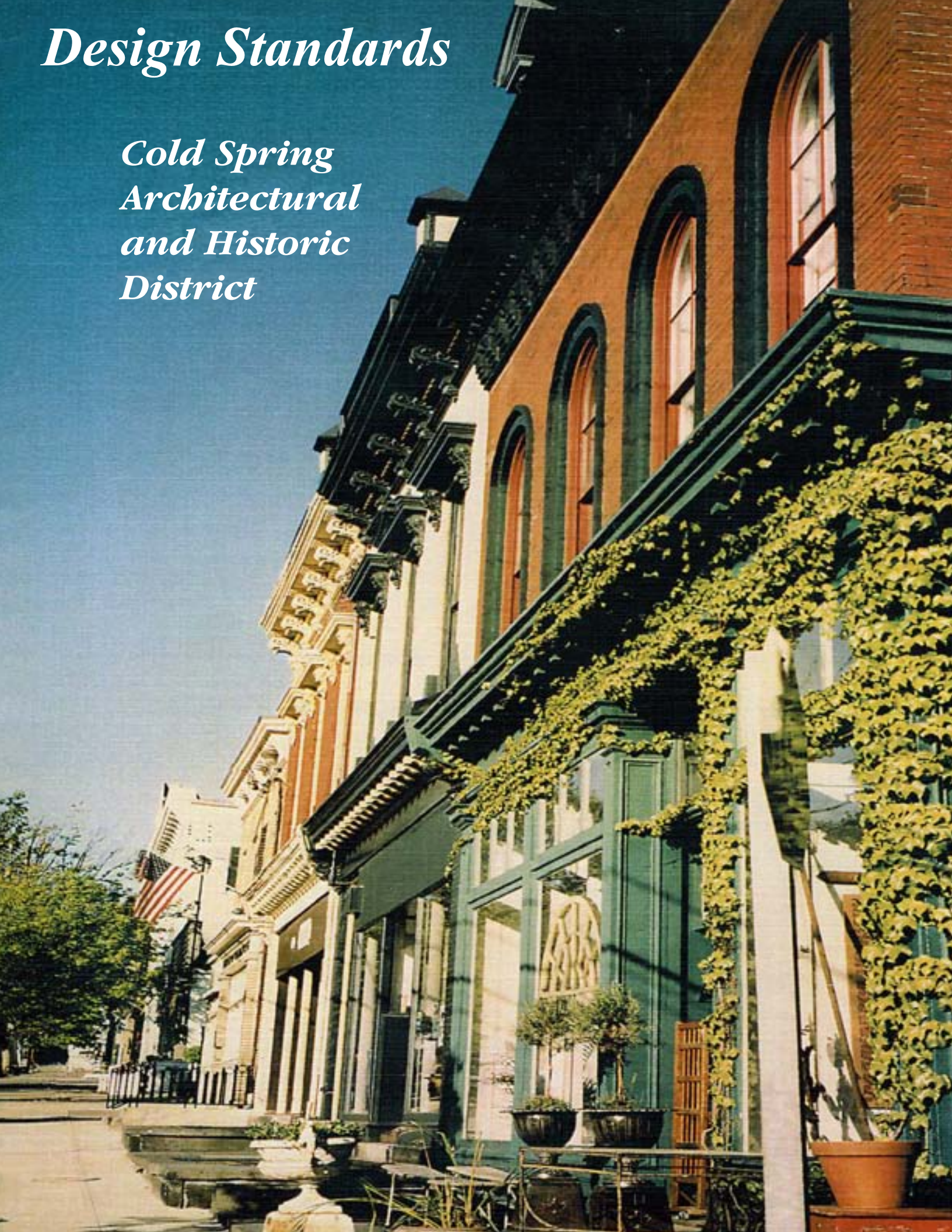


Design Standards

Cold Spring Architectural and Historic District



Design Standards
for the
Architectural and Historic District
Village of Cold Spring, New York

Anthony C. Phillips, *Mayor*

***Trustees:* Anthony Patinella, Edward T. Mancari, Harold D. Kane, Jr.,
Thomas R. Valentine**

prepared by

The Cold Spring Architectural and Historic District Review Board

Al Zgolinski, Chairman Pamela Colangelo, Joseph Etta, Elizabeth Hynes, Judith McConnell

Consultant: Stephen Tilly, Architect, Dobbs Ferry New York

September, 1999

Acknowledgements

The Historic District Review Board wishes to thank and acknowledge the generous contributions of the following people, without whom the Design Standards could not have been completed:

Charlotte Eaton	Putnam County Historical Society and Foundry School Museum
Minette Gunther	Putnam County Historical Society and Foundry School Museum
Donald H. MacDonald, Jr.	Village Historian
Donald MacDonald	Architect
Mary Rice	Landscape Architect
Mary Saari	Village Clerk
Glenn Watson	Badey & Watson, Surveying and Engineering PC
Joshua Zinder	Architect
Chris Van Zutphin	Photographer

note: all contemporary photographs are by Douglas Emilio, Elizabeth Martin, and Stephen Tilly, of Stephen Tilly, Architect, unless otherwise credited. Historic photos have been provided by the Putnam County Historical Society and Foundry School Museum.



Preparation and publication of these guidelines were financed in part with Federal funds from the National Park Service, Department of the Interior, and administered by the New York State Office of Parks, Recreation and Historic Preservation. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior nor is there any recommendation or endorsement of commercial products by the Department of the Interior.

Regulations of the U.S. Department of the Interior strictly prohibit unlawful discrimination in Federally assisted programs on the basis of race, color, national origin, age or handicap. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of Federal assistance should write to:

*Director, Equal Opportunity Program
U.S. Department of the Interior
National Park Service
P.O. Box 37127
Washington, D.C. 20013-7127*



Historic Cold Spring as depicted on an early 20th century postcard

TABLE OF CONTENTS

P. 2	<i>Introduction</i>
P. 2	<i>How the Law Affects Everyone in the District</i>
P. 3	<i>The Review Board</i>
P. 6	<i>Applicants Frequently Ask</i>
P. 8	<i>The Evolution of Architectural Styles in Cold Spring</i>
P. 15	<i>Design Standards</i>
P. 16	<i>Chapter A--Standards: A to Z— guidelines for various building components and features of structures .</i>
P. 36	<i>Chapter B--Demolition and New Construction—requirements for approval of demolition of an existing structure and standards concerning construction of new structures and additions.</i>
P. 41	<i>Chapter C--Signage—standards for signs, banners and commercial flags.</i>
P. 46	<i>Chapter D--Streetscape—standards concerning structures and appurtenances located on sidewalks.</i>

Appendices

P. i	<i>Sample Application Forms</i>
P. iii	<i>Glossary of Terms</i>
P. v	<i>Cold Spring History</i>
P. vii	<i>Color</i>
P. xi	<i>Internet Resources</i>
P. xiv	<i>Helpful Publications</i>
P. xvii	<i>District Map</i>

INTRODUCTION

The Cold Spring Village Board of Trustees established the Architectural and Historic District on July 13, 1976. The legislation, adopted as Chapter 64 of the Cold Spring Village Code, was an expression of civic pride in the unique architectural, historic and scenic qualities of the Village that the Board wished to protect from further loss. This law also created the Historic District Review Board whose responsibility was to review and determine the appropriateness of changes to structures within the Village. These Standards are to assist prospective applicants in understanding the thinking of the Board regarding the acceptability of changes that may be contemplated.

Purpose:

The Village Board of Trustees clearly stated their objectives in paragraph 64.1.B of the legislation:

1. *Protect, enhance, perpetuate and preserve historic resources within the District;*
2. *Safeguard the Village of Cold Spring's historic, aesthetic, architectural and cultural heritage as reflected in the improvements located within the District;*
3. *Improve and enhance property values within the District;*
4. *Foster civic pride in the beauty and architectural achievements of the past;*
5. *Protect and enhance the attractiveness of the Village of Cold Spring to residents, visitors and business interests.*
6. *Strengthen the economy of the Village of Cold Spring; and*
7. *Promote the use of the District for the education, pleasure and welfare of the people of the Village of Cold Spring.*

We know that our Village is unique. The surrounding natural beauty and special local heritage attract numerous visitors. A carefully maintained historic district suggests stability to potential investors and lenders. When an entire community invests in preservation, everyone benefits.

How the Law Affects Everyone in the District

Your proposal must be reviewed by the Historic District Review Board and receive a Certificate of Appropriateness if you own or lease property in the Architectural and Historic District and plan to:

- 1) *make any changes to the existing structures;*
- 2) *demolish an existing structure; or*
- 3) *build a new structure.*

Within the limits of the District, you will have to submit your plans to the Historic District Review Board for review and approval when...

- 1) The change is on the *exterior* of the structure and is *visible* from the contiguous street in the District.
- 2) The change is *not* considered *maintenance*.

These Design Standards are intended to assist anyone within the District contemplating the changes described above. Therefore, they have two purposes:

1. To provide Village officials, architects, contractors, property owners and those leasing property a manual by which to gauge what the Review Board will consider “appropriate” to the District.
2. To provide the Review Board with standards to follow in the review process in order to establish an objective basis for decision making.

The Review Board

Five volunteer Board members are Cold Spring residents; three of them live in the Architectural/Historic District. Appointed by the Mayor and Village Trustees, Board Members bring a range of preservation skills, wisdom and inventiveness to their review duties.

The Review Board prefers to work with an applicant early, explaining the intent of the regulations it administers and helping to develop an appropriate approach for a proposed change. While individual Board members can help you with this manual or explain procedures, they may not have private discussions with you on the content of your application. Discussion of your proposal should occur at a scheduled meeting of the Review Board.

Financial help in the form of tax credits against Federal tax obligations are available for substantial renovations of pre-1936 commercial properties that following the Secretary of the Interior’s Standards for Rehabilitation. Properties on the National Register or in certified Historic Districts are eligible for larger tax credits. Proposals that would extend these credits to historic residences are pending before Congress. See the Appendices for more information.

How It Works...

Cold Spring Architectural and Historic Review Board

1. Building Inspector

- First point of contact to determine if a submission to the Review Board is required.
- Focal point for all building permits in the Village.
- Contact through Village Clerk at Village Office, 85 Main St.

2. Review Board Workshop Meeting (optional)

- Informal discussion of your project; review of ideas, concepts, recommended approaches and available resources.
- Make appointment with the Village Clerk at least one week in advance of the monthly workshop meeting scheduled the 4th Wednesday of each month at Village Office, 85 Main Street, 8PM.
- Experienced in restoration practices, Board members offer help in selecting construction methods that are economical, sound and appropriate to the District's historical and physical context.

The Review Board cannot officially recommend preservation professionals or restoration artisans. We urge you to seek out this kind of specialized help. Please see the Appendices for a list of organizations that may be able to direct you to appropriate professionals and trades people. The Appendices also list helpful publications and information sources, including those on the internet.

3. Official Review Board Meeting

- Obtain an application form and instruction sheet at Village Office or see Appendices.
- Public hearing, if required, will be scheduled.
- Submit application at least one week prior to meeting.
- Meetings are held on the 2nd Wednesday of each month at Village Office, 85 Main Street, 8 PM.

Review the instruction sheet carefully as it describes all of the requirements for submission to the Review Board. The importance of providing a complete application cannot be sufficiently emphasized. Incomplete forms and missing information will delay the process.

4. Public Hearing

- Hearing to receive public input on proposed changes deemed by the Review Board to be significant enough to require the opportunity for the public to comment.
- Hearings will be scheduled by the Review Board and held at Village Office, 85 Main Street, 8PM.

Examples of this include: large additions to buildings such as added wings, significant alterations to existing building, new construction, demolition and controversial proposals where public interest would be expected.

5. Certificate of Appropriateness

- Received after the Review Board approves your plans.

The Certificate of Appropriateness is the Review Board's official approval of an application and gives the Building Inspector permission to issue a Building Permit if all of the other approvals are in place. A Building permit must be received within two (2) years of the date of the Certificate or else it will be automatically revoked and you must reapply. The work approved by the Certificate must be completed within five (5) years or else it will be automatically revoked and you must reapply.

6. Construction and Inspections

- Building Inspector will verify that construction follows approved plans.

It is critical that the work is performed as approved. Any proposed deviations from the approved plans must be approved by the Review Board prior to the changed work being performed. It is always easier to ask the Building Inspector first rather than having to remove unauthorized work.

Applicants Frequently Ask

- 1) What does the term *structure* include?

The term “*structure*” as used in these standards is the same as the word “*improvement*” in the Code. Paragraph 64-2 explains further what is meant by these two words: ...*including but not limited to houses, stores, warehouses, churches, schools, barns, fences, outhouses, pumps, gravestones, light fixtures, outdoor signs, and outdoor advertising fixtures.*

- 2) What is meant by *maintenance*?

“*Maintenance*” is the routine repair and upkeep required by normal wear and tear, unless this repair work will change the appearance of the exterior features of a structure.

- 3) Do changes to a building’s *interior* have to be submitted for review?

No, unless these interior changes result in some change in *exterior* features.

- 4) Who determines what is “*appropriate*”, “*compatible*” or similar words?

The *Historic District Review Board* has the final say as to whether proposed building components or other features being reviewed are “appropriate”, “compatible”, etc.

- 5) What do I need to provide when I have to “*document*” something?

“Documenting” a feature or condition in order to demonstrate that it is appropriate to propose for a particular structure in Cold Spring can consist of producing:

- a) an historic *photograph, painting, engraving or other representation* of a closely similar structure in a closely similar architectural style showing the feature or condition on the structure, in the vicinity of Cold Spring, during the period of importance for this structure or the District;
- b) a validated *verbal description* of similar structure in a closely similar architectural style describing clearly this feature on the structure during the period of importance for this structure or the District
- c) copies of *illustrations from historic “pattern books”* by Hudson Valley designers and architects (see bibliography in appendices) of a similar structure in a closely similar architectural style showing or suggesting the proposed feature on the structure during the period of importance for this structure or the District.

- 6) Do handicapped accessibility improvements required by the *ADA* (Americans with Disabilities Act) or the New York State Building Code have to comply with the District guidelines?

Yes. While providing barrier-free access, improvements must not compromise historic integrity or be visually intrusive.

- 7) How can I make *emergency repairs*?

See the Building Inspector and Village Code for exemptions to required review procedures that may be permitted for emergency repairs. In general, repairs are allowed without review when a court or other agent or agency orders them to remedy a dangerous condition. If the existing condition is not being replaced in kind, the plans for the final correction of the defect must be submitted to the Review Board within 60 days of the emergency repair. See “Demolition and New Construction”.

- 8) What is the difference in the Design Standards between a “*deck*”, a “*porch*” and a “*patio*” or “*terrace*”?

A *deck* is an attached or free-standing structure with a framed floor and a railing but no solid roof. A *porch* is an attached structure, usually open or screened in but sometimes glassed-in, that has a solid roof. A *patio* or *terrace* is a landscape surface, usually masonry, that sits at grade. Landings at the top of main entrance stairs must comply with the regulations for a porch irrespective of whether or not they are covered.



This covered entry is a “porch”



An uncovered landing or stoop must comply with porch regulations

The Evolution of Architectural Styles in Cold Spring

The evolution of architectural styles in Cold Spring is not a simple or continuous progression. Traces remain of Cold Spring's eighteenth century architectural fabric that, reflecting the local economy at that time, was primarily agricultural in nature. Historic architecture in Cold Spring is by and large the architecture of the nineteenth century Hudson Valley, an era when new technologies began flexing their muscles and changing the landscape. Styles and the materials to realize those styles arrived by rail and river. Much of the building fabric still in place today was hauled up the hill from a sloop or a freight car, supplementing lumber coming down the hill from local sawmills.

In 1982 an Inventory of Historic Resources of the Cold Spring Historic District was prepared for the listing of the Hudson Highlands on the National Register of Historic Places. That inventory identifies 208 "contributing" and 11 "non-contributing" buildings. The "contributing" buildings are those that create the overall character of the District; "non-contributing" buildings are anomalies whose style, scale or character are judged to be out of character with the district. According to the Inventory, the oldest contributing structure dates from 1780, the most recent from 1940. The average building date is circa 1861, and the median circa 1860. Clearly, styles and building practices of the latter half of the nineteenth century are most important in shaping the nature of the District these Standards are designed to preserve.

Most of the District's buildings are essentially simple residential structures in wood frame or brick. Fires in 1862 and again in 1875 destroyed some earlier wood structures. The addition of decorative cornices and



Second Empire Style: asymmetrical type

other embellishments to these straightforward commercial and residential buildings is often the extent to which “style” comes into play. Retention of this core simplicity should be a goal of these Standards and the review process, guarding against an elaboration of “historical styles” or details that have no basis in history.

The Hudson Valley was home to important style-makers of the nineteenth century: Andrew Jackson Downing, his sometime assistant Calvert Vaux and Alexander Jackson Davis only the most notable. Many of the styles were imported from England, then adapted to the context of a bustling, growing young nation. In general, more formal designs based on classical motifs that were prevalent in the late 18th and early 19th century gave way to the more variegated and less classically based “Romantic” expressions that continued in one form or another into the 20th century. Gothic Revival, Italianate, Second Empire or “Chateausque”, Victorian, Queen Anne, and later, Shingle Style and Arts and Crafts are some of the terms employed to describe this rich set of choices. Designers like A.J. Davis might do buildings in 30 or 40 different “styles” in the course of a career. The tastemakers deemed some styles, like Italianate or Palazzo, suitable for town and other rustic ones, such as Gothic or Swiss Chalet, right for the country “Villa”. Some of the classically



Italianate villa on Main Street

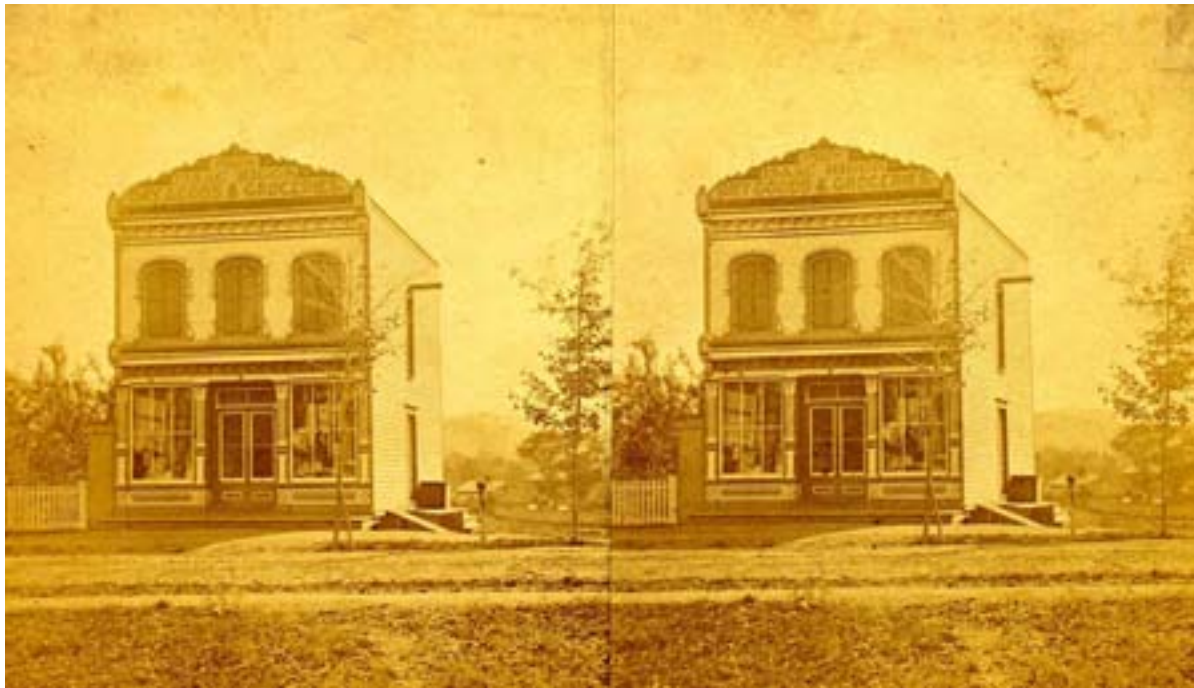
based details on Main Street in Cold Spring undoubtedly owe their origin to this association of those styles with commerce. The fanciful, decorative (“Carpenter Gothic”) bargeboards that still adorn the eaves of Victorian cottages on the side streets are consistent with pattern book prescriptions for small, elegantly simple “workingman’s” cottages.



This turn-of-the-century facade betrays the late nineteenth century fondness for decorated surfaces and boisterous detail. The lowest level is well above street level and therefore does not follow the standard storefront pattern. But the strong horizontal cornice and bands reinforce the larger pattern on Main Street.



The architecture (not the signs) of this small storefront contains all the traditional elements (cornice, columns, window, recessed entry) that contribute to the vintage character of Main Street.



The history of architecture in Cold Spring is not confined to residential structures and styles. This stereopticon photograph shows the Isaac Riggs Dry Goods and Grocery building on Main Street, displaying prominently its 1870 date over a facade containing an upper dentil cornice, Italianate window surrounds and flat arch windows. At street level is a classic example of the retail storefront described elsewhere in these guidelines: lower dentil cornice, large glass display windows, recessed entry, raised paneled display podium.



A broken pediment (left) and other classically inspired details combine with tall, elegantly proportioned windows on this 19th century storefront. The stylistic elements were adapted to commercial needs following the pattern: embellished horizontal cornices at the top and again over a glazed storefront. This is not a pure example of a “style”, but it makes a strong individual design statement. The building is a good example of a pattern and building type important to Main Street.

The strong line of roof cornices ties together even simple infill buildings and is an important contributor to the character of Cold Spring’s Main Street and the Architectural and Historic District.

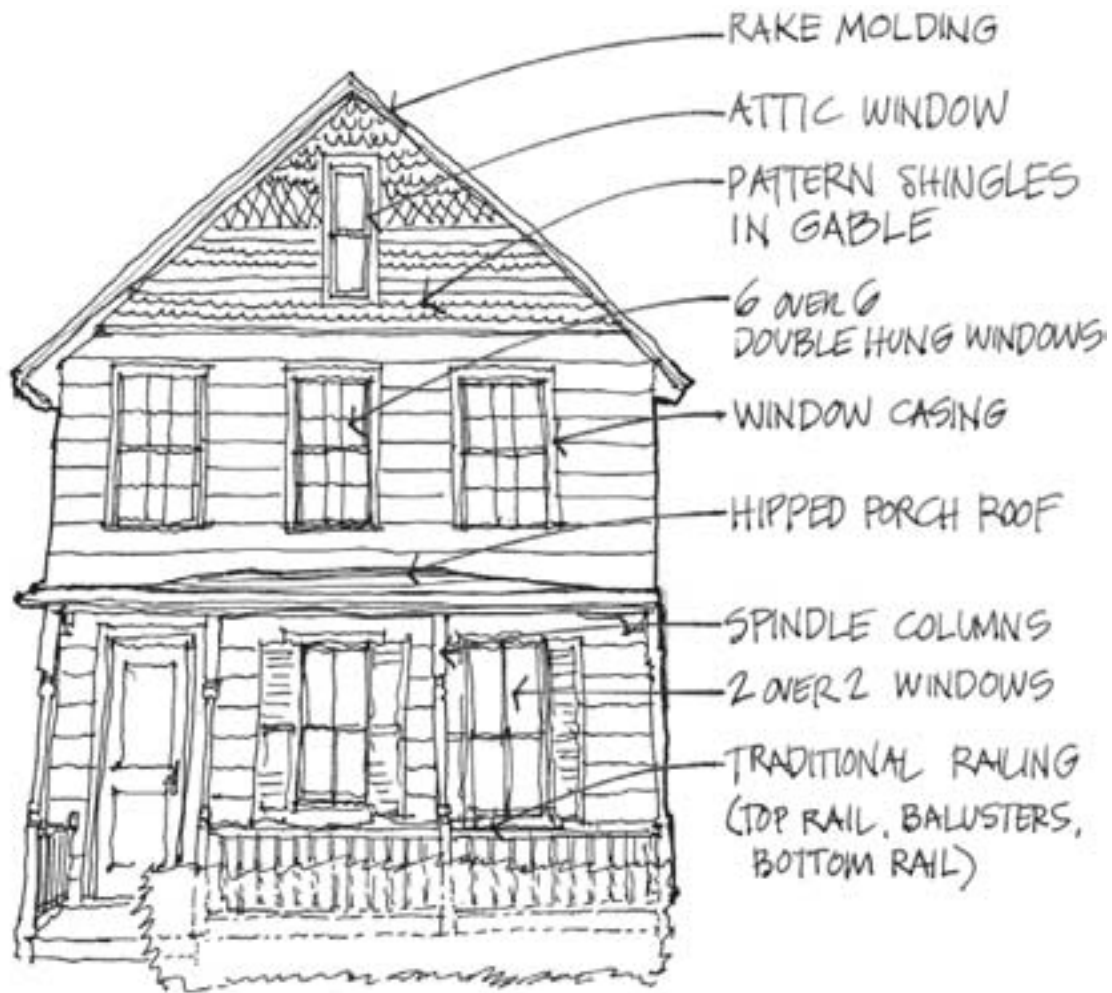




Second Empire commercial building

Publications listed in the appendices (e.g. *What Style is This?*) categorize and define styles by their salient characteristics. It can be dangerous, however, to try to lump buildings wholesale into one category or another. It may well be that some structures underwent a transformation even in their early years of existence. A simple farmhouse may have received a spindled Victorian porch later in the 19th century. Each building needs to be looked at closely on its own terms as well as in the context of its neighbors. Looking carefully in this way can bring home the stylistic affinities of structures in the District, as well as the wide variations on a theme that are permitted under even a clearly defined style. Spending time studying remaining intact examples makes insensitive or destructive alterations jump out in greater relief.

The District's existence is based on its collection of mid to late 19th and early 20th century buildings. The Guidelines must therefore favor and promote that strength and ensure that proposed changes are compatible in scale, shape and material to remaining "original" elements. The styles in place in the District afford great latitude for invention and problem solving on the part of today's designers, as they have for over a hundred and fifty years.



A typical Cold Spring Architectural and Historic District house and the basic elements of the face of the building towards the street (street elevation)



Original wood shingles or clapboards are covered by asbestos. The shutters may or may not be original



*The District also has wonderful **atypical** examples of 19th century wood framed architecture.*



P. Colangelo



P. Colangelo



P. Colangelo

It is the presence of a collection of charming structures like these, rather than pure examples of a style, that give Cold Spring's Architectural and Historic District its distinction. The Design Standards are aimed at retaining the scale and quality exemplified by these houses, with the goal of preserving the District's character.

The Design Standards

District Map

When the Village Board of Trustees adopted Chapter 64 of the Village Code in 1976 they also adopted a map which showed the extent of the Architectural and Historic District. The map is enclosed and part of these Standards. If you look at the map you will see a shaded portion within the District Boundaries. This is the National Register Portion. In 1979, Scenic Hudson prepared a survey and nomination form for this portion of the District. On November 23rd, 1979 the US Secretary of the Interior placed it on the National Register of Historic Places.

Design Standards

The Standards are recommendations that have grown out of:

- need for written standards to aid applicants and the Review Board as required by the Village Ordinances, Chapter 64, Paragraph 64-4 .G
- study of the economic, social and cultural history of Cold Spring
- understanding of the evolution of architectural expression in the Hudson Valley
- familiarity with how people used to build—historic building technology
- expertise in preservation technology—20th and 21st century techniques to preserve 19th century (and earlier) building fabric
- awareness of nationwide preservation policies and guidelines that have been successfully implemented in historic districts throughout the country.

Understanding the spirit and specifics of the guidelines will enable all those who benefit from the Districts to share in the responsibility and pride of maintaining and enhancing them.

These Design Standards are divided into several chapters:

- A. Standards “A to Z”**—the guidelines for various building components and features of structures.
- B. Demolition and New Construction**—requirements for approving the demolition of an existing structure and guidelines concerning construction of new structures and additions.
- C. Signage**—standards for signs, banners and commercial flags.
- D. Streetscape**—standards concerning structures and appurtenances located on the sidewalks.
- E. Appendices**—The appendices contain, among other information, a discussion of colors and painting schemes. The Historic District Review Board does not review colors. This information is included to provide suggestions to owners seeking help in selecting color schemes that would be appropriate to their buildings.


CHAPTER A-- STANDARDS: A to Z

The National Register portion has additional and more stringent requirements than the rest of the District due to its national designation. The standards contain two regulatory columns: the first lists the requirements of the District and the second column lists the *additional* requirements of the National Register portion.

Even where District *requirements* are less restrictive than those for the National Register Portion, the National Register standards are *recommended*.

For definitions of the terms used in the guidelines please see the Glossary in the appendices.

TOPIC	DISTRICT REGULATIONS	NATIONAL REGISTER REGULATIONS
Air Conditioning/ Mechanical Equipment	Air conditioning and other mechanical equipment on grade and visible from the street must be <i>completely</i> screened from public view by fences, walls or other architectural enclosure. No exposed ductwork. The use of plantings to screen such equipment is not acceptable.	
Accessory Building	See Demolition and New Construction chapter.	

Antennas and Aerials	<p>Must be located on the part of the building at the greatest distance from the street or from the most prominent public vantage point, or in a location of minimum visibility to the public.</p>  <p><i>Not Permitted: aerial visible from street</i></p>
-----------------------------	--

Alteration	Alterations are subject to review. See the Introduction for review conditions. See Demolition and New Construction chapter.
-------------------	---

TOPIC

DISTRICT REGULATIONS

NATIONAL REGISTER REGULATIONS

Architectural Ornament



Ornaments shall be consistent with style and character of a structure. Materials shall be compatible with the permitted siding.



Conserve all historic fabric that is intact or can be consolidated. Infill repair with material matching original in appearance, including color, texture, surface, grain, precise profile and dimensions. Duplication of painted elements in non-original materials (fiberglass, polymer) allowed above 8 feet from ground level. Add no new “conjectural” embellishments not known to have previously existed on the structure. If an element was known to exist but no precise documentation is available, base the element on historic examples similar in period, scale and style to the building.



TOPIC

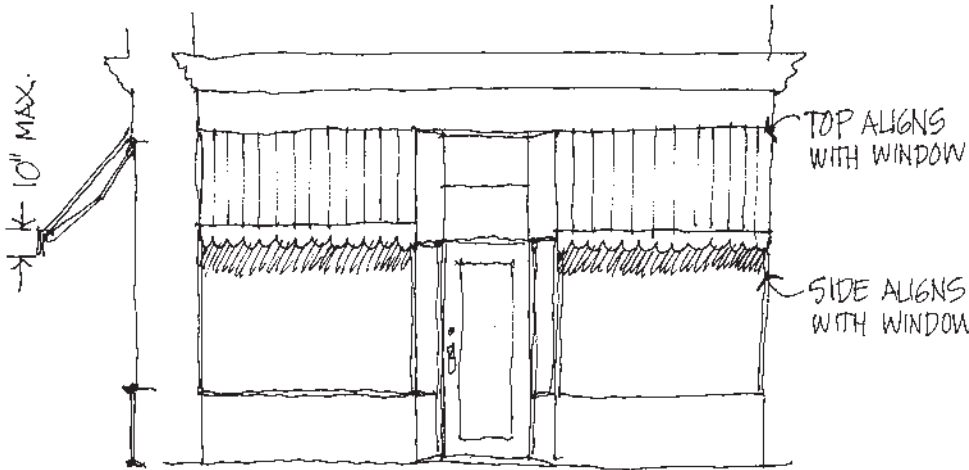
DISTRICT REGULATIONS

NATIONAL REGISTER REGULATIONS

Awning

Operable fabric shed type recommended. Fixed awnings permitted.

Must be operable shed fabric type with maximum 10" eave drop. Lettering shall be in harmony with building color scheme and shall be on front drop only. Sides and top to align with storefront windows and doors, sign panel above, and other architectural façade elements and adjacent facades. Awning shall be scaled to match or fit inside the opening of the window or doorway it shades.



Operable shed awning meeting National Register portion Standard

Chimney

No exposed metal or concrete block chimneys. Metal chimneys are acceptable but must be enclosed. Wood framing is acceptable but the finish must be masonry. Stucco, brick or stone veneer is permitted. Wood enclosure is not. Dormer style caps with spark arrestors are recommended.

TOPIC

DISTRICT REGULATIONS

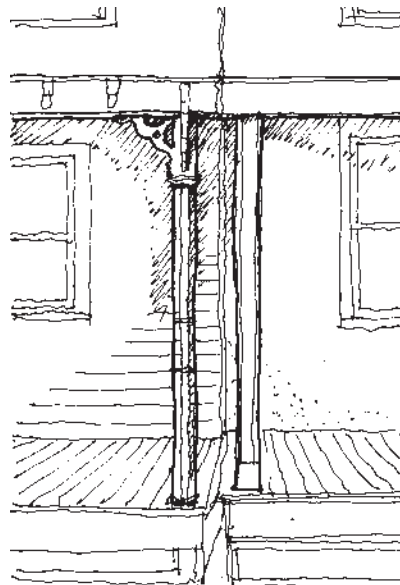
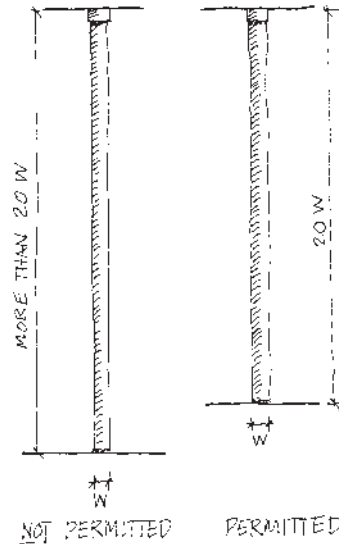
NATIONAL REGISTER REGULATIONS

Column/Post



decorative historic column

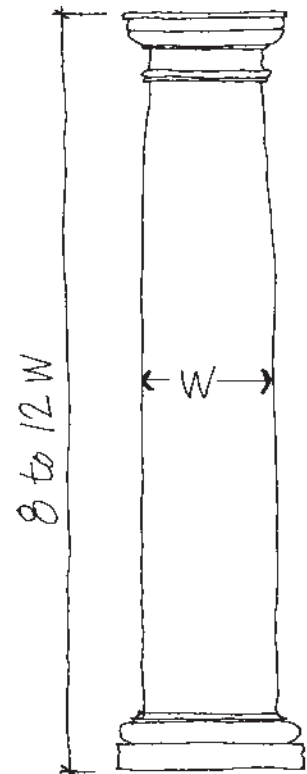
Columns shall match the style of the building. No column height shall exceed 20 times its width. Wood is recommended; other materials are permitted only if detailed cuts or samples are approved by the Review Board.



the decorative column on this side is original to the building

the plain 4x4 on this side is not an acceptable match

No exposed steel pipe or 4x4 columns unless historically documented. The height of "Classical" columns (round or square columns with base and capital) shall be between 8 and 12 times the column diameter. Style shall match existing or documented historical precedents. Columns shall be wood. See Deck



TOPIC

DISTRICT REGULATIONS

NATIONAL REGISTER REGULATIONS

Deck

No decks shall be constructed on the side of a building facing a street. No exposed concrete block or concrete piers, or pressure treated posts. Crawl spaces shall be covered by lattice. Pressure treated wood is allowed for the deck floor only. The pressure treated wood must be stained and cannot be left exposed. See **Lattice**.

Demolition

See **Demolition and New Construction** chapter.

Dish, Satellite

See Antennas and Aerial Guideline

Doors

The principal door at the front entrance visible to public shall be wood, painted or clear finished. All doors shall be of a size, shape and style appropriate to the building. Storm and screen doors from the public ways shall be wood. Metal doors with narrow stiles and rails allowing full, uninterrupted view of the original door will be approved on a case by case basis.

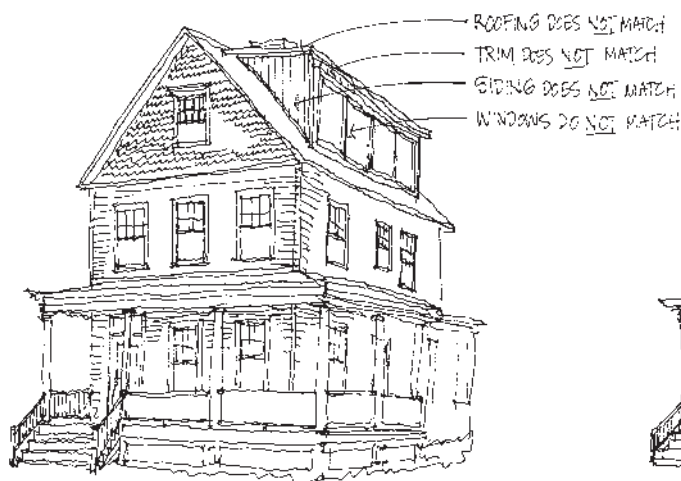
All doors visible from public ways must be wood which may be painted or have a clear finish. The doors shall be of a size, shape and style appropriate to the building. The doors shall be paneled unless documented otherwise. Glass lights shall be similar in style to the adjoining windows and shall have true divided lights or permanent exterior or interior muntins.



NO! door does not match style



YES! door matches style

Dormer*NO!**YES!*

District Regulations: features of dormers added at roofs shall be as follows:

1. Architectural features such trim and fascia shall match that of the roof.
2. Vertical surfaces shall match the siding of the elevation below except for accents (e.g. fishscale shingles) if they are documented for the building style.
3. Roofing material shall match the roofing of the main roof.
4. Windows shall be similar in style to the other windows of the facade below.
5. Louvers shall be compatible with the siding used.

Louvers within 15 feet of grade must be wood or other material which can be documented as historically correct for the building style.

TOPIC	DISTRICT REGULATIONS	NATIONAL REGISTER REGULATIONS
<p>Downspout</p>	<p>Downspouts or leaders shall be the same material as the gutters. Copper shall be natural, not painted. Other materials: color or paint to match siding or adjoining exterior trim.</p>	
<p>Dumpster-for commercial waste removal</p>	<p>Must be completely screened by an architectural enclosure. Any architectural enclosure shall be reviewed as an accessory structure. See Demolition and New Construction chapter.</p>	
<p>Emergency Repair</p>	<p>Modified review procedures apply. See “Frequently Asked Questions”</p>	
<p>Fence</p> <div data-bbox="142 1150 552 1444" data-label="Image"> </div> <p><i>not permitted in National Register portion. Permitted in rear yards only in Architectural District.</i></p> <div data-bbox="147 1625 553 1919" data-label="Image"> </div> <p><i>not permitted anywhere</i></p>	<p>Shall conform to documented historic types used in the Hudson Valley when the principal structure was built. The style shall be appropriate to the principal structure: traditional flat wood pickets shall be maximum 3 1/2” wide, with maximum spacing = 1 picket width; for wood fences with square baluster type pickets or period ornamental iron, square or round metal balusters or pickets shall be maximum 5” on center. Horizontal wooden rail or other type permitted with documentation. No chain link fences are allowed. Stockade fences are permitted in rear yards only.</p>	<p>Stockade fences are not allowed.</p>



This traditional wood picket fence is appropriate to the property. Its spacing meets the District Standards.

This ornamental iron fence and stone corner are elegantly compatible with the house. The proportions meet the Standards.



This picket fence and arched gate entry has square balusters that are appropriate to the site. The spacing can therefore be more open than the flat picket type and still meet the Standards.



TOPIC	DISTRICT REGULATIONS	NATIONAL REGISTER REGULATIONS
Fire Escapes	Check local building codes as to whether new fire escapes are allowed. Maintenance shall be limited to replacement in kind unless structural reinforcement is required. Any such reinforcement shall be compatible with the existing. See “ Ornamental Iron and Steel Work ”. See “ Railing ”.	See Fence
Flag	Display of national or state flags are not subject to any restrictions. Other flags displayed on the front facade for commercial promotion shall be considered signs subject to review. See the Signage Chapter.	
Furniture, street	See Streetscape Chapter.	
Garage	See Accessory Building .	
Garbage	Except when put out for collection, garbage containers shall be screened from view from the street. The containers shall be stored at the rear of the building or in an approved enclosure, accessory building, fence, etc.	
Gate	Gates as part of a fence shall match the style of the fence. Individual gates not part of a fence shall comply with the guidelines for a fence.	

TOPIC

DISTRICT REGULATIONS

NATIONAL REGISTER REGULATIONS

Gutter

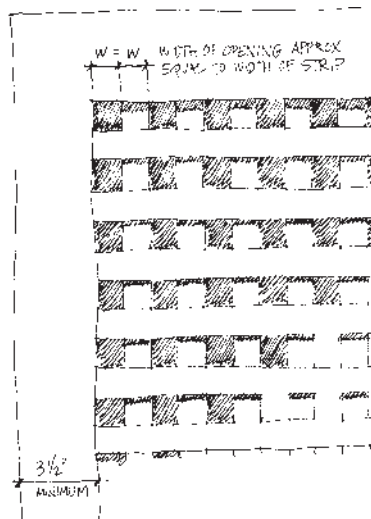
Gutters and downspouts shall be carefully placed to minimally affect a structure's historic appearance. If not copper they shall be painted to match the adjoining trim element of which they are a part, or the body color against which they are placed. Built-in gutters may be replaced with metal gutters in the same approximate location. The gutters shall have half round or simple box profiles. See **Downspout**.

Built-in gutters in the front facade of buildings shall not be removed. They may be relined with any materials suitable for the purpose but shall not change the external appearance.

Lattice

Shall be wood and follow traditional patterns and sizes. The sizes of the spaces shall be approximately the same as the width of the wood strips. All lattice panels, except those on trellises, shall be framed with casings having a minimum width of 3-1/2".

The lattice shall have the wood strips running horizontal and vertical unless diagonal lattice can be historically documented.



diagonal format permitted only if documented; required casing missing in this example



vertical format required in register portion; required casing shown here

TOPIC

DISTRICT REGULATIONS

NATIONAL REGISTER REGULATIONS

Lighting

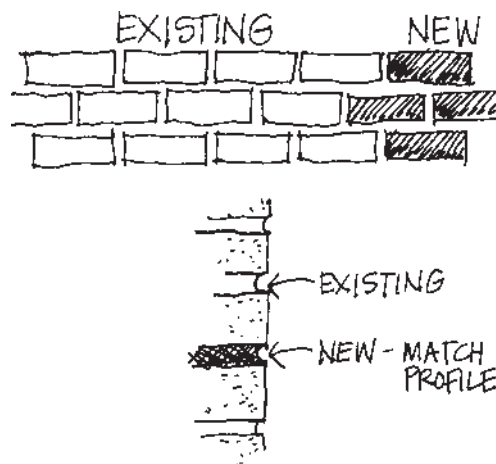
Exterior lights shall be individual point lights. Fixtures shall be compatible in style with that of the building mounted on or installed in front of. Strip fluorescent fixtures are not acceptable. Flood and spot lights shall be “full cutoff” type directed at signage, the ground or your structure. Light levels shall be kept below the minimum acceptable under the guidelines promulgated by the Illumination Engineering Society (see Appendices).

Period light fixtures are required. Rewiring and refurbishment of original fixtures is encouraged but quality reproductions or new fixtures appropriate to the building style will be accepted. When no documentation of original fixtures is available, inconspicuous fixtures are preferred to inappropriately ornate or fanciful nostalgic reproductions not original to site.

Masonry

Brick and other masonry shall match size, bond, color and texture range and overall visual character of the original. Mortar shall match the original in joint size, shape and color, texture and composition.

See Appendices for publications that describe historic masonry. Avoid contemporary mortar mixes, which are harder than historic mortars and will damage old masonry.



TOPIC

DISTRICT REGULATIONS

NATIONAL REGISTER REGULATIONS

Meter (Utility)



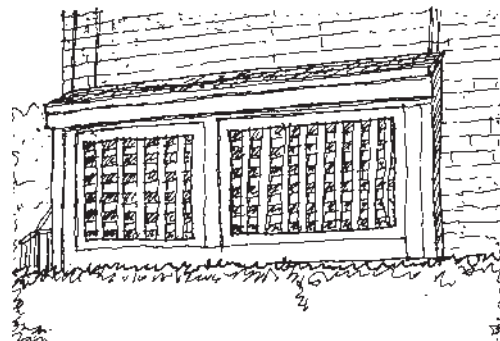
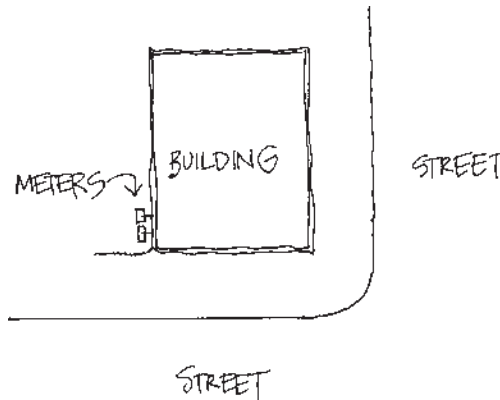
Not Permitted: meters completely exposed to street

New Construction

Ornamental Iron and Steel Work

Outbuilding

Utility meters shall be located so as not to be visible from the public way.



effective meter screening

See **Demolition and New Construction** Chapter

Ornamental steel and iron shall match the style and character of the structure to which they are attached. They should not be used to replace original wood railings or columns. Consult with the Building Inspector regarding any modifications to fire escapes.

See **Demolition and New Construction** Chapter.

No new ornamental metals shall be used without documentation of their use in the proposed manner on the proposed site. Any code required covered exits or similar features shall be kept as compact and simple as possible and concealed from the primary public view.

Paint/Painting Techniques

See Appendices

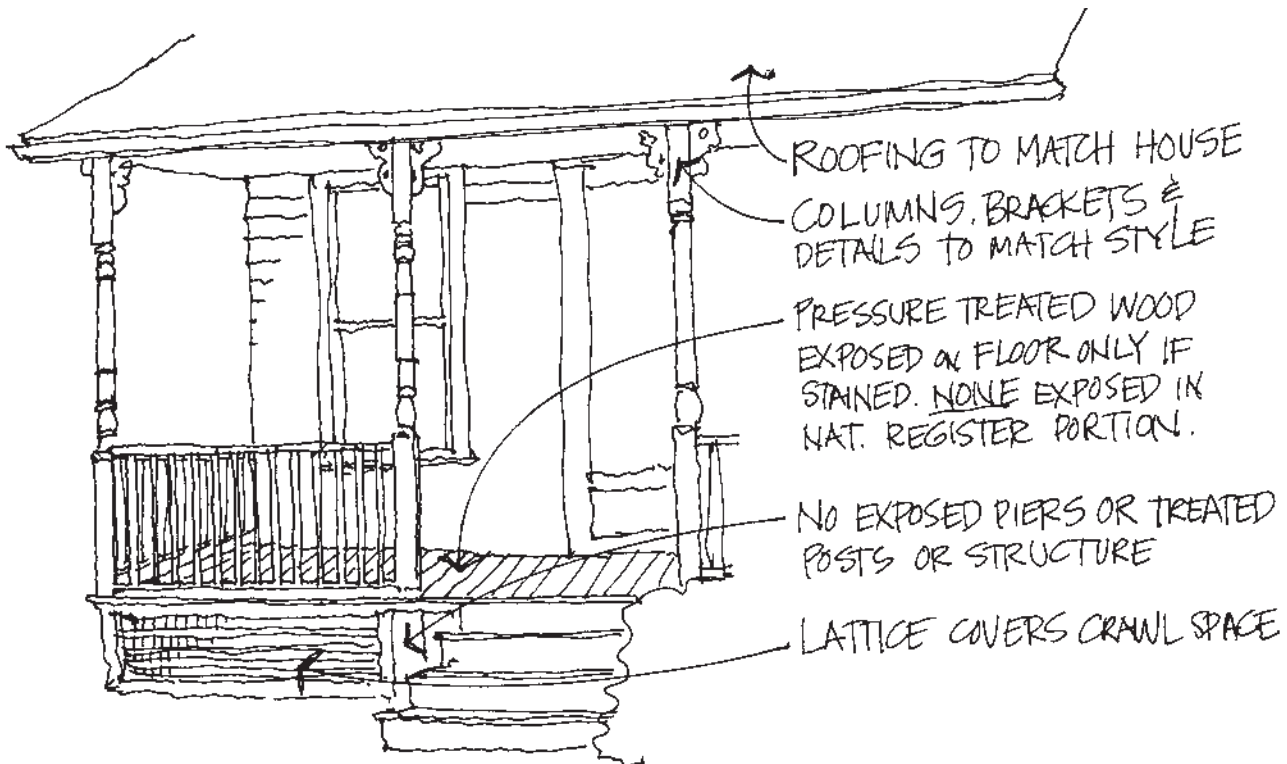
Porch



This porch matches perfectly the style of the house.

The style is to match the style of the building of which it is part. Refer to **Railings** for handrails, guardrails and posts. Pressure treated wood will be allowed for the floor only. Pressure treated wood must be stained and cannot be left exposed. Crawl spaces shall be covered with lattice. Exposed concrete block, concrete piers or pressure treated posts will not be allowed. Porch roofing is to match the visible roofing of the building. If the building roofing is not visible, the porch roofing shall be appropriate to the style of the building.

Pressure treated wood cannot be used in any exposed area. See **Steps, Addition, Railing**



TOPIC

DISTRICT REGULATIONS

NATIONAL REGISTER REGULATIONS

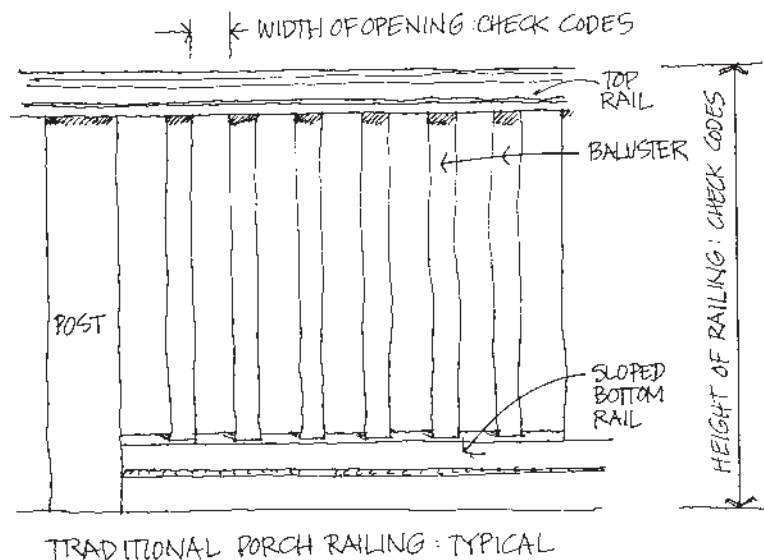
Railing

Historic types as appropriate to the style of the building of which it is a part. Refer to **Fence, Architectural Ornament** and **Steps** for additional requirements regarding features. Where no precedent or documentation exists use the spacing, profiles and scale of railings of buildings similar in style to yours. Certain dimensions such as height and spacing of opening may be governed by the Building or Zoning Code.

Avoid undocumented, overly ornate designs.



Both railing and fence are appropriate to the style of the building

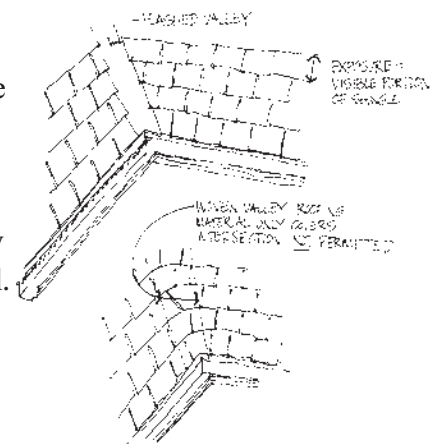


Recycling

Recycling holding areas should follow guideline for garbage enclosures. See **Garbage**.

Roofing Systems

Material shall match historic precedent in size, exposure, color and texture. Fancy or rustic patterns are discouraged unless documented. Simple shapes and patterns are recommended for asphalt/fiberglass shingles. Flashing shall be in visually compatible, low contrasting material. Valleys shall be flashed in traditional materials, not woven. Natural roofing materials like slate shall not be painted.



TOPIC

DISTRICT REGULATIONS

NATIONAL REGISTER REGULATIONS

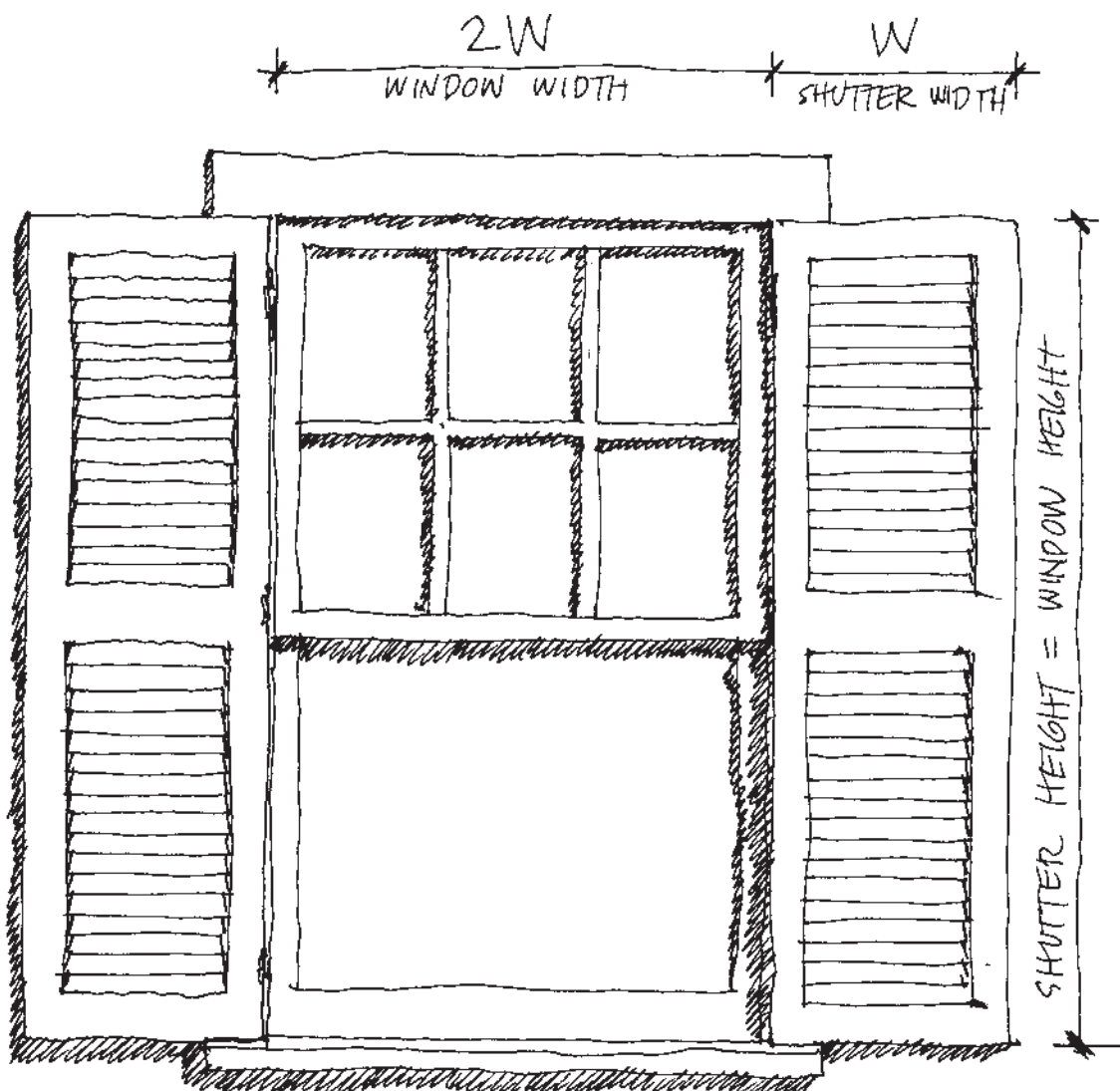
Shed

See **Demolition and New Construction** chapter, See **Accessory Building**.

Shutter

Shall match the height of the window opening exactly and the width approximately.

Shall be operable wood units that match the window opening height and width. Shutters are discouraged without historic documentation or evidence of use. Shutters shall be mounted on inside (window side) of casing.



Shutter Guidelines

TOPIC

DISTRICT REGULATIONS

NATIONAL REGISTER REGULATIONS

Sidewalk

Siding



*not permitted: new siding with
no trim remaining at windows*

See Chapter on Streetscape

Use of wood or the same siding as was originally installed on the building is recommended. However, siding of man-made materials is acceptable. Installation of new siding over existing is acceptable but the window and door trim must be raised to accommodate the change in plane of the finished surface and accessory trim. Siding shall not be used to obscure or cover trim and architectural ornament.



*not permitted: stucco over siding
leaves trim recessed.*

Siding shall be the same as originally installed on the building. In the absence of such information, the siding shall be wood clapboard, shingles, shakes, vertical board and batten or other historically documented material appropriate to the style. New siding will not be installed over existing.

Signs

Skylight

Stairs

See Signage Chapter

Shall not be permitted on the principal facade unless historically documented. No “bubble” skylights permitted anywhere.

Shall be of materials, size, style and detail appropriate to the building. Pressure treated wood is allowed for the steps and components in contact with the earth but shall be stained or painted. Repair with identical components and match existing profiles. Refer to Masonry and Railings for additional requirements

Pressure treated wood shall not be allowed in any portion that is visible.

TOPIC

DISTRICT REGULATIONS

NATIONAL REGISTER REGULATIONS

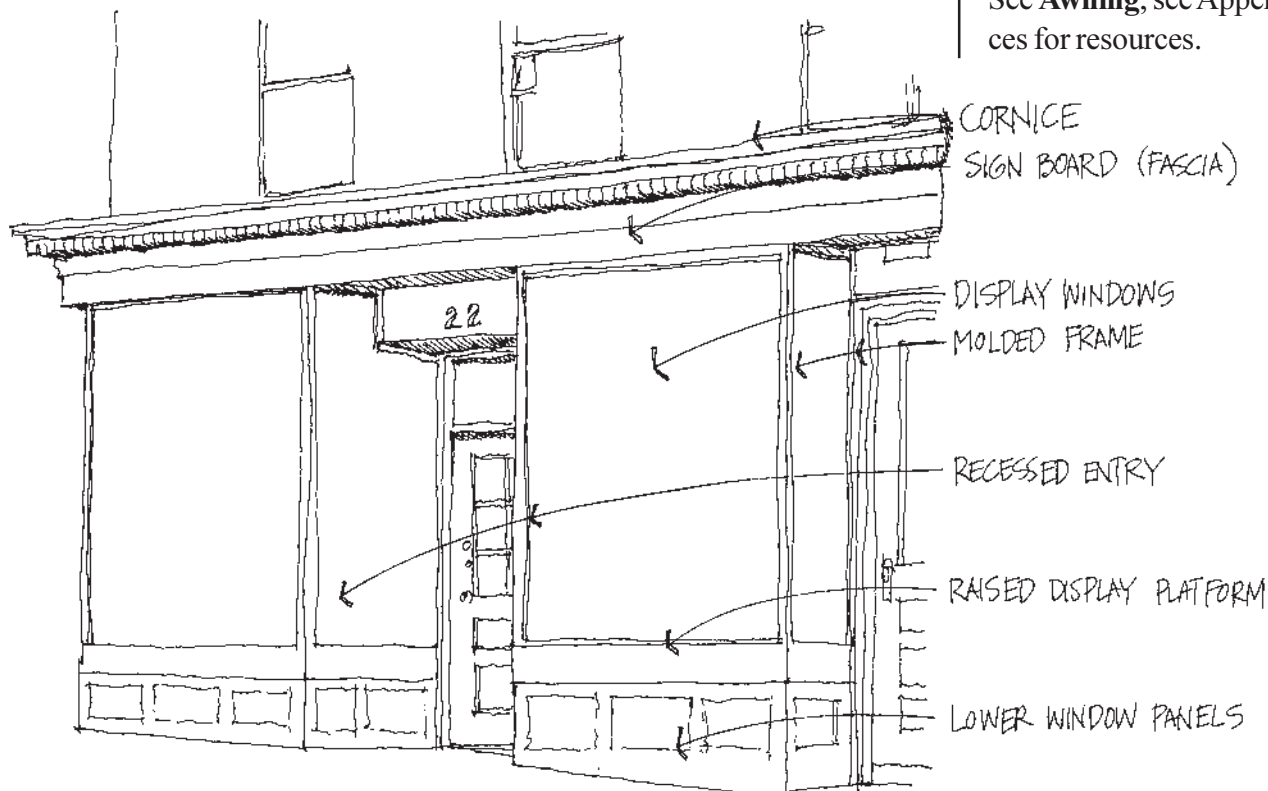
Storefront

Maintain the size, shape, spacing patterns and alignment of the openings in the facade.

The storefront must relate, in terms of material, style and detailing, to the building as a whole.

Do not alter storefronts so that they appear to be residences rather than commercial buildings.

Retain 3 primary elements:
1) cornices separating storefronts from the building above; 2) signboard (entablature) under the cornice and spanning across the storefront; and 3) the display windows at street level. Standard aluminum extrusion storefront treatments are *not* permitted unless documented as original to the building. Retain and repair whenever possible functional and decorative features of the storefront including recessed entries from street, traditional raised display platform in storefront and any original glazing, framing or siding. Designs must be reviewed for compatibility with adjoining storefronts, not on a stand alone basis. See **Awning**, see Appendices for resources.

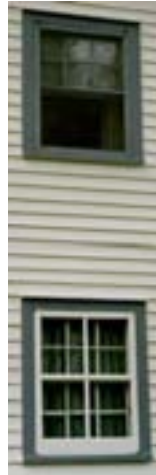


TOPIC

DISTRICT REGULATIONS

NATIONAL REGISTER REGULATIONS

Storm Window



wooden storm/screens

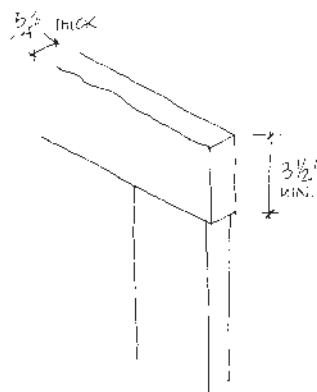
Triple track combination storm and screen windows are not permitted. The installation and reuse of existing wooden storm windows is recommended. **See Windows.**

Telephone

Public telephones should be located so they do not interrupt important commercial facades, significant views or public passage. Standard enclosures are acceptable.

Trim

Trim refers to window and door casings, fasciae, cornice and eave trim, corner boards, water table and all similar exterior non-siding elements. Trim shall be compatible with the siding materials used. It shall be of the style, profile, proportions and character consistent with the style and the architectural ornament of the building.



Recommended Trim Dimensions

Trim shall follow historic pattern on building or its similar neighbors, in size, scale, profile, location, and material. Profiles but not dimension may vary on new construction. All windows and doors shall have exterior casing following historic pattern, 5/4" X 3 1/2" minimum or documented variant.

See Architectural Ornament, Siding.

Walls, Landscape

Landscape and retaining walls shall be stone, brick or masonry finished with cement stucco. Copings shall be stone or brick. Use of unfinished or ornamental block and railroad ties is not permitted.

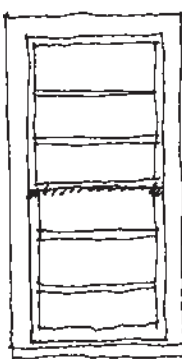
TOPIC

DISTRICT REGULATIONS

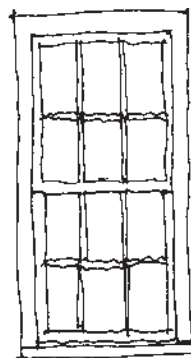
NATIONAL REGISTER REGULATIONS

Windows

Windows shall be wood with divided lights as shown. 5/8" "snap-in" muntins and vinyl-clad wood windows are permitted. Vinyl and aluminum windows are *not* permitted. Windows shall include an exterior sill as shown below--no picture-framed casing permitted.



NO



YES



Windows shall be wood with true divided lights or permanent exterior and interior muntins. Any storm windows shall be in a color to match window sash. Exterior vinyl clad wood windows are permitted only in a color historically consistent with the building and part of an approved scheme. Painted finish is required on public facades adjoining streets. Simple double hung units with simple light patterns using vertical rectangles or squares are recommended. Fancy patterns are not permitted unless following an historically proved scheme.

TOPIC	DISTRICT REGULATIONS	NATIONAL REGISTER REGULATIONS
Window Box	The width shall match the width of the window sill. Wood construction is preferred to plastic or fiberglass.	
Window Air Conditioning Units		Window air conditioners are allowed but may not be installed so that elements of historic windows are damaged or removed. Units may not be installed in storefront transoms when removal of the glass would be required.
Wires	Utility wires shall be organized and located so as to be minimally visible.	Attachment and penetrations of utility wires shall not mar, obscure or damage the integrity of the exterior materials of historic structures.

CHAPTER B--DEMOLITION AND NEW CONSTRUCTION

The **Standards A to Z** discussed the requirements and recommendations of the Review Board concerning aspects and individual components of building exteriors. This chapter will address the larger questions of size, massing and compatibility of large components being changed in the fabric of the District.

DEMOLITION:

Since the primary purpose of this Historical District is to preserve and enhance its building stock, demolition is a change which is viewed with great seriousness. All proposed demolition must be submitted for review like any other change to building exteriors. Such a drastic step must have extremely compelling justification. At present, there are two possibilities:

1) Remediating Dangerous Conditions - Village Ordinance Section 64-9: This Section of the Historic District Ordinance allows the Fire Department or the Mayor through the Building Inspector to direct an owner to immediately demolish or alter a building in order to correct a condition which is “determined to be a danger to life, health or property”. The purpose of this Section is to allow Village officials to protect the public from danger.

It is important to note that this power is vested only in the Village Officials. An owner cannot unilaterally make such a determination. If an owner feels that such a condition exists, he must contact the Building Inspector to begin this process.

2) Economic Hardship Relief - Village Ordinance Section 64-8: This Section of the Historic District Ordinance allows a building owner to appeal denial of a Certificate of Appropriateness (including demolition) on grounds of economic hardship.

It is important to note that this economic hardship is not defined as lack of resources on the part of the owner. It is defined as being economically infeasible to comply with the District Regulations. Section 64-8.A states that the applicant must prove the following three things:

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

The ordinance lists thirteen separate types of documents that the Board may require for its deliberations before issuing a Certificate of Economic Hardship.

Moving of a Building - Moving structures from their historical location is considered Demolition and the rules and procedures above apply to such removals.

NEW CONSTRUCTION

GENERAL

Previous chapters of these Standards discussed the requirements and recommendations of the Review Board concerning aspects and individual elements of building exteriors. This chapter will address the larger questions of the compatibility of large components being added to the fabric of the District. This compatibility will be examined in terms of siting, size, scale, massing, style and character.

New structures, both free-standing and additions, shall be compatible with their neighbors and with the overall character of the District. The new structures shall not negatively impact the District's integrity, standing and property values. Simple shapes and volumes are preferable to overly ornate structures or the use of conjectural historical or "old-fashioned" styles. Nothing in these standards shall be construed to prohibit the use of modern construction methods and technologies, so long as the appearance is appropriate to the District.

ZONING and BUILDING CODES

All new construction must comply with zoning regulations and Building Codes. Strict application of the New York State Building Code may be mitigated in some cases for historic structures. Consult with the Building Inspector and a preservation professional.

SITING

Siting refers to the placement of the new construction on the building lot. The Village is primarily composed of structures two to four stories high. Buildings on any block tend to be of the same scale and present the street with a unified edge. New construction should reinforce the pattern established by its neighbors. Particular attention should be paid to the entry and front porches. Village Zoning Regulations establish setback requirements which must also be addressed in the siting of any new construction.

SIZE , SCALE and MASSING

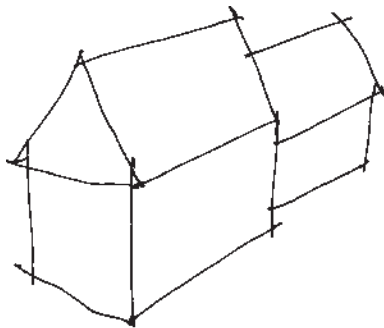
Size refers to dimensions and *scale* refers to visual relationships between elements, for example between window sizes and the overall building volume or between a house and its garage. *Massing* refers to the arrangement of building volumes. Size, scale and massing all affect the overall visual impact of a new structure. The size and scale of new buildings and existing buildings being altered shall not be so dissimilar to neighboring buildings as to negatively affect their value or use. Proposals will be viewed with their impact on adjoining buildings in mind. They will be judged on the way in which they take their place in a larger collection of structures that make up the District.



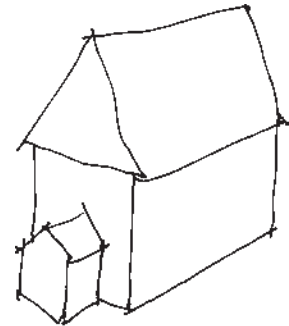
new structures should not overwhelm the SCALE of a neighborhood

The massing of a typical structure in the Village is most commonly a simple volume with a sloped roof. Accessory buildings must be compatible with primary building in scale, placement, style, materials, detail, and color. They must be secondary in size, placement, visual impact and level of detail. Garages, for instance, should not visually outweigh either houses to which they are an accessory or adjoining houses.

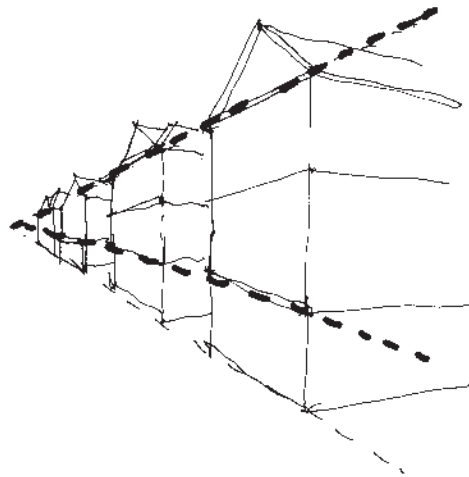
Additions should not dwarf or obliterate the original building. Typically, smaller masses are added to existing structures on a *building axis* or along a surface plane. Large blank walls are discouraged in locations where highly articulated facades are the norm. Proportions of new work should relate to proportions of existing structures. Scalar elements such as *cornice lines*, *roof lines*, *trim bands*, chimneys, and foundation lines should reinforce patterns set in the district.



appropriate rear addition on axis

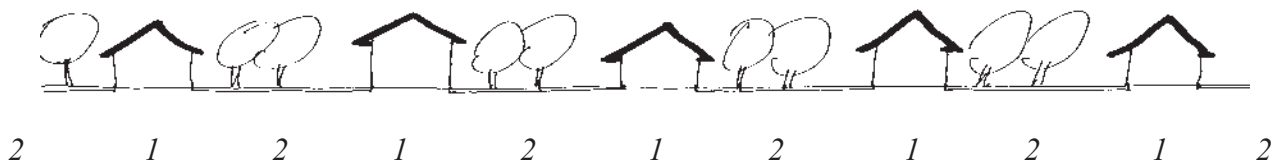


appropriate front addition

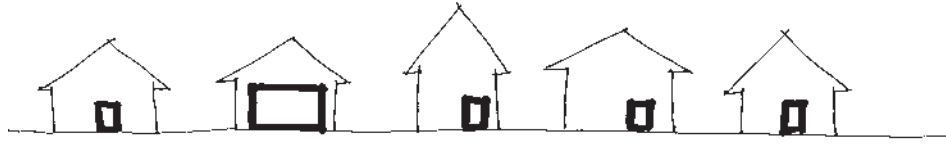


cornice, roof line and trim band patterns

Attention should be paid to the *rhythm* of building mass to open space and to the solid and void elements, such as entrances and porches, of building facades. Cantilevered masses are generally discouraged and strange and obtuse angle in building forms and roof lines not normally seen in the Village should be avoided.

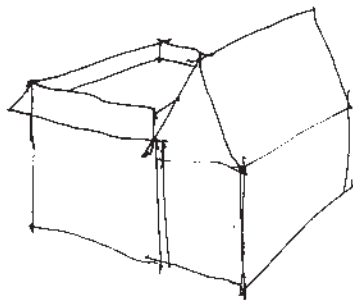


rhythm of building mass and open space

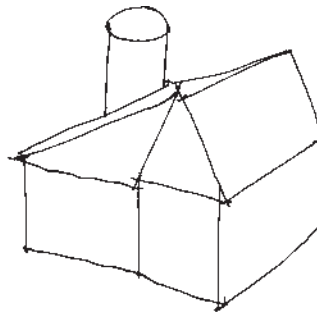


NOT matching solid and void pattern

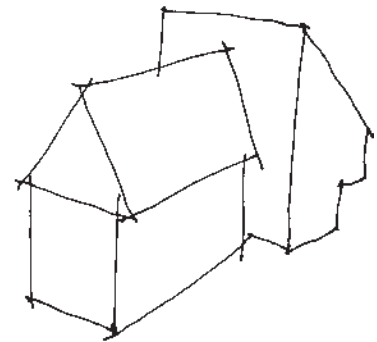
Building elements such as cornice lines, roof lines, trim bands, chimneys and foundation lines have a direct impact on scale. The Applicant is reminded that Village Zoning Regulations have provisions which establish limits on building bulk, height and lot coverage.



inappropriate scale & style



*destructive shapes,
scale and location*



inappropriate massing

STYLE AND CHARACTER

Style and character are attributes of a building's appearance established by various building elements. These include: architectural ornament; the shape and pitch of the roof; window and door proportions, size, spacing and design; the presence and detailing of porches; and the type and detailing of exterior materials.

All new construction should reinforce the style and character that tie the District together and led to its creation. This does not mean that there is no place for innovation or diversity. The existing buildings, many of them built in the 19th century, show a great range of styles, as well as individual accommodations to specific sites using the same style. Although it is not required that a new structure rigidly mimic one of the existing styles it should reflect and fit within the context of its neighboring structures. Local patterns or collections within the District should be reinforced, not disrupted or interrupted by new elements.

New designs should incorporate elements reflecting the style and character of their neighbors. They should respect and reinforce the directional emphasis in the placement of building elements. Ancillary buildings and additions should repeat or clearly reference the style and character of the primary building, though repetitive "cookie-cutter" construction is discouraged.

Proposals should provide documentation (photographs, drawings, etc.) that illustrates continuity with the District's existing strengths or documents the proposal's historic precedents.



*new structures should **not** disrupt the scale
and character of the District*

SUMMARY

Although many of the buildings in the Village were built around the same time we have a diversity of styles and forms that give us a special architectural streetscape. New construction must be compatible with the older structures that were the basis for creating the District. It is therefore the responsibility of the designer of a new structure to show respect for the existing District by paying careful attention to the elements described above. The Board does not expect nor is it especially interested in replicas of buildings from previous times. However, all new construction must respond to and reinforce the context of the historical buildings we are trying to preserve.

CHAPTER C--SIGNAGE

INTRODUCTION

Signs are all around us. We use signs to find our way, to control street traffic, to advertise the goods and services we provide, to announce upcoming events, and to identify important places. In order to be effective, these signs must get our attention. This competition for our attention sometimes results in signs that are inappropriate for the Historic District.

These guidelines were developed with the understanding that each type of sign serves a specific purpose and has a particular message. In accordance with the Review Board's mandate as stated in the Ordinances, the Guidelines address primarily the sign's external appearance and the manner in which the sign impacts a building's facade. The Village Ordinances already contain at least two chapters that address other aspects of signage. They are:

Chapter 104 - SIGNS AND PLACARDS

Chapter 134 - ZONING

Nothing in the Historic District Guidelines contravenes anything stated in these chapters. Applicants are advised to check all Village ordinances to ensure that their proposed signs comply with applicable regulations. Do not assume that approval of a sign by the Review Board means that it has met all Village requirements.

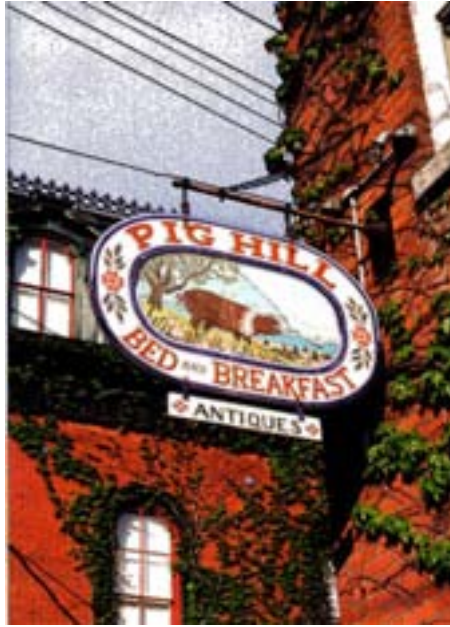
Definitions: The following definitions are from the Code of the Village of Cold Spring. Consult the Building Inspector or the latest edition of the Village Code for any changes.

Sign - Any material, structure or device, or part thereof which is composed of lettered or pictorial matter placed in view of the general public. It could be located out-of-doors, or on the exterior of any building, or indoors as a window sign. It displays an advertisement, announcement, notice or name; this includes any declaration, demonstration, display, representation, illustration or insignia used to promote the interests of any person, business or cause. Temporary signs will not have to be reviewed. However, any sign in place for more than 30 days will no longer be considered temporary and must comply with the requirements of this Chapter.

Free-Standing Sign - Any sign not attached or part of any building but separate and permanently affixed by any means in or upon the ground. This includes pole signs, pylon signs and masonry wall-type signs.

Illuminated Sign - Any sign illuminated by electricity, gas or other artificial light either from the interior or exterior of the sign. This includes reflective and phosphorescent light.

Portable Sign - A sign on its own trailer, wheels or otherwise designed to be moveable and not structurally attached to the ground, a building a structure or other sign.



*Projecting Sign: both sides count
as surface area*

Projecting Sign - A sign which is attached to a building wall or structure and which extends horizontally more than twelve (12) inches from the plane of the wall it is attached to.

Sign Directory - A listing of two or more business enterprises.

Sign Surface Area - The entire area within a single continuous perimeter which encloses the elements which form a sign. The structure supporting the sign shall not be included unless the structure is incorporated as part of the sign. Both faces of a double-faced sign shall be included as surface area of the sign.

Temporary Sign - A sign related to a single activity or event that is in place for a duration of no more than thirty (30) days.

Wall Sign - A sign which is painted on or attached to the outside wall of a building with the face of the sign parallel with the plane of the wall and not extending more than twelve (12) inches from its face.

Window Sign - A sign visible from a sidewalk, street or other public place which is painted or affixed to the window or located within four feet of the window. This does not include graphics connected with the customary window display of products.

Exempt Signs: The following types of signs do *not* require review by the Board.

1. Historical markers, memorial signs and plaques, names of buildings and dates of erection when cut into masonry surfaces or when constructed of bronze or similar materials not to exceed six (6) square feet.
2. Emblems installed on walls by governmental agencies, religious or fraternal organizations and that do not exceed six (6) square feet.
3. Flags and insignia of any government except when displayed in connection with commercial promotion.
4. Non-illuminated warning, private drive, posted or no trespassing signs not exceeding two (2) square feet.
5. One sign, either free standing or attached to a residential building for permitted professional offices or home occupations. The sign shall not exceed two (2) square feet. The sign shall state the name and vocation only.
6. The number and name plates mounted on a house, apartment or mailbox identifying residents. This sign shall not exceed one (1) square foot.
7. Lawn signs identifying residents shall not exceed one (1) square foot or two (2) square foot if double faced and shall have no advertising except as allowed in paragraph 5.
8. Temporary non-illuminated “For Sale” or “For Rent” real estate signs and signs of similar nature concerning the premises upon which the sign is located. One sign is allowed not exceeding four (4) square feet. All such signs shall be removed within three (3) days after the sale lease or rental of the premises.
9. Temporary signs and banners such as window signs and posters, holiday decorations, political posters and sale signs. See Zoning Ordinances for surface area limitations.
10. Price signs attached to and graphics integral with gas pumps at gasoline stations.



*neon **not** permitted*

11. One sign, not exceeding six (6) square feet listing the architect, engineer, contractor and owner on a premises where construction, renovation or repair is in progress.

Prohibitions: The following will *not be approved* as appropriate to the District:

1. No sign, including window signs, shall be illuminated by or contain flashing, intermittent, rotating or moving lights.
2. No sign, including window signs, shall be wholly or partly constructed of neon lighting.
3. No sign shall impair or cause confusion of vehicular or pedestrian traffic in its design, color or placement. No sign shall impair visibility for the motorist at a street corner or intersection.
4. No sign or sign supports shall be placed upon the roof of any building.
5. No portable signs.

Materials and Construction Guidelines: The following standards address issues of concern regarding signs submitted to the Board for review. Aside from the Prohibitions stated above, the Board is willing to consider a wide range of well designed, well built signs. Listed below are aspects the Board will consider to determine if signs are appropriate to the District. In all cases, the Board insists that a clear and complete graphic application be submitted so that all of the components of the proposed sign are understood. If unusual materials are to be used, samples should be presented at the Board meeting.



*creative signs in varying shapes
can be compatible with the
building's architecture*

1. Materials - Wood or metal sign boards are recommended. Plastic boards may be acceptable with certain buildings. However, backlit plastic signs are strongly discouraged and will not be allowed in the National Register Portion of the District.
2. Lettering - Painted, cut into wood or stamped metal letters are recommended. Applied cut vinyl will be considered with certain types of signs.
3. Edging - Edging should be compatible with the sign board.
4. Shape - It is recommended that a sign's shape be *compatible* with other signs on the building facade. However, this does not mean that the sign has to be the *same* shape. Photographs of the other signs must be submitted with the application.
5. Text and Fonts - It is recommended that texts and fonts be compatible with the sign being submitted.
6. Lighting - See "Lighting" in Guidelines A to Z and light level recommendations in the appendices.

Banners and Flags: These devices, even if they contain no text or logo, are considered signs because they serve to identify the person or establishment that erected them (see the definition of a sign). Because of the wide variety of such devices, the Board has decided to clarify which banners and flags would have an impact on the District:

The following two types will **not** be reviewed by the Board:

1. Banners and flags six (6) square feet or smaller which are put out in the morning and taken in at the end of the day.
2. Banners and flags over six (6) square feet which are displayed continuously for thirty (30) days or less.

The following are the guidelines for the banners and flags that must be reviewed:

1. They shall be constructed of durable materials with fade resistant graphics.
2. The bottom of the banner or flag must be a minimum of seven (7) feet above the pedestrian walkway.
3. They shall be securely attached to the building or some other structure. These banners or flags may not be attached to any municipal fixture such as light poles or traffic signs without the express permission of the Village.

CHAPTER D--STREETSCAPE

Streetscape is the space between the building wall on one side of the street and the building wall on the other. The streets of Cold Spring are extremely important to us because they are the veins through which the life of the Village flows. Streetscape consists of all of the elements normally found in this space such as pavement, trees, street lamps and street furniture. The arrangement of these elements within the space creates the unique image and sense of place of the street. Therefore, it is these elements of the “streetscape” which determine whether or not walking through these corridors is a pleasant experience.

When a streetscape is well formed, distinct and memorable, it allows one to enjoy more fully the many unique events that occur along its extent. Street images can be connected into a continuous pattern by using design techniques such as unity, repetition and balance. The various special and unique images of Cold Spring are further enhanced and strengthened by their being played off against the common thread that ties them together.

Responsibility for the streetscape is primarily that of the Village. The Village maintains, among other things, the street, curbs, street lighting, trees and the sidewalks. Since these elements provide a common background, their effectiveness and coherence will be enhanced by a comprehensive streetscape plan. Such a plan should be developed and implemented when funds become available. Until that time, there are certain aspects of streetscape that the guidelines can address. They will be divided into areas of the Village’s responsibility and those of the building or shop owner’s responsibility. This discussion is focussed on Cold Spring’s commercial streetscape.

Village’s Area of Responsibility:

Until the development of a comprehensive plan, existing conditions should be maintained using the present predominant materials. The Guidelines address only those streetscape elements in the pedestrian space from the front lot line to the curb. This space falls within Village jurisdiction. If the front of the building is set back from the lot line, the front yard is the responsibility of the building owner. The following elements shall be provided and maintained by the Village:

Sidewalk - Concrete pavement from lot line to curbline.

Benches - Wood and steel benches to match those on the Dock. Wood and concrete benches shall be used in the Village parks. The benches shall be placed in a consistent pattern with the trash cans and planters.

Street Trees and Tree Pits - Trees shall be planted at consistent intervals along the street. The pits shall be 5' wide x 7' long on the north side of the street and 4' wide x 7' long on the south side. They shall be fitted with 12" high steel wicket fencing, painted black, on three sides facing the sidewalk. The pit shall be planted with English Ivy or *Vinca minor* (Myrtle) and spring bulbs. Annuals and perennials may be added at the discretion of the Village.



existing metal tree pit protection on Main Street

Wooden Barrel Planters - These planters shall be placed and maintained through a comprehensive maintenance plan sponsored by the Village with financial support from the Main Street Committee. The plan shall have an established budget, installation/planting plan and maintenance program to ensure year - round beauty of the planters.

Steel Trash Cans - The trash cans shall continue to be provided and installed by the Village.



steel trash cans provided by Village

Building Owner's Responsibility:

The Village has issued specific guidelines and regulations regarding what can and cannot be placed on the Village sidewalks and where they can be placed. Check with the Village Clerk for further information. In general, anything placed on the sidewalk must be adjacent to the building's street facade. Items placed in this area must be submitted to the Historic District Review Board for review. Elements can be placed by building owners and shop keepers in order to attract attention, create interest or improve/embellish the aesthetic quality of the store front. These elements should fit the context of the building's style, form and color. They should not clash with the dominant forms and shapes in the adjoining building facade. These street amenities include:

Outdoor Seating and Planters - must be commercial grade and consistent in style with the building they are placed in front of.

Sandwich Sign Boards and Merchandise Displays - see Signage Section and check Village ordinances.



Village benches shall be wood and iron to match those on the dock.

SUMMARY:

It is essential that streetscape elements be placed so that they do not impede pedestrian circulation. They should be simple and quiet in style so as not to draw attention from the real charms along the way, the buildings and establishments themselves. The streetscape must act as the link that connects these charms. Only through careful selection of these elements can the Village strengthen its image while preserving its variety, uniqueness and historical significance.



streetscape elements should be simple and quiet in style so as not to draw attention from the real charms along the way, the buildings and establishments themselves.



Village of Cold Spring Historic District Review Board

87 Main Street Cold Spring New York 10516 (914) 265 3611

Instructions for Filing an Application for

CERTIFICATE OF APPROPRIATENESS

These instructions are intended to assist the owners of properties who planning alterations or constructions of new buildings within the Cold Spring Architectural and Historic District. The boundaries are shown on the Zoning Map and further information is contained in the Design Guidelines. Both of these are available at the Village Office, 87 Main Street, Cold Spring, NY.

The Village Ordinance establishing the District (Chapter 64) created the Review Board and directed it to review any proposed work in the District. The public policy of this Review Board to protect, enhance, perpetuate and preserve the elements and characteristics of 19th Century Hudson River Architecture that was the basis of creating the District. The Review Board is empowered to review any change, construction, reconstruction or demolition of exterior architectural features. "Exterior architectural features" means the exterior of any structure within the District that is visible from the street. The following are typical exterior architectural features:

1. Overall architectural style
2. General design, scale, arrangement, type and style of the following elements: a) siding material; b) doors; c) windows; d) light fixtures; e) signs; f) architectural features -trim, cornices, pilasters, etc.
3. Exterior features such as air conditioners, commercial trash receptacles, fences, utilities, etc.

Types of work not subject to review by the Review Board:

1. Regular and normal maintenance which does not alter the appearance of the elements above.
2. Work which is not visible from the street.
3. Remedying of dangerous conditions when directed by the Fire Department, any court, or the Mayor and Village Board of Trustees.
4. The color of exterior elements.

In order for the Review Board to be able to make a prompt decision, it is important that materials submitted contain sufficient information for evaluation'. The following is considered to be the **MINIMUM** submission:

1. Application Form (3 copies) - completely filled out and signed. You will have to obtain at the Village Office the names and addresses of the neighboring owners. This means all abutting properties and the property directly across the street.
2. Photographs (1 copy) - either black/white or color of the site/existing building and the immediately adjacent buildings on both sides. Polaroid photographs are acceptable.
3. Drawings (3 sets) - scaled drawings showing the proposed work with enough detail to present a true picture of the intended alteration/new construction. The scale of the drawings should be appropriate to the size of the building and still show details of the architectural elements to be reviewed by the Board. All new materials must be clearly identified. Elements which are not dimensioned will be assumed to be drawn to scale. Stamped architectural drawings are not required but professional assistance is recommended.
4. Supplemental information (3 sets) - to further clarify the design intent as required by the proposed work: e.g. scaled drawings of profiles of cornices, mouldings, trim, etc.; catalogue cuts of light fixtures; general layout and lettering style of signs; and exterior mechanical fixtures.

The completeness of the above information will ensure a speedy decision. Your presence at the meeting cannot be overemphasized, as it will help to clarify any questions about the proposed work and will enable you and the Board to come to an agreement should there be any feature which may be unacceptable to the Review Board.

Albert Zgolinski, Chairman Pamela Colangelo Joseph Etta Elizabeth Hynes Judy McConnell

Village of Cold Spring Historic District Review Board

87 Main Street Cold Spring New York 10516 (914) 265 3611

Application for

CERTIFICATE OF APPROPRIATENESS

APPLICANT -

FEE PAID:

Name:

Address:

Telephone:

Applicant's Signature:

OWNER – (Leave blank if the same as Applicant)

Name:

Address:

Owner's Signature:

Names and Addreses of Neighboring Owners: (see Instruction Sheet)

Briefly describe work proposed. Attach additional sheets and drawings as required. (see Instruction Sheet)

To Apply: Submit your completed application no later than one week prior to the Review Board meeting. The Review Board meets regularly on the second Wednesday of the month at 8PM at the Village Office, 87 Main Street, Cold Spring, NY

Albert Zgolinski, Chairman Pamela Colangelo Joseph Etta Elizabeth Hynes Judy McConnell

APPENDIX II. Glossary of Terms

BALUSTER-

A spindle or post supporting the rail of a balustrade.

BALUSTRADE-

A railing with a top rail and spindles or posts installed above the cornice on the outside of a building or on a porch.

BARGEBOARD-

The decorative board attached to the projecting portion of a gable roof. Also called a vergeboard.

BAY-

The regular external division of a building marked by windows or other vertical elements (as in a three bay facade). Also an external projecting feature (a bay window).

BRACKET-

A small curved or saw-cut wooden projecting element which supports a horizontal member such as a cornice, window, or door hood.

CAPITAL-

The top element of a column or pilaster.

CLASSICAL-

Pertaining to the architecture of Greece and Rome, and to the styles inspired by this architecture (Georgian, Federal, Neo-classical).

COLUMN-

A vertical pillar or shaft, usually supporting a member above.

CORNERBOARD-

A narrow or wide wooden vertical board at the corners of a frame building.

CORNICE-

A projecting molding at the top of a building or a wall.

CRESTING-

A line of ornament finishing the roof; often a small cast iron railing with decorative points.

CUPOLA-

A small roof tower, usually rising from the top-most center of the roof ridge. Cupolas often have windows and can have a variety of roof types: gable, flat, hexagonal, etc.

DENTIL(S)-

Small square blocks running along the underside of a projecting cornice.

DORMER-

A small window with its own roof projecting from a sloping roof.

EAVES-

The projecting overhang at the lower edge of a roof.

FACADE-

The front face or elevation of a building.

FINIAL-

Projecting ornamental element at the top of a gable, spire, or pointed roof.

FRIEZE-

The middle part of the deep flat boards under a classical cornice.

GABLE ROOF-

A roof with a central ridgepole and one slope at each side. A gable is the triangular section of wall under the roof edge.

GAMBREL ROOF-

A roof with a central ridgepole and two sloping roof sections.

HIP ROOF-

A roof with uniform slopes on all four sides of a building.

LATTICE-

Open work produced by interlacing of laths or other thin strips of wood used as screening & especially on the base of a porch.

LEADED GLASS WINDOW-

A window that is composed of pieces of glass that are held in place with lead strips; the glass can be clear, colored, or stained. Leaded glass windows are often called stained glass windows.

LINTEL-

A horizontal beam over a wall opening, either decorative or structural.

MANSARD ROOF-

A roof having a double slope on all four sides, the lower slope being much steeper.

MODILLION-

An ornamental horizontal block or bracket placed under the overhang of the cornice.

MULLION-

A vertical divider in a window.

MUNTIN-

The wooden dividing strips between the panes or “lights” in a multi-paned window.

PEDIMENT-

The triangular gable end of the roof, also, any similar crowning element used over the doors or windows, usually triangular but may be curved.

PILASTER-

A shallow pillar attached to a wall, resembling a classical column; also used commonly on doors and windows.

PORTICO-

An entrance porch.

QUOINS-

The corner stones of a masonry wall emphasized by the size, color, or cut; in a frame house, wooden boards, at the corners cut and sized to resemble corner stones.

SASH-

The frame in which a window is set; may be moveable **or** fixed; may slide vertically (as in double-hung window) or be pivoted (as in casement window).

SILL-

The lower horizontal member of a door frame, the window frame or wall.

SOFFIT-

The exposed underside of any overhead component of a building, such as the undersurface of an arch, cornice, eave, beam or stairway.

STAINED GLASS WINDOW-

A window with a painted scene or words on the glass that is then fired into the glass. See also leaded glass window.

TRACERY-

Delicate ornamental work consisting of interlacing lines, the intersecting of ribs and bars, in a decorative window.

TRANSOM LIGHT-

A small window over a door or another window; may be rectangular, fan-shaped, or elliptical, and often contains

stained or leaded glass.

VICTORIAN-

The term used to cover all the various kinds of houses and public buildings constructed during the reign of Queen Victoria (1837-1901).

APPENDIX III.

COLD SPRING HISTORY

The Wappinger Indians, the northern branch of the Delaware tribe, were early inhabitants of the unique geography now known as Cold Spring. The first European known to have visited the area was Hendrick Hudson, who anchored below Constitution Island in 1609. In 1677, a royal grant awarded the Philipse family land including the future site of Cold Spring. Agricultural settlement began in 1725. By the first quarter of the 19th century, New York City bound trading sloops called weekly at Cold Spring to pick up wood and produce.

In 1815, the Philipsetown Turnpike Company completed a road connecting the river landing with Patterson, at the northeast corner of Putnam County. At the same time, and continuing until Village incorporation in 1846, Frederick Philipse planned the village, selling lots and laying out streets. In 1817, when Philipse sold land south of the present Main Street to the West Point Foundry Association, he set in motion profound changes. The Foundry helped transform this active Hudson River landing into the thriving industrial community that shaped the village one visits today.

With the wars of independence and 1812 in recent memory, American entrepreneurs strove to establish industrial self-sufficiency. Sneaking skilled mechanics into an outbound ship from Belfast instead of the permitted laborers, the Foundry managed to thwart England's embargo on the export of skilled artisans. This bold move brought them the expertise to manufacture Cold Spring's first cannon. The import and local training of a strong workforce was an essential factor in the success of the Foundry through the 19th century. A resident reminisced that "A better set of mechanics could not be found—they were the pick from all the shops in New York."

Iron ore was mined nearby; lumber for charcoal to produce the pig iron came from the surrounding upland. In 1837, finishing operations shifted to Cold Spring from New York City. The railroad came through in 1848. The West Point Foundry contributed to the production of ordnance, stove boxes, bells, furniture, locomotives, steamboats, water mains for New York, Boston and Chicago and sugar milling equipment, hastening the nation's progress as an industrial power with "modern" urban infrastructure. In the Civil War, the Foundry manufactured Parrott rifle guns, developed by West Point graduate and Foundry Vice President Robert Parker Parrott, which were said to have helped the Union prevail.

As production expanded, the Foundry built housing to accommodate the growing workforce. Private home construction increased as well. Churches, schools, shops, hotels (and drink shops) grew up to serve this new community. New residents at that time were Scotch, Scotch-Irish, German, Irish and English.

Accounts from the period describe a community of intertwined lives. In the 1820's, a horn regulated workers' days from 6 am to 6 pm, but locals still had time to establish churches, join the temperance society and fraternal organizations. A mob banded together to stop the first train on the Hudson Line because a contractor was said not to have paid his workers; it arrived a day late, after the crowd had dispersed. Bear meat was enjoyed by many one Christmas after a posse tracked down a bear that strayed into the village. Foundry operations and village life came to a halt when all gathered to hunt for a lost child. The winter saw bobsledding down Main Street; the summer, ice cream outdoors and band music. As befitted the impor-

tance of their operations, the Foundry executives were said to receive yearly visits from Presidents of the United States and from cabinet officers.

A collection of structures, or portions of them incorporated into current buildings, remain from this remarkable chapter in Cold Spring history, which extended from the 1818 Foundry Charter to the close of the 19th century. Even though 1862 and 1875 fires destroyed some buildings on the south side of Main Street, the rebuilt community survives virtually intact. It is a mix including late 19th century brick commercial structures, early 19th century frame buildings, many of them dwellings, and higher on the hill, the comfortable residences of wealthy residents. The core of buildings has remained from this era, modified over time to accommodate changing needs and new residents, and joined by new construction. Later immigrants, including Italians, eastern Europeans and others, have made their contribution and left their imprint on Cold Spring in the intervening years.

The teeming industrial activity of Cold Spring was rare in the Hudson Highlands, where scenic estate properties were the norm. Its enduring architectural integrity invites one to imagine life in the glory days of a proud workingman's town.

APPENDIX IV. Color and Painting Techniques

COLOR

This section will help you understand the importance of color selection for your building. Owners within the Historic Districts should select colors that are correct for the age and style of their structure and use the colors to emphasize its character and detail. Choosing the colors for your building does not depend only on its style but also on its surroundings. Think of color as a process. Every surface plays a role and each color chosen should somehow serve a purpose. It may be to enhance existing shapes or to disguise them in favor of new ones created by the colors. Pay close attention to the location of the house and its surroundings. Notice the type of light your house spends most of the day in. Colors at noon take on very different qualities at dusk. A house painted the same color will look completely different if situated in the woods as opposed to an open hillside or on a village street. Remember the true source of color is light. A wide range of colors can work in almost any combination and can be successful if you consider and balance the relationships of the neighboring buildings, the structure's size and proportions, its location, the areas to be painted, the materials, their textures and of course, light.

HISTORICAL COLOR-

During the 19th century painting the exterior of a house was more than surface protection, it was the presentation of a fresh face to the community. Exterior decoration was a conscious act of beautification in which COLOR was used to enhance the meaning of a building and to visually articulate its form.

From 1820 to 1920 there were 6 phases or shifts in the color palettes used for exterior decoration. Listed here is a brief summary:

NEO-CLASSICAL-

Classical architecture is characterized by simplicity and symmetry. Greek revival with or without columns was the most common of American Classical buildings. They were usually painted white with dark green shutters. However some critics feel that white may be too bright and harsh in direct sunlight

EARLY VICTORIAN-

Andrew Jackson Downing was a Hudson River Romantic who sought the integration of man with nature through architecture and landscape. He believed that for a house to be in harmony with nature the exterior should be based on natural features in its environment- sand, straw, earth and slate. In the mid nineteenth century painters often mixed sand into the paint and applied it to cornices window and door frames and porch details to simulate stone. This also takes away from the glare of ordinary pigments and gives a building a softer tone.

Downing likened the features of a house such as window frames and shutters and cornices to the eyes, brows and lips of a person. He theorized that to paint the whole house in the neutrals would be like a person with the same color hair skin and eyes. He recommended finding a pleasing neutral shade for the house and if it is a light one, then the detailing of the house should be painted several shades darker in the same color. The reverse is true if the house neutral shade is a dark then let the trim color be lighter. Thus, began the typical Victorian practice of using color to “pick out” ornamental features of a building.

HIGH VICTORIAN-

James Renwick was an American born architect and most Famous for historic revival styles from 1840-1860. Fashionable styles of this period are the Mansardic, Victorian, Italianate, Gothic and High Victorian, Italianate being perhaps the most common in America. Colors darkened and contrasts became more vivid. The “picking out” of the ornamentation became intense, and buildings began to look jeweled.

LATE VICTORIAN-

Popular colors of the period evolved from the “art pottery” that was the most popular form of the artistic expression of the time. Popular house styles are Queen Anne, Stick Style, and Shingle, all were characterized by dark colors, browns, olives, and burgundies, emphasizing materials, mass, volume and structure. Dark colors that might have been used [missing text here]

EDWARDIAN -

House designs of the period often show the influence of the Art and Crafts movement and the Prairie School. Earlier, Victorian colors were used. Natural earth tones returned to popularity and prominence, though they darkened slightly.

COLONIAL REVIVAL-

Characterized by delicate light colorations which remains popular to this day. Typical examples of this style of house are the New England Saltbox and Cape Cods. They were distinguished by their simple design and use of plain materials, such as wood clapboard.

GENERAL TIPS AND GUIDELINES

- Less is more. In general, the simpler the house the fewer the colors.
- The parts nearest the ground should have darker colors and be made to look heavier than the higher parts which should have lighter colors. This will prevent the structure from looking top heavy.
- On houses built between 1840-1910 the window sash should be painted darker than the trim and body color (use dark reds, greens or even black). It will give the impression that the windows are receding, which is exactly what was intended. Many a fine color scheme is ruined by not continuing this effect. When contemporary storm windows are left white they “pop” out, and destroy the overall impact and importance of a house.
- If you wish to use contrasting colors and one of the colors is not white, try to use colors that have the same value and intensity. The “value” of a color is its measure of lightness to darkness. Though the colors (hues) may be completely different they may have the same value or intensity.
- Happily today most major paint companies have a historic line of pre-mixed colors available, be sure to ask your local paint store.
- Remember paint is the same as a cosmetic. The application of cosmetics is a subtle skill. The trick is to enhance the best features without calling attention to the effort.
- Notice the neighboring houses. In villages it is important to not turn neighborhood streets into “complexes” with too many similarly painted houses.
- Last, but most important. You cannot accurately choose a color for something without seeing a sample of the actual paint. It is important to see it in its true form. The small investment for a quart of paint doesn’t compare to the disappointment of a home in colors you hate.

SURFACE PREPARATION

One of the most important purposes of painting is to protect surfaces that would deteriorate if left exposed to the elements. Proper preparation of the surfaces to be covered is key to any paint application. The following are tips to keep in mind when getting ready for your next painting project:

Two general categories of paint are primers and finish coats. Each serves different purposes. Primers are intended to cover and seal raw materials and provide a base for the finish coats. Primers are not intended to be left uncovered. Finish coats are meant to be the final barriers between the elements and the surface being painted. Many finish coats do not penetrate substrates and therefore would not adhere very well to raw materials. Raw surfaces should always be primed before application of finish coats.

Before any painting is performed, surfaces should be cleaned of any material that would prevent the new paint from properly bonding. This includes such things as dirt, oil, loose layers of the existing paint and rust on steel surfaces. Any deteriorated wood should be repaired and nail holes filled.

On historic buildings this cleaning process must be as gentle as possible. The use of power methods like grinders and sandblasting will likely damage the historic materials that you are trying to protect. Unless there are so many coats of paint that the existing surfaces show cracking commonly referred to as “alligatoring”, it is normally not necessary to remove all of the paint. The use of hand tools such as scrapers, sand paper and wire brushes allows for greater control of the paint removal process. In addition, there are number of chemicals called “strippers” that soften paint so that it can be easily scraped. The application of heat will also assist in softening paint so it could be removed. The use of open flame on wood surfaces or on any material near closed-in cavities is not recommended.

Another frequent problem found on wood surfaces is mildew. In addition to damaging the substrate, the mildew will frequently show through the new coat of paint. Prior to the application of any new paint, the mildew should be cleaned with a commercial agent or a bleach solution. Where mildew seems to be a persistent problem, it is more important to determine the source of the moisture that is causing the problem and eliminate that source. Likely sources may include leaking gutters or the lack of a vapor barrier or adequate weathertightness at high moisture-generating rooms such as bathrooms and kitchens.

In general, masonry such as brick and stone should not be painted. When originally constructed, these materials were meant to be exposed. Brick normally allows a certain amount of moisture penetrate its surface but will also allows it to evaporate. Brick construction methods allow for this process. A coat of paint will prevent the evaporation from taking place. Past experience has shown that moisture will penetrate brick walls and will get trapped behind the paint layer. This trapped moisture will cause the paint to blister and peel and in some cases may cause the brick face to spall, or break apart from freezing and thawing cycles. More impervious masonry like stone does not require paint to protect it from the elements.

Apply the paint as recommended by the manufacturer. Make sure that the surfaces have been cleaned, prepared and are not wet. Use the paint which is appropriate for the type of surface to be painted (i.e. wood, steel, etc.). The painting should be performed when there is sufficient time for the coat of paint to dry, at appropriate temperatures, before any precipitation or lower temperatures.

One last word of caution - Many earlier paints, particularly those intended for metal surfaces, contain lead. Prior to removing paint, check to see if any of the existing paint contains lead. Follow the current environmental regulations regarding its removal and disposition.

APPENDIX V. INTERNET RESOURCES

Resources available in this field on the internet are expanding rapidly. Use keywords such as “historic preservation”, “old house” or “restoration” to see listings of current sites.

Federal Level

National Center for Preservation Technology and Training (NCPTT)

NCPTT is an interdisciplinary effort by the National Park Service to advance the art, craft, and science of historic preservation in the fields of archeology, historic architecture, historic landscapes, objects and materials conservation, and interpretation.

[Http://www.ncptt.nps.gov](http://www.ncptt.nps.gov)

National Park Service

WWW server for the preservation programs of the National Park Service.

[Http://www.cr.nps.gov](http://www.cr.nps.gov)

[Ftp://ftp.cr.nps.gov/pub/](ftp://ftp.cr.nps.gov/pub/)

National Park Service

Provides links to Preservation Briefs. The preservation briefs are intended to assist owners and developers of historic buildings to recognize and resolve common preservation and repair problems prior to work. The site also provides links to the Secretary of the Interior’s Standards and a set of rehabilitation checklists.

[Http://www2.cr.nps.gov/tps/tps_t.htm](http://www2.cr.nps.gov/tps/tps_t.htm)

National Register of Historic Places

Information about the National Register of Historic Places Collection, the National Register Information System (NRIS), and Teaching with Historic Places.

<http://www.cr.nps.gov/nr/nrhome.html>

State Level

New York State Office of Parks, Recreation, and Historic Preservation (NYS OPRHP)

Links to the different divisions at the NYS OPRHP, specifically the Field Service Bureau and the Historic Sites Bureau.

[Http://nysparks.state.ny.us/hist/](http://nysparks.state.ny.us/hist/)

Not for Profit Organizations - National

American Institute of Architects

Professional information for architects. “Historic Preservation Resources” is available under the American Architectural Foundation section.

[Http://www.aia.org](http://www.aia.org)

National Trust for Historic Preservation

Home page for the national U.S. organization and its programs. The site was established in the spring 1995.

[Http://www.nthp.org/](http://www.nthp.org/)

National Trust for Historic Preservation Library

Provides access to the National Trust Library located at the University of Maryland, College Park.

[Http://www.lib.umd.edu/umcp/ntl/ntl.html](http://www.lib.umd.edu/umcp/ntl/ntl.html)

American Association for State and Local History

Publication section includes “how to” technical notes and related books on conservation.

[Http://www.aaslh.org](http://www.aaslh.org)

Not for Profit Organizations - Local

New York Landmarks Conservancy

Information is available here about programs of the New York Landmarks Conservancy, an organization that helps owners of older buildings by providing grants, low-interest loans, hands-on consulting services, workshops, and publications.

<http://www.preserve.org/nYlc/>

Preservation League of New York State

[Http://www.preserve.org/plnys](http://www.preserve.org/plnys)

Educational

Preserve/Net

Begun in December 1994, by the National Council for Preservation Education, Preserve/Net is a comprehensive resource dedicated to enhancing the dissemination of information regarding historic preservation and related disciplines. This web resource is housed at Cornell University and is operated through the combined efforts of many undergraduate and graduate students, faculty members across the United States.

[Http://www.preservenet.cornell.edu/](http://www.preservenet.cornell.edu/)

University of Buffalo

General resource for architecture and preservation issues. The site also includes links to chat rooms and news groups.

[Http://www.ap.buffalo.edu/pairc/cyburbia_café.html](http://www.ap.buffalo.edu/pairc/cyburbia_café.html)

Commercial Sites

Preservation Resource Group, Inc.

Mail order company that caters to preservation, restoration, and conservation professionals and those charged with the maintenance of historic structures and objects.

[Http://www.prginc.com](http://www.prginc.com)

Fee Sites

Hudson Valley Network

Links for the entire Hudson Valley including Putnam County. The Putnam County page includes listing of historical societies/conservancies and preservation organizations.

[Http://www.hvnet.com/tour/pu/pu_hist.html](http://www.hvnet.com/tour/pu/pu_hist.html)

Books and Television

John Wiley & Sons Publishing

Publisher with a particular focus on architecture and historic preservation. Divisions include the Preservation Press. See listing for heritage preservation, historic preservation, and conservation. Best results found under architecture.

[Http://www.com/products/subject/architecture/archdesign/txt-catalog.html](http://www.com/products/subject/architecture/archdesign/txt-catalog.html)

Old House Journal

The Old House Journal is a quarterly magazine that addresses preservation concerns of old house owners. Site includes restoration directories, bulletin boards with restoration tips, and a bookstore.

[Http://www.oldhousejournal.com](http://www.oldhousejournal.com)

Taunton Press

Publishers of magazines and books on the design and construction of buildings, landscapes and furniture, such as *Fine Homebuilding*, *Fine Gardening* and *Fine Woodworking*.

[Http://www.taunton.com](http://www.taunton.com)

[Http://www.finehomebuilding.com](http://www.finehomebuilding.com)

This Old House

Site includes descriptions of current and past projects, and a resource directory.

[Http://www.thisoldhouse.org](http://www.thisoldhouse.org)

Traditional Building

This site is a gateway to more than 300 leading suppliers of traditionally styled products and related services. These products are appropriate for restorations and renovations of old structures as well as traditionally styled new buildings.

[Http://www.traditional-building.com/](http://www.traditional-building.com/)

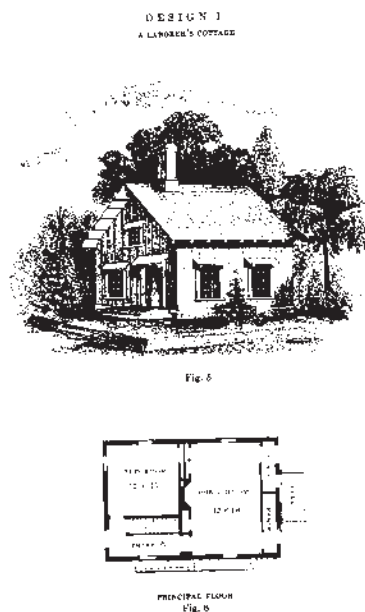
APPENDIX VI. HELPFUL PUBLICATIONS

Some of the books listed below are out of print but should be available through the library system. Printed references are divided into three overlapping categories: Historic Style, Landscape Design, and Technical Information.

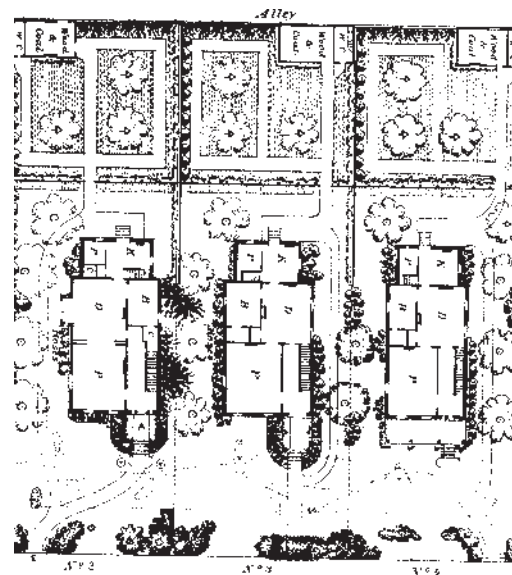
The **Historic Style** category lists books that describe/help identify historic design trends. They can explain features you find in an existing building, or guide you when new construction is contemplated. New home builder/owners were a rapidly expanding market in the 19th century, and guides by Downing, Sloan, and Vaux, for example, were extraordinarily influential in setting architectural and landscape styles. While intended to convey design philosophies and give life-style guidance to an emerging middle class, these books contain significant technical information as well and should not be bypassed when you are researching a specific construction issue.

Landscape Design was seen to be integral to the planning of any new property in the 19th century. America was, after all, creating the fabric of its settlements from scratch. The tastemakers who told America how to pitch roofs and trim windows completed their work with advice on the selection and arrangement of plantings and site features to complement the structures. Much of this counsel is found in the books listed under Historic Style. Guidance exclusively about landscape appears below.

Some of the books listed in the **Technical Information** category were the “*This Old House*” of their day. Some are modern references explaining sound construction and restoration techniques.



“labourer’s cottage” from A.J. Downing’s The Architecture of Country Houses (see listings)



site and landscape plan from Frank J. Scott’s Victorian Gardens (see listings)

HISTORIC STYLE

Benjamin, Asher, *The Architect, or Practical House Carpenter*. 1830, New York: Dover Publications, Inc. 1988. This book concentrates on classically derived elements, showing exact millwork profiles and giving meticulous step by step instructions.

Cleaveland, Henry W. and Backus, William and Samuel B., *Village and Farm Cottages*. Watkins Glen, New York: American Life Foundation, 1982 reprint of 1856 original. Plans and perspectives for simple houses with recommendations on landscape improvements.

Downing, Andrew Jackson, *The Architecture of Country Houses*. D. Appleton and Company, 1850 (reprint) New York: Dover Publications, Inc., 1969. By the pre-eminent Hudson Valley arbiter of taste, this book is a cornucopia of floor plans, ventilation diagrams, appropriate furnishings and bracket details.

Downing, Andrew Jackson, *Victorian Cottage Residences*. New York: John Wiley and Son, 1873; (reprint) New York: Dover Publications, Inc. 1981. Plans for modest houses, appurtenances and grounds.

Howard, Hugh, *How Old Is This House?* New York: The Noonday Press, Farrar Strauss and Giroux, 1989. General discussion with some useful pointers.

Pierson, William H., Jr., *American Buildings and Their Architects: Technology and the Picturesque, the Corporate and Early Gothic Styles*. Garden City, New York: Anchor Press/Doubleday, 1980. Excellent survey of architectural trends in early 19th century United States. Very readable.

Vaux, Calvert, *Villas and Cottages*. New York: Harper and Brothers, 1864 (reprint) New York: Dover Publications, Inc. 1970. House plans, elevations and clear instructions by the architect—designer with Olmsted, of Central Park.

LANDSCAPE

Downing, Andrew Jackson, *Landscape Gardening and Rural Architecture*. New York: Dover Publications, 1991. Strong design guidelines combined with exhaustive listings and descriptions of plants available in the mid-19th century Hudson Valley. While the design recommendations are aimed toward rural properties, the plant palette can apply to village gardens and streetscapes.

Downing, Andrew Jackson, *Treatise on the Theory and Practice of Landscape Gardening*. 1841. Reprint of 1849 edition Washington, D. C.: Dumbarton Oaks, 1991.

Doell, M. Christine Klim, *Gardens of the Gilded Age*. Syracuse, New York: Syracuse University Press, 1986. An apt and excellent overview of garden design and practice on prosperous properties in the 19th century.

Favretti, Rudy J., *For Every House A Garden: A Guide for Reproducing Period Gardens*. Chester, Connecticut: Pequot Press, 1977. Thumbnail descriptions of period-appropriate gardens.

Favretti, Rudy J., and Putnam, Joy, *Landscapes and Gardens for Historic Buildings*. Nashville: American Association for State and Local History, 1978.

Leighton, Ann, *American Gardens in the Eighteenth Century "For Use or for Delight"*. Amherst: University of Massachusetts Press, 1986. Leighton is an excellent first reference for information on plant usage.

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

Scott, Frank, *Victorian Gardens: The Art of Beautifying Suburban Home Grounds*. New York: D. Appleton and Co., 1879 (reprint) Watkins Glen: American Life Foundation. Scott's work is useful for detailed instruction on landscape construction and plants and gives guidance on planning village improvements.

McAlester, Virginia and Lee, *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1986. One of the better summaries, including both diagrams and photographs, of historic architectural "styles" in America.

TECHNICAL

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

Guter, Robert P. and Foster, Janet W., *Building by the Book. Pattern Book Architecture in New Jersey*. New Brunswick, New Jersey: Rutgers University Press, 1992. An accessible narrative on the dissemination of architectural styles in New Jersey. Some useful parallels for Cold Spring.

Milner, John, *The Beaufort Preservation Manual*, prepared for the City of Beaufort, South Carolina by John Milner Associates. An excellent illustrated guide to the maintenance and restoration of historic structures.

Sloan, Samuel, *Sloan's Victorian Buildings*. New York: Dover Publicaitons, 1980. This is a Dover reprint of two pattern books that were sell-outs in the 1850's, helping Americans establish our own national architectural identity.

Karp, Ben, *Ornamental Carpentry on Nineteenth Century American Houses*. New York: Dover Publicaitons, 1986. A collection of images of "gingerbread" and decorative sidings. Much of this work is more ornamented than what was common in Cold Spring.

New York Landmarks Conservancy, Foulks, William G., Editor, *Historic Building Facades, The Manual for Maintenance and Rehabilitation*. New York: Preservation Press, John Wiley and Sons, Inc., 1997. This detailed handbook provides exact instruction on maintenance of historic building exteriors. From its foreword by James Marston Fitch—the architectural historian whose scholarship established the basis for Cold Spring's historic district—to its excellent bibliography, this is an invaluable resource.

APPENDIX VII. District Map

The following map of the Architectural and Historic District was prepared by Badey & Watson, Surveyors.

GRAPHIC INDEX NY 25101, 816317

Note:
For sake of visual clarity zoning tints have not
been applied to lands within existing streets.

Drawing Name: Vill-C.S. Hist W.D. No. Checked by Spell checked by Drawn by MEH

