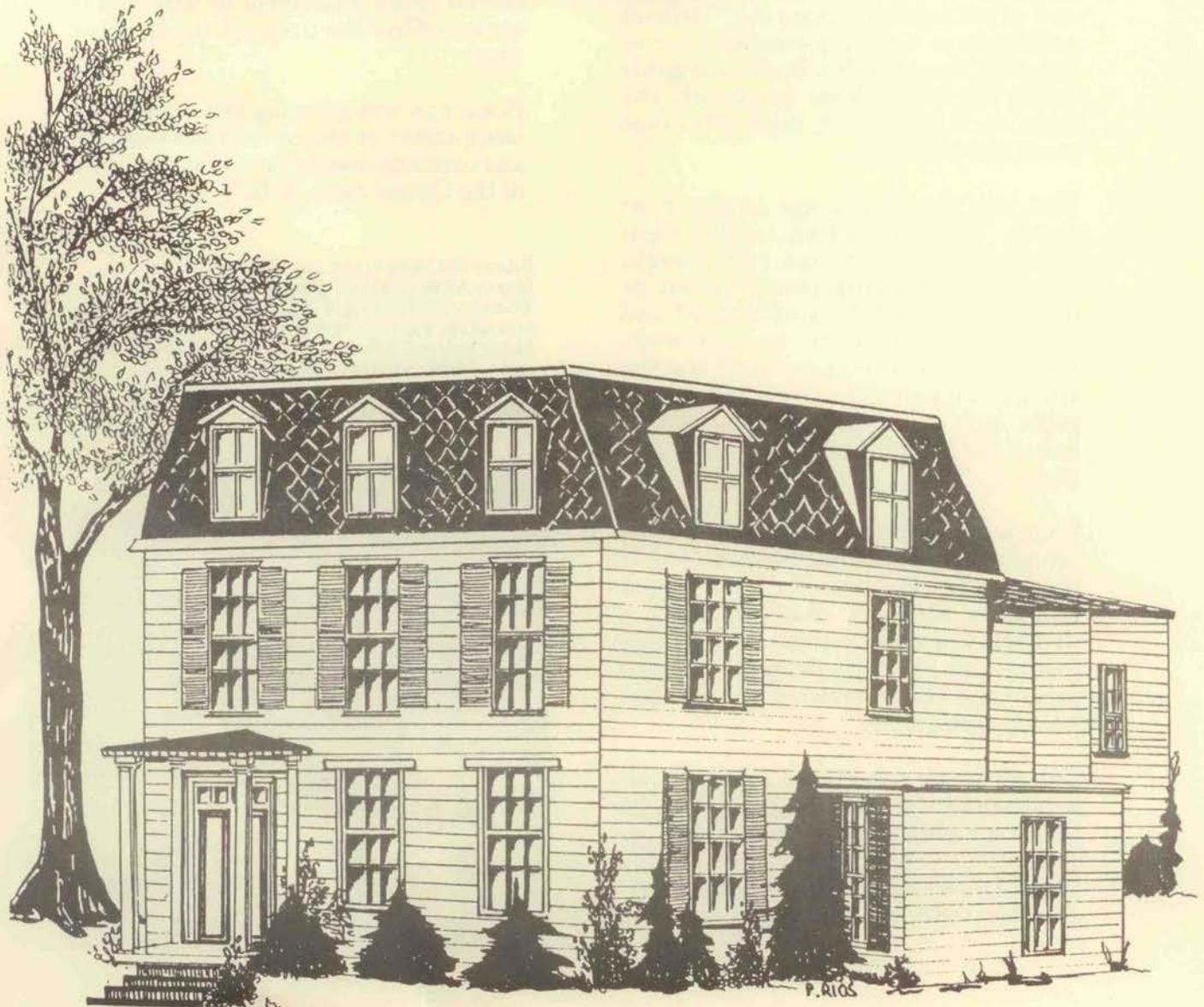


Left: The mansard upper story of 10-12 Main Street, built about 1870, probably by W. H. Watson. The building originally had two storefronts and a decorative iron cresting. The patterned slate roof is original, and with its central palladian dormer flanked by paired pedimented dormers, this would have seemed not only elegant but very modern, a notable addition to its downtown neighborhood.



Left: 144-50 Main Street, built in 1869. The building has a mansard roof and a central tower, also with a mansard roof and dormers. The dormers in the main roof are pedimented. The second-story windows originally filled their arched frames and the cornice was repeated below them, complete with brackets and lions' heads. The roof and tower had iron cresting.

Below: 504 Liberty Street. A very simple vernacular example of a Second Empire residence. The mansard roof is pierced by pedimented dormers. The upper and lower cornices have molded trim. Note how much less overhang there is in this style than in the Italianate. The cubical floor plan and three-bay design are typical of both Italianate and Second Empire, but the small-paned windows and rectangular transom over the door may actually date this structure as a much-altered Greek Revival house.



EXPLOSIVE EXPANSION: 1870s through 1900

Although named for the English queen who died in 1714, this style has very little to do with the formal Renaissance modes popular during her reign. Instead, it evokes late Medieval vernacular architecture. The fashion arose in England in the middle of the 19th century and came to America with the Centennial Exposition in 1876. In this country, Tudor motifs such as oriel windows, overhanging gables and half-timbering were freely combined with spindlework and classic columns.

The style is characterized by irregular and asymmetrical massing. Houses usually have a steeply-pitched roof of irregular shape with a dominant gable facing the street. Most frequently the main roof is hipped; multiple cross gables are common.

This was the golden age of the front porch. The porch often reaches right across the facade, one story high, frequently wrapping around to one or both sides, with lots of turned and beaded decorative woodwork. Sometimes there is a porch on the second story or even recessed into the gable. Late examples may have classical columns, often in groups of three or more.

Queen Anne houses quite often have round towers or turrets, built into one of the front corners or tucked into one of the side alcoves. Bay windows, projections and insets, overhanging gables and other devices are used to create the characteristic picturesque profile of this style.

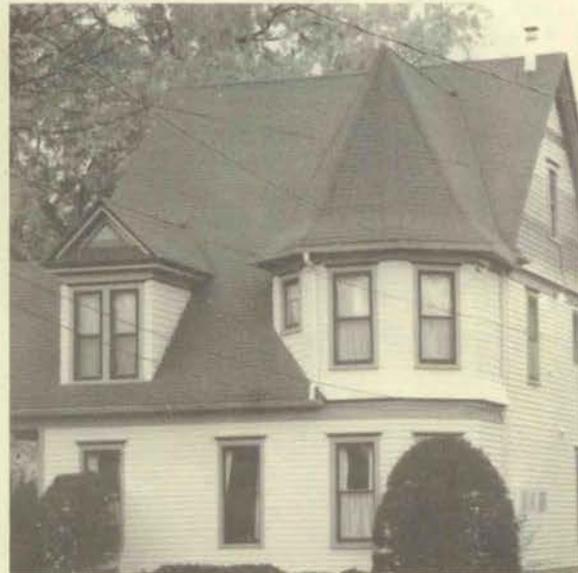
Queen Anne structures avoid broad expanses of flat undecorated wall. The facade is embraced as an opportunity for elaboration. The plane of the wall is often broken by three-dimensional devices, and a variety of differing

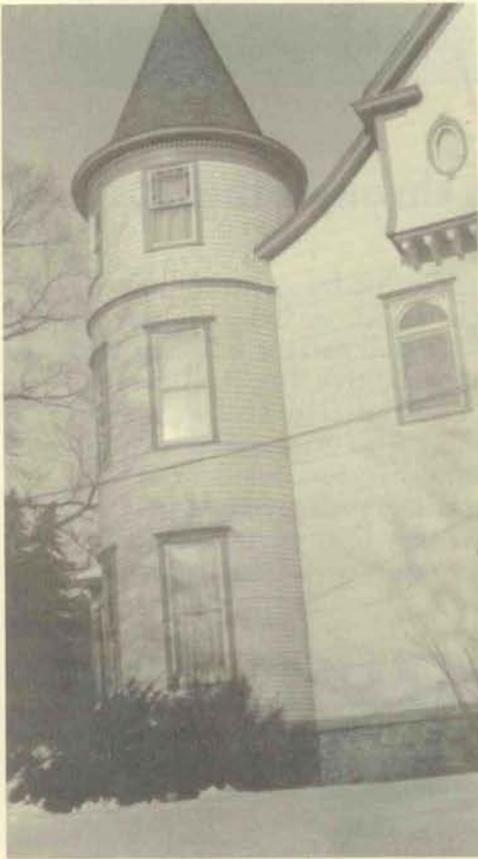
textures and materials. These may include patterned wood shingles, panelling, half-timbering or varying colors and patterns of brick. Different effects may be used on different parts of the same wall; each story of a structure may be done in a different material.

In contrast to all this elaboration, door and window frames in Queen Anne houses are usually quite simple. Large panes of glass are favored, and decorative glazing is found in great variety, including Tudor-inspired diamond-shaped panes, stained glass and colored glass borders around plain central panes. Placement of windows is apt to reflect the needs of the interior space.

Penn Yan was growing fast during the last quarter of the nineteenth century and contains many marvelous examples of the Queen Anne style.

Below: 202 Main Street, an example of how Queen Anne ideas enlivened vernacular houses. This one was built right at the end of the period, around the turn of the century. It has an octagonal turret in front, fishscale shingles in the side gables, and a double-windowed pedimented dormer. The porch originally wrapped around onto the front of the building.





Left: The tower of 303 Clinton Street. This house was built in the last years of the nineteenth century, after 1896, and has one of the village's most impressive towers. The tower was originally surrounded by a circular porch that wrapped around two sides of the house, and is the only part of the structure that retains its original siding. The tower's round shape is characteristic of these features on Queen Anne houses, and can be contrasted with the square towers common to Italianate and Second Empire structures. Note also the rather simple moldings of the windows, and the small panes of colored glass set around the large central pane in the windows of the tower's third story.

Below: 301 Main Street, built in 1885. Here the irregular massing so popular at the time is very evident. Note also the combination of materials, the decorative shingles, the multiple porches with spindle-work, the round turret hinted at in the porch, the massive chimney, the variety of window shapes and the general exuberance of the design. Every angle of this structure reveals different details.



DECORATIVE DIAGONALS: 1860s through the '80s

If the Second Empire style clearly reveals its relationship to the preceding Italianate, the Victorian Gothic is as much an evolution of the Gothic Revival. There are well-defined differences: Victorian Gothic houses are spacious rather than compact; the pitch of roofs and gables is less steep than in Gothic Revival; wall texture is more likely to be varied and there is somewhat less vertical emphasis; and the trim is less delicate and more three-dimensional, less likely to be flat scrollsaw work. Though the two styles are obviously related, overall the effect is quite different.

Most Victorian Gothic houses have a front-gabled roof with a steep "Gothic" pitch, and frequently cross-gables as well; the gables typically have decorative trusses. In many houses of this era, the steep gabled front with a decorative truss may be the only surviving evidence of the original style. The truss itself will help distinguish this style from the Gothic Revival, in which the decorative vergeboards outlined the gable. Also, once again the fashion has swung back to wide overhanging eaves.



Victorian Gothic frame structures are clad with wood, either shingles or boards. The wall surface was regarded as an opportunity for decoration, where pre-Victorian styles limited embellishment to trim details around doors, windows and cornices. There may be various picket-fence patterns, patterned shingles, cornerboards or other trim applied to the structure's exterior.

The plane of the wall is frequently interrupted by patterns of horizontal, vertical or diagonal boards, raised from the wall surface for emphasis. This is called stickwork and is characteristic of this style, so much so that one subtype in which it predominates is called the Stick Style. Sometimes the spaces framed by stickwork are filled with decorative patterns.

Towers, if present, will be square or rectangular. Most houses will have one-story porches either over the entry or full-width, with diagonal or curving support braces and quite frequently a repetition on a smaller scale of the main gable above with its decorative truss.

The elaborate stickwork and applied decoration were fragile and more easily removed when dilapidated than repaired or replaced. Thus relatively few intact examples survive; however, the style was so popular that many vernacular houses of the Victorian era used Gothic elements. This was a time when many of the village's middle-class neighborhoods were growing fast, and Victorian Gothic structures were very common indeed, with whole streets remaining in Penn Yan.

Left: One of the cross gables on 215 Main Street. The decorative truss is of very light and unusual design; note also the Gothic arch on the gable window, the vertical siding and horizontal stickwork.



Above: 215 Main Street, built around 1877. This house is eclectic in approach, with a Gothic flavor to much of the detail. The front and cross gables have decorative trusses; subsidiary gables also have trusses, in two other different designs. Note the picket work on the tower, the vertical siding and the stickwork. The porch has chamfered posts and diagonal braces, with spindlework on the balustrade above. The unusual window frames and the applied decoration on the lower porch balustrade add to the wealth of detail on this landmark structure.

Below: 160 Main Street, built in 1888. This house is brick with polychrome decoration. Much of the trim is wood: the stickwork in the front gable and on the cantilevered north window, the perforated Eastlake designs on the porch posts, the roof brackets, over the windows and elsewhere; the thin cornice brackets, spindlework, and beautifully panelled front door. The hipped roof and profusion of detail show a relationship with the Queen Anne style.



AN APPEAL TO STRENGTH: 1860s through 1900

The Romanesque Revival was, as its name indicates, a revival of the Romanesque style, itself an early Medieval revival of the use of the Roman round-topped arch. Most Romanesque Revival buildings are masonry, and in Penn Yan at least all are public structures.

Romanesque Revival was popular about the middle of the century in religious and civic architecture. The subtype called Richardsonian Romanesque is a tribute to the powerful influence of the American architect Henry Hobson Richardson, who adapted it to residential and small-scale commercial architecture during the 1870s. Practically all, if not quite all, the Romanesque Revival buildings in Penn Yan owe a great deal to Richardson's interpretation of the style.

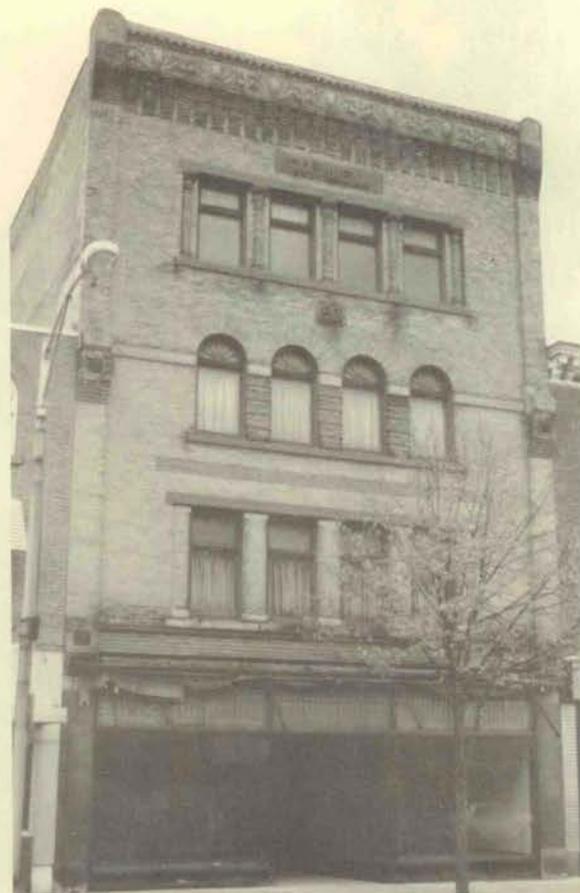
The most common roof style in Richardsonian Romanesque houses is the same steep hipped shape with cross gables found in so many Queen Anne buildings. The facade is asymmetrical, as in the other high Victorian styles. Dormers are very common. There are no pure residential examples of this style in Penn Yan, but several masonry porches were clearly influenced by it, as well as the very high stone foundations and ground floors of some of the village's Victorian houses.

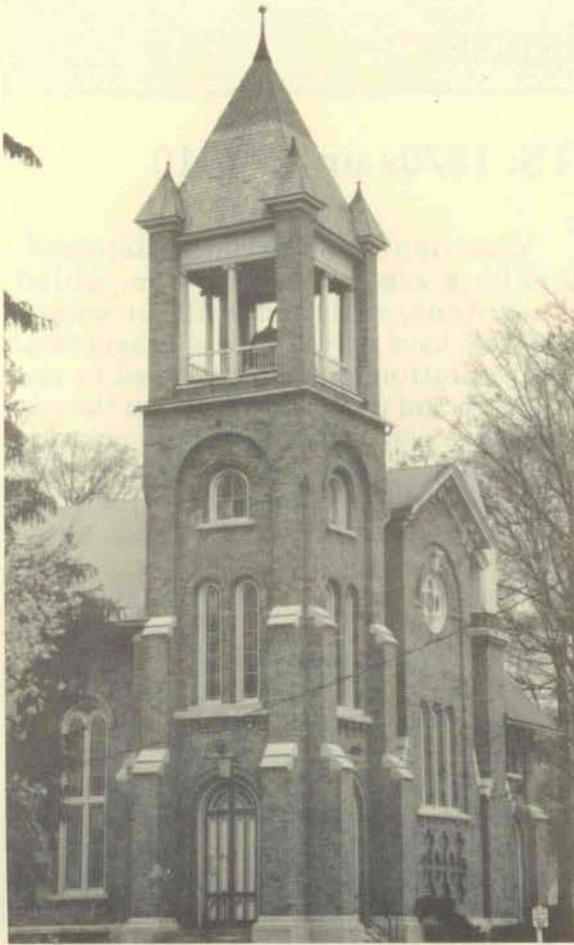
Romanesque Revival buildings are characterized by rounded arches over windows, porch supports and entrances. In the Richardsonian variant, the arches are often very wide, and rest on short columns or massive piers, or are perhaps directly incorporated into the facade. The whole effect is of

solidity and strength. Decoration may be applied to column capitals or to wall surfaces. Terra cotta plaques with intricate floral or leafy designs are often used to lighten the overall rather massive effect. Windows are deeply recessed into the thick masonry walls. Groups of three or more arched windows in a band or ribbon across the facade are very common. Many Romanesque buildings have towers, generally square in cross section with a pyramidal roof.

This is a rather interesting style with explicit Medieval roots, popular enough to inspire at least two important facade makeovers in the village's commercial district, and considered appropriate in its solidity for the county's most important public building after the courthouse itself.

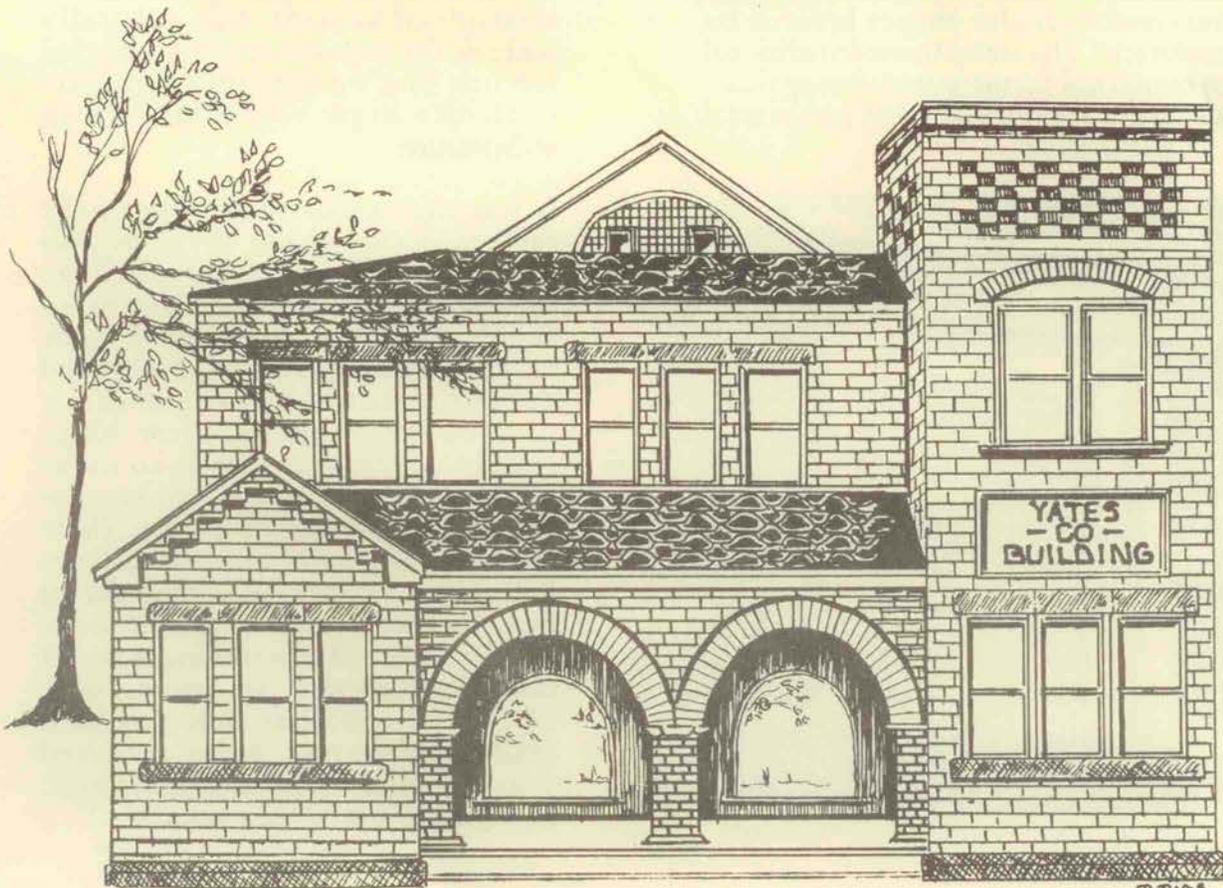
Right: The facade of 121-123 Main Street, added in 1901 to a much older structure by well-known local builder Charles V. Bush. This is a late interpretation of the style, with a ribbon of rounded arches on the third floor, emphasized by the pattern of the brick, and a beautiful terra cotta panel under the cornice.





Left: 224 Main Street, built in 1870, a brick church with stone details. The tall Romanesque arches recessed into the facade are echoed by the single and double windows, and by the doorways. The steeple was removed and the top of the bell tower rebuilt in 1899: note the patterned slate roof, the small flanking turrets and the metal finials. This is the oldest continuously used religious building in Penn Yan, erected by the First Baptist congregation on the site of an older 1835 brick church.

Below: 226 Main Street, erected in 1889. It is constructed of brick with stone lintels. The windows are arranged in bands across the facade and the style is emphasized by the two large arches on their short columns, which frame the recessed porch beyond. The square tower once had a pyramidal peak. The building originally housed the County Clerk and the Surrogate Court, and may be the village's best example of the Richardsonian variant of Romanesque Revival, characterized here by the very wide semicircular arches of the porch, resting on short brick columns with stone cushion capitals.



THE TREE-SHADED STREETS: 1870s up to 1910

Obviously, not every structure built during the Victorian era was a high-style residence; nor does every Victorian house precisely fit into one of the styles discussed on the preceding pages. Pattern books were the nineteenth-century equivalent of today's house-plan magazines, and various elements were adopted with what by all the evidence must have been a great deal of relish. Victorian styles overlap a great deal anyway, and many high-style examples exist in which elements of several separate styles are eclectically intermingled; the point can be made that this was the essence of Victorian-era thinking about architecture. Houses and other buildings in village settings tended to be more stylish than those in the country, but a significant number of "just plain" Victorian houses were built in Penn Yan as elsewhere.

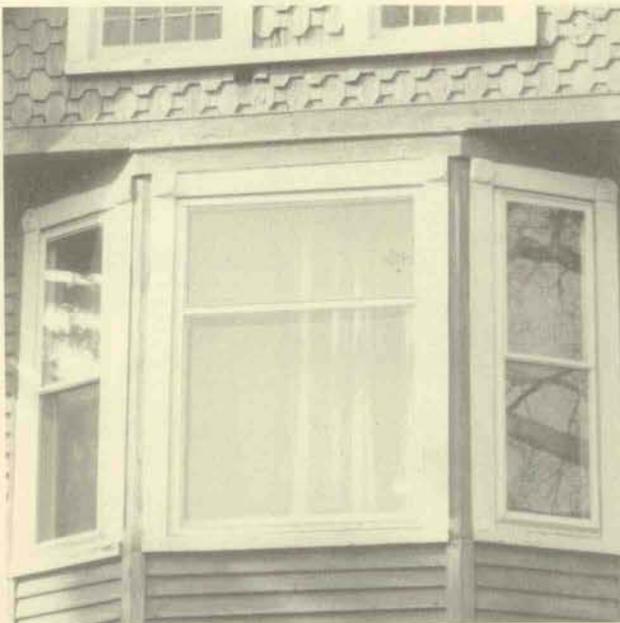
The shapes of informal Victorian houses are much simpler than the turreted irregular shapes favored by architects. The trend toward traditional symmetrical forms was so strong that a separate style called "Symmetrical

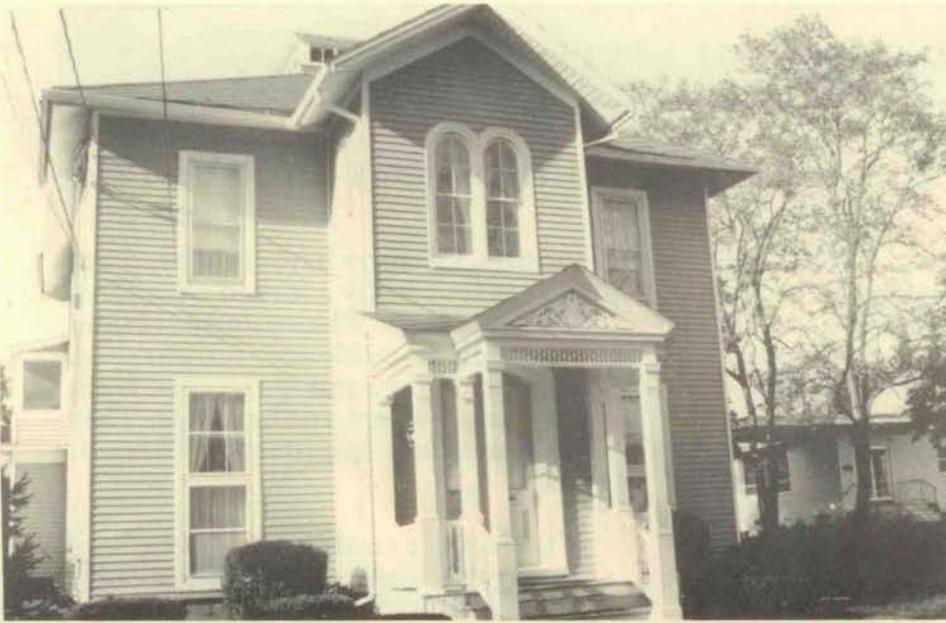
Victorian" is sometimes discussed. There are front- and side-gabled versions, with and without wings. Some have one story and others two. Decoration is often confined to the porch and to the line between the top of the walls and the roof; cornice brackets under the eaves are very common. Quite frequently, the main front gable will have a decorative truss.

Almost all Victorian houses have porches, though on vernacular examples they are generally one-story instead of the extravaganzas found on high-style houses. The porch trim is usually spindlework or jigsaw-cut "gingerbread." The builder often used these mass-produced elements in quite individual ways, so each structure has its own personality even when derived from a pattern.

In some cases, the inspiration was clearly one or the other of the separate Victorian styles, or perhaps an eclectic mixture of several, but generally without the huge size and asymmetrical massing that we sometimes associate with the high Victorian era in architecture.

It was the explosive growth of the railroads that made these houses possible, just as it provided the momentum for the high Victorian styles. Woodworking machinery turned out millions of spindles and other pre-cut forms for as many homeowners as wanted them. Many simply added new details to older houses and transformed them into up-to-date expressions of the time. There are many examples of both in Penn Yan, where a general prosperity during the period led to much new construction and remodeling; some of these structures were designed and built by architectural firms, others by local skilled carpenters. Many achieved grace, most are honest and functional; all are expressive of their time.

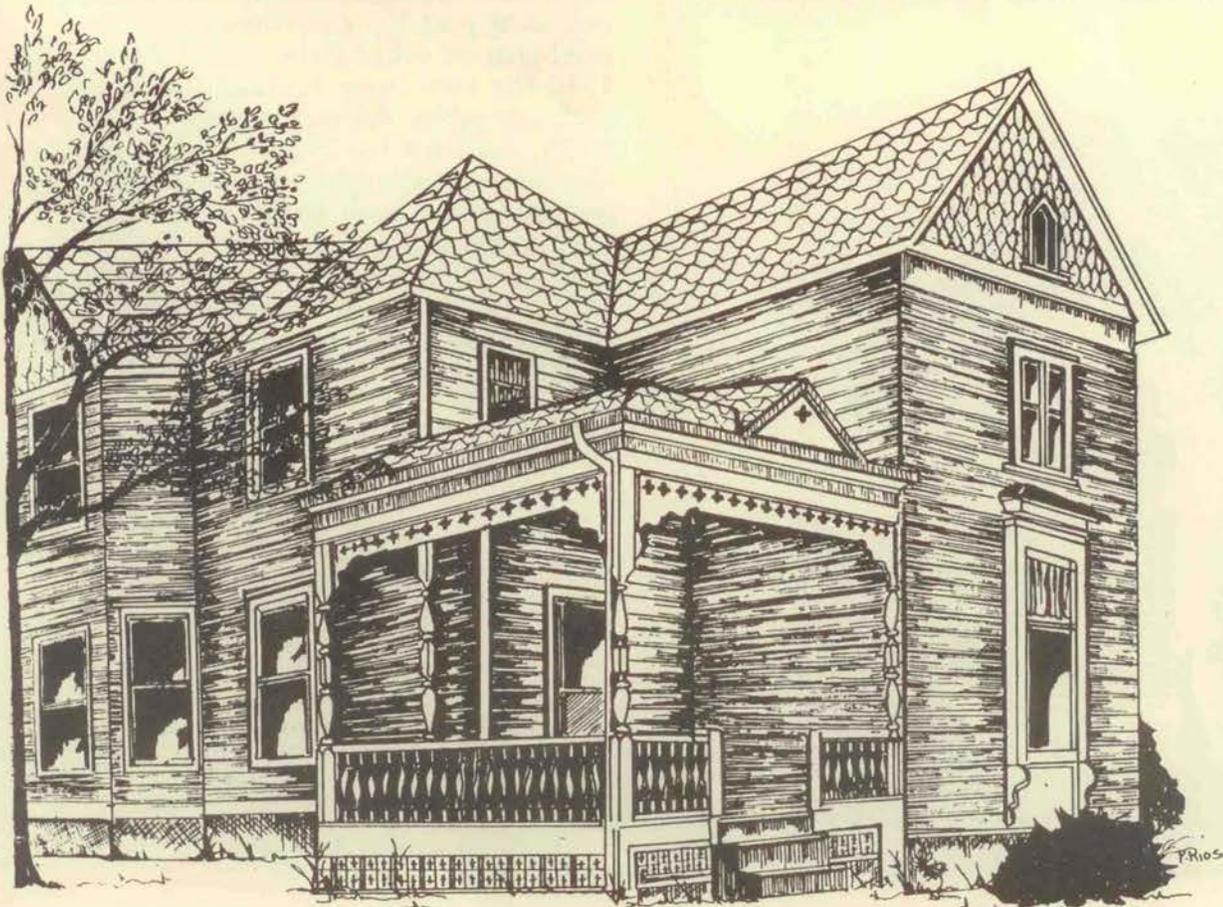




Left: 330 Main Street, built about 1877. The house has lost some of its original decoration: it once had lace-like trusses in the gables, but the unusual and elaborate porch remains. Note the symmetrical, almost Italianate shape of the house, its square front bay and the tall arched windows that light it on three sides.

Opposite: Part of the front bay on 308 Clinton Street, built in the 1880s, probably by local lawyer Calvin Huson. Note the typically Victorian use of shingles in the pediment and clapboards, set off by stickwork, below. There is not now and probably never was a great deal of ornamentation on this house; the small "bullseyes" at the corners of the window frames provide a subtle and individual accent.

Below: 119 Court Street, built during the 1880s. Its shape is much simpler than that of contemporary high-style Victorian houses, though it is asymmetrical. Much of the decorative energy was expended on the porch, with its spindlework and pierced design. There are fishscale shingles and a Gothic window in the front gable. The cantilevered window with its supporting brackets and panel below are signs of a new interest in classical ideas. The eclectic love of detail combined with relatively restrained size and design mark this as an informal house absolutely in tune with the Victorian spirit.



A RETURN TO A SIMPLER TIME: 1890s into the 1950s

This hearkening back to a simpler era produced some interesting houses and contributed to the destruction of many older ones as decorative details of the Victorian period were stripped from facades in a complete revulsion of taste. The Centennial Year 1876 is usually credited with reviving interest in the American Colonial heritage, including its architectural styles. Many late Victorian buildings have such features as Palladian windows, classical columns and so on that are really early harbingers of this style. After the turn of the century, many Victorian houses were turned into Colonial Revival structures by removing the ornamentation and painting over the colors with white.

A house built in Colonial Revival style usually has a simple side gable or hip roof, occasionally pierced by small



Left: The front entrance to 117 Court Street, a Georgian Revival house built in 1906. The doorway, with its elliptical leaded glass transom and sidelights, imitates the elaborate entrance to a Federal style house of a hundred years before; the pediment is a very free adaptation of a Federal portico, and the simple Japanese-screen design of the muntins of the outer door is strictly 20th-century.

dormers. Cornices have little overhang and are frequently adorned with small dentil moldings. White-painted columns are much in evidence, on porches, supporting the canopy over the front door or elsewhere on the facade. They are sometimes in groups of three or more.

Windows are double-hung and rectangular, often with multi-pane sash. Differentiating this style from its earlier prototypes are windows set in pairs or triples, and bay windows. These window arrangements are never found in Federal houses.

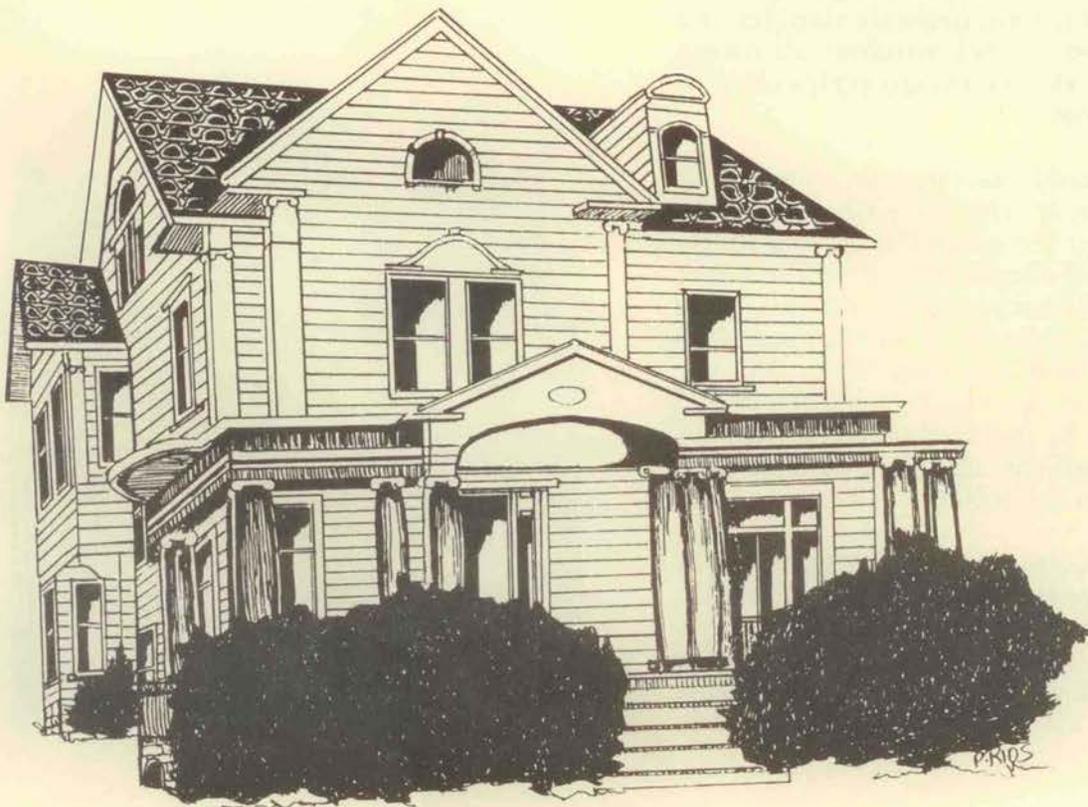
Since the popularity of this style extended over such a long period of time, there are several well-defined subtypes. Georgian Revival structures adapt eighteenth-century originals to more modern tastes and lifestyles; they are symmetrical and dignified, typically with an elaborate front entrance including possibly a portico, pilasters, sidelights or other elaboration. After 1910 the two-story rectangular box with side gables was very popular. After 1935, and up to 1955 or so, the Garrison subtype with its second story overhang was built in solid rows all over America. The one-story Cape Cod cottage was most common after 1940. Other less common types show up occasionally, one being the so-called Dutch Colonial with its gambrel roof.

Some Colonial Revival buildings are intended essentially as reproductions. The hard times of the depression years further simplified structures, with perhaps a slightly emphasized front entry symbolizing the spirit of the style.



Left: 325 Main Street. This is a 1920 Dutch Colonial house built on the frame of an 1817 Federal structure. The front door, which cannot be seen in this photograph, is probably original with its elliptical transom. The gambrel roof, the shed dormer, the multiple windows and the portico, pedimented but with a curved underside, and the window-boxes are all clues to the 20th-century origin of this house's present appearance.

Below: 309 Main Street, built in 1909. This house is so rich in detail it might well be Victorian in spirit, though Georgian Revival in design. Note the dentils under the eaves, the Palladian windows, the semicircular window in the west gable, and the semicircular pediments over the dormer and the double window. The pilasters have Corinthian capitals and the colonettes Ionic.



A BOW TOWARD TRADITION: 1890s through the 1920s

Popular at about the same time as the Neoclassic style and in some ways forming a parallel to it was a type of house in what is usually called the Homestead style, reminiscent of the vernacular Greek Revival farmhouses that sprang up all over America a few generations earlier.

Homestead houses are usually tall, narrow and deep, with a pitched roof and a gable front. Two-story examples are most common. One-and-a-half story versions were very frequently built as mill housing. Even smaller and simpler were the so-called "shotgun houses" most common in the South as a variation on the Homestead theme; supposedly, these houses had their floorplans and doors so perfectly aligned that a shotgun blast fired in through the front door would pass through the whole house and out the back without doing any damage.

Sometimes the Greek Revival theme is carried out deliberately, with truncated returns on gable cornices. Other decorations in the gable might include a sunburst design, fishscale shingles or a small Gothic-arch window, all owing more to the Victorian styles than to earlier ones.

Homestead houses may be a single long rectangle, commonly with a one-story porch on the gable front; or a three-gabled ell-shaped house. In the latter case the porch may be on the gable front or in the ell, or might even wrap around from the front and fill in the corner of the ell. Porch decoration tends to be quite restrained, but may occasionally burst into a kind of belated Victorian exuberance.

These houses were considered ideal for working-class families living on rather small urban or suburban lots. The style is also popular for turn-of-the-century farmhouses, which is what gave it its name. The Homestead style can

perhaps be considered the post-Victorian version of the informal Victorian house. There are a great many of them in Penn Yan, particularly on the new streets that were built in the 1890s and a little later.

They are vernacular houses, often put up quickly in great quantity to satisfy a need for inexpensive housing. In urban settings like Penn Yan's, they were frequently built in identical groups, not one at a time for individual owners. The style makes strong use of a traditional form, somewhat updated to conform to contemporary idiom; a forerunner of the modern tract house.

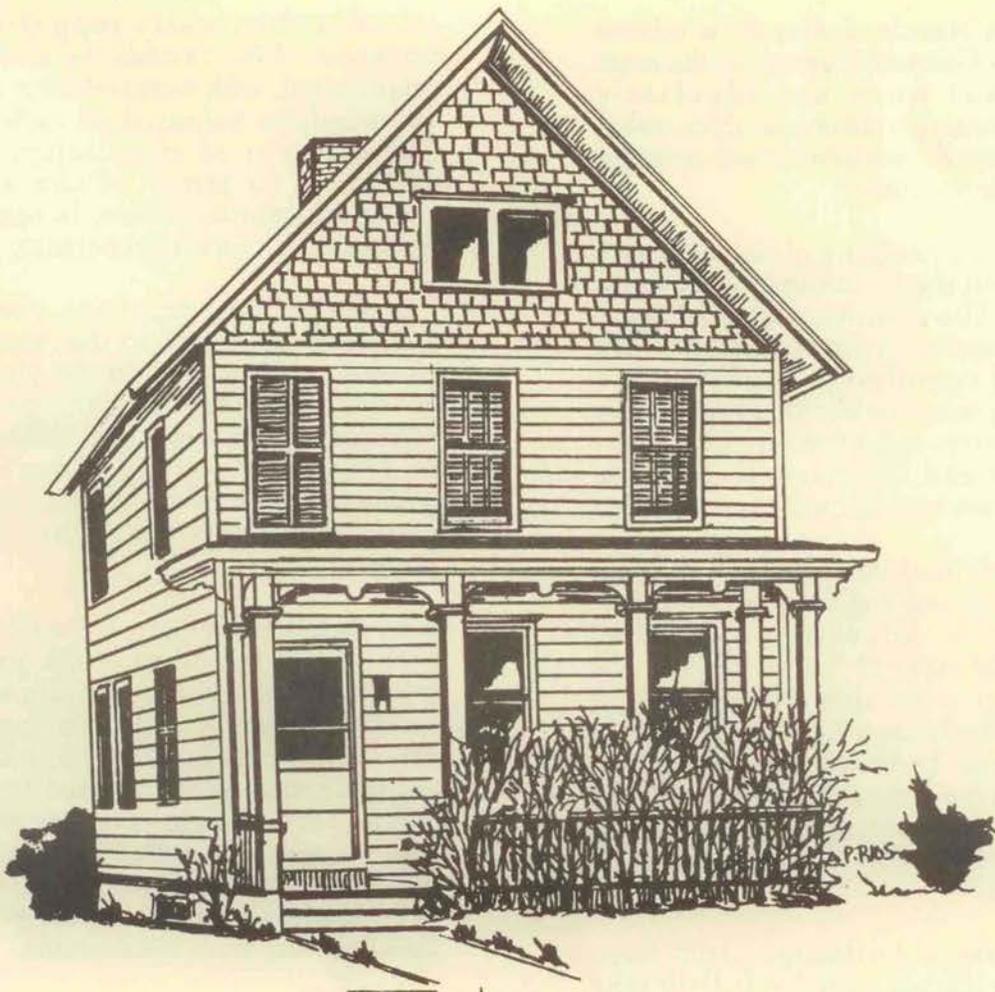
Below: 5 Myrtle Avenue, built about 1900. This house has an extra cross-gable, making it tee-shaped rather than the more common ell. It has a porch with turned spindles and chamfered posts but no other decoration; even the window moldings are restrained. The streets in this part of the village were built in the late 1890s and contain many houses that resemble this one in effect if not precisely in floorplan.





Left: 107 Ogden Street. This is an ell-shaped example with a front-gable entry. The front facade is absolutely symmetrical; note the cornice returns. The porch may be original but its wrought-iron supports are not.

Below: 110 Benham Street. A rectangular example with a front-gable entry; the door is to the left rather than in the center; the restrained decoration of the full-width porch and the shingles in the gable lighten an otherwise rather severely simple facade.





ECHOES OF THE WHITE CITY: 1895 into the 1950s

The Neoclassical style is related to Colonial Revival, in the sense that both are idealistic reinterpretations of older styles, usually without much attempt at historic accuracy.

Interest in reviving classical forms dates from the Columbian Exposition in 1893. The exposition featured many large columned central buildings which inspired countless post offices, city halls and other public buildings across the country. Each state had a smaller pavilion and Neoclassical domestic architecture sprang from these models.

The style had two periods of high popularity, one beginning right around the turn of the century and ending about the time of World War I; and the other from about 1925 into the 1950s. The tremendous group of New Deal era federal buildings in Washington have etched the style into the American consciousness of what an impressive public building ought to look like.

Neoclassical buildings often have facades dominated by full-height

columns, frequently supporting a portico. The facade is usually symmetrical, with a central front entry and windows balanced on each side. The effect is of simplicity, as is common to most of the early twentieth-century styles, in reaction perhaps to Victorian exuberance.

Paired and triple windows, porticos and other extensions to the sides, bay windows, balustrades on the roof line and other like features are frequent in Neoclassical buildings and rather rare in older prototypes. Doors and windows may have pediments; broken pediments particularly are quite popular.

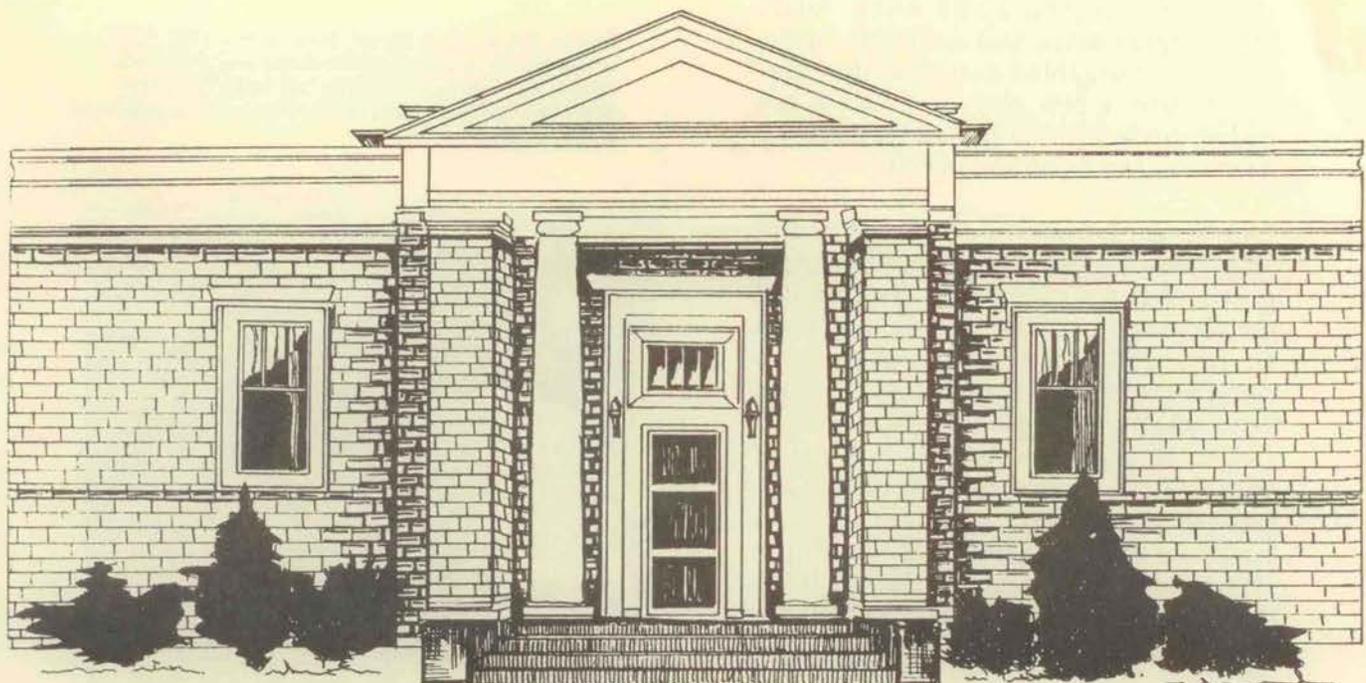
Neoclassic elements are still very frequently found on such public buildings as libraries, post offices and banks; contemporary housing will often combine Neoclassic full-height columns, say, with Colonial Revival shutters and fanlighted doorways in a mode sometimes called Neoeclectic. This is a way of using traditional stylistic ideas to make contemporary buildings feel more comfortable.



Left: 271 Lake Street, an example of a well-defined vernacular subtype of the Neoclassical house. It is a one-story structure with a hipped roof and a symmetrical columned porch. Note the typical early 20th-century glazing pattern of the windows, small panes above a single large pane.

Opposite: 166 Main Street. The original 1825 red brick original was completely encased in 1910 with hollow yellow tile and stucco, transforming it into a house with Colonial Revival details like the elaborate fanlighted doorway, but a decided Neoclassical ideal. This is heightened by the two-story unfluted columns and pilasters with their Ionic capitals and the side porches.

Below: 214 Main Street, built in 1905. Penn Yan's public library was built with a \$10,000 grant from Andrew Carnegie, and displays a neat Neoclassical facade with a central pedimented porch, full-height Tuscan columns and brick pilasters. The window moldings and deep entablature are reminders of this style's Greek Revival inspiration.



A PLAIN AND STURDY HOUSE: 1900 into the 1920s

Among the most frequently-found post-Victorian styles in Penn Yan is one that wasn't even considered to be a separate style until quite recently: it is usually called American Foursquare.

This style met the early twentieth-century desire for a big roomy house with a more restrained expression of architectural individuality than had been current during the previous generation. Some architectural historians lump these very distinctive houses in with Colonial Revival and call them, somewhat unflatteringly, "Classic Boxes."

A Foursquare house fits an astonishingly large amount of livable space onto a relatively small lot and foundation, and under the smallest possible expanse of roof. There are almost always two stories plus a spacious attic, and a large deep one-story front porch.

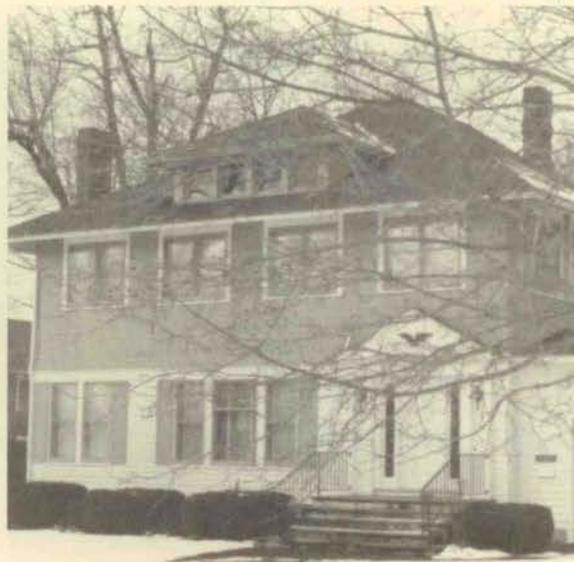
The characteristic boxlike shape and the low hipped roof with wide overhanging eaves will define the style; though cross-gabled examples do exist. Sometimes a few classic features are added, perhaps a Palladian window or Tuscan columns on the porch.

Foursquare houses are almost devoid of added decoration, which was the whole point of the style. What ornamental details are present are usually expressed in the windows: there may be a combination of large panes of glass with small ones, reminiscent of Frank Lloyd Wright's Prairie-style houses; some of the sash might be diamond-paned; there may be small colored panes of stained glass surrounding a large plain one, rather a holdover from the Victorian period. The windows are usually large, unshuttered, and placed functionally rather than according to a strict symmetry for style's sake.

There will very often be one or more dormers in the attic, which repeat the pattern of wide eaves and low-pitched roof; these dormers link the style with the Craftsman bungalow. Practically all Foursquare houses have (or had) a full-width one-story front porch, with a slatted or filled-in railing.

The trend for exterior materials was toward a "natural" look. Wood shingles were perhaps the most common, stained a dark color to make them look "hand-crafted." Stucco was also a common exterior material for Foursquare houses, and a few concrete-block houses were built in Penn Yan and elsewhere, using newly-invented technology. Generally, the blocks are made to resemble rough-cut or rusticated stone. Stucco overtook blocks as a popular material after about 1910; it would originally have been a soft beige or brown color.

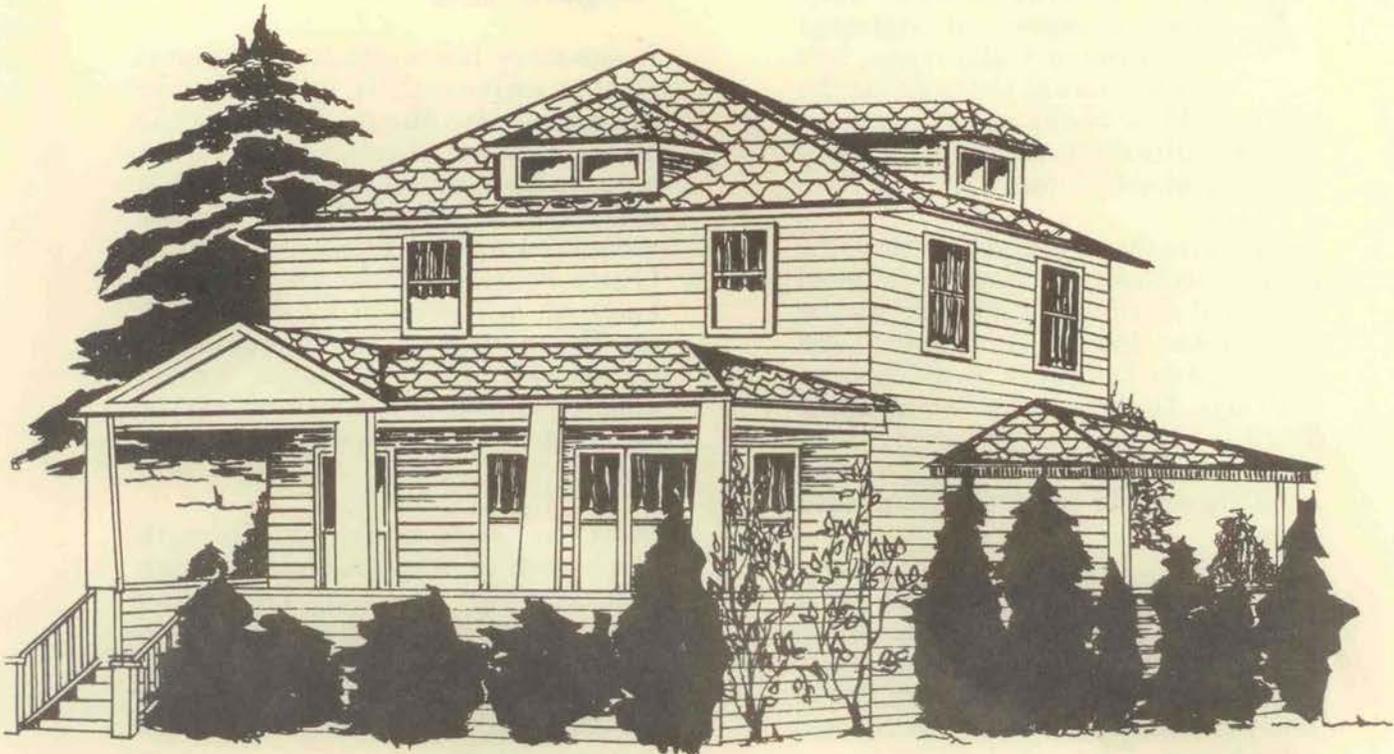
Below: 216 Clinton Street, built about 1925. This house has the classic boxlike shape and pyramidal roof of the Foursquare style, but lacks the porch and has a Colonial Revival doorway with a pediment and sidelights.





Left: 113 Highland Drive. This house shows the influence of the Craftsman style in the exposed rafters and battered columns of the porch; its shape, centered dormer and full-width porch with filled-in railing are solidly within the Foursquare canon.

Below: 322 Clinton Street, built in 1914. Every detail of this house repeats the Foursquare themes of simplicity and solidity, from the cubical shape surmounted by its pyramidal roof, the dormers echoing the same roofline, the large windows and full-width porch. The asymmetrically-placed pediment and doorway balanced by the large triple window add individuality to the facade.





A COMFORTABLE HOUSE: 1905 into the 1920s

This was the dominant style for small houses in the early twentieth century. It originated in southern California, but quickly spread throughout the country. Most of the numerous Penn Yan examples are found along the many streets developed in the 1920s.

Even before the turn of the century, the Greene brothers of Pasadena designed houses of this type, influenced by the English Arts and Crafts movement and by wooden Japanese and Chinese buildings. Though simple in design, the detail is intricate, and many of these houses are noteworthy for the excellence of the work that went into them.

The underlying structure of a Craftsman house is visible, manifested in its exterior aspect, without much attempt to disguise it. The roof line is low-pitched, with a wide unenclosed overhang. The roof rafters are frequently exposed, with decorative beams or braces often added under the gables. Most Craftsman houses with side gables will have a centered shed dormer or smaller gable dormers facing

the street for the characteristic "bungalow" look.

A one-story full-width front porch is almost universal. It will often be integrated into the main roof of the house, supported in front by rather massive-looking square columns that often extend straight to the ground without a break at the porch floor. Quite commonly the columns are battered, or tapered from the bottom up. The material of the column may be quite varied, with stone, wood, concrete blocks and stucco, or two or more of these in combination being used.

Most Craftsman houses are clad with clapboards or wood shingles, though stucco is also common. Doors and windows are similar to the types used in other early twentieth-century houses, with a double-hung window frequently showing a multipane sash over a single-pane sash below.

Many of these structures retain as well a finely crafted interior; they were and remain comfortable and well-built houses.



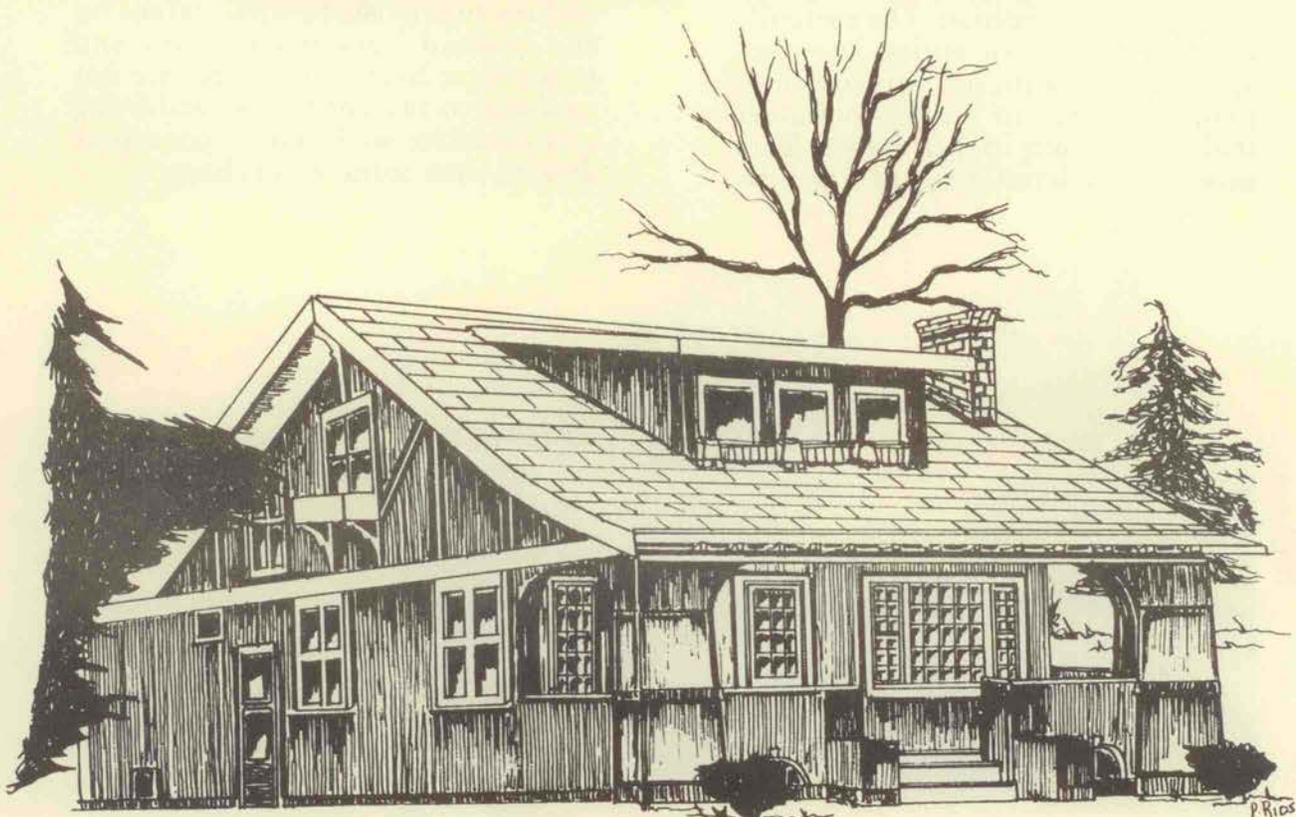
Opposite: 130 Ogden Street. This house has a more steeply-pitched roof than many, and a wide shed dormer making more room than usual on the second floor. Typical Craftsman details include the integrated porch with its battered full-height columns and the exposed rafter ends on the main porch, dormer and side bay.



Upper left: 235 East Main Street. This house has a front-gabled dormer with ribbon windows. Note also the battered colonettes on pedestals supporting the porch and the braces under the eaves of the gables.

Left: 131 Court Street, a multigabled example with triangular knee braces under the eaves, grouped windows and solid slightly battered columns without a break.

Below: 341 Main Street, built about 1920. It has a low-pitched side-gabled roof with a shed dormer, very heavy columns supporting the porch, exposed rafter ends and an integral planter box below the second-story gable window. The half-timbering in the end gables is also a common feature of Craftsman houses.



THE POSTWAR BOOM: 1950s into the present

During the Second World War, building of domestic structures almost came to a halt in the United States. When the postwar building boom commenced, older styles were largely abandoned in favor of mass-produced versions of more contemporary models.

From this tradition arose the Ranch, Split-level and other typically suburban styles, as well as architect-designed modern structures. Many houses bear some reminder in their details of earlier traditional styles: so-called "Colonial" houses reflect this trend, particularly since the 1960s, when neo-versions of older styles have appeared in subdivisions across the country.

In the past, most American architectural styles have come down from the top, so to speak, with original high-style designs adapted to humbler structures through pattern books and the influence of fashion. The currently popular neoelectic styles, however, appear to be a direct outgrowth of people's desire to return to a more traditional feeling in their homes. Thus nowadays, architect-designed structures

are more likely to be in some experimental modern style, but individually-designed homes for ordinary people in any of the popular modes are very rare. Some individual commercial structures may be designed for their site; many more are drawn up like three-dimensional logos and appear identically everywhere, immediately recognizable.

In some places, uniformity of house design is reinforced by covenants covering the landscape as well, driving originality of expression indoors and away from the public view. The same inwardness has led alike to the death of the front porch and the scarcity of sidewalks in new subdivisions. Once again, as always in our history, our architecture is a reflection of ourselves. The split between popular and high-style design is one reason why the individual craftsmanship of older homes is even more highly prized. Vernacular architecture exists to some extent on the ground between fashion and economics; livable structures are not confined to any one period, and living communities will easily encompass decades, even centuries, of change.



Left: 3 Crescent Drive, a Ranch style house with a hipped roof and double front windows balancing the large picture window. Large expanses of glass like this are appropriate to post-World War II homes but not to earlier ones.



Left: 114 Keuka Street, a Cape Cod style house modified with an asymmetrical front gable; its shape is repeated in the portico and dormer. Many contemporary houses retain some traditional stylistic details, as this one has.

Below: 189 South Avenue, a Ranch style house reduced to its essence. The slight asymmetry of the facade adds interest to a most restrained design. Note the attached garage. These were virtually unknown before 1920, and nearly universal after 1950. Note also the flush door, a feature appropriate to contemporary houses but not to older ones. The owners of this house have resisted the temptation to add decorative shutters to the windows; nonfunctional shutters on windows of this shape and size would only detract from this house's clean and uncluttered design.





"Individual materials demand individual treatment techniques"

SECTION 3: Structural Materials



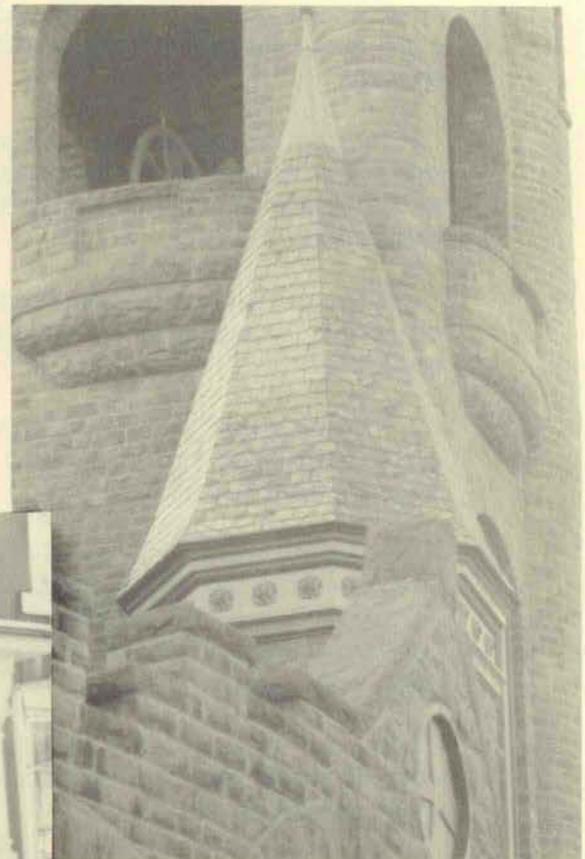
338 Main Street



331 Main Street



Baptist Church, 224 Main Street



Methodist Church, 168 Main Street



114 Hicks Street

FLESH AND BONES

By its own nature and that of the material world, a building is built out of something. The substance it is made of, whether stone or brick or wood or a combination of several of these, determines to a large extent how it must be cared for to make it last many human lifetimes.

Several principles are mentioned more than once in the pages that follow:

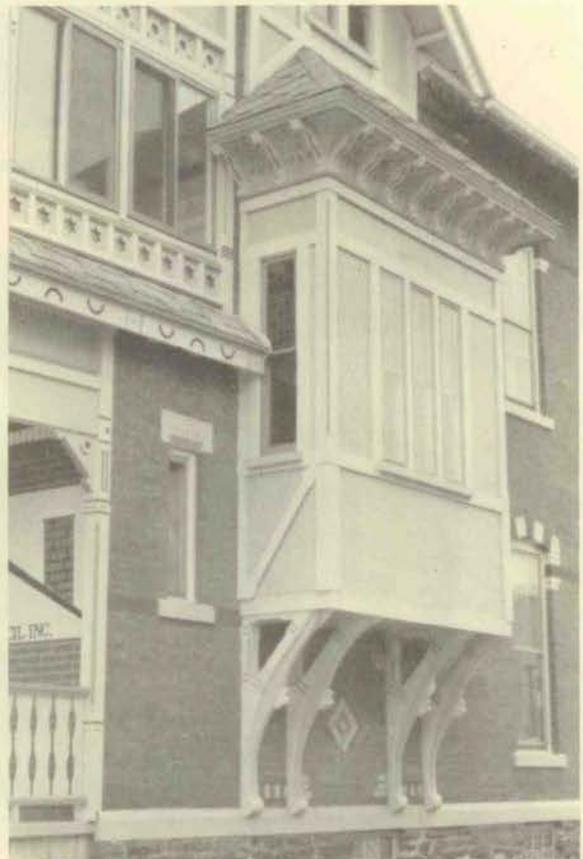
- water is the great destroyer of structures and structural materials, and care must be taken to avoid water damage;
- use maintenance and repair methods that are as gentle as possible, to avoid problems with the particular material involved;
- use the same or a similar material when an element absolutely must be replaced;
- take care to save the visual appearance of materials and the structure they form; and
- keep in mind the total effect of any proposed change on the structure's integrity and that of neighboring structures and in fact the surrounding district as a whole.

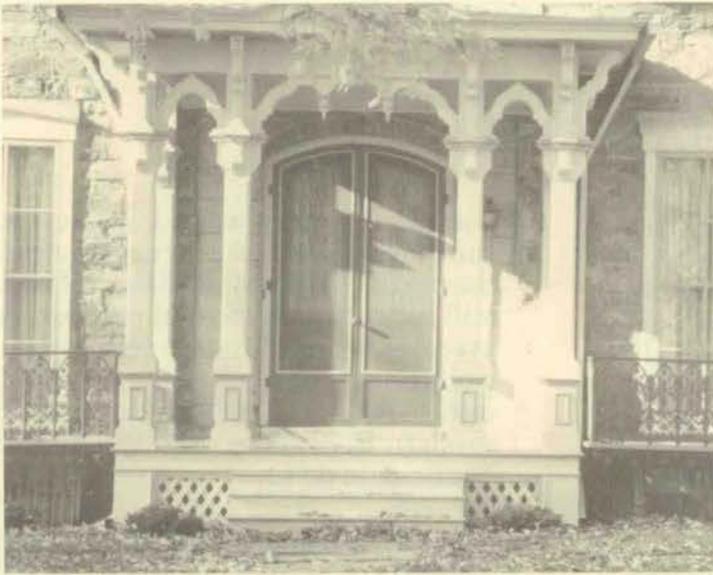
These are common-sense rules that should guide work with all historic materials and structures.

On the other hand, individual materials demand individual treatment techniques within the general guidelines, and some of these are mentioned, too. A feel for historic materials and a desire to preserve them rather than to replace them as fast as possible is a necessary quality in whomever you choose to work on your building, whether a contractor or a specialized worker or of course yourself.

No attempt has been made here to present a "how-to" manual; rather the intent is to indicate the ground rules under which the Commission works with property owners to preserve the integrity of the structures under both parties' care.

The materials that go to make up a structure are as important as the form they take or the architectural style they conform to. They embody the physical expression of stylistic ideas. Many different materials express the flesh and bones of the village's buildings, as varied and individual as the personalities of the structures themselves.





Combinations of materials are often used to add interest to a facade. Left: 342 Main Street, built in 1830 of local stone from the gully of Sucker Brook by Morris F. Sheppard, influenced by the stone architecture of his native Pennsylvania. In 1878 the wooden porch, the wooden lintels over the first-floor windows and the cast-iron tracery across the ground floor were added. The house was originally Greek Revival, with a columned portico over a quite different main entrance. The additions and changes have added Italianate details to the exterior. Notice the beaded mortar joints between the stones; some of the blocks have actually been artificially made to look smaller by filling scored grooves with mortar.

Opposite left: A combination of stone, brick and wood make an exuberant statement. 160 Main Street was the home of a man who made his living by selling lumber. Every facet of the house shows off a different decorative design. Notice the many cutout shapes in the wooden strips and panels, and the use of colored bricks to add to the overall impression of richness and variety.



Right: Use of a variety of materials in a commercial structure at 131 Main Street. This store was erected in 1889, designed by Charles V. Bush, a local builder whose talent is stamped on many of Penn Yan's nineteenth-century commercial buildings. Brick, wood, cast iron, stone and terra cotta all contribute to the fabulously intricate interplay of elements in this facade.

LOOK IN THIS SECTION FOR:

- Masonry
- Wood
- Paint
- Metals
- Roofing Materials

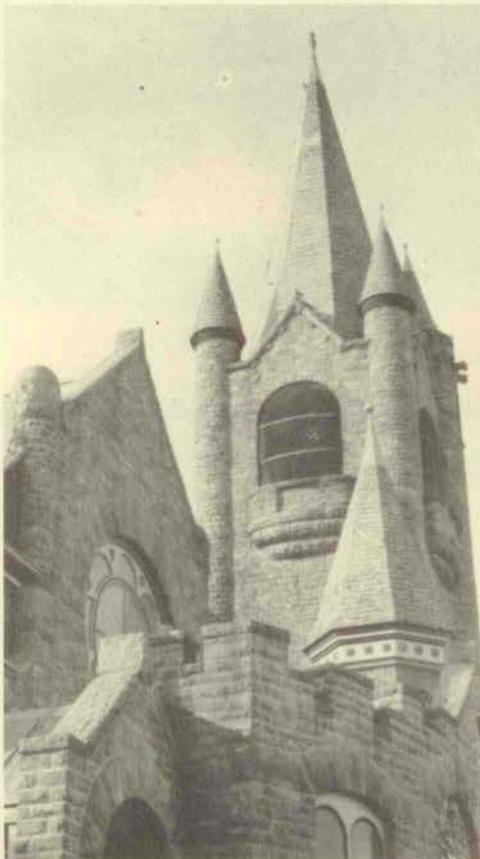
A PARADOXICAL MATERIAL

Architectural features or entire structures may be of masonry, a general term that includes brick, stone, mortar, terra cotta, stucco and concrete. These seemingly most durable materials are in fact fragile in certain ways. Once allowed to deteriorate they are difficult to repair or replace, because of expense or simple lack of expertise in how to go about it.

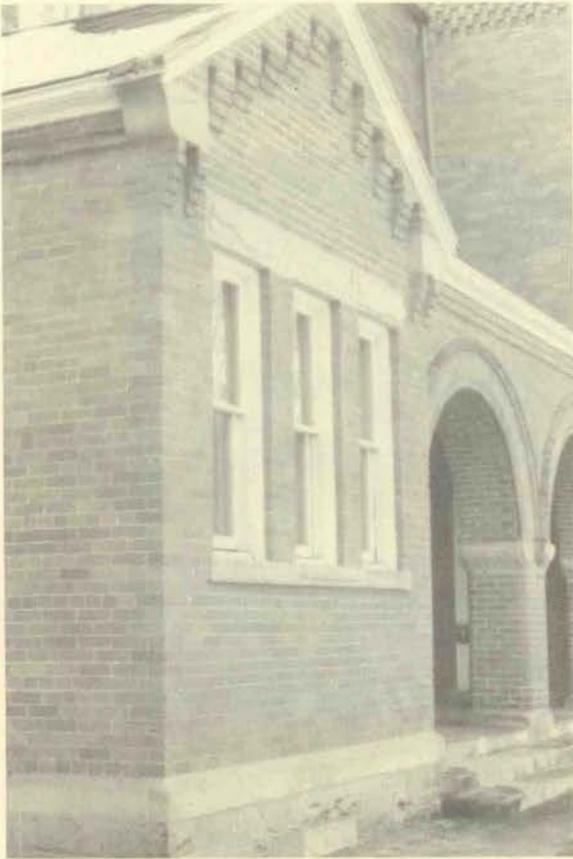
It follows then that masonry buildings and features demand that special attention be paid to maintenance. Brick buildings hundreds of years old exist in this country and elsewhere; stone

buildings may stand intact for millennia; concrete structures built during the height of the Roman Empire still serve an architectural purpose. But stresses from climate, atmospheric pollution, traffic vibration, vandalism and other factors both ancient and modern have taken their toll and will continue to do so.

The monumental nature of some masonry structures is no protection. The beautiful dressed blocks of stone that once formed the Empire State Winery are in a landfill today; the brick storefronts of upper Main Street, Bordwell's pharmacy and the Benham House are gone; the innovative steel-skeleton ice house at the foot of Keuka Lake, with its sawdust-filled hollow terra cotta tile walls has vanished. These buildings can never be replaced. The ones that remain, brick and stone, terra cotta decoration, concrete and stucco and the mortar that binds them together, they can be preserved.



Very few buildings in Penn Yan are made entirely of stone. This is one of them, the church at 168 Main Street, built in 1896 of red Medina sandstone by the Methodist Episcopal congregation. The style is Romanesque Revival, the model a medieval fortress, down to its round arches and castellations, perhaps to dramatize the idea of the Church Militant. The general heaviness of the design is considerably lightened by the multiple spires and multicolored wooden trim. The stained glass windows are particularly large and spectacularly beautiful. The original church on this site was a wooden one, built after the local Presbyterian congregation split over the issue of the abolition of slavery; by 1857, when the Methodists bought the building, the issue was no longer much debated locally and the Presbyterian congregation had reunited.

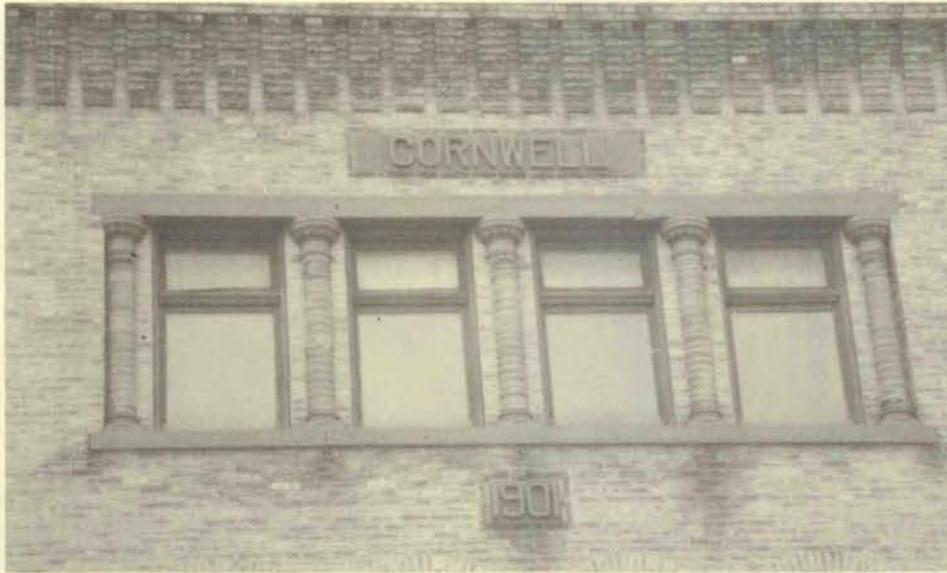


Left: Brick and stone together make a statement of solidity and strength. When this structure at 226 Main Street was built to house the Yates County clerk and surrogate court, it replaced a much smaller Greek Revival building that to most contemporaries seemed mean and rustic. Restrained decorative devices like the corbelled cornice line and the patterned brick on the tower lighten the dignified and simple facade.

LOOK IN THIS SUBSECTION FOR:

- General principles
- Types of masonry materials
 - Brick
 - Stone
 - Mortar
 - Concrete
 - Stucco
 - Terra cotta
- Cleaning masonry structures

3-5 GENERAL PRINCIPLES



CARE OF MASONRY STRUCTURES

Though extremely durable, masonry is also susceptible to damage by neglect, improper maintenance, inappropriate repair techniques and harsh or abrasive cleaning.

- Identify, retain and preserve masonry features that are important to the overall historic character of the structure; these might include not only walls, cornices, window and door enclosures and trim, steps, columns, railings and so on; but also joint and unit size, tooling and bonding patterns, coatings and color.

- Protect and maintain these features by providing for proper drainage; water that stands on masonry, or soaks into it, and then freezes can destroy it.

- Clean masonry only when necessary to halt deterioration or to remove heavy soiling; test cleaning techniques for short- and long-term effects; always use the gentlest method possible.

- Inspect painted masonry surfaces to see if repainting is necessary. Remove

damaged or deteriorated paint only to the next sound layer, using the gentlest method possible; repaint using colors that are appropriate to the structure and to the district.

- Evaluate the overall condition of mortar to determine whether repairs are necessary. Repoint the joints where there is evidence of deterioration; remove old mortar by hand to avoid damaging the masonry; duplicate the old mortar in strength, composition, color and texture; duplicate the joints in width and profile.

- Apply new or nonhistoric surface treatments only after repointing and only if repairs have failed to halt water penetration. Waterproofing compounds, for example, can easily cause or worsen existing damage; sometimes water repellants may be appropriate if all else fails, but proper tests must be conducted first. Both waterproofers and repellants will change the appearance of historic materials, and as they eventually wear off, both will cause unsightly streaking.

- Only if necessary should repair techniques like patching, piecing-in or

consolidation of the masonry be used. Limited replacement of badly damaged or missing masonry features is possible when surviving prototypes remain; use the same material, and match the historic appearance.

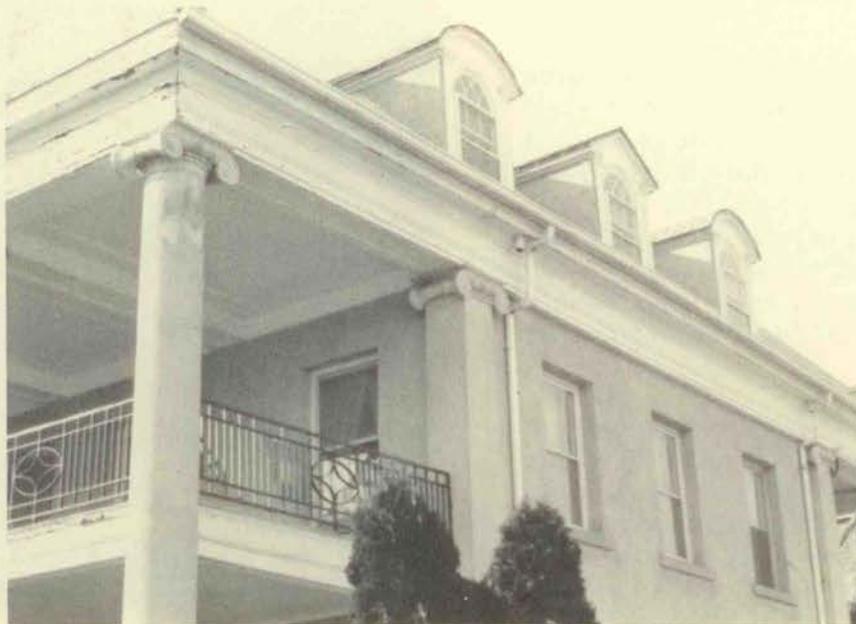
- Replace in kind a masonry feature only if it is too deteriorated to repair, using physical evidence to guide new work; consider a compatible substitute material only if replacement with the original material is economically or technically unfeasible.

- Use all available evidence to restore a missing masonry feature; the new element should be compatible in size, scale, material and color with the building and its neighbors.

All three pictures on these pages illustrate masonry buildings. Each has unique features that will demand special attention to maintenance during the course of time. Right: 140 Main Street, built in the Italianate style in 1873, with a facade that was completely changed in 1911. The stone and concrete front and balustrade have needs that are quite different than the brick facades on either side. Opposite: 121-123 Main Street, another old structure with a remodeled facade. The brick pilasters, stone lintels and terra cotta panel all help define the character of this building and would be extremely difficult to replace if damaged.



Below right: 166 Main Street. Yet another building completely remodeled early in the twentieth century. Stucco contributes a great deal to the dignified and somewhat monumental personality of this structure. To keep it looking its best, it needs and has received routine attention.



CLAY AND FIRE

Brick has been popular as a building material since the days of the Sumerians. Modern fired building brick isn't quite as ancient, but it has a long tradition nevertheless, particularly in urban architecture.

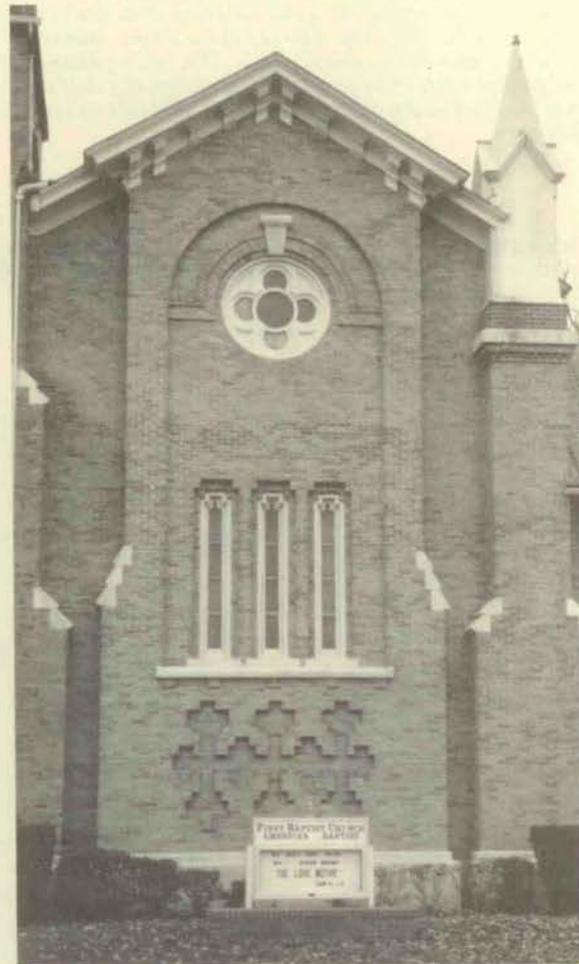
Periodic fires swept crowded wooden American downtowns. The use of brick or other fire-resistant masonry as a building material is now mandated by law in business districts by most municipalities (Penn Yan among them). Old brick buildings may have a timber frame or interior supporting elements, but modern ones will have steel structural beams.

Brick residences are less numerous in Penn Yan than brick commercial and other public buildings. They are however not uncommon, with several handsome examples in Penn Yan. The style of the house will tend to be expressed in its shape and applied woodwork, though some decorative brickwork can be found in residential buildings.

In the village's public buildings some decoration built into the brick shell seems to be the norm. The individual character of the building is defined by this decoration, as well as by the shape and placement of windows and other factors. This individual character should be taken into account when any kind of facade rehabilitation comes up for discussion.

Most early brick structures, though not all of them, were painted. Modern taste for unadorned brick sometimes leads to ill-advised techniques like sandblasting, which can remove along with the paint the bricks' protective hard coating, which is created by the firing process.

Repointing deteriorated mortar joints should not be undertaken without analysis of the existing mortar and an attempt to match it. Mortar that is too hard may actually crush the brick it is supposed to be holding in place. A well-built and well-maintained brick building will last a long time; existing brick commercial buildings create Penn Yan's attractive and distinctive downtown shopping district. They deserve good treatment and will repay it.





Left: 157-161 Main Street, the village's Post Office, built in 1912, designed by John Knox Taylor at the end of his career as United States Supervising Architect. He handled traditional forms with sympathy and skill, and this solid brick structure is no exception. The brick is laid in a pattern called Flemish bond, alternating the long and short faces of the bricks. A belt course of bricks standing vertically on edge runs at the level of the windowsills, and the arches and keystone lintels over the windows are also outlined in bricks laid edgewise.



Left: 165 Main Street, said to have been built in the 1820s by Miles Benham as a tannery and shoe shop. The porches were added about 50 years later during a period when the building was used as a hotel. The step gables were quite common on early brick commercial buildings, but this is the only free-standing set left in Penn Yan. Like most early brick structures, this one has always been painted.

See also...

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Opposite: 224 Main Street. This building achieves a great deal of its effect with a three-dimensional treatment of the brick. The three lancet windows and the rosette above are set in a recessed arch with the suggestion of another keystone arch within it. A recessed cross design echoes the threefold nature of the narrow windows above.

STRENGTH AND DURABILITY

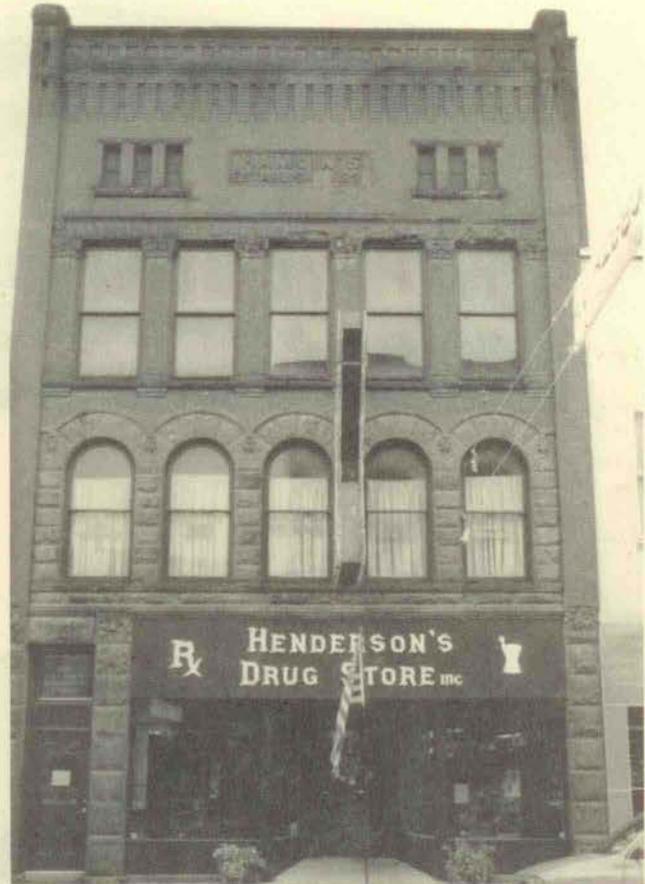
Stone buildings are the epitome of durability. Some of the oldest man-made structures now remaining on the earth were built of stone many thousands of years ago. Because of its expense, stone is a high-prestige material, and most stone buildings in small towns are public or commercial structures.

There are of course houses made of stone as well. The stone may be cut and dressed into blocks, or laid up like a fieldstone wall; examples of both exist within the village. The characteristic cobblestone houses of the Great Lakes country usually have rather rough masonry walls, with the cobblestone laid over them as a decorative finish. No cobblestone houses were built in Penn Yan, though nine remain elsewhere in Yates County; one village house has a cobblestone foundation.

Stone appears more often as an element in buildings whose main fabric is another masonry material like brick, or even non-masonry: the laid-up stone foundation of a wood frame house may be as worthy of preservation as its delicate carved window frames or metal roof. Identify stone elements that contribute to an historic structure's individual character, and devise means to maintain and protect them.

As with most masonry materials, water is the great enemy of stone. Careful attention should be paid to draining water away from stone walls and foundations.

Typically, the place where a stone structure or architectural feature will need attention is in its joints, where mortar binds the elements together. Guidelines for repointing mortar according to recognized preservation



Above: 126 Main Street. Until the 1880s this store had a simple brick Greek Revival front. The facade was modernized with Medina sandstone in a Romanesque Revival style, with rounded arches, windows set in bands and a new fourth story. The rock-faced blocks of stone yield an imposing facade, speaking of strength and solidity.

techniques should be followed when dealing with this problem.

The remaining few stone buildings in the village can't be replaced in today's economic climate; they don't lend themselves to mass-production techniques. Each stone structure is absolutely unique and requires an individual maintenance and preservation plan.

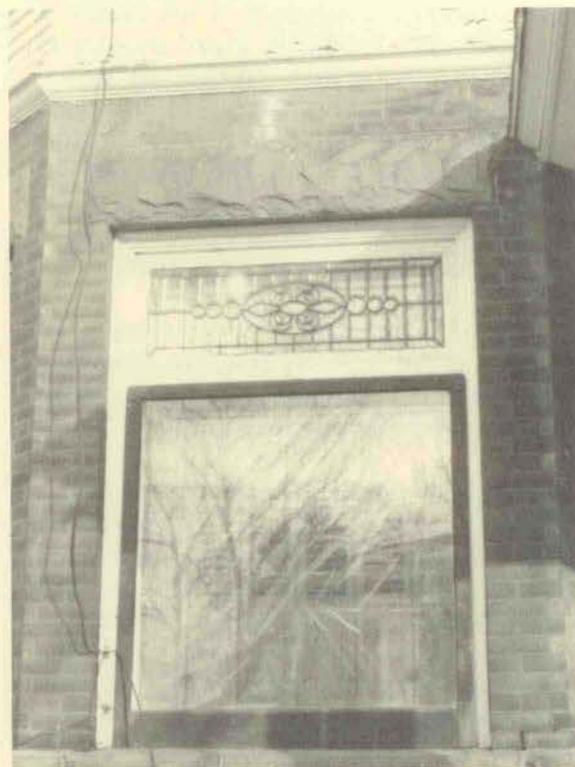


Some residential examples of stone masonry. Left: 107 Highland Drive, one of two stone houses in the village, built about 1820 by Roderick Morrison of Virginia. This is the house in which village founder Abraham Wagener died in 1858. Unlike the Sheppard house on Main Street, this one is not constructed of stone blocks, but of unshaped stone held in place by an application of mortar. Its walls are tremendously thick. The lintels are single blocks, and the front facade finished smoothly and painted.

Right: The foundation of 327 Main Street, the only example of cobblestone architecture in the village, built in 1851 by Evart Van Buren. Like other more conventional stone foundations, this one needs periodic routine attention, particularly to the mortar.



Right: One of the stone lintels at 175 Main Street, built about 1885 by John H. Butler. These and the base of this elaborate Queen Anne house are of dark red Medina sandstone, an extremely popular building material in the last two decades of the nineteenth century. Usually, as here, it is finished with a rough surface. It is often used in conjunction with brick, and contributes to the opulence of the homes built during this period.



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HOLDING EVERYTHING TOGETHER

Repointing is the process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar. If done right, a repointing job will improve the appearance of a structure for the next 50 to 100 years; done wrong, it will not only hurt a building's appearance, but can actually damage its physical structure.

Repointing will not solve problems caused by leaking roofs or gutters, differential settling, damp rising from the ground, or weathering. All these are essentially water problems, and they should be solved first, before repointing is undertaken.

New mortar used in a repointing job should match the historic mortar in color, composition, texture and detailing; it should be softer than the brick, stone or other material it binds together; and should be as soft or softer than the historic mortar. "Softness" in this context is a measure of the mortar's compressive strength. Hard mortar is often taken to be stronger or more durable, but stresses within the wall have to be absorbed, and this absorption is better performed by the mortar than by the fabric of the building.

Mortar contains several ingredients:

- Sand is the largest constituent in terms of volume; in general, rounded river sand is better for this purpose than sharp-edged manufactured sand.
- Lime or portland cement is used as a binder. Lime is better for repointing historic buildings because it makes a softer more porous mortar that changes little in volume during temperature changes. Lime is slightly water-soluble and can thus seal hairline cracks during its lifetime. Portland cement is harder, resists the movement of water, shrinks



upon setting and expands and contracts when temperatures rise and fall. Some of the lime in mortar may be replaced by portland cement, however, to improve workability without losing desirable qualities.

- Water used in mortar should be clean and free of salts and acids.
- Historically, additives such as oyster shell, partially burned lime, animal hair and particles of clay created a distinctive texture; similar materials should be used in the repointing mortar to create a similar effect. Analysis of the old mortar should be done before the new mortar is mixed. Modern additives such as

antifreeze compounds, bonding agents and the like should not be used.

If for some reason the old mortar cannot be duplicated, an appropriate soft mix may be used: 1 part white portland cement, 3 parts type S hydrated lime, 6 parts sand. Duplicating the color of old mortar should as far as possible be accomplished through the natural color of the sand, since excessive pigments can weaken the mix.

Old mortar should be cleaned out to a uniform depth and new mortar added in several layers. When the final layer is thumbprint-hard, the joint should be tooled to match the historic joint. If old bricks have rounded edges, the final mortar should be recessed from the surface to avoid a joint visually wider than the original; it may be necessary after repointing to remove excess mortar from the edge of the joint with a natural bristle brush.

It is the nature of mortar joints to deteriorate. Good repointing practices will guarantee a joint's long life, and with it the preservation of the historic structure itself.

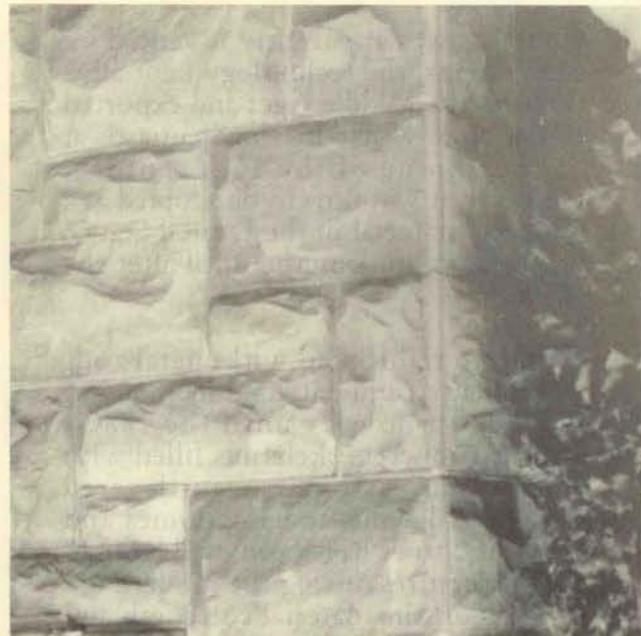
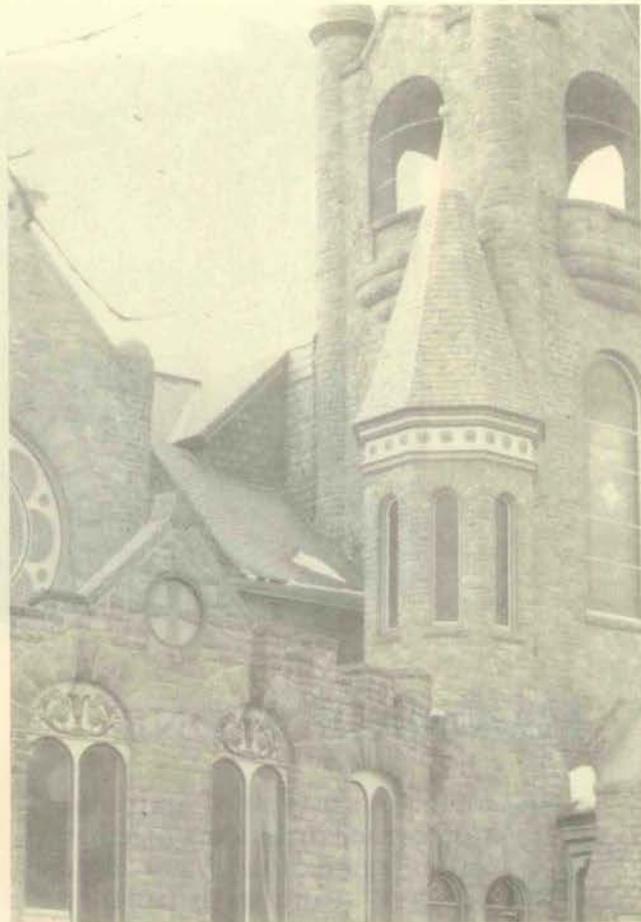
Opposite: A close look at the lower, older portion of 342 Main Street. These large slabs of local stone have been made to look like smaller blocks by the use of grooves filled with mortar.

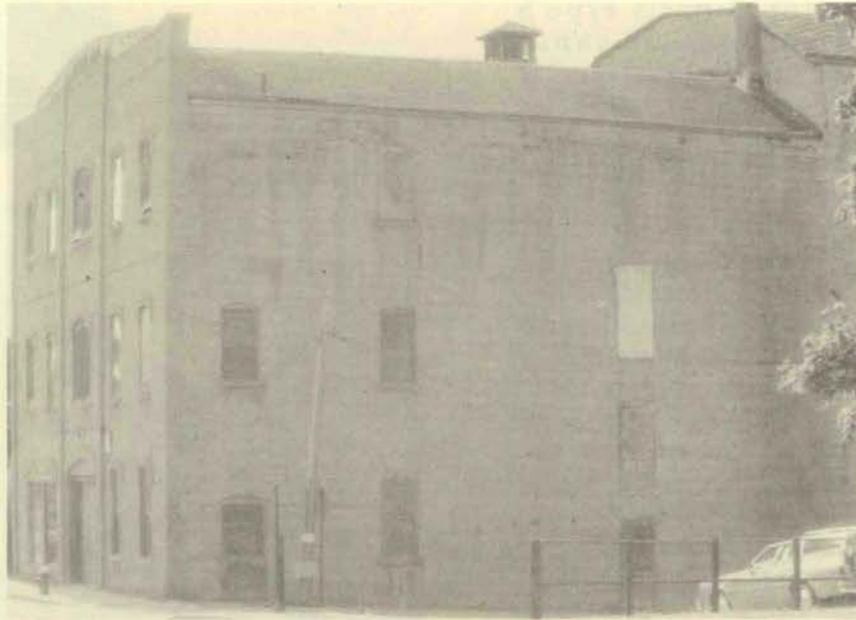
Above right: Repointing a structure this size is a tremendous task. This is the church at 168 Main Street. The mortar is reddish, matching the red Medina sandstone.

Right: The high stone foundation of 175 Main Street. The blocks have been carefully dressed and individually fitted together. In this case the mortar has a raised bead and deliberately adds to the rich decorative effect.

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MAN-MADE STONE

Concrete is a type of artificial stone, made by binding together an aggregate of sand, gravel or crushed stone with lime or cement. When water is added, the resulting chemical reaction causes the mixture physically to bind together and harden. It is a versatile and utilitarian building material.

Concrete was apparently invented by the Romans, the technology kept alive through the Middle Ages and exported to the New World by the Spaniards at the beginning of the 16th century. However, it was slow to be adopted as a building material in the United States, being rather uncommon until after the 1850s.

Concrete reinforced with metal rods was invented and patented in 1860 but remained a novelty until the 1880s. Exposed concrete skeletons filled with wide expanses of glass, cantilevered structural beams, soaring domes and winglike shapes have been used in high-style structures during the modern era to show off the material's strength and free-form attributes.

Few buildings in Penn Yan are constructed entirely of poured concrete. Some concrete block residences were built during a brief fad for the material soon after its invention. Of course both poured concrete and blocks are used today in foundations, and the latter in commercial and utilitarian buildings.

Concrete absorbs moisture very readily, and in areas where this water is allowed to freeze and thaw in cycles, the concrete will crumble. Atmospheric carbon dioxide and acid rain can react with the lime components on the surface in an equally devastating way. Old concrete can be especially troublesome, depending on the material used for the aggregate. Cold joints formed when a layer of poured concrete was allowed to harden before the next layer was added can cause problems, as can inadequate curing and other defects of workmanship.

Improper maintenance can destroy a concrete structure or architectural

element. Water is a principal source of trouble, as it is with other masonry materials. Unrepaired leaks and unchecked absorption of moisture from the ground, deferred repair of cracks and in some cases the improper use of waterproof surface coatings can introduce or trap water inside the structure and can even cause collapse.

Cracking, spalling (loss of the concrete material), sagging of structural elements, staining, erosion and corrosion are all maintenance problems that can be solved in their early stages but will lead to serious trouble if left unsolved.

Major rehabilitation on a concrete structure requires planning, including perhaps a structural survey, testing and chemical analysis. Repair of smaller problems is less complicated, but in an historic building should be approached with some care.

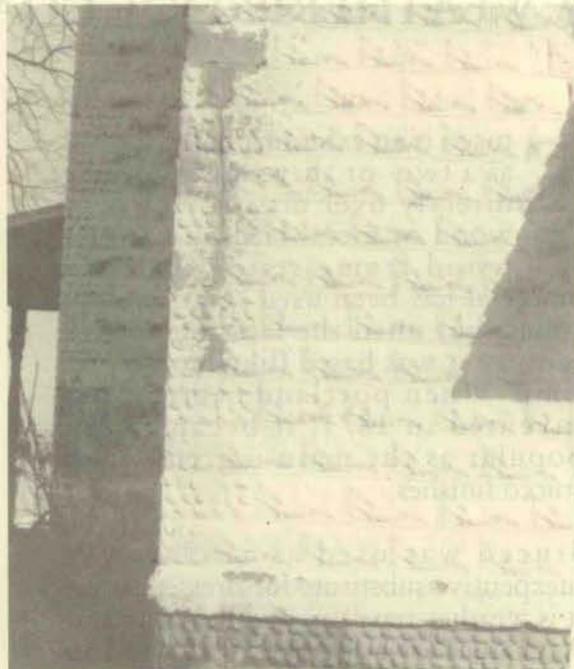
Repairs usually involve either patching the historic material or filling in with new material worked to match the old. Cracks in poured concrete might be repaired with a mixture of cement and water, with sand added to the mixture for wider cracks. Epoxy injection can sometimes be used, but will usually be noticeable. Active and so-called map cracks may require professional attention.

Mortar in the joints of a concrete block structure may need repointing, the same as those of any other masonry material. Repointing of concrete should be done when appropriate, using the same guidelines as when repointing other masonry structures and elements.

To repair spalled concrete, the loose deteriorated material must be removed and a compatible patch installed. It may be that the patch will have to be

anchored with stainless steel hooked pins; a successful patch requires attention to the rebars underneath, preparation of the underlying layer of old concrete, selection of the proper patch material and development of a good contact between the patch and the substrate; in addition, the patch must properly be cured.

It's clear that when dealing with historic concrete structures and building elements, things are rarely as simple as they may seem. Successful maintenance is the key, and careful repair followed by maintenance the next best.



Structures made of concrete blocks had a brief fad at the beginning of the 20th century. Above: 27 Hicks Street, showing the main body of the house built with rock-faced blocks, and the foundation and quoins at the corners with a cobblestone effect. The object was to use the new technology to reproduce the familiar look of stone at a much lower expense.

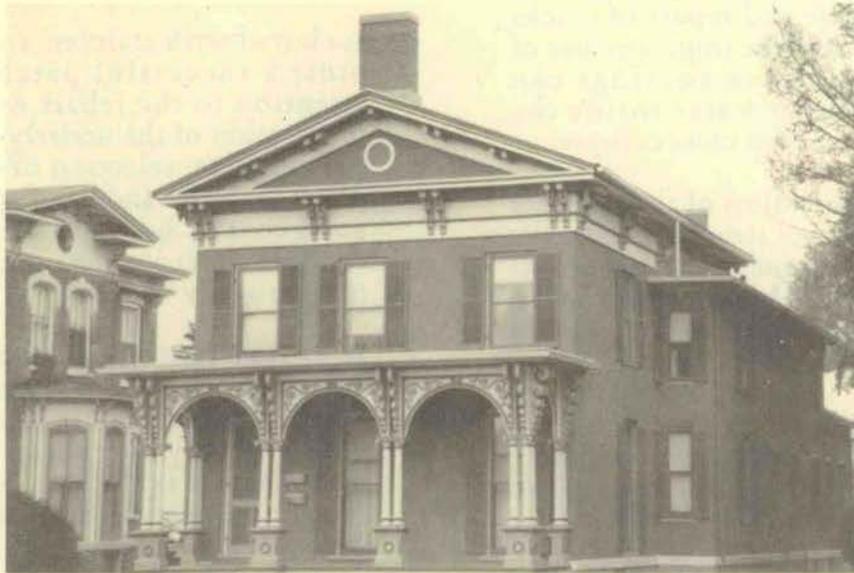
Opposite: One of the few local examples of a large structure built entirely of poured concrete, the former Sampson Theater on East Elm Street. Built as a live theater in 1910, this building has also been the scene of silent movies, a bowling alley and an indoor miniature golf course. The marks of the wooden forms by which the walls were erected course by course are plainly visible in the picture; the main facade is a brick veneer.

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A WEATHERPROOF COAT

Stucco is an exterior plaster applied as a two- or three-layer coating directly over masonry or over wood or metal lath on a log or wood frame structure. The material has been used since ancient times, but until the late nineteenth century it was based (like mortar) on lime. When portland cement was invented in 1871, it became very popular as the main ingredient of stucco finishes.

Stucco was used as a relatively inexpensive substitute for dressed stone; it is weather-repellant and fire-resistant. A variety of additives was used in historic stucco that are difficult nowadays to reproduce. Waxes, fats, oils and other organic materials including animal blood and urine, eggs, keratin from hoofs and horns, varnish, tallow, linseed oil and beeswax were used to promote the material's waterproof qualities; sugar or salt, sodium silicate or alum might have been added to reduce the amount of water needed and to slow down setting time; wine, beer or whiskey were sometimes used to bind air into the

mix. Natural or synthetic pigments might have been added for color.

Typically, two rough or "scratch" coats of stucco would be laid on a brick or rubble stone structure, and finished with a thin top coat. Stucco would also be laid on lath nailed to furring strips on a log, timber or balloon-frame building. The finishing coat would until the early twentieth century almost always be troweled smooth or scored to resemble cut stone. Novelty finishes like spatterdash or pebbledash are associated with revival styles after the turn of the century.

Stucco needs constant and regular maintenance. It is not by its own nature permanent nor is it particularly durable; the most common nineteenth-century treatment was an annual coat of whitewash. The lime in the whitewash helped harden the stucco and filled hairline cracks.

As with most masonry, water is stucco's chief enemy. Infiltration of moisture can cause rotting of the

underlying lath or rusting of metal lath and nails, with the result that the bond is lost and the stucco simply falls off. Repairs aimed at eliminating the infiltration should be done before rehabilitation of the stucco even starts, and the latter should be done only by someone expert in the art of plastering.

Analysis of existing stucco should be the first step, and new stucco used for repairs should match the old as closely as possible. Some of the exotic additives used in early stucco may not be available, but the use of portland cement-based stucco is not compatible with old lime-based finishes. Practically all the stucco in Penn Yan is twentieth-century, however, so this problem will not often arise.

Patching is in general preferable to wholesale replacement, but unpainted or untextured finishes may make it very obvious where patching has occurred; this also is undesirable.

New stucco should be laid in the same manner as the old, directly onto masonry surfaces, over furring strips and lath on wooden ones. The substrate, whether masonry or wood, should be thoroughly dampened before the stucco is applied. The layers should be about the same thickness as the originals, with the scratch coats scored to improve the bond with outer layers.

Many stucco buildings have been painted, and will require repainting after repairs are made. Limewash or cement-based paint, latex paint or oil-based paint are appropriate for stucco buildings. The most important factor is whether the new coating is compatible with whatever is already there. The surface should be cleaned of all loose material by hand-scraping or use of a natural bristle brush.

Many modern stucco products now on the market may be suitable for stucco applied in the late nineteenth or early twentieth century. Make sure first that the texture and color are suitable for the style and period of the building. A water-repellant coating should not be needed after repairing stucco, since paint serves the same purpose.

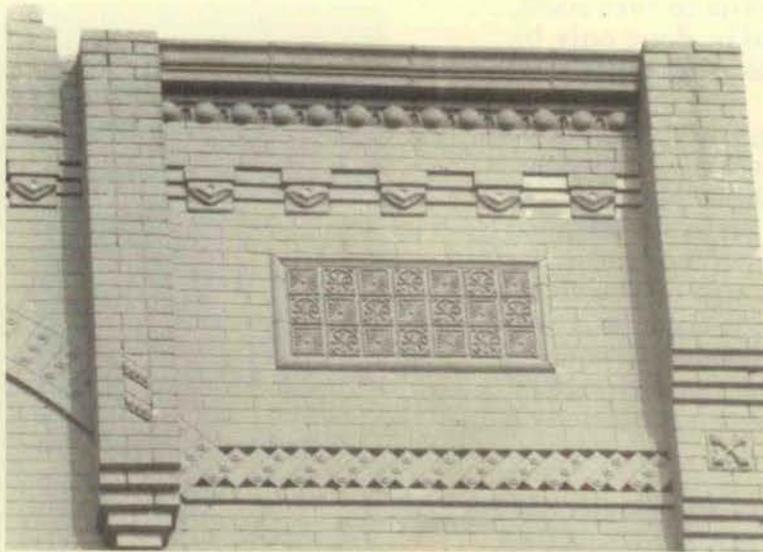


Above: One of the windows in the pale gray stucco facade of 166 Main Street. Notice the iron balustrade, which, like the stucco, is the result of the 1911 make-over of this building. The effect here is of dignity and monumentality.

Opposite: 164 Main Street, like its neighbor to the north (a detail of which is pictured above), an old building much changed. It was built about 1825 in the Greek Revival style, a simple rectangular brick structure with a wide entablature and pedimented gable front. About 1866 the elaborate Italianate porch, eaves brackets and other trim were added, and the house enlarged to the rear. In 1910 the house was purchased by William Morris, who was remodeling his own house next door. Morris moved this house to the south to make room for his own project, and covered it with stucco at, presumably, the same time. The exuberant decoration of this house gives it a completely different effect from its neighbor, though both were built and received their coat of stucco at about the same time.

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THE ILLUSION OF STONE

Terra cotta, a molded and fired clay block, is a much more common feature of late nineteenth and early twentieth-century buildings than is often realized. Its use was very popular for about forty years after about 1890, and forms a rich and varied part of many of the village's commercial buildings.

Terra cotta had several important applications, but two are most common here. One is called Brownstone (not to be confused with the sandstone often used in urban row houses), and is a dark red or brown hollow-cast block, either glazed or unglazed, used to imitate stone. This was the earliest use of terra cotta in American buildings and is associated with Richardsonian Romanesque buildings especially. Ornamental detailing on such buildings - moldings, finials and capitals - are often of terra cotta, though they appear to be of stone.

The second common application of this material is as glazed architectural terra cotta, used for intricate ornamental details on masonry buildings early in

the twentieth century. The material was promoted as a lighter and less-expensive substitute for carved stone. Its fired and glazed surface never needed painting, it was easy to clean and thought to be waterproof and fireproof.

It may not be easy to tell whether a given architectural element is in fact made of terra cotta or of another masonry material. It was deliberately manufactured to look like stone, but of course its installation and thus its maintenance and preservation are quite different.

Terra cotta is often attached to a load-bearing wall with a system of metal anchors. Water can affect terra cotta elements in very complex ways, attacking the glazing, the mortar, the anchors, the masonry backfill or the clay material itself. Symptoms of water damage can include crazing (a network of minute surface cracks), spalling (loss of the material), deterioration of the mortar, or actual loss of some of the terra cotta elements.

Careful inspection of terra cotta elements can reap dividends. The best method is first-hand close observation, not always easy because many such elements are in quite inaccessible locations. The elements often need to be cleaned before a good inspection can be made. Water, non-ionic detergent with a neutral pH, and a nylon- or natural-bristle brush will clean almost all terra cotta.

Maintenance of terra cotta elements is similar to that of other masonry materials. Cleaning to remove excessive soil should always be done in such a way as not to damage the underlying material. Hand-cleaning is best. Absolutely not recommended are abrasive cleaning methods such as sand-blasting, which remove the protective glaze and expose the soft clay interior to the weather. Wire-bristle brushes should never be used on terra cotta for the same reason, nor high-pressure water cleaning. Terra cotta was specifically designed for easy cleaning; these methods should not be necessary.

Repointing of mortar should be done on a regular basis. This is one of the best ways to preserve terra cotta elements. The mortar used for repointing should have a compression strength lower than the adjacent masonry wall. Excessively hard mortar can do damage to the masonry and then to the terra cotta elements. Never repoint with waterproof caulking or other such materials; this prevents the outward migration of water and can cause a great deal of damage.

Replacement of terra cotta elements is difficult and often expensive. This is one reason why existing elements should properly be maintained. When replacement is inevitable, it should be done with a material that closely matches the original where possible. Replacement with modern terra cotta may be impossible, because it should match the original in quality and appearance. Fiberglass or precast concrete can sometimes be used to duplicate the original elements. Any replacement must be properly anchored, not simply mortared in place.

Terra cotta adds a richly decorative element to some important buildings in the Historic Preservation District. It should be maintained and, where necessary, repaired, with the same attention to detail and craftsmanship that characterized its original application.

Opposite: One of the terra cotta panels decorating the front facade of 131 Main Street. This building contains an amazing array of ornamental features, among them a number of different terra cotta pieces, only some of which can be seen in this picture. This is one of the richest and most exotic storefronts in Penn Yan.



Above: A relatively rare example of residential terra cotta ornament, one of the plaques set into the brick wall of 301 Main Street. This one shows fruit and foliage designs; another a little screech owl, still another the date the house was built.

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WHEN AND HOW TO CLEAN

Any masonry structure or architectural feature should first be evaluated to see if it really does need cleaning; cleaning should only be undertaken when necessary. Then tests should be performed to determine which method should be used. Always start with the gentlest method possible.

Three general questions must be asked first, in the planning stage, before any decisions are made:

1. Does the structure actually need cleaning? Unless the dirt is actually doing damage to the building, the answer may very well be "no."

2. What kind of dirt is it, and what is the material that is soiled? Every type of material, and each type of soil may react differently, and different combinations may introduce still another set of variables.

3. What cleaning method should be used? In general, the recommendation is to use a water spray not to exceed 150-200 psi, a non-ionic neutral pH detergent, and nonmetallic brushes or scrapers.

Water cleaning softens dirt and rinses it from the surface. Water is sprayed on the building, at a pressure that can be adjusted to suit the individual surface. High-pressure spraying is not recommended; low and moderate pressure should be used, perhaps accompanied by hand scrubbing with bristle brushes. Wire bristles are inappropriate and should not be used; they can abrade masonry surfaces and leave deposits that may eventually rust. Water cleaning should not be attempted if there is a chance the water will freeze before the surface or building is completely dry. Problems may also arise if water seeps too far into masonry walls, but in general this method is recommended because of its relatively benign results and low cost.

Steam cleaning is less frequently used because the equipment is expensive and dangerous. It should only be attempted by professionals. Steam is generated in a flash boiler and applied to the building's surface at low pressure. It is a slow method, but it does minimize the possibility of water damage.

Chemical cleaning is a highly technical procedure that should not be attempted

without professional advice. It can be effective, but improper procedure during mixing or application can result in serious damage to the building and to the environment.

Abrasive cleaning is not recommended because of the damage it can do to masonry surfaces. Sandblasting, probably the most common abrasive cleaning technique, for example, can be especially damaging to brick. When structural brick is fired a hard coating is created that is stripped away by abrasion, leaving the soft inner core to the mercy of the elements. Some soft stones also make a hard crust after years of weathering that is damaged by grit blasting.

Terra cotta panels can be destroyed before anyone realizes what they are; analysis of carved decoration should be done before any cleaning is performed and appropriate means taken to preserve it. Carved stone is not immune to erosion or other damage either; better to avoid destructive cleaning methods altogether.

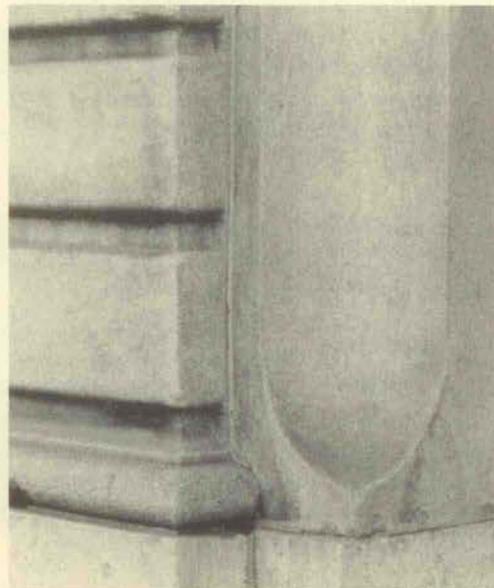
Two general rules govern the cleaning process: only do it if you need to; and start with the gentlest method first. Cleaning can obviously be an important part of the maintenance process, but correct procedure is vital.

Proper cleaning technique will maintain a structure's appearance and prolong its useful life. Opposite: 104-112 Main Street, a row of storefronts in two buildings, both erected about 1875. The cornice and finials are essential to the character of this entire block.

Right: Part of the facade of 140 Main Street. The building was erected in 1873 and completely remodelled in 1911 with the present Classical Revival front. The arch of which this is the base is made of concrete, resting on a stone pier. The materials resemble each other but require somewhat different cleaning techniques.



Above: One factor that must be taken into account is that some masonry materials are tougher than others. This window opening in a brick wall has stone and terra cotta components. All must be taken into consideration before a decision is made on a cleaning technique.



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RETHINKING THE FAMILIAR

Throughout our history as a nation, wood has been by far the most common material for building. The vast and unbroken forest that greeted the first white settlers created one of their biggest challenges but also provided the basic raw materials for their shelter.

Log houses were certainly the first built by white settlers in Yates County. They were followed as soon as possible by timber frame structures sheathed with wooden clapboards; in some cases the clapboards were put right on log structures to conceal their humble origins. Later in the nineteenth century the balloon frame and mass-produced millwork, along with the invention of more advanced woodworking equipment, made possible the rapid evolution of American building styles.

From a preservation perspective, wood is in most respects easier to deal with than other materials. It is readily available to today's property owner, the art of working it is still current, the material is relatively inexpensive, and when properly treated it will last a long time.

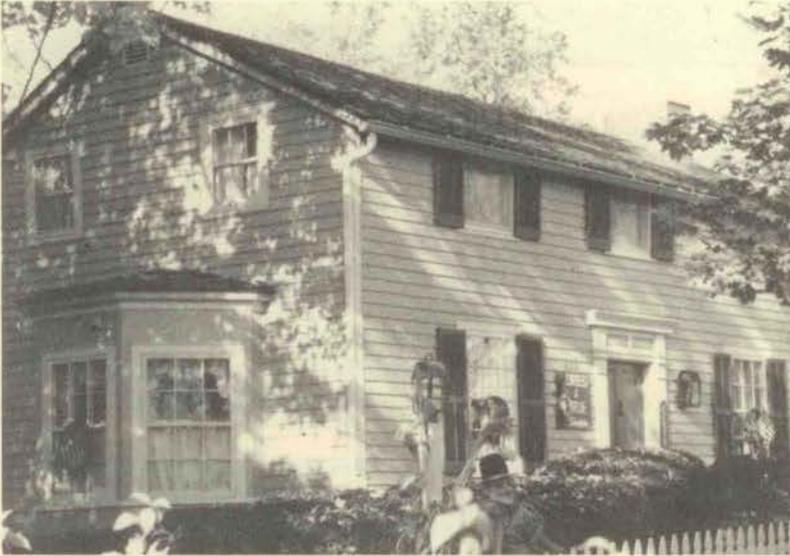
Wood may be used to sheathe the exterior of buildings, as shingles or clapboards; it may also take the form of decorative trim defining the architectural style of the structure. Either way, it contributes to the building's integrity and historic character.

Not dealt with here in detail, because it is generally not exposed to public view and is hence outside the Historic Preservation Commission's specific mandate, is structural timber. But it should not be forgotten that decisions made concerning the exterior of a building can affect its interior, and the bones of the structure should not be left out of consideration when plans are made.

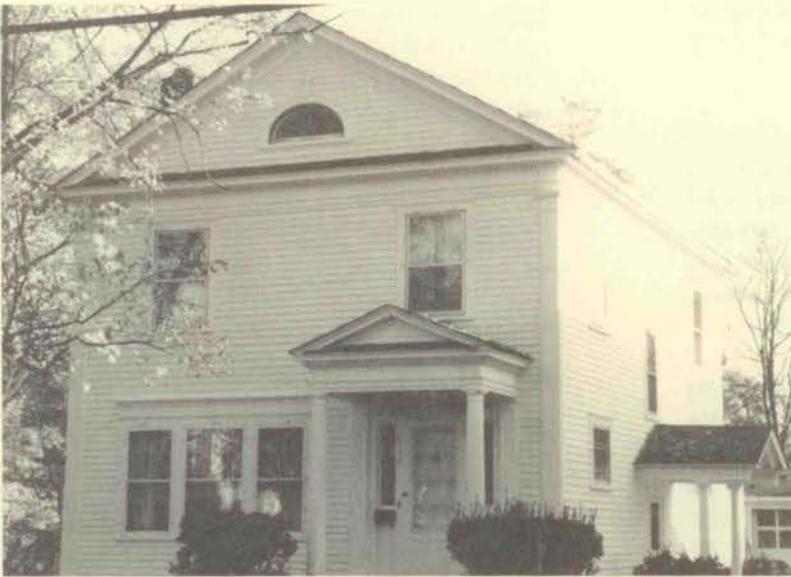
Many of the Commission's decisions on exterior changes are based on their effect, not only on the visible aesthetics of a building's appearance, but on the practical consequences as well; a proposed switch in materials that may contribute to the destruction of the structural skeleton will not be approved, no matter how closely the replacement resembles the original.



Above: The main entrance to the Yates County Court House, 226 Main Street. The original entryway of this 1835 Greek Revival structure was the same size, a panelled single door with small columns and sidelights. This oak double door with its carved solid oak columns and leaded transom was fitted into the old opening in about 1920. It matches the impressive carved oak interior woodwork and is a significant part of the building's present and mature personality.



Two wood frame houses, of very different ages but both aiming for a similar effect. Left: 602 Liberty Street, built before 1840, probably much earlier, on property once part of the Robert Chissom tavern lot, the oldest in Penn Yan. This front part of the building is covered in clapboards, with wood framing members around the door and windows.



Left: 345 Main Street, built in 1925 by Parmele Johnson. This is an example of a Colonial Revival house that is very close in spirit and detail to one that would have been built a hundred years earlier. The narrow clapboards contribute to this effect, as do the delicate dentils on the entablature of the main house and portico, the slender columns and the carved wooden trim on the semi-elliptical pediment window.

LOOK IN THIS SUBSECTION FOR:

- Millwork
- Siding
- Shingles
- Synthetic siding

EXPRESSING INDIVIDUALITY

Wood is so easily shaped it is by far the most common material in residential architecture; it can be sawed, planed, carved, gouged or otherwise formed, for the individual job or by mass production. Wooden features are found even on masonry buildings, as numerous cornices, brackets, shutters, columns and balustrades will attest.

These features give each building its individual character and their maintenance, rehabilitation and repair must be important parts of any preservation program.

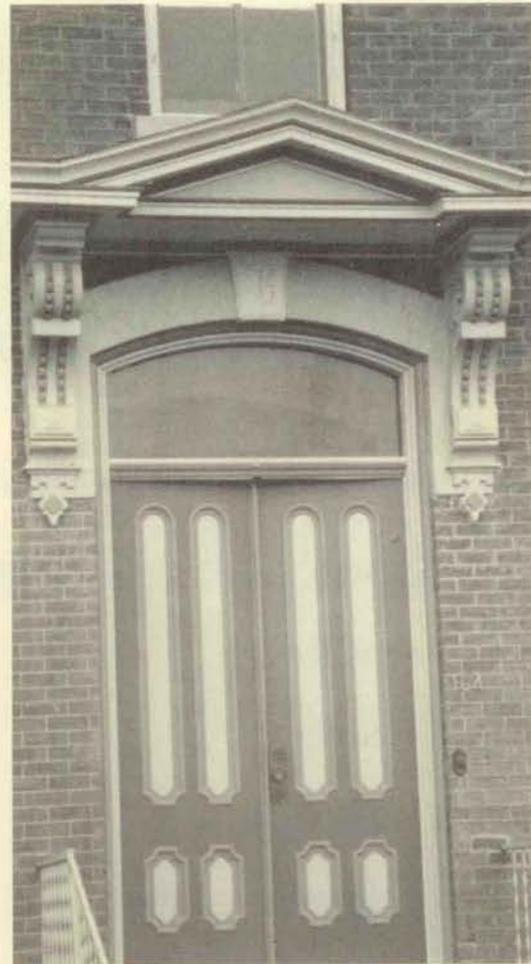
Wooden architectural features that do contribute to a building's historic character should be identified and preserved, using appropriate paints, finishes and colors. Proper drainage is vital, so water will not collect or stand on horizontal or concave surfaces.

Wet and dry rots are fungus infestations of wood that will, if unchecked, damage it beyond repair. The former is more common in wood that is subject to periodic or constant saturation; the latter is airborne and thrives in conditions of constant moisture and warmth. Insect damage can be detected by the presence of small neat holes or piles of coarse sawdust. Any fungus or insect infestation must be dealt with before other preservation measures are undertaken.

Retain coatings such as paint that help preserve wood from moisture. Only remove paint where it has deteriorated and as part of a maintenance program during which repainting or the application of other appropriate protective coatings will occur. Inspect painted wood first to see if repainting is needed, or perhaps just cleaning. Damaged or deteriorated paint should be removed using the gentlest method possible - hand scraping and hand

sanding are recommended. Removal of paint that is not peeling or otherwise deteriorated is not necessary or even desirable, unless it is causing problems. Repaint with appropriate colors.

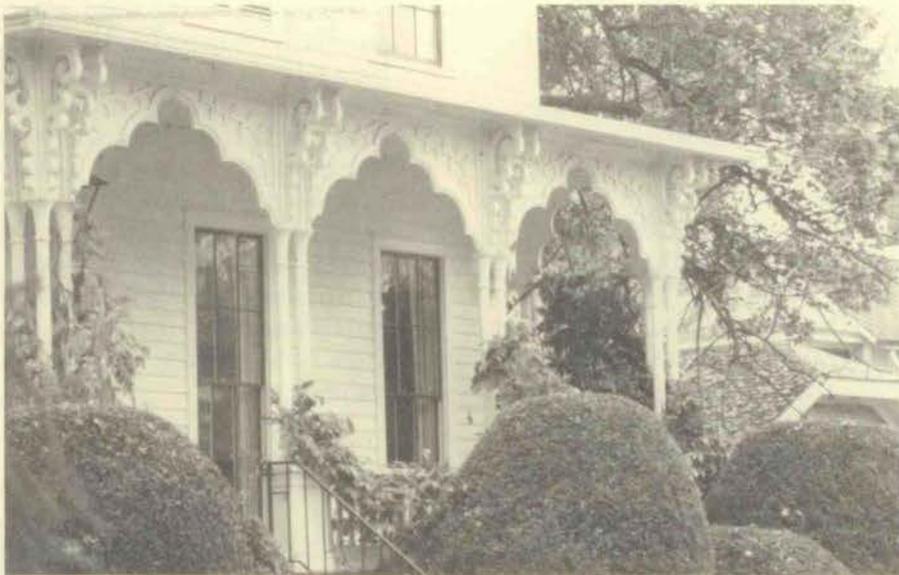
Wooden architectural features will last if properly maintained. If however repair is needed it should be undertaken with some care. Loose trim may be refastened by drilling a hole, screwing the trim down, countersinking the screw and then filling and painting the hole. Piecing-in, patching, consolidating or otherwise reinforcing the wood member may be done using generally accepted preservation methods.



Replacement of wooden features should only be done as a last resort, when damage is too extensive for realistic repair. Such features should never be removed and left unreplaced. The replacement feature should duplicate those elsewhere on the building; and if for some reason this is impossible, then the mass and rhythm of the original should be duplicated.

The architectural elements of a building should be thought of as a harmonious whole, not as a collection of separate parts. The wooden trim of, for example, a specific Italianate house is a unique expression of the broad concept involved in the style. The

window moldings, the eaves brackets, the simple casing that sets off the elaborately griled double front door, all go together to set the house off as one of the particular group of buildings we call "Italianate"; but the house itself is unique, as are the particular parts that make up the whole. This is one of the factors that make historic structures so precious, and it means the task of maintaining each separate building's identity is not a simple one.



Above: 107-109 Court Street, built about 1830 by Ezekiel Roberts. This house, originally a rather simple Greek Revival structure, was boldly altered, probably during the 1860s, with scrollwork brackets, slender colonettes and elaborate spandrels into a kind of Moorish-revival Italianate fantasy and one of the village's most individual residences.

See also...

Paint 3-31

Structural elements Section 5

Opposite: The front doorway of 162 Main Street, built in 1871 by David B. Prosser. The wooden trim elements on this house are particularly beautiful, and define its Italianate style very well. The flattened triangular pediment of the portico, supported by carved scroll-shaped brackets, is a perfect example of a trim feature that is a defining element in a building's style and individual personality.

A WOODEN SKIN

Siding functions as protective sheathing for the wood frame house and for its interior.

Obviously, because it is on the exterior, siding is exposed to the weather, and thus care must be taken to avoid deterioration; but precisely because of this exposure siding is an extremely important element in any structure's architectural character.

Horizontal clapboard siding is a dominant feature of nearly all non-Victorian building styles; shingles, the other important wooden exterior sheathing on historic buildings, are found almost entirely on Queen Anne, Victorian Gothic or Shingle Style houses and will be considered elsewhere in this section. Vertical sidings, such as may be found in the spaces formed by the stickwork of Victorian Gothic buildings or the board-and-batten siding of some Gothic Revival structures, can be treated generally with the same techniques as horizontal clapboards.

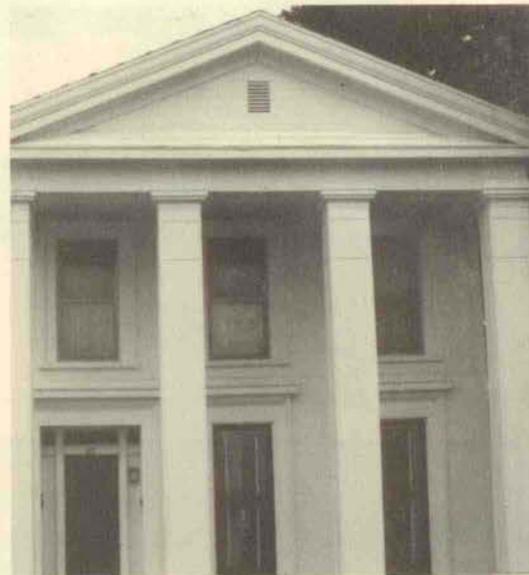
Original siding should be properly maintained by ensuring that water is not allowed to penetrate its surface. Drainage must be attended to on a routine schedule. When deterioration has already occurred, the best course is to replace the damaged area with material that matches the original as closely as possible.

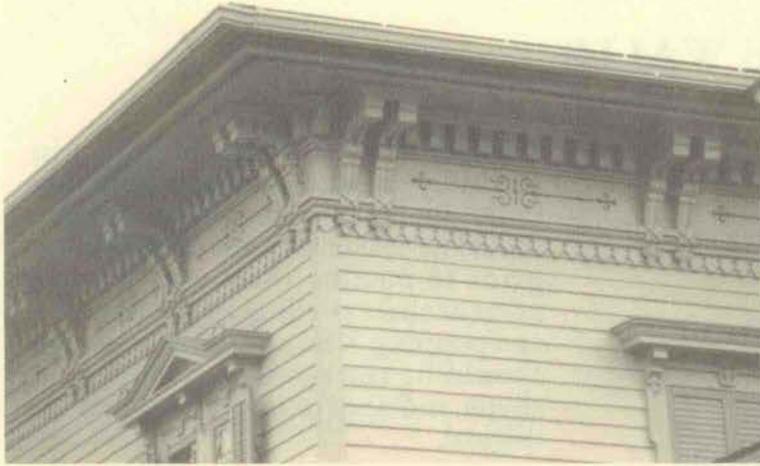
Wood siding should routinely and closely be inspected for cracks, rot, or other signs of decay or damage due to water seepage. Small cracks can be filled with putty or caulking compound; choose a compound that is flexible and receptive to all types of paint.

Warped siding can be reanchored by drilling guide holes far enough apart to avoid splitting the boards, and then countersinking screws through them

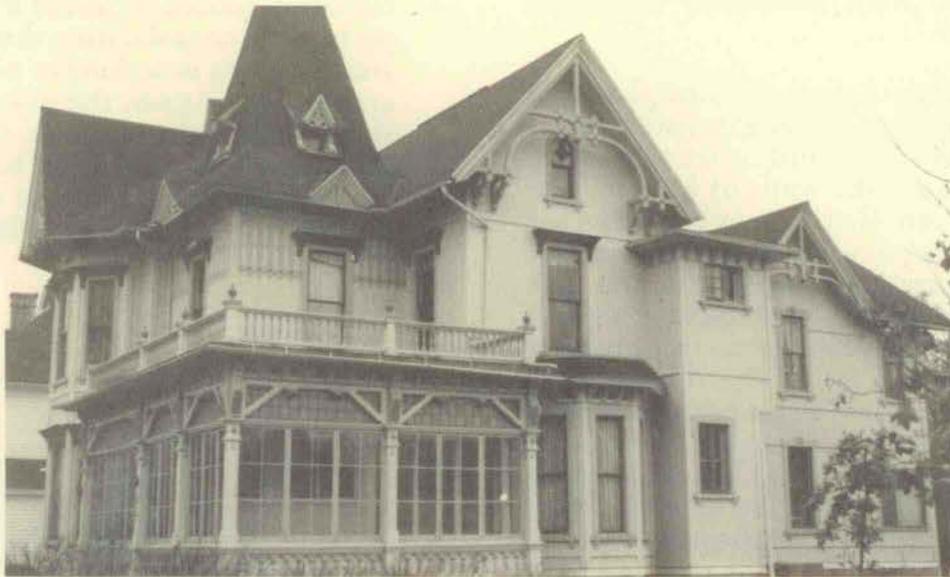
into the studs or timbers beneath. Split boards should be butted as tightly as possible and then anchored to studs in the same way. The joint and the screw holes should be filled with an exterior caulking compound.

Boards that are too far gone to repair may be replaced. Rotted boards should carefully be removed so as not to damage adjacent ones, the underlying building paper repaired with an asphalt roofing compound, and then new boards fitted in. Replacement clapboards should be free of knots and other defects; using the best grade of lumber you can afford will avoid many future problems. They should be secured with aluminum or galvanized nails; the nails should then be countersunk, the holes filled with putty and all joints carefully caulked. The new siding is then ready to be painted.





Left: A closer view at the clapboard siding of 208 Main Street. Note the deep relief of the window frames and hood moldings, and the elaborate decoration at the top of the walls. Both contribute strongly to the individual character of this house, which would be severely damaged by, for example, any attempt to replace the narrow wooden clapboards with a wider siding, or by covering it with some substitute material.



Below: A conspicuous example of vertical siding at 215 Main Street. The boards are laid flush, instead of overlapping as clapboards do. The delicate applied stickwork, picketwork and other characteristic Gothic ornament add to the uniquely rich detail of this house.

See also...

Shingles 3-27
 Synthetic siding 3-29
 Paint 3-31

Opposite: 315 Main Street, built about 1845, a rather late example of Greek Revival architecture, built when so many local people were turning to the Gothic Revival and Italianate styles with their more elaborate opportunities for decoration. The carriage house behind this structure is in fact Gothic Revival, with board-and-batten siding. The sides of the main house are covered with overlapping wooden clapboards; the front, however, is clad with horizontal boards laid flush, which contributes to the simple, rather monumental effect of the facade.

PATTERNS ON THE WALLS

Wood shingles have led to some of the most interesting exterior wall treatments in American architectural history.

Wooden roofing shingles were of course a feature of very early American houses, a response to the unsuitability of more traditional materials like thatch to the American climate, and to the almost embarrassing availability of the raw material. In Yates County, so many shingles were produced for this purpose in small backyard shingle mills that they were nicknamed "Jerusalem currency."

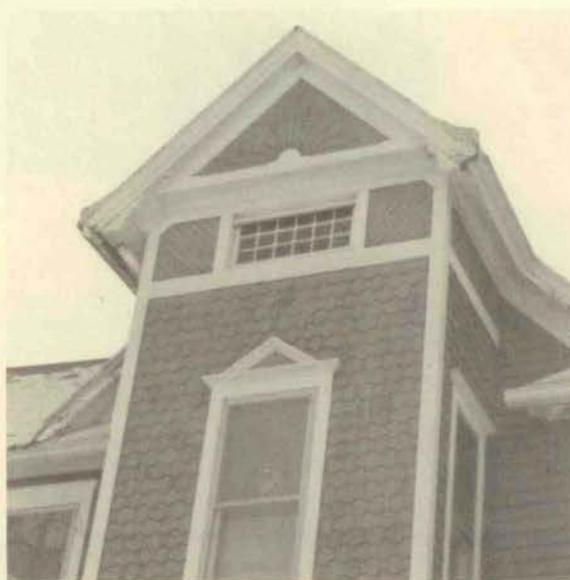
The Queen Anne style's emphasis on wall patterns led to extensive use of different shapes and styles of wooden shingles on the walls of houses. The Victorian Gothic style used this technique as well, to a lesser extent. Many vernacular Victorian houses have a section of fishscale shingles in a gable, or some other homage to this fondness for patterned walls. The Shingle Style, popular in some places towards the end of the nineteenth century, but rare to nonexistent in Yates County, depends heavily on shingles as sheathing material instead of clapboards.

Preservation of existing shingles is better than having to go to the trouble of repairing or replacing them. Just as with clapboards and other exterior wood materials, water should never be allowed to stand in contact with shingles. Wood that is allowed to shed water will last a very long time, but wood that is constantly soaked will rot.

Shingles that are warped or split may be repaired by setting them back into place with aluminum or galvanized nails. A piece of asphalt building paper of the same size can be slipped underneath the shingle before securing it, in order to help waterproof the patch.

Shingles that are rotted or otherwise too badly damaged to repair should be individually replaced. New shingles should be soaked in water several hours prior to putting them up; this will prevent their swelling in the first rain and popping. The replacement shingle should be the same size, thickness, shape and approximate color as the original.

If 25 percent or more of a shingled wall is damaged in scattered locations, it's probably appropriate to replace the entire wall. Existing shingles in good condition should be reused if possible, perhaps by consolidating them in one area and using new shingles where they are missing. Again, the new shingles should match the old ones; the entire character of a structure can be changed by altering such important details as the size or shape of the shingles.



Above: An example of the Queen Anne style's penchant for using wall surfaces for decoration. The front wall of this projecting bay is divided into smaller areas by stickwork containing three different kinds of ornamental woodwork: shingles, diagonal boards and a pierced sunburst design.



See also...
Paint 3-31

Above: Three examples of shingled gables on clapboarded houses. Each uses a different pattern. Some structures use more than one pattern on different parts of the same wall; this effect was especially popular during the last quarter of the nineteenth century.

THE LAST RESORT

Original wood siding and details should always be replaced in kind whenever both maintenance and repair have failed and replacement is inevitable. No substitute material preserves the architectural character of a structure better than the original. The use of synthetic siding on historic buildings should be considered only as a last resort, not simply as a matter of convenience.

The problem with synthetic siding on historic structures is not only aesthetic but practical. It may trap moisture behind it, possibly contributing to rotting of structural timbers; it is easily dented or otherwise damaged; and in general it deteriorates faster than properly painted wood clapboards, without being as easily repaired. An initial somewhat lower cost may in the long run prove quite illusory.

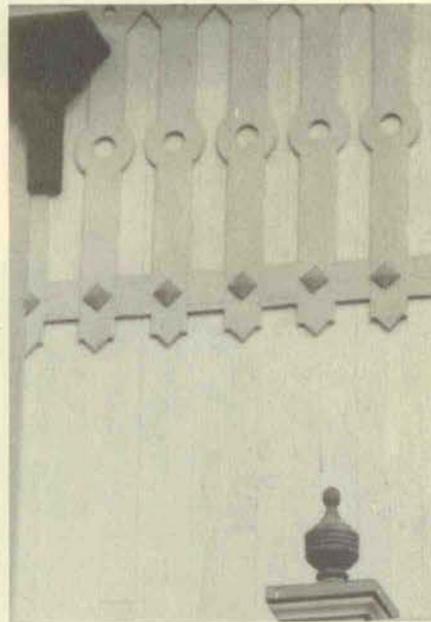
Vinyl or aluminum siding materials do not preserve the distinctive visual qualities of the original wood, such as the spacing of horizontal lines. Imitation "graining" is also to be strictly avoided; grain is not normally apparent in high-quality wood siding.

Existing trim such as cornerboards, sill boards, window and door trim and cornice trim should not be hidden or removed. The original size and shape of windows and doors should be maintained. These are so important to the exterior quality of a structure that alteration will completely change its appearance and destroy the historic character of the building.

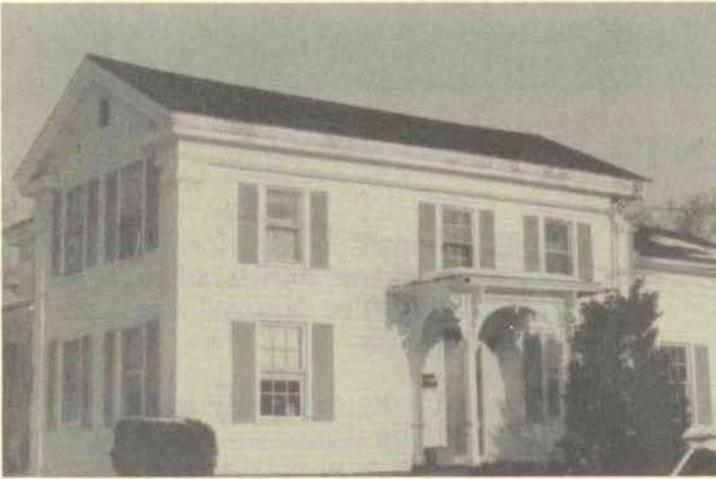
One serious aesthetic problem with synthetic sidings is that when applied over existing clapboards in the usual way, the relief of nearly all trim elements is rendered much shallower. Particularly in the Italianate and many Victorian styles, altering the high relief

of trim elements can make the building bland, its personality much diminished.

Synthetic siding that imitates a material foreign to the building's original construction should never be used. Imitation brick or stone is unconvincing and inappropriate. Don't use asbestos or asphalt siding to cover or replace clapboards; small repetitive units destroy the horizontal lines produced by the original and produce a cluttered look at odds with whatever remains of the original building.



Above: A view of the vertical wood siding and some of the trim on the upper wall of 215 Main Street. The vertical emphasis and elaborate trim details are absolutely essential to the character of this landmark-quality Victorian Gothic structure. These are the kinds of factors that must be taken into account when renovation plans are made for buildings in the Historic Preservation District.



Left: 201 Clinton Street, built about 1843, probably by Lyman Munger. Munger was evidently somewhat of a radical, since he took very public stands against slavery and the consumption of alcoholic beverages; in terms of architecture, however, his taste was impeccably traditional. This house is a Greek Revival residence, with narrow clapboards and very fine cornerboard pilasters and entablature. The porches were added some time later, while the house served as parsonage for the Methodist Episcopal congregation; they do not obscure the structure's classic lines or trim details.



Left: 328 Main Street, built in 1868 in the Italianate style. The narrow clapboards provide a background for the beautiful moldings and trim of this house. Note the very high relief of the window trim on the east facade, and the decorative panel below the first-floor windows. The narrow boards that delineate the corners and sills of the house, together with the wide overhanging cornice and its moldings, are important factors, defining both the Italianate style of the house and its own particular personality within that style.

Below right: A close look at some of the siding and trim details of 219 Main Street, built about 1885 by Delos Hollowell, a partner in a local hardware firm. This is a Queen Anne house, not as elaborate as some others in the village, but nevertheless rich in decorative detail. This picture shows some of the patterned wood shingles and narrow clapboards that sheathe the walls, along with the vertical boards outlining the house's angles, and the horizontal trim that emphasizes the upper edge of this part of the wall. Note the very delicate dentil molding and the built-up wooden bosses. As with the other examples on these pages, the character of this house depends on these details, which should not be obscured or diminished.

See also...

Siding 3-25

Paint 3-31

Structural elements Section 5



THE RIGHT TREATMENT

Paint is such a common surface treatment for so many different materials that we tend to take it for granted. Paint chemistry is remarkably complex, and yet the material is easy to use, makes a weatherproof seal when properly applied, and comes in an astonishingly broad array of colors.

The key to successful paint application is proper surface preparation, before the paint is even out of the can. If there are problems with previous paint applications, these should be solved first. Blistering of the old paint may indicate that moisture has infiltrated underneath the coat. Try ventilating the air space between the inside and outside walls by installing ventilator plugs into the siding. If moisture has penetrated up through the siding from a damp basement, repair and seal basement walls.

Poor adhesion of the coat to the underlying surface will cause paint to crack. Cracked paint must be scraped, sanded, or possibly both prior to repainting, or it will only crack again, with the end result looking worse than before.

All loose paint and dirt must be removed before repainting, using the gentlest method that will work without damaging the siding. Start with handscraping and a natural bristle brush. Thermal stripping can be dangerous, possibly leading to ignition of material behind the siding; dip stripping of removable elements soaks and then dries the wood, which can cause shrinkage. Neither heat nor chemical removal of paint is recommended.

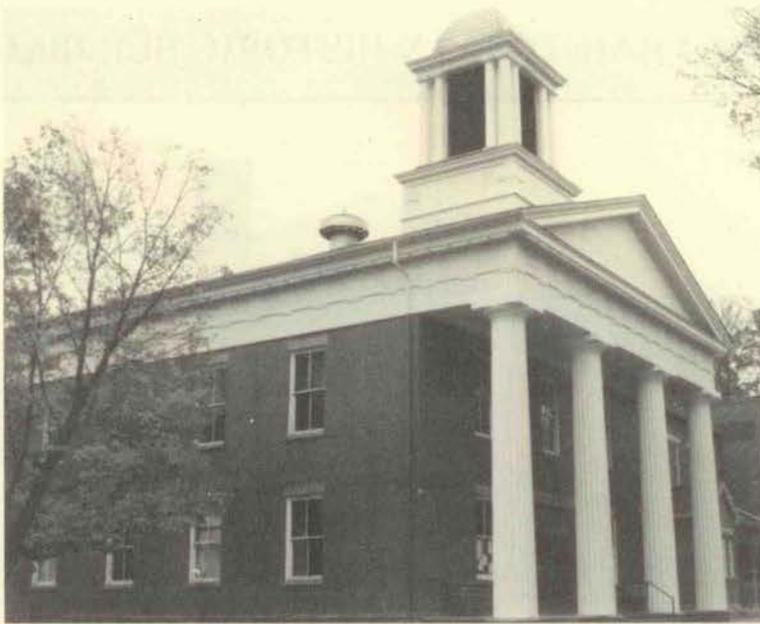
All loose or deteriorated surfaces should be repaired. Reputty and sand nail holes and minor cracks. Inspect caulking and repair if necessary before painting. Inject caulking compound around

window frames, at junctions between siding and other materials, and in other areas that might be damaged if moisture should penetrate.

When painting relatively unfamiliar materials like stucco or metal, make sure that the paint is compatible with the underlying surface. All paints are not suitable for all materials.

New wood surfaces should receive application of a sealing primer before paint is applied. Use paint that is compatible with the material underneath, and with existing coats. Don't try to paint in cold or wet weather. Use the best quality paint you can afford; good paint applied properly will last many years.





Left: An example of an appropriately painted Greek Revival structure, the Yates County Court House. Built in 1835 and very little changed on the outside, there is documentary evidence that the Court House was originally plain red brick with white-painted wooden trim. The brick has since been painted a red color very similar to its natural tone.



Left: A close look at the very subtle color scheme of 314 Clinton Street. This house was built in 1908, but in 1938 it was remodelled inside and out, and much enlarged, by the architect I. Edgar Hill. The original house was one story with a recessed porch; now it is a very carefully designed Colonial Revival structure based on a Federal house in Troy. The light Federal details are picked out in a tone only slightly darker than the body color, in keeping with the restrained and sophisticated design.

See also...

Concrete 3-13
 Stucco 3-15
 Siding 3-25
 Architectural metals 3-37

Opposite: An Italianate house at 121 Court Street. The body color is a medium shade of mustard yellow, with the trim in a darker shade of the same color and picked out with a line of dark red. The deep relief of the moldings allows them to speak for themselves in terms of shape rather than color. This is an authentic and attractive color treatment for a house of this period.



CHOOSING COLORS

Painting an historic structure is probably the most common way to change its exterior appearance. Any proposed change to the exterior of a structure within the Historic Preservation District, including a change in its color, requires a Certificate of Appropriateness. To complete the application, you should know what colors you want to use.

There are several generally-recognized ways to determine the appropriate paint scheme for an historic structure. Among them:

- The scientific method: it may take an expert to determine what colors were applied to a building in the past, and then to reproduce them. You can to some extent do the investigation yourself, however. You need a razor knife and a good magnifying glass. Find an area that has been protected from weathering and cut down through all the layers, angling the cut so you expose each layer well enough to tell what color it was. Wet the exposed area with lubricating oil and sand the layers

with fine (220-grit) wet/dry sandpaper. The exposed layers can then be examined with your magnifier in order to identify the colors. You need to remember that many historic pigments, particularly those in the blue and green ranges, will have been drastically altered by weathering and exposure to sunlight; nearly all will either be darkened to some extent, or bleached by the sun. In many Victorian houses the primer coat was yellow or brown, so this would not necessarily have been the color exposed to public view.

- The historical method: this recognizes that tastes do change, and the exact color a house was originally painted may not appeal to its modern owners. There are usually several colors appropriate to each architectural style, and at least one of them will please contemporary taste. Try to find a color that was available to the builders of the structure and will enhance its design in a manner intended by the original owners. This requires research, but the Commission has much information on

the subject and it is available to anyone who asks for it.

- The boutique method: this approach to painting historic structures, particularly Victorian ones, actually differs from historic practice. Multiple bright colors can turn an old building into a form of folk art, but they are not necessary, even on a high-style Queen Anne house. Much more usual would have been one dominant and rather muted base color, with one or two accent colors to pick out the decoration.

A homeowner needs to consider the effect of the proposed color scheme on the neighborhood as well as on the single historic property to which it is applied. The most successful historic districts contain structures that are compatible in scale and color, even though not necessarily homogeneous in architectural style.



Left: The elaborate trim of Queen Anne houses can present a challenge. This is the front portico of 303 Clinton Street. The main trim color is a darker shade of the body color. The pediment here is the lighter body color, with the carving picked out to accent it.



Left: 158 Main Street, an early example of Greek Revival in its original color scheme: a pale body color with white trim. The dark color of the shutters is appropriate for this style and successfully accents it.

Opposite: 167 Main Street, a handsome Italianate front, appropriately painted with a trim color a little darker than the body color, and details picked out to accent them. This facade dates to 1867, when George M. Cramer added this portion of the house to an earlier structure. Cramer had recently arrived in Penn Yan from New Jersey to open the Empire Clothing Store farther down Main Street.

PLANNING A COLOR SCHEME

Besides protecting the underlying material from the weather, paint adds an attractive color to buildings. In an historic structure, an appropriate color scheme should be determined before making a final decision on specific colors.

In general, a structure to be painted can be divided into three parts: the base, the body and the trim. The base visually supports the rest of the house, the body is the basic wall surface, and the trim sets off the body color. A structure in any architectural style looks best when painted appropriately. Too, a newly painted structure should be compatible with others in the neighborhood.

The rule of thumb is to use at most two strong colors, with others (if any) to be strictly secondary. Muted tones are usually best for dominant colors, with brighter ones used sparingly or for focal points. Body colors should not compete with one another or with the base color, and the whole should fit in well with neighboring structures.

For restoration of historic colors, try to research back through previous coats of paint to determine what the original colors were, or choose a color scheme that is appropriate to the architectural style of the structure and the period in which it was built.



Right: The flamboyant High Victorian styles use the fabric of the house itself as decoration. Sometimes it's fun to accent this with an equally flamboyant color scheme, but it isn't necessary. Here, the colored brick and the cutout designs on the wooden trim provide enough interest that a subtle series of pale colors are all that is needed to pick out the details without tiring the eye.

Below is a very much simplified chart suggesting some appropriate paint colors for historic houses. These should not be considered as exhausting the field by any means; but they do indicate what relationships between body and trim colors look best with particular architectural styles.

STYLE	BODY COLOR	TRIM COLOR
FEDERAL	LIGHT: white pale yellow buff pale gray	LIGHTER: white buff yellow
GREEK REVIVAL	LIGHT: white pale yellow buff	LIGHT: olive green blue gray buff
ITALIANATE	MEDIUM: ochre gray red	CONTRASTING: brown gray dark green
EARLY VICTORIAN	MEDIUM: ochre green gray	DARKER: chocolate red dark green
HIGH VICTORIAN	MEDIUM: ochre gray red	DARKER: gold red olive green
COLONIAL REVIVAL	LIGHT: pale yellow cream pale gray	LIGHTER: white ivory cream
AMERICAN FOURSQUARE	NATURAL: brown gray gray-blue	LIGHTER: white pale gray ivory
CRAFTSMAN	NATURAL: gray brown buff	CONTRASTING: white cream dark brown

THE FORGE AND THE FOUNDRY

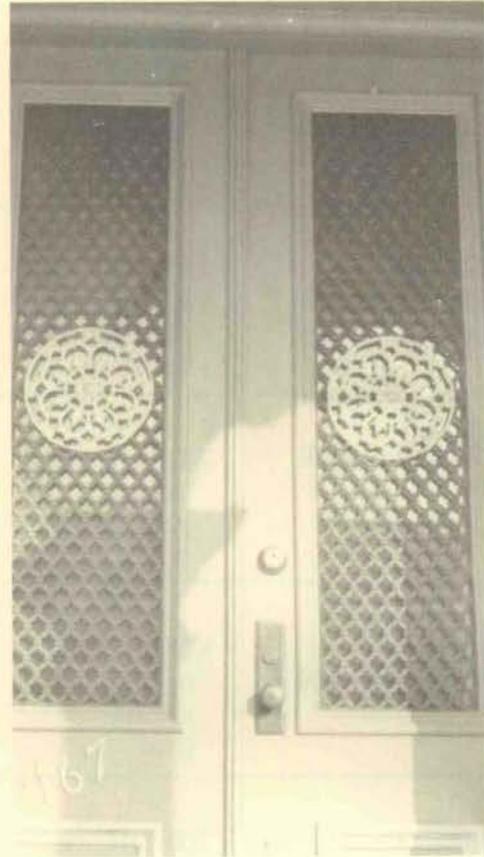
Architectural metal features such as cast iron facades, porch balustrades or roof cresting are important details in defining the character of any structure where they are present.

Do not remove any major portion of historic architectural metal from a structure; repair or replace deteriorated metal. Facades should not be reconstructed with new materials in order to create an "improved" appearance. Historic metal finishes, colors or accent schemes should not be radically changed. All these factors contribute strongly to the individual personality of the building.

Protect and maintain architectural metals from corrosion by providing proper drainage so water doesn't collect or stand on metal surfaces.

Repair metal features by patching, splicing or otherwise reinforcing the material in such a way that the appearance and strength of the original is preserved. Limited replacement of elements damaged beyond repair may be appropriate if the new elements are made of the same material and match those that remain. Substitute materials of different visual appearance from the original should not be used, nor those that may be physically or chemically incompatible with the rest of the structure.

Avoid creating a false historic appearance. Missing metal features should not be replaced without adequate documentation; avoid introducing a new metal feature that is incompatible in size, scale, material or color with the rest of the building.



Above: The front door of 167 Main Street, with its metal grill. This is a particularly elegant and well-preserved example of a feature quite popular among local builders of Italianate houses. This house was built about 1848, but the front part with this doorway was added in 1867 by George M. Cramer, who came here from New Jersey to open a clothing store. He evidently wanted his house to reflect his prosperity, and chose to adorn his home with this cast-iron arabesque.



Left: One of the lion-headed brackets on the facade of 144-150 Main Street. The original built-in eavestroughs terminate at each end in these brackets; originally there was another set below the second-story windows. In 1869, when this structure was designed and built, features such as these denoted the importance and commercial success of the owner.

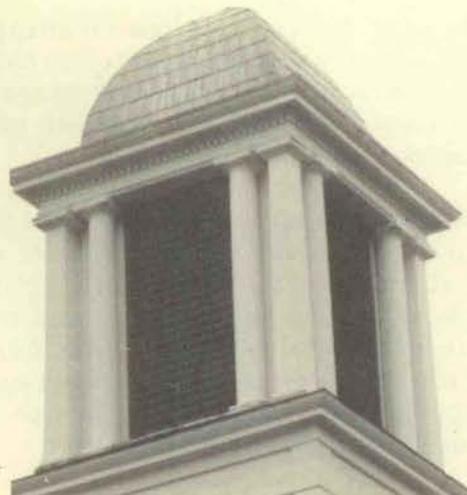
Two metal features evident at the County Court House. Below: The iron fence. During the nineteenth century nearly every lot, rural and in the village, was surrounded by a fence; the main object may have been to keep out wandering animals, at least originally, but later on these fences became an important way to display one's means and community position. A cast-iron fence was of course much more prestigious than a wooden one, and the County's example remains, one of very few left in the village; it is relatively restrained in design, but elegant and dignified.



Right: The cupola of the Court House itself, with its metal dome. This was recently refurbished, an unusual example of a metal roof that is not the standing-seam design. The original metal was copper, and may have been gilded; the intent was to have a shiny surface, and this effect was reproduced with stainless steel shingles.

See also...

Paint 3-31
 Metal roofs 3-45
 Trim 5-51
 The building site 5-57



CLEANING AND PRESERVING METAL

Architectural metal features are expensive to replace, and sometimes impossible. This means that existing features should be maintained, to avoid having to replace them in the future.

You must identify the type of metal composing a particular element before determining whether cleaning it is advisable, and what method to use if you do go ahead with the project. Exposure of metals which should be protected from the weather is undesirable, as is application of coatings to metals which were intended to be exposed. The patina of historic metal is sometimes protective (such as the green coating on bronze or copper), and it is significant historically, so cleaning should not remove it.

Always use the gentlest cleaning method that will work. Soft metals such as lead, tin, copper or zinc should be cleaned using an appropriate chemical method; their surfaces are so subject to abrasion that methods which would erode them should never be used. Hard metals such as cast iron, wrought iron or steel can be cleaned by hand scraping or wire brushing, whether to remove corrosion or to prepare the surface for painting; if these fail, low-pressure dry grit blasting may be used, as long as the surface of the metal is not abraded or otherwise damaged.

In general, then, when cleaning an architectural metal feature, care should be taken not to alter or damage the historic color, texture or finish of the metal.

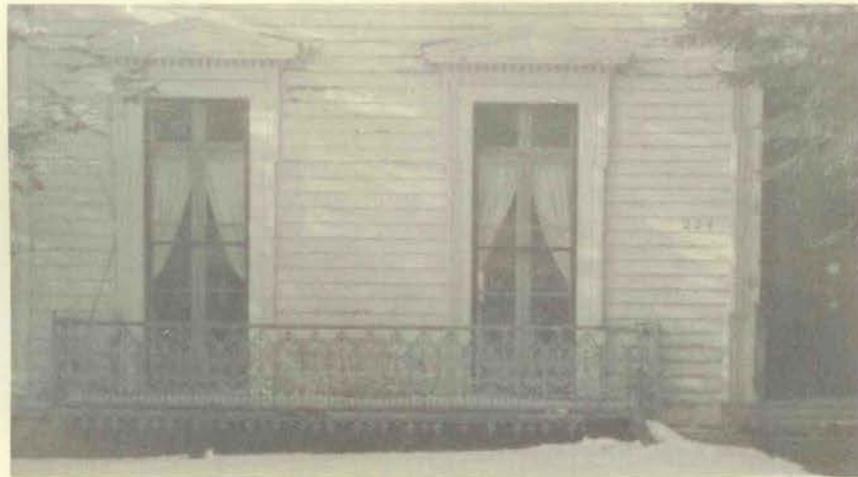
After cleaning, apply appropriate paint or other coating system. Repaint with colors compatible with those used elsewhere on the building and in its neighborhood. An appropriate protective coating such as lacquer can be applied to a feature such as bronze door metal that is subject to heavy use.



Above: The front entrance of 107-109 Main Street, a single building containing two storefronts. The free-standing cast-iron columns supporting the facade are unique in Penn Yan. They were presumably put in some time early in the 20th century. Like many cast iron architectural features, these are painted to prevent rusting.



Above: The cornice and eyebrow windows of 107 Main Street. This building and its neighbor at 105 were built in about 1840 and are together the only remaining relatively unaltered Greek Revival commercial block in Penn Yan. The cornice is of wood, and the windows have their original decorative cast iron grills. The decorative arabesque design is the only purely ornamental feature in these simple and rather severe facades.



Above: The cast iron filigree that forms the balustrade below the first-story windows of 224 Clinton Street. This house was probably built about 1844 in the Greek Revival style, with some elaborate Italianate flourishes added around 1855. The balustrade is identical to the one at 342 Main Street, which was affixed in 1878. This, like the other cast iron features shown on these pages, is painted. Cast iron is particularly difficult to repair once it is damaged, and elements like these are nearly impossible to replace at a reasonable cost, which makes their routine maintenance even more important.

A SHIELD AGAINST THE WEATHER

The materials that go into the roofs of American structures are so varied and important to the preservation of the rest of the structure that they merit some special attention here.

The shape, pitch and other structural details of the roof may be important parts of a building's historic character; they may even define its architectural style, as in the case of Second Empire and Gothic Revival, for example. The material of which the roof is made may be equally important.

Historic roofing materials include clay tiles, slate, wood shingles, metal and even some asphalt shingles and roll roofing. Some of those found in Penn Yan but perhaps not as well understood as modern materials are discussed separately on the following pages, but some general rules are common to all:

- Proper maintenance is always the first line of attack. Historic materials are no more difficult to maintain than modern ones, but they may require specialized knowledge. The Historic Preservation Commission has such information, or can obtain it for you.

- Trouble with an historic roof deserves professional help. Try to find a roofing contractor familiar with the particular historic material involved.

- Always consider repair before replacement of an entire roof. If the problem is with the substrate or support material, it may be that the historic materials can be carefully removed and then reused once the underlying trouble is resolved.

- Replacement of a missing historic roofing material is, of course, a very expensive proposition and should not be undertaken without very careful

documentation of what the original material was. Sometimes the old roof will simply have been overlaid by new material, and is still there underneath.

- Avoid creating a false historic appearance by undertaking work that attempts to look "old-fashioned" or "handcrafted". True craftsmanship looks finished, and historic roofs were constructed to be weathertight and long-lasting.



Above: Part of the multiple roofs of 168 Main Street. Nowadays this church has three different visible roofing materials. The main upper portion is now covered with asphalt shingles; the original 1896 roof would have been either metal or slate. The gutters in the valleys of this roof are copper. The very steep portion just below, studded with the two small turrets visible in this picture, is clad with rectangular slates. Behind the parapet at the lower right is a standing seam metal roof. All these materials present individual maintenance challenges, as do the invisible flat roofs on two levels at this corner of the structure.



Two examples of the large diamond-shaped asphalt shingles very popular in Penn Yan beginning about the turn of the 20th century. Above, 175 Main Street, a Queen Anne house built in about 1885 by John H. Butler. The roof was reshingled in 1977 and the shape of the dormer altered. Right, the turret of the gas house on Water Street, built in 1898. This is not the original roofing material for either of these structures, but it reproduces well enough the spirit of the original..



See also...
Roofs 5-17

A DURABLE AND DECORATIVE MATERIAL

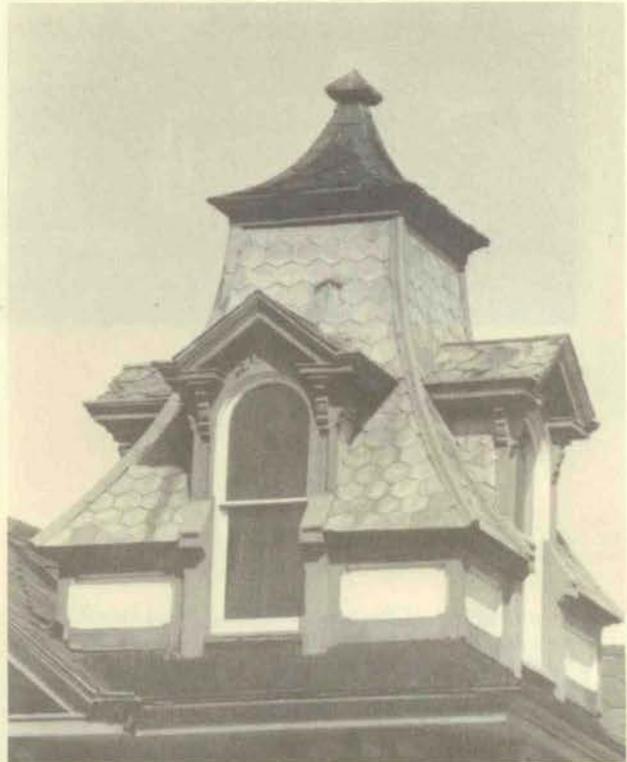
Slate roofs were brought to the New World by the earliest settlers, but became really popular after the middle of the nineteenth century, because of their great durability and fireproofing qualities. Slates were produced in a great variety of colors, shapes and patterns, particularly during the Victorian period, when different colored slates were used to create intricate patterns.

A slate roof needs little maintenance, but should be inspected regularly. Natural weathering may have taken place, and installation problems may have occurred, among them cracks caused by too-tight nailing, cracks and perforations caused by nails protruding from beneath, and loss of slates caused by the rusting of exposed ferrous nails.

Individual slates may be replaced when necessary. The replacements should match the originals as closely as possible in size, shape, texture and weathered color. Any decorative pattern should be carefully mapped out so replacement will not disrupt it.

When several slates are removed during a repair project, check the wood sheathing underneath. If it is rotted, it too should be replaced, with new boards that are shimmed to make up the difference in the nominal thickness of the wood. Plywood should not be used; it is so springy that undamaged slates away from the nailing site can be damaged. Any new sheathing must be smooth and very solid, or the replacement slates will not last.

Generally, if more than 20 percent of the slates have deteriorated to the point where they can no longer be used, it may be less expensive to replace the whole roof or roof slope. The sheathing should be replaced at the same time. Flashing, gutters and other devices used to channel water away



should be made of a durable material such as copper. Artificial slate materials may sometimes be used to replace an historic roof if the cost of a new slate roof is out of the question. In any case, the new roof should match the old one in pattern, color, shape of the individual slates and other details.

As with other historic materials that are expensive to replace, roofing slate will repay a good maintenance routine. Check periodically for broken, cracked or misaligned slates, failed flashing, broken downspouts and the like. Avoid walking on a slate roof.

A slate roof may be critical to the character of an historic building. As with many historic materials, conscientious maintenance and repair will in most cases mean that expensive replacement can be avoided for a very long time.



Above: 311 Clinton Street, showing its patterned fishscale slate roof. This house is notable for its refined and elegant design. The subtle pattern of the roof slates, along with other roof features, including the circular dormers and the panelled brick chimney, contribute a great deal to the historic style and personality of the structure.



Above: A slightly closer look at fishscale-shaped slates, this time on a commercial building, 144-150 Main Street. This is an extremely rare example of a 19th-century internally arcaded commercial structure. It was a very bold experiment in design, one of several buildings on Main Street constructed by the prominent local builder Charles V. Bush. It is certainly one of his most impressive designs, and the deliberate use of Renaissance shapes for the windows, mansard roof and tower, and rich materials like slate, reinforces this almost aggressively dominant character.

Opposite: The tower roof of 171 Main Street, showing the complex mansard shape and the hexagonal slates. This is a case of a significant roofing feature whose material contributes strongly to its character; houses of this period depended on richness of detail to define their personality, and this is no exception.

KEEPING THE SHIELD INTACT

Metal became a common roofing material in America during the nineteenth century and is still used today. Early metal roofs were sometimes of lead or copper; sheet iron was occasionally used.

A method for corrugating iron was developed in England in 1829, which allowed a greater span over a lighter framework, thus decreasing building and labor costs. A few years later the galvanizing process was invented in France; the zinc coating helped protect iron roofing from rust. Plating iron or steel with tin was another way of protecting the base metal from the elements and once rolling mills were established in the United States tin-plated roofing became the most common American roofing material. It was relatively low in cost, light in weight, and easy to maintain.

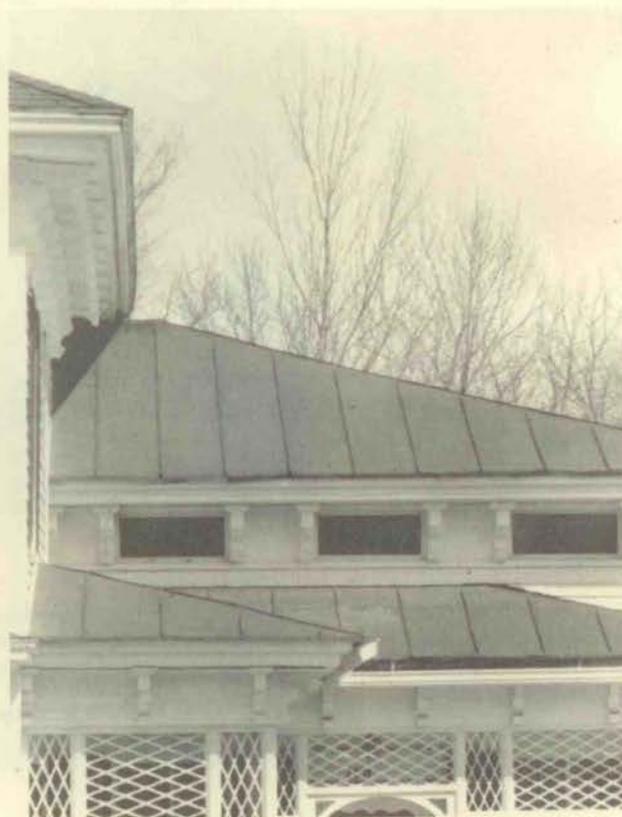
All sheet metals, whether they might be lead, copper, zinc, tin plate or galvanized iron, are subject to deterioration from chemical action by pitting or streaking. This damage may be caused by airborne pollution, acid rain, acids produced by lichens or moss, alkalis found in mortars or portland cement in adjoining features, or tannic acids from adjacent wood sheathings or shingles made from red cedar or oak.

Corrosion may occur when chemical reactions are produced by adjacent incompatible materials, like steel nails in copper sheets, or a copper roof with decorative iron cresting. Asphalt-based sealing compounds can corrode metal roofs and should not be used, for example, to reseal standing seams; some types of paint are also corrosive to metal.

Metal fatigue may occur at the joints or at any protrusion in the sheathing, because of the repeated small

movements due to thermal changes. Lead roofing is so heavy it may actually creep down the slope of the roof and eventually tear.

Iron or steel will rust unless it is plated with a non-rusting metal like tin or zinc, or unless it is well-painted. Even tin-plating or galvanizing protects iron only as long as it is intact. Any damage to the coating will allow rust to get started. All iron-based roofing materials must be undercoated and the surface should be kept well-painted to prevent corrosion. Make sure to use an appropriate roofing paint that is compatible with the underlying metal.





Above: The standing-seam metal roofs of 200 Main Street. These are painted red. They are probably the original roofs of the house, an Italianate structure built in 1852.



Above: The Post Office, 157-161 Main Street. The standing-seam metal roof on this building is original. The structure was erected in 1912 with excellent materials, demonstrating the continuing popularity and utility of this type of roof.

Opposite: The porch roofs of 169 Main Street. These also are painted red, and are original. The main roof of the house has since been shingled, but would originally have matched these. This house was built about 1854.

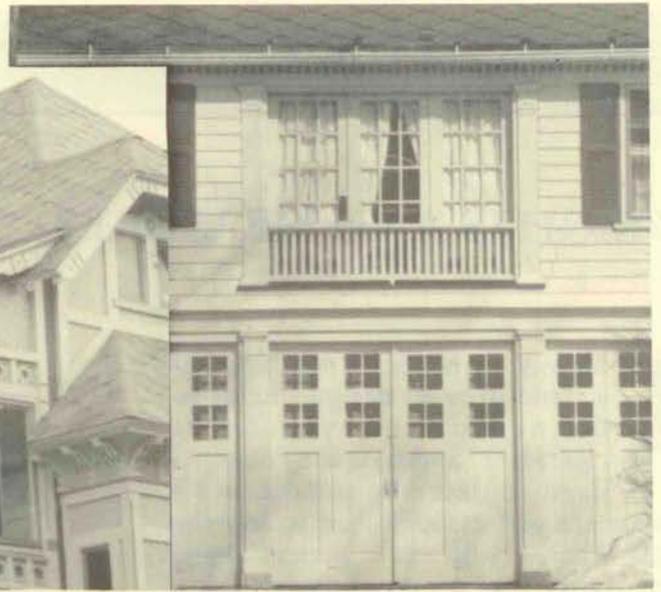


"Elements of design are universal ..."

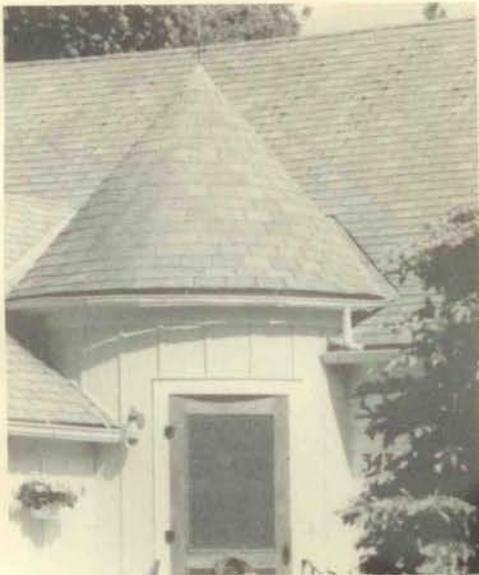
SECTION 4: Design Elements



160 Main Street



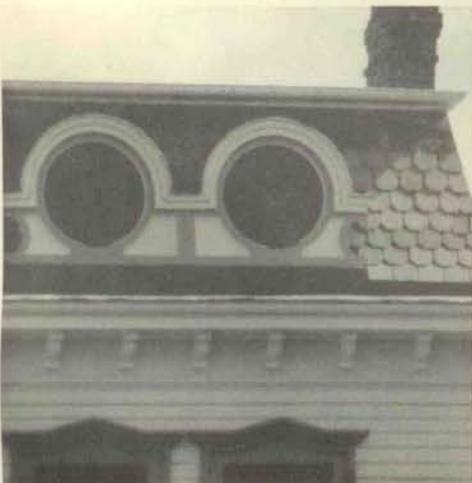
309 Main Street



343 Clinton Street



169 Main Street



311 Clinton Street



160 Main Street

WEIGHTS AND MEASURES

The way elements are combined in a structure - its design - helps to define both its style and its character. Some of the concepts used to describe a structure's design are discussed in the following pages. There are others of perhaps equal importance that are not covered here, but this section may serve as a brief introduction to a much larger subject.

Tastes change. This is made perfectly evident by the wide range of different styles used over the past two centuries in a place as small and relatively homogeneous as Penn Yan. Differences of opinion on matters of design are often dismissed as differences in taste, which, as the old saw declares, there's no accounting for.

However, though architectural tastes vary from person to person and from age to age, elements of design may be analyzed in terms of fundamental concepts. The technical and mathematical analysis of a particular design may be extremely complex, but the fundamental elements of design are simple and universal.

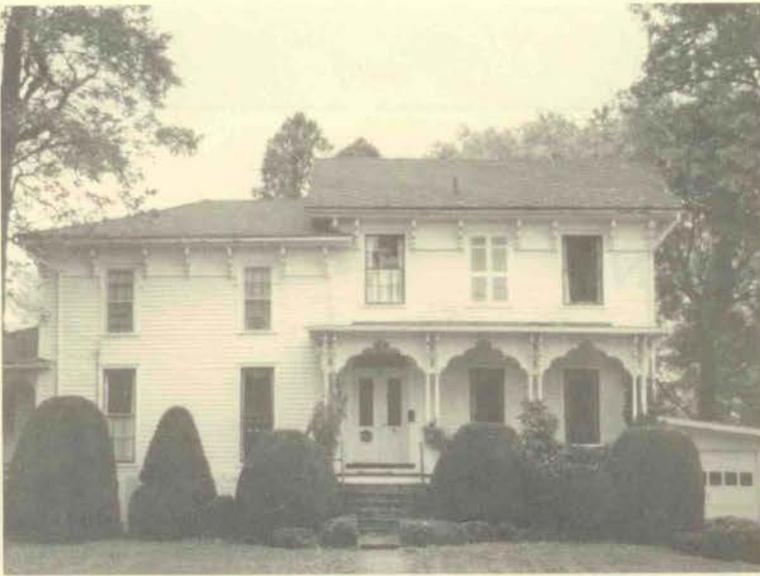
The builder himself may not have been able to articulate these concepts, particularly in the case of traditional or vernacular structures that embody the construction practice and architectural fashion of their time so completely that they approach the intuitive. Many different design decisions were made by the builder, from the materials used down to the specific choice of trim elements. It will be perfectly obvious to anyone who really looks at one of these buildings that its parts were not merely thrown together in the hope that the end product would satisfy the eyes and minds of its owners and the public.

It is necessary to understand the

builder's intent to judge whether a change to the structure is appropriate. This judgement is governed to a large extent by conformance to the principles of design as they relate to specific architectural styles, preservation techniques and the demands of historic materials. By using these to analyze existing conditions, you should be able to tell with some degree of assurance just how appropriate a given change will be.



Above: 308 Clinton Street, built in the late 1880s, probably by the lawyer Calvin Huson. It is squarely within the informal Victorian mode followed by several of its neighbors, with fishscale shingles in the overhanging gable, a two-story bay and a modest porch. It is a well-proportioned house, its porch and dormer balanced by the gabled bay. The somewhat irregular massing characteristic of Victorian houses is present and lends it character appropriate to its style. It is an unpretentious, yet quite individual house.



Left and below: Principles of design are evident in individual buildings and in streetscapes. They are as important when contemplating changes to commercial buildings as to houses. Buildings and neighborhoods are in one sense organic, but they are also fabrications, products of thought and craftsmanship. Changes should be as carefully considered as the original act of construction.



LOOK IN THIS SECTION FOR:

- Scale
- Proportion
- Form and shape
- Order
- Rhythm
- Symmetry and balance

THE HUMAN DIMENSION

Scale is one of those concepts more difficult to define than to recognize. In architectural terms, it is a way to measure a building, its elements and its context in relation to the human body.

Human beings perceive objects in comparison to themselves; if we were the size of elephants, or of mice, we would relate differently to everything. This perception is not merely a function of size, however, but of size within relationships: scale is rather closely involved with the other concepts discussed in this section, notably balance and proportion.

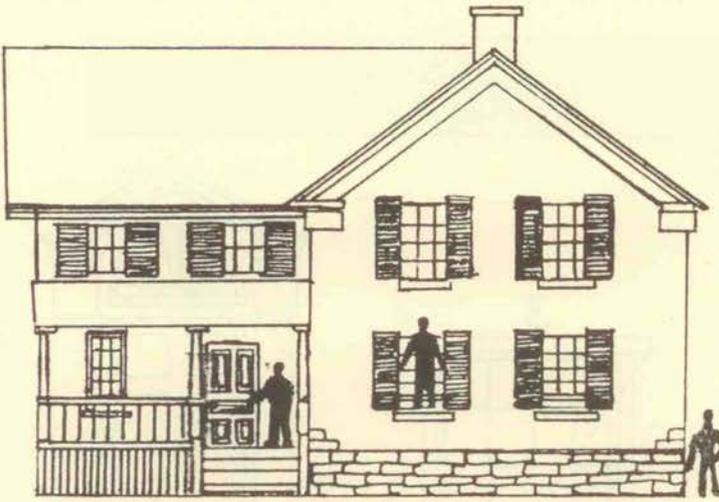
The primary dimensions of a building's exterior wall and roof planes establish its basic scale. Its apparent scale is affected by the way the facade is expressed: the size and placement of door and window openings, applied decorative elements and surface materials.

Grandeur of scale is used quite consciously by builders of, for example, monumental structures, and some religious and civic buildings. The full-height columns so characteristic of Neoclassic structures are another example of the deliberate use of large scale.

Perhaps more than any other single aspect of design, scale determines whether a building "fits" within a given context. For example, in a commercial block, the scale of an infill building will be critical to whether it enhances the character of the existing neighborhood, or appears to be an interloper in an otherwise harmonious context.



Above: Main Street, looking north toward the Methodist Church. One of the factors that makes a small-town commercial district like Penn Yan's so attractive is its intimacy; in fact, its human scale. The structures make no attempt to dwarf or to intimidate; their scale says that individual humans are important. One of the factors the Historic Preservation Commission must consider when changes are proposed is whether the scale of the new or altered building will still contribute to the overall character of the block or neighborhood.



Left: The relationship of a vernacular residence to the actual size of a person is easy to understand because it is more or less functional: the height of doors, for example, is still standardized at 6 feet 8 inches, large enough to admit a tall man, not so large as to be difficult to handle.



Left: A view north up Main Street. These houses were built at different times during the 19th century, but they were all meant to be impressive. Imagine the change in this neighborhood if one of these structures were to be replaced with, say, a small-scale contemporary Cape Cod.



Left: The former main entrance of the library. Because this is a public building the scale is a little larger than life; notice that the actual door is not much larger than that of an ordinary house, but it is made to appear larger and more impressive by the massive surround with its tall transom, and by the framing columns and entablature.

4-5 PROPORTION

THE NUMBERS GAME

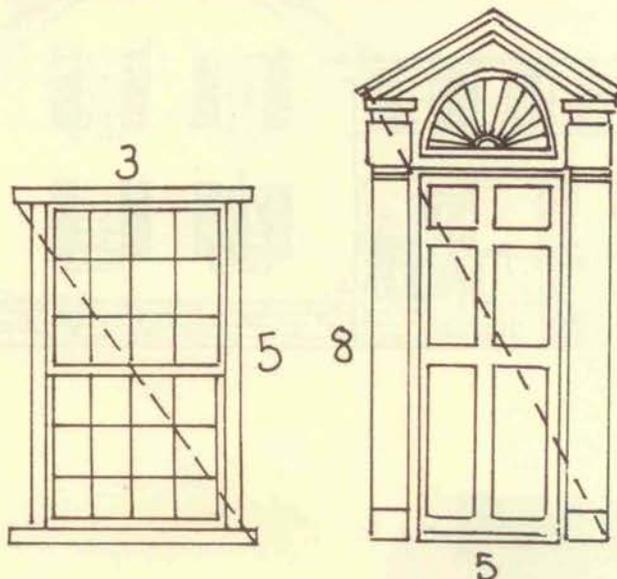
Proportion is the relationship of one dimension to another, usually expressed as a numerical ratio; for example, we say the width of a certain house is one and a half times its height, a proportion of 1.5 to 1.

Proportion may be used, as in the example above, to describe the entire facade; it is also useful in describing smaller elements. For example, windows, doors and other openings take on proportions that are consciously expressed in the design.

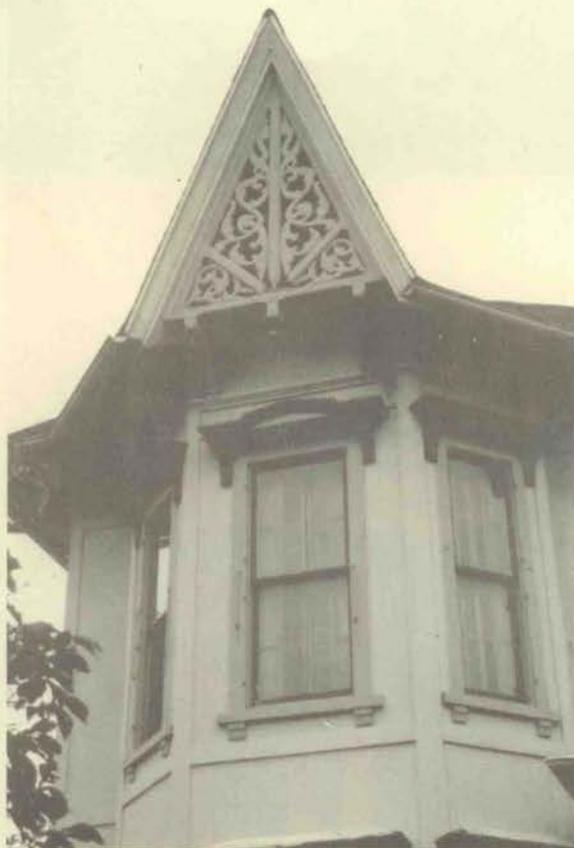
Usually, within a single building, proportions will be coordinated or repeated from one architectural element to another. The overall objective is to bring order and visual coordination of shapes to the structure. Repetition of similar proportions makes a harmonious facade out of what would without it be a visual chaos.

Different architectural styles often stress different proportional ratios. Many contemporary styles emphasize the horizontal by using facades that are wider than they are tall. Many Victorian styles used the opposite tactic of stressing vertical proportions. Federal buildings often conform to the old Pythagorean ideal of the "Golden Mean," (a geometric relationship that works out to about 1 to .616, much used in classical prototypes).

The proportion of architectural elements is quite important in defining style. It is also important in determining whether, for example, a new addition will ruin the appearance of an historic structure. Using the same



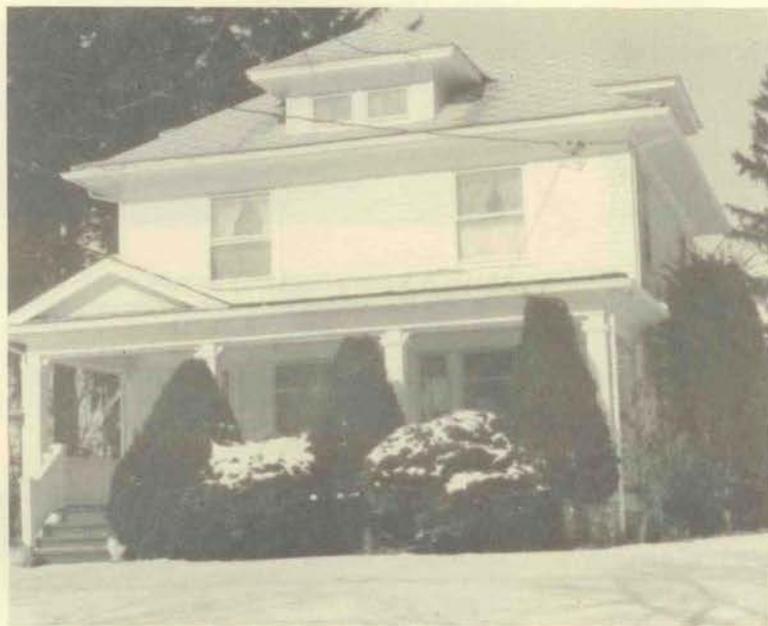
Above: A pair of examples showing how proportion is measured. In the case of the window, the proportion is 3 to 5; and of the door, 5 to 8. Proportion correlates closely with scale and shape, particularly in determination of architectural style.



Right: Proportion is one of the means by which the vertical emphasis of Victorian Gothic is expressed. In the case of these windows, the carved gable above, and the rectangles outlined by stickwork, the proportion is always going to be very much taller than wide.



Left: An example of proportions common to many Italianate houses: the facade is about 4 to 3, with the width emphasized even more by the overhanging eaves. The windows, however, are 1 to 2, taller than they are wide.



Right: A Foursquare house with a facade in proportion of about 7 to 5. The roof adds just enough height however, to make this house just about as high as it is wide (1 to 1), justifying the name of the style.



Left: A contemporary Ranch style house with the attached garage yielding a proportion of more than 4 to 1. This is an example of the modern tendency toward horizontal emphasis.

GEOMETRY

The primary means by which we identify form in a structure is by its shape. Shape results from combining surfaces and edges into specific configurations.

A limited number of fundamental shapes, sometimes combined with minor variations, tends to be used repeatedly in historic structures. Circles, ellipses, triangles, squares and rectangles are the most significant. The simpler and more regular a shape is, the easier it is to recognize and understand.

These shapes and their related solids may be combined by addition or subtraction. Additive forms result when solids are combined like building blocks; subtractive forms result from the removal of a portion of the original volume.

Careful combination of planes and solids results in a unified building clearly distinguishable from its background.

Certain large forms are associated with specific styles: the cubical Italianate house, the near-square surmounted by a triangle of a temple-front Greek Revival building, the longer rectangle of a side-gabled Federal facade, the wild profusion of a Queen Anne house.

Within the larger facade, the shapes of individual elements may provide clues as to architectural style, and at the same time contribute to the individual historic character of the structure. The fondness of the Federal style for elliptical shapes is possibly the most familiar, but there are also the vertically elongated triangles so much used in Gothic Revival houses, the semicircular arches of Romanesque Revival, the round and square towers that distinguish Queen Anne from Italianate houses, and so on.



Above: A house's form may be very simple indeed, as in this Homestead style house, a rectangular box with a triangular prism above. The rectangles that make up the facades are repeated in the shapes of the windows. The same shapes in different proportions might yield a completely different style; compare a similar front-gabled Greek Revival house, for example.



Above: A characteristic shape linked to the Federal style. This elliptical louver in the East Elm Street wall of 25 Main Street betrays the building's early 19th-century origin, despite the later addition of a fourth floor and Romanesque windows. A careful look will show the outlines of the original step gables.

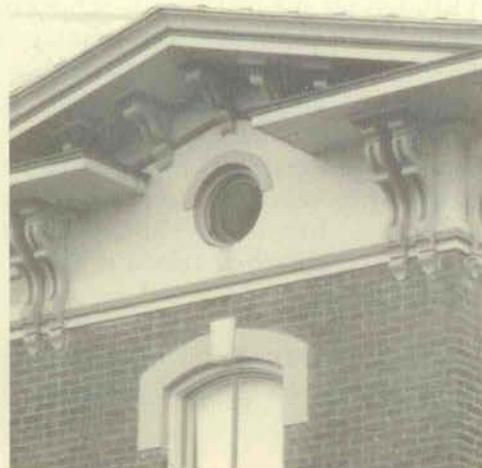


Left: Forms may be subtractive as well as additive. Here a recessed front portico is hollowed out of the plane of the facade. This house is Colonial Revival, and the recessed front entrance is quite often found in earlier Federal houses; not often as grand as this in the local area, however.

Right: An example of how a form with curved edges might be used to soften an otherwise rather austere facade.



Below: Circles are not too often found as an important shape in 19th-century buildings. Here are two examples of circular windows within gables, below in a Queen Anne house and below right in an Italianate structure. Each also displays a characteristic triangle, particularly in the case of the much-flattened Italianate pediment





FIXING PRIORITIES

O rder establishes a hierarchy of relative dominance among the various elements that define an historic structure.

Order is the principle that determines the visual relationship between the parts of a building and how they combine in a unified form. It is more than simply facade treatment, but includes the way all shapes and architectural elements form an identifiable whole.

Throughout the history of architectural styles, such elements as porches, roofs, dormers, projecting bays, balconies, colonnades and porticos have been used in different ways to bring order to a structure's design. Order does not necessarily relate to the detail of such elements, but their size, shape and placement, and their relationship to the whole facade.

In other words, order determines the emphasis given to each element in an

historic structure. Variations in the size and emphasis of architectural features can, for example, place a certain priority on the front entry. Lack of concern for order during the planning phase of a rehabilitation project can ignore and hence destroy such an emphasis. The whole facade will look wrong, because its order has been damaged.

Top: 312 Main Street, a fine example of the Italianate style, built in 1866 by James Armstrong, particularly this main east facade which retains the original siding and detail. The porch, with its very solid chamfered and intricately molded posts, is quite obviously the dominant element on this facade, in the sense that the eye is first drawn to it. As in many Italianate houses, the main entrance is not much more prominent than the tall windows with their deep hood moldings. The cornice is somewhat emphasized as well, with its wide flare and unusual brackets. De-emphasis of any of these features would severely alter the character of this house.



Houses may be very different from one another and yet share certain principles of design. Above: 306 Main Street, a Greek Revival house built about 1831 by Henry Wells. The sketch shows how the front-gable with wing plan so common in Greek Revival buildings allows a great deal of emphasis on the main porch and front entry. The latter is even more strongly emphasized by its massive entablature and sidelights. In an interesting variation, the eye is drawn to the pediment by a semi-elliptical fanlight. Below: 312 Clinton Street, built in the early 1870s by Darius Ogden for his son Darius, Jr. This house has lost an original wraparound porch which extended all the way across this main south facade. However, the main feature of the facade is still the front entry with its portico. As in the Wells house above, the eye is deliberately drawn to the front gable, pierced by a Gothic window and re-emphasized by a particularly attractive lacy scrollwork truss.



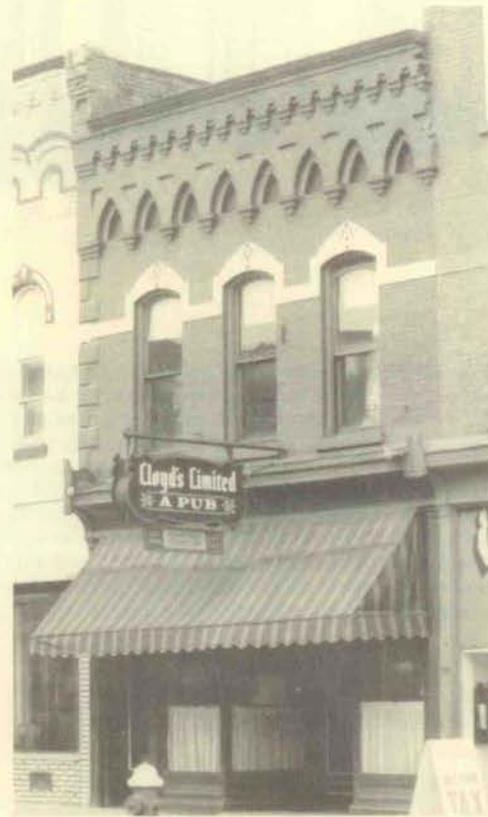
COUNTERPOINT

Rhythm is expressed in the regular or irregular placement of repeated elements in a facade or along a street. It physically describes the placement of these repeated elements and has a strong impact on the visual character of an historic facade or streetscape.

In a simple facade, rhythm is generally established by the arrangement of windows and wall areas. The regular occurrence of other major elements such as porches, large columns or bays that project from the wall plane, and of minor features like eaves brackets or moldings will emphasize the basic rhythms or run subtly against them.

A group of buildings on a street expresses rhythm in the regular arrangement of structures and open space. The character of a street will be strongly influenced by this rhythm, and will be reinforced by the repetition of the same rhythm in the spacing of elements in individual facades.

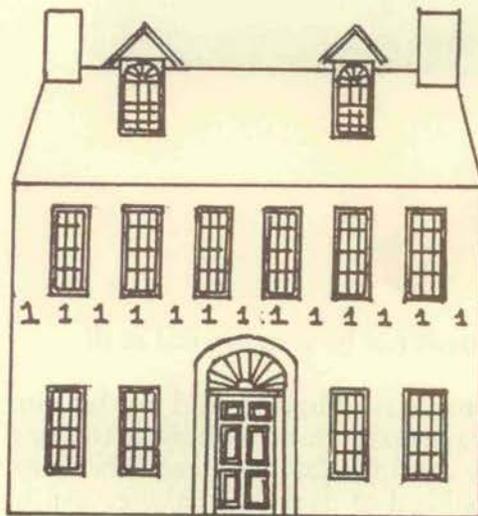
Absolutely regular arrangements of windows or other elements in a facade can be monotonous, and are rare in any consciously designed structure. Interest is created by good use of rhythmic elements, and contributes strongly to the individuality of historic buildings and streets.



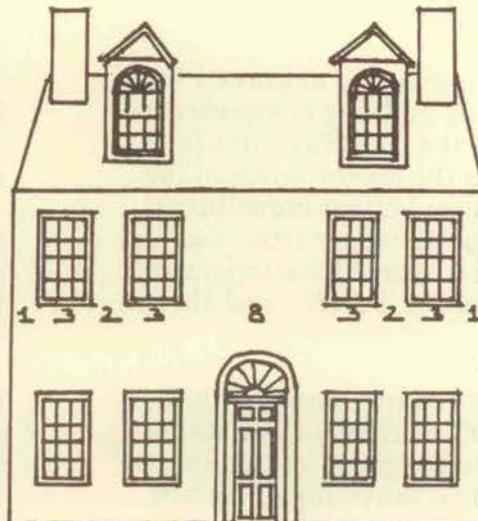
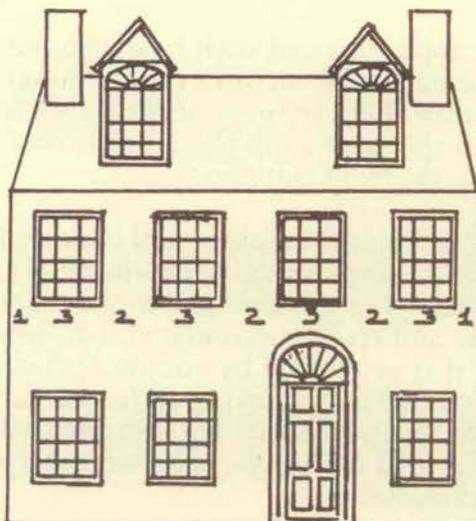
Above: The facade of 3 Main Street, built as a saloon by S. H. Ackley about 1890 and continuing more or less in the same mode right up to the present. The ground floor was beautifully restored to its original condition. The interesting upper floor and cornice show how a symmetrical facade can gain interest through a rhythmic treatment of repeated features; three windows, nine overlapping arches and 15 corbels, each with its own interior rhythm, are like three separate strands in a fugal melody.



Rhythm is an important factor uniting the component parts of a neighborhood, as well as those of a single structure. Left: The southernmost block on the east side of Main Street, Nos. 1-23. These buildings were put up at different times, in slightly varying styles. Even though the windows are not at the same level, and the cornice decorations do not quite match, these structures form a harmonious block due to the spacing of the storefronts (note how the double building 13-17 is made to fit in), the spacing and size of the windows and the repetitive elements of the cornice.



Left and below: A set of sketches showing how architectural rhythm can be measured. The numbers represent an arbitrary unit. If, as in the drawing on the left, the width of the window itself is repeated in the spacing, without a rhythmic variety, the effect can be monotonous if not offset by, say, an outsize and elaborate door surround. Below left, the windows and their spacing have a more varied cadence, and the door is also off center. Below, a completely symmetrical design is rendered more interesting by, in effect, inserting a rest in the central space; note that the window size and spacing are otherwise identical in the two drawings below.



4-13 SYMMETRY AND BALANCE



WEIGHING WITH THE EYE

Symmetry is a way of expressing the balance of a facade's elements on either side of a central focal point. Sometimes quite complex symmetries are used in historic structures, octagonal buildings being one example. Even more often, asymmetry is consciously used as a design element, particularly in some of the Victorian styles.

Bilateral symmetry is achieved by placing identical building components on each side of the facade's center line. One side is thus the mirror image of the other. A formal and rather monumental appearance is achieved by strict use of symmetry and is more characteristic of earlier architectural styles and their revivals.

Balance is defined by considering the visual "weight" of elements on either side of the same imaginary center line; a balanced facade is satisfying to the eye,

but need not be symmetrical at all.

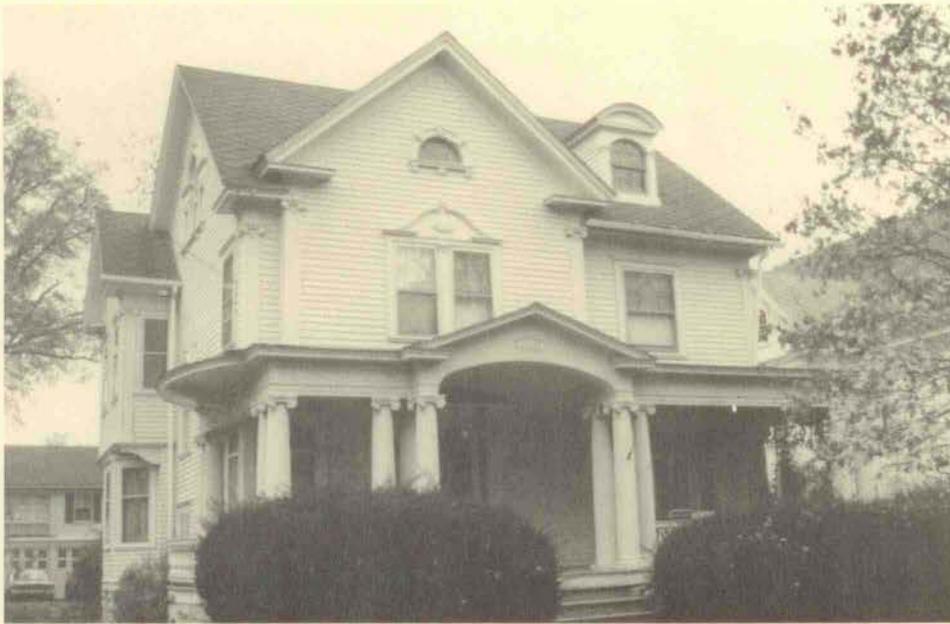
Asymmetrical balance did not become an expressive means in architectural style until the late nineteenth century. This kind of dynamic balance can be quite complex and requires careful placement of nonidentical structural elements.

The appearance of such balanced but asymmetrical structures can be rather informal, but the focus of the facade is often the same as in the more formal styles: the front entry.

Most seemingly asymmetrical buildings are in reality carefully balanced; the balance is less obvious than in the more static and strictly symmetrical styles, but if it is altered by inappropriate treatment like removing an important porch, the whole building is thrown off kilter and makes the viewer subtly uncomfortable.

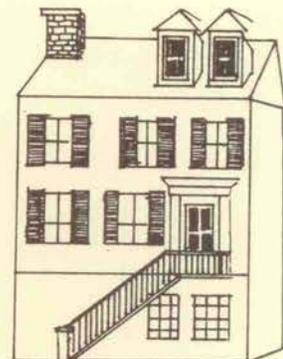
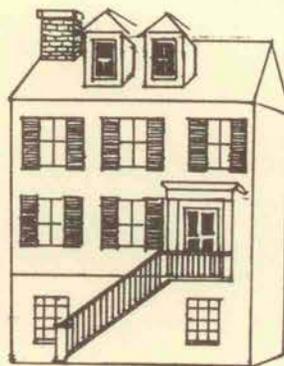


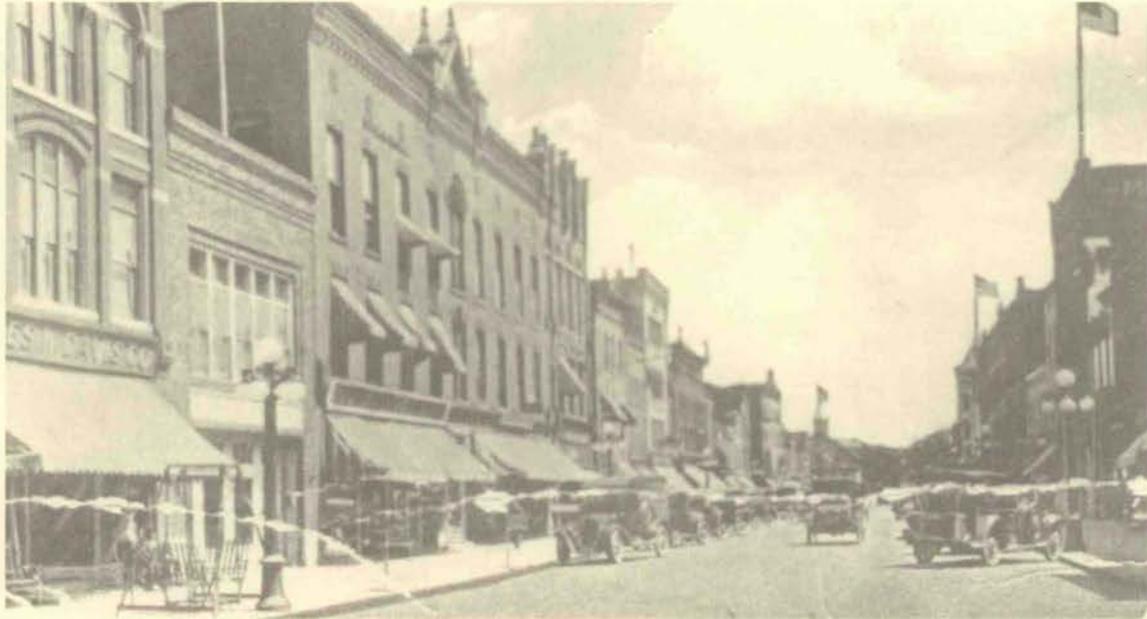
Left and below left: Two examples of dynamic balance. Neither house is symmetrical, but both are balanced. Left is a Queen Anne house with the three-story bay well to the left; the dormer and portico "weigh" as much to the eye. The side-gabled roof is otherwise symmetrical, and the bands of windows running around three sides help pull the design together. Below left is a Colonial Revival house that retains Queen Anne ideas about asymmetrical balance. The facade is rich in detail without being busy; the full-width porch pulls the eye across and binds the whole design together.



Opposite: An example of an exactly symmetrical facade. A line drawn from top to bottom through the center would yield mirror images on each side. Italianate buildings like this one are often symmetrical or nearly so; but not often with such precision.

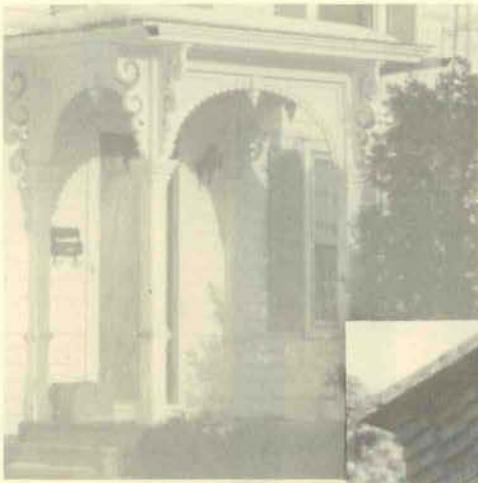
Right: The sketches show what would happen if balance were ignored altogether. Near right, the house is balanced, with the chimney and dormers weighing in opposite the entrance porch; far right, balance has been neglected, with the result that the building, with all the same elements, is much less pleasing.



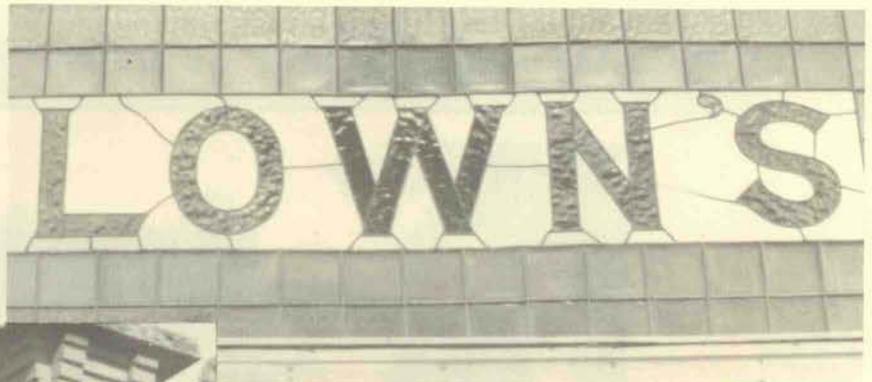


"A relatively small set of common-sense rules can be applied"

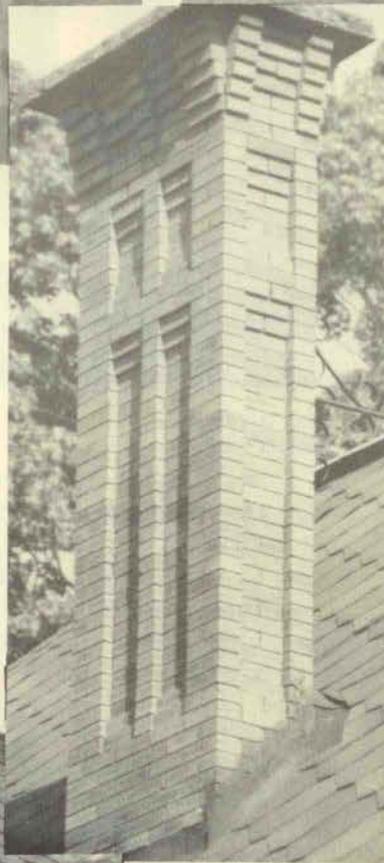
SECTION 5: Structural Elements



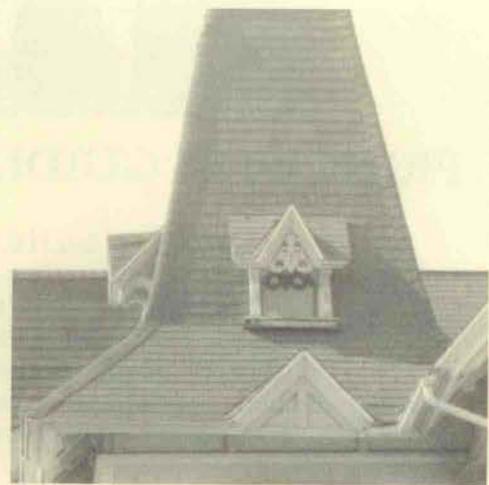
201 Clinton Street



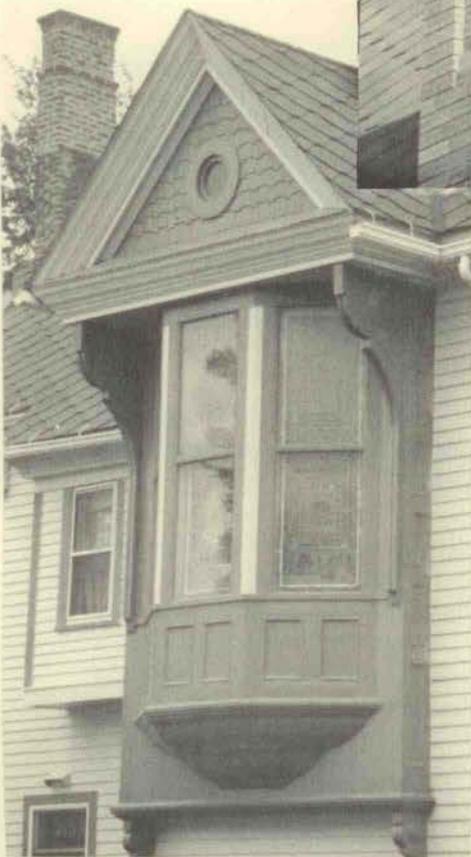
131 Main Street



331 Main Street



215 Main Street

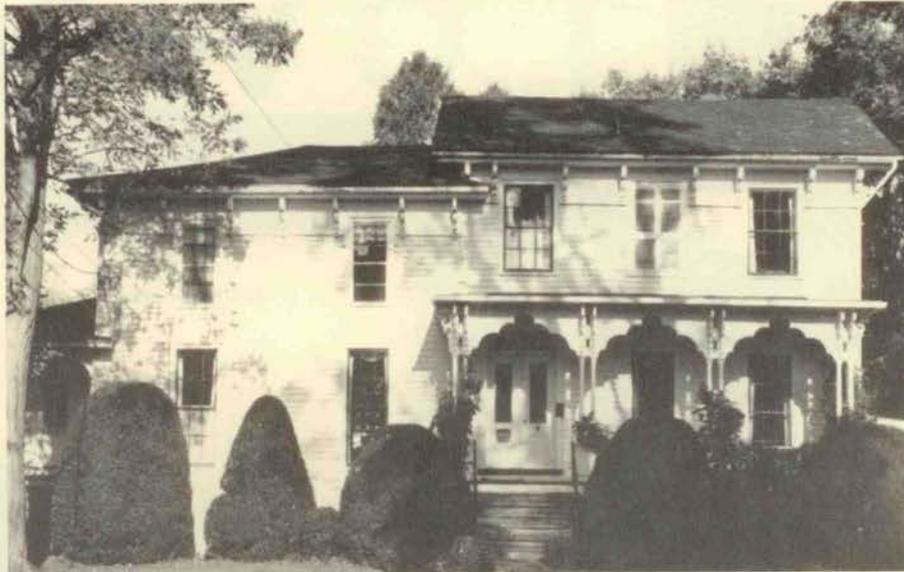


219 Main Street



Clinton Street

5-1 BUILDING AND SITE GUIDELINES



PRINCIPLES GUIDING CHANGE

Any part of a building, including its site and its relationship to other buildings, may help define its personality. A change made to any one of these may affect, subtly or otherwise, that elusive quality we call "historic character."

Some changes are appropriate, others not. Some may enhance the individuality of an historic building or block of buildings, others will tend to dilute it.

A few general principles are discussed in some detail in this section, focused in on the various parts of buildings and their relationships to one another. Anyone who perseveres long enough to read through these segments will notice more than a little repetition. A relatively small set of common-sense rules can be applied to most situations that come up when considering making a change to an historic structure.

For example:

- Maintenance is the best policy; keeping a building in good condition is always better than having to repair or replace parts of it.

- Repair an historic structure by

reinforcing its historic materials.

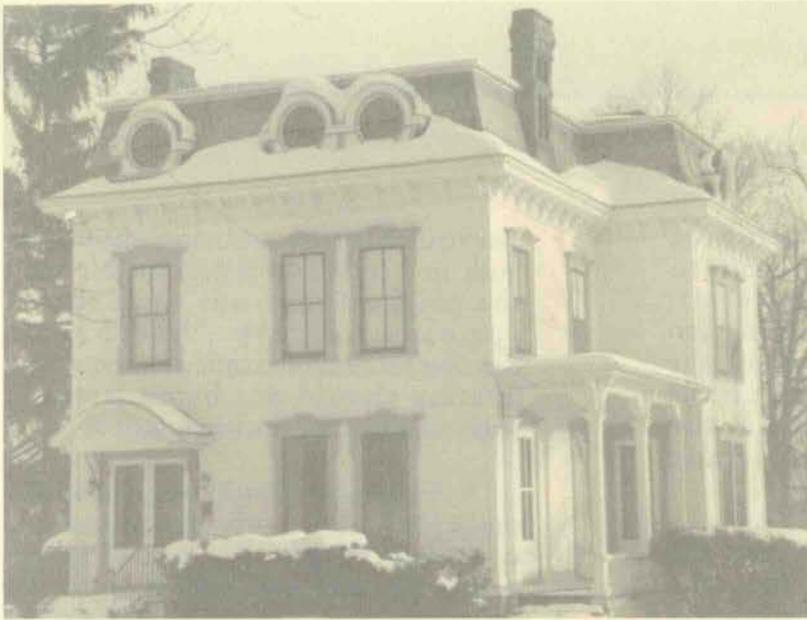
- Limited replacement of elements deteriorated beyond repair may be appropriate, if the same material is used as in the original.

- A substitute material, if it must be used because of technical or economic reasons, should look similar to the original and should be physically and chemically compatible with it.

- Missing features may be replaced, using a suitable material and when sufficient documentation is available.

- New construction should be planned with its historic surroundings firmly in mind.

These principles and others are applied to specific issues in the pages that follow. They are the principles the Historic Preservation Commission uses when making decisions on whether proposed changes are appropriate. They are based on the recommendations laid out in the Secretary of the Interior's Standards. A rehabilitation plan based in turn on these principles will go a long way toward preserving the marvelous architectural heritage the past has yielded to us for stewardship.



Left: 311 Clinton Street, built in 1869 by Charles Hewins. This is probably the most fully realized example of Second Empire style in Yates County, missing only the original front portico. Every facet of this opulent building was designed to make a harmonious whole, from the patterned slate roof with its circular dormer windows, down through the single and paired windows to the echo of the cornice line in the trim of the porch.

Opposite: 107-109 Court Street, built about 1830 by Ezekiel Roberts and extensively remodelled during the 1860s by a subsequent owner. Its original style was Greek Revival, but its transformation into an Italianate house was very nearly complete, leaving only the shape of the main block, the wide cornice trim and the small-paned windows as reminders. This house speaks eloquently of change; its maturity has not diminished its individuality. As with most buildings whose designs work well, this house has many different elements that are individually well-crafted and maintained, so that in the end the whole is in fact greater than the sum of its parts.

LOOK IN THIS SECTION FOR:

- Facades
- Roofs
- Porches
- Entries and doors
- Windows and accessories
- Trim
- The site
- The landscape

A BUILDING'S FACE

The facade of a building is, literally, the face it presents to the world. In design terms, however, the facade is more than just a blank wall on which the windows and doors are hung; it is the unifying principle behind the structure's individual style and character.

Architects use such terms as mass and rhythm to describe the effect of a facade, and these principles are discussed elsewhere. It may be enough to say here that when considering renovation of a building it will be the facade that is enhanced or damaged by the changes.

Changes to a residential structure should be designed with their effect on its facade firmly in the forefront. This will involve more than one element, including such factors as these:

- The proportions of various facade elements should not be altered during repairs or renovation; for example, the width of siding boards or the size and spacing of windows. Even subtle changes can effect huge differences in the appearance of the structure, and will strongly alter its historic character.

- Elements important to the character of the building should not be removed. This would include decorative trim around doors and windows, cornice moldings, sill and corner boards and the like. All these contribute in important ways to the style and character of a building. Elements that have been added to old buildings to update them, that have since become historic in themselves and which add to the historic character of the structure should not be removed in an attempt to reconstruct a vanished original.

- A new addition to an historic structure should preferably not alter the building's public face; if this is

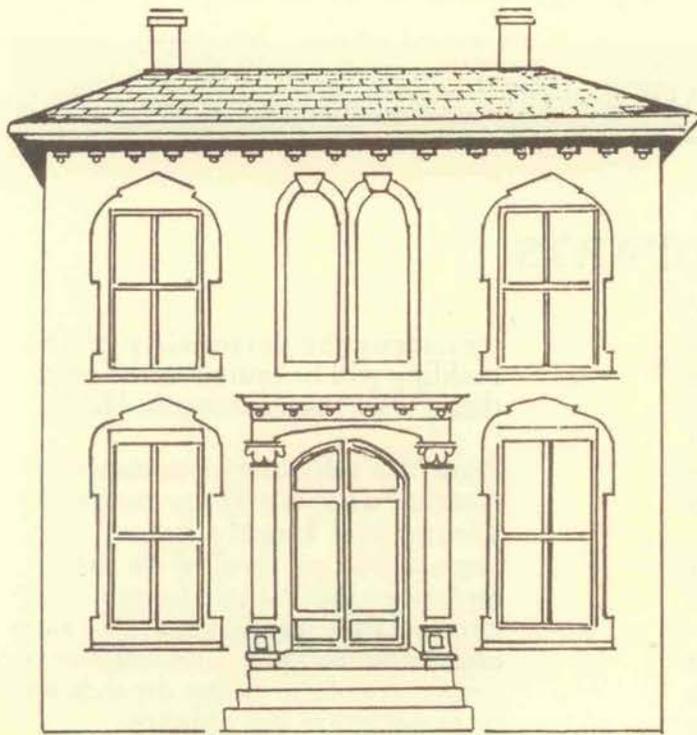
unavoidable, the addition should be built in a style that is compatible with the original, but not such that it appears falsely "historic". Reconstruction of facade elements now missing should not be undertaken without adequate documentation.

- Attention should be paid to the material of which the facade is constructed, whether or not it was originally painted, and if so to the historic color scheme. The color of historic facades contributes strongly to the definition of their style.

- Attention should likewise be paid to the way the facade of any particular structure contributes to the character of the neighborhood as a whole. Buildings do not exist in a vacuum; each is part of a whole, and particularly in an historic district the setting must be considered along with the individual building.

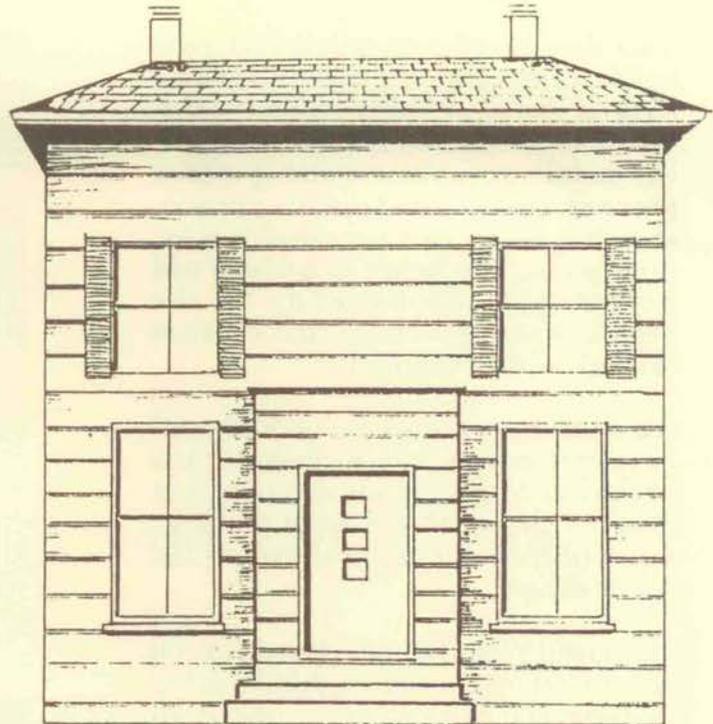


Above: The main facade of 121 Court Street, not much changed from when the house was built during the 1860s. It retains its original rather restrained ornament, its original cladding material, the original shapes of its windows and doorway, and its handsome portico. As an historic structure it has retained its integrity and as a home it has retained its style and livability.



Left: An illustration, as is the photograph on the opposite page, of what to DO with an historic residential structure: This is an Italianate house, and its style is stated in its nearly cubical shape, the brackets under the eaves, the shape of the windows - some with rounded arches, all taller than wide - the double-leafed door, the portico - again with brackets - and characteristic moldings around the windows. Each of these features forms part of a greater whole that defines this particular building's unique personality.

Right: This is the same house, illustrating some things you DON'T want to do: The wide siding is wrong in proportion; some windows have actually been eliminated, and others have been rendered smaller, thus changing their proportions; the ornamental brackets have been stripped; the portico has been enclosed and a modern, inappropriate door added; shutters have been added to the reduced upper-story windows that are obviously nonfunctional (they are too narrow to cover the window, should someone close them). These changes have probably happened over a long period of time, with the best of motives; but their cumulative effect is to erase that which made the original house an individual.



See also...

Design elements	Section 4
The building site	5-57
The neighborhood	5-65

LOOK IN THIS SUBSECTION FOR:

- Commercial facades
- Storefronts
- Storefront design
- Signs
- The upper facade
- New facade construction

HARMONY IN THREE PARTS

The facades of commercial buildings deserve consideration by themselves, particularly since so little of the structure is otherwise visible. In the nineteenth century, stores presented a single view to the shopping public. Nowadays, with parking and entrances in the rear, owners might want to consider that face as well; but the fact remains that most buildings in the downtown district cannot be seen in the round as can structures in a residential neighborhood.

The design of a commercial row building fits a general pattern consisting of three distinct but harmonious parts: the retail portion on the ground floor; the middle, with the remaining stories grouped together; and the top portion, including the cornice and, usually, some decoration. The facade as a whole will be brought into harmony by the regular spacing of bays that extends through all three portions.

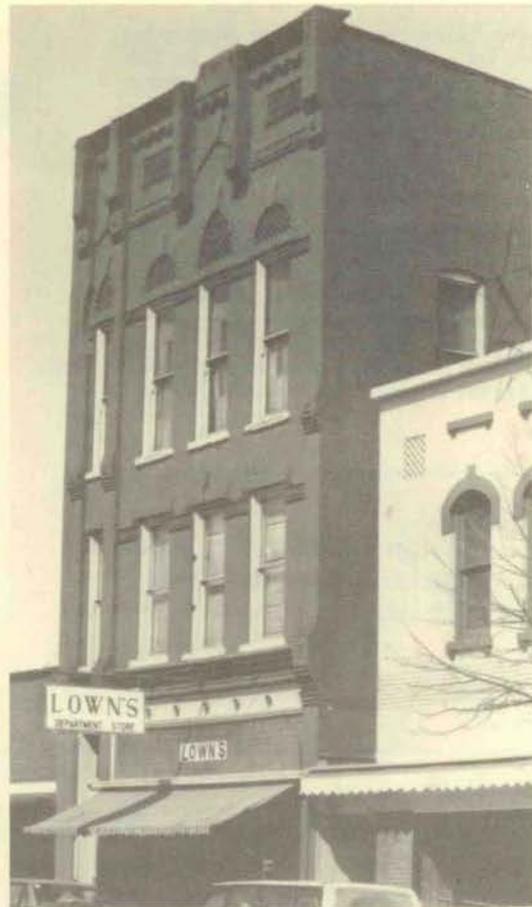
An attractive commercial building will have been designed with all three parts of the building in mind; the storefront does not clash with the upper portions, but will form an integral part of the whole design.

Successful renovation is dependent on remembering this close relationship between the parts of the facade. Each individual storefront will express the personality of the proprietor within the context of the character of the building itself. This is a balancing act of some difficulty, especially when the character of the entire block is also taken into account, as it must be in an historic district.

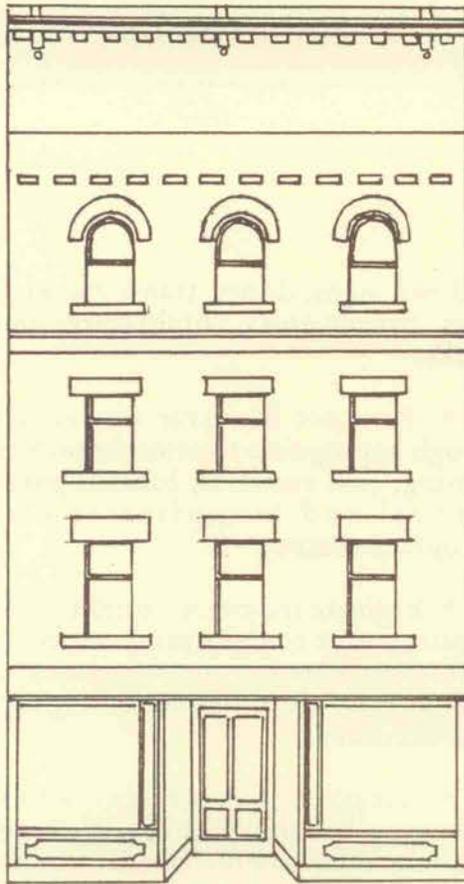
A building should be the unmistakable product of its own history. The details that individualize a structure should not be removed, altered or covered up. After repeated instances of such

treatment the personality of the building will be muted to the point that it is no longer recognizable.

Penn Yan's downtown commercial district, unobscured by overhead wiring and largely intact, is a remarkable survival of an earlier and more individualistic age. It is comfortably scaled, attractive and absolutely unique. The long-term prosperity of the village depends on its preservation and viability.



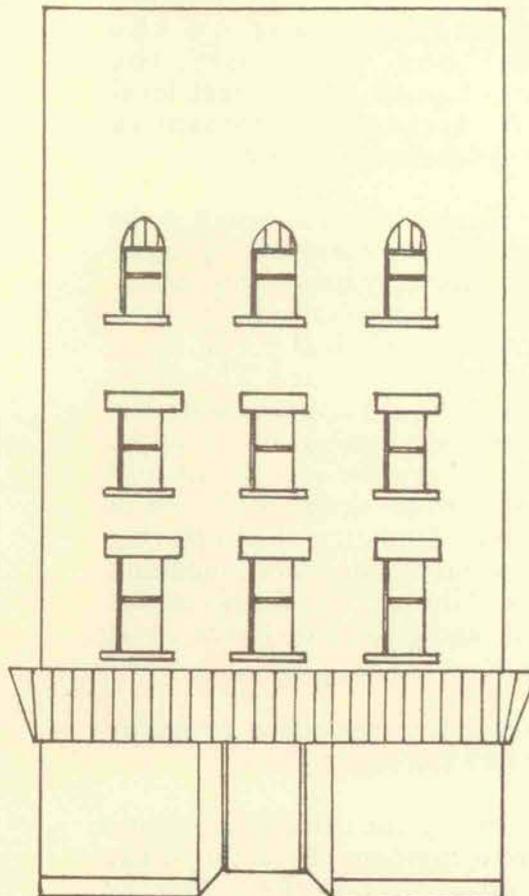
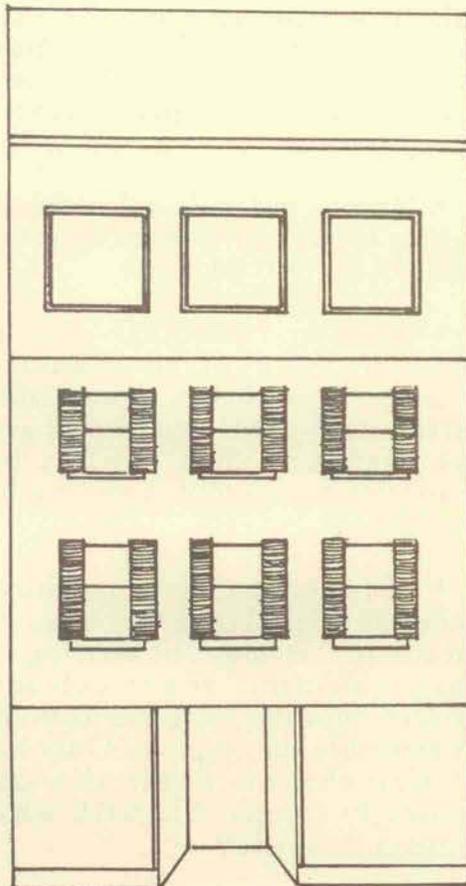
Above: One of the dominant commercial facades in Penn Yan. It is particularly easy to see the three-part division here: the storefront on the ground floor; a two-story middle; and the elaborate upper facade. Note also how the asymmetrical arrangement of the three-bay storefront and the single-bay entrance on its left is carried out through all the divisions by ornamental brickwork and the spacing of the windows.



Left: A sketch of a nineteenth-century storefront showing how you DO want to treat it. The three-bay storefront is intact; the windows above reflect the same three-bay front, and retain their original size and shape, including the round-topped ones on the fourth story; and the ornament of the cornice has been maintained.

Left below: The same facade with some inappropriate changes: The fourth-floor windows have been enlarged and they have lost their hood moldings; the second- and third-floor windows have acquired shutters in an attempt to make the facade appear "colonial." Also, the storefront has been modernized just enough to enlarge the show windows at the expense of their framing. The overall effect is blander and much less individual than the original.

Below: Another inappropriate renovation of the original facade. The cornice has been removed, creating a plain expanse above the windows. The fourth-floor windows have lost their hood moldings and the round-topped upper sash that gave the original much of its distinction. The greatest change, however, is the obtrusive signboard above the storefront. This facade has lost nearly all its historic character and with it much of its individuality.



THE ENTERPRISE ZONE

The storefront is the ground floor of a commercial building, containing the main street entrance, usually along with display windows and one or more signs. It plays a crucial role in any merchant's marketing strategy. Success in drawing customers and selling goods and services may depend upon its presentation.

Variety and individuality convey an appearance that expresses the vitality and prosperity of the particular business and the commercial block of which it forms a part. This individuality can be expressed within the limits set by the necessity to preserve the historic character of the building and its storefront.

When renovating a storefront, always keep in mind its relationship to the rest of the building and to the neighborhood. Obviously, the storefront's position at street level makes it extremely important in defining the character of both.

The storefront's original design is the best guide for any renovation project. Reduced to its most basic components, a storefront comprises a horizontal lintel and two vertical piers; these should always be retained. The width of the pier should approximate the spacing between elements on the upper floors; this way the storefront will mesh well with the design of the rest of the building. Similarly, the lintel that defines the top of a storefront shouldn't be altered. This horizontal strip unifies the facade and gives scale to the street frontage.

Here are a few specifics to guide maintenance and repair:

- Identify the details that define the overall historic character of the storefront and retain them: display

windows, signs, doors, transoms, kick plates, corner posts, entablatures and the like.

- Protect historic materials through appropriate treatments such as cleaning, rust removal, limited paint removal and reapplication of appropriate coating.

- Evaluate the overall condition of the storefront to determine whether more than routine maintenance is needed; only do nonroutine repairs when necessary.

- Repair storefronts when necessary by reinforcing historic materials. This may include the limited replacement in kind or with a compatible substitute material of elements which are extensively deteriorated. Missing elements may similarly be replaced when there are surviving examples, such as transoms, pilasters or signs; or where adequate documentation or physical evidence exists.

- Historic materials such as wood, cast iron, terra cotta, glass or masonry should not be removed.

- Keep your building's style in mind as it has evolved. Mansard overhangs, wood shakes, nonoperable shutters, small-paned windows or any other feature that cannot be documented historically should not be introduced.

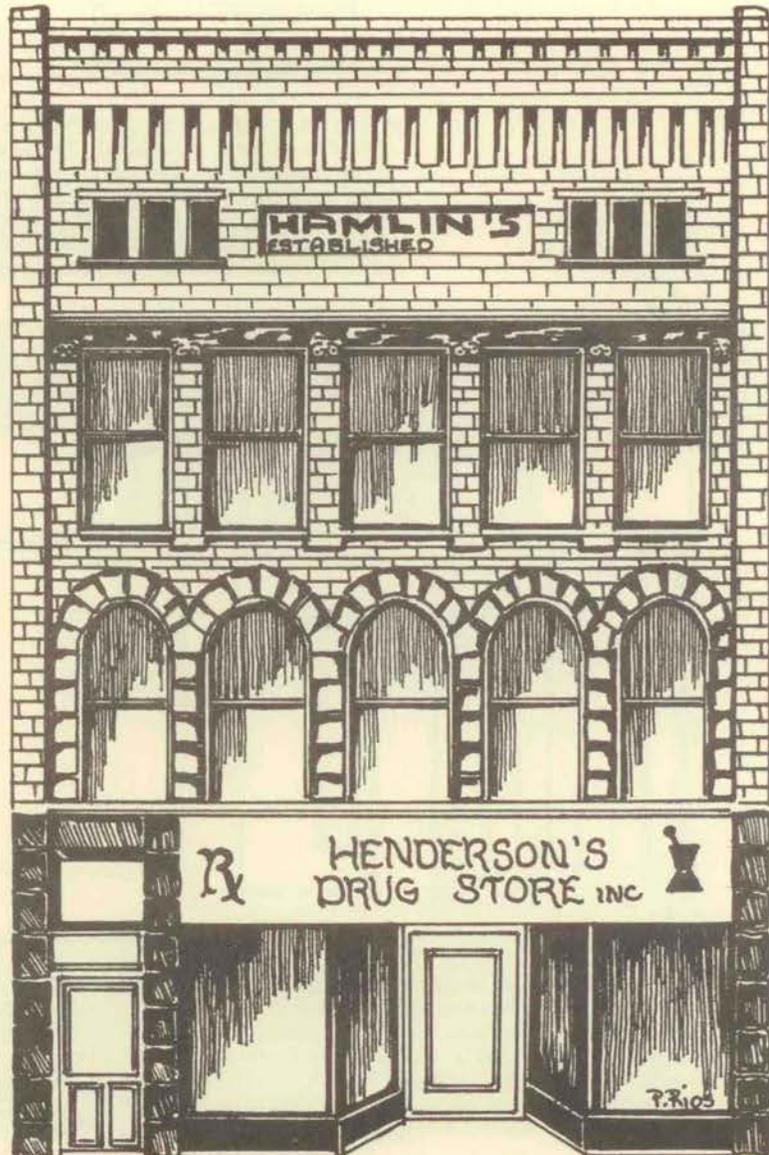
- If for economic or technical reasons the original material cannot be used for replacement of missing or damaged elements of a storefront, consider compatible substitute materials that resemble the original. Only use materials that are physically and chemically compatible with what remains of the original.

- Remodelling should not radically change the historic appearance of the storefront. Avoid changing the location of the main entrance or the configuration of display windows, obscuring transoms with signs and other such changes.

- A storefront that is too deteriorated to repair may be replaced in kind if the original form and detailing are evident. Use the physical evidence to guide new work. The new work should match the historic in design, and if possible, material.

- Removal or other radical change to a storefront, so as to diminish the building's historic or architectural value and appearance, is inappropriate.

Right: Another of Penn Yan's outstanding commercial facades, relatively unchanged since its facelift in the 1880s. The storefront displays the classic three-bay shape, with large show windows flanking a central recessed entrance; it is, however, four bays wide, as revealed by the spacing of the windows above. The fifth bay is occupied by the entrance door to the upper floors. This is an interesting divergence from not only common practice but from the design of the original 1848 facade, which was a total of four bays across instead of five in the same space. This storefront is also unusual for its stone pilasters and their carved dragons. This is a successful Romanesque Revival structure unspoiled by its modern usage.

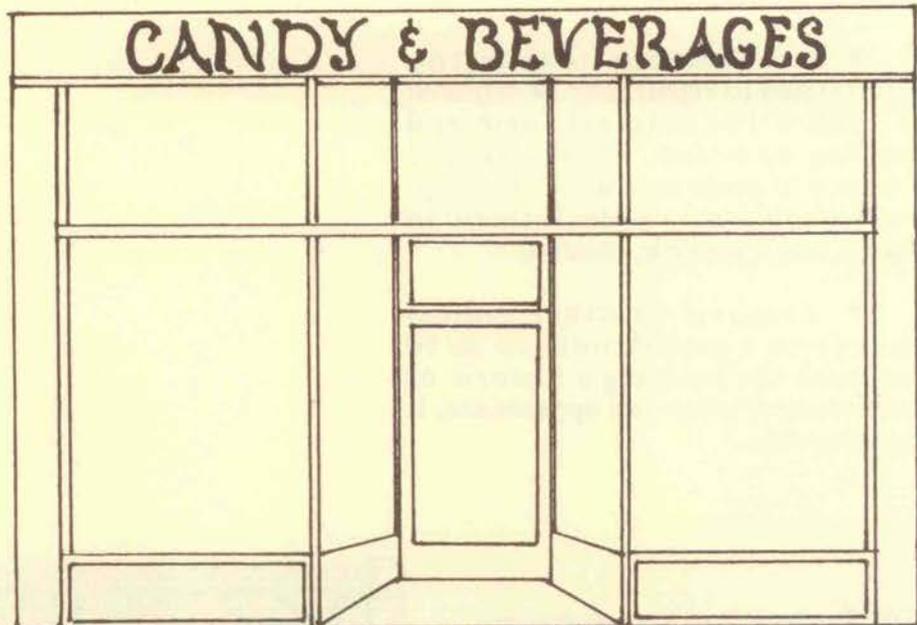


See also...

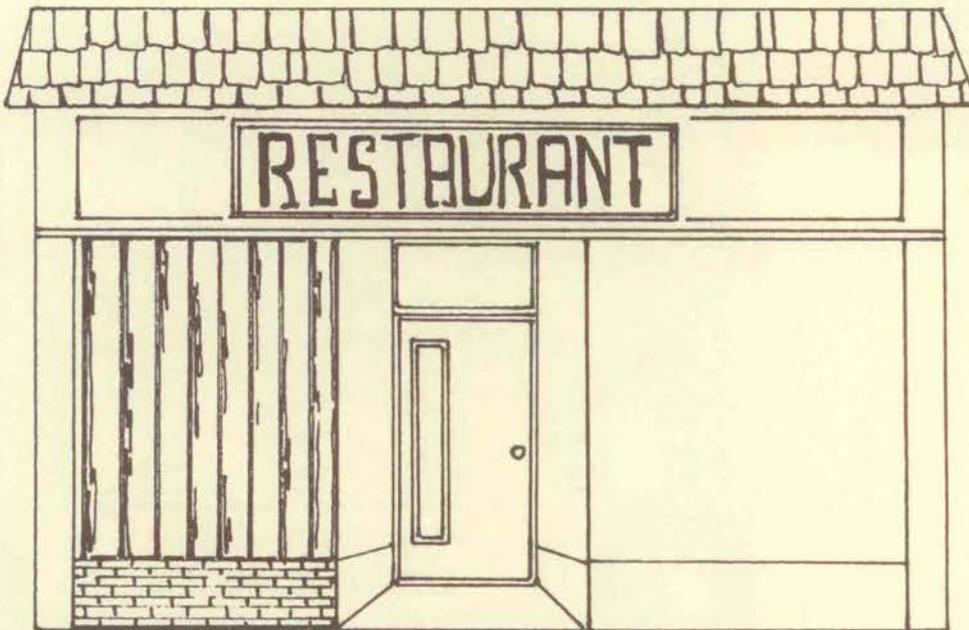
Storefront design	5-9
Signs	5-11
The upper facade	5-13
The neighborhood	5-65

5-9 STOREFRONT DESIGN

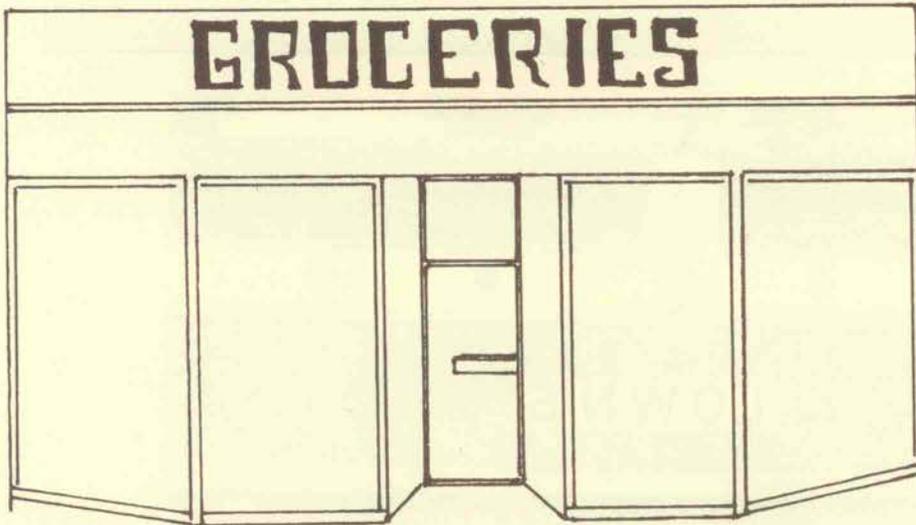
SELLING IT



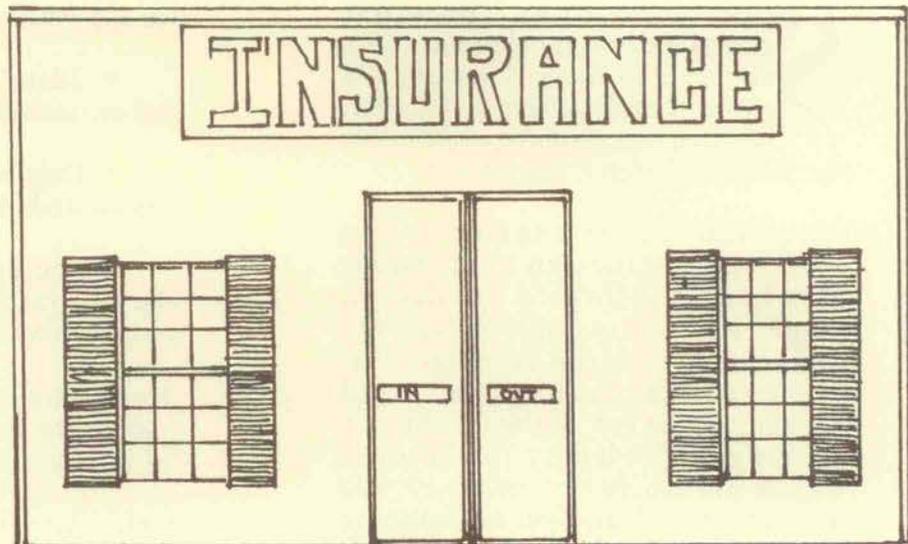
Above: A sketch of a modern storefront such as might be found in a nineteenth-century commercial building. This is a classic three-bay front with a signboard above the transom. The piers at the outer edges of the storefront appear to support the lintel containing the signboard and preserve an outline of the building's structure. In many of Penn Yan's storefronts, these piers are of cast iron and are actually part of the structural skeleton. The recessed doorway is functional, as it shelters customers from the elements while allowing them to view the display windows from two angles.



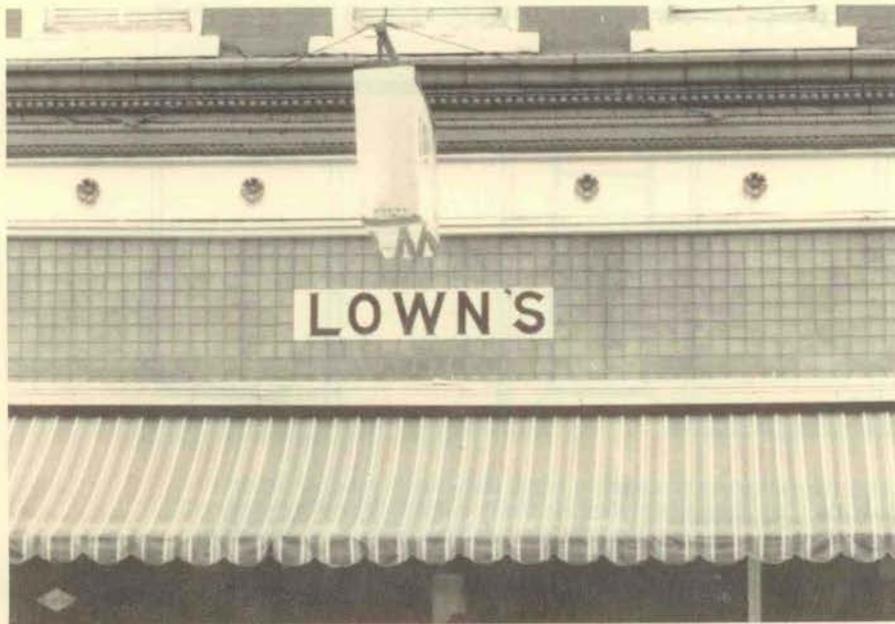
Above: An example of inappropriate change to an historic storefront. The false mansard with its wooden shake roofing is a false attempt at rusticity. A modern door has been substituted for the original glass one, the left-hand window has been obscured and imitation stone applied. In addition, the signboard has been lowered, obscuring the transom and reducing the amount of natural light entering the interior. Most of these changes are well-intentioned, aimed at increasing the intimacy of the restaurant's atmosphere, but they are not appropriate for an historic building.



Above: Another inappropriate renovation. Here, the display windows have been extended into a bay, completely altering the storefront. The piers at the sides have disappeared and the result is a featureless front with no relationship to the rest of the building above, or to less altered neighbors. This storefront has lost its historic character and its individuality.



Above: Another extreme renovation that strips individual character from a storefront. This amounts to a completely new storefront erected in front of the original. The welcoming entrance recess is gone, as are the display windows. The new windows have had nonhistoric shutters added, in an attempt to recall the historic nature of the structure, but they are not appropriate in this setting. Converting a storefront into a comfortable office is a challenge not often successfully met; in the nineteenth century, offices were on the upper floors of commercial buildings. Such conversions are often necessary, but it is important for the character of the entire block that they be approached very carefully.



MAKING A STATEMENT

Signs are among the most prominent visual elements on a commercial street. They can add interest and variety to facades, or they can obscure and clutter them. Good design is the answer.

One important factor is the relationship of the sign to the facade on which it is located. Its design, proportion and size must be carefully integrated with the architectural features, window placement and detailing of the rest of the building. A good sign will identify the business within and satisfy its own object as a marketing tool, and yet not obscure the details that define a building's historic character.

The aesthetic attributes of signage obviously have a great deal of impact not only on the building the sign is attached to, but on the public's perception of the business thus being advertised. Each sign's use of color, its size, shape, placement and selection of lettering style will add or detract from its effectiveness and the building's historic character.

An appropriately designed sign will:

- Identify the business clearly and attractively;
- Enhance the building on which it is located; and
- Make a positive contribution to the general appearance of the street and neighborhood.

A sign should always be considered as part of the building and not merely as an unrelated object attached to it. It should be compatible with the architectural character of the rest of the building and should not clash with neighboring signs and structures.

Simplicity is a major key to good sign design. Signs are easiest to read when the graphic symbols or verbal messages are simple and direct.

Legibility does not depend on size so much as design. A sign meant to be read from inside a car is often too big for comfortable reading by

pedestrians, and will probably be too big for the building on which it is located. A sign should never be so large as to overpower the storefront or to obscure the building's architectural features. The size of any sign should be proportional to the size and scale of the building and its storefront.

As a general rule, when a building has a lintel or horizontal beam, signs should be located directly upon it. To conform to village codes, signs hung perpendicular to buildings may not project more than three feet, and must not overhang the sidewalk or other public way.

For nighttime use, signs should be indirectly illuminated. Self-illuminated neon or plastic signs are not acceptable on an historic building.

Colors should be appropriate both to the image and activity of the business, and also to the rest of the building and its neighbors. The degree of contrast between the lettering and the background is the most important factor in making a sign legible; a simple design in a simple color scheme is most effective.

The appropriateness and effectiveness of a business sign is ultimately determined by its quality. Excellent materials and techniques used to construct a properly scaled sign with a good combination of colors and lettering will be the most appropriate.

A sign is a nearly permanent architectural feature for advertising the business activity inside. Such an obvious feature of the streetscape deserves a great deal of thought and effort.



Above: 132 and 134 Main Street, built in 1852 by Charles V. Bush. This is a single building with two storefronts. The plain rectangular windows with their simple sills and lintels are well set off by the graceful Italianate cornice. The sign on 132 Main is almost identical in size, shape and placement to the nineteenth-century signs that preceded it.

See also...
Storefronts 5-7

Opposite: The storefront on this very elaborate 1889 building was modernized within a few years after 1911. This leaded glass transom was added at that time, filling the traditional sign-space with a definitive statement of the business within. There are several other similar transoms in Penn Yan; this is the largest and best-preserved.

ABOVE THE GROUND FLOOR

Historic commercial structures don't end with the storefront; typically, the building will extend upward two or three stories more. The original buildings were erected with some care given to the relationship between the storefront and the stories above it, and preservation efforts have also to keep this relationship in mind.

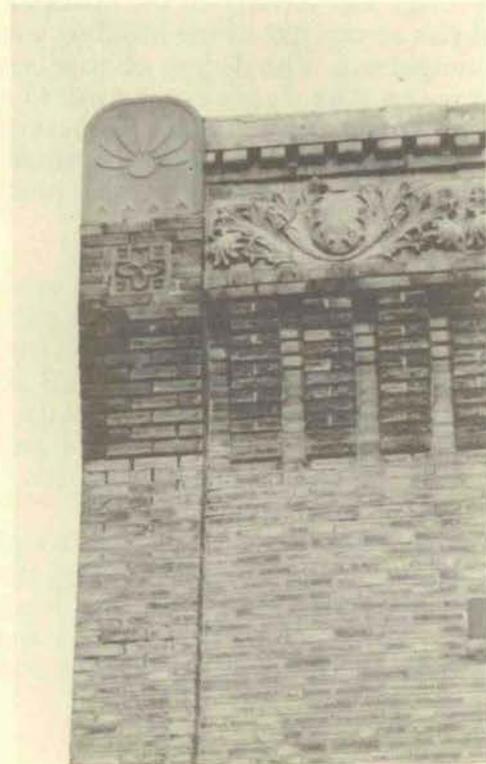
Facades along any commercial block have undergone change; this is a fact of life for commercial as well as residential buildings. We have emerged from the period when it was fashionable to reface buildings in metal or plastic panels, a fashion that had the effect of homogenizing buildings and robbing them of all architectural distinction in the name of modernity.

Preservation guidelines for the upper stories of commercial buildings are similar to those already discussed for other parts and other types of structures:

- Retain and preserve as much of the original detail and material as possible. Routine maintenance will save many repair costs.
- Assess the impact of any proposed change on the historic and architectural value of the building. Any alteration or addition must be compatible with the structure's original design.
- Each building has its own unique history and is a product of that history. A building should never be made to appear older or newer than it really is by adding details not historically identified with it.

Such practices as reducing the size or changing the shape of windows in a

commercial facade are discouraged, as is the even more radical step of eliminating them entirely. The cornice moldings, terra cotta decorations, stone embellishments, finials and other trim details should also not be altered; their maintenance does require extra effort, but their loss is irreparable.



Above: The top left corner of 121-123 Main Street. This is part of the facade added to this building in 1901, a medley of brick, terra cotta and stone. The corbelled brick cornice with its elaborate decoration is absolutely essential to the design.



Left: The upper story and cornice of 131 Main Street, showing some of the elaborate brick and terra cotta decoration that make this building unique among Penn Yan's commercial facades. The general effect is quite exotic, leaning toward Moorish Revival. The asymmetrical arrangement reflects the storefront, which is three windows wide, with a side doorway. The original facade was even higher and more imposing than it is now, a row of battlements having been removed around 1920 or so.



Left: The upper facade of 13 Main Street, built about 1875. This and the building next door to the north were originally the Sheridan House Hotel. The stepped cornice, overlapping brick arches, stone quoins and round-topped windows with keystone moldings are typical of Italianate-influenced commercial architecture of the period. This is half a symmetrical building, now with two storefronts. The windows are the original size and shape and add a great deal to the lightness and elegance of the facade.

See also...
 Commercial facades 5-5
 Storefronts 5-7

FITTING IN WHILE STANDING OUT

Sometimes, through disaster or neglect, a building will either be lost entirely and need to be replaced, or its facade will need such extreme rehabilitation as to constitute replacement. New construction in an historic district should follow several simple guidelines:

- A new storefront on an existing building should be designed and constructed using accurate restoration techniques based on historical, pictorial and physical documentation. If no evidence of the historic storefront can be found, it is recommended that a new storefront be constructed using traditional materials in a simplified version of the classic storefront form: with a base or bulkhead, show windows, a transom if appropriate, signboard and cornice.

- New designs of infill buildings should be compatible with the size, scale, material and color of historic buildings. A new building need not reproduce an old one. Avoid creating a false historic appearance when documentation is insufficient.

- New designs in a commercial district should generally be flush with the existing street facade.

- New construction should be designed such that secondary elements like awnings and signs are kept as simple as possible. Compatibility reduces visual clutter.

New construction may be contemporary in style and still fit comfortably into an historic streetscape. Since an historic commercial block is generally speaking a triumph of individuality, there is no reason why a new building should fit a narrow "historic" styling concept. Compatibility however is extremely



Above: An example of a facade that was successfully reconstructed. The ground floor facade was restored in the early 1960s, and later the upper part of the building was repainted and has been very well-maintained. This is now the original cast-iron storefront of a building that has served its present function nearly continuously since its construction in about 1890. Note the building next door on the right which once resembled it, but received a third story somewhat later and now looks quite different

important; a building mass-produced to fit a mold dictated by some outside commercial concern will probably have little relation to the existing historic neighborhood, and will quite likely be inappropriate to its site.



Some examples of structural elements which should be considered when rebuilding or remodelling a commercial facade. Left: One of the elaborate cast-iron piers on the row of buildings along the south side of Elm Street.

Below: The only feature remaining from the original facade of 124 Main Street. Originally a rather simple 1830s Greek Revival facade, the upper story was removed and the brick covered with textured plywood siding. This elegant and delicate grate once covered a frieze window between the third story and the brick cornice.



Right: The brick lintel and terra-cotta decoration of a window at 131 Main Street. These kinds of elements are extremely difficult to reproduce, and yet they add the richness of detail that makes the village's commercial district so attractive.

See also...
 Design Elements Section 4
 The neighborhood 5-65



THE ROOF OVER OUR HEAD

Roofs, like most other structural parts, serve a utilitarian purpose and another that's stylistic. The first is obvious; the "roof over our head" is a symbol for the whole house. A weathertight roof is essential for preservation of the rest of the structure.

Not to be forgotten, however, is the way the roof of a building contributes to its individual character. The roof's shape, features such as cresting, dormers, cupolas and chimneys, the size, color and pattern of the actual roofing material and other factors contribute to each structure's individual personality.

Only from both these angles can a full perspective on the maintenance and repair of the roof of an historic building be obtained. Protecting the structure's cover is vital; so is doing it in a way that doesn't destroy the building's entire personality.

The shape of most roofs will fall into one of four basic categories: gable, hip, flat and mansard. Also represented locally are pyramidal and gambrel roofs. Each will be characteristic of one or more specific architectural styles. In general, as fashion moved during the

Victorian period away from the simpler and more formal styles of the past, ornamental and asymmetrical roof structures and shapes turned this part of the building into a major element of architectural expression.

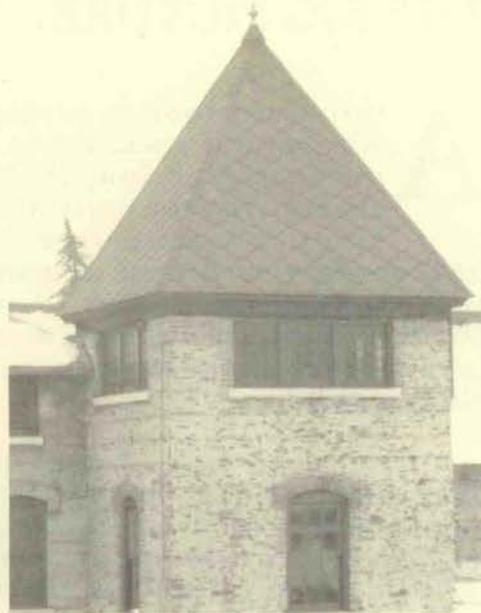
As styles changed and roof shapes with them, so did the roof's pitch. You will sometimes find this element to be very characteristic of architectural style: compare the Gothic Revival's extremely steep pitch with the Italianate style's low pitch and wide flaring eaves.

Features and details of the roof contribute strongly to the individuality of historic structures. The way the roof joins the upper wall of the facade, for example, and which decorative features are used in this space, may define style and personality. Decorative trim along ridges and gable ends like cresting, pendants, finials and vergeboards can be very important to an individual structure's character. Dormers can resemble little houses all by themselves, complete with walls, windows and roofs; their shape, size, placement and decoration define certain Victorian and twentieth-century styles.

A variety of roofing materials add

texture and color to the sloping roof planes and may dominate the building's exterior in some cases. If the original roofing materials have not been covered or replaced, whether they are wood, metal, asphalt shingles or slate, it is important to maintain them. Their distinctive patterns and colors are characteristic and individual.

On the following pages are some general and specific guidelines for roofing work on historic structures. Changes to the appearance of a roof on a building in the Historic Preservation District require a Certificate of Appropriateness; however, work on a flat roof invisible from the street may be accomplished without this special permit, as can replacement of shingles on a visible roof with others of the same color, style and quality. To repeat a point made earlier: roof maintenance is vital for the survival of the structure beneath. Such routine maintenance is encouraged in the village's preservation law. The Commission's job is to see that changes made to historic structures are necessary and appropriate.



Roof shapes need not be elaborate to be significant. Above: The tower of the gashouse on Water Street, built in 1898 for the generation of gas from coal. The simple square shape of the tower with its bands of windows demands an equally simple roof shape, in this case a pyramid surmounted by a bronze finial.

See also...

Roofing materials 3-41
Trim 5-51

Opposite: Another simple but entirely fitting roof, this one at 129 Clinton Street, built about 1833 by Samuel F. Curtis, a cabinetmaker of great skill. The house has had several additions, including the front porch, which dates from about 1900. The original house was a very simple gable-fronted Greek Revival structure, lightened by its elegant moldings.

LOOK IN THIS SUBSECTION FOR:

- General review of a roofing project
- Roofing maintenance
- Roofing repair

THE BIG PICTURE

A proposed roofing project, whether it is a renovation or new construction, should always take the existing or historically appropriate roof into consideration. Because the roof is such an important aspect of any historic building, all its elements should be reviewed while the project is in the planning stages.

- Remember that the shape and pitch of the roof may be important aspects of its effect on the style of the building; consider also any decorative features and details and the historic roofing materials which may remain. Preserve roofs and roofing features that help to define the building's historic character. These include such general factors as shape, size, pitch, color and pattern; decorative features like cupolas, cresting, dormers, weathervanes and chimneys; materials like slate, wood, clay tile, shingles or metal.

- A roof that is repairable should not be removed, nor should any major portion of historic roofing material. Materials such as slate, tile, shingles or metal should not be stripped from a roof if they are sound and weathertight.

- A roof should not be altered by adding new features such as dormers, windows, vents or skylights so that the historic character of the structure is diminished.

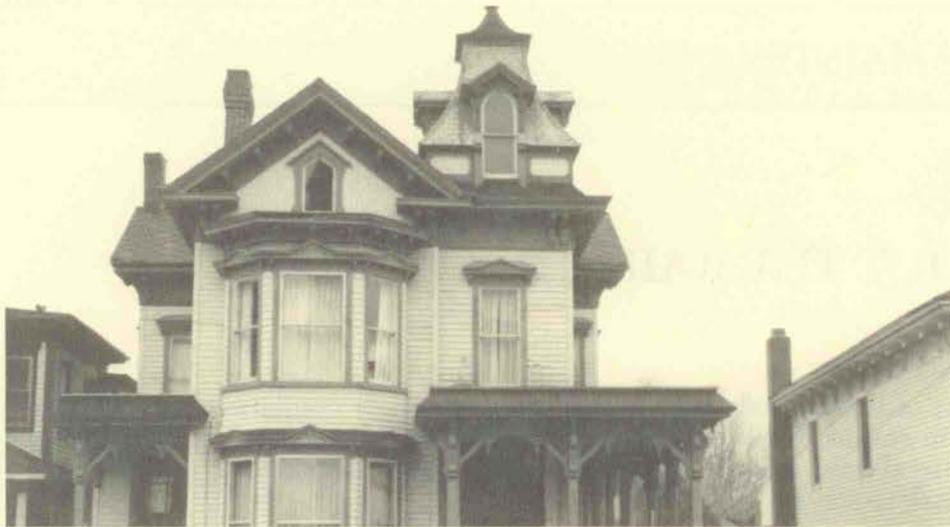
- Paint or other coatings should not be applied to roofing materials which historically have been left uncoated.

- The junction between the roof and the upper wall of the facade will often provide a means for ventilating the attic space; it is extremely important to maintain a watertight condition to

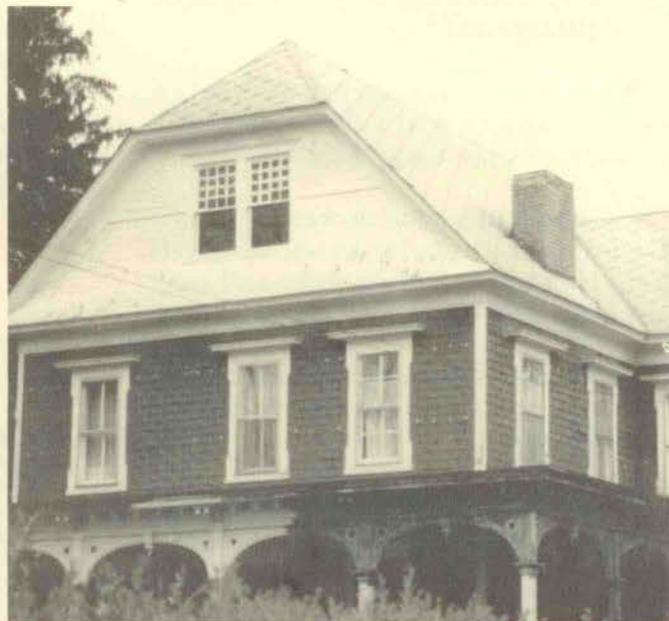
protect both structural members inside and the sheathing materials on the exterior. The aesthetic and structural treatment of this area will impact the architectural style of both the roof and the facade, and will also in many cases determine whether the building remains structurally sound.



Above: The pediment and part of the cornice of 19-23 Main Street. This building was erected in the late 1860s, and completely altered in 1891 with the addition of a fourth story and this cornice by the local Odd Fellows' chapter. The bold ornamentation, with its swags, scrolls and inscription; and the pediment surmounted by its pedestal and once-gilded ball, certainly define the character of the building as it now stands, and should be considered in any plans that might involve the facade or roof of this structure.



Above: 171 Main Street, built in 1876 by Nathan Lusk. The details are Italianate, but the general elaboration of the design is leaning heavily toward a Victorian eclecticism. The roof with its pedimented cross gables, and particularly the roof of the square tower, contribute strongly to the character and scale of this building. The tower roof is a concave mansard with a finial, hexagonal slate shingles, and four arched windows with such deep hoods as to constitute dormers.



Right: The roof and third story of 311 Main Street. The house was built about 1855 in the Italianate style, but was changed a great deal in about 1880 when this very distinctive upper story and roof were added. The gable windows surrounded by sunbursts, the fishscale shingles and the shape of the roof now help define the character of the structure, an imposing Queen Anne residence reflecting the affluence of its nineteenth-century builders.



Left: The mansard roof of 311 Clinton Street. Note particularly the circular dormers, spaced to reflect the second-story windows below them; and the panelled brick chimneys. Both give this impressive house a special elegance.

See also...
Roofing materials 3-41

KEEPING OUT THE RAIN

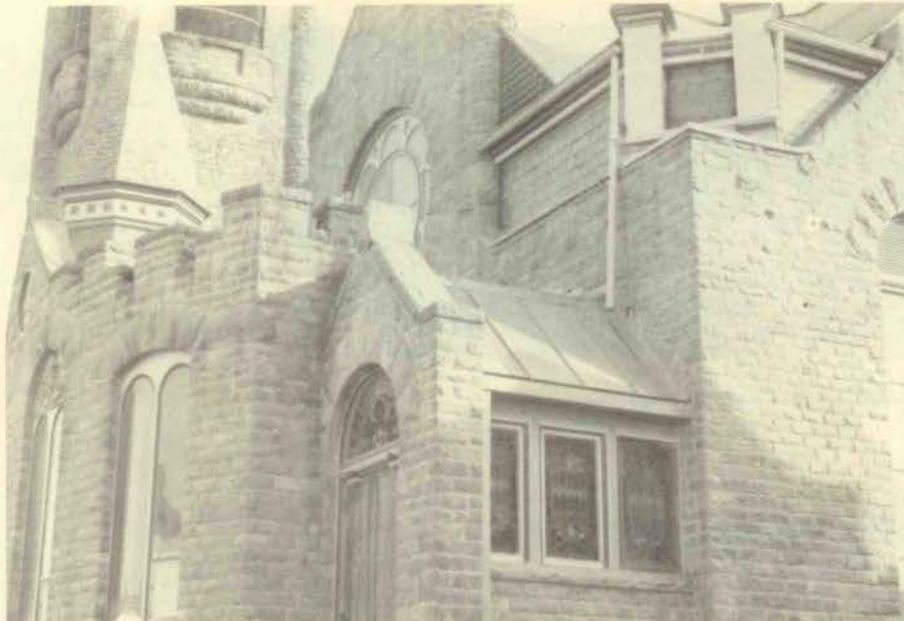
Maintenance of sound roofs will keep them sound. Problems are almost always easier to prevent than to solve.

- Ensure that roofing materials are properly anchored to guard against wind damage and leaks.
- Proper insulation of heated interior spaces will help prevent the formation of ice along the eaves.
- Clean gutters and downspouts on a frequent and regular basis; this will help prevent water damage and may also help to avoid ice buildup in winter.
- Inspect flashing routinely and replace it as soon as you notice deterioration.
- Check the roof sheathing to make sure it is properly vented; this will

prevent water condensation and leaks. At the same time you can keep an eye out for insect infestation.

- If your maintenance program breaks down, or damage occurs from a storm or other unavoidable cause, protect a leaking roof with plywood and building paper until it can properly be repaired. This will prevent deterioration of historic materials on the interior, such as masonry, wood, plaster, paint and structural members.

Below: Complicated roofs can present complicated problems. Maintenance procedures must fit varied materials, roof pitches and shapes, features like the turrets and crenellations shown here, even degrees of accessibility.





Above: This Liberty Street house was originally built in the Greek Revival style, the first-floor windows and entrance altered in the Italianate period, and the porch added still later, possibly around the turn of the century. The pitched original roof provides efficient runoff of rain and melting snow, but the porch roof is virtually flat and without eavestroughs on the roof above would receive a great deal of water. It is slightly pitched to avoid the worst consequences of this, but maintenance efforts will need to take this configuration into account to keep this house in as good condition as it is today.



See also...
Roofing materials 3-41

Above: 303 Clinton Street. The gully between the gables channels water into an eavestrough. Note also the conical roof of the tower, which will present its own maintenance challenges; the finial on the tower is an important architectural feature and must also be maintained.



AN EXPENSIVE DECISION

Repairing any roof is a big project and should not be undertaken lightly. The added dimension of keeping in mind the structure's historic nature makes the task more complicated.

- Repair a roof by reinforcing its historic materials. Do not make changes to the shape, size or pitch of an historic roof. If the original roofing materials remain, repair them if possible, in preference to replacement.
- If necessary, some limited replacement in kind may be made on extensively deteriorated or missing parts of features where there are surviving prototypes. This applies for example to cupola louvers, dentils, dormer roofing, and to materials such as slates, tiles or shingles.
- Repair or limited replacement of deteriorated or missing parts is always

preferable to removal of an entire feature such as a cupola or dormer. Use remaining prototypes and the building's architectural style to guide the work.

- Only use substitute materials for replacement when they are compatible with the original. This means the substitute should look like the original as well as being physically and chemically compatible with what remains.
- Do not remove an unrepairable roof feature and leave the structure without it. Avoid replacement of a missing feature without adequate documentation. Restoration of an entire historic roof is a huge undertaking and should never be started without historic, physical or pictorial proof of the original configuration.



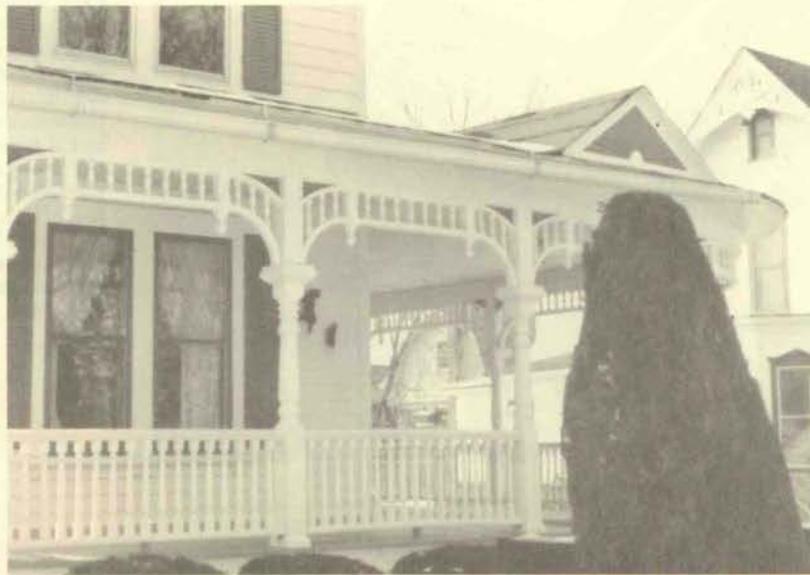
Left: Some Victorian houses have particularly complicated roof designs. Good maintenance is the key to preserving architectural features like these wooden cornice ornaments, but if repair becomes necessary, the project should contain elements that protect the integrity of the rest of the building. Roof repair is expensive; and a repair project should increase the value of the structure, not diminish it.

Opposite: The west gable and bay of 312 Clinton Street. The separate gabled and trussed roof on the bay is quite unusual and has been well-maintained. This is a feature that helps to define the individual character of this Victorian Gothic house.



See also...
 Roofing materials 3-41
 Trim 5-51

Above: Even relatively simple roofs, such as the one on this bungalow, have individual architectural features that should be considered before a repair project is undertaken. In this case, the shed dormer, the knee brackets under the gable and the exposed rafter ends on both dormer and main roof should be preserved and left unobscured.



THE NEIGHBORHOOD CONVERSATION

The porch is an almost universal feature of the group of architectural styles we lump under the term "Victorian."

Around the middle of the nineteenth century the simple entry portico typical of earlier styles expanded into a warm-weather living space.

The porch served as a transition between indoors and outdoors, and in addition became the focus for neighborhood social interaction. Not only did people spend evenings there with family members, neighbors and friends, but passers-by were also brought into the conversation; an architectural feature became part of the intricate fabric of small-town social interconnections.

The romantic revival architectural styles important during the Victorian era used the porch as the scene of much embellishment, so much so that in the informal Victorian styles it may be virtually the only expression of the exuberance so characteristic of that time. Columns, brackets, scrollwork and spindlework were used in many

fanciful ways to restate and enhance the basic design theme of the building's exterior. In addition, many older styles were modernized during the Victorian era by simply adding a more or less elaborate porch.

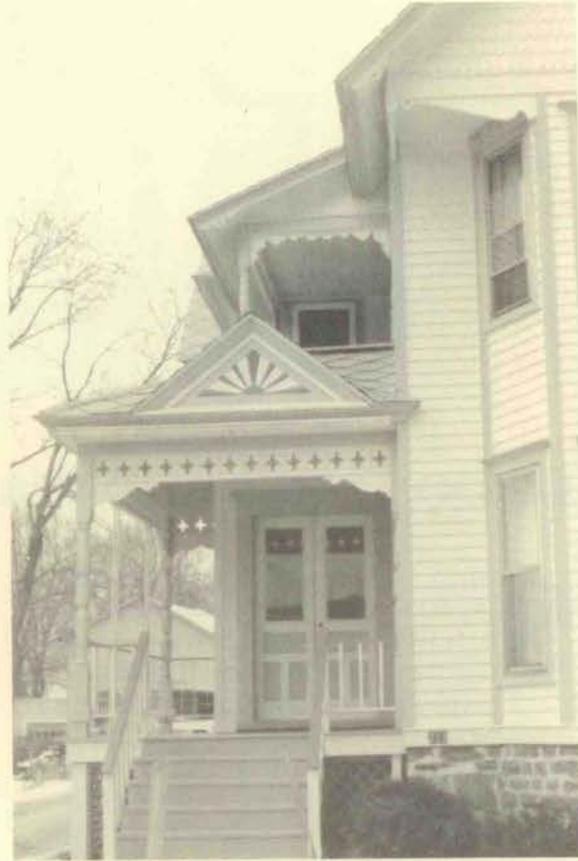
As times changed, so did use of the porch until nowadays many have been neglected, removed or altered into interior rooms. Nevertheless, in an historic house the porch remains one of the most important exterior architectural features. It was one of the nineteenth century's greatest civil amenities, absolutely characteristic of the time and hence a defining element of historic buildings of that era.

Maintenance or replacement of an historic porch is not necessarily inexpensive. Careful planning is a must in any restoration project, and because of the porch's potential importance and public position on the front of the facade, strict attention must be paid to every detail of its composition. Columns, railings and balustrades must all conform to the style of the rest of the house. Roof-wall junctions, lattice work, wall materials, even door and

window surrounds all display details characteristic of the period in which the house was built, or of those through which it matured, and must be carefully be maintained to preserve the building's integrity.

Perhaps because of its continuing ambiance as a close-knit small town, Penn Yan has retained some marvelous porches. It is hoped that the principles in this section may help them make it through yet another century of useful life.

Opposite: The wraparound porch of 205 East Main Street. This is one of the village's most graceful porches, with its turned spindles and posts, the manner in which the upper band of trim springs up in an arched shape, and the smooth curve where it bends around the house.



Above: The porches of 222 Clinton Street, built about 1890. This is an informal Victorian house retaining several popular pattern-book features of the time, but given distinction by its irregular massing, its fine carving and the second-story porch. Note the turned posts, the scrollwork spandrels, the pierced trim and the sunburst in its pediment.

See also...

Millwork 3-23
 Facades 5-3
 Doorways and entries 5-31
 Trim 5-51

LOOK IN THIS SUBSECTION FOR:

- Porch maintenance and repair
- New porch construction



GOOD LOOKS AND STRENGTH

Since the porch is often the stylistic focus of an historic building, functional and decorative features such as doors, steps, balustrades, pilasters and entablatures can be extremely important in defining the overall historic character of a building. Retention, protection and repair of these elements must be a part of any planned rehabilitation work.

- Identify and preserve the features of a porch that help define the building's character. These would include doors and surrounds, columns, balustrades, stairs and distinctive decorative trim.

- Porches should not be stripped of historic materials such as wood, wrought or cast iron, terra cotta, tile or brick. Use appropriate surface treatments such as cleaning, rust removal, limited paint removal and reapplication of protective coatings.

- Correct exaggerated tilting in the floor due to uneven settlement of the foundation. Replace worn, decayed or

damaged flooring and floor joists. Protect the floor from weathering by coating it with a sealant that will also accept paint. The foundation or other masonry parts of an historic porch may need attention to keep the upper supports and roof on an even keel.

- Repair porches by reinforcing the historic materials. Limited replacement in kind of extensively deteriorated or missing elements may sometimes be appropriate, if based on surviving prototypes such as balustrades, columns or stairs; or if adequate documentation or physical evidence can be found.

- Porch railings are ornamental and their styling has great visual impact. They are also structural elements and should support the weight of someone leaning against them. Repair or replacement must take both these factors into account, and should retain the proportion and composition of the original railing design.

- Decayed posts and foundation piers should be rebuilt or replaced

using materials and techniques that will prevent future moisture penetration. Better not to let them go without attention so long as to decay in the first place. Provide adequate ventilation under porches to prevent moisture from accumulating.

- Posts and columns that are repaired or replaced should always be sized, scaled and detailed to comply with the building's original architectural styling.
- Frequently, porch ornamentation will need to be removed during major structural repairs; it should then be repaired itself or rebuilt if necessary and then reinstalled.
- Replacement of parts too damaged to repair should be accomplished with

the same materials as in the original whenever possible. If for technical reasons this cannot be done, use a substitute whose appearance matches that of the surviving parts of the original porch. The substitute must also be chemically and physically compatible with the original.

- Do not remove a porch that is unreparable and leave the building without one. The replacement should look like the original. If an original porch is missing, restoration should only proceed if adequate documentation is available.



Above: 169 Main Street, built about 1854 in the Italianate style, with one of the most unusual and attractive porches in Penn Yan. The latticework is unique in the village, and gives this otherwise quite plain house a very individual character; the eyebrow windows in the south wing are also unusual in a building of this period. The house was built as a private residence, but served in the late 1850s as a private seminary for young ladies and gentlemen.

See also...

Millwork 3-23

Trim 5-51

Opposite: 115 North Avenue, an interesting stylistic mixture of Greek Revival and Italianate, with an early 20th-century Colonial Revival porch. The columns and railing of the west wing porch were replaced at the same time as the porch on the north gable front was built. It has a pediment, Tuscan columns and a slatted railing between the supporting piers. The entablature of the west wing porch bears the same very delicate dentil molding as that of the main wing above it.



REPLACEMENTS AND ENCLOSURES

Sometimes a porch is too extensively damaged to repair, or is missing altogether. In this case a replacement may be made. Using the same material as the original is always preferable. If this is economically or technically impossible, a replacement material that is compatible with and similar in appearance to the original may be appropriate.

Use physical evidence to guide new work. Form and detailing should be as close to the original as it can be made. Historical and pictorial evidence may also be used where the original is completely missing. Don't try to create a false historical appearance when documentation is lacking.

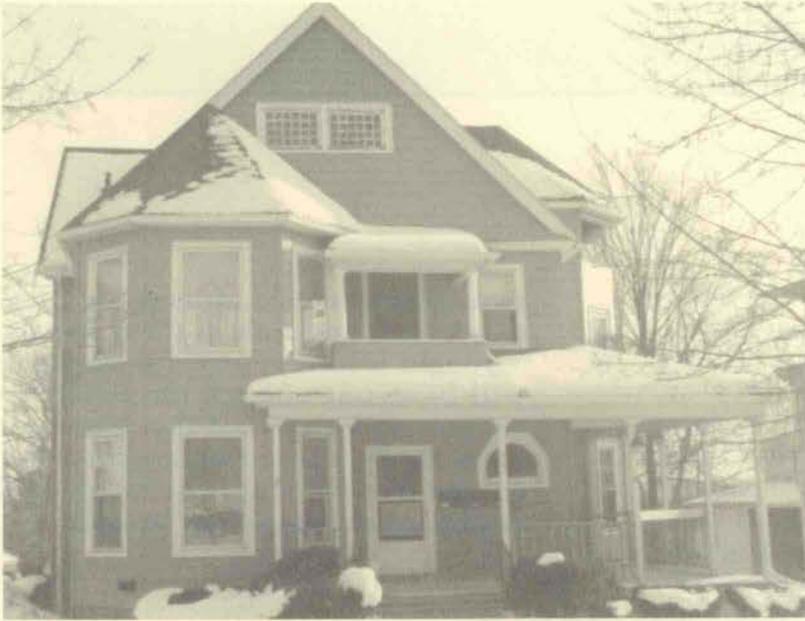
Any new porch that is based upon evidence will be compatible with the historic character of the building in size, scale, material and color. Construction should not damage or destroy other character-defining features of the structure.

When the use of a building changes, on rare occasions it may be necessary because of safety codes or other overriding considerations to enclose a

porch; otherwise such a radical change should not be undertaken. Design of the enclosure should preserve the historic character of the building, perhaps by the use of large areas of glass, or by recessing the enclosure behind existing scrollwork, posts and balustrades. It should also be possible to reverse the change if the building use reverts to a state where the enclosure is not required.

Screening in a front porch is generally not recommended, because it abrogates the whole original purpose of the space, removing it at least partially from the public area to a private one. It might be permitted in the case of some side and rear porches, if carefully and unobtrusively done.

Porches must not be enclosed in a manner that diminishes or destroys the historic character of a building, such as may occur with the use of solid materials like wood, stucco or masonry. In any case, enclosure of an historic porch is a last resort and even when necessary should not be undertaken without elaborate safeguards in order to preserve the building's individual character.



Left: The north front of 307 Clinton Street. This house was built about 1890, a late Queen Anne structure with irregular massing and multiple porches. The second story porch on this facade is of the type that is all too often enclosed to make a small uncomfortable room. It retains the classical columns that were removed from the main first-story porch. Notice another upper porch in the bay around the corner to the west. These small porches add an amenity to the rooms they adjoin, and lighten what would otherwise be a rather heavy design.



Above: The new entrance porch on the Clinton Street side of 179 Main Street, St. Mark's Episcopal Church, originally erected in 1879 and enlarged in 1888. The new porch was completed in 1992. It binds the church to the hall behind it and echoes the steep triangular gable above with its white-painted wooden trim; on the other hand, though its style is compatible with the earlier part of the building, it makes no pretense of being older than it really is.

See also...

Facades 5-3

Trim 5-51

Opposite: An enclosed upper-story porch on 160 Main Street that was possibly an original part of the design. It would have been extremely unusual, but its design is so compatible with that of the original house that it makes a perfect fit. In any case, notice how the enclosure is slightly recessed behind the trim elements and does not obscure them; too, the shape of the panels reinforces the building's vertical emphasis.

IN AND OUT

Entrances, particularly the main one, the "front door", are often the central focus of the facade. There is a great variety of ornamentation available within the parameters of most American architectural styles; this is frequently expressed in the design of details such as columns, transoms, canopies, sidelights and the doors themselves. Each style will have a type of entryway that developed with it.

The size of an entrance is directly related to the mass of the building. An exterior entry is made to appear larger than an interior doorway by the use of pediments, heavy columns and other such ornamentation. Without its decoration the doorway loses much of its importance and is lost in the facade.

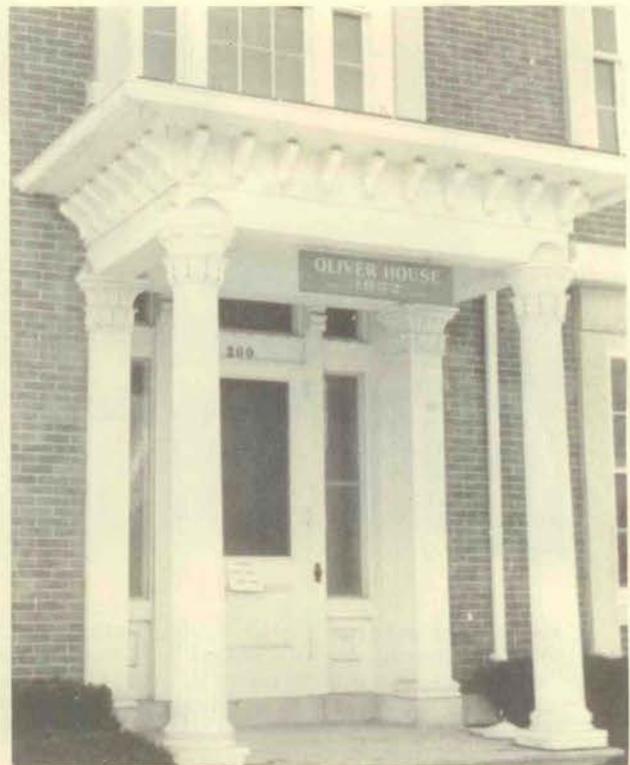
Some architectural styles give more than average emphasis to the entrance; a Federal style structure, for example, depends so much on the important front entry to define individual character that even subtle changes in this feature can wreak havoc with the original design.

The entrance with its details is an integral part of the building's overall design and should always be maintained with as many original features as possible.

Repair or restoration of any of these features must remain true to the structure's original style. Imitation "colonial" pediments for example are unconvincing and inappropriate. New details, if necessary, should be simple and in proportion to original ones, similar in scale and directional emphasis. Many entries have a vertical emphasis, for example, which adds visual importance.

If it is necessary to replace an original entry porch, posts or columns,

replacements should maintain the same dimensions and scale as the originals. Wrought iron supports, for example, will be strong enough physically to support an entry roof that was once borne up by turned wooden posts; but to the eye they appear weak and inadequate and should not be used.



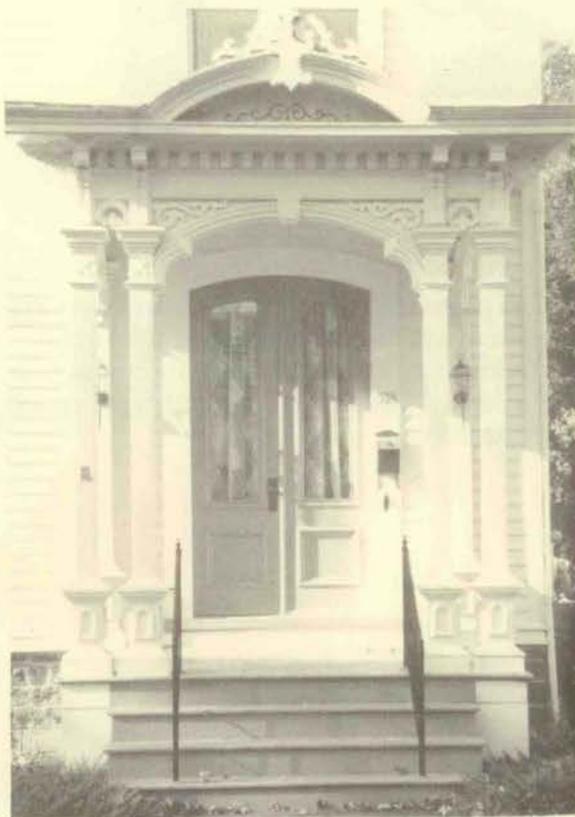
Above: The front entrance of 200 Main Street. This is an Italianate house with some unique trim features. The small, simple and closely spaced brackets are repeated at the eaves and in fact on other houses in the village. The door itself in its shape owes more to Greek Revival ideas than Italianate, and so, really does the columned portico; however, the leafy capitals of the columns and the pilasters are found nowhere else in Penn Yan. The portico's low-pitched roof and wide overhang share the house's general Italianate style and help to define it.



Left: The beautiful front entrance of 129 Clinton Street. The porch and the door itself date to about 1900, but the two framing Doric columns evidently were part of the original 1834 structure. The doorway is recessed into the plane of the facade; the massive solidity of the entrance is in sharp contrast to the general lightness of the remainder of the trim, confined in the rest of the house to the corner pilasters and small dentils under the eaves.

Left: The front entrance of 328 Main Street. This house, including the portico and trim, is nearly identical to 208 Main, and since it was built in 1868, a couple of years later than the other, is evidently a copy of it. This doorway is a little simpler, and the porch itself is made of wood instead of stone. The trim is a virtuoso performance, combining moldings, scrollwork, applied and pierced elements into a remarkably harmonious whole.

Below: The main entrance of 166 Main Street, built about 1910 when the remodeling was done. This is essentially a reproduction of a Federal door, done in a somewhat flamboyant Colonial Revival manner. The glass in the fanlight is iridescent; the sidelights are also leaded. The slender pilasters and the delicacy of the moldings is quite authentic.



LOOK IN THIS SUBSECTION FOR:

- Maintenance and repair of entrances
- Doors and doorways
- Repair and replacement of doors
- Storm doors



APPEARANCES

Rules for maintenance and repair of doors, doorways, door surrounds and entries are similar to those for porches and exterior trim elements.

- Identify and preserve those features of the entry that are important in defining the historic character of the structure.
- Preserve historic materials such as wood or cast iron on the entry.
- When making repairs, use the same material as in the original whenever possible; when necessary, use a compatible substitute that looks the same as the original.

New entrances should not be cut or constructed on the building's primary elevation; that is, if a new entrance is necessary because of a changed use, it should whenever possible be made where it will not intrude on the public view of an historic building. As discussed in the section on facades, the face of the building is often the primary

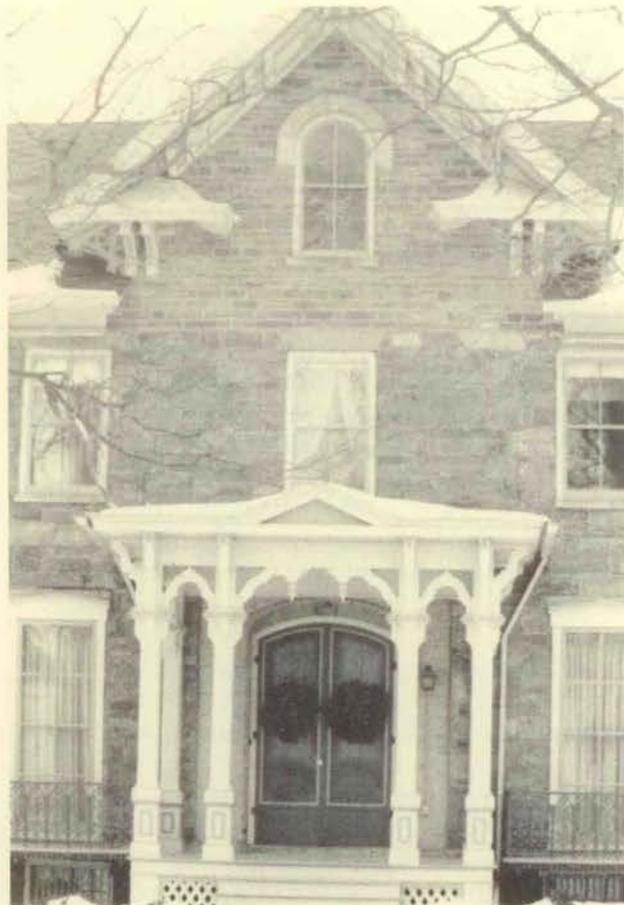
expression of its style and historic identity. When change of use dictates additional entrances they should not be allowed to alter the structure's historic character.

Above: The moldings on the pedimented main entrance of the Post Office, 157-161 Main Street. This is a Colonial Revival building with an early 20th-century interpretation of a classical doorway. The triglyphs and guttae on the entablature, and the dentil moldings are very similar to those on the Court House. The pediment is supported by piers that rest on Tuscan pilasters. The very high relief and the crispness of the moldings lends distinction to the plain facade of the building, and attention is focused on this rather monumental entrance.



Above: The front facade of 325 East Main Street, a shingled bungalow with a dormer and cantilevered hood over the front entrance. The hood reproduces the angle of the dormer gable and its exposed rafter ends; the knee braces supporting it are also characteristic of this style. The tripartite doorway echoes the triple windows beside and above it.

Right: The Italianate entrance of 342 Main Street. The gabled dormer above it, with its arched window, were added to the house in 1878, at the same time the entrance was altered from the original Greek Revival columned portico. The double-leaved door with its brick surround, and the very graceful scrollwork on the portico, with its chamfered posts and small pediment are typical of the Italianate style, at the same time making an individual statement on the facade of this important house.



See also...

Millwork 3-23
 Design elements Section 4
 Facades 5-3
 Trim 5-51



THE OPEN DOOR

A building's front entrance particularly is often reinforced as the main focal point of the facade by elaborate treatment of the door and its surrounding features. Doors often display fine craftsmanship in their detailing and choice of materials.

Sidelights and transoms are often incorporated into the entrance assembly and are framed by decorative surrounds consisting of hoods or canopies, brackets and columns. Before any project that might affect a building's doors or entrances is undertaken, their contribution to the overall historic character of the structure must first be assessed.

- Identify and retain doors and the functional and decorative features associated with them that are important in defining the building's style and identity. In addition to the actual door, decorative features may include transoms, sidelights, door glazing and muntins, hoodmolds, decorated jambs

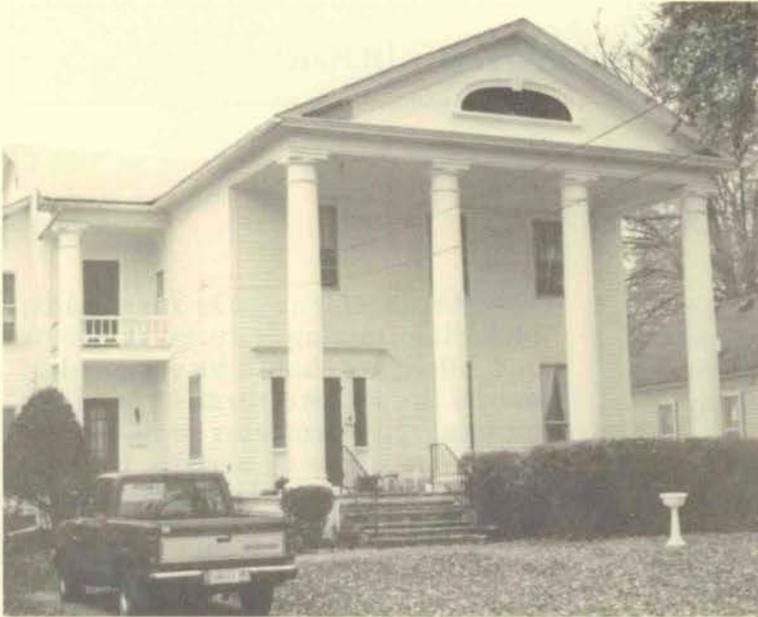
and moldings, and door hardware.

- Protect and maintain the wood and metal which make up the door and its frame, transom and sidelight framing and surrounds. Use appropriate surface treatments when needed.

- Avoid changing the number, size or location of doors; cutting new doors, blocking off old ones and installing replacement doors that do not fit the historic opening are almost always inappropriate.

- Preserve the appearance of historic doors by use of appropriate designs, materials, finishes or colors. Avoid radical changes to the character of the original door and surrounding features.

- Door trim should not be obscured by aluminum, vinyl or other nonhistoric material. Preserve the historic materials and features of your structure's important doorways.



Left: The front of 306 Main Street, built about 1831 by the jurist Henry Welles. This is a Greek Revival house with some Federal details. The doorway surround with its sidelights and beautiful fluted pilasters is particularly fine. The entablature of this doorway is in high relief but is so delicately carved as to seem light. The ornamental doorway is practically the only decoration on this facade.



Left: The facade of 117 Court Street, a Colonial Revival house built in 1906 with an impressive Federal-style doorway. In keeping with the restrained but closely detailed design of this house, the doorway is the main focal point of the facade.

Opposite: 302 Clinton Street, built about 1855 by Oliver Stark. This house is a fine example of an early Italianate style based on the Italian country villa with its extremely wide flat eaves supported at the corners by elaborate scrollwork brackets. The double front door with its large transom, surrounded by a subtly curved molding, contributes a great deal to the light and welcoming aspect of this house.

See also...

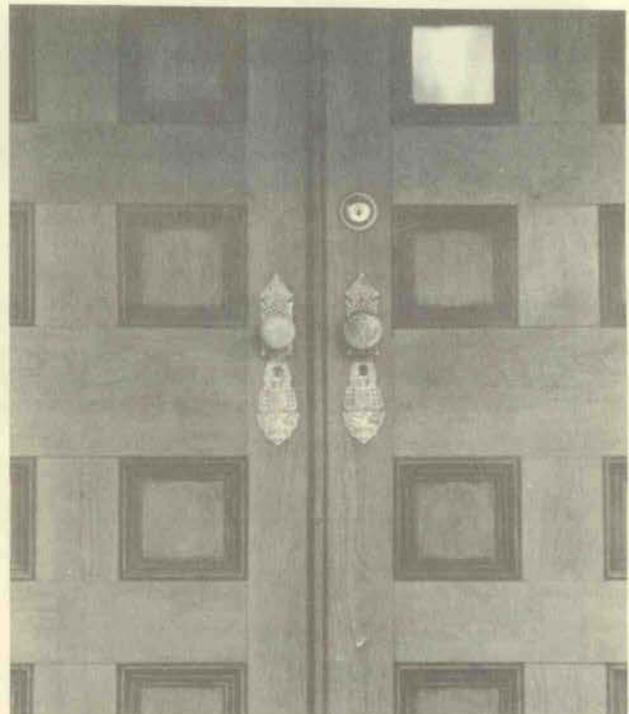
Millwork 3-23

Trim 5-51

KEEPING OUT THE COLD

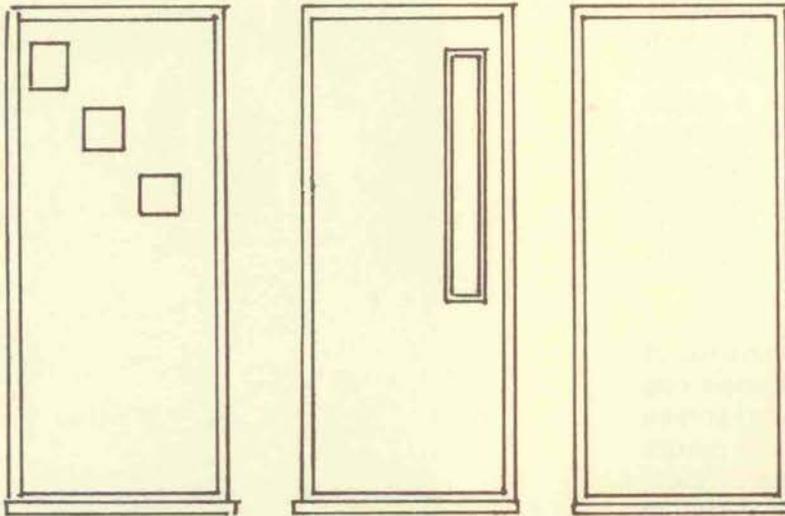
Since exterior doors are by definition openings in the fabric of a building, special care must be taken to keep them in good repair.

- Keep doors and their surrounds in good condition by using appropriate surface treatments. Make them weathertight by recaulking and by replacing or installing weatherstripping to improve the door's efficiency.
 - Whenever possible, retain the original door and restore its appearance by repairing its original details and finish.
 - Historic doors and door framing features may be repaired by patching, splicing, consolidating or otherwise reinforcing damaged or deteriorated elements. When a particular element is so damaged it cannot be repaired, replacement in kind may be appropriate when there are existing prototypes to follow as a guide, such as hoodmolds, thresholds, glazing or glass framing component.
 - An entire door too deteriorated to repair may be replaced in kind by using the physical evidence to guide new work. A substitute material similar in appearance to the original may be used if an in-kind replacement is technically impossible. Substitute materials must be chemically and physically compatible with the original.
 - If it does become necessary to replace an original door, select one of the same size and style as the original. Wooden doors are preferable to steel replacements and, when properly weatherstripped, protect effectively against drafts and loss of heat.
 - Do not remove a door that is unrepairable and block in the opening.
- Replacement door surrounds, including framing features, transoms and sidelights should be designed to match the architectural style of the building. Replacements should never damage, destroy or obscure features that help define the historic character of the structure.
 - New doors, frames and surrounding features should be the same size, proportion and shape as the originals. Molding profiles should match those of the originals as closely as possible.
 - The color and finish of new doors and framing members should also match those of the originals as closely as possible.
 - Avoid creating a false historic appearance; restoration using insufficient documentation of the original is not recommended.



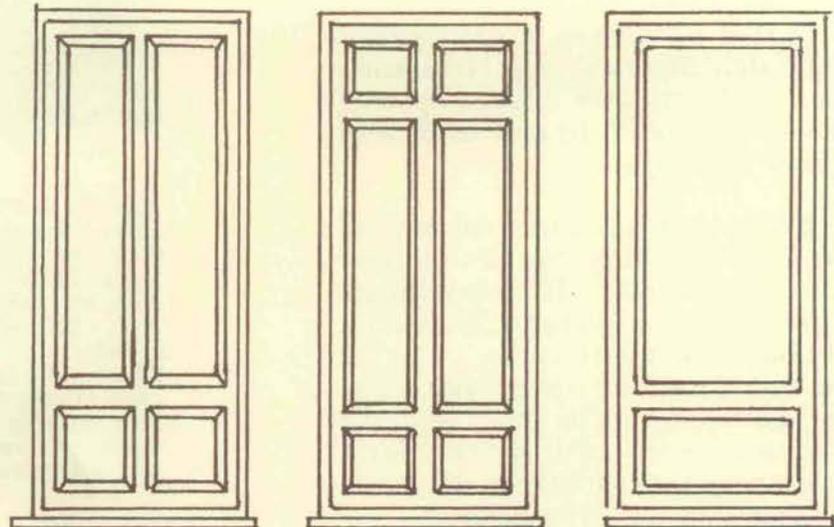
Fashions in door configurations are linked to particular architectural styles. There is a general progression through the nineteenth century from the six-panel door through the two-panel Greek Revival door to the four-panel Italianate door. During the Victorian period, door styles were eclectic and profuse. Six- and four-panel forms were again used on Colonial Revival houses. Of course, these observations are not very rigid, and

there are many old houses with newer doors; a general recommendation is that when a door must be replaced without definite evidence of what the historic door looked like, use a four-panel door appropriate in scale and material to the rest of the building.



Left: Three examples of modern door styles that are inappropriate substitutes for original doors on historic houses. Such doors are machine-made for stock openings and quite often require alterations to the frame. In addition, they clash with the architectural style of nineteenth and early twentieth-century homes.

Right: Some examples of what an appropriate replacement door for an historic house might look like. Any replacement door for an opening in an historic house is likely to require custom manufacture, because of the lack of standard openings conforming to modern stock doors. This is another argument for keeping historic doors in good repair.



See also...
 Millwork 3-23
 Trim 5-51

Opposite: The beautiful front doors and brass fittings of 301 Main Street. To prosperous nineteenth-century homeowners, the front doors particularly indicated the social status of the dwellers within. To obscure or diminish this statement is inappropriate.

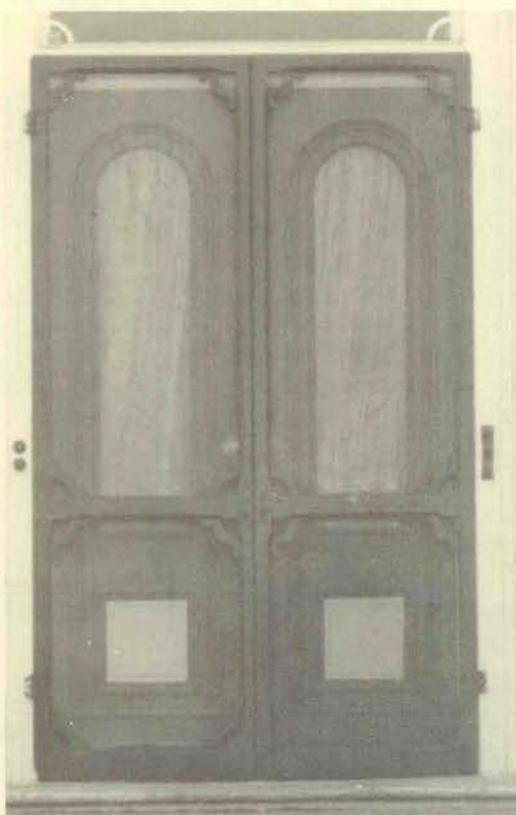
MATCHING NEW AND OLD

Storm and screen doors should be avoided on the facades of historic buildings that are visible to the public. This is primarily because it is difficult to match or to complement the original entry door. However, if installation of a storm door is necessary, one of simple design should be chosen. Best is a design that exactly matches the original. It should be painted or finished in the same manner as the entry door and its frame.

Carefully analyze the proportions of the existing door and the materials you have to work with. Storm and screen door framing members should match the varying dimensions of the original door behind it, the configuration of the door panels and its glazing pattern, if any.

A storm or screen door should completely fill its opening. Never use a unit smaller than the original opening so you have to fill the remainder with wood or metal panels.

Colored storm units are available and can be used if they match the inner door and trim color. If an appropriate color is not manufactured, aluminum can be painted with epoxy to match the trim if it is first treated with a zinc chromate primer. The object is for the storm or screen door to blend inconspicuously with the building and its original historic trim elements.

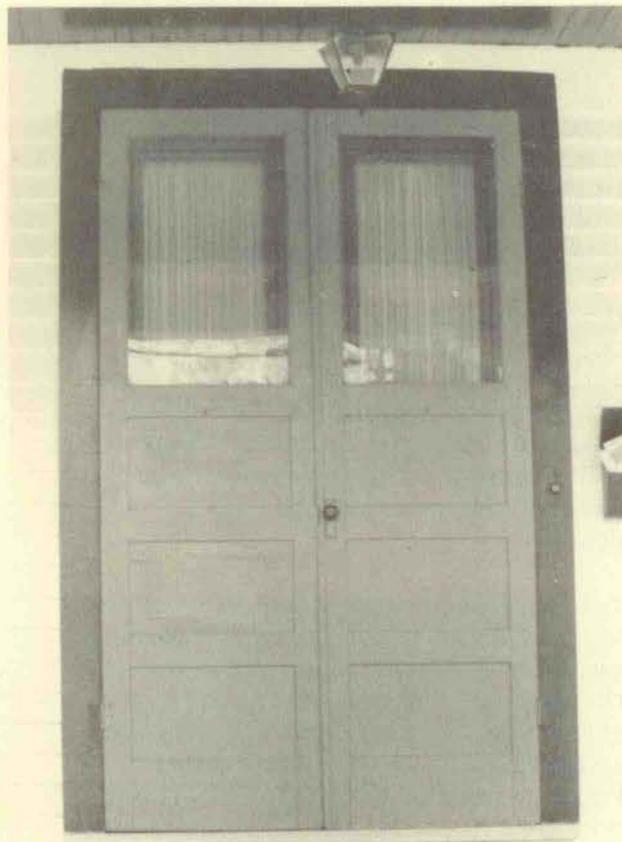


Above: A screen door on the front of 338 Main Street. The house was built in 1832 by Francis Potter and greatly altered in 1855 by Charles C. Sheppard. The double main front doors date from Sheppard's remodelling of a Greek Revival house into an Italianate one; the outer doors were added probably around the turn of the century. They fill the entire door opening, clearly reveal the panelled inner doors with their arched windows, their own style is complementary to that of the rest of the structure, and they admirably carry out their intended function of allowing air in from this side of the house.



Left: The front doors of 342 Main Street. This is one of the many Greek Revival houses in Penn Yan that were modernized when the Italianate style became popular. The double main doors with the shape of their glazing echoing the shape of the main Italianate arch of the opening date from the 1878 alteration of this 1830 stone structure. The brick doorway surround was built at the same time. The outer doors are the same shape and size, they fill the entire surround, the shape of their openings reinforces the shape of the inner glazing, and nearly the entire inner door is revealed.

Right: The front doors of 344 Main Street. This house was built in 1898 by Edward Berry, and these doors are probably original. The outer doors are panelled and glazed the same as the inner ones; they fill their openings, reflect the style of the house, and protect the inner doors from the elements.



A BUILDING'S EYES

Windows and their surrounding trim are frequently very strongly identified with a building's architectural style and individual personality.

Windows should always be repaired in preference to replacement; the latter is appropriate only when existing windows are damaged or deteriorated beyond repair.

The elements surrounding the actual panes of glass should always be retained. Sills, lintels and decorative caps should be routinely maintained; they should not be removed or covered by new siding material.

The size, shape and placement of original windows will be in proportion to the rest of the building. Blocking them down, enlarging them, changing their shape or closing them off entirely will ruin the rhythm, balance and symmetry of the building's original design.

Replacement sash, when its installation is necessary, should always be made to fit the original opening. The number and size of the panes and surrounding details should match the originals.

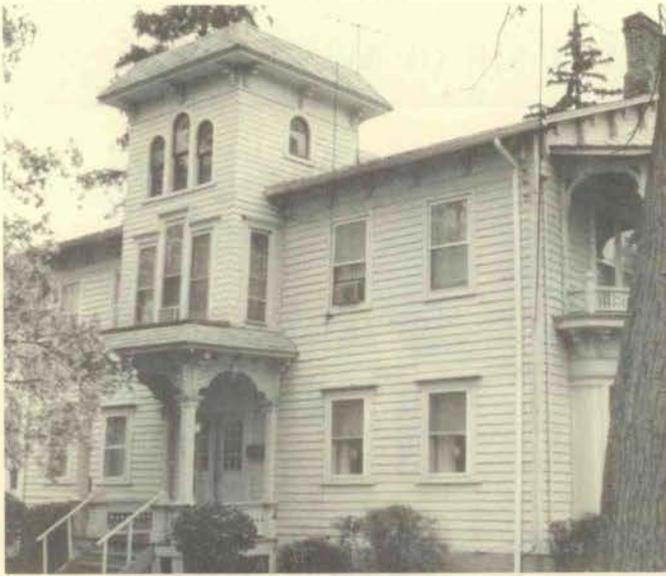
If a window must be replaced, the new one should operate in the same manner as the original. A double-hung window, for example, should not be replaced with an awning or casement window. Replacement windows should match the historic ones in material and all details.

A highly decorative window with an unusual shape, glazing pattern or color can immediately be identified as one of the elements defining the character of a structure. So can the symmetrical arrangement of windows and doors in a Federal facade, or a band of arched windows in the face of a Romanesque

Revival storefront, or the large one-over-one panes in the windows of an Italianate house. Windows that help define the historic character of a structure should not be altered; they should be maintained and preserved as an integral part of the building's historic fabric.

Rehabilitation projects will frequently contain proposals to replace sash or entire windows to improve thermal efficiency or to create a fresh appearance. An existing window can be made energy-efficient if it is properly sealed and is fitted with appropriate storm sash. Before repair or replacement work is included in a project, it is essential that the windows and their ornamentation as well as functional accessories like blinds, shutters and awnings be assessed very carefully for their contribution to the overall historic character of the structure, and steps taken for their preservation.





Left: The front facade of 303 Main Street. It is said this house was built in the early 1850s as a temperance tavern, which soon failed for lack of custom. There is some evidence that the portico and tower were added to a structure already present. In any case, the building is certainly unusual architecturally. The windows contribute a great deal to its eccentric charm. They are very simply trimmed, and take their distinction largely from their varying shapes. Note the curved tops to the panes of glass in the arched windows. Windows of this shape are characteristic of the Italianate style, as are windows grouped in pairs and, as in this example, threes.

Right: Part of the facade of 309 Main Street. A great deal of very meticulous craftsmanship went into the trim on this house, especially including that surrounding the windows. Note also the varying shapes and sizes of the windows. This is a Colonial Revival house, built in 1909. Windows with a large lower pane and smaller or leaded panes above were very popular during the first two decades of the 20th century, and this is no exception.



See also...
 Design elements Section 4
 Trim 5-51

Opposite: A bay window at 121 Court Street. This is a handsome Italianate house of the 1860s. The cornice trim of the bay follows through on the same themes stated elsewhere on the structure. Basically this is quite a restrained design, but the windows are surrounded by frames that are sculptural in their elegance, and set in larger panels that are also framed. The two-over-two configuration of the sash is typical of the period, when large panes of glass were a symbol of economic status.

LOOK IN THIS SUBSECTION FOR:

- Maintenance and repair of windows
- Replacing windows
- Storm and screen windows
- Window accessories



LOOKING GOOD

Take a look at the windows in any historic structure. Many features associated with them will be important in defining the building's style and identity.

Take into consideration such factors as their frames, the sash, the mullions which separate windows in series, the muntins which separate the panes of glass, the glazing itself, sills, heads, hoodmolds, panelled or decorated jambs and moldings, plus exterior shutters, awnings and blinds.

- Protect and maintain the wood and architectural metal that make up the historic frame, sash, muntins and surrounds. Use appropriate surface treatments such as cleaning, rust removal, limited paint removal and application of protective coatings.

- The location, size, number and glazing pattern of windows may be significant. Such practices as cutting new openings, blocking in windows, or installing replacement sash that does not fit the historic opening are inappropriate in an historic structure.

- Avoid changing the historic appearance of windows through the use

of inappropriate designs, materials, finishes or colors; particularly those that radically change the sash, depth of reveal and muntin configuration, reflectivity or color of the glazing or the appearance of the frame.

- Never obscure historic window trim with aluminum, vinyl or other material.

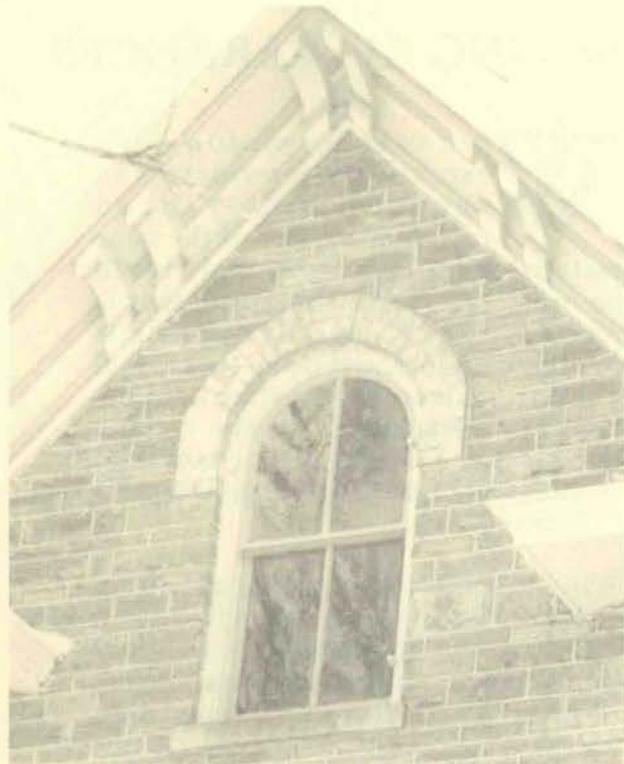
- Try not to strip windows of historic materials such as wood, cast iron or bronze. They contribute a great deal to any structure's individual personality.

- Make windows weathertight by recaulking the sash and replacing or installing weatherstripping.

- Repair frames and sash by reinforcing the historic materials whenever possible. If some parts of the window are too damaged to repair, limited replacement may be appropriate. Using the same material as in the original is always recommended. Use surviving prototypes such as architraves, hoodmolds, sash, sills and shutters serve as models for the replacement parts.



Above: One of the windows in the south facade of 309 Main Street. This is a Colonial Revival house built in 1909, with a wealth of very fine detail. The moldings of this window, with its curved pediment, elliptical sunburst, urn-shaped finial, mullion pilaster and carved frame repeat and enhance themes stated elsewhere in the facade. Note also the leaded panes in the upper sash, typical of early 20th-century windows.



Right: The arched window in the Italianate front gable of 342 Main Street. The two-over-two sash is typical of the period. Note the stone sill and key-stoned brick arch that substitutes for a hood molding.

Opposite: 331 Main Street, a late Queen Anne house built in 1896 by G. Fred Wagener. The unrestrained decoration typical of earlier Queen Anne houses is reined in a little here by the approaching change in taste brought in by the new century. The windows of this house, some of them leaded, others presented in groups of three, nearly all surrounded by quite simple moldings, contribute a great deal to the quiet and somewhat understated richness of the design.

Right: One of the great arched windows of 157-161 Main Street, the Penn Yan Post Office. The brick and stone arches surrounding the rather solid pilaster-and-arch wooden mullions yield dignity to the design, while at the same time lightening it. The relatively small panes of glass contribute to the Colonial Revival style of the building. Note the radiating muntins in the top of the arch.



See also...

Structural materials	Section 3
millwork	3-23
paint	3-31
metals	3-37
Shutters and awnings	5-44
Trim	5-51

SAVING APPEARANCES

When an entire window is too extensively deteriorated to repair, it may need replacement. Use of the same material as in the original is always to be preferred. Use a substitute that is physically and chemically compatible with the original, and make sure that if a substitute material must be used for new windows, they look the same as the old ones. A substitute material should only be used when the original is technically unfeasible.

Windows and their spacing may help define the historic identity of a building. An unrepairable window should not be removed and the opening blocked in. If you must replace an unrepairable window, the replacements should match the historic windows in material, configuration, profile, reflectivity and all other qualities.

When the originals are completely missing, new windows should be as accurately designed as possible, using historical, pictorial or physical documentation. The new windows should fit the style and character of the rest of the building. Frames, sash and muntin configuration should be compatible with the building's historic appearance. Don't obscure, damage or destroy features that help define the historic character of a structure.

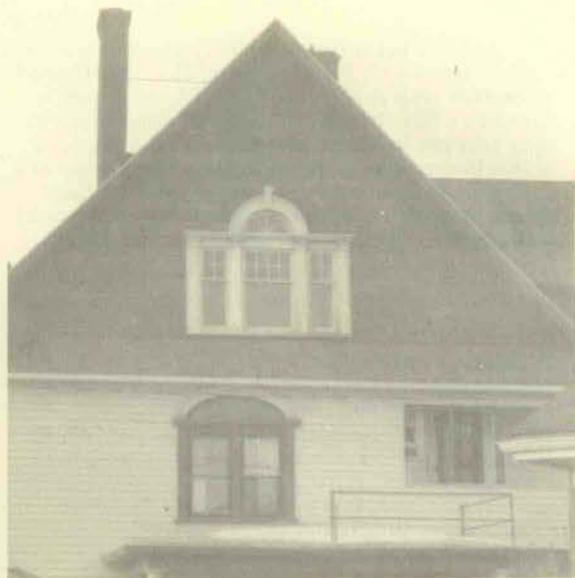
Avoid creating a false historic appearance due to insufficient documentation.

Never insert new floors or furred-down ceilings during interior work that cut across glazed areas of windows; this changes their exterior form and appearance and is inappropriate in an historic structure.

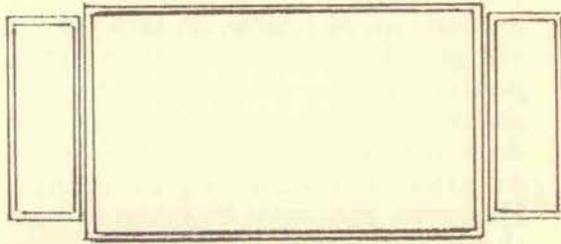
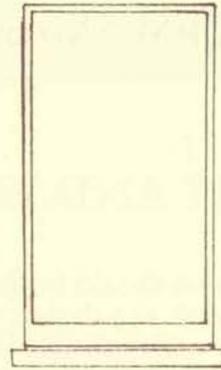
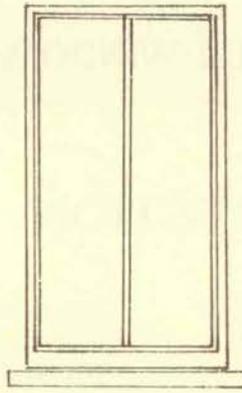
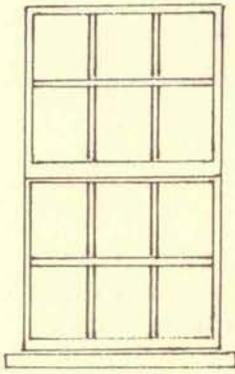
When installing windows in an addition to an historic building, match the size, proportion and shape of the new

windows' frame, sash and muntins to that of the windows in the original building. The molding profile should also match as closely as possible, as well as the color and finish of the new framing members.

In additions or when altering an historic building due to a change of use, new windows should operate the same as the originals. Introduction of casement windows, for example, contradicts the appearance and style of existing double-hung windows and is inappropriate. Use clear rather than tinted glass, and control summer sunlight with interior blinds.



Above: A Palladian window in the Windnagle house on Liberty Street. The general style of the house is Queen Anne, but it was built so late in the period that there is a strong Colonial Revival flavor, including details such as this window. Any replacement of sash or other parts of a defining detail like this should maintain the original material wherever possible, the original shape, the form of the original framing members, and such fine points as the large panes surmounted by small ones in the three lower parts of the window; and the radiating muntins in the semicircular arched window in the center.



Above left: A six-over-six double-hung window with a wooden frame and muntins. If the original windows of an historic building look like this, then replacement windows should whenever possible resemble them as well: in shape, size, material and pane configuration. Above center and right: Double-hung windows should not be replaced with casement or nonmovable windows. Right: The shape and spacing of windows in a facade may be important to its historic character; picture windows are not appropriate replacements for double-hung windows in nineteenth-century and early twentieth-century houses.



See also...
 Design elements Section 4
 Facades 5-3
 Trim 5-51

Above: The windows in commercial buildings may be as important in defining their character as those in residential structures. Planned renovations should retain details such as this band of arched and leaded windows; if any should have to be replaced, the shape, size and sunburst tracery in the arch should be retained. Such practices as boarding up part of a window would in a case like this deface a carefully-designed facade that adds a great deal to the prosperous atmosphere of Main Street.

COMFORT AND PROTECTION

Storm windows should be designed to blend with the design of the rest of the building. Either exterior or interior storm windows may be appropriate, depending on circumstances. Though exterior wooden storm windows are to be preferred, properly painted aluminum storm units may be used in some cases.

The same general rules hold for screening historic windows during the summer; try to change the general exterior appearance and configuration of windows as little as possible.

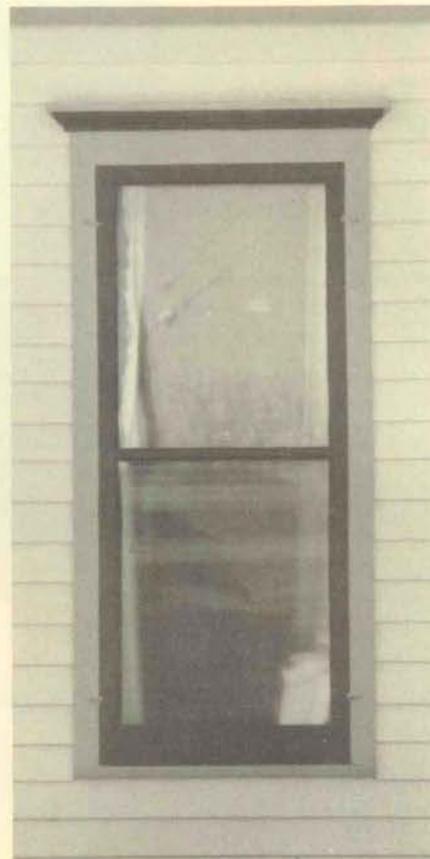
Stock storm units seldom match the original window openings of historic buildings. Never try to use a standard window and cover the remaining opening with wood or metal. Storm sash should completely fill window openings. All framing members should match the varying dimensions of the primary window, as should the configuration of each frame and sash.

Avoid the use of storm windows that have very wide covering flanges at the edges or heavy-looking muntins. Never have divisions in the storm sash that conflict with those of the interior sash; sash and muntin configurations are important aspects of a window's appearance.

Never install raw aluminum units in historic windows. Colored storm units are available and may be installed when necessary if they match the inner window color. Aluminum can be painted with epoxy to match the trim color if it is first treated with a zinc chromate primer. Wood storm windows that match the historic windows are much preferred. They will achieve thermal efficiency better than metal units, and in addition will protect the historic windows from the winter elements. It is important to install

storm sash correctly, so that moisture does not collect between them and the permanent windows.

Many Victorian houses in Penn Yan have stained-glass windows that are of considerable value as well as historic interest; so, of course, do most of the village's churches. It is appropriate to protect such a window with clear shatter-resistant plastic in a frame that does not obscure the window or its original surrounding elements. However, care must be taken to vent the plastic panel, to avoid creating conditions between it and the window that could actually damage the glass.





Left: One of the windows on the main facade of 344 Main Street. This house was built in 1898 in a late and rather eclectic Queen Anne style. This window contains a leaded upper panel with stained-glass embellishment. The storm sash completely fills the frame, and its single horizontal muntin exactly reflects the division of the main window inside it.

Below right: 119 Court Street, showing its storm sash in place. These fit the windows perfectly, being custom made for them. Historic houses, particularly those built in one of the Victorian styles, frequently have windows of several different shapes and sizes; modern stock storm windows will not fit the frames and are not appropriate.



Opposite: A window on the front of 202 Main Street, probably original to this turn-of-the-century structure. Like other appropriate storm sashes, this one fills the frame and has the same divisions as the main window within.



A FUNCTIONAL DECORATION

Before the invention of storm windows and double glazing, shutters were used as insulation and to protect delicate and expensive glass. Shutters functioned by completely covering the framed window. Even though shutters nowadays are often not used in this way but instead as decoration only, they should still be of a size and shape that at least appears to be functional. They should measure the full height of a window and half its width. There should be enough space between them so they lie flat when open.

It is recommended that traditional wooden slatted shutters be installed on historic buildings where appropriate to the style of the building. Wood shutters are preferable to those made of other materials and should be attached to the frame of the window, not to the wall. Where shutters were not originally installed, or where they are inappropriate to the architectural style, do not install new ones.

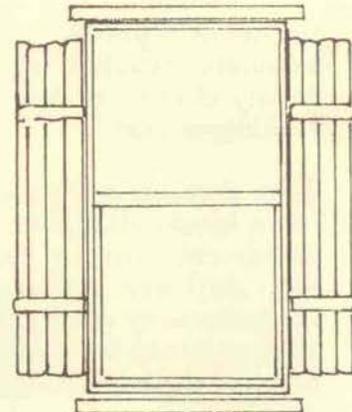
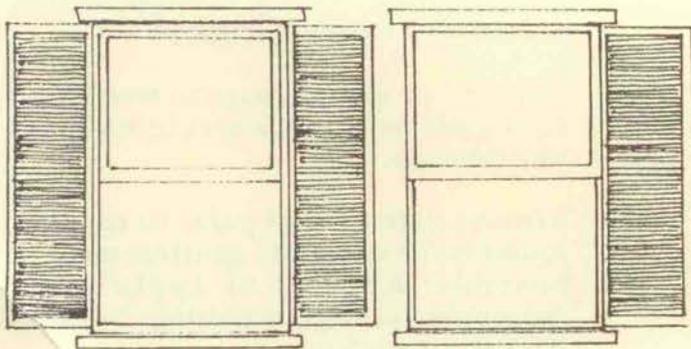
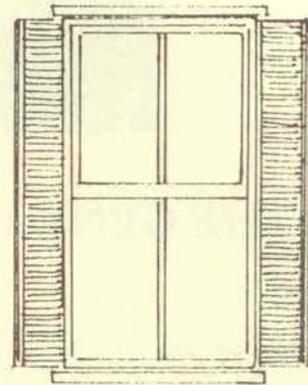
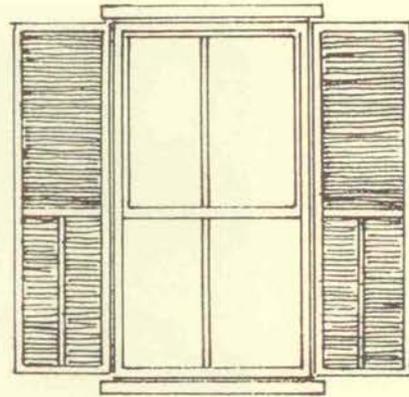
New shutters are frequently improperly sized for the window frame. They are too often installed on buildings which should not have them, in order to make them look "historic." Adequate investigation should take place before installing shutters to make sure they are appropriate and accurate. In some cases the original shutters, long since removed, have been located and reinstalled; this is always appropriate.

Awnings were extremely common on residences, particularly during the first half of the twentieth century. Only a few of these residential awnings remain in Penn Yan. They are quite effective in reducing the amount of sunlight entering the house, thus keeping it more comfortable during the summer. The movable frames and canvas fabric are relatively fragile and difficult to keep in good repair, but it is worth it in terms of utility and appearance. They should not be replaced with rigid exterior sunshades.

Awnings are in contrast still common in the commercial district, where they provide space for the business name as well as protection of potential customers from the elements. They should be properly maintained; it is particularly important not to let the fabric become tattered, which detracts very much from the building's appearance and does nothing to advertise the success of the business within.

Such awnings should not be removed and replaced with the more "modern" plastic hood-type version. These are not appropriate on historic structures and detract from the general appeal of the historic district.

As with all other building elements, shutters, exterior blinds and awnings that have disappeared completely may be replaced if the present owner desires to do so. The replacement, however, should be well documented. Any attempt to make the building look older or newer than it really is should be avoided.



Above right, top: A double-hung window with functional wooden shutters fastened to the window frame. Shutters on an historic house were meant to shut; they were not merely decorative. Above right, middle: Avoid replacement shutters that are too narrow to close across the whole face of the window. Even if the shutters are not actually functional, they should look as though they could be. Above left: Windows that are spaced such that shutters cannot fit between them; or worse, such that two shutters cannot fit between them, were not originally fitted with shutters at all, and should not have them added. Above right, bottom: Obviously nonfunctional shutters, such as these that are clearly meant only to be decorations, should not be used on historic houses.

Opposite: A Colonial Revival house with shutters of the appropriate size and shape. Notice that they are attached to the window frame, not to the wall of the house. Shutters should be the same height as the window, and wide enough to cover it if they were closed.



THE GENIUS IS IN THE DETAILS

Trim includes the usually nonstructural but decorative parts of buildings that define their style. This would include cornices and moldings, the frames of windows and doors, eaves brackets, pilasters; in short the rich variety of features that together make a building unique.

Trim elements on historic buildings are often handcrafted, but even the mass-produced ones are combined in individual ways and strongly underline the personality of each structure. Every effort should be made to retain and preserve these special character-defining details.

When the trim on an historic building has been allowed to deteriorate, limit removal of elements only to those so damaged they cannot be repaired; replace these in kind with materials that are appropriate to the type and style of the building.

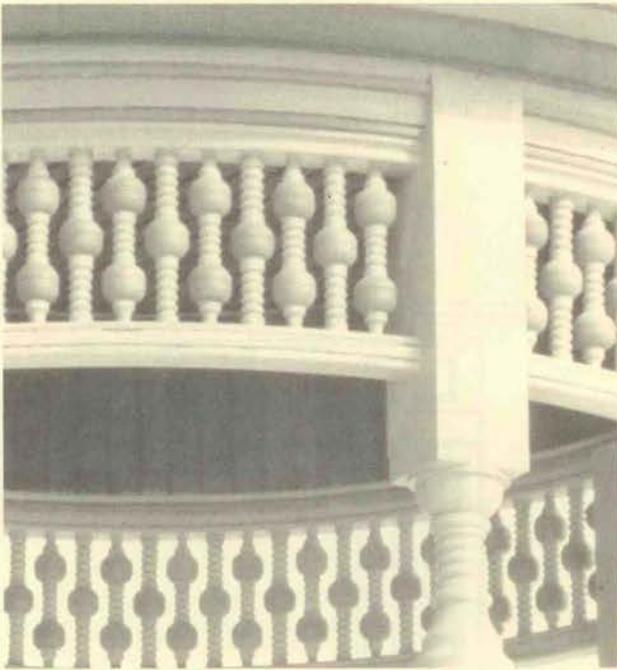
Identify, evaluate and treat the causes of deterioration. These would include

faulty flashing, leaking gutters, cracks and holes in trim materials or the surfaces they are attached to, faulty or damaged anchors, deteriorated caulking in joints and seams, plants growing too close to wood surfaces, and insect or fungus infestations.

Maintain proper drainage so water does not collect on trim surfaces or soak into trim elements.

Remove deteriorated paint to the next sound layer using the gentlest method possible. Repaint or apply other appropriate protective coatings to match existing trim surfaces.

Replacement of damaged trim elements can be difficult, since so many of them are unique; much better and certainly less expensive in the long run to maintain existing trim so it will not have to be replaced. Stripping historic trim from a building is never appropriate, even in the name of lower maintenance, since it is by these individual details that so many historic structures express their unique personalities.



Left: The beaded trim on the porch of 301 Main Street. The entire house is replete with very fine examples of trim details, of which this is but one. The spools would have been turned on a lathe and inserted into sockets above and below; this particular portion is on the round gazebo-like corner of the west front. The play of light and shadow is particularly charming.

Right: One of the carvings at the top of the stone piers of 126 Main Street's first story. These serve to lighten what would otherwise be rather a solemn storefront. They are a rare example of representative stone carving in the village's commercial district.

Opposite: A close look at the fantastic detail on the front portico of 208 Main Street. The rope molding is repeated on the doorway itself, just visible in the picture. The general effect could easily have been heavy or too-busy; but the delicacy and skill with which all these varied elements were designed and assembled, and the care with which they have been maintained, make this one of the best examples in Penn Yan of meticulous nineteenth-century imagination and workmanship.



See also...

Millwork 3-23

Paint 3-31

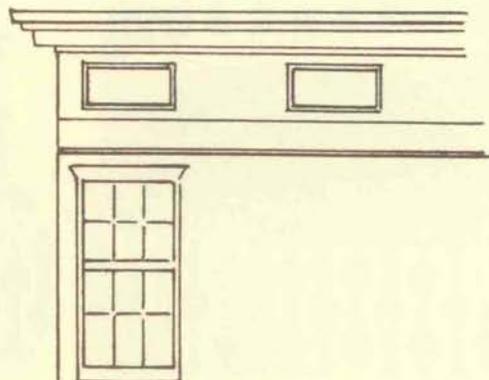
Structural elements Section 5

LOOK IN THIS SUBSECTION FOR:

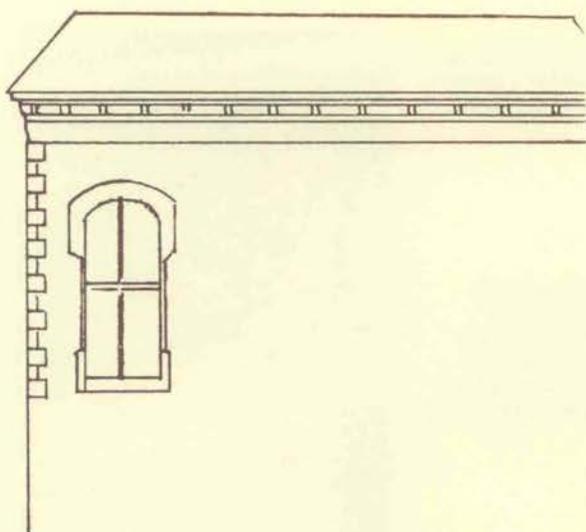
- A glossary of trim elements
- Maintenance and repair of trim elements

5-53 TRIM ELEMENTS

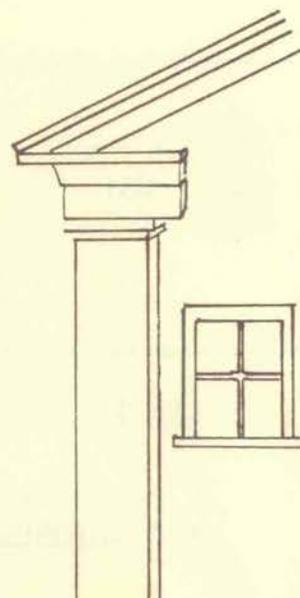
The trim on historic structures can encompass such a wide variety of elements that a pictorial glossary is appended here:



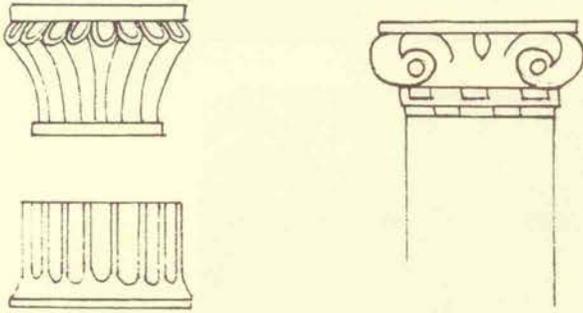
Above: A Greek Revival commercial facade, showing a window with a simple lintel, a rather narrow architrave, the frieze with two frieze windows, and a cornice; together, the architrave, frieze and cornice make up the entablature.



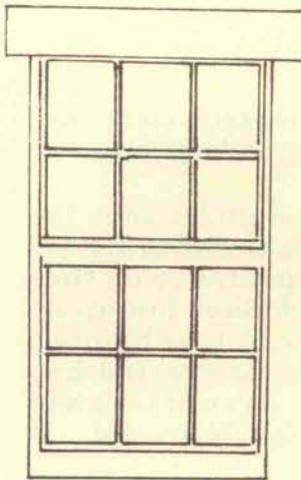
Above: An Italianate facade, showing a window rather taller than it is wide, with typical sill and crown moldings; the building has quoins at the corners and a quite simple cornice treatment.



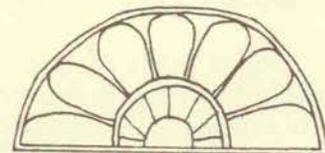
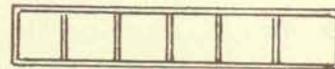
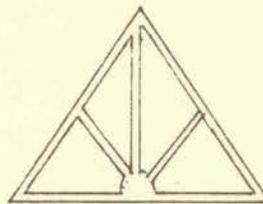
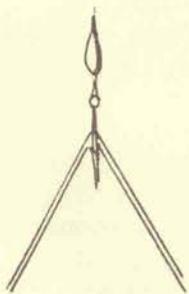
Right: A Greek Revival residential facade, showing a very simple window, wooden cornerboard (with a molding simulating the capital of a pilaster), and the entablature. The triangular space above the entablature is called the pediment. When, as here, the pediment is broken, the small piece of the entablature supported by the cornerboard pilaster is called a cornice return.



Right: Parts of a column. The top, and usually more elaborate part is called the capital; the one on the right has volutes or scroll-shaped decorations. The column on the left has grooves running its vertical length; these are called flutes, or fluting.



Left: A simple window, such as might be found on a Federal style building. It is double-hung, meaning the two halves can slide past each other to open either at the top or bottom. There are six panes in each half, giving this window a pane configuration of six-over-six. The frame is undecorated; the piece over the top of the frame is called the lintel.



Above: A pair of typical Gothic gable ornaments. The element on the left is called a finial; on the right is a decorative truss.

Above: Two elements that would be found over a main doorway. On the left is a rectangular transom with six square panes of glass, or lights. A similar vertical strip running down the side of a door is called a sidelight. The semicircular transom on the right is fan-shaped and is thus called a fanlight.



REJUVENATION

Repair of damaged trim elements follows principles established for other parts of historic buildings.

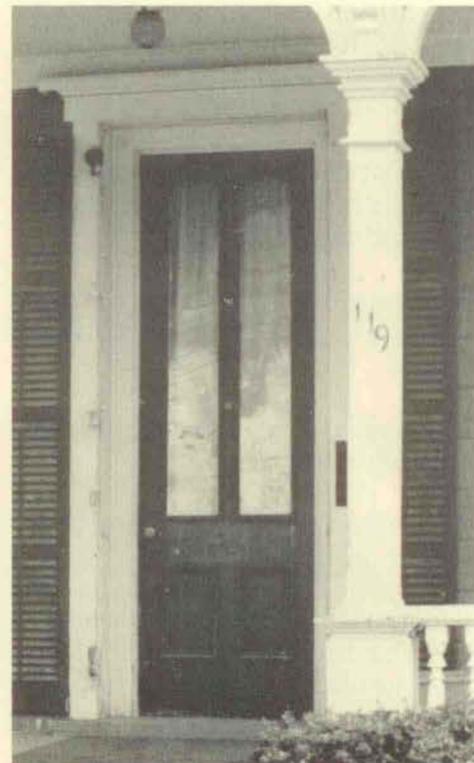
- Repair damaged trim elements by patching, piecing-in, consolidating or otherwise reinforcing the wood or other historic material using recognized preservation methods.
- Refasten loose trim elements by carefully drilling a hole and screwing the element to the structural timber beneath; countersink the screw, fill the hole, sand and repaint to blend smoothly with adjacent surfaces.
- In some cases it is possible to salvage wood elements damaged by rot, using specially formulated resins. Holes are drilled in the end grain and the resin allowed to impregnate the wood.
- If a piece of trim is too badly damaged to repair, it may be replaced with a new element made of the same material as the original. The new piece should match the rest of the trim as closely as possible. Where an identical material cannot be used for technical or economic reasons, a compatible substitute may be appropriate.
- Use substitute materials, when necessary, that look the same as the original, and only those that are physically and chemically compatible with surviving parts of the building.
- Never remove trim elements and leave the building without them.
- If a project is undertaken to replace missing trim elements, try to document the appearance of the originals by using physical, historical or pictorial evidence. A false historic appearance might be created by depending on insufficient documentation, and is to be avoided.
- If there is no way to document the exact appearance of missing trim, it may be appropriate to create new elements. Designs and techniques must be compatible in scale, material, size and color with the rest of an historic building. Do not introduce new trim elements that are incompatible with the style of the structure on which they will appear.
- When major repairs or replacement is inevitable, find a contractor who is knowledgeable about and sympathetic to historic structures and materials. The Historic Preservation Commission has a great deal of information on structures in the district and is eager to share it. Much general and specific information on maintenance and repair of old buildings and their individual elements is available at the Commission's office, in the Yates County Historical Society's library, and at the Penn Yan public library.



Trim elements with the same visual function may serve different structural needs. Far left: A cast iron pier at 116 Main Street. Near left: One of the cornerboard pilasters of 210 Clinton Street. The former is of course one of the supports of the building's facade, but the latter is pure trim, an essential feature of the building's Greek Revival style, visually supporting the entablature and cornice, but of course functionally doing no such thing. Both these features deserve proper maintenance, however; the one being metal and requiring the care appropriate to prevent corrosion, the other being wood, and needing protection from weathering and decay. Neither should be obscured, damaged or removed without replacement in kind.

Opposite: The terra cotta panel at the cornice of 121-123 Main Street. Trim elements on historic buildings may often involve materials that are relatively unfamiliar to modern property-owners. They may however often be essential to the integrity of the building, and require some study before cleaning or other routine maintenance work can safely be accomplished.

Right: The front door of 119 Clinton Street, an unusual four-bay Italianate house built in about 1856. The door itself is a single leaf, echoing the usual double-leaf door of the period by using instead two panes of glass separated by a mullion. The door is also unusual in retaining a pair of wooden shutters; these are not unique in Penn Yan, but they are rare enough to require that special care be taken to preserve them. Wooden louvered shutters, whether they are on doors or on windows, are relatively inconvenient to clean and paint, but they are a useful and characteristic feature of buildings that were originally fitted with them.



See also...

Structural materials	Section 3
millwork	3-23
paint	3-31

LOOKING AT THE LANDSCAPE

The relationship between an historic building and its site is definitely part of its individual character and needs to be thought about whenever changes are about to be made. The buildings and landscape features within an historic property's boundaries help define the personality of the structures themselves and the character of the entire neighborhood.

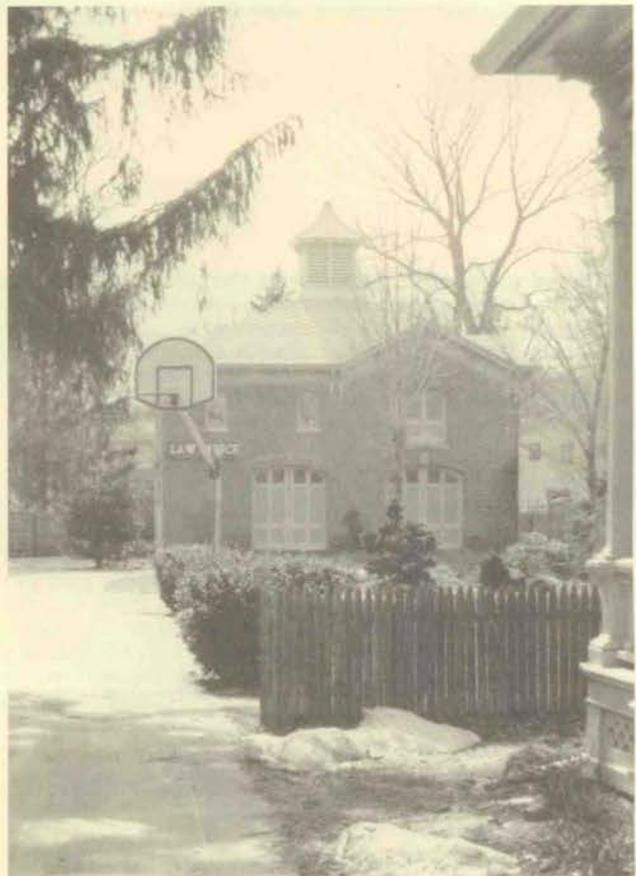
Identify site features that are important to defining a structure's overall historic personality. These might include the driveways, walkways, lighting, fences, benches, fountains and other aspects of the "hardscape"; terraces and terrain features; trees and other plantings; and of course any archaeological features important to the history of the site.

Retain the historic relationships between buildings, landscape features and open space. Avoid the following:

- removal or radical change to outbuildings or other elements of the landscape such that the historic character of the property is diminished.
- relocation of buildings or other site elements in such a way as to destroy their historic relationships.
- bringing other buildings onto the site, thus creating a false historic appearance.
- lowering or other change to the grade of an historic property.

Protect buildings and the site by providing proper drainage. Water should not be allowed to erode historic foundations, drain toward buildings or damage the historic landscape. Site drainage should not be altered in such a way as to endanger the historic elements of a property.

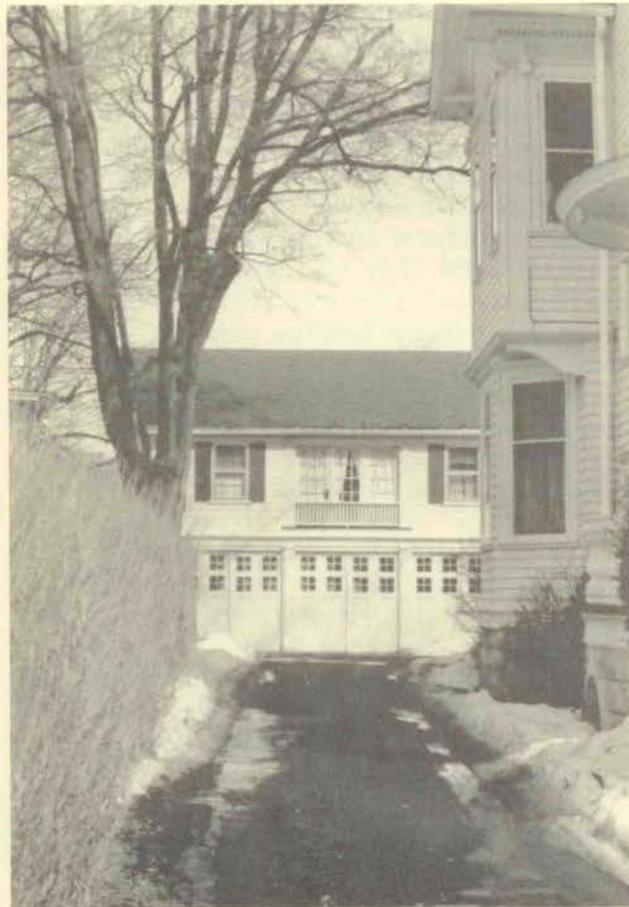
Provide continued protection of masonry, wood and architectural metals which comprise features of the landscape. Use appropriate surface treatments. Protect and maintain historic plant materials that help define the character of the property. Historic features, including iron fencing, masonry balustrades, lampposts and the like, should not be stripped. Historic plant materials, including trees, should not be removed, damaged or destroyed.



Repair landscape features using appropriate preservation techniques. If missing or extensively deteriorated features need to be replaced, do so with the same material as the original whenever possible; if a substitute material is necessary, use one that is compatible physically and visually with the original. Use existing prototypes such as walkway materials or fencing to guide the replacement work.

Opposite: The brick carriage barn of 208 Main Street, built in 1879 by George H. Lapham, nearly 15 years after the main house. Both however are in the Italianate style. Lapham was a banker, and may have wanted to underline the solidity of his position in town. In any case, the carriage house is certainly an integral part of the property, and has its own architectural distinction.

Right: The carriage house of 309 Main Street, built at the same time and in the same unusually rich Colonial Revival style as the main house. Since they were both constructed in 1909, it may be that this building was erected not as a carriage house but as a garage. It is one of a group of such structures that has two fronts, one onto Main Street and the other onto Linden Street; this latter was lined on one side with coach houses and on the other by the small homes of coachmen and other working people, many of them servants in the big houses on Main Street. Thus these barns have a dual significance, architectural and sociological, and illustrate the strict social stratification of the time in which they were built.



See also...

Structural materials Section 3
Design elements Section 4

LOOK IN THIS SUBSECTION FOR:

- Structural elements in the landscape
- Plants in the historic landscape
- Changes of use that affect the site
- The neighborhood

THE HARDSCAPE

The structural elements that go to define an individual landscape are sometimes called the "hardscape." These include the main structure itself, outbuildings, paths and walkways, drives, arbors, benches, fountains and other water features, fences, and perhaps most important of all, the web of spatial relationships created as the sum of all these parts.

The individual personality of an historic property is defined not only by the style and features of the main structure, but by the surrounding minor structures and the way they are interrelated. Try to identify those elements of the hardscape that contribute to the historic character of the property; then retain and preserve them. For example, items like hitching posts and mounting blocks are evocative of the past and should not unnecessarily be disturbed.

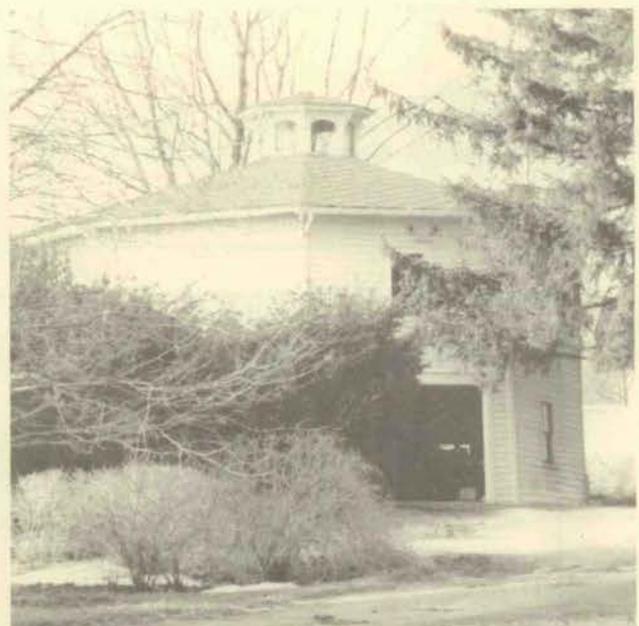
Historic outbuildings such as carriage houses, well houses, garden houses and gazebos are subject to the same guidelines as residential structures and commercial buildings. All the same rules apply as to preservation of historic materials and maintenance of stylistic elements.

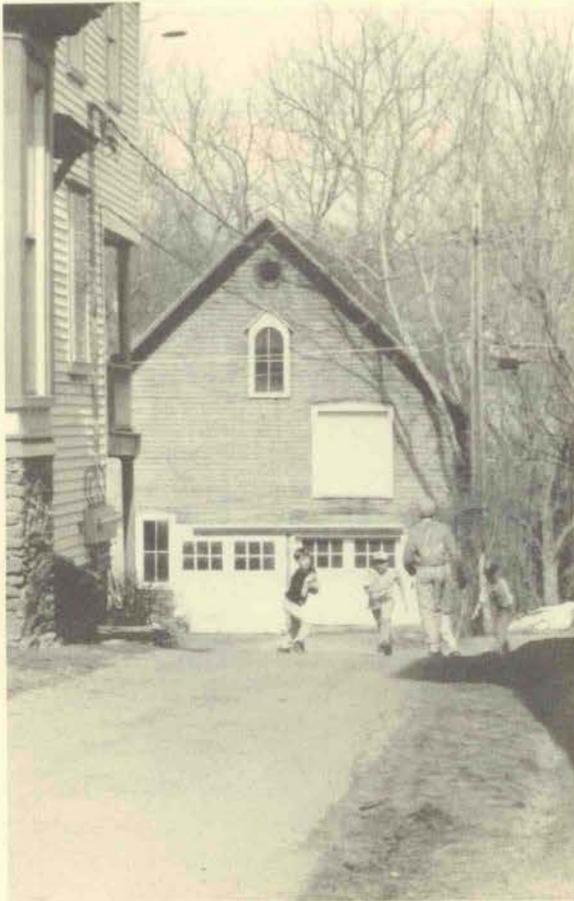
The location of historic driveways and footpaths that are visible to the public should not be altered without excellent and compelling reason. Slate sidewalks are vanishing quickly from the local area, for example, and their removal is generally discouraged.

Practically all village houses were constructed with fences around the yard, at least on the street side. Very few of these remain, and they should be scrupulously maintained. New fences require a Certificate of Appropriateness if they are visible to the public. They

should not alter the historic character of a property. They should not be physically attached to historic buildings and should conform in style and material to the general historic nature of the property and the neighborhood.

Village zoning and safety codes apply especially to items such as those in the landscape which are outdoors and might impinge on others' rights. Boundary line setbacks for fences and new outbuildings; safety railings; structures to improve accessibility; and other such issues frequently fall into the purview of village code enforcement as well as that of the Historic Preservation Commission. Conflict is rare; the Commission can usually help when it becomes necessary to alter a design for code reasons without destroying a property's historic integrity.





Left: The carriage house of 171 Main Street, built at about the same time as the main house in 1876. The basic style of the latter is Italianate, and this building has a tall arched window similar to those in the tower of the main house; however, it has a pointed "Gothic" molding over it, and this with the very steep pitch of the roof give the barn quite a different personality from the very exuberant design of the house. Its position at the end of the driveway is, obviously, a result of its original function. Apparently its builders kept their own horses as well as a carriage, since the barn has a hay-loading door. This building is one of a number of outbuildings in Penn Yan that give a very vivid picture of the social arrangements at the time they were built.

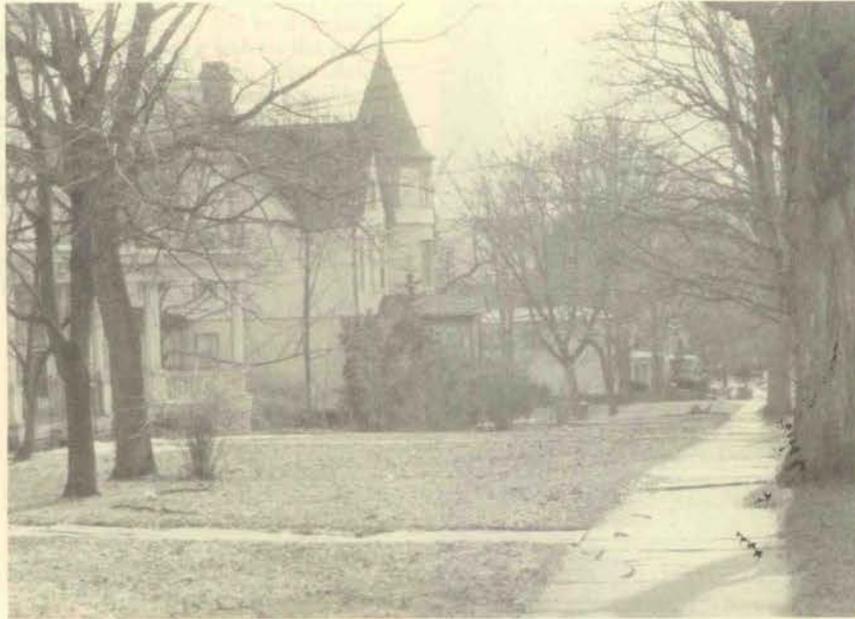
Opposite: The carriage barn at 312 Clinton Street, the only octagonal structure in Penn Yan. It was built in 1855 by Myron Hamlin, on a lot between Clinton Street and North Avenue, where Hamlin intended to build a house. After building the barn and planting a row of cottonwood trees, he changed his mind and bought a house on Main Street. Darius Ogden bought the lot with the carriage barn, and gave half of it, along with a new house on Clinton Street to his son as a wedding present. The octagonal barn was moved over behind the house and there it has remained. Its restrained Italianate decoration, with brackets and elegant cupola, as well as its unique shape, define its own historic character and contribute strongly to the character of the property on which it now stands.



Above: The coach house of 309 Main Street, built about 1909. This is the Linden Street side of the building, which is one of several such structures belonging to Main Street houses. The upper story of this building was probably always intended as a living space, possibly originally for a coachman or chauffeur.

See also...

Structural materials	Section 3
Elements of design	Section 4
The neighborhood	5-65



THE SOFTSCAPE

When most people think of landscaping they think first of the plants that make up what is sometimes called the "softscape" to distinguish it from the structural elements discussed in the preceding pages. Historic landscape design is a professional field in itself, and alterations to the plant materials in an historic landscape should not be undertaken lightly.

Changes in landscaping that alter the public appearance of an historic property require a Certificate of Appropriateness.

Restoration of the historic landscape should not be undertaken without sufficient documentation, whether it is physical, historic or pictorial. By the same token, plants that contribute to the overall historic character of a property should not be removed or damaged. This is in practice applicable to trees and other long-lived plants, which may form with the hardscape the skeleton of the original site plan.

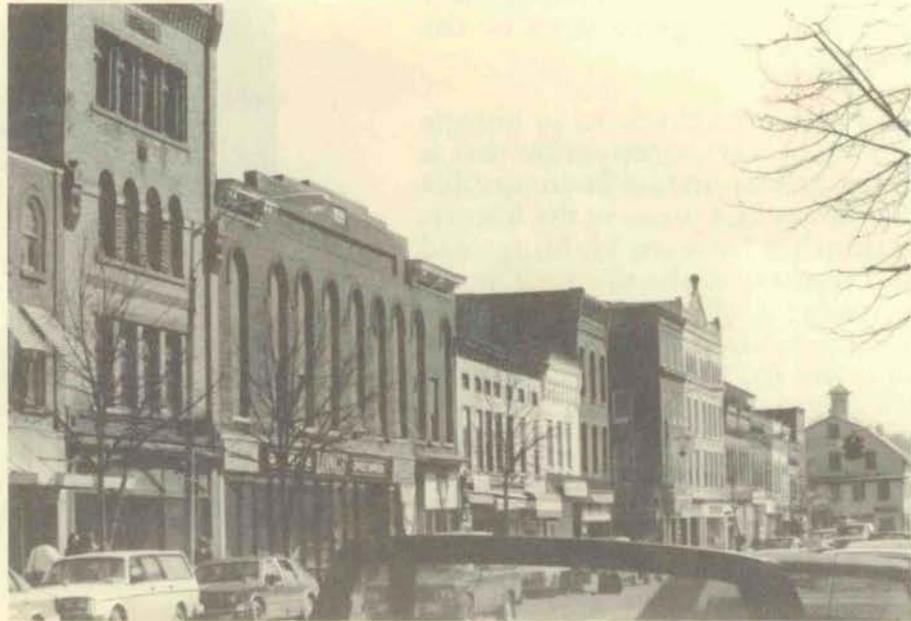
During the Victorian period particularly, the landscape was designed integrally with the main structure and its outbuildings, and accurately reflect the social arrangements of the time. These considerations are not by any means negligible.

Almost no historic structure was built with the intent to obscure the foundation with shrubs; the lawnmower was not in common use in the United States until after the Civil War; few of the alien landscape cultivars now so common had been developed at all in the nineteenth century, and many plants popular then are unavailable now. For these reasons and others it is impractical in most cases even to consider true restoration of the historic landscape, especially in a village setting. Any changes in the landscape intended to enhance a property's general and historic character should be very carefully planned, along with a schedule of maintenance that will keep the new landscape looking its best.



Left: A double row of spruces framing a monumental view of a North Avenue house, built sometime before 1852 in the Italianate style, one of several residences put up at the village's edges as "country estates" for the well-to-do.

Opposite: Looking west along the south side of Clinton Street. The large trees along the side of the street make this one of the most pleasant neighborhoods in Penn Yan. The village has several such neighborhoods, reminding one of the era when every small town had its tree-shaded streets. The trend toward replacing large species with small ones to accommodate utility wires robs such neighborhoods of their dignity; to be resisted as well, however, is the practice of mutilating street trees for the passage of wires.



See also...

- The building site 5-57
- Structural elements 5-59
- The neighborhood 5-65

Above: The east side of Main Street's commercial district. The trees are nonhistoric, in the sense that there were no trees downtown at the time most of the stores were built; but in the absence of the wooden awnings that once shaded the sidewalk, the trees provide an amenity that would be sorely missed.

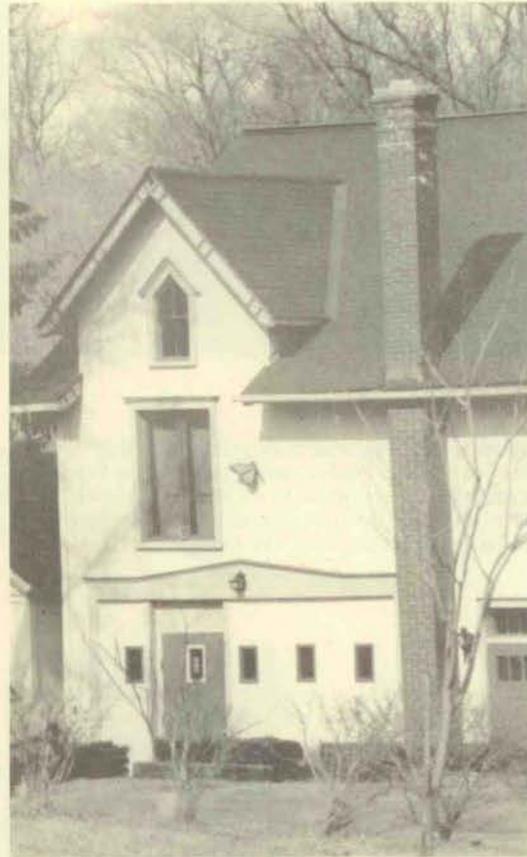
GUIDING CHANGE

A building site containing an historic structure may be severely altered by a change of use unless a great deal of care is taken to prevent it. It should be remembered that the entire property is in the Historic Preservation District, not just the main building. A proposed change to any exterior aspect of such a property that is visible from a public way must be reviewed by the Commission and a Certificate of Appropriateness must first be obtained.

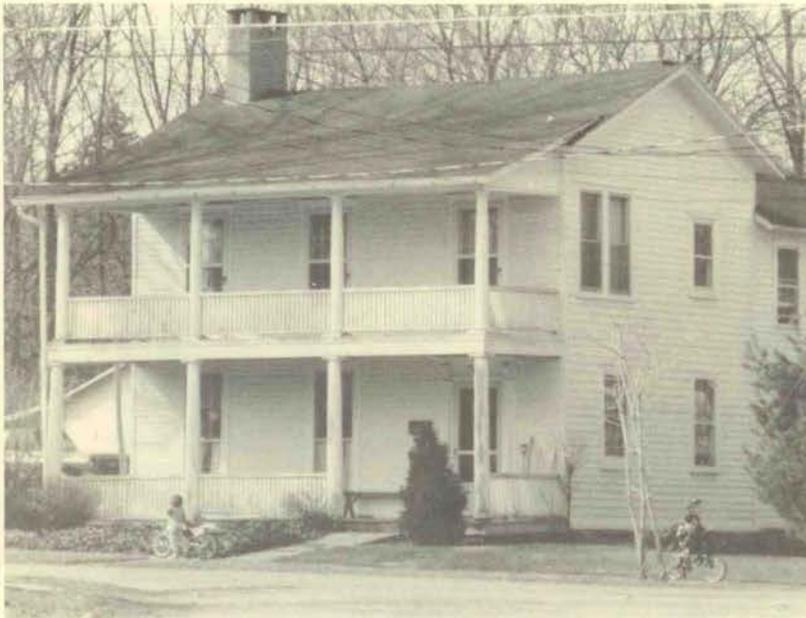
When a change of use requires new onsite parking, loading docks, ramps or other site changes, they should be as unobtrusive as possible to avoid damage to the features of the site that help define its historic character. Parking should not be added directly adjacent to an historic building where automobiles may cause damage to it or to the landscape.

A new exterior addition to an historic building, or new construction that is adjacent to one, should be compatible with the site and preserve the historic relationship between buildings and other features of the site such as the landscape and open space. New construction should not be introduced into an historic site if it is incompatible with original features in size, scale, design, materials, color or texture, or if it destroys historic relationships on the site.

Buildings, additions or site features that detract from the historic character of a site may be removed. An historic structure in a group of buildings, or a feature of a building or a site that contributes to the historic character of a site should not be removed. The Historic Preservation Commission can help determine which is the case. The easiest method is to schedule consultation during the planning stage, but either way, a Certificate of Appropriateness must be obtained before work can begin.



Above: The former carriage house of 215 Main Street, built about 1877, about the same time as the main house. The building has been converted into apartments without removing any of the exterior details that define its style. This is of course a much less elaborate example of Victorian Gothic architecture than the main house, but it retains the vertical siding, Gothic moldings and decorated vergeboards that make both structures so distinctive.



Left: A change of use repeated in one way or another in many village buildings: a private house that was once a commercial structure. This North Avenue house was built before 1850 as a hotel and used for this purpose through several decades of the nineteenth century, in the time when this was Head Street and its intersection with Main Street was the village's commercial heart. Particularly in this neighborhood, several residences have been created in former stores and in at least one case a former blacksmith shop.

Right: 24 Main Street, an example of new construction replacing an old building; after the 1840 original was destroyed in a 1987 fire, the owners rebuilt. They did not attempt to recreate a copy of the much larger and more elaborate original, but did use light-colored brick with darker trim, and kept the rounded corner in homage to a much-loved landmark.



Right: A more distant view of the former carriage house on the opposite page, showing its relationship to the main house. A driveway leads down to it and opens up into ample off-street parking. This can often be a problem when single-family residences are converted into multiple-family rentals, and should always be considered when such changes are proposed. Avoid situations where cars must be parked on the street or, worse as far as the historic property is concerned, on the lawn.

See also...

The building site 5-57
 Structural elements 5-59
 The neighborhood 5-65





THE LESSONS OF TIME

The relationships between buildings and open space in an historic neighborhood are as important as those within an individual property. The properties within Penn Yan's Historic Preservation District are on the National and State Registers of Historic Places. Such districts are not defined lightly; they are cohesive units, with many parts adding up to a whole that is greater than their sum. Rehabilitation plans dealing with historic neighborhoods such as Penn Yan's should take cognizance of the fact that changes to a single structure can have enormous impacts on neighboring structures, and these impacts must be considered in advance.

Identify, retain and preserve buildings, streetscapes and landscape features that are important in defining the overall historic character of the district or neighborhood. Such features may include streets, alleys, paving, walkways, street lights, signs, benches, parks, trees and gardens. Removal of or radical change to such features can

severely diminish the character of the neighborhood.

Retain the historic relationship between buildings. Streetscape and landscape features such as a town square, row houses, a coherent commercial block, a park or a row of mature shade trees should be preserved. Destroying historically significant features through such actions as widening existing streets, changing paving materials, introducing inappropriately located new streets or parking lots, unnecessary removal of street trees or intrusions on parks and open spaces should be avoided.

Removal or relocation of historic buildings or streetscape features is almost never appropriate.

Allowing the deterioration of historic structures and landscape features by neglect is nearly as destructive as permitting their deliberate demolition.

Replacement of an entire feature of a building, streetscape or landscape when it can be repaired is discouraged.

Limited replacement of deteriorated or missing parts using compatible materials may be appropriate.

Removal of an unrepairable building or streetscape feature should be followed by its replacement; the new feature should convey a similar visual appearance to the original, and should fit well into its surroundings. Inappropriate materials for replacement features should be avoided; for example, replacing a picket fence along a public sidewalk with a chainlink fence is generally inappropriate. The size, scale, color and texture of the new building or feature should be compatible with the rest of the neighborhood.

New parking lots should be as unobtrusive as possible, on side streets or at the rear of buildings. Shared parking by several businesses can

eliminate the need for multiple lots scattered at random. Removal of historic plantings, relocation of paths and walkways and the blocking of alleys is discouraged.

The principles outlined in this and previous sections echo a familiar theme: change may be inevitable, but it is not uncontrollable. On a larger scale, modern planning theory regards this as axiomatic; here in an intimate village setting, respect for the past and its lessons has led to the creation of the Historic Preservation District. The Commission's task is to keep within bounds the inevitable flow of change; and, as far as is humanly possible, to prevent it from sweeping the present and future away with the past.

Right: A view north up the east side of Main Street. This vista changed a great deal during the 19th century, and lost much when the great Presbyterian church burned in 1968. Fire has reshaped this neighborhood more than once, though, beginning in 1841 when one consumed the very first frame house in the village, built by Abraham Wagener after his father's death in the summer of 1799. The Wagener house stood where the brick building second from the right now stands.



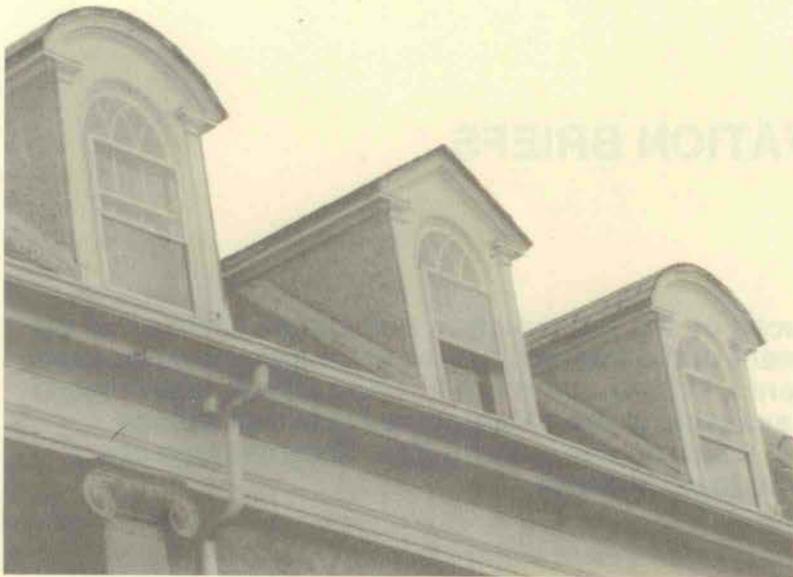
Opposite: The view south down the east side of Main Street's commercial district. This neighborhood too has changed since its earliest structures were built in the 1820s. It is however anchored, as it has been since the village's first beginnings as a settlement, by the mill on the Outlet. The present mill was built in 1824 on the site of one erected in 1800 by Abraham Wagener; even though when the bridge was built in 1884 the mill was moved back 17 feet, it still completely dominates the foot of Main Street.



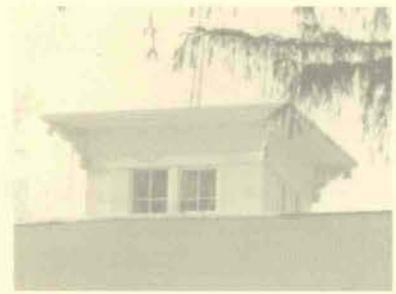
Right: A carriage mounting block on Hamilton Street near the corner of Clinton. A few of these still survive, as do some hitching posts, to remind us of the days when horses provided transportation and a lady needed to get into a carriage without going too far into the muddy street, and without showing too much ankle.



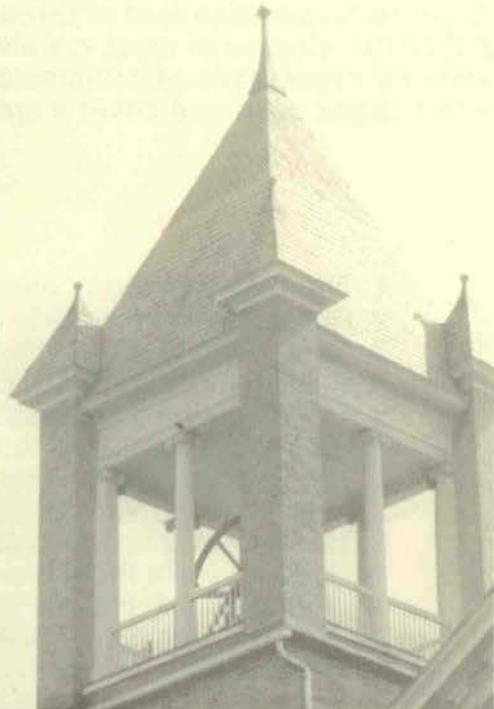
APPENDIX



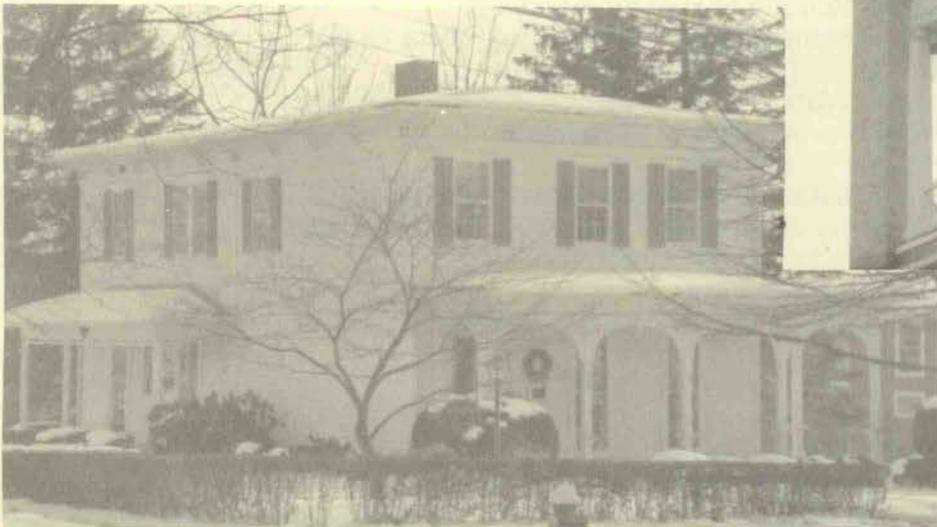
166 Main Street



302 Clinton Street



Baptist Church, 224 Main Street



225 Clinton Street



158 Main Street



349 Main Street

PRESERVATION BRIEFS

This series of publications is produced by the Preservation Assistance Division of the National Park Service, U.S. Department of the Interior. Any of them may be purchased from the Superintendent of Documents, U.S. Government Printing Office, Washington DC 20402. Copies of most are also available at the office of the Penn Yan Village Historic Preservation Commission, 3 Maiden Lane in Penn Yan. They average about eight pages each and cover a specific topic in depth.

1. The Cleaning and Waterproof Coating of Masonry Buildings
2. Repointing Mortar Joints in Historic Brick Buildings
3. Conserving Energy in Historic Buildings
4. Roofing for Historic Buildings
5. The Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra Cotta
8. Aluminum and Vinyl Siding on Historic Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings
15. Preservation of Historic Concrete
16. The Use of Substitute Materials on Historic Building Exteriors
17. Architectural Character
18. Rehabilitating Interiors in Historic Buildings
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating and Cooling Historic Buildings
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement and Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs

FURTHER READING

The Historic Preservation Commission is working to put together a library of information that is easily accessible to village property owners. Following is a list of some of these publications, all in leaflet or other short form, and all available at this writing:

House Notes:

- Wet Basements
- Insulating Tips
- Attic Ventilation
- Maintaining Your Roof
- Windows: Maintenance, Repair or Replacement
- Asbestos
- Roofing
- Synthetic Siding
- Why Can't I Use Vinyl Siding
- Lead Poisoning
- Building Permits
- Refinishing Interior Woodwork
- Buying an Older House
- Histoplasmosis
- Jonathan Child House Columns are Restored
- Fire Prevention
- Energy Efficiency for All Seasons
- Bathrooms in Historic Houses
- Spring Checklist
- The Air You Breathe
- The Chimney
- Choosing the Right Paint
- Abrasive Cleaning
- Gutter Talk
- Exterior Painting
- Graffiti Removal Techniques on Historic Structures
- Foundation Plantings
- Appropriate Landscaping for Your Old Home
- For the Love of Trees
- Building Inspection Checklist

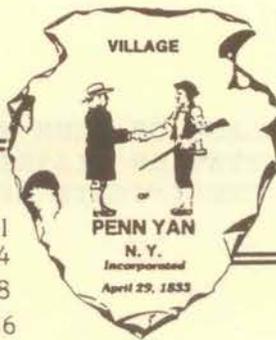
Preservation League Technical Series

Property Owner's Guide to Paint Restoration and Preservation
Guide to Storefront Rehabilitation
Local Preservation Legislation

Preservation Tech Notes

Museum Collections
Restoring Vine Coverage to Historic Buildings
Restoring Metal Roof Cornices

Village of Penn Yan



on Keuka Lake

COMMISSIONERS

Myron A. White, Chair	536-3101
Alvin J. Spader	536-3934
Sue Walker	536-3368
Margaret Popper	536-5636
Frances M. Dumas	536-8748
Elliott Vorce	536-4969

P. O. Box 426

Phone 315 536-3015

PENN YAN, NEW YORK 14527

Dear Applicant:

The general goals of the Village of Penn Yan's Historic Preservation District Law are:

- . To protect, enhance, perpetuate and use areas of special historic or aesthetic interest which give the Village its character.
- . To safeguard the Village of Penn Yan's historic, aesthetic and cultural heritage.
- . To stabilize and improve property values.
- . To foster civic pride.
- . To protect and enhance the Village's attractions to tourists and visitors.
- . To develop and strengthen the economy of the Village.
- . To promote the use of historic districts.

Penn Yan's Historic Preservation District Ordinance is available at the Village Office. The ordinance requires owners of property within the Historic District to submit an Application for Certificate of Appropriateness to the Historic Preservation Commission (an agency of municipal government) whenever any exterior change is planned to an Historic District property. An approved Application results in the granting of a Certificate of Appropriateness for the proposed work, which may then proceed.

Applicants should remember that the Commission's decisions will be based entirely on what is presented -- verbally, graphically and in writing. The design review procedure must require enough information to enable the Commission to make a fair decision. The "SUBMISSIONS" section of the Application form provides a checklist of the types of information which are mandatory for inclusion with the Application. These plans, specifications, drawings, samples, etc. should be attached to the 4-page application.

Applicants are urged to contact the Historic Preservation Commission for assistance in planning exterior changes, researching information, and/or completing the Application. The Commission meets every second and fourth Monday at 7:00 P.M. in the Village Office to review applications and conduct business. The applicant is encouraged to attend to present a proposed project as well as to learn about the administration of Penn Yan's Historic Preservation District.

VILLAGE OF PENN YAN
HISTORIC PRESERVATION DISTRICT COMMISSION
APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

1. APPLICANT

Name: _____

Address: _____

Telephone: _____

2. PROPERTY

Address: _____

Date Acquired by Current Owner: _____

Status: Within Historic District ()
Designated Local Landmark ()

Use: Current: _____

Proposed: _____

3. PROPERTY HISTORY (See Building/Structure Inventory Form for
your property, available at Penn Yan Village Office)

Date of Original Construction: _____

Original Architect/Builder: _____

History of Use: _____

History of Alterations: _____

4. PROPOSED WORK

Check appropriate boxes:

New Construction (Please submit items A, B, C, D, and E under "SUBMISSIONS CHECKLIST" below.)

Demolition (Please submit items A and E under "SUBMISSIONS CHECKLIST" below.)

Exterior remodeling (Please submit items B, D and E under "SUBMISSIONS CHECKLIST" below.)

Color Change (Please submit items B, C, D, and E under "SUBMISSIONS CHECKLIST" below.)

Landscaping (Please submit item A, plus D or E under "SUBMISSIONS CHECKLIST" below.)

Signage (Please submit items A, B, D, and E under "SUBMISSIONS CHECKLIST" below.)

Other (Please provide detailed description in #6, SCOPE OF PROPOSED WORK, and supply full information about project.)

5. SUBMISSIONS CHECKLIST

A. Plot plans to scale showing existing and proposed construction and/or demolition.

B. Specifications.

C. Samples of materials.

D. Drawings or sketches, with measurements.

E. Photographs.

FAILURE TO PROVIDE NECESSARY INFORMATION MAY BE CAUSE FOR DENIAL OF APPLICATION.

6. SCOPE OF PROPOSED WORK

Description of work: _____

Reason for Work: _____

Who will be involved in the proposed work? (Please specify.)

Architect/Engineer: _____

Contractor: _____

Property Owner: _____

Other: _____

Construction Schedule: _____

7. RELATED INFORMATION/COMMENTS

OWNER OF BUILDING: _____

ADDRESS OF OWNER: _____

OWNER'S TELEPHONE NO.: _____

***SIGNATURE OF OWNER: _____

***SIGNATURE OF APPLICANT: _____

DATE: _____

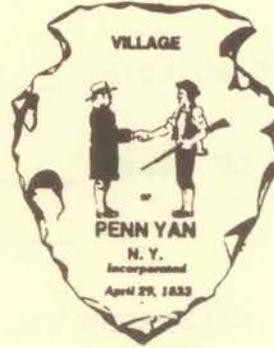
DESREV.7/24/90

APPROVED _____
Historic Commission

DENIED _____
Historic Commission

DATE _____

THE HISTORIC DISTRICT COMMISSION OF THE
VILLAGE OF PENN YAN has issued this
CERTIFICATE OF APPROPRIATENESS



TO _____

FOR _____

FOR _____

AT _____

ON _____

THIS WORK HAS BEEN REVIEWED AND MEETS THE REQUIREMENTS OF
THE HISTORIC DISTRICT COMMISSION FOR PRESERVATION AND
ENHANCEMENT OF THE HISTORIC AND CULTURAL CHARACTER OF
THE VILLAGE OF PENN YAN.

For the Commission

Chairperson, Historic District Commission

This Certificate must be prominently displayed on the property or premises to which it pertains indicating that a Certificate of Appropriateness has been issued.

Cover drawing by Patricia Dios:
The Court House Park, 1923

Printed by
Tillman Press, Inc.
Penn Yan, New York